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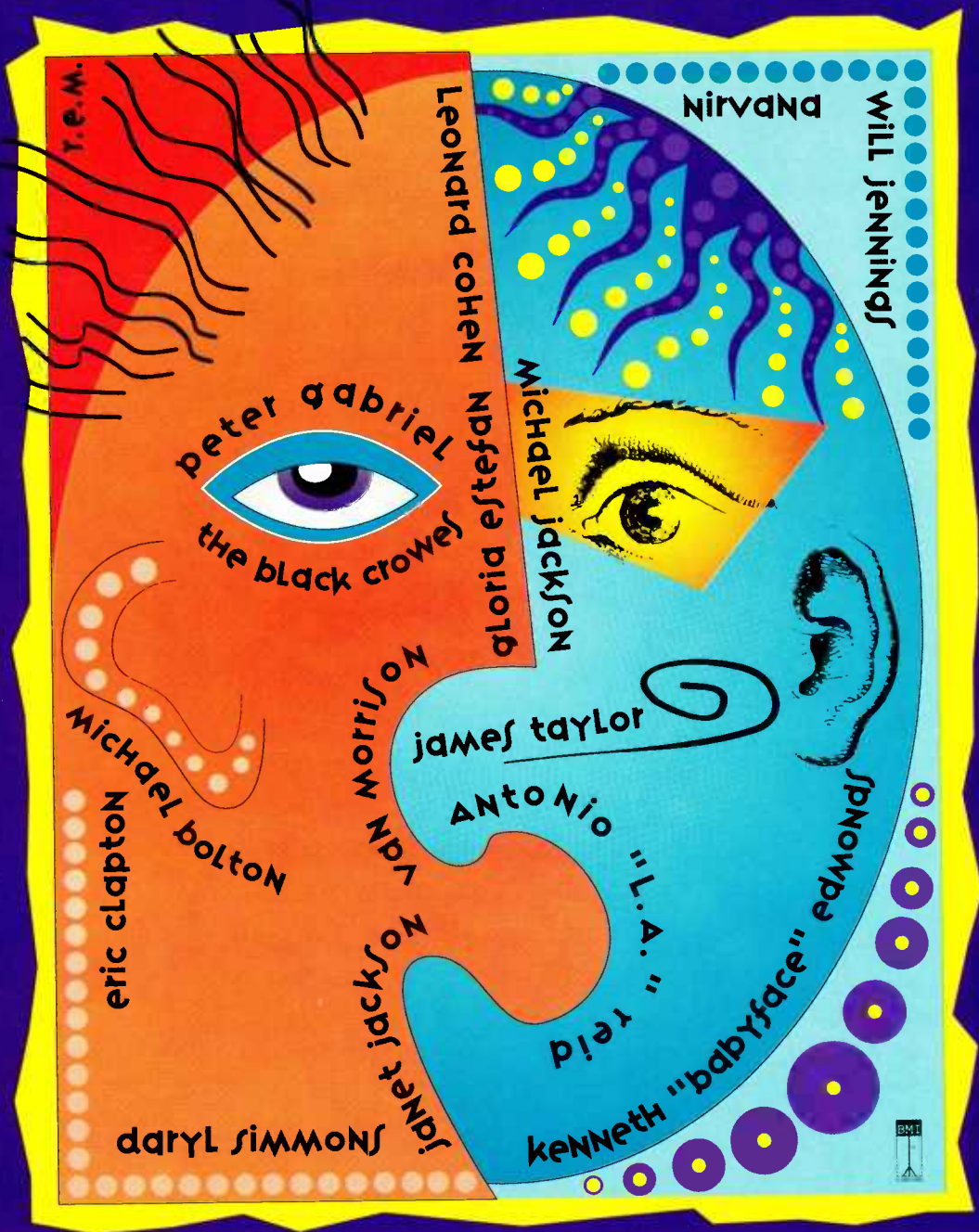
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**WRITING RAP**



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London  
011-4471-935-8517

# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVII, No. 22 Oct. 25—Nov. 7, 1993

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Modern News (818) 551-5000

COUNSEL: Mitchell, Säberberg & Knupp

**Music Connection** (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50, \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1993 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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

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# FEATURES

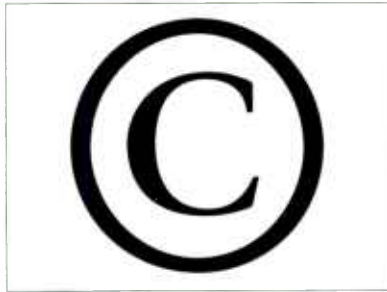


22

## BEE GEES

The Brothers Gibb have been crafting classic hit records for nearly three decades. Barry, Maurice and Robin discuss their new album, their past successes and their future challenges.

By Jonathan Widran



32

## COPYRIGHTS

MC tells you how to legally protect the songs you create and also answers the many questions you might have about copyrighting in general. Must reading.

By Sue Gold

24 **WINDHAM HILL/HIGH STREET RECORDS** By Oskar Scotti

26 **STAFF SONGWRITERS** By Sue Gold

28 **GUIDE TO MUSIC PUBLISHERS** Compiled by Steven P. Wheeler

30 **RAP: ART FORM OR ARTIST ANGST?** By Gary Jackson

34 **SAMPLING CLEARANCES** By Hillorie Rudolph

# COLUMNS & DEPARTMENTS

4  **FEEDBACK**

5  **CALENDAR**

6  **CLOSE-UP**

9  **NEWS**

10  **SIGNINGS & ASSIGNMENTS**

12  **A&R REPORT**

14  **SONGWORKS**

16  **AUDIO/VIDEO**

17  **NEW TOYS**

18  **SHOW BIZ**

20  **LOCAL NOTES**

38  **SIGNING STORIES**

40  **DEMO CRITIQUES**

41  **DISC REVIEWS**

42  **NIGHT LIFE**

44  **CLUB REVIEWS**

48  **CONCERT REVIEWS**

49  **EMPLOYMENT**

50  **PRO PLAYERS**

51  **FREE CLASSIFIEDS**



## FEEDBACK

### ☞ We're Not Cosmo

Shelby Thomas  
Sherman Oaks, CA

"I was reading the club reviews in the newest edition of *Music Connection*. The review by Jeff Blue on the Tone Poets in the club review section has me confused. My interpretation of this review was one of fashion and not music. Jeff wrote more about hair and clothes than musical substance. Did Jeff get confused himself and think this article was supposed to be in *Vogue* or *Cosmo*? Come on, Jeff Blue, stick with the basics. I care more about how they sound, not about what they wear. I can flip open any teen magazine for that."

### ☞ What's The Score?

Willy Banta  
West Hollywood, CA

"I think *Music Connection's* one-to-ten rating scale for albums and live performances should be changed to a more familiar A through F letter grade system or a one-to-five scale where five means classic, four means excellent, three is good, two is fair and one is poor. If the one-to-ten scale is kept, there should be a legend which describes what each number means."

### ☞ Thanks, MC!

Dear MC:

I just wanted to thank you for the nice review you did of Howard Arthur's *Love Is Hell* album in the August 2 issue of *Music Connection*. We are so happy you like the CD, and really appreciate that you took the time to listen to it and review it.

I've been meaning to write to

you for some time and I apologize that it has taken me so long. But, thanks to your review, things got very busy around here. Your review enabled us to get *Love Is Hell* in Tower Records in Los Angeles, and we are currently talking with the Musicland/Sam Goody chain for distribution in some of their stores. Now, all we need is some national airplay to develop demand!

One thing that amazes me, though, is that we haven't had any calls from labels following that review. I would think that if these A&R people are doing their jobs properly, and they say an album rated '8' with a "no label" mention, they would try to find you and at least have a listen. Not! Oh well, no one ever said this business was easy! Anyway, I just wanted to thank you for giving us something really good to put in our press kit.

Jennifer Speck  
Aspen, CO

### ☞ Monster Correction

Dear MC:

Thank you very much for your article on Monster Magnet. I just wanted to correct one thing. As great a guy and as excellent an agent as Ian Copeland at FBI is, our booking agent is actually Phil Ernst at ICM. Again, thank you for noticing Monster Magnet.

Olga Gerrard  
Manager, Sound Direction

## OBITUARY

### Ed Leffler

Veteran music industry manager Ed Leffler died of thyroid cancer at Cedar Sinai Medical Center in Los Angeles on October 16th. He currently represented rock group Van Halen and singer-songwriter Jude Cole.

Leffler began his industry career some 30 years ago as an agent for the Beatles and Rolling Stones and later managed such acts as the Osmonds, the Sweet, Carpenters, Petula Clark, Juice Newton and Sammy Hagar, among others.

Funeral services were held at Hillside Park & Mortuary on Oct. 19th. In lieu of flowers, the family (Leffler is survived by his wife, Katrina, and his sixteen-year-old twin children, Ashley & Andrew, from a former marriage) asked for donations to be made to the Children's Cancer Research Fund, Ed Leffler Memorial Fund, 1015 Gayley Avenue, Los Angeles, CA. 310-474-6313.

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By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the info in writing to: Calendar, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

The Lis Lewis Singers' Workshop is presenting two six-week classes geared toward musicians, songwriters and beginning singers. "Beginning Voice" is a fun, easy way to develop singing ability in a supportive group setting. This class is designed to improve pitch and tone, increase range and build stamina and strength. "Harmony Workshop" teaches how to sing harmony parts, beginning with easy two-part harmony such as the Everly Brothers songs, then moving on to Motown-type vocals, progressing to the more difficult Crosby, Stills and Nash type harmonies and finally Boyz II Men or En Vogue parts. All work is done by ear, so no music reading is necessary. Both classes begin Tuesday, November 9, and the fee per each six-week series is \$150. Special rates are available for bands taking the Harmony Workshop, or for individual taking both classes. Call 818-980-5556 to register.

This fall, for the first time, the Santa Monica Pier will host a series of jazz concerts every Sunday, 3:00-5:30 p.m., through November 21. October 31 will feature the authentic Brazilian quintet of Ana Gazzola and the Brazil Sound Band. On November 7, Frank Strazzeri's Woodwinds West will bring tasteful, swinging jazz to the stage. November 14, the Kim Richmond Concert Jazz Orchestra will perform, featuring originals and jazz standards. Finally, the season ends on November 21 with Zero Ted's little bit of everything—Latin, swing, funk and more. The jazz series is free for all and is located at the southwest end of the Pleasure Pier. Parking is available on the Pier and in the beach lot to the north.

K.A. Parker has a new course coming up this fall, "Writing The Love Song." This six-week class begins Saturday, November 6, 10:00 a.m. to 1:00 p.m., and is held at the National Academy of Songwriting, 6381 Hollywood Blvd., #780, in Hollywood. In this class, students will study the greatest love songs of all times to learn the secrets of each of the eight types. The workshop is presented in a lecture/workshop format, with extensive writing assignments and in-class feedback. The course is for all levels of songwriters, composers and lyricists. The fee is \$150. Registration is limited. Call 818-377-9730 for further information or to enroll.

"L.A.'s Finest," a Roger Burnley produced event, will be going on hiatus until January, 1994, when there will be two showcases, submissions for which are still being accepted. L.A.'s Finest is an ongoing series featuring original acts in many different styles. The showcases are designed to give these committee-chosen acts access through performance to the A&R community. Watch this column for 1994 dates, or call 213-850-4404 for submission or other info.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all

disciplines, has several helpful workshops coming in the next month. "Marketing For Individual Artists" is scheduled for Tuesday, November 2, 7:00 p.m. In this particular class, an attorney familiar with the business aspects of visual arts will discuss and answer questions about protecting, marketing and promoting artwork, as well as using representatives. On Saturday, November 13, 9:00 a.m. to 4:00 p.m., at Beyond Baroque Literary/Art Center, 681 Venice Blvd. in Venice, CLA has scheduled a "Writers' Seminar," a one-day workshop where attorneys, agents, publishers will address many of the business and legal issues facing today's writer. On Tuesday, November 16, 7:00 p.m., CLA will present "Legal Issues For Small Business," where topics will include basic and legal considerations to consider when choosing a form of doing business, as well as working with employees vs. independent contractors, and record keeping practices. All workshops, unless otherwise specified, will be held at the CLA offices, 1549 11th St., #200, in Santa Monica. For info or reservations, call 310-395-8893.

Los Angeles Women In Music is presenting a Halloween Musical Soiree on Wednesday, October 27, 7:30 p.m. at Tampico Tilly's, 1025 Wilshire Blvd. in Santa Monica. Hosted by Harriet Schock, the evening will feature the talents of LAWIM members and other L.A. artists including Leah Andreone, Patrick Bolen & Richard Middleton, Marie Cain, Michael Kline and more. The cover charge is \$5 for LAWIM members; \$7 for non-members. A Mexican buffet will be served, courtesy of ASCAP. Costumes are optional. Call Harriet Schock at 213-934-5691 or LAWIM at 213-243-6440.

National Association of Songwriters has announced a very special evening in the works: P.F. Sloan and Friends. Sloan, well-known songwriter of such classic hits as "Secret Agent Man" and "Eve Of Destruction," will appear with other luminaries, including Peter Noone of Herman's Hermits, Howard Kaylan of The Turtles, Barry McGuire and others. This NAS event is scheduled for Monday, November 22, 8:00 p.m. at the Troubadour, 9081 Santa Monica in West Hollywood. Tickets are \$10. Call 213-463-7178 for additional information.

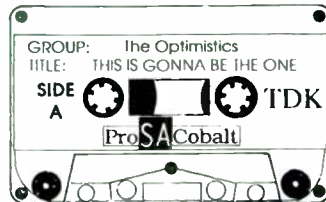
Recaps

The Vocal Point still has openings for its four-week workshop for singers beginning Saturday, October 30, 11:00 a.m. to 1:00 p.m. Every aspect of vocal production will be handled. Students will learn how to strengthen the voice for more power, presence and stamina; proper breathing, support and resonance of the voice, and how to increase range, sharpen pitch and control the tonal quality of the voice. The fee for all four classes is only \$100. Enrollment is limited so the instructors may give individual attention as needed. The Vocal Point is located in the new Hollywood Boulevard Studios building. For more information, call 310-285-5054 or 213-962-1814

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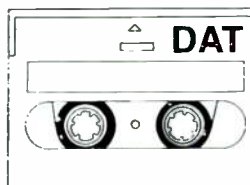


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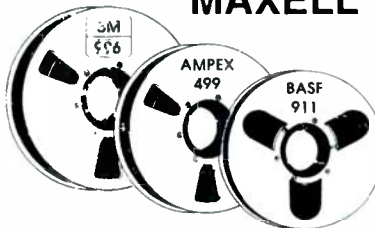


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CLOSE-UP

# 3E

## THIRD ENCORE

By Karen Orsi

Third Encore rehearsal studio founders Bob Ludwig and Robert "Bear" Lemons have worked with a staggering array of rock gods, and surely have encountered every conceivable bump and grind the road has to offer. Their legendary troubleshooting and organizational abilities are clearly present in the clean, effective way the place is run. Everyone is busy. The only folks you'll see are those hurriedly going from one room to another. On one day I was there, one of these rare folks was Lindsay Buckingham. No roadies or techs, just somebody from Fleetwood Mac. I figure that's a pretty tight ship.

The Third Encore studios serve as a shelter from the storm for acts that are on the road, revving up for the road or coming off the road. In addition to their conscientiously designed rehearsal rooms that have been seen and heard a veritable who's who of rock and country names, they offer all kinds of rentals, sales, storage and repair for gear and equipment. Their brochure boasts, "We know our stuff, and we can get you anything—instruments, amplifiers, digital and analog, on-board and outboard equipment, PA's, mics, cords and strings. It's as simple as walking across the hall." And it is. Gibson's West Coast A&R office is housed there, as are representative factions of SST, Calatto Drumsticks, Yamaha, United States Artist Relations, Drum Workshop, Mesa Boogie, Peavey, SWR, Trace Elliot, Ovation, Takamini, Washburn Guitars, Ampeg and others. When it comes to gear, you can rent it or buy it, and they'll even show you how to use it. Also in the building is Audio Technics, the original spinoff of Bob Ludwig's Sound System that toured with Chicago.

If it sounds like this is a place that bends over backwards for the customer, well, it is. Also present is Hi Tech equipment rentals, which supplies the right boards and equipment to bands on the road in the configurations they specify.

Besides being a spectacular rehearsal facility in its own right, Third Encore is designed to keep professional acts from ever having to leave the premises for anything. And if you're new in town, they'll even tell you where to eat and sleep. They'll even store your stuff for you. The staff does everything in its power to provide service of the highest level, flawlessly considering every detail of life on the road. Why? Because they can.

Mike Murphy is the General Manager. A former drummer for the Bee Gees, his career has been lengthy and varied. "The company was

formed by people who used to travel with the band Chicago," Murphy says of Bob Ludwig and "Bear" Lemons. Murphy worked with Chicago also during the mid-Eighties, where he met Bob and Bear. "What we do is very specialized because we know what they need when they're touring," Murphy says. "A lot of these people come in and their whole organization is from New York. 'Where do we stay? Where do we eat? What do I do? How do I get there?' We organize all that, as well as dealing with all the local people who just need to know where Vineland and Vanowen is." They provide everything from batteries for the guitar wireless to semi's and tour buses. "After all the years everyone here has been in the business," he says. "We just know everybody." Third Encore has special arrangements with local hotels, limousine and shuttle services and car rental agencies. "People say, 'I'm coming in, and I need this,' they land at the airport, we pick them up and everything is taken care of, if need be." Murphy also states that the fundamental function of the facility, rehearsal rooms, are meticulously maintained at the insistence of Bob Ludwig himself. "Bob is one of the only true technicians in the business," Murphy says. "You may think that there is only one way to solder, but here there is only one way to do it, and everyone who comes to work here learns the right way. People who come to work here find, after a month or so, that they are beginning almost a kind of college education, or a trade school education in sound reinforcement and related aspects." There are fifteen employees at Third Encore from 9 a.m. to midnight, seven days a week.

There are three small rooms: 600 square feet, 630 square feet and 830 square feet. There are also two larger rooms of over 2,000 square feet, a huge one of over 4,100 square feet and one of over 1,700 square feet. All the larger rooms have production facilities, and the entire facility has tight security and lots of parking. The cartage and storage facilities are well-secured, tightly guarded, temperature and moisture controlled.

Third Encore will soon be taking over the adjacent building that formerly housed Woodholly studios. This will be used mostly for instrument rental and cartage and will bring the facility up to over 68,000 square feet. One feature of the new expansion will be an instrument repair service. "You can walk into Third Encore," Murphy says, "Do what you have to do and go home."

A few months ago, when the Woodholly expansion was just a twinkle in Bear Lemons' eye, I suggested to him that they install a British pub, a la Abbey Road, in the new facility.

"My God," he said, "the roadies would never leave."

Third Encore is at 10915 Vanowen Street, North Hollywood. For more information, call 818-753-0148.

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## Billboard 1992 STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S No. 1 SINGLES

CATEGORY	Produced on SSL consoles*	Produced on ALL other consoles
DANCE	94%	6%
R&B	79%	21%
MODERN ROCK	79%	21%
ADULT CONTEMPORARY	77%	23%
HOT 100	71%	29%
RAP	59%	41%
ALBUM ROCK	59%	41%
COUNTRY	56%	44%

\*Recorded and/or mixed on SSL consoles





# Westwood One and Infinity Join Forces

By Sue Gold

*Two major radio powers poll their resources to become an even bigger player in the radio wars*

LOS ANGELES—Two of the biggest names in radio are joining forces to become one of the most powerful radio organizations in the country.

Westwood One, Inc. has announced that it will purchase Unistar Radio Networks from Infinity Broadcasting Corporation for \$101.3 million. Upon completion of the deal, Infinity will invest \$15 million and acquire approximately 25 percent of Westwood One's common stock, and Mel Karmazin, current Chief Executive Officer of Infinity/Unistar, will assume the same

title at Westwood One.

Current Westwood One CEO Norm Pattiz, who founded the company in 1975, will retain his position as Chairman of the Board. By relinquishing the CEO title, Pattiz said it will allow him to spend more time on the programming side. "That's my first love anyway, so now I can get back to what I was doing before the company started getting into the radio station business," Pattiz said. "Because of our difficulties over there and the downturn in the economy, I was spending

the bulk of my time dealing with bankers, accountants, lawyers, capitol structures and financial business, which quite frankly, is not what I like to do, and there are guys that do it better than I do. Karmazin is one of them."

Infinity took over Unistar earlier this year when Unistar ran into financial difficulties. In addition to managing Unistar, Infinity currently owns and operates 22 radio stations around the country and recently entered into an agreement to acquire Los Angeles station KRTH-FM.

"Mel is the most talented CEO I've seen in the business, and I think we're well-served having him take over the day-to-day operating role for both companies," Pattiz said. "This is really kind of a marriage. Mel likes to refer to it as a marriage of art and commerce. He'll take care of the commerce, I'll take care of the art."

Pattiz also said that no major personnel or programming changes are expected because of this deal.

Westwood One, who ran into financial problems due to the economy several years ago, has cut \$16 million out of their operating budget over the past year and a half. "Now that the company is back to a point where it's operating profitably again," said Pattiz, "the question is, how are we going to grow? This deal is about helping the company grow, not constricting it. It shouldn't affect the programming. If anything, it's more likely that the companies will expand their programming."

A letter of intent was signed by Westwood One and Infinity, but the deal is not expected to close until the first quarter of 1994. "It's a deal in principle. It's not a deal that has closed. By the same token, we're working very hard to make sure that it will happen," Pattiz said.

Westwood One is already the largest distributor and producer of news, talk, sports and entertainment radio programs, including "In Concert" and "Casey's Top 40 With Casey Kasem." **MC**

# Hughes Brothers, Capitol Form Underworld Records

By Gary Jackson

*Twin brothers parlay their 'Menace II Society' success into new label venture with Capitol*

LOS ANGELES—Twin brothers Allen and Albert Hughes, directors of the critically acclaimed movie *Menace II Society*, add another title, record label owners, to their impressive resume.

The Hughes Brothers, along with manager Darryl Porter, have formed Underworld Records in a joint venture with Capitol Records, which will distribute, promote and market the label product. The success of the platinum *Menace II Society* soundtrack, which was executive produced by the Hughes Brothers, spurred the siblings to create Underworld Records.

Underworld will be dedicated to developing new artists, as well as developing and releasing soundtracks for the brothers' upcoming feature films.

In addition to their film and label commitments, the Hughes Brothers will also produce and direct music videos for select Capitol and Underworld acts. The brothers previously produced videos for rapper Tone-Loc and rapper/actor Tupac Shakur.

Commenting on the new venture, new Capitol President/CEO Gary Gersh said, "Just as the Hughes Brothers started a revolution in the area of filmmaking, we think they can make the same noise on the music front, while bringing a genuine multimedia approach to the music industry." **MC**

# Artists Rally To End Animal Abuse

By Sue Gold

*Stipe, Concrete Blonde, Pearl Jam contribute tracks to album benefiting IDA*

SAN RAFAEL—R.E.M.'s Michael Stipe, Concrete Blonde and Pearl Jam are among the artists who have donated songs for a compilation

album benefiting In Defense of Animals (IDA), a non-profit organization dedicated to ending the institutionalized abuse of animals by defending their rights, welfare and habitat.

The album, *In Defense Of Animals*, features previously unreleased material by Stipe, Concrete Blonde, Skinny Puppy, Helmet, Sarah McLachlan and Sister Psychic and previously released tracks by Pearl Jam, Primus, Meat Beat Manifesto and Julian Cope, among others.

All artist royalties will be donated to IDA and will be used to help the organization's current fight against pet theft—pets which are stolen from private citizens, sold to dealers who sell them to laboratories for testing.

"Tragically, stolen dogs are being sold to research facilities across the country," said Jack Dangers of Meat Beat Manifesto. "This album's purpose is to bring attention to pet theft and other animal issues and to educate our generation about the abuses happening to animals each day and what we can do to stop it."

"In the next few years, you'll see many of the same kids who listen to this album in the crowds that protest the sickening abuse of animals by industries and government," Dangers continued.

The album, released by Restless Records, is available in stores now. For more information on IDA, call 415-453-9984, or write IDA, 816 W. Francisco Boulevard, San Rafael, CA 94901. **MC**

## GOLD ISAAK



Reprise artist Chris Isaak is pictured receiving a gold plaque for his latest release, *San Francisco Days*. Pictured (L-R): Warner Bros. VP of Product Mgmt. Cyde Bakkemo, Warner President Lenny Waronker, Chris Isaak, co-manager Sonya Chang, Warner VP of Promotion Dino Barbis and Reprise National Album Promotion Director Gary Briggs.



By Michael Amicone



**Ron Shapiro**

Atlantic Records has announced the appointment of **Ron Shapiro** to the post of Vice President of Media & Artist Relations. Shapiro, who will work out of the label's Los Angeles offices (310-205-7450), was recently Vice President of Public Relations for MCA Records.

In more Atlantic news, **Lisa Soifer** has been promoted to the post of Manager of Human Resources. Based at the label's New York headquarters (212-275-2000), Soifer will coordinate various label financial matters, label recruiting, employee relations and benefits activities.

Pomona, California-based indie **Thump Records** has named **Pebo Rodriguez** to the post of Director of Marketing & Radio Promotions. Rodriguez, a music editor of *Lowrider* and *Street Beat* magazines, will perform his duties out of the label's Pomona offices (909-595-2144).

**Reprise Records** has announced two new appointments: **Gary Briggs** has been named to the post of National AOR Promotion Director, and **Nancy Levin** becomes the label's National Director of Pop and Crossover Promotion. Both will work out of the label's Burbank headquarters (818-846-9090).



**Hope Neiman**

**JBL Professional** has announced the appointment of **Hope Neiman** to the post of Executive Vice President of Marketing. She can be reached at the company's Northridge offices (818-893-8411). And in additional JBL news, **Mark Gander** has been appointed Vice President of Engineering.

**Warner Bros. Records** has announced three new promotions in its Nashville division (615-320-7525): **Leann Barron** has been named Executive Assistant for division President Jim Ed Norman, **Patsy Well** becomes an Executive Assistant for Vice President/General Manager Eddie Reeves and **Danny Kee** becomes the division's Executive Coordinator.

Chicago founding member turned solo artist **Peter Cetera** has signed a multi-album deal with **River North Records** (312-944-1107), a subsidiary of Chicago-based Platinum Entertainment.

**MCA Records** has named **Gary Spivack** to the post of National Director, Alternative and Rock Promotion. Spivack was previously Regional Promotion Manager for Elektra Records. Spivack can be reached at the label's Universal City offices (818-777-8961).

Newly rechristened **American Recordings** (formerly Def American) has added industrial rock band **Skinny Puppy** to the label's eclectic roster of recording acts. The band will record their American Recordings (818-953-7910) debut in Los Angeles, the first time the band has recorded in the City of Angels.



**Craig Knudsen**

**Craig Knudsen** has been appointed to the post of Director of Marketing for **Kurzweil** digital home products. Knudsen will be responsible for new product development and related marketing functions. Knudsen can be reached at 617-890-2929 (ext. 106).

**Sony Music** has announced two new promotions: **Yvonne Ericson** has been advanced to the post of Vice President, Media; and **Michael Jansta** has been named to the post of Manager, National Album Promotion, West Coast. Ericson is based at the label's New York offices (212-445-4321), and Jansta works out of the label's West Coast offices (310-449-2100).



**Shannon Williams**

**Rhino Records** has announced the promotion of **Shannon Williams** to the newly created post of National Sales & Marketing Development Manager. Formerly the label's National Sales & Marketing Representative, Williams will perform her duties out of the label's new offices (310-474-4778).



# First West Coast Country FANFEST Set For Next Year

By Billy Block

*FANFEST '94, modeled after Nashville's popular Fan Fair, is expected to be country music's largest fan-driven event*

HOLLYWOOD—At a recent press conference held at the Hollywood Roosevelt Hotel, noted manager Ken Kragen, FANFEST INC. President Bob Alexander and Bill Boyd of the Academy of Country Music announced a West Coast version of the popular Fan Fair concept, an annual event held in Nashville which has been a country fan's mecca for generations, featuring live performances by country stars and meet-and-greet sessions with their fans.

FANFEST '94 is scheduled to follow the Academy of Country Music's 1994 Awards Show on May 3rd at the Universal Amphitheater. Many of country music's biggest stars (at presstime, the list was still being finalized) will remain in the L.A. area for a four-day extravaganza (May 4-7) of autograph signings and live performances.

The event is endorsed by the Academy of Country Music as well as the International Fan Club Orga-

nization (IFCO), which expects well over one hundred fan clubs to participate. There will be nearly 800 display spaces and booths filling the three exhibit halls.

FANFEST Inc. President Bob Alexander and the ACM's Bill Boyd both agreed that the time is right for a West Coast event that brings country music fans together with the artists. They also agreed that the Fairplex facility (Los Angeles County Fairgrounds) was the ideal location. With parking for 45,000 and its existing facilities, it could handle the big numbers they are projecting for this event. Organizers anticipate 50,000 fans per day and that the economic impact on the Los Angeles area will exceed \$15 million.

FANFEST's offices are located at 8899 Beverly Blvd., Suite 500, L.A. CA 90048. The special information line is 1-800-550-FANS (3267).



## MOONSTONE AGREEMENT



**Moonstone Records** has announced an exclusive distribution agreement with **edel Gesellschaft of Hamburg, Germany**. According to the agreement, **edel** will license label product and distribute it throughout Europe and the U.K. Pictured (L-R): CEO of **edel Gesellschaft Michael Haentjes**, President of **edel America Records Inc. Jo Hansch** and **Moonstone President Pat Siciliano**.



# ASCAP

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**FOR ME**  
*first."*

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(809) 725-1688



**Michael Gallelli**

**Company:** Private Music  
**Title:** VP/A&R  
**Duties:** Talent Acquisition  
**Years with company:** 6 months

**Dialogue**

**Background:** "I'm originally from the East Coast and started in the business in college radio. I was a DJ and Music Director for a station back East, and through that, I kinda increased my knowledge of the music business, and through a chain of events, got a job at Atlantic. I did promotion for a few months and then segued into doing a combination of promotion and A&R. I was the street level A&R person for the label. I stayed with them for almost five years, moving into more of a straight A&R job toward the end. One of the bands I signed there was called the Sub-Dudes. Then I moved over to Columbia in New York and stayed there for about four years. There I worked with Poi Dog Pondering and Big Audio Dynamite—it was a combination of singer-songwriters and off-beat, left-of-center alternative acts. And that's really where my experience grew by leaps and bounds. That was a pretty incredible time for me."

**Private:** "After working for two very large companies—Atlantic and then Columbia—I wanted to continue my A&R job but was looking to make a change. I was looking for a smaller, less corporate company. Being at Atlantic and Columbia, I had my taste. I wanted to continue doing what I was doing, but for a much smaller entity. And the Private Music situation turned out to be the most exciting. They offered me an opportunity

to come out here and basically head up their A&R department and help them re-define themselves for the remainder of this decade."

**Label Focus:** "The label started off with a very niche-oriented approach. It was very stylized—you kinda knew who was on the label and what the records sounded like. At that time, it was a very strong image for Private. In moving away from there, that image had no choice but to incorporate many other elements. And when I mention the kinds of artists we have, the only word to really describe it is eclectic. It's not that I don't want the label to remain eclectic—but the reason I point to our artist A.J. Croce as the future is because we're trying to bring in younger artists. But younger artists capable of making musical records and creating well-crafted songs and having a much more sophisticated approach to what they do. Audience-wise, the focus of the label is more toward adults—meaning twenties an older. My job is to bring in artists that will appeal to people 25-35 years old, in that area. It coincides with what they refer to now as 'Triple A Music.' That's something like Album Adult Alternative. It's a new format similar to what FM radio used to be like in the early Seventies where they'd play several cuts off the record and not worry about a single."

**Unsolicited Tapes:** "I try not to accept unsolicited tape packages. Not for any other reason but that this is a very small office. I am the A&R department, and there's only so much time I have to listen to that material. So, the best way to reach me—for somebody that doesn't have an industry contact—is to put me on their mailing list. Send me a flyer. Let me

know when you're playing. Let me know if you're releasing your own record. Keep me posted as to your development. If I were to keep seeing a name, more often than not, I'd just pick up the phone and call them. Don't just send in a package blindly because they're usually returned."

**Club Scene:** "I go out a lot. On the average, I'm out four nights a week. I think there's a very good, somewhat acoustic, somewhat singer-songwriter scene out there. Whether it's Genghis Cohen or Highland Grounds or Largo or the Troubadour or Lingerie—these are all the places I go to. I would not find what I'm looking for at the Coconut Teaser. They usually present more of a harder side to rock and alternative music. But there is that acoustic scene happening. I would consider people like Sting and John Hiatt and even Tom Petty on occasion to be singer-songwriters. Now, it's hip to play acoustic guitar and sing. And whether it's at a local coffeehouse or an established club, the scene is more prevalent now than ever."

**Ringo:** "Ringo will be doing another album but it might turn out to be the kind of project that we're not the best label for. He's talking about doing a country record, and although Private would like to consider itself a broad-based label, that's not an area we're best suited for."

**About Private:** "Right now, we're in partnership with BMG. We're not totally independent, but we're not totally bought and paid for either. The beauty is that we can do projects on a one-off basis. Sometimes it makes sense to sign someone just for that one record; that one concept they have. Other times, it makes sense to sign someone like A.J. which is going to be a slow build, but you wanna be there for that third album that breaks. We're not tied to doing a full-blown seven-album deal. Any artist that becomes involved with the Private situation I don't think would want to leave. When you're

here, what you realize is that you have the best of both worlds: You have a very small, intimate, almost home-like atmosphere, but at the same time, you have the muscle of a large, international distributor placing your records in the stores. There's a sophistication to what we do, and I think it's an exciting time to be here."

**Talent Ingredients:** "More than anything else, I listen for the songs. I'm looking to hear great melodies and some great lyrical twists and the ability to put a song together. Then you listen to the vocal performance, and if I like it to that point, it's important for me to go out and see the act play live. So many of the artists that I'm talking about are ones who do well out on the road and have already sold their music to audiences in a live setting. Sometimes, until radio catches up with you, playing live is your only avenue of exposure."

**Advice:** "If you're looking toward submitting a tape to a record company or publishing company, I would suggest not submitting more than four or five songs. For me, I'm on my way toward making a decision after the first couple of songs. If I'm interested after the first couple of songs, I'll call. Also, not everyone can make contact with a manager or an attorney to make inroads into the business, but there are so many other ways to go—publishing companies, licensing organizations like BMI and ASCAP—and they can be great stepping stones toward getting a record deal. Sometimes it makes sense to start small and work your way up through these various companies."

"There are also indie labels that have been very successful in different regions of this country. So it might make sense to put out a record on an indie label or even on your own. That's a great way to show both yourself and those that might be interested in you who your audience is and how viable your music actually is."

**MEXICAN MOON RISING**



**Pictured above are Johnette Napolitano of Concrete Blonde and the Capitol Records A&R man who signed the act, Tim Devine. The photo was taken backstage at a recent benefit show for Rock Against Rape sponsored by ASCAP at Club Lingerie. Concrete Blonde's debut for Capitol, Mexican Moon, has just been released.**



**Come November, Rock-It Comix will release an Ozzy Osbourne issue that will find the metal superstar in a near death experience after a performance at the Monsters Of Rock concert at Castle Donnington. The entire storyline and all of the classy art work was approved by Ozzy himself. The comic, a long 48-pages, will sell for \$3.95 and will also include a new interview with Ozzy as well as some never before seen photos. In late November, the comic will be available at newsstands and video and record stores. It will be released to the comic book market in early December.**

**Grapevine**

Once again we're nearing the end of another year, and that means our Night Life and club editors will be scouring Los Angeles attempting to poll as many people as possible for MC's year-end listing of the 100 Hottest Unsigned Bands. If you are selected to cast your anonymous vote for your three favorite unsigned local bands—in any category—please vote fairly and honestly. Thanks.

The Mood, originally a Michigan-based blues/rock band now living in Hollywood, locks up the 3-7 p.m. slot on Sundays at the Nuclear Nuance.

Skid Row bassist Rachel Bolan just completed work on his first outside production project. Bolan handled the production chores for Godspeed, a Jersey-based quintet newly signed to Atlantic Records. The album was recorded at the famous Electric Ladyland Studios in New York City.

MTV is currently talking with Green Jelly about the possibility of putting together a half-hour cartoon-like show for the music network. MTV wants to remain on the cutting edge and needs another Beavis & Butt-head-type show.

Now that his ratings are falling and he's been dropped by a few stations, Howard Stern seems to be giving interviews to almost anyone who asks. Stern's new hard-covered book, released two weeks ago, is breaking sales records everywhere.

**Chart Activity**

Bob Dylan comes full-circle with the release of his 40th album, *World Gone Wrong*. Due in stores at the very end of October, the album features ten new Dylan songs performed on acoustic guitar and harmonica only. Additionally, this marks the first album since 1965's *Highway 61 Revisited* for which Dylan himself wrote the liner notes.

Early November is the scheduled release date for the greatest hits package from Tom Petty & the Heartbreakers. Included among the sixteen tracks is Petty's remake of Thunderclap Newman's "Something In The Air" single originally heard in the film *The Magic Christian*.

Def Leppard's latest album, *Retro Active*, is a collection of unreleased and rare tunes compiled over the last ten years. The album features covers of the Sweet's "Action" and Mick Ronson's "Only After Dark."

Pearl Jam's follow-up to *Ten* will be called *Vs*. The initial single, "Go," has already been shipped to radio.

**On The Move**

Michael Barackman has been named Senior Director of A&R for Arista Records. Barackman worked at Arista from 1981-1985.

Bruce Flohr has been promoted to the position of Senior Director of A&R/Artist Development for RCA

Records. Flohr will report to Bennett Kaufman on the West Coast. Flohr will sign and develop new alternative acts for the label.

Jeff Suhy, A&M's national director of alternative promotion, will now add A&R duties to his daily label activities.


Nora Farrell has been appointed Associate Director, A&R, Production & A&R Administration for Tristar Music.

**Deals**

Sony Music has unveiled its new label, *Sony 550*, with Polly Anthony serving as general manager and reporting to Epic President David Glew. Initial acts signed include Celine Dion, Flop, Eve's Plum, Funky Poets, Culture Beat and Clive Griffin. Sony 550 is located at 550 Madison Ave., New York, NY 10022. Telephone: 212-833-8000.

Maxim Entertainment has signed Havana 3 A.M. Founding member Gary Myrick now takes over singing for Nigel Dixon, who passed away. Other members include bassist Share Pedersen and drummer Larry Aberman. For more info, call Maxim at 310-274-9694.

Victoria Williams has signed a worldwide recording contract with North Carolina-based Mammoth Records, which is celebrating its 5th anniversary. The album is set for a March 1994 release.

Cy Curnin, former frontman and songwriter for the Fixx, has put together a new band, Diver. The new outfit features ex-Wings drummer Steve Holly, former Bryan Adams bassist Brian Stanley and former Scandal guitarist Rick DiFonzo. They are currently recording demos of their new material. 

**MECHANICAL GIANT**



**Giant Records has entered into an agreement with New York-based Mechanic Records and Futurist Records. Under the terms of the agreement, Mechanic will deliver albums to Giant for release on the Giant/Mechanic label as well as sign and maintain a roster of its own. TAD's album, *Inhaler*, is the first record to be released under the terms of the new deal. Marketing will be a cooperative effort, with both labels contributing to the marketing plans for records on Giant/Mechanic. Pictured above, from left to right, are: Steve Backer, Giant Records head of marketing; Mechanic President Steve Sinclair and Giant Owner Irving Azoff. Mechanic Records can be reached by phoning 212-226-7272.**

# MUSIC CONNECTION

M A G A Z I N E

## UPCOMING:

Following is a list of upcoming Special Issues & their deadlines...

### #23

#### Percussion

Ad Deadline: Oct. 28  
Publication Date: Nov. 8

### #24

#### Local Clubs

Ad Deadline: Nov. 11  
Publication Date: Nov. 22

### #25

#### 16th Anniversary Double Year-End Issue

Ad Deadline: Nov. 23  
Publication Date: Dec. 6

### #1

#### (1994)

#### A&R Directory

Ad Deadline: Dec. 22, '93  
Publication Date: Jan. 3, '94

### #2

#### Winter NAMM

Ad Deadline: Jan. 5, '94  
Publication Date: Jan. 17, '94

TEL: 213-462-5772

FAX: 213-462-3123



## SONGWORKS

—STEVEN P. WHEELER

### Sweet Goodbyes

Best wishes to Blythe Newlon, Director of Artist Development for NAS, who has left the organization and moved to New Hampshire. One of the kindest and most generous individuals it's been my pleasure to meet over the years, Blythe was the producer of such industry events as the "Acoustic Underground," and I've seen her hard work and tireless devotion to the plight of unsigned songwriters firsthand. I know that the numerous artists and songwriters that she helped over the years will miss her, and so will the publishing community she served so well. Thanks for all your help, Blythe, and good luck with the next chapter in your life. We'll all miss ya in L.A.

### New Industry Showcase

The National Academy of Songwriters and the Nashville Songwriters Association International have started a new bi-monthly series entitled "Stage West," which features major country songwriters in an intimate "Writers In The Round" format.

The debut show featured Jon Ims, Dennis Morgan and Steve Dorff, as well as Jenny Yates, Roger Alan Wade and Jan Buckingham at Nightwinds (formerly At My Place) in Santa Monica. For upcoming show information contact NAS at 213-463-7178.

## ROCK CONNECTION



More than a dozen industry reps showed up at the Palomino for the fifth edition of the American Rock Connection Showcase, which spotlights artists in the straight-ahead rock vein. Featured performers included the dazzling acoustic vocal duo 1+1, the party-time rock of piano wizard Bob Malone & his ten-piece band, the raucous sounds of Dillinger, a brilliant set by Bigger Than Both Of Us from Tulsa, Oklahoma and the frantic stage presence of singer-songwriter Danna Aliano (pictured above), formerly of the Bay Area band Chain Of Blue. For further information on the American Rock Connection Showcase, contact 310-379-8578.

## NAS "ACOUSTIC ARTISTS OF THE YEAR"



The National Academy Of Songwriters' second annual "Acoustic Artist Of The Year" Showcase, co-sponsored by *Music Connection*, Gibson USA, *Songtalk* and SST, was a rousing success as the Troubadour was packed to capacity with industry reps and fans alike. A panel of industry judges named singer-songwriter Judith Owen "Female Artist Of The Year" and "Over-all Artist Of The Year," while singer-songwriter Jamie Houston was named "Male Artist Of The Year" and "Group Of The Year" went to Naked To The World. Yet, as host and NAS managing director Steve Schalchlin said during his introduction, "There are no winners or losers here tonight." This was quite simply one of the finest industry showcases to be presented to the public, so our congratulations go out to NAS and the other performers, all who turned in great performances: Michael Kline & the Gypsies, Jill Knight, Neal Coty, Jill Warren, the Borrowers, Matthew Lee and To Be.

### New Signings

BMG Music Publishing has signed an exclusive long-term agreement with Metro-Goldwyn-Mayer (MGM) for the worldwide administration of the MGM and United Artists music catalogs from feature film and television programs.

The agreement covers music from more than 100 MGM and United Artists films since 1987, including *Rain Man*, *A Fish Called Wanda*, *Rush*, *The Living Daylights*, *Moonstruck* and *Body Of Evidence*, as well as current films *Undercover Blues* and *Son Of The Pink Panther*.

BMG President Nicholas Firth says, "To people around the world, the names MGM and United Artists are synonymous with American filmmaking at its finest. We are very proud to have MGM as our partner, and to represent its diverse and expanding catalog."

BMG has recently made great strides in film and television activities with music in such box-office blockbusters as *The Bodyguard*, *Wayne's World*, *Last Action Hero*, *White Men Can't Jump* and *Lethal Weapon 3*.

MCA Music Publishing has signed a worldwide co-publishing deal with songwriter/producer/arranger Jim Steinman for four songs on the new Meat Loaf album *Bat Out Of Hell II: Back Into Hell*.

MCA will handle the titles "Rock n' Roll Dreams Come True," "Out Of The Frying Pan And Into The Fire," "Wasted Youth" and "Lost Boys And Golden Girls."

The album which sold in excess of 140,000 copies in its first week of release in the States, attained platinum status in Canada after only five days and also recently topped the U.K. charts.

### BMI Scholarship Announcement

BMI announced the opening of the seventh annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The Fellowship was established to honor the late co-composer of such television themes as *The A Team*, *Magnum P.I.*, *Rockford Files*, *Hardcastle And McCormick*, *Hunter* and *Riptide*.

The successful candidate will have the opportunity to work for one month on a daily basis with distinguished theatrical and television composers. The winner will also receive a \$2,000 award for travel and living expenses

## NEW APPOINTMENT



Kathy Spanberger has been named to the post of Senior Vice President of peermusic's U.S. operations. Spanberger, who also serves as a director of the company's Canadian and Australian offices, can be reached at 213-656-0364.



Quincy Jones III, better known as QD III, has signed a publishing deal with Windswept Pacific. QD III co-wrote and co-produced L.L. Cool J's single "Back Seat Of My Jeep," scored the *Menace II Society* soundtrack, co-wrote four songs on Yo-Yo's album *You Better Ask Somebody* and is currently in the studio writing and producing several songs with Ice Cube for Cube's forthcoming release. Pictured (L-R) at the signing are Evan Medow, president, Windswept Pacific; Mark Gordon, QD III's manager; Jonathon Stone, Sr. VP and GM, Windswept Pacific; Steven Ray, director, creative services, R&B, Windswept Pacific; and QD III (seated).

while in Los Angeles for the period of time described.

Many prior Fellowship winners such as Christopher Tyng and Roger Neill have gone on to successful careers in television scoring. Applications for the 1994 Pete Carpenter Fellowship can be obtained by writing to the BMI Foundation, Inc., 320 West 57th Street, New York, NY 10019. For further inquiries call BMI's New York Offices at 212-586-2000

## Industry Grapevine

Nippon BMG Music Publishing, Japan, announced the appointment of Hideyoshi Kuroda to the position of General Manager, Domestic. Kuroda joins Keiko Hida, General Manager, International. Both Kuroda and Keiko will report directly to Nicholas Firth, President of BMG Music Publishing Worldwide.

Prior to the appointment, Kuroda

had been a successful independent producer, as well as having had a lengthy and varied career with CBS-Sony (now Sony Music Entertainment), 20th Century Fox, Chrysalis and A&M.

Over the years, Kuroda has been instrumental in breaking many American acts in Japan, including the Beach Boys, the Go-Go's, Peter Frampton and Pablo Cruise.

BMI recently promoted Michael McGehee to Director, Film-TV Relations and Systems Management, as well as Karen Freeman to the post of Associate Director, Research/Film-TV Administration.

In making the appointments, Doreen Ringer Ross, assistant VP, Film-TV, BMI, said, "We're thrilled to be able to promote two such well deserving and hardworking people. Both Karen and Michael will be a tremendous resource for BMI and our composers." Contact BMI at 310-659-9109. 

## SONGWriters IN THE ROUND



The National Academy Of Songwriters continued their very successful and entertaining "Songwriters In The Round" series at the Troubadour last month with performances by David Pack of Ambrosia fame, songwriter Stephen Allen Davis (Percy Sledge's "Take Time To Know Her"), songwriter Terry Steele ("Here And Now") and songwriter Allan O'Day ("Undercover Angel"). Pictured backstage after the performance are (L-R): Pack, Davis, Steele, O'Day, Steve Schachlin (NAS Managing Director and the show's host), percussionist John Mello (Bruce Hornsby and others) and Dan Kirkpatrick (NAS Executive Director).

## JOHN HIATT

Known as the 'songwriter's songwriter,' Hiatt has come up with a strong new album, *Perfectly Good Guitar*.



MARK SELIGER

For veteran singer-songwriter John Hiatt, his latest A&M release marks the beginning of a new era in his lengthy recording career. His last three albums for A&M—*Bring The Family*, *Slow Turning* and *Stolen Moments*—included some of Hiatt's finest material, but things changed following the 1992 release of the supergroup Little Village's debut release (featuring Hiatt, Ry Cooder, Nick Lowe and Jim Keltner).

"I think my last three solo records all revolved around a certain period in my life," says the longtime Nashville resident, "and I think whatever I was trying to say on those albums, I was able to get out of my system."

The turning point came with the Little Village project. "I think musically that project had a big impact on me. It definitely got me cranked up about a rock & roll band idea and really opened me up and gave me a little distance from my own career, basically re-charging my batteries."

The seeds of the more contemporary sound of the record were planted when Hiatt approached producer Matt Wallace about the album. "I specifically wanted to work with a producer who could tap me into a different group of players than I was used to gathering up."

Ironically, it was Hiatt's teenage stepson who turned him onto Wallace's work. "It was the Faith No More records, particularly *Angel Dust*, which I thought was a great, great record. My stepson was dragging home all these tapes by all these new groups, and it was pretty exciting stuff. I mean I was hearing the basic rock sound coming around in a different way, and I got really wound up by it."

After hooking up with Wallace, who went way above and beyond the call of duty by putting together the recording band as well as Hiatt's current touring group, Hiatt says the album came quick. "I guess the main thing is that we were so well-prepared this time out. Matt is a great guy to work with, and I think there's something special that comes with working with a different generation of players."

Throughout his career, Hiatt has been known as the quintessential 'songwriter's songwriter,' having had hits with Bonnie Raitt ("Thing Called Love"), Iggy Pop ("Something Wild") and Suzy Bogguss ("Drive South"), as well as covers by such diverse artists as the late Conway Twitty, Paula Abdul, Aaron Neville and Bob Dylan.

Hiatt describes his songs as "half-fiction and half-experience," saying, "Basically, I just make stuff up. Inspiration can come from a newspaper article or something you overhear somebody say."

Despite his past successes, Hiatt says that his actual writing process has changed over the years. "About five or six years ago, I had an office and I was basically forcing myself to write all the time, which was good for me," he explains. "But I don't need to work like that anymore. I've become much more flexible and now I'm able to write in different situations." Hiatt now works in a "one-man demo studio" in a room behind his house.

As for his work habits, Hiatt says, "It almost always starts with a riff in my head. I sit down playing little riffs and stuff, and something will catch my ear and I'll find a little chord progression or a lick. Then I'll start humming a melody line to go with it."

Ironically, especially coming from a man who is best known for his often-brilliant and poignant lyrics, Hiatt admits, "The last thing I do for a song is the lyric. To me, melody is the most important thing."

Hiatt's songs have always tended to focus on personal conflicts with a wry sense of humor. Strangely enough, Hiatt's personal existence is one firmly entrenched in family roots. "I think this 'tortured artist' thing is just a myth. I think having a semblance of peace and contentment in my life has been a big part in helping me to create. In fact, I feel that I've been doing some of my best work in the last few years, when my life has been the most pleasant."

Long known as a cult hero, Hiatt admits to ignorance when it comes to the MTV revolution. "As far as this video thing is concerned, I really don't know," the soft-spoken songwriter says with a laugh, before adding, "To me, it kind of has the feeling of Rome before the fall, ya know. It made it harder to make music that means anything; to make music that conveys a simple feeling. But that's also the challenge, isn't it?"

Currently, Hiatt is in the midst of a lengthy six-month tour that will take him and his band to Europe, Japan and Australia before coming back to the States next spring. Hopefully, A&M will start recording this tour for a long-awaited live album, something that Hiatt agrees is a great idea.

Hiatt can be reached through A&M Records at 213-469-2411. 



**SUNSET SOUND FACTORY:** Island recording artist Tom Waits, in Studio A, mixing tracks for the soundtrack to *Black River*, with engineering expertise supplied by Biff Dawes, assisted by Mike Kloster... Warner Bros. artist Elvis Costello and producer Mitchell Froom, in Studio B, mixing tracks for his upcoming project, with engineer Tchad Blake manning the console, assisted by John Paterno.

**YOUNG NEVER SLEEPS:** Warner Reprise Video has announced the release of Neil Young's classic concert documentary *Rust Never Sleeps*. The video, recorded at the Cow Palace in San Francisco during Young's Rust Never Sleeps tour in 1978 (the shows produced Young's *Live Rust* album), features Young and his longtime backing band Crazy Horse performing chestnuts from all phases of Young's career.

**SCREAM STUDIOS:** Alice In Chains, mixing tracks for their next Sony Music release, with engineer Toby Wright turning the knobs, assisted by Liz Sroka...David Leonard, mixing tracks for Sony Music legend Tony Bennett, assisted by Liz Sroka...Michael Wagener, mixing tracks for Ozzy Osbourne's upcoming Epic release, with Liz Sroka again assisting.

**AMERICAN RECORDING CO.:** Producer Paul Fox and Phish, recording


**HOT SET**



German hard rockers Scorpions are pictured on the set of their latest video, "Under The Same Sun," from their new album *Face The Heat*. Directed by Peter Christopherson, the video was shot on the scorching sands of New Mexico's White Sands desert (temperatures rose to 115 degrees!). Pictured (L-R): band members Herman Rarebell, Ralph Rieckermann and Matthias Jabs, director Peter Christopherson and band members Klaus Meine and Rudolf Schenker.

tracks with engineer Ed Thacker, assisted by Dave McNair...Frank Black, recording tracks with co-producers Al Clay and Eric Drew Feldman, with Al Clay and assistant Dave McNair adding the sonic expertise...Producer Joey Carbone and Japanese artist Masatochi Ono, recording tracks with engineer Bill Cooper and ace drummer Carmine

Appice, with Dave McNair assisting. **RECORD PLANT:** Iggy Pop, Heart, Jody Watley, Color Me Badd and Dio have availed themselves of this legendary recording facility. In addition, Danny Elfman was in, recording his musical score for Tim Burton's new stop animation film, *The Nightmare Before Christmas*. **IMAGE RECORDING INC.:** Pro-

ducer Don Was and engineer Chris Lord-Alge, in Studio A, mixing tracks for Bonnie Raitt/Elton John, Gladys Knight and Patty Smyth, assisted by Ben Wallach...House of Pain, in Studio B, recording tracks with co-producers DJ Muggs of Cypress Hill and DJ Lethal, with engineering expertise supplied by Jason Roberts and assistant Terri Wong. 

**JUICY SESSION**



Atlantic act the Lemonheads recently wrapped up work on their third opus for the label, *Come On Feel The Lemonheads*, set for release this month. Recorded and mixed at Cherokee Studios, the album was produced by the Robb Brothers and Evan Dando, the same team that produced the group's breakout album, *It's A Shame About Ray*. Pictured (L-R): Producers Joe and Dee Robb, Lemonhead Evan Dando and producer Bruce Robb.

**ON THE SET**



Maverick act Candlebox recently completed the video for their second single, "You." The video was shot at GMT Studios in Culver City and directed by Samuel Bayer, whose credits include Nirvana's "Smells Like Teen Spirit" and Blind Melon's "No Rain." Pictured (L-R): band member Bardi Martin, Warner Bros. Records' Darcy Meyers, band member Kevin Martin, director Samuel Bayer, band member Peter Klett, Mitzie Rothzeit of DNA and band member Scott Mercado.

**Y A M A H A S Y N T H E S I Z E R F O R U M**

**THE YAMAHA TG500 TONE GENERATOR. SOUNDS, EFFECTS AND POLYPHONY THAT WILL BLOW YOU AWAY**

Second-Generation Advanced Wave Memory sounds, cutting edge 64-note polyphony, killer effects and increased expandability—these are a few of the hottest features you'll find when you check out the new Yamaha TG500 Tone Generator.

The TG500 boasts 8-megabytes of waveform ROM. It features the ability to install 1-megabyte of wavetform RAM, allowing for loading of external samples via waveform cards or the MIDI Sample Dump protocol.

The TG500 showcases programable effects, which are essentially the same as those on the company's flagship synthesizer, SY99.

The TG500 boasts 384 presets, including 252 voices, 4 multi-instrument drum voices and 128 performance combinations. You'll also

find 192 internal RAM locations that can store 126 voices, 2 drum voices and 64 performance combinations. Realistic voices on the TG500 can be played individually or they can be mixed to create intricate performance combinations. You'll be in total control of the music with the help of advanced programable digital filters. These filters allow you to shape the TG500 sounds in any way that you desire.

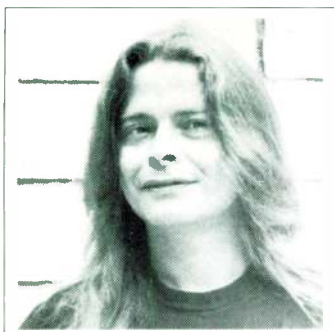
The "Quick Edit" mode allows fast, easy access to the most important voice and performance edit-

ing jobs. Because the edits are made in the performance and not in the actual voice, the original voice is left intact, while the musician is afforded unmatched on-stage or in-studio expression "on the fly."

All this power comes in a package that fits in a single rack space. For more information, write Yamaha Corporation of America, Digital Musical Instruments, P.O. Box 6600, Buena Park, CA 90622.

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# MAX NORMAN

This producer has helmed projects for such hard rock mainstays as Ozzy and Megadeth

By Sean Doles

If you ever want to see the impact of a producer on a band's sound, take a look at Megadeth's latest release, *Countdown To Extinction*, and compare it with their earlier works. You'll see the hand of producer Max Norman at work, shaving clean the sonic stubble that clouded past efforts, to create the band's most focused and accessible record to date.

Norman, who began his career as an engineer in 1980 at England's Ridge Farm studio, where he produced and engineered Ozzy Osbourne's first four solo albums, including *Diary Of A Madman*, lent his mixing talents to Megadeth's *Rust In Peace* before finally getting his chance at the helm.

"Before the last album, I thought that maybe one of the weaknesses of *Rust In Peace* was that it was a little too complex and maybe a little too fast all the time," Norman says. "I think my main contribution to the last album was tempo stabilizing. I slowed them down quite a lot."

Norman says speed metal acts like Megadeth, whose untempered virtuosity often leads to self-indulgent excess, pose a unique challenge for a producer. "With those particular bands, sometimes you need to make it a little easier for people to understand in order to widen the audience," he says. "Their problem with *Rust In Peace* was, I felt, that there were a whole bunch of pieces in there that didn't do anything, where they go on for sixteen bars and nothing happened.

"So with the last album, they sent me twelve songs, and I listened to them for a long time trying to come to some conclusions," he continues. "Then one day I sat down and started to understand what I thought they were doing wrong. So I wrote three or four pages of detailed notes, and I faxed it to Mustaine. It was pretty cut and dry, like 'get rid of this, this sucks, shorten this, leave this,' and I thought he might get pretty pissed off about it. But a couple of days later he called me on his car phone telling me they agreed with 95 percent of what I said and they'd already made the changes."

Those changes led to the sale of 1.4 million albums in the U.S. and, Norman estimates, about three million worldwide, thrusting the band into the big time along with Mustaine's former band, Metallica. "I think they were at the point where Dave and the guys had just cleaned their act up, and they realized that if they weren't careful, they could just slide down the ramp and not get any bigger," Norman says, "and they really wanted to become a massive band. Although I never discussed Metallica with Dave, I'm sure there's a friendly rivalry going on."

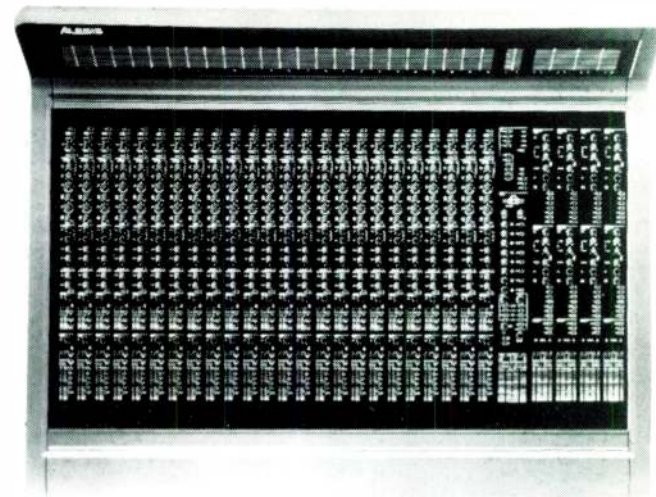
With increased sales, Megadeth has primed itself for mega-stardom, which will hinge on the success of their next release. But Norman says, believe it or not, it's a precarious position for a band to be in. "You've got to be very careful with this kind of act," Norman says. "Like Ozzy and Rush, they tend to top out at about a million and a quarter, and unless you get major AOR acceptance, that's about what you'll do with any heavy metal band. It's okay, but if you do a million and a quarter once, the next time you want to do more. That's still a very respectable figure, but these days, the way the major record companies look at it, if you do that twice then it's not a plus, and they'll say, 'Uh oh, they're not getting any bigger,' and your chances of ever getting any bigger will be shot."

Though some metal purists might be calling for Norman's head with accusations that he's altering the band's sound to sell more records, Norman casually points out that, in the end, Mustaine calls the shots. "It's his band, I can only make suggestions," he says, "but we do see eye-to-eye on a lot of things. I mean, after all the albums I've done, I would expect people to realize I'm not trying to make them into a pop band."

In fact, despite the pressure to top *Countdown To Extinction*, Norman says the band will take a more relaxed approach to recording their new material. "We were a little retentive on the last album and worked very hard to get things perfect," he says. "We're not going to do that on this next one. I think we'll go a lot more live for more excitement. I think you need to go in cycles like that from album to album to keep things fresh."

Aside from his work with Megadeth, Norman will begin building his own user-friendly studio, which he says will be tailor-made for musicians. "I don't think any studios are built for musicians," he says, "they're built for engineers. The best listening position is taken up by the board. There's too much headphone stuff, and you can't record stuff fast enough. I want to make my studio more convenient so people can basically just walk in and play."

Max Norman can be reached through CMI Courtright Mgmt. (212-410-9055).



Alesis X2 Recording Console

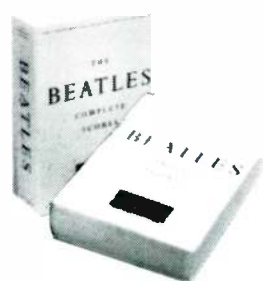
The long awaited recording console/mixer that matches the ADAT eighttrack digital multi-track will be available this fall from Alesis.

Said to match the ADAT's sonic quality, the X2 has 24 input channels, 24 in-line tape monitors with eight busses. The X2 comes ready to interface up to three ADATs with three 56 pin ELCO type connectors that provide +4dbu input/output of all tape sends and returns. A total of eight aux sends are provided for effects and headphone mixes. There are eight stereo returns with high/low equalizers, stereo separation and balance controls and a way to route effect returns to headphone mixes. In mix mode, the X2 allows 24 input channels, 24 monitor and the eight effects returns all to be used for a mix. Each of these 64 inputs has its own equalizer, pan pot, level, aux send and automated mute. Yup, the X2 Mute Automation sequencer provides 72 mutes that slave to MIDI clocks, MTC or to the ADAT 9-pin sync jack.

All 24 input channels of the X2 have both 1/4" and balanced XLR connections

and each channel can route either the mic or line through either the 100mm fader or the 45mm monitor fader. Each of the 24 input channels features a four-band equalizer with two fully parametric midrange sections with overlapping ranges of 45Hz. to 1Khz. and 640Hz. to 15Khz. The bandwidth (or Q) is sweepable from 1/6th of an octave to two full octaves. You also get a high and low shelving equalizer at 12Khz. and 80Hz. and a -12db/octave high pass filter at 75Hz. The equalizer can be switched or "flipped" between the channel input module and the in-line monitor module. Lastly, Alesis has thought to provide external processor insert points at all channels, busses and the stereo mix busses. You also get in-place solo on all inputs and monitors, stereo returns and busses and a full meter bridge with peak reading meters on each channel, buss and stereo mix buss.

For much more about this new console, contact Alesis Corporation at 3630 Holdrege Avenue, L.A., CA 90016. Phone them at 800-5-ALESIS.



Beatles—The Complete Scores from Hal Leonard

"The Beatles Complete Scores" is a collection of transcribed music and lyrics for 213 Beatle songs. The 1,136 page hard bound book comes in a gift box and is a definite collector item for any serious Beatle devotee. Also included is both an American and English biography of the Beatles' singles and albums. The Beatles Complete Scores sells for \$59.95 and is available in most music stores or by calling 800-637-2852. Hal Leonard Publishing Corp. is located at 7777 West Bluemound Road, P.O. Box 13819, Milwaukee, WI 53213. Phone 414-774-3630 or FAX 414-774-3259.



AKG's Dual Shotgun Microphone

The CK68/ULS features a divisible interference tube that makes the mic really two mics in one. By using both tubes together for full-length, the mic works for both indoor and outdoor medium distance recording for motion picture, TV or electronic news gathering work. Removing the front tube turns the microphone into a short shotgun microphone for close up stage and TV purposes. The CK68/ULS uses a C460/B preamp that has a -10db pad and switchable 70Hz. or 150Hz. 12db/octave bass roll-off.

The suggested retail price for the CK68/ULS dual shotgun mic capsule is \$649 while the C460/B preamp costs \$459. For more info, contact AKG Acoustics Inc., at 1525 Alvarado Street, San Leandro, CA 94577. Phone 510-351-3500 or FAX at 510-351-0500.



A Musical Reunion with America's Girl Next Door

In a tribute to one of Disney's most beloved Mouseketeers, Walt Disney Records has released *Annette: A Musical Reunion With America's Girl Next Door*. This is a weighty, 47-song, two-CD package including her two biggest hits, "Tall Paul" and "First Name Initial," along side such campy classics as "The Monkey's Uncle" and "Pineapple Princess." The box includes a 44-page, full-color booklet featuring photos, bios and interviews with ce-

*The Joy Luck Club*. Based on the popular book by Amy Tan, the film is the story of a group of oriental mothers and their daughters all longing to break through the barriers that so often stand in the way of understanding each other. This uplifting but complicated tale inspired an eclectic choice of music. "One Fine Day" is here, but so is Mozart's "Flute and Harp Concertoin C, K299" and "Ye Lai Xiang (Scent Of The Night)." The film is in theaters every-

lebrity friends including Fabian and Paul Anka. "The guys all wanted to be her boyfriend and the girls just wanted to be her," says Dick Clark. This impressive new package lists for a reasonable \$31.98 and should be in stores now.

It's a tribute to the folks at Disney that they can consistently keep turning out worthy product. One of these is *MMC*, eight teens from the Disney Channel's new *Mickey Mouse Club* series. The self-titled debut features twelve new songs specifically written for the group, but our favorites are the first single "Real Talk" and the set opening "Flava." Look for them soon as part of the upcoming tour presented by Target and heavily promoted by the Disney Channel.

Hollywood Records has the soundtrack to Hollywood Pictures'



MMC (Mickey Mouse Club)

where and the soundtrack can be found wherever fine CDs are sold.

In 1968, director Stanley Kubrick commissioned renowned film composer Alex North to score *2001: A Space Odyssey*, never letting on that he had no intention of using this apocalyptic film score. Lost for 25 years, North's score has been found and has been released on Varese Sarabande Records. Featuring noted composer Jerry Goldsmith conducting the National Philharmonic Orchestra of London, Alex North's *2001* began as a labor of love long before North's death in 1991 and now stands as a tribute to the artistry of one of the world's great composers.

Coming soon to a record store near you is an album called *Paul Shaffer & The Party Boys Of Rock 'N' Roll*, recorded by Letterman's bandleader/sidekick during this just-completed series hiatus. The CD will be released on the ERG label.

"This rock & roll period '79-'85, it was a dream time," writes Jim Carroll in the liner notes to his new Rhino greatest hits collection, *A World Without Gravity*. "Instead of underground water holes beneath me, revealed by thermal changes of body and soul, I found riffs and lyrics.

A great band pulled up in a VW bus and I hopped in." This new collection features tracks from Carroll's three studio albums, *Catholic Boy*, *Dry Dreams* and *I Write Your Name*, plus three previously unreleased tracks. Though probably best-known in the rock world for the post-punk hit, "People Who Died," Carroll is better known elsewhere as a poet and author. His books—*The Basketball Diaries*, *Living At The Movies*, *The Book Of Nods* and *Forced Entries: The Downtown Diaries 1971-1973*—stand as classic chronicles of New York City's social netherworld. Hard-core Carroll followers will want to know this disc marks a return to form for him. Look for music and spoken word dates with Lenny Kaye and a new book from Penguin this November.

Jellybean Benitez has been tapped to score several film and television projects. Among these are the theme for *The Ricki Lake Show*, a syndicated talk series hosted by the star from *China Beach* and *Hairspray*. In addition, he has produced the soundtrack for *Carlito's Way*, the Brian De Palma film starring Al Pacino, Sean Penn and Penelope Ann Miller. Benitez previously served as music supervisor



Cast of *The Joy Luck Club*



Jim Carroll



**Cast of *Cool Runnings***

for the recently released Kim Basinger/Val Kilmer film *The Real McCoy*.

Barbra Streisand and Glenn Close will team up to produce a television movie about the decorated Army colonel thrown out of the Washington National Guard after disclosing she is a lesbian. Close is to play Margarethe Cammermeyer in the fall 1994 film that Streisand says is "a story that throws light on one of the most important issues of our time. Cammermeyer, 51, was a 26-year veteran and chief nursing officer when she was forced out of the service in 1992.

**Steven Metcalfe's *Strange Show*** is the first production at the newly renovated West Hollywood Playhouse. The script, adapted for HBO Television and retitled *Jack-knife*, explores the parallels between the wars on the battlefields, with our loved ones and within ourselves. This is a captivating and intimate experience that is not to be missed. Tickets are \$10 in advance and \$12 at the door with partial proceeds to benefit Equity Fights AIDS. The theater is located at 666 1/2 N. Robertson Blvd. For reservations, call 213-466-1767.

Chaos Recordings has the

soundtrack to Walt Disney Pictures' new offering, *Cool Runnings*. This is the true story of the 1988 Jamaican bobsled team who, enlisting the help of a down-and-out ex-champion American slider played by John Candy, go from the snowless tropics to compete in the Winter Games in Canada. Songs in the comedy include a cover of Johnny Nash's "I Can See Clearly Now" performed by Jimmy Cliff, Bob Marley's "Stir It Up" covered by Diana King and the *Wailing Souls'* take on Talking Heads' "Wild Wild Life."

A Los Angeles judge has set Dec. 6 as the trial date of a lawsuit by singer and actress Martha Raye, who claims Bette Midler ripped off her life story for the movie *For The Boys*. Raye sued for \$5 million last year, claiming breach of contract, fraud and negligence. She said she had offered to sell her life story to Midler for \$1 million several years ago. Superior Court Judge Jerry Fields dismissed all claims except breach of contract before setting the trial date.

Valley band Don't Ask was recently featured on cable queen Cherie Gillette's new television venture, *Risque Gourmet*. In this new show, Gillette cooks while rock vid-

eos play in the background. Apparently, Don't Ask bassist Mike Henning lipped off to the lady about the quality of some of her entrees. Gillette picked up the nearest frying pan and administered a bare-ass beating to the bewildered bassist. Don't Ask can be reached at 213-661-1541.

Look for Lyle Lovett to make a guest appearance on what is probably the last season of *Star Trek: The Next Generation* in 1993-94. "He's an obsessive fan," executive producer Rick Berman told *TV Guide*. Other potential guests include Robin Williams, Jason Alexander, Dana Carvey and Christopher Lloyd.


Reba McEntire has been set to play a wild Texan in *North*, the new Rob Reiner film now shooting in New York. "I play an outlandish Texan called 'Ma Tex'—a very funny character," McEntire said. "I enjoy acting and new challenges, so this is going to be a lot of fun for me." The film stars Bruce Willis and Kathy Bates in the story of a twelve-year-old boy who searches the world for the perfect parents. Elijah Wood and Pat Morita co-star.

*The Rainy Day Adventure* is the worthy new Joanie Bartels product from Discovery Music. In the video, Bartels plays an unconventional baby sitter with musical surprises up her sleeve. Kids will love this video because it's a great sing-along, dance-along experience. Adults will love this video because the songstress is



**Joanie Bartels**

about as clever and campy as kids artists get. An intelligent new product that's well worth having even if there isn't a youngster at your house.

Los Angeles-based avant-garde music quartet the Wild Stares have a couple of their songs in the new cult video, *Glitter Goddess Of The Sunset Strip*. Lana Lloyd created the video detailing her life in the Hollywood music scene and her strained relationship with her lesbian mother. Lloyd rose to popularity a decade ago thanks to numerous magazine articles and talk show appearances with her mother in which she talked about their relationship and the challenges facing the children of lesbians. The writer plays both herself and her mother in this new video. The Wild Stares have just released a new compact disc, *Land Of Beauty* on Ace of Hearts Records. Reach the band at 213-483-4505. 



**Mike Henning getting paddled on *Risque Gourmet***



**The Wild Stares**



**HAVE A NICE TV SPECIAL!:** Recent cover boys, the Bee Gees, last issue's cover boy, Meat Loaf (with considerably less booty to shake these days) and former disco divas Vicki Sue Robinson, Gloria Gaynor and Thelma Houston pose for the cameras during the recent taping

of *A 70's Celebration: The Beat Is Back* at the Wiltern Theatre. The upcoming television special, aimed to cash in on the current Seventies fashion and music resurgence, also features performances by such Me Decade mainstays as K.C. & the Sunshine Band, Donna Summer, the



PHOTOS: HEATHER HARRIS

Spinners and paying tribute to their funky forefathers, modern-day R&B stylists Shai and Jade (Shai duets with the Stylistics on "You Make Me Feel Brand New" and Jade joins Sister Sledge on a rendition of "We Are Family"). The NBC special, co-hosted by Seventies era stars Olivia

Newton-John, Sonny Bono, Michael McKean and David Lander (*Laverne & Shirley's* Lenny & Squiggy) and several Brady Bunch members (including Brady mom Florence Henderson), is scheduled to air on November 16.

—Heather Harris and Keith Bearen



**SOME FANTASTIC BAND:** Veteran English popsters Squeeze, after releasing their last album, *Play*, on Reprise/Warner Bros. (a great album that, unfortunately, fell through the release cracks), is back on their original label, A&M, for their new release, *Some Fantastic Place*, another fine album in a long line of fine albums. For the new album, singer Paul Carrack of Mike + the Mechanics fame, whose soulful vocals highlighted the Squeeze single "Tempted," has rejoined the fold. Here the Squeeze songwriting duo Chris Difford and Glenn Tilbrook flank label head Al Cafaro during a recent visit to A&M's Hollywood headquarters. Squeeze will be in the Southland for two performances: the Wiltern Theatre on November 20 and Anaheim's Celebrity Theatre on November 21.



**BRITS OF A FEATHER:** Veteran Brit rocker Terry Reid and ex-Stone guitarist Mick Taylor are pictured at the Cock 'N' Bull in Santa Monica, leading the house band, the All-Star British Blues Jam Band, featuring Ben Fisher (far left) and ex-Knack bassist Prescott Niles (far right), through a version of the Stones classic "Honky Tonk Women." The All-Star British Blues Band has taken up residency every Thursday night at the Santa Monica pub. Previous jams have featured ex-Ratt guitarist Warren DiMartini.



CHRIS REWITT

**BENSON HONOR:** Cerritos Performing Arts Center General Manager Victor Gatesman and George Benson are pictured during the recent ceremonies inducting Benson into what the burgeoning facility has dubbed "The Wall Of Fame." The presentation of a Benson-autographed tile (a "kitschy" Orange County spin on the ol' hands and feet in cement shtick) was made prior to his recent gig at the lavish new state-of-the-art performance facility.



ALAN BERENSK



KYON WESTER



**A SMASH HIT:** Elton John is pictured (above left) belting out a classic from his formidable catalog during his event-ending performance at "Smash Hits," a two-day tennis/dinner/concert extravaganza hosted by Captain Fantastic and tennis great Billy Jean King. Elton's "nightclub" performance took place on the second evening of festivities, during a dinner (which featured a great chocolate piano dessert) at the Regent Beverly Wilshire. The preceding evening's festivities, held at the Great Western Forum, featured top names from the tennis world competing in doubles and singles matches (with Elton holding his own with the pros). All of the above events benefited the Elton John AIDS Foundation. Also pictured: Sheena Easton (bottom, left) singing the National Anthem at the Forum, and Elton (above) posing during the pre-tennis cocktail party, held in the Forum Club and catered by Planet Hollywood, one of the event's sponsors.



**IT WAS A VERY GOOD ERA:** What do "Up On The Roof" by the Drifters, "Will You Love Me Tomorrow" by the Shirelles and "Take Good Care Of My Baby" by Bobby Vee have in common? In addition to being Top Five records and staples on oldies stations, each of the above classics was written by Carole King and Gerry Goffin, one of the dynamic songwriting duos who, during the early Sixties, cranked out hit after hit in the hallowed halls of the fabled Brill Building in New York City. Packed with publishers and songwriters, all trying to score the next Connie Francis single in an era when performers didn't yet routinely write their own material, the Brill Building came to epitomize the best in pop songwriting. And it's in praise of Barry Mann and Cynthia Weil, Neil Sedaka and Howard Greenfield, Doc Pomus and Mort Shuman, and Jeff Barry and Ellie Greenwich (teams which worked within the Brill Building or became associated with it) that Era, a division of veteran reissuer K-tel, has fashioned the great four-CD set, *The Brill Building Sound*. Sporting some of the most popular songs of all time (in their hit versions), including "Stand By Me," "Will You Love Me Tomorrow" and "On Broadway," *The Brill Building Sound* is a textbook for every aspiring songwriter.

**CODA:** Before there was the Brill Building Sound, there was the Tin Pan Alley Sound, a songwriting era that flourished during the first decades of this century and fostered such acknowledged masters of the pop songwriting form as the Gershwin Brothers, Rodgers & Hart, Johnny Mercer and Irving Berlin. These songwriting forefathers are the subject of another indispensable collection for budding songsmiths, Rhino's five-CD set, *Great American Songwriters*, featuring pop song classics as interpreted by the likes of Tony Bennett, Ella Fitzgerald and Bing Crosby. Due in November.



**PARKER'S PASSION:** One listen to the wealth of great material included on Rhino's two-disc Graham Parker anthology, *Passion Is No Ordinary Word*, and you can't help but wonder why this phenomenal singer-songwriter hasn't garnered more attention from the mainstream record-buying public than his lone hit, the Smokey Robinson-infused "Wake Up (Next To You)," in 1985. It couldn't have been due to a lack of talent, for, from his very first record in 1976, Parker, backed by a pub-hardened band, the Rumour (featuring Brinsley Schwarz's always tasty fretwork), demonstrated that he had the right songwriting stuff. Maybe it was a case of not possessing a cookie-cutter radio voice, or benign (or malignant) record company neglect. Whatever the reason, Rhino's new Parker anthology (which, in an unprecedented move, Parker is currently touring in support of) should go a long way toward righting past wrongs. Featuring great liner notes by Jimmy Guterman and commentary from Parker, *Passion Is No Ordinary Word* contains as many Parker classics as can be squeezed onto two discs, including "Back To Schooldays" and "Fool's Gold" (from his first two albums, *Howlin' Wind* and *Heat Treatment*), "Passion Is No Ordinary Word" and Parker's harrowing abortion tale "You Can't Be Too Strong" (from his masterwork, *Squeezing Out Sparks*), "Empty Lives" and "Temporary Beauty" (from the albums that were supposed to make him a household name, *The Up Escalator* and *Another Grey Area*) and the best moments from his late Eighties, four-album resurgence on RCA. A long overdue collection.



**HAVING FAITH:** In our recent Indie Everything issue (#20), we ran a news story stating that Fox-TV's new morning show, *Good Day L.A.*, was actively seeking new, unsigned bands to perform live on the show. And what fledgling, I'll-do-anything-for-my-career band could resist such a clarion call? Not many, apparently. According to the show's Talent Executive, Laurie Muslow, tapes have been rolling in by the buckets full—over 400 and still counting! And true to their word, the powers that be at *Good Day L.A.* have already begun featuring unsigned bands on the show. Shown above, performing on a recent *Good Day L.A.* show, are (L-R) Joey Palmeri, Tony Radford, John Michael Knowles and Mason Wright of local band City Of Faith.

**GETTING THE KINKS OUT:** The Kinks' scheduled Southland performances, October 16 at the Wiltern and October 17 at the Celebrity Theatre, have once again been cancelled (those dates were make-good dates for a set of previously cancelled shows in September). This doesn't bode well for the band's fine new album, their first for new label Sony Music, an album which has not clicked with the record-buying public despite a strong single candidate in "Scattered" and an album that could use some touring support from the brothers touring.

**ODDS & ENDS:** Seventies leftover Meat Loaf, in the midst of a major career resurgence, will bring his bombastic rock to the Wadsworth Theatre on November 9, and veteran singer-songwriter Laura Nyro will be receiving her faithful at the resurected Mayfair Theatre in Santa Monica on November 13.

**AND THE SOUNDTRACK PLAYED ON:** Varese Sarabande Records has announced the release of the original soundtrack to HBO's recent, highly acclaimed drama about the outbreak of the AIDS plague, *And The Band Played On*. Varese Sarabande Records and participating retailers will donate one buck from each copy sold to the City of Hope for AIDS research. The original soundtrack was composed, conducted and produced by Carter Burwell.

## MUSIC CONNECTION Tidbits from our tattered past

**1981—SOMETHING SHOCKING THIS WAY COMES:** How about rock hot pants? Designed by David Lloyd, the device wires your shorts to a stereo speaker with a fifteen-foot cord which relays the music to a two-inch disc on your wasteland. "You get an incredible tingle all over your body," says Lloyd.

**1986—YOUR GOLD RECORDS, PART TWO:** You may remember reading about Al Hendrix, whose Seattle home was burglarized recently. What the burglars took was the complete collection of gold records earned by Al's son, Jimi! In celebration of the 20th anniversary of the association between Warner/Reprise and the Hendrix estate, a complete set of new gold records will be presented to Al at a special reception hosted by Warner Bros.

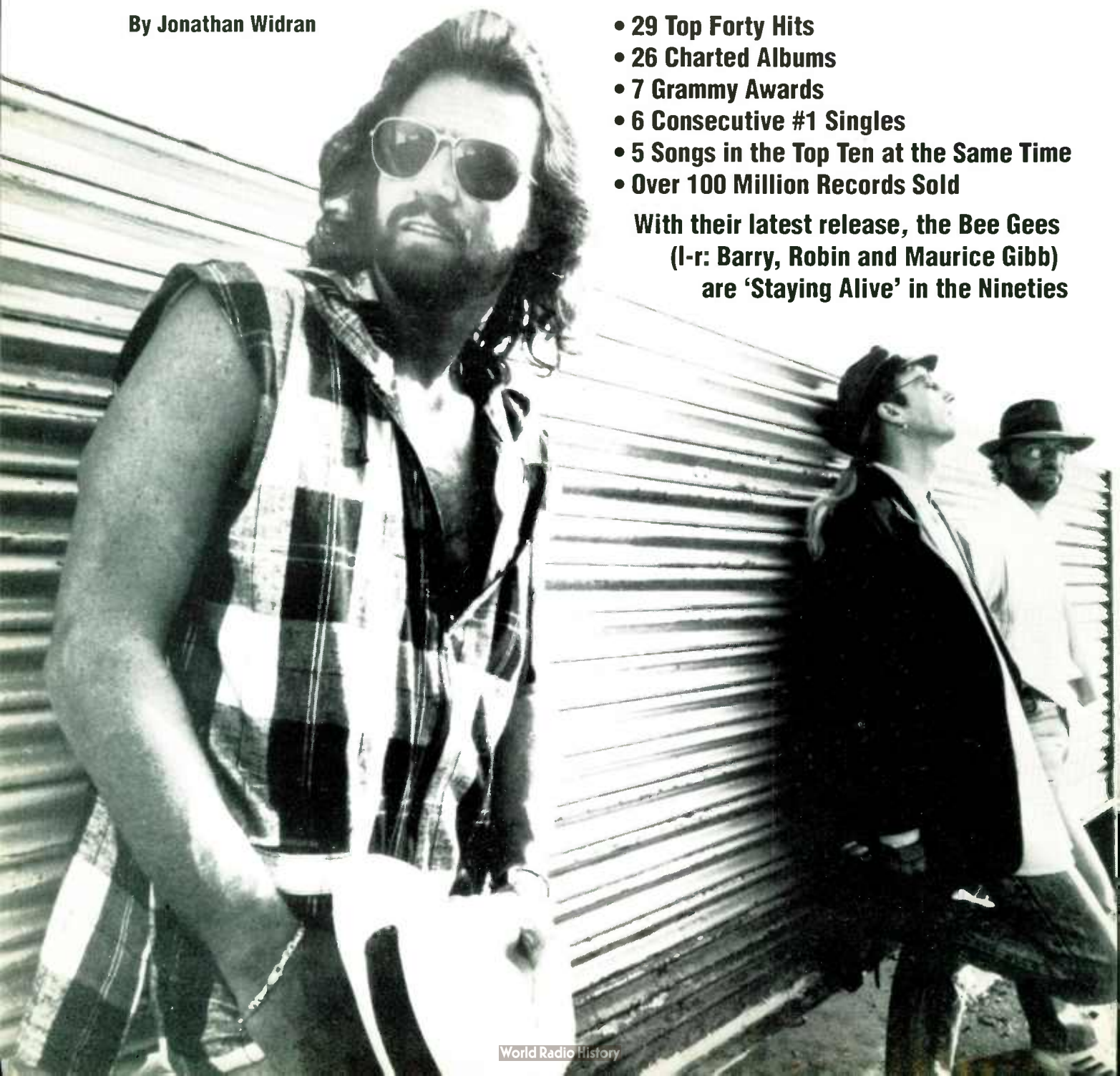
**1990—CATTY REMARKS:** Janet Jackson recently announced that she will no longer be using a black leopard in her concert act. Apparently, a few of her fans voiced concern over the adverse effect touring was having on the poor feline. Though animal lovers can sleep better, did Janet ever consider the post-tour depression the poor cat may experience now that it's tasted stardom and had it snatched away?

# BEE GEES

By Jonathan Widran

- 29 Top Forty Hits
- 26 Charted Albums
- 7 Grammy Awards
- 6 Consecutive #1 Singles
- 5 Songs in the Top Ten at the Same Time
- Over 100 Million Records Sold

With their latest release, the Bee Gees (l-r: Barry, Robin and Maurice Gibb) are 'Staying Alive' in the Nineties



**T**he fascinating part about pop culture is its cyclical, media-driven ability to fuse past and present, reach back as it steams forward, rediscover the charms of a simpler time and somehow turn old into new, something stale into something hip. Perhaps it's a two-decade phenomenon. In the Seventies, the *Happy Days* generation prompted a harkening back to the days of Ike and early Elvis, and now, the Nineties have suddenly found solace in the music, TV shows and outrageous post-hippie, pre-yuppie clothing trends of the Seventies.

For those of us who never understood the Eighties, who completely glossed over the MTV-Madonna era in our dazed and confused bell bottom states, one of the most exciting aspects of this resurgence is the re-evaluation of one of the greatest musical film phenomenons of all time, *Saturday Night Fever*, and the three brothers whose songs spearheaded the late Seventies disco dance craze: Barry, Robin and Maurice Gibb. Yes, ladies and gentlemen, you can put on your platforms again...the Bee Gees are back.

This past summer, the *L.A. Times* Calendar section featured a cultural call to arms about the relevance of the John Travolta frustrated youth movie to the similarly confused Generation X society it predates by fifteen years. "Fever" replaced "Rocky Horror" as the mid-night art house entertainment of choice. Rock clubs have become discotheques. And suddenly, radio stations like KROQ and KIIS—who refused to even open the Brothers Gibb's last three albums—are not only acknowledging their place in musical history, they're also playing the heck out of their latest single, "Paying The Price Of Love," from their new Polydor album, *Size Isn't Everything*.

What exactly happened? How have the brothers who brought us "Staying Alive" and "Night Fever" found a place alongside the likes of Dr. Dre, Tag Team and Janet Jackson?

"There's been a great re-evaluation of the music we made," says Maurice during a recent interview with the brothers in the office of their new management company, Left Bank. "For years after the 'Fever' phenomenon, there was a media backlash here that told the country the Bee Gees weren't hip. It was a ten-year black hole for us in the U.S. Luckily, that anti-disco stigma ended in Europe a long time ago, and our album, *You Win Again*, hit Number One in the U.K. in 1988," he adds.

Eventually, according to Barry, the States caught on and paved the way for the massive push behind *Size Isn't Everything* and the upcoming tour in 1994. "Up till now, it wasn't cool to hear us. Suddenly, the 'Fever' resurgence made it okay. Folks finally recognized that, while the era had its bad music along with the good, the Seventies actually meant something musically." Robin echoes his older sibling, "'Fever' gave us credibility then, and its new popularity has made us seem more credible now."

Those caught up in the nostalgia craze might be surprised that the new collection, while still boasting engaging sibling harmonies and Barry's amazing falsetto, is nothing like the music the Bee Gees were creating fifteen, twenty or nearly thirty years ago (their first chart hit was "New York Mining Disaster 1941" back in 1967). Instead, the Gibbs offer rhythmic touches of R&B ("How To Fall In Love, Part One," "Above And Beyond"), modern dance sounds (the Pet Shop Boys-like "Fallen Angel") and a tune tailor made for the "Unplugged" era, the socially conscious, all acoustic singalong "Blue Island." Then there are the pure pop pleasures of "Kiss Of Life" and the power ballad "For Whom The Bell Tolls."

Robin and Barry once again agree that the most important element to their latest project is the complete creative freedom their new deal with PolyGram offered them. When asked how they see their new songs fitting onto the charts, both become slightly indignant, as if such a

**"For years after the 'Fever' phenomenon, there was a media backlash here that told the country the Bee Gees weren't hip. It was a ten-year black hole for us in the U.S."**

**—Maurice Gibb**

decision is the public's concern and not strictly their own.

Barry: "I think if we spent our lives trying to make records or trying to aim at certain demographics, our music wouldn't be worth much. For this album, we thought, let's make music that we like and not worry about other people in the business telling us what kind we should make." To which Robin adds, "We're the Bee Gees like U2 are U2. We don't do rap or urban music. If you jump on the bandwagon, you run the risk of trying to be too modern and then becoming old-fashioned much too fast."

There is one playful element of *Size* which successfully bridges the gap between the two eras. "Decadence" is really a souped-up, modernized version of their 1976 dance floor classic, "You Should Be Dancing," which serves a dual purpose: It both entertains by offering familiarity and, more importantly, serves as an opening to the Gibb's sometimes incisive commentary on the downward spiral of pop music, its culture and society in general in the band's

off years following the "Disco Sucks" war cry.

"When that record was first made, it seemed to be the end of an innocent period in both America and the world," comments Barry. "Ever since the end of the Seventies, the world's gone into a decadent, corruptive feel in so many ways, including music and film, which became more obscene than ever before. Listening to the song again takes you back to before that all started."

Robin narrows the focus to the music industry and sharpens the proverbial knife when he discusses his dissatisfaction with today's pop charts and what the younger generation is listening to. "Music today is really stalemating, so it's no wonder everyone's looking for something else to listen to," he says.

"Even if it's not our music, the fact is, there's nothing new and exciting really taking over, like the Beatles did, like disco did... The whole retro thing has to do with kids finally rebelling against a strict diet of rap records dealing with nothing but social issues, street crime and violence," he adds pointedly. "It was all right maybe five years ago, but kids now want to get back to melody and you/me relationship songs. Teens need an escape. The drug deals going wrong, cop killings, that's all around them. The music should get them away from that, not get them involved further."

The Bee Gees extraordinary career of 30 albums, 29 Top Forty hits, nine Number Ones, over a hundred million records sold (including 25 million *Saturday Night Fever* LPs) and seven Grammy Awards was founded on just that very principle: music as enjoyment, songs as escape. Believing that "everyone's dream is to make records people want to hear," the brothers take as an immense compliment the playful *Wayne's World* jibe that "Led Zeppelin didn't make music for everyone. They left that to the Bee Gees."

As Barry explains, "In a subliminal way, that comment connects us to the culture of today, which is the whole key to our success, to always be connected to the present culture. The thrill is still hearing our music on the radio 20 years later. That's longevity, and isn't that what you set out to do? Music history will place us at some point somewhere. We just make records and don't worry about that."

Though not always critically acclaimed as other influential and popular groups, the Bee Gees' place as both artists and songwriters in the annals of the rock era is steadfast and secure. Even excluding such early classics as "I Started A Joke," "Words" and the Michael Bolton-covered "To Love Somebody," the Gibbs for a time rivaled the Beatles and Elvis in terms of pure cultural impact and radio exposure. From 1977 through 1979 (when they released the multi-platinum selling *Spirits Having Flown*), they scored six consecutive Number One hits of their own, wrote and produced three more chart toppers for their late brother Andy and also gave hits to Yvonne Elliman ("If

37 ►



# Michael Ehrenberg

## Director of College and Adult Alternative Promotion

By Oskar Scotti

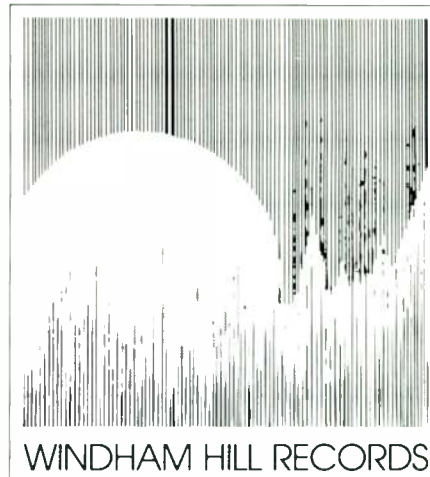
These days some promotion people have to concentrate on more than just touting the artists on their rosters. Some, like Windham Hill/High Street's Michael Ehrenberg, have a two-fold agenda staring them in the face everyday as they rise bright-eyed from the crib. For the label's likable Director of College and Adult Alternative Promotion must also herald the arrival of a fledgling new format in addition to trying to



coax hard-nosed programmers into adding High Street Records acts like Downy Mildew, John Gorka and Pierce Pettis to their playlists.

But Ehrenberg doesn't mind the extra workload. He is, in fact, delighted that there are now radio pull-stops around the U.S.A. that a 30-year-old music lover like himself can go to besides the standard options of the past: like CHR, Country and EZ listening. "My first assignment when I arrived here was to help break Pierce Pettis, a singer-songwriter on the roster who has a warm Bruce Cockburn/Marc Cohn type voice," he states from Boulder, Colorado, sight of the first AAA convention.

"But this was before AAA really got going. Fortunately, we had some success on A/C with a tune called "You Need A Love" from his album, *Tinsel Town*. But it was a struggle. A/C is a very conservative format, and I knew Pierce's unique approach to his craft would alienate people who focus on mainstream, safe artists like Phil Collins and Amy Grant. Happily, there is alternative for Pettis' music now."



That option is AAA which translates to Adult Album Alternative. This up-and-coming programming philosophy is taking root all across the country, and Michael Ehrenberg is one of its more demonstrative supporters. Unfortunately, Los Angeles is one of those markets that has eschewed radio's new stepchild, and Ehrenberg thinks that this oversight constitutes a tragedy of sorts.

"It has a lot to do with the ethnic makeup here," he believes. "When I worked alternative and A/C with Private Music and Enigma, I had a chance to live in Southern California and wasn't knocked out by what's on the airwaves there. It would be really hard to pit an AAA station against, say, KROQ and expect it to survive at this juncture. But as the white baby boomers continue to mature, the chances will increase that a station like KFOG up in San Francisco will flourish down here. It's just a matter of time."

As Ehrenberg went on to describe what KFOG, the Adult Album Alternative representative in the Bay Area, is serving up, the concept of what such a format could effectuate in Los Angeles really boggles the imagination. "It's a station where you can hear an obscure Lenny Kravitz cut juxtaposed against 'Astral Weeks' by Van Morrison and the Cranberries or Midnight Oil," voices Ehrenberg. "It's a sanctuary on the radio that respects your intelligence. That's not something you can say about most commercial stations in L.A. There are a lot of people who like to buy albums for the versatility of the music; not only what pop radio has decided you should hear. Hit radio has short-sighted its audience.

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It plays music to death then discards it. There has to be a more intelligent way to access the over 25-year-old people in this country."

Ehrenberg said the biggest hurdle AAA must make is educating the music industry in general to what's going on with the new format. The first step, he argues, is to "hold informal presentations within the distribution branches like CEMA, PolyGram, BMG and the like. This is potentially a very profitable idea which will, once the advertising and marketing departments of labels understand its inherent impact, help sell a lot of records. And that day," he promises, "is coming."

Ehrenberg, while he is a mighty representative of new ideas and sonic exploration, is not merely a salesman but a creative force. He has begun interfacing with the A&R staff at High Street and claims that while the partnership has not yet born fruit, he is eager to explore the potential of the cross pollination.

"The A&R department doesn't hesitate to play me things that they've just signed and request feedback on how well I think it would do for radio. I constantly have people in radio present me with music—both finished product and demos—to check out. That's something that I'm always aware of and want to continue to explore in the future." While Ehrenberg is locked in to what's happening in AAA, it is not his only concern. The High Street top brass also employs him to work alternative music, and Ehrenberg is eagerly looking forward to January 1994 when Downy Mildew will release their second album for the label.

Ehrenberg doesn't like to fail, and the

**"Hit radio has short-sighted its audience. It plays music to death, then discards it. There has to be a more intelligent way to access the over-25-year-old people in this country."**

**—Michael Ehrenberg**

group's first record didn't, in his belief, garner the airplay it deserved. But that will all change at the beginning of the year when the square-jawed mediator will roll up his sleeves to bring the bacon home. Explains Ehrenberg: "We are going to focus on the more adult sounding alternative stations this time around. Downy Mildew has been around a while now and are in their thirties. That doesn't mean they won't appeal to younger fans, but we've got to target them to a more mature audience. In my opinion, they have the songs, vocals and tradition to break out of their cult status."

Ehrenberg also sounded the alarm on John Gorka, who he affirmed "appeals equally to 35-year-old females and 18-year-old males.

He has that kind of range and inbred sense of purpose," he extrapolated "that enables him to transcend classifications."

Windham Hill has always relished their special niche in the industry. They have, in turn, always attracted a special breed of personality in which to champion their special wares. One would have to gamble that Michael Ehrenberg, with his genial edge and focused enthusiasm, will capably carry on that grand tradition of quality. He gets three A's for his devotion.

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# STAFF SONGWRITERS

By Sue Gold

**W**hen someone says they are a staff songwriter for a publishing company, the image of a person sitting in a room in the publishing company's offices, writing for their roster, often springs to mind. But it is far from accurate. In fact, many staff songwriters work at home and have the freedom to write with anyone.

When a songwriter becomes a staff writer, he still pursues artists and producers on his own, but he also has the luxury of having a company working on his behalf as well. He is also assured a steady income, although the money paid to writers is usually an advance the publisher recoups from the writer's songs.

So what exactly does it mean to be a staff songwriter? According to Warner/Chappell Music's Bob Thiele, who has written songs for Aaron Neville, Bonnie Raitt and Paul Young, "When you become a staff writer, it says you're not really designing to be an artist or producer, for the time being, anyway. You're just going to sit and write songs. That's a really hard thing to do nowadays because there aren't that many artists looking for songs."

To become a staff writer, one must usually have credits first. "If you're a songwriter and not an artist or producer, and you're just walking in with a list of songs and a tape, it's really hard to expect a publisher to say, 'Great. Let's sign you up,'" Thiele explains. "Before I got my deal, I had been meeting with the company for about four or five years. It wasn't until the Neville Brothers and Paul Young recorded my songs that they said, 'Now that you have some action, let's get on it.'"

Deals with publishing companies range dramatically, depending on the songwriter. Warner/Chappell's Andy Goldmark, whose songs have been recorded by Michael Bolton and Celine Dion, has no minimum amount of songs he has to write each year, while Rondor Music's Kevin Savigar, who has penned hits for Rod Stewart, Patty Smyth and Peter Frampton's upcoming album, must write a minimum of four songs a year. "A lot of deals require eight to 20 songs a year," Savigar says. "But I've heard of all kinds of deals such as some where you've had to have a minimum

recording requirement. Those are obviously tougher than a writing requirement."

Thiele continues, "My minimum is ten songs a year, but they don't have to be recorded. When I say ten, though, if I write 50 percent of a song, that counts as one-half of a song. So to meet my quota, I have to write 20 songs as 50 percent of the writing team."

Depending on the situation, staff writers can either write songs for a particular artist, or write a song and then try to place it wherever he/she can. Goldmark says, "Sometimes I'm actually writing with the artist, like Michael Bolton, so then it is pretty clear that artist is going to use the song for his records, but sometimes the artists just asks for something so I sit down and write it. There are other times I'm writing to simply write."

Savigar adds, "A lot of times I collaborate with the artist, but other times I'll write with another Rondor writer and we'll collaborate on a song for whomever we think we'll be looking for songs."

Thiele counters, "On occasion they'll say, so-and-so is looking for songs, but what I've discovered about myself is that my best work comes from sitting down at the piano or guitar and writing the songs. The more conscious I am of doing it for a specific person, the more it inhibits my creative flow. It starts compromising my work."

Once a writer finishes a song, he is free to pitch it to anyone he can. But when a writer is signed to a publishing company, he can also turn to the company to help get songs placed. "We both hand songs over to artists," Thiele says. "I'll certainly have some ideas as to where it should go and I try to have relationships with the producers, A&R guys and the artists and so will the publishing company."

Savigar adds, "You're pretty much free to pitch your material to wherever you think it will be best represented or to whomever is recording at the time. Timing seems to be the crucial thing. Having the right song available at the right time, when an artist is looking for

that type of song."

Once a song is placed with an artist, the writer usually forfeits control. "It ranges a lot, depending on who the artist and producer are. Obviously, if I'm the producer, I have a lot more control than if I'm not, but you try to give as much input as possible. Sometimes they don't want it though, so you just have to stay away," Goldmark says.

"Having control over the final version is kind of a rare thing," Savigar continues. "Once you hand it over, you're at the mercy of the producer, and you just hope they envision the song the same way you do."

Thiele adds, "I'm lucky because I seem to have as much control as I want. Obviously, it doesn't always turn out the way I want, the chorus may be different or whatever, but by and large, it's very rare we disagree on matters like that. An artist has to make that song his own, so I have no problem with an artist taking an arrangement and re-doing it, but I've been real fortunate because almost every artist recording my songs has been very true



*"Timing is crucial...having the right song at the right time."  
—Kevin Savigar*

to the actual melody and lyric of the song." While all of these writers are well-respected by producers and artists, there have been some cases of songs being taken from them and changed so much, they were almost destroyed. "It doesn't happen too often, but they do come close once in a while," Goldmark says with a laugh.

Thiele remembers, "There was an occasion where lyrics were changed, and I think somebody just copied them wrong off the tape because it made no sense and they changed the whole meaning of the song, and to me it was demeaning. Of course, the song went on to be kind of a hit and all I could say was, 'My god, you like it now, you should really hear what it sounds like and hear the real meaning of the song.'"

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Savigar says most of his cuts have been true to his demos, but "There were a couple of instances in which drum machines were being used on the songs instead of real drums and other production things that went astray."

While some artists and producers will take the demo and make their own changes, sometimes the songwriters are called in for their input. "To me, that's the highlight of my work," Thiele admits. "When an artist calls and says he's recording your song and asks you to come in and give it a listen, that's fantastic. In fact, I was just in the studio with Bonnie Raitt the other day, who's recording one of my tunes, and I couldn't believe how incredible it was to hear her voice and talk about my song with her."

In spite of the freedom staff writers have, they do admit that by signing with a publishing company, they are giving up a larger share of their royalties than if they were just freelance writers. Other than sharing royalties with the publishing companies, though, all agree there aren't too many other disadvantages to being a staff writer. In fact, many songwriters work very closely with their companies.

Goldmark says, "It balances out because

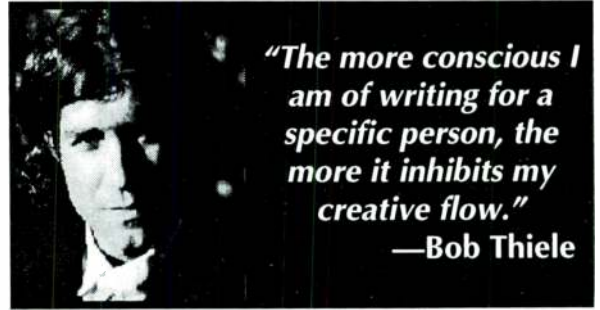
Warner is very active in helping to set me up with other writers and artists. They will always send me out to work with people within their own organization they feel I should listen to or if they think I might like to work with them, so it's great having that support behind you. When you're with a publishing company, you have more people who are in your corner exploiting your catalog for you."

Thiele adds, "Yes, you're sharing your income, but to me, there's something about having that security, even though it's from year to year." Savigar continues, "I think it's very important for songwriters to have a family of publishers behind them for support. When you have a team that can network on your behalf, it leaves you more time to write songs."

When a songwriter is looking for a publishing deal, Thiele says to trust your instinct and go with the deal that feels right, while Goldmark says, "They should look for unquestionable enthusiasm for their songwriting potential. Take a song, get a meeting with someone in a publishing company and play a

demo for them."

Savigar adds, "You have to look for who is going to be supportive of your writing and who is going to stand by you when you're not getting those cuts because it's very hard out there. I think a lot of people mistakenly go for the big money deal. I don't think that's neces-



*"The more conscious I am of writing for a specific person, the more it inhibits my creative flow."*

—Bob Thiele

sarily the way to go."

All of them agree that a songwriter should try to meet as many publishers as possible as soon as they start writing. And whether a songwriter is looking for a publishing deal or is just trying to sell his own songs, Goldmark offers these words of advice: "Keep writing no matter what." MC

## SONGWRITING ORGANIZATIONS

While there is no easy way of getting a song heard, there are several avenues a songwriter can take to make it a bit easier. Here is a list of songwriting organizations in Los Angeles that offer a wide variety of services to both professional and beginning songwriters. Most songwriting organizations offer a variety of workshops and showcases to help songwriters get their music heard, whether they are members or not. Some of the showcases and workshops charge fees, which can be higher for non-members.



7920 Sunset Blvd., Suite 300  
Los Angeles, CA 90046  
213-883-1000  
NY: 1 Lincoln Plaza  
New York, NY 10022  
212-595-3050  
**Membership:** 56,000  
**To Join:** Must have a composition that has been recorded or performed in a media that they license; Associate Members must have a copyrighted composition in the Library of Congress.  
**Services Offered:** Showcases, workshops, networking services and seminars.  
**To Participate in Events:** Open to members and non-members.



8730 Sunset Blvd., 3rd Floor  
Los Angeles, CA 90069  
310-659-9109  
NY: 320 W. 57th Street  
New York, NY 10019  
212-586-2000  
**Membership:** 130,000  
**To Join:** Anyone can join, but songwriters and publishers are encouraged to join when they have an opportunity for commercial release or publication.  
**Services Offered:** Workshops are held in New York; showcases in Los Angeles and around the West Coast.  
**To Participate in Events:** Open to members and non-members.



**LOS ANGELES SONGWRITERS SHOWCASE**  
P.O. Box 93759  
Hollywood, CA 90093  
213-467-7823  
Membership: 800-900  
**To Join:** Anyone can join the General Membership; Professional Membership is available by audition or invitation only.  
**Services Offered:** Workshops and showcases  
**To Participate in Events:** Open to members and non-members



**NATIONAL ACADEMY OF SONGWRITERS**  
6381 Hollywood Blvd.,  
Suite 780  
Hollywood, CA 90028  
213-463-7178  
Membership: 3,000  
**To Join:** Anyone can join regular membership; Associate Membership is for non-songwriting industry professionals and publishers; Gold Membership is for writers with gold records; Professional Membership is for writers with published songs or by audition.  
**Services Offered:** Workshops, seminars, song pitches and song evaluations.  
**To Participate in Events:** Open to members and non-members.



6430 Sunset Blvd., Suite 1002  
Hollywood, CA 90028  
213-462-1108  
NY: 276 Fifth Avenue  
New York, NY 10001  
212-686-6820  
Membership: 4,000  
**To Join:** Anyone can join regular membership; Active Membership is open to songwriters who have royalties being collected for them by the Guild.  
**Services Offered:** Workshops, symposiums, song critiques and pitch sessions.  
**To Participate in Events:** Open to members and non-members.

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# MUSIC CONNECTION DIRECTORY OF MUSIC PUBLISHERS

*It's the time of year for MC's annual list of Southern California-based publishing companies. The comprehensive list below is our largest to date, and covers every style of music you can think of. Yet, readers should bear in mind that the size of these companies range from small home offices to the largest publishers in the world, so do your homework. We highly recommend that you do not blanket the industry with unsolicited tapes, as this will only waste your time and money. Make calls and find out how to proceed with each company; be patient, courteous and professional. Also, pay close attention to the styles of music that each company specializes in. MC wishes to thank all of the publishers and their assistants who took the time to provide us with this vitally important information. We also wish to apologize to the companies we may have inadvertently missed this time around. Good luck in shopping your tapes and let us know of your progress.*

Compiled By Steven P. Wheeler

## ❑ ALL AMERICAN COMMUNICATIONS ALLAM SONGS

2114 Pico Blvd.  
Santa Monica, CA 90405  
310-450-3193  
Contact: Richard Glasser  
Styles: All  
Published: AZ-1, G-Wiz, May May, Shiro, Tag, Truck Stop Love.

## ❑ ALSHIRE INTERNATIONAL

1015 Isabel St.  
P.O. Box 7107  
Burbank, CA 91510  
213-849-4671  
Contact: Al Sherman  
Styles: Pop/concert music.

## ❑ ALL NATIONS MUSIC PUBLISHING LTD.

8857 W. Olympic Blvd.  
Beverly Hills, CA 90211  
310-657-9814  
Contact: Billy Meschel, Chris Mancini, Eddie Gomez  
Styles: All  
Published: Johnny Angel, Greg Barnhill, Dean Gant, Preston Glass, Graham Goble, Calvin Hayes, Jay King, Jeff Knight, J.P. Pennington, Steve Plunkett, Jesse Saunders, Jeff Silbar, Terry Wilson.

## ❑ AMIRON MUSIC

20531 Plummer St.  
Chatsworth, CA 91311  
818-998-0443  
Contact: A. Sullivan  
Styles: Rock, Top 40

## ❑ ATV MUSIC GROUP

9255 Sunset Blvd., Suite 801  
Los Angeles, CA 90069  
310-247-8170  
Contact: James Leach, Martha Williams.  
Styles: R&B, rock, country, and pop.

## ❑ BAL & BAL MUSIC PUBLISHING BAL WEST MUSIC PUBLISHING

P.O. Box 369  
LaCanada, CA 91012-0369  
818-548-1116  
Contact: Adrian P. Bai  
Styles: Mostly MOR, country, rock and gospel.

## ❑ BLACK STALLION COUNTRY PUBLISHING

P.O. Box 368  
Tujunga, CA 91043  
818-352-8142  
Contact: Kenn Kingsbury  
Styles: Bluegrass, country and R&B.

## ❑ BMG MUSIC PUBLISHING

8370 Wilshire Blvd., 3rd Floor  
Beverly Hills, CA 90211  
213-651-3355  
Contact: Danny Strick, Margaret Mittleman, Deborah Dill, Art Ford.  
Styles: R&B, rock, pop.  
Published: John Hiatt, Rhett Lawrence, Michael Penn, Beck.

## ❑ BDB-A-LEW MUSIC

11712 Moorpark Street, Suite 111  
Studio City, CA 91604  
818-506-6331  
Contact: Ronda Espy  
Styles: Pop, country and blues.

## ❑ BUG MUSIC

6777 Hollywood Blvd., 9th Floor  
Hollywood, CA 90028  
213-466-4352  
Contact: Fred or Dan Bourgoise, Temple Ray  
Styles: All  
Published: Dave Alvin, Arc Angels, T-Bone Burnett, Peter Case, Rosanne Cash, Concrete Blonde, Cry Of Love, John Lee Hooker, Lemonheads, Los Lobos, Sam Phillips, Iggy Pop, Sugar, and the Estates of Willie Dixon, Del Shannon and Muddy Waters.

## ❑ CANDY CASTLE MUSIC, RAPSONDIES AND MELODIES

8000 Beverly Blvd.  
Los Angeles, CA 90048  
213-852-1500  
Contact: Ronnie Dashev  
Styles: Pop, R&B, rock.

## ❑ ANDY CHAPMAN MUSIC

270 N. Canon Dr., Suite 1518  
Beverly Hills, CA 90210  
310-278-6484/fax 310-278-6485  
Contact: Andy Chapman  
Styles: Pop, rock, R&B, ballads.

## ❑ CHEDDAR CHEESE MUSIC, LE GRANDE FROMAGE MUSIC, INC.

8739 Sunset Blvd.  
Los Angeles, CA 90069  
310-659-9820  
Contact: Jan Rhees, Macey Lipman.  
Styles: All  
Published: Kurt Farquhar, Chris Bordman, Steve Lane, Annie Rusk.

## ❑ CHRYSALIS MUSIC

9255 Sunset Blvd., Suite 319  
Los Angeles, CA 90069  
310-550-0171  
Contact: Tom Sturges, Antony Bland, Denise Rendal, LaRhonda Sutton, Mike Fink.  
Styles: All  
Published: Billy Burnette, Simon Climie, Andy Hill.

## ❑ CLING MUSIC PUBLISHING

P.O. Box 7731  
Beverly Hills, CA 90212-7731  
310-338-9976  
Contact: Tina Thompson  
Styles: Mostly blues, rock and country, also jazz and rap.

## ❑ CRITERION MUSIC CORP.

6124 Selma Ave.  
Hollywood, CA 90028  
213-469-2296  
Contact: Bo Goldsen  
Styles: All  
Published: Lyle Lovett, Hugh Moffatt, Rodney Crowell, Jenny Yates.

## ❑ DIRECT MANAGEMENT GROUP DIRECT WORLD MUSIC DIRECT PLANET MUSIC

947 N. La Cienega Blvd., #G  
Los Angeles, CA 90069  
310-854-3535  
Contact: Martin Kirkup, Steve Jensen.  
Styles: All

## ❑ WALT DISNEY MUSIC COMPANY, WONDERLAND MUSIC COMPANY, INC.

500 South Buena Vista St.  
Burbank, CA 91521  
818-567-5307  
Contact: Susan Borgeson  
Styles: Movie soundtracks and children's music.

## ❑ DRIVE ENTERTAINMENT

10351 Santa Monica Blvd., Suite 404  
Los Angeles, CA 90025  
310-553-3490/fax 310-553-3373  
Contact: Arthur Braun  
Styles: All

## ❑ EMANDELL TUNES, BEN-LEE MUSIC, BIRTHRIGHT MUSIC

10220 Glade Avenue  
Chatsworth, CA 91311  
818-341-2264/fax 818-341-1108  
Contact: Leroy C. Lovett, Jr.  
Styles: Inspirational, contemporary gospel, country and pop.

## ❑ EMERALD FOREST ENTERTAINMENT

10675 Santa Monica Blvd.  
Los Angeles, CA 90025  
310-441-1200  
Contact: Linda Blum-Huntington, Marla McNally, Barry Kolsky, Chris Haines.  
Styles: All

## ❑ EMI MUSIC PUBLISHING

8730 Sunset Blvd.  
Los Angeles, CA 90069  
310-652-8078

Contact: Jodi Gerson

Published: Desmond Child, Holly Knight, Scott Cutler.

## ❑ FAMOUS MUSIC CORPORATION

10635 Santa Monica Blvd., Suite 300  
Los Angeles, CA 90025  
310-441-1300  
Contact: Ira Jaffe, Lisa Wells, Bob Knight, Ellie Schwimmer, Robyn Roseman.  
Styles: Pop, R&B, rock, dance, ballads.  
Published: Steve Dorff, Phil Goldstone, Puff Johnson, Marti Sharron, Melissa Ritter, Marsha Malamet, Laney Stewart, the production team of Tricky, Sep, Kuk and Nick.

## ❑ LEN FREEDMAN MUSIC

123 El Paseo  
Santa Barbara, CA 93101  
805-966-6999  
Contact: Len Freedman  
Styles: All  
\*Does not accept unsolicited material.

## ❑ THE FRICON ENTERTAINMENT CO., INC., FRICON MUSIC CO., FRICOUT MUSIC CO.

1048 S. Ogden Dr.  
Los Angeles, CA 90019  
213-931-7323  
Contact: Terri Fricon  
Styles: Film and TV

## ❑ GFI WEST MUSIC PUBLISHING

6201 Sunset Blvd., Suite 440  
Hollywood, CA 90068  
310-281-7454  
Contact: Janet Jeffrey  
Styles: Everything, emphasis on children's and instrumental music.  
\*Does not accept unsolicited material.

## ❑ GIANT PUBLISHING

8900 Wilshire Blvd., Suite 200  
Beverly Hills, CA 90211  
310-289-5523  
Contact: Dale Kawashima  
Styles: R&B, pop and rock.  
Published: Chuckii Booker, Terry Koffey and Jon Nettlesbey, Tony Haynes, Alton "Wokie" Stewart, Terry Steele, Meech & Noel Wells, Blacktovan.

## ❑ HAPPY HOUR MUSIC

2410 Del Mar Avenue  
Rosemead, CA 91770  
909-621-9903  
818-571-1214/fax 818-288-7461  
Contact: Wan Seegmiller  
Styles: Jazz and Brazilian instrumentals.

**□ HARMONIOUS MUSIC, AVC MUSIC**

6201 Sunset Blvd., Suite 200  
Los Angeles, CA 90028  
213-461-9001/fax 213-962-0352  
Contact: James Warsinske  
Styles: Rock, pop, rap, R&B, alternative.

**□ INTERNATIONAL MUSIC NETWORK, KENWON MUSIC, TWEISS TUNES**

3151 Cahuenga Blvd. West, Suite 300  
Los Angeles, CA 90068  
213-882-6127  
Contact: Michael Carey Schneider, Shelly Weiss, Ken Weiss.  
Styles: Pop, R&B and others.  
Published: Frank Wildhorn, David Harvey, Michael Carey Schneider.

**□ INTERSCOPE MUSIC**

10900 Wilshire Blvd., Suite 1000  
Los Angeles, CA 90024  
310-208-6547  
Contact: Ronny Vance, Liz Redwing, Lloyd Winston.  
Styles: All  
Published: Brian Alexander Morgan, 2PAC, the Toadies, David Elliott, and others.

**□ JOBETE MUSIC CO., INC., STONE DIAMOND MUSIC CORP.**

6255 Sunset Blvd., 18th Floor  
Hollywood, CA 90028  
213-461-9954  
Contact: Lester Sill  
Styles: Pop, rock, pop/R&B  
Published: Alan Roy Scott, Jeff Silverman, Ron Dante, Ron Miller.

**□ JUNGLE BOY MUSIC**

1230 Hill St.  
Santa Monica, CA 90405-4708  
310-452-7004  
Contact: Robert Anderson  
Styles: All, except classical  
Published: Paul Sabu, Soul Brothers

**□ LARGO MUSIC CO., INC.**

606 N. Larchmont Blvd.  
Los Angeles, CA 90004  
213-464-8321  
Contact: Glenn Friedman  
Styles: Hard rock & roll, street R&B.

**□ LEEDS ENTERTAINMENT**

11999 San Vicente Blvd., Suite 210  
Los Angeles, CA 90049  
310-440-0140  
Contact: Amy Goodfriend  
Styles: All  
Published: Billy Crain, Tom Grant, Abbey Lincoln, NRBQ, Soul Asylum, Wrensong.

**□ MCA MUSIC PUBLISHING**

70 Universal City Plaza, Suite 425  
Universal City, CA 91608  
818-777-4550  
Styles: All  
Published: Glen Ballard, Saigon Kick, Bobby Brown, Marcus Miller, Shep Pettibone, David Lynch/Angelo Badalamenti, DJ Mugs.

**□ MEADOWLARK MUSIC, HILLARY MUSIC**

1608 Argyle  
Hollywood, CA 90028  
213-462-6614/fax 213-462-6197  
Contact: Lew Bedell  
Styles: All

**□ STEVE MOIR COMPANY**

16101 Ventura Blvd., Suite 325  
Encino, CA 91436  
818-995-8707  
Contact: Kaylin Frank  
Styles: Alternative bands and mostly pop writers.  
Published: Tony DeFranco, Rick Hahn, Ron Baldwin, Phil Leavitt (from dada), Adam Weiner, Curtiss Boone, Fred Maher.  
\*Not currently accepting new material.

**□ MUSIC ROOM PUBLISHING, BACK HOUSE MUSIC**

P.O. Box 219  
Redondo Beach, CA 90277  
310-316-4551  
Contact: John Reed  
Styles: Pop, rock, R&B, and music for film.

**□ NEM ENTERTAINMENT**

8730 Sunset Blvd., Suite 485  
Los Angeles, CA 90069  
310-652-8320  
Contact: Jose Murillo  
Styles: All  
Published: Brian O'Doherty, Chuck Cymone, School Of Fish, Wailing Souls.

**□ O'LYRIC MUSIC**

1837 11th St., Suite 1  
Santa Monica, CA 90404  
310-452-0815  
Contact: Jim O'Loughlin, Kathryn Haddock.  
Styles: Everything from rock to rap.  
Published: Cactus Choir, Rick Bell, Monie Love.

**□ PEERMUSIC**

8159 Hollywood Blvd.  
Los Angeles, CA 90069  
213-656-0364  
Contact: Kathy Spanberger, Nanci M. Walker, Gigi Gerard.  
Styles: All  
Published: Jud Friedman, Greg Smith, Craig Cooper, Jeanette Katt, the Spent Poets, the Williams Brothers, Miki Howard, Graciela Carballo, Jorge Larma, Roberto Livi, Dania Castilla, Aka Carla, Rozalla, Suzanne Rhatagan.

**□ POLYGRAM MUSIC PUBLISHING**

1416 N. La Brea  
Los Angeles, CA 90028  
213-856-2776  
Contact: John Baldi, Danny Benair, LaToya Green, Dan Markell, Jim Moreno, Linda Newmark, Michael Sandoval, Lily Trevisick.  
Styles: All  
Published: k.d. lang, INXS, U2, Beastie Boys, Sir Mix-a-lot, Shakespeare's Sister, World Party, Bon Jovi, Robert Cray, Jeff Paris, Jimmy Webb, Jackyl.

**□ PRESSMAN-CHERRY MUSIC**

445 N. Bedford Drive, Penthouse  
Beverly Hills, CA 90210  
310-271-8383  
Contact: Jolene Cherry  
Styles: All

**□ PRIMAT AMERICA**

6534 Sunset Blvd.  
Hollywood, CA 90028  
213-957-4455  
Contact: Holly Camp  
Styles: All  
Published: Dick Winzeler, Dennis Lambert.  
\*Not currently accepting new material

**□ RONDOR MUSIC INTERNATIONAL INC.**

360 N. La Cienega Blvd.  
Los Angeles, CA 90048  
310-289-3500  
Contact: Barbara Vander Linde, Candi Brown, Andy Olyphant.  
Styles: All  
Published: Kevin Savigar, John Dexter, Melissa Etheridge, Bryan Adams, Extreme, Howie Tee.

**□ SHANKMAN, DE BLASIO, MELINA, ANDERSON, INC., PLAYHARD MUSIC, PLAYFULL MUSIC**

2434 Main Street  
Santa Monica, CA 90405  
310-399-7744  
Contact: Louise Everett  
Styles: All popular styles  
Published: Douglas Dee, Junior Reid, Nu Soul Habit, Sister Double Happiness, Cherish, Greg Lawson, Jeremy Lubuck, Michael Jay, Gina Gomez, the Soup Dragons, Big Car, Billy Bragg.

**□ SILVER BLUE MUSIC**

5370 Van Alden  
Tarzana, CA 91356  
818-345-2558  
Contact: Joel Diamond, Scott Gootman  
Styles: All

**□ SNOW MUSIC**

8803 Appian Way  
Los Angeles, CA 90046  
213-654-0755  
Contact: Tom Snow

**□ SONY MUSIC PUBLISHING**

2100 Colorado Avenue  
Santa Monica, CA 90404  
310-449-2545  
Contact: Kathleen Carey, Justin Goldberg, Jim Vellutato, David Landau.  
Styles: All

**□ SUPREME ENTERPRISES INT'L., CORP., FUERTE SUERTE MUSIC**

12304 Santa Monica Blvd., 3rd Floor  
Los Angeles, CA 90025  
818-707-3481  
Contact: Lisa Lew  
Styles: Latin pop, reggae in Spanish and English.

**□ SWEET GLENN MUSIC, SWEET KAROL MUSIC**

P.O. Box 1067  
Santa Monica, CA 90406  
310-452-0116  
Contact: Mr. Friedwin.  
Styles: Spoken word.  
\*Not currently accepting new material.

**□ DALE TEDESCO MUSIC CO., TEDESCO TUNES**

16020 Lahey Street  
Granada Hills, CA 91344  
818-360-7329  
Contact: Dale Tedesco, Betty Lou Tedesco.  
Styles: All, including instrumentals.

**□ TRANSITION MUSIC CORPORATION, CREATIVE ENTERTAINMENT MUSIC, PUSHY PUBLISHING**

6255 Sunset Blvd., Suite 705  
Hollywood, CA 90028  
213-463-9780  
Contact: Kim Lyles  
Styles: R&B incl. hip-hop, ballads and dance.

**□ TWENTIETH CENTURY FOX TCF MUSIC PUBLISHING FOX FILM MUSIC CORP.**

P.O. Box 900  
Beverly Hills, CA 90213  
310-203-2541  
Contact: Mary Jo Mennella  
Styles: All

**□ TWIN TOWERS PUBLISHING CO.**

8833 Sunset Blvd., Penthouse  
Los Angeles, CA 90069  
310-659-9644  
Contact: Michael Dixon, Chris Kinsman.  
Styles: Mostly pop, rock and R&B.

**□ VIRGIN MUSIC**

827 N. Hildale  
W. Hollywood, CA 90069  
310-858-8727  
Contact: Kaz Utsunomiya, Stacy Leib, Susan Collins, Sharona Sabbag.  
Styles: All styles of popular music.  
Published: Nirvana, Ozzy Osbourne, Jellyfish, Clivillés & Cole, Michael J. Powell, Rick Nowles, Derek Bramble, Franne Golde.

**□ WARNER/CHAPPELL MUSIC**

10585 Santa Monica Blvd.  
Los Angeles, CA 90025-4950  
310-441-8600  
Contact: Leslie Bider, Rick Shoemaker, Jim Cardillo, Rochelle Fields.  
Styles: All

**□ WEMAR MUSIC PUBLISHING**

16200 Ventura Blvd., Suite 416  
Encino, CA 91436  
818-501-4985  
Contact: Joe LaChance, Stuart Wiener  
Styles: Anything contemporary, R&B, pop, country.

**□ WINDSWEEP PACIFIC**

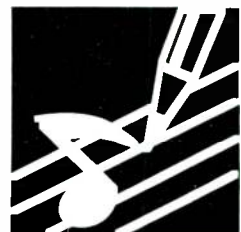
9320 Wilshire Blvd., Suite 200  
Beverly Hills, CA 90212  
310-550-1500  
Contact: Evan Medow, Jonathon Stone, John Anderson.  
Styles: Standard hits, everything.

**□ WORLD'S END TIX MUSIC, HOLLYLUDGE MUSIC**

183 N. Martell Avenue, Suite 270  
Los Angeles, CA 90036  
213-965-1540  
Contact: Diane Medak, Eileen Grobe.  
Styles: All  
Published: Joe Hardy, Daniel Rey, T-Bone Wolk, Peter Willis, Billy Griffin, John Barnes, Black Market Flowers, Spoon, Finger, and 1,000 Mona Lisas.

**□ ZOMBA PUBLISHING, JIVE SILVERTONE RECORDS**

6777 Hollywood Blvd., 6th Floor  
Hollywood, CA 90028  
213-464-7409  
Contact: Carla Berkowitz, Neil Portnow.  
Styles: All



# WRITING RAP ART FORM OR ARTIST ANGST?

By Gary Jackson

I'm sure a lot of parents with children of the rap-buying age probably wonder, "What does my child hear in this music?" The less-enlightened, whether with or without children, think that writing a rap song is the simplest thing in the world. Just string a few non-descript rhymes behind a beat—any beat—and, voila!, there's your song. That's probably what the folks at Pillsbury thought with their very sorry rap marketing of their overly cute dough boy. And for those of you who think that the ill-fated Good Guys commercial of three years ago ("We're the Good Guys/We've got to be goodddd!") is the height of hip-hop culture, please realize that the chain took a lot of flack for an incredibly poor job badly done.

There are so many elements that go into writing rap, subtle and concrete, that you would get a different approach if you

interviewed a hundred rappers. Such ingredients as living the life, feeling the pain/ecstasy, being a sharp-eyed observer of human nature, having a keen ear for rhythm, a sense of humor or tragedy, being an astute political analyst, delving into the emotions, etc., are just a few key elements needed to write a rap song. It's not just about talking about how "bad" you are, or how many bitches and ho's or drive-bys you've done; that's the content that gets the press. Take the time to explore the richness of rap's lyrical content, and you'll find a treasure trove comparable to the best that pop music ever had to offer.

*Music Connection* talked to rappers Justin Warfield, Hi-C and Mad Flava's Cold Chris. Warfield is one of the first "psychedelic" rappers. Thus, Warfield could be said to be breaking new territory for rap to explore. His approach to writing a song is to "start from the [basic recording] track. When I write on a guitar, or when people write on an instrument, I usually come up with a riff or something. But in making hip-hop, someone will bring me a beat, like Prince Paul or Quincy D (producers of *My Field Trip To Planet 9*) did. With them, they both played me about 25 beats each. I just picked up the ones that really moved me, or said something to me. Then I narrowed it down even further and picked out the ones I liked."

In the process of writing rap, Warfield strays from the normal tack of, say, sitting down with a tape machine and playing the music over and over until he comes up with lyrics. Instead, Warfield goes into the studio



with the tape blasting, and I do mean blasting, and free-forms off the top of his head. "I don't tend to write lyrics before I get into the studio," says Warfield. "I'd say that on my entire album, 'Que Sera Sera' and 'Glass Tangerine' were the only lyrics I wrote ahead of time. Everything else I wrote last minute. So, lyrics for me are not something I hang onto for a long time and wait to put into songs because one set of lyrics may not fit over a certain track right when I hear it, right when I'm laying it down."

Cold Chris of Mad Flava follows a more holistic strategy: Get fucked up on great ganja, and let the spirits carry the day, lift him to a higher plane and see what comes up. Mad Flava, noted along with rappers Cypress Hill for their love of marijuana, raps its praises throughout their album, *From Tha Ground Unda*. "As far as I'm concerned, I have no set pattern," Cold Chris relates. "I could be having sex, or I could be riding in a car to the store or whatever, and I get a thought for a rhyme. I do what I can to remember it, and then get back to the house and write it down. Then I might sit down, usually after getting high or whatever, and really knock out a whole verse at one



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time. Sometimes it comes in pieces that I put together, and then other times it comes from when I really get the urge to write, which is usually every day.

"Usually, inspiration comes under the influence of weed, and it comes at spontaneous times, at a bar or in a phone booth. I'll write it on a napkin or a piece of paper, then put it in my pocket until I get home and revamp it." Cold Chris also utilizes an item made popular by high-powered business executives. When out of paper, Chris whips out a trusty mini-recorder "and I'll start free-styling off the top of my head. Then I'll go back and write down what I free-styled."

Rapper Hi-C hails from the tough streets of Compton. So, one would think that his compositions might reflect the current gangsta rages of trashing women, comparing shotgun gauges and jeep beats. However, with the release of his 1991 *Skiless* album, Hi-C showed that humor can and does exist alongside the sometimes brutal lifestyle associated with Los Angeles rappers. His new album, *Swing'n*, gets a bit more serious, but still maintains a slant that sets him apart from other rappers.

Hi-C's method of writing rap combines reality with imagination: "Sometimes I go by experience, something that I did. A lot of times I go by fiction, something real crazy that I just thought of. I just picture it, and wonder if that really could be. If it makes me laugh, then it's something I'll keep."

Once the rap is finished, Hi-C tests the song on some of his toughest critics: "The friends I hang around with. When they hear it, they'll



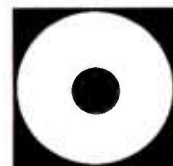
laugh and bust up. Then I know it'll work."

Surprisingly, or not really surprisingly, considering the egos involved with rappers, none of the three rappers felt influenced by other rappers, whether old-school or current. Cold Chris was adamant. "As far as coming up with my shit? Nah, uh-uh. There've been friends of mine, or fellow local writers who I started writing with that might have influenced me when I was first starting out." Hi-C admits to being influenced by music that isn't hip-hop. "I like to listen to different varieties of stuff. I like jazz, I like reggae. I listen to them and listen to how the artist comes across. I don't

really like to listen to a lot of rap. If you listen to it, you end up saying something else that might not be your true intention."

Warfield admits to having quite a range of influences, not the least of which are such diversities as science fiction, philosophy, the movies (*Blade Runner* and *Total Recall* are two favorites, based on sci-fi writer Philip K. Dick's short stories). "I don't usually bring social issues into my frame of mind when I go into the studio. But then again, I'm a human being, so I'm affected by my surroundings, as well as my dealings with other people. Once I go into the studio, I'm an embodiment of whatever's happening to me at the time."

All in all, rap is an art that will undoubtedly be formally recognized somewhere down the line by scholars and whatnot. Consider this: The blues, during the Thirties on through to the Fifties, was widely viewed by stuffed shirts of the day as the devil's music, race music, primitive junk that most hoped would go away. It didn't. The blues, along with another bastard son, hillbilly music, eventually evolved into rock, then rockabilly, etc., all the while maintaining its lyrical power to this day. Cold Chris has a worldly outlook that would enlighten the general populace's thinking on writing rap: "I think that more people should get into the mechanicals and the actual processes of doing hip-hop, then I think they'll appreciate it more. I think people pass off rap as being real easy and meaningless and not hard to do. If somebody was ever to sit down and write a rhyme that will make it to wax, I think they'll have a better appreciation for rap." MC



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# THE TRUTH ABOUT COPYRIGHTS

By Sue Gold

So you've written a song. Now that it's done, protect yourself. The law doesn't provide absolute protection for anything, but there are ways that songwriters can improve their chances of proving a song belongs to them.

As soon as a song is on tape or in tangible form, it is copyrighted by the owner. There is nothing else that needs to be done to copyright a song. The words "Copyrighted 1993 by John Doe" can be put on the tape or lyric sheet. However, that copyright should be registered as soon as possible with the Library of Congress in Washington, D.C., so other people know you own it. "Technically, under the copyright law today, you don't have to register a copyright," explains attorney Jay Cooper. "The reason for registering a copyright though, is to establish that the copyright existed as of a certain date, with an independent third party."

To register a copyright with the Library of Congress costs \$20 per song. According to Dan Kirkpatrick, director of the National Academy of Songwriters, "The form is called a PA Form. It usually takes a few weeks to do, but we strongly recommend it to all of our writers because it offers the greatest amount of protection. You can get the forms from the Library of Congress or we sell them in our office."

The Songwriter's Guild of America also has the PA Forms available for its members as well as a full-service copyright administration department to help songwriters with all types of copyright matters.

The PA Form, or the Performing Arts Form, is used for all published or unpublished works. When you are registering an unpublished work, the form and deposit must be accompanied by a copy of the song. If it has been published, two complete copies are required.

"The PA Form is for a demo or song, which

includes lyrics and music," Cooper says. "If someone just wanted to get a separate copyright on lyrics, then you would register it as a poem. There is also a form for recordings. If the demo is going to be released as a recording then you do a copyright on the recording as well."

If a songwriter has several songs they wish to protect, they can register all of them as a "collection" instead of filing them each separately and paying the fee for each one. To do

***"Technically,  
under the  
copyright law  
today, you don't  
have to register a  
copyright."***

***—Jay Cooper***

this, all of the songs have to be on a single tape and the tape has to be given a name, such as *Greatest Hits of...* The fee for registering a collection is also \$20.

But even though a song is registered, Cooper cautions that it is not absolute proof that a songwriter owns the copyright to that song. "A registration of a copyright just says, this song existed as of this particular day. It doesn't establish who really owns that song. If you register a copyright to a song and someone

else has written the similar song at an earlier date, and they can prove you copied their song, even though you registered, it doesn't guarantee anything," Cooper says.

Another method of registering a song is through the NAS Songbank, which is a registration service that can be done immediately. The registration is good for ten years and can be renewed within the tenth year. "It's sort of an interim-type registration that basically proves we're in possession of this song on a certain date and time. It's similar to what the Writers Guild has for registering a script. But we also advise people to get the federal registration in conjunction with this," Kirkpatrick says.

Cooper adds, "The NAS registration establishes a date, and it's better than mailing it to yourself because now you have an independent third party that can testify that it existed as of that date."

While some people think they are protected if they mail a copy of the song to themselves and keep the envelope sealed, this method provides very little protection in the eyes of the law. "It's been proven that one can open a letter and seal it without anybody knowing it, so I don't recommend it," Cooper says. "It's not a substitute for registration. It's not a substitute for third parties knowing that song existed at a certain time. It's limited proof of when it was created."

"A self-mailer is about the same as if I had my song in existence, and I played it for ten people and they can all testify that it all existed on that date. That is the same as putting it in the mail and not opening the letter," Cooper continues.

If two people write a song together, you should get a copyright for both authors so each is registered. But that does not mean either of the parties can do whatever they want with the song without approval from the other. "When two people create a song together, and there is no written agreement to the contrary, either one has the right to grant a non-exclusive license for the use of that song and then they are obligated to give 50 percent of the proceeds to the other writer," Cooper says. "However, neither party can issue a license for an exclusive right to the song. They have to both issue a license for an exclusive license."

"If someone is going to do a commercial and says they want the exclusive rights to this song for five years, that would be an exclusive right. If someone is going to license a television show to use a song, it's generally a non-exclusive license. If the television show, however, wanted the rights to this song and you couldn't use it for any other purpose, that would make it exclusive and both parties need to grant the license," Cooper adds.

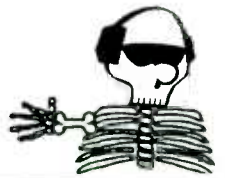
With copyright lawsuits becoming commonplace in the music industry, it is imperative that songwriters protect themselves as much as possible.

*For more information about copyright registration, or to obtain forms, contact Copyright Office, Library of Congress, Washington, DC 20559. The telephone number is 202-479-0700.*

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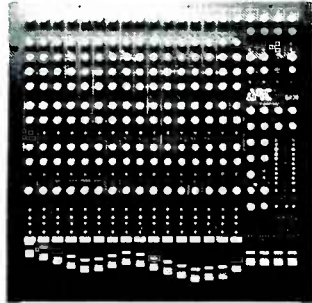
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# Sample Clearances

By Hillorie Rudolph

**Using samples, parts or snippets lifted from already released records, in the production of hip-hop, rap and street records has been going on for some time. These records did not sell large amounts initially so no one paid any attention to obtaining clearance of these samples for use on a record for sale. Once these records began selling more, the original creators of the records sampled made claims to a share in the new record's royalties or profits. Deals were made predicated on how many units were already actually sold. An audit was held to determine how much money the new record made and a deal was struck on how much money was due to the original creators of the sampled record. Nowadays, this negotiation is done before the new record is released. In most cases, fees are determined before the record is completed because the fee may be more than the record label is willing to pay. This becomes problematic if the sample is used throughout the song as a foundational element on which the entire groove and "vibe" is based. If a sample or samples are used as part of a collage or as one of many incidental sounds or noises on the record, then they can be replicated to save costs, or removed from the recording if it becomes impossible to clear them. Despite all the legalities, producers, recording artists and record company A&R personnel have become much more acutely aware of the trade-offs and responsibilities when using samples because sampling is now part of the business of both record and publishing companies.**

Madeline Smith, owner of Songwriter Services, is a member of the board of both the California Copyright Conference and National Academy of Songwriters. We asked her some questions about sampling.

**MC: What's the history of sample clearance?**

**MS:** Black street music was the first to use samples, but since it wasn't selling big numbers, no one paid much attention to it. But when music containing samples started selling lots of units, the publishing companies and record companies took notice. Now all music genres use samples, it's not just rap music.

**MC: So how does the clearance process work?**

**MS:** There are two aspects to sample clearance. There is the publishing side that covers the writer of the song, and there is the record label (or master owner) that covers the actual master recording.

On the publishing side, certain major publishers want income participation (a percentage of the composition). It's very rare that a publisher will give a buyout (flat fee). It gets complicated because most artist agreements with their record label, except for the top flight artists who have already made millions of dollars, agree to 75 percent of the statutory rate (this is when the artist is also the songwriter). This is called the controlled composition clause, and this clause also has a cap on how many times the record company will pay, even at that rate. Usually it's ten sides based on 75 percent. When the artist turns in 18-24 sides, the payment is based on ten tracks at 75 percent of statutory rate—it just gets divided up. There are those occasions when there are samples involved and the outside publisher is asking for the full rate and the artist can actually lose money!

On the master recording side, some companies will do buyouts ranging from \$1,000



Madeline Smith

to \$3,000. Most ask for a penny rate—one cent or two cents with an advance of \$1,000 to \$2,500 against that amount. Sometimes producers will do replays (recording their own musician) so they won't have to pay master use fees. But in general, most people who sample want that old analog sound, so they use the recordings.

My goal is to keep as much as possible for the artist. But what they may lose in publishing they

can make up on the record sales because they have points based on the sale price of the record. After all, the artist is putting something together that makes artistic sense to him—he's not thinking about these equations!

**MC: Who pays for the sample?**

**MS:** That's the biggest question in sampling. The record company might pay the money up front, but it will be recouped. Most of the time it's the production company that has to pay. Or there are some record companies that will hold back on a certain amount of money from the artist and producer advances. And once in a while, the record company will refuse to pay the producer anything until everything is cleared.

**MC: Which clearance do you pursue first—publisher or master?**

**MS:** We go for both at the same time because we're always in a time crunch. All requests must be in writing, and often you have to submit a tape, too. If there are three publishers on a song, you have to

write to all three of them because often they'll all have separate administration. There are some companies that respond faster than others. Some companies have internal policies that require writer or artist approval, and that can take some time.


**MC: Any advice to those who sample?**

**MS:** The producer needs to keep track of what he used. Sometimes a producer will forget the title of the song or he'll just use "a beat." It's best if you write it all down—your song title, who your writers are, what they sampled, if it was instrumental or vocal, how long it was, if it's looped (because that always costs more).

After everything is cleared, the final step is finding out how to split the cost of the sample. On the master side, let's say they have to pay two cents a record for a sample—is it going to come out of the artist's royalty or the producer's royalty? Is it fair for it to come out of the artist's money if he didn't choose the sample? Probably not. But this is something that needs to be negotiated ahead of time, because it causes a lot of arguments later. It's a business decision that creative people don't like to think about.

**MC: What do you charge for sample clearance?**

**MS:** We charge an hourly rate, plus expenses—Fed Ex, postage, tape dubs and phone. Some other companies charge a certain amount per sample—\$100 or \$200. But for myself, I feel more comfortable with an hourly rate. Some samples go really easily and some really take over your life.

Songwriter Services can be reached at 21704 W. Golden Triangle Rd., #405, Santa Clarita, CA 91350. Phone: 805-259-8300; FAX: 805-259-8352. 

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## SAMPLE INFORMATION SHEET

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WRITER(S) \_\_\_\_\_

PUBLISHER(S) \_\_\_\_\_

**2.** TITLE OF SAMPLED SONG \_\_\_\_\_ (MIN/SEC)

LENGTH OF SAMPLE ..... (YES OR NO)

VOCAL OR INSTRUMENTAL? ..... (MIN/SEC)

LOOPED THROUGHOUT SONG? ..... (MIN/SEC)

TOTAL LENGTH OF YOUR SONG INCORPORATING SAMPLE? .....

RECORDING ARTIST? \_\_\_\_\_ PHONE: \_\_\_\_\_

ALBUM TITLE? \_\_\_\_\_

RECORD COMPANY \_\_\_\_\_

ADDRESS: \_\_\_\_\_

**3.** WRITER(S) OF SAMPLED SONG \_\_\_\_\_ PHONE: \_\_\_\_\_

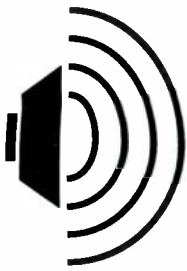
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#### ◀ 23 Bee Gees

I Can't Have You,"), Samantha Sang ("Emotion") and Frankie Valli ("Grease," the movie title song written by Barry). At one point, five of their tunes were in the Top Ten.

In 1978, there seemed to be a Gibb song playing on every station during every minute of the day. And while the experience was incredible in terms of sheer numbers, the overkill (which included the expensive musical film disaster *Sgt. Pepper's Lonely Hearts Club Band*) took its emotional toll on the three, who'd dealt with previous success but were still not fully prepared for the onslaught of "Bee Gee Mania."

Barry recounts, "It was like being in the eye of the storm. It was great being all over the charts, but it also took away our hunger and creativity. We couldn't answer our own phone, couldn't go to a restaurant, had people climbing over our walls and had to hire people to protect us in our own homes." Maurice adds, "Looking back once the stigma was upon us, our one regret was that it was hard to live up to that success. Witness Michael Jackson's obsession."

Industrious and ambitious as they are, however, the brothers adjusted to the backlash and the subsequent downtime very well, going behind the scenes collectively or individually to write and produce huge hits for Barbra Streisand (the *Guilty* album, which included two duets with Barry as well as the Number One smash "Woman In Love"), Kenny Rogers, Dolly Parton ("Islands In The Stream, RCA's all-time best selling single), Dionne Warwick ("Heartbreaker") and Diana Ross ("Chain Reaction," which hit Number One in the U.K.). After a few years devoted to raising their respective families, the Bee Gees re-emerged to great success abroad and the American Top 10 hit "One" in 1989.

Despite their enormous household word status over the years, what many people forget in the positive and negative haze surrounding their association with disco is the fact that Barry, Robin and Maurice Gibb have written some of the most affecting songs in pop music history. They've been covered by everyone from Elvis and Janis Joplin to Rod Stewart,

**"It was like being in the eye of the storm. It was great being all over the charts, but it also took away our hunger and creativity."**


**—Barry Gibb**

Johnny Mathis and Mitch Ryder also on the growing list. Michael Bolton's hit with "To Love Somebody" only reaffirms their place among the top tunesmiths of all time.

It's that ability, the Gibbs insist, which has above all else made the Bee Gees who they are. Underneath the fancy, ever-changing rhythms, smooth harmonies and impossible falsettos lay, as Barry says, "the creative force inside you that keeps the artists who are great songwriters enduring the longest. We have a sense of sympathy for the fantastic singers who don't write, because there must be an empty space in their life. The key to our success and what keeps the chemistry going is our constant creative output."

Robin adds, "This gift comes with no retirement day. Like Elton John, Eric Clapton and the rest who write, you've got to keep going. You learn your skill and get better."

Asked to explain the Bee Gee songwriting process, Barry makes it sound very simple. "Over a period of time, even at this moment, we're listening with an antenna for title ideas. Then, when it's time to start writing, we take our titles and work on them, figuring out the kind of song and atmosphere which pertain to that title, like with a movie. On the new 'Haunted House,' for instance, we wanted a Gothic, haunting scenario. It's all about finding the image you want to portray, and writing the song with that attitude in mind.

"Using this talent," he concludes, "we're still trying to fulfill our dream. When we were children, we made a pact between ourselves that we'd be a famous pop group and get better at what we do. And here we are again, in the Nineties, still trying to be a famous pop group." 

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Michael Haynes

### Genitorturers

**Label:** Shock Therapy/I.R.S.  
**Manager/contact:** Gunter Ford, World Management  
**Address:** P.O. Box 30-95, Sea Bright, NJ 07760  
**Fax:** 908-747-3357  
**Booking:** N/A  
**Legal Rep:** N/A  
**Band members:** Gen, Jerry, Sean, A. Wolfgang R., the Grip, Timinator, Domina.  
**Type of music:** Hard rock  
**Date signed:** November, 1992  
**A&R Rep:** Nick Turner

**G**enitorturers are signed to Shock Therapy (a subsidiary of the I.R.S. label), which was set up by former Lords Of The New Church drummer-turned record company executive Nicky Turner last year. Early this year the label released the band's debut album, *120 Days Of Genitorture*. This band is very much a performance act—carrying out acts of body-piercing and sado-masochism live onstage—so it's quite an achievement that any label actually had the guts to sign and promote the band just as they really are.

Speaking from her home in Florida, Gen explains how Genitorturers came to get noticed: "We found out through a magazine in Tampa that I.R.S. Records was looking for tapes for a movie project they were undertaking. They wanted some performance-oriented bands and were going to put them out on tour and basically record a movie that would be something akin to the *Decline Of Western Civilization* movie. We sent in a tape, and Nicky Turner immediately called me after he got our stuff. He said he was extremely impressed with the music, and out of all the bands, he said ours stood above the rest really strongly. Next, he came out here and saw the band live and after the show he was a bit taken aback by our performance! We present a very harsh reality, and we're very sincere in our presentation, being that we are presenting a piece of our personal lives when we get onstage. He began to understand the philosophy behind what we do, and he went back and sold the label on us. Eventually, they decided to scrap the movie idea and they started a new label around us—Nick's Shock Therapy label."

So, Genitorturers gained a record deal without compromising its unusual approach and eccentric, somewhat anti-social behavior. According to Gen, the band had gotten quite a bit of previous interest from other labels, but no one would commit to a deal. "The problem was, most labels didn't understand the nature of the band," she explains. "I was always a little bit concerned about how the labels were going to present the band in terms of what we do and why we do it. Not many understood us. I wouldn't have signed if Nicky Turner hadn't come out to see the band and really got to the bottom of what we're trying to do."

—Nick Douglas



Peggy Sorella

### Sheryl Crow

**Label:** A&M  
**Manager/contact:** Kevin Wall, Radio Vision  
**Address:** 9935 S. Santa Monica Blvd., Beverly Hills, CA 90212  
**Phone:** 310-843-9900  
**Booking:** John Marx, William Morris  
**Legal Rep:** Jay Cooper, Cooper, Epstein, Hurewitz  
**Type of music:** Eclectic  
**Date signed:** July, 1991  
**A&R Rep:** David Anderle

**S**heryl Crow hopes to escape the comfortable pigeonhole she's carved out for herself as a session vocalist and finally take her place among rock's eminent society. "If you're trying to be an artist, it can be detrimental to do too much backup work," Crow says, "first and foremost, because they rip your style away from you and make you sound generic, and secondly, because it doesn't carry a lot of credibility."

Crow explains how, ironically, her big break came during a backup session: "I was doing a favor for a very good friend of mine, a guy named Vinx, and Sting and Hugh Padgham were producing. Hugh asked me if I had a tape, and luckily I did, and it was all original stuff. I had actually given the tape to a couple of people and hadn't heard much about it. But it was good enough that Hugh asked if he could show it around. And he gave it to A&M, and they liked it."

It was while touring as a keyboard player with Toy Matinee that Crow met producer Bill Bottrell and planted the seeds for the Tuesday Night Music Club, a regular jam session at Bottrell's home studio that inspired much of her album's material.

"The Tuesday Night Music Club just kind of fell together," Crow says. "Bill had just finished working with David Baerwald, and one Tuesday night David showed up and they just jammed for a while, and they thought, 'Wouldn't it be cool if we could get a community of musicians to just hang out on Tuesday nights with no agenda except to write a song and record it?'"

"Usually, I go lock myself in a room and do all my writing alone. But on this album, I had these musicians pitching in their ideas. It keeps you from being completely self-indulgent."

Crow has also been impressed by the support she's received from A&M. "I didn't have anybody standing over me telling me what I could and could not do," she says. "That's the beauty of being signed to a sort of independent feeling label. A&M's always had that boutique feel. I consider myself pretty lucky."

—Sean Doles



Karen Mason

### Candlebox

**Label:** Maverick  
**Manager/contact:** LGM  
**Address:** 11116 Aqua Vista, #39, Studio City, CA 91602  
**Phone:** 818-508-1875  
**Booking:** William Morris  
**Legal Rep:** Scott Harrington  
**Band members:** Kevin Martin, Peter Klett, Bardi Martin, Scott Mercado  
**Type of music:** Rock, alternative rock  
**Date signed:** December, 1992  
**A&R Rep:** Guy Oseary

**S**eattle's latest offering is Candlebox, a rock band that came together in 1991 and quickly established themselves as major players.

The band independently released a demo consisting of eight songs, and within two months, they had sold their initial 600 copies. According to guitarist Peter Klett, "We did everything we could to let people know about the band. We sold it at shows, took it to record stores, gave it away."

While they were handing out tapes, the band booked themselves at one of BMI's showcases in Seattle. Rondor Publishing was the first major company to take notice of Candlebox. "There were a lot of industry people there, and after we did the gig, it just started happening for us," Klett says. "At first, it wasn't too big, but then people at one label would get wind another label was interested and then they'd start calling us, and it just kept growing."

After several months of talking with major labels like SBK, RCA, EMI, Atlantic and Relativity, SBK flew the band to Los Angeles for a showcase. Among those in the audience that night was Guy Oseary of Maverick. He quickly convinced the band to sign to Madonna's small label, instead of one of the majors. "It's distributed through Warner, so that was a major plus for us," vocalist Kevin Martin says. "Also, we felt that since it was such a small label, we would probably both grow quickly and strongly together. By them not having a lot of other acts at the time, we thought there would be a lot of attention toward our creativity, that they would allow us to do a lot of the things we wanted to do musically," Klett adds.

With the record deal in place, the band went back to the studio with producer Kelly Gray, who produced the demo tape, to record some new songs and remix some of the tunes that were on their original demo. According to Martin, the band was left alone to do the album the way they wanted. "The only thing they really asked of us is to remix two of the songs we had previously released. Otherwise, they left us alone."

Now that the word is out on the band, they are preparing to do some live dates around the country. "On the road, we'll concentrate on bringing people into another side of our songs by extending some bridges and stuff like that," Martin explains. "We like to have fun at our shows and we always change the set list every time we play so there is always something different."

With strong word of mouth and label support, Candlebox has made it clear they intend to be around for a long time.

—Melba Farman

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# SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by a committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



J. Martin Epp

- Contact: Michael Toleroico  
303-989-0001
- Seeking: Contacts/collaborators
- Type of music: Pop/Rock

- Package ..... 8
- Production ..... 7
- Songwriting ..... 5
- Musicianship ..... 7

Average



Comments: Having performed regularly in Denver clubs, it's time Mr. Epp re-located and moved closer to the industry. Scoring above average in production and musicianship, Epp falls flat in the vocal department and should, perhaps, entertain the thought of having someone else sing his songs. Though he performs well on many different instruments, the vocals do bring down his grades.



Mother Earth

- Contact: Paul Repetto  
408-248-5200
- Seeking: Label deal
- Type of music: Hard Rock

- Package ..... 6
- Production ..... 6
- Songwriting ..... 4
- Musicianship ..... 6

Average



Comments: This all-female quintet already has a large Bay Area following. Though they play well and their tape was well-produced, their songs are weak and the lyrics are very difficult to understand. With their musical chops down pat, more time must be spent working on the craft of songwriting. Only then will Mother Earth have a solid shot at a recording deal.



The Wrens

- Contact: Steve D'Amico  
213-413-6691
- Seeking: Management
- Type of music: Pop/rock

- Package ..... 6
- Production ..... 8
- Songwriting ..... 3
- Musicianship ..... 5

Average



Comments: Perhaps the best part of listening to this tape was the fact that it was recorded at home on a Fostex 8-track. Though the sound quality is great, the material is very weak and often, the group sounds like a lounge act. If you're interested in hearing a great sounding tape, send \$10. to The Wrens c/o Steve D'Amico, P.O. Box 291784, Los Angeles, CA 90029.



I, Monster

- Contact: I, Monster  
818-752-0696
- Seeking: Label deal
- Type of music: Metal

- Package ..... 6
- Production ..... 5
- Songwriting ..... 3
- Musicianship ..... 4

Average



Comments: With songs called "Parts 'O' People," "Skin" and "Alive & Hungry," it's obvious that this band is into something completely different. Unfortunately, the musicianship is below average as is the score for songwriting. Their production chops show an affinity for creative editing as snippets and voiceovers are prevalent throughout. I'm not really sure there is a market for this.



East Side Indians

- Contact: Richard McCulley  
209-445-1657
- Seeking: Management/label deal
- Type of music: Rock

- Package ..... 6
- Production ..... 7
- Songwriting ..... 4
- Musicianship ..... 6

Average



Comments: Even with the band's ties to Tesla (Frank Hannon, Tesla guitarist recorded this demo tape and Tesla producer Dan McClendon is currently taking them into the studio), the guys still fall short in the all-important songwriting area. Production scores are high, as expected, but the songs are more important and here, they need some work. Good singing throughout.



Cliff Brown

- Contact: Cliff Brown  
818-547-1060
- Seeking: Label deal
- Type of music: Jazz

- Package ..... 7
- Production ..... 4
- Songwriting ..... 4
- Musicianship ..... 6

Average



Comments: This jazz composer/arranger has worked with Freda Payne and Carl Anderson and has performed music on *Melrose Place* and *Knotts Landing*. Now looking for a deal for himself, the tape submitted was not impressive. His playing was sloppy, much of it played too fast with no regard for melody. Slow it down a bit and concentrate on melody and song structure.



Peter Rubissow

- Contact: Aldin Marin  
310-454-5625
- Seeking: Management/label deal
- Type of music: Pop/Rock

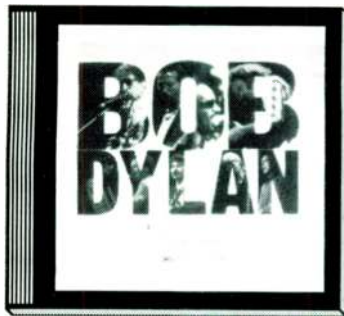
- Package ..... 8
- Production ..... 7
- Songwriting ..... 5
- Musicianship ..... 6

Average



Comments: Rubissow's vocal performances leave lots to be desired. The dynamics (as well as arrangement) for "Freedom" is especially unique, but overall, the songwriting is average. This singer-songwriter hopes to perform for the industry one day—but not before he comes up with some stronger material. Extra high marks were scored in the area of production.





Various Artists  
Bob Dylan: 30th Anniversary  
Columbia

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Jeff Rosen and Don DeVito  
□ **Top Cuts:** "Emotionally Yours," "Mr. Tambourine Man," "Knockin' On Heaven's Door."  
□ **Summary:** Generation X'ers clueless as to how such a minimal vocal talent could be the inspirational force behind two generations of musicians will better understand the worship after listening to this eclectic tribute by some of the greatest artists in all genres (O'Jays, Willie Nelson, Johnny Winter). Most interpretations are on the money, the regrettable exceptions being those by the guest of honor unintentionally doing a horrendous parody of himself. Long, but interesting.

—Nicole DeYoung



Kenny Loggins  
Outside: From The Redwoods  
Columbia

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Kenny Loggins and Terry Nelson  
□ **Top Cuts:** "I Would Do Anything," "If You Believe," "I'm Alright."  
□ **Summary:** In the recent mini-tradition of live discs from mellow rockers long past their Seventies prime, Loggins fares pretty well in the wild, thanks to imaginative arrangements of old songs, brilliant backing players, guest spots by Shanice and Michael McDonald and the ultimate crowdpleasers "Footloose" and "I'm Alright." Part hits, part album tracks, the show suffers only by a preponderance of soft ballads which don't make the live aspect too lively. Real fans should dig up 1980's double set *Alive* in lieu of this good, but fairly superfluous disc. —Wanda Edenetti

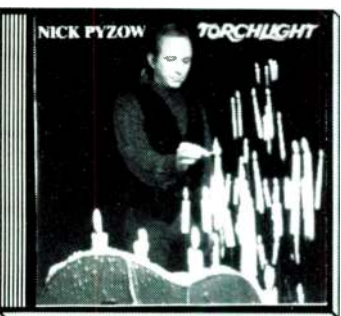


Tears For Fears  
Elemental  
Mercury

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** Various  
□ **Top Cuts:** "Elemental," "Cold," "Brian Wilson Said."  
□ **Summary:** Orzabal solo (minus Curt Smith) sounds a lot like Tears when it was a duo. Unfortunately, despite some smart licks, a few good hooks and an artsy ode to the Beach Boys, nothing here approaches the simple yet effective appeal of *Songs From The Big Chair* or *The Seeds Of Love*. While Orzabal's voice is more soulful than most survivors of the mid-Eighties techno-pop movement, his material is strong in spots, but too inconsistent overall. And either his lyrics are too deep and esoteric, or some of the dumbest ever written ("Dog's A Best Friend's Dog").

—Wanda Edenetti

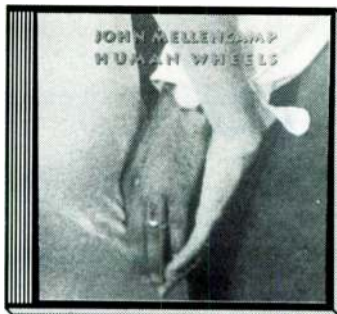


Nick Pyzow  
Torchlight  
AsFab

1 ★ 3 4 5 6 7 8 9 10

□ **Producer:** Joe Seta  
□ **Top Cuts:** None  
□ **Summary:** If Jethro Clampett had a recording contract, he would likely have turned out something like *Torchlight*. Nick Pyzow's operative attitude is embarrassingly extreme musical and lyrical simplicity. This is backwoods country and it's most naive. There, a man is as good as his handshake, the kind of man Pyzow says he is in "Where Liars Go," and a woman is as good as her reputation, the kind of woman Pyzow points out in "It's A Crime." An artist is as good as the last hit, though, and there don't seem to be many of those here. Pyzow needs lots more time to develop. The problem is as simple as that.

—Tom Kidd

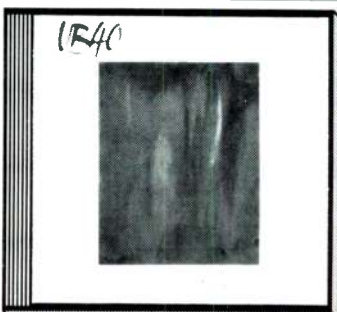


John Mellencamp  
Human Wheels  
Mercury

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Various  
□ **Top Cuts:** "Human Wheels," "Case 795 (The Family)," "What If I Came Knocking."  
□ **Summary:** Much of his latest is in the vein of classic Mellencamp, complete with wryly humorous lyrics, stark yet fist-pumping rock rhythms and more than a few enlightening looks at the troubles in modern society. In between the relevant gems and memorable hooks, however, lay a pointless fictional tale and a joke about "French Shoes." Mellencamp's voice is somewhat scratchier than usual, and he could use just a little more help from backing vocalist Lisa Germano. Good, but not comparable to his best efforts.

—Jonathan Widran



UB40  
Promises And Lies  
Virgin

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** UB40  
□ **Top Cuts:** "Can't Help Falling In Love," "Things Ain't Like They Used To Be."  
□ **Summary:** If you're going to buy one oversynthesized reggae LP this year, may as well make it this one. While the group successfully continues its tradition of imaginative island takes on rock classics, too many of the originals have the exact same beat, and said beat often has less soul than the music of the canceled "Going To Extremes" show. This ain't Bob Marley by a long shot, and the vocals are slightly bland, but there's enough imagination in the arrangements to hit the crossover mark and expose a new generation to this frolicsome genre. —Jonathan Widran

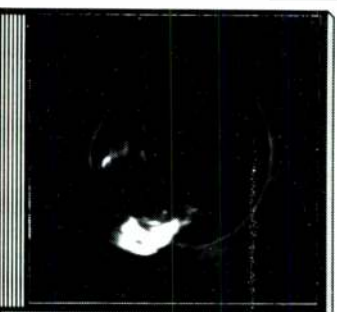


Peter White  
Promenade  
CGR/Sin-Drome

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Peter White  
□ **Top Cuts:** "Promenade," "Boulevard," "Undercover"  
□ **Summary:** A main sideman force for years in the music of Al Stewart (he co-wrote "Time Passages") and Basia, this acoustic guitarist/composer has emerged as one of pop instrumental's true stars. His warm, breezy yet energetic style is distinctive, his tone impeccable. Ultimately, though, it's his knack for writing some of the catchiest melodies in the genre, and bringing those alive with soulful brass colors which make every tune a winner. Two vocal pieces by labelmate Bernard Oattes and a nice re-working of "What's Going On" round out a package of cool dynamite.

—Nicole DeYoung



Syn  
Syn  
Clear View

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Jim Goodwin and Syn  
□ **Top Cuts:** "Suicide," "Matter Of Time."  
□ **Summary:** There's something to be said for moody, blues-based pop. You could say, for instance, that this is the best way to make classic records the way that Syn forebears Jimi Hendrix or Pink Floyd did. You could not say, however, that this is a direct route to the top of the charts. You'd likely recommend Syn not release the depressing track "Suicide" as a single. Instead, you'd probably tell the group to release "Matter Of Time" because it is much more commercial. It sounds lots like some great but forgotten Ozzy Osbourne ballad. It sounds nothing like anything else on this CD. —Tom Kidd

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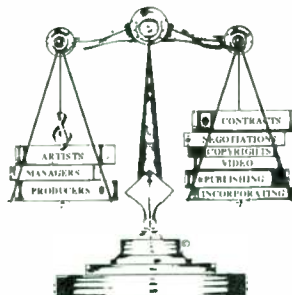
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**CLUB REVIEWS**



Juliana Hatfield: Enormous potential.

**The Juliana Hatfield Three**

*Roxy*  
West Hollywood

1 2 3 4 5 6 7 8 9 10

□ **Contact:** Bobbie Gale, Atlantic: 310-205-5711

□ **The Players:** Juliana Hatfield, guitar, vocals; Todd Philips, drums; Dean Fisher, bass.

□ **Material:** There is something positively awe inspiring about the way Juliana Hatfield probes her femininity behind a crystalline backdrop of power chords and heart-felt sentiment. She has a unique way of pitting a dry, slightly yearning lyric against a hook-laden melody that, in an almost gender transcending manner, outdistances herself from her 'grrrl band' contemporaries. Though most of the material from her latest collection, *Become What You Are*, doesn't quite measure up with *Hey Babe*, her debut on Mammoth, it still manages to both rock the gut and entangle the vines of the heart.

□ **Musicianship:** Though some question Hatfield's prowess on the six-string, there were no complaints from this camp. The slight New Englander will never topple Eddie and Yngwie from the guitar god throne, and thank heavens! She wields her instrument with confidence and quiet poise, letting her matchless phrasing carry the presentation. Since her last visit to L.A. where she opened for the Lemonheads with a rhythm section consisting of quasi-competent chums, Hatfield has now augmented her band with two solid professionals: Todd Philips (he of Bullet LaVolta fame) and Dean Fisher on drums and bass, respectively. Both add ballast and energy to the mix that was definitely lacking in her first pass through town. This is a three-piece that should stick together and explore new musical horizons. Their chemistry was sublime.

□ **Performance:** With the rather weighty responsibilities of anchor-

ing a three-piece ensemble, both instrumentally and vocally, Hatfield can't afford the luxury of running amok on the pines. In a power trio format, every blemish shows, and on this night at least, Juliana did not trivialize her performance by employing her seraph-like beauty as a crutch. She struck stirring repercussions by balancing lady-like grace alongside gut-punching energy. Where many other women hide behind elaborate props and clichéd gestures, Hatfield never withers in the line of fire.

□ **Summary:** Where Juliana Hatfield will venture next is anybody's guess. There are plenty of girl acoustic guitar strummers, lead singers and mock folkies choking up the charts these days, but women of Hatfield's lineage are a rare commodity indeed. And the thing that makes her so attractive and so damn marketable is that she packs the heart of a dragon in a Tinker Bell proportioned framework. You'd have to be deaf not to hear the commercial appeal of her current alternative hit, "My Sister," and that song, as attractive as it may be, only scratches the surface of her potential. —*Oskar Scotti*

**Morbid Angel**

*The Palace*  
Hollywood

1 2 3 4 5 6 7 8 9 10

□ **Contact:** Giant Records, 310-289-5526

□ **The Players:** David Vincent, vocals/bass; Trey Azagthoth, guitar/keyboards; Pete "Commando" Sandoval, drums; Erik Rutan, guitar.

□ **Material:** Morbid Angel's bio uses a form of the word "brutality" three times in only four paragraphs. After seeing them live, I recommend they remove all the wimpy words from the bio, except maybe "blasphemous," "sanity-defying," "bone crushing" and "sick." Musically, all the band's material sounds the same—like a contingent of pissed off lumberjacks playing "Flight Of The Bumblebee" on chain saws. Standouts? There weren't any. If you've every listened to a radio tuned to a Top 40 station from a room or two away, you'll remember that you soon began to wonder why the drum beat hadn't changed for 30 minutes. You found

yourself asking, "Why are they playing the same song over and over again?" That's basically what Morbid Angel's concert at the Palace sounded like.

□ **Musicianship:** Drummer Pete "Commando" Sandoval, perhaps to be commended more so for his athletic abilities than for his musical abilities, played his double-bass drums at a mind boggling pace all night long. The incessant pedal-bashing he uses to drive Morbid Angel's material has got to give him a workout not unlike running the L.A. Marathon. His rapid-fire bass footwork was so violent that he actually broke a bass drum pedal, inserting an unplanned (and much welcomed) intermission into the group's performance. Guitarists Trey Azagthoth and Erik Rutan, of course, had to be fast enough to blister paint just to keep up with the drums. This whole bombastic, over-the-top approach to heavy metal is unimaginative and downright annoying, but most annoying of all was the "singing" of vocalist/bassist David Vincent. Vincent's voice is gruff and is just as lacking in melody as it is in emotion. I'd lay odds on Vincent losing his voice completely within the next five years.

□ **Performance:** With music as aggressive as Morbid Angel's, it seemed incongruous to watch the four band members standing in one place throughout the majority of their set. I guess they couldn't be expected to play as intensely as they did and have stage presence, too. As such, the real performance at the Palace was courtesy of the moshers near the front of the stage.

□ **Summary:** According to more boastful PR from the band's bio, Morbid Angel are the "most important and influential Death Metal band in the world." I wonder if they've ever heard of a band called Slayer, without a doubt the most commercially successful act in the genre. Regardless of the "importance" of the band, their performance leaves a lot to be desired, most notably in terms of dynamics and stage presence. Relying on pure shock value to knock their fans senseless will unfortunately lead Morbid Angel down a dark, short road that's strewn with the bones of broken dreams and inhabited only by the ghosts of faded glory.

—*Adam St. James*



**Morbid Angel: Death Metal Rules!**



Far

Club Lingerie  
Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Troy Davis: 916-753-2354.

The Players: Jonah Matranga, vocals; Shaun Lopez, guitar; Malcolm Keefe, bass; Chris Robyn, drums.

Material: Far stands on the frontier of modern rock with titans Pearl Jam and soon-to-be demigods Tool precisely because they mine a unique sound from a quarry of disparate influences without ever falling prey to that greatest of all rock crimes: retroplundering. They've given themselves remarkable leeway to span from thrash to sensitive balladry, and they pull it off (a) because of Lopez and Matranga's thoughtful, challenging songwriting and (b) because they never blatantly rip anybody off. Songs such as "All Go Down" and "Holding The Gun" utilize dynamic shifts in a manner reminiscent (stylistically, not musically) of great acts like Zeppelin and Smashing Pumpkins. Thematically, Far's lyrics show a vision and maturity sorely lacking among the scores of angry and alienated would-be rebels on the scene today. "Loud Mom" is indicative of the band's mindset, considering it's a loving show of gratitude to Matranga's mother that spares us of the "law shucks" cheese such a topic might lead you to expect.

Musicianship: No one aspect of the band's playing clobbers you over the head or gives you instant wood, yet Matranga does possess one of the more versatile and expressive voices to come around this year. He could easily stand toe-to-toe with Eddie Vedder and match him ounce for ounce in blood, sweat and tears. Like Vedder and Chris Cornell, Matranga can shift from a clear, smooth melody to a fierce roar and back again (and here's the kicker) without ever taking a breath. If I were a blind man, I might be led to think Far had two lead singers, judging by the strikingly different textures Matranga coats onto his pipes.

Performance: The short set and small crowd didn't do justice to Far's strong material, which is also not the most palatable on first listen. From what I hear, these guys pack 'em in for their gigs in hometown Sacramento, but it would take months of playing in L.A. or a massive buzz generated by their new release, Listening Game, to elicit crowd interaction worthy of their potential.

Summary: Far is the kind of band that will benefit from the post-Jane's Addiction, post-grunge boom in the alternative rock market. If distributor Caroline can get the word out on this debut, Far will be primed to be scooped up by a major label for their second release, which, considering the band's youth and creativity, should be a must-buy.

—Sean Doles



Far: Strong material.

The Balls

Barnsdall Theatre  
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: The Balls: 310-390-7431

The Players: Randy Ruff, vocals, keyboards; Nick Massie, guitar; Rory McClarnon, bass; Mohi Chand, drums.

Material: The sound was epic and often centered around a repetitive motif. The keyboards played a large part as they're going for a big arena, operatic sound. Atmospheric colors were painted, moody landscapes were presented and experiments in improvised art were undertaken. The material was often related to the visuals and performance aspects of the show. Finest songs were "Dakota," "Audio Visual," and "Leave The One."

Musicianship: Although at times his vocals were out of tune, Ruff did sweat out the vocal parts and gave it all earnestly. He's a rockier cross between Billy Joel and Elton John, with the latter's flamboyance, and the member who appears to have slogged out the club circuit most. A true pro. He plays keyboards well, both leading the outfit and doubling up guitar riffs effectively. The guitarist was OK; playing nice and melodically, but not smooth enough on those quick slick runs. McClarnon was average. Being part of the rhythm section, I wondered how he managed to play out of time on occasion. Chand was a varied drummer; his abilities shone most when called upon to expand the sound or take it in an alternate direction. The band was joined mid set by two friends, a cool, competent congo player who added to the sound and a second guitarist/mandolin player who couldn't be heard for starters, plus it appeared to be his first time on a stage, as he hindered rather than helped. A waste of space I might say.

Performance: The 300-seat Barnsdall Theatre is set up like a movie theater, except the band plays on a stage where the screen should be. It was an appropriate setting to experience the original show before me. Congratulations are in order for the effort put into the performance.

It's not often you get to see something this visually original; what with a twirling Indian girl dancer dispensing rose petals, a backdrop movie screen with both psychedelic images and an interactive speaking girl who carried on pre-recorded conversations with Ruff, solar images projected to the side of the stage, plus a frontman keyboardist who sat in a rocking chair! Hmm, definitely different. Randy Ruff is a theatrical artist, both visually and musically. He's the centerpiece of the outfit and talent oozes out of him. McClarnon, with his lame poses, looked like he practices hard in his bedroom and has watched too many Rudy Sarzo videos. Massie did perform passionate interplay between himself and his fretboard in a genuine fashion. One problem I noticed overall, was that the direction was often uncertain. What was presented was feasible, but what's it all mean? Summary: The Balls juggled music and drama. They didn't totally master either of the two, although an "A" for effort goes on the scorecard. Experimenting in art is good. Experiencing an abundance of technical difficulties while searching for a progressive thinking audience is not so good. They employ great ideas, they're just somewhat unfocused in areas. I'm sure a sharper focus on bringing the big picture together will bring with it both a highly appreciative audience and earned success.

—Noel Hart



The Balls: Juggling music and drama.

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## CLUB REVIEWS



**Damn The Machine: Classic and complex.**

### Damn The Machine *The Troubadour* West Hollywood

1 2 3 4 ★ 6 7 8 9 10

□ **Contact:** Laura Morgan, A&M Records: 213-856-7169

□ **The Players:** Chris Poland, lead and rhythm guitar; Mark Poland, drums, background vocals; David Randi, bass, background vocals; Dave Clemmons, lead vocals, rhythm and lead guitars.

□ **Material:** Put this group in the jazz metal genre with Joe Satriani and Steve Vai—the type of act that can pull off King Crimson's "Catfood" and make it seem like a cakewalk. They're musical to the point of prodigy, and take many of their arrangements and vocal/lyric styles from the prog rock school of Rush and Yes. Almost every original DTM tune has An Important Message—political, environmental or otherwise. Musically speaking, DTM is classic, complex and accomplished, but unfortunately not very exciting. Never do they settle into one mood during a song and let the listener flow along with them—they're too anxious to strut their considerable chops.

□ **Musicianship:** Yes, this Chris Poland is the ex-Megadeth guitarist Chris Poland, and, yes, he is a brilliant player. As for the rest of the group, they run like a well-oiled machine, with Mark Poland and Randi, in particular, locked into precision. Clemmons sports an exceedingly well-trained set of lungs.

□ **Performance:** Low-key, straightforward and earnest, they come across with a clean edge that seems to say, "This is a man's metal act—no posers, please." Like their music, their performance was clean, neat, no blemishes. One enthusiastic encore and they were gone.

□ **Summary:** Chris Poland is the most riveting element of this machine. But taken as a whole, DTM is lacking the vital charismatic ingredient in their songs needed to push them over the edge. No doubt they're worth a good rotation placement for something like KNAC, but beyond that...

—Sam Dunn



**Joyride: Accessible pop.**

### Joyride *Coconut Teaser* West Hollywood

1 2 3 4 ★ 6 7 8 9 10

□ **Contact:** Judy Miller, Doctor Dream Records: 714-997-9387.

□ **The Players:** Greg Antista, guitar, vocals; Sandy Hansen, drums; Mike McKnight, lead guitar; Steve Soto, bass, vocals.

□ **Material:** It is fast becoming evident that the purveyors of Orange County's punk movement of the Eighties have matured into more accessible power-pop outfits that readily combine the raw thrash of their younger days with more refined melodic and lyrical sensibilities. Fullerton-based Joyride sits at the top of the heap with their well-received debut, *Johnny Bravo*, and their upcoming Dr. Dream release, *Another Month Of Mondays*. It would be easy to dismiss Joyride as just another ugly Replacements/Hüsker Dü knock-off were it not for the self-effacing wit and simple charm packaged inside many of their pop confections. If the 'Mats' "Alex Chilton" and Sugar's "If I Could Change Your Mind" set your flesh a-crawlin', then you'll agree that Joyride's "Better Off Dead" and "(Watch Me) As I Fall" deserve to be heard by millions.

□ **Musicianship:** Joyride doesn't stray far from the dual-guitar buzz of their punk roots, and over the course of a show, their lack of variety in tone or tempo wore thin. McKnight's workmanlike solos punched the clock but failed to ring any bells, as was true for "Slim" Soto's feeble bass lines. Antista and Soto trade off vocal duties, Antista taking the rough gravelly road and Soto a smooth, clear path. It's impossible to knock Joyride's playing ability, but it's also impossible to get excited over any one aspect.

□ **Performance:** The first thing you notice about Joyride is Soto, who has to be the heaviest man in rock. But once you get past the portly fella, you realize he's a good singer. McKnight was nearly invisible in the corner of the small stage, and Sandy Hansen was the drummer.

□ **Summary:** Ultimately, Joyride needs to add more variety to their style if they want to move to the next level.

—Sean Doles



**Sunhouse: Great stage presence.**

### Sunhouse *The Whisky* West Hollywood

1 2 3 4 5 6 7 ★ 9 10

□ **Contact:** Rick Licht: 310-281-0841

□ **The Players:** John Mace, lead vocals; Robert Kelley, drums, backing vocals; Banger, guitar, backing vocals; Jay Taylor, Bass, backing vocals; Scott Rabin, piano, organ, synthesizer, backing vocals.

□ **Material:** Well-written, tight, catchy, melodic, good-for-your-soul tunes spiced with flavor and hook. Very much along the lines of Jellyfish with Bowie vocals, Sunhouse marries excellent musicianship with top-grade material. In a marked improvement from their demo, Sunhouse began their set with the catchy "Be Your Friend" and "Walkin' Through The Rain." Pretty free-love, isn't it?

□ **Musicianship:** Of particular notice is Robert Kelley, who commands the backbone of the Sunhouse operation. He tosses a musical salad behind his kit with texture and perfect meter. Although I am not a big fan of keyboards and pianos in rock bands, Rabin literally banged the melodic hell out of his piano. One musical note from lead man John Mace, and you can tell he has had extensive training. With a twist of Bowie and Iggy Pop, Mace takes charge of the stage with his voice and charisma.

□ **Performance:** Bell bottoms, polyester, big hats and Sunhouse. The psychedelic bass master Taylor with his Marsha Brady Seventies dress kept the audience glued to the stage between songs. He has a definite flair for keeping the musical feeling alive. Mace's dramatic movements onstage combined with Kelley's confidence behind the drums, Banger's blistering guitar and Rabin's piano antics to serve up an incredible show. All the members of the audience have great stage presence and seem to feel very comfortable with their audience.

□ **Summary:** Generally, the Bowie-psychedelic-Seventies thing is not my musical bag. However, Sunhouse has the goods: talent, material and performance, all receiving extremely high marks. Sunhouse is definitely worth the cover charge. Just ask anyone at the packed Whisky that night.

—Jeff Blue

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CARRI RUSSELL

**George Benson**  
*Cerritos Center For The Performing Arts*  
 Cerritos

If the measure of a perfect concert is a multi-faceted show in an elegant, state-of-the-art facility where every seat's a winner, George Benson in the round at the new Cerritos Center came about as close as any other local show this year. An eclectic talent on the verge of legendary R&B/jazz status, Benson blends Vegas showmanship with killer material and tight musicianship, offering something for every palette.

Pop vocal hits like "This Masquerade" and "Turn Your Love Around" have made some folks forget that Benson first made his mark as a skilled improvisational player, master of the breezin' jazz guitar sound often imitated, rarely matched. Fortunately, for those who like a little imagination with their Top 40 requests, he opened with spirited numbers that showcased this jazzy depth before easing into distinctive versions of pop standards ("Here, There And Everywhere," "Beyond The Sea") and trademark Benson pop gems like "Love Ballad." His dual talents merged engagingly on the crowd-pleaser "Give Me The Night," which also offered glimpses into a scat style as effortless as his string stroking. The few tunes from his new contemporary jazz album, *Love Remembers*, were slightly less interesting than the classics, but bal-

anced by a graceful reworking of Michael Jackson's "Got To Be There," offered his most satisfying work in a decade. And I may be in the minority, but Benson's version of "The Greatest Love Of All" offers much more elegance than the overblown cover by Whitney Houston.

Adding to the fun were charming humorous touches, such as his segue into a father-daughter parody during "Unforgettable" and a playful ode to the hit "Whoop! There It Is" during a showstopping romp through the still wonderful "On Broadway." Capably assisted by some of the best sidemen in the business (including Dave Witham on keys and Pat Kelley on guitar), Benson delivered the consummate show, keeping any schmaltz to a minimum so that one of the finest artists of the past two decades could shine through.

—Jonathan Widran

**Jethro Tull**  
*Irvine Meadows*  
 Irvine

Celebrating their 25th anniversary, Jethro Tull embarked upon a worldwide tour, which included a recent stop at Orange Co.'s Irvine Meadows. While there's been a plethora of member changes since the band's inception, founding member vocalist/flutist/songwriter Ian Anderson has remained a constant, with guitarist Martin Barre holding down second place (he replaced original guitarist Mick Abrahams in late 1968). Performance-wise, the most notice-

able changes over the years have been Barre and Anderson's weight loss, and most profoundly, the deterioration of Anderson's voice. Also, the band doesn't seem to take itself so bloody seriously anymore, which, especially during the Seventies *Passion Play* days, was a point of contention for many music critics. Other than that, things have pretty much remained consistent over the years.

This particular tour was only slightly different in that the band performed no new material. As a matter of fact, Tull didn't even perform songs from their last few albums, but instead relied heavily on the earliest of material including many selections from *Stand Up* and *This Was*.

While today, Tull may not be enjoying the kind of widespread appeal that they had during their Seventies heydays, there are still scads of aging rockers who plunked down their hard-earned cash to hear classic songs including "Cross-Eyed Mary," "Aqualung" and "Bouree."

And while it's a shame that Anderson doesn't have much range or strength left in his voice, he still remains one of rock's most colorful, comical and mobile performers.

—Pat Lewis

**X**  
*The Whisky*  
 West Hollywood

While X is thought of an oddity in some music circles and dinosaurs in others, this gig proved conclusively that they can still rock with a vengeance. The Angelenos concentrated on their current reunion album, *Hey Zeus*, and this affirmed the beguiling nature of the LP. They tugged at the heartstrings a bit on

the semi-plaintive "Lettuce And Vodka" and socked the groin on "Someone's Watching." Whether or not these new tunes stand the test of time like other X classics of the past is something only rock historians should ponder. More importantly, they sound as visceral and stirring as virtually anything out on the airwaves today.

As for the musicianship, drummer D.J. Bonebrake's chops have to rank with the cream of the crop, and while Tony Gilkyson doesn't come close to ex-guitarist Billy Zoom in the 'rockabilly brat' department, he is an infinitely more versatile player. If X has an Achilles heel it is the rude, uncultivated vocal style of Exene Cervenka. But as long as the urchin-like singer stays in the wings and lets bassist John Doe handle the majority of the leads—which she most often does—the show hums along nicely.

The only notable thing missing during this show was the presence of original guitarist Billy Zoom. Sure they bounce and fling now and go through the motions, but there is a monstrous vacuum onstage (Zoom's mystic aura has proven irreplaceable). The memory of the ex-guitarist's blond coiffure shining in the klieg lights as he strutted defiantly lingers on like the ghost of Eddie Cochran. And can we ever forget him rocking like a dervish with that lobotomized grin affixed, epoxy-like, to his face?

All in all, this was a performance that proved how wrong the industry naysayers were who wrote the band off years ago. Don't count this band out. They've outlasted dozens of groups from the same epoch and still look like they're having fun.

—Oskar Scotti



Jethro Tull leader Ian Anderson

PAT LEWIS



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AL'S BAR
305 S. Hewitt St., Downtown L.A., CA 90013
Contact: Lizzy: 213-687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

CHIMNEYSWEEP LOUNGE
4354 Woodman ave., Sherman Oaks, CA 91423
Contact: Said: 818-783-3348
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
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

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Susette: 818-881-5601
Type of Music: All styles
Club Capacity: 886
Stage Capacity: 20+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo pack.
Pay: Negotiable

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11700 Victory Blvd., North Hollywood, CA 91606
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Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

FAME OF HOLLYWOOD
6633 Hollywood Blvd., Hollywood, CA 90028
Contact: Steve Gamer: 213-877-1937
Type of Music: Original rock, pop & classic rock
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky: 310-392-1966
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lee Kaiser: 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA 91325
Contact: Alex at Las Hadas Booking: 818-766-3006
Type of Music: R&B, jazz, blues, reggae & various latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
PA: No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed: 213-937-9630.
Type of Music: Authentic blues & jazz
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NUCLEUS NUANCE
7267 Melrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise: 213-652-6821.
Type of Music: Jazz, blues, Monday night jam session
Club Capacity: 150
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable

SAMMY'S FIRESIDE
2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates: 818-398-1294
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott at 818-798-7432 and send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

SUNSET
322 Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Richard: 818-575-4732, Rich Prod., Mon. & Tue. from 4 p.m. to 6 p.m.
Type of Music: Hard rock, alternative, blues
Club Capacity: 248
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address, c/o Richard and Bob.
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hughes Laverne: 310-837-5535
Type of Music: World beat, african, reggae
Club Capacity: 200
Stage Capacity: 7 - 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address.
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Bennett: 213-392-4040.
Type of Music: All types (danceable)
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., Los Angeles, CA 90069
Contact: Lance, John or Gina: 213-276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8

PA: Yes.
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable

WESTSIDE WOK
12081 Wilshire Blvd., West Los Angeles, CA 90025
Contact: George Fan or Bob Bell: 310-914-1766
Type of Music: Jazz fusion blues (No hard rock)
Club Capacity: 120
Stage Capacity: 8-10
PA: Yes
Piano: No
Audition: Send tape & bio, call George or Bob.
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable

LINDA'S DOLL HUT
107 South Adams, Anaheim, CA 92802
Contact: Linda: 714-532-5639 or Dirk: 714-758-9669
Type of Music: Original alternative, rock, blues, rockabilly
Club Capacity: 50
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.
Pay: Negotiable - NO PAY-TO-PLAY!

MISCELLANY

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

INTERM WANTED part-time by music management company. Prefer industry and Mac knowledge. Could lead to paying position. Call Nina at 310-278-3815.

INTERM: YOUNG music company is looking for an intern. Great opportunity to learn publishing, booking, etc. Some phone, some office, some pay. 213-938-7555

COCONUT TEASER seeks innovative, hardworking promoters to promote any and all types of events! Rock bands, dance VJ's, comedy, reggae, anything. After hours OK! Call Al Phillips at 213-654-7150.

TWO (2) PART-TIME interns needed now for music marketing firm in Hollywood. Lots of exciting projects and also basic general office work. Rock N' Retail 213-850-0157

REP/PROMOTER SOUGHT by R&B/pop songwriter. Pay, plus commission. Contact Jeff at 310-312-1874.

INTERNS NEEDED by music/entertainment PR firm to call media, do mailings, etc. The best education no money can buy! No pay, but could lead to paying position if you produce now. College credit for students. Call 310-659-1792 or fax resume to 310-659-2241.

INTERM WANTED for westside music club to

assist with booking. No pay, but lots of great music, experience and industry contacts. Call Jeff at 310-917-9111.

INTERM IN the promotion department of Elektra Records. Very reliable person to handle variety of duties. General office and phone skills preferred. Possible stipend. Please call Mary at 310-288-3838.

INTERM WANTED for I.R.S. Records publicity department. Students only, please. Flexible hours, no pay, but experience and a friendly working environment. Call today! Wendy: 818-508-3130

INTERM: NEEDED by R&B artist for personal assistant. No pay while training. Will lead to high paying position. Call Melvin at 213-465-7755.

OPPORTUNITY OF a lifetime! OK, maybe not a lifetime, but PR is all about hype and jive. CenterStage Publicity needs interns to assist in publicity for rock and pop concerts and pro theatrical productions. No pay. Hours flexible. Contact Karen at 213-468-9625 or fax resume to 213-468-9630.

RECEPTIONIST WANTED: Personable, with basic knowledge of Microsoft Words. Negotiable salary. Cash Landy Productions, Santa Monica, CA. Call 310-391-1365 or fax resume to 310-391-9415.

QUALIFIED ROAD techs (mixers, LD's, etc.) wanted. Please contact Cash Landy Productions, Santa Monica, CA at 310-391-1365 or fax resume to 310-391-9415.

WANTED: COMPUTER didigital animator for new music video concept. Must be animated. 213-463-7527

ESTABLISHED MUSIC magazine is seeking a motivated, enthusiastic intern to assist in magazine operations on a part-time basis. College credit! Contact Jay at 818-887-3440.

RESTLESS RECORDS seeks enthusiastic interns with knowledge and liking of alternative music for publicity, radio and retail departments. No pay. Call Lyndsey Parker at 213-957-4357x240. No calls on Wednesday, please.

INDEPENDENT RECORD label seeks intern immediately. Great opportunity to learn the biz. Must have good phone skills. Call Chris at 310-451-7313.

PRIMAL RECORDS seeking experienced radio/retail promotion. Paid position for qualified individual. Also seeking interns in all departments. Computer/WP5.1 and/or general office experience preferred. Send resume to 3701 Inglewood Ave., #133, Redondo Beach, CA 90278 or call 310-214-0370.

SMALL RECORD company and latin jazz artist seek smart, self-motivated Boy/Girl Friday. PC experience and accurate typing a must. Good writing skills helpful. Some errands. 15-20 hours per week. 213-224-8006

HONEST, RELIABLE and trustworthy 24 track engineer wanted for Burbank digital post studio. Sales ability required. Protocols editing experience, good client rapport. M-F, 9 to 5 hours. Fax resume to 818-559-1412.

WANTED: ADVERTISING/SALESPERSON FOR MUSIC CONNECTION. Applicant must have prior sales experience, be highly motivated, and have exceptional organizational abilities. Call (213) 462-5772

MAXELL XLII BULK CUSTOM LOADED BULK CHROME CASSETTES. PREMIUM QUALITY, HIGH BIAS CASSETTE TAPE FOR MASTERING AND/OR ORIGINAL RECORDING. Table with columns: Quantity, C10, C20, C30, C45, C60, C90. Values: 100 (.59, .63, .69, .81, .94, 1.33), 500 (.53, .57, .62, .73, .85, 1.10). Lenco Clear Quality 5 Screw Shells. 100 Piece Minimum Order Per Length. Boxes, Labels, & J Cards Sold Separately. Available ONLY from SONOCRAFT 575 EIGHTH AVE., NY, NY 10018 (212) 760-9300 FAX (212) 564-9488. FREE SAMPLE CASSETTE Ask for Ed Stern 800-274-7666

 <b>PRO PLAYERS</b> <b>EXPERT TALENT FOR HIRE</b>		<b>AVAILABLE FOR</b> SESSIONS    TOURING    CLUB WORK    PRODUCTION    TV/MOVIES				<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b> <b>RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25</b> CALL (213) 462-5772		<b>NEXT DEADLINE:</b> <b>Wednesday</b> <b>Oct. 27, 12 Noon</b>		<b>MUSIC STYLES</b> ROCK    POP    R&B    JAZZ    COUNTRY		
NAME	PHONE					QUALIFICATIONS	COMMENT					
<b>TOM ALEXANDER - Producer</b>	310-657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. ** (310) 203-6399-paper	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ARLAN H. BOLL - Producer/Eng.</b>	310-429-1042	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Southern California's custom audio project studio! Featuring original soundtracks, jingles, sound design, Foley, voice over, performance recordings. Dedicated in completing your audio needs on time, in budget, while meeting your exact product specifications. Specializing in artist's original concepts.	Committed to enhancing your project's audio ideas, priding itself with speedy and competitive service. Let me help you in your design of new things.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BILL CHURCHVILLE/Hollywood Horns</b>	213-258-8774	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veterans of international tours, jingles, album sessions, TV/film. Downbeat magazine jazz award. Advanced degrees in music. Available for concerts, casuals, clubs, sessions and tours.	We read, arrange, and compose in any style. We work very well with producers. We can cut it in any key. Add live horns to your next production. Extremely versatile.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROBERT COPELAND - Producer/Arr.</b>	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Billy Preston, Dean Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO. 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROGER FIETS - Bassist/Vocalist</b>	818-769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. No band projects, please!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BRYAN FLEMING - Bassist</b>	310-543-1885	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 years experience with top-notch producers. Reno live show experience. 25 years old with excellent stage presence and image. The groovemaster!	Serious inquiries only. Tape available. Excellent sound with heavy, soulful, melodic groove.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BRYAN FOGNER - Bassist/Vocalist</b>	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lacey. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance. w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b>	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JERRY GABRIEL - Lead Vocalist</b>	310-477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer. Audio/visual recording experience, motion picture lighting and stage management. Experience with voiceovers and jingles.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have completed many album projects.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>YOAV GOREN - Producer/Keyboards</b>	310-207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future", music for '93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b>	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>R. J. HERRERA - Drummer</b>	310-559-4719	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Played for Epic recording artists from '84 through '92. World tours, videos, recordings. Prior to this, worked with Willie Bobo. Also, sessions with George Johnson, David Williams, Gerald Albright, David Goldblatt. Read music, many years experience gigging and recording. Adapts to situations.	I play all styles confidently and solid! Punctual, good attitude and good listener. Quick learner, easy to work with. Featured in Modern Drummer December '91.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>TOMAS JANZON - Guitarist</b>	818-759-1722	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia.	Tall, slim and expressive. Excellent reader. Good vocals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVE KALNIZ - Guitarist</b>	310-657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>S. P. KOHLER - Bassist</b>	714-645-4312	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 20 years experience playing all styles of music. Extensive local studio and "live" experience. Sight reading a specialty, as well as a well trained ear. Have various independent album and demo credits.	Production support roles-arranging, songwriting and background vocals available. A very quick study.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LANCE LA SHELLE - Vocalist</b>	213-962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JAMES LOWNES - Bassist</b>	818-841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Lacey, Putter Smith, Alfonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alfonso Johnson, Putter Smith, Tony Levin, and artists like Petter Gabriel, Kate Bush, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOB LUNA - Pianist/Kybds/L. Voc</b>	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, classically trained but can groove rhythmically, read music. Strong background in orchestration. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country Specialty (4 words maximum) \_\_\_\_\_



 <b>PRO PLAYERS</b> <b>EXPERT TALENT FOR HIRE</b>		AVAILABLE FOR	<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b> <b>RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25</b> <b>CALL (213) 462-5772</b>				<b>NEXT DEADLINE:</b> <b>Wednesday</b> <b>Oct. 27, 12 Noon</b>	<b>MUSIC STYLES</b> <b>ROCK</b> <b>POP</b> <b>R&amp;B</b> <b>JAZZ</b> <b>COUNTRY</b>					
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>JAMES MCELROY - Vocalist</b> 3 octave range, lead and backing vocals. Tenor.	714-449-9874	✓	✓	✓	✓	✓	Ten years professional experience. Studio, live, theater, TV, movies. Worked with bands in Boston, NYC, Los Angeles. Lead and backing vocals. Strong harmonies.	Great ears. Learn fast. Work fast. I know how to "sell" a song. My background also includes songwriting, production work, acting and modeling.	✓	✓	✓	✓	✓
<b>MICHAEL MCGREGOR - Producer</b> Complete project studio/S1000 samplers, most keyboards including a Rhodes, Wavestation, Sound Tools, and other hip stuff.	818-982-1198	✓	✓	✓	✓	✓	Written and/or produced songs for Deniece Williams, Five Star, Rozalla, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.	Complete song production, arranging and programming, remixing, scoring, sampling.	✓	✓	✓	✓	✓
<b>DINO MONOXELOS - Bassist</b> 5 string Alembic, BSX Upright, Yamaha fretless 5 string.	818-761-5020	✓	✓	✓	✓	✓	Recorded for various local tv shows and independent CD projects. B.I.T. graduate. 14 years of experience.	Can read charts. Pro attitude in every situation.	✓	✓	✓	✓	✓
<b>MARK NORTHAM - Pianist/Kybd.</b> Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	310-476-5285	✓	✓	✓	✓	✓	Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
<b>MARK O'BRIEN - Drummer</b> Gretsch drums with R.I.M.S system, Zildjian cymbals.	213-654-3743	✓	✓	✓	✓	✓	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music. Demo/bio available.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓	✓	✓	✓	✓
<b>NICK PYZOW - Guitarist</b> Dobro, Mandolin, 6812 string acoustic guitars, plenty of live gear, too.	213-660-7607	✓	✓	✓	✓	✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Pitker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWill thru a Marshall	818-848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Helicasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓
<b>NED SELFE - Steel Guitarist/Vocalist</b> Sierra S-12 Universal pedal steel guitar, IVL Steelrider MIDI converter. Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	415-641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓	✓	✓	✓	✓
<b>LARRY SEYMOUR - Bassist</b> Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drc box, Trace Elliot amps & speakers	818-840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Marisella Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc. MTV, '91 Grammy Awards, <i>Arsenio Hall</i> , <i>Taxi</i> , various albums, demos, musical clinics, clubs	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improving/writing parts/sight reading/slap. Accepting ltr students	✓	✓	✓	✓	✓
<b>STU SIMONE - Keyboards &amp; more</b> Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT.	714-957-1246	✓	✓	✓	✓	✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA. Grove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring, last learner, killer stage presence. Great ear gear and image all here! Keyboard instructor and MIDI consultant.	✓	✓	✓	✓	✓
<b>RICK STEEL - Drums</b> 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed, TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Raji Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>MYLES WEST - Producer</b> Guitar, bass, keyboards and vocals.	310-364-4375	✓	✓	✓	✓	✓	Credits include independent self-produced album, over two years working at a 16 track studio, experience recording blues, metal, rock, dixieland and avant garde.	Looking to work with creative and motivated people willing to take risks.	✓	✓	✓	✓	✓
<b>GEORGE WIETECHKA - Drummer</b> Yamaha Recording custom with R I M S., wood and metal snares. All equipment is studio and tour ready.	313-776-5671	✓	✓	✓	✓	✓	16 years experience playing professionally in L.A. and Detroit areas. Toured Europe, playing Montreaux Switzerland Jazz Festival, Jingles, albums & demos in L.A. and Detroit studios. Excellent reader, all styles. Bio and demo available upon request.	Great feel, time, groove reader and ears. Play all styles. Lived in L.A. 92 till 8/93. Not happy back in Detroit building career. Will travel.	✓	✓	✓	✓	✓
<b>ASTRID YOUNG - Vocalist</b> Strong alto. Also piano, guitar and oboe.	818-784-5859	✓	✓	✓	✓	✓	Royal Conservatory of Music-18 years, 17 years professional experience. Just finished touring with Neil Young/Booker T. and the MG's. Appearing on many current platinum releases, MTV "Unplugged", solo recording artist with major label.	Professional singer (back-up and lead) and player. AFTRA/AFM affiliated, contracting and arranging for vocal or instrumental situations. Production style ala Kate Bush/Peter Gabriel.	✓	✓	✓	✓	✓



## FREE CLASSIFIEDS

### 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

-Gallien Krueger 400RB perfilt cond. w/anal case. \$350  
Roger. 818-769-1525  
-2 Custom 15" 400 wtt bs cab w/Gauss spkrs. Oak plywood. carpeted huge sound. 1 spkr blown \$250/pair will separate. 213-851-9096  
-412 Harkey \$500 obo. Xlnt cond. Greg. 310 305-8101

-4x12 cab w/EV spkrs. \$400 John. 818-506-6412  
-70s Ampeg Portaflex bs amp w/15" spkr, sounds grt. \$600 Andri. 213-960-7604  
-Acous bs amp. 125 RMS. cab w/15" JBL. Used with Frank Sinatra. \$400. 818-990-2328  
-Ampeg SVTII 300 wtt all tube pwr bs head, rct mntbl, grt cond. best sound, first \$700 takes it. Call Michael. 818-386-0159. pager #818-513-3242  
-Boogie D-180 bs & gut amp. 6 new 6550 tubes, dual

### 24-HOUR HOTLINE: 213-462-3749

impedence, over 200 wtt, clean pwr, 5 rck spc. \$800 obo. Paul. 714-494-6314  
-Corwin Vega cabs. 3 way. \$500 obo. QSC amp, 200 wtt per chnl. \$225 obo. Tawn. 714-524-3953  
-Fender Princeton Reverb II, grt tone, grt cond. \$200. 213-663-0498  
-Fender Princeton, early 60s, brown, pre CBS, retubed & gone through, very gd cond, later 10" spkr, \$335 firm. 818-902-1084  
-Gallien Krueger 400B bs amp, \$200. 213-876-3431  
-JBL K120, E120 12" spkrs for gut cab, \$80/ea or trade for Celestion vintage 30's. Neal. 213-850-1097  
-Lee Jackson SP1000 stereo pwr amp, \$200. 4 spc anvil rck, \$125 Furman PLB pwr conditioner, \$125. Perfilt cond. 213-957-0975  
-Marshall cab vintage 30s straight, \$425. Also, case, hold 2 cabs. \$325. 818-993-5081  
-Marshall straight 4x12, late 60s, 25 wtt Celestion, no Tolex, blonde wood, \$1000. Deborah. 818-284-9074  
-Peavey TKO 80 wtt bs combo for sale. Grt cond, 2 yrs old, must sell \$175. Danny. 818-980-1480

-Pre CBS Fender Bandmaster amp & matching 2x12 cab. Blonde, all stock, knobs w/numbers, vibrato, \$500. 818-780-4347  
-Roland JC120 2 12" spkrs, chorus, new, \$375. Gregory. Klembara. 818-981-7065  
-Roland JC50 gut amp. 50 wtt, grt cond, \$225. Tony. 310-696-9212  
-Roland JC77, \$250. Call Matt. 818-503-2824  
-Selling Peavey bs amp, 300 wtt, 15" bottom, 2 top 10" spkrs, like new, mint cond, have all papers, \$500 obo. Grt deal. 213-653-9238  
-Yamaha PA system, 12 chnl, stereo mixer, EQ, amp console, 2 stereo cabs & cases. Xlnt quality, fidelity, condition. \$2000 obo. John. eves. 310-455-4304

### 3. TAPE RECORDERS

-Tascam 22-2 7" rl to rl tape machine, 2 trk, 2 speed, mastering, 40 hrs of use, \$295. Brian. 310-390-4348  
-Tascam 38 8 trk 1/2" rl to rl, rolling studio rck, DBX

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remote, snakes & cables. Xlnt cond, \$1500 firm. Rob, 619-322-4426
Tascam Porta II 4 trk, 6 chnls, fx loop, instruction book. Perfct cond, \$300. 213-663-0498

4. MUSIC ACCESSORIES

Alasias Data Disc, only 1yr old, hardly been used, \$300. MX8 Midi patch bay, \$275. Alasias D4 drm module, \$250. Proteus 1, \$500. MMT8 sequencer, \$200. 818-765-3034
Anvil style road cs, black, like trunk on wheels, gd for drms, hrdwr, mics, cords, etc. External dimensions 19-1/2 x 32-1/2 x 24. \$95. 818-780-4347
Amp, xtremely rare collectors item, copy of unused takes from first album. \$50. 818-761-2688
Ar nt studio multi fx unit, every fx known to man, in stereo, brnd new, \$390. 818-385-1232
Boss rack mt super chorus, CE-300, single rck spc, \$85 firm. 818-302-1084
Equipment cases. Custom made, padded inside. 4 medium to lrg sizes. \$150-\$250 obo. John, eves, 310-455-4304
Korg A3 w/2 card & Midi ft contrlr, \$600 obo. Paul, 714-494-6314
Korg SDD 2000 sampling digital delay, over 4 seconds of delay, gd cond. \$225. Tony, 310-696-9212
Macintosh Plus computer w/mouse, 40 meg hrd drive, w/Performer software, \$800. Roland S550 sampler w/mouse, disc & monitor, \$800. 818-845-6758
Ram 16x2 mixing console w/planform pwr, \$475. Carvin XC1000 lineable stereo, 2 way crossover, \$160 obo. Brian, 310-390-4348
Roland PM16 pad to Midi interface unit. Drm triggering \$175. 818-592-0366
SKB rck mt case, 10 spc, AFT approved, \$85 obo. Tawn, 714-524-3953

5. GUITARS

1977 Gibson Les Paul left handed custom. All gold hrdwr, sunburst series, perfct cond w/HSC. \$1200 obo. Call eves, 310-949-5497
1990 Fender Strat, American made w/HSC, signed by rock star, \$460 obo. Rick, 213-874-6714
Acous/elec. Celestiny model by Ovation, blonde w/HSC, \$300. 818-945-6758
BC Rich Mockingbird bs gut, American made, neck thru body, custom paint & inlays, xlnt cond, w/anwl cs, \$700. 818-385-1232
Bs P&J style Striker 700FT by Kramer, maple neck, very nice w/gig bag, strap & cord. \$165 firm. 818-780-4347
Fender elec gut w/case, special edition, Hartfield RR Series, 3 months old, mint cond, gut of the future. Built in killer adjustbl distortion \$600. 310-944-4606
Fender Precision bs, 69 neck, '64 body, refinished, frets low, lks & sounds grt w/HSC. \$550 obo. Brian, 310-390-4348
Fender Tele, 1989, black on black, xlnt cond w/HSC, \$375. Gregory Klembara, 818-981-7065
G&L F100 Series 1, mahogany body, maple neck, dual p/u's, xlnt cond w/cs, \$400. Agnelli, 310-859-8929
Gibson '72 Les Paul Standard, sunburst, lks like J. Page's. Wood in perfct cond, \$1100. 213-653-9620

Gibson Limited Edition ES175, flame maple, \$2000. Joshua, 310-439-3661
Martin acous, D18, D28 sunburst & D35, all early 1970s, beautfl cond w/cs's. \$900-1200. 213-667-0798
Ovation 12 string acous/elec, black, \$800. Brett, 310-305-4975
Ovation Patriot acous/elec, Bicentennial collectors edition, only 1776 made. Deep back, ebony fingerbrd, grt sound. \$700. 818-890-1220
Rickenbacker 350 gut, 22 frets, black w/white pick guard, 3 p/u's, Bigsby trem bar, very mint cond, \$575. Tony, 310-696-9212
Robin Tele, orange, maple neck, hmbckr & single coil, \$350 w/cs. Greg, 818-993-5081
Roland GR700 synth gut, all orig, mint cond, \$375 firm but will consider trade for PA equip. 818-240-0274
Sacrifice, Jackson Randy Rhoades limited edition, custom V w/case, F. Rose, gold hrdwr, mint cond, #63 of 200 made. \$1600. Srs inquires only. Julia, 714-998-4856
Wtd. A Parker Fly or Fly Deluxe wtd. Panda, 213-850-6920
Yamaha elec bs, black lightweight body. Plys grt. \$350 w/gig bag, 818-990-2328
Yamaha SBG 1300TF, all black, black hrdwr, 2 hmbckrs w/cld taps, locking trem, plys, sounds & lks gorgeous. W/rd case. Sacrifice \$195. 818-902-1084

6. KEYBOARDS

Korg M1, mint cond, orig manual & box. \$850. John, 310-478-4923
Roland D5, programmbl synth, rarely used \$400 Jim, 213-660-4006
Wtd. Roland W30 workstation wtd. Panda, 213-850-6920

8. PERCUSSION

2 DW5000 Turbo pedals, \$150, will separate 818-951-9209
Djazz pads, set of 3, \$175, others avail 26" bs drm heads w/Pearl logo. \$20/ea. Trades OK. 213-883-9578
Drm riser, 8x8x2-1/2, solid. Mint cond, on caster w/new black carpeted boards. Must see to appreciate. \$450 obo Andy, 714-288-0589
Ludwig drms, 26" bs, 16" rck, 18" floor, 14x8" Ludwig Coliseum snare drm. \$500. Very loud, very big. Joey, 310-395-3963
Ludwig Vista Light drm set, red, 4 pc set, \$600. Blue 5 pc set, \$600. Both in xlnt cond w/rdwr. 213-876-3634
Slingerland chrome kit, dbl bs, 2 toms, 2 floor toms, cases for all. Must sell fast. \$500 obo. Jim, 310-643-8828
Wtd. Tama & Pearl straight, hvy duty stnds in best cond Also wtd, Paiste 2002, 3000 cymbals in best cond Reasonable. Steve, 818-243-2512

9. GUITARISTS AVAILABLE

#1 amazing, mldc gut skg cmrc'l, mldc, HR act. Also sing bckgrnd vocs. 213-465-2555
#1 ld/rhythm gut/sngwrtr/bckgrnd voc sks estab, back to basics, K/A R&R band ala Zep. Ken, 818-785-5095

2/B/A gut plyrs sk pro band. Funky grunge style. Gabe, 818-281-4660
23/y/o gut w/drgn spcs, grt vocs, grt image, lkg for estab sit. No altrnv. 213-960-1070
Allright, here's the concept. I'm a keybdst skg band that wnts 2nd gut. Dark, agrgrsv, cinematic. Chains, Nails, Pumpkins, Machine. Totally pro. Rick, 213-469-6748
Ballsy, mldc gut avail for band w/strong matrl & grt plyrs. Melck, HR, a little funky. Call Doug, 213-466-6761
Blues based, Mozart to metal infl, rock gut/sng'r/sngwrtr, sks inspiration, perspiration, dedictn. collab sit. 818-896-4840
Blues/rock gut avail for pro grps w/gigs or recrdng sits. Pro avail. Infl Bad Co, ZZ Top, Jeff Beck. 818-761-9354
Blues/rock gut avail. Fresh out of signed band. Stones, Beck, Clapton. Vintage 60s, 70s image, sound, equip. Pro only. 310-276-8652
Exp pro avail for blues, rock, cntry & reggae gigs. Dependbl plyr avail for paid sits. 818-832-9057
Fem blues/rock gut w/ght rhythms & fluid lds avail for pro sits. Recrdng & toung exp. Infl Clapton, Hendrix, G. Garcia. 310-428-0179
Fem funky rock gut plyr/w/o avail for paying gigs. 310-394-6996
Guit & drrm team avail for pro sit. Ron Everett, 818-840-8549
Guit avail for estab band. Pro gear, image & att. Ld & rhythm. Grt sound. Lkg for band that's ready to go Call Marko, 818-784-2869
Guit avail for rock band. Ld & rhythm. Exp. Trnspo & equip. David, 818-908-9940
Guit avail. 10 yrs exp. Lkg to join/form street HR band. Infl AC/D/C, STP. Cody, 818-579-0392
Guit avail. Infl Gilbert, Lifson, Tabor, Bettencourt. Dan, 714-826-8252
Guit avail. Infl old VH, Aero, Skid & Extreme. I have srs connex, pro att, pro gear, lks, snags & hrd, hvy groove. You must too. 310-917-3060
Guit avail. Infl Randy Rhodes, Eddie VH, Roy Buchanan. Giovanni, 818-907-8190
Guit avail. Rock, blues, boogie, rockabilly. Grt image & equip. Electric, acous & slide. Jinx, 310-651-1060
Guit lkg to join/form band. Hvy, grungy, psychdlic. 70s mks 90s. Some funk, lots of feeling. Jane's, S'Garden, A/ Chains, Sabbath, Rage/Machine. Frank, 310-578-6507
Guit plyr w/exp, equip, skg paid sits. Joshua, 310-439-3661
Guit sks band or musicians who believe. HR, Kiss, Zep, STP. Alan, 805-526-0502
Guit sks mature, intelligent muscians for mldc, groove, alt/mv HR band Q/Ryche, Extreme, DRN, Rock stardom. rock lk isn't priority! Gd music is. Tony, 714-891-8368
Guit sks orig rock act that wds a plyr w/metal sound based on blues. Xlnt equip, att & chops. Lv msg. 818-980-8307
Guit sks to join/form dual gut, cmrc'l HR band. Ample pro equip, sings harmonies, Trnspo, Hi energy, mldc style. Fully dependbl. Doc Jones, 818-980-4665
Guit w/Hlywd rehrl studio, dedictn & peace of mind, avail. No woman or personal problems, pls. Infl GNR, Zep. 213-461-9149
Guit w/klnt to join/form band. Pantera, Beatles. No. I don't ply a Les Paul or have lng hr. Just write hvy snags. Matt, 818-506-5460
Guit, 22, lkg for others to jam with, form band in So Bay. Into Danzig, Suddical, Monster Magnet. Phil, 310-374-7468

Guit, infl early Rush, Journey, Vandenberg, avail for projct or muscians. Billy, 714-536-1269
Guit/sngwrtr avail to join/form hi energy HR band. Infl AC/D/C, VH, etc. Also avail for studio & covers. 818-347-4624
Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & vbe. Lv msg. 818-985-3076
Guit/sngwrtr/voc avail for recrdng & fill ins. Gary, 310-391-7364
Guit/voc avail for any paying sit. T40, rock, classic, demos, studio, showcs's, rehrl. Dependbl pro ply. Arnold, 818-753-9512
Guit/voc avail to join/form mldc, bluesy HR band. Extremely dependbl plyr. Have tape & snags. Pro only. pls Arnold, 818-753-9512
Incredbl gut avail. Total pro pkg. Flashy stage presnc. Waist length hr, Mesa Boogie equip'd, signed or near signed acts only. Infl Steve Stevens. 818-386-5820
Intellignt, creatv gut w/sngwrng vocs, sks act w/strong dynmcs & groove. Infl Hendrix, U2, Pumpkins. Jerry, 213-937-6280
Ld gut skg muscians into 60s psychdlic rock. Infl Stooges, MC5, Stones. Call Johnny, 818-349-2914
Ld/rhythm gut & sngwrtr lkg to form org, agrgrsv, rutless, srs R&R band. Infl Ozzy, A/Chains, GNR. Srs inquires only. No gut, pls. 213-876-1347
Ld/rhythm gut, R&B & blues, R&R. Nd to be in wrkg band. Call Tee, 310-433-4001
Noisy, creatv gut/sngwrtr sks bs & drms for band. Sonic Youth, Zappa, Pistols, BH Surfers. 213-876-6480
Pro gut avail for pro sit. Have image, bckng vocs, demo & bio. Blues based HR, wide infl. John, 818-509-8334
Pro gut avail for pro sit. Have image, bckng vocs, demo & bio. Blues based HR Wide infl. John, 818-509-8334
Pro gut, 27, fully equip'd, pro image & att, nat'l toung & studio exp. Sks hvy HR band w/integrity. Pro sit only. Ron, 310-575-9420
Pro gut, pro crunch & gear. Infl, myself. Into Ministry, Circus/Pwr, White Zombie. Wtd, loud band. Shane, 214-231-8412
Pro ld gut, unig stylist, magazine features, tons of recrdng/stage exp, gear, lks, credentials, sks cmrc'l HR/ metal band. Pro only. pls. 818-890-1220
Pro ld/rhythm gut lkg for wrkg, classic rock band, I have huge sng list, lots of exp, sing bckups, grt gear & reliable. 310-944-4606
Pro ld/rhythm gut lkg for wrkg, classic rock band. I have huge sng list, lots of exp, sing bckups, grt gear & reliable. 310-944-4606
Pro perfmr w/credits & 30 yrs experise as ld gut/voc. Bands w/gigs only. Call Rickard for sample rfr. 213-874-6714
Verstl pro avail for paid sits. Appears in Guitar World & Guitar Player mags. 818-832-9057
Your band sucks, believe me, because I'm not in it. You're nothing without me, you nd me, I am your best wtd dream gut plyr. 818-727-1801

9. GUITARISTS WANTED

1 fem singr w/some gut or bs abil to join altrnv band w/ demo deal. Infl w/IG Valentine, Pixies, Cranberries, XTC. Sean, 213-655-7123
AAA Sabbath tribute band sks Tony lom sound alike. 818-955-6598

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•Acous band, Zep, Q'Ryche, unplugged type, w/cello, harp, mandolin, bazoouki, sks attractv, pro guit, rhythm & id 818-543-4884  
 •Acous guit nidd for grooving, laidback, 60s, 70s type grp. Vocs a plus. Jeannie, 818-786-5537  
 •Altrmtv ld guit wtd to complete Euro band w/srs label intrst. Must be dedictd & reliable. Infl Pumpkins, Soul Asylum, Call Gen or Sylvia, 213-663-8837  
 •ASAP, fem rhythm guit to join solid cntry grp w/mgmt. Anne Levy, 310-358-6986  
 •Black ultra funk, spiritually connected guit wtd for band w/contracts, tint galore. Very org, strong sngs Hendrix, Vaughan, Rufus, Pretenders. Srs only Kathryn, 213-660-4966  
 •Brown skinned Morrisey/Bowie nds a Johnny Marr to start altrmtv band. Your sngs, my sngs. 310-768-8223  
 •Bs & drms sks guit. Chops are gd, but textures, atmosphere & dynmcs are better. Infl Gabriel, Sting, Rush & jazz. Vocs helpfl. Michael, 805-296-9384  
 •Bs plyr in srch of guit plyr, raw, pwrlf, crescendo. Mark, 818-345-2390  
 •Bat & drmr sk 2 ld/rhythm guit to form hvy, melcd thrash band. Maiden, Slayer, Misfits, Motorhead. No pros, image or alt. Chris, 310-973-7726  
 •Can you ply ld guit? Can you sing ld? Do you have a creatv writing style? Do you have an open mind musically? 310-375-4634  
 •Cartoon colored dmr, infl by Manic Panic, Maybelline, Aqua Net, sks guit to form the next candy coated glam sensation. Booger, 818-349-8877  
 •Christian minded band sks pro male guit for agrsv, progrsv, HR, HM, odd meler, etc. Infl Q'Ryche, Kings X, Theater. Pager #818-387-8529  
 •Classic rock ld plyr wtd. Signature riffs, bluesy lds, tasty ballads. For career band w/strong vocs, xtnl lyrics, grt sngs. Alt importnt. Harry, 213-874-4496  
 •Cmrcd, melcd HR band sks guit. Vocs a plus. We are estab, have own lockout & xtnl masters. No drugs, pls. Clay, 818-342-7735  
 •Colorfl, creatv, acous/elec guit plyr wtd for altrmtv, folk, rock, groove band, PEACE BOX. Must have vbe & vision. Call Janice, 213-656-7026, Shena, 213-344-9295  
 •Creatv rhythm/ld plyr w/atmstic sound nidd for pop, R&B, funk band w/definite future. Full lineup ready to ply. Very srs only. Lance Van Peer, 213-654-9640  
 •Creatv w/catchy lds, rhythms. Infl L Colour, Extreme, Winger. Must have image, dedictd, team plyr. For bs/dmr team. Roland, 818-980-4863  
 •Dave Griffin, Mike Campbell. Singr/sngwtr/rhythm guit plyr w/grt sngs & strong vox nds signature rfrt plyr w/one Harry, 213-874-4496  
 •Estab, altrmtv band sks stylized guit plyr. Very unik

music. We have gigs, Fem pref'd, but not necssry. Infl are Cure, Bowie, Ebo. Jo, 213-876-7854  
 •Exp fem voc & bst w/brains, tnt, lks, sngs, studio, investors & connex, sks guit w/equally valuable assets. Asserive rock, U2, Beatles, Janine, 310-821-3949  
 •Exp guit wtd to form duo or grp. Intrstd in blues, folk & rck. Pls call Debbie, 310-207-9566  
 •Exp, creatv guit plyr wtd for orig rock band. Many infl including Pumpkins, Beatles, S'Garden, Hendrix. Snowing importnt, not length of hr. Scott, 818-769-5079  
 •Fem ld guit for all grt pop/rock. Must have pro equip. Send bio to Mary A. PO Box 57623, LA CA 90057-0623  
 •Fem rock & groove guit wtd as part of all fem band. Currently recrdng & flming video. Srs & reliable only. Dawn, 310-358-6548; 818-990-8152  
 •Funk, reggae punk guit wtd for orig trio. Graham, 310-399-5104  
 •Funky rock guit w/lots of groove for driving rhythm section. Orig, open minded, dedictd, srs only. Bob, 213-882-8531  
 •Guit ala Zak Wilde, Eddie VH ndd for SFV based cmrcd HR band. Rock image, gd equip & att a must. 310-545-3061; 818-906-0922  
 •Guit plyr wtd by voc & dmr. Starting classic rock proj. Versatly & vocs a must. Private studio in San Gabriel Valley. Pros only, pls. Adrian, 213-726-6741  
 •Guit w/vocs ndd for recrdng & toung w/altrmtv pop/punk band. Infl ranging from Replacemnts & Clash to Aero. Contact Dan, 310-597-6759  
 •Guit w/writing skills & shredding abil ndd to complete band. Infl A/Chains, Rage/Machine, Plato, Jake, 714-240-6736  
 •Guit wtd by singr/sngwtr/2nd guit w/matrl, album credits. Into Johnny Thunders, early Bowie, Lords/New Church. No grunge or funk. 213-654-3035  
 •Guit wtd for dark, altrmtv, HR band. Must be soufl, creatv & dedictd. No shredders. Infl A/Chains, U2, Pearl Jam, REM. 818-800-9474  
 •Guit wtd for FT wrkg cover band. KROQ & T40, heavly seqncd. Must sing, be willing to travel. Jerry, 714-499-5079  
 •Guit wtd for HR band that grooves, into Rage, Public Enemy, NWA & Ministry. Pls lv msg. 310-402-2261

•Guit wtd for srs R&R band. Infl ie Zep, Stones, Sabbath, Doors, Soc Dist. Very srs. Ready to go. Randy, 213-850-6515; 310-479-0146  
 •Guit wtd for trio to learn 6 sngs & 2 instrmnts to recrd EP & ply gigs. Must love Frank Zappa & hrd metal. Call Larry, 310-657-0838  
 •Guit wtd, classicl & jazz, age 18-30, male or fem, to tour w/signed act. Hami, 213-931-8809  
 •Guit wtd, male or fem, to form blues band intent on gigging. No pros ndd, just competent plyrs who wnt to jam. Call Marty, 310-394-1166  
 •Guit wtd. Estab band, estab plyrs. We nd modern, altrmtv, psychofunk/punk. Rage mts Jane's mts Nails, etc. You got it? You sure? 213-462-2902  
 •Guit wtd. Must be orig. Must wnt to do something that's never been done before. Must be determined, dedictd. Pls call Patrick, 818-247-4837  
 •Guit wtd. Must have strong vocs, sngwrtng abil & rhythm. For orig, cover, R&R band. 310-214-9813  
 •Guit, creatv, lnghr, 20-30, infl Q'Ryche, Dream Theater, Peppers. Able to wrk w/grooving bst for melcd HR band. Nicky, 213-254-0467  
 •Guit, lng hr, 20-30, infl Peppers, Dream Theater, Rush, for groove & melcd HR band w/progrsv touch. Nicky, 213-254-0467  
 •Guit/sngwtr, guit/bc team w/album prodr nds guit/voc. Total pro only. 25-30, for recrdng & toung in 93/94. Infl

Zep mts Metallica. Bobby, 818-709-7917  
 •HM band wnts ld/rhythm or dbl ld guit team. Gear, Impspo, artistic alt & pro plyr a must. Infl Maiden, Anthrax, Millants & CDC, 213-850-6043  
 •HM rock band skg ld guit plyr. Infl should be Zak Wilde, Randy Rhodes, Sabbath. Pls, we only wnt srs people. Call APOCALYPSE, 213-368-4995  
 •HOT fusion band w/album coming out & paying gigs audting guit plyr. Must be combo of Steve Morris & Alan Hallsworth & well studied. 818-902-9665  
 •HR band w/punk att sks lng hr image, rhythm/ld guit for otherwise complete 4 pc. 2 guit sit. Call Al, 310-275-6650  
 •HR guit wtd. Infl AC/DC, Who, Poison. Must be an excessive drinker. Call Fred, 818-988-1571  
 •Hrd & hvy HM band lkg for ld guit plyr who can kick butt. No pretty boys, no posers, pls. Only srs apply. Edwin, 213-368-4995  
 •In a ld guit plyr, 25 yrs exp, lkg for ld bs plyr, dmr & ld singer, to form classic 50s, 70s American, English pop band. Robert, 818-797-4356  
 •Jazz, rock, fusion band called MAJOR HEALEY, sks guit. Pls contact Greg, 818-884-7353  
 •Ld guit lkg for bs plyr, dmr & ld singer. 25 yrs exp. To form classic 50s & 70s rock band. Infl Hendrix, Who, Gabriel. Pasadena area, 818-797-4356  
 •Ld guit wtd. Inspired by Mick Ronson & James Honeyman Scott. Male, fem or transvesitite. 213-955-1718

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**•Ld guit wtd** Whatever happened to melody? NY singr/sngwrtr forming acoustic based melodic rock band. Vox a plus. Joel, 818-752-2570

**•Ld guit/sngwrtr nnd** for Texas regional touring outfit in support of CD. HR, authentic blues. Under 26. Must relocate. Image important. 214-813-1452

**•Kc to lguit plyr & also piano plyr.** Must like to rehrrs & have pleasant personality. 213-733-4170

**•Meldc HR voc w/strong metr sks gud** over 25 to form killer band. Must have gd equip, writing skills & determination. Carmelo, 310-578-5464

**•Nearly signed band w/16 tkrr rcrding studio & lrg rehrrl studio sks kldytr.** Star quality. Infl/A/Chains, White Zombie, Metallica. 818-769-7334

**•NON STOP TRASH nnd** kd guit. Sngwrtr a must. We're pop w/lots of distortion. Rehrrs in Venice. No flakes, bad att's. Rachel, 213-979-2030

**•Paid position.** Screaming lguit wtd for signed HM act. Infl Metallica. Call Leslie Roberts, 818-708-1533

**•Pop/rock band sks 2nd guit, ld & rhythm w/grt image.** Infl Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680

**•Pro guit wtd by hry band.** Infl Tool, Pantera, Sabbath, Helmet. Must be exp. limit. focused on intense, hry sound. Andre, 818-761-0288; Brian, 818-783-9166

**•Pro male guit wtd** for estab progrsv metal band. Must have hry tone, odd meter style ala O'Ryanche, Fates, Theater, Rush, Rehrrs in SFV. 805-253-1558

**•Rhythm/ld guit wtd** for band why, funky, psychdc groove. Rhythm & dynamics most important. Gary, 310-391-7364; Alex, 818-799-4014

**•Rockably band forming.** Ld guit wtd Josie, 213-653-0377

**•Rockably band sks** real, gone, galloping guit w/hot licks. Must be 100% rockng. No squares! Call & lv your details. Ace, 213-935-9413

**•SG, all fem rock band, skg gd ld guit.** Must be drug & alcohol free. Wrkg w/mgmt & label 310-289-4734

**•Signed band replacing** guit plyr. Must shred tastefly, sing & write extremely hry, grooving music. 213-871-8579

**•Signed metal act sks** gud for giggering, toung & recording. Must have K/A equip & be ready to tour. 310-285-RUDE; 213-461-7172

**•Sngtr/guit ala Beatles, Kravitz, Blind Melon, sks ld** guit, bst, for upcmg showcs's at Roxxy & Whisky. Call Jonathan, 213-665-7201

**•Sngtr/sngwrtr/guit plyr** wtd to join guit/sngwrtr & drmr to join band. Infl Djs, Stralts, Elton John, crmct pop music. Yigal, 818-718-6357

**•Top ranked, estab HR band** in So Cal sks top rock guit. Pro image, gear & att. We have pubclst, atly. Your best offer. 310-402-7794

**•Visionary soul guit w/strong melcd snr** for soul band w/ every maj label intrst. Infl Funkadelic, Jimmy Page, Dave Navarro, Hendrix. Sly Stone. Must be pro, ages 21-27 213-549-0139

**•Voc/sngwrtr/keybdst & bst/sngwrtr** forming uniq, melcd band. Gd vocs, world beat, rnb/sns, goals, sometimes hrd edge & danceable Dan, 818-988-2171

**•Westerberg** mts vintage Stones, C. Trick mts Badfinger Former Warner/Chappall staffer. Gtr/sngs, bst. Quality guit wtd for band stf. Eloc/acous. 818-902-0747

**•Where have** all the soulful, emotional guit gone? No shredders, no metal heads. Male or fem Infl L Colour, Jane's, Seal, Kravitz, 213-651-1449

10. BASSISTS AVAILABLE

**•#1 pro bs, stick & upright, w/vocs,** avail for showcsng, rcrding & toung. Tastefl & agrsv. Levin, Sting, Lee styles. Pro projs w/budget only. 213-851-9096

**•Are you lkg** for a bs plyr in a hurry? T40, studio, live, rehrrl, my speciality. Call Anthony, 818-786-1280

**•Avail for wrkg sts,** also for toung, studio & showcsng. Pro plyr w/att, bckng vocs, equip & trnspo. A dmrs best friend. Dan, 818-594-2294

**•Bs & drmr team w/pro equip & image sks** pro HR/HM band. Rob, 310-594-6176

**•Bs plyr & sngwrtr lkg** for R&R band. Infl Johnny Thunders, NY Dolls, Hanoi. No HM, pls. 213-932-1912

**•Bs plyr avail.** 818-567-8014; 213-257-1787

**•Bs plyr, blues, jazz, rock, R&B, etc.** fretless or fretted elec, accup upright, read charts & notation. Paid wrk only. Samples avail. Hank, 310-823-5480

**•Bs plyr/sngwrtr lkg** for R&R band lkg NY Dolls, Hanoi, Stones. 213-932-1912

**•Bs soloist lkg** for band. Pro stf. Willing to travel, dbl on keys. Also ld & bckngmrvocs. Have passport. 1 niter. 310-677-7994

**•Bat avall** for all pro sts. Phys & reads all styles. Eric, 818-780-3688

**•Bat avall** for orig rock or T40 bands. Origs must have mgmt & label intrst. Totally pro. Spector bs & SWR gear. Marvin, 818-908-0922

**•Bat avall.** Infl Stones, Thunders, Dogs & Ramones. Brad, 213-969-9059

**•Bat sks wrkg** classic rock, rhythm & blues, orig rock grp. Paid sts. Xlnl equip, trnspo. 310-530-6541

**•Bat,** all types of exp, famous cities, lkg for projs. Infl Joni Mitchell, Buddy Guy, Ricki Lee, Ohio Players. Also plyr fretless. 818-344-8306

**•Bat, phys** all styles, fretted, fretless, jazz, funk, blues, etc. Read notes & chords/symbols. Rcrding, live exp. Pro only. 819-274-6814

**•Bat/voc sks** altrnrv rock or southern rock, blues sound w/pro mature plyrs over 30 pref'd. Pls call Joseph, 909-488-0709

**•Christian bat sks** Christian lng hr grp or individuals to form HR/blues w/some funk for pro proj. Infl Badlands, O'Ryanche, Matt, 310-862-3245

**•Funkin' /fretless 5 string** bst w/vocs avail for studio & live gigs. All styles, all day, all night. David Abercrombie, 213-876-3431

**•Groove monster** for studio, csts, club dates, blues, pop, jazz, cntry, etc. Seasoned pro, always in pocket. 818-761-1168

**•Industrial bs, Tool, etc.** 213-655-9125

**•Industrial bs, Tool, Prog.** No altrnrv. Sebastian, 213-655-9125

**•Pro bs & drmr team w/lnl image & equip sks** pro HR/HM band. Rob, 310-594-6176

**•Sngwrtr/frontm sks** estab band. Xlnl att, image, equip HM, HR, Simon Aragon, 818-967-2484

**•Upright bs plyr sks** low volume blues band. Keith, 818-355-9554

10. BASSISTS WANTED

**•#1 bat wtd** for estab grp. Hi energy, agrsv, grooving, lots of gigs, label intrst, rehrrl, studio. Altrnrv infl. Call Paul, 213-655-4346

**•#1 Sabbath tribute band sks** Geezer Butler sound alike 818-955-6598

**•1 fem singr w/guit** or bs abll to join altrnrv band w/demo deal. Infl by MB Valentine, Pixies, Cranberries, XTC. Call Sean, 213-655-7123

**•22-25 y/o, pro only** Infl R&B, hip hop. Pro gear a must. Trnspo a must. DEAD BLONDE, 213-569-0716

**•A #1 bst** w/lnl plyng abll wtd by killer guit/sngwrtr for collab & band. Varied styles. Funky, souflr, HR. Randy, 818-779-0757

**•A souflr bst wtd** for orig, R&B, hip hop band. Youth &

image are importnt. Band infl Babyface, Lewis & Jam, Teddy Riley. Dan, 909-594-6427

**•A1 melcd bst wtd** to complete diverse, melcd, hvy, blues infl rock band. Keybrds a maj plus. Infl Zep, Floyd. 310-820-4025

**•Agrsv band sks** bs plyr w/chops, equip, trnspo, agrsv studio presnc. No egos, att's. Pantera, Metallica, DRI. Age 21 & up. Pager #818-757-7891

**•Agrsv, down picking, short hr bst** for loud, altrnrv rock band. Pixies, Nirvana, Kiss, No Pearl Jamers. Justin or Adam, 310-207-2923

**•All orig jazz-date band lkg** for verstl bst. Styles include hip hop, reggae, funk & jazz. Pro att req'd. Call Nickie, 310-332-4172

**•Altrnrv bs plyr wtd** to complete Euro band w/srs label intrst. Must be dedctd & reliable. Infl Pumpkins, Soul Asylum, Call Ben or Sylvia, 213-663-8837

**•Artistic duo** now organizing uniq, orig band. 10,000 Maniacs mts Pearl Jam mts Yes. Creaty bsts, male or fem. 213-656-3930; 310-313-5901

**•Auditing fem bs** guit for cnlrv/rock grp. Srs inquiries only. 310-358-6986

**•Bald headed black man sks** bs plyr for urban folk. Showcs's & rcrding. No pay yet. Lv mgs. Bill, 310-288-8066

**•Beautifully simplistic bs plyr wtd** for musical hallucinations. 820-767-7492

**•Black bat w/srs** funk chops wtd for one of a kind funk/rock band. Contacts, exceptnfl, strong sns. Hendrix, Vaughan, Bootsy, Kathryn, 213-660-4966

**•Bs & drms wtd** for emotionally crippled, folk, punk band. Karen, 213-876-6480

**•Bs plyr** for agrsv, ruthless R&R band. Infl Ozzy, A/Chains, GNR. Srs inquiries only. Jason, 213-876-1347

**•Bs plyr** for punk/R&R band. Srs only, over 25. No drugs, drunks, flakes. Infl Ramones, Dolls, Stones, Stooges, Cowgirls, Michael, 818-776-0953

**•Bs plyr wtd** for HR band that grooves, into Rage, Public Enemy, NWA & Ministry. Pls lv msg. 310-402-2261

**•Bs plyr wtd** for innovatl, hrd edged, folk/rock band. Infl REM, Petty, James Taylor. 213-368-6470

**•Bs plyr wtd** for orig rock/R&B band. Any ethnic, pro level only. 310-217-7533

**•Bs plyr wtd** for pop/funk act. Hvy bottom. Graham, Pwr Station. Gd equip, well focused. Video, gigs, rcrding, travel. Srs only. 213-668-2608

**•Bs plyr wtd** for R&R band w/CD release in Jan 1994. Nds to be on the money, gd chops, gd R&R. Infl are U2, Stones. Call Alex, 310-576-6363

**•Bs plyr wtd.** Must be orig. Must want to make the rules, not follow them. Must be srs, open minded & determined. Call Patrick, 818-247-4837

**•Bs plyr wtd.** Whatever happened to melody? NY singr/sngwrtr forming acoustic based melcd rock band. Vox a plus. Joel, 818-752-2570

**•Bs plyr, 19-25, able** to sing some ld & bckup & write strong T10 type songs. Into McCartney, Holly, girls screaming. James, 818-878-9885

**•Bs plyr, male or fem, nnd** to complete unq sounding, altrnrv rock band w/maj, iddle label intrst. Tim, 310-473-7410

**•Bat & drmr wtd** from a dark guit/voc skg bs, drms, to create beautfl, chaotic music. Infl A/Chains, Doors. Call Dave, 213-461-5043

**•Bat & guit wtd** We're a singr, guit & drmr. Replamnts, Wedding Present, Nation of Ulysses, Crimphrine, Jawbreaker. 5-7 yrs exp. Adam Bregman, 310-472-7604

**•Bat for fem fronted HR band w/sngs, gigs, lockout.** We're lkg for full partner, not a hired gun. 818-386-1466

**•Bat for Floyd, Smiths** infl music to rehrrs in Burbank. Pls call, we have been lkg for months. 818-563-9554

**•Bat for h energy, progrsv metal, all orig.** Must relocate to Denver. Must have OK lk. No flakes. Att, 303-428-9769

**•Bat for immently importnt band** Infl Beatles, Stone Roses, early Stones, Ride, Many Chams, etc. Must be very srs about starting grt band. 510-236-5122

**•Bat to complete** imo. Melcd, altrnrv w/groove. Hot guit/sngr & drmr. Ron Everett. 818-840-8549

**•Bat wtd** by guit/sngwrtr to form street HR band. No fat, bald or female. Infl Aero, AC/DC, GNR, STP. Cody, 818-579-7392

**•Bat wtd** for creaty rock band. Infl everyone. Tim, 213-360-9131

**•Bat wtd** for estab rock band. Maj label showcs in November. Infl Kravitz, Crowes, Aero, Zep. 60s, 70s, 90s image & style. 310-673-5457

**•Bat wtd** for exp rock band w/label & mgmt intrst. Infl Crowes, Kravitz, Zep, Aero, Stones. Srs only. 310-673-5457

**•Bat wtd** for fusion quartet ala Scofield, Brecker. Have tape & tunes. Must walk & funk well. Mike, 818-752-1065

**•Bat wtd** for Latin, jazz, funk proj. Infl Santana, Twr of Pwr, Steely Dan. Mostly orig music. Mike, 805-499-3927

**•Bat wtd** for pro sit. Mike, Andy Frazier, retro feel & style. Call Sean, 818-761-2688

**•Bat wtd** for pro, innovaty, hvy, folk, pop, rock band. Gigs pending. W/lockout. Call Kirk, 213-836-7683

**•Bat wtd** for pwr rock trio. Fem ld. Fem or male bst. Call Wendy, 805-438-4347

**•Bat wtd** quickly to join creaty, promising rock band to complete rcrdngs & ply everywhere. Infl by Who, Jane's, Not Dead Yet. 310-392-1269

**•Bat wtd, hvy, altrnrv style, agrsv & melcd.** Currently plyng LA & Orange Co. 310-840-4069

**•Bat wtd, male or fem, to form blues band** intent on giggering. No pros nnd, just competent plyrs who want to jam. Call Marty, 310-394-1166

**•Bat wtd, Masters'Reality, Hendrix, J.P. Jones, Beatles** styles. Should ft w/his eclectic, blues trio. Prominent atty, gigs now. Private studio. Andy, 310-836-7683

**•Bat, 25-30, bckng vocs, nnd.** Gd Swirlies, Lush, Pixies. Rcrding grp & band sit. Gd ear, gd listener, sns of melody & humor. Call Jeff, 213-525-1613

**•Bat, McCartney mts Wyma** for straight ahead, orig, R&R band. Image & vocs a must. Pro only. 213-882-4940

**•Bat/voc wtd** by creaty, intense drmr & guit team. Must be intrsd in quality music, drinking & driving. Mike or Todd, 213-876-2375

**•Bat/voc wtd** to form trio. Infl Rush, Kings X, Mr Big, Extreme. Dan, 714-826-8252

**•CASUAL REBELS,** Altrnrv pop/rock band w/American guits & point of view & self prodcd CD. Infl Violent Femmes, REM, Mellencamp. Neal, 310-459-4681

**•Cmrcr, melcd rock band w/grt sngs & grp** prodctn deal skg bs w/vocs for demong, giggering, gr proj. Call for info. 213-950-1070

**•Cool, HR band w/grooves** sks bs plyr. 310-597-4506

**•Creaty bs plyr wtd** for HM band w/demo & following. Infl Helmet, Tool, Jane's, Michael, 818-752-7308

**•Dark, psychdc band w/CD sks** bst. Rehrrs in Lng Bch. Infl Stranglers, Floyd, Damned. 714-890-1577

**•DAUGHTER JUDY,** hrd popband, lkg for driving bst. Call Vic, 213-655-1741

**•Dedictd to be plyr wtd** by agrsv, thrash, metal band in vein of Pantera, Armoured Saint. 818-753-3504

**•Distorted, agrsv hr nds** bst. Orientated, altrnrv pop music w/hrd edge. Cool stf. 213-938-7801

**•Driving, unq pwr** bs for orig, indie rock band w/mgmt, label intrst & gigs. Call Charlie, 213-467-9144

**•English sngwrtr/guit sks** bs plyr for intellgt pop proj. Tastefl & eclectic, nnd hrd or hvy. Percussn/dmr also nnd. Lou, 310-390-3752

**•Estab band w/maj label intrst** sks pro bst, under 30. Peter Gabriel, American Music Club, David Sylvian. Fretless & vocs a plus but not necessary. David, 818-766-4828

**•Estab hry funky stone rock band** nds bs plyr w/gd ear, vox & gear. Pls call Stewart, 310-458-1041

**•Fem bst** for all grt pop/rock. Must have pro equip. Send bio to Mary A, PO Box 57623, LA CA 90057-0623

**•Fem bst w/bckng vocs** wtd 25-30, sng orig, rnd. Pls Pixies, Lush, Stones, La's, Stone Roses, Molotwn. Jeff, 213-525-1613

**•Fem bat wtd** for fem rock & groove band. Currently rcrding & filming video. Srs & reliable only. Dawn, 310-358-6548, 818-990-8152

**•Fretless bst** to join forming band, psychdc HR, A/Chains, Pumpkins, Jane's, Floyd. Own car, 20 plus. Ian, 310-318-5099

**•Groove orientd bst wtd** for orig sng orientd band. Funky, solid, melcd, reliable team plyr. Hendrix, Meters, Zappa, Steely Dan. Lyle, 818-788-4933

**•Guit & drmr sks** bst for orig, melcd HR band. Image, vocs, equip, trnspo a must. Rehrrl studio, Glendora area. Mike, 818-445-0522. Bob, 818-445-2129

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No egos, pros only.  
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Covina, CA 91724  
**818-332-0439**

\*Guit plyr sks bs plyr & drmr for immed recrdng. Cane, 818-843-5480  
 \*Guit sks mature, intellngt muscns for melcd, groove, altmvr HR band. Q'Ryche, Extreme, DRN, Rock stardom. rock lk isn't priority. Cd muscns. Tony, 714-891-8368  
 \*Guit/singr/sngwrtr sks bs plyr to form, create & perfmr rootsy, dark, psychdc pop. Craig, 213-668-0700  
 \*HR/HM band sks agrsvr bs plyr w/vocs & lks. Infl Skid, A/Chains, GNR, 818-701-0553  
 \*HR/HM band sks agrsvr bs plyr w/vocs & lks. Infl Skid, A/Chains, GNR, Call Kevin or Phil, 818-701-0553  
 \*Hvy groove band ala Extreme, L Colour, sks monster replacemnt for showcng. Quick learner w/funk, bckgrnd vocs, contmpry lk prfd. Michael, 818-377-5189  
 \*In srch of monster bst to join now forming R&B, jazz, pop grp for pro fem voc/sngwrtr. Live performc, collab. Origs. some covers. Srs. 310-815-9175  
 \*Lkg for fem bs plyr for entry music for pro band to recrd demo. 818-386-5923  
 \*Look alike nnd for dyed black hr, skinny, hvy, agrsvr, flashy, image band. Pro, cool image, willing to K/A. 213-883-9578  
 \*Melcd, agrsvr, HR. Current image, entertaining, h energy presnc, traveling, relocating nessary. Exp prs only. We have financng & connex. Nationwide, world wide. 602-277-9829  
 \*Moisy guit/sngwrtr sks bs & drms for band. Call Billy, 213-876-6480  
 \*ONLY THE BRAVE, all American Indian rock grp, sks pro bst. Tourng & recrdng commntmts avail. PIs call Kurt, 213-254-4736; Sean, 818-955-6503  
 \*Orig proj, srs only, young, infl Sting, Steely Dan, Ricki Lee Jones. Must lind bs plyr immed. Audits are avail now 818-788-5519; 310-455-7224  
 \*Orig, melcd, HR act sks exp bst w/vocs. Infl Rainbow, Whitesnake, Call Ron, 818-249-4130  
 \*Patridge Family cover band sks exp bs plyr to ply in our band. Must be srs for this proj will go lng term. Howe, 818-752-8658  
 \*Pop, nnd retr singr/guit currently gung. Sks bst to form altmvr pwr pop trio. Gwnting OK, vocs a plus. 818-981-3235 x 127  
 \*Pop/rock band sks pro bst w/grt image, Infl Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680  
 \*Pro bs plyr wtd for orig, HM band. Orange Co area. Recrdng & gigs pending. Srs calls only. Robert 310-868-8416  
 \*Pro bst wtd by hvy band Infl Tool, Pantera, Sabbath, Helmet. Must be intd, focused on infense, hvy sound. Andean, 818-761-0288; Brian, 818-783-9166  
 \*R&R bs for raw band sit w/orgnic roots. Pro only, 310-376-9141  
 \*R&R bst wtd for signed band w/new LP & tour. If you're not ready, don't call. Pro only, pls. 310-855-8749  
 \*Reggae bs man nnd for funky, reggae proj w/fem vocs & Midl drums. Studio proj. Must be rock steady & solid. Call & hv info. 213-935-8413  
 \*SG, all fem band skg bst plyr & drmr for lng term commntmt. Must be drug & alcohol free. Wrkg w/developmnt on label, mgmt. 310-289-4734  
 \*Singr/guit ala Beatles, Kravitz, Blind Melon, sks bst, lkd guit, drmr/percussnt for upcmng sngwrtr act at Roxxy & Whisky. Call Jonathan, 213-665-7201  
 \*Skg bs plyr for hvy blues band. Call Max or Chris, 818-347-3887  
 \*Skg verslty & creatv bs plyr. More groove, less flash, for dynamic, fem fronted rock unit. 310-538-5816, 714-776-6467  
 \*Special bs plyr, 1111 bound, nnd for verslty 60s blues, rock, soulfl, acous & elec orgn shows. Infl Hendrx, Floyd, Clapton, Zep, Chris, 213-436-0959  
 \*T40 rock & orgs. No stage exp nessary, but must have steady meter & sng strong harmony bckups. No att's, pls. Chet, 818-762-7117  
 \*Upright bat wtd for energetic rockably band. Josie, 213-653-0377  
 \*Very hvy, agrsvr, nail spitting bs plyr nnd to complete estab 2 guit band of same. Vocs a plus. Pantera, Fight David, 818-763-0553  
 \*Voc & guit plyr sks pro bs plyr. Mgmt, attys, recrd intrst. Lks, att & chops a must. Call Mike, 818-562-6660  
 \*We have legal rep, label intrst, studio & rehsl spc. Music is Spin, Pearl, Chili. Pro only. Steve, 310-327-7702. Zave 310-672-7742  
 \*WIKKED WENCH sks Geezer Butler, Chris Squire bst

Vocs a plus. Srs only. Tommy, 818-992-0403  
 \*Wrkg T40 variety band nds bs plyr w/vocs. We tour primarily mid west & southern US FT. 800-942-9304 x 20784  
 \*Wtd, bs plyr for groovy, new proj. Marcus Miller, Tony Levin, Sting, 818-501-0118  
 \*Wtd, bs plyr into melcd rock/funk, blues for elec & acous band. Call Scott, 310-398-1521  
 \*Wtd, bst, drmr, Ramones, T-Rex infl, for pop, punk band for 90s. Image & bckup vocs. 818-980-4573  
 \*Wtd, bst, Infl Dire Straits, Elton John, classic rock, pop. Ygal, 818-718-6357

**11. KEYBOARDISTS AVAILABLE**

\*Allright, here's the concept. Agrsvr, dark, cinematic. Chams, Nails, Machine. Ace plyr, top gear, 1 in a million. Skg true Intl. Rick, 213-469-6748  
 \*Fem funky rock keybdst/voc plus fem guit/voc duo avail for paying gigs. P.A., w/gms. Angela & Janie, 310-394-6998  
 \*Fem Voc avail, blues, rock orientd. Also cntry. Pro only. 805-581-0295  
 \*Honky tonk piano & organ plyr lkg for recrdng gigs. Demos OK. 818-831-9249  
 \*Keyboardist avail to help you write your sngs. Segnc trks w/bs, percussn & other instrmnts. David, 310-432-2622  
 \*Keyboardist w/new equip, pro equip lkg for wrkg sts, overseas, 1 nrters, fill ins. willing to travel, have passport. Dbl on vocs. 310-677-7994  
 \*Keyboardist/guit w/abl & rock image sks rock band w/ melody, diversity, texture. Pref existing grp w/mgmt &/or album. 310-376-6238  
 \*Keyboard plyr sks jazz, R&B or fusion band. Pro only. Jerry, 213-750-7436  
 \*Plantia/singr/sngwrtr w/2 albums avail for band w/maj label deal only. 818-789-9211  
 \*Pro accompanist, formerly w/Sarah Vaughan & Joe Williams. Avail for singsr proj. Herb Mickman, 818-990-2328  
 \*Totally pro, fully self contained keybdst w/xlnt state of the art gear, currently skg pro toung, T40 band. Pref cruise or hotel gigs. 818-773-0551

**11. KEYBOARDISTS WANTED**

\*Artistic duo now organizing uniq, orig band 10,000 Maniacs mis Pearl Jam mis Yes. Creatv keybdists, male or fem. 213-656-3930; 310-313-5901  
 \*Blues keyboardist, versl, wtd for wrkg blues & org band. 310-371-4018  
 \*Bs & drms sks keybdst into textures & events ala Gabriel, Sting, Rush & jazz. Vocs helpfl. Michael, 805-286-8384  
 \*Cmrc'l, melcd rock band w/grt sngs & grp prodcn deal skg keys w/vocs for demoing, gngng, grp proj. Call for info. 213-960-1070  
 \*ESSENCE currently skg rock style keybdst. Must be creatv, vicious & poetic. Strong musicianshp & adaptability req'd. Vocs a plus. We have studio. Darryl, 818-345-6314  
 \*Estab HR band sks keybdst. Infl Zep, VH, Aero. Must be creatv & commtd. Lv msg w/Chris, 818-982-7773  
 \*Evil twins lkg for keybdts. Tape loops, textures. Very music. We have gigs. Fem pref'd but not necessary. Joe, 213-876-7854  
 \*Fem singr/sngwrtr sks superb keybdst/sngwrtr to form jazz duo. Standrds & collab on origs. Serena, 818-845-7995  
 \*Groove, open minded funkster for R&B, dance & rock proj. Black, white, red or brown inquire. Call Larry, 818-980-1945  
 \*Guit & drmr wrngng team sks keybdst to form hvy, dark, psychdc pop band. Into B3's, Leslies, Moogs, organs & vision. Craig, 213-668-0700  
 \*Keyboardist nnd for all org band w/abl intrst. Ala Simple Minds, INXS, Duran, Genesis, Gabriel. 805-493-2713  
 \*Keyboardist wtd by all org band. Must be gd musician. No att's, no egos. Rehsln n N.Hllywd. Call Charlie, 213-654-7140

\*Keybdst wtd for funk band currently plyng out. Infl include Sly, Kravitz, Strong matrl, pro plyrs. Nd someone key & dedictd. Lv msg. Randy, 310-543-4162  
 \*Keyboardist wtd for fusion quartet ala Scofield, Brecker. Have tape & tunes. Jazz & funk compng, solng skills. Mike, 818-752-1065  
 \*Keyboardist wtd, 22-25 yo, pros only. Pro att, equip, lmspo a must. Infl R&B, hip hop. Wtd for sessions & live gigs. DEAD Blonde, 213-569-0716  
 \*Keyboardist wtd, Accomplshd fem voc lkg for keybdst w/ synth equip to start a performg duo. Must be accomplshd w/soul, R&B, pop & funk styles. Susan, 818-762-0583  
 \*Keyboardist, Classic 70s sounds. Hammond organ, Rhodes, etc. For straight ahead, orig. R&R band, Vocs a plus. Pros only. 213-882-4940  
 \*Keyboardist bs plyr wtd for already existing duo for future wrkg gigs. Top covers. PIs call Ruben, 818-752-1628  
 \*Keyboard plyr wtd for groovy proj. Upcmng gigs & recrdng. 818-760-7716  
 \*Keyboardist/synth plyr w/bckgrnd voc abil nnd for pop/funk act. Gd equip, well focused. Video, gigs, recrdng pending. Srs only. 213-668-2608  
 \*Keybrds nnd for rock band w/label & mgmt intrst. Infl Crowes, Stevie Winwood. We have B3 & Fender Rhodes. If you have Wurliizer, that's a plus. 310-673-5457  
 \*Keys nnd for estab rock band. B3 exp, Wurliizer owner a plus. We have Hammond & Fender Rhodes. 60s, 70s, 90s image & style. 310-673-5457  
 \*Lkg for piano plyr for big band jazz rehsl. Must be able to read well & have gd jazz chops. 818-355-1841  
 \*Multi tintd keybdst wtd for grt & tight pop band ala Genesis, Tears/Fears. Must have exp equip, grt att, singng a plus. Have label intrst & top prodcr. 818-772-8422  
 \*Patridge Family cover band sks exp keybdst for versl parts. Call if intrst. Howie, 818-752-8658  
 \*Pianist, classcl & jazz, age 18-30, male or fem, to tour w/signcd act. Miami, 213-931-8809  
 \*Pro keyboardist nnd for session wrk & gig wrk for Baked Potato w/wrkg band doing Jeff Beck type matrl & other fusion. Brian, 818-887-0946  
 \*Skg exp fem keybdst. Singng abil a must. I am superb lyricst, melcdly strong, pop, soft rock, skg commtd partnership for demos. Sean, 213-653-8782  
 \*Skg supportive keybdst who dbis on rhythm guit for dynamic & versl fem fronted rock unit. 310-538-5816; 714-776-6467  
 \*Sngwrtr sks R&B funk plyr for collab. Call Aaron, 310-591-1522  
 \*T40 rock & orgs & possibly standrds. Must sing harmony bckups. We're open to your orgs & collab. No att's, pls. Chet, 818-762-7117  
 \*Tintd & versl keybd plyr in early 20's wtd by sngwrtr/voc for music collab. Infl U2, STP, Cure, Police. Jade, 213-436-0692  
 \*Tintd male lyricst/sngwr w/xtensv sng catalog sks compsr/ keybdst under 30 to form T40, modern rock duo. Michael, 213-874-9818  
 \*Tony Baner. Steve George, Adrian Lee, aren't avail. Intellngt rock proj/sks next best thing. Nd exp plyr, progrmvr w/current gear. Vocs helpfl. 818-998-7106  
 \*Voc/sngwrtr/sngwrtr lkg for keybdst/pianist or B3 to add to existing R&R band. Infl Ben Montech, etc. Must be able to sing 213-469-7832  
 \*Voc/sngwrtr/keybdst & bst/sngwrtr forming uniq, melcd band. Gd vocs, world beat, ideas, goals, sometimes hrd edgc & danceable. Dan, 818-988-2171

\*Wtd, gifted keybdst to join now forming R&B, jazz, pop grp for pro fem voc/sngwrtr. Live performc, collab. Origs, some covers. Srs only. 310-815-9175

**12. VOCALISTS AVAILABLE**

\*1 insane frontm. Add a little destruction to your life. Hvy, in your face, blues R&B, Rose Tattoo, AC/DC. #1 priority in life has to be band. Tony West, 213-467-5417  
 \*23 yo voc /dr/ drmr team w/grp prodcn deal & grt sngs avail for cmrc'l, melcd rock. Grp proj, demoing, toung. 213-960-1070  
 \*6 ft, 175 lb blonde, scratchy, ballsy, Jack drinking, bar brawling voc lkg for band in musicl vein of Crue w/street tough image. Billy Tear, 818-781-3472  
 \*A voc/lyncal lkg for hvy, mod band. Urge Overkill, Wire Train, Dramarama, Sugar. Pros only. 310-478-2047  
 \*Abstract singr/sngwrtr sks eclectic, altmvr pop/rock band to join or form. Healthy att, vide imprtnt. Joseph, 818-766-8169  
 \*Accomplshd fem voc lkg for paying gigs & pro sts. Studio & live. Specialty, R&B, pop & soul. PIs call Susan, 818-762-0583  
 \*Attrctv fem voc avail for grp sit. R&B, hip hop, rap proj, or solo. Srs calls only. Sikkie, 818-988-3851  
 \*Aware, almost overly aware, poltically mnded voc via John Lennon, Hendrx, Janis Joplin, sks creatv muscns for creatv proj. 818-842-6848  
 \*Beautiful black fem singr/sngwrtr skg R&B band. Gd att, grt voc. Stephanie K, 213-296-1137  
 \*Beginngng voc, 31, wts to join/form classic rock cover band leading to origs. Infl Tyler, Rodgers, blues, 60s, 70s. Don't have demo. Keith, 310-815-1041  
 \*Black fem, sounds white, sks srs band already formed. Also avail for demo wrk. Felicia, 213-469-8328  
 \*Charismatic sideman wtd by hot pwr pop frontm w/grt sngs. Zane, 310-868-5418  
 \*Cntry fem pop singr lkg to join band. Infl by Wynona, Bonnie, Reba & Trisha. Srs calls only. Diane, 818-990-3063  
 \*Exp fem jazz voc sks band for club wrk & demo. Can scat, harmonize, sight read, grt range, lots of soul. Nadia, 310-478-4312  
 \*Exp male bckgrnd voc, blends well w/grt harmony. R&B, gospel, pop. Avail for session, demos, performcs. Srs gigs w/pay only. El Garner, 310-978-0695  
 \*Fem pwrhouse singr/sngwrtr into rock, blues & other, avail for session, wrngng, demo, band wrk. Infl Lennox, Etheridge, 4 Non Blondes, Concrete. Michelle, 714-994-4949  
 \*Fem singr avail for weddings. Reasonable rates. 818-845-7995  
 \*Fem singr/sngwrtr skg a guit/sngwrtr/sngwrtr to form acous folk/rock act to ply coffee houses, orgn shows & CSN&Y. Eagles, Fleetwood. 310-826-1542  
 \*Fem voc avail for gigs & studio wrk. Some percussn. Reggae, socca & calypso. 310-280-3250  
 \*Fem voc avail for sessions & demo wrk & showcs's. Ld & bckgrnds. Tape avail. Jennifer, 818-769-7198  
 \*Fem voc lkg for xperimtl, altmvr band. 213-650-2773  
 \*Fem voc w/strong vox lkg for estab band w/creatvity. Infl are PJ Harvey, 10,000 Maniacs & Breeders. Jill, 213-962-3589  
 \*Fem voc/lyncal srchng for collab & band. Style like Curve. Call Laurie, 213-655-9125

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\*Fem voc/lyricst srching for guit orientd plyr/grp to srly collab. Style of moody, dreamy L.K., 213-655-9125  
 \*Former Love In Exile fem ld voc w/album & film credits sks to join/frm band. Srs only. Infl Pearl Jam, Jane's, Joplin, 818-505-8035  
 \*Frontwoman w/testosterone, phys guit, sks srs, creatv musiciens w/equal songwrtng capabilities to join/frm orig band. Melodic rock, infl Joplin, Tyler, Seattle, Peri, 213-878-0003  
 \*HR voc, grt range, very pro, lkg for wrk & pro snts. Cmrcls, jingles, live performc. 310-477-9753  
 \*Killer voc sks tnd rock gods. Jane's, Alex, Zep, Pistols, Nirvana, Dan, 310-289-7436  
 \*Ld voc, black male, specialize in Motown, T40, also dbt on keys, willing to travel, lkg for grp. Has passport. 310-677-7994  
 \*Male pop singr avail for demos, jingles & session wrk. Exp, tntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703  
 \*Male voc avail for R&B, dance & pop demo sessions, or lkg to join band as bckng sks or possible ld vocs. Christopher, 213-962-8937  
 \*Male voc w/soull pop sound lkg for prodcr to collab on srsly, cool grooves. Parker, 310-652-0230  
 \*Male voc, 28, Flaming Lips, La's, Pixies, Swirlies, Dave Clark 5, MB Valentine. Call if you've heard of these guys. Love, Jeff, 213-525-1613  
 \*Maniacal singr, lkg for hi energy, hypnotic, hrd core band. Am located in Hilywood area. Lv msg for Jason, 714-498-8743  
 \*Musicians, prodcr wtd to wrk w/ld voc/sngwrtr to make soull, cmrcl music. Trained vox. Rachel, 310-392-8147  
 \*Pro altrntv rock voc, base pwr, range, soul, image & dedictn. Infl include U2, Cult, DePeeche, INXS. Srs pros only, pls. Jonathan, 213-876-0145  
 \*Pro black fem voc. Wake up that vocal bckgrnd. R&B, jazz, blues, salsa, pop, hip hop, scat. Studio & demos. Page K.C., 213-704-1426  
 \*Pro singr w/mgmt & bking sks pro band or plyrs for srs rock proj. 818-760-7311  
 \*Pro voc/sngwrtr/lyricst lkg for estab, wrkg, cmrcl rock band. Performg & recrdng exp. Infl Plant, McCartney, Collins, Perry, Anderson. Robert. 714-951-6897

\*Reggae/blues, Bob Marley, Hendrix infl. 310-204-2314  
 \*Singr sks guit into cutting edge music to collab w/for future band. Jim, 818-464-7071  
 \*Singr sks sng orientd, flashy rock band w/desire to be pro recrdng artist & entertainers. Must be insanely dedictd. Billy, 909-734-8245  
 \*Singr/sngwrtr w/orig, dymnc sounds plyrs. Soft & trippy to hv & intense. Infl Jane's, Pumpkins, Monster Magnet. Jonathan, 213-466-8995  
 \*Van Morrison mts Machines of Loving Grace. Simply Red mts NIN. Get the picture? Moody, soull, voc/lyricst awaits your call. 818-902-0747  
 \*Voc avail. Likes Stones Roses, Charlatans, Swirlies, Pates, Motown. I can ply guit too. Fender Strat, Vox amp. Tntd, gd sns of humor. Jeff, 213-932-0027  
 \*Voc lkg for outrageous proj. Infl Nymphs, Jane's, Cult. Brian, 818-786-2766  
 \*Voc w/exp & voc skg to join/frm band. Infl Pearl Jam, Toot, Love Bone, Jane's & A/Chains. David, 213-653-8109  
 \*Voc/guit sks to form or join pop, punk band. Pro exp, grt sngs, lyrics. Infl Replacements, Zeros, Redd Kross, Siop, Best Kissers. Phil, 818-458-1332

12. VOCALISTS WANTED

\*#1 fem bckup singr wtd. Hi range, soull. Many gigs, label intrst. Infl Martha Wash, Penny Ford. Wrkg on EP. Srs only. Paul, 213-655-4346  
 \*#1 voc ndd to form the big rock band of 21st century. Infl AC/DC, VH, Crue. 818-347-4624  
 \*#1 voc wtd by estab HR band w/xint equip & image. Close to LA, ready to recrd. Infl Hard Line, Skid, TNT, Shane. 619-670-0338  
 \*I am voc ndd immed by altrntv band w/demo deal. Infl MB Valentine, Cranberries, Lush, Pixies, XTC. Call Sean, 213-655-7123  
 \*A soull fem voc wtd for orig, R&B, hip hop band. Youth & image are importnt. Band infl Blidge, Babyface, Lewis & Jam, Teddy Riley, Dan, 909-594-6427  
 \*Aggrv band sks voc w/matr, equip, tmspo, aggrv stage presnc. No egos, att's. Pantera, Metallica, DRI. Age

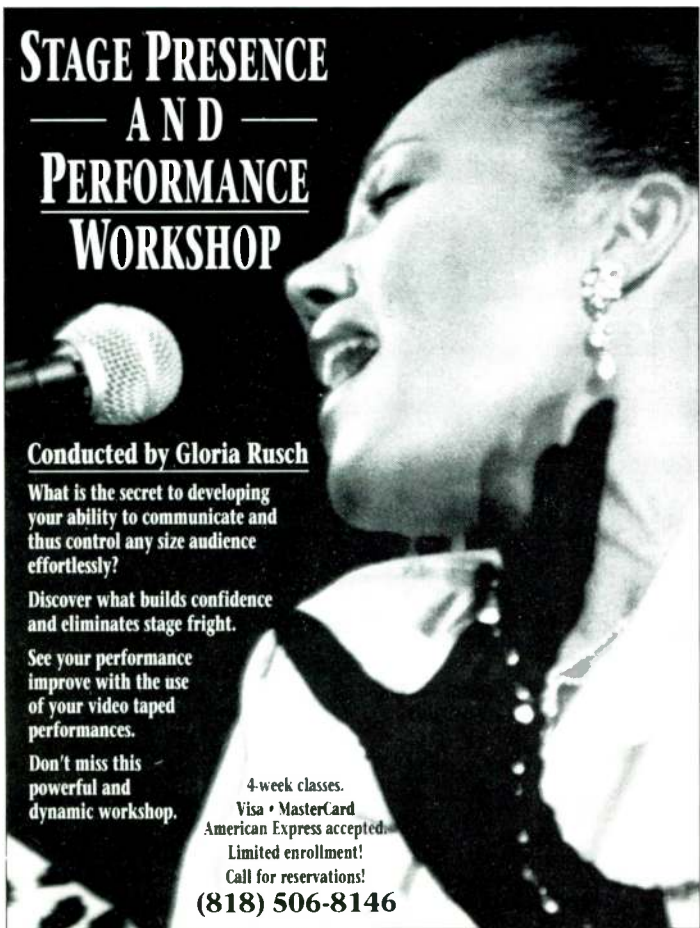
21 & under. Pager #818-757-7891  
 \*All orig jazzdance band lkg for soull singr. Styles include hip hop, reggae, funk & jazz. Pro att req'd. Call Nickie, 310-392-4172  
 \*Atmosphrc, spacey rock ala Floyd, Jzbebe, Trower. Must have very, very cool pipes. Call machine, hear sngs. 24 hrs. 818-786-4207  
 \*Attractv girls, 17-21, for R&B, pop, vocal recrdng. Call James, 818-309-5530  
 \*Avant, ethno, jazz, punk singr wtd. Male or fem. Improv a must. Your ideas count. Pls call Brian, 818-757-1754  
 \*B/A voc w/inch, deep, charismtc vox for funky, industrial, psychidic, hypnotic, Zep-ish w/some rap type music. 310-559-7586  
 \*Band sks voc/frntmn to complete orig, altrntv HR proj. Music ranges from an edgy Cult to an serie & moody Bauhaus. Desire a must. Christopher, 818-331-2558  
 \*Band w/label sks suicidal frntmn for immed release. All calls confidential. 818-763-2344; 310-390-9734  
 \*Bckgrnd voc w/gospel, R&B, soul vox ndd for hot vocal section. Pop, R&B, funk band w/future. Very sng orientd & dedictd only. Lance Van Peer, 213-654-9640  
 \*Black fem voc wtd for funk band plyng cover matr. Strong voc abil for paid gigs. Infl also require En Vogue, etc. Kenny, 310-984-7511  
 \*Black fem voc, age 18-28 pref'd, for R&B trio recrdng proj. Guy, 818-505-0001  
 \*BLOOD STONE sks young, charismtc R&R frntmn immed. Wide range voc wtd. 818-982-7218  
 \*Bluesy, soull rock voc wtd for collab w/guit. 60s, 70s, retro. Infl Steve Marriott, early Rod Stewart, Otis Redding. Paul Rodgers. 310-276-8652  
 \*BOX In srch of amazing voc. Infl Alice's Helmet mts Jane's Tool, 24 lockout. Estab musiciens, no drugs, pls. Lushy, 818-386-8369; Brian, 213-466-8087  
 \*Christian minded band sks pro male voc for aggrv, progrsv, HR, HM, odd meter, etc. Infl O'Ryche, Kings X, Theater. Voc style ala Tate, etc. Pager #818-387-8529  
 \*Cory Glover. Bono, where are you? Ballys vox, baritone frntmn for altrntv, HR band. L Colour, Kings X, progrsv funk. Intelligt sngs, mgmt. No screamers. 213-969-4093  
 \*CRAYOLA KIDS sks ld voc. Personality, stage presnc. Infl Boy George, George Michael, Enuff, Redd Kross, Beatles, No sbeazr or punk. 213-462-5385  
 \*Estab band sks ld voc. Dark, intense, hvy, altrntv music. Band has demo, lockout, mgmt, prodcr. Local & out of town gigs pending. 818-769-6897  
 \*Estab HR band w/hit matr, image, Hilywd lockout, atty, industry connex & bking vocs, sks pwrfl male voc/lyricst for awesome band. Pete, 310-281-9995  
 \*Estab Indie label band sks singr w/dark, moody, creatv sound & vision for the future. No 80s metal or egos, pls. Pro att a must. 818-954-9318  
 \*Estab, altrntv band sks black fem bckgrnd singr. We have gigs & are very uniq. Infl Tears/Fears, Bowie, etc. Jo, 213-876-7854  
 \*Excerptal male singr ndd by rock band ala VH, Hard Line, Mr Big, Extreme & Thunder. Killer sngs. Bking of industry heavyweights. 818-763-2108  
 \*Exp nrt pref'd frntmn. Must love Stooges, NY Dolls, MCS Chris, 310-821-3431  
 \*Fem funky diva wtd for recrd deal. Fiesty ala Chaka

Khan, Whitney, Taylor Dayne type. Srs pro only. 818-386-4356  
 \*Fem ld voc ndd for orig, altrntv band. Srs only ndd call for more info. Steve, 818-848-1248  
 \*Fem ld voc, black or mulatto, under 25 w/ing hr, sexy, gorgeous image wtd for funk/delic mob. Early Prince, Hendrix, Parliament. 310-372-3208  
 \*Fem voc for orig & covers rock band. Must have lk & be fun to wrk wth. Dave or Rich, 310-692-5540  
 \*Fem voc wtd for indie labl proj. Style dance, pop, house music. Madonna, Neneh Chery, Martha Wash, Robin S. Jimmy, 213-525-7240  
 \*Fem voc wtd to complete 3girl vocal grp. Highly developed act. Currently recrdng demos. Very srs only, pls. 213-931-8475  
 \*Fem vocs wtd for upcmg Euro recrdng proj. John, 818-609-9341  
 \*Funky diva ndd to complete rocking, soul, funk fanatics as featured duo ld vocs. Infl by Chaka Khan, Annie Lennox, En Vogue, Oleta Adams. Jeff, 213-857-0274  
 \*Graham Bonnet, Von Scott, severe melody wtd. We have 2 guit band w/our, recrdng, airply, exp. Nattrl gravel only. Demo, pls. Nonrhridge, 818-349-5057  
 \*Guit lkg for male R&R voc/lyricst. Infl Stones, Mellencamp, Crowes, etc. Pro, honest, team plyr, not afraid of wrk req'd. Mike, 213-939-7776  
 \*Guit skg male voc to form verstl & emotional band. Image a plus. Sngs most importnt. Extreme, Aero, Beatles, Queen, Sep, Mario, 818-333-5162  
 \*Guit/bas team w/album prodcr nds voc. Total pro only, 25-30, for recrdng & toumng in 93/94. Infl Zep mts Metallica. Bobby, 818-709-7917  
 \*Jeff Tate, Tony Hamell or Steve Perry wtd for band. O'Ryche, Dream Theater, Journey, VH, Extreme. Demo pref'd. No wannabes. Gary, 818-894-3116  
 \*John Bush type voc wtd by aggrv, thrash, metal band. 818-753-3304  
 \*Ld voc w/image wtd for HR band. Substantial, Tate, Coverdale quality. No posers. We nd quality vocs. Call Mark, 213-851-9380  
 \*Ld voc wtd by keybdst w/studio & killer rock tape ready now for pwrfl, soull, creatv singr w/charisma. Kurt, 818-780-1846  
 \*Ld voc wtd for band JULIET. Title sng, Ooh La La, My Joker A Queen. Call for further info. 908-204-0266  
 \*Male & fem voc ndd by keybdst/vrarrng for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-883-1786  
 \*Male ld voc wtd for band called ANGEL'S REVENGE, industrial rock sound. No Dubrow sound alikes, pls. 908-204-0423  
 \*Male version of Mariah Carey w/HR edge wtd by killer guit/sngwrtr for collab & band. Varied styles. Funky, soull, HR, Randy, 818-779-0757  
 \*Male voc w/natr voc ndd to complete non formula rock band. Mark, 213-851-2175  
 \*Male voc wtd by guit/sngwrtr to collab & form core of HR band. Lng hr image, pro att. 818-985-3076  
 \*Male voc wtd for altrntv rock band. Guit based, melcd sound. Infl include Replacements, REM, 818-953-8562  
 \*Male voc wtd for demo. Paid srt. Possible gigs. Ht to medium range, lkg to southern rock infl. Some connex. Paul, 818-913-9420  
 \*Male voc, tenor, lyricst, ndd for orig, melcd, progrsv rock proj. Are you ready for a challenge? Joseph, 818-767-4885; Dan, 805-581-4939  
 \*Melcd, aggrv, HR. Tint, image, entertaining, hi energy presnc, traveling, relocating necessary. Exp pros only. We have financing & connex. Nationwide, world wide. 602-277-9829  
 \*Must be eccentric, reliable, familar w/odd meter, sing Connick to Rollins. Lv msg. 213-368-6169  
 \*NEVER ON SUNDAY lkg for fem singr. Infl late 70s punk, early 80s pop & 90s altrntv. 213-360-8383  
 \*Paid position. Screaming ld voc wtd for signed HM act. Infl Metallica. Call Leslie Roberts, 818-708-1533  
 \*Patridge Family cover band sks exp bckgrnd voc to complete our sound. Howie, 818-752-8658  
 \*Male pro recrdng artist req'd for MTV style TV pilot. Must

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have video. Possible deferred payment. Call for add'l info. 310-281-6038; 818-704-6062  
 •Pop, R&B fem voc w/d to complete girl grp. Very srs only. Ben, 818-373-9095  
 •Pro male voc w/d for estab, progrsv, metal band. Must have versatility, pwr & lyrical depth ala Q'Ryche, Fates, Theater, Rush, Rehrs in SFV. 805-253-1558  
 •Pro voc w/d. Infiltd VH, Aero, Skid. We have srs connex, lks, pro att, hrd, hvy groove. You must too. 310-917-3069  
 •Pwr voc w/d. Dio, Tate, Soto, Dickenson style vocs. Lyrics & music ready. Have PA & studio. Also will collab 213-467-6876  
 •Rapper w/d to complete T40 band. Hip hop & house. Pls send tape to PO Box 2768, Bev Hills Ca 90213  
 •Relected groe hr dmr srs voc to form colorful glam band. Infil by Zeroes, Crayola Kids, Queenie Blast Pop. Booger, 818-349-8877  
 •SCREAMING DEMON sks black hr voc. Tint & black hr a must. 818-363-9279; 818-831-1825  
 •Sngtr w/d, age 14-17, for srs rock/metal band. Must be energetic & have exp. Recrd deal possibilities. Call Gabe, 818-366-7713  
 •Sngtr/lyricst w/d. Instrmnt knowledge helpfl. No drugs. Infil by Smiths, Eric Johnson, Animal Logic, Rush, Steve, 310-644-5315  
 •Spanish voc for So American pop grp. Infil Police. Call Robert, 213-464-6018  
 •Vibonary voc/fonrnm for soul band w/every maj label intrsd. Infil Perry Farrell, Robert Plant, Funkadelic, Sly Stone, Hendrix. Must be pro, ages 21-27. 213-549-0139  
 •Voc ndd for hrd hitng, wall of sound proj. All org. Must have range. Call Pat, 818-997-4139, Joseph, 818-767-4885  
 •Voc w/uniqu voc ndd. R&B pop. We have access to top A&R at maj recrd co's, Contact Sharon, 213-851-2779  
 •Voc w/d by former member of Voodoo Groove. Commitmt to music & the band. Love perfmg & wring. Infil Fugazi, Pumpkins, Badbrans, 310-698-1403  
 •Voc w/d by sngwr. Possibl publshng deal. Dedicin a must. Infil Beatles, Brian Adams, Patty, Kravitz, Kurt, 818-996-0927  
 •Voc w/d. Must be org, srs, open minded. Must wnt to do something that's never been done before. Infil Perry Farrell, David Gahan, Jim Morrison & Layne Staley, Patrick, 818-247-4837

•Voc/lyricst w/d. Tint, low end, to join forming band. Psychdc HR, A/Chains, Pumpkins, Jane's, Floyd, Own car, 20 plus, lan, 310-318-5099  
 •Warner Bros intrst, hvy groove act sks bally, low end voc 20-28. Voc infl Metallica, A/Chains, Pros. Lv msg for Steve Owen, bus hrs, 818-995-8691  
 •World class rock act currently skg pro, artil lyricst ala Livgrn, Anderson, Gabriel. Totally pros w/kitn lyrics only. 818-773-0551  
 •Wtd, aggrsv voc to complete metal band w/maj labl intrst. Lkg for Pantera, A/Chains, H.Rollins, Hatfield type vocs. Procs only. 818-355-9287  
 •Wtd, fem voc. Must ply instrmt well. Keybrds or typ. I'm superb lyrisc, melcdly strong. Sks commitd musicl partnership for future demo. Sean, 213-653-8782  
 •Xlnt sngtr w/grt range & presnc ndd for progrsv HR band. Infil Dream Theater, Boston, Q'Ryche, Matt, 818-761-1396  
 •You, dyed straight hr, aggrsv, skinny, gd att, 24 plus, Us, hvy, solid matri, cool gear, pros, direction, no hype. 213-883-8578  
 •Ziggystardust &/or Thin White Duke ndd for srs band. 818-385-4052

**13. DRUMMERS AVAILABLE**

•A dmr lkg for hrd core fusion band. 818-789-8342  
 •A jazz fusion dmr lkg for any style proj that wnts something more than the essentials from their dmr. Call Al, 818-447-4228  
 •A1 Euro dmr w/albms & tours avail for groove orientd rock band w/world class voc. Can rehvs every day. 818-907-0960  
 •All styles dmr, 24, xtensv studio, live exp, graduate BCM, mtrfo reader, click no problem. 2 sets, sampler, tempo. No HR, pls Srs only. 213-303-8096  
 •Creatv musicl & solid dmr avail for grp in styles of

Journey, Bad English, Heart. Complete pro, video & references avail. Eric Stoskopf, 818-782-9557  
 •Dmr avail for gigs & recrdng sessions. All styles, 12 yrs exp 818-951-9209  
 •Dmr avail for studio wrk. Styles, fusion, rock, Latin, funk, reggae, altrnv, Call Steve, 310-375-4634  
 •Dmr avail to start band. Infil Dire Straits, Elton John, pop, cmrcl orientd. Yigal, 818-718-6357  
 •Dmr avail. Infil Iggy, Aero, Motorboy, Paul, 213-346-4550  
 •Dmr avail. R&B only. 714-897-2849  
 •Dmr lkg for bst, guit, to ply up in the mountains. Any kind of music, progrsv, jazz, fusion. I have generator. Big Tanjung Cyn. Bill, 818-352-2365  
 •Dmr lkg for pop, rock, altrnv proj. Roman, 818-907-6434  
 •Dmr lkg for sngwrng guit & bs plyr. Music infl Fleetwood, Hendrix, Steely Dan, Allman Bros. Have own rehrl room. 818-892-3528  
 •Dmr sks unlk, aggrsv, 90s pwr dance, ballad band. Boyney Rocks, Master of the Pwr Pop, 310-540-5790  
 •Dmr w/slage & studio exp in all styles, strong groove & chops, top of line equip. Pro srs only. Ron, 818-999-2945  
 •Dmr, pro plyr from the old school, sks funky, groovy, R&B or R&R cover grp for wrkg sit. Hom plyrs a plus. For paying sits. 818-364-1787  
 •Exp, hrd hitng, dbl bs dmr sks HR or HM band w/ commitmt & dedicin. No punk or thrash. Robert, 213-688-5150  
 •Fem dmr, into Kravitz, 70s soul & funk. Lkg for other musicians to jam, team, creatv. In Sherm Oaks area. Bella, 818-513-2389  
 •From Detroit, cartoon colored dmr sks candy coated glam band, musics, full of animation. Infil Zeroes, Cravola


Kids, Queenie. Booger, 818-349-8877  
 •Jazz dmr ala Dennis Chambers, Bill Stewart. Can read. No rock. Jeff, 818-986-8233  
 •Killer, hungry, aggrsv dmr sks hrd wrkg, pro like musions to form new, hvy, HR proj w/no limits. Srs pros only. Call Rick, 310-596-1846  
 •Karcussnt, congas, timbals & hand toys. Sks srs wrkg band w/vision, goals & purpose. Strong matri, pls. 818-890-2708  
 •Positive, deditcd, aggrsv fem dmr avail now. Call Jennifer, 213-466-4865  
 •Pro drm & bs team w/xlnt equip & image, sks pro HR/HM band w/the same. Rob, 310-594-6176  
 •Pro dmr w/dedicin & chops, style between Bonham & Copeland, sks hvy, altrnv band. Industry intrst a must. Dave, 310-695-4480  
 •Pro dmr, x-Berklee, Rock, blues, jazz, soul, pop. Lkg for pro only, org or live & studio perfmrns. Doug, 310-394-8732  
 •Radical dmr lkg for hvy & aggrsv band Infil Primus, Pennywise, Fishbone, Kevin, 310-376-2271  
 •Reaching for dirty blue, funky soul. Nd to feel it rip through my skin, graze my heart. Jimmy Brown, BB King, Aretha, Stomps, 818-906-9733  
 •Single kck, groove orientd dmr, 24, sks 70s inspired image conscious R&R band. Infil Stones, Crowes, Faces. Got style, deditcd, image. Pager #818-293-9039



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-Skin bashing, solid meter. lng hr dmr lkg to complete K/ A band. Have gear, trnspt, aft. 213-874-6945  
 -Slamming, funky, hip hop dmr avail for signed or close proj. Inl P-Funk, Graham Central Station, Sly. I have wrkd w/Digital Undergrnd & Teddy Riley. Jonathan, 310-477-4314  
 -Versitl groove dmr avail for live & studio wrk. Gretch endorser. Inl Bonham, Bozzio, Bruford. Paid snts only. Call Paul, 818-985-3700  
 -Very aggrsv, pwrfl, fast machine from NY. Formerly from Moss. Sks true, orig. HM type outfit. Must have something going on. Joey, 310-395-3963  
 -Veteran dbl bs prwhouse, recrd credits, image, xtensv stage, studio exp. Sks HR/HM band w/pro mgmt or bckr. Pete, 213-464-2677  
 -Veteran dbl bs prwhouse. Recrd credits, image, xtensv stage, studio exp. Sks estab HR/HM band w/pro mgmt only. Pete, 213-464-2677

13. DRUMMERS WANTED

-#1 Sabbath tnbute band sks Bill Ward sound alike. 818-955-6598  
 -22-24/y/o, pros only. Inl R&B, funk. DEADBLONDE, 213-569-0716  
 -23-27 y/o dmr w/pwrfl & creatv style for innovatv & exotic HR tno w/progrsv edge. 213-467-3375  
 -A funk percussnst wtd, age 18-30, male or fem, to tour w/ signed act. Hami, 213-931-8809  
 -A soullf dmr wtd for org, R&B, hip hop band. Youth & image are importnt. Band inl Babyface, Lewis & Jam, Teddy Riley. Dan, 909-594-6427  
 -Acoush band srching for percussnst w/variety of styles ranging from rock to funk. Have gigs & studio. Pros only. Call Candis, 818-760-0549  
 -Aesthetically profound dmr req'd to complete quartet. We know who you are. All you nd to know is who are we call for tape & audtn. 818-507-8848  
 -Aggrsv, tasteff dmr for gngng, org, melcd, R&R band. Not metal. Lkg for people easy to wrk with. Call 310-836-0564  
 -All orig jazz/dance band lkg for verstl dmr. Styles include hip hop, reggae, funk & jazz. Pro attr req'd. Call Nickie, 310-332-4172  
 -All pro dmr nnd to complete org, semi progrsv, HR proj w/bkng, CD release pending. VH, Hendrix inl. Must have qd equip & trnspt. LA area. 213-662-0951

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-Altrntv dmr wtd to complete Euro band w/srs label intrst. Must be dedictd & reliable. Inl Pumpkins, Soul Asylum, Call Ben or Sylvia, 213-663-8837  
 -Altrntv HR band sks Will Calhoun, groove orientd dmr. Funk master pro w/dmo tape. Ethnc instrmnts helpfl. African Americans, women encouraged. 213-969-4093  
 -Ambitious altrntv rock band, style Beatles, U2. Steve, 818-880-5630  
 -An Englishman, an Irishman & a German require a dmr w/hands. Inl Helmut, Primus. Phone Brian, 818-994-0250  
 -Are there any real dms out there? STEEL ROSE is ssk an exp, hrd hting, dbl kick monster immed. 310-376-7934  
 -Are there any real dms out there? STEEL ROSE nds an exp, hrd hting, dbl kick monster immed. Inl Priest, Dio, Anthrax. 310-376-7934  
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 -Band of visionry sngwrts sks dmr of the same aristry. Strong understanding of dymncs & groove playng importnt. Call Craig, 213-668-0700  
 -Band w/indie label deal ssk dedictd, verstl dmr. Pixies, Breeders, Throwing Muses, PJ Harvey. No pros. 818-774-1449  
 -BOX in nd of dbl bs dmr. Inl Alice's Helmet mts Jane's Tool. 24 lockout, Estab musics, no drugs, pls. Liberty, 818-386-8069; Brian, 213-466-8087  
 -CASUAL REBELS, altrntv pop/rock band w/American gigs & point of view & self prod CD. Inl Violent Femmes, REM, Mellencamp, Neal, 310-459-4681  
 -Creatv dmr wtd for band forming whry, funky, dymnc, psycld groove. Gary, 310-391-7364, Alex, 818-799-4014  
 -Dbl bs dmr nnd to complete hvy trio. Inl L Colour, Rage, Sacred Reich, Pantera. Pros only. So Bay area. 310-323-1173  
 -Deep, emotional music inspired by U2, Jane's, REM. Call John, 213-469-6805  
 -Dmr & bs plyr for R&R into Native American type music. Derek, 310-429-8265  
 -Dmr & bst plyr wtd. Ramones, T-Rex inl for pop, punk band for 90s. Image & bckup vocs. 818-980-4573  
 -Dmr for band w/sngs, gigs & recrdng. Inl J Bonham, Cure, Pistols, Pumpkins. Call Davo, 310-455-3479  
 -Dmr for imminently importnt band. Styles should be in vein of Stone Roses, Joy Div, early Stones, Ride, etc. Groove & creatvty above all. 510-236-5122  
 -Dmr nnd by band. Inl Pumpkins, Jane's, Ride, Catherine Wheel. Must be dedictd. 818-988-5713  
 -Dmr nnd for 90s metal band. You must be verstl, gd w/ dbl bs & odd meter. Inl Bozzio, Chad Smith, Scott Travis, Trevor, 213-851-1498  
 -Dmr nnd for lem fronted rock unit. Verstl & creatv w/tasty licks. 310-538-5816, 714-776-6467

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-Dmr nnd for orig, cmrl, hrd edged rock grp. Inl VH, Starship, Rush, Foreigner. No drugs. Keith, 818-344-7484; Janet, 818-766-9573  
 -Dmr nnd to complete band. Hvy groove w/funky bckgrnd. Have lockout, sngs, ready to gig. Inl Ministry, Rage, Primus. Eddie, 213-666-5706; Mark, 310-996-0066  
 -Dmr sks funky band. Inl Fish, Clyde Stubblefield, Moon, Calhoun. Have speed, pwr, humor, timing, feel, zen. Got 2B phuncy! Lv msg. Matly, 213-935-5918  
 -Dmr w/pwr & wtd for rock band w/real sngs. Must have positive att, not positively have an att. Call for details. 818-704-5434  
 -Dmr wtd for aggrsv, ruthless R&R band. Inl Inl Ozzy, A/Chains, GNR. Srs inquiries only. Jason, 213-876-1347  
 -Dmr wtd for band into Nirvana, Helmet, Jane's, Cypress Hill & U2. Call Todd & lv msg. 310-358-6072  
 -Dmr wtd for creatv rock band. Inl everyone. Will, 818-907-4973  
 -Dmr wtd for estab rock band. Inl, society today & its crumbling morals. Love Queen, Hendrix, Beatles, Zep, Metallica, but have own voice. James, 818-831-1638  
 -Dmr wtd for HR band into Zep, Sabbath, Auro. Must be thin w/ing hr. Exp & srs only. So Bay area. Alex, 310-615-2816  
 -Dmr wtd for HR band. Solid meter, rock image. We have grt sound & max connex. Call now. Marko, 818-784-2869  
 -Dmr wtd for hvy, noisy band. Sonic Youth, Zappa, BH Surfets. Billy, 213-876-6480  
 -Dmr wtd for orig HR band. Inl O'Ryche, Scorp, MSG. Lng Bch area. Brian, 310-425-6081  
 -Dmr wtd for pro, org proj w/mgmt. Must have strong plyng abil, gd vocs & orig matrl. Demo tape pref'd. Call Bob, 818-998-0443  
 -Dmr wtd to complete 4 pc & prepare for tour. Inl S'Garden, Primus, X, Funkadelic, Gabriel, 213-467-0627  
 -Dmr wtd to complete band. Covers & orig. Styles include reggae, instrmntl surf music & classic rock. New wave. In Hermosa Bch. Chip, 619-767-5076  
 -Dmr wtd to complete rock band. Open mind w/strong personality. Must learn sngs quickly & be ready to gig immed. Call Rob, 909-689-7347  
 -Dmr wtd to join multi platform rock grp on indie label. Pros only. 805-250-0997  
 -Dmr wtd, male or fem, to form blues band intent on gngng. No pros nnd, just competent plyrs who want to jam. Call Marry, 310-394-1166  
 -Dmr wtd. Groove, open minded, funkster for R&B, dance & rock proj. Black, white, red or brown inquire. Call Larry, 818-980-1945  
 -Dmr wtd. Must have chops, gd meter, image & hrd hvy groove. We have srs connex & sngs. Inl old VH, Aero. Skd. 310-917-3060  
 -Dmr wtd. Style like Will Calhoun, Scott Travis, Vinnie Paul & Nick Menza. Pro att a must. Call Ron, 310-323-1173

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-Dmr wtd. Whatever happened to melody? NY singr/ sngwrtr forming acous based melcd rock band. Vox a plus. Joel, 818-752-2570  
 -Dmr wtd. Xint chops, groove, team plyr. Inl Faith, Ministry, Rage/Machine. Eddie, 213-666-5706; Mark, 310-996-0066  
 -Dmr, instrntng, unusal band sks intellngt, verstl music. Inl L Anderson, Crimson, world music. Must be dependbl, non mercenary. Dan, 213-466-1138  
 -Dmr, percussnst to join forming band, psycldic HR, A/Chains, Pumpkins, Jane's, Floyd. Own car, 20 plus. Ian, 310-318-5099  
 -Dmr, single kick, nnd for straight ahead Hllywd band. Inl Moorhead, Auro, etc. 18-24. Gd plyr a must. 213-461-8906  
 -Dmr, Verstl, in the pocket, single bs, grl meter & dymncs for straght ahead, org, R&R band. Pros only. 213-882-4940  
 -Dms wtd for emotionally crippled, folk, punk band. Karen, 213-876-6480  
 -English sngwrtr/guit sks percussnst or dmr for intellngt pop/proj, Tasiel! & eclectic, not hrd or hvy. Bs plyr also nnd. Lou, 310-390-3752  
 -Estab HR band sks dbl bs dmr. All orig music & immed gigs. Inl Sabbath, Megadeh, etc. Call Rick, 818-960-9765  
 -Exp dmr wtd for melcd, altrntv proj. Inl Jam, Church, Beatles. Exp only, pls. Bob, 213-856-4393  
 -Exp fem voc & bst w/brains, tlnt, lks, sngs, studio, investors & connex. Sks dmr w/equally valuable assets. Asserive rock, U2, Beatles. Janine, 310-821-3949  
 -Extraordinary dmr wtd for hvy groove band. Alex VH, Tico Torres. Have sngs, connex. 818-763-2108  
 -Fem dmr for all girl pop/rock. Must have a pop/exp. Send bio to Mary A, PO Box 57623, LA CA 90057-0623  
 -Fem dmr nnd ASAP for cntry crossover, all orig act. Anne Levy, 310-358-6986  
 -Fem dmr w/xtnt chops, stage presnc, equip, vocs & exp. sks srs, estab band. Suzanne, 818-509-7914  
 -Fem dmr wtd to sub occassional paid gigs w/estab children's band w/3 albums. Must sing & move well. Dave, 818-980-1675  
 -Freak dmr wtd by cool band ready to gig w/retro rock, altrntv & punk inl. Call Matt, 818-787-8970. Jeff, 818-505-8951  
 -Funk, reggae, punk dmr wtd for org trio. Graham, 310-399-5104  
 -Guit sks mature, intellngt musics for melcd, groove, altrntv HR band. O'Ryche, Extreme, DPN, Rock stardom, rock lks isn't priority. Gt for music is. Tony, 714-891-8368  
 -Guit w/hllywd rehrl sks dmr to form band from A/Chains to Zep. No drug, woman or personal problems, pls. 213-461-9149  
 -Guit/ba team w/album prodr nds dmr. Total pro only, 25-30, for recrdng & touring in 93/94. Inl Zep mts Metallica. Bobby, 818-709-7917

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•HR, under 30, single kick dmr ndd. Career minded, deditd, willing to go the distance. No posers, flakes or sad searchers. Brian, 818-538-9994

•Hrd hitting, happening dmr wtd by band ready to gig & get big. Infi X, Ramones, Zappa, Motorhead, Replacemnts. 213-851-9958

•In srch of deditd, responsbl, intellgnt, creatv dmr & bs plyr for literary, altrmv band w/fem ld singer. Costello, XTC, Concrete Blonde, Squeeze. Millions more. 818-981-4799

•Jazz, rock, fusion band called MAJOR HEALEY, sks dmr. Pls contact Greg, 818-884-7353

•Lkg for fem dmr for cntry music. Andrea, 818-386-5923

•MADAREUS sks dbl bs dmr. Mature, creatv & progrsv rock/metal style. 213-467-6878

•ONLY THE BRAVE, all American Indian rock grp, sks tintd & diverse native dmr for touring & recrdng. Pls call Kurt, 213-254-4736; Sean, 818-955-6503

•Paid position. Monster dmr wtd for signed HM act. Infi Metalica. Call Leslie Roberts, 818-708-1533

•Percussn plyr wtd for Santana type fusion band. Must be pro, must have congas & timbals & all sorts of other toys Brian, 818-887-0946

•Percussnt wtd to sub-fill in w/4 pc ensemble in Hillywd Protestant church. Readers pref'd, various contmpry styles. No pay but grt fellowship. Call for audin. Mark or Sonia, 213-938-9135

•Pop, non retro singr/guit currently gigging. Sks dmr to form altrmv pwr pop trio. Sngwrting OK, vocs a plus, 818-981-3235 x 127

•Pop/rock band sks pro dmr w/grt image. Infi Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680

•Rockabilly band forming. Dmr ndd. Josie, 213-653-0377

•SCREAMING DEMON sks straight forward dmr. Groove & black hr a must. 818-831-1825, 818-363-9279

•Shock rock band REBEL REBEL sks dmr. Into old Kiss, Plasmatics, Sputnik. Equip, money & trnspto. Any area. 909-875-9521

•Single kick dmr ndd immed for vicious, straight ahead Hillywd band. Infi Motorhead to Aero Ages 18-24 Posers & flakes, don't call. 213-856-6125

•Single kick dmr ndd immed for vicious, straight ahead Hillywd band. Infi Motorhead to Aero Posers, flakes, don't call. 213-856-6125

•Singr & guit sks young, ballsy, energetic dmr & bst. Must have cool, lnghr image, reasonable equip & deditd. Tintd, srs & deditd. 310-945-5343

•Singr/guit ala Beatles, Kravitz, Blvd Melon, sks dmr/ percussnt for

•Skg dmr. Pref jazz style. Bonham approach for hvy, rock, blues band. Call Max or Chris, 818-347-3887

•Small kit, percussn, snare & brushes dmr wtd for edictic rock band. Infi Dylan, Neil Young, REM, CCR. Swampy, wooden sound. Call John, 818-243-1740

•Steady beat, single kick. If you have other goals in life besides R&R, stay at home. No posers. Jay, 213-851-8339

•Textural & consistent dmr wtd. Deditd, vison & comfort w/dynmcs req'd. Infi Cure, Mission, Chameleons, etc. Judy, 805-522-6447

•Voc/sngwrtr/kybdst & bst/sngwrtr forming unq, melcd

band. Gd vocs, world beat, ideas, goals, sometimes hrd edge & danceable. Dan, 818-988-2171

•Wtd, dmr into melcd rock/funk, blues swing. Call Scott, 310-398-1521

•Wtd, funky, smooth dmr to join now forming R&B, jazz, pop grp for pro fem voc/sngwrtr. Live performnc, collab. Origs, some covers. Srs. 310-815-9175

**14. HORNS AVAILABLE**

•Angel City Horns are avail for all pro sfts. 818-882-8354

•Sax plyr avail. R&B, funk, blues, rock, contmpry jazz. Pro sfts only. 213-962-1997

•Sax/flute plyr avail for studio & pro wrk of any kind. All styles. Maurice, 213-662-3642

•Sax/flute plyr avail for wrk. Pro sfts only. Studio & recrdng bkgnd. Cece, 213-257-1787

•Trumpet plyr avail for all pro sfts. 818-410-0478

•Trumpet plyr who dbls on trombone lkg for pro wking sft w/R&B or rock grp. Gd image, can travel. 818-551-9501

**14. HORNS WANTED**

•Sax plyr wtd for funk band currently plng out. Infi include Sly, Kravitz. Pro plyrs, strong matrl. Must be funky, deditd, ambitious. Randy, 310-543-4162

**15. SPECIALTIES**

•Agro-Negro & The White Power Trio sks financ bckng &/ or mgmt. Have demo & maj label intrst as well as upcmg shows. Jeff, 213-464-1882

•Booking agent sought by male rapper. Well-known. James, 818-309-5530

•Capture our souls on film. R&R band nds photographer

•CD proj to be released in Jan 1994. Gd exposure. Call Alex, 310-576-6363

•Cello plyr wtd. Acous band, Zep, O'Ryche, unplugged type, w/harp, mandolin, baouzouki, guit. Attractv male or fem. 818-543-4884

•Concrete Blonde collector wrnts live video/audio, 7" & 12" vinyl/releases, photos & other promo items. In California. Tim, 800-426-4278

•DJ/scratcher wtd for band that rocks into Public Enemy & NWA. Bring the noise. 310-865-6404

•Electric violinist, 21 yrs exp, phys all styles, avail for recrdng & plng out. Jim, 818-793-8526

•Electric violinist avail for studio wrk & live gigs. Read, improv, pro equip & trnspto. Call Paul, 714-494-6314

•Electrifying HR voc w/grt potential & killer sngs sks investor to finance demo master. Carmelo, 310-578-5464

•Engineer avail for recrdng, mastering. Have DAT editing equip. Bob, 818-779-7633

•Exp guit tech sks paid sfts. Joshua, 310-439-3661

•Fiddle plyr sks wrk in or out of town. 818-359-7838

•Film director avail. Grad of maj film school. I'll direct your video for free. No budget too small. Call Jack, 213-462-4586

•GERVASI sks pro mgmt. Hi energy, altrmv rock, strong sngs, focused. Call Paul, 213-655-4346

•Investor ndd for exceptional, soufl, fem voc. The next big thing. Janet, 818-440-1841

•Investors wtd. Hot black rock duo w/fem ld vocs. Have video. Grt investment opportunity. Ask for Jackie Mitchell, 213-463-4014

•MARTINI SLAM, formerly Danger Mouth, sks pro mgmt. Multifrenly sngs, hi energy stage show, ready for recrd deal. Jack, 213-462-2398

•Mgmt wtd for T40, orig band. Includes 2 fems. Skg domestic or internat'l. Shellie, 818-361-9414

•Mgt or sng plgger wtd by recrdng artist/pianist w/2 albums to represent body of wrk to labels, publishers, etc. 818-789-9211

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 •ONLY THE BRAVE, all American Indian rock grp. sks mgmt &/or promotional outlets for toung/wrk both internatly as well as stateside Kurt, 213-254-4736; Sean, 818-955-6503  
 •PAINGATE sks mgmt to shop demo for possible deal Very ong hvy sound. Scott, 818-505-9283  
 •PASSION FLOWER skg out respectbl muscns to form new exp. hvy, hrd, pwrflly emotional & tight. Infl everything extremely intense 213-876-0654  
 •Pedal steel plyr wtd by rocking cntry band Marshall, 818-753-9810  
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•Rep sought by sngwrtr Pay plus commission 310-312-1874  
 •Sngfr/sngwrtr, recrd release in Jan, sks muscns to form band ala Jackson Browne, Restless Heart, Go West. Bryant, 818-982-7468  
 •Video director sks artists to shoot videos at cost for reel Open to any style. Let's launch our careers together. Srs inquiries only. Christopher, 310-815-9491  
 •Voc & gut team have best HR matrl in LA. Skg developmnt deal. Won't waste your time or money. Guaranteed. Johnny, 310-444-9804; 818-985-2310  
 •William Kenow, William Kenow, William Kenow. Does anyone know the whereabouts of William Kenow? Pls contact Rosemary Angelique, 818-792-4308  
 •Wtd, 2 male bkup sngs/go go dancers for all fem band Lng hr, 18-25. Must be able to travel! Minimum pay to start 818-769-2738, 818-571-0067  
 •Wtd. Funk band to jam my grooves. Must have equip. Upcmg gigs. Call Cream, 818-790-6029  
 •Wtd. Music videos of unpublishd acts. Pls call Angela, 213-739-4050

16. SONGWRITERS

•A1 trax, orig tunes avail for your demo or recrd R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642  
 •Attn mgrs Do you represent a flnd young fem R&B voc? Sngwrtr w/quality sngs lkg for one Don't hesitate 213-851-6391  
 •Attn recrd co's, publishers, music compsr & wrtrs I have ong sngs, grt lyrics, xlnl music. Guaranteed hits. Bill Little, 907-563-7664  
 •Attractv fem voc/sngwrtr w/smooth, meldc style, skg compsr to estab srs proj. Have matrl. Jazz, contmpro, new age. Inff. Gia, 818-760-8437  
 •BMI compsr sks BMI or ASCAP lyrncst. Whitney. Manah style. Call Larry, 818-360-5006  
 •Fem voc & sngwrtr lkg for a partner who is intrsd in blues, rock & folk music. Call Debbie, 310-207-0566  
 •Fem voc/lyrcst srchng for collab & band. Style like Curve Call Laurie, 213-655-9125  
 •Fem voc/lyrcst srchng for gut orientd person or grp to srsly collab. Style, moody, dreamy, like Eve's Plum, Belly, U2, 4AD, Lauren, 213-655-9125  
 •Keybdst avail to help you write your sngs. Seanc trks w/ bs. percussn & other instrmnts David, 310-432-2622  
 •Lyrcst wtd by recrdng artist/pianist w/2 albums. Must have xlnl connex to have sngs placed or to get staff deal. 818-789-9211  
 •Lyrcst wtd to collab on sngs. Infl Beatles, Sting, Gabriel, Stravinsky & more Ong & universal appeal a must I'm recrdng album. Jarek, 708-735-1831  
 •Lyrcst. Give me a title or instrmnt of R&B, hip hop, pop.

tape I'll see if I can write you something grt Alfonso, 818-764-3740  
 •Male sngtr skg ong pop, cntry, crossover tunes for live perfrmnc & possible recrdng deal. Enc, 212-496-6224  
 •Paul Hanson has demos of pop, cntry, reggae & blues. Sks sngs & bands not necsrly self contained. Pls call Paul, 818-358-6863  
 •R&B, pop sngwrtr sks same for very srs collab Ben, 818-373-9095  
 •Sngwrtr sks rapper & R&B voc for demos & collab Call Aaron, 310-591-1522  
 •Sngwrtr/gut sks fem voc for collab on funky dance sngs You'll appear. Spin Doctors mts Dee-life. Guy, 213-656-2557  
 •Sngwrtrs ndd w/sngs on tape for band w/2 fem All music must be copyrighted Call Michael, 818-704-5821  
 •Srs lyrncst sks grt melody & chord wrtr/compr to put music to already wrtten lyrics. Andrew, 818-784-9536  
 •Tntd male lyrncst w/tensv sng catalog sks male compsr/keybdst, under 30, for demo collab. Michael, 213-874-9818  
 •Voc & gut team have best HR matrl in LA. Skg developmnt deal Won't waste your time or money Guaranteed Johnny, 310-444-9804; 818-985-2310  
 •Wtd. Compnr/synthesizer/instrmntl music: ndd to score 10 minute children's video. Inff. There is pay & copy provided Call ASAP, 818-577-5774  
 •Wtd, sngwrtr, emotional, gutsy rock & blues based sngs for rock act w/maj demo deal. Send tape to 8132 Hatillo Ave, Winnetka CA 91306  
 •Wtd. Fem rock lyrncst is skg fem muscns to form band Must have the rock lk, be dedctd & be srs. Call Tam, 213-351-1532

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