

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

## The SoCal Club Scene

- GETTING PAID TO PLAY • RATING THE CLUBS
- COMPREHENSIVE BOOKER/AGENT LIST
- GUIDE TO "TOP 40" CLUBS



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# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XV, No. 7 Apr. 1—Apr. 14, 1991

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

COUNSEL: Gold, Marks, Ring & Pepper

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

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# FEATURES



## 20 MOZART

On the local scene for less than a year, opera rockers Mozart chose SBK over five other labels bidding for their talents. Find out why they were paid top dollar to sign and why top producers are interested.

By Steven P. Wheeler



## 28 AC/DC

AC/DC is coming off their most successful album ever, *The Razor's Edge*, which surprisingly included two chart singles. Despite replacing their drummer, nothing seems to have slowed down this metal machine.

By Scott Schalin

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Cover photo: Helmut Werb



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## FEEDBACK

### *It's The Music, Man*

Dear MC:

I support the viewpoints of the singer Freddee Towles, who had a Guest Editorial in *MC* #6. Because of the different situation in the country where I grew up (West Germany), I have been exposed to so-called black music styles since an early age, and it was because of this wonderful music that I became a professional musician. In 1986, I decided to move to the U.S. in order to be closer to my music's origin. Only then did I learn first hand about the ugliness of racism in the music industry. It was a shock for me to realize just how segregated it is. For the sake of marketability, music "styles" are pigeonholed by the record companies and radio stations and the execs refuse to acknowledge that the crossover between the "styles" is very much accepted and commercially viable.

Music is able to cross all boundaries and all races. Without even speaking the same language, one can play with musicians from all over the world. The record companies and radio stations have to initiate the change by allowing much of the existing musical crossovers and musicians who refuse to play in a stereotypical way to be heard.

Michael Momm  
Los Angeles, CA

### *Clean It Up!*

Dear MC:

Here's a story you may relate to. It started in January when my group the Willies got booked for a show at Rajis'. It was supposed to be a "jam night." The show was booked by a guy named "Hot Rod" (uh-oh!) who contacted us, asking if we would like to play. Now, our band basically consists of myself (guitar, vocals) and a bass player; we add and subtract different players for different situations, so it took some work to put together a band, rehearse a show, promote, etc.

Just three days before the show (mid-March), we got a call from Mr. Hot Rod. Apparently he was fighting with the club's owners and in an attempt to get even with them, he was cancelling all his shows. Not re-scheduling or re-locating, just flat **cancelling!** He said there was nothing we could do, no one we could talk to—the show was cancelled. To top it off, he hung up on me when I protested! I don't need anymore of this *childish bullshit* in my life! I don't know what the

problem was and I don't care—I shouldn't have to. Anyway, after a concerted effort, I was able to contact Rajis' owner, who wasn't a lot of help, but frankly was thankful to have someone offering entertainment for the night. He asked if we could help get some more bands, which we did, and with the help of some other musicians, we salvaged a pretty good show.

People, this is L.A. We're supposed to be in the music mecca of the world, aren't we? If this is the best we have to offer then we're all in deep trouble. Help to make things better by refusing to accept this kind of treatment. Play a part in cleaning up our club scene. *You* have to make the difference.

Tahni Handal  
Los Angeles, CA

### *Praising Bill*

Dear MC:

I was at the Whisky on Thursday, March 14th, when I received the news that Bill Gazzarri passed away.

No matter who you were, Bill always had time to stop and talk to you. Back in 1984, Bill gave a kid fresh out of high school his first shot at promoting shows. He not only gave me a chance, he took me under his wing and taught me a lot.

There will only be one Godfather of rock & roll! I'll miss you.

Dean E. Schachtel  
Platinum Entertainment  
Woodland Hills, CA

### *Obituary*

#### **Conor Clapton**

The four year-old son of guitar great Eric Clapton was killed on Wednesday, March 20th, when he accidentally fell from an open window in his parents 53rd floor Manhattan apartment. Conor's mother and their housekeeper were both in the apartment at the time.

#### **Leo Fender**

The Fender Musical Instrument Company issued the following statement on the passing away of their 81-year-old founder, Leo Fender. "It is a great loss to the music industry that might have taken a different course without his vision and courage. While his recent years have been devoted to continuing his inventive genius, the standards he set in the Forties are still the guiding influences at the company he founded—Fender Musical Instruments. He will be missed."





# CALENDAR

By Chris Brand

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

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

□ A weekend of jazz called "The Charles Mingus Scholarship Concerts," which are part of the CalArts' Spring Music Festival, will take place April 6 and 7, both at CalArts and at Watts Towers Art Center. The weekend ends with the presentation of the Charles Mingus scholarships. Both events are free and open to the public. The weekend of music begins at 8 p.m., Saturday April 6 in CalArts' Main Gallery with a performance of original and traditional jazz by faculty and students and featuring young performers who have been involved in CalArts' Community Arts Partnership with innercity schools and community arts centers. The next day at 4p.m. a similar concert will be presented at the Watts Tower Arts Center (1727 East 107th Street in L.A.). At the end of the show a scholarship to CalArts' jazz program will be presented to one of the young performers. The Charles Mingus Scholarship was begun last year to provide opportunity for minority students. Mingus' name is used for the scholarship because he was raised in the Watts/Compton area. Mingus went on to become one of the greatest composers and bassists in the American improvisational tradition. Dedicating the scholarship to his memory adds historical and cultural continuity as well as prestige to the scholarship competition in which the cooperation of the Watts Tower Arts Center is essential. CalArts gratefully acknowledges the generous support of ARCO Foundation, without whose assistance the event at Watts Tower Arts Center would not have been possible. For more information, please call (818) 367-5507 or (805) 253-7832.

□ What is it like to tour with the legendary Ray Charles? Ben Gray, the bass player in Ray's band, has been invited to share his experiences on the road at the Bass Institute of Technology on April 18th at 7:30 p.m. Ben has spent the last year travelling around the world with Ray, playing at some of the most prestigious venues to consistently sold out crowds. Not only will Ben be talking about life on the road, he will also have a full band of top musicians, and will be discussing various technical topics of interest not only to bass players, but all musicians. D'addario bass strings and T-shirts will be given away as door prizes. For more information, or if you are interested in attending. Ben welcomes phone calls directly at (818) 996-2917.

□ National Academy of Songwriters events for the month of April are April 11th, Publisher Pitch with Barbara Vander Linde of Emerald Forest. \$4.00 members, \$10.00 non-members. April 15th, "Notes from the Acoustic Underground," a show for acoustic artists. Santa Monica's At My Place, 1026 Wilshire Boulevard, 7:00 p.m. \$4.00 & \$10.00. April 18th, Musical Theatre Workshop (a six-week course beginning Thursday, April 18th and running for six Thursdays.) Call for info. April 24th Master Class with John Ford Coley. \$5.00 members, \$10.00 for non-members.

□ The Advanced Workshop of the Harriet Schock School of Songwriting will begin Thursday, March 28, at 7 p.m. and at 9 p.m. This "Works In Progress" workshop will be conducted by Harriet. Tape submission is required. The Intermediate Workshop is starting Thursday, March 28 at 7 p.m. It will be taught by Pat Rowe. All workshops are 8 weeks in length and address, music, lyrics and tracks. Although classes begin on March 28th, late entries will be accepted, subject to availability.

□ UCLA Extension brings Michael Masser, writer/producer of music for Diana Ross, Whitney Houston, George Benson, Barbra Streisand, Dionne Warwick, Natalie Cole and Roberta Flack, among others, he will teach a UCLA Extension course for aspiring professional musicians and others interested in the forces that inspire and drive hit songs. Entitled "The Artist As Rebel And Dreamer: A Forum With Michael Masser And Friends," this six-session course will meet Tuesday nights, 7-10 p.m., April 2-May 7, at UCLA, 39 Haines Hall. Fee is \$175 and students can earn two units of credit in music. This quarter Masser has established the Michael Masser Scholarship in Music Composition and Performance for students interested in pursuing courses in songwriting, composition and performance. The deadline for submission of applications is March 21. For information, free catalog or to enroll contact Performing Arts Division, UCLA Extension, 10995 Le Conte Ave., Room 437, Los Angeles, CA 90024, or call (213) 825-9064.

□ Ray Colcord, composer who has scored over 250 TV shows and films, BMI Award-winner and owner, Superscore Studios, will teach a spring quarter UCLA Extension certificate course in film scoring. Entitled "Music Production for Film and Television," the course meets Tuesday nights, 7-10 p.m., at UCLA, 1421 Schoenberg Hall, April 9-June 11. Fee is \$350 and students can earn three units of credit in music. For more information or to enroll contact Performing and Integrated Arts, UCLA Extension, 10995 Le Conte Ave., Room 437, Los Angeles, CA 90024, or call (213) 825-9064.

□ UCLA Extension presents "Dance For Music Video: From Hip-Hop To Post Modern," course for dancers interested in pursuing a career in commercial dance, will take place Tuesday nights, 7-10 p.m., April 2-June 18, at Energy in Motion, 1365 Westwood Blvd., Westwood. Fee is \$295 and students can earn 3.5 units of credit in dance. The instructor, Janet Roston, a music video choreographer for A&M, Warner and Capitol Records, will train participants in diverse movement styles—current street/hip-hop, rock, jazz, post modern and retro dance—with the objective of preparing for work in music videos and TV commercials. Other topics addressed include audition and improvisation techniques, basic concepts of choreography and assembling an effective resume. In addition, participants have an opportunity to meet with prominent music video producers, directors, agents and choreographers in panel discussions. For free catalog, more information or to enroll contact UCLA Extension, Department of performing Arts, 10995 Le Conte Ave., Room 437, Los Angeles, CA 90024, or call (213) 825-9064. **MC**

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# SOUND SOURCE

*Unlimited, Inc.*

By Maxine Hillary J.

It's a long drive to Agoura Hills. Straight up the 101, past the part of the road where the signs start advertising gas, food and lodging. You wonder why a company so dependent upon the music industry would situate their headquarters so far from the hub of the industry. Vincent Bitetti, President of the three-year-old company, along with Vice President Mark Lane and Treasurer Martin Meyer contend that they pay the same amount for office space as they would in the city and they don't have to deal with the noise and traffic. That's a very important consideration, especially if sound is what your company is all about.

"Primarily, we sell sounds for musical instruments in about a dozen different formats and we try to do it as cheaply as possible so musicians can afford it," says Bitetti. While some may see the use of programmed sound as a bastardization of the art, he sees the sounds his company designs as accessories for sophisticated musical instruments that are as valid as anything else a musician chooses to derive sound from. He continues, "We see the synthesizer as taking its place and becoming another tool to the musician. It isn't the big buzz word it was five years ago—but the guitar isn't the big buzz word it was twenty years ago, and they're still used and sold in huge quantities."

If you've got a keyboard, the probability is good that Sound Source can provide sounds for it is good. Name brands read like a laundry list of synth manufacturers. If there's a format available, they've got it too. While most companies would rather the musician purchase an expensive RAM or ROM card in order to install more options on their keyboard, Sound Source offers the same sound on a floppy disk at a fraction of the cost. The sounds come from scratch and are programmed by a staff of 17 engineers with an impressive list of prior credits. Sounds are available for names such as Yamaha, Korg, Ensoniq and Roland to name a few, and include special effects, R&B, classical, jazz, sci-fi, pop/rock, Top 40 and the list goes on. And just when you think you may have everything and anything available to your particular synth, count on this organization to come up with something else.

Aside from providing sounds for

musicians, Sound Source Unlimited is currently working on what Bitetti terms "entertainment" for computer users. This software is designed to make the mundane useage of a personal computer just a little more exciting. Bitetti demonstrated such a program by opening his Macintosh. Lo and behold the theme from *Star Trek* came out over the speaker. The opening of menus displaying the Mac icons was accompanied by the whoosh of space doors opening and the closing of the programs released a "Live long and prosper" message. Innovative for sure, the plan is to make the program available in a host of themes including *Twin Peaks*, *The Simpsons* and many other popular shows. Bitetti and Lane are musicians as well as businessmen. Bitetti holds that these days the music he enjoys the most falls into the "alternative" category. He prefers it to the hard rock sounds he used to savor partially because that

kind of music tends to be concerned with the social and political issues he finds interest in. The environment is one of his most important concerns and while he refers to Sound Source as a fledgling corporation, along with his partners, he feels the effect his company can have on the environment is as important as turning out a profit. Says Bitetti, "We're trying to design a more environmentally safe package. We do a lot of shrink wrapping here. I think basically as more research goes into it, more and more companies are realizing that it's hip to be environmentally safe." He continues, "I think business needs to lead the way. We recycle and while being a small company, we don't have the resources to dedicate to a huge environmental endeavor, as we grow we'd like to become 100% environmentally safe. We're totally aware of where we want to go environmentally."

Sound Source Unlimited carries



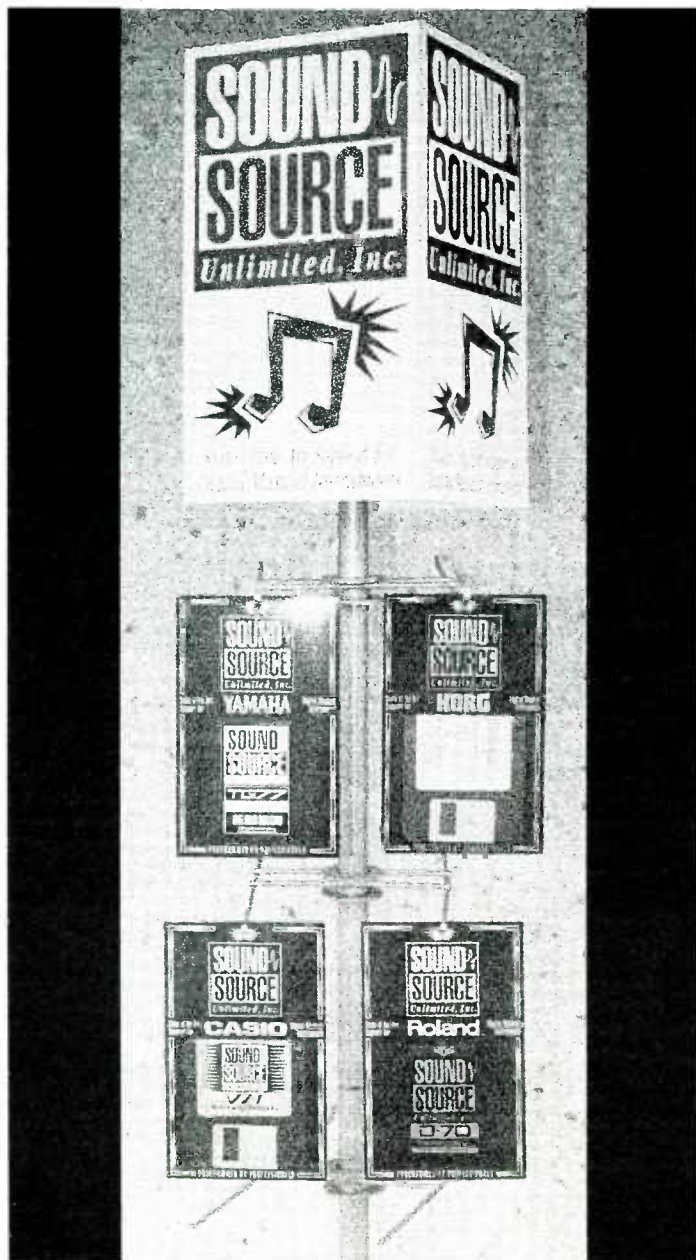
Vincent Bitetti

endorsements from such greats as Jerry Goldsmith who composed the scores for *Total Recall*, *The Omen* and many other projects. Oscar Peterson, Stevie Winwood and Steely Dan's Walter Becker also use Sound Source sounds. According to Bitetti, the only limitations to what the company can provide are the particular technology of the synthesizer or sampler. He maintains, "We optimize the sounds for the instrument to particular genres. If you're doing R&B and you have a Roland D20 you might buy our dance mix card. If you're doing a film score and really need sci-fi stuff and you have a SY77 you might buy our atmospheric collection. There's a big variety...for the synthesizers, they're not sampled sounds."

As a long time music store employee, Bitetti claims that the best part of his job is being his own boss. Having worked for less than compassionate and generous employers, he tries to offer his seven non-contractor employees wages, working conditions and benefits that make for a better employer/employee relationship. Prior to starting Sound Source, Bitetti and his partners were consultants to corporations that manufacturer musical instruments. Yamaha, Sequential Circuits and Oberheim were clients. Indeed, the current company does business worldwide, including with the Japanese.

Progressive, environmentally aware and on the rise, there's just one monkey on their collective back. Sounds can be easily pirated and there exists a mentality among certain dealers that the sounds should be provided free along with the musical instrument. Copied sounds are never as clean as original, but nevertheless, illegitimate copies remain a problem.

Bitetti allows that while synthesization is a relatively new technology, it's potential is enormous. It all depends on the musician. "Musical instruments are just tools. If you choose to be acoustical you're gonna want more traditional instruments. If you choose to go pop, you may want more modern instruments. Who knows, if Bach could have had access to some of these instruments he may have loved them..." Sound Source Unlimited can be reached at (818) 879-0093.



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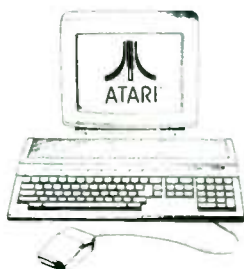
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## Songwriters Guild Celebrates 60th Anniversary

By Sue Gold

LOS ANGELES—The Songwriters Guild of America will celebrate its 60th anniversary on April 30, 1991, at the Century Plaza Hotel.

Guild members and other artists will perform songs written by SGA members during the first decade (1931-1941) of the guild's existence—standards written by Cole Porter, Gus Kahn, Johnny Mercer, Al Dubin and the Gershwins as well as tunes recorded by Al Jolson, Eddie Cantor, Frank Sinatra and Fanny Brice.

Donald Kahn, son of songwriter Gus Kahn, a board member of the Guild and the show's producer, put together the song list. "I had to pick the songs very carefully," Kahn said. "I picked songs based on the criteria I was using, which was, what were the most important tunes of that year? In 1931, in my opinion, the most important song was 'As Time Goes By,' so that's what will be performed."

Approximately 40-50 songs will be featured during the celebration. Other songs scheduled to be performed are "Santa Claus Is Coming To Town," "Goody Goody," "I'll Never Smile Again," "Over the Rainbow" and "I Got It Bad."

Since its conception, SGA has been at the forefront of helping songwriters get a fair deal for their songs.

"The contract between songwriters and publishers is the basic thing; that's where it all starts," states SGA President George David Weiss. "When we came into business, the songwriter had no knowledge of what to ask for, and was alone. We made up a contract which totally protects the songwriter."

Weiss admitted that some publishers don't use their contracts, and members aren't forced to use them either. However, he said the existence of the contract has made publishers offer songwriters fairer contracts.

Weiss added that the other major impact SGA has had in the music industry is the increase of royalties paid to publishers and songwriters. "We went into a coalition with the publishers against record companies about the ridiculously low royalties they were paying in the Seventies," recalls Weiss. "Now it's almost three times the rate that it was fifteen years ago."

SGA has offices in New York, Nashville and Los Angeles. **MC**

## JBL Offers Special Purchase Program

By Sue Silverman

NORTHRIDGE—JBL Professional is offering a new credit card program which allows consumers to purchase instruments and equipment with a special JBL credit card. In order to use the card, at least 50 percent of the total sale must include JBL-related products.

According to Bill Threlkeld of JBL Professional, the system is similar to other credit cards, but having a credit card already is not a prerequisite. "The number one advantage to this is a consumer can

buy new musical equipment without putting cash up front. If you don't have a credit card, or if you have a limit on your Visa or Mastercard, you can use this."

Threlkeld said a limit is also placed on this card depending on the individual's credit background. Applications are available at most authorized JBL dealers. Most applications get a response within 24 hours and many receive it within one hour. "Dealers have a fax approval line, so someone can fill out the application in the store, and [the dealer] will fax it to us," Threlkeld explained. "If approval is granted, credit is issued immediately."

JBL Professional's equipment includes keyboards, guitars, microphones, consoles, amplifiers and signal processing equipment. To find out more information or to get an application, contact JBL Financial Services, 8500 Balboa Blvd., Northridge, CA 91329. **MC**

## Legendary Rock Club Owner Bill Gazzarri Dies

By Tom Farrell

WEST HOLLYWOOD—Longtime Hollywood nightclub owner Bill Gazzarri passed away on March 13th at the age of 67.

Known as "The Godfather of Rock & Roll," Gazzarri is survived by his sister, Rose, who helped him open his self-titled nightclub back in 1961 at its original La Cienega Blvd. location.

"Bill Gazzarri was the first person to bring rock & roll to Southern California," states Lawrence Ring, attorney for the late club owner. After two years, the popular nightclub moved to its current Sunset Strip location.

Some of the rock artists that

have attained national fame—of the over 5,000 bands which have played Gazzarri's—include Poison, Van Halen, Guns N' Roses, Sonny & Cher and the Doors, who, according to Ring, played the venue for over a year in 1966. "Bill still has the contracts on his walls," says Ring.

Presently, the nightclub (which was leased, not owned by Gazzarri) is still open and being operated by his sister, Rose, and niece and nephew Diane and Malcolm Shore. At this time, plans are uncertain as to the nightclub's future.

A public memorial service was held on Wednesday, March 20, at Gazzarri's. **MC**

## SOUL TRAIN AWARDS



Mariah Carey walked away with three awards at the Fifth Annual Soul Train Awards. Other winners included M.C. Hammer (two awards) and Johnny Gill (two awards). Pictured at the Soul Train Awards show, which was held at the Los Angeles Shrine Auditorium, are: Mariah Carey (left), who won for best R&B single ("Visions Of Love"), best album (female) and best newcomer; Sheena Easton; and the members of Tony! Toni! Tone!

Photos: N. Miller/Azzara



# Leiber & Stoller, Cole Porter Among Those Honored At Songwriter Salute

By Sue Gold

Los Angeles—Songwriters Jerry Herman, Jerry Leiber, Mike Stoller, Matt Dennis, Cole Porter and Marty Paich will be honored at the Sixth Annual Singers' Salute to the Songwriter. The event, which benefits the Betty Clooney Foundation For Persons With Brain Injury, will be held at the Dorothy Chandler Pavilion on April 29, 1991. Paich will receive the Arranger's Award, and Cole Porter will receive an American Legend Award, posthumously.

Tunes written by the honorees will be performed by a variety of artists. "The songs performed are determined by the singers on the program and are a surprise to the honorees until the night of the performance," states Allen Sviridoff, producer of the show.

Some of the compositions expected to be performed include "Houng Dog" (Leiber and Stoller), "Don't Fence Me In" (Porter), "Everything Happens To Me" (Dennis), songs from *Hello Dolly* (Herman) and a variety of arrangements written by Paich.

Among those scheduled to appear are Ray Charles, Billy Vera, Toto, Debbie Gibson, Bob Hope,

Rosemary Clooney, Al Jarreau and Natalie Cole.

Quincy Jones' daughter, Jolie, will also present a video—a public service recycling message—that she produced using the Leiber and Stoller song "Yakety Yak."

Sviridoff said that honorees are carefully chosen by the board each year. "We try to make it diverse. There are no requirements, but it's always somebody whose songs have longevity. Leiber and Stoller haven't been around as long as Porter, but they have written songs in every decade [of rock]. Without them, rock & roll would have taken a very different direction," Sviridoff said.

The Foundation hopes to raise more than \$750,000 from the event. "This began as a fund-raiser to build the center six years ago, and it opened its doors three years ago," he said.

"We are a model day-care facility for people with brain injuries," continues Sviridoff. "There is nothing in the country like this. We now want to be a model where people can learn to live and learn to work."

For more information and tickets, call (213) 386-8014. **MC**

## MOTOWN'S BUSBY HONORED



Motown President/CEO Jheri Busby recently received the first-ever Distinguished Businessman's Award from the Western Los Angeles Council of the Boy Scouts of America. Pictured at the ceremonies (L-R): Motown superstar Stevie Wonder, who performed "Parents Of The World," and Busby.

By Michael Amicone



**John McHugh**

Elektra Entertainment has announced the appointment of **Jon McHugh** to the post of National Promotion Director. McHugh, who joined Elektra in 1990 as National AOR Director, will perform his duties out of the company's Los Angeles office.

In more Elektra news, **Tracy Horton** has been appointed National Manager, CHR Promotion. Horton joined Elektra in 1986 as an intern in the promotion department.

**Arista Records** has announced the promotion of **Connie Johnson** to the post of Vice President, R&B Promotion. Connie is a seven-year veteran with Arista.

**Curb Records** has appointed **Dennis Hannon** to the newly created post of VP/Sales and Marketing. Recently, Hannon served as National Sales Manager for Cema Distribution.

**MCA Records** has named **Vinnie Freda** to the post of Director of Administration. Freda joined MCA in 1989. Prior to that, Freda was Manager of Recording Administration for Warner Bros. Records.

**WEA** has announced several appointments: **Frank Rezek** has been named Sales Rep for the Pittsburgh area; **Sally Quinlivan** assumes the post of Sales Rep for the Cleveland and Columbus areas; and **Roberta Miles** becomes WEA's Singles Specialist. **MC**



**John Lappen**

**Impact Records** has announced several new appointments: **John Lappen** has been named Director of Publicity & Artist Relations; **Lisa Oxman** has been named Director of International and **Gilles "Frenchy" Gauthier** has been appointed Vice President of Marketing.

**Geffen/DGC Records** has made a plethora of employee changes: **Julianne Hall** has been upped to Senior Copywriter; **Steve Rubin** has been named Southeast Regional Sales Manager; and **Rick Sherman** has been appointed West Coast Regional Sales Manager.

**East West Records America** has announced two new appointments: **Kevin Sutter** has been named Senior Director of National Album & Alternative Promotion; and **Lisa Velasquez** has been appointed Senior Director of National Pop Promotion.

**Epic Records** has announced the appointment of **Richard Griffiths** to the newly created post of Executive Vice President. Griffiths began his career in the A&R department of Island Records in the late Seventies and served a nine-year stint with Virgin until he landed at Epic/Associated in June, 1990.

**Atlantic Records** has named **Val Azzoli** to the post of Vice President. Azzoli will perform his duties out of the company's New York headquarters. **MC**



Superstar **Janet Jackson** and **Virgin Group Chairman Richard Branson** put the final ink on Jackson's new **Virgin** recording contract. Jackson, who was formerly with **A&M Records**, has racked up an impressive sales record on the strength of her **Control** and **Rhythm Nation 1814** albums. The deal briefly ranked as the biggest in music business history, until it was eclipsed by her brother **Michael's** recently negotiated billion-dollar **Sony Music** pact.





Pat Lewis

**Seline Armbeck**

**Company:** SBK Records  
**Title:** Director/A&R  
**Duties:** Talent acquisition  
**Years with company:** Two

**Background:** "Before this, I was a music publisher with CBS Songs. When SBK bought CBS Songs and it became SBK Songs, I remained with the company. When they decided to sell to EMI Music and start a record company, they asked if I'd like to become an A&R person. And that was it. Actually, I had done A&R before with SBK Productions and had brought Dangerous Toys to the production company and eventually got them a deal with Columbia Records. The same is true of Tracy Chapman—she's signed to SBK Productions/Elektra Records."

**Perks:** "The great thing about A&R is trying to find the Next Big Thing. It's that and dealing with all of the creative people in the business that make it a great job. The up side of A&R is being able to go out and actually find these talented acts. The down side is the business end of things."

**L.A. Overview:** "It's boring. One of the problems I have with the current L.A. scene is that the bands aren't in the clubs playing great music and having fun. They're playing for one reason only—to get a record deal.

And that ruins it for me. The objective of a band should be to play good music and the record deal will eventually come. They've got all of the MTV moves and the MTV clothes but the songs fall short. When you visit other clubs around the country, for the most part, the groups there are just having a great time playing their songs. They don't have to impress a handful of A&R people in the audience. They're playing because they love playing. They're doing it for the right reasons."

**Signable:** "For me, a band first has to have great songs. They should also be great musicians and have something a little different from other bands. I'm not into clones. I'd rather find a band that is new and different and make room for them. A local band can be influenced by another band as long as they aren't copying that band."

**Image:** "I think image is important but it's not the most important thing. Obviously if you're watching a band and they have a great lead singer who has great stage presence, that does help. But to me, stage presence doesn't mean how he looks or what he wears. A contrived look is not important. That would bother me. If their image is natural—if that's the way they are and live and that's the way they walk around the city—then it's a natural image and it's fine."

**Traveling:** "I'm going to concentrate more on traveling this year because

I find that bands around the country are less jaded than they are here in Los Angeles. They seem to play for the music more and care less about getting signed."

**Unsolicited Tapes:** "My policy is not to accept unsolicited tapes. But, if people call and mention someone I know, I'll probably take their call and let them send me a tape. I have heard a couple of good things on these tapes. Nothing to run out and sign on the spot, but some interesting music."

**Getting My Attention:** "Every city across the country has its own local magazines and fanzines, so if you keep in touch with them on a regular basis, you'll know all about the local stars and which bands to go see. What you also have to remember is that if a band is great, no matter where they are located, word will get out. It always does. I would hope that bands across the country stay where they are. You don't need to come to Los Angeles to get signed. That's when they all of a sudden become contrived."

**Personal Life:** "My boyfriend is a musician and my brother-in-law is a producer so naturally, my personal life also revolves around the music business. I'm not going to go crazy, so I do manage to find time for other things."

**Being A Woman:** "The fact that I'm a woman in this industry is complicated by the fact that I'm kinda short and young looking. So as a result, nobody wants to take me seriously at first. When I went over to Dan-

gerous Toys after one of their sets in Austin, Texas, I told them I wanted to sign them and they didn't believe me at all. Now that SBK has had tremendous successes with Wilson Phillips and Vanilla Ice, people know who we are so I tend to get more respect."

**Ice Time:** "The time was just right for Vanilla Ice. He broke the mold. He's a white, street-wise rapper and dancer that the kids can really relate to. At SBK, we sign things and then find the market for them. When we first signed Wilson Phillips people didn't know where they would go. They told us that there was no room on radio for them. So we made room! With Ice, it was the entire package...the songs, the look, the dancing."

**Advice:** "Concentrate on writing great songs. Then, keep working on your instrument and try to become a great musician. And don't ever give up. If you're great, someone will find you."

**Grapevine**

First single from the debut **Tuff** album will be "The All New Generation," kind of an updated rock version of Billy Joel's "We Didn't Start the Fire." My personal choice is "Forever Yours," a single that has real chart potential.

**Jessie Star** (vocalist) and **Roxy Deveaux** (guitarist) are in the process of putting together a brand new pop/rock project. Interested drummers and bassists should call (818) 377-4772 for further information.

According to local rumors, metal



**Freddie Jackson was all smiles as Soul Train host Don Cornelius (right) presented the Capitol recording artist with a gold record award for his latest album, Do Me Again. Jackson performed "Do Me Again" and his current single "Love Me Down" on the weekly program.**





Dawn Laureen

Continuing to draw more than a thousand people per show for the fourth consecutive time, opera rockers Mozart have just put their names on the dotted line of an incredible SBK Records recording contract. Shown above is lead guitarist Peter Perdichizzi at a recent Roxy show.

king **Ozzy Osbourne** will soon be releasing his very last solo album. The project, being produced by **Duane Baron** and **John Purdell** is now set for an early summer release. Naturally, Ozzy will tour in support of said LP. We'll try to find out whether this is real or another publicity stunt to help album sales.

Local Los Angeles music attorney **Robert Dorne** has announced that he is now actively involved in career direction and record production in addition to demo shopping and contract negotiations. Dorne can be reached at (213) 478-0877.

Under the heading of "let's clear this up right now," **Skin & Bones** has announced that they are being handled by **Andy Cintron** of One On One public relations and not by Bob Aiss, as reported earlier.

**Eric Cohen** leaves Motown Records to pursue a career as an indie film director. While at the label, Cohen was in charge of video production and even served as director/cameraman on certain videos.

Despite the threat of rain, it was a pretty strong weekend for Stripgoers, with **Liquor Sweet**, **Vaudeville**, **Mozart**, **Lage** and **Helter Skelter** packing them in at their respective shows.

### Chart Activity

**Gerardo's** single, "Rico Suave," continues to burn up the charts and take his debut album along with it.

MCA's efforts to break a new rock

band have been successful as **Trixter's** debut was just certified gold. The album is really on **Mechanic/MCA**, Steve Sinclair's label, which will continue its hot streak with the forthcoming release from **Bang Tango**.

Side One of the new **Mike + The Mechanics'** album is one of the strongest sides ever compiled, with no less than four potential Top Five singles including the incredible "The Way You Look At Me."


If you like your rock with a pinch of pop and funk, give a listen to the new one from **Joe Pasquale** called *Prey*, on MCA Records.

A new and interesting rock collaboration between **Paul Rodgers** and **Kenny Jones** is called the **Law** and the LP is now available on Atlantic Records. Package also features contributions from **Bryan Adams**, **Chris Rea** and **David Gilmour**. As anticipated, Rodgers shines!

### On The Move

**Matthew Aberle** has been appointed to the position of A&R Rep for the **Morgan Creek Music Group**. Aberle will be responsible for pointing out new acts in the alternative marketplace.

**David Anderle** was promoted to Sr. VP/A&R for **A&M Records**. RCA has named **Ric Aliberte** VP/A&R for their East Coast operations.

**Dave Novik** has exited his position as VP/A&R at **Columbia/New York**. 



### Lace

Contact: Mike Val  
(213) 878-6147

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The first thing that Lace has to learn is that they really oughta rewind their cassettes before submitting them for review. The boys in Lace have certainly been around for awhile performing in different combinations over the years. Their four song demo submission, though good, is very reminiscent of earlier Motley Crue. Well, so much for their originality. Because the lead vocals are buried in the mix and covered in reverb, it's difficult to hear what's going on here. I have a feeling these guys should devote the next year to collaborative writing efforts with other rockers their age. The more I hear on this tape, the more certain I am that I've already heard this before. Too much of the same teen anthem stuff. Try to come up with some ideas that are your own. The playing is tight, now just work on those songs.



### Tommy Ray Moody

Contact: Tommy Moody  
(213) 445-9105

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Considering that the current trend in music has shifted toward the blues rock sound, **Tommy Moody** has a good shot of garnering some attention. The three songs on this demo, "Daddy Cool Shoes," "Dream Girl" and "Full Of Yourself" all capture the raspy throated singer at his bluesy best. Sax solos, ringing guitar riffs, horn punches...if it's blues, it's here. And yes, there's even the obligatory harmonica solo on the opening number. Structurally, the songs are pretty tight (a progression is a progression) but what's interesting is that this artist did not rely on sex or drugs or partying for his themes. In true blues tradition, he dug deep inside for those inner feelings. The funky "Dream Girl" is especially noteworthy. Moody sings, writes and plays guitar pretty well and should be given some label consideration now that the blues is back again.



### League Of Nations

Contact: Ray St. Claire  
(213) 749-3221

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

League of Nations combines alternative metal with good old-fashioned rock. Since relocating from New York, the band has been performing on the local club circuit and causing quite a stir at that. The demo opener, "Talk, Talk," is a progressive rock tune that is all but radio ready. The one problem with the two selections on this tape is that the choruses need a bit of reinforcement. They should shoot right out of the song like a rocket. "I Don't Know," the second song, shows some versatility on the band's behalf, though it's far from being "hitbound." It's kinda difficult to judge the depth of a band's talents from listening to only two selections, but my feeling is that they are on the right musical track. A couple of more tunes should do the trick, fellas.

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





Pat Lewis

Pictured are MCA Music artist-producer-songwriter Parthenon Huxley (right) and artist-songwriter "E" (left) who are currently in the studio working on material for their respective solo albums. This magical songwriting collaboration was set up by MCA Music staffer Betsy Anthony. The optimistic Huxley is the perfect foil to "E," whose veil-of-tears world view has inspired such songs as "Nowheresville" and "Hello Cruel World." This particular photo was taken in one of the two well-equipped, professional recording studios that are on the premises of MCA Music. The studios are staffed by MCA engineers and producers and are available to the entire songwriting staff.



Chuck Rubin

At the Bottom Line in New York City, songwriters gather for the continuing series of "In Their Own Words." These gatherings, which are sponsored by BMI, allow established writers to showcase their talent and chat with folks in the music industry. This particular evening featured guests that included songwriters "Papa John" Phillips of the Mamas and the Papas (right) and Scott McKenzie (left), who took a moment to ham it up with BMI Director Mark Fried.



Pictured is Michele Vice, who is a staff writer with PolyGram/Island Music. Michele's songwriting career is certainly on the rise these days with a new single from Mica Paris titled "Contribution." Paris' album also features "One World," another Vice co-write. She also has a Tony Hadley cover on his upcoming CBS release. (Tony is the lead singer from Spandau Ballet.) Mona Lisa, who is a new artist signed to Quality Records, is currently in the studio recording Michele's "You Must Be Convinced." Vice also has a self-produced and self-arranged track entitled "When This Love Blows," which is in the Archlight Productions film Valhalla.

## Activities

This year, the Independent Music Conference (IMC91) will be held at the Hiatt on Sunset Blvd. in Hollywood, May 10, 11 and 12th. This conference is an excellent place to meet and mingle with industry folks and many will also be featured panelists. The topics covered over the three day conference touch upon numerous areas of the music business. For example, hit songwriters will discuss such topics as how to get your songs to the right artists and the advantages and disadvantages of signing a publishing deal. And A&R reps will talk about the art of getting signed and what they look for in an artist or band, among many other topics. There will also be publisher panels examining the changing role of the music publisher and they will also give you some ideas on how to get your songs through the music maze. Managers will answer questions about all areas of management including artist development. And the list of panels goes on. There will also be many opportunities to pitch songs to both publishers and A&R reps. So get your demos ready, fill your notebook up with lots of questions and give IMC's Director, Joe Reed, a call at: (818) 980-3966.

## New Signings

Geffen recording artists the Brothers Figaro, who are signed with publisher BMG Music in the

United States, have signed a foreign administration deal with Bug Music. Bug Professional Manager Mara Bruckner was responsible for the signing.

Mike Dakota, member of the Music Connection family, was offered a publishing contract with Kansa Music Publishing for the song "First Class Second Class Guy," which he co-wrote with Tim Mathews.

## The Business Side

Veteran music publisher Connie Ambrosch has been named Director of Administration and Creative Services for Bug Music. Ambrosch will supervise all aspects of administration, including royalties, contracts and licensing. She will also be personally active in film plugging, writer development and international sub-publishing.

MCA Music has signed a long-term worldwide administration deal with Frank Davies, President of Partisan Music Productions, Inc. The deal includes the co-ownership by MCA Canada Ltd. of Partisan's existing catalogs and the TMP—the Music Publisher catalogs (recently acquired by Partisan). All future compositions will be owned or controlled by the newly formed joint venture company created between Frank Davies and MCA Canada Ltd..

Bug Music announced the promotion of Steve Toland to Director of Copyrights.



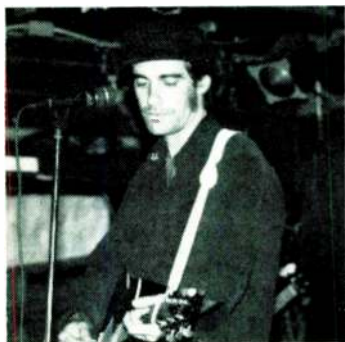
Peter Castro (pictured) recently joined Playhard Music, the music publishing division of Shankman De Blasio Melina Inc., as Creative Director. At Playhard Music, Peter will be working on talent acquisition, song placement and writer and artist development. Castro joins the company from Chrysalis Music, where he was a Professional Manager.





**Noted** songwriter/keyboardist John Hobbs (pictured sitting) has signed an exclusive publishing agreement with Primat America's BMI affiliate, Soundbeam Music. A busy Los Angeles-based studio musician and composer for nearly twenty years, Hobbs is now also branching out into record production. Hobbs has written songs recorded by artists such as New Edition, Sheena Easton, Ray Charles, Percy Sledge and Reba McEntire. Pictured (standing) from left are: Primat President Sam Trust; Brooks Arthur, Primat Vice President/Creative Director; and Tami Lester, Primat Director of Talent Acquisition.

**Songwriter Pointers**



**Alan Dugan**, lead vocalist/guitarist (pictured) and Drew Ross, bassist/vocalist with BMG Music's the Fishermen

A little over a year ago, the Fishermen began performing their original acoustic guitar-based rock & roll material on the Los Angeles club scene. Within six months of playing the circuit, they scored a five-song demo deal with publisher BMG Music (signed by Nanci M. Walker, who has since departed BMG's company for greener pastures at Capitol). With a whole lotta work, determination and just the right amount of luck, as well as support from BMG Music and ASCAP (who showcased them numerous times at their Best Kept Secrets Nights at the Teaszer in Hollywood), the Fishermen are in the process of inking a record deal with Elektra.

**MC:** When you write, you all actually write the songs together? How do you do that?

**DR:** One of us will come up with the basic melody and words and take it into the band and then everyone will add his own touches to it. So, rather than it being one of my songs or Alan's songs, it will turn into a Fish-

ermen song.

**AD:** What we're saying is that this isn't so much a co-writing situation. It's more independent writing. And the only reason that it works so well is because I pay very close attention to how they write a song. I mean, like inflections, everything—and then hopefully, I understand well enough what they are trying to say and then they'll say, "You've hit my point right on my head; now use your personality and take it and personalize it." Otherwise, it would sound cut up. That's why I think a lot of people are surprised to hear that they're not all my songs—about a third of them are actually my songs. We have an incredible resource.

**MC:** So you're not the kind of front person who has to be the only songwriter and the leader?

**AD:** You know, you have to be a leader, but you don't want to be a manipulator or dictator because you don't learn anything and you're not open to new ideas. What [another songwriter] has to say could be totally different from how I might say something and if I say, "Well, this is how I'm going to say it, period," then what have I learned? But I will admit, it's a lot of work for me.

**MC:** But you have to sing those songs and believe what you're singing.

**AD:** Yeah, and if I don't stand behind what I'm saying, it will show pretty quickly. But you see, we kind of hang-out together and spend a lot of time together and we think somewhat alike. The thread between us as people is another thing that keeps the songwriting kind of together. Otherwise, if one guy is speaking about love, love, love and the other guy is terribly skeptical about everything, it's not going to work—you can't sell it. So, from this point of view, we all kind of relate to each other, so it's not that difficult. **MC**



**Gary Klebe, Jeff Murphy & John Murphy** of the group Shoes

By Pat Lewis

**S**ongwriting is certainly nothing new to Shoes, the dynamic pop trio from Zion, Illinois, who have written some seven albums together over the course of the last fourteen years. Shoes received critical acclaim as early as 1978 with the release of *Black Vinyl Shoes*—their first self-recorded and self-produced album. And they have continued to receive rave reviews from an impressive number of music critics and publications (including *Melody Maker*, *Rolling Stone* and *Billboard*) who champion their cause album after album. But while brothers Jeff and John Murphy and Gary Klebe write some of the catchiest and most accessible pop tunes this side of Mars, they have yet to break free from that age old curse known as obscurity.

Shoes did, however, enjoy some mild success while signed to Elektra between 1979 and 1981 during which time three Shoes albums (*Present Tense*, *Tongue Twister*, *Boomerang*) and one EP (*Shoes On Ice*) were released. After parting company with Elektra, the band built their own recording facility (Short Order Recorder) and began independently releasing Shoes albums from 1983 to the present, as well as engineering, producing and recording other artists projects (Jeff Murphy's most recent production handiwork can be heard on Material Issue's debut PolyGram release, *International Pop Overthrow*).

The release in January 1989 of the full-bodied *Stolen Wishes* saw the band leave the safe confines of the recording studio and venture out onto the road for a Coast-to-Coast tour, which included a one-night sold-out show in Los Angeles at the Club Lingerie in the summer of 1990. Presently, Shoes are readying themselves for the re-release of *Silhouette* (originally released only in Europe in 1984). They've also placed a Shoe song "Feel The Way That I Do" in the upcoming film *Mannequin On The Move*, which is set for a Spring box-office release.

Each Shoe is in his own right a fine pop tunesmith. He composes his songs independent of the others and then presents the songs in some state of completion when he is ready to Shoe-ify them. "If one of us comes in with a song," explains Jeff Murphy via a telephone conversation from their studio in Zion, "that person usually has the main melody together, most, if not all, of the lyrics and a pretty good idea instrumentally where it should go. Then the other two guys will have considerable input in terms of steering the song with backup vocals, instrumental arrangements and adding riffs."

Shoes have their own unique songwriting process and even each individual's routine may change from song to song. John tends to sit at home with a guitar or bass and "dodder around" until a chord progression or riff forms at which point, he then begins to come up with a melody. While Jeff carries a dictaphone with him in the car and finds that the monotonous road sounds are "good things to numb your mind and you give you ideas for songs." Gary, on the other hand, tends to work best when he starts with a rhythm track and then builds the song from there. John Murphy offers a particularly useful tool: "When I write a new melody, sometimes to remember it instead of singing just la la la and vowel sounds, you come up with a phrase. Now, it may not be anything that you're going to use. It might be something as simple as, 'I walked to the store,' but for some reason, it reminds you of what the melody is and how to sing it. Then you can go back later and monkey with that and change it."

The secret to Shoes' longevity as a staple unit in this highly volatile music industry revolves around the close friendship, mutual admiration and respect the three members share. "We learned along time ago that we don't need each other to make music," says Jeff Murphy. "We want to work together because the music that we make together is different than the music we would make as individuals. It's kind of a hybrid. You bounce ideas off of them, they add things that you don't think of, they can see things in your song that you can't see and it hones it and makes it better. Technically, we all know that we could go into the studio and perform these songs on our own or get other people to perform them, but that's not the reason we're into it. We're not the best players in the world and we're not the best singers, we make something that is exclusive to the three of us and that's Shoe music. And we're really proud of that for better or for worse." **MC**



**GABRIEL  
CONCERT VIDEO**



Virgin Music Video has released an interesting Peter Gabriel concert film called *PoV* (point of view). Supervised by executive producer Martin Scorsese (who directed the Band's *The Last Waltz*) and filmed in Greece, the video includes most of Gabriel's best known songs—"Sledgehammer," "Solsbury Hill," "Shock The Monkey," "Games Without Frontiers" and "Biko"—as well as behind-the-scenes peeks (some of it shot by Gabriel's home video camera) at this sociopolitical artist. Additional footage is culled from Gabriel's trip to Russia, home movies supplied by Gabriel's mother and candid shots from the Amnesty world tours in which he participated. *PoV* runs 85 minutes and lists for \$19.98.

**TOPANGA SKYLINE RECORDING CO.:** In an earlier A/V column, it was reported that Rickie Lee Jones was recording some tracks under the supervision of producer Don Was. Actually, it was Don's partner, David

**QUALITY SESSION**



Quality Records President Russ Regan, veteran recording artist Barry White, Quality recording artist Mona Lisa (a former backup singer for Bruce Springsteen and Al Green) and producer Ollie E. Brown are pictured during the sessions for Mona Lisa's inaugural Quality release, "Love In The Making."

**ON THE SET**



Dave Mustaine of Captiol heavy metallers Megadeth is pictured with an unidentified alien visitor on the set of the band's video shoot for the track "Hanger 18," from Megadeth's recent gold album, *Rust In Peace*. The video/single deals with a top secret government location ("where the corners of four western states meet"), dubbed Hanger 18, where the government is supposedly hiding assorted alien life forms.

Was, also of Was (Not Was), who was really producing the sessions. **PRIME TRACK:** New York rock band Shiloh was in this North Hollywood facility recording tracks for a major label deal, sessions produced and mixed by Danny Tarsha and engineered by Sheldon Tarsha. Also, alternative rock artist Terri Lyne Carrington, in recording tracks with engineer Danny Tarsha and assistant engineer Sheldon Tarsha. **CONWAY RECORDING STUDIOS:** Bad English, in recording tracks for an upcoming Sony Music release with producer Ron Nevison (also engineering) and assistant engineer Gil Morales. Dire Straits, in mixing several tracks in Studio A with engineer Bill Schnee and producer/Dire Straits leader Mark Knopfler. Legendary bluesman B.B. King, in tracking in Studio C with producer Stewart Levine, engineer Daren Klein and

assistant Marnie Riley...Producer Peter Asher, in mixing tracks for both Diana Ross and Cher, Frank Wolk handling the sonic chores and Gil Morales assisting. **RUMBO RECORDERS:** In Studio A, producer Keith Diamond, in working with Donna Summer on an upcoming album...MCA recording artist Belinda Carlisle, in putting the finishing touches on her new release with producer Richard Feldman...Geffen's Junkyard, in working on tracks with producer Ed Stasium...Don Grusin, in finishing production on a new Patti Austin record for GRP...Toni Tennille, in recording a new solo album, co-produced by Daryl Dragon and Matt Catingub...Producer Jeff Lynne, in working with such musical legends as Little Richard, Joe Cocker and Ringo Starr. **THE ENTERPRISE:** This Burbank recording facility has become the

world's first recording studio to feature Solid State Logic's new console automation system, Ultimition. The new automation system, which features three modes of operation—as a dedicated VCA system, a dedicated moving fader system and in a way that combines both—was introduced at the AES show in Paris, France. Ultimition (for Ultimate Automation) is an extension of SSL's G Series Automation, and will be available as a standard option on all new G Series consoles and as a retrofit to any console using a G Series computer. **FOX RUN STUDIOS:** George Duke, in producing tracks for Eugene Wilde, with Eric Ziebler engineering and Tim Andersen assisting...Frank Gambale, in tracking his new album with engineer Bob Biles and assistant Tim Andersen...Peter Himmelman, in mixing his new album, Don Smith manning the boards. **MC**

**IN THE STUDIO**



Engineer George Tutko, Rick Parker (former lead singer of Lions & Ghosts), producer Jim Cregan, A&R maven Vicky Hamilton and keyboardist Joe Simon are pictured at Sunset Sound during the final session for Parker's Geffen debut solo album.



# PRODUCER CROSSTALK



# WOLF & EPIC

By Jonathan Widran

Ever since the hip-hoppy sounds of Jimmy Jam and Terry Lewis exploded onto the charts in the early-to-mid eighties, it seems that every producer or production team in town has felt compelled to draw upon that rhythmic style in forging studio personas of their own. Richard Wolf and Bret "Epic" Masur, a.k.a. Wolf & Epic, comprise one such pairing which has found success on both the producing and remixing ends.

Wolf & Epic's inimitable flair and strong melodic sensibilities can be heard on the enormously successful projects by New Edition members Bell Biv DeVoe and Ralph Tresvant as well as Sheena Easton, Def American artist the Don, activist rapper Laquan and an upcoming project by Atlantic's female rap star MC Lyte.

Wolf describes the duo's sound as "dirty and raw," to which Masur adds, "Ours might not be the slickest production on the record, but most of the time, it'll be the thing that jumps out at a listener."

Thus far, they are best known for their stunningly infectious remixes of the BBD smash "Do Me" (which hit Number One on the dance charts) and "BBD (I Thought It Was Me)" from the *Poison* release. Though BBD's manager wanted to go with bigger names on the original album and relegated Wolf & Epic to writing and producing only one cut, Masur believes much of BBD's success can be attributed to their remixes, which, he insists, "give the songs more depth."

Their unique approach to the craft of remixing begins by realizing that "the remix is to the record what the record is to the demo," according to Wolf. "We're one of the few teams who create totally new sounds, vocals, melodies, whatever, on the remix. But we have to give BBD a lot

of the credit. Our first instinct was to do a good re-mix-like album, but they wanted us to reproduce the sound we got for Laquan, so we had to record almost the whole thing over with live instruments." Masur adds, "When artists come to us, we always try to push our new sound, which sometimes involves re-cutting vocals."

Besides the fact that they are white producers working in the intensely Afro-American genres of hip-hop and rap, what sets the Wolf & Epic venture apart from the pack is their age and experience difference (Wolf is "thirtysomething," a veteran songwriter and producer, while Masur is a novice, barely out of his teens), and backgrounds as different as rap and classical. Wolf studied piano at the prestigious Juilliard School of Music before becoming a folk/rock and then a songwriter (recorded by Angela Bofill, Toni Basil and Thelma Houston). Masur heard the Sugarhill Gang's rap classic, "Rapper's Delight," back in grammar school, became addicted to funk, bought himself a set of turntables and a mixer and became a professional club DJ at the tender age of 16.

Wolf had a home studio, a few production credits and was a staff songwriter at Warner Bros. a few years ago when he decided he wanted to have a protegee, someone he could train. He got handfuls of referrals of young-blood eager to learn in the studio, and Masur was the kid who was the "best and brightest. Plus, he was the only person I could talk to about hip-hop," says Wolf, "which I enjoyed and wanted to do, but which none of my peers could relate to. Bret has a deeper understanding of the music than just that of contemporary records."

When asked why the combination of fresh streetwise youth and seasoned musical experience works, Wolf is at a loss to articulate the magic. But Masur explains, "I wouldn't be able to do what I was doing without Richard."

Looking for approval from his partner and mentor, Masur adds, "He whips me as far as keeping our songs radio-primed and musical—because I'd just do something with drums only, hard-core hip-hop that wouldn't sell."

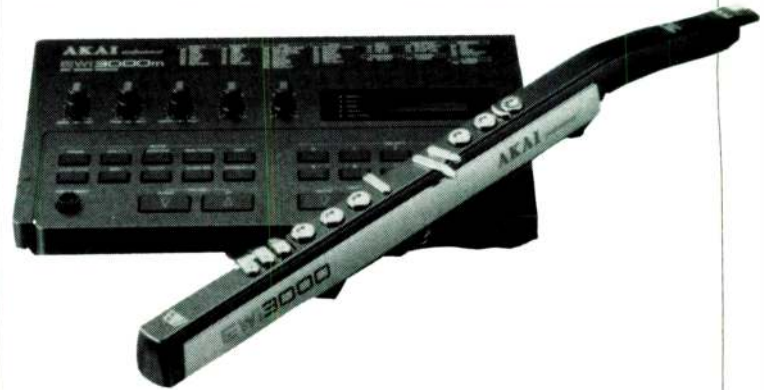
And one shouldn't overlook the fact that Masur used his club-spun friendship with members of New Edition to get things rolling with BBD, who Masur first recorded on a four-track machine in his bedroom.

Besides the opportunity to produce an entire album in the near future, Wolf & Epic hope the merging of white and black music can help unite people in this time of racial tension.

And they wholeheartedly dismiss any criticism that "white boys" can't do rap and hip-hop because they don't truly understand where it comes from. As Masur concludes, "Those who say that don't see rap for what it's really about, and they're only into it for the trendiness of it all. Those who accept us are the thinking, poetic rappers."

MC

## NEW TOYS—BARRY RUDOLPH



### New MIDI Wind Controller from Akai Professional

The EW3000 along with the EW3000m is the latest version of Akai's EW or Electronic Wind Instrument. Actually based on the preceding EW1000/EWV2000 models, the EW3000 uses fingering like a saxophone or recorder. The EW3000 is a complete stand-alone instrument ready to play so you do not need any external sampler or synth sound modules.

The EW3000 module has 100 programs with a range of eight octaves of analog sounds. There are four VCO's, two VCF's, two VCA's

and four envelope generators. Being a complete MIDI controller, the EW3000 allows expression not possible with a conventional keyboard MIDI controller. This fact along with a Chord Function that generates harmonies on connected MIDI sound sources, makes the EW3000 a totally new musical instrument.

Suggested retail price is \$1,400. For more about the EW3000, just call Akai Professional (817) 336-5114 or write to P.O. Box 2344, Fort Worth, Texas 76113.



### MIDI Time Piece From Mark of the Unicorn

The MIDI Time Piece is a Macintosh MIDI interface and SMPTE converter. There are eight assignable independent MIDI inputs and eight assignable independent outputs each of which can support 16 MIDI channels. So you can route/merge any input to any output on any channel.

"Assignable" means that this unit runs in conjunction with software like Performer 3.42 or any other Mac sequencer program. The MTP has SMPTE read/write capability in all formats and also supports MIDI time code (MTC) as well as Mark of the Unicorn's own Direct Time Lock scheme. You may "jam sync" which is the process of generating new SMPTE whilst reading incoming code. The

software allows for all the required programming of sync times, channelization, routing, and muting. There is also a fast mode that lets the computer communicate at speeds above the normal one Mhz rate assuming you have the required microprocessor power such as a SE 30 or Mac IIci. The desk accessory software provides helpful windows like MIDI routing diagrams and MIDI event muting tables. There is a cable routing grid that makes it easy to manage the 128 channels possible with the MTP.

The MTP is a single-space unit that sells for \$495 retail and for more about it contact Mark of the Unicorn at 222 Third St., Cambridge, MA 02142 or call (617) 576-2760.

### Hollow Body Guitar from Yamaha

The AES1500 hollow body electric guitar is a hybrid of yesterday's sound with today's technology and engineering. Yamaha has studied the tonal and resonant characteristics of classic hollow body guitars and come up with a unique bracing system that allows the top of the guitar to flex but still reject unwanted feedback and howling.

The center block, located under the bridge, adds rigidity and sustain by actually bouncing the string energy back into the guitar's top. Curly maple is used for the top, back and sides with the center block made from spruce.

The AES1500 uses custom wound DiMarzio pickups with a "push/pull" coil split switch located on the tone control. If you are interested in this new Yamaha guitar, contact Yamaha Corp. at (714) 522-9011 for your nearest dealer. You can write Yamaha for details at P.O. Box 6600, Buena Park, CA 90622-6000.

MC





Jesus Jones

Those wonderful SBK recording artists, **Jesus Jones**, have just filmed a guest appearance for ABC-TV's *Into The Night With Rick Dees*. They were asked on the show to discuss their second album for the label, *Doubt*. There can be no doubt that this album is happening for the band. Their first single, "Right Here, Right Now," continues its assault on the U.S. airwaves where it shows signs of duplicating its top 40 U.K. chart success. Though the band is well-known for their extensive use of sampling, these guys are no Milli Vanilli. "Most people are still too concerned about showing off their record collection," complains lead singer Mike Edwards. "It's far more difficult to use samples which aren't easily recognizable. That's what sampling should be about, not letting people hear what they already know."

With that known, let's point out that MTV has found a way to designate who



Pooch

sings and who lip-synchs in music videos. The influential cable network has attached a disclaimer to the C+C Music Factory video "Gonna Make You Sweat," which lists **Martha Wash** as background vocalist and crediting lip-synching **Zelma Davis** for "visualization." Wash, formerly of **Two Tons of Fun** and the **Weather Girls** has claimed producers **Robert Clivilles** and **David Cole** used parts of background vocals she recorded for an unrelated demonstration tape to construct the song. She has filed a lawsuit against Sony Music Entertainment and the song's producers for "fraud, deceptive

packaging commercial appropriation." According to the singer's San Francisco-based attorney, **Steven Ames Brown**, Wash was paid less than \$1,000 and never agreed to let someone lip-synch to her voice. MTV's precedent-setting move was reportedly done at Sony's request.

Singer-songwriter **Pooch** tells us he will release the follow-up to his *Surtin' Kill City* EP this month on Flipside Records. First offering will be a seven-inch single called "Any-way The Wind Blows" b/w "One Sunny Day." As you will recall, in 1990, the former member of L.A. faves **Blow Up** had a song on the soundtrack album for the Dennis Hopper flick *Flashback*, which we told you about way back when.

The new single from Private recording artist **Yanni** is in the stores. The A-side, "Swept Away," is a remix of the popular tune from Yanni's *Reflections Of Passion* LP. The B-side is the previously unreleased

"In The Mirror" which Yanni first performed on the *Oprah Winfrey Show* last November.

**Michael Jackson** has en-

tered the experimental field of holography by licensing his likeness and name to JR Holographics. A hologram is a life-like 3-D image created with lasers. Michael Jackson is...well, life-like.



Chris Hillman, Emmylou Harris and Vern Gosdin

What do you get when you cross the looks of **Brigitte Bardot** with the camp wit of **Eartha Kitt** and put it all to a Euro-disco backbeat? Why, **Wildy** of course! The talented French woman, who performed the theme song for a flick called *Dragonfly* and wrote, produced and performed the theme song to a Sassafras Swimwear commercial among many other European TV and movie projects, is ready to duplicate her success stateside. *Show Biz* has the new demo, and we think it will be a big hit on the dance floor. Best of luck and keep smiling!

Over at the Nashville Network, the second season premiere of *American Music Shop* looks promising. This installment will be hosted by former **Byrds** member **Chris Hillman**, now of the **Desert Rose Band**, who welcomes **Emmylou Harris**, **Vern Gosdin**, **Tish Hinojosa** and bluegrass masters **Jim and Jesse McReynolds** to the show. Interesting side note: Hillman is credited for discovering Harris in 1970 when she was singing in a Washington, D.C. nightspot. Look for this particular *American Music Shop* April 6 at 7:00 p.m. and April 11 at 5:00 and 8:00 p.m.

New on the Nashville Network is something called *Be A Star*. The new program, hosted by former **Sawyer Brown** member **Bobby Randall**, promises \$25,000 in cash, a recording contract with PolyGram Records and television appearances on TNN's *Nashville Now* and *On Stage* to winners of the grand prize in this country-tinged *Star Search* knock-off. Randall got his big break when his band won first prize on *Star Search* in 1983.

**Willie Nelson** says he plans to record an album called *The I.R.S. Tapes* to help raise funds to ease his \$16 million tax debt. "I want to put out an album so that all the people who want to help, can," said the singer. "That way, it wouldn't be complete charity." Last year the I.R.S. seized much of Nelson's property to collect

\$16.7 million in back taxes, penalties and interest. Nelson blames the debt on bad management.

*Very Silly Songs* is the newest addition to Warner Reprise Video's award-winning *Kidsongs* home video series. Called the "videos kids love to watch," this latest chapter is the most elaborate in the twelve-part series what with exotic animals and effects. Hit-maker **Michael Lloyd** (the **Monkees**) oversaw the



Wildy

musical numbers which include "Purple People Eater" and "The Name Game." The package is aimed at kids two to ten and costs a reasonable \$14.98.

**Dudley Moore** is talking with esteemed maestro **Sir Georg Solti** about teaming for a series of London concerts while he's in town filming Disney's *Blame It On The Bellboy*. The two became friends while co-hosting *Orchestra!*, a series of ten programs about the workings of a classical orchestra which will air on Showtime.

The six-foot-three wrestler **Queen Kong** says she is planning to have her own national cable television show which will utilize rap music. The creator of the *Gorgeous Ladies Of Wrestling* program of years past





*The Cast of HollyWord*

Heather Harris

plans to belt out her rendition of "I Eat Raw Meat" each time she jumps into the ring with opponents such as *Tantalizing Teacher*, *Little Red Devil*, *Heavy Metal Honey* and the awe-inspiring 370-pound *Big Bad Mama*. Each guest star will, presumably, come equipped with her own answer raps. If the show doesn't pan out, look for the 270-pound Kong on the local club circuit. She says her alternate plan is to put more energy into her stand-up comedy and singing career. Anybody need a really strong (literally) lead vocalist?

There definitely will be a second *Batman* movie. **Michael Keaton** returns as the caped crusader and **Danny DeVito** will star as the tuxedo-clad arch-villain **Penguin**. Filming begins in Los Angeles this August with a release date in 1992. *Batman* was Warner Bros.' biggest-ever boxoffice hit. It earned more

than \$251 million in the United States and Canada. No word on whether or not **Prince** will return for the soundtrack. *Show Biz* bets he will, since he hasn't had a major hit for quite a while.

Private recording artist **Leon Redbone** recently filmed a special guest appearance on ABC-TV's *Life Goes On*. Redbone made his television acting debut as **Turner**, the wise and witty friend of **Corky**, played by series' star **Chris Burke**. The laid-back singer also performed five new songs. We remind you also that Redbone has the theme song for Fox-TV's *Harry And The Hendersons*. Musicologists will note that the tune, called "Your Feets Too Big," was originally recorded by **Fats Waller**. Redbone is also a frequent guest on *The Tonight Show*, where he last appeared January 2.

Motown Productions President **Suzanne de Passe** is making a deal with *La Bamba* director/writer **Luis Valdez** to create the book and music for her Broadway musical on **Carmen Miranda**. De Passe will produce the production which follows the life of the late Portuguese film star known as the "Brazilian Bombshell." **Charo** remains first choice for the lead role. Miranda is best remembered for such Forties movie classics as *That Night in Rio*, *The Gang's All Here* and *Copacabana*.

Coming up on April 7, you'll want to turn in to *Brain Cookies*. That's when (L-R in photo) **Harvey Robert Kubernik**, **Shredder**, **Harry Northup** and **Linda Albertano** will read

and perform selections from the *Show Biz* fave rave LP *HollyWord* and preview poetry and spoken word from the soon-to-be-released *Black & Tan Club* recording collection. For the record, on this outing the foursome will be joined by **Keith Antar Mason**, **Scott Richardson** and **Louie Lista**. Check it out over KXLU-FM 88.9 at 7:00 p.m.

**Tracy Carrera** from cable access' *Subterranean Sounds* has certainly been getting around. In the first photo, Carrera is sandwiched between **Erin Perry** (*Restless Society*) who we all better know as associate producer of the TV game show *\$100,000 Pyramid* and who is heavily involved with our favorite charity, the T.J. Martell Foundation for AIDS and leukemia research. To Carrera's right is **Isaac Baruch**, a member of one of the best unsigned bands in the city, **Black Cactus Stampede**. In the second photo, Carrera moves up to schmoozing with signed acts. She's got her arm around **Louren Molinaire** from Geffen recording act *Little Caesar*. Carrera tells us she has also just signed up to appear in a new pilot called *How's Your Love Life?* which she describes as *Love Connection* without the bad dates. Good schmoozing, babes!

Another great schmoozing locale will be this year's Toyota Pro/Celebrity Race on April 12 and 13, which is held in conjunction with the annual Long Beach Grand Prix. Already signed up for race car driver's training are **Craig T. Nelson**, **Donny Osmond**, **Marsha Mason**, **Kathy Lee Crosby**, **Dana Ashbrook** (*Twin Peaks*) and **Leeza Gibbons** (*Entertainment Tonight*). **MC**



*Erin Perry, Tracy Carrera and Isaac Baruch*

Heather Harris



*Tracy Carrera and Louren Molinaire*

SUPER JENSEN



*Leon Redbone*



# Local Notes

By Michael Amicone

Contributors include Sue Gold, Heather Harris.

**CALIFORNIA DREAMIN':** MCA has released a two-CD, 40-track history of one of the Sixties best-loved groups, the Mamas & the Papas. Entitled *Creeque Alley*, this comprehensive set contains everything you ever wanted to hear by this two-man/two-woman singing group, including "Monday, Monday" and "California Dreamin'."



**MUSIC INDUSTRY SOURCEBOOK UNVEILS NEW, IMPROVED EDITION:** The 1991 Recording Industry Sourcebook has just been released, and once again, it's a must-have directory for anyone connected with this wacky and wonderful business of music. Exhaustive listings of record company A&R reps, record labels, music biz attorneys, managers, record producers, engineers, clubs, publicists and music equipment rental, sale and repair (just to name a few) are among the Sourcebook's 8,400 listings (2,400 of which are new) and 70 categories (seventeen of which are new). In addition to the new or updated listings (the book is twice the size of last year's), this year's improvements include expansion in the music production categories (covering the California, New York and Nashville music communities), the inclusion of fax numbers and a far greater national focus. The Recording Industry Sourcebook, which won the "Best Publication For End Users" from the National Association of Music Merchants in 1990, lists for \$49.95 and is available at newsstands and bookstores. For more information, call (toll-free) (800) 472-7472.



**RADIO RICO:** Hot new Interscope recording artist Gerardo, whose single, "Rico Suave," is currently bulleting up the nation's charts, is pictured during a recent guest appearance on the Rick Dees KIIS-FM morning radio show. Pictured: Rick Dees (wearing Gerardo's trademark "Latin Tili Die" jacket) and Latin rap sensation Gerardo Moreno.

**SANTANA LIVE:** Santana's *Lotus*, a two-hour live set culled from two 1973 Japanese performances (originally released in Japan in 1974), has been available in the U.S. only as a rare import. Now Columbia Records, in a sonically scrubbed edition and under the direct supervision of leader Carlos Santana, has finally issued this live LP in the U.S. The album, which represents a culmination of sorts for the early Santana sound (vocalist-keyboardist Greg Rolie and guitarist Neal Schon had already split to form Journey) and the beginning of Carlos Santana's spiritual development, features this seminal latin-rock band's best known material—including "Black Magic Woman" and "Oye Como Va."



**FIXING A HOLE:** During a recent promotion trip for the band's latest opus, Ink, Cy Curnin of the Fixx was a guest on KLOS' Rockline interview show. The Fixx's new offering is being released by Impact Records, a fledgling label distributed by MCA, the same label which released the band's first three albums, *Reach The Beach* (which contained their biggest hit single, "One Thing Leads To Another"), *Phantoms* and *Walkabout*. (Pictured (L-R): Cy Curnin, Brad Kaplan of Left Bank Mgmt., Impact Publicity Director John Lappen, Impact Marketing VP Gilles "Frenchy" Gauthier and Rockline's Bob Coburn.)



**MONEY SINGS:** Eddie Money, in town recording his new album with producer Mark Tanner, is pictured during a recent FM Station guest appearance with the band Rock Therapy.



**CHEERS:** As Thousands Cheer: The Life Of Irving Berlin by Laurence Bergreen walked away with the top honors at the Ralph J. Gleason Music Book Awards, sponsored by BMI, Rolling Stone magazine and New York University. Fredric Dannen's controversial book, *Hit Men*, a look at the wheelings and dealings of the music biz, garnered second place honors and *Crosstown Traffic: Jimi Hendrix And The Rock & Roll Revolution* by Charles Shaar Murray came in third.



**STAMP OF APPROVAL:** Multi-platinum Swedish pop band Roxette has received the stamp of approval from their native land. A specially designed stamp featuring Roxette duo Marie Fredriksson and Per Gessle has been issued by the Swedish Royal Mail. Roxette, which took the American charts by storm with their debut EMI release, *Look Sharp*, has just released their sophomore EMI effort, *Joyride*.

**IT IS REAL OR IS IT MEMOREX?:** Rhino Records' new label, RNA, and Ben & Jerry's Ice Cream Stores are teaming up to present the "Real Music Revue"—a cross-country tour which boasts "no sequencers and no taped vocals." The show, which features RNA artists Exene Cervenka, former Dream Syndicate leader Steve Wynn and duo Clive Gregson & Christine Collister, will kick off on April 4th at the Coach House in San Juan Capistrano, hit Bogarts on April 5th and will end with a performance at the Roxy on May 8th. —SG

Heather Harris



**HATS OFF:** A benefit concert opposing the controversial mandatory helmet legislation was held recently at the legendary Palomino nightclub in North Hollywood. The show featured an eclectic lineup, including Chris Hillman & his *Desert Rose Band*, actor/country star Hoyt Axton, a rare club appearance by bike advocates Little Caesar and a blistering set by local hellions *She Rok* (pictured above: singer Pam Rudling and guitarist Leah Aldridge). —HH



**STEELY DAN REVISITED:** While the Seventies are not looked back on fondly by most music critics, some artists did manage to make a significant contribution to rock music during that disco-numbered decade. Mobile Fidelity Sound Lab has just released (in their audiophile Ultradisc CD format) the last studio outing from one of those Seventies saviors, Steely Dan. The album, *Gauche*, released in 1980, was a fitting decade caper and career swan song for Donald Fagen and Walter Becker, the Steely Dan brain trust, who released seven state-of-the-art albums, each LP notable for its songcraft and virtuoso musical performances. In addition to the quirky hit single "Hey Nineteen," the album contains two other excellent selections: the title track and "Time Out Of Mind" (which features some great Mark Knopfler guitar work). *Gauche*, which was the band's first and only MCA release (following a six-album career on ABC-Dunhill), is a welcome companion to MFSL's earlier Ultradisc edition of Steely Dan's *Aja*.

**DEADICATED:** On April 23rd, Arista Records will release *Deadicated*, a Grateful Dead tribute compilation album featuring versions of fifteen Dead classics by such diverse artists as Midnight Oil, Jane's Addiction, Elvis Costello, Dwight Yoakam, Lyle Lovett and Cowboy Junkies. A significant portion of the proceeds from the album will benefit the Rainforest Action Network and Cultural Survival.



**GUITAR MEN:** Capitol recording artist and renowned guitar player, Eric Johnson, has won the Les Paul Horizon Award for Most Promising New Guitarist at the first annual Orville H. Gibson Guitar Awards, held at New York's Hard Rock Cafe. Also receiving awards, which were voted on by representatives of *Guitar Magazine*, *Guitar World* and *Musician*, were Bonnie Raitt (Best Rock and Acoustic Guitarist, Female), Richard Thompson (Best Acoustic Guitarist) and Paul McCartney (Best Bass Guitarist, Male). Pictured (L-R): Eric Johnson, Les Paul and B.B. King, the first recipient of the Gibson Guitar Awards' Lifetime Achievement Award.



## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**A TAXING PROBLEM:** How does the I.R.S.—the tax people, not the record company—affect local rockers? Well, the Naughty Sweeties have delayed the release of their Rhino live EP until April 20th because the mails are clogged with income tax returns. "The group thought it best to wait until the situation returns to normal," according to Rhino, which is distributing the EP for Dauntless Records.

**CANINIE CANNABIS:** Pot-sniffing dogs used to check out buses bringing Rolling Stones fans from Canada to a concert in Buffalo were so overwhelmed by the sheer amount of dope they had to sniff that they lasted only four hours before they were unable to function. After that, the police had to resort to visual inspections.

**THE OTHER SIDE:** PolyGram Records has instituted a new singles policy whereby the B-side of a 45 is a medley of songs from the artist's current album. The concept debuted with new vinyl by Martin Briley, former bassist for Ian Hunter.





Photos: Helmut Werb

Ralf Balzer

Peter Perdichizzi

James Clare Book

Adam

# MOZART

## Making History In The Present

By Steven P. Wheeler

Up until now, the name Mozart has come to signify the epitome of classical music. But if the four good-natured guys who make up the rock band Mozart have their way, the name will come to signify the essence of rock & roll in the Nineties.

The latest signing out of the L.A. scene, Mozart recently gathered together at Helmut Werb's West Los Angeles photo studio for their first major photo session. The interview was conducted throughout the long afternoon as the various band members went through the ritual of make-up and wardrobe changes. Led by a singer-pianist who simply goes by the name of Adam, drummer Ralf Balzer, bassist James Clare Book (who joined the band after answering an ad in *Music Connection*) and guitarist Peter Perdichizzi, Mozart is one of the most unique success stories in recent L.A. music

history.

For starters, all four of the members live together with their two roadies in a small rehearsal studio in South Central L.A., and they also maintain a keen business sense that enabled them to become the biggest drawing card on the Sunset Strip in a matter of months. That paid big dividends when the band signed an extremely lucrative record deal with SBK Records—a fact made more amazing because all of this occurred without the usual army of lawyers and managers.

However, this Cinderella story would not be complete without mentioning the controversy surrounding the band, started by detractors who call the band nothing more than Queen-clones who rely on sampled vocals onstage to help produce the desired effects that make a Mozart concert one of the most theatrical shows ever seen on the

local club scene.

The present lineup hasn't even been together for a year, but you would never make such an assumption judging by their enormous popularity in a city where people are never truly pleased. While Mozart has made its mark on the Sunset Strip, this is anything but a homegrown product. Adam is originally from New York, Ralf from Zurich, Switzerland, Peter is from Seattle and James came down from northern California. "Ralf and Adam were together before I joined about a year ago," explains Clare Book, "so Adam and Ralf are like the fathers of the band. Conceptually, the music is the same as it's always been, but it was less powerful with the old guitar player. Peter joined about eight months ago and brought a new dimension to the band without changing the existing direction."

In fact, there was a previous incarnation



of Mozart that nearly secured an independent record deal. That lineup also featured Adam and Balzer and a guitar player no longer with the band. They were going to hire a session bassist for the recording. The trio never performed any live shows but their tape garnered some interest, and they were due to sign with the independent label Allegiance, which folded before the terms could be finalized. After the deal fell through, the original guitarist left and the two remaining members went on a quest for a bassist and guitarist who could round out the group's sound. Enter bassist James Clare Book and flashy guitarist Peter Perlichizzi.

As for the obvious Queen comparisons, the flames have been fanned by the fact that the band was taken under the wing of legendary producer Roy Thomas Baker, who not only helped secure the SBK deal but is also best known for discovering and producing Queen. "Ever since I first opened my mouth to sing, people have said that I've sounded like Freddie Mercury," explains the group's flamboyant singer Adam, who was formally trained by his opera singing mother. "But we don't try to emulate what they've done. As a matter of fact, because of all this talk, we've been listening to a lot of Queen albums lately, and I have to say that being compared to them is a tremendous compliment, because those guys are absolute geniuses."

The band's drummer, Ralf Balzer, who is originally from Switzerland, agrees with his singer that the comparison with Queen is a compliment but stops short of agreeing with those who originated such talk. "My main concern is the audiences who go out and buy records," the dark-haired percussionist says in his thick Swiss accent. "I'm not too concerned with rock critics who always try to lump different bands together to make their jobs easier. Since there haven't been too many 'operatic' rock bands, the comparison to Queen is very natural for critics intent on comparing us to someone."

As for the "sampling" charges that have floated around the Strip since the band began playing in L.A. eight months ago, Balzer simply says, "We would like to avoid the technology that we use on occasion, but bringing a classical choir onstage with us in a small club isn't really practical. In the future we would like to do that because it would make it an even more theatrical show." And it has been Mozart's live show that has helped them break attendance marks in various L.A. clubs over the past year.

Originally the brainchild of Adam and Balzer, from the very beginning Mozart has played by their own rules, and they have since been rewarded for their long hours and internal organization. The band's young bassist says that each of the band members has specific roles outside of their musical chores. "Ralf controls the business, Adam is the music director and has total creative rein, while I've been taking care of all the promotion and public relations responsibilities up until now. And Peter is what we call

# The Signing of Mozart

What follows is an abbreviated account of how Mozart was first brought to the attention of SBK Records and how they were eventually signed to a recording contract. MC spoke with SBK's Director of A&R Seline Armebeck.

"The band was first brought to my attention by Roy Thomas Baker, who was producing Dangerous Toys at the time. He told me they were performing in town this very night. Michael McCarty (another SBK A&R heavy) and I both went down to the club to see them and we both slipped out. This was the first time I had seen them live or heard a single note that they played. What made us slip out was that their style of music was something that nobody else was doing, their musicianship was incredible and Adam, their lead singer, is a total star with an incredible voice. Also, their entire stage show was amazing to us.

"After their show, Michael and I went to see the band in their dressing room, and we told them we wanted to sign them to SBK immediately—after only one show. I don't know if they believed us. They didn't think we were kidding because Tim Fleine (their manager) was backstage with them, and we have a relationship through Dangerous Toys, his other band. So while they didn't think we were kidding, they were very cautious because other labels were also approaching them. I believe there were five other labels interested in signing the band.

"Even though Michael and I have the power to sign bands, we feel that it's important to get the people at the very top to be interested so the entire company is behind the band. We were so excited that we wanted to call Charles Koppelman at home on Saturday, but we decided to wait

until Monday. We then called Charles and Don Rubin who asked to be notified regarding the band's next show so he could fly in from New York and see them live. As promised, Don flew out and after their third song he told me he thought they were great. After about six songs, he told me to be sure to bring the band back to his hotel room after their performance.

"Knowing what kind of band this is, we couldn't make the usual small record deal. This band already has a big production. We offered them a major record deal. At the end of the day, when you consider recording costs, advances and commitment, this is also a major money deal. Charles and Don understand what it takes to make and break a great record.

"The plan for right now is to put Mozart in the studio, to have them put all of their songs on tape and then start talking with producers. Obviously, Roy Thomas Baker is at the top of the list, but Bob Ezrin came to their last show, and he also loved them.

"Even though there were five other labels pursuing the act, I never thought of them as competition. I always thought of SBK as the best label and the place for them to be. I was never really worried about losing them. When we spoke with the band, we all had the same vision for their career. First we got along as people, then the deal came. I never had a problem with the deal or the money. I think that Mozart will bring us the future music of the Nineties."

a 'floater,' but we basically just lock him up with his guitar and let him play [laughs]."

Perlichizzi says that the band's organization is a blessing because of the trials and tribulations associated with trying to find that elusive record deal. "It calms my nerves knowing that everybody has a specific duty in this band. Bands have to realize that L.A. is a jungle; there's a lot of business and politics involved in the industry and you have to be aware of that. You can't just worry about being creative and doing only what you want to do. But if you have something new and original, don't be afraid to show it, and don't let anything stop you."

Adam jumps back into the conversation as make-up is being applied to his face. "Everyone seems to think that the singer is in charge of a band, but I have absolutely no power outside of a musical standpoint. Ralf basically controls my life twenty-four hours a day. He says what we do, when we do it and how we do it."

Later in the afternoon when Balzer finds himself being tortured in the make-up chair, he responds to Adam's earlier statement about him controlling the band from a business standpoint. "The reason for that is that there has to be a person at the end of

the line who cares about the quality level of everything involved with this band. I personally care about this band, and if I see a weak point somewhere, I really try to weed it out. I'm very concerned that every aspect is covered. When it comes to the music, Adam has the last word, but when it comes to what direction the band takes, the last word is mine."

Now that the band has signed with TAP/KO Entertainment and must deal with a management company, there is some fear on the part of at least one member of the group that they might lose the control they have been so carefully protecting. "I think you have to be worried in today's world of corporate rock," replies Balzer frankly. "But the feedback I've been getting from the people that we're working with now, is that they understand that we've done quite well on our own. We didn't have management up until a few weeks ago, so the whole process of getting the advertising together, taking care of the stage show and the effects, have been produced by our money, and all the decisions have been made by the band up to this point. We got our record deal out of our own contacts and our own hard work."

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# TOP FORTY CLUBS

## GETTING PAID TO PLAY

By Stu Simone

Are you tired of working all day for your pay, and then having to pay to play? Now picture this: You've ditched the day job, and now you're playing music four hours a night with your favorite musicians in front of screaming fans who buy you drinks all night long, and... you're making \$300 a week. Sounds pretty good, doesn't it? But (and isn't there always a but?) you might end up having to picture this instead: You're in a smoke-filled, dingy dive bar, surrounded by humongous tattooed bikers drunk on draft beer, intent on playing pool, and as you're about to collapse from exhaustion after finishing up your 62nd set in thirteen days with a blistering Motorhead medley, somebody screams, "Play some rock & roll!"

You've heard of "pay to play," now welcome to the world of "play for pay," a place where you can find yourself in both of the above situations all in a week's work. Yes, you do have to work hard learning and playing other people's music, much of which may not be to your taste, but you can make as much as your day job while improving your musicianship and stage presence at the same time (plus, you'll have most of your days free to pursue your original career). Many successful bands—Van Halen being the most successful example—started out playing Top Forty (even if most would never admit it). More recently, local rockers Silent Rage tightened their attack and improved their vocal harmonies playing Top Forty, and eventually landed a record deal. Currently, local rockers 'Lil Gypsy seem to be following in their footsteps. According to frontman Dave Robbin, "We can keep the bills paid and tighten up our act with local Top Forty gigs at like the Raintree and Pier 52 and road trips in Arizona and Nevada, and then do our original showcases at the best clubs, such as the China Club and Spice."

Unfortunately, most bands, booking agents and clubs agree that the Top Forty gig situation in Southern California has hit rock bottom, and it's harder than ever

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'Lil Gypsy

for new bands to break into the circuit. New forms of entertainment—such as home videos, cable, MTV, etc.—and the "Just Say No" attitude of the Eighties have drastically cut into the number of club-goers. According to Northern California Top Forty booking agent Robin Esperanza, "Not only have drinking and driving laws obviously become tougher, but the ABC has been hitting clubs harder than ever for under-age drinkers, and liability insurance for the club owners has tripled in the past few years because of lawsuits. So the result is that most clubs that had live bands either lowered their pay or cut out live entertainment altogether."

When the Red Onion, Black Angus, Ruebens and Baxters chains all phased out live music in the Eighties, the foundation of the local Top Forty circuit was suddenly gone. And the losses keep mounting, including Oscars' 1 and 11, Draper's Knight Club, Sasch, Carlos O'Brien's, Carnivale, Mississippi Moonshine, Essex House, Faces, Crazy Burro and Playa Castillo in the past two years. Since there are still as many bands competing for half as many local gigs, the competition is fierce. According to the biggest L.A. Top Forty agent, Ed Little, "There are so many bands in L.A., that if you're a good band, you'll just get beat to death; the act has to be great. That means an incredibly tight sound, killer vocals, the ability to know what to play when, and of course, that intangible, chemistry." Fortunately, there is a "secret weapon" that will instantly increase your chances in this tough market....

The "secret" is knowledge (and believe it or not, most of the acts out there haven't yet discovered its importance). Know Thyself (be objective about your own strengths and weaknesses) and know the market (the purpose of this article), and you'll give yourself an advantage over most of your competition.

The first tip is don't go out and learn all the latest Top Forty hits! While every agent and club owner interviewed had a different opinion on what kind of music

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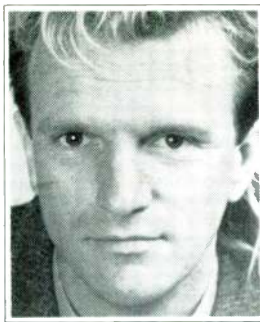
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they wanted to hear, nearly all agreed that a Top Forty band doesn't have to do it all any more. In fact, many of the most successful local cover bands are "specialty acts," playing just what they do best (and usually what they enjoy the most). Keep in mind the law of supply and demand: Supply them with something the customers will demand that they can't get from anyone else. So try to objectively assess your own strengths, and emphasize them, which will simultaneously make the band sound stronger and give it an identity. By the same token, do what you can to avoid your weak areas, because you're only as good as your weakest link. For example, you've gotten sick of hearing how your singer sounds just like Richard Marx. Even if no one likes him (Marx, not your singer), it'd probably be a good idea to do as many Richard Marx songs as possible. Or perhaps nobody in the band can sing R&B at all—so don't do any R&B, no matter what your agent or club might say.

Once you've decided what you do best, the next step is to decide which circuit you fit into. Just like radio, which has been divided into several different formats (AOR, CHR, Urban, etc.), the Top Forty club scene has broken into several categories, each with its own set of rules. "For example," says top Newport Beach area agent Steve McClintock, "it would be almost impossible for a band with sequenced drums to get a gig in a rock bar. But for awhile, you couldn't get work in Newport if you had a live drummer. But now there is room for all kinds. Three of my most successful acts are Mark Wood, basically a man and his guitar, Nineteen, a hi-tech sequenced duo, and Derek & the Diamonds, a seven-piece Motown band with horns."



Mark Wood



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Derek & the Diamonds

Here is a list of the basic categories, their requirements and what you can expect:

**A) TOP FORTY/ROCK:** You'll need some current AOR material, plenty of rock classics, a loud PA, a heavy lead guitarist, rock image. You'll be playing mostly at bars with pool tables, hearing requests from audience members for music by the likes of Lynyrd Skynyrd to Black Crowes.

**B) OLDIES:** Either Fifties or Sixties (KRTH) or Classic Rock (KLSX), pick the songs you do best; image not critical. You'll often be playing for older crowds at theme clubs or hotel lounges, taking requests for "Louie Louie," "Tequila" or "Respect."

**C) CONTEMPORARY DANCE:** Danceable alternative rock (KROQ); make sure it's hip; almost any "musicianly" image goes. You'll mostly be playing for yuppies in beach areas and Orange County suburbs, hearing requests for Depece Mode, U2 or B-52's.

**D) TOP FORTY/DANCE:** Need mostly current dance hits (KIIS), big and clean PA, heavy drum sound and groove (hopefully some sequences) and a female vocalist. Try to keep the music continuous and dress up. You'll often be competing with DJ to keep dancers on the floor, hearing requests for Bobby Brown and "Word Up."

**E) VARIETY:** Must be able to do at least one song from every kind of music from Forties to present; female vocalist or sax a plus. Can be a single acts to full horn bands; dress up (may need tuxedo). Gigs range from hotel lounges to casuals (one-nighters such as weddings and parties), fairs and conventions, usually with an older, more conservative audience.

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# SURVEY: RATING THE CLUBS

We recently polled industry Movers & Shakers as well as local musicians and clubgoers and asked them to rate fifteen local clubs in seven different categories. The ratings were on a scale of 1-10 with 10 representing the best possible score. To achieve a perfect score, a club would have to garner a total of 70 points—10 points in each of seven categories. Thanks to all of our anonymous participants.

Compiled by Tom Farrell

CLUB	LOCATION	PHONE	Sound System	Lighting System	Employee Courtesy	Drink Prices	Club Atmosphere	Dressing Rooms	Courtesy to Bands	Total Points
<b>ROXY</b>	9009 Sunset Blvd. West Hollywood	(213) 276-2222	7.7	8.4	6.5	3.8	7.2	6.3	4.4	44.3
<b>CLUB WITH NO NAME</b>	836 N. Highland Hollywood	(213) 656-3226	6.3	6.0	6.4	5.7	7.7	3.3	7.1	42.5
<b>CLUB Lingerie</b>	6507 Sunset Blvd. Hollywood	(213) 466-8557	7.2	6.2	5.9	6.9	6.8	4.1	5.0	42.1
<b>Whiskey a Go Go</b>	8901 Sunset Blvd. West Hollywood	(213) 652-4202	6.8	7.0	5.2	3.8	7.0	6.6	4.1	40.5
<b>FM</b>	11700 Victory Blvd. North Hollywood	(818) 769-2220	5.9	5.6	6.6	5.7	5.6	4.0	7.0	40.4
<b>CatHouse</b>	836 N. Highland Hollywood	(213) 285-8470	6.2	6.1	4.3	5.8	7.6	3.4	6.7	40.1
<b>Coconut Teaser</b>	8117 Sunset Blvd. West Hollywood	(213) 654-4773	4.9	5.0	6.8	5.2	7.3	3.0	6.8	39.0
<b>RAJI'S</b>	6160 Hollywood Blvd. Hollywood	(213) 469-4552	4.0	2.9	6.8	7.0	6.7	2.8	6.7	36.9
<b>English</b>	7969 Santa Monica Blvd. Hollywood	(213) 960-9444	5.1	5.0	5.2	4.9	6.6	3.0	7.0	36.8
<b>X-POSEUR 54</b>	6655 Santa Monica Blvd. Hollywood	(213) 462-1291	6.1	5.3	6.0	3.0	5.5	3.0	5.2	34.1
<b>China Club</b>	1600 N. Argyle Hollywood	(213) 465-9902	7.6	6.0	2.0	1.2	4.2	6.3	5.4	32.7
<b>Troubadour</b>	9081 Santa Monica Blvd. West Hollywood	(213) 276-1159	5.0	5.1	4.9	4.8	4.2	4.1	4.0	32.1
<b>MADAME WONG'S</b>	2900 Wilshire Blvd. Santa Monica	(213) 828-4444	4.0	3.1	5.1	4.8	4.0	4.4	4.9	30.3
<b>Spice</b>	7070 Hollywood Blvd. Hollywood	(213) 460-7072	6.4	5.0	3.1	1.7	4.6	3.8	5.4	30.0
<b>GAZZARRIS</b>	9039 Sunset Blvd. West Hollywood	(213) 273-6606	5.0	5.5	4.8	3.6	5.0	3.2	2.7	29.8



## ◀ 23 Top Forty Clubs

In case you were wondering about the kind of money that can be made in each of these formats, keep in mind that the gigs that pay the most also require the most work. Thus, rock/Top Forty gigs pay the least \$35-65 a night per man, since it's not too hard to cover a lack of rehearsal with extended solos and sheer volume. On the other hand, variety acts make the most (at least \$125/night per person), but have to be extremely polished and able to master a wide variety of styles. According to Ron Benedict of the Zippers, perhaps the ultimate five-man cover band of all time, "The best money for bands is in corporate parties, conventions and state fairs. A large corporation would think nothing of flying us across the country and paying us \$3,500 to play their Christmas party for a couple of hours, and a band can get up to \$30,000 playing fourteen days in a row at a State Fair. But on the other hand, we have to be constantly learning an incredible variety of material for every occasion." It's amazing to watch the Zippers (who've been on *Star Search* a number of times) open with an incredible Earth, Wind & Fire medley, then do a Big Band medley with two of the members doubling on horns, then perform a Three Stooges comedy skit, then crank out a spot-on rendition of Guns N' Roses complete with two screaming guitars and bring the house down with a record-perfect rendition of Queen's "Bohemian Rhapsody," including astounding live five-part operatic vocal harmonies (hold the samplers, please!)

Besides what you play, where you play also dictates how much money you can make. Due to that 'ol law of supply and demand, the amount of money you can make increases the further away from Southern California you get. Not only is there a small supply of bands in rural areas, but the demand is higher since a Top Forty gig may well be the only live entertainment for miles around. A four- or five-piece band can expect to work two to five nights a week and make from \$100 to \$375 per man in town, while the same band could expect \$300-\$500 a week per man for five to six nights work on the road.

Once you've decided on a format, ask the clubs and agents in that category what the best bands are and spend a few weekends seeing as many as you can. Observe which songs go over, and which don't. You'll need to come up with three hours worth of music, which might seem like an insurmountable task at first. Besides picking songs that you know you'll be able to sing and play well, try to learn as many "flexible" classics as possible, because you never know what



Nineteen

HILTON



The Zippers



kind of crowd you may get.

Keep in mind that the most critical element musically will be the lead and harmony vocals, and make sure your equipment is adequate. Each player should have a rig that is as versatile, and as small, as possible (most Top Forty stages are ridiculously small). Nearly all Top Forty gigs require that the band bring its own PA, but if you don't have a PA system, don't panic—some bands hire a soundman with his own PA and give him a full cut of the pay.

Besides solid players, songs and equipment, you'll need to put together a promo package. All agents and clubs demand at least an 8x10 B&W band photo and a songlist. A demo tape (with several short excerpts of your best songs) or video, and a short bio would help greatly. As soon as you've set your plan in motion, call all the agents and clubs that apply to your format. Remember that the agents and clubs book months ahead, so plan on several months going by before getting any regular work.

Not long ago most agents and clubs insisted on five-piece bands with a female singer, but now four-piece bands are becoming the standard. Consequently, female front singers are least in demand, while everybody wants a female musician who can play as well as sing. If your band needs a player, or if you're a musician looking to join a Top Forty band, Musician's Contact Service (213-851-2333) will be invaluable. MCS owner Sterling Haug advises, "Make sure to learn three or four well-known tunes that you can sing as well as play very well; by the time they hear several great numbers at the audition, they'll assume

you can do the rest just as well. Try to give the impression that you've been doing Top Forty for awhile, and if you don't sing, now's the time to get a vocal coach and learn because how well you sing can be just as important as how well you play."

Sometimes it might seem that breaking into the full-time Top Forty circuit is almost as hard as getting a record deal, but if you have a realistic long-term plan and a well-prepared act, there's no reason why you can't be playing at least some off-night (Sunday-Tuesday) "paid audition" gigs in the near future.

Hopefully, this article and the lists of agents and clubs—and a lot of hard work—should be all you need to get started on the road to playing for pay. "And don't forget," adds agent John McEntee, "probably the most important factor in determining whether a band gets return dates is their attitude. If they're having fun, then eventually everyone else will, too—and that's what live entertainment is all about."

MC

**KILLER  
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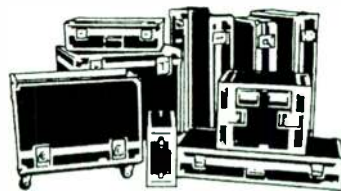
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# SELECT GUIDE TO TOP 40 CLUBS

*The following is a select listing of Top Forty clubs that are actually in the habit of paying for their musical talent. The areas we included are Lancaster and Big Bear in the north to San Bernadino in the east to San Clemente in the south.*

Compiled by Stu Simone

*\* Please note that pay scales and performance times vary—so whenever possible, ask for a written contract.*

✓ CLUB	ADDRESS	CITY	PHONE	CONTACT	FORMATS					NIGHTS							PAY	
					TOP 40/ROCK	OLDIES	CONTEMPORARY DANCE	TOP 40/DANCE	VARIETY	ORIGINALS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	S400-/NIGHT
Boar's Head	750 Tarrado Plaza	Covina	818 332-6289	Dan, mgr.	X					X	X	X	X	X	X	X	X	X
Boar's Head	1256 W. Foothill Blvd.	Upland	714 981-1818	Michael True, mgr.	X							X	X	X	X	X	X	X
Bourbon Square	15322 Victory Blvd.	Van Nuys	818 997-8562	Curtis, owner	X								X	X	X	X	X	X
Casey's	1325 N. Tustin	Orange	714 538-9683	Kevin, owner			X				X	X	X	X	X	X	X	X
Center Field	17296 Beach Blvd.	Huntington Beach	714 848-0113	Agent: Harmony Artists	X	X	X	X						X	X	X	X	X
Chad's Place	40740 Big Bear Blvd.	Big Bear Lake	714 866-2161	Agent: Chuck Heinz	X						X			X	X	X	X	X
Clubhouse 41	43997 15th St. West	Lancaster	805 945-8737	Jim Gibson			X						X	X	X	X	X	X
The Fireside	7911 E. Imperial Hwy.	Downey	213 923-9441	Agent: Harmony Artists	X	X	X				X			X	X	X	X	X
The Foxfire	5717 E. Santa Ana Cynn Rd.	Anaheim Hills	714 974-5400	Chris, mgr. or Lynn, owner		X			X				X	X	X	X	X	X
Johanna's	810 W. 19th St.	Costa Mesa	714 646-2823	Johanna, owner	X								X	X	X	X	X	X
Johnny's	2383 N. Sterling	San Bernadino	714 882-0214	Agent: That's Ent.			X						X	X	X	X	X	X
JT's Beach Club	15334 E. Whittier Blvd.	Whittier	213 943-3112	Agent: Harmony Artists	X									X	X	X	X	X
KC's Cookery	12345 Mountain Ave.	Chino	714 591-4795	Agent: Harmony Artists	X								X	X	X	X	X	X
Lady Jane's	2612 Honolulu Ave.	Monterose	818 248-3040	Joe, owner	X								X	X	X	X	X	X
Loose Moose Saloon	8901 W. Katolla	Anaheim	714 826-2040	Dave, owner	X								X	X	X	X	X	X
Louie Louie's	777 S. Main St.	Orange	714 547-7020	Louie Nigro, owner	X	X							X	X	X	X	X	X
Marmac's Restaurant	12777 Knott Ave.	Garden Grove	714 898-5645	Agent: Ent. Consultants		X	X						X	X	X	X	X	X
Maxi's (Red Lion)	3050 Bristol St.	Costa Mesa	714 540-7000	V.E. Ent or That's Ent.			X	X					X	X	X	X	X	X
Mick's Nightclub	2000 Main St.	Irvine	714 756-0505	Andy Gilbert, (503) 228-3620			X						X	X	X	X	X	X
Misty's (Red Lion)	222 N. Vineyard	Ontario	714 983-0909	V.E. Ent or That's Ent.			X	X					X	X	X	X	X	X
Newport Red Onion	2406 Newport Blvd.	Newport Beach	714 675-2244	Rick Espin, owner			X	X					X	X	X	X	X	X
Nite Rock Club Cafe	7179 W. Foothill	Tujunga	818 352-1265	Rick, mgr.	X					X	X	X	X	X	X	X	X	X
Out Of Bounds	21022 Brookhurst	Huntington Beach	714 968-9800	Gina	X	X	X						X	X	X	X	X	X
Panama Joe's	5100 E. 2nd St.	Long Beach	213 434-7417	Agent: Harmony Artists		X	X	X	X		X	X	X	X	X	X	X	X
Pera's	117 Main St.	Huntington Beach	714 960-9996	Tom or Buddy	X	X	X			X	X		X	X	X	X	X	X
Pier 52	52 Pier Ave.	Hermosa Beach	213 376-1629	Agent: Son Talent	X						X	X	X	X	X	X	X	X
Pierce St. Annex	330 E. 17th St.	Costa Mesa	714 646-8500	Agent: Harmony Artists			X	X		X			X	X	X	X	X	X
Prospectors	40771 Lakeview Dr.	Big Bear Lake	714 866-6696	Agent: Chuck Heinz			X	X					X	X	X	X	X	X
The Raintree	4651 Torrance Blvd.	Torrance	213 370-1622	Jimmy, mgr.	X								X	X	X	X	X	X
Rock It Cafe	14239 Hawthorne Blvd.	Hawthorne	213 676-1867	Rich or Mary, owners	X								X	X	X	X	X	X
Rodney's	Arrowhead Hilton	Lake Arrowhead	714 336-1511	Agent: McConkey Artists	X	X	X	X	X				X	X	X	X	X	X
Ruby's (Holiday Inn)	1200 University Ave.	Riverside	714 682-8000	Agent: That's Ent.			X						X	X	X	X	X	X
Rumplestiltskin's	114 McFadden Place	Newport Beach Pier	714 673-5025	Ed Hillary, mgr.			X						X	X	X	X	X	X
Rusty Pelican Chain	Glendale, Long Beach, Brea, Irvine and Palm Desert			Agent: Headway Group			X	X					X	X	X	X	X	X
Sauce's	28471 Marguerite Pkwy	Mission Viejo	714 364-3755	Agent: Headway Group			X	X					X	X	X	X	X	X
Stage West	17046 Chatsworth Blvd.	Granada Hills	818 360-3310	Cindy West	X					X	X	X	X	X	X	X	X	X
Sutter's Mill	11054 Sepulveda Blvd.	Mission Hills	818 361-7151	Agent: I.E.C.	X		X			X	X	X	X	X	X	X	X	X
Treehouse Cabaret	990 N. Diamond Bar Blvd.	Diamond Bar	714 860-3457	Agent: Harmony Artists			X	X					X	X	X	X	X	X
Upland Beach Bar & Grill	1386 E. Foothill Blvd.	Upland	714 920-9590	Agent: Harmony Artists			X			X	X	X	X	X	X	X	X	X
Woody's Wharf	2318 Newport Blvd.	Newport Beach	714 675-0474	Stuart, mgr.	X	X	X	X		X	X	X	X	X	X	X	X	X



# TOP 40 AGENTS/BOOKERS

Compiled by Stu Simone

## FORMATS

✓ NAME	ADDRESS	CITY	ST	ZIP	PHONE	CONTACT	COMMENTS	TOP 40/ROCK	OLDIES	CONTEMPORARY DANCE	TOP 40/DANCE	VARIETY	ORIGINALS
Scott Dean Agency	612 Humboldt St.	Reno	NV	89509	702 322-9426	Ted Files, Steve Cox	Tahoe and Reno gigs	X	X	X	X	X	
EntCo.	16300 Mill Creek Bl., Ste. G2	Mill Creek	WA	98102	206 745-6666	Terry Quick	Road gigs across Western U.S.	X					
The Entertainment Agency	501 E. Monte Vista, Ste. A	Vacaville	CA	95688	707 447-8383	Robin Esperanza	Has plenty of work in No. Cal.	X	X	X	X	X	
Entertainment Associates	5816 Lankershim Blvd.	N. Hollywood	CA	91601	818 980-7800	Steve Block	Mainly hotel lounges for 1-3 pcs						X
Entertainment Consultants	1834 Newport Blvd.	Costa Mesa	CA	92927	714 548-7762	Mario Tambellini	Mainly casuals, dinner houses		X				X
Entertainment USA	4500 S. Lakeshore Dr.	Tempe	AZ	85282	602 730-1888	Pat Tracy	Gigs in Southwest	X	X	X	X		
Far West Entertainment	334 N.E. Northgate, Ste. 225	Seattle	WA	98125	206 362-1850	Linda Zopfi	Alaska, military world tours	X	X		X		
Harmony Artists	8833 Sunset, Penthouse West	Los Angeles	CA	90069	213 659-9675	Ed Little	Has most local Top 40 band gigs	X		X	X		
The Headway Group	7560 Garden Grove Blvd.	Westminster	CA	92683	714 891-0868	Steve McClintock	Has rock OC beach rooms, 1-7 pcs		X	X	X	X	
Chuck Heinz Talent	7210 Jordan Ave, Ste. D6	Canoga Park	CA	91303	818 888-3752	Chuck Heinz	Often has last-minute openings	X					
Innovative Entertainment	2777-B Del Monte	W. Sacramento	CA	95860	916 371-7550	Rocky	Top 40 and original, nation-wide	X	X	X	X	X	X
International Entertainment	535 E. Mariposa Ave.	El Segundo	CA	90245	213 322-5085	Sonny Munioz	Mainly local hotel gigs					X	X
JAM Talent	2900 Bristol, Ste. E201	Costa Mesa	CA	92626	714 556-9505	Dennis Morrison	OC and Pacific gigs for 1-6 pc		X	X	X	X	
I.E.C.	256 S. Robertson, Ste. 2026	Beverly Hills	CA	90211	818 760-0741	Mike Galloway	Gigs in Valley, Nevada, Japan	X	X				
McConkey Artists Agency	1822 N. Wilcox	Hollywood	CA	90028	213 463-7141	Mack McConkey	Oldest Top 40 agency; hotels		X		X	X	
Music In Motion	20171 Merit Circle, Ste. 101	Laguna Hills	CA	92653	714 367-0339	Gene Syler	Fairs, conventions, hotels		X				X
The Organization	5809 N. Kanan Rd., Ste. 351	Agoura Hills	CA	91301	818 991-4342	Bobby Arlin	Gigs in Ventura County, Valley	X			X		
Son Talent	P.O. Box 985	San Pedro	CA	90731	213 547-4446	Richie Sunrise	Books rock & roll bars	X					
Street Noize Entertainment	1522 E. Southern, Ste. 1114	Tempe	AZ	85282	602 389-6218	Robert Street	Gigs throughout Southwest	X	X	X	X		
That's Entertainment	1360 N. Hancock St.	Anaheim	CA	92807	714 693-9300	John McEntee	Dance clubs, conventions	X				X	X
Twin Stars Booking Agency	325 E. Southern, Ste. 17	Tempe	AZ	85282	602 966-7727	Val Serrano	Gigs in Phoenix area	X	X	X	X		
V.E. Music	8002 NE Hwy 99, Ste. 242	Vancouver	WA	98665	206 693-1668	Eric Johanson	Books 56 Red Lion hotels					X	X

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# AC/DC

By Scott Schalin



Cliff Williams Malcolm Young Angus Young Chris Slade Brian Johnson

**W**hen discussing political foreign policy, the name of a rock band would seemingly be of moot value. Kissinger, sure...Baker, definitely. But AC/DC would have to be nearly last on a list of people

involved in foreign affairs—maybe just above Dan Quayle. Yet these aboriginal rockers from the home of Foster's Lager actually played a key role in the deposition of Panamanian dictator Manuel Noreiga.

Alright, so Angus and the band didn't exactly put on their khakis and brandish AK-47's. But the American troops in Panama at the time of Noreiga's reign discovered that the best way to flush little Napoleon out of hiding from his religious sanctuary was with some good, loud rock & roll from Australia's premier sonic boom. "I think they used other bands first, and he wouldn't come out, so they decided to send in the big guns," recalls AC/DC's sore-throated frontman Brian Johnson.

After the blasting of the band's *Back In Black* album, poor Manuel had no choice other than to surrender and allow justice to be properly served. "We'd like to go down as the peacemakers of rock & roll," Johnson laughs.

Actually, that incident aside, political diplomacy is certainly the least impressive of the band's numerous accomplishments. Since they began shaking the foundations of clubs in Australia in 1974, the band has consistently reached staggering sales plateaus with a rich brand of hard rock as timeless as the use of force to settle world conflicts.

Consider that twelve of their thirteen albums have surpassed the platinum mark, with their latest, *The Razor's Edge*, already amassing triple-platinum figures since its release last October, and you realize this is no ephemeral outfit. With heavy radio and MTV support for the new album's first two singles, "Thunderstruck" and "Money Talks," the album remained in *Billboard's* Top Ten for more than two months straight—which, at the time, helped break the glut of passionless pseudo-disco that simply rips off everything that's come before it.

"I think honesty has the most to do with our popularity," Johnson maintains. "I think the kids recognize and respect honesty. We believe this to be the definitive form of rock & roll, and we're not going to change it for fad or fashion.

"Without too much pontificating, we're just a bunch of guys who get up there and have a good time," he continues in a raspy English voice made worse by the overseas phone static. "The thing you have to remember with this band is that it's all done with tongue-in-cheek humor. Rock & roll is just supposed to be a bit of fun that you listen to when you want to relax. It's not a way of life, for God's sake, it's just a fun thing. You don't want your social conscience pricked every time you listen to a band."

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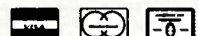
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Although the sound has very clearly remained the same, the band did make a couple lineup adjustments for the recording of *The Razor's Edge*, not least of which is the re-emergence of rhythm guitarist Malcolm Young into the fold.

Secondly, and perhaps most apparent, is new drummer Chris Slade, formerly of the Firm, who replaced Simon Wright (he migrated to Dio just prior to AC/DC's return to the studio). Actually, the first thing you'll notice about Slade may not be his drumming technique but his bald-headed appearance that, at quick glance, recalls Peter Garrett of Midnight Oil. "We reckon he looks more like Freddy Krueger," laughs Johnson about his newest bandmate, someone he feels has added a greater dimension to the old sound. "He's really energetic, and his playing has really affected us in the band. His whole attitude has helped create a new urgency for us."

The band also mastered a slightly more polished sound thanks to producer Bruce Fairbairn (Aerosmith, Bon Jovi). "I think the sound's a lot sharper on this album," maintains the AC/DC singer. "The clean sound is the signature of Bruce. But there's also an attack and a sense of anger in there that's just marvelous."

Also marvelous is the boyish enthusiasm that still inflicts the 42-year-old Johnson after some 20 years on the road, the last eleven of which have been alongside the neckbreaking assault of Angus Young.

Born in a factory district of Newcastle, England, Johnson has never lost the innocence that accompanied his childhood dream



of fronting a rock band. "There wasn't a lot to do up there, and you pretty much had to make your own fun," he recalls of his home. "Imagination came into it a great deal. You had to imagine that there weren't factories all around, and you had to imagine that it was clean."

Reflecting on those dreary times, he also recalls the anticipatory horrors of a life sweating, not in front of a stack of Marshalls, but around the hypnotic pointlessness of a lathe. "If you got an apprenticeship to work in a factory then that was your life and you were a lucky boy. I started to guess that something was weird about me when other guys were really happy to get extra work at night and I just wanted to get the hell out of there."

At 21, while his friends packed their lunchboxes and shuffled off to the factories, Johnson began wailing in a band called

Geordie, playing for beers in many of the local pubs. His parents were less than enthused. "My father's still waiting for me to get a real job," he laughs heartily. "Me parents obviously thought I was crazy [to join a band] because I had a good steady job and it was something I could have all me life. I could go to the same factory everyday for 50 years and I'd've been dead by now for sure."

Today he is, of course, alive and well having tragically benefitted from the death of original AC/DC vocalist Bon Scott in the early months of 1980. Johnson emerged as a masterful vocal replacement with a signature growl of his own and *Back In Black*, his first album with the band, went on to sell a stunning nine million copies and helped change the industry's dubious perception of metal as a marketable medium. MC

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## ◀ 21 Mozart

"We've been concentrating on spreading the word about our art in one small scene, the L.A. scene, and we've been very successful. But in order to do that on a worldwide scene, we need people to help us who have experience in dealing with the mass media, like radio. But I think our management company and the label are thinking more along the lines of guiding us to the next level as well. There's no real need to just take over the band. I don't think it would make any sense to totally change everything that we've done so far, and I think our management company and SBK agree."

Not even together for a year before they signed their deal with SBK, Mozart made some big noises on the Sunset Strip over the past couple months. How were they able to amass such a large following in such a short amount of time? "We really didn't want to be just another flyer pasted on walls up and down the Strip," says Clare Book. "We did things like going out and buying bulk roses and tagging them with our show dates and giving them out to girls....and it really, really worked."

Balzer continued, "The music scene in general all sounds and looks the same. It's very boring and unexciting, and I think we worked hard, promoted hard and promised people something different—and most of all we delivered. The different crowds that we play for is great. There's young girls, older guys, rockers and even people who like theatrical presentations but don't normally go out to rock clubs."

It was this huge cross-section of people that clamored to the Whisky and the Roxy to see Mozart that ultimately led to the deal with SBK. According to the band's lead singer, they received some unsolicited assistance from one of rock's premier studio wizards. "Our deal with SBK had a lot to do with Roy Thomas Baker because he brought a bunch of people down to see us. He also gave us some good advice. He told us to not worry about the A&R people in the audience and to just go out and play. He promised us that if we approached it like that, then the right deal would come along—and he was right."

Strangely enough, despite all the acclaim about their live shows, Perdichizzi says that the number of shows is not as important as the quality of the shows. "We probably did thirty or so shows last year, but this year we only did one big show a month before we got signed. We had a vision, and it came true. We're not surprised by what has happened."

This is one band that never played the game of calling labels or mailing out demo tapes to the A&R community. "We didn't call back record companies," says Adam, "and we didn't cater to the industry machine." According to Clare Book, they were just ecstatic at the excitement they were able to initiate in the country's most jaded rock & roll city. "By the time SBK got involved, we didn't even care. We were just so excited that our draw had reached the

point that it had, we really weren't looking for a deal. In fact, SBK called us after seeing us once and said they wanted to sign us."

While SBK was the ultimate choice, there were plenty of other interested labels flashing big money in front of the boys. "We had lots of offers, and we also met a lot of jerks," says outspoken lead singer Adam. "What really convinced us to sign with SBK was Don Rubin [SBK Executive President]. He came to us with a level of fairness and honor, while the other labels came on with these corporate mentalities. And none of us wanted to get involved in a corporate



"[SBK] came to us with a level of fairness and honor, while the other labels came on with corporate mentalities... Plus they gave us a lot of money..."

—Adam (lead vocals)



structure, where a strange band like us could easily be lost. Plus SBK gave us a lot of money [laughs]. Instead of opting for huge advances versus smaller points and promotion, we opted for a better deal with bigger points and more promotion. But we also got huge advances [laughs], so it is safe to say that it is a very lucrative deal."

Of course the exact figures of the contract are not available, but the industry rumor mill seems to be pointing to one of the bigger deals in recent years. "Everyone that I've talked with who is familiar with the industry has said that it is a very substantial deal," claims Balzer. However the business-

minded drummer quickly points out that people mistake record contracts for cold hard cash. "It doesn't mean that we're rich—I mean they're not handing us a million dollars. Actually it just means that we owe a lot more money now. That's the reality of this business. We have the opportunity to make a lot of money if we sell a lot of albums."

As Perdichizzi denotes, the inking of the deal is only the first step on the endless ladder to success. "Sure I'm happy about the deal. Yeah, I'm jumping for joy about our success, but once you've reach that first goal, you've just got another job to do."

Through all of this, the four band members and their two roadies have shared less than favorable living conditions in a small dwelling in one of L.A.'s most violent communities. "Arthur Rubinstein once said that in order to be a great musician, you must become the essence of music," states Adam. "Our logic was that if six guys live together for a long time, you can get good at anything, and since we're all musicians we have grown because of this."

Living amidst the gangs and drugs in South Central L.A. will definitely keep a band together, and Balzer makes the arrangement sound almost like a test of commitment to the band. "If you don't have a shower, windows or any recreational space at all, you'll find out very quickly if this is what you want to do. I think it's all about learning how to be in a band, and finding out what we are." Now that the seeds of success have been planted, will this living arrangement change? "I think, since we were able to stand each other for a year under the most extreme conditions imaginable, we should be able to get along under better conditions also."

When it comes to the songs, Adam is the key. "I write all the songs and bring them to the guys and let them work out the grooves—as long as they follow my original ideas. I just don't believe that having four different cooks makes for a better meal, so I do keep control of the musical aspect."

However, in the final analysis, Mozart's music is a true band collaboration, as Balzer indicates: "After Adam brings the songs to the band, there's a lot of teamwork that goes into the process that follows with regard to the sounds, the dynamics and the arrangements. This band would never sound the same with different musicians. This band is not just one guy's musical vision, although Adam is very much the musical director."

With time, money and SBK on their side, Mozart seems destined to have a good run—but only time will tell.

As things stand now, the band is in pre-production and will soon find themselves in the studio making an album that they hope to have released within the year. Clare Book's final statement gives an indication on just how hungry this band is and how much they want to prove themselves to their doubters. "We really want to move fast to preserve all the momentum that we've built up to this point. We truly feel that the time is right." **MC**





## The Rembrandts

**Label:** Atco  
**Manager/Contact:** George Ghiz/Mogul Entertainment  
**Address:** 433 N. Camden Dr., Suite 828, Beverly Hills, CA 90210  
**Phone:** (213) 278-8877  
**Booking:** Rob Light/CAA  
**Legal Rep:** Gary Gilbert/Bloom, Dekom & Hergott  
**Band members:** Danny Wilde, Phil Solem  
**Type of music:** Acoustic Pop/Rock  
**Date signed:** June, 1990  
**A&R Rep:** Derek Shulman

By Tom Kidd

If there's one word that would sum up the music of the Rembrandts, it would be "fun." Guitars chime as perfectly-matched voices sing tales of teenage-style emotional tugs-of-war in the closest harmonies since the Everly Brothers. There is an adolescent style that always sounds fresh and somewhat innocent, but it's also a dangerous tightrope. With nothing but a guitar and voices, there's little room for mistakes to hide. There is a record of "short, sweet songs that you can play on guitar and sing," according to one member of the duo.

The lack of hiding places for glitches does not concern Danny Wilde and Phil Solem. They have been honing this routine since the

early days of the late-Seventies L.A. explosion when they used to practice for fun as a duo between sets by their band, Great Buildings. At that point, they used to play songs based on their mutual affection for Roy Orbison, the Everly Brothers and the Beatles. They even tried to perform as a duo (alternately the Overload or Eveready Brothers) once during the height of the Starwood's popularity, but couldn't get a booking.

What brings the duo to attention now is the result of a cassette tape recorded in Wilde's eight-track garage studio. Legend has it that the tape began circulating around a circle of industry types who dug it. Reaction to the tape was uncharacteristically strong for an unknown quantity; so strong, in fact, that it eventually saw the light of day as the group's debut recording for Atco.

"Part of the charm of the record is the fact that it didn't go through a lot of demo stages," says Phil Solem. "Usually, you look back at a demo and go, 'This thing sounds a lot more like the real idea of the record.' In this case, the demos are the record. We wrote them, and then we put them on tape."

"It happened so fast [the duo has only officially been together since December, 1989] that we didn't have time to second guess or change anything," confirms Wilde.

After ten years apart and only

sporadic solo success (Danny Wilde recorded two solo albums, at least one with help from Phil Solem), is the duo surprised that the Rembrandts' debut seems to be catching on? "It seems to be going over, so we got lucky," answers Phil Solem. "Frankly, when we went into this thing, we didn't think anybody would give us the time of day. We were just doing it for the small audience that we thought we might reach. And it turns out that that audience is a much larger audience than we thought."

The success of the group's first single, "Just The Way It Is, Baby," doesn't surprise the duo. "I didn't hear 'Just The Way It Is, Baby' as an AOR track, because AOR is normally a lot heavier," says Danny Wilde. "I think the song was kind of oddball to try and go for CHR, too. But the interesting thing is, because of its quirkiness and its sort of oddball sound, people are really embracing it. They are telling us the track is great because they have nothing at all like it."

Neither is the Rembrandts' style one that is normally associated with MTV. But that hasn't stopped the influential video channel from adding "Just The Way It Is, Baby." According to the band members, this is a development that makes them quite happy. Record sales have skyrocketed since MTV added the clip. "They've been buzzing us five or six times a day," says Danny Wilde. "Record sales have been picking up." The visual thing really kicks it home," adds Phil Solem. "It's one thing hearing the song all the time, and that's great. But as soon as you match it up with an image..."

What Solem is talking about is that all-important "fun" factor. The duo rather obviously enjoyed making their video, just as they have enjoyed making the record. As a matter of fact, they've enjoyed just about everything about being a Rembrandt. "We were ready to accept a situation where we were both doing something," recalls Solem. "We'd gone for years trying to avoid it, and a lot of people have been championing the idea of us getting back together. We were both engrossed in our own solo careers, and it was hard for me to come to grips with Danny asking me to play with him in his group and vice versa. In our situation, we're able to share the whole thing."

"We're just starting to feel like adults now," chimes in Wilde. "It's like we're working."

Working artists, yes. But, the name aside, are the Rembrandts' basic songs about relationships to be considered as art? Maybe not. "Relationships are your basic bread and butter of life," says Solem. "We're not politicians. We're not some kind of official spokesmen. That's Sting's job."

"It really isn't a matter of equating pop songs as art," adds Wilde. "We feel that what we do is important, but we're not heady about it. It's only rock & roll."



## The Rembrandts

*The Rembrandts*

Atco

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** The Rembrandts

□ **Top Cuts:** All

□ **Material:** I've never known the joys of playing air guitar, but I consistently find myself doing just that every time the laser hits a groove on this record. I love the bouncy single "Just The Way It Is, Baby," I identify with the plaintive qualities of "Save Me" and I especially love the Squeeze-like flavor of "Every Secret Thing." This record reminds me of all the unpretentious—and fun—pop songs that I always loved when I was growing up. But it also takes the Sixties-style do-it-yourself ethic to a higher, and more modern, plane. One doesn't have to be a Beatlephile to get into the Rembrandts—though it still helps.

□ **Musicianship:** This is far and away a harmony album. I love the way the harmonies blend (which, by the way, is no easy thing to accomplish). The accompaniment is kept secondary (which is also no mean feat). One hears the squeak of a guitar player going for the next chord and the feel of the tamborine, giving the whole proceeding a decidedly homemade feel. In the age of computer madness, this record comes on like a cool breeze.

□ **Production:** The Rembrandts have kept their debut simple. There is no evidence of big drum sounds or multi-tiered vocal tracks. This leads to an overall feeling of both exuberance and innocence, which is quite befitting the duo's themes of adolescent love and loss. Like Lenny Kravitz's debut, the Rembrandts' record exudes the feel of a new and excited act doing what they do best with their tape machines.

□ **Summary:** In this time of retro styles, the Rembrandts should have easy sailing on the record charts. Even though what they're doing has been tried with success by both the aforementioned Lenny Kravitz and Michael Penn, the Rembrandts are able to expand upon the pattern set by those two artists and have therefore turned out a more commercial record than either of them. Their thematic choices are universal, their voices are perfectly in sync and they know how to write memorable pop songs. Well-done fun of the highest caliber.

—Tom Kidd

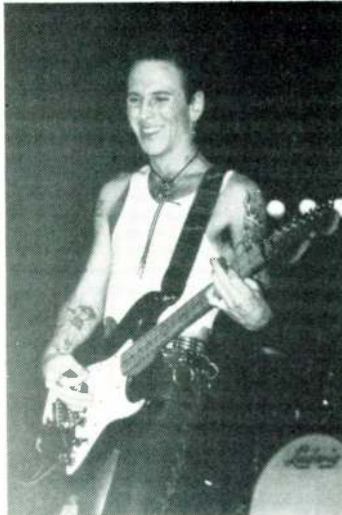


# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

### Tracii Guns

L.A. Guns are currently recording their third album for Vertigo/PolyGram Records. In addition, the band has released their *Love, Peace And Geese* video compilation, which includes some interview footage as well. Namesake **Tracii Guns** recently lent his riffs to the *Contraband* project, proving once again that this kid can really play a mean guitar.

**Snake Rock** is currently recording a demo. Drummer **Kevin Valentine** will be handling the production and stand-in percussion chores, while the band continues to hold auditions for a permanent drummer. Serious inquiries may call (818) 782-2592.



Carol Richey

### Celebrity Skin

**Dancer** has replaced bassist **Joey Scott**. Those bumpin' thumpin' dancin' boys have been rising up pretty quickly on the local scene.

**Metal Blade** recording act **Armored Saint** is getting ready to release *School Of Slavation*, due out April 30th. The album was produced by **Dave Jerdan** (*Alice in Chains*, *Jane's Addiction*).

**Menagerie** has just returned from their opening slot tour with **Flock of Seagulls**.

**Triple XXX** recording act **Celebrity Skin** is gearing up for *Good Clean Fun*, their debut album scheduled for an April 22nd release. Skin will play a March 29th date at the **Porterville Developmental Center**, which marks the band's second appearance at a mental hospital. To commemorate the album's release, Skin will play their first live gig in months on April 13th at the **Hollywood High** gymnasium. The special guests for the evening include **Tiny Tim** (yes, *the* Tiny Tim), **Green Jello** and the **Dickies**.

The **T.J. Martell Foundation** is readying for its annual athletic fundraising event, and this time, you can win a chance to play softball with **Mötley Crüe** lead screamer **Vince Neil** and other celebrities in the **Martell/Reebok Rock & Roll Celebrity Softball Game** to be held on May 19th at **USC's Dedeaux Field**. Each call to **1-900-246-ROCK** will qualify you for the chance to win an all-expense paid trip to Los Angeles for four days in May, and a host of other neat stuff. Proceeds from each call (which costs 95 cents per call) will help support the life-saving efforts of the **T.J. Martell Foundation** for Leukemia, Cancer and AIDS research.

Plenty of cool demos being sent my way these days. Leading the pack are tapes from **Black Cherry** and **This Great Religion**, with some good stuff coming in from the **Bipeds**, **Gunslinger** and the **Clints**.

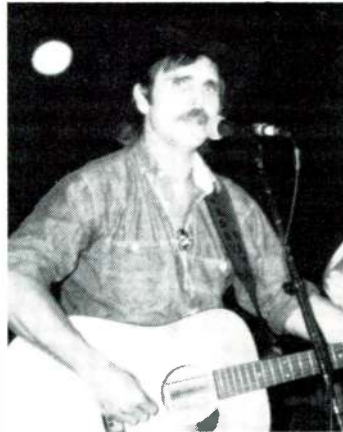
Speaking of cool demos, **Blue Zoo** just completed their three-song demo, with **Carmine Appice** handling the production chores.

Look for new vinyl from **Vinnie Vincent** by late summer.

As if you haven't heard by now, **Epic** recording artists **Riverdogs** have parted ways with guitar champ **Viv Campbell**, who is currently playing with **Lou Gramm**. Bassist **Nick Brophy** has picked up the guitar chores, with **Carey Beare** filling in the bass slot. The band has just finished recording, with a June release date scheduled.

## C&W

By Billy Block



Billy Block

### Larry Dean

What do you get when you put three of L.A.'s best telecaster players together on the same stage. Answer: the **Hellecasters!** **John Jorgenson**, **Will Ray** and **Jerry Donahue** together for an encore performance on **Ronnie Mack's** now famous **Barndance**. Each of the Hellecasters is an outstanding instrumentalist in his own right—all possessing unique, distinctive playing styles that are highly complementary and outrageous to see and hear. This mostly instrumental set showed off each player individually, as well as showcasing some phenomenal ensemble arrangements. Backed by the incomparable **Donald Lindley** on drums and **Davey Faragher** on bass, the Hellecasters should commit this exciting project to tape. I'm certain that most of the ogle-eyed guitar players standing three deep at the Pal wouldn't hesitate to add this to their collections. Backstage after the set, **Wick**, the house engineer, suggested a battle of the bands with the **Bif Baby All-Stars** (**Albert Lee**, **Steve Morse** and **Edward Van Halen**). Now that would

be something to see.

Also making appearances on the very same bill were the highly combustible **Neon Angels**, songwriter par excellence **Steve Hill** and the soon to be famous **Larry Dean and the Shooters**. Special guests at the Hillbilly/Rockabilly Party included **Judy Lee**, who played great drums and sang a torchy ballad. Guitar legend **Al Bruno** joined the festivities as did **Earl Poole Ball**, longtime **Johnny Cash** piano player. From Tuscon, AZ, **Ron Tracy** an old buddy from Texas made an impressive showing singing Haggard's classic, "Swingin' Doors." The stunning **Jill Rochlitz** let everyone know she was "Feelin' Alright," as she rocked the house. The star-studded crowd included **Nervis Bro**, **Eddie Baytos**, producer-engineer **Jim Emrich**, **Rosie "My New Record's Finished"** **Flores** and **Jim "White Boots"** **Leslie**, who someone commented, "he looks like he just got out of rehab", with his new clean shave and haircut.

**Asleep at the Wheel's Ray Benson** (who put on a great show at the Santa Monica Pier last year) is set to star with **Dolly Parton** in an upcoming **NBC Movie Of The Week**. Shooting begins next week in Austin, TX, where Parton will portray a singer named "T," while Benson will act as her bandleader. Should be fun.

Guitarist **Redd Volkaert** who moved to Nashville last year can now be seen in **SOR Recording** artist **Clinton Gregory's** new vidy. Gregory is an up and comer for sure.

Some new bands worth checking out at the clubs are **White Buffalo** at the **Crazy Horse** April 17-21, **Thunderstruck** at the **Rusty Horn** in Ontario, April 16-21 and the **Runnin' Kind** at the **Cocky Bull** in Victorville April 23-28.

If you have any news that relates to the country music scene, pick up pen, write it down and send it to **C&W Night Life**, 6640 Sunset Blvd. Hollywood, CA 90028. Remember, keep it country.



Billy Block

### Jerry Donahue and John Jorgenson of the Hellcasters.





# JAZZ

By Scott Yanow



Michael Morris

Elvin Jones

In the Sixties, the **John Coltrane Quartet** was arguably the most significant group in jazz, even surpassing the innovations and influence of the bands led by **Ornette Coleman** and **Miles Davis**. 'Trane's drummer, **Elvin Jones**, permanently altered the way his instrument is played through rhythmic freedom and explosive polyrhythms. Twenty-four years after Coltrane's death, Elvin is still going strong. His **Jazz Machine**, which featured **Sonny Fortune** on tenor (instead of his usual alto), a rare club appearance by **Ravi Coltrane** (John's son) on soprano and tenor and Chicago legend **Willie Pickens** on piano, played a continuous and often-intense set at **Catalina's**. Jones' modal "Dr. House," **Duke Ellington's** "Sophisticated Lady" (which was highlighted by Fortune's flute), **Monk's** "Pannonica" (featuring Pickens) and Coltrane's "Blues Minor" (which included a particularly passionate Fortune tenor solo) were all quite enjoyable. The spirit of the Sixties' avant-garde was brought into the Nineties quite successfully.

Another veteran of that era, pianist

**Horace Tapscott**, remains one of L.A.'s best-kept secrets. His brilliant quartet (which included **Michael Sessions'** reeds, bassist **Roberto Miranda** and drummer **Fritz Wise**) played a marathon set at **Catalina's**—an hour and 50 minutes! It is a measure of that unit's special music that virtually no one in the audience left early. **Charlie Parker's** "Now's The Time" was thoroughly dissected and investigated, Tapscott's "Autumn Colors" featured some surprise conga playing by **Miranda** and other originals (including "To The Grey House") boasted high-energy but always coherent improvisations by **Sessions** (on tenor, alto and soprano), typically original Tapscott (no one else sounds like him), virtuosic and colorful bass work and perfectly suitable drumming. It's been said before, but I'll write it again: See **Horace Tapscott** whenever you can!

Guitarist **Chris Straderling** played some funky but lyrical originals at **Le Café** recently with his quintet, a group that co-starred keyboardist **Freddie Ravel**. Although I found out later that this unit had never performed together before, they caught on fast and were tight on **Joe Sample's** "Spellbound" and grooves that could have fit comfortably in **Chick Corea's** repertoire. Even at its most rockish, the music had room to breathe and percussionist **Brian Kilgore** was a major asset to this creative fusion music.

Upcoming: **Houston Person** and **Etta Jones** at **Vine Street** (213-463-4375) during April 11-13; **Stephane Grappelly** at the **Strand Apr. 21** (213-316-1700); **Catalina's** (213-466-2210) hosts the **Ray Brown Trio** through Mar. 31; the **Yvette Stewart Revue** is at the **Grand Avenue Bar** April 1-3; and **Don Preston's Quartet** appears at the **Daniel Saxon Gallery Theater** (213-933-5282) every Sunday night.



Michael Morris

Chris Straderling

# BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Teddy Pendergrass

Backstage at the **Fifth Annual Soul Train Awards**, **Teddy Pendergrass** said he "might" consider going on tour following the wonderful reception he received on the show. Back in the press room, **Run-D.M.C.** launched into a scorching tirade aimed at **M.C. Hammer's** "illegitimate" rap. Calling the superstar rapper "a fake," the three New York-based rappers staked their claim that they are the originators of all that's good in rap. When yours truly asked them to explain how **Hammer** faked his way to eight million albums, the belligerent trio read me the riot act, insisting that sales and talent do not necessarily go hand in hand.

A few minutes later, the **Hammer** got the last laugh from the press corps when, told of the **Run-D.M.C.**

comments, he said, "What's the name of their new album—*Back From Hell?* Well see, when you know what your doing, your career doesn't go to hell. So, regardless of what they think of me, at least I've never been there!"

When asked how he felt about the capacity **Shrine Auditorium** crowd giving **Vanilla Ice** the loudest round of boos ever heard at an awards celebration, rapper **Heavy D.** responded, "I liked it!" Why? "Because I just don't like him. He shoots off his mouth and disses all the wrong people, and he's got no talent at all. Whatever happened out there, he's brought it on himself and, personally, I'm glad it happened."

It was nice seeing all the New York record execs hanging out at **R&B Live!** following the show. Those who attended were treated to a great mini-concert by legendary bassist and vocalist **Larry Graham**. He looked great, sounded better than ever and was obviously enjoying himself. When he brought up **Chaka Khan** from the audience to join him for a **Sly & the Family Stone/Graham Central Station** greatest hits medley, the two virtuosos wore the place out. With all the A&R folks in the house that night, it shouldn't be long before we're once again hearing **Graham** on the radio. Audience celebs included **Eddie Murphy**, **Byron Allen**, **Norm Nixon** and **New Jack City** stars **Ice-T** and **Wesley Snipes**.

Coming to town soon are **Freddie Jackson** with **En Vogue** at the **Universal Amphitheatre** (April 27) and the **Celebrity Theatre** (April 28), **Patti LaBelle** at the **Celebrity** (April 21), **Deee-Lite** with **Bootsy Collins** at the **Hollywood Palladium** (April 28) and former **Soul II Soul** lead singer **Caron Wheeler** at the **Strand** (April 26).

MC



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Gary Nuell

Johnny Gill

## Bell Biv DeVoe Johnny Gill Keith Sweat

Great Western Forum  
Inglewood

The long anticipated "Triple Threat Tour" finally made its way to Los Angeles for three sold-out nights at the Great Western Forum. Calling all three acts on the bill co-headliners, the show featured crooning sensation Johnny Gill, twice platinum Keith Sweat and Bell Biv DeVoe—easily the surprise act of the decade.

Not so surprisingly, based on pure showmanship and professionalism, the night belonged to Sweat. Following Gill's game opening set that faltered in its use of too much outside material (the talented vocalist tried a bit too hard to prove a point with Teddy Pendergrass and Marvin Gaye medleys), Sweat took the stage with a slick production that included four female dancers (who rivaled Oaktown's 3.5.7), two equally deft male dancers, four keyboardists (including New York music director John Adams) and a rhythm section.

Sweat's vocals may not be the greatest, but he makes up for his shortcomings with great songs and a great sense of timing. The show's pace was never uneven, and it didn't hurt that Gerald Levert joined him on "Just One Of Them Things" from Sweat's multi-platinum sophomore disc, *I'll Give All My Love To You*. Surprisingly, his once-classic "I Want Her," the song that officially kicked in the new jack swing era and put producer Teddy Riley on the map, sounded a tad stale next to the current grooves of the newer material.

Headliners Bell Biv DeVoe had a real hot street scene production (complete with basketball courts and graffiti walls), but the actual show was sub-par. Despite the enormous success of their *Poison* album, the guys still come across onstage like they're looking for a frontman. They're not the greatest rappers, they can't sing at all—lead vocalist Ricky Bell is a living argument for lip-synching—and they're certainly not in the same league as former New Edition member Bobby Brown when it comes to dancing. In short, as performers they don't particularly excel at anything.

What they do have—and what the screaming crowd at the opening night show obviously wanted to hear—are some of the baddest grooves on the planet. Now if they can just learn to stop the five minutes of chatter between each song...

—Wayne Edwards



Iron Maiden



Gary Nuell

Klaus Meine of the Scorpions

## Iron Maiden Long Beach Arena Long Beach

The rumors of this band's demise are entirely inaccurate (if not premature), and with their career in a stable recovery mode, British metal tories Iron Maiden showed that they still have what it takes to at least avoid being called dinosaurs. Actually, Maiden has latched onto their second wind career-wise—which they demonstrated in full gale force at their recent Long Beach performance.

Opting for the current "more is less" trend stage-wise, Maiden played before a series of picturesque backdrops (most detailing the antics of their corpse-like mascot, Eddie) and filled their now vacant stage dressing with a high energy perfor-

mance. The addition of new guitarist Jannick Gers (who is approximately the fifth replacement to grace the band's lineup) added a high octane blast to the band's formidable sound. Musically, Iron Maiden has never had any problem translating vinyl to the arena, and their choice of tunes ran the gamut of the band's decade-plus history.

All in all, and despite rumors to the contrary, Iron Maiden proved that live, they are still very much a band to be reckoned with. —Tom Farrell

## The Scorpions Irvine Meadows Amphitheatre Irvine Meadows

German rockers the Scorpions brought their Crazy World Tour to the Irvine Meadows Amphitheatre for two packed shows. The group belted out most of their best known tunes—"Big City Nights," "Rock You Like A Hurricane"—and also showcased material from their recent release *Tease Me Please Me*.

A plethora of rock royalty showed up for both sold-out shows. Friday night's performance saw Jon Bon Jovi and Michael Schenker join the band onstage, and on Saturday, Ratt's Stephen Pearcy, Def Leppard's Phil Collen and Michael Schenker joined the band.

While many bands tend to lose their edge over time, the Scorpions proved that they have the ability to crank out heavy duty rock for a long time to come. —Gary Nuell

Tom Farrell



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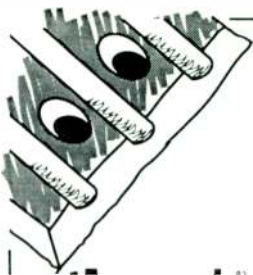
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## CLUB REVIEWS

### Helter Skelter

The Roxy  
West Hollywood

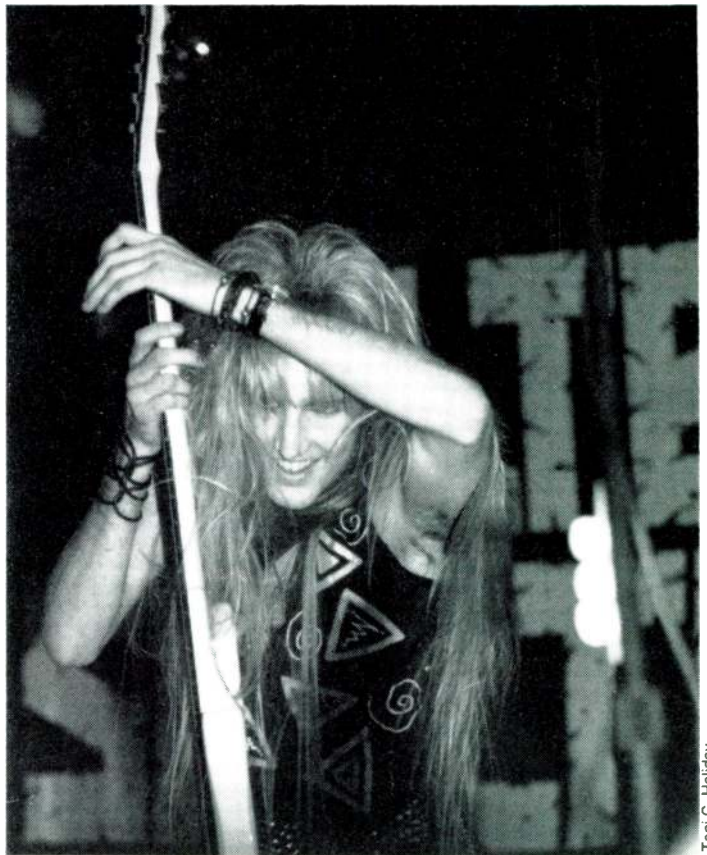
① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Group hotline: (213) 840-2044

□ **The Players:** Scott Terrell, vocals; Michael Lawrance, guitar; Bobby Stevens, bass; Brian Joseph, drums.

□ **Material:** Yet another commercial hard-rock entity pining for megastardom, Helter Skelter are buoyed by strong vocals—both lead and backing, basic arrangements... you know the rest. Take all of that and then throw in a set full of radio-directed love songs that any fourteen-year-old girl would go nuts over (you have to admire this band for already knowing its target audience) and you also have what the industry mavens would call "Platinum, Bay-BEE!" And, of course, the type of music that would cause narrow-minded critics—not me, surely—to pull their hair out while listening to Sepultura at high volume in order to keep from going insane.

□ **Musicianship:** All right, let's be fair, these guys know their stuff. They have a certifiable bimbo magnet in vocalist Terrell, who in terms of stature reminds me of Dan Spitz of Anthrax (ooh, low blow), yet he can carry a tune better than most of the guys on the Strip. Lawrance is a capable axeman who prefers to be economical in his playing—obviously a student of the "less is more" philosophy espoused by Def Leppard.



Helter Skelter: Good show, mediocre songs.

Stevens and Joseph are tight, playing safely in the pocket all night long. Background vocals, notably on a song such as "Hollywood," are really

refined, more so than most. Okay, I'll admit these guys have talent—talent enough to be doing better material than this group is doing now.

□ **Performance:** The first thing one notices about Helter Skelter live is that this band has all the stage moves down cold. Unison spins, unison knee-drops, unison pirouettes...you get the idea. Needless to say, the crush of femmes in the front row ate it up. Though their set was on the short side, their encore of "Helter Skelter," though predictable, summed up the band in a nutshell—a band that has both image and talent going for them, but only as long as they diversify their material. All in all, a professional package for this type of music.

□ **Summary:** As someone once said—I think it was John Cleese—"I don't know much about art, but I know what I like." In that sense, I like these guys; they've got charisma. Helter Skelter is good enough—and safe enough—to, in time, be forced on a national basis. Now, if you'll excuse me, I gotta find my Sepultura CD. —Drew Slojowski



Dream Frontier: Primed for success.

### Dream Frontier

The Breakaway  
Venice

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ☆ ⑩

□ **Contact:** Andrew Allbright: (213) 837-3574

□ **The Players:** Andrew Allbright, lead vocals, rhythm guitar; Jeff

Steve Cordova

Toni C. Holiday



# CLUB REVIEWS



Stone Heart: On the right commercial track.

Reiner, lead guitar, backing vocals; Chris Williams, bass, backing vocals; Chuck McIntosh, keyboards, backing vocals; Rick Clark, drums; T. K. Mahoney, backing vocals.

☐ **Material:** Danceable, rock-influenced music reminiscent of the Talking Heads and Roxy Music. Songs such as "We Love Our House" and "New Frontier" reflect the high-energy, uptempo side of the band, while "Borderline" is mid-range in dynamics, delivering an eloquent message about people of all creeds and colors coming together to break down the walls of prejudice. This song has a quiet urgency similar to Bruce Hornsby's big hit, "The Way It Is."

☐ **Musicianship:** Dream Frontier has gone through several incarnations throughout its four-year history, but the current lineup is the strongest to date. Guitarist Reiner adds searing leads to each intricately, complex number. Keyboardist and co-founder Chuck McIntosh compliments the arrangements with colorful fills. Clark provided a steady underlying presence on drums, leading his rock solid rhythm section, which was rounded out by bassist Williams. T. K. adds spice to the proceedings by serving as a feisty and animated counterpart duetting with Allbright and giving much dimension to the overall sound.

☐ **Performance:** Lanky Allbright is a very personable frontman onstage,

acting Chevy Chase-like, kidding with the audience and moving about the stage with the enthusiasm of an excitable boy. His quavery Byrne and Bowie-esque vocals exquisitely fill the room, resonating after each song is finished. And with the addition of T. K., Allbright now has someone to play off of onstage, creating an air of drama needed to propel the social and political messages of each emotionally charged song.

☐ **Summary:** Dream Frontier is destined for bigger things. How many up-and-coming bands can honestly say they have at least three well-crafted yet commercially viable songs ready to go? Allbright and his songwriting partner, McIntosh, have not only managed to craft material that is accessible, but it's also loaded with integrity and vision.

—Harriet Kaplan

## Stone Heart

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Stone Heartline: (818) 951-0290

☐ **The Players:** Steven Clark, vocals; Michael Clark, guitar; Robbie Harrington, bass; Richie Pilla, drums.

☐ **Material:** Stone Heart favors the commercial hard rock approach,

which tends to be expected, as it seems these types of bands have been getting signed on a fairly regular basis the last couple of years. You know the formula: rather bare-bones song structures, a few involved guitar solos to keep the guys interested, decent background vocals, radio-friendly choruses, et cetera, ad nauseum. But then again, "less is more" seems to be in vogue these days, what with the successes of Def Leppard and White Lion in this approach. So, in that respect, one could argue that Stone Heart may be on the right track.

☐ **Musicianship:** On songs such as "You Are The One..." and the almost Van Halen-ish "Candy," it would be fair to say that guitarist Michael Clark can be categorized as coming from the melodic school of guitar work, with echoes, at various times in the set, of King Edward Van Halen inherent in his playing. The rhythm section of Harrington and Pilla held down the bottom end with gusto as vocalist Steven Clark, who appearance-wise could be mistaken for White Lion's Mike Tramp, showed off his rangy vocal style, at times coming close to echoing the phrasings of Diamond Dave, yet at the same time come across live as his own man.

☐ **Performance:** This quartet prowled the Roxy stage like veterans, throwing shapes with polished control, which was surprising for this, their first headlining show. While a rather solid set throughout, the ridiculous lack of crowd response only served to blunt some of Stone Heart's momentum. What was refreshing about this set was how the band took some time to thank the crowd for coming to the show. Granted, most bands on the Strip do this, but I sensed that Stone Heart was actually interested in their audience—unlike those that only care about whether or not so-and-so from Polysutra is in the crowd or whatnot—and that is nice to see. An instrumental jam mid-set that mutated into the "Peter Gunn Theme"—although going virtually unrecognized by most of the Roxy hoi polloi—was a rather groove-oriented thing that, to my mind, showed that there is more to Stone Heart than meets the eye.

☐ **Summary:** As I said before, a rather solid performance overall, yet the minimal crowd reaction—except for when the parading of a large U.S. flag by the band was met with a frenzied response—was rather unfair. In retrospect, it was almost as if Stone Heart worked up a sweat for an empty room, though nothing could be further from the truth. One could say that with a little more experience in the live arena under their belts, and with a continuance of writing memorable material—along with the persistence of time—Stone Heart's time will eventually come. Until then, they'll have to put up with indifferent crowds, who, I opine, would only pay attention if a sixteen-ton weight were dropping on their heads...if even then.

—Drew Slojowski.

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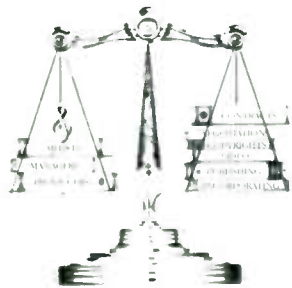




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## CLUB REVIEWS

### Jano Brindisi

*Cafe Largo*  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Nickie Slarve: (213) 479-3235

□ **The Players:** Jano Brindisi, lead vocals, acoustic guitar.

□ **Material:** Aggressive, raw folk-rock which evokes the best work of Cindy Lee Berryhill and Michelle Shocked. Brindisi has a gift for writing blunt life sketches that ring true but never lapse into exercises of being cliched or demonstrate self-pity. "11th Commandment" is one such number. This song is a graphically descriptive tale of Brindisi's incestuous relationship with her father and the plan she formulates to get back at him. In between the darker material lurks a lighter side to Brindisi's songwriting repertoire in which she displays an ironic sense of humor. "All My Heroes" is an oddbeat tribute to her childhood idols that are either in recovery, have had bizarre sex lives or are dead and buried."

□ **Musicianship:** Brindisi is not only the singer-songwriter of this band, she literally is the band. Armed with one lone acoustic guitar, Brindisi has a lot of space to fill up, and she manages to do so by cranking out the maximum amount of volume from it, strumming with much impassioned fury. Brindisi's style is influenced more by a hard-edged rock attack than the subtle, flowery inflections associated with other folk-inspired outfits. Though Brindisi's take on guitar is fiery in its intensity, the phrasing is by no means haphazard or simple in its execution live.

□ **Performance:** A really good singer is also a great actor onstage. Such is the case with Brindisi, especially since most of her songs are autobiographical. Who better can reenact the feelings of joy and pain drawn from one's own personal life



**Jano Brindisi: A rich, emotional performance.**

experience than someone who's gone through them? Her rich, emotive vocals color the material adding a distinctive character and hue to each song.

□ **Summary:** While Brindisi is more well-known in the midwest and in Northern California, having cultivated a sizable following, she seems to be a well-kept secret in the Southland. She's only performed here five times. With more shows under her belt—such as the riveting turn she put in at Cafe Largo—it shouldn't be long before Brindisi becomes one of Los Angeles's most talked about and sought-after musical attractions.

—Harriet Kaplan

### David Harris

*At My Place*  
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** David Harris: (213) 395-3595

□ **The Players:** David Harris, vocals, acoustic guitar.

□ **Material:** In a musical age where too much emphasis is placed on commercial rhythms and production, it's nice to know there are still craft-conscious songwriters like Harris, whose highly personal tales all at once reflect societal angst and hope for the future.

Basic yet effective acoustic lines provided the backdrop for Harris' thoughtful concerns like the environment ("Cherokee River") and social injustices ("Los Campesinos").

□ **Musicianship:** With just an acoustic guitar for company, Harris showed an impeccably fluid style which enabled the audience to focus on the lyrics, as he no doubt intended. Though his focus is on songwriting, he qualifies as a solid guitarist as well.

□ **Performance:** Harris delivered his musical sagas with conviction in his raspy voice, often displaying a gritty intensity and occasional flashes of guttural power. With this type of contemporary folk/rock, simplicity and directness are the keys to strong showmanship, and Harris had an abundance of these qualities. Adding some chirpy anecdotes helped everyone better understand the intelligent messages in the songs.

□ **Summary:** Harris tours on the national college circuit, and with young people always searching for mellow and meaningful alternatives, his cool style certainly proves attractive. Though his tunes are provocative and his show engaging, his music is almost anti-commercial. And while his cult following will probably continue to grow, it may be harder for him to score points in the more lucrative pop market. —Jonathan Widran



**David Harris: On solid ground.**



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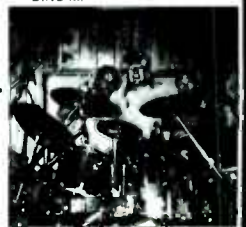
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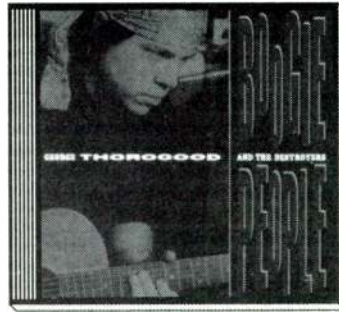
# DISC REVIEWS



**Guy**  
The Future  
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

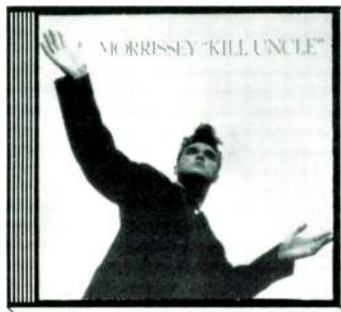
□ **Producer:** Teddy Riley  
 □ **Top Cuts:** "Wanna Get With U," "Do Me Right," "Let's Chill."  
 □ **Summary:** If you haven't heard *The Future*, you must be living in the past. When you're dealing with mega-groove producer Teddy Riley and his Gap Band-influenced cohorts, Damion and Aaron Hall, what you want are those jamming grooves that have become Riley's trademark. "Let's Chill" and "Tease Me Tonite" slow down the pace, but it's hard to stay away from those uptempos. When Riley puts the four-on-the-floor on tracks like "Her," "Do Me Right" or "Wanna Get With U," the lead single that got this party started, there's no ignoring his infectious rhythms. —Wayne Edwards



**George Thorogood & the Destroyers**  
Boogie People  
EMI

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Terry Manning & the Delaware Destroyers  
 □ **Top Cuts:** "If You Don't Start Drinkin' (I'm Gonna Leave)," "Oklahoma Sweetheart."  
 □ **Summary:** Thorogood knows that the blues is as never-ending as a cross-country drive and as rowdy as a bunch of buddies drinking Thunderbird. There are no studio tricks production-wise, but that doesn't keep ballsy tracks like "If You Don't Start Drinkin' (I'm Gonna Leave)" from sounding modern. And neither do Thorogood's lyrics go out of date, whether he's singing about the girl he drove away from or the one who drove him to drink. This is one gin-soaked party record you can love even if you're sober. —Tom Kidd



**Morrissey**  
Kill Uncle  
Sire

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

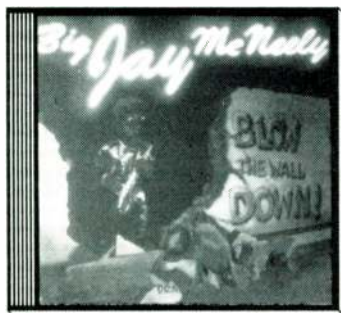
□ **Top Cuts:** "Tony The Pony," "King Leer."  
 □ **Producer:** Clive Langer, Alan Winstanley  
 □ **Summary:** This is Morrissey's second solo album since the much mourned split up of his group, the Smiths. The LP contains several Smith-like gems that are destined to become KROQ-FM classics along with your typical moaning and droning filler. Lyrics continue in the Morrissey tradition—lots of self-deprecation, death imagery and melancholic fodder. Exactly what it is about this flamboyant Englishman that so intrigues so many of us still remains a mystery to yours truly. But whatever it is, he certainly does it well! —Pat Lewis



**Mica Paris**  
Contribution  
4th & Broadway/Island

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "South Of The River."  
 □ **Summary:** Since Paris doesn't write her own material, the fact that she is able to make songs by Prince, Smokey Robinson and Mantronix sound like her own, speaks well of her. She's at her best, however, on the songs written for her by main producers Camus Mare Celli and Andres Levin such as the title track, the wonderful "South of the River" and the Caribbean-flavored "Take Me Away." While it should be a big hit in the dance clubs, it's doubtful that one will be hearing much of *Contribution* on mainstream radio due to the lengthy songs. That's a shame, because Mica Paris deserves to be heard. —Tom Kidd



**Big Jay McNeely**  
Blow The Wall Down  
Ornament

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Siegfried A. Christman  
 □ **Top Cuts:** "Everybody Needs Somebody," "Zydeco Stroll."  
 □ **Summary:** You'll probably never hear Big Jay McNeely on the radio, but this man can blow a saxophone like very few others. Big Jay is the elder statesman of certifiable honky-tonk, back alley, grit and greasy, funky and ugly—but pretty, sweet ugly, if you know what I mean—hard horn blowing that just grabs you in the gut and makes you listen. This record won't replace Guy or Al B. Sure! at your next party, but if you're ever in the mood to impress your friends with your diverse tastes, throw on a little Big Jay McNeely and let him blow your walls down. —Wayne Edwards



**Mordred**  
In This Life  
Noise

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Producer:** Michael Rosen  
 □ **Top Cuts:** "Falling Away," "The Strain," "Downtown."  
 □ **Summary:** A few words won't do justice to the stunning originality of this album. The breathtaking sound mixes funk and speed in such a thoroughly refreshing way that categorization is impossible. With (early) Rush-like perfection, the music offers appropriate subtlety or force to support the heady themes of grasping for comprehension in the face of everyday absurdity. Where being wealthy means acceptance even if getting there requires pushing a little crack, this band hates what it sees and reacts. Mordred makes music for the mind and revitalizes a tired genre. —Scott Schalin

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PA: Yes  
Lighting: Yes  
Piano: Yes—Baldwin Baby Grand  
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Piano: No  
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Piano: Upstairs, no/downstairs, yes  
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PA: No  
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Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.  
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**MADAME WONG'S WEST 2900**  
2900 Wilshire Blvd., Santa Monica, CA 90403  
Contact: Lisa Rose or Alan Yee, (213) 828-4444  
Type of Music: All Styles.  
Club Capacity: 800  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape & photos to above-mentioned address. No calls.  
Pay: Negotiable.

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

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

**RADIO NIGHTCLUB AND LOUNGE**  
11784 W. Pico Blvd. W. Los Angeles, CA 90064  
Contact: Ray Jarvis & Danny Z (213) 444-9694.  
Type of Music: All types  
Club Capacity: 350  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send demo, Att: Ray J.  
Pay: Negotiable

**SAUSALITO SOUTH**  
3280 Sepulveda, Manhattan Beach, CA. 90266  
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100  
Type of Music: R&B, Contemporary and Pop Jazz and Blues.  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: Yes - acoustic  
Audition: Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.  
Pay: Negotiable.

**THE WATERS CLUB**  
1331 S. Pacific Avenue, San Pedro, CA 90731  
Contact: Joe Gallagher, (213) 547-4423.  
Type of Music: Rock & roll and all other types.  
Club Capacity: 1200  
Stage Capacity: 35  
P.A. Yes  
Piano: No  
Lighting: Yes  
Audition: Call or send promo pack.  
Pay: Negotiable.

## ORANGE COUNTY

**GOODIES**  
1641 Placentia Ave., Fullerton, CA 92631  
Contact: Dave or Sharon, (714) 524-8778  
Type of Music: Original, all styles.  
Club Capacity: 367  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No

**THE GREEN DOOR**  
9191 Central, Montclair, CA  
Contact: Jason (714) 350-9741  
Type of Music: All-original only.  
Club Capacity: 400  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Audition: Call for info.  
Pay: Presale & negotiable.

## MISCELLANY

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

**FEMALE INTERN** wanted for recording studio. No pay, but free recording time. Great experience. Call Paul (213) 655-4346.  
**24 TRACK** studio seeks MIDI recording studio operator (Macintosh/performer) keyboard player. No beginners. Paid. Send resume to 10520 Burbank Blvd. N. Hollywood 91601. Fax (818) 762-0256.  
**IMPACT RECORDS** needs interns (non paying) for the publicity, and marketing departments. We are looking for outgoing and energetic people. Office is in Hollywood area. Please contact Christine at (213) 652-5511.

**INTERNS WANTED** wanted for major label, flexible hours, great learning experience with your foot in the door for future opportunities in promotion/publicity. Call Sharon at 288-5321.  
**INTERN ASSISTANT** wanted. Must have transportation, positive outgoing personality, love the LA night life, and common sense approach to organization, administration skills. Should be female, single and available to travel on short notice. Call (213) 444-9694, ask for Ray.  
**VIDEOGRAPHER WANTED** with own equipment wanted to videotape original rock bands at new nightclub in Hollywood. Person selected will be paid by bands performing. Call Steve at (213) 877-1937 X 444.

**INTERN WANTED** for new 48 track studio. Part time. Must have transportation and be dependable. Call Rex 1-800-338-2066 ex 112.  
**INDEPENDENT RECORD** company seeks reliable, responsible, business focused interns, 5 days a week, many hours. Positions available in promotions, marketing, and assisting president. (818)-981-9050.

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

**INTERN WANTED** no pay but great experience with independent record company. Contact Gold Castle (213) 850-3321.

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

**PHOTOGRAPHER NEEDED** for young growing pop/rock/soul label. Will pay for expenses, earn credit/ portfolio work. Can lead to more. (213) 285-3300.

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

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

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

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

**VIDEO CONSULTANT** wanted by new R&B label with upcoming releases for script and visual image development. Very low budget, but will compensate the right person. Call Lakes entertainment at (213) 734-1443.

**DIRECTOR/CAMERA** for Tom & Randy's excellent videos. No pay, lots of experience, exposure and contacts for easy-going person. Absurd sense of humor helps. Will train. South Bay (213) 532-9448.

**INTERN WANTED** (non-paying) for PR/Management/v. production firm. Everything from typing to project development. Call (818) 905-5511.

**INTERN WANTED** for new 48 Track Studio. Part-time. Must have transportation and be dependable. Call Rex 1-800-338-2066 x 112.



## PRO PLAYERS

### SESSION PLAYERS

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Fully automated 24 trk. digital recording studio w/ exceptionally competitive rates. 3 Atari 1040 computers w/ Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler. Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.  
**Read Music:** Yes  
Styles: Pop, R&B, jazz, dance, new age.  
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.  
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

**ACE BAKER**  
Phone: (818) 908-9082  
Instruments: M1, Proteus, DSS 1 sampler w/ large library. Linn 9000 w/ SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!  
**Read Music:** Yes  
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).  
Styles: Melodic rock, hip hop, dance pop, industrial pop.  
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, frisbee.  
Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.  
Available For: Producing, arranging, writing, and/or recording of special music projects.

**YALE BEEBEE**  
Phone: (213) 254-8573  
Instruments: Kurzweil Midiboard; Korg T2 Music Workstation; EMAX II 16-bit Stereo Digital Sound System; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; Processing equipment; Macintosh Plus computer w/sequencing, notation, film scoring, video libraries & editing capabilities.  
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.  
Styles: Commercial Rock, plus all contemporary and traditional idioms.

**Read Music:** Yes  
Vocal Range: Tenor  
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.  
Available for: Any professional situation.

**FUNKY JIMMY BLUE**  
Phone: (213) 936-7925  
Instruments: Korg M1R, JX-8F, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.  
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.  
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.  
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.  
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

**STEVE BLOM**  
Phone: (818) 246-3593  
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.  
**Read Music:** Yes  
Styles: R&B, jazz fusion, rock.  
Technical Skills: Great look, sound & stage presence. Dynamic soloist.  
Qualifications: 3 yrs. classical study @ CSUS. Jazz study w/ Ted Greene, Henry Robinette, The



# PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., APRIL 3, 12 NOON. (213) 462-5772

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

## CHRISTOPH BULL

**Phone:** (818) 996-7034  
**Instruments:** Roland D-50, Ensoniq VF-X-SD, Kawai K-1, Roland S-330, Mac computer.  
**Read Music:** Faster than the speed of light.  
**Styles:** All  
**Vocal Range:** Mid-tenor.  
**Technical Skills:** All kinds of keyboards, vocals, backing vocals, great sightreading, accompanying, lounge piano, songwriting, jingling/writing, easy to work with, ears like baseball gloves, good stage personality.  
**Qualifications:** Berklee College of Music, 2 SESAC scholarships, classical studies in Freiburg/West Germany, keyboardist for among others Alvaro Torres (#3-billboard-artist, latino charts.), theater pianist, lots of studio experience, solo performer, church organist at Blessed Sacramento Church, Hollywood. TV and radio appearances in Germany.  
**Available For:** any professional situations.

## MARC DROUBAY

**Phone:** (213) 306-4689  
**Instrument:** Drums  
**Qualifications:** Albums: "Premonition" released 1981, includes "Poor Man's Son"; "Eye Of The Tiger" released 1982, includes title track "American Heartbeat"; "Caught In The Game" released 1983; "Vital Signs" released 1984, includes "I Can't Hold Back," "High On You" and "The Search Is Over"; "When Seconds Count" released 1986, included "Is This Love" and "Man Against The World." Soundtracks: "Rocky III" includes "Eye of the Tiger"; "Karate Kid" includes "The Moment of Truth"; "Rocky IV" includes "Burning Heart." Videos: "Eye Of The Tiger," "Caught In The Game," "Moment of Truth," "I Can't Hold Back," "High On You," "The Search Is Over," "Burning Heart," "Is This Love," "Man Against The World."  
**Experience:** Drummer for E/P/A recording artists "SURVIVOR" for seven years. During that time, recorded five LP's and two soundtrack singles. Of these, six singles made top 15 and three albums were certified platinum. Appeared in eight videos, seven "Solid Gold" shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."

## PAUL GOLDBERG

**Phone:** (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system, Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).  
**Technical Skills:** "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.  
**Read Music:** Yes  
**Styles:** All  
**Qualifications:** New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Bill Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

## MIKE GREENE

**Phone:** (213) 653-9208  
**Instruments:** Yamaha DX7IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, MiniMoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.  
**Read Music:** Affirmative.  
**Styles:** R&B, pop, hip-hop, rap.  
**Technical Skills:** Start to finish productions in my studio. Killer grooves.  
**Qualifications:** Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.  
**Available for:** Master & demo production, sessions, scoring.

## HARVEY LANE

**Phone:** (818) 986-4307  
**Instruments:** Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.  
**Read Music:** Charts  
**Vocal Range:** High baritone.  
**Technical Skills:** Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.  
**Qualifications:** Over 18 yrs experience. Performed &/or recorded w/ Richie Sambora, Tico

Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Slaying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!  
**Available For:** Recording, touring, lessons, any professional situation, live or studio.

## AL LOHMAN

**Phone:** (818) 700-1348  
**Instruments:** All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.  
**Read Music:** Yes  
**Styles:** All  
**Qualifications:** 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.  
**Available For:** Sessions, club work, originals, casuals.

## NIKOLAS MANN

**Phone:** (213) 462-6744  
**Instruments:** Keyboards, guitar, bass, full production facility including NED synclavier system, direct to disk tapeless recording, 48 track recording w/Dolby SR, Atari MIDI sequencing system, etc.  
**Technical Skills:** Producer, keyboardist, guitarist, songwriter, recording engineer/programmer.  
**Qualifications:** Extensive experience as artist (2 LP's, BMG), Producer/Engineer: Ozzy Osbourne, David Sanborn, Barry Manilow, Polygram Records, NBC, etc.  
**Available For:** Music recording projects.

## JOCK MCKABA

**Phone:** (805) 969-7665  
**Instruments:** Trap drums, timbales, electric and acoustic guitars, lead and back-up vocals.  
**Vocal Range:** 3 octaves  
**Read Music:** charts  
**Styles:** Rock, jazz, fusion, latin, etc.  
**Qualifications:** Great chops and ideas but very sensitive and easy to work with. Performed with members of Earth, Wind and Fire, 3 Dog Night and more. Can also bring in other name players for projects. Extensive experience, references and credits. Call for demo tape and resume for your files, shipped same day of your call. (24 hours).  
**Available For:** professional offers.

## ROGER MIELKE

**Phone:** (818) 795-8037  
**Instruments:** Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.  
**Midi Rack:** Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteas, Roland D550, MKS-80.  
**Qualifications:** Many film & record credits.  
**Read Music:** Yes  
**Technical Skills:** Keyboardist, Composing, Arranging, Orchestration, Musical direction, MIDI.  
**Available for:** Composing, Arranging, Producing, Recording, Tours, T.V. and Film scores.

## BILL QUINN

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

## WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

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

& record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

## NED SELFE

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

## NICK SOUTH

**Phone:** (213) 455-3004  
**Instruments:** Alembic fretted bass, MIDI bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Akai S-1000 and S-900 samplers, Roland U-20 keyboard. Macintosh w/Performer sequencer.  
**Read Music:** Yes  
**Vocal Range:** Mid-tenor backing vocals  
**Technical Skills:** Fretless, slap bass, fretted and synth (MIDI) bass, imaginative & melodic approach. Film scoring, production, composing and arranging. Extensive experience programming and using computer based MIDI studio.  
**Qualifications:** English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Material released on Island Records, Anista, W.E.A., Polygram, M.C.A., Capitol, Verve, CBS and E.M.I. Good image and stage presentation.  
**Available for:** Pro situations; also give private lessons.

## RANDELL YOUNG

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

## VOCALISTS

### COSMOTION

**Ramona Wright & Gael MacGregor**  
**Phone:** Gael (213) 659-3877 / Ramona (818) 368-4162  
**Sight Read:** Yes  
**Vocal Range:** 3 octaves  
**Styles:** All  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.

Together 6 yrs.  
**Instruments:** Synths, percussion  
**Qualifications:** Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doozie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.  
**Available for:** Sessions, demos, jingles, club/concert dates, etc.

## HURRICANE HADLEY

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

## MARQUITA WATERS ZEIN

**Phone:** (818) 890-5188  
**Styles:** All  
**Technical Skills:** Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.  
**Vocal Range:** 3 1/2 octaves.  
**Qualifications:** Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.  
**Available For:** Sessions, jingles, voice overs, demos, co-writing, and live performances.

## TECHNICAL

### PAUL CHURCH

**Phone:** (213) 461-6728  
**Instruments:** My ears, heart, and attitude in the studio.  
**Read Music:** Yes  
**Vocal Range:** About 50 yards.  
**Qualifications:** 8 years at the studio helm for records, demos, and preproduction. Releases with Geffen, Mercury, Famous Music, and many independent labels as both producer and engineer. My music background allows me to focus on the song and the performance, and not get "stuck" in the gear.  
**Available For:** All levels of creative studio production and song development, with my final eye on releasable product. I believe in making fresh music successful.

### FRANK LaROSA

**Phone:** (818) 766-4426.  
**Technical Skills:** Home studio design, private consultation, engineering, sequencing.  
**Qualifications:** B.S. Degree, Electrical Engineering, Indiana University School of Music. 4+ yrs experience in Los Angeles as engineer & consultant on top projects.  
**Available For:** Home studio consultation & private tutoring on equipment usage & sequencing.

## MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.

Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:

**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**

Note: Please use this listing only if you are qualified

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





# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., APRIL 3, 12 NOON

## TO PLACE FREE ADS

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

- Fender Super reverb, 1970 Silver face, beautiful tone, xint cond, must hear to appreciate, \$475 obo. 818-763-2103
- 2 modified JCM Marshall stacks, 50 wmts, Demeter modification, \$2500 obo. Richard, 818-716-9659
- 1979 Carvin 100 w/ tube 1/2 stack, 2 chnls, 2 EQ's w/ tilt switch, grt cond, \$500. Eric, 213-913-3120
- Ampeg 215; Carvin Vega 115; Fender 100B; Music Man 100B; Fender 50 w/ combo. \$150/ea obo. Jeff, 213-477-9018
- Carver PM120 stereo amp, new in box w/mn/s & warranty, \$390. Nagila, 213-656-8653
- Carvin cab, 4x12, \$200. 213-464-3845
- Carvin pro bs amp w/anvil road cs & 2 Caravin 1x15" bs cabs w/EV spkrs, \$650. Ron, 818-347-5241
- Fender brnd new spkr cabs, 2, 4x12 Marshall style, stereo capable, brnd new, black, \$600/stck. 818-761-8488
- Fender Concert w/ 10" spkrs avail in very gd cond, \$350 obo. Zak, 213-469-6075
- Fender Deluxe from 50's, tweed, Jensen blue cap Alnico 5 spkr, orig, no mods, xint cond, incredible blues tone, \$625. 818-763-6782
- Fender Tweed Champ amp, from 50's, fantastically gd orig cond, not sound, \$450 obo. 213-667-0798
- Gaillan Kruger 250ML stereo 100 w/chorus & reverb, grt for stage & practice, \$230 obo. K.V. lv msg, 213-855-8659
- Marshall 50 w/rt vintage, 1969, 99% orig, no modifications, sounds & lks grt, \$650 firm. Bob, 818-769-2142
- Marshall 100 JCM800 w/Groove Tubes & stck, 2 cabs w/anvil cs's, 2 avail, used 8 months only, \$1000 obo. Greg, 213-850-4465
- Marshall 1969 super lead 100 w/rt full stck, \$2900 obo. 213-871-6801
- Marshall 9001 rck mnt gnt pre amp, \$300. Steve, 818-597-9231
- Marshall head, master model 50 w/rt, \$585 obo. James, 818-980-4408
- Marshall JCM800 100 w/rt head, non chnl swtching, 2 for sale, \$400/ea. Mike, 818-981-0745
- Mesa Boogie Mark II, 1 1/2" combo, 60 or 100 w/rt option BZ slicker, gd cond, grt sound, \$625 obo. 213-878-5560
- Metaltronix gnt pre amp, \$200 obo. Jim, 213-372-5806
- Peavey Backstage + 35 w/rt. Solid State amp, like new, sounds grt, never used on stage, \$100 obo. Gary, 818-989-5965
- Peavey bs cab, 15" Black Widow, 4 ohms, grt cond, sounds gd, \$175. Scott, 213-925-4087
- Peavey SRC 421 16 chnl brd, \$1000. 213-822-4188
- Peavey stereo chorus, 212, barely used, \$300 obo. Jeff, 213-306-9109
- Pro small concert sound systm, \$5000. Karl, 719-630-0601
- Pwr amp, AB President series, 900 wmts, \$425. 213-850-7564
- Pwr amps, 3 avail, from \$550-750. 213-851-3379
- Randall dummy cabs, 2 sticks, factory made, like new, used once, lk real 1 stck modified w/wheels. Sacrifice, \$60/ea. Rick, 213-461-8455
- Sansui MX12 mixer, 12 input, 6 buss outputs, 2 auxiliary sends, 2 stereo fx returns, mint cond, \$575. Pat, 818-507-6532
- Toa KD-1, absolutely perf cond, 4 chnls, reverb, fx, return & send, recrd outs, \$200. 818-902-0747
- Trace Elliott 500X bs head, \$1200. 2 Hanky spkr cabs, \$500/ea. Freddie, 213-876-5365
- Wild, keyboard amp, will trade gnt synth worth approx \$450. Ron, 818-913-0944

- Wild, PA & monitor systm, 6-8 chnl mixer & amp, 800 w/rt + pwr amp, Rick mnt fx, loud spkrs, horns, wedges. Will pay \$3000. 213-871-6801
- Yamaha cab w/horn & pwr head built in. Can be used for keyboards or PA. Perf cond, brnd new, \$600. Jack, 213-969-0126

## 3. TAPE RECORDERS

- Mixer, 12 chnls, \$575. 213-851-3141
- Mixer, 16 chnl w/snake light & blue cs, fabulous sounding, \$450. 213-850-7564
- Sansui MR6 6 trk cassette recrd, mint cond, \$525. Pat, 818-507-6532
- Sony digital audio procssr, PCMF1, xint cond, \$900 Chris, 818-347-9753
- Shnri 246 4 trk recrd/mixer, xint cond, \$700. Greg, 818-790-3948
- Tascam 424 multi trk recrd, new in box w/mn/s & warranty, \$485. Gilbert, 213-962-6223
- Teac A-3440 4 trk, r to r, brnd new heads, remote control, \$875. Jeff, 213-312-1874

## 4. MUSIC ACCESSORIES

- Seymour Duncan Trembucker, \$20 obo; G&L hmbcr, \$20 obo; Fender mach heads, \$15 obo; strab locks, \$10 obo. 818-763-2103
- Unidirectional mic, Aria 40D in box w/cond. Used only once, \$50 obo. 818-709-3665
- 16 spc anvil cs, shock mnt w/casters, \$400. Steve, 818-597-9231
- Alesis Quad +, new in box w/mn/s & warranties, \$385. Nagila, 213-656-8653
- Ampeg Grand Master 2" recrdng tape, very light use, no leader, \$50/roll, 818-902-0747
- Anvil light cs for Fender Concert, Deluxe, etc. Used once, blue w/hy duty casters, \$250 obo. Charles, 818-766-0876
- Anvil road cs, fits 2 Marshall 412 cabs, \$250. Mike, 818-981-0745
- Black Roland MT32 sound module & Roland PR100 seqncr, mn/s & disks, like new, \$450 obo. 213-876-3012
- Boss BC86 pdl brd w/delay, chorus, flange, comprsr & pwr pdls, xint cond, \$225 213-322-6269
- Boss DR550 drm mach, xint cond, \$200. Tyrone, 213-399-4428
- Boss pdls, DD2 digital delay, \$100; DM3 analog delay, \$60. American Metal, \$40; Ibanez stereo chorus & comprsr, \$40; Seiko quartz tuner, \$25. 213-667-0798
- Boss WS100 wireless systm, still in box, used only once, \$400. 818-884-9167
- Chandler Tube driver, \$100, grt cond, 213-498-8326
- Digitech GSP5 rck mnt/tx procssr, \$200 firm, cashonly. Scott, 818-762-9242
- Hofner re-Issue Bealle bs cs, perf cond, also bashed bs, gd for parts only, \$175 all 818-783-6782
- Lexicon PCM42, \$800. Chris, 818-500-1652
- Lexicon PCM60 digital reverb, \$550. Fostex auto localor 4050 w/mn/s & vdo instructions, \$450. 213-662-9595
- Rane AC23 actv crossover, brnd new, never used, \$295. 213-850-7564
- Rane AC23 crossover, some use but wrks well, \$340. 213-850-4418
- Rck mnt cs for outbrd gear, holds 3 rck mnts, \$25; wardrobe cs for sale, 3 ft x 4 ft, anvil, \$125. 818-957-1141
- Rockman Octopus, new in box w/mn/s & warranty, \$180. Gilbert, 213-962-6223

- Rockman sustainer w/rck mnt, xint cond, studio use only, \$225. 213-322-6269
- Roland MC500 micro comprsr, \$395. Oberheim DX drm mach w/MIDI, \$150 or trade. 213-660-3374
- Roland U110 PCM sound module, multi limbr, \$325. David, 213-927-7576
- Sama whistles, 17 assorted pitches, handcrafted in rosewood, \$275 213-259-8869
- Samson concert series wireless trnsmittr & EV75 receiver, mint, \$400. Gold snake skin holster, \$50; music custom stage clothes, Mary, 213-461-0641
- Simmons MIDI mixer, 8 in, complr progmbl, \$300 obo. Leonard, 213-831-6294
- Spiller's bs, neck thru body construction, flame maple top, clear finish, actv electric, asking \$700 obo. 213-467-0500
- Wild, vintage mics wid, 818-503-5160
- Yamaha RX15 drm mach, xint cond, \$100. Dave, 805-723-5734
- Yamaha SPX900, barely used, \$600 obo. Jeff, 213-306-4909

## 5. GUITARS

- Takamine F350M accous guit, custom maple & spruce, V-neck, beautiful tone & cond w/HSC, 3 months old, list price \$700; will sell for \$450 or trade for amp & distortion fx or Terry, 213-656-7505
- Fender Tele, xint cond, plys like a dream & sounds even better, \$3100 or cash + trade. 818-783-6782
- 1976 Gibson SG custom, gold PU's, off white color, beautiful, \$800. 213-464-3845
- Acous/elec Guild guit, black, HSC, brnd new, must sell, \$900 obo. Karen, 213-391-5157
- Aria Pro II Iron Man, mint cond, never left house w/HSC, \$250. Stefani, 805-254-1604
- Aria TSB400 bs, predominantly black w/2 PU's, dual sharkfin cutaways, grt action & sound, must sell, \$250 obo. Reese, 818-894-5244
- BC Rich Eagle bs, blonde, limited edition, neck/body 1 pc, actv electric, hand made, DiMarzio PU's, B/A bridge, HSC, xint cond, \$650 obo. 818-767-4127
- Black Fender Siral, lks grt, plys grt, \$500 obo. James, 818-850-8530
- Bs plys, before you buy a Steinberger, check out my custom 5 string headless. Pys, sounds, lks awesome. \$1200. Bill, 619-483-4218
- Carvin 5 string fretless bs, koa body sides, maple neck thru, actv electric, \$450. Pat, 818-507-6532
- Carvin DC145 emerald green, 3 PU's, F. Rose, beautiful axe, HSC, \$525. Tom, 213-285-9636
- Charvel Jackson fretless bs w/HSC, \$350 obo. Justin, 213-957-0393
- Custom 36 fret neck thru Washburn guit w/EMG split coil PU, F. Rose trem, rainbow paint job, \$1600 obo. 818-761-5251
- Custom built Star guit, black w/black hrdr, blonde Chandler neck, F. Rose trem, Jackson PU's w/cs, lks, plys & sound grt, \$350 obo. Glen, 714-236-2242
- Dan Electro Deluxe, collector's dream, dbl cutaway, 2 PU's, woodgrain finish, all orig, xint cond, xremely rare, \$650 obo. Darryl, 213-466-3807
- Dbl neck elec guit like Jan's in Vixen, sparkle blue, Kaylor hrdr, skull hologram, pearl inlays, xint cond, \$1500, must see. Pat, 619-632-0770
- Federa custom Explorer bs, neck thru, 24 fret, EMG's, must see, \$1200 obo or trade for 7 Jason, 213-871-2028
- Fender '62 resuse Siral, American made, perf cond, beautiful blonde & rosewood, \$600. 213-663-0498
- Fender Jazz bs, 1975, black w/bond block inlay rosewood neck. Xint cond, all orig w/HSC, \$650 obo. 213-667-0798

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**Fender Jazz bs, brnd new, USA model, midline wine color, plys & sound xint, \$800. Jim, 818-335-9207**  
**Fender Squire Strat, almond w/matching EMG SFC PU's, grt sound, locking trem, xint cond, \$250. Ken, 818-888-3993**  
**Gibson Les Paul copy, 2 avail, xint cond, 1 w/cs & strap, \$135; 1 w/no cs, \$100. 818-788-0610**  
**Gibson Les Paul custom, med 70's, beautiful all orig cond, plys & sounds grt, gold hrowr, w/HSC, \$700. 213-878-5560**  
**Gibson Les Paul recrdng bs, 1974, w/HSC, mint cond, \$550. 213-466-2403**  
**Gibson SG custom 1968, org jet black finish, triple PU's, gold hrowr, Maestro trem, all orig cond w/HSC, plys & sounds grt, \$1050 obo. 213-841-6365**  
**Ibanez RG550, neon yellow, BMG PU's, ong F. Rose, \$400. Reuben, evs, 213-223-4916**  
**Kramer bs guit, xint cond w/steel neck, paid \$900, sell for \$350. 213-667-1833**  
**Left handed BC Rich w/F. Rose, 2 Invader PU's, dark red finish w/HSC, xint cond, \$600 obo. Bob, 213-657-4458**  
**Musical Man Singray bs for sale, white on white, maple neck, xint, like new, rarely plyd, \$775. Charles, 213-735-4275**  
**Performance gult, ser #1, F. Rose, custom paint, 25 frets, Destroyer body style. Cost \$1500, sell \$500 or trade for primo Strat. Blake, 213-920-2475**  
**Roland G707 gut contnr w/GR300 & GR100 modules, xint cond, \$450. Ron, 818-913-0944**  
**Yamaha elec bs, black body, new tuners, plys grt, \$350. 518-990-2328**  
**Wild, Gibson Les Paul custom, black w/gold hrowr, trem optional, will settle for Washburn copy. Will pay \$500-1000. 818-761-5251**

## 6. KEYBOARDS

**Akai AX73 digital keybrd w/MIDI, touch sensitive & xint cond, \$275. Dominick Alvarez, 213-962-6705**  
**Emu Performance piano module, 2 stereo samples, new in box w/mimis & warranty, unwnrd gnt, \$375. Gilbert, 213-562-6223**  
**Ensoniq ESO-1 digital synth w/8 trk, 32000 note seqncr, mint cond, \$750 obo. Donald, 818-349-0612**  
**Ensoniq ESO1 w/buit in 8 trk mixer & sound cartridge, \$1000. Zak, 213-469-6075**  
**Ensoniq ESQM rck synth, \$350. Jim, 213-372-5806**  
**Korg T3-EX, new in box w/mimil & warranty, \$2450. Nagla, 213-656-8653**  
**Moog Taurus pdls, orig model, grt cond, \$500. Jack, 213-318-6118**  
**Orig Taurus bs pdls, \$275. Tom, 213-461-0641**  
**Yamaha CX35 elec piano, weighted keys w/gd, perf cond, a classic. Sacrifice, \$850 obo. David, 213-864-2110**  
**Yamaha KX88 w/miml, 88 weighted keys, \$1250. 213-465-3725**  
**Yamaha X3500 keybrd, 100 vox's, 100 accompaniments, programmbl drums. Multi trk music progrmmr, much more, \$600 obo. Lee Holman, 714-828-8927**  
**Wild, Korg M3R wtd. Jett, 390 9404**

## 8. PERCUSSION

**Electric drm kit, Pearl/Tama drm & cymbal pads, HD Tama hrowr, Pearl brain. Xint cond, \$950 obo. 818-709-0665**  
**4 pc Simmons set w/avail flight, SDS's, setting for \$700 obo. Russell, 213-473-2296**

**Alesis HR160 drm mach, brnd new in box w/warranty, 2 weeks of limited studio use only, \$300. Mike, 213-955-0027**  
**Donbop conga, \$450; Ludwig tom, black, 8", 10", 12", \$180; kick 20", \$70; Zildjian 18", \$60. Yamaha RX7 drm mach, \$250. Neil, 213-913-3535**  
**Drms by Drm Workshop, includes dbl bs, 6 toms, snare, hrowr & cs's, \$2750. 213-370-1662**  
**Emu SP12 Turbo sampling drm mach w/disk drive & road cs, \$750; D-rm + brain, \$750. Tom, 213-461-0641**  
**Files4 pc drm set, \$300. Rims headset, \$200. Jack, 818-348-6032**  
**Gretsch snare drm, 6 1/2 x 14, maple shell, xint cond, \$100; Rogers 6 1/2 x 14 metal shell, \$100. Mike, 714-949-9607**  
**Ludwig Bx14 Coliseum snare drm for sale, maple shell, die cast hoop, new heads, sacrifice at \$290. Eric, 818-348-8626**  
**Notle & Cooley piccolo snare drm, black, \$300. Sean, 818-785-1553**  
**Premier Resonator 7 pc compl drm set, all pwr toms, white lacquer, 2 snares, all Paiste 2002 cymbals, includes cases, show room cond, \$1750 obo. Robert, 818-339-7195**  
**Remo Piccolo snare drm, brnd new, sell for \$125 obo. Steven, 818-780-8985**  
**Tama 7 pc Superstar, natrl wood, grt cond, as well as 4 pc Rogers classic \$700 obo. Sabina, 213-370-1670**  
**Yamaha brass snare drm, 14", xint cond, \$350 obo. Doug, 818-249-4543**  
**Yamaha RX11 drm mach, only used twice, \$100. Rack, 818-769-5747**

## 9. GUITARISTS AVAILABLE

**1+ pro guit avail for signed band only. 213-871-6801**  
**AAA rated burning verst gut avail for pro sts. Check out my pro plys ad. Sieve Blom, 818-246-3593**  
**ACE airtrm guit/sngwrtr, pro gear, att. Intl Mission UK, Jane's, P. Furs, Wonderstuf, San Fern Valley instrn shop. Bruce, 805-499-2681**  
**Berklee grad, gut avail for paid sts, any & all styles. 818-705-4729**  
**Blasting guit avail, very ong, pro exp, real sngwrtr, ks, big energy & soul/dynms, all essentials. Jane's, Richards, Zep, Kings. J, 213-874-9946**  
**Blazing ld gut w/strong vocs, killer sound, equip, lks, etc, sks estab melc hrd rocking band w/outstndng ironmtn. Tony, 714-396-1173**  
**Blues gut lkg for blues band or roots R&R band. Jack, 213-546-2953**  
**Blues rock gut/voc team sk other srs muscians to form cmrcd orig band. Chris, 213-661-0629**  
**CBS recrdng artist, HR blues gut/sngwrtr avail for pro sts. 25, image, feel, chops, vocs. Jason, 213-871-2028**  
**Crtry gut w/8 trk + MIDI studio lkg for instrng prjcs. Contrary to twang. Chris, 818-506-7408**  
**Craig Beck, formerly of Foolish Pleasure, sks HR band of 90's. Have album credits, internal press, top endorsements. 213-460-7080**  
**Exceptional blues rock gut sks others to form classic rock type on P/T basis. Dan, hm-818-881-2891; wk-213-551-6132**

**\*Exp pro guit avail for paid sts. Any & all styles. Always musk & always reliable. 818-705-4729**  
**\*Exp pro gut plyr avail for word beat rock music. Feliche, 818-398-5653; 213-578-7033**  
**\*Fem gut sks to J/F band in style of Lynch Mob, Ratt, VH. Exp pro gear, inspo, ing hr, srs, dedictd. 818-609-7725**  
**\*Fem ld gut sks lem voc to form HM/HR band, not all girt. Must be reliable, responsbl. No flakes. Deborah, 213-820-3373**  
**\*Funkster, L/R, gut, 21 yo, avail for srs band Intl Peppers, Faith, Fishbone. Have killer equip, connex & club gigs. 818-884-9167**  
**\*Funky than Aero & AC/DC, hrd trn P-funk, James Brown w/marrhall, mthly gu/sngwrtr lkg to J/F band w/teeth. Enc, 818-954-9257**  
**\*Gult & bst wdrk punk image, tattoos, killer chops & pro equip, sks pro stl. Intl Misists, Circus of Pwr, orig Sabbath, 213-771-5061**  
**\*Gult avail for soull R&R band Lds, rhyth, slide, age 25. Stones, Bad Co, Humble Pie. Jeff, 818-509-8321**  
**\*Gult avail for undergrnd style band. Pref band w/recrdng deal Maj exp. Teo, 213-930-1435**  
**\*Gult avail, intl Hendrix, blues, Dylan, Mark, 818-563-3597**  
**\*Gult from Ariz, moving to Cal sks band. Bckng vocs, grt image, dedictn, possv att. Bob, 602-831-7753**  
**\*Gult into half time, down beat, hi energy, Seattle sub pop genre. Hvy undergrnd, decadent, indulgent, no rules. Enough intl to make it big. Dusty, 213-463-7773**  
**\*Gult lkg to J/F ultimate rocking grooving rock band. Grt stage presnc, trem plyr, intl early Leppard, Kicks, Chris, 818-984-4789**  
**\*Gult plyr avail ala VH, Bad Co for bs plyr & drmm to form cmrcd HR band Image. Srs pros only. Jeff, 818-766-8698**  
**\*Gult plyr wgrt studio gear & chops avail for demos, showcs's or ? Very verstl. Joe, 818-954-0742**  
**\*Gult plyr, sks loud rock band. Pro att & dedictn a must. Intl VH, Paul Gilbert, Ace Frehley. Johnny, 213-806-3433**  
**\*Gult sks estab mel HR/HR band. Xceptnl plyr, wrtr, showmn vocs, exp, very lng hr image, killer gear & pro att. 213-323-3687**  
**\*Gult sks to J/F 2 gut cmrcd band w/blues/steal Intl Dokken, Tesla, Grt Writr. Andy, 818-734-9322**  
**\*Gult sks top notch HR prj. Must have intl, image, att. Intl Pussycat, Tango, We have what it takes, do you? Circo, 818-797-1641**  
**\*Gult sks ultimate glam band, pref 4 pc w/pro equip & att. Jamie, 213-473-7334**  
**\*Gult, elec, classcal/acous, very verstl, avail for T40, sts, sessions, demos, showcs's. Jeff, 818-982-5254**  
**\*Gult, L/R lkg for all occasions. Willing to travel, all styles of music. Victor, 213-871-6431**  
**\*Guit, pro gear, bluesy HR style, gd image, bckgrnd vocs. Lots of studio & touring exp. Lkg for wrkg band w/rep. Steve Kyler, 818-377-4476**  
**\*Gult/sng avail, HM, Intl Megadeth, Dokken, VH, Slayer, etc. Fresh from NY, 213-664-4987**  
**\*Gult/sngwrtr for lunky R&B HR prf alone lines of Lenny**

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**\*Gult/sngwr in waitmnt; sngs that are not only hrd & psychd but dark & gothically atmosph. Zep, Floyd, Jane's, Soundgarden, Enc, 213-874-3904**  
**\*Gult/sngwrtr/voc for orig blues, rock, jazz prj. No hvy rock. Mark, 818-584-0380**  
**\*Gult/sngwrtr/voc sks melc HR/HR band. Intl MSG, Scoops, Finest. Tim, 818-789-6222**  
**\*Gult/sngwrtr/voc, to J/F jazz, blues, rock orig band Intlght, no pose. Mark, 818-584-0380**  
**\*Hot ld gut lkg for HR band. Have studio, touring exp. Equip. Have lks, S.Vai, G.Lynch sound. Billy, 818-501-4470**  
**\*Ld gutt & bst team srching for estab HR band. Have equip & free rehrl studio. 818-705-8407**  
**\*Ld gutt avail. Tone, chops & personality. Don't waste my time. I won't waste yours. Pro, aggrsv rock le S Row, Love/Hate Tim, 213-815-8989**  
**\*Ld gutt plyr from Phoenix lkg for band w/mngt. Willing to move. Image, gd att, dedictn, bckng vocs. Bobby, 602-461-0124**  
**\*Ld gutt skg to form HM band. Members between 15-18, must live in Orange Co. Intl Vai, Satriani, Gilbert John, 714-994-3645**  
**\*Ld gutt sks in down wrkg csts, blues, oldies band. Ld vocs as well. Have charis, equip, exp & a gd att. 818-788-0610**  
**\*Ld gutt w/bckng vocs avail, a keys & 16 trk recrdng studio. Lkg for wrkg HR blues band. Intl Tesla, VH. Pros only. Danny, 714-598-7291**  
**\*Pro gutt avail for pro music stl. Intl Zep, Kings, Extreme. No flakes, no bull. 818-551-1966**  
**\*Pro gutt avail. Intl Hendrix, Hendrix, Metallica, Holdsworth. Have pro gear, 24 hr lockout, image & att. Pros only. Jay, 213-957-1158**  
**\*Rhyth gutt, formerly of Sirplease, lkg for 2 gutt pop metal band. Image, equip, responsbl. Into Young Guns, S. Row. Steven, 818-505-0160**  
**\*Robert Smith, Johnny Marr, New Order intl gutt w/lots of xint marik sks already formed Euro intl modern band. Derrick, 213-452-2352**  
**\*Rock gutt sks ong trashy grooving non poser prj. No Sunset Strip clones, only srs no call. Intl Cult, myself. Dnt, 818-357-2316**  
**\*Rocker w/balls & a jamming groove lkg for band to gig. Will travel. John, 213-461-8378**  
**\*Slide gutt plyr ala Keith & Ronnie sks young R&R band w/Faces & Stone type sound & image. Must have it together. Jack, 213-413-8558**  
**\*Texas blues gutt avail. Hvy intl by Jimmy Vaughn, S. Vaughn, T Bone Walker, Johnny Winter. Smooth studios to house rocking blues. 213-876-8227**

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•Very uniq & orig L/H guit sks srs muscians to J/F 90's style rock band: Vaughn, Whitesnake, Lynch Mob, blues, classic, metal. Rodney. 213-957-2331  
•X-guit of Bullet & Mustang sks pro band w/mgmt & srs lbl infl: S.R. Row, Faith, Alice in Chains. Bob. 818-776-0655

## 9. GUITARISTS WANTED

•DIE MY DARLING sks low slung, groovin, w/punk edge 2nd guitar. We have track & demo work. If you ready & have a good look/altitude call Rich 213-654-4134  
•2nd guit of keybd wtd to compl medc metal fem band. Tint, kks & team spirit a must. 818-907-6741; 818-980-6394  
•2nd guit w/killer lds wtd for AOR band, lng hr image. Must be dedicatd, flashy. Voccs a +. Infl C. Trick, Poison, Alex. 818-885-1572  
•2nd guit wtd for altmrv band w/edge. Infl Sisters, early Cuit, DiVinyis, Jane's. 213-969-0704  
•2nd guit wtd for dark thunderous open minded w/uniq sound & direction. Must be able to contribute. Lauren, 213-830-7008  
•2nd id guit for prograss metal band. Image a must. Infl Maiden, Dio, Ozzy, Priest. No thrash. Sean, 818-891-5577  
•3 young studio muscians/an angrs sk cmrcd guit, 22-26, for pop rock recrdng proj & band. Infl Lukather 818-509-1329  
•Acous & elec guit wtd voccs wtd for LOVE IN EXILE. Infl K. Bush, U2. 213-829-1508  
•Alttrnv groov, sometimes atmprch, mostly enrgic dance rock outlil sks guit to compl line up. Some radio airply, constant gigging. Max. 213-208-5039  
•Alttrnv guit w/creativity & intellgnc & muscl idntity wtd for vocsngwtr. Infl XTC, Cure, Smiths, Charlatans. Inrstrng/gd kg. Daniel. 213-463-5079  
•Beach Boys style band sks guit plyrs w/voc abil. This is a maj proj. Bruce. 714-973-0650  
•Black funk rhytm guit wtd by spooky funk rock artist for showcs's. Maj lbl & pubshr intrst. Hendrix, Funkadelic, Prince, Ohio Prc, Christine. 213-372-3208  
•BLIND AMBITION currently skg id guit 818-887-0526  
•Bst sks guit to write & form band. HR. Voccs a +. Infl Gddy Lee, Steve Harris, Dave. 213-466-4771  
•Christian metal band w/abl sks id guit w/sngwrng. Must be strong Christian, solisit w/image, voccs, pro equip. Infl new Yngwie, Dokken. Phil, 818-458-1332  
•Co-ld quit wtd for party rock band w/AOR snqs Rock

image. Infl D. Yankees, Trixter, Crowes. Vic, 213-969-8854  
•Creatv aggrv groov, grunge psychc stella magnet w/ strong vocs wtd by band w/same. 213-962-1890  
•Dare to be different. HR edged 70's infl groov band sks young id guit w/grt feel. Srs minded w/sns of humor. Dave, 818-996-2416  
•Demented thrash plyr w/sns of blues wtd for demented tno. Larry. 213-874-9917  
•Dmtr & voc sksngwtr guit for pcband w/catchy straight forward tunes. Poison, Skids, old Kiss. Lks, moves, 100% dedican a must. 213-652-7489  
•Drug free L/R nrd by guit & bs fromm into Queen, Zep, C. Trick, Floyd. Strong voccs, early 20's. Lv detailed msg. 213-691-2787  
•Explosive hvy blues grind god wtd for new proj. Must write, sing & lk infl. We are the 90's. S.R. Vaughn, S. Vai. Nick. 818-780-7420  
•Funky grooving hrd driving rock band sks id guit. Infl AC/DC, Aero, James Brown. Hr OK, ego OK. Eric, 818-954-9257  
•Gd guit, male, wtd for gigs once a month. Must be acous or mellow elec. 213-396-8125  
•Groove like Public Enemy w/guit like Hendrix. Beatles harmonies, words like Dylan. Can you dig it? Guit/voc, acous/elec nrd all the way. Jack. 213-655-1873  
•Guit nrd for hvy groove duo. Org, enrgic, aggrv. Atmosphere creator, intense sounds. Hendrix. Ehan, 213-957-0393  
•Guit plyr wtd, well rounded, hvy on the funk & very creatv. Matt. 818-366-5872  
•Guit w/vocs, sngwtr, wtd for myth orientd jazz rock proj ala Steely Dan, Sting & Toy Matinee. Jason, 818-995-1630  
•Guit wnts to collab w/another guit plyr to write, recrd & eventually perfm snqs. Infl Byrds, Young Bloods, Buffalo Springfield, 10 Yrs After. Jack, 213-487-4014  
•Guit wtd by sngr skg publishing deal to collab on straight forward rock music. Infl Bad Co, Cougar, Cinderella. 213-463-7316  
•Guit wtd for altmrv college appealing type band. Infl Echo, Stone Roses James, 213-461-0373  
•Guit wtd for band w/tem voccs, prograss cmrcd HR/HM. Must have killer lng hr image & bking voccs ala O'Ryche, S. Row, Bunny. 818-995-3001  
•Guit wtd for csls T40 gig. Mike. 818-786-4764  
•Guit wtd for estab metal band. Must be verstl, no fluff or whiners. 818-781-3344  
•Guit wtd for ong multi force prograss dance band. I have snqs, percussn session, rhrd spc., OPA. Equal opportunity band leader Herschel. 213-464-1826

•Guit wtd for psychc elec/acous band. Infl Beatles, XTC, Zep, Jane's. Srs only. Voccs. The time is now. Spooky. 213-663-3913  
•Guit wtd for srs proj. Infl Zep, Rush, Eric Johnson. No egos, drugs or metal. Abil is what matters, not image. Tom, 714-786-2854  
•Guit wtd to combine infl w/tem duet. No pay, no flakes. Must live within 20 min of W Hillwd. Punk/60's covr snqs. 213-659-4351  
•Guit wtd to form R/R band. No glam, no metal. Srs inclines only. Mark. 213-821-2670  
•Guit wtd w/bking voccs. Orig proj. Infl Beatles, Posies, Jellyfish, Cure. Tom, 213-306-7531  
•Guit wtd w/chords dripping a warm rush. Infl Johnny Marr, Van Morrison & chainsaws. Voccs a+. Rich, 213-392-5501  
•Guit wtd, incredb wtrf w/image & voccs nrd for band of same w/mgt nrd & showcs's pending. Class A only. Fran, 818-764-4042  
•Guit wtd, L/R, acous/elec, ready to wrk, have gigs, studio, compl band. No flakes, no expenses, no beginners. Stones, Crowes, Petty. 213-664-1251  
•Guit wtd, L/R, for orig band, ready to gig, showcs. S. Vai mts Peter Buck. Creatv team plyr, quick learner. John, 213-318-1138  
•Guit wtd, L/R, no metal, no beginners. Compl band, moving fast, have gigs & studio. Replacemnts, Stones, Quireboys. Call eves only. 213-661-3888  
•Guit/voc wtd. Piano a + for act recrdng recrd. Infl Petty, Replacemnts. Jim, 213-656-8910  
•Hip to the scene pro guit wtd w/strong bckng voccs. Infl Love, Bone, Jane's, Cuit, Iggy. Image, exp & trnsps a must. 213-850-8569  
•HR pro plyrs/wrtrs w/album credits, real image, snqs, style, soul & live vide. Aero, AC/DC, Cuit, Grt White. 818-787-7649  
•Hvy edged HR guit & fem sngtr/sngwtr sks 2nd guit. Bluesy funky groove driven tunes. Sngwrng, voccs pref'd. Perry, Vaughn, Beck. 818-781-5607  
•Intellng sngtr/sngwtr/keybdst lks for orig band. Cmrcd/altmrv. Infl Beatles, Police, Billy Joel, Christoph Bull, 818-996-7034  
•JACOB'S LADDER audn'ng id guit. Stage exp, hr, image, equip a must. Gd alt, no drugs. 818-908-3313  
•L/R guit wtd for estab all pro orig HR band. Recrdng in process, showcs's pending. Exp, equip'd pros only. 213-664-8654  
•LA HR band, upcmng album w/ing hr image. Pros only. 818-842-3448  
•Ld guit for 2 id guit HR band. Reforming top act w/mny contacts. Image, alt & desire a must. O'Ryche, Winger. Greg, 818-994-3245  
•Ld guit for all orig cmrcd band w/edge. Have atly, rehrr Valley, lng hr image, equip, no married w/children, pros only. 805-254-1604  
•Ld guit wtd by voc/guit, 35 & drmr, 32, for covt/orig band. Pros only. Infl Sing, Stewart, Henley, Petty, George. 213-477-2708

•Ld guit wtd for orig altmrv band. Voccs a +. Infl Bowie, Beatles, Costello, Squeeze. 213-461-9932; 213-650-7113  
•Ld guit wtd, band forming now. Grt muscl instncat a must. Midwest, rock & blues feel. Sngwrng & voccs a +. Patrick, 213-462-2606  
•Ld guit, harmony sngtr, into Albert Lee & Pete Anderson wtd for hot orig traditl ctry band w/edge. Rehrrs in N Hillwd. Kenny. 805-296-1386  
•Lks, who cares? You must be xint plyr, no taller than 5'6". All orig matir. We've got the recrd contract, we ned the guit plyr. Britanny Lee, 213-225-9829  
•Male acous guit w/bking voccs nrd to accompnny tem sngtr/sngwr w/ins. Ready to go. 818-760-3538  
•Maniacal image concous rhytm guit plyr wtd to form over the top HR band. AC/DC, Thin Lizzy, Megadeth infl. Bruce, 818-788-6648  
•Nrd killer guit, sick guit, massive guit, deadly guit, genius guit, crazy guit, P.S., you're it. Randy, 818-769-8618  
•Pro guit plyr w/grt image, equip & infl for cmrcd HR/HM band. Rehrrs in Long Bch, Rob, 213-437-6996  
•PSYCHOTIC EROTICA sks 2nd guit, creatav, all plusses welcome. Aggrv edged yet medc amalgamation. Infl Jane's, Cure, Mae West, early Bruce. Sparrow, 818-767-6728  
•R/R revolutionary netp nrd srs guit god. Collab, recrd, gigs Infl Patti, Patsy, Burroughs, Dylan. No illiterates, pros. Liz. 213-913-9032  
•Rhytm guit wtd for estab bluesy HR band w/abl intrst, sponsors, legal rep. Gd lks, equip, job & alt a must. Infl Aero, AC/DC, Dee. 213-850-6055  
•Rippng guit wtd for cmrcd rock band w/hooks galore. Lng hr image, equip, trnsps & drive a must. No Wally wannabes. Vance, 213-969-8854  
•Sngtr/sngwr, 22, lkg for young guit/partner w/lots of sound & style, verstl. My infl Lennon, Tyler, Gilmore, Van Zandt, Danny or Rusty. 213-463-7255  
•Solid groove guit for orig pop/Lnk band, M/F. Elliott, 818-753-5299  
•Soul guit, can you ply like Steve Cropper, Hendrix & Curtis Mayfield? Must be under 30. Upcmng showcs's. 818-593-2092  
•Stylish sound, stylish lks, 25-30 y/o pro funky rhytm plyr for Happy Mondays, Pwr Station type band. Pros only. Robert, 213-874-7966  
•THE LEONARDS sk guit. Voccs a +. If you like the Replacemnts, Soul Asylum, Husker Du, Stoooges, call. Lenhy, 818-845-5384  
•Top LA band members skg guit plyr for uniq R/R band w/ connex. Must have image, equip & trnsps. Phil, 818-562-1834  
•Top LA band members skg guit plyr for uniq R/R band w/ connex. Must have image, equip & trnsps. Ron, 818-544-3588  
•Trashy blues band nds guit plyr/sngwtr. 818-764-8151  
•TRIGGER HAPPY sks M/F guit plyr. Have upcmng gigs. 213-654-4887  
•Voc & bst skg responsbl mltd guit to form innovatv HR band. Terry, 213-285-3128  
•Wtd, guit plyr, Dark, no metal. Infl BHS, Swans. Tom or Ron, 213-674-8939

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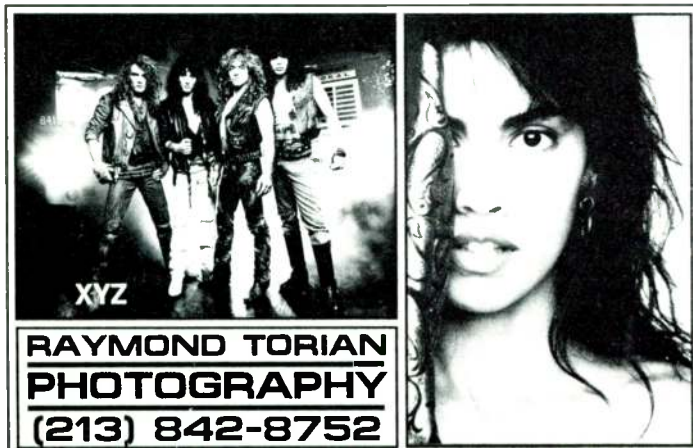
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NEXT DEADLINE: WED., APRIL 3, 12 NOON

•Wtd, solid groove guit plyr for orig pop funk band. MF. 818-753-5299  
•X-Jaded Lady voc & guit sk male rhytm guit plyr to compl new proj. Infi Lynch Mob, Loudness. 818-508-6230, 213-538-5816

## 10. BASSISTS AVAILABLE

•1 pro bst avail for signed band 213-871-6801  
•Bs plyr in early 20's sks 2 guit org HR or metal band. Pros only, no start up proj, pls Bryan. 818-882-1857  
•Bs plyr lkg for wkrp band into classic rock, cntry rock, soft rock or oldies. Ld & bckgrnd vocs. Not young, thin or lassy, just gd George. 818-764-6063  
•Bs plyr w/exp lkg for estab rock band. Infi D. Yankees to Genesis. Shawn. 818-705-8407  
•Bs plyr w/tensv road & studio exp avail. Lynch Mob. Aero, Crowes. lkg grt, have gtd demo. Pros only, no flakes. Michael. 818-762-8695  
•Bs plyr. 27. pro equip, pro att. sks compl band ready to gig or tour. Infi Rush, Kings X, Yes, Floyd. No chick members. Randy. 818-981-3110  
•Bs plyr. formerly of The Goons, sks glam punk band. Infi Ramones, Zeroh, teen anthems a must. John. 213-462-0448  
•Bst & guit w/dark punk image, tattoos, killer chops & pro equip, sks pro sit. Infi Misfits, Circus of Pwr, org Sabbath. 213-771-5061  
•Bst & ld guit team srching for estab HR band. Have equip & free rehrl studio. 818-705-8407  
•Bst avail for proj HR band. Maj toumg & recrdng exp. Grt stage presnce, chops & lks. Pro bands only. Joseph. 818-753-7712  
•Bst avail, lkg for dynam hook grooving metal band w/ strong image & personality. No games or partiers. Pro only. 818-332-4448  
•Bst avail, lkg for dynam hook grooving metal band w/ strong image & personality. No games or party'ers. Pro only. 100% nnd. 818-441-8945  
•Bst avail, muscns to form band. Infi Dogs D'Amour, Electric Angels. 818-894-9261 x 141  
•Bst for hire to write, recrd or do live perfrmnc, many different styles. Dave. 213-466-4771  
•Creatv 4 & 6 string bst for progrsv HR band ala Yes, Rush & Saga. I also ply Taurus bs pdls. Jeff. 818-985-4002  
•Hi tech bst & keybdst team sk mldc rock proj. Have chops, image & gear. 818-785-8069  
•HM bst & HM voc team sk hrd core HM dbl ld guit plyr. Infi early 1. Maiden, Megadeth, Testamnt, Slayer. Pros only. 213-464-1532  
•In the pocket & funky tem bs plyr sks funk rock band. Infi Marcus Miller, The Time, L. Colour & rap music. 213-428-0777  
•Pocket solid bst avail w/recrdng & perfrmng exp for estab blues funk R&B band w/dedctn & lnt. Sharon. 213-256-4714  
•Pro bst w/strong stage presnc avail for wkrp sats. Well rounded w/funk, R&B specialies, also key bs, fretless bs, vocs. Michael. 818-503-0048  
•Pro HM hv rock bst sks dedctd proj w/voc. Infi Steve Harris, Gedy Lee, Geezer Butler. Dave. 213-466-4771  
•Verstl pro bst avail for pro sats only. If you like Will Lee, you'll love me. Brill. 805-723-5734

## 10. BASSISTS WANTED

•Aggrv bst wid for pro HR band. Fresh sound w/classic infl. Gigs & recrdng. Jane's, Zep, Guns, Kings X. 213-874-9946  
•Aggrv dark psychotic. Infi BHS. Swans. No thrash, no speed, no metal. Ron. 213-874-8939  
•Aggrv intellgnt metal band w/hvy mldc orig forming. Nds bst. Educated team plyrs w/aggrsv styles nnd. No thrash, hr srchy. Jeff. 213-466-9745  
•Alttrnv band, THE EXTINCT, sks bs plyr, no drugs, real team member, grt att, family. Infi alttrnv, funky folk, KROQ. No BS. Jennifer. 818-790-3760  
•Alttrnv band, THIS FASCINATION, sks aggrsv mldc bst, Catewaual mts Jane's. 818-506-6518  
•Alttrnv music bs god wid, must be verstl, creatv, charismatic, showm & reliable. Lbl instr, mngt, recrdng time & paying ggs. Srs only. Richard. 213-957-3124  
•Attn bs plyrs, cmrci HR band w/the best sngs anywhere wnts you to be a part of it. No drugs, att or dead weight. Peter or David. 818-990-2724  
•Band lkg for dedctd driving groove R&R by guitar. Guit onentd Bootsy/Aero sound. Cd rhytm, gd lks. Scott. 818-569-5633  
•Beach Boystyle band plyng orig sks bs plyr w/voc abil. This is a maj proj. 714-834-0906  
•Black & white, male or fem, social bs plyr to compl alttrnv rock act w/funky edge. 213-202-7338  
•BOB MARSE BAND wnts aggrsv bs plyr. Music similar to Satriani, Kings X, L. Colour for orig instrmntl & pwr pop. Bob. 818-769-2142  
•Bs plyr & voc wid for HR blues inlf band. No flakes, srs muscns only. Lee. 805-584-3295  
•Bs plyr for estab gigging band, harmony vocs a must. Rehrl studio in Santa Ana. Infi Replacements, Soul Asylum, Goo Goo Dolls. John. 213-498-0420  
•Bs plyr nnd for estab hvly speed metal band. Todd. 213-568-8348  
•Bs plyr nnd, drms & guit, srs only. Rock blues, grooving music. 1 eyed, green head, no legs, 1 fingered apply. Chris. 213-826-7435  
•Bs plyr w/solid feel & gd chops wid to compl orig 4 pc. Infi Sling & Nathan East, Gedy Lee. Charlie. 818-705-2486  
•Bs plyr wid by lem drmr for rehrl, rehrls in Lng Bch. 213-437-6996  
•Bs plyr wid by voc & ld guit plyr to form org rock act. Must have gd equip, image & tmspo. Rehrl spc avail. Brett Smith. 714-526-7896  
•Bs plyr wid for 3 pc industrial strength rock band. Infi Frampton, Gary Moore, Nugent, Andy. 818-242-4291  
•Bs plyr wid for altmiv type pop band ala Pretenders mts Til Tuesday. Must be solid & mldc. Marvin. 818-765-4905  
•Bs plyr wid for blues rock band. Must be dedctd & solid. Ages 20-26. Matt. 213-392-0705  
•Bs plyr wid for blues rock band. Stones, Faces, Crowes. If you can groove & have your act together, call. Bill. 213-462-7465  
•Bs plyr wid for cmrci HR band ala Giant, VH, Bad Co. Must have voc abil, image, stage & studio exp. Jeff. 818-766-8696  
•Bs plyr wid for HR groove 4 pc band ie old VH to Extreme. Dan. 213-874-1233; 213-461-9559  
•Bs plyr wid for rock band. Straight forward. Infi Bad Co, Cougar, Cinderella, Frampton. Bckup vocs a must. 213-463-7316

•Bs plyr wid for thrash band. Exp, dedctd & hungry nd only apply. Sns of humor a must. 213-463-1164  
•Bs plyr wid Quireboys, Crowes style comp band immed. 818-705-0875  
•Bs plyr wid w/ing hr image for LA HR band w/upcmg album. Pros only. Randy. 818-842-3448  
•Bs plyr wid for mng now. Grl muscl instnd a must. Midwest, rock & blues feel. Sngwrng & vocs a +. Patrick. 213-462-2606  
•Bs plyr wid, lng hr image, hrd & hvly rock band. Show's, album soon. Windsor. 213-222-3448  
•Bs plyr wid, Infi Black Flies, Circle Jerks, Misfits. No metal gods. Rusty. 213-962-3124  
•Bst demanded, hugh pro w/all bases covered nnd by band of genuses w/mega mngt. Lbls begging for us. Randy. 818-769-8618  
•Bst nnd for cmrci HM band, infi Warrant, Dokken, Ratt. Paul. 213-874-3032  
•Bst nnd for exp proj HR proj. Hrd wrkg & dedctd, sngwrng & bckup vocs a +. Infi Dokken, Badlands, Tesla. Rehrls in Lng Bch. Lv msg. Glen. 714-236-2242  
•Bst nnd for headlining mldc rock band w/lnl instr, sngs, image, lock out & recrdng studio. Must have gd chops, bckng vocs, etc. 213-425-7384  
•Bst nnd to form orig blues rock proj. Fem voc & male voc. Grooves, chops. Infi Fleetwood Mac, U2, Joe. 213-826-8017  
•Bst nnd, compl band. Hvy rlf rock w/funk/psychd overtones. Aero, Soundgarden. Tall, thin w/Cult, Hanoi image. Have ride, equip. Marlin. 818-508-5481  
•Bst nnd, gigging blues HR act in Phoenix nds grooving bs plyr. 25-30, willing to relocate. Steve. 602-966-3266  
•Bst w/bckng vocs nnd to compl 4 pc mldc HR band. Infi Dokken, Scorp, Whitesnake. 818-985-1271  
•Bst wid by anst/sngwr w/prominent atty & publishng deal. Crowded House, Penn, Rembrandts. Exp only. vocs a +, tape & photo a must. 818-902-0747  
•Bst wid by Cult, Zep, rehrl HR bluesy funky band w/tem vocs. Grt connex, rehrl studio. Gigs, recrdngs, video pending. 213-859-2231  
•Bst wid by guit & drmr to form HR instrmntl band. Must have gd equip, tmspo. Bobby. 818-985-8133; Jay. 818-881-6362  
•Bst wid by guit & drmr to form hrd driving instrmntl rock band. Must have gd equip, tmspo. Jay. 818-881-6362; Bobby. 818-985-8133  
•Bst wid by guit, 40, to help form rock, blues covr band. Origs later. Vocs helpfl. Bob. 818-895-1821  
•Bst wid by hrd & hvly rock band ala Lynch Mob, Whitesnake. Must have dedctd & lng hr image. We have mngt & demo. 818-882-6862  
•Bst wid by org cmrci HR band w/grooving style. Image, lnt, att. Be able to pop, slap. Pros only. 213-498-8326  
•Bst wid by voc/guit, 35 & drmr, 32, for covrng rock. Pros only. Infi Sling, Stewart, Henley, Petty, George. 213-477-2708  
•Bst wid for cmrci HR/HM act w/lem id. Must have xnt lng hr image, bckng vocs, ala Q Rycha, S.Row, Bunny. 818-995-3001  
•Bst wid for Crowes, Credence, style band. Best sngs in town, upcmg gigs. Must be 23-27, solid abil. Hanoi/Guns image. 213-663-0498  
•Bst wid for csts 140 glg. Mike. 818-786-4764  
•Bst wid for estab all org band, infi REM, Echo, Jazz Butcher, Chameleons. David. 213-955-0672  
•Bst wid for org multi force progrsv dance band. I have

sngs, percussn session, rehrl spc. PA. Equal opportunity band leader. Herschel. 213-464-1826  
•Bst wid for progrsv HM band. Must be dedctd team plyr, vocs a +. Infi Q Rycha, Megadeth, Metallica. Rehrl studio in LA. Nikki. 213-627-0924  
•Bst wid for psychd elec/acous band. Infi Beatles, XTC, Zep, Jane's. Srs only. Vocs. The time is now. Spooky. 213-960-3913  
•Bst wid for recrdng band w/contmpy sound & sngs. Infi Beatles, Clapton, Dylan, R&B, blues. Dedctd. Robert. 213-392-2860  
•Bst wid to collab w/guit. Hvy groove le Big S, Jane's, 9. Nails. Lv msg. 213-960-4459  
•Bst wid, fresh HR band w/huge groove sks bst of same caliber w/lks & vocs. Huge mngt & show's pending. Pros only. Fran. 818-764-4042  
•Bst wid, newly forming rock band. Plyrs, dedctd, pros. Matrl, honest, pwrfl, org. Direction, create distnc' sound. Goal, to believe. Have studio. Dino. 805-255-7488  
•Bst wid, semi glam, grooving metal god. Plys w/strength & feeling, keys a +. Mark. 213-465-6419  
•Bst wid, style Hendrix. S. Arvey, James Brown, Sly Stone. Must have pro gear & att. John. 818-994-5714  
•Bst wid. Band forming, Blondie mts Pretenders. Call if you are solid plyr & dedctd to success like we are. Rachel. 213-392-8147  
•Bst/sng wrtr wid to collab w/guit. Stones, Bad Co, Humble Pie. Jeff. 818-509-8321  
•Bst wid for new age psychd proj. Daevor. 818-769-4059  
•Celebrity Skin image. Nothing Shocking mts welcome to my nightmare sound. 213-665-7012  
•Christian bs plyr wid for estab rock band proj. Must be able to rock, groove & lk the part. George. 818-988-2140  
•Dark Euro pop style band, inlf early. Gene/Jezebel, Bauhaus. Lkg for bs plyr. 818-883-4692; 818-954-9702  
•Dark psychd altmiv rock band sks bst w/hyponic groove orientd style. Have mngt, video & real bl instr. 213-276-4796, 818-994-2596  
•Drmr & voc sks bst for 4 pc band w/catchy straight forward tunes. Poison, Skids, old Kiss. Lks, moves, 100% dedctn a must. 213-652-7489  
•Estab HR band sks bst w/gd bckups, gear, att, image, tnt & tmspo, but most of all, lay down a gd groove. 213-271-6033  
•Extremely tntd bst wid for cmrci HR anst wtop music atty & real recd co instrl. Music ala L.Graham, Coverdale to Trick. Peter. 213-467-5913  
•Fem bs plyr/voc nnd for cntry music grp. Must be willing to rehrls. Dave. 805-379-1440  
•Fem guit wid by lem drmr. Infi Beatles, Crowes, AC/DC. No drugs. Alex. 818-240-9241  
•Flakes turn soggy in milk. Hanoi, gypsy R&R primed plyr wid to collab w/all other pro muscns, dedctd & ready to sweat. 213-322-5085  
•Funk bst wid ala Bootsy Collins by spooky funk rock artist for show's & maj lbl & publishtr instr. Hendrix, Funkadelc, Prince, Ohio Plyrs. Christopher. 213-372-3208  
•Guit & singr sk h energy straight forward solid plyng bst for S.Row, leather image band to form. Jame. 213-464-7334; Roger. 818-787-0855  
•Guit, dbls vocs, sks dark hvly mystcal fantasy. Classcl, emotonal, heaven & hel. Sabbath, Zep, Rainbow, Holy Diver. Nds pwr metal bst. Alversold. 213-204-2869  
•HR band sks bst, have prodn studio & demo deal. Infi Q Rycha, Dio, Yngwie Adam. 818-885-0703



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**HR** guit & fem singr/sngwr sk bluesy funky hvy groove bst. Voccs, sngwrng pref'd. Aero, Love/Hate, GNR. Nd hooks, lks, dedctn. 818-781-5807

**HR/HM** bst ndd to compl pro proj. Trnspo, image, equip a must. 818-988-7911

**Intellignt singr/sngwr/kybdst** lks for orig band. Cmrcl/aktriv. Inlt Beatles, Police, Billy Joel, Christoph Bull. 818-996-7034

**JACOBS LADDER** auding'g bs plyrs. Stage exp. hr, image, equip a must. Gd alt, no drugs. 818-908-3313

**LA HR** band w/ucpmng album, lng hr image. Pros only. Randy. 818-842-3448

**NOBODY'S BABY**, orig rock grp w/gigs, demo & rehrl spc, fem singer, skg ong bs plyr. Team plyrs, no egos. Bill, 213-720-1256

**Outstndng guit/voc** sks very exp blues oriented bs plyr for blues, R&B swing grp w/mngf. Rod, 213-278-4524

**Pay!** Bs plyr ndd to compl orig proj. Energetic rock w/ substance. Inlt Eric Johnson, Bruce Hornsby, R.Plant. Pay negotiable. 818-705-729

**Pro att.** 25-30, our direction combines 60's blues, 70's metal & 80's altmvr for a uniq 90's sound. Scott, days 213-658-6580; eves 213-876-5661

**Pro bst wtd** for reforming metal band w/2 recrd releases. Lks, equip & chops a must. Only the best n'd apply. Steve, 818-506-6423

**Pseudo** pro bs plyr w/rolk/rock instrt for T40 rock outfit. Must be under 30 y/o, have own gear & srs instrts. Bob, 213-473-9314

**R&R** bs plyr wtd for band w/maj industry connex. Have perform exp, gd equip. Hlwd rehrls, demo tape in progress. Johnny, 213-668-8554; 213-662-4302

**Rock band**, top of the line, mngt, recrd lbl instrt, hit matrl, bs plyr ndd, w/vocs, top of the line bs plyr, ready to go. 213-390-2152

**Singr/sngwr** klg for groove orientd bs plyr. Adrian, 213-462-2954

**Slamming thrash** band wrts intense plyr wrlght alt. Basketball & stupidity a must. Chris, 213-463-1164

**Slap style** bst for funk metal rap fusion band. 24 hr lockout rehrl. recrdno studio time, immed gigs & recrdng.

Steve, 213-856-9816; Jason, 213-663-4735

**Soon** to be wrkg, reforming blues rock band sks pro caller bst. Lng Bch area, Nathan, 213-437-6621

**Speed** metal bst, must be dedctd, many yrs of exp, no att, technically able, no thrash. Gregory, 818-509-3963

**Stylish** sound, stylish sks. 25-30 y/o pro funk bs plyr for Happy Mondays, Pwr Station type band. Robert, 213-874-7966

**Super** grp now forming, nd bst. Got all the connex. Srs only. Inlt Aero, Zep, Steanes, Crowes. Johnny, 213-654-2939; Rex, 213-851-5749

**THE DREAM** sks bs plyr for challenging but accessible music mixing classic 60's w/aktriv style. David, 818-982-8708

**THE ETERNITY LEAGUE** sks tight bst. Must be willing to make commntnt. We have sngs, gigs & instrt. Inlt Sundays, 10,000 Maniacs, Edie Brickell. David, 213-851-9594; Ann, 213-936-5538

**The band**, DACAPO, sks tintd & dedctd bs plyr w/bckng voccs. We have mngt, legal repr, paid rehrl spc & storage. Pros only. Jamie, 213-393-7913

**The most** funky jazzed rocking band sks the most cold stone grooving, that keeps them moving, bst that can sing kind of guy. 213-271-6033

**Tight** bs plyr wtd for voc. 2 guit plyr team. Pro & dedctd. No drugs. Inlt Kings X, O'Ryche & anything else that's gd. Eric, 213-913-1556

**Top** drawing rock act sks HR bst w/no drug, alcohol addictions for lbl shows, touring & shows. Dedicatd a must. 818-846-8124

**Total** image bst ndd for sleaze glam gutter gtr. No uglies. Inlt Pusycat, Cue, Vain, 213-651-4040

**Total** image mega hr, lipstick gutter glam bst ndd for up & cmng band. 213-851-2825

**Voc & guit** reforming HR/HM band ala Priest, O'Ryche. Skg 1 solid bs plyr. Tyler, 213-392-8996; Tim, 818-789-4622

**We** got the sngs, we got the sound, you got the groove & the bs. 818-240-6150

**We** hate hippies, gothic slime & jeans. We are 21, wicked polished pop skg slap master. Lbl instrt. Spence, 818-441-6256

**We** want to ply & recrd but nd bs plyr that digs Crowes, Faces, sound. Dedicd. 213-462-7465

**Wtd**, bs plyr that can ply & progrr groovey odd meter metal style. Must have impso & equip. Inlt Metallica, early Fates, Vo Vud. Darren, 818-760-4858

**Wtd**, bst for metal band. Gd plyr ndd, not Billy Sheehan.

Image a must. Inlt include Maiden, Dio, Ozzy & Priest. Sean, 818-891-5577

**X-Jaded** Lady voc & guit sk male bs plyr to compl new proj. Inlt Lynch Mob, Loudness. 818-508-6230; 213-538-5816

## 11. KEYBOARDISTS AVAILABLE

**A** pro kybdst, maj bl credits & touring exp. Grl voccs. Richard, 213-878-6611

**Exp** kybdst, has performd w/Little Richard, Chuck Berry, Turtles, Ringo. Lkg for steady wrk, fun. Equip, JP6, EPS, 600 wtl Sunn stereo systm, Quadraverb. Andy, 714-622-5165

**Fem** kybdst lkg for srs HR/HM band. No solos. Cindy, 213-851-2175

**Hi** tech kybdst & bst team sk meldc rock proj. Have chops, image & gear. 818-785-8069

**Kybdst** avail to assist srs band w/demo projcs. Asking only that you keep in touch. Creatv, verstl, well equip'd pro. Paul, 714-962-7921

**Kybdst** sks grp. Cure, Echo, Joy Div, Hegen, PO Box 17283, Encino CA 91416

**Kybdst** sks grps w/paralites to Eno, 11 Shadows, Hugo Largo, Siouxsie Srs only. Ken, 818-352-9728

**Kybdst** w/gd voccs, equip, image, exp, sks cmrcl rock band w/strong voccs ala Queen, Suite, C.Trick, Dave, 818-766-0288

**Kybdst** w/S770, Matrix 12, S50, DX7 & more sks pro band. Ryan, 714-337-7655

**Perfrmce/recrdng** multi kybdst, tight chops, xint feel. Recent Euro tour w/maj Euro artist, xint equip, full MIDI expertise. Rock image. Jim, 818-781-8236

**Pro** kybdst w/Kurzweil avail for club dates, shows & recrdng sessions. I read charts & am verstl in all music styles. T.J., 213-396-5529

**Pro** kybdst w/ipro equip, skg wrkg sits only. No pay, no job. Leonard, 213-831-6294

**Wnt** to mix melody w/hrd edged altmvr? Inlt Metallica, Janis, Cure, NWA. Pro gear, Aussie, 818-894-8787

## 11. KEYBOARDISTS WANTED

**Alt**rnv kybdst wtd. 213-871-6801

**Alt**rnv rock act skg innovatv kybdst w/groove & edge. 213-202-7338

**Ambitious** meldc rock band sks kybdst. We have sngs, image, connex. You have chops, vox, image, current gear. Inlt Bad English, Winger. Jovi. Paul. 213-913-1784

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**Are you** a hot kybdst w/grt k? Do you have amonion lar beyond those you are wrkg wth? Maybe you write & sing? Paul, 213-913-1784

**Beach** Boys style band plyng orig sks kybdst plyrs w/ voc abtl. This is a maj proj. Bruce, 714-973-0650

**Chrstan** kybdst wtd for orig rock band. Ken, eves, 213-396-9641

**Chrstan** kybdst wtd for orig rock band. Rich, eves, 213-392-5678

**Estab** wrkg band skg exp fem kybdst w/bckgrnd voccs into funk, rock, R&B dance, pop, jazz, etc. Srs & dedctd callers only. Mike, 818-108-1374

**Estab** wrkg band skg exp fem kybdst w/bckgrnd voccs into funk, rock, R&B, dance, pop, jazz, etc. Srs & dedctd callers only. Mike, 818-508-1374

**Fem** kybdst plyr wtd for band. Ldr or bckup voccs a +. Must be srs. Wren, 213-466-3722

**Fem** poet sks kybdst w/mIDI equip for LA poetry circuit. Cynthia, 213-737-2839

**Kybdst** or 2nd guit wtd to compd meldc metal fem band. Tnt, lks & team spirit a must. 818-907-6741; 818-980-6394

**Kybdst** wtd by motivated fem beginner, trade lessons for clerical office wrk, etc. April, 213-498-8800

**Kybdst** wtd for classically inlt HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472

**Kybdst** wtd for classically inlt HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472

**Kybdst** wtd for cste T40 band. Mike, 818-766-4764

**Kybdst** wtd for estab HR band, team plyr, alt, killer image, pro equip, strong bckng voccs a must. Chris, 818-761-9769

**Kybdst** wtd for F/T wrkg T40 & orig proj. Must have gd gear & dark hr rock image. 818-988-3857

**Kybdst** wtd for orig multi force progrrv dance band. I have sngs, percussn session, rehrl spc. PA. Equal opportunity band leader. Herschel, 213-464-1826

**Kybdst** wtd for P/R band w/R&B inlt, ready to shows. Bill or Tim, 818-752-9335

**Kybdst** wtd for up & cmng proj for lng term collab. Must have recrdng equip for styie of music, house, hip hop, R&B, orig matrl. Robbe, 213-937-2931

**Kybdst** wtd for well estab orig rock band. Rehrls in So Bay. Steady perform & demos. Only the disciplined nd apply. Mike, 213-542-5141

**Kybdst**/voc wtd for orig pop rock band. Don, 818-884-2277

**Kybdst** plyr ndd by wrkg blues band w/recrdng contract, pro mngt & unq authentic sound. Randall, 714-556-1800

**Kybdst** plyr ndd, M/F, must love rap, funk & dance music. Srs plyrs only w/own equip. Romeo, 714-999-7495

**Kybdst** plyr, dance origcs, compl pro. pls 714-897-2807

**Kybdst** synth plyr wtd for Chrstie rock band. Orig music, rehrls in WLA. Ken, 213-396-9641

**Kybdst** w/voc, sngwr, wtd for thry/horizntal jazz rock proj ala Steely Dan, Sling & Tor Mylaine. Jason, 818-995-1630

**Lkg** for musicl accompanimnt, small amt of pay. After 6 pm. 213-889-1671

**Orig** rock band w/dedctate future. Must be career minded w/abl to ply B3, clavinet, rthm & bckng voccs a +. 213-957-1967

**Pianist**/accompanimnt wtd, attractv, 16-20, fem, advanced & reads sheet music by 19 y/o male singer. Jim, 818-449-7698

**Singr/sngwr** klg for kybdst plyr for bckup band. Adrian, 213-462-2954

**Sngwr/guit** klg for sngwr/kybdst to collab. Pop, rock & ballads. For recrdng. Inlt Don Henley, R.Marx, Brian Adams. Scott, 818-567-1090

**THE DREAM** sks kybdst plyr for challenging but accessible music mixing classic 60's w/aktriv style. David, 818-982-8708

**Uniq** singr/sngwr sks collab for orig altmvr proj. Have grt sngs, much exp, some contacts. Kate Bush, innocence Mission, anything intrsting. 213-829-3287

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## 12. VOCALISTS AVAILABLE

- 1 altmrvn psychdlc blues singr avail w/HR image & att. Morrison mls Bking Crosby for 90's. Steve, 816-761-5251
- 12 yrs live & recding exp. Infl Vandross, Osbourne. Take 6, Twr of Pwr. Lkg for sessions, proj, srs. Tony, 213-938-4070
- 21 y/o voc, dedictn, lks, voc abil, equip, nds raw grungy hi energy punk infl band. AC/DC rts Ramones. No glam, no blues. Tony, 816-503-4490
- 22 y/o blonde singr, alot like J. Tate, S. Bach, Coverdale, sks estab band. Pros only. 213-288-1147, 702-892-0412
- Aitrvn psychdlc xperimtl undrgrnd progrsv blues singr avail w/mgmt & att. Infl KXLU, KROQ, KCRW. 213-871-8801
- Aitn R&B prodr, 23 y/o sexy voluptuous black fem singr/lyrcist lkg for maj proj. Infl J. Jackson, Tamiko, wk 816-996-4875; hm 213-750-5337
- Bkup voc for R&B, pop, avail for studio wrk, etc. 213-756-8416
- Blues glam frontm w/lks, vox & exp, lkg for young hungry mega band. Infl Zep, Hanoi. Hlwd area, 213-288-2546
- Blues rock singr avail, Infl Stones, Crowes, Doors, Muddy Waters & blues. Have the lk & dedictn. No flakes. Lear, 213-244-1175
- Blues singr lkg for orig band, very dedictn, have own style. Maj Infl B. Raitt, Robert Cray Debbie, 213-829-4337
- Charasmic voc/lyrcist sks orig sounding band, a 90's Zep mts Faith, Jano's. Must have future sounding keybrds. Hot music & image. Michael, 714-988-5253
- Christian R&B frontm sks to J.F. Christian version of C. Trick, Ramones, hit tune oriend 181-763-9218
- Dramatic sincere singr/wrtr for unq and orig act. Beyond Cure, Furs, Gene/Jezabel, Curtis, 213-467-0335
- Dramatic singr/sngwrtr sks imaginativ gnt. Be an artist not a rock star. Fly slide, blues, bking vocs. Infl Doors, U2, Lennon, Petty. 213-876-8237
- Dynam verstl voc sks xtremly pro mature band or muscns, 26 & older. In San Gabriel Valley. Infl Priest, R&B, O'Ryche, Bullet Boys. 818-912-2378
- Dynam verstl voc sks xtremly pro mature band or muscns, 26 & older in San Gabriel Valley. Infl Priest, O'Ryche, Bullet Boys. 818-912-2378
- Dynamite mezzo soprano fem voc avail for sessions & demos. lds & bkgndrs. Infl by Anita Baker, W. Houston, Sade, Strelaud, Mirzi, 816-907-7079
- Exp & pwrfl black fem voc for hire. Shows, recding, tours. Sings lunk, pop, rock, R&B, rap, etc. Ld or bkgndrs. Srs pro callers only. Anne, 816-765-3384
- Exp & pwrfl black fem voc for hire. Shows, recding, tours. Sings lunk, pop, rock, R&B, rap, etc. Ld or bkgndrs. Srs pro callers only. Anne, 816-765-3384

- Exp lld voc sks mainstream HR muscns to J/F grp for showes's, recding. Exp wrting w/signd artist. Vhl, Aero, Crowes, Tommy, 213-821-1344
- Exp male voc/sax plyr sks srs R&B, dance or pop stf. Have catalog of matr avail if necessary. Victor, 213-256-9683
- Exp mature frontm w/grt stage presnc w/pwrfl vox sks 50's, 60's, 70's, etc wrkg band w/hw wave touch. Mr. X, 816-242-4356
- Fem bkgndrd voc avail for pop rock or R&B to do club dates & do sessions. Hrd wrk & no ego. No metal, pls. Rosanna, 816-769-4230
- Fem singr/sngwrtr w/grt wits & ready to go sks male acous gut w/vocs for accompanimt. 816-760-3530
- Fem singr/sngwrtr/rhythm guit, pwrfl perfrm, sks lntd scially conscious sngwrtrs/muscns to J/F sound of future. Infl Joplin, Slick, Morrison, Jagger, Peri, 816-765-0564
- Fem voc avail for T40 & csis, sessions & dpmo wrk. Lds bkgndrs. Tapes avail. Jennifer, 816-769-7198
- Fem voc w/grd range & connex. Tind & srs inquires only. Lisa, 816-242-1385
- Fem voc/sngwrtr avail for recding sessions. Sexy voc, rock image. Infl Roxette, Madonna, Estelan, Stevie Nicks. Sound alike irks avail. Sandy, 213-839-9556
- Fem, crntnl rock styl, wide range, pro trained, wrts plyrs w/business manner, open mind. Image, have prodr, matr. Srs only. Debbie, 213-957-9747
- Fiery HR fem singr/sngwrtr, male guit, skg pro band w/ strong bluesy funky groove tunes. Hooks, lks, muscinship, dedictn essential. 816-781-5607
- Fronimn avail for band sit. 714-680-4531
- Fronimn/instlgator/voc ready for pro altmrvn band. Willing to lead the socio political collapse of Western civilization. Industrial Zep, Ministry Dana, 213-656-3127
- GD natured singr, fantastic style. King Diamond mts J. Tate, John, 214-774-2822
- HM voc & HM bs plyr team sk hrd core HM dbl lld guit plyr. Infl early I. Maiden, Megadeth, Testamnt, Slayer. Srs only. 213-464-1532
- Lkg to be in a R&B band. bluesy R&B, know how to ply tambone, harmonica. Infl S. Tyler, Stones. Intrsd in very tight R&B bluesy band. 213-856-0846
- Male singr/sngwrtr/arrngr, finished R&B contract, sks only estab R&B bands in Hlwd area. Infl Babyface, Tone Tony Toni, Jim, 213-851-5062
- Male voc sks bluesy funky jazzy R&B fusion band. Infl Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John, 213-675-5440
- Male voc, 27, desire, dedictn, range, pwr, emotion, avail to J/F orig R&B band. Srs only. Hugh, 816-848-9773
- Pop R&B male voc lkg for srs pop R&B proj. Michael Briggs, 213-656-3638
- Pro lld id & bkgndrd voc stylist, R&B, jazz, blues, pop, reggae & gospel sks studio & demos only. Page K.C., 213-704-1425
- Pro caliber male lld voc sks signed or soon to be signed rock act. Infl Paul Rogers, blues rock. No flakes. Nathan, 213-437-6621

- Pro fem lld & bkgndrd vocs w/4 oct avail for demo & session wrk. Grl w/harmonies & improv. Pros only. pls. 213-964-3231
- Pro fem lld singr lkg for copyrightd blues rock matr to recrd. Lks, lntd, exp & pipes. Pros only. Lee, 602-623-1270
- Pro fem voc avail for session, musci theater or live perfrm. Sings classical, jazz, R&B, 4 oct, University, BA degree, voc perfrmnc. Malaysia, 816-955-6582
- Pro voc skg pro sks. Lkg to tour xtensivly. Infl Moog, Tate, Halford, Soto. Only srs inquires. Sean, 213-461-9932
- Pro voc w/image, album & toung credits sks band of same caliber. Infl by Lou Graham & Joe Lynn Turner. Robert, 805-259-6882
- Recding artist skg to form teenage band. FM, ages 17-20. T40, dance, pop. Srs. Infl Madonna, Stevie B. Possibl party bookings. Jim, 816-448-7688
- Sexy fem identical twin voc sks muscns to form modern rock lunk band. Srs only. 816-769-4465
- Singr lkg for sober band in Orange Co/Beach area to ply R&B at local clubs & coffee houses. Must be open minded. Eddie, 714-645-6417
- Singr w/short hr sks attractv grp oriend muscns w/post punk image to start artistic altmrvn lvy band. Manchester mts Zep. Michael, 213-852-7191
- Singr/lyrcist sks unq HR band. Infl Crimson Glory, Badlands, S Row. Lots of ideas. No posers, pls. Gavin, 816-243-9133
- Singr/sngwrtr sks band/guit to join in relentless pursuit of pwrfl passionate music. Blues rock style. Don't call if you're not dedictd. Kim, 213-822-2641
- Singr/sngwrtr, 27, eclectic, spiritual, contmry, sks guit or other muscns. Infl Gabriel, Echo, REM. Do you wrt it more than anything? Jeff, 213-306-4909
- Strong voc/wrtr, skg deal or worth while commitmt. Very versil, can be funky. Marsha, 805-323-9059
- Totally pro male singr avail for pro srs only. Pwrfl w/R&B flavor. Tons of studio & live exp. Tony, 805-723-5734
- Unlq singr/sngwrtr sks collab for orig altmrvn proj. Have grt voc, much exp, some contacts. Kate Bush, innocence Mission, anything intrsting. 213-829-3287
- Voc avail for bs plyr & dmr to form growing crntnl HR band. Vocs a must. Srs plyr only, image. Lisa, 816-446-9462
- Voc avail for grooving bluesy rock band w/mgt, lbi attn, ally, etc. Pros only. Band sit only. 213-463-7316
- Voc avail, 21, out of control Hllywd frontm w/hungry lion image, team plyr, dbis on gut too. HR to altmrvn bands, will travel. 213-871-6801
- Voc avail, 21, out of control Hllywd frontm w/hungry lion image. Team plyr, dbis on gut too. For HR to altmrvn band. Will travel. 213-871-6801

- Voc avail, all orig metal thrash, 7 yrs exp. Megadeth, Sabotage, Suicidal, Joe, 213-957-9381
- Voc avail, infl Sammy Davis Jr, Marvin Gaye, Sam Cooke. Lkg for wrkg T40 band & orngs. Benny, 213-383-4756
- Voc w/everything, clear 5 oct range, oro att, gd lks, cmpl & total dedictn, sks signed act or close. No BS. Don, 714-821-9814
- Voc, fem, skg already formed & at least occasionally wrkg band. R&B, rock, jazz &/or blues. Norpon, 213-438-1480
- Voc/lyrcist lkg to J/F orig soul bleeding band. Infl Love Bone, rap, GNR, Michael, 213-217-1298
- Xceptnl voc/sngwrtr/lyrcist lkg for estab wrkg cmrcl rock band, perfrmng & recding exp, infl Plant, McCartney, Collins, Mercury, Robert, 714-283-4329

## 12. VOCALISTS WANTED

- 3 pc progrsv HM band sks energic creatv dedictd male voc w/image. Lots of orig matr, lock down. Jeff after 6:30, 818-988-2345
- Ace voc w/d by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W, Lv msg for Dee, 213-960-8896
- Aggrsv HR band, young, dedictd w/ht matrl, lkg for outrageous frontm. Infl Cutt, Aero, Zep, AC/DC, Eric, 213-259-0924
- Aggrsv intlligent metal band w/hvy mldc orgs forming. Nds vocs. Educated team plyrs w/aggrsv styles ndd. No thrash, hr spray. Jeff, 213-466-9745
- Aggrsv, progrsv HM band w/all orig matrl sks lntd id voc. Must be srs & have gd image & stage presnc. Stan, 818-343-8045; Jeff, 816-988-2345
- Aitrvn progrsv & aware HR band w/lbi intrsd nds singr now. Infl New Model Army, early O'Ryche, Danzig. Joe, 714-636-5385
- Anderson, Harnell, Emmett, Tale or anyone similar but unq. Kirk, 818-995-4041
- Any early R Stewart, Stones, Dave hrd fans out there that have the chasmra & voc abl of this style. 816-705-0875
- ASCAP lyrcist sks lem voc for demo. 816-753-3319; 818-501-2948
- ASIZ nds the best singr in So Cal. Infl Rush, I. Maiden, Whitesnake. MUST have strong vox, exp, dedictn. Dave, 816-783-5048
- Attractv, Inflnt MDT & lbi ready dance R&B, Latin, pop fem voc w/d for recding proj. Have hot sngs, maj lbi credits. David, 213-837-5625
- Audlnt Inflnt fem singr/dancers, ages 7-10, for young R&B grp. William 5-10 pm, 213-913-9030

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., APRIL 3, 12 NOON

\*Auditing voc. must have killer pro tone quality to mesh w/ U2. Cult, Floyd sound. Quality sngs w/space. 818-994-9486

\*Band nds dedictd cmrcl type rock singer in hurry to compli demo for lbl intrst. Pros only. Joe, 213-397-3991

\*Band w/pro sit sks poet/lyrics/ironm to form music/cult. Acid rock. Infl Hendrix, Zep, Jane's, Love Bone. 213-394-3635

\*Bkup voc wtd for LOVE IN EXILE, possibly some percussn. Infl K Bush. U2 213-829-1508

\*Bkup vocs wtd, exp only nd apply William Bryant Jr, 213-913-9030

\*Bizarre thrash wtd w/24 hr lockout sks psycho singr ala Ozzy, Morison, Mustaine. No Tates, posers or losers. Jay, 213-957-1158

\*Bluesy 70's rock star singr ndd by Keith type guit to form band. Infl Robert Johnson, Faces, Graham Parson, Stones. Ages 20-25 213-413-8558

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

\*Chris Robertson, early R. Stewart ndd to recrd demo & gig now. 818-705-0875

\*Christian voc wtd for all orig rock band. Pro, evangelistic & own inspo. Ken, eves, 213-396-9641

\*Creatv fem voc ndd for unq position in band. Must be into hip hop, soul, rap & rock. Some percussn req'd. 213-668-0309

\*Dark Euro pop style band, infl early Cult, Gene/Jezabel, Bauhaus. Lkg for male voc. 818-883-4692; 818-954-9702

\*Estab wrkg band lkg for pwrfl black fem voc/rock image into R&B, funk, rock, rap, blues, etc. Wild stage presnc. Mike, 818-508-1374

\*Estab wrkg band lkg for pwrfl black fem voc/frontperson w/stage presnc & voc range for funk, rock, R&B, rap, pop & soul. Srs Mike, 818-508-1374

\*Expressive, verstil dedictd voc ndd for melodic HR band w/ keys, bckng voics, mngt. Infl Angel, Queen, Rush, TNT, etc. Kurt, 818-995-4041

\*Fem bckng voc ndd for showcs's, clubdates, etc. Progrsv pop infl ala Toy Matinee, Mr Mr, Genesis. John, 213-675-5440

\*Fem bckup voc wtd for cntry proj & band. Studio exp a+. Rick, 818-567-4667

\*Fem ld guit sks fem voc to form HM/HR band, not all girl. Must be reliable, responsbl. No flakes. Deborah, 213-820-3373

\*Fem voc wtd by compstr/musicn w/studio for collab. R&B pop, dance, etc. Easy going, sns of humor, commld. Bert, lv msg, 213-424-5589

\*Fem voc wtd for ld part on student studio proj. Grt session exp & copies are provided. Srs & capable people only. Pete, 213-337-9312

\*Fem voc wtd, altimv recrdng band, elec/acous, haunting, melic, moody. No hvry rock, R&B or jngle singrs, pls. 213-285-9273

\*Fem voc, attractv, sexy, young, for legit procln deal. Send tape/photo to 13552 Burbank Blvd #4, Van Nuys CA 91401

\*Funkadelic black artist from the same planet as Hendrix & Prince, sks fem voc/lyrcst ala Chaka Khan, Tina Marie, for collab. Christopher, 213-372-3208

\*Futuristc techno industnl stnd up dmr w/uniquescifdmr set & guit w/mass distortion & 1x sks voc. Chris, 213-384-0279; Louis, 818-241-5991

\*Guit, dbls voics, sks dark hvy mystical fantasy, Classicl, emotional, heaven & hell. Sabbath, Zep, Rainbow, Holy Oiver. Nds pwr metal voc. Alversol, 213-204-2869

\*Hot voc wtd by dual guit team to J/F proj. Must be pro everything. Infl Tango, Aero, ourselves. Circo, 818-797-1641

\*INFRA RED Is audntn'g bckgrnd singrs for very uniq orig interpretation of lunky soulful conceptual style of R&B. Pat Man, 818-772-6945

\*Innovatv HR/HM band w/orig matr sks flntd voc w/stage presnc & HR image. Stan, 818-343-8045; Jeff, 818-988-2345

\*JONAS GRUMBY, formerly United Snakes, sks voc w/ orig, blues & groove. Aaron, 213-763-4074; Rudy, 213-763-2845

\*Keybdst/sngwr w/studio & live exp. I have estab yet flexible matr. Dance groove infl. Scoll, 818-287-5875

\*Ld male voc wtd to compli cst wrkg bar band. Bad Co, Yankes, Crowes, Hagar & much more. Shawn, 818-705-8407

\*Ld voc ndd by soon to be wrkg T40 rock band. Exp pros only. Practice in Hawthorne. 213-675-3713

\*Ld voc, male, 20-28, wtd for xtensv gngng/tourng. Estab

act w/mngt & lbl intrst. HR, all genres, thrash to folk. 213-285-7833; 213-461-7172

\*Ld voics for allnrv synth band. Must have pro voics & att. Guit plyng a + but not req'd. Mike, 213-860-1980

\*Lkg for Spanish fem singr/sngwr/dancer for Spanish pop rock, jazzy hip hop. Must write Spanish music. 805-235-5179

\*Lks & style a must. Ld guit sks the best ala Lou Graham, Coverdale, Logan, Jovi, Rodney, 213-957-2331

\*MAD LOVE lkg for exp male voc. Have studio, rep & lots of contacts. 818-377-4476

\*MAD VIBE lkg for voc, hvy aggrsv funk rock band. Seasoned pros, very orig. If you're srs, call. MAD VIBE, 818-774-9034

\*Male & fem voc ndd by keybdst/arrangr for demo wrk on spec. J. Osbourne. W/Houston style. Aarion, 213-465-1684

\*Male cntry ld singr w/Inlt harmonies ndd for non paying recrdng proj. Jeff, 213-312-1874

\*Male ld singr wtd for blues rock band. Stones, Faces, Crowes. Sngwrng abil a must. 213-462-7465

\*Male ld voc ndd for exp HR proj. Hrd wrkg & dedictd. Infl Dokken, Badlands, Tesla. Rethrs in Lng Bch area. Lv msg. Glen, 714-236-2242

\*Male rapper wtd for recrdng contract w/majco. Stephanie, 213-281-8308

\*Male singr/sngwr lkg to form R&B singing grp. Infl O'Jays. After 7. Harmonies, exp a must. William Bryant, 213-913-9030

\*Male tenor ndd for male voc grp. must be able to sing in natrl as well as falsetto, the higher the falsetto, the better. 213-766-9275

\*Male voc ala Eddie Grant mts Harry Belafonte for dance/pop recrdng proj. Jeff, 213-312-1874

\*Male voc skg 2 bckup male voics/dancers, R&B, dance. Exp only infl Vanilla Ice. Let's audtn for TV show, Big Break or perfm clubs. Jim, 818-448-7688

\*Male voc w/calypsoland sound ndd for recrdng proj. Jeff, 213-551-6547; 213-390-9404

\*Male voc wtd to form rock band. No pro exp. Freddie, 818-240-9241

\*Male voc wtd to front killer line up. Matr ala Dokken, Lion, Whitesnake. Exp. pro att, xceptnl abil, image & demo req'd. 213-323-3687

\*Mell HR act lkg for male voc w/image, presnc & range. Have mngt & lbl intrst, srs only. 818-348-2362; 818-348-8364

\*Modern hvy groove rock band w/lks, pro sngwrng, sks star voc. Girl killer image a must. 213-257-4251

\*Nd attractv black fem voc for R&B/rap grp. Leah, 213-424-6344

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marketable image, attorney, industry  
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Whitesnake, Scorpions, Lion, Dokken.  
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•NY guit srs uniq voc into Jane's, Alice, Soundgarden, Zep to form monumental hvy alt/mv band in NYC. Andrew, 213-431-4232

•Operatic pwrll voc to comp the only rock & metal act worth listening to. O'Ryche, Metallica, Maiden. Pro alt, srs, deditcn w/inspo. Mike, 818-505-1346

•Orig rock band srs singr noi screamer. 818-240-6150

•Passionate mature charismic voc/lyricst w/d for social, environmentl conscious progrv rock band. Voc infl ala Alice in Chains, Gabriel, Fixx, Sting. 213-876-4814

•Pop synth duo srs ld voc/lyrics/keybdst for recrd deal. Equip a +. Infl DePeche, Erasure. Mike, 213-955-0027

•Pretty Mulatto fem voc ndd for classic singing grp. Xint harmony ear & gd ld vocs req'd. Helene, 213-822-2018

•Pro male singr w/d. Emphasis on emotion & sngs. Must have range, presnc. Depth of Who, melody of Beatles, instrmnt of Zep. Industry connex. 213-463-9722

•Pwrll soufl R&R singr ndd for band w/sngs & connex. Uniq stage presnc ala Tyler, Cult, L. Colour. Must have health eq. Scott, 818-569-5833

•Recrd deal close at hand, have mngt, proctn deal. Big guits, srs groove. Cmrcl HR band nds to replace Ironmrv voc. 213-856-4774

•Recrdng artist sks pro fem voc w/image for local & out of town. Jim, 818-848-3111

•Seasoned gut p/yr/sngwr lkg for that grt sng. Where are you? Charisma a +. For recrdng proj. Sing, Gabriel, Randy, 818-782-9790

•Sexy male pop singr/prodr w/d to collab, male/fem duo for demo, club or recrdng wrk. Must lk gd. Tamiko, 818-996-4875

•Singr w/d for 90's orig KR00 w/dge type sound. Able to write words w/melody to music a must. Gd lks & pro only. Brian, 818-563-3464

•Singr w/d for HR groove 4 pc band like old VH to Extreme. Dan, 213-874-1233; 213-461-9559

•Singr w/d, Infl Tango, Cult, Zep. Whittier area. Greg, 213-949-3641; Art, 213-636-9495

•Soufl singr/sngwr w/d to collab w/guit. Paul Rogers, R. Stewart, Chris, Jeff, 818-509-8321

•Srch the world over, you won't find better sngs anywhere. Cmrcl HR prj sks the vox. Hesitation kills & the deal is waiting. 818-990-2726

•Srs backup tem voc w/d. Soufl, hvy, gd range. Into rock, funk, soul. No flakes or those writing instnt cash. R.A.W., 213-578-6228

•THE LEONARDS sk voc. Must ply guit. If you like the Replacements, Soul Asylum, Husker Du, Stoges, call. Lemmy, 818-845-5384

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

•Voc for backups w/d for cmrcl HR/HM act w/fem vocs ala O'Ryche, S. Row, Bunny, 818-995-3001

•Voc ndd for K/A hvy rock band w/strong groove & melody. Team plys, stage presnc a must. Connex, gigs pending. Scarlet, 818-377-4725

•Voc w/d by cmrcl HR band w/grt bckng vocs. Able to sing

bluesy & harmonize well. Infl Tesla, Aero, Warrant. Dan, 818-591-0242

•Voc w/d by orig cmrcl HR band w/grooving style. Image, Infl & att a must. Pros only. 213-498-8326

•Voc w/d for srs proj. Infl Zep, Rush, Police. No egos, drugs or metal. Perf/mnc is what matters, noi image. Tom, 714-786-2654

•Voc w/d to collab w/git. Hvy groove, soufl, pwrll, passionate w/intellngt lyrics. Tyler, Asbury, The Big S, 213-960-4459

•Voc w/d, must be verstl. Into agrsv odd meter metal style. Darren, 818-760-4858

•Voc w/d, xint creativity & abill, trnspos, uniq lk, pwrll stage presnc for band w/same. Infl Jane's, Megadeth, Faith. Brad, 714-538-1258

•Well seasoned gut p/yr/sngwr lkg for that grt voc to comp recrdng proj. Where are you? Infl Gabriel, Sting. No flakes. Randy, 818-782-9790

•Whiskey drinking blues voc w/d by thrash blues gut. Must have what it takes, don't waste our time. Dirt, 818-357-2316

•WOMAN IDENTIFIED, singing dancing all girl 50's grp, wnts ld soprano singr. No exp necessary. Pam, 213-391-8878

•Wid class frontmng singr/sngwr w/d in style & personality of Roth &/or Sebastian Bach by TALON, LA's most radical HR band. Current sng mngt. 714-987-0404

•World class voc w/grt vox, image & intellngc ndd for HR/HM band w/grt sngs, connex. 100% team plys. Sam, 818-907-5563

•Wid 2 back fems to form new R&B hip hop singing grp. Vicky, 818-787-9153

## 13. DRUMMERS AVAILABLE

•Blues dmr from Memphis w/maj lb releases lkg for orig R&B band w/lnl trnt & mngt. 213-850-4465

•Business minded dmr w/bckng vocs sks origs band ala Endorsements, Plimsouls, Pursuit of Happiness, Go Betweens. Steve, 213-394-6577

•Christian dmr w/att & equip skg estab orig meldc HR band. Infl Grand Funk, Kansas, Steve Smith. Billy, 805-499-9452

•Christian dmr w/pro att & equip sks estab orig meldc HR band. Infl anything that's hvy. Billy, 805-499-9452

•Dmr & guit to form band, Infl S.R. Vaughn, L. Colour, Steve Salas Zappa, funk, blues, jazz & other fine music. Chris, 213-826-7435

•Dmr for 15 yrs sks orig or classic rock infl band. Have club & recrdng exp. Likes Beatles, Who, Replacements. Jonathan, 818-784-7220, beeper, 213-658-1847

•Dmr lkg for band into Dogs D'Amour, Quireboys, Crowes lk & sound. Kurt, 213-876-2979

•Dmr lkg for big loud driving grungy metal band. Chris, 213-658-6847

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

•Dmr sks modern rock band infl by Jane's, Faith, etc. Gd equip & trnspos, recrdng & tourng exp. 213-857-5830

•Dmr sks srs progrv rock band. I have exp, grt equip, gd att & infl are Rush, L. Colour, Michael, 805-296-8384

•Dmr sks wrkg R&R or blues band. Jim, 818-881-4273

•Dmr w/exp, chops, pro att & gd lks sks hvy rock band. Must have demo & singr. Kings X, Bonham, Tesla, Scott, 818-767-7387

•Dmr 22, big groove, big ambitions, sks funky HR band w/ing hr image. Infl INXS, Elvis, Public Enemy, Zep. No flakes. Ronnie, 213-514-9494

•Dmr, bst avail to J/F srs proj. Infl Chick Corea to Rush to Zep. Very verstl, well equip'd, no BS. Tom, 714-786-2854

•Dmr, progrmmer, MPC 60 Akai sampling drum mach. Paul, 213-655-4346

•Dmr/progrmmer w/stage/studio exp in all styles. Strong groove & chops. Top of the line accous & elec equip. Pro sft only. Ron, 818-999-2945

•Dynam dmr avail to ply jazz, be pop, fusion, funk, to jam or plg, clubs, casis, concerts & recrdng. Al, 818-447-4228

•Exp dmr sks qual act, show, pop, funk, rock or progrv cntry. No metal, no rap. Xceptnl reader. Pete, 818-359-0889

•Fem dmr sks all fem rock band that can ply as well as lkg gd. Dbl bck, bckng vocs. Pros. Zep, Sabina, 213-370-1670

•Fem dmr w/lks, equip, trnspos, wnts to J/F band of 90's that lks gd, sounds different. 213-437-6996

•Funky bluesy HR dmr avail for live, studio gigs. Willing to J/F, sft in. 10 yrs live/studio exp, grt meter, have lks & wnt to ply. Scott, 818-563-1806

•HR dmr band in vein of Scorps, AC/DC. So Bay area. 213-425-8999

•Hrd hitng 22 y/o dmr, 5 yrs exp, no job, no trnspos, just the will to succeed. Infl Zep, CCR, Aero, Skynyrd, James, 213-463-7773

•Hrd hitng in the pocket groove style dmr lkg for estab rock act w/mngt. Pro equip, pro att, pros only. RB, 213-832-2898

•Hvy htr, lkg for full band ready to go. 7 yrs road exp. Endorsems, video, from Canada. Jojo, 818-752-9313

•Killer dmr w/lks lkg for band who lives the life, not just the image. Tray, 213-851-2584

•Open style, srs minded muscians for srs minded dmr. Bill, 818-240-1589

•Pro dmr sks pro cmrcl HR band. Infl Journey, Jovi, Cult, VH. Only absolutely srs inquiries only. Tim, 213-671-2890

•Pro dmr sks wrkg R&R band watty & gigs. Charlie Watts, Roger Hawkins style dming. Jim, 818-881-4273

•Pro dmr w/grt image, infl & equip lkg for cmrcl HR/HM band w/same. Rob, 213-437-6996

•Pro dmr, verstl, solid, edged to dance, exp wrkg music. Vocs, accous, elec. Image, studio, live. No pay to ply proj. Jerry, 213-585-7114

•Pro drms avail for 140 band or other paid sits. Gd groove, feel, time & equip. All styles. Mark, 213-857-5644

•Pro HR pop metal dmr avail for cmpl HR band w/att to make it. Hillywd rockers who are srs. Call for more info. Richard, 213-851-8781

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•Pro single bs dmr avail for formed cmrcl HR band. Style ala Tesla, Aero, classy lng hr image. No drugs or latocs. Brian, 213-466-4771

•Pwr house solid dmr lkg for raw intense HR groove band. Infl Aero, Cult, Exp in studio & club circuit. Rock image. Pro sfts only. Wolf, 818-905-9653

•Solid & flashy ala Tommy Lee, J. Bonham, exp w/nafl plys. Sks signed or band w/developm deal. Robby, 818-980-4550

•Solid dmr avail for demos & recrdng. R&B, R&R prft. 818-980-6592

•Solid pro rock dmr lkg for pro band w/image. Infl Cult, Crowes, Det Leppard, Humble Pie, Abe, 818-964-3720

•Stlck twirling glam trash dmr to J/F agrsv pop glam band w/dge. Infl old Cruce, Kiss, Tommy Lee, Robert Sweet, Jodi, 818-788-8794

•Triple A dmr avail, pro, studied plyr, all styles, reads, chops & grooves, studio & stage exp. Ld & bckup vocs. Kevin Crabb, 818-786-3776

•X-Buddy Miles dmr noi living in L.A. Lkg for wrkg soufl rock or blues band. I have xtensv studio & road exp. Vic C, 213-856-2449

•Yol Exciting ethnic pocket groove master skg wrkg pro proj. Trnspos & equip. Drew, 213-823-8984

•Young ripper avail, pro gear & trnspos. Lkg for band w/ sngs, deditcn & lock out rehrl spc. Steve, 818-848-8758

## 13. DRUMMERS WANTED

•1 dmr under a groove for pschdc funk band w/gits req'd to be set up. Infl James Brown, Funkadelic, Fishbone, Sly, Scott, 213-676-5836; Sean, 213-365-1432

•Aggrsv dmr ndd immed to comp all orig HR act. Must have 100% deditcn, chops & abll to groove. Recrdng & tourng in the wrks. Ryan or Mike, 818-988-9875

•Aggrsv Intellngt metal band w/hvy meldc origs forming. Nds dmr. Educated team plys w/aggrsv styles ndd. No thrash, hr spray. Jeff, 213-466-9745

•Aggrsv young HR band w/ing hr image w/d meter, gd image, gd att. Must be very deditcn. Infl Bonham, Bozoo, Joey Kramer, Eric, 213-259-0924

•Alt/rmv dmr ndd to comp all orig band, DREAM WORLD. Grr meter, chops, equip. Live & recrdng sits. Image, vocs a+. Emily, 818-760-8668

•Alt/rmv music dmr god w/d, solid groove w/charasmic, Denmore, Copeland, Stephen Perkins. Lbl instrt, mngt, recrdng time, paying gigs. Srs only. Richard, 213-957-3124

•Bailly dmr w/d for uniq pro HR band w/wld grooving sound & real sngs. Gigs & recrdng. Jane S, Zep, Who, Cult & lots more. 213-874-9946

•Band sks HM lkg dmr, hrd htr, team plyr. Leonard, 818-761-9004; Dan, 818-703-6396; Edward, 818-896-6120

•Band sks thrash dmr. Speed, accuracy, style ndd. Also own set & trnspos. 24 hr studio, full PA, comp all orig set. Jay, 213-256-1828

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# FREE CLASSIFIEDS

•Beach Boys style band plying orig's sks dmr's w/voc abil. This is a maj proj. Bruce, 714-973-0650  
 •BEATLE ZANIA nds a dmr. If you are a wrkg 9-5'er who would like to keep his chops up w/2 ggs/month, call. Rob, 818-957-2087  
 •BOOKER T & THE MG'S mt Lyle Lovett on a street corner in St. Paul. Brett, 818-985-5621  
 •Celebrity Skin image Nothing Shocking mts welcome to my nightmare sound. 213-665-7012  
 •Christian metal band w/101 sks dbi k/dm dmr. Must be singing Christian w/image. Voccs a+. Srs only. Infil Extreme, Yngwie, Phil, 818-308-0894  
 •Cmrc'l HR band sks K/A dbi bs dmr, meter, taste, feel & image a must. Have snrgs, rehrls, tnti, image. No thrashts, wimps. RABBLE ROUSER, 818-982-7218  
 •Dbl bs dmr wtd for metal band. Tempo changes & click exp a must. Image necessary. Infil Maiden, Priest, Ozzy, Dio, Sean, 818-891-5577  
 •Dmr & bs1 wtd for CECILIA PLUS MINUS BAND Infil Patty Smith, Dead Can Dance, P.Murphy. Cecelia, 714-522-5203  
 •Dmr for estab org altrntv/pwr pop band. Demos, gigs, unig sound. Rock star matrl only. 213-454-5708  
 •Dmr nnd for K/A hv rock band w/strong groove & melody. Team plays, stage presnc a must. Connex, gigs pending. Scarlet, 818-377-4725  
 •Dmr nnd for reforming HR band. Many contacts. Image, att & desire a must. O'Ryche, Winger. Greg, 818-994-8245  
 •Dmr nnd for theatrical altrntv sounding band, grungy yet melc. Infil Sisters, Jane's. 818-753-4015  
 •Dmr nnd to compl 50's style of music proj. 213-876-7362  
 •Dmr w/spirt wtd for org rock proj. Infil Bowe, Spiders, Pimpsoul, Police. Early 20's. We have studio. Mike 818-286-7025  
 •Dmr wtd by arlistx-staff wrtr w/prominent atty. Penn, Crowded House, Rembrandts. Exp only. Voccs a+. Tape & photo a must. 818-902-0747  
 •Dmr wtd by band. Infil Morrissey, Trashcan Sinatras. Mike, 213-960-3918  
 •Dmr wtd by collage appealing altrntv band. Infil Echo, Stone Roses. Janes. 213-461-0373  
 •Dmr wtd by estab HR/HR band. Dedictn, trnspc, equip & image a must. Wendy or Kim, 818-366-5868  
 •Dmr wtd by guit team forming progrsv pwr metal semi thrash band. Chops, image & pro att a must. Ron, 213-674-4028  
 •Dmr wtd by guit, 40, to help form rock, blues covr band. Origs later. Voccs helpul. Bob, 818-995-1821  
 •Dmr wtd by voc & id guit plyr to form org rock act. Must have gd equip, image & trnspc. Rehrls spc avail. Brett Smith, 714-526-7936  
 •Dmr wtd for altrntv band w/edge. Infil Sisters, early Cult, DiVinyls, Jane's. Have rehrls spc. Lv msg, 213-969-0704  
 •Dmr wtd for AOR rock band, lng hr image. Infil C. Trick, Poison, Pussycat. Alex, 818-885-1572  
 •Dmr wtd for authentic soul & funk band. Must be exp. Yackum, 213-841-2946  
 •Dmr wtd for beautifl psychdc altrntv rocking band w/grt snrgs, amazing singr & own rehrls spc. Must have lots of abil, energy, image. Scott, 213-392-2524

•Dmr wtd for estab band. Sounds of Echo, REM w/humor & fun of Jazz Butcher & Hitchcock. David, 213-955-0072; Lar, 818-793-4424  
 •Dmr wtd for estab LA area rock band w/101 instr. Team plyr, gr chops, meter, att. Infil AC/DC, Triumph, Boston, Who. Jed, 818-248-5848  
 •Dmr wtd for funk rock altrntv blues band. Pls, no hyper act over plyrs. Origs, equip, trnspc, srs att. Johnny, 213-656-5115  
 •Dmr wtd for gd time party R&R band w/hooks. Lng hr image. Infil C. Trick, Kiss. Vic, 213-969-8854  
 •Dmr wtd for groove oriented HR band. Lng hr image, pros only. Windsor, 213-222-8660  
 •Dmr wtd for new glam slam in your face lipstick band. Should be cool lkg & grooving. Infil old Poison, PB Floyd, Tigertails. Michael, 818-609-8242  
 •Dmr wtd for org band. Free & early Bad Co Infil. Ted, 213-982-1323  
 •Dmr wtd for recding band w/confrmy sound & snrgs. Infil Beatles, Clapton, Dylan, R&B, blues. Dedicd. Robert, 213-392-2860  
 •Dmr wtd to compl incredbl altrntv band w/genius Hendrix style guit god. 213-399-6528, 213-392-4445  
 •Dmr wtd to compl org 4 pc. Gd wrting skills & solid groove. Infil N.Pert, S.Copeland, Charlie, 818-705-2486  
 •Dmr wtd, band forming now. Grt musicl instinct a must. Midwest, rock & blues leel. Sngwrng & voccs a+. Patrick, 213-462-2606  
 •Dmr wtd, semi glam, rock hrd, steady lid pounder w/hk kicks. Plys w/passion & pwr. Bckups a+. Mark, 213-465-6419  
 •Dmr wtd. Infil Happy Mondays, Echo, Jane's, Bowie. Srs inquires only. No exp. Jim, 213-874-7340  
 •Dmr/room-male wkt wtd to share band house & sit. Versitl proj. pro att desired. Martin, 818-572-4164  
 •Dmr/voc nnd for crnty music grp. If you don't sing, pls don't call. Must be willing to rehrls. Dave, 805-379-1440  
 •Drug free dmr nnd by guit & bs frntman into Queen, Zep, C. Trick, Floyd. Bckup voccs, early 20's. Lv detailed msg, 213-891-2787  
 •Dual guit team ssk dmr & bst to form HM band, all orig matrl. Pros only. Mark, 818-951-3317  
 •Estab altrntv pop band sks dmr to shows. Must keep solid time, voccs a+. Grt snrgs, connex. Tears, Minds, Sting, U2. Don, 213-390-0334  
 •Exp dmr wtd for band. Recding album. Infil Petty, Pretenders, Replacemnts. Jim, 213-656-8910  
 •Fem dmr wtd for HR/HM band. Must have xnt meter, equip & pro att. Rehrls 4x/week in lockout studio. 818-841-4761  
 •Funky, strong. Matt, 818-366-5872  
 •Groove like Public Enemy w/guit like Hendrix, Beatles harmonies, words like Dylan. Can you dig it? Solid funky rock everything dmr/percusssn nnd. Jack, 213-655-1873  
 •Guit & singr sk hrd hting dmr for S Row, leather image band. Jamie, 213-464-7334, Roger, 818-787-0855  
 •Guit wtd hr lockout rehrls spc sks dmr to form unig exotic thrash band. Jay, 213-957-1158  
 •Guit, dbls voccs, sks dark hv mystcal fantasy. Classicl, emotional, heaven & hell. Sabbath, No Quarter, Zep, Rainbow pwr metal dmr. Alversol, 213-204-2869

•Hi tech dmr wtd for hi tech keybrd orientd band in Emerson Lake & Palmer style. Elec kit a must & amp. 818-785-8069  
 •HR pro plys/wrtrs w/album credits, real image, snrgs, style, soul & live vibe. Aero, AC/DC, Cult, Grt White. 818-787-7649  
 •Hrd hting dmr w/ing hr image for LA HR band w/upcmg album. Pros only. Randy, 818-842-3448  
 •Hrd hting dmr wtd for funky cmrc'l HR band. Image a must. Voccs a+. Extreme Intl, S.Row, Slaughter, Jimmy, 213-837-2551  
 •Hrd hting dmr wtd w/ing hr image for LA HR band w/upcmg album. Pros only. Randy, 818-842-3448  
 •Hrd hting groove hound wtd for pop funk band w/hvy metal morals. Lbl instr. If you dmr lkg INXS, Time, Pwr Station, call me. Spence, 818-441-6256  
 •Incredbl dbi bs dmr nnd for estab band. Infil Castranova, Aldridge, 818-769-8049  
 •Intellignt slngs/sngwrtr/keybdst lks for org band. Cmrc'l altrntv. Infil Beatles, Police, Billy Joel, Christoph Bull, 818-996-7034  
 •KAMIKAZE SALOON lks to replace dmr w/reqd enthusiasm. Dmr wtd at gd chps. Gd meter req'd. 818-753-0265  
 •Killer dmr w/solid beat & time wtd for cmrc'l HR artist w/ top music atty & real recrd co instr. Peter, 213-467-5913  
 •Lkg for dmr w/strong snrgs of musiclity. Adrian, 213-462-2954  
 •Lks...who cares? You must be xnt plyr, no taller than 5'6". All orig matrl. We've got recrd contract, nd the dmr, bst. Brittany Lee, 213-225-9829  
 •Metal funk band sks verstl groove orientd dmr, hrd hting matrl. Have trns. Pro & chps. Leonard, 818-761-9004; Edward, 818-898-6120  
 •Outstndng cultv voccs sks vry exp leonard for top notch blues, R&B swing grp w/mngt. Rod, 213-278-4524  
 •Percussn nnd to help form org new proj, lrg acous sound, melc dark & angry. Trigger kit pref'd but not necessary. Chris, 213-657-4258  
 •Pro att, 25-30, our direction combines 60's blues, 70's metal & 80's altrntv for unig 90's sound. Scott, 213-876-5661; 213-658-6580  
 •Pro dmr avail for P/T wrk. Can ply to click trk, sing lid & bckng voccs. Have att, dmr kit & lntv. Ron, 619-531-9862  
 •Pro dmr wtd for reforming metal band w/2 recrd releases. Lks, equip & chps a must. Only the bst nd apply. Steve, 818-506-6423  
 •Pro estab band lkg for pro estab dmr. Infil Cult, Deep Purple, U2. Must have solid chps, snrgs of humor, be dependbl & ready to commit. Steve, 213-957-0295  
 •PSYCHOTIC EROTICA sks creatv steady dedictd dmr for aggrsv edged yet melc amalgamation. Infil Jane's, Cure, Mae West, Bowie, Sparrow, 818-767-6728  
 •Quality blues rock style band sks xceptnl dmr for P/T basis. Dan, hm-818-881-2891; wk-213-551-6132  
 •R&R dmr wtd for band w/maj industry connex. Have perform exp, gd kit. Hlwd rehrls, demo tape in progress. Johnny, 213-666-8654; 213-662-4302  
 •Sng/sngwrtr/rhyth guit/bst w/8 trk, sks dmr & others into Neil Young, Donovan mts hvly edge. K.B, 818-762-5745  
 •Sks crushing band sks dynam dmr w/personality & verstly to create moods. Fem fronted. Infil Love Bone, Zep, Jane's. Eric, 818-982-8160  
 •Solid grooving dmr wtd for cmrc'l rock band w/hl snrgs. Must have exp, drive, rock image. Infil Kiss, Roth, Pons. Vance, 213-969-8854  
 •Solid, straight & groove plyr. Top of the line rock proj w/mngt & lbl instr. Pros only. 213-390-2152  
 •Srs dmr w/ting, groove & image wtd by cmrc'l HR band. Leo, 818-243-8936

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•Straight forward dmr for driving rock ala Cougar, Cinderella, Bad Co, Frampton, 213-463-7316  
 •THE BLAME, R&B band, sks straight ahead dmr w/gd att who's responsbl & commtd. Infil include Stones, Crowds, Cougar-Melancamp. Ron, 818-769-6042  
 •TWIST OF FATE, altrntv pwr metal, sks pro dmr. Infil Metallica, King Diamond, Cult, Jane's. Mark McGee, 714-978-7211  
 •Versitl dmr wtd for org altrntv band. Voccs a+. Infil Bowie, Beatles, Costello, Squareze. 213-461-9932; 213-650-7113  
 •Versitl rock, funk, blues dmr wtd. 110% dedictn wtd for 1 proj. Must be able to travel. Cory, 818-360-2499  
 •Voc & guit reforming HR/HM band ala Priest, O'Ryche. Skg 1 solid dmr. Tyler, 213-392-8896; Tim, 818-789-4622  
 •Voc2 guit plyr team sks groove orientd tight dmr. Infil Kings X, O'Ryche or anything progrsv, melc & grooves.  
 •No drugs. Eric, 213-913-1556  
 •We hate hippies, gothic slime & jeans. We are 21, wicked polished pop skg groove hound. Lbl instr. Spence, 818-441-6256  
 •WILD STYLE sks dmr into Crue, Slaughter, lks, big kit, showmanship a must. 213-461-5590  
 •Wtd, reggae dmr w/various styles, rocker, ska, etc to complment voc w/possbl recrd deal. Steve, 818-904-3499  
 •X-Jaded Lacy voc & guit sk male dbi bs dmr to compl new proj. Infil Lynch Mob, Loudness. 818-508-6230; 213-538-5818  
 •Young male verstl rock dmr wtd for estab band. Bckng voccs, trnspc, dedictn, Stones, Zep, Aero, Petty. We have gigs, demos, mngt. Frank, 818-506-5193

## 14. HORNS AVAILABLE

•R&R, funk, blues sax avail for recding or live wrk. Read music, dbl on tub. Uniq style & stage presnc. Eric, 818-954-9257  
 •Sax plyr/EVI wind synth plyr avail for studio wrk. Demos, all styles. Also for horn section arrangements. Rick, 818-845-9318  
 •Trombone plyr avail for studio wrk, demos. Strong reader, will ply all styles. Howard, 714-776-1026  
 •Trumpet plyr avail for studio wrk, tours & other gigs. Exp. all styles. Bruce, 818-882-8354  
 •Trumpet plyr, MIDI wind synth plyr for all recding sessions. Chris, 818-882-8354  
 •Trumpet, flugelhorn, EVI plyr avail for recding, touring & live shows. Also dbl on rhytm guit, keys & voccs. Horn & voc arrangements too. Rob, 213-390-7439

## 14. HORNS WANTED

•Trumpet, trombone & sax plyrs wtd for paid demo video. Age req'd, 17-28, grt lkg, easy to wrk w/it, M/F. Paul, 818-981-2670

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 •AttN R&B prodcr, 23 y/o sexy voluptuous black fem singr/lyricl lkg for maj proj. Infil J. Jackson, Tamiko, wk 818-996-4875; hm 213-750-5337  
 •AttN recding industry, don't be left out. Bml sngwrtr w/ remake style, UB40 reggae snrgs sks A&R personnel for demo tape exchnge. Steve, 818-904-3499

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•Dancers wtd for act. ages 8-12. William, 213-913-9030

•Electric tech nnd, 8 yrs exp req'd. Tubes & transistors. 818-760-8817

•Estabd HR/HM headlining band now lkg for responsbl reliable stage techs & stage mngr. Craig, 818-887-0526

•Executive prodcr wtd for cmrcr HM band, GUNG HO. Mark, 213-483-6119

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•Guit plyr sks P/T employmnt sit. Light, sound exp & pro roadie exp. Chris, 213-826-7435

•Harp plyr sks w/grt mtr. ldr vocs & gts as well. All pro w/vintage gear & yrs of exp. 818-788-0610

•Headlining In LA band w/trg following & lnt lkg for mngr to pursue recrd deal. 213-657-2715

•Hip hop dancers wtd for shows & video. David, 213-927-7576

•Investor/mngt sought by pro xnt singr/sngwr. Now wrking on matrl for 2nd album. Michael, 213-450-6978

•Keybdst/snglr & guit skg on concepr cmrcr rock band. Pro minded, srs inquires only. El, 818-988-3941. Dan, 818-988-3945

•Keybd plyr & fem dmr. Ld. sing, skg wrkg gops. Have PA & Inspnd, 60's & 70's & T40. Ron Hillman, 805-251-4049

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•Orig band nds financl bckng, terms negotiable. Call for compl pr pkg. Stanley, 714-241-8427

•Rapper & DJ w/unlky grooves sks mngt &/or recrd lbt. We really get down, we have the beats for the 90's & we have a happening thing. Blade, 213-461-2061

•Recrdng artist w/3x2x2 studio sks prodcr ala Maurice Starr/Niles Rogers, Barry Eastman, Barry Diamond, Keys, DAT, studio master. Pros only. 818-505-1329

•Road crew wtd, guit tech + 2 other crew to help out band, BACK STREETS. Will pay. Next show in May. Bob, 213-256-0090

•Road mngr & bck line man avail, previously w/Fates, Cyndi Lauper, Allman Bros & more. Wrkg pros only. Robert, 818-980-0018

•Roadies nnd for fem band gigging in LA area. No pay, but grt fun & exp. Stephanie, 213-826-3719

•Roadies wtd, ASAP for SBK recrdng artist, LOUD SUGAR. Will ldr to paying position for dependbl hrd wrkng people. Tourng this summer. Steve, 818-799-2922

•Rock act lkg for dancers to choreograph stage scenes & possbl videos. 213-288-9660

•Sound engineer avail for tours or studio. Neil, 213-306-4772

•THE MUTTS sk roadie, guarantee a belly full of fun. Billy, 213-464-4366

•The band AUGUST is presently skg mngt & booking agent. Together 2 yrs, progrsv HR band. Thad, 213-851-5857. Andy, 818-909-9523

•Tntld rapper w/comex & studio time & gear lkg for lntd prodcr. He likes... Byron, 213-253-2815

•Tribute to Doors, MOJO RISING, sks agent or promoter for bookings. Greg, 213-946-2000

•Wtd, publishing deal. Maj publishers or recrd co's, young lntld lyrst lkg for deal. 300-400 quality snags typed & copyrhtng. Moni, 213-659-7963

•Pro San Fran musician, relocating, sks place in band or w/mngt. Call Al Conn, 503-585-8063

•Prodcr wtd for sexy funk rock proj. Intl Sly Stone, Aero, Prince, Pwr Station, 213-419-4355

•Recrdng artist w/15x32 studio sks prodcr ala Maurice Starr, Nile Rogers, Barry Eastman, Keith Diamond, Cue bs, DAT, studio masters. Pros only. 818-509-1329

•Road/stage/bckgrnd tech avail. Prnr wrk exp. Fates, Cyndi Lauper, Allman Bros, Lou Reed & more. Wrkg pros only. Robert, 818-980-0018

•Sngwrtr & guit on 12 step program sks musicians on 12 step program for weekend jam. Pls write. Paul Carrow, PO Box 314, San Gabriel CA 91778-0314

•Sound engineer/stage tech avail. Have wrkd w/ superstars & rising stars. Your hrd wrk should be heard w/ prly. Denry, 213-542-1112

•STRANGE EUPHORIA, a HR band w/fem voc sks srs mngt. Jennifer, 714-572-9261

•Violnst wtd. Alttriv music w/middle East & Renaissance taste. Intl Dead Can Dance, Savage Republic. Must be creatv, flexible. Michael, 213-465-2482

•Wtd, fem bongu plyr for intrsng alttriv grp. Intl Neil Young, Lennon, Dylan, Dave, 213-469-3614

•Young pro male singr/sngwr w/cmrcr potential, gd lks, dance abil & posiv direction, sks prodcr for collab & artist developmnt. Darcy, 818-503-4526

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•Dedctd lyrst sks dynm compsr. Mark, 213-207-4748

•Fem singr/lyrst sks compsr who write R&B, T40, dance & ballads. Lkg for hot demo matrl. Atia Worick, 818-992-0725

•Fem sngwrtr w/4 trk studio sks fem sngwrtr partner to form sngwrtr business. R&B, pop, funk, 213-502-1264

•Help! Desperately skg pubshr &/or rep for very lntd sngwrtr team. Pro pkg avail, nd pro help. 3939 W Northgate #2005, Irving TX 75062

•Lyrst skg compsr/sng. Ply either piano or acous guit. Mike, 818-763-7627

•Lyrst wtd nds compsr w/nt. Mark, 213-207-4748

•Lyrst wtd to collab w/music, modern pop type style. Brian, 818-563-3464

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•Sngwrtr/sngwrtr skg compsr w/MIDI studio or 8 trk studio. 818-980-6555

•Sng plygr wtd, P/T, pay depending on qualifications + percentage & commission. Lv msg for Ms Williams, 213-960-8886

•Sngwrtr w/demo currently in public exposure sks music pubshr. Pls write Paul, PO Box 314, San Gabriel CA 91778, 818-556-6863

•Sngwrtr/quit lkg for sngwrtr/keybdst to collab. Pop, rock & ballads. For recrdng. Intl Don Henley, R.Marx, Brian Adams, Scott, 818-567-1090

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