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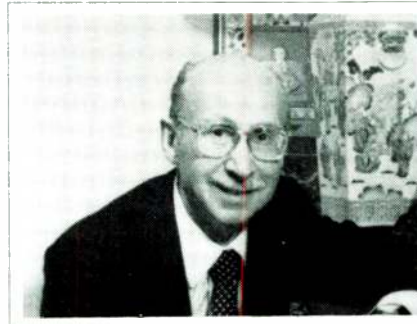


22

ROBBIE ROBERTSON

This former Band leader is responsible for some of the greatest songs in rock history. *MC* talks with the songwriter-guitarist about the Band and his new LP, *Storyville*, inspired by turn-of-the-century New Orleans.

By Michael Amicone



34

SAMMY CAHN

The lyricist responsible for such classics as "All The Way," "Love And Marriage" and "High Hopes" is still active at 78. Now writing songs for special occasions, Cahn gives us some valuable songwriting tips.

By Kenny Kerner

24 **TIPS FROM HIT SONGWRITERS** By Pat Lewis

26 **TRADEMARKS & COPYRIGHTS** By Sue Gold

28 **GUIDE TO SoCal PUBLISHERS** Compiled by Pat Lewis

30 **MIKE MENA** By Oskar Scotti

32 **SQUEEZE** By John Lappen

36 **PSYCHEDELIC FURS** By Jon Matsumoto

COLUMNS & DEPARTMENTS

4 **FEEDBACK**

5 **CALENDAR**

6 **CLOSE-UP**

9 **NEWS**

11 **SIGNINGS & ASSIGNMENTS**

12 **A&R REPORT**

13 **DEMO CRITIQUE**

14 **SONGWORKS**

16 **AUDIO/VIDEO**

17 **NEW TOYS**

18 **SHOW BIZ**

20 **LOCAL NOTES**

38 **FIRST ARTISTS**

40 **NIGHT LIFE**

42 **CONCERT REVIEWS**

44 **CLUB REVIEWS**

48 **DISC REVIEWS**

50 **GIG GUIDE**

51 **PRO PLAYERS**

52 **FREE CLASSIFIEDS**

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FEEDBACK

Consultant Scam?

Bennett Newhouser
Phillips, WI

"I am calling in regard to one of the advertisers I've seen in *Music Connection*. I was a resident of Los Angeles for the past four and a half years, up until April of this year. When I was a resident of Los Angeles, I answered an ad in *Music Connection* from Management Consultants. They are located at 6404 Hollywood Blvd., #219, in Hollywood. I took a self-produced, very well polished 16-track demo of my own work to Johnny Lloyd, the President of Management Consultants. I paid him \$500.00 consultation fee for two hours of consultation. He convinced me that my music would sell, that I could get a distribution deal for the album package that I had put together and that I should hire him for a fee of \$3,000.00 to go to New York and represent me. He said my music was 'money music.' He said that I was a 'star of the future' and that he had the connections from his 30 years in the music business to get me a music distribution deal or an artist's deal. I did pay him the money. Apparently, he did go to New York. He called me the first day after he had been there representing my tape to major labels. He said that, unquestionably, I would have in the mail within the next two weeks three proposals for a distribution deal, one from Columbia, one from Warner Bros., one from PolyGram Records. I paid him an additional \$500.00 to 'wrap up the deal.' He supposedly took a second trip to New York, but nothing ever came of that. In fact, none of those deals ever came through. I never even received a thank-you note or courtesy letter that most record companies send out when you just mail them a demo without someone representing it to them. I have absolutely no proof that he did what he said he would do. Since then, Johnny Lloyd has cut off his fax line, he does not return letters, he does not return my attorney's letters. He has not given me any feedback on what happened. What it amounts to is that I feel I have been defrauded. I'm virtually sure of it. I don't have the money to take him to court, but I do want to give a warning to all your readers to stay away from these people. They are very shady and down-right culprits. That's my opinion, and I really, truly believe I have

been defrauded by Management Consultants and Johnny Lloyd. If I had the money, I would bring suit against them, but I have since moved away and am helpless to do anything."

Poison Press

Stacy Winston
Agoura Hills, CA

I am so completely fed up with people insulting and making up rumors about Poison. Poison happens to be mine and millions of other peoples favorite band. If they aren't any good, then how come all three of their albums have gone multi-platinum? And they have sold out almost all of their shows on their headlining tour, while other bands had to cancel their tours because of the recession. I'm not saying they're perfect, because they aren't and they've never claimed to be perfect. What they are, though, is a very human, down-to-earth band who enjoys making great music, and they all happen to be very talented. When Bret Michaels sings, he brings the songs to life by injecting emotions into them with a soulful, sexy, raspy voice. And C. C. DeVille was nominated by the readers of *Circus* magazine as the best guitarist of 1990. Still people like to put his guitar playing down. He is one of the most underrated guitarists around. Before you make any snap judgements about him, listen to his achingly beautiful solos on the ballads "Life Goes On" and "Something To Believe In," or listen to him reveal his bluesy side on "Poor Boy Blues." He could over play and satisfy his ego, but he always plays just what the song needs. He is a true genius when it comes to playing the guitar, and it's about time everybody realizes it. Bassist Bobby Dahl brings an intensity to both the band and to the music. Try imagining songs like "Unskinny Bop" and "Flesh And Blood Sacrifice" without pulsating

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FEEDBACK

bass beats to set the music on fire. And anyone who doubts drummer Rikki Rockett's talent need only hear one of his unbelievable solos to be a converted believer. I witnessed his solo at Poison's New Year's Eve and May 19th concerts, and people were honestly picking their jaws up off the floor. Everyone was speechless until they broke into thunderous applause. Besides their great music, one of the best things about Poison is that they don't care whether the critics like them or not. Their main purpose is to please their fans. They are always thanking their fans. Well now, it's time for this fan to thank them. Thank you, Poison, for giving me something to believe in.

More Valley

Kirk Sharp
Van Nuys, CA

"I'm calling in response to a Valley Arts response to Mr. Brian Montret's 'Fret Fretting' letter (Vol. XV, #22). I just want to say that I was with Brian on the day he took his guitar in and these are definite lies that were put into Valley Arts' response about the fact that he was told a level and dress job on his guitar and frets may help but wouldn't solve the entire problem as the bridge was entirely damaged. That was bullshit, first of all. That was what they recommended to him; they said that that would correct his problem on the guitar. They never said anything about the fact that he had one of his bridge saddles corrected to fix the problem. I just want to say that I had my guitar taken there for work for a while and I thought it was a nice store and I actually recommended it to him as well as L.A. Guitar Works. What they are saying is basically lies to defend themselves in view of the light that they did bad work. He went there five times to get his guitar fixed; I know, I was with him when he went. He went there five times to get his guitar worked on, and basically, they fucked it up for him. I'm just calling because I was sure they were going to respond to his feedback letter on their store, which I felt was totally to the bill."

Oops!

Our apologies to Dedicated Records President Doug D'Arcy whose name was inadvertently misspelled in our First Artists article on This Picture in issue #21.

CALENDAR

By Christy Brand

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

Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current


☐ Musikarma Production has introduced a new weekly radio program, "Attention A&R: The Best In L.A.'s Unsigned Talent." The show will broadcast every Friday evening from 10-11 p.m. on KCLA-FM cable radio in Los Angeles. The show is designed to give more public exposure to bands and songwriters who do not have a record deal and bring new talent to the attention of record company A&R people and industry professionals for their consideration in a convenient manner and format. There will be a fee of \$25.00 for operating costs in providing the service. All bands and songwriters are invited to send their CDs, vinyl or demo cassette tapes (4 songs maximum) to: KCLA-FM/Musikarma Productions, 8391 Beverly Blvd., Suite #333, Los Angeles, CA 90048.

☐ The National Academy of Recording Arts and Sciences, Inc. presents "Personal Management, Necessity or Extravagance," the third in a series of free symposiums. It will take place on Monday, November 18th, at 7:00 at the Chaplin Stage, A&M Records, 1416 N. La Brea Avenue, Hollywood. For reservations, call (818) 843-8253.

☐ Independent producer and marketing consultant Paul Dewitt will give a one-day seminar on how to develop a well-focused marketing plan for yourself or your band. The seminar will be held at the Information Exchange in Santa Monica on Saturday, November 23rd, from 10:00 a.m. to 4:30 p.m. The seminar will cover such topics as raising capital and attracting investors, the press and self-promotion to create an industry buzz, marketing an independent release, radio promotion, establishing industry contracts and how to get the most out of your available promotional budget. The course is \$48.00 and space is limited. Call (213) 463-5365 for location and registration.

Re-Caps

☐ NAS has announced that the Sixth Annual Salute To The American Songwriter benefit concert will be held at the Wilshire Ebell Theatre, 4401 W. 8th St. L.A., on Thursday, December 12, 1991, at 7:00 p.m. The salute features the top songwriters of the day performing their hits and also showcases many of the stars who made the hits famous making surprise appearances in honor of the writers. For more information call, Steve Schalchlin, Managing Director, NAS (213) 463-7178.

☐ Jason Blume will be instructing a six-week songwriting course at Learning Tree University, November 18th-December 23. The class will meet six Mondays, 8:00-9:50 p.m., at the Chatsworth Campus. Enrollment will be limited to insure individual attention. There is a \$110.00 fee. For additional information and registration, call (818) 882-5599. 

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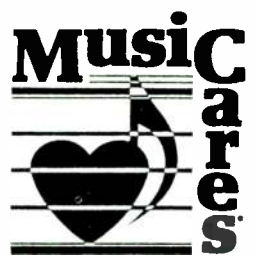
NARAS Programs



NARAS STUDENT MUSIC AWARDS



GRAMMY
in the Schools



By Sue Gold

The National Academy of Recording Arts and Sciences (NARAS) has been known for more than 30 years as "the guys who give out the Grammys," but this view is slowly changing due to a concerted effort by the Academy to focus directly on the needs and problems affecting musicians and the music community. The Academy has become an active voice in music education and has started several programs to help preserve music history while also helping musicians of today. The result has been more awareness of music, both past and present, the dangers of substance abuse and a new respect for the Academy.

In 1990, the Academy embarked on one of the first programs ever to make a serious attempt to care for the music community, Musicares. The focus of Musicares is to raise the attention and resources of the recording industry on issues of human services and welfare. "The independent nature of this profession promises very little in the way of financial security. It offers even less if a person runs into a health crisis," NARAS President Michael Greene explains.

Musicares is also trying to bring to the attention of teenagers, the issue of substance abuse. It has already established a successful billboard campaign which included messages from Ray Charles, Paula Abdul and David Crosby. There were 8,000 billboards put up around the country last year which resulted in 45,000 phone calls to The Office of Substance Abuse in Washington D.C., which mans phone lines as part of this campaign. Musicares is currently preparing their second billboard campaign to kick off early next year and they hope to put up 10,000 billboards.

Besides taking care of its own community, NARAS has also established several highly acclaimed educational programs. The most successful of these programs is Grammy In The Schools (GITS), a day-long event geared toward high school students interested in pursuing a career in the field of music. There are ten seminars held around the country during the year, usually in major cities. Among those artists who have participated in GITS are Suzanne Vega, Hammer and Debbie Gibson. For smaller cities, NARAS has a Video Library which includes a "Careers In Music" video. The video contains highlights from various GITS programs from across the nation and describes different career opportunities in music and recording that are available. "Too much talk about the music and record industry stresses the glamour side, not Grammy in the Schools. This program talks fact, not fiction," Greene says.

While GITS focuses on high school students, the Student Music Awards are for four year college students and gives them a chance to show their talent in all areas of

music and recording. Students at an accredited four year university can submit an original composition on tape, which must be written, performed and recorded by a student or group of students. The winning school gets an endowment to disperse in the form of scholarships to students. Up to \$10,000 is awarded, and one scholarship in each of the five available categories is awarded annually.

Earlier this year NARAS joined with the National Association of Music Merchants and the National Association of Recording Merchandisers to form the National Commission on Music Education. The Commission has launched a national campaign to focus attention on the value of music and other arts in education. "It took a while for music to fade from education and it will take a while for it to come back. Now, at least we have the tools to get it back," Greene says. NARAS also showed a two minute clip during this year's Grammy telecast stressing the problems that music education faces.

Besides students, the Academy also has a grant program for professionals already in the industry where up to \$5,000 each year is awarded. "These are given to professionals in the music industry who are involved in research and projects such as archiving and preservation projects, writing books, chronicling certain parts of history within music as well as some recording projects," Greene explains.

Other things the Academy has set up or is in the process of starting are the NARAS Archival and Preservation Committee, a museum and Video Archive. The Archive and Preservation Committee, formed last year, is examining current archival procedures within the vaults of record companies and recording studios in the country in an effort to properly preserve music's history. They are currently studying ways to best store and retrieve these recordings. The Academy is also studying various sites around the country to build a NARAS Museum. The Museum will not only house behind the scenes and other information relating to the Grammy Awards, but a recording studio so people can witness sessions. It will also house the Grammy Hall of Fame Awards and other recording memorabilia.

The NARAS Video Archive will videotape interviews with various artists for preservation and distribution. The interviews will try to focus on those who have made an outstanding contribution to music. The tapes will be available to libraries, music schools and at the NARAS Chapter offices around the country.

To get involved or to find out more about any of these programs, contact NARAS at (213) 849-1313 or write: NARAS, 303 North Glenoaks Blvd., Burbank, CA 91502. **MC**

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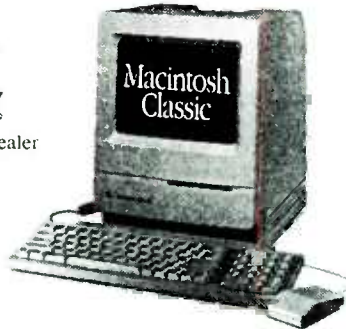
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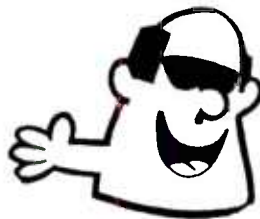


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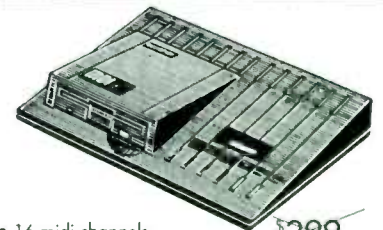
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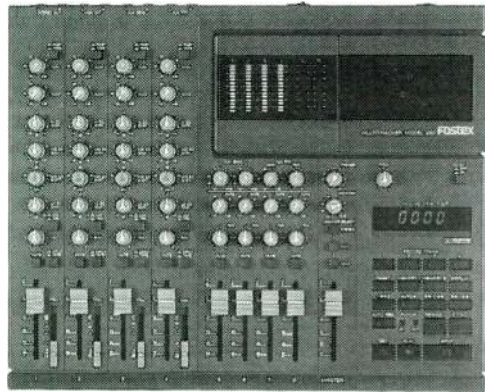
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• Time-saving tricks like Auto Locate, Auto Return, Auto Play, Auto Repeat and Auto Punch-in/out are a breeze with the 280.

8-inputs give you tangible access to MIDI and the optional MTC-1 gives you sophisticated MIDI control of the 280: all transport control functions, MIDI control (yes/no), LTC generator (on/off), time reference selection, recording mode (yes/no), local control (on/off), set-up of monitor mode and auto record (on/off). What's more, when using MIDI time code you can set the 280 first for rehearsal, then for punch-in/out recording.

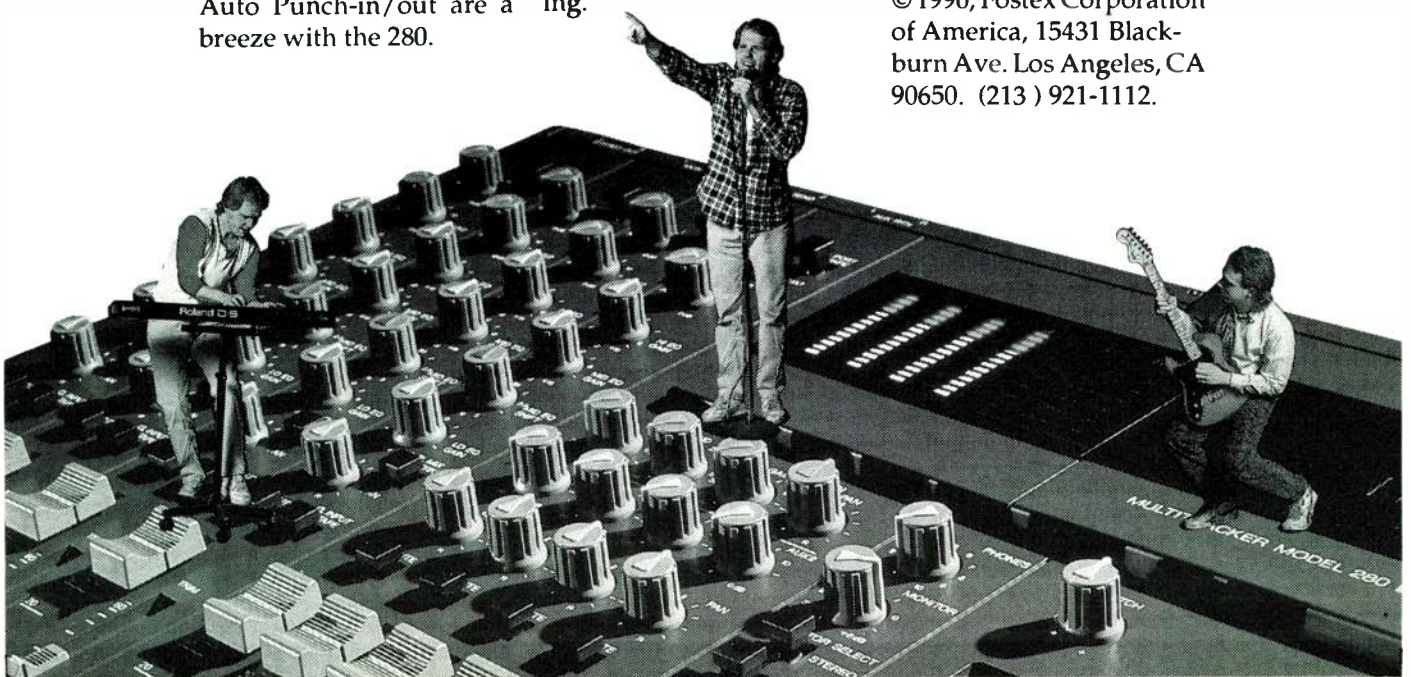
The 4-track cassette recorder runs at 3-3/4 ips--twice the normal cassette speed for better fidelity--and the built-in noise reduction does not have to be switched off when you run time code or tape sync.

• In addition to the individual recording tracks, the 280 has an independent stereo mixing bus with stereo effects return and overall master level control--important features to help you with the final mixdown.

• Two Aux Sends, Sweep EQ in the important midrange, mutes on the inputs and selective monitoring flexibility round out the 280's impressive feature list--the best value today in a quality cassette/mixer at just **\$850.00 Suggested Retail Price.**

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L.A. & N.Y. Battle Over Grammy Ceremonies

By John Lappen

LOS ANGELES—The battle between the coasts is heating up as New York and Los Angeles vie for the privilege, and the monetary rewards, of hosting the 1993 Grammy Awards. Although Los Angeles has hosted the awards show more times than its East Coast rival, next year's ceremonies will mark the second year in a row that New York has hosted the event.

"Because we're considering going to a larger venue in 1993—one like Madison Square Garden or the Forum—we're working now on making a site selection decision for '93," says NARAS President Michael Greene. "As a result of that, both New York and Los Angeles want us to seriously consider them for the show. I can safely say it's gotten to the point where negotiations have reached an intense stage."

The reasons, admits Greene, have a lot to do with economics. "New York's Department of Tourism and Trade did a survey to try to ascertain what, in monetary terms, the awards mean to the city. The figure they came up with was around \$40 million. Plus, the telecast goes out to 56 countries and 1.2 billion people. There's no question that the city chosen benefits not only financially, but also from the international goodwill factor."

But Giant Records owner Irving Azoff, who is actively involved with

the L.A. Entertainment Council, isn't quite sure what all the fuss is about. "It seems like some people are trying to create a battle that isn't really there. New York has a host committee for the Grammys; we don't have that. Here, we have an overall entertainment council that tries to support events which come to Los Angeles. If they should decide to come to L.A., we'll try to support these events in every way possible.

"We don't make bids to anybody," adds Azoff. "We won't be giving the Grammys a bid, per se, we'll just be telling them that if they come here, we'll support it. I don't know what kind of bid New York will put in, but that's not in the charter of what we do. We are going to have a meeting with NARAS, a representative from the Forum is going to attend, because they, as a venue, are bidding. That's really Inglewood, but that's also the greater L.A. area, so we will support their bid."

Although the 1992 site will be New York's Radio City Music Hall, Greene claims that neither city has the edge yet for '93. "We really have just let both cities know of our

intentions, but the heat won't be on for another week or so. The important factors that we look for when choosing a site are things like the city's union policies, police protection and security procedures. But we also have two major projects, our Grammy In The Schools program and a huge music benefit to assist indigent musicians that need to be underwritten by the host committee. That's the main reason L.A. lost the show this year: They weren't willing to do that. Nothing will change for '93. We'll still have the same basic needs and considerations."

Greene says NARAS hopes to make a decision "sometime before the beginning of next year." **MC**

Country Artists Riding High On The Charts

By Karen Orsi and Keith Bearen

NASHVILLE—With artists such as Garth Brooks, Reba McEntire, Clint Black, Alan Jackson, Randy Travis and Travis Tritt scoring high on the pop album charts, 1991 is shaping up as a record sales year for country music. Currently, there are nearly 30 country records in the *Billboard* Top 200, with Garth Brooks riding the top of the nation's pop charts, beating out such high profile rock acts as Guns N' Roses and Mötley Crüe.

An *Urban Cowboy* flashback? Some moonshine in the drinking water?

Many industry pundits will tell you that country has always sold in great numbers, it's just that the new

Soundscan system employed by *Billboard* to compile its pop album chart, based strictly on sales figures, instead of the previous system which used a combination of sales and airplay, is accurately reflecting the nation's musical taste for the first time.

Ed Mascolo, the VP of Publicity for RCA, whose roster includes two of country's biggest acts, Clint Black and Alabama, is one industry pundit who points to the new chart system. "*Billboard* is getting real sales figures now, not hype. We've been saying this for a long time. Alabama used to sell three million copies in the early Eighties, and people laughed about it. Garth Brooks and Clint Black are selling as well as anybody. I think there's something like 26-28 country albums on the *Billboard* Top 200. What do they need a country chart for? *Billboard* is listing half of their country chart right there in the Top 200."

Joe Mansfield, VP of Sales and Marketing at Capitol Nashville, currently riding high with Garth Brooks, agrees that country has always been a formidable commercial force in music. "Garth Brooks will probably be there for one more week, and then Hammer will get it," he says. "Then Garth will go back in and take over. He'll be in the Top Ten for another year. He's outselling Guns N' Roses, both volumes, two to one."

Jack Lamier, VP of promotion at Epic, cites the new chart system, but the real equation, he believes, consists of both sales and the quality of

the product. "I think it's the actual piece count, as well as the music itself. Country, for lack of a better term, has always been the music of the people. The lyric content is part of every facet of their lifestyle and what is happening to them. Years ago, it was all cryin' in your beer, and a lot of that has changed. Country music has matured along with its audience. I think they can relate to it. The lyric is the key."

Sue Austin, Director of A&R at Curb Records in Nashville, says of the phenomena, "It's probably the younger demographics—the age of the country record-buyer is dropping. Instead of buying pop or rock, they're buying country. The videos are also playing a major part in directing the kids, even 21-25-year-olds, in what to buy."

She also feels that what used to be called country music is now a different animal all together. "I remember when I was a child," she says, "you couldn't make me listen to country. But now it's a much more contemporary, young sound."

Joe Mansfield has noticed country music's younger demographics, too. "Now it's not unusual to see AC/DC and Megadeth T-shirts in the audience."

He also sees the "cryin' in your beer" days of country as being idiosyncratic of its past. "The talent out there is getting younger and younger and the old Merle Haggards and George Joneses—not to take away from their talent—are really a thing of the past."

Gene Bridges, Program Director for KLAC 570 AM in Los Angeles, sums up the resurgence of country music with, "You used to be able to spot a country music listener real easy. Now you can't do that anymore." **MC**

JOSE FELICIANO HONORED



Jose Feliciano recently received Latin Music Expo's Lifetime Achievement Award. Flanking the singer-guitarist are expo organizers Angelo Roman, Jr. (left) and Dr. George Gamez.

Les Paul Subject of Four-CD Retrospective

By Scott Yanow

LOS ANGELES—On November 19th, Capitol Records will release *Les Paul: The Legend And The Legacy*, a four-CD box set tracing the recording career of the “father of the electric guitar.”

This remarkable guitarist-inventor is responsible for a great deal of the equipment and techniques currently used in modern music, including solid body electric guitars, multi-track recording, echo pedals, the alteration of recording speeds, sound mixers and the Les Paulverizer. He is also known for the string of hits he enjoyed on Capitol during 1948-56, both with and without the voice of Mary Ford.

The bulk of the first three CDs consist of his original recordings in chronological order, along with excerpts from Les Paul and Mary Ford’s popular radio show, with the final CD consisting entirely of unreleased items which have been stored for decades in Paul’s studio. “I added new parts to the original tapes,” says the guitarist. “It was kind of tedious because I had to

play exactly the same way that I had 40 years ago, but this allowed me to turn the mono recordings into stereo. It was quite a challenge, especially with some of the performances being incomplete. It took 3-4 months, but proved to be worth it.”

Born in Waukesha, Wisconsin in 1915, Les Paul displayed talents in both music and electricity from a very early age, building a crystal radio set as a youngster and quickly learning banjo, harmonica and guitar. By the late Twenties, he was playing guitar professionally and soon became versatile enough to play country, jazz and blues with equal ease. The only problem was, in some venues, people had trouble hearing his guitar over the other instruments. “I contrived a way to make it louder,” the guitarist recalls. “I took a phonograph needle, stole my dad’s radio and jabbed that right into the top of my guitar. It was pretty barbaric, but at least now my guitar could be heard. I soon took a telephone apart, used half of it as a microphone and half to put on the



strings of my guitar. That’s when I started to conceive of the idea of the electric guitar.”

By 1934, he had designed his

first solid-body electric guitar, sixteen years before his association with Gibson resulted in the first commercial Les Paul models.

Leader of his own trio in the Forties, Les Paul built his own studio in 1945 and started working extensively with overdubbing techniques. Using just his guitar and Mary Ford’s voice, Paul was able to create dazzling orchestral recordings that, by the late Forties, were hugely popular. On their radio show, he came up with the name of a fictional machine, the Les Paulverizer, to explain how the two of them could sound like an orchestra. “After I created the mythical idea, one day I decided to make it into a reality, so we could do it

New Release Celebrates The Songs Of Elton John & Bernie Taupin

By Steven P. Wheeler

LOS ANGELES—More than twenty years after piano player Reg Dwight (later rechristened Elton John) and teenage poet Bernie Taupin answered an ad in the *New Musical Express*, which began a musical collaboration responsible for over 100 million in album sales, sixteen of the world’s leading musical artists pay tribute to the John/Taupin songwriting partnership on a new CD entitled *Two Rooms* (a video and laserdisc containing previously unseen studio and concert scenes is also available).

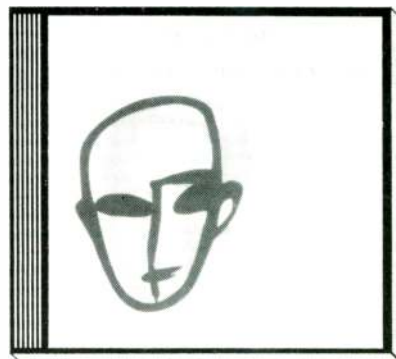
Artists as diverse as Eric Clapton, the Beach Boys, Wilson Phillips, Sinead O’Connor, George Michael, the Who, Kate Bush, Sting, Jon Bon Jovi, Tina Turner and Rod Stewart have all recorded their favorite John/Taupin songs for the project, which was two years in the making.

The result is a pleasing compilation demonstrating the amazing diversity of the duo. Among the highlights of *Two Rooms*, which derives its title from the first song they wrote together after John and Taupin reteamd in 1980 following a four-year separation (“Two Rooms At The End Of The World”) are Rod Stewart’s tender rendition of “Your Song,” the Who’s raucous cover of “Saturday Night’s Alright (For Fighting)” and “The Bitch Is Back” by Tina Turner.

Rounding out the CD: Eric Clapton’s blues rock take of “Bor-

der Song”; the Beach Boys’ doowop styled “Crocodile Rock”; Joe Cocker’s soulful “Sorry Seems To Be The Hardest Word”; “Levon” by Jon Bon Jovi; Phil Collins’ “Burn Down The Mission”; Kate Bush’s passionate rendition of “Rocket Man”; Sting’s plaintive reading of “Come Down In Time”; Wilson Phillips’ harmony filled “Daniel”; “Madman Across The Water” by Bruce Hornsby; George Michael’s “Tonight”; “Philadelphia Freedom” by Hall & Oates; “Don’t Let The Sun Go Down On Me” by Oleta Adams; and “Sacrifice” by Sinead O’Connor.

Summing up the duo’s career so far, Bernie Taupin told *Music Connection* (in an earlier interview): “I think if we’ve done anything over the past twenty years, it would be that we gave pop music some integrity at a time when it was flowery. I think we said something worthwhile in the three-minute single and helped bring credibility back to popular music.”



LASS’ 20TH ANNIVERSARY SALUTE



Songwriting notables recently paid tribute to Los Angeles Songwriters Showcase Co-Founders/Co-Directors John Braheny and Len Chandler in honor of the 20th anniversary of LASS. Songwriter Diane Warren presented Braheny and Chandler with an award, and the duo, in turn, presented BMI with a plaque in recognition of BMI’s continued LASS sponsorship. Pictured (L-R): Diane Warren, Len Chandler and John Braheny.

Industry Mourns Loss of Promotor/Manager Bill Graham

By Rick Terkel

SAN FRANCISCO—The entire music industry was saddened by the death of Bill Graham, 60. Rock music's greatest entrepreneur died October 25th in a helicopter crash just east of Vallejo, California. Graham, his pilot Steve Kahn and longtime friend Melissa Gold perished when their helicopter exploded after striking a 200 foot utility tower during bad weather. The trio had been returning from the Concord Pavillion af-

onstage. I had all of the parts all over the floor in the studio, trying to put them together, when I got a phone call from actor George Murphy telling me that President Eisenhower would like very much for us to perform for him at a private party. That left me with two days to get the machinery together.

It so happened that that night we were scheduled to play for the Boy Scouts so we debuted the Les Paulverizer, and it failed! It started to go bad during the second half of our show. That made Mary very concerned about taking this thing to play for Ike. Luckily, two days later, the show went without a hitch. Ike said to Nixon, 'I'll never figure out how he does it!'

During the years 1964-74, Les Paul retired as a performer, working full time on his inventions and guitar designs, but he eventually returned, recording two popular albums with Chet Atkins, and since 1984 has played every Monday night at the New York club Fat Tuesday's. "With my arthritis, I really only have two fingers on my left hand and none on my right that are not stiff, so I had to learn how to play all over again. But it hasn't really hindered me. Now I think things out a lot more. Right now, I'm working on putting in new electronics in the guitar, trying to perfect and improve the sound. I'm also in the process of doing four albums for Sony, a jazz, a pop, a blues and a country album. I love to play in all four bags; it's a lot of fun."

Inducted into the Rock & Roll Hall of Fame in 1988, Les Paul's music remains popular. "I played in Spain last week [at the Guitar Legends show], and we were just shocked by the reaction. We came out in the middle of a rock concert, played 'How High The Moon,' and the kids went crazy!"

ter a Huey Lewis and the News concert, which Graham promoted.

Born Wolfgang Grajonca in Berlin, Graham migrated to the U.S. His first promotion was a 1965 benefit concert for a San Francisco mime troop that he represented as business manager. By early 1968, his shows routinely drew overflow crowds. He opened the Fillmore West in San Francisco and later that year, the Fillmore East in New York City. Both concert halls achieved legendary status.

Graham promoted some of the biggest shows in rock history, including Bob Dylan and the Band (1974); Crosby, Stills, Nash & Young's reunion concert (1974); the Rolling Stones 1982 tour; Live Aid; New York's 1986 Crackdown on Crack concert; and last year's Amnesty International tour. Graham also co-founded the Rock & Roll Hall of Fame in Cleveland, Ohio.

Throughout his career Bill Graham was known as a tough, outspoken leader on both music and politics. His strong beliefs and independence did not always make him friends, yet he always commanded respect. Irreplaceable will be his wealth of wisdom.

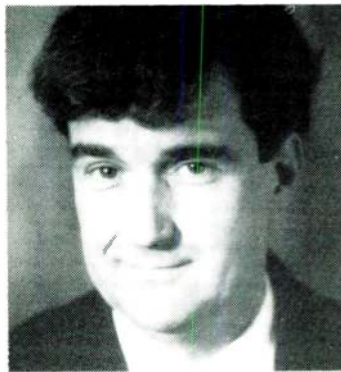
Graham is survived by his son, David.

ROCK WALK HONORS SMOKEY



Motown songwriting legend Smokey Robinson was recently inducted into Hollywood's Rock Walk. He's pictured holding the commemorative plaque.

By Michael Amicone



Geoff Bywater

MCA Records has announced the promotion of Geoff Bywater to the post of Senior Vice President, Marketing. Bywater will continue to oversee the MCA marketing team as well as coordinate the development and implementation of all MCA marketing plans.

Scotti Bros. Records has announced two new appointments: Kim Travis has been named to the post of Vice President of Promotion, and Steve Lake becomes the label's Senior Director, National Promotion.

RCA Records has appointed Francine Celentano to the post of Manager, Creative and Video Production. Prior to her new appointment, Celentano was Creative Assistant. Celentano will oversee the day-to-day activities of the Creative Services and Video Production Departments.

In more RCA news, Barrie Conway has been appointed to the post of Director, Business Affairs Administration. In his new position, Conway will supervise the operations of the Contract, Copyright and Recording Administration Departments.



Mark Terry

JBL International has announced the appointment of Mark Terry to the newly created post of Executive Vice President, Marketing and Sales. Terry joined JBL International six months ago, following a lengthy stay with New England Digital Corporation, where he exited as Vice President of International Sales and Marketing.

Columbia Records has announced the promotion of Dana Keil to the post of National Director, Top 40 Secondary Promotion. Keil will shepherd efforts to maximize radio exposure for the label's roster of acts at the Top 40 level.

Arista Records has announced several new appointments in its employee roster: Graham Hatch has been named to the post of Director, National Alternative Promotion; Lena Dean Je'une has been named Coordinator, Black Music; and Gerry Kuster has

been advanced to the post of Associate Director, Production.

WEA has announced the appointment of Andrew Stone to the post of In-House Marketing Rep. Stone's previous experience includes stints as WEA's Account Merchandising Rep and with Serenade Records as store manager.

Richard Steven Velinsky Productions (R.S.V.P.) and Freedom From Fashion Music have merged to form a full-service management, video and music publishing company. Velinsky was a double nominee at this year's MTV Awards, while Freedom From Fashion's song catalog includes songs by the Plimsouls and Richard Heyman.



Mark Schulman

Mark Schulman has been named to the newly created post of Vice President, Market Development, Warner Music Group. Prior to his new appointment, Schulman was the Senior Vice President/General Manager of Atlantic Records, a position he held since 1988.

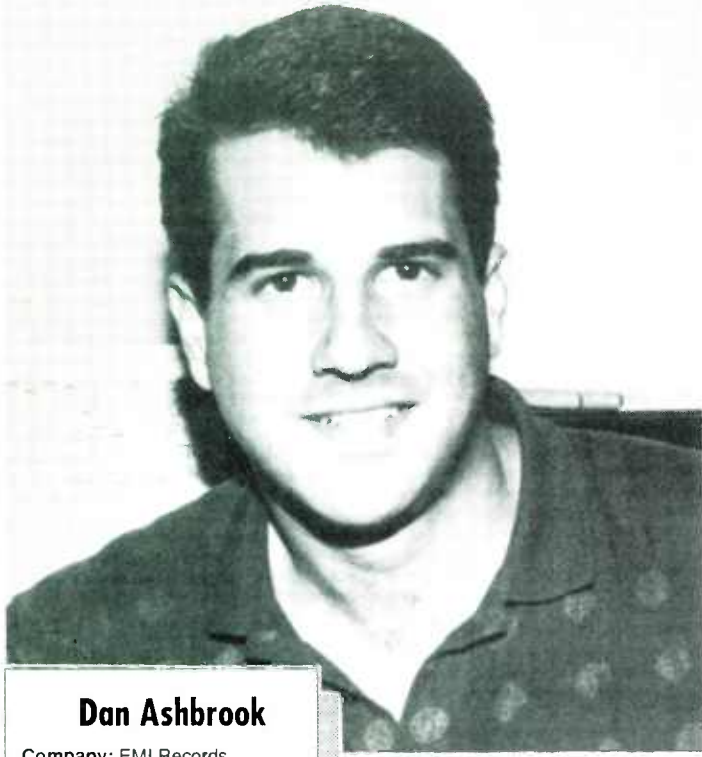
Angel Records has named Gilbert Hetherwick to the post of Vice President, Sales and Market Development. Hetherwick will develop and manage the label's sales force and will serve as liaison between Angel and CEMA Distribution.

Charisma Records has announced the appointment of Patricia Morris to the post of National Tour Manager. Formerly the label's Press & Artist Development Coordinator, Morris will be based at the label's New York headquarters.



Bob Bernstein

Capitol-EMI Music has announced the promotion of Bob Bernstein to the post of Senior Director, Public Relations/Corporate Communications. Bernstein will be responsible for the planning of the company's PR efforts.



Dan Ashbrook

Company: EMI Records
Title: West Coast Talent Scout
Duties: Talent acquisition
Years with company: Two years

Dialogue

Beginnings: "Ron Fair hired me about two years ago to train and learn about the inner workings of the record company. I started out in the mail room. Prior to that, I was an intern at KNAC, and I would market their T-shirts and other merchandise, but that ended when Brockum Merchandising bought them out. I met Ron Fair through my job at the radio station. I had always wanted to do A&R. I was a musician all my life and just love music. I grew up with the Beatles, Rolling Stones, Cream, Hendrix and all the classic groups of the early Seventies. From the mail room I moved directly into A&R."

Why A&R: "I've wanted to do A&R because of my love for music. I went to film school, so, if not for A&R, I'd probably be working in film somewhere. My interests, however, lie in A&R. The pay is horrible, and the hours are ridiculous, but I've always been out in the clubs on a regular basis—nowadays about six or seven nights a week."

A Typical Day: "I usually get to the office about 10:30 and start answering my own phone calls because I have no assistant. That alone is an eight-hour job! Right now I'm signing a band called the Betrayed. They're from Boston, but they live out here now. I ran into them in March at the Coconut Teaszer. It was their very first gig together. As a matter of fact,

they just got their drummer that day, so it was their very first day together as a band, and I signed them after that first show. I brought Ron Fair down for his approval, and we first put them into a development deal for a while, but now they're signing.

"Because the band has no manager, I'm taking over those chores, in addition to my A&R gig. So I get the usual band calls—the rent is due and we have no money...we have no money for food...we have no money for rehearsal...we need you to get us transportation...what do you think about this in our deal...why aren't we getting a video.... The band is repre-

sented by Owen Sloane, their attorney, but because I know everyone, I'm the guy that has to put it all together. EMI has been very cool about it. They feel the band doesn't need another person interfering in their careers now.

"Also, during the day, I take three to four meetings with bands—mostly unsigned bands from the area. I'm into looking for stuff that's outside of the network circle of A&R reps and publishing companies. I'm always out on the streets looking for bands that have no involvement whatsoever. Usually when an attorney sends me a tape, it's pretty bad. They're not in it for the music, they're here to make money. So I tend to stray from the norm of the music industry."

Talent Ingredients: "For me to think a band is ready to be signed, they have to have a deep passion for music and the ability to write songs. They have to have that personality that says they are songwriters. There are a lot of people out there that can play, but few that have a feeling for what it is to be an artist."

Unsolicited Tapes: "I always listen to every tape that comes into my office. It may take me eight to twelve weeks to send out a response because of the volume, but I do try and get to all of them. I'm constantly on the phone calling bands to update their demos and telling them to send me more songs. Also, there are times when producers or publishers call and ask me what I've passed on lately, and I send them some of these demo tapes."

Local Scene: "I think the local scene is great, and there's a lot of talent out there. The problem is that many of these groups don't have the connections or business knowledge to reach the right people. In order to find the

great talent out here, you've gotta get out to the clubs all the time and stick with it. You have to have a passion for being out. You can't just read the ads in *Bam* or *L.A. Weekly* and know what's going on. Also, a lot of great bands go unnoticed because of the politics at labels. Signings depend on a number of things, including how many spots on the label's roster need to be filled.

"There's no real formula for knowing how to look for talent. You just have to constantly be looking. You have to put yourself at the level of the artist/musician. There are lots of A&R people and record company people who put themselves so far above the artist that they never see eye to eye and never become friends with the act. Remember, A&R is basically artists and relationships. One of the down sides of the business is, even today, too many bands are getting ripped off or are being used as tax write-offs. There are still too many industry people who aren't into it for the passion of the music and for hanging out with the artists."

Club Hopping: "I'm usually out in the clubs all the time. I'll go out 21 nights in a row and then take off three or four nights. Not a day goes by that I don't get a lot of calls and invitations to go see a specific band. And which bands I go see depends on the vibes I get from talking to the band members or their managers. You see, I make friends with a lot of the bands on the streets. Even though they might not be right for EMI, I still might enjoy their music—so I just hang out with them."

The Process: "What will usually happen when I see a band I want to sign is I'll go to them after their show and introduce myself to them. Then, I'll have them come up to the office and play their tapes. We'll talk for a



EMI Records USA executives recently flew to Sweden to present their supergroup Roxette with yet another platinum award. This time, it's for their latest LP, *Joyride*. Pictured above displaying their pearly whites are (L-R) Jim Cawley, Senior VP/Marketing; Per Gessle & Marie Fredriksson, Roxette; and Sal Licate, President/CEO.



I.R.S. books recently released Sting: The Illustrated Lyrics, a book featuring illustrations to some of Sting's songs as drawn by Roberto Gligorov. Pictured above are Sting and Gligorov after a book signing session in New York. The book is also being sold at merchandising counters on Sting's world tour.

while until I get to know a little about them as people and as musicians. Eventually, I'll bring them to Mitchell Leib, the VP of A&R, and it goes up the ranks until we send a tape to Ron Fair. We usually set up a showcase if Ron really digs it. If he likes it, we take it further and talk about what the band really needs and decide if we're talking about an actual recording deal or a development deal to begin with. It all depends on what stage the band is at."

Getting Noticed: "The best way to reach me and have me notice your band is to first send me a cover letter telling me about your band. When I get it, I'll call you up and request a tape from you. The thinking is that if you take the time to write or type a neat cover letter that is intelligent and has my name spelled correctly and gives me some solid information on the band—then I think maybe there's something there. Maybe this person's got it. My office phone is constantly ringing. People just call up and start telling me they have the greatest band. Yeah, sure. EMI is a very approachable company, and we're easy to work with. As long as you show us you know what you're doing, we'll be open to you."

Advice: "For bands planning to come to L.A., I would advise you to stay home. Become a big fish in a little pond. A&R people love to travel, and if you're that good, regardless of where you're from, we'll find out about you and come to see you. All you have to do is make your connections by doing some research. There is always somebody connected to a label—someone at a local record store or a radio station or a distributor or a concert promoter. Just do your homework and take the time to find out. Stay in your hometown. Make your connections and play around. Build a fan following and make money doing it."

"For local Los Angeles bands, my advice is to be really confident in yourself and your music. If you're

going to submit a demo or set up a showcase, make sure it's exactly as you want it to be perceived. Do not leave anything to anyone's imagination. I usually prefer demo tapes with five songs. And keep it focused musically."

Grapevine

Word is that C.C. DeVille is no longer in Poison. Chalk it up to irconcilable differences between C.C. and the other band members.

Will Izzy be next? Did Guns N' Roses throw up a smoke screen by saying that Izzy doesn't want to tour anymore? Is there another reason? Health problems? Rumors are running rampant.

Lil' Gypsy has terminated its personal management agreement with Ted Cohen Management and has signed on with Cool Artists, a newly-formed company headed up by Ingrid Olson and Ted Cohen.

Veteran hitmaker Tom Werman will be producing the next album for Arista Records rockers Babylon A.D.

Chart Activity

Bite Down Hard is the title of the Britny Fox album featuring their new lead singer, Tommy Paris.

Tevin Campbell's debut for Qwest/Warner Bros. will be released on November 19. The LP is called T.E.V.I.N.

Geffen/DGC act Nirvana is tearing up the charts. The band had one previous album on Sub-Pop, a label out of Seattle.

On The Move

Angela Lang, former West Coast Director of Publicity for SBK Records, is looking for a similar position. Interested parties can reach her at (213) 851-3317.

Dean Schachtel has been named Manager/A&R for Moonstone Records, a division of Full Moon Entertainment. 



Ambush

Contact: Craig Fanning
(213) 456-0762

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Clearly, one of the most striking, most expensive, most colorful and most together press packages ever sent into Demo Critique comes from the guys in Ambush. Everything is in full color—the cassette jacket and press folder—you name it. But this only proves they've got good taste and some bucks. How's the music, you ask? Well, suffice it to say that these guys actually took the time to write strong, melodic rock tunes. Though the vocals are a bit thin, the production is sharp and all of the instruments are indeed audible. My favorite is "Everytime We Say Goodbye," a medium tempo rocker with a chorus that just won't quit. Although I want to rave about this band, the jury is still out with regard to the lead vocalist. Is he powerful enough to carry the band? I'm not really sure at this point. The entire package, however, is a pleasant surprise.



Wizdom

Contact: Robert Greenstein
(213) 203-9979

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

The three members of Wizdom (Mike Ricketts, Larry Krueger, Jeff Clark) have put together a cohesive tape featuring three originals—"She's So Fine," "Ride The Pony" and "Tammy." And even before the first chorus of the first song nears, you can just about sing it. That's one sign of a good song. The second selection, though heavier on guitars, is very similar feeling-wise, but not nearly as strong as the opener. And the closer, "Tammy," is a real uptempo rocker with another strong chorus. The first problem I run into is that the songs are just "okay"—but nothing really spectacular. I think the band should take the first and last songs and build from there. Vocally, the guys are pretty together. They just need a couple of "A" songs to put them over the top. A couple more months with pen and paper oughta do the trick for them.



Dream Frontier

Contact: Dream Frontier
(213) 837-3574

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Dream Frontier is not a new band by any means. On the contrary, they've been around since 1986 when Andrew Albright and Chuck Mac Intosh put them together. Since then, they've been honing their craft as performers and songwriters and the many years of work shows up on their most recent demo tape featuring five original compositions in the folk/rock genre. Plenty of rhythms and lots of room to dance on these tracks! Both vocally and instrumentally, the band is flawless, but I would like to hear some stronger material. As it stands now, most of these selections would make for some strong album filler, but nothing to set Dream Frontier on their way to the charts. This is a band with a definite sound of its own, so strong, hit material is essential for their success. Keep writing, guys, you're almost there. Next demo oughta do it for you.

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



Pat Lewis

Another band that showcased its wares at a recent Hardest Kept Secrets was Stikkitty, who recently signed a development/publishing deal with Chrysalis Music. Pictured is the band's dynamic and animated singer, Vincent K.



Pat Lewis

Virgin Music recently signed DGC recording act Galactic Cowboys. This photo was taken at a recent ASCAP Hardest Kept Secrets showcase held at the Coconut Teaszer in West Hollywood.



Pat Lewis

Buster Rouge (a hard rock troupe from North Carolina) also was a featured band at this Hardest Kept Secrets. Pictured is Scott Chatham, the band's vocalist. Recently Buster Rouge signed a development/publishing deal with Warner/Chappell Music.

Activities

A few issues back, we gave you the wrong mailing address for the South By Southwest conference. So, here's the correct address and we're sorry for any inconveniences we may have caused you. South By Southwest P.O. Box 4999, Austin, TX 78765, phone (512) 467-7979 or FAX (512) 451-0754.

Virgin Music held its annual "get to know our writers" bash on the premises of its homey headquarters in Hollywood. The schmooze level was extremely high as songwriters, A&R reps, managers, attorneys, BMI and ASCAP employees, among many others enjoyed the warm evening's breeze, good tunes courtesy of the many Virgin Music recording artists and the delightful munchies.

Bug Music Songwriter Activities

Don Dixon's "I Can Hear The River" and David Egan/Greg Hansen's "Please No More" are on the new Joe Cocker album, with Marti Jones adding vocals.

Sand Rubies have recorded Del Shannon's "Stranger In Town" for their new Chrysalis LP.

Jude Johnstone's "The Woman Before Me" is on Trisha Yearwood's hit debut LP.

Jesse Winchester's "Sweet Little Shoe" is the first single from Dan Seal's new LP.

Rick West's "I Wouldn't Change A Thing About You, But Your Name" is on the new Eddy London LP on RCA.

The Shoes have released *Oh Yeah!* by the Spongetones on their Black Vinyl label. Shoes are also readying themselves to release a Christmas compilation LP called *Yuletunes*, which features songs by Shoes, Material Issue, Marti Jones & Don Dixon, Matthew Sweet, the Cavedogs, Spooner, Bill Lloyd and the Spongetones.

New Signings

PolyGram/Island Music Group recently penned a publishing deal with Def America's Seattle rapper Sir Mix-A-lot. His last two albums, which were released on Nasty Mix, sold in excess of 1.5 million records. Sir Mix-A-Lot's new album is scheduled for release during the First Quarter of 1992.

Bob-A-Lew Music signed two New York-based BMI writers, Jon and Sally Tiven. The Tivens wrote "He Don't Know," the next single

from Huey Lewis and the News' gold album from EMI, *Hard At Play*. They also have four songs (co-produced by Jon) on an upcoming B.B. King album.

Primat America signed songwriter/producer Rick Palombi to an exclusive long-term publishing agreement. Palombi, whose first band—the Shocking Pinks—backed up Neil Young in the early Eighties, has written songs that have been recorded by Laura Branigan, E.G. Daly and MTV's Julie Brown, among others. Together with British vocalist Bernadette "Bernie" Barlow, they comprise the new signing group of Joy. Palombi has composed and arranged all of the music for their album debut, which he is currently producing and will be released by SBK Records in the new year.

ASCAP/PRS held its annual awards dinner in London. Phil Collins was named Songwriter of the Year with the greatest number of performances for his songs "Another Day In Paradise," "I Wish It Would Rain Down" and "Something Happened On The Way To Heaven." Publisher of Collins' three songs, Hit & Run Music Publishing Ltd. received the Publisher of the Year award.

BMG Music Publishing has gar-

nered some of country music's top awards during 1991's CMA Week. Careers-BMG Music Publishing was named BMI Country Publisher of the Year and "Hard Rock Bottom Of Your Heart" written by Hugh Prestwood won BMI's Most Performed Song of the Year.

NEM Entertainment, Inc. has signed songwriter/producer/musician Ron Bloom to an exclusive long-term publishing agreement. Bloom's most recent projects include Tattoo Rodeo's *Rode Hard—Put Away Wet* on Atlantic Records and the new album by Princess Stephanie of Monaco on WTC/CBS. He has also produced the new Atlantic album by the Sleeze Beez.

Bug Music signed Sam Phillips, Mack McKenzie, Traditional Music Co. (Arhoolie Records), Forbidden Pigs, Gerre Edinger and Zamboni Music.

The Business Side

Ralph Jackson has been promoted to Senior Director, Concert Music Relations, BMI New York.

GFI Entertainment Co. has opened a music publishing division called GFI West Music Publishing. Contact (310) 281-7454, Janet Jeffrey, Artist Repertoire. **MC**



Sir Mix-A-Lot signs with PolyGram Island Music. Pictured (L-R): Jeff Brabec, Vice President Administration, PIM; Sir Mix-A-Lot; Lionel Conway, President, PIM; Ricardo Fraser, manager; and Danny Holloway, Senior Vice President, PIM.



Virgin Music held its annual bash. Pictured (L-R) are party-goers Del James, Virgin songwriter/producer; Stacy Lieb, Virgin Music; Danny Tate, Virgin songwriter; and Danny Rafferty, Virgin songwriter.



Primat America signed Rick Palombi. Pictured (L-R): Tami Lester, Director of Talent Acquisition, Primat; Rick Palombi; Bernadette Barlow, Palombi's partner in Garden of Joy; and Brooks Arthur, Vice President/Creative Director, Primat.

Songwriter Pointers

Aaron West Arkeen

When "West" Arkeen was a youngster, he religiously listened to Jimi Hendrix ("I had like 37 Hendrix albums," he says) and immediately began playing the guitar. Throughout his youth, he played in numerous Top Forty bands, but decided he wanted to "make it" as a musician in an original band. So, he moved from his home in San Diego to Hollywood, where he attended Guitar Institute of Technology. It was in Hollywood where he hooked up with the members of Guns N' Roses and began writing with them (actually, he was Axl Rose's roommate). Currently, Arkeen has three cuts on the new Guns N' Roses albums—"The Garden," co-written with Axl; "Yesterdays," also co-written with Axl; and "Bad Obsession," co-written with Izzy. He's also co-written with Asphalt Ballet ("Precious Waste of Time"), Wildside ("Crash Diet"), Every Mother's Nightmare, Child and Robin Zander.

MC: Do you prefer to collaborate with artists?

WA: Well, it's not so much if I prefer to, it's just the way it is if you're a rock

writer. If you're a pop writer, you can just write a song, and if it's good, the band will pick it up. But most rock bands won't even consider it if they haven't had some part in the writing. It's not like I'm in a really large industry. There's only like three or four of us. So it's like a small industry, and it's easy to get gigs. But you find out real soon that rock bands want to write their own material. They don't want a writer in the first place and they're being forced to have a writer, so you've got to try and get on their good side.

MC: How do you do that?

WA: Well, I just show up and show them that I'm a normal person. For example, with Every Mother's Nightmare, [the record company] sent them these short-haired, stiff type of writers—these big gun, pop writer guys. I'm not that at all. I'm more a street monger. So, I get in there and I say, "Look man, it doesn't matter to me one way or the other." You see, my bread and butter, whether I want it or not, is Guns N' Roses. So, it's like, I'm doing it because I want to do it. And if they want me to work with them fine, and if they don't, that's fine, too. I'll just party with them and hang out.



Billy Bragg

By Pat Lewis

London-born singer-songwriter Billy Bragg has been professionally making what you might call "political" or "consciousness raising" music for over ten years now. But he doesn't just talk about the ills of the society or the injustices that he sees in our world and leave it at that. No, ma'am. This guy practices what he preaches and has actually wound up in jail several times for participating in rallies against things like apartheid and nuclear power plants. His concerts are another place that Bragg uses as a place to get on his soapbox. But he also manages to balance his preaching with a good deal of entertainment and music.

Over the last several years, Bragg has turned his seemingly never ending energies toward informing his audiences about AIDS. "Well, seeing as how the lingua franca of pop for the last 35 years has been the sex act," he says, "I think that transmitting HIV virus makes all of us writing about [the sex act] suddenly think of a new agenda. That's what 'Sexuality' [a song from *Don't Try This At Home*, Bragg's current Elektra LP] is about."

An outspoken solo, acoustic guitar-toting performer, Bragg uses his music as a vehicle to challenge his audience. And in this way, even though it may seem inconsequential, he feels he can elicit change on a global level. But it is up to his audiences to make these changes; he can only make them aware of the problems. "I think that the role of a songwriter is to try and hold a mirror up to society and write about what you see and what you feel about it," Bragg explains. "Particularly during a time when there's so much confrontation in society as there is at the moment, I think that the poet—the songwriter—has a role to contribute to that. Not that you can change any of it. But the point is, if there is a feeling in the audience and they want some kind of a change, then your role is to focus on that feeling. And more importantly, to reflect it back to them, because it's the audience that can change the world, not the performer. The performer can be just a catalyst or a lightning rod."

One key point of Bragg's persona and his message is that he feels we should all do our own part to bring about the changes that we feel will make the world a better place to live for all humankind. "It makes me sound a little too much like a boy scout by trying to do my part," he confesses. "I'm trying to make sense of it as much as anybody else. It's a pretty confusing world that we see everyday coming down the newspapers or television or wherever we get our information. But I chose to try and make sense of it by writing songs and shouting it out at the top of my lungs on a record. Other people have other ways."

His choice to use music to voice his concerns and worries and "do his part," so to speak, is a cleansing experience for the songwriter. "It's very much a confessional and absolutist kind of relationship that you have with the audience," he says.

Bragg's process of writing is completely free-form and differs from one song to the next. "I'll play the guitar to relax in the evening or whenever," he explains, "and I'll just mess around with it. Or maybe someone will say something to me and that will spark something off. Or a tiny little concept will give me a crack of light into an idea and I'll peak through and see the idea of a song. Another time, a song will come straight out all in one go. So, no two songs are ever the same."

The 34-year-old Londoner draws his inspirations from, what he calls, "the grey area in our existence." "It is the area which is full of doubt," he explains, "the area where the certainties that we grew up to expect don't actually match with those that actually face us on a day-to-day basis. That grey area where personal relationships and national politics crossover—not just the politics and not just the personal bits, but where they cross. That area where your relationship is dictated by your economic or social circumstances, which are themselves dictated by the political agenda of the country."

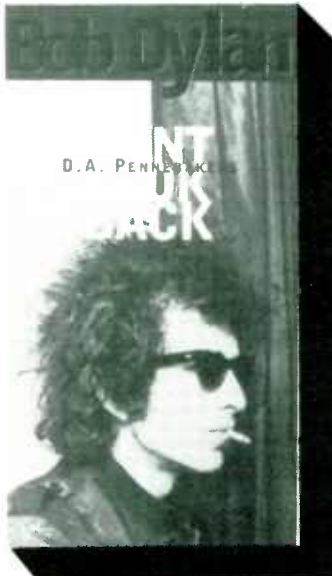
Interesting, this grey area is something that does not anger Bragg. "It's just something that interests me to write about," he states. "It's an area that I find the most fruitful to choose my characters from."

Bragg not only writes about fictitious characters, but he also writes about "real life" people that he may or may not know. And whether or not those "real life" people know they are being written about is completely left up to Billy Bragg. "If I chose that they should know," he says, "then I'll put in a point of reference that's not only known to me but the person as well. And they'll listen to it and come and look quizzically at me. Other times I don't do that, and people think the song's about them. I think if you have a relationship with a songwriter who's prolific, you're bound to think, I wonder if that song's about me."



NEM Entertainment, Inc. signed Ron Bloom. Shown here (L-R) are: Ross Elliot, Talent Acquisition, NEM; Ron Bloom; Ronda Call, Professional Manager, NEM; Kuni Murai, Chairman, NEM; and Ira Jaffe, President, NEM.

LOOKING BACK



Warner Reprlse Video has just released *Don't Look Back*, a fascinating, behind-the-scenes look at Bob Dylan's 1965 tour of England. Performance footage coupled with encounters with harried interviewers (there's an interesting interview between an antagonistic Dylan and an out-of-his depth journalist) and competing rock musicians (Donovan, Alan Price) help give the viewer a sense of the craziness and the pressure surrounding Dylan's every move during this heady time in his career. *Don't Look Back* was directed by D.A. Pennebaker, who also captured Dylan's controversial 1966 tour with the *Band on the Unreleased Eat The Document* (let's hope this one also sees the light of day). Suggested retail price: \$19.98.

SLEEPY HEADS



Ex-Monkee Micky Dolenz is pictured on the video set for "Sugar Mountain," a track from his new *Kid Rhino* album, Micky Dolenz Puts You To Sleep. The video was directed by Cass Paley and will air on "Nick Jr. Rocks!," cable channel Nickelodeon's new programming aimed at pre-schoolers.

SUMMA MUSIC GROUP STUDIOS: Don Henley, mixing tracks for an *In Concert* appearance with engineers Shelly Yakus and Bill Kennedy, assisted by Jim Champagne... Warner Bros. artist Penny Ford and producer Randy Jackson, overdubbing for Ford's upcoming album, assisted by Kyle Bess.
MASTER CONTROL: Michelle Shocked, mixing her new Mercury/PolyGram LP, producer/engineer E.T. Thorngren shepherding the project... Holy Soldier, mixing with producer David Zaffiro and engineers Csaba Petocz and Chris Fuhrman...Kenny Aronoff, tracking and mixing for Hollywood Records

act the Poorboys, Mark MacKenna manning the console.
SOUND CITY: Hollywood Records act *Pleasure Thieves*, tracking with Garth Richardson...Geffen Records' Raw Angels, finishing up demos for ace talent scout Vicky Hamilton... Blind Melon and producer David Briggs, working on a new EP for Capitol Records.
PARAMOUNT RECORDING STUDIOS: Rap producer Sir Jinx, working on the new Ice Cube release and mixes for Tone-Loc, Queen Lattifah and Yo Yo...PolyGram act Dougie D, working on tracks in Studio C with engineer Lou Hernandez and guest vocalist Vanessa Williams...Guitarist Robert Fripp, guesting on tracks for *10 Seconds To Midnight*, production by Geza X...Ken Jones currently working on an eight-song project with engineer Barry Conley.
WEIR BROTHERS RECORDING

ALL THE KING'S LICKS



DCI Music Video has released the first in a three-part instructional video series featuring legendary bluesman B.B. King. The video features this great blues guitarist performing and commenting on some of his most well-known songs, a framework which allows King to explain and demonstrate his playing techniques (vibrato, picking). An accompanying book and audio package will be released by DCI subsidiary Manhattan Music. *Blues Master 1* retails for \$49.95. To order, call (800) 628-1528.

STUDIO: Philadelphia rockers Sic Vikki, recording tracks for a new album with producer Steve Plunkett and engineer Tom Weir...Michael Damian, remixing his single, "There'll Never Be Another You," for A&M Records, Tom Weir once again handling the sonic chores...Bob Harrison, recording a children's album for Just Kidding Records, Harrison producing the project and Tom Weir adding the sonic expertise. **IMC**

'DREAM' SET



Nia Peeples (second from right) is pictured on the set of the video for her latest single, "Street Of Dreams." Flanking Peeples are (L-R) Caroline True, Director of Music Video, Charisma Records; video director Marcus Nispel; and Lindsay Scott, Roger Davies Management.

ON THE SET



RCA's sultry hard rock songstress Lita Ford and noted video director Nigel Dick are pictured on the set for "Shot Of Poison," from her forthcoming album.

PRODUCER CROSSTALK



Renaldo (Courtesy: The RapPages Magazine)

HANK SHOCKLEE

By Pascale Lafranchi

As the head coach of one of New York's most prominent production teams, the Bomb Squad, Hank Shocklee is best known as Public Enemy's master producer. But helping establish rap's most innovative and controversial group was only one of Shocklee's many achievements. His credentials also include Ice Cube's "Amerikkka's (sic) Most Wanted," BBD's hit single "I Thought It Was Me" and Janet Jackson's "Rhythm Nation" (remix), to name just a few.

Combining unusual song structures with an amazing array of sampled music, as well as sound effects, Shocklee has the ability to create his own style. "I just wanted to do something that I had never heard anybody do with rap or on wax. Between all of us, putting in our ideas or rejecting them, I guess that's how our sound developed."

Many people who want to enter the music production arena wonder whether or not formal training is necessary. Says Shocklee: "It's all by trial and error. You make a record, and then if it hits, you make another one. The only training we have is that we are music historians, librarians. We keep records, I mean physical records. We know records better than anybody else."

Shocklee explains that the role of a producer is more complicated and less glamorous than most people imagine. "A lot of people think that a producer just makes a beat or comes together with a groove or a sample. That's only a small part of our job. The biggest part is giving the artist direction. A producer has to be the middleman between the artist and the public, the middleman between the artist and the record company."

He says his job never gets dull since each artist comes to him with a different approach. "First, I have to

get to know who I'm working with in order to know what kind of track this person is going to feel comfortable doing. If the artist has done previous records, I look for an area I feel he or she can grow in."

"Some artists have a clear determination of what they want to do. For instance, when 3rd Bass came to us, they said, 'This is what we got, this is what we want to do. Please help us make this thing correct.' In that case, we acted more as coaches. We arranged the record and made sure it was tight."


Although the Bomb Squad is best known for producing rap artists, mainstream acts like Janet Jackson and Paula Abdul have called upon the Squad's talents to remix their material. "I like to do remixes. I call it exercise. It allows me to experiment. We are able to see what happens if we decide to take Janet and give her a different style, or we give Paula Abdul a different approach."

Production techniques vary with each producer. Hank is of the opinion that it is better to match the rhymes to the tracks. "It's hard to match the track to the rhyme because the rhythm of the beat is more important than the rhythm of the speech. The key is to make a marriage. Also, the rapper has to have respect for the music."

Does he consider digital technology to be superior to traditional analog recording? "It's apples and oranges. It depends upon the application. Digital recording is chosen by those who want a cleaner sound. We chose analog because the stuff we do is gritty and dirty, and we want to keep it that way. Analog has a different sound to it. It's warmer, the bottom end [of the sound] is rounder. Digital is a little sterile for me. It's like being in the bathroom as opposed to being in a plush living room. The sound in the bathroom bounces all over because of the tiles, and it sounds very shiny. The same is true for digital."

Does today's advanced technology make for better records, considering that the Beatles recorded *Sgt. Pepper's Lonely Heart's Club Band* on four-track analog equipment? "By far, modern technology makes music better. Actually, what I mean is, it saves you time and money. If you look at the Beatles, they spent a lot of time trying to get the tricks we have today. If they wanted a big, big snare sound, they had to mike drums for hours. Nowadays, we can just go into a room, hit a reverb and boom, we have that effect. Modern technology is very convenient."

BBD's latest album, *WBBD, Bootcity, The Remix Album*, is one of the team's latest trophies. "We've done the remixes on quite a few tunes and produced a couple as well. We mixed half the album only because we have a pretty good ear for how things should sound."

"One of the reasons we do a lot of remixes is because we make the artists sound really good. Some people work with frequencies cluttered, so we come in and separate certain frequencies. This is what we call adding listening enjoyment for the listener." 

NEW TOYS—BARRY RUDOLPH



Wha Wha One by Metalhead

Wha Wha One is a rack mounted wah-wah and stereo volume pedal all in one. The Wha Wha One unit takes up one rack space and acts as the "brain" for a remote volume pedal. This is the unit for guitar players who already have a rack system and would prefer to avoid running their guitar signal through a good 'ol Cry Baby pedal. Not that anything is wrong with that it's just that the additional wiring back and forth from the rack and guitar can be dodgy at times and there is a loss of sound level and high frequencies with excessive guitar cable lengths. Besides Wha Wha One can be inserted anywhere in your rack loop—like after all your effects.

Wha Wha One uses any ordinary volume

pedal so you can get just the right feel with your favorite pedal. A front panel sensitivity control calibrates your pedal to the Wha and a separate "color" control sets the amount or depth of the wah-wah effect. You can switch the Wha Wha One in or out with a separate footswitch or use your existing rack switching system (Bradshaw, Octopus or Midigator) to toggle the Wha Wha One in and out as part of your preset patch configurations. With the Wha switched off it reverts to being a straight ahead volume pedal.

The Wha Wha One sells for \$249 retail and for more info, call: Elan Metalhead Electronics at (818) 980-1975 or write 5707 Cahuenga Blvd. North Hollywood, CA 91601.



Tone-X from Chandler

Tone-X is a selectable mid-boost/gain circuit that is installed inside your guitar body. (Of course, this can be done by any

qualified guitar tech person).

Featuring an old circuit design used in 60's British amps, Tone-X has an on-board pre-amp with about 15db of gain and a filter sweep control for mid-range boost. One trick is to dial in the resonant peak of your guitar for some "wah-wah" effects or to initiate some very singing feedback sustains.

The Tone-X uses a nine-volt battery and is installed with a minimal amount of hassle. Tone-X sells for \$79.99 and for more about it, contact: Chandler Industrials 590 19th Street, San Francisco, CA 94107. The phone number is (415) 626-1742. The FAX number is (415) 626-0671.




Sound Retrieval System from Hughes Aircraft

All true stereophonic recordings contain both a left and right signal that can be electronically added together (L+R) or subtracted (L-R) and (R-L). The (L+R) signal or Sum signal contains all the centered and direct sounds within the stereo soundfield. This Sum signal (which is the mono component of stereo sound) of direct sounds tell our human hearing system what we are basically hearing...i.e. we identify the nature of the sound source. The (L-R and R-L) signal or Difference signal is comprised of all indirect ambience information...i.e. reflected sounds and reverberant fields. This Difference signal provides the spatial details that identify the space and location of the sound source.

The SRS or Sound Retrieval System Model AK-100 provides access and control of both the Sum and Difference signals present in a stereo sound source. The SRS unit has a pair of both stereo inputs and outputs that are connected in line between the stereo program (your pre-amp, two-track stereo mix or any stereo pair of tracks) and your playback monitor system. At this point in time, the SRS is a -10dbv unit that is marketed through high end audio stores as an adjunct to home stereo sound systems. SRS will enhance any stereo program by increasing the width of the stereo image and reestablishing realistic dynamic levels. Sounds will appear to come from outside the two speakers. Realism is said to be restored because the proper mix and spectral proportions of the Sum and Difference signals are closer to the original performance as it was

recorded.

Since the SRS does all this without adding delay, harmonics, phase correction, verb, or EQ., the front panel controls need some explanation. The two main controls are called Space and Center. Space controls the level of the L-R signal. Since all reverbs, delays, echos and room sounds are L-R information, increasing the Space level will appear to add ambience but actually you are just bringing out more of the original ambience than can be normally heard in conventional stereo playback mode. The Center knob adjusts the level of the L+R signal. So you can accentuate or attenuate the center of the stereo mix. So you could make the vocalist move forward to the front of the mix or by turning the Center knob down, cause the vocalist to recede back into the mix.

Other features of the AK-100 are: a built-in stereo synthesizer called 3-D Mono, and a control called Rev Trim which reduces apparent reverberation. I found the SRS to work very well for all stereo programs. The more "stereo" (or ambience information within) the program the more startling the effect. I used the SRS on stereo acoustic guitars, pianos and drum kit overhead mics. I found no disturbing phase cancellation anomalies as with some other devices. The SRS AK-100 sells for \$399 retail and for more information, call 1 (800) 2 HEAR 3D or write Hughes Aircraft at P.O. Box 7000 MS LL109, Rancho Santa Margarita CA 92688-2113. 

SHOW BIZ—Tom Kidd

'Tis the season to see movies, when the kids are on year-end break and the parents need something to give them a break from their little demons. Plugging quite nicely into this scenario is Touchstone's **Ernest: Scared Stupid**. This latest installment in the Ernest series has **Jim Varney** reprising his popular Ernest P. Worrell character. Here, he accidentally releases a treacherous troll that had been entombed for 200 years. With the help of sultry singer **Eartha Kitt** as a witch, Worrell tries to save his unsuspecting town from the troll's outrage. Though this flick is decidedly small on music, with only George Frederic Handel's "Hallelujah Chorus" in evidence, it makes up for it in being high on costumes and set design. The troll costumes must be seen to be believed. Go see this PG-rated movie for yourself.

Coming up in 1992 from Orion Pictures, look for a flick called **Shadows And Fog**. This is a comedy, set in the Twenties, which is being shot in black and white. On the cast list we find **Woody Allen, John Cusack, Mia Farrow, Jodie Foster, Madonna, John Malkovich** and **Lily Tomlin**.



The soundtrack to **Jit—The Movie** just landed on our CD changer, and we're glad it did. This new offering features six great performances from the movie, plus six others we just can't live without. Performers include such Third World staples as **Robson Banda & the New Black Eagles, Oliver Mutokudzi** and **Leonard Chiyangwa**. For those who haven't seen this Earthworks release, the flick stars **Dominic Makuvachuma, Sibongile Nene, Farai Sezenzo, Winnie Ndemera** and the aforementioned **Oliver Mutokudzi** as himself. What's it about? This lyric tells it all: "Above he fights the spirit world/ Below he fights the underworld/ His goal: the hottest girl in town."

Andrew Strong's singing in **The Commitments** has, not surprisingly, led to a six-record deal with **MCA**. The seventeen-year-old Irish youth belted out American soul classics as the obnoxious Deco Cuffe in the movie. He says, however, that his new record will be more than soul.



"It's going to be an American sound, a big beefy sound, but all different styles," he says. "It's going to have a bit of rawness to it, an edge. So people will say, 'This guy's in a soul film but he can rock as well.'" Strong plans to return to Ireland to write and rehearse for the album. A November release is planned.

We'd like to take this opportunity to recommend **Blood & Concrete**. **Vinny Golia** did the score for this new offering from **I.R.S. Media** which stars **Billy Zane** and **Jennifer Beals**. **I.R.S. Records**, known for their eclectic musical taste, will handle the soundtrack, though as of press time, we can't tell you just exactly who's on it.

If you haven't heard, **Paramount's Stepping Out** is a must-see. Based on a hit stage play, this flick stars **Liza Minnelli** as director of a tap dance class where the participants learn about friendships, hopes and dreams. Their

part-time pas-time takes on new significance when the class is called upon to display their skills at a local charity event. "There are times in one's life when one is gripped with a curious bravery," Minnelli is quoted. "When all your instincts tell you to move in a new and unknown direction even though it may scare you. When you act on those instincts and move forward despite the

fear—that's stepping out." Oscar-winning composer **Peter Matz (Torch Song Trilogy)** has the score for the flick, which features **Shelley Winters** as a pessimistic pianist plus a whole slew of talented unknowns.

Elton John joined an eleven-year-old AIDS patient and thousands of volunteers in Atlanta's first walk to raise money for people with the disease. 18,000 people came to the city's main park recently for the 3.2-mile **From All Walks of Life** benefit. The event was reported to have raised \$542,643. "Sometimes I get a little angry about this disease," said the singer. "I wish sometimes that the governments of some countries would show a little more compassion." John kicked off the march with **Brett Lykins**, a fourth-grader who last year announced at his school that he had contracted AIDS from a blood transfusion.

We need to point out that several **Andy Summers** compositions from his newly released **World Gone Strange** CD on **Private Music** are prominently featured in **Tri Star Pictures' Another You**. Summers also plays the part of the bandleader in the film's trailer (with the film's co-star **Richard Pryor** on sax.) Summers' previous soundtrack work includes the mega-hit, **Down & Out In Beverly Hills** and **2010: The Year We Make Contact**.

Paul and Linda McCartney, both devout vegetarians, have put up \$168,000 to buy 80 acres of English forest in a bid to thwart deer hunters. The **McCartneys** handed over management of the conifer plantation to the **League Against Cruel Sports** to create a deer refuge that would ban hunters from passing through or

hunting on the land. The league has attempted to end stag hunts in the area by a popular hunting club. "Because we've now bought these woods, it means the stag hunts are automatically banned, and it gives the deer a chance," said the former Beatle. "They will have some form of sanctuary from this barbarism."

It has finally been confirmed that **David Cassidy** will share the spotlight on his first U.S. tour in fifteen years with former **Partridge Family** co-star **Danny Bonaduce**. Bonaduce, 31, was recently sentenced in



Andy Summers

Phoenix, Arizona, to three years probation for attacking a transvestite prostitute. It is said that he would open his comedy routine with references to his recent problems. This tour is Cassidy's first since he scored a Top Twenty hit last year with the single "Lying To Myself," from his self-titled CD. Plans for a 1990 tour, however, fell through when his record company, **Enigma**, went out of business. "It was so disheartening, because I had a hit, there was an audience for my music, I was getting so much positive press and then



Liza Minnelli with the cast of Stepping Out

SHOW BIZ—Tom Kidd

nothing," said the 41-year-old singer. "If you could take the soul of **Bette Midler** or **Eddie Murphy** and merge it into **Robin MacNeil**, you get a sense of what we're trying for here," says **Robert Krulwich**. The host of **Edge**, a new monthly PBS series of one-hour programs on American culture was commenting on his show's magazine-style format and quirky point of view. **Edge** hopes to delve beneath the surface of the American cultural scene to report on what it's saying about our society and our times. This innovative new



Robert Krulwich

series is a co-production of **Thirteen/WNET** in New York and the **BBC**. Each program will feature an average of six stories, covering a wide range of timely topics. In the premiere program, the series covered stories ranging from new novels to enduring rock music. The latter section followed a group of Dead-

heads as they searched for the perfect **Grateful Dead** concert.

British songbird **Alexa Jago** has proudly announced that she will appear with talk show host **Morton Downey Jr.** in a new flick called **High Heels**. The singer will contribute an original composition called "I Won't Believe In Love" to the soundtrack. The English expatriate recently made her screen debut in **Boys N' The Hood**, before tackling this new role of a young, beautiful variety performer with hopes of getting discovered. Jago recently appeared at a new nightclub called **Erika's at the Rose**. This club, underneath the infamous **Studio One** in West Hollywood, has, as

well-noted by musical director **Gayle Von**, changed its focus from old gays seeking young ones to "a club for everybody" and promises many other great upcoming shows.

You may know artist **Mike McNeilly** as the creator of the disturbing picture on the cover of **Alice Cooper's Hey Stoopid** CD. Cur-



Artist Mike McNeilly



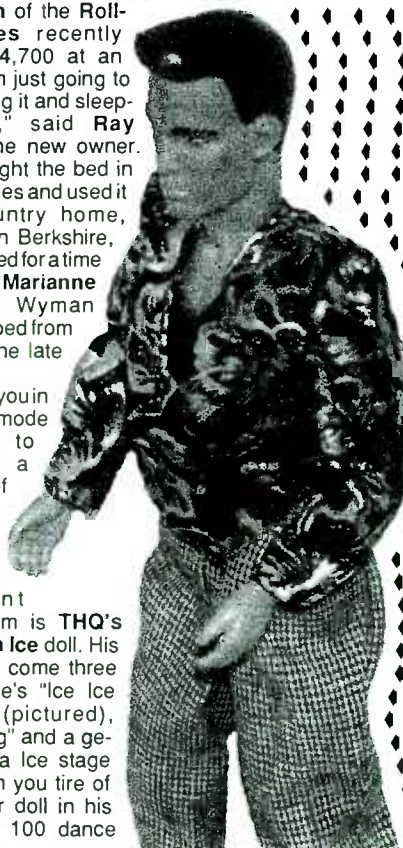
Alexa Jago

rently, **McNeilly** is pushing his latest collection, **Lethal Art**, which shows potentially deadly elements in 3-D. "These pieces are not really sculptures, but rather, montages," says the artist. "The blades and nails are actually sharp enough to hurt people who try to touch them. Alice called me after he's seen some of my **Lethal Art**. It's kind of funny that my art work shocked the king of psycho rock!"

A 16th-century carved oak four-poster bed which has passed through the hands of both **Mick Jagger** and **Bill Wyman** of the **Rolling Stones** recently fetched \$24,700 at an auction. "I'm just going to enjoy owning it and sleeping on it," said **Ray Gaffney**, the new owner. **Jagger** bought the bed in the late Sixties and used it in his country home, **Stargrove** in Berkshire, where he lived for a time with singer **Marianne Faithful**. **Wyman** bought the bed from **Jagger** in the late Seventies.

Those of you in a shopping mode may want to check out a small slew of celebrity dolls in the stores. Most prominent among them is **THQ's** new **Vanilla Ice** doll. His cool moves come three ways: There's "Ice Ice Baby" (pictured), "Golden Jag" and a generic **Vanilla Ice** stage outfit. When you tire of posing your doll in his (estimated) 100 dance

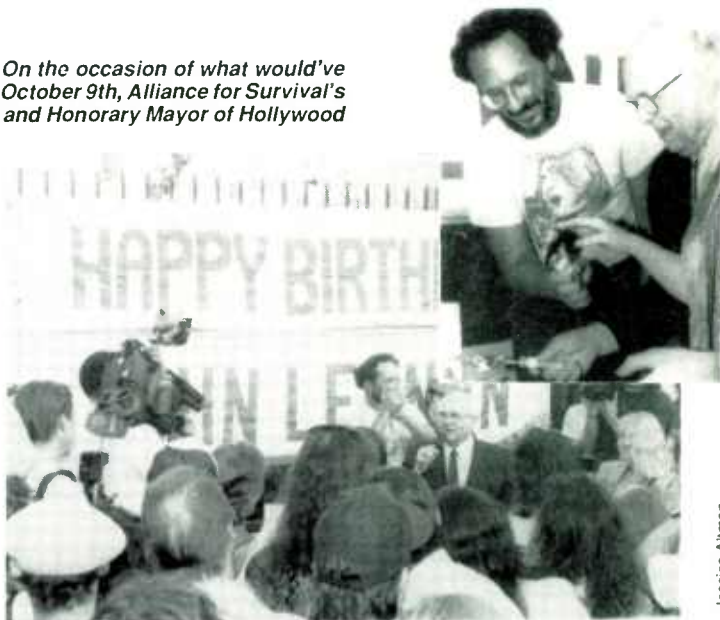
actions, you can also purchase an official rap microphone, billed as a complete sound and rhythm machine with adjustable, low down rap beat and hard-driving speaker. **Mattel** also has a **Hammer** doll in the works, which we understand will be billed as "Barbie doll's celebrity friend." If rap's not your style, we recommend the **Dolly Parton** doll. Dressed in white jeans and fringe, she's not...um...proportioned quite as we thought she would be. But at least she fits in Barbie's clothes. **MC**



Local Notes

By Michael Amicone

THEY SAY IT'S YOUR BIRTHDAY: On the occasion of what would've been John Lennon's 51st birthday, October 9th, Alliance for Survival's Jerry Rubin (in the Lennon T-shirt) and Honorary Mayor of Hollywood Johnny Grant led festivities honoring the ex-Beatle. Fans showed up at the site of Lennon's Walk of Fame star (near the corner of Yucca and Vine) to listen to Beatles classics and eat cake in honor of the rock star/peacenik.



Jessica Altman



Heather Harris

HEY ALVIN: Dave Alvin apes his brother Phil during a recent performance at the Palomino. Alvin was in town to promote his excellent new release, *Blue Blvd.* If you're a Blasters fan or just a fan of good, solid roots rock, this album definitely delivers the goods.

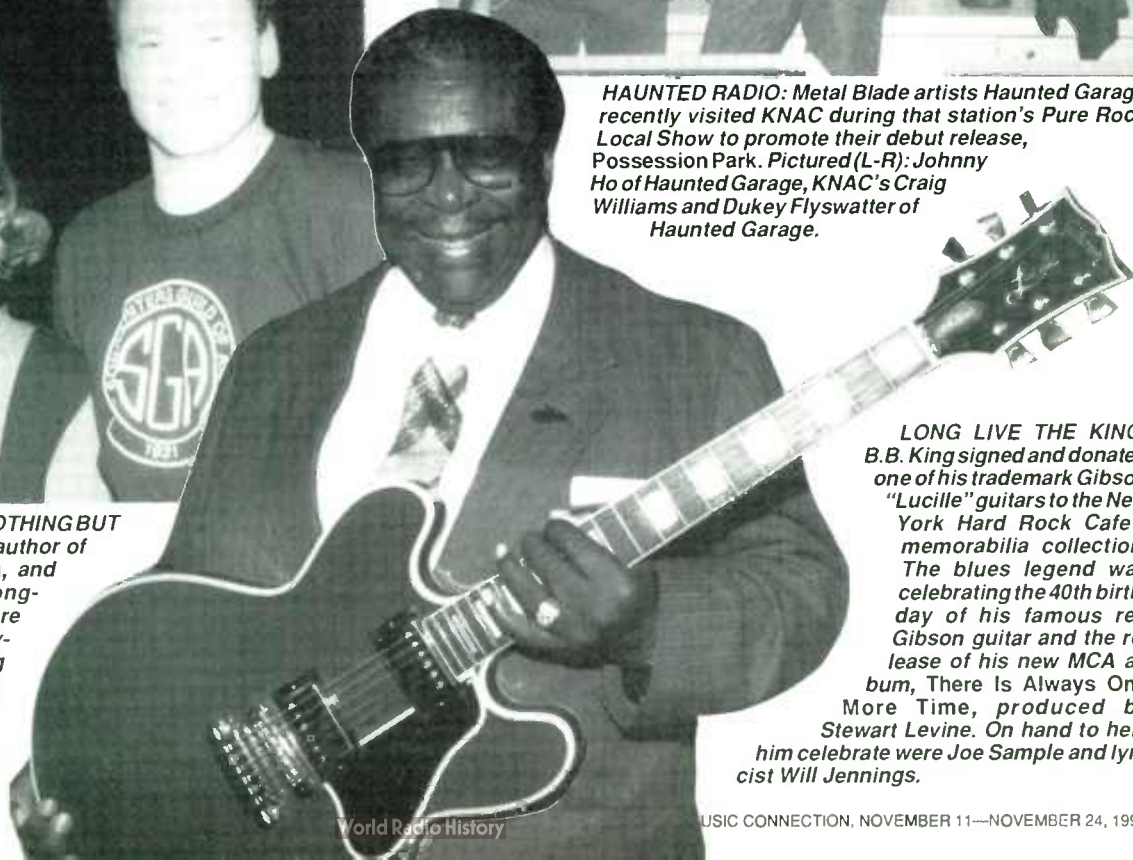


HAUNTED RADIO: Metal Blade artists Haunted Garage recently visited KNAC during that station's Pure Rock Local Show to promote their debut release, *Possession Park*. Pictured (L-R): Johnny Ho of Haunted Garage, KNAC's Gary Williams and Duke Flyswatter of Haunted Garage.



Jessica Altman

THE WHOLE BRAIN AND NOTHING BUT THE BRAIN: Sheila Davis, author of *The Craft Of Lyric Writing*, and Aaron Meza of SGA (Songwriters Guild of America) are pictured during Davis' day-long workshop, "Writing With Your Whole Brain," a seminar designed to help songwriters expand their skills, held on Oct. 19th at Beverly Hills High School.



LONG LIVE THE KING: B.B. King signed and donated one of his trademark Gibson "Lucille" guitars to the New York Hard Rock Cafe's memorabilia collection. The blues legend was celebrating the 40th birthday of his famous red Gibson guitar and the release of his new MCA album, *There Is Always One More Time*, produced by Stewart Levine. On hand to help him celebrate were Joe Sample and lyricist Will Jennings.



'FEET' DON'T FAIL ME NOW: Capitol's promotion staff is shown rallying round Crowded House's new single release, "Fall At Your Feet," in hopes of breaking this well-crafted, melodic ballad. Sporting a melody as sweet as Crowded House's breakthrough smash, "Don't Dream It's Over," this single stands the best chance of becoming a hit than anything else on the band's current album, Woodface.



BACKSTAGE BUDDIES: Producer Tony Berg (second from right), who did such a nice job producing Squeeze's latest opus, *Play*, visits Warner Bros. recording act Altered State following the band's recent Club Lingerie performance.



BACKSTAGE BACKSLAPPING: Lakers main man Magic Johnson, comedian Flip Wilson (far left) and choreographer Cholley Atkins (fourth from left) visit the Ojay's and Levert backstage at the Greek Theatre. The Ojay's, Levert (which includes Ojays member Eddie Levert's two sons, Sean and Gerald) and the Rude Boz played a pair of sold-out shows at the venue.



FOR PETE'S SAKE: The Ironin' Maiden of L.A.'s country scene, Melba Toast, helped boost The Mr. Pete Show's ratings past Arsenio Hall recently. Miss Melba is a fixture on the scene as a singer, media personality and promoter.

Billy Bick



A SUPER SONG: Brad Roberts, lead-vocalist/songwriter for Arista recording act Crash Test Dummies, a Canadian-bred four-piece band which is making some noise on the U.S. singles charts with their debut single, "Superman's Song," and new album, *The Ghosts That Haunt Me*, is pictured during a recent performance at the Whisky. Explaining how this folk roots band happened upon their unique, incongruous moniker, Roberts explains: "One evening at our rehearsal space, a med student friend of mine, who had been watching films of car accident victims one afternoon, stumbled in and in a drunken, slurred voice said to us, 'You know, maybe you should call yourselves Crash Test Dummies.' And we all had a chuckle and said, 'Well, I guess that's as good a name as any.' Several years later, when the Dummies landed a record deal, they pondered whether to change their name, but decided it was perfect for the band's eclectic fusion of styles. As for the band's first single, "Superman's Song," a wry homage to the man of steel, Roberts states, "Oddly enough, when the label shipped the song to radio, the nearly unanimous reaction was, 'Look, you're crazy, we're not playing this. It's far too left of mainstream.'" But the programmers eventually came around, and the single is surprising everyone with its early chart success.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

ALL YOU NEED IS LOVE: Arthur Lee, the leader of Sixties L.A. powerhouse Love, has signed to do his first solo LP with Rhino Records.

NOT SO SPECIAL: If you're convinced that *Midnight Special* has gotten too far away from rock in the last few years, you're not alone. Wolfman Jack, with the show since the beginning, is saying the same thing and he's quit the series.

IN THE 'WHO THOUGHT THIS ONE UP' DEPARTMENT: United Artists has reportedly asked David Bowie to give up his singing career for a multi-million dollar movie contract. They want him to portray Fifties singer Johnny Ray, following his success in the Broadway version of *The Elephant Man*.

Robbie Robertson

By Michael Amicone

As the main creative force behind the Band, Robbie Robertson is responsible for crafting some of the finest songs in the rock canon, including "The Weight," "The Night They Drove Old Dixie Down," "Stage Fright" and "The Shape I'm In."

Robertson and his cohorts, Levon Helm, Richard Manuel (also a talented songwriter), Garth Hudson and Rick Danko, burst full-blown upon the late Sixties music scene, following stints as backing band for Ronnie Hawkins and Bob Dylan. They immediately established themselves as a major new creative force with *Music From Big Pink*, a formidable debut containing (at least) two classics, "The Weight" and their definitive version of Bob Dylan's "I Shall Be Released," and other gems ("Tears Of Rage," "Chest Fever").

On subsequent albums—the 1969 masterpiece *The Band* (on which Robertson wrote so evocatively about the Civil War and the Western Frontier), their 1970 rumination on fame, *Stage Fright*, 1971's strained but memorable *Cahoots* and 1975's return to form *Northern Lights—Southern Cross*—the Band cemented its reputation as one of the best ensemble units in rock and Robbie Robertson as one of its finest songwriters and guitarists.

In 1987, a decade after the Band's breakup and following forays into acting (Robertson co-starred in the film *Carny*) and soundtrack work (*The Color Of Money*, *The King Of Comedy*), Robbie Robertson released his first solo album. Unlike the Band's more cohesive efforts, *Robbie Robertson*, while containing some good music, seemed like a piecemeal affair (Robertson with Peter Gabriel, Robertson with U2, etc.). There was also the added hurdle of his limited singing ability (the Band had three strong vocalists, Helm, Danko and Manuel), to deliver Robertson's material, something which still takes some getting used to.

In contrast, Robertson's new solo opus, which derives its title and steamy musical atmosphere from Storyville, a celebrated party section of New Orleans known for its bordellos and saloons which flourished from 1897-1917, is a confident, seamless song cycle. Recorded in Los Angeles and New Orleans and employing many of New Orleans' best-bred talent—various Nevilles, the Rebirth Brass Band, a reformed Meters—Robertson has once again evocatively conjured up a distant past.

Will *Storyville*, which harkens back to Robertson's Band days in its sound and thematic quality, find a home on the charts? (It debuted impressively at #69, but has dipped in succeeding weeks.) Not only is he competing with a formidable past, he must also vie for attention in a current pop climate that values musical mediocrity over genuine creativeness.

But as Robertson puts it, when asked how he will fare sandwiched between today's rappers and country hunks: "If somebody would've asked me back in '68, 'How does *Music From Big Pink* fit in between Cream and the Doors?'—I would have said the same thing that I say to you today. That's not my job—my job isn't to copy. My job is to shuffle the deck."



MC: You used history as a framework on many of your best Band songs. What attracted you to using Storyville as a backdrop for the new album?

RR: I think Storyville was the birthplace of hot music in America, this area in New Orleans where ragtime, barrelhouse music, jazz and blues flourished. New Orleans has always had the most fertile soil for music, anyway. It's the most independent music place in North America—they don't give a shit what's going on in the rest of the world. They have their brass bands, they have their funk...they've always had the best musicians. And it thrives. You can't walk two blocks without hearing music coming from somewhere.

The album is based on a story that I wrote, which is not about Storyville. There's a certain place in the story where these two characters walk through the remnants of Storyville, and they think, "Man, if these walls could talk...imagine this place in its heyday." I've always wanted to do an album based on a story that I wrote, and I've always wanted to do an album that was dripping of New Orleans music as well. I've dabbled with it in the past—working with Allen Toussaint—but I've never done it to the extreme that I wanted to. So this was the fulfillment of a couple of dreams.

MC: There's some great New Orleans talent on the record. As a producer, was it difficult to balance all the elements so the guest artists didn't overwhelm the songs?

RR: Well, it was kind of like "casting" the sounds, just like you would cast a movie, finding the right character for that particular song. Whether it was the Zion Harmonizers singing with Aaron Neville, or the Rebirth Brass Band—it was enjoyable musically, experimenting with these things and making them fit into the story of these songs.

MC: You're known as one of rock's greatest storytellers. Are there notepads of lyrics that you prune down?

RR: There are no set rules for this. Sometimes you sit down and the idea for the song comes, and sometimes you'll have written a note that leads you to a title of a song or the first line of a song and you build on that. Sometimes the music dictates the song; sometimes the mood of the music starts telling the story before you start telling the story and you just kinda follow the path. It can happen every which way under the sun.

MC: Do you find yourself working on songs for a long time?

RR: Sometimes, I remember, it took me almost a year to write "The Night They Drove Old Dixie Down." I had something going, but I didn't know where it was leading, and when I would force ideas on it, it sounded okay; but when the song discovered itself, it seemed more honest to me. And that's hopefully what you can get out of a song, that it finds its true nature.

MC: Were you a student of the Civil War?

RR: Not really. It was information that I had gathered over the years, that I didn't even know was gonna end up in a song. I remembered some things, like

when I was sixteen-years-old and had first joined Ronnie Hawkins and the Hawks and went to Arkansas. I remember there was a sympathetic feeling in my heart when I would hear people say that the South's gonna rise again. It was touching, and it stayed with me; I didn't know that it was gonna come out in a song later, only that it had affected me. These things seem to come out of nowhere, but they do come from somewhere. You've gathered up this material in your experience, and this was a typical case of that.

MC: Did you hear tales of Storyville?

RR: No. When I went from Canada down South, I thought I was going to the fountainhead of rock & roll. I discovered this whole Mississippi Delta area, and over a period of time, as I looked closer and closer at this thing, it led to Storyville. Where did this kind of music, these blues guys, have a stage? And in the beginning, as far as I could trace it, it had a stage in Storyville. That's because there were all these saloons and cabarets and bordellos, and what kind of music goes with that? Sweaty, sensual, exciting music. That's how I came to the conclusion that Storyville was the birthplace of hot music—which affected my life. It's what got me attracted to this music. It certainly wasn't the Pat Boone side of it that attracted me. It was that other side of the tracks I was interested in, and if you follow that path, you end up in Storyville.

MC: You used an old cohort, Garth Hudson, on the album. How important were his instrumental contributions to the Band's legacy?

RR: Well, Garth, at the time, was completely unchallenged in music—there wasn't a keyboardist around in his league. It was embarrassing how weak everybody else was. He could have played with a symphony orchestra or with John Coltrane just as easily as he played with us. Even now, when Garth plays, I still don't know anybody who's in his league. He's just a remarkable musician.

MC: I've read that when Garth Hudson joined the Band, he made you and the other members pay for music lessons. Did he really teach you anything?

RR: Oh yeah. We leaped into a whole other spectrum of music once Garth joined us. It wasn't so much the music lessons, it's just his knowledge being shared while working on arrangements. We learned a lot more about harmony and chords.

MC: You and the Band found yourselves in the spotlight early, backing up Dylan in the mid-Sixties.

RR: When we first started working with Bob, he didn't have very much experience playing in bands—he told me that he had, but I don't know what bands they were, because he didn't know much about it.

I was trying [for a quality of music], an emotional experience with dynamics. This wasn't just thrashing around. And we finally discovered something while performing live—although they booed us all over the world. They were really rough. And most of the time, if you were put in this position, you would say, "Wait a minute. I must be doing something wrong. All these people must be right." But when we would listen to the tapes after the shows, we'd say, "That's not that bad." It took a lot of blindness or courage—I don't know which—to think that we were gonna persist out there.

And eventually people came around—we just stuck to our guns. I had a lot of respect for Bob for not giving in. After we recorded *Music From Big Pink*, Bob heard it and said, "Man, this is really good." Then he could say to the world, "See, I wasn't crazy."

"I don't feel like I'm competing with my past, 'cause I don't know how to. That's the way I felt when I was that age, and this is how I feel now."

—Robbie Robertson



MC: The Band was lauded as a major new force on the music scene after the first two LPs—you even landed on the cover of *Time*. Was your third LP, *Stage Fright*, a reaction to all the attention and critical acclaim?

RR: One of the scariest things that ever happened to us was to become successful. We'd been together for a while—six years before we joined up with Bob Dylan, and we'd spent a few years with Ronnie Hawkins and then some time on our own. We'd been around the block. We weren't guys who got some instruments for Christmas and were trying to learn how to play these things. We felt that we had paid some dues.

But all the bullshit that comes with success, some of it you're ready for, some of it you're never ready for. And it was kind of a crazy period, the late Sixties. It was hard for everybody to keep their heads on straight, 'cause the idea was not to...the object was to get crooked. So success came as a confusing element. All of a sudden we were on *Time* magazine, and there was a seriousness being given to this that we weren't completely clear about.

And by *Stage Fright*, this confusion was coming out in the music. It was an album that we recorded in something like ten days. We didn't give it the same attention as the *Music From Big Pink* or *The Band* albums, at all. See, we had this whole idea that we were going to do it at the Woodstock Playhouse, near where we lived. We were going to record the album live in front of the townspeople—it seemed like an interesting thing to do. But the [Woodstock] festival had happened, and the townspeople hated the idea, so we ended up making the album for nobody at the Woodstock Playhouse because we were already set up there to record the album live.

MC: So you played to an empty playhouse?

RR: Yeah. We were on the stage of that playhouse recording the album, and Todd Rundgren was the engineer. The pieces weren't in the right place. We just barreled ahead and tried to get it down on tape. Half of the material was as good as anything we ever did, and on the other half, we were going after more of a blues attitude.

MC: Like on "Strawberry Wine."

RR: Yeah, that was almost a lark, and to start the record with that...it was almost as if we were jabbing back at the establishment for putting us in that place.

MC: You started *Music From Big Pink* with a strange choice, "Tears Of Rage." That wasn't a normal opening track either.

RR: Yeah, I know, a long ballad to start the album. At the time, everybody said, "Are you sure about this?" The sequencing of the songs on *Music From Big Pink* was almost the order in which we recorded them.

MC: Whereas *Stage Fright* featured some first-rate material, you sounded uninspired on the Band's next studio LP, *Cahoots*.

RR: Up to that point, we'd always made albums from our environment: We'd go in, set up a clubhouse somewhere and record an album; bring some equipment, we'll make a record. And they had just built this studio in Woodstock—Bearsville Studio—and we went in there, and there was a bit of a distraction with the equipment. It was a new studio, so some things worked, some things didn't. There were some things that threw me a left curve while making that.

And the Band was not fully attentive. They were like, "Oh God, we're making another record?" Sometimes the guys would come to the studio, sometimes they wouldn't. The studio just didn't provide us with the clubhouse atmosphere where we could get in a huddle and do something special. We still nailed a

37 ▶

Top Songwriters Share Songwriting Tips

By Pat Lewis

The following are excerpts from conversations MC recently had with ten of today's top songwriters. Most have landed a Number One hit on the Billboard charts this past year, while the others have scored at least a Top Twenty. The topics discussed mainly center around the technical aspects of songwriting and the nuts and bolts of constructing a song, with anecdotes, advice, helpful hints and even some trade secrets on how to write a hit song.

ANDY GOLDMARK

Publisher: Nonpareil Music/Worner/Chappell Music
Hit: "Love Is A Wonderful Thing," recorded by Michael Bolton
Co-writer: Michael Bolton
Peak: AC: #1, CHR: #2

MC: How does "Love Is A Wonderful Thing" differ from Bolton's other hit?

AG: If you listen to it, the chorus doesn't take off the way "How Am I Supposed to Live Without You" does, for instance. That song sort of rises, and "Love Is A Wonderful Thing" sort of sits there and gets its intensity from the words and the feeling, rather than being modulated or building to a crescendo. The dynamics are different.

MC: What is the standard format or "normal procedure" that one should follow when writing a commercial song?

AG: There isn't a normal procedure. Hopefully, when you write a song, you're always investigating something new. I would say that there are often times a verse/verse/B-section/chorus and then sometimes a chorus/B-section.



MARC TANNER

Publisher: Emerald Forest (presently) but Nelson hits are published by BMG Music.
Hits: "Love And Affection," "After The Rain," "More Than Ever," "Only Time Will Tell," recorded by Nelson.
Co-writers: The Nelsons, Greg Sutton ("Only Time Will Tell"), Rick Wilson ("After The Rain").
Peak: Hot 100: "Love And Affection" #1, "More Than Ever" #9, "After The Rain" #5 and "Only Time Will Tell" #11.
Hit: "She Takes My Breath Away," recorded by Eddie Money
Co-writers: Eddie Money, Dennis Morgan, Monty Byrom, Gory Brougham
Peak: AOR: #5

MC: Is there a standard key or feel or time signature that you'd rely on when writing with Nelson?

MT: Absolutely not. I know very little about anything like that. I don't know what I do when I write. I just know that I plug into whatever the artist is. If that artist is pop, I plug into being a pop guy, and I really don't ever think about keys. I don't have a formula that works for me. I'm more of an energy person. I try and psyche myself into the energy of the artist and really try and become like a member of the band for a few months.

MC: Was it your intention to make Nelson's songs as commercial as possible?

MT: No. Of course, you want to at least be able to feel like the verse flows into the B-section and when the chorus hits, the melody takes off and then it goes back into the verse correctly. And obviously, when you're putting a record together, you say to yourself, I don't want to have ten fast songs unless you're that kind of a band. Nelson's concept in their mind was hard rock undertones with pop melodies. We knew that if we came in and did heavy screaming stuff, it wasn't going to work, because these guys are brothers and they have beautiful voices. They wanted to have power. You just do the best work you can, and if you're lucky enough, it all works for you. But I don't think you can sit down and say, "I'm going to write a hit now."

MC: What about the lyrical content?

MT: Well, there's two ways to write. There's from personal experience where you're actually drawing from something that you're trying to remember of your life or something moved you and you're sort of just writing a story about it. I'm more comfortable getting a concept of what the song's going to be like and then just free-forming, as opposed to telling about my life.



JOHN BETTIS

Publisher: Warner/Chappell Music
Hit: "Can You Stop The Rain," recorded by Peabo Bryson
Co-writer: Walter Afonoseff
Peak: R&B: #1

MC: Is it important for a songwriter to develop his or her own unique writing style?

JB: The only response that you can have is that if you are a career songwriter and you're not just a come-and-go songwriter, it is inevitable that you do develop your own style. However, the balance between your own style and the success of what you do is an interesting question. I think the best way to learn to write good songs is to imitate good songs. And the way I started was sitting down with records and learning a song that someone else had written and then I would try to write a song just like that [laughs]. I think my emotions weren't at all clear. I'm not sure if I thought that would make me money. I think I was doing that because I liked those songs and I knew they were successful. But I can't see much value in that.

MC: Tell me some of those things that set you apart.

JB: Well, I would like to think that if somebody looks at my work, they would see at least one unusual rhyme in it. Now there's a balance there. I used to do too much of that, and that's kind of pointless because really you want to write to the spirit of the music, rather than trying to encumber the spirit of the music with a lot of technical jive. I think that I tend to write conversationally. I tend to use alliteration more than some might. I'd like to think that I write fairly strong titles—I'm kind of big on titles.

PHIL GALDSTON

Publisher: PolyGrom/Island Music
Hit: "The Last To Know," recorded by Seline Dion.
Co-writer: Brock Walsh
Peak: AC: #22

MC: Did you write "The Last To Know" with Seline in mind?

PG: No. Actually, we wrote it about six or seven years ago. It started out as a piece of music that I had written, and it was pretty complete, which is unusual for me. And then I brought it to Brock, and he immediately came up with the hook line: "Don't let me be the last/Don't let me be the last to know." And we reshaped the music and finished the song and made the demo.

MC: Isn't it unusual to come up with the hook line after the music is written?

PG: I had the musical hook, but the lyrical hook came last. I think that most people do start with titles, and I do, too. But a lot of times, a piece of music emerges, and if you don't have a title for it, you're smart enough to know to just let it come out, and it finds a home somewhere. I had no lyric idea when I wrote the piece of music. I not only wrote the piece of music, but I even had recorded the track.

MC: When you write, do you ever have an artist in mind?

PG: I definitely have artists in mind on many songs. But I'm trying to remain in touch with what started me out on this path in the first place. As a result of trying to do that, I find the songs are coming from the heart more frequently now. There is the illusion that you can write 100 songs a year, and it's just not true—not 100 good ones, anyway. So that might argue for trying to target your songs more carefully. But I'm going in the opposite direction right now. I'm going toward just finding what I want to say.



DAN NAVARRO

Publisher: Sony Music
Hit: "You Don't Have To Go Home Tonight," recorded by the Triplets.
Co-writers: Eric Lowen, Silvio Villegas, Vicky Villegas, Diono Villegas.
Peak: Hot 100: #14, AC: #23

MC: What advice would you give upcoming songwriters with regard to developing their own styles?

DN: Whether you're creating fiction or writing about your own life, it doesn't matter—write about something that you really care about. It can be a pretty broad spectrum if you're open-hearted. The other thing is to be open to all styles of music and be willing to be self-critical—to believe that you could improve. That's the thing that seems to separate the ones who make it from the ones who don't. Some have a natural gift, and some don't, but the hard work is real important.

MC: What about the actual technique—the nuts and bolts of sitting down and writing the songs?

DN: As far as the technique of developing your own style—learn to live with your own "elbows." "Elbows" is a word that Eric [Lowen, his co-writer] and I use for things in a song that kind of stick out, that almost seem like they don't belong. As far as developing your own style, it's the elbows that will make you different. So that's the rub—doing something different and kind of looking at it and seeing if it's too different and if it says what you mean for it to say.



ERIC LOWEN

Publisher: BMG Music Publishing
Hit: "You Don't Have To Go Home Tonight," recorded by the Triplets.
Co-writers: Eric Lowen, Silvio Villegas, Vicky Villegas, Diono Villegas.
Peak: Hot 100: #14, AC: #23

MC: How should a chorus be constructed to work with a verse?

EL: The chorus should be constructed in such a way that it provides kind of a conclusion for the verse. If the verse asks the question, the chorus provides the answer, musically and lyrically. So it's a matter of building to a peak in the same way that a story has a beginning, middle and end. It's the same way with a song. Part of what we refer to as a chorus used to be a refrain in old songs. It was the part that came back, the part that would become familiar to you. The chorus would be the thing that would tie up all of the loose ends. It provides a logical ending; provides the answer to the question, the peak.

MC: Should a song always have a bridge?

EL: There are some people who think that a song should always have a bridge. I think that the function a bridge provides is to give release. And that can be if a verse and chorus are somewhat similar musically or rhythm-wise. Sometimes it's just that you need more of a peak than just a chorus. What a bridge can do is kind of set off a chorus in such a way that it becomes more of a conclusion.



LARRY JOHN MCNALLY

Publisher: McNally Music Publishing/MCA Music/Geffen Music
Hit: "The Motown Song," recorded by Rod Stewart
Peak: Hot 100: #10

MC: Would you dissect "The Motown Song" for me?

LJM: I had the original idea for the song, which was "Bring over some of your old Motown records/We'll put the speakers in the window and we'll go/Up on the roof and listen to the miracle echo through the alley down the road"—that whole piece came to me at once, the melody and the lyric, while sitting with a guitar. It was an image that I had in the summertime. I had that

one little piece, and it seemed to be kind of magical. So I was sitting there with that, and I was thinking, "What do I say after this?" I'm not the kind of writer who writes songs in five minutes. It took me quite a length of time to live with it and sort of let my mind wander and decide what to embellish that initial thought with. The second part that I came up with, and I know the A&R guy who picked the song for Rod liked the second part that goes: "There is soul in the city watching over us tonight/There's a soul in the city saying everything's gonna be alright." That became quite a hook in itself, and when I saw Rod sing it, it became evident what a strong hook it was. Actually, it was sort of intended to be the B-section, but it ended up being very strong and memorable. It's a shuffle groove; the same groove as that James Taylor remake song, "How Sweet It Is."



ALLAN RICH

Publisher: MCA Music Publishing
 Hit: "I Don't Have The Heart," recorded by James Ingram
 Co-writer: Jud Friedman
 Peak: Hot 100: #1, AC: #1 (longest running song on the AC charts ever—38 weeks.)
 Hit: "I Live For Your Love," recorded by Natalie Cole
 Co-writer: Pam Reswick, Steve Werfel
 Peak: Hot 100: #14, AC: #1
 Hit: "Loving On Next To Nothing," recorded by Gladys Knight
 Co-writer: Jeff Peneddo, Howie Rice,
 Peak: Urban: #1

MC: Have you ever written with a specific artist in mind?

AR: Yes.

MC: Did you take his or her vocal range into consideration when you were writing the song?

AR: It's a consideration, but not a major one. "Loving On Next To Nothing" was written specifically for Gladys Knight. I was working with the producer, and I came up with this title one day,

and I said, "Oh my God, that's Gladys Knight all the way." I sat down and wrote the lyric and part of the melody and then called my collaborator, and he helped me with the melody, and then I called Howie Rice, the producer, and included him in on the bridge. But the minute I wrote the lyric, I knew that I had captured Gladys.

MC: What was it about the lyric and Gladys that made the song right for her?

AR: Well, Gladys is a very forward and direct person, and she always has an edge in the viewpoint in her songs. And this song was about a person who couldn't take the lack of love they were getting from their spouse, and she was making a declaration that she couldn't go on like this anymore. Gladys is a person who makes very strong statements like that in her songs.

MC: Did you take into consideration Gladys' style?

AR: Yes. We just thought of Gladys and thought how would she have sung this lyric. I knew that Gladys has a very strong melodic sense in her melodies, and when she does her tempos, there's a real syncopation, a real drive in them, and this had a real driving, real funky, nasty groove.

MC: I also find it interesting that you wrote the lyrics.

How does a man write from a woman's point of view?

AR: I just sit here, and I become an actor. It's a role I play. I think that one of my strengths as a songwriter is I try to make my work sound as much as a conversation between two people as possible—just the way they would be saying it if they were talking to each other. And so, I just make believe I'm an actor saying the words.

DAVID TYSON

Publisher: EMI Music Publishing
 Hit: "Don't Hold Back Your Love," recorded by Hall & Oates
 Co-writer: Richard Page, Gerald O'Brien
 Peak: AC: #5

MC: Do you ever write songs with an artist in mind, and how successful are you with getting that song to the artist?

DT: Currently, I'm working on Alannah Myles' second album.

I'm producing it as well as writing some of the material. Since we're writing toward an album, we're writing with her in mind. For me, personally, however, I just try and follow though on a good idea and try and make it have integrity.

MC: When you are writing with a particular artist in mind, do you look at their past success and try to duplicate it?

DT: I would say so. Again, it would be different if I were producing the record. If I'm the producer, I would investigate their previous sound and listen to the voice, listen to what works, what doesn't work, etc. But as a writer, again, I would try and write the best song and leave it up to the producer or the arranger to adapt it instrumentally.



INGRID CHAVEZ

Publisher: PolyGrom/Island Music Publishing
 Hit: "Do Anything," recorded by Natural Selection
 Co-writer: Natural Selection
 Peak: Hot 100: #5

MC: What do you look for in a collaboration partner?

IC: I like to work with people whose music I appreciate. I look for someone who is supportive of other people's ideas, who can take criticism and also give it and I look for something natural to happen between two people. I look for someone who's good at arranging and producing.

MC: What makes for a successful lyric?

IC: I believe that it's something that you're saying that is universal, so people can understand it and feel something for it. It has to have a beginning, a middle and an end. It's a whole, like a little story. The universal part to me is in the chorus, where it sort of ties everything together. But in the verses, it's like you're telling the story, and the chorus is like a title to what it's all about and the verses are describing it.

MC

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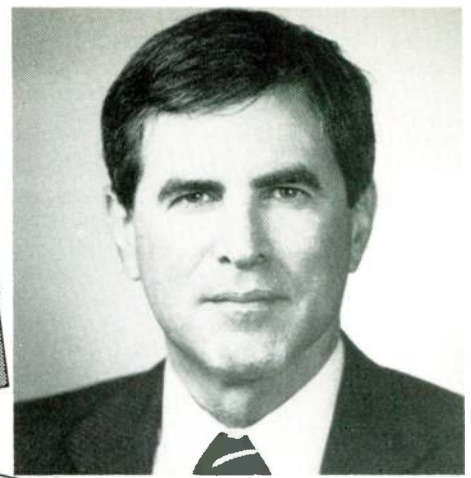
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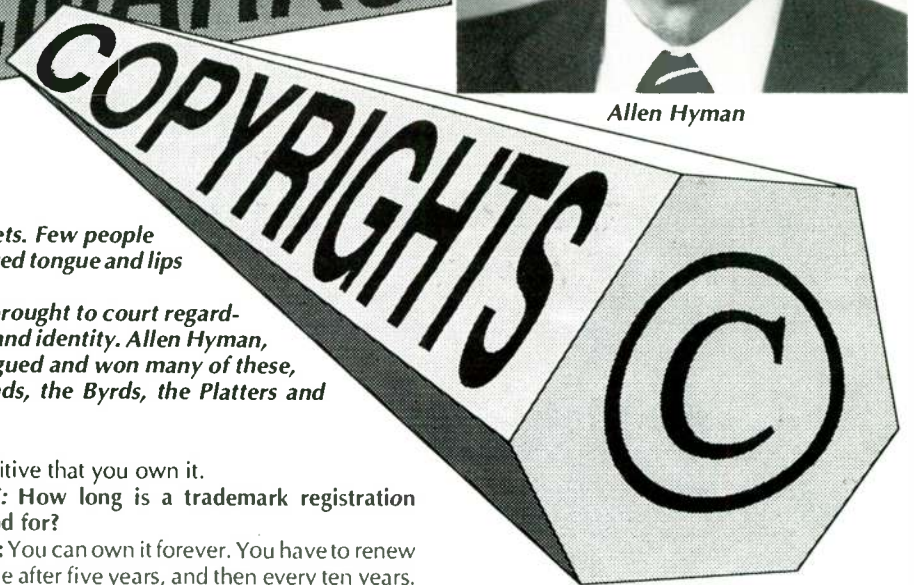
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TRADEMARKS



Allen Hyman



By Sue Gold

A band's trademark is one of its strongest assets. Few people today would ask what band is behind that big red tongue and lips or who the Beatles are.

In recent years, several major cases have been brought to court regarding trademarks and a band's legal rights to a name and identity. Allen Hyman, a prominent attorney with Shelden & Mak, has argued and won many of these, including cases involving Megadeth, the Diamonds, the Byrds, the Platters and others.

MC: First of all, what exactly is a trademark?

AH: A trademark is a symbol indicating to the public that the source or origin of the services is good. The Rolling Stones and the Beatles are both trademarks, as are the Supremes and Coca Cola. A trademark indicates to the public, who associates it with you, that service. It is a sign, a commercial identification of who you are.

MC: How can you get a trademark?

AH: You get trademark rights. There are three ways to get trademark rights: use, assignment and registration. You can use the trademark in conjunction with what you're doing. If you went out as the Ink Spots and went out and spent five years performing everywhere you could, you would have acquired the rights through use; the public has come to recognize you as the Ink Spots. The second way is by having someone assign their rights to you. If a group is forever changing people throughout the years, the group can assign their rights to the new band. Or you can get rights through registration of a trademark. A registration is an indication that you own it, but it is not proof

positive that you own it.

MC: How long is a trademark registration good for?

AH: You can own it forever. You have to renew once after five years, and then every ten years.

MC: How can a band protect itself against another band using its name?

AH: It depends how strong the rights are. Let's look at the Megadeth story. The band played a lot, made a record, started getting airplay on college radio stations, then they started getting reviews in local music magazines up and down the state of California and then they toured nationally. After they put out their second album, they got sued in federal court by a group that had the California state registration of Megadeth. This group who had the registration claimed they had the rights to Megadeth or anything similar. We filed our own case against them, and the cases were moved to federal court. Both of us moved to injunct the other at the same time. They tried to stop us, and we tried to stop them. The judge granted our injunction and denied theirs.

MC: If they had the trademark registration, why did you win?

AH: Our commercial use looked as if it predated their trademark. We had also established a very valuable goodwill. We had established a commercial use and a valuable public recognition through record sales, reviews we had and the public acknowledgement and association of Megadeth with our group. The other band had very little evidence of any commercial public recognition or acknowledgement. We had a large protectable interest. Based on those factors, the court said we have the right, not them. The more famous your name and the more time and energy that has gone into it, the greater the protective interest you have.

MC: How long does a band own a name?

AH: Good question. The Beatles haven't per-



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Compiled by Pat Lewis

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Staff writers: Bryan Loren, Zack Harmon & Christopher Troy, Aldo Nova, Brent Maher.

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Staff writers: John Hiatt, Rhett Lawrence, Clyde Lieberman.

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Styles: All
Staff writers: Kurt Farquhar, Chris Bordman, Steve Lane.

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(213) 278-9010
Contact: Ronny Vance, Lisa Wells.
Styles: All styles, excluding country.
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Styles: Pop, R&B and others.
Staff writers: David Harvey, Michael Carey Schneider.

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Staff writers: Arnie Roman

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Mike Mena

Director of Alternative Promotion



SBK Records

By Oskar Scotti



Young firebrand executives like SBK's Mike Mena are causing normally staid A&R men around the country to feel like they're edging precariously close to the endangered species list. For Mena, who also serves as the label's Director of Alternative Promotion, bypassed the A&R artery at his label completely when he ventured to England last year intent on negotiating a deal with alternative kingpins Jesus Jones. Mena hoped to persuade the tuneful quintet to throw their fortunes into the SBK star-making combine, and history will note that he succeeded admirably in his mission.

What won the group over to Mena's corner was both his attention to detail in the promotion end and creativity in the areas of retail and college radio promotion. More importantly, the native New Yorker guaranteed the group he would devote his total energy to crossing the group over from their alternative base into the lucrative mainstream arena and, as we all have seen, he has more than come through on his pledge.

Mena says that he knew from the first

listening of Jesus Jones' early demos that the group had all the ingredients of stardom: a unique, vibrant look and adrenaline-fueled, topical material that held up after repeated listenings. "The fact that this group had not been scooped up by a major seemed like the fluke of the decade," expressed a somewhat winded Mike Mena from his office in New York City following a grueling day of radio and retail calls and marketing meetings. "I met with Dave Balf, who ran Food Records, their independent label in England, and outlined a really comprehensive game plan on how I felt the band should be presented to the public. We came to terms quickly because he knew I meant business."

More specifically, Mena personally ventured out on the road with the group after their second album, *Doubt*, leading them through a grueling schedule of mom and pop retail store "meet and greets" and college radio station junkets. When the band's first single, "Right Here, Right Now," bolted from the alternative charts straight up the mainstream ledger, he realized his whistlestop campaigns

were paying off at last.

"The group was always willing to go the extra mile and really knew when to roll up their sleeves for me—even when they were half out of their minds from exhaustion," he says appreciatively. "Their work ethics and positive attitude made my job a lot easier."

And as has often been stated, it's easier to appreciate qualities in others that you've experienced first hand, and Mike Mena is no stranger to hard work and personal sacrifice. The intense alternative director hails from Farmingdale, Long Island, and first experienced the excitement of the industry at college where he called the shots at the campus radio station.

But the opportunity to introduce R.E.M. at a nightclub during the Georgia band's first U.S. tour opened his eyes to his future in the music business. "More than being on the air," he says, "I realized what I really wanted to do was work for a label where I would be more influential in the creative process. I immediately got a job at A&M Records in the mail room that, after a grueling twelve-month trial, culminated in my appointment as the label's alternative director."

Enter SBK's well-traveled Vice President Daniel Glass, who had interviewed Mena when he was pounding the pavement looking for work prior to securing the A&M gig. "Things just weren't working out at A&M. They didn't seem to be taking the college music department seriously, even on records by Robyn Hitchcock and Soul Asylum, which I believed had a real chance to break through commercially if they had been supported. But they weren't, and I checked in with Daniel, who I had stayed in touch with, and he convinced me to jump ship to SBK. That phone call turned out to be a real blessing!"

Mena says that working with Glass and SBK President Charles Koppleman is a "totally fulfilling experience," but that it took him a few months on the job to realize just how prestigious his employers were. "Oh, I heard stuff about SBK from my friends, after I changed jobs, about Koppleman being lucky," he states. "But when you look at Charles' successes with people like Tracy Chapman, Barbra Streisand, the Lovin' Spoonful and Technotronic, you realize that his luck, if you want to call it that, springs eternal. The man has a Midas Touch when it comes to music talent."

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"Once in a while, Daniel will come over to me and say, 'Lay off Charles for a while,' regarding one act or another that I'm trying to bring over here."

—Mike Mena

More importantly to Mike, Koppleman is accomplished a listener as he is an administrator. "He lets me venture out and go with my gut if I really believe in something, and that's a great feeling—knowing that Charles Koppleman believes in you," says Mena. "He's a great guy to have in your corner."

Since the Jesus Jones coup, Koppleman has come to Mena for advice on left-wing groups on several occasions, most recently on their pact to distribute the acts on Alan McGee's Creation Records. In the end, the indefatigable Mena prevailed, even though Koppleman at first doubted the relevance of some of the obscure acts on Creation's roster, who Mike admitted "took repeated listenings before the real quality came through."

"Once in a while, Daniel will come over to me and say 'lay off Charles for a while,' regarding one act or another that I'm trying to bring over here," he asserts. "But if I really believe in something, Charles and Daniel usually give me the opportunity to run with my intuition."

Now that Jesus Jones is established and well on their way to a platinum disc, the SBK Records hierarchy have turned their attention to another Mike Mena discovery that they hope to break, Blur. The band (which also hails from England) recently took a ten point jump up the *Billboard* alternative chart, confirming that Mr. Mena has not lost his magic touch.

"It's pointless I think to release records from acts with the intention of establishing cult groups that peak out after 60,000 album sales. That's not what we're trying to accomplish here," confesses the quietly confident New Yorker "The public has better taste than most radio programmers give them credit for, and I think they're hungry for groups who transcend the cliché-bound limitations of what's glutting the airwaves these days. We've got quality acts and the ingenuity to find the audiences for them."

The SBK story is turning out to be a wondrously stimulating saga indeed, and Mike Mena is proving one of the more capable authors of the doctrine. Whether you call him an A&R man or a marketing and promotion whiz, one thing is certain: Mena is an up-and-comer who's turning a lot of heads in the industry.

Messrs. Koppleman and Glass definitely know a winner when they see one. **MC**

◀ 27 Trademarks/Copyrights

Eighties involving groups from the Fifties and Sixties. There is a huge market for this music now. Those who were teenagers in the Fifties became 35-40 in the Eighties and went to Vegas to see shows and are buying records again. The Fifties and Sixties music were the roots of rock & roll and music. The music is now being used in commercials and films and has become extremely valuable.

MC: Let's talk a little about copyrights. What exactly is a copyright?

AH: A copyright is a right to artistic expression. If you compose a song, you have the exclusive rights to that artistic expression.

MC: How do you obtain a copyright?

AH: You file an application [Form PA, for a musical composition], send it in with the music, cassette tape and ten dollars to the copy-

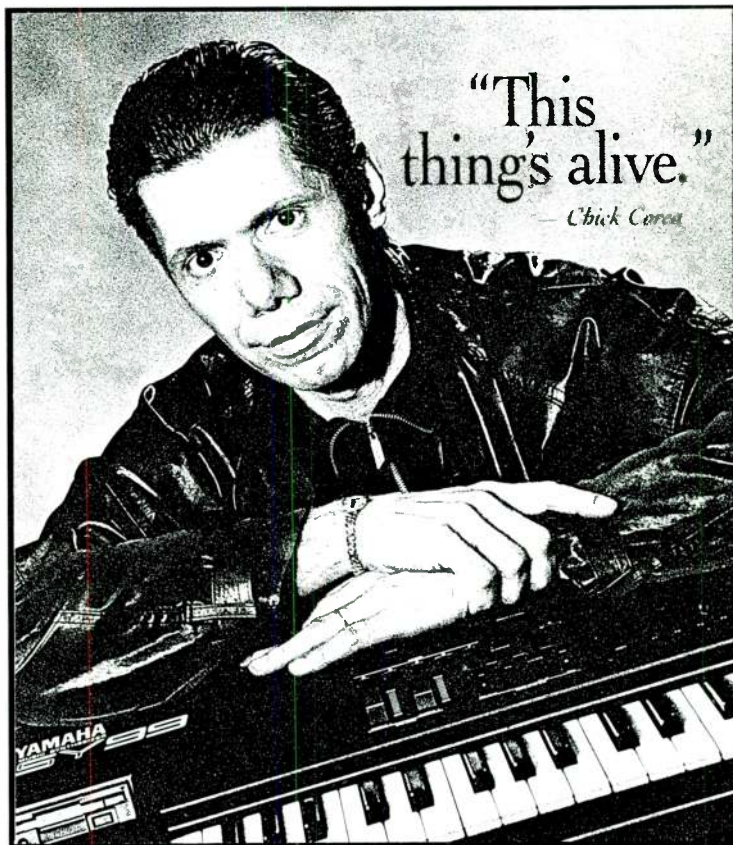
right office [Library of Congress in Washington, D.C.]. It's proof of right to use that artistic work.

MC: Is there a minimum amount of musical notes that someone can use from a song before it's considered an infringement?

AH: That's an important question. It has to be so few that it can't be recognizable, and it has to be the commonly available portion of the song. A musicologist can compare the notes of songs to see if there is some unique aspect of the songs that are similar. There is no minimum number of notes under any circumstances.

MC: How do you know if you're infringing on someone else's work?

AH: Infringement is copying someone else's work. Two elements of infringement are similarity and access. If it's my original creation, I have the rights. If there was no access to the work, then it could not have been copied. **MC**



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SQUEEZE

By John Lappen

It's a pity that critical acclaim doesn't come packaged as a form of hard currency or stock that can be traded on Wall Street. If that were the case, the members of Squeeze would be millionaires many times over.

Since this clever band of Londoners first hit the scene in 1977 as U.K. Squeeze (to avoid comparisons with a now-defunct American Squeeze), the international music press and an ever-growing coterie of fans have long trumpeted the impeccable merits of this most jocular of contemporary pop bands.

The heady comparisons started early. Group co-founders and songwriters extraordinaire Chris Difford and Glenn Tilbrook (who, along with original drummer Gilson Lavis, formed the core of the band) were heralded as the Lennon and McCartney of their generation because of their seemingly effortless knack for writing instantly memorable hooks and melodies. Their scintillating live shows—assisted in no small part by eccentric keyboardist Jools Holland's manic performances—earned them an adoring and devoted following.

The musical cognoscenti, recognizing the band's vast reservoir of talent, clamored to join the fray. Luminaries such as former Velvet Underground legend John Cale produced a 1977 EP entitled *Packet Of Three* as well as their eponymously titled debut album (with the exception of the self-produced Top Twenty U.K. hit "Take Me I'm Yours"). Squeeze fanatic and kindred songwriting spirit, Elvis Costello, had the band open for him on a series of 1981 U.S. dates and then, that same year, produced Squeeze's classic *East Side Story* LP.

Keyboardist/vocalist Paul Carrack, formerly of Ace and Roxy Music and currently a member of Mike + the Mechanics, eventually replaced Holland and lent his soulful vocals to the smash single "Tempted," one of the group's most recognizable tunes.

Over the course of ten distinctive albums like



Chris Difford Gilson Lavis Glenn Tilbrook Keith Wilkinson

Enrique Badulescu

Argy Bargy (1980), *Sweets From A Stranger* (1982) and *Babylon And On* (1987), the most recent being the excellent new LP, *Play*, Difford and Tilbrook have provided us mere mortals with some of the most exhilarating and incisive pop music on the planet.

Unfortunately, even though Squeeze has carved out a niche as one of music's most indispensable bands, radio and the record-buying public haven't always come to the party. And for those who haven't...well, what a shindig they've been missing.

Pose the "what's wrong with this picture?" question to the genial Tilbrook and his answer is instantaneous and to the point. "It's frustrating, because what we're doing now, and what we've done in the past, I think has been accessible. But I don't think things are as open as they once were on radio. It's tough to get to a lot of people these days if you're not—as we're not—part of a recognizable form of music. We obviously have an audience, but I'm not sure where they exist when it comes to radio. It's great to be loved by the critics; we've

appreciated that over the years. But it would be great to sell lots of records as well."

Since Squeeze is an innovative act that tends to chart its own course, a sometimes risky proposition in these stifling times of formats and formulas, some bumps and bruises have occurred along the way, namely, the inevitable label and personnel changes.

But Tilbrook views the comings and goings in a positive light. "Actually, signing to Reprise/Warner Bros. has been a real boost to the band; our confidence is the highest it's been in a while. We've been able to pick up something along the way during each stop. At least we've always been able to get a deal, which," laughs Tilbrook, "is an accomplishment in itself."

Squeeze's current lineup, in addition to the four core members, includes keyboardist Don Snow, back for

his second Squeeze stint. Tilbrook's enthusiasm is contagious when discussing the lineup that is featured on *Play*. "I think it's a stable and talented bunch. When we signed with Warners, we made a commitment to one another that we'd do what it would take to be as successful as possible."

And the enigmatic Jools, who rejoined Squeeze for several albums? At the very least, Tilbrook is a civil man. "Jools was always sort of...uh...semi-detached from the band. It was a good time for him to depart."

Difford and Tilbrook themselves decided to depart from Squeeze in late 1982 when they split up the band to record their own self-titled LP and watch while a musical based on their songs, *Labeled With Love*, opened in London to ecstatic reviews. Also touring as an acoustic duo (which the pair still does on occasion), Tilbrook explains that the split was a necessary evil. "I think, at the time, we toured too much and ran ourselves into the ground. It was not a pleasant time, but if we hadn't split, I don't think

37 ►

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VOCAL BIOMATRIX — A TRADITION SINCE 1963

Sammy Cahn

By Kenny Kerner



Kenneth Johnson

Sammy Cahn is the quintessential wordsmith. Among his 2,600 active copyrights are such classic songs as "All The Way," "Call Me Irresponsible," "High Hopes," "Let It Snow, Let It Snow, Let It Snow," "Love And Marriage," "My Kind Of Town (Chicago Is)," "The Second Time Around" and "Three Coins In The Fountain," songs that will live forever as part of the American heritage. His simple, to-the-point lyrics, combined with the beautiful melodies of his collaborators, James Van Heusen and Jule Styne, have won countless awards during his long, lucrative career.

Now 78-years-old, Sammy Cahn is still doing what he does best—but with a new twist. Cahn now writes "special" lyrics for "special" occasions—he takes the melodies of standard tunes and re-writes the lyrics. But the truth is, everything he puts down on paper is very special.

MC: When did it first dawn on you that you can make a real living and have a real career by writing lyrics?

SC: At the age of fourteen, I went to the Academy of Music theatre on 14th street in Manhattan, and there was a comedian named Jackie Osterman on the stage. In the middle of his act, he decided to sing a song he had written; so really, I was looking at my very first songwriter, so to speak.

I didn't have the nickel to get on the trolley, so I walked home that night. And on the way, I created a song—words and music—in my head. I got home and took my school pad and pencil and wrote down my first song. And that weekend, I managed to write four or five songs just like that—in my head.

MC: Do you devote a certain portion of each day to writing lyrics, or do you write when you're inspired?

SC: I write when the phone call comes. My main occupation today is writing "special" lyrics for "special occasions." And the phone never stops ringing. It seems endless—just endless. I've written special lyrics for Sinatra and for Ronald Reagan, just about everybody.

MC: During your career, you've been fortunate enough to have written with two great partners—James Van Heusen and Jule Styne. How were they to work with as collaborators?

SC: Both writers were similar in one respect: They loved to write songs. They both knew how to draw the lyrics out of a lyricist. They would sit and play the melody endlessly with different moods and attitudes. But I'm a swift lyricist—nobody writes faster than I do.

When I do my one man show, I do the stories of the songs. I've been doing that now for seventeen years. I haven't done the show once where the audience didn't stand up and cheer. The audience doesn't know what this 78-year-old man is going to do, but when I walk out on that stage, I'm smiling, because I know the finish. It's just me, a piano player and three young singers with me.

MC: Was there one song in particular that gave you more trouble than the others; one that was more difficult to write?

SC: No. I don't write songs that fight me. When I sit down at the typewriter—it's written. Let me give you an example: The phone

rings, and it's Sinatra. "Sam, Frank—Frank, Sam," that's our greeting. Sinatra says, "I'm here in St. Louis at the Anheiser Busch Company, and they want me to sing something." I said, "So, just as long as they don't want you to dance." I asked him when he needed the song, and he said NOW! I told him to have somebody call me from the stage in ten minutes ready to take down the song. I then go over to my typewriter and put in the paper. Here's what I typed: [sung to the melody of "My Kind Of Town (Chicago Is)"]

*"Don't ever, ever ask me what Budweiser means
Unless you got an hour, two or three
Cause it takes time to tell you what Budweiser
means*

*Especially what Budweiser means to me
Gee, it's my kind of beer, Budweiser is"*

The minute Sinatra told me where he was, everything clicked into place.

One night, my wife and I were going out to an affair for Robert DeNiro. As we're leaving, she tells me that it would be nice if I wrote something for Robert. As soon as she says that, I go over to the typewriter and start to type: [sung to the melody of "There's No Business Like Show Business"]

*"This song is by Berlin and he was the best
And the best to Bobby we must give.*

*If praises we're hurlin', then let me suggest
When you say 'Bobby' that's an adjective.*

He simply is the greatest you'll agree

Sometimes I think he thinks that he is me

*There's no Bobby like this Bobby like no Bobby
I know"*

Now I stop typing in mid-song, because I have to think of some other famous Bobbys. And this is what makes it so marvelous. And the first Bobby I think of is Bob Fosse. So I type...

*"Speak not of the Bobby who is Fosse
Speak not of the Bobby who's Goulet
Goulet, as they say, is just a glossy
And Bobby Fosse—has gone away"*

I do that once through the typewriter, and if you watch me, you'll think it's a miracle. And what makes me smile is that I'm part of that miracle.

MC: What other contemporary songwriters do you admire?

SC: I like the fellas who write lyrics that are really pure rhymes. I'm not too familiar with the names of the more popular songwriters, but, for example, the person who wrote "The Wind Beneath My Wings" [Jeff Silbar]—that's a major piece of work, both musically and lyrically. Now lyrically, it doesn't rhyme in all the places. If I had written that song, I would have made it rhyme more and possibly would have ruined it!

MC: Are there any words that just don't have rhymes? For example, I can think of the words "orange" and "silver."

SC: That's good. The word "orange" is a classic word that you can't rhyme. I once held a contest and gave a prize for the winner who could rhyme that word. Here's what the winner wrote: "I couldn't fix my car hinge/ So I went out and bought an orange."

MC: And "silver"?

SC: I never had to rhyme that word. Don't use words you can't rhyme—who needs 'em?

37 ▶

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PSYCHEDELIC FURS

By Jon Matsumoto



Jessica Alliman

Psychedelic Furs main man Richard Butler

The Psychedelic Furs' 1987 *Midnight To Midnight* LP sold over 400,000 copies and was one of the group's top-selling albums. It also spawned the band's most popular single, the Top Twenty "Heartbreak Beat."

Most artists in the Psychedelic Furs' alternative rock field would gladly serve a six-month sentence on a Mississippi chain gang in exchange for this type of recognition, but not Furs head man Richard Butler.

"It's an album I deplore," says Butler unequivocally. "Musically, it wasn't anywhere, just gray."

Butler realized the Furs had produced an album with commercial allure but little artistic fiber when the band embarked on a tour following the release of *Midnight*. The group found itself replacing new numbers with old songs, and by the end of the tour, it was only playing one or two tracks from the new LP.

For Butler, *Midnight To Midnight* was a source of great mental and physical anguish. The ultra-sensitive singer, who has admitted he is prone to deep fits of depression even in the best of times, found himself increasingly unable to cope with his misery. The stress led to an irregular heartbeat and ill feelings that lasted about two years. For a while, he thought about not only leaving the band, but "leaving the music business entirely."

"It was rough emotionally," he adds. "When you're doing something like making records

or painting or writing books, you're as good as the last thing you've done. When you're personally not satisfied with what you've done, then it's a hard hump to get over, because people view you in the light of that work."

Fortunately, longtime bandmates John Ashton and brother Tim Butler convinced him to make another Furs album—this time one that was true to his own personal and artistic feelings.

"They thought I should make another record that really reflected how I was feeling," says Butler. "I was feeling really down, but I wanted to be honest. So they said, 'Fine, make a down record.' So we made *Book Of Days*."

1989's *Book Of Days* marked the return of the more abrasive and brooding post-punk sound of the Furs' first two early Eighties albums. It also proved to be the perfect remedy for Butler's personal woes. "It's funny, the stress and discomfort stopped when we made *Book Of Days*. It just disappeared," Butler states.

"I think you have to please yourself," he says, trying to explain the correlation between *Days* and his improved health. "I love making music. I wouldn't love it if it were for something other than the love of making music. You have to be true to yourself."

World Outside—the Furs' new album—is much like *Book Of Days*, only it's more focused and melodically engaging. With both

albums, the band went into the studio and recorded them in only six to seven weeks; conversely, *Midnight To Midnight* took six months to complete.

"With the last two albums, we decided not to go into the studio until we had enough songs written, while with [1984's] *Mirror Moves* and *Midnight To Midnight*, a lot of it was written in the studio," reveals the frank 38-year-old. "I think you tend to lose some of the excitement, the edge and the feel when you spend too much time in the studio. We didn't want to spend too much time on *Book of Days* and *World Outside*. You can examine music too much, and then you tend to have a harder time making up your mind about things. If you go in and put down what you first feel, you're usually right."

Surviving his late Eighties crisis hasn't really changed Butler. He hasn't found religion or a new and improved outlook on life. In fact, the *Midnight To Midnight* experience reinforced his view that he belongs on society's periphery.

Butler moved from London to New York City in 1983 partly because he liked the idea of being an outsider. "It keeps you awake, which is good. It kind of gives your life some excitement," he says of his expatriate existence in New York.

Given Butler's maverick tendencies, it's a bit ironic that he has become somewhat of a new wave sex symbol. Originally, a noir-ish cult band in the early Eighties, the Furs gradually began to attract a more mainstream audience. The 1986 single "Pretty In Pink" is often credited with expanding the group's audience to Malls-ville U.S.A. ("Pretty In Pink" was actually a 1981 Furs song that was re-recorded for the John Hughes teen movie of the same name), but that process actually began as early as 1983 with the group's *Forever Now* album.

Not surprisingly, Butler isn't very comfortable with the semi-hysterical, love-stricken girls who show up at Furs shows.

"In America, we get loads of these teenage girls screaming up in front," Butler told Britain's *New Musical Express* in 1988. "It feels fucking stupid. You think, 'You're half my age, what are you doing? Don't you listen to any of the songs?'"

Butler doesn't believe that people should idolize him or any other public figure. "Anybody who has heroes is making a complete mistake! People can point you in the right direction, but ultimately, it's your own feeling and personality that must direct you," says Butler.

Next year, Butler plans to not only record another Psychedelic Furs album, but also his first solo record. He's looking forward to working with musicians outside of the Furs and experimenting with new ideas. The gravelly voiced singer says the disc will probably include some acoustic material.

Butler seems to be fairly content these days—at least as content as anyone who admits he's not truly happy unless he's at least a little miserable. Clearly, there are some things about one's personality you just can't change.

"I'm as cynical as ever!" he laughs. **MC**

< 23 Robbie Robertson

few of the songs—like "Life Is A Carnival" and "When I Paint My Masterpiece." "The Moon Struck One." "The River Hymn" and "4% Pantomime," the song we did with Van Morrison. So the album was half successful, and other half, I didn't feel that happy with at the time—and I still don't.

MC: Are you considering touring in support of the new record, or did you have your fill of the road while with the Band?

RR: Well, it's much more appealing to me now than it has been in the past, and I think something interesting could be done with this music. A lot of the people that I worked with, the Meters, Chief Bo Diddley, Chief Monk Boudreaux, the Rebirth Brass Band, it's a very colorful array of talent. It could be visually very interesting as well as musically. It makes me think in terms of...I wonder what a traveling minstrel show would look like in the Nineties.

MC: Like "The W.S. Walcott Medicine Show" (a song Robbie wrote about old-time minstrel shows from Stage Fright).

RR: Yeah...a theatre of music. And now that I have these two albums, plus the songs that I've written in the past, I feel like I now have the ammo to do it.

MC: The Band said good-bye to the road in grand style with The Last Waltz concert. What was your reaction when the other Band members reformed and decided to tour without you? Did you feel that perhaps they were going to the well one too many times?

RR: When I came up with the idea for The Last Waltz, it was because this routine—album, road, album, road—had become a bit boring, and I thought, what can we do to make it more adventurous...maybe we could concentrate on making really interesting records, and we'll let this other part of us go. We'd done it, every which way you could possibly do it, and everybody seemed to feel the same way.

But after we did the Last Waltz, a period of time passed and [maybe they were thinking], "But this is what I do. I feel like there's a piece of me missing now without this." I could understand that, or someone saying, "This is my work. This is what I do as a living." That's very understandable as well. [Their going back on the road] wasn't upsetting to me. I understood it. I just couldn't do it, because I would have felt hypocritical.

MC: Do you feel like you're competing with your past when making a new record?

RR: Maybe there's some of that. I don't feel like I'm competing with my past, 'cause I don't know how to. That's the way I felt when I was that age, and this is how I feel now. MC

< 32 Squeeze

we'd be together now."

But the musical gods spared the faithful that awful prospect, and Squeeze has taken yet another resounding step forward with *Play*. Produced by Tony Berg (Michael Penn, Edie Brickell), *Play* consists of twelve typically whimsical, poignant and bitingly insightful gems, written in the inimitable Difford/Tilbrook style. "I think Chris has always had a real good eye for detail," says Tilbrook. "Sometimes he tells a story through small details that mean a lot. He always manages to break things down to their most common element no matter what the subject. And by doing that, he can make the listener laugh and cry at the same time. That is really his gift. He always surprises me with the observations he comes up with."

Perhaps it's the pair's erudite and wry observations, as structured in the band's melange of shifting sounds and influences, that have confounded radio programmers and the uninformed masses who have yet to tap into this immensely talented unit. "We certainly do pander to a variety of influences," chuckles Tilbrook. "Squeeze grew out of a lot of things—everything from a mixture of Forties and Fifties rhythm and blues and jazz, to Sixties pop, classical and even a bit of Hendrix. It's never been a conscious decision to draw on one form of music. What happens when I sit down and write is that something will spring up months, or even years later, and then I identify what it was that influenced me. Tilbrook pauses to let out another peal of his rich laughter. "I guess I can feel a bit of pity for those people who've been trying to pigeonhole us over the years."

But for those individuals who have tried, Tilbrook gleefully shares this bit of Beatles-inspired Squeeze trivia. "I remember when the Beatles comparisons first started coming out. I have a vivid memory of being crammed in a van with all of our equipment and the other band members. We used to take turns sitting in the back next to the window. I was lying on top of our equipment, uncomfortable as hell. Suddenly, a car pulled in behind the van. I struggled to look out the window and saw that it was a Rolls Royce. I did a double take when I saw that the driver was Paul McCartney. That's the closest I ever came to meeting the gentleman who Chris and I have been compared to songwriting—very so many times over the years."

This irony isn't lost on Tilbrook. His sides are probably still aching from laughter. MC

< 34 Sammy Cahn

You should only rhyme what is rhymeable. And again, a pure rhyme is "mine" and "wine." With words like "mine" and "dime," only the sound rhymes—they're not pure rhymes. I like the fellas who write pure rhymes.

MC: The song "High Hopes" had some strange lyrics—words that aren't commonly used in songs.

SC: The song "High Hopes" is a miracle in itself. It was written for a picture called *Hole In The Head*. All I can tell you is that when we wrote it, we never expected it to be such a hit. It won an Academy Award. I had a marvelous time writing that song.

MC: I understand that you still have at least one more dream to realize.

SC: The Songwriters Hall Of Fame—that's my dream. It was originally Johnny Mercer's dream. He was the first president. On his death bed, Johnny asked me to take over, and I did. At the beginning of next year, we're going to open the Songwriters Hall Of Fame Museum in New York.

MC: Looking back at your illustrious career, do you have any regrets?

SC: I have two regrets in my life. The first is that I didn't finish high school. The second goes way back to when I was a child. We had a piano in our little apartment in the lower east side of Manhattan. I never knew how it got there—it might have been left there by the previous tenants—and my mother said to my sister, "You will play the piano, and Sammy will play the violin." If she had only switched those around, God knows what I might have accomplished!

MC: Then you've come a long way for a violin-playing lyricist.

SC: I have come a long way. Let me put it all into perspective by telling you one last story. I got a letter from a woman who said the following:

Dear Mr. Cahn:

My husband and I fell in love to your song "All The Way." We were married to the song "All The Way." Every anniversary it was "All The Way." I recently lost my husband. In his will, he stipulated that his monument should read: "When somebody loves you, it's no good unless he loves you, all the way."

She sent me a picture of the monument, and that made it all worthwhile. MC

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Odds

Neopolitan
Zoo

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **Top Cuts:** "Love Is The Subject,"
"Wendy Under The Stars."
❑ **Producer:** Odds

❑ **Material:** The Odds' pop/alternative material is melodic, rich with three- and four-part harmonies, tastefully flavored with acoustic guitar and violin and actually quite memorable. The band seems to draw their influences from the likes of Squeeze and the Beatles—so there's a bit of that Sixties thing going on here and there. There are two primary songwriters (Steven Drake and Craig Northey) who also handle lead vocals. And not surprisingly, one writer's approach and resulting compositions are rather distinguishable from the other's. Drake's songs are the harder, more guitar-oriented songs, while Northey's tend to be more melodic and light-hearted. Lyrically, Drake tends to tell stories (which, according to him, are all entirely true), while Northey goes for a little more of the relationship and feeling stuff. Both musicians are fine writers, and I don't particularly prefer one's songs over the other's. As a matter of fact, their differences compliment each other, and the resulting fourteen tunes never get bogged down sounding the same from one tune to the next.

❑ **Musicianship:** This band plays as a unit, and there are no real soloists or players who stick out more than the others. All are proficient players. Both Drake (who has the more strained, raspy voice) and Northey (with the more pure sounding pipes) are compelling vocalists.

❑ **Production:** This isn't an overly slick record; as a matter of fact, it's got a lot of edge to it. Some songs are thick with acoustic instruments intertwined with electric instruments and punchy drums, while others are breezy and open feeling. The poignant "Wendy Under The Stars" sounds like Drake is in my living room singing and playing his acoustic guitar.

❑ **Summary:** The Vancouver-based Odds aren't breaking any new musical ground with their debut album; however, what they do, they do well and with a whole lotta sincerity, commitment, honesty and old-fashioned charm.

—Pat Lewis

Odds

Label: Zoo Entertainment
Manager/Contact: Chris Blake
Address: P.O. Box 1761, Santa Monica, CA 90406-1761
Phone: N/A
Booking: ICM
Legal Rep: Alan Mintz
Band members: Steven Drake, Craig Northey, Doug Elliott, Paul Brennan.
Type of music: Alternative
Date signed: March, 1991
A&R Rep: George Daly

By Pat Lewis

Almost four years ago, "the four most twisted individuals on the Vancouver music scene" formed a band, and not surprisingly, called themselves, Odds. "It's like what you see in a pond," says guitarist/vocalist Steven Drake, searching for an analogy that best describes the band. "The pond sits still and all of the scum floats to the top. Well, that's us!"


Actually, the members of Odds, which, in addition to Drake, include drummer Paul Brennan, guitarist/vocalist Craig Northey and bass player Doug Elliott, are anything but scummy ("we've since cleaned up," admits drummer Brennan, "but back then we were the crazy people!"). As they sit in the conference room of their new label, Zoo Entertainment, they seem more like the kind of down-to-earth, level-headed chaps that most moms would like to see marry their daughters. And while they may get a tad cocky when locked in a room with a music journalist, you get the feeling that these guys are simply out to have a whole lotta fun, albeit clean fun, together.

Before Odds formed back in 1987, they all knew one another from other Vancouver-based bands. "We were all playing on the music scene in different capacities," recalls guitarist Northey. "Doug was playing in a country band, Steven was playing a solo gig and Paul was playing in a Gothic/funk band. It was sort of the classic thing that we all wanted to play with each other at one point, but we were doing different things."

Well, for one reason or another, those "different things" fell apart, and the four mates sort of just naturally found one another and began writing together and playing the local clubs. But, unlike most of their competition, Odds had a strong vision, and just as importantly, they had a strategy to see that vision through to its fruition. "When we started doing shows in Vancouver as Odds," says guitarist Drake, "we realized that in order to do the sort of thing that we wanted to do, we really had to concentrate on making recordings of our music, rather than just playing. In today's world, if you're going to try and get a record deal, [playing the clubs] is only about 1/3 of getting a record deal. The other 1/3 is making demo tapes and the last 1/3 is making connections and talking to people. So, instead of playing our faces off doing Odd songs and trying to travel all over B.C. and expanding out into Canada and basically killing ourselves, we thought we'd just concentrate mostly on writing songs and recording them and getting connected with people. We got a house gig at a club for cash."

So, as is typical with so many beginning bands, Odds sent their demos out to a variety of record

labels. But what wasn't so typical was the response those impressive tapes garnered them. "We started coming down [to Los Angeles] after sending out a few tapes and getting some response," says Drake. "We just figured we've got nothing better to do, so we came to L.A. and sat in a hotel room and said, 'Let's go visit the two people that we have appointments with.' And that expanded and we eventually ended up signing with Zoo after several showcases in Los Angeles."

Interestingly, when Odds first formed, they weren't dreaming of becoming the world's next great rock band. Sure, they wanted a record deal, but they weren't willing to sacrifice their integrity to get one. "You need to make a record to keep the buzz going—it's almost like a fix," says Northey, "and to disseminate it and to have people like it so you can do more of it. It was always a part of the picture. We knew we wanted to make a record and get it out to the most people. But it wasn't the final goal or else the music would suck big time, because there'd be no music there. We might as well be trying, like a lot of people, to get hits. When we're out on the road now, we're playing on alternative stations and small venues for people who come out and made a connection to this music and feel it's something that they've discovered because it's new and it's from some place that's far away and it hasn't been rammed down their throats. That's why we signed with Zoo because they said to us, 'Hey, you guys produce the record. We don't want to get in the way of what the four of you already have going by putting somebody in the picture that might not fit.'" 

Melanie Nissen

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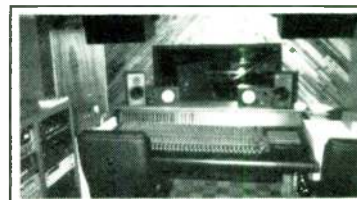
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NIGHT LIFE



ROCK

By Tom Farrell



Jani Lane

Tom Farrell

I was just thinking what a shame it was that local band compilation discs have entered the endangered species charts right below "mud wrestlers with real breasts," and behold! **Skyklad Records** brings us *Hit By A Succession Of Bricks*, a Seventies-flavored disc featuring the local strains of **X-Offender**, **Let's Talk About Girls**, **Vicious Fish**, **Dirty Dogs**, the **Leonards** and the **Tommyknockers**. Any more compilation discs we should know about, or are things really that bad on our local scene?

Way-cute girl group **Table Talk** will be representing the United States in the **World College Pop Festival** to be held at **Yoyogi National Stadium** in Tokyo this December. Congratulations, girls! Eight other bands will perform in the festival.

New clubs on the block: **Brent Muscat** of **Faster Pussycat** is hosting **Memphis**, a new club at **Stringfellow's** in Beverly Hills; **David** and **Renee Max** of **X-Poseur**

54 fame have opened **Pleasuredome**, a new after-hours club on Friday/Saturday mornings; **Mancini's** in the Valley, while not new, is picking up its momentum; ditto for **Sanctuary**, the Tuesday night all-acoustic club at the **Troubadour**; **Industrial Rock** opens its doors at 12455 Brandford, Studio E in Arleta; **Club Po Na Na Souk** has resurfaced at **Bruno's Ristorante** on Centinela; **Fashion's** in Redondo Beach has been getting a lot of attention from the rock crowd.

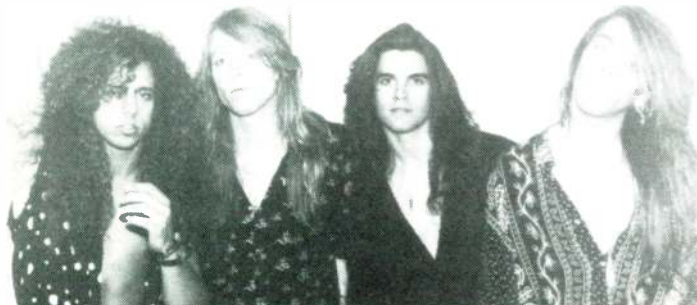
Judging by the sold-out crowd at their October 25th show at the **Palace**, **DGC** group **Nirvana** is on its way to **Next Big Thing** status. Whatever the situation, their album, *Nevermind*, brings back a sense of integrity that makes it one of the hottest discs of the year.

Three bands with over five million albums sold worldwide—**Warrant**, **Trixter** and **Firehouse**—couldn't sell out the **Universal Amphitheater**. What's happened here is a reflection of what's happening: poor ticket sales out on the concert trail. Nevertheless, **Warrant** earns my vote for the best five minutes of the evening with their performance of "Heaven" that unified the crowd something extreme. On the flip side, **Trixter** earns two thumbs down for their cover of (get this) "Enter Sandman" by **Metallica**. Leave that stuff to the pros, guys.

The rumors are true: longtime L.A. dive the **Gaslight** has been sold, and as of mid-November will no longer be hosting live music. Once known as **Lido's**, the **Gaslight** played host to a variety of local music pioneers such as **It's A Beautiful Day**, the **Doors** and **Love**.

Ex-Weirdo/L.A. Gun skin pounder **Nickey Alexander** (or **Nickey Beat**, as he used to go by) is the new drummer for voodoo/rockabilly band the **Cramps**. **Alexander** joined after the new album (entitled *Look Ma, No Head!*) and is currently on the seat for the band's European tour.

War and Peace has been picked up by **Camel Z** management. Catch them with fellow **Camel Z** clients **Tattoo Rodeo**, November 7th at **Club XS** in Glendale.

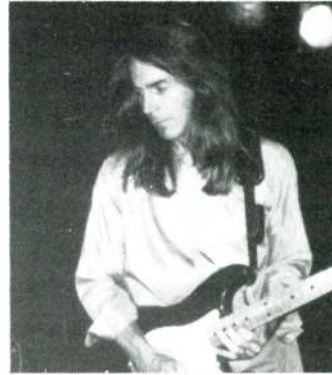


Tom Farrell

War and Peace

C&W

By Billy Block



Edward Tree

Billy Block

Warner/Reprise recording artist **Jim Lauderdale** will celebrate the release of his debut album on Thursday November 21. **Jim** has long been a favorite on the local scene and is now poised for national attention. The first single and video, "Maybe," is airing on both **CMT** and **TNN**. This will be a musical event you won't want to miss, so be there!

The brisk sales and critical acclaim for **Hightone Records'** release of **Dave Alvin's Blue Blvd.** and the catalogue sales for **Jimmie Dale Gilmore's** music have revitalized this cutting edge indie label. **Bruce Bromberg** of **Hightone** will continue to bring the best of American music to the forefront with releases from the likes of the legendary **Gary Stewart** to newcomer **Heather Myles**.

Chris Gaffney and the **Cold Hard Facts** have been knocking out audiences at the resurrected **Upbeat Club** in Orange County. **Gaffney** has long been a personal favorite and I wish someone would make another record with this guy.

Speaking of another record, **Dan Fredman** and **Michael Dumas** are working on *A Town South Of*

Bakersfield Vol. 3. This third installment will also feature many of L.A.'s top country up-and-comers. More later.

Congrats to **Edward Tree** for writing the first single on **Lacy J. Dalton's** new release. **Ed** is a fine songwriter as well as a first-rate guitar slinger. **Edward** lends his many talents to the **Spencer Davis Group**, the **Blue Healers**, and was a featured guitarist on the night of the **Blues Babes** at their **Palomino** debut.

On November 17th, the **Bakersfield Allstar Review** will hit the **Palomino** for one night only. Country legends **Red Simpson** ("I'm A Truck"), guitarist **Roy Nichols** (**Lefty Frizzell**, **Wynn Stewart**, **Merle Haggard**), slap bassist **Fred Maddox**, drummer **Henry Sharpe**, guitarist **Gene Moles** and steel man **Mack Owens** join together for a formidable lesson in the "Bakersfield Sound." Kudos to **Johnnie Whiteside** for his efforts in promoting traditional country music. Those interested can also tune into **KCET**, channel 28, for the special *Bakersfield Country* set to air Friday, October 15th at 9:00 p.m.

Cool viddy dept: Dulcimer champion **David Schnauffer** and the **Cactus Bros.** perform "Fisher's Hornpipe" for the lens of **Dream Ranch Pictures'** **Greg Crutcher** and **Thom Oliphant**. Check it out!

If **Windham Hill Records** was a ride at a theme park, then **High Street Records** would be a roller coaster and **Patty Larkin** would be its lead car. This eclectic writer/performer takes you on a wild ride of emotional ups and downs and makes you laugh and wonder why. Her recent **McCabes** show was a great introduction to a truly fine talent.

Show of the month: **Reba**, **Vince Gill** and **Aaron Tippin** at the **Greek**. **Reba** is a star on a level all her own and **Vince** has always been great. It's nice to see him earning the recognition he so rightly deserves. **Tippin** was an engaging, energetic opener who illicit howls from the female members of the audience.

Til' next time, keep it country.



Chris Gaffney and Jim Lauderdale

Billy Block



JAZZ

By Scott Yanow



Al DiMeola

A strong contender for the title of "top unsigned blues artist" has to be the dynamic **Sweet Baby J'ai**. An exciting performer who inspires her sidemen with her dancing and enthusiasm and often tells humorous stories between songs, J'ai is a real crowd-pleaser. More importantly, Sweet Baby has a highly appealing voice with a wide range and is versatile enough to stretch from **Bessie Smith** and **Dinah Washington** to more contemporary blues material. At her recent set at **At My Place**, J'ai stuck to her own original material which boasted intelligent lyrics about topical material including what may be the only AIDS blues ("Soldier Of Love"), a dramatic song about abuse ("I Don't Want The Neighbors To Know"), a Billie Holiday-type torch ballad ("All Alone") and a happy autobiographical piece about how at fourteen, she desired to become the

blues queen. Assisted by a strong band (with hot solos from tenorman **Louis Taylor** and the talented guitarist **Ray Bailey**), Sweet Baby J'ai proved that she is long overdue for a record contract. Prediction: J'ai will become a household name in the blues world by the mid-Nineties.

Al DiMeola, a fusion hero ever since his days with **Return to Forever**, has recently been concentrating on his acoustic guitar which he plays with more emotion (and without sacrificing his remarkable speed) than the electric. DiMeola brought his "World Sinfonia" (also the name of his new **Tomato** release) to the **Roxy** for a spirited set of jazz-inspired world music. Joined for much of the performance by bandoneon wizard **Dino Saluzzi**, second guitarist **Chris Carrington** and two colorful percussionists, DiMeola made up for a late start with a generally mesmerizing performance; his interplay with Saluzzi was quite impressive.

Recently the Los Angeles jazz community suffered a major loss when **The Jazz Link**, one of the most informative of all the regional jazz magazines, announced that it would cease publication after the next issue, ending four years of increasingly significant coverage. Our condolences go to editor-publisher **Jude Hibler**, along with our appreciation for keeping up the struggle this long. If only the record labels had supported this important venture with ads rather than lip service!

Upcoming: Trumpeter **Arturo Sandoval** (through Nov. 10), **Willem Breuker's** often-hilarious **Kollektief** (Nov. 11-12) and the **Kenny Kirkland Quartet** (Nov. 13-17) will be at **Catalina's** (213-466-2210), while **Charlie Shoemake** (Nov. 8), and singer **Ruth Price** (Nov. 15) are at the **Jazz Bakery** (213-271-9039). Don't miss pianist-vocalist **Ellyn Rucker** Nov. 8-9 at **Lunaria's** (213-282-8870).



Sweet Baby J'ai

BLACK MUSIC

By Wayne Edwards



Suavé

As we go to press, L.A. singer **Yvette Marine** presses on with her lawsuit against **Paula Abdul**. You may remember Marine earlier this year filed suit for a piece of Abdul's royalties claiming she was one of several voices who handled lead vocal chores on America's favorite cutie-pie's debut release. Abdul retaliated by holding a press conference during which she categorically denied Marine's assertions but wouldn't answer questions from the press.

It appears all answers will be forthcoming as Abdul embarks on a mammoth world tour. You can't fault her if her "live" vocals are sampled—she certainly won't be the first—but a truly "live" show is obviously the best opportunity she'll ever have to silence critics. Her "Under My Spell Tour" comes to the **Great Western Forum** on Thursday, December 5. Opening will be **Color Me Badd** (no questions at all about their vocal abilities) and **Aftershock**. Look for weekend dates to be added if ticket

sales are brisk.

Suavé, who scored big almost four years ago with his hip-hop version of "My Girl," has plans to tour behind his long-overdue sophomore effort, **To The Maxx**.

Everyone keeps asking whatever happened to **Lionel Richie**. Likewise, whatever happened to his former group the **Commodores**? Original member **William King** wasn't giving up any details at a recent party for **Morris Day** and **Jerome Benton**, but he certainly looked none the worse for wear.

Brazilian artist **Dori Caymmi** has been packing them in monthly at **LeCafe's** intimate showroom in Sherman Oaks. The master of romantic seduction is headed back to Brazil for the holidays but should be returning to LeCafe sometime in January or February. Look for him.

Word is rapper **M.C. Breed** is getting ready to hit the road with stops in Los Angeles scheduled. No confirmed dates yet.

Gerald Levert, whose debut solo disc **Private Lines** ranks as one of the best efforts of the year, returns to the Southland with his group, **Levert**. The talented trio will be sandwiched on the bill between opening act the **Rude Boys** and the headlining **O'Jays**, which, of course, features Gerald's dad, **Eddie Levert**. The show can be seen at the **Universal Amphitheatre** (Nov. 16) and the **Celebrity Theatre** (Nov. 17).

The **Holiday Funkfest** featuring **Zapp**, the **Ohio Players** and **Lakeside** passes through the **Celebrity** (Nov. 27), as does **Al Jarreau** and **Lalah Hathaway** (Dec. 13 & 14) and **B.B. King** with special guests **Bobby "Blue" Bland** and **Ruth Brown**. King also does the honors on New Year's Eve at the **Strand**.

Mellow Notes: Speaking of the **Strand**, the club features the **Dramatics** (Nov. 15 & 16), **Chick Corea's Elektrik Band** (Nov. 29), **Rose Royce** (Nov. 30), **Branford Marsalis** (Dec. 7), **Terence Blanchard** (Dec. 18) and **Nancy Wilson** (Dec. 27 & 28). MC



Commodore William King and friends

Wayne Edwards



Jessica Altman

Squeeze mainmen Glenn Tilbrook and Chris Difford at the Roxy

Squeeze

The Roxy
West Hollywood

Even though Squeeze's recent Roxy gig was a last-minute affair, the packed house was a vivid testament to the strong pull this veteran British pop outfit holds over its faithful.

Actually in town to open for Sting's highly publicized Hollywood Bowl gig, it just wouldn't have been right if Squeeze had escaped before performing their own headlining set.

And, in the case of these solid pros, their 75-minute performance was impeccable. Their "we're here to play" attitude was evident from the get-go, as they hit the stage running with "Take Me I'm Yours" (their first U.K. chart success). On record, the song rumbles along buttressed by dark, ominous underpinnings, but this version was a sprightly, effervescent one; no doubt a reflection of the band's general air of upbeat enthusiasm since signing to their new label, Reprise Records.

With Squeeze, the song is the thing, though guitarists/frontmen Chris Difford and Glenn Tilbrook certainly work up a sweat as they go about their work. Difford's frenetic, jazz-inflected, economic solos contrast perfectly with Tilbrook's rhythmic chiming, while the underrated rhythm section of drummer Gilson Lavis and bassist Keith Wilkinson expertly drive each song, giving the band's unique pop tunes just the right amount of rock edge to keep the proceedings from becoming too saccharine.

But the real highlight occurs when the band's incredible vocal harmonies interlock to create what is almost another rhythm instrument. "Hourglass" and "Sunday Street" (the latter from their new LP, *Play*) were the best examples of the band's prowess to create this percussive vocal effect during the choruses of these

songs. This rapid-fire, staccato vocalese pushed the songs along at a dizzying pace, revealing yet another element to one of contemporary pop music's most fascinating treasures.

Otherwise, all of the best known and loved Squeeze gems were present and accounted for—"Black Coffee In Bed," "Tempted"—plus excellent new tunes from *Play*, including a poignant rendition of the album's opening track, "Satisfied." Which, afterwards, is just how the smiling crowd felt. —**John Lappen**

Bonnie Raitt

Universal Amphitheatre
Universal City

To declare that the music world needs more Bonnie Raitts is an understatement of majestic proportions. This charismatic, earthy and honest artist is not only an engaging personality and a damn good blues guitar player, but a potent live performer as well.

After seeing this solid performance, I wonder why it took so long for her to become a superstar. Raitt and her capable band handled the material from her previous LP, *Nick Of Time*, and the current *Luck Of The Draw*, while also digging back into her song catalog for a brief stint on the keyboards. The evening was filled with energetic, rollicking renditions of such rock tunes as "Thing Called Love," "No Business" and "Something To Talk About" and the gorgeous ballad "I Can't Make You Love Me." Later in the show, she turned south into a little Mexican cantina for several silky, accordion-laced pieces such as "Of Fernando," which featured harmony vocals by guest star Jackson Browne. Unfortunately, I could hardly hear Browne's soft touches, and I kept waiting for a full duet by him and Raitt.

—**Jonathan Widran**

Manhattan Transfer

Universal Amphitheatre
Universal City

The past few years have seen the emergence of several vocal harmony groups (New York Voices, the Ritz) attempting to copycat and capitalize on the success of the wondrously versatile and peppy Manhattan Transfer. And who can blame them?

While there were some dragging ballad segments in the middle of their 105-minute set, the beginning and ending segments were bouncy and energetic all the way. The quartet—Cheryl Bentyne, Janis Siegel, Tim Hauser and Alan Paul—introduced their amazing vocal talents early on, giving voice to well-known horn solos on jazz instrumentals from the catalogs of Joe Zawinul and Quincy Jones. Later, in an effort to wake up the audience after the ballad segments, they chimed in gems from their first album in four years, *The Offbeat Of Avenues*, the best of these being "Sassy" and the swiny "Confide In Me."

The highlight of the set was also their best known harmonic works—"Java Jive," "Operator" and "Trickle Trickle." Why they bypassed their biggest hits, "Twilight Zone" and "Boy From New York City" was rather curious, but also a testament to the vastness of this harmony group's repertoire.

—**Jonathan Widran**

Lenny Kravitz

Variety Arts Center
Los Angeles

It has become increasingly apparent that Lenny Kravitz has many of the same records in his collection that most of us do, and that some of those riffs have found their way into his music.

I like a good "Shaft" guitar sound as much as anybody, and it is a credit to Mr. Kravitz that he knows what to borrow, as did so many successful musicians before him. Some say a musician is as only as good as what he steals, and the entire audience of shoplifters at this show did not sit down for one minute from the moment Lenny hit the stage.

Lenny was wearing a pair of shades, which proved very effective in creating the right attitude for such tunes as "Mr. Cabdriver," which sounds like a gene splicing of Sly Stone and Arlo Guthrie. After all the dancing and chanting and peace signs were completed, Lenny had performed just about every song from both his albums. He let out nary a peep between selections and kept the momentum going. The show did begin to sag midway through, however, because he'd already burned off some of his funkier numbers, such as "Stop Dragging Around." This sag in song momentum allowed the brilliance of his backing horn section to shine through.

Lenny himself was in top form—his voice was as charismatic as ever—and he fully enjoyed the gyroscope effect of the swinging dreads on his head. The show culminated with a performance of his signature tune, the anthem-like "Love Rules."

—**Karen Orsi**



Lenny Kravitz

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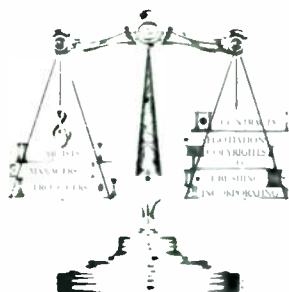
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CLUB REVIEWS

**James Lykes & The
Victims of Love**

At My Place

Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** James: (213) 451-2045

□ **The Players:** James Lykes, vocals, piano; Dean Rubichek, saxophones; Russ Allor, bass; Henry Gatlin, guitar; Michael Kramer, drums.

□ **Material:** Finally, an artist who speaks up for the hellishness of being a bachelor and trying to find quality women in L.A! Lykes' often witty lyrics have a slightly cynical edge to them—the fun rockers "Blinded By Blondes" and "Bachelor's Bible" are typical—but all the frustrated guys can certainly relate. His upbeat material is strong and hooky, but some of his most appealing songs seem stylistically grounded in either the Fifties ("Without You By My Side") or the Seventies ("The Person That I Want To Be"). There's no denying the cleverness of most of the tunes, but he seems destined to win over the male ego while prompting the chicks in the crowd to think, "Gee, we're not that bad, are we?"

□ **Musicianship:** It's always nice to see an up-and-coming band that has its chops together, and Lykes and his Victims are tight, potent and aggressive. Among his many talents, Lykes is a commanding pianist, and his band's energy and charisma are a perfect match. Funky solos by Lykes, bassist Allor and saxman Rubichek made this set a hot one, even for those who found the message of the tunes a little burdened with attitude.

□ **Performance:** The hard and sometimes sardonic edge of the lyrics carried over to Lykes' playful



James Lykes: A commanding pianist.

banter with the audience, and his is one of those slightly cocky personalities you either love or hate. Chances are, again, if you're a guy, you'll nod right along. The fact that his songs lean on the old days seems logical in light of his Billy Joel-like Piano Man presence and his amazing Jerry Lee Lewis-inspired assault on the ivories. His singing is a little nasal, but not bad. Most importantly, he is an excellent and adventurous player, and a showman who could kill 'em in Vegas with his mix of music and shtick.

□ **Summary:** As a performer, Lykes

is, well, lykeable, if you don't mind that old attitude or a little whining over his inability to make a love connection. As a pop songwriter, he knows hooks, but seems a little nostalgic and anti-romance to hit the synth and Mariah Carey-conscious Top 40. Nonetheless, he's got wit, lots of style and can play the keys incredibly well. The irony is, I'll bet if he found love, he'd lose his edge but ultimately soften to the point of appealing to the masses who don't realize how tough it is to find a quality female in L.A.

—Jonathan Widran



Blue Zoo: Good players, poor show.

Blue Zoo

Spice

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Stephanie Kavoulakos: (213) 661-6348

□ **The Players:** Michael Nagy, vocals; Joshua Kaplan, guitar; Eddie Larkin, bass and keyboards; Ray Mehlbaum, drums.

□ **Material:** True to their moniker, this band's specialty is blues. Armed with basic Bullet Boys rock fare and some perfectly executed Led Zepelin covers, materialy, the Blue Zoo is a mixed bag. Their original compositions, both R&B and hard-pop, are at times musically unfocused; as heard on "Sleezy Love" or "Love Worth Winning." However, their bluesier grooves were quite catchy and very workable items. My favorites were "Forever In Your Eyes," with its Van Halen "Hot For Teacher" guitar loop, and the funky, drum-driven "Heart Keeps Slippin'." I fully cop to the fact, though, that I was swept off my late-night feet when the

Tom Farrell

CLUB REVIEWS



Jan Pent

SJ & Route 66: Talented and entertaining.

Zoo segued into an absolutely picture-perfect version of Zeppelin's "How Many More Times." I swear I heard Plant, Bonzo and the rest—right here in Hollywood. Zep lives.

☐ **Musicianship:** The Blue Zoo's tunes need some reworking, but—unreservedly—these guys are fabulous players. Musically crafty, clever and creative, the Zoo's members have been playing for years in several incarnations. Hence, in this lineup, the amassed expertise is their ace in the hole. The standout in this bunch is heavy-hitting drummer Ray Mehlbaum. With his intricate fills and provocative just-behind-the-beat meter, his playing is compelling and evocative. I can't help but compare him to the late John Bonham (one of Mehlbaum's admitted influences). Guitarist Joshua Kaplan's organic-minded solos were full-bodied, giving life to some of the weaker material, while soaring on the cover tunes. Eddie Larkin plays bass with a free hand, too, pumping out the fat bass licks with unabashed soul, while his keyboard work was pretty and appropriately embellished the ballads. The newest member is Michael Nagy, whose fine vocals blend angelic sweetness with demonic raunch.

☐ **Performance:** This is where the Zoo members descend in evolution. Fine studio level musicians, they are amongst the other mammals when it comes to the stage. Leader of the pack Nagy and string players Kaplan and Larkin need a healthy dose of charisma—and to learn to act, move, posture, etc. like the rock stars they attempt to portray. Give us something to watch, after all, this is the video era. Aside from the compelling devices of drummer Mehlbaum, the

Zoo's amassed stoic personality lent an air of generic-rock boredom to their set. Nagy had a few expert Robert Plant moves up his sleeve which helped nicely during the bluesier moments yet, the rest of the material needs to be displayed with less ennui, more stage ease, and perhaps—some concern.

☐ **Summary:** The Blue Zoo is a great blues band with high level musicianship. It's a shame they didn't have a harder hitting live set. However, I predict that with a bit of sparkling pomp and confidence on stage, and melodically more interesting original tunes, the Zoo will be quite an exhibition. —Heidi Matz

Shawn Jones & Route 66

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Shawn Jones & Route 66: (213) 396-8191

☐ **The Players:** Shawn Jones, lead vocals, guitar, harmonica; John York, vocals, bass, twelve-string guitar; Roy Swedeen, drums; Armen Chakmakien, keyboards, backing vocals; Ray Yslas, guest percussion.

☐ **Material:** Shawn Jones and his bandmates scare up a percolating blend of down-home rock & roll and potent boogie-woogie, colored with authentic country sensibilities. Songs about heartbreak, work, childhood—a working-class man's view of his own world. Some of their material sounds tailor-made for album rock radio, and the band delivers several

aching ballads that'd easily find a home with today's Adult Contemporary listener. "So Many Teardrops," "Forgiven" and "Yesterday's Blues" were my favorite numbers, along with the eleventh song—a deliberate barnburner whose title I never caught. Really tuneful, often rollicking music. Shawn Jones and his writer comrades should spruce up their lyrics, however, as too many of the choruses are bogged down and repetitive. Hooks are important, but equally so is an interesting word play. Ya'll got the former down pat, so why not work on the latter a bit?

☐ **Musicianship:** No problems here. The MVP awards go to keyboardist Armen Chakmakien and special guest percussionist, Ray Yslas. Each of these musicians was truly a delight for the eyes as well as the ears. Chakmakien persevered through a horrible early mix, buried as he was underneath a very loud guitar. By the fourth song, the sound was fixed, the band hit its stride and his fancy fingerwork absolutely shone! Great solo in "Working On The Nightshift." Yslas' presence was felt from the beginning, his conga licks complimenting a spicy stew o' percussion drummed up by Roy Swedeen. Boy, do these guys sound good together. And the cool bass lines kicked in by John York sent this bottom-end-loving music fan into orbit. Shawn Jones can really sing (he proved it during the fifth song, "Forgiven") and his guitar work ain't too shabby. It became obvious to me these guys are comfortable sharing the stage—playing as a unit, they enjoy a give-and-take that's pleasurable to witness.

☐ **Performance:** No fireworks, but when the music sounds this rootsy and this true, it'd be incongruous if its makers were posturing all over the stage. It took only three songs for those rude people seated on my right to stop yakking and pay attention. The band's whole set was received well, with most of the audience sitting quietly, glued to their chairs and soaking in the music. Ain't that what counts? Now, Shawn Jones and his bandmates will have to find a stronger stage presence if they start playing larger venues, but tonight's show was loose and real.

☐ **Summary:** I liked this band a lot, but I wouldn't ink 'em. The lyrics (especially during choruses) tend to get repetitive, almost to the point of redundancy. And although some might call Shawn Jones a real babe, the group doesn't possess an image that's strong enough to compete in the MTV era. What I'm saying is there was no "indescribable wow"—that feeling which grips your stomach during a stellar, magnificent, unbelievable show. There's a lot to be said for Shawn Jones & Route 66 though—go check 'em out for yourself sometime. What you will find is a real band with talented players pumping out some honest music. Which is a lot more than can be said for many of the "bands" in this city!

—E. Heather Lose

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CLUB REVIEWS

Radio Active Cats

Club Lingerie

Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Jim: (818) 953-3765
The Players: Shel Graves, vocals, guitar; Mike Graves, vocals, drums; Ian Espinoza, lead guitar; Ron Maldonado, bass.

Material: The Radio Active Cats' promo kit tries to portray them as a roots-rock band influenced by Fifties music, using such key phrases as "with a musical reach that extends...backwards, into rock's rich heritage" and "that different kind of excitement that came from the Fifties." In addition, the group's publicity photo prominently features a big hollow-body guitar, the type favored by jazz and rockabilly musicians. Well, the axe must have been borrowed from the Guitar Center for the photo shoot, because it was nowhere to be seen during the show, guitarist Ian Espinoza favoring the solid bodies standard with hard rock bands. If anything, the Cats seem more like Sunset Strip circa 1991 than Memphis 1961, playing an uninspiring set of tepid hard rock tunes with only Espinoza's occasional slide guitar solos providing the barest hint of anything retro.

Musicianship: Nothing here to write home to mama about, either. The four band members went about their musical duties professionally and competently, with little in the way of musical fireworks to be heard. Even Espinoza's previously-mentioned slide work and Southern style solos sounded lifeless and unoriginal.

Performance: Late into the set, drummer Mike Graves, who shares lead vocals with his brother Shel, attempted to scold the audience for their lukewarm reaction by saying, "What's this mild shit? We're busting our ass up here." Sorry to tell you Mike, but this isn't the taping of a television show, and there aren't "ap-pause" signs to tell the people when to clap. If you aren't happy with the



Radio Active Cats: Uninspired and tepid.

way the crowd is treating you, it might be time to ask yourself why.

Summary: The polite, sporadic clapping followed by dead silence was embarrassing, especially since Warner Bros. had taken pains to showcase the band, decorating the Lingerie with balloons and inviting a mostly industry crowd. But what did they expect? The Radio Active Cats are promoted as an exciting link between the Fifties and Nineties, yet this is the same band that closes their set with a stupid hard rock tune entitled "Cheap Mascara?" Their bio calls the Cats "a long overdue breath of fresh air blowing over the musical horizon." The only air I see blowing over this horizon are the foul vapors of a stage three smog alert.

—Richard Rosenthal

Wanted

Gazzarri's West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Wanted: (213) 657-2715.

The Players: Kenny James, vocals; Jeff Lane, guitar and keyboards; John E.K., bass; Pierre Requena, drums.

Material: Could it be Warrant? Could it be Poison? Could it be Bon Jovi? Could it be more generic? For bands that want to rise out of the club scene and into the warm glow of the record companies' spotlight, there is no crime more heinous than unimaginative, mediocre song-writing; Wanted, alas, is guilty. The stuff starts out strong enough, then loses focus—kind of like running out the door but stopping at the porch. Their lyrics are often about realities beyond sex and drugs and speak about



Wanted: Some originality, please.

the problem of homelessness and glories of sobriety. This "political correctness" is noble, but smacks of being contrived. "2nd Best" is a ballad and probably their most earnest and strongest number, but if you put it next to Faster Pussycat's "House of Pain," you'd swear it was the ugly sister.

Musicianship: Bassist E.K. is the bright white hope of the band, bringing a certain pizzazz and funk-up groove to their otherwise vanilla pudding product. The rest need a dose of his personality—James' vocals, for instance, are solid but too often flat and stale as yesterday's cheese pizza. There's no doubt Lane knows his scales and could be a respectable pop-metal guitarist if he would just slow down a bit to allow for more finesse. He seems to be floundering with the weak material; ditto for drummer Requena. They both sounded best during the first minute of "Say Good-bye."

Performance: See the singer lean in close to the guitarist and hold the mic for them to sing. See the guitarist and bassist swing their instruments in sync. See the drummer twirl his sticks. See the singer do a Sammy Hagar and climb above the stage via the Marshall stacks. Yes, you have seen it before.

Summary: Guys, indeed this review may be harsh and indeed I have criticized you for fulfilling the very formulas that have been successful for others in the past and present. But mediocre talent makes mediocre records and breeds like rabbits on record store shelves. Your mission, then, should be to become so tight your mothers can't tell you apart. Find your own story to tell, and make something that's all your own. Only then will others want it.

—Sam Dunn

CLUB REVIEWS



Ed Schulz

Chrissy Steele: Time to re-evaluate.

Chrissy Steele

Florentine Gardens
Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

▮ **Contact:** Jeff Wagner, Chrysalis Records: (213) 550-0171

▮ **The Players:** Chrissy Steele, vocals; Joey Wowk, guitar; Jim Webster, keyboards; Tony Vogt, bass; Ric Sedyk, drums.

▮ **Material:** Even with Steele's gale force pipes, the unsophisticated Whitesnake-like power-pomp (with a stronger pulse) and shiny pure rock, where everything turns out as you expect it to, only meagerly suggests a trite character and definition and doesn't amount to more than fodder to spotlight her substantial abilities and predominance.

▮ **Musicianship:** There's no doubt that Steele is an A-I belter (in the Benatar and Wilson league) who has the gift to work in other, more demanding fields. Yet her band, while not of the virtuosic block—at least not in this vehicle—and only mustering what the songs allow, does furnish support competent enough to save face and at least make the proposition plausible.

▮ **Performance:** Onstage, the disparity that prevails in other areas defers to a unit that is as well-drilled visually as musically: one that knows its respective place at all times and

maintains a sprightly disposition throughout, regardless of the underwhelming response. Even if Steele only speaks to her audience in clichés yellowed by time and listener indifference, the band provides just enough physical support to make it swing, but not enough to overshadow her.

▮ **Summary:** If Steele has any hopes for a long solo career in rock, she'll first need allies whose priorities will be to get her songs that disdain stereotypes and contrivances and find musicians who'll exalt in the challenge of working with someone with her potential.

—Carlos Loera

Mirror

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

▮ **Contact:** Dick Knows Music: (818) 765-2626.

▮ **The Players:** Al Morpheu, lead vocals, trumpet; John Bigwood, guitar; Carl De Marco, bass; Jeff Triens, drums, and Ed Roth, keyboard.

▮ **Material:** Just call 'em "calculated." This quintet pours out a seamless stream of pop metal so smooth it's damn near radio ready and at times reminiscent of those one-time media wonders, Europe. What redeems them from absolute soulless

commercialism is an obvious commitment to musicianship, highlighted by song lyrics that manage to be simple but not stupid, with hooks that stick to your tongue like peanut butter ("Tell Me Why" is a strong example). Touches like Morpheu's trumpet playing in "Gimme" add depth and character to their efforts, making appealing offerings from their otherwise standard fare.

▮ **Musicianship:** Morpheu wields a well-trained tenor voice and can maintain a falsetto from hell. Restraint in execution would improve his delivery; in the stretch for high notes he sometimes sounds strained. De Marco and Triens hang tight together as driving (if unadventurous) rhythm twins, with De Marco adding the requisite bluesy touches. I'd like to say more about Bigwood's guitar and Roth's keyboards, but both sounded watery in comparison to the other elements onstage—blame it on the mix.

▮ **Performance:** Picture the screen rising on the stage, and with it the mic for the lead singer. . . talk about a bad start. But even during this minor fiasco, Mirror managed to save "Say Your Prayers" by projecting the ease and humor of musicians who have been around the block more than once. Although Morpheu was clearly the conductor who set the pace of the performance, the other two front men, Bigwood and De Marco, equally engaged the crowd with a tangible playfulness and joy in playing.

▮ **Summary:** There's no denying Mirror's broad appeal to that huge audience that asks for nothing more than to be entertained. They're skilled players, write songs that scream to put on the commercial airways and pull off a polished performance. But what they need is daring. . . just make my blood pressure pump, please. They don't have to stray from formula to add a few more doses of what they already have at their fingertips: the trumpet. Mirror's brass lends unpredictability, which is the only thing they haven't mastered.

—Sam Dunn



Toni C. Holiday

Mirror: Calculated but enjoyable.

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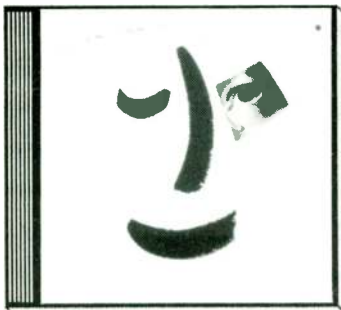
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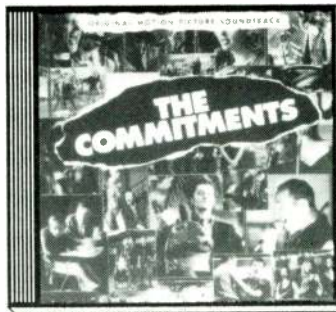
DISC REVIEWS



Julian Lennon
Help Yourself
Atlantic

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Bob Ezrin
□ **Top Cuts:** "Maybe I Was Wrong," "Help Yourself," "Take Me Home."
□ **Summary:** Imagine a bad album / It's easy if you try / Few hooks to speak of / Nothing clever or sly... Imagine stealing from Daddy / Every lick he ever sang... Imagine abstract lyrics / Pretentious poetry / Bowie imitations / Pretty darn scary... Imagine such disappointment / from the kid who did *Valotte*... You may say there's a few good songs / And yes, that may be true / But that still leaves nearly ten / Stinkers to sit through... (the only one who needs help here is Julian!).
—**Chas Whackington**



The Commitments
Original Motion Picture Soundtrack
MCA

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Mustang Sally," "Dark End of the Street."
□ **Summary:** How importantly you're going to rate this soundtrack depends on how seriously you can accept the film's premise: That a group of (mostly) kids try to make it big as Sixties nostalgia soulsters. Most record buyers will probably prefer to simply stick with the original recordings of these classic songs. However, for those who find the Commitments' deliberate uncanned-sounding amateurishness a refreshing approach, being able to hear new treatments of these fixtures of Sixties-era Motown and soul will probably be recommendation enough.
—**Holly Ian**



The Smithereens
Blow Up
Capitol

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ed Stasium
□ **Top Cuts:** "Top Of The Pops," "Too Much Passion," "Now And Then."
□ **Summary:** Chockfull of Sixties influences and melodic charms, the new Smithereens album once again mines familiar territory: well-crafted songs propelled by solid musicianship. Smithereens leader/main songwriter Pat DiNuzio has perfected the art of writing catchy songs that ape the past—though he doesn't bring anything new to the party. Tracks such as "Top Of The Pops" and "Too Much Passion" are pleasant enough, but ultimately unsatisfying. Still, fans of solid garage band rock will find many sonic pleasures on this LP. —**Keith Bearen**



Donna Summer
Mistaken Identity
Atlantic

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Keith Diamond
□ **Top Cuts:** "Heaven's Just A Whisper Away," "Friends Unknown."
□ **Summary:** Get it straight—Donna Summer looks awful as a blonde, and that's just about the only curiosity that makes this LP worth a look-see. Her voice is fine (try the ballads, which aren't that bad), but this attempt at the trendy techno-dance/pop groove is just an oversynthesized mess that makes little use of her formidable pipes. Material is the key, and the upbeat disasters here will make you long for the days of "Bad Girls." After this turkey, Summer's gonna hope you don't recognize her. Too toot, hey, this stinks!
—**Nicole DeYoung**



Armored Saint
Symbol Of Salvation
Metal Blade

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Dave Jerden
Top Cuts: "Tainted Past," "Last Train Home," "Hanging Judge."
Summary: Not only is this the finest disc of Saint's career, but it's also one of the most deeply emotional recordings of recent memory, hard rock or not. The band has channeled the death of guitarist Dave Prichard, into a statement that expresses the durability of the human spirit, without any calculated pathos. The album also highlights Saint's versatility, balancing riffs so heavy you could stick a Flying-V in 'em, with moodier, restrained passages like "Tainted Past," one the most sincere and complex songs you'll hear this year. Salvation comes to those who seek it.
—**Scott Schalin**



Jerry Garcia & David Grisman
Jerry Garcia/David Grisman
Acoustic Disc

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

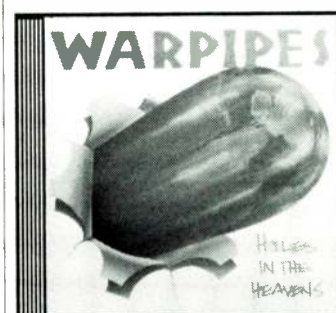
Producer: Jerry Garcia and David Grisman
Top Cuts: "Arabia," "The Thrill Is Gone."
Summary: Here's an interesting and logical teaming—a famed hippie rock guitarist and his mandolinist pal simplifying everything with blues and folk in a setting reminiscent of a small Southwestern cantina. Poor production renders these marginally intriguing tunes about as clear as a Woodie Guthrie recording, but there is a certain charm. Too bad the best cut, a Middle Eastern jaunt, goes on ten minutes too long. A must for Deadheads and lovers of old-time acoustic folk, this is an offbeat project worth at least one spin.
—**Jonathan Widran**



Haunted Garage
Possession Park
Metal Blade

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Ronnie S. Champagne
Top Cuts: "976-Kill," "Little Green Men," "Dead And Gone."
Summary: "Are you feeling gross and twisted?" asks lead throat Dukey Flyswatter. On their carnivorous debut, HG has written some of the most psychotically humorous passages of heavy metal verse you'll hear this year. Consider "976KILL," where Dukey locates a social gathering via the phone's partyline, arrives at the house, slaughters the Tom Cruise wannabes and samples their onion dip while stacking the bodies in a corner. The band also has some excellent chops thanks to the tandem guitar of Gaby Godhead and Johnny Ho. Brilliant stuff!
—**Scott Schalin**



Warpipes
Holes In The Heavens
Artful Balance

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Davey Johnstone and Guy Babylon
Top Cuts: "Divided Heart," "Back A' Ma Buick," "Tear Jerker."
Summary: You could look at Warpipes as one of two things: an Elton John Band reunion (with EJ staples Johnstone, Babylon and Nigel Olsson), or a phenomenal new outfit playing good old-fashioned rock & roll, instantly hummable tunes and having a hell of a time doing it. While these cats are tight, great soloists and Johnstone finally gets his chance to shine as a songwriter, it is the tough yet tender newcomer vocalist Billy Trudel who really keeps the Warpipes adventurous and exciting. One of 1991's truly great pop/rockers.
—**Jonathan Widran**

NEXT ISSUE...

MUSIC CONNECTION

GUIDE TO SoCal VOCAL TEACHERS

Taking the "Seattle Sound" national **NIRVANA**

A close look at Industry-related **DAY GIGS**

Interview with Capitol's VP, Sales **LOU MANN**

Publication Date: Nov. 21, 1991

Ad Deadline: Nov. 14, 1991

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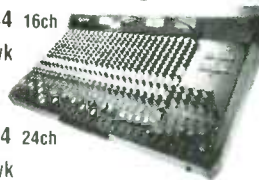
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XV212	100 watt tube 2 x 12"	\$599

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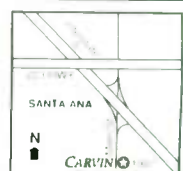
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MUSICIANS

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

LOS ANGELES COUNTY

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn: Becky
Pay: Negotiable.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

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

CLUB 4222
4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz (213) 821-5819
Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley, (818) 347-6276
Type of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
PA: No (must bring your own).
Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

COCONUT TEASER

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

COFFEE JUNCTION

19221 Ventura Blvd. Tarzana, Ca. 91356
Contact: Sharon (818) 342-3405
Type of Music: Original, Acoustic, New Age,
Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Send tape to above address.
Pay: Tips and drinks.

FM STATION

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

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
Type of Music: R&B, jazz, top 40 & pop.

Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

THE GREENHOUSE COFFEEBAR
(Acoustic & Electric Showcase)
4801-138th Street, Hawthorne, Ca 90250
Contact: Joleen Deatherage (213) 301-8162
Type of Music: Anything original!
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: Yes
Audition: Open Mic on Monday nights or send tape to Mooncheek Music, P.O. Box 11084, Marina del Rey, Ca. 90295
Pay: Negotiable

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA. 90254
Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

MADAME WONG'S WEST 2900

2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Lisa Rose or John Lee, (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 Fico Blvd., W. Los Angeles, CA 90064
Contact: Mile (213) 820-8785.
Type of Music: All types
Club Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
Pay: Negotiable.

PORK CHOP BROWNS

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

SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266
Contact: Call the club (213) 546-4507
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 the club.
Pay: Negotiable.

3RD STREET PUB AND GRILL

1240 3rd St. Santa Monica, Ca. 90401
Contact: John Stapleton
Type of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.
Club Capacity: 120
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Open mic Wednesday nights starting at 8:00, or send tape to club, Attn: John Stapleton.
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90066
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

ORANGE COUNTY

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 (Inland Empire)
Contact: Elisa (714) 982-8712 after 1pm.
Type of Music: All-original only.
Club Capacity: 300
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Negotiable.

MISCELLANY

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

RADIO PROMOTION intern wanted for Warner Brothers new latin label, Warner Discos. Must be bi-lingual. No pay, excellent opp. Serious inquiries only please. (213) 874-3586.

RECORD COMPANY interns needed. Promotions and public relations. Duties vary with general office skills required. Pay and college credits available after probation period. Call (213) 856-4826.

SALESPERSON NEEDED professional recording equipment sales, experience/existing client base preferred, full time with pay. Great opportunity for motivated person. (818) 843-6320.

BOOKKEEPER WANTED recording studio equipment sales company. Computer literate/accounting software experience required. Full time/pay. (818) 843-6320, Stacey.

RECORD PRODUCTION co. seeks professional rock writers for paid position writing promo articles for our acts. Call (213) 391-5713.

PINK TORPEDO productions seeks intern for phone publicity of our MIDI production company in exchange for commissions or free studio time. Serious inquiries only. (213) 962-6223.

RESTLESS RECORDS seeks interns for assistance in the sales and marketing departments. Flexible hours and exciting energetic environment. Call Melanie at (213) 957-4357.

INTERN WANTED Rhino Home Video. Intern wanted for P.R., production, sales, marketing. No pay but great experience, tons of fun. Call Sandra (213) 828-1980 x777.

INTERN/ASSISTANT needed to screen new music, and assist radio personality on & off the air. Some phones, clerical, and light typing helpful. No pay. Great experience. (213) 655-7781.

CARAVAN PRODUCTIONS seeks enthusiastic, experienced engineer with clientele. High quality 1" 16 track studio. Send resume and tape to: Caravan Productions, 15419 Dickens st. Sherman Oaks, CA. 91403.

ARE YOU responsible & outgoing? Have transportation? GRS Management seeks interns for phone research, sales, foot work and more. Valuable training at no pay. WLA (213) 558-3269.

INTERN/ASSISTANT needed by music publicity firm with both established and new clients. No pay, but excellent experience and may lead to paying position. Call Amber at (213) 574-3918.

INTERN WANTED for management office of major rock bands seeks intern. Contact Steve at (213) 851-8800.

INTERN NEEDED by music company, light typing/phone work/publicity. No exp necessary. No pay but will lead to paying position. Call Jays (213) 466-2618.

MANAGEMENT/P.R./TV prod. needs intern. Flexible schedule. Typing/phone personality a plus. In lieu of pay, letter provided for college credit if requested. Please call (818) 905-5511.

CENTERSTAGE PUBLICITY (specializing in concert promotion/publicity seeks college interns to assist in office duties. No pay but many benefits. Contact Gary, (213) 468-9625. Communication/entertainment background requested.

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ANDREW GORDON

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

ACE BAKER

Phone: (818) 893-3959
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.
Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fama, 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; E-mu EMAX II 16-bit Stereo Digital Sound System, Proteus 2 XR; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX16; processing equipment; Macintosh computer with SMPTE.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition, Richie Sambora (Bon Jovi/Mercy Records), Paul Cotton (Poco), ASCAP/BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

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 at CSUS, jazz study w/Ted Greene, Henry Robinette, the Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Gen Zatlolla.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

THEO BISHOP

Phone: (714) 645-7772
Instruments: Yamaha pf 85 piano +, Ensoniq EP5 16 bit sampler with library, Roland Juno 1, Yamaha TX7, Yamaha TX812.
Read Music: Yes, some sight reading and charts.
Technical Skills: Keyboardist, producer, composer, songwriter, arranger, vocals.
Styles: Pop, blues, dance pop, gospel, mor, country, or rock.
Qualifications: B.A. in piano and composing. Many recent album credits playing, writing, singing, arranging, and producing. Musical director

PRO PLAYERS

EXPERT TALENT FOR HIRE

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for Gary Puchett, Peter Noore and Terry Gregory (CBS). Worked with Flo & Eddy, Quiet Riot, and many others. Extensive studio and road experience. Also was recently on *Into the Night*. Available For: Keyboards, arranging, producing, songwriting, scoring, demo work, or live performances.

ROB CASSELL

Phone: (818) 243-0706
Instruments: 1958 Juzek sting bass w/ f.shman preamp, Tobias 6-string, custom 4 string with EMG electronics, SWR amplification.
Read Music: Yes
Vocal Range: 3 1/2 octaves

Styles: All
Technical Skills: Experienced in all electric and string bass techniques, doubles on rhythm and lead guitar, keys, vocals, vocal arranging, music copying and producing.
Qualifications: Extensive training on basses, voice, piano, organ, classical and jazz theory and improvisation. Worked in the U.S., Canada, and Europe. Currently touring with several local bands and doing pre-production work for CBS records.
Available For: Studio work, live situations, demos, tours, production and arrangements, lessons.

JOSQUIN DES PRES

Phone: (213) 859-5581
Read Music: Yes
Styles: Rock, mainstream rock, pop.

Qualifications: As a songwriter, currently with Warner Chappell Publishing, credits include collaborations with Elton John's lyricist, Bernie Taupin. As a producer, clients include: United Artist, RCA, EMI, SBK, Musedisc, Warner Chappell. With players such as Jeff Po-acaro, Steve Lukather, Billy Sheehan and many more. As a bass player: Numerous recording sessions. Author of "Bass Fitness" on Hal Leonard Publications. Charve/Jackson, Carvin, Gibson strings and Washburn endorsees.
Available For: Complete production of masters and demos. Bass sessions, live and studio.

DAVE GAGE

Phone: (213) 470-1465
Instruments: Harmonica (diatonic and chromatic), Peavey stereo chorus and Fender Bassman amps. Quadraverb GT (for direct recording).
Read Music: Yes

Styles: Rock, hip-hop, blues, country, R&B, commercial work.
Technical Skills: can improvise to anything. Producer and songwriter. MIDI 8 track studio.
Qualifications: 12 years experience. TV credits include: ABC's "Davis Rules", and commercials for Clotheste and Nutra-Sweet. Recorded or played with: Andy Summer, Devo, Rick Springfield, Bill Ward (Black Sabbath), Mark Mothersbaugh, Vivian Campbell (Whitesnake). CD and cassette on AYM Records.
Available For: Session work (TV, film, or album). Some live gigs.

MAURICE GAINEN

Phone: (213) 662-3642
Instruments: Fostex G-16 16-track w/ full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/ extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/ cubase.

Read Music: Yes
Styles: All
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available for: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs available to singers. No spec deals. Pro situations only.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Akai-Linn MPC60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, program ming, percussionist.
Read Music: Yes

Styles: All
Qualifications: New Gretsch artist. Phila Music Academy graduate w/ BM in Percussion. Transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glasser, Eric Manenthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash TV & film, Roseanne Barr, *Wise Guys*, *Let's Talk*,

Asian Media Awards. *Good Morning America*. Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CHRIS GROSS

Phone: (213) 876-0274
Instruments: Drums
Read Music: Yes
Technical Skills: Producing audio and video, vocals, great sounding kit, play in the pocket, lessons.
Qualifications: Recorded over 40 records-rock, country, gospel, fusion, film sound tracks.
Available For: Playing or producing, sessions and live gigs.

CARLOS HATEM

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

J. HANZ IVES

Phone: (818) 761-8823
Instruments: Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadraverb, Switch 11-L.
Read Music: Chords
Vocal Range: Lead, background, 3 octaves.
Styles: Rock, pop, R&B, funk, folk.
Technical Skills: Tasteful, melodic, burning leads. In the pocket rhythms.

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

KAMAAL

Phone: (213) 962-9145
Styles: Funk
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR, Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmmaker.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

GILBERT LEVY

Phone: (213) 851-7860
Instruments: Drums and percussion. Acoustic and MIDI/real-time or sequenced. Drum Kat, Korg M1, Roland RBM, Alesis SR16, Yamaha recording series drums and ethnic percussion.
Read Music: Yes
Styles: Contemporary
Technical Skills: Proficient in rhythmic and harmonic concepts as well as extensive engineering experience.
Qualifications: Professional experience in recording, production, arranging and sequencing. Toured with Gino Vannelli and Percy Sledge.
Available For: Pro situations only. Your drum sounds or mine. Drum and MIDI lessons available.

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.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (818) 752-9378 or (818) 752-0124
Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk. Midi sequencer. Yamaha recording drums, electric Midi pads & drum set, PM-16 MIDI converter, E-MU Proteus w/32 voices, Akai S-1000 sampler, Roland S-330 digital sampler w/ extensive library

of current sounds. DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track mixer, color tv & air conditioning. DAT.
Read Music: Yes

Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: 1 sequence, program, preproduce & perform on dozens of records- all styles. I work w/a couple of producers/major labels on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

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.

MITCH ROSS

Phone: (213) 962-2964
Instruments: Tama drums, Zildjian cymbals, drum kat, simmons, Roland octapad and R-5, Alesis effects, Peavy amplification.
Read Music: Yes

Vocal Range: Tenor
Styles: Rock, pop, funk, jazz.
Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Strong odd time player. Good knowledge of Midi. Teach private lessons. Play all acoustic, electronic, or mixed.
Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runt's comedy revue, T.V. appearances. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.
Available For: Sessions, programming, live performance, videos, tours, lessons.

NED SELFE

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

etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

LARRY SEYMOUR

Phone: (818) 840-6700
Instruments: Warwick, Wai, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/ exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..
Qualifications: Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Mansella, the Committee UK. Jingles for Sunkist, Pepsi, etc.. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc.. 1991 grammy's, MTV, etc. *Arsenio Hall*, *Taxi*, various albums, demos, music clinics, endorsements, teaching, clubs, etc..
Available For: All types of recording sessions, touring, & private instruction.

DANIEL WEST- VOCALS/BASSIST

Phone: (213) 933-5061
Instruments: 1967 Fender jazz bass, Fender telecaster, Sound City 120 amp, Sound City touning cabinets with 4x12" heavy duty hi-watt speakers, 15" Sound City bass reflex cabinet.
Read Music: Chords
Styles: All, preter sophisticated hard rock.
Qualifications: 15 years experience. Have produced, toured and done national television programs with many label acts and established popular rock bands. I also had my own record deal. Also worked on film soundtracks. All information available upon request.
Available For: Sessions, tours, live performances, videos. I am open to any interesting pro situations.

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2. PA'S AND AMPS

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- 2 Carvin 12" monitors, like new w/cables & covers. \$400 obo 213-437-6621
- 4 10" vintage Utah spkrs \$50 ea 213-668-9295
- 1987 Fender Concert amp 60 wts, 1 12" spkr, chnl switching, reverb. New in box. \$500 Michael Slec, 714-642-9163
- Alesis 3630 stereo comprrsr, in box, clean warranty. \$275 Pauline, 213-665-3374
- Ampeg bs amp, model B4B, gd cond. \$300 obo 213-419-0748
- BBE Sonic Maximizer, model 422A, new in box w/ mtl & warranty. \$220 Gilbert, 213-962-6223
- Carver PM300 stereo amp, 150 wts, 4 ohms, in box w/ clean warranty in your name & mnt too. \$485 Nagla, 213-650-7911
- Carvin 100 w/lt tube head Older style, killer sound. \$450 obo. Must sell 213-288-6151
- Celestion vintage 30 spkrs, never used out, like new, only \$60 ea. 4 avail. Bob 818-769-2142
- Crate 4x12 gut cab straight w/35 wlt Celestions Gd shape. \$300 818-760-6090
- Custom cabs 2 bs cabs 2 mid cabs & 2 horns in cabs. All EV spkrs 18, 15 & 2" \$4000. Steve 818-998-4307
- Fender Champ tube amp. \$85 obo Miller/McMilan, 213-828-6878
- Fender Stage 1d 100 w/lt gut amp. \$225 Brian, 818-762-0707
- Fender Vibraluxe, 1979, 1 12" spkr, 40 wts RMF Mini cond. \$380 obo 818-761-9354
- GK 1200CEB combo amp w/ 15" 200 wlt Mosfet. Includes chorus, comprrsn, phone out Lists for \$1600, asking \$650 Xlnt cond 213-384-4691
- Hartkey 410 Transporter, just like new for \$400 obo. Rob, 213-371-5217
- Ibanez GX100 gut amp, chnl swtchbl, \$99. 805-296-5166
- Jackson 412 cab. \$250 obo August, 818-762-5745
- Marshall 50 wlt JCM head w/ fx loop. \$250. Dave, 714-750-8358

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- Peavey compl PA systm, MD2 12 chnl mixing console, CS800 pwr amp Yamaha PA cabs. All mnt. \$1950 obo. 818-368-1315
- Peavey Mark III 16 chnl stereo mixing console, 2 fx loops, reverb, 2 monitor sends in roid cs. \$1200, Greg, 213-463-7021
- Practice amp small, loral home Cool, bluesy tone \$35 818-788-0610
- Ramsa T820B 20x16x2 mixer, Otari 5050 1/2" 8 trk recdr, Roland U20, Roland MC50 Microver II, Rockman X100 patchbays, cables, accessories, xlnt cond. \$8000. David 213-305-2861
- Randall 412 cab w/ Jaguar spkrs. \$250 firm, cash only. Scott, 818-762-9242
- Roland Jazz chorus, JC120 head w/ Peavey spkr cab, 2 12" spkrs, wired for stereo use. \$425. Michael, 213-669-8606
- Trace Elliot Epus specially designed for PA, keys or drms. \$450 ea Andrew, 213-836-1298

3. TAPE RECORDERS

- Foster 8 trk recdr, xlnt cond, includes all cords & Foster 8 chnl mixer \$2000 Jerome 818-880-2121
- Otari MX5050 Mark III 1 2" 8 trk recdr w/ stnd & cables. \$3200 obo. 213-935-4789
- Tascam 688 multi trk recdr. New in box, clean warranty. \$410. Pauline, 213-665-3374

4. MUSIC ACCESSORIES

- BBE Sonic Maximizer, \$175 1 Shure SM58 mic w/ cord. \$80, 1 anvil cs for Marshall head \$200, 213-437-6621
- Adams Smith Zeta 3 all purpose audio/video Midi synchrnzr. Xlnt cond. \$1850 obo David, 213-452-5739
- Alesis Quadraverb Plus new in box w/ mnt & warranty. \$370, Gilbert, 213-962-6223

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- Boss CE3 stereo chorus, made in Japan. \$35. Andrew, 213-336-1298
- Boss DD-2 digital delay \$100: TF-M5 pwr supply, \$60; Ibanez CFS stereo chorus, \$45, SM9 Super Metal, \$40; CP9 comprrsr, \$30 All xlnt cond 213 667-0798
- Boss DR Rhythm DR-220A drm mach, programmbl, many drm sounds avail Xlnt cond w/ cs. \$100 213-878-5560
- Boss pdl br w/ bs pdls, EQ, chorus, flanger & digital sampler/delay \$300 obo. Rob, 213-371-5217
- D50 editor/librarian for Atari ST by MusicSoft. New in box. \$45 Chris, 818-989-0840
- Digitech GSP21 multi fx procssr w/lt contrlr. Up to 10 different fx at one time. Linniac cond, still in boxes. Sacrifice, \$500 213-376-8989
- EXR Exciter, 2 chnl xlnt cond. \$125 818-765-4684
- Foxtex 8 chnl mixer, xlnt cond. \$400, Yamaha RX15 drm mach, xlnt cond. \$100 Jerome 818-880-2121
- HR16 for sale. Brnd new w/ box & warranty. \$250 firm, 213-419-0748
- Ibanez multi fx model DH500. Reverb, chorus, delay, cbing, flange, etc. Grl sounds & a bargain at only \$150. 818-705-4729
- J.L. Cooper PPS100 SMPTE-Midi synchrnzr. New in box, never used. \$225 213-477-0397
- Lexicon LXP15 digital reverb, in box w/clean warranty in your name & mnt too. \$790 Nagla, 213-650-7911
- Mac SE/30, 4 mb RAM, 80 mg HD w/\$5000 of music softwr, including Vision, Finale, Alchemy, TurboSynth & more Must sell. \$2500 Andrew, 818-901-8452
- Nady 201 wireless mic, used once. Ong pkgng \$350. Sheri 213-445-3729
- Peterson Strobel tuner Fully adjustbl grtor/guit calibration & repair Built in mc PU \$150 Steve, 818-998-4307
- Quadraverb, \$250 Rocktron comprrsr/limiter/Hush, \$250; DDD 15 chnl stereo graphic EQ, \$100, Furman crossover, \$100 Dave, 714-750-8358
- Rockman Sustainer & stereo chorus delay. \$250 obo; 2 spc anvil rck \$50 Ultimate keybrd stand, 2 tier, like new. \$75 John 818-752-2743
- Rocktron Hush IICX noise reduction Clean warranty & mnt too. \$315 Pauline 213-665-3374
- Roland M160 4 fx sends returns. 16 chnl mixer \$425 obo; DBE-822 \$300 obo aural exciter Type C \$100 obo 818-509-3661
- Roland SDE2500's, in xlnt cond. Take both for only \$500, Alesis Microverb, \$150; Chandler tube drvr pdl, new tube \$50 Bob, 818-769-2142
- Samplers/delay avail MXR digital delay, DOD delay comprrsr limiter, MXR EO, dual 15 band & 4 spc roid cs. \$800, Greg, 213-463-7021
- Ultimate Support keybrd stnd, tube type w/ 3 tiers & rck mnt extension w/ 2 extra legs. \$157 818-763-3742
- Wtd. Gut cs for Gibson SG. 213-739-8599
- Yamaha D1500 digital delay. 1024 milliseconds, luty Midi programmbl, gd shape, grt sound. \$175. 818-760-6690

5. GUITARS

- '83 Rickenbacker 360 6 string, stereo, fire glow, R-tail pb body, HSC, a beauty. List \$1300, sell \$650. 818-441-3232
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- '81 Fender Bulletw. HSC, \$200; Aria Pro II guit, 2 Hmbckng PU's w/ cs. \$145 818-788-0610
- '1962 Fender Strat, \$2000, James, 818-761-4375
- '1967 Jazz bs, vintage w/Scheiker neck, a steal at \$350. 213-419-0748

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- Acous./elec Kramer fretless bs & cs. \$350 obo. Gene. 805-297-5527
- BC Rich Warlock bs. Platinum series. Used twice. \$300 obo. 213-483-8065; 213-469-8007
- Carruthers V shaped neck, maple, w/Dunlop frets. Cut for F.Rose. brnd new. \$150 Carter 213-477-0397
- Charvel 2B bs w/HSC in xint cond \$250 Steve. 818-780-7010
- Dean Flying V, 1 of a kind, neck thru body, plys grt. DeMarzio PU's, new strings & intonation, \$300. Steve. 818-701-6060
- F bs, brnd new, all black, 6 string. Paid \$2800, will let go for \$2200 obo. 714-627-0773
- Fender style Jazz bs, white w/Warmouth neck, ebony fingerbrd, Banofini PU's, TCT pre amp, black Goto tuners, black B/A bridge, xint cond, \$600 obo. Frank. 213-934-9411
- Gibson bs quit, grt cond. \$900 213-318-2441
- Gibson EF-175D hollow body. 1965, sunburst, orange label, zig zag tail pc, wooden bridge. Beaultill cond, compl org w/ing cs. \$1450 obo. 213-76-5580
- Gibson LG-F elec quit, 1973. Les Paul shape, solid maple, blonde finish w/rosewood neck. 24 frets, 6 position tone switch, new cond, w/cs. \$450 obo. 213-841-6914
- Gibson Les Paul standard, 1988, beaultill cherry wine finish. All orig parts, xint cond, plys grt, w/HSC, \$625. 213-687-0798
- Gibson Les Paul, '74 standard, sunburst, Duncan treble PU, stock rhyth PU, 1958 reissue. Includes HSC, \$400. Sean. 818-981-4504
- Gibson SG Jr, vintage 1967, flawless red mahogany PU, orig Kluson tuners, beaultill cond, DeMarzio PU, \$450 obo. 213-439-3737
- Heartfield 5 string bs quit, white w/cs, Active Elec, near new cond. \$650 obo. 818-998-7106
- Ibanez Gem 777, rosewood neck, diamond inlays, immac cond, cs included. Must sell, \$500 firm. 213-399-7076
- Ibanez Musician, active pro amp w/overdrive & EQ. HSC. \$375. Brian. 818-762-0707
- Kramer Voyager w/F.Rose trem & DeMarzio PU's. Cream colored, HSC. Plys & sounds grt, must sell, \$325 obo. 818-989-0840
- Rickenbacker 3000 bs, short scale, late 70's model, \$400 obo. Eddie. 818-848-4278
- Schon quit for sale. White w/silver rails, 12th fret marker only. Collectors, \$1000 obo Steve. 213-223-5217
- Tokai Strat & Peavey amp, xint cond, both for \$280 Jerome. 818-880-2121
- Wtd broken quit's, Gibson, Fender, Martin, Rickenbacker. Will pay cash. Andy. 213-789-1378

- Yamaha acous./elec quit w/HSC. Brnd new. \$350. Ron. 213-455-3936
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- Yamaha Pacifica, Strat style body, bolt on neck, 2 Hmbckngs, 1 single coil PU, F.Rose trem. Brnd new, won in contest. \$300. Darryl. 213-466-3807

6. KEYBOARDS

- Caslo CZ101 portable for stage. Multi timbral w'box & mnl. \$120 obo. 818-509-3961
- Caslo CZ1000 digital synth. Grt cond. 4 oct keybrd, 4 note polyphonic. Many gd. pro sounds. Midicapable. Instruction booklets included. \$125. Aaron, 213-465-1684
- Digitdesign Soft Synth, version 2.1 for Mac, orig disk w/ mnl. \$80. 818-783-3742
- Emu Plano Performance, in box w/clean warranty in your name & mnl too. \$375. Nagila, 213-650-7911
- Ensoniq ESQ1 digital wave synth & seqnrcr w/mnl. \$600. A.J., 818-892-2504
- Ensoniq VFX S01 synth w/4000+ sound library. 24 trk seqnrcr. Mint cond, worth \$2600, sacrifice \$1850. 213-398-2416
- Korg S3 Rhythm Workstation w/8 trk seqnrcr, \$600 obo. 714-627-0773
- Yamaha SY22 w/vector synthesis. Full sized keys, multi timbral, fully Midi programbl, 100's of vox's. \$750 obo. Paul. 818-368-1315

7. HORNS

- Antique Haynes flute, 1920, beaultill tone, \$1200 obo. Miller McMillan, 213-828-6878

8. PERCUSSION

- 2 Tama Octibans, black w/stnd. \$150; 1 Tama 5x14 steel snare drm w/cs. \$150. Pete. 213-851-1490
- 4 pc Tama Superstar, maple color, for sale. \$800. Todd. 818-348-2641
- Alesis SR16 Midi drm mach. fully programmbl, new in box w/mnl & warranty. \$320. Gilbert. 213-982-6223
- Ludwig 20" white floor tom w/cs, \$200, like new or will trade for comparable 16" floor tom. Mike. 213-548-3390; 213-214-5792
- Ludwig brass snare drm, like new, sounds grt. \$350 firm. 213-463-9722
- Ludwig classic drmv w/modular hrdwr. 14, 15 & 18" toms, 2 24" bs drms, 8x14" snare, anvil fiber cs's. \$1800. Gavin. 818-567-1085

- Paiste Signature 16 & 18" crash cymbals. List for \$295, sacrifice \$130/ea; Zildjian 20" ride & 14" New Beat hi hats, \$70/ea. Chase. 818-282-7082
- Pearl MLX Prestige custom, all maple, 9 pc, dbl bs, free floating snare. All hrdwr, brnd new, \$4000. Steve. 818-998-4307
- Percussion odds & ends, \$75. Also, copy of recrd, the orig drm battle, Gene Kruper & Buddy Rich. \$20. Jean. 213-876-6456
- Pwr snare. 8x14". Ludwig, Coliseum series, 12 lug, P87 strainer, die cast hoops, chrome finish, Retail \$550, sell \$400. Greg. 213-463-7021
- Roland RS rhyth compsr. 16 bit sound, Used 2 times Orig \$699, sell \$429. Jay. 818-701-1917
- Sequential Circuits drm trks drm mach, several modifications, separate outputs & many xtra chips. Very gd cond, \$150. Carter, 213-477-0397
- Tama dbl bs pdl, xint cond, hrdly used, \$200. Andrew. 213-836-1298
- Tama drms, jet black, dbl bs kit. 2 22" bs drms, 12 & 13" tom toms, 2 16" floor toms, 14" snare. Grt sound & cond. \$1200. Steve. 818-609-9039
- Yamaha Studio Series, custom made, 8 pc, 22" bs drm, \$1200, Ludwig custom 6 pc, 24" bs drm, \$600. Thomas. 213-250-8855

9. GUITARISTS AVAILABLE

- 1 In a million quit sks lng hr, obnoxious rock band. Mick. 213-850-6463
- Aggrsv, innovatvr, multi verstl quit sks others of the same to make music. Inl Johnson, Satch, Vai. VH, No flakes, posers. Joe. 818-340-5662
- Aggrsv, low slung quit avail for band w/balts, Killer lks & stage & studio exp. Pros only. 818-769-6897
- Aggrsv, pro quit sks together HM band. Exp. intense att, gear. Many orig sings. Backup vocs, image. Woodie. 213-848-2997
- Altrntv pop & dance orientd quit avail to compl your proj. Xint equip, stage presnc & hrd wrkr. DePeche, Ah Ha, etc. 818-760-6707
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- Axe man w/tons, iaste, writng chops & exp sks estab, hi energy. 2 quit HR band w/ritn & strong ldr vocs. Tom. 213-285-8636
- Bluesy hr rocker from main bands, tall, skinny, lng black hr. equip'd w/Marshalls & an alt. Avail for anything that's pro & can K/A. Mark. 818-503-3057
- Bluesy, HR quit in Santa Clarita w/positve att sks orig band. Has trnspo. Will travel. Inl Vai, Jake E. Lee, Ethan. 805-296-6949
- BMI recrdng artist/sngwrtr/guit. Avail for pro sits only. Album credits, xiansy four exp, top endorsemnts, exp, chops, image, feel Edward. 213-656-2245
- Exp. pro quit avail for paid sits, any & all styles. Dependbl & reliable. 818-705-4729
- Exp. pro quit avail. Steady, tastfl, melcd Jazz, blues, cntry, Brazilian, hybrids, lusion. Jerry Lee to Junior to Joao to Joni. Mar1. 310-829-9779
- Fat, ugly, baldng quit w/ro tint, exp or trnspo. Big ego & drug problem. If this is not what you want, call me. 213-842-9852
- Guit avail for ballads & bone crushers. I read, write, dbl on keys, bs & bckng vocs. No speed freaks ol kids, pvd. Red. 818-797-6296
- Guit avail for prof. sr. HR, VH, N.Schep, DiMarini. David. 818-760-6683
- Guit avail for recrdng, demos & showcs's. Have equip & verstl sound, bckng vocs. Bart. 213-372-9143
- Guit avail, 25, 14 yrs exp, vocs, pro gear, lks, pro att. Lkg to JF. cmrd HR/HM band. Rusky. 818-785-3151
- Guit avail. R&R, psychdlic soul, folk pop. Jimmi. Campbell, Frampton. 818-764-6554
- Guit avail. VH, Schenker, Scorpis. Image, pro gear, xint demos & press. Joey. 310-869-1000
- Guit inl by S.Vai & Paul Gilbert avail for estab band w/ direction. I have equip, trnspo & dedclin. Jason. 818-996-1345
- Guit inl by Sarliani, Hendrix, Clapton, sks blues or T40 classics band. Have pro chops, exp. image, etc. Pros only. 714-827-8095; 714-821-0946

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*Guit lkg for cmrcl HR band or muscns. Pro w/ry wchops, image, xlnl gear. Total dedctn, strong wrng & bckups. Doug, 805-274-4630

*Guit lkg to J/F straight ahead, raw, pwrll, sleazy, grooving, K/A band w/grl image, Chris, 818-994-4782

*Guit plyr avail for pop rock sit. Demos or shows's. Grt Intl. Foreigner, Bryan Adams, Giant, etc. Grt gear & art. Joe, 818-954-0742

*Guit plyr, 10 yrs exp. avail for pro sit. Into Peppers, Anthrax, Dan Reed, etc. John, 818-769-2713

*Guit sks estab, melodic, metal band. Xceptnl plyr, wrll, showm w/vocs, exp. very lng hr image, killer gear & pro. alt. 213-323-3687

*Guit w/image, chops, pro gear & alt lkg to J/F cmrcl, HR band. 818-377-8947

*Guit wizard to J/F hvry rock band. Fiery lds, screaming riffs. Image, gear, matrl, whatever it takes. Intl. Snykes, Vai, Randy, 818-360-6181

*Guit, 22 & hungry, killer image, style & tone. Intl Zach Wild, Steve Slides, Sks grt, creatv, HR band. 213-461-0401

*Guit, L/R, slide, sks to J/F blues based rock band. Intl Stones, Crowes, Little Feat, Allman Bros. Ira, 213-659-1951

*Guit, ld voc, lkg for wrkg T40 cover or csts band. Sings around 40 sngs, classic rock, R&B, oldies, current T40. M.Gordon, 213-653-8157

*Guit, seasoned pro, sks all org, estab rock act w/hrd edge, Intl by Sarlanti, Vai, VH, Shenker Jeff, 818-980-8307

*Guit/sngwr/sks comp, HR, pro band w/balls, groove, originalty. Emphasis on grt sngwrng, ambition & alt. Team plyrs & image a must. Joe, 818-982-1902

*Guit/sngwr/sks straight ahead, in your face HR band. Have image, equip, dedctn, Intl Skids, Dirty Looks, Tesla, Rick, 818-969-0452

*Guit/sngwr w/the best sngs in LA avail to collab or join rock band. Chris, 818-782-9019

*Guit voc, 39, 23 yrs exp. I want to ply music. Danny Walsh, 818-989-5125

*Hooks! Grt sngs are all I want to do. I'll ply rhyth or ld, sing bckups for estab or new HR band. Keifn, 213-876-7921

*Hrd core ld guit, bs, & vocieam wning other ld guit & dmr for speed metal thrash band. Pro metal heads only. Intl early Maiden, Slayer, 213-464-1532

*Huge soundng, pro HR/HM guit w/killer lng hr image, chops, equip, connex, sks estab HR/HM band w/same. Pros only. Doug, 213-371-0579

*Identical twin guit team sks band members. mngt, to form movie mnded, orchestrated rock band. Intl blues, rock, metal. Lonn or Sean, 213-731-0440

*L/R guit plyr lkg to J/F R&B band. Grt matrl, gd image w/ bckng vocs. Intl range from Doors, Peppers, Metallica, Gabe, 213-664-1144; after 6, 818-281-4660

*Ld guit skg pro, open minded band w/wide range of intl. Also avail for session wrk. 213-665-4752

*L/R guit plyr lkg to J/F R&B band. Grt matrl, gd image w/ bckng vocs. Intl range from Doors, Peppers, Metallica, Gabe, 213-664-1144; after 6, 818-281-4660

*Ld guit skg pro, open minded band w/wide range of intl. Also avail for session wrk. 213-665-4752

*Novaro, Page, Gibson, Marshall Stage, studio exp. Lkg to join outfit in Hllywd. Artistic, org, Fygmny, Motorcycle Boy, 213-957-1415

*Old dog guit w/vocs sks band &/or muscns to form one. Marshall equip'd, hr & trnspp. Our music or theirs. P.Stone, 818-240-0274

*Phys elec guit & 12 string acous. Also slide. Rock, HR, blues, funk, hlt. Xlnt equip & image. Srs only. John Antrilli, 818-893-2781

*Pro funkster, Plys blues to R&R, anything that boogies. Just call if you're hungry for success. 818-710-1292

*Pro guit, bluesy & soul, raw Intl, no gimmicks. Plys anything. Lkg for band that grooves. Must love to ply. 818-710-1292

*Pro ld guit avail. Have grt matrl, chops & tone. Early VH, Lynch style. Al, 818-964-2212

*Pro ld guit lkg for estab, bluesy, funk, HR band w/wide variety of Intl. 213-665-4652

*Pro ld guit w/aggrs. Euro HR/HM style avail for pro band. Intl Michael Schenker, Gary Moore, Brian, 818-762-5445

*Pro house, tastell, melcd, blues rock sks pro sit. Intl Beck, Bad Co, ZZ. Currently doing sessions in LA. Pros only. 818-761-9354

*Reggae, jazz, rock, guit, 32, xpressv, flowing improv, eloquent chord vox ngs. Album, urd credits, Rock, passport. Dale Hauskins, 213-695-4089

*Rhythm guit plyr lkg for rehnsng, soon to be wrkg oldies band. K-Earth style. Can sing bckups & some lds. Steve, 213-469-9645

*Rock guit avail. Pro exp, ld vocs & sngs. Alice, Richards, Jane's, Kings X, 213-265-5643

*Shaved head, speed metal guit forming band aka Megadeth. N'd bs plyr, dmr & 2nd ld guit. Will be open to singrs too. 213-664-4987

*Skg band for rehsl & gigs. 20 yrs plyng exp. Intl Zep, Metheny, Genesis, Miles Davis, Howard, 818-883-8674

*Strong lined, self taught, personal sound. Hvy metal w/blues roots. Sks hl energy band w/hvy hting dmr. Sabbath, Purple, Sngs, chops, vcs, lks. 213-823-4614

*Verstt pro avail for paid sits. Appearances in Guitar World & Guitar Player mags. 818-705-4729

*Very strong guit sks something hrd, driving & new. George, 213-650-3094

*Vintage plyng, wah wah plyng, blues rock guit sks raw soundng band w/soul. Intl Zep, Robbie Robertson, Aero, Kevin, 213-306-5460

*Voc/guit/sngwr. Young, sks same. Lkg to develop lng term proj ground up. All style, focus on rock, metal. Jason, after 4 pm, 213-223-9104

*Wntng to get into HR band. Have exp, image, sngwrng abil, lots of lime, pro gear & imspo. 23 y/o. So Bay area. Eddie, 213-495-9158

9. GUITARISTS WANTED

*DIE MY DARLING sks 2nd guit w/dark edgy style. Good look & low slung. Into Hanoi, Fear, The Damned. Ready to play out! No fat, balding, moneyless, commercial/rocker dudes need apply. 213-822-0860, 213-654-4134

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

*2nd guit ndd for pro sit ala Aero, Prince, old Kiss. 213-876-9898

*2nd guit w/strong vocs wtd to compl 4 pc HR band. Must be srs. Intl AC/DC, No glam. John, 818-343-9625

*2nd guit wtd for HR band. Intl, 213-874-0125

*2nd guit wtd for org. HM band. Must be dedctd, have equip, image & trnspp. Lakewood area. Srs only. Robert, 213-868-5784

*2nd L/R guit wtd by forming cmrcl band w/hrd edge. Image, equip, sngs & trnspp a must. Angel, 818-764-9322; Rick, 818-761-8282

*70's funk, old blues, weird jazz, psychotic 90's. 213-934-6948

*Acous/elec. 60's, 90's guit wtd for lem singer. 213-281-1758

*Acous/elec guit wtd. Sonic textures, tastell snls. Can you make one note cry? Can you be quiet? Intl Yes, Rush, Gabriel, Bush, 213-876-4814

*Acous/elec prince ndd by 2 fair damels. Essence of Fleetwood, Indigo Girls, Maria McKee. Must be equal in Intl, desire, lks. 818-763-4983

*Acous/elec. Intl Petty, Springsteen, Bryan Adams. Capable of plyng melcd lds, rhyth, for recrdng & live shows. Roger, 213-274-6305, Steve, 818-505-8346

*Aggrsv ld guit ndd for band w/upcmng shows. Intl REM, Dinosaur Jr, Steve Earle, Soul Asylum. 213-876-2572

*Altrnrv ld guit wtd. Intl REM, Dylan, Bukowski, Acous/elec. Bubsie, 213-390-8413

*Altrnrv pop band w/wrng matrl skg ld guit. Srs. Singng, sngwrng a +. Intl M.Oil, XTC, Smitherens, C.House, Rick, 213-965-1227

*Altrnrv rock band w/maj credits sks creatv guit ala Jimmy Page w/wld rock image. Intl Zep, Nirvana, Cult, Jane's. Rui, 213-859-0456

*Altrnrv, progrsv guit ndd to form band w/bst. voc, Xlnt sngs, intellng lyrics. 16 trk studio, maj connex. Lifson, Gilmore, The Edge. 818-780-7869

*AMAZON lkg for guit plyr. Intl Extreme, Aero, VH & Screat, Justin, 818-566-8668

*Be a part of the band. Skg grt ld guit w/emotion, soul, brilliance & a bit of bluesy thng. Jordan, 213-912-9333

*Blues guit wtd by lem voc to collab on sngs & form contmpy blues band. Intl include B.Raitt, R.Cray Indigo Girls, Debbie, 213-829-4337

*Bluesy guit wtd by Christian voc to form acous/elec band. Bckng vocs & image a +. Intl Riverdogs, Bad Co, Tesla, Chris, 818-992-7502

*Bubbly, ballys singr lkg for bubbly, ballys guit to form bubbly, ballys band. Beatles, Bubsie & Black & Blue. Big pop, hooks over lks. Tyler, 213-482-7775

*Christian ld & rhythm guit wtd to form R&R, R&B, pop band in the spirit of the Amy Grant pilgrimage. Michael Dixon, 714-854-6122

*Christian rock, metal guit wtd to form band. Strong faith & gd sns of humor a must. Lv msg, Dan, 714-563-2150

*Cmrcl HR band w/multi platinum mngt & bookng. nnd lkg to sngwr/wimage, personally, poise & dedctn. Tape & pic to 1128B Ventura Blvd #705, Studio City CA 91604

*Compl sleaze, trash, gutter band lkg for ultimate image guit who can ply. A rift monster. Intl Swinging Thing, Bad Blood, Anna Black, 213-874-8719; 213-482-7775

*Compsr/guit wtd to form progrsv rock grp. Recrdng & performng exp. Musically competent. Team ego & no lovey dovey ballads, pls. Mark, 714-661-9651

*Cool, hrd core guit plyr wtd by bst & dmr to form band. Intl Excel, Bad Religion, Accused, Scott or Jesse, 818-335-5265

*Creatv, innovatv, eclectic, funky guit w/broad range wtd. John, 213-665-9924

*Creatv, innovatv, verstt guit wtd to collab w/voc on new, live oerfrmnc style of dance music. 213-665-9924

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*Desperately skg Frankenstein guit & tall boy bs. Huge dudes that can shred. Red Kelley, 213-655-2437

*Euro style, altrnrv rock guit, 25-30, wtd by vocs/sngwr to start band. Must be mnded plyr, somewhere between The Edge & Townsend John. 213-836-9230

*Fem guit, bst & dmr wtd. Undergrnd punk etheral rock. 213-657-0617

*Fem singlr/sngwr nds uncondtl, unconventl, emotional guit. Intl Zep, Aero, early punk. 213-657-0617

*Fem voclyrics sks guit for wrng collab. Have demo, video & connex. Intl GNR, Jovi, Aero, Blondie. 818-753-7788

*Funky, rock, soul, alt plyr wtd to write sngs & form band w/sngvr w/grtty voc & gd connex. 213-734-3977

*Fusion band w/vocs. MAJOR HEALEY, sks guit to compl band. Greg, 818-864-7353

*Grooving rhyth section sks guit for org rock band w/ touch of funk. Blazing chops unnecessary. Soul & creatv are. No egos. Burke, 213-393-4030

*Guit ndd for vry pro, HR band presently negotiatng & showcng. Must have huge sound, grt vocs, strong wrng only. O'Rhyne style. Greg, 818-994-3245

*Guit ndd, L/R, hrd wrng, enrgic for hotstat upcmng act in LA. Music style, pop w/blues flavor. Shows band. Srs only. Tara, 213-859-1067

*Guit plyr wtd to compl band. Several yrs exp req'd. Intl Stones, New World, U2, Van Morrison. Must ply both acous & elec. 213-301-3994

*Guit plyr wtd to wrk w/sngvr. Intl Sea Hags, Stones & yourself. 213-871-1147

*Guit plyr wtd, groove orientd, for blues & R&B Intl band. Pro sit. Dbing on 2nd instrumnt a +. 213-878-2283

*Guit w/vocs sought by voc w/kyts to form nucleus of band (wtd, L/R, hrd wrng, enrgic for hotstat upcmng act in LA. Music style, pop w/blues flavor. Shows band. Srs only. Tara, 213-859-1067

*Guit wtd by lem voc to collab on sngs & form contmpy blues band. Intl include B.Raitt, R.Cray Indigo Girls, Debbie, 213-829-4337

*Guit wtd for pro rock band w/rep. Souly, 213-479-3818

*Guit wtd for RADIOUX CITY, a book, rap/rock band w/ own recrdng, rehsl studio & maj Intl instrt. Must have grt rhyth abil. 818-543-0477

*Guit wtd, L/R, acous/elec, Over 25, stage & studio exp. Career opportunity for rght person. Compl 2 guit band. Vocs a +. Mngt, studio. 213-661-3888

*Guit wtd. Motivatd human who knows of the Melvins, Buttholes. No Means No, Rollins. Ndd by estab band w/24 hr lockout studio. 213-484-5466

*Guit, strong British pop image, altrnrv dance, rock mix ala Jesus Jones. Recrdng opportunity. Send tape, photo ASAP, 13552 Burbank Blvd #4, Van Nuys CA 91401

*Hrd core speed metal thrash band wning dmr & other ld guit plyr. Pro metal heads only. Intl Kreator, early Maiden. Slayer, Testament, 213-370-1347

*Hrd core speed metal thrash band wning other ld guit plyr & thrash dmr. Pro metal heads only. Intl Kreator, early Maiden. Slayer, Testament, 213-370-1347

*Hvy street rock band w/ld instrt sks young, exp guit w/ equip. Pret blonde. No gothic glam. Headlning Hllywd act w/ touring. 213-860-7944

*Hvy, dirty, tribal, horror band nds trng, avant garde guit, Intl Sabbath, Ministry, Sam Hayne, horror movies. 213-957-9969

*I wnt to form a band. My infl are Eagles, C Trick, Frampton, Lawrence, 818-788-6120

*L/R guit w/vocs. Into Jane's, Nirvana, Eagles, Metallica. Alt ready to go. Russell, 213-392-5105

*L/R guit wtd to compl LA based 2 guit band. Vocs a +. Over 25, Stage, studio exp. Mngt, career opportunity. Petty, REM, Doors, 213-664-1251

*Ld guit ndd for enrgenous band on dynams. Intl Replacemnts, Crowes, Soul Asylum Btyds. 213-654-1716

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•Ld guit nnd on org rock band. Infil Neal Young, Husker Du, Doors & early Petty. 818-506-3641
 •Ld guit w/blues style nnd for org. HR band. Pauli, 818-780-8754
 •Ld guit w/strng bckgrnd vocs for pop, rock band ala Beatles. C.House, Crenshaw. I have studio & rehrl spc. Jim, 213-857-1898
 •Ld guit wtd for org, folk rock proj ala Eagles, Springsteen, 818-893-9889
 •Ld guit w/sngwr nnd by cmrl HR band w/mngt, indie lbi deal. Show dates upcmg. 818-500-5561
 •Lg for dcdctd guit plyr for org band w/rl instr, mngt & atty. Southern rock infl. Versitly a must. Rebecca, 818-980-7429
 •Lyricst sks guit to write from their heart, not from their head, to write, collab. Infil GNR, Boston, Scorpis, Skid Jane, 714-838-3916
 •MR. MACCOB lkg for 2nd guit plyr. Must sing or don't call! AC/DC, etc. Upcmg gigs. 818-561-7858
 •Musicn/sngwr w/diverse matrl & lbi instr sks rhytlm guit who sings. Srs only. Robert, 213-381-3392
 •Pro plyr for fast moving proj. Must be able to learn sngs off cassette Equip, money, iks. Must have club exp. Robert, 213-874-7966
 •Pro rhytlm guit nnd for name local band. Not ld. Must sing main bckng vocs. Rough. Ing hr image. Cult, Ozzy, Danzig, etc. Jelt, 213-874-2554
 •Ld guit w/strng 2nd ld guit. Eagles mt 2ep. Bckng vocs a must. Finanzl bckng for finished product. 213-936-6538
 •Rhyth & ld guit wtd to compl band. Infil 60's garage psychd. 70's punk. Yardbirds, Stooges, etc. Notatoced. Hillywd geeks. Ivan & Frank. 213 927-8240
 •Rhyth guit wtd for progrv metal band. Solid, dcdctd, dependnt pro w/qual equip. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328
 •Rhyth section lkg for guit plyr. Ages 19-24. Infil Cult, Skid, Brian, 818-909-9223
 •Rocking, punk blues, ld guit plyr wtd for punk infl, alt rvtm, roots rock band in early sies. Vocs pref'd, sngwrts welcome, slide is xint, recrdng 1st Eric, 213-663-1871
 •Snglr/lyricst sks guit/sngwr to collab w/ Inspired by God, Jim Ladd, Helen Caldwell, KPSK & Let It Bleed 818-546-4320
 •Snglr/sngwrtr sks guit, bst & drmr to form folk rock band. Emphasis on sngs. Will shows. Infil Beatles, REM, Petty, Chink, 818-597-9261
 •Srs org band sks young guit. No drugs, no hobbyists, no bad att's. Infil Perry, Richard, Vaughn, Eagles, 213-494-8356
 •THE LONGCHECKS sks young guit into Skynyrd, Stones, Aero. Have lockout Straight guit sound. Jay, 213-289-0538; Dave, 213-874-6843
 •Wtd by male voc/keybdst/sngwrtr for collab & perfmcns. Infil Sting, Midler, Mmelli, Prince Pop music w/truth Robert, 818-985-4663
 •Wtd, rockabilly guit for Elvis salsa combo. ELVEZ, the Mexican Elvis as seen on MTV, etc. Rockabilly swing a must. Local & Europe. Robert, 213-666-2927
 •X-Wired voc & drmr skg guit. Dcdctm image, equip & bckng vocs a must. Blues, funk, rock, acous & more. 818-509-1960; 818-997-0680
 •You're an acous. skg guit. Mellow wanger. You're infl wly by Lennon, Darby, Chaplain. Your inner peace heaves vintage licks. Dread Head, 213-739-2896

10. BASSISTS AVAILABLE

•Alt rvtm bst sks pro band. Infil Dramarama, Cure, etc. Lou, 213-657-7319
 •Alt rvtm bst sks pro band. Into dancey, psychd, alt rvtm R&R. Lou, 213-657-7319
 •Avail. Pro HR bst & guit. Wide infl. Scorpis, Pnest, O'Ryche. Have pro gear. Infil sngwrnt abtl, age late 20's James, 714-536-1089; Nick, 714-515-4249
 •Bs plyr & ld guit lkg for creatv rock sit. Infil Rush, O'Ryche Tesla, VH. Robert, 213-923-0144
 •Bs plyr avail for live & studio wk. No band forming. Matt, 213-665-4652
 •Bs plyr avail 27 Old Fender bs s. 70's rock infl pro exp. sngs of humor. Ino hr. Must plyr. 818-990-2518

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 GET THE MENTAL EDGE

•Bs plyr, 25, ing hr, thin Lkg for very simple, orig rock band w/gd sngs. No metal. Infil Babus & Foreigner. 213-258-4688
 •Bs plyr, lkg to J/F intense street band. Very aggress. Infil Slx, Vicious, Duff, Alcohol. Hillywd area only, under 24. No funk or bubblegum. 213-965-1731
 •Bs solist w/new LP w/recrdng co. pro gear, maj loung exp. Lkg for overseas sies, 1 niters, fill ins, recrdng sies, all styles. Dbs on keys. 213-662-8300
 •Bst sks all org, Christian rock band in WLA or Santa Monica area. Mature, pro & evangelistic. Have tmspo & equip. Rich, evs, 310-392-5678
 •Bst sks muskns & voc to form Spanish pop band. Infil Timbriche, Munaco Del Papel, Mike, 818-240-1468
 •Bst sks R&B flavored, jazz fusion band. 15 yrs exp. Srs calls only. Ron, 818-753-4939
 •Bst w/bckng vocs lkg for 1 & 2 nite paying gigs. T40 pref'd. Paid studio sies, etc. Craig, 818-787-7885
 •Bst w/bckng vocs lkg for wrkg or soon to be wrkg classic rock cover band. 3-4 nites/weekly, paying gigs, no orgs. Steve, 818-780-7010
 •Bst, age 29, sks compl band in AC/DC, Cult, Masters or Danzig vein. No glam, no cmrl matrl pref'd. Joe, 818-781-0959
 •Bs Plyr all styles, read notes & chord symbols, have recrdng & live exp. Pro sngy. 818-266-5918
 •Bst/guit, contrapuntal, multi cultural music. Infil Neville Bros, African, Ry Cooder, Crusaders. Sks other skilled muscns. Bernie, 818-761-8683
 •Bst/ld voc lkg for wrkg T40 cover or csls band. Sings strong lds, all styles, classic rock, R&B, dance, funk, 50's, 60's, etc. Mark, 213-653-8157
 •Bubblegum bs plyr sks glam band. Infil Enuff, P.B Floyd, Glamour Punks, Rob, 213-461-5657
 •Dcdctd, orig band lkg for capable bs plyr who is willing to wrk hrd. Infil Concrete Blonde, Janis, Cowboy Junkies. No liakes. Erin, 213-661-3468
 •Groove orientd bst sks R&B flavored jazz band. 15 yrs exp. Srs only. Ron, 818-753-4939
 •Guit, singer team sks non ego, aggress bst. Our Infil are Sabbath, Hambow, Skid & O'Ryche. Gavin, 818-244-6737; Chris, 213-876-0656
 •Hl tech bst & keybdst team sks members to J/F cmrl to prog rock band. Infil Rush, Kansas, ELP. Journey, 818-785-8069
 •Hrd core bs. ld guit & voc team wrng other ld guit & drmr for speed metal thrash band. Pro metal heads only. Infil early Maiden, Stayer. 213-464-1532
 •Plyr like Cliff Williams, sing like Michael Anthony, ik like Steve Harris. 24 trk demo. 213-913-9455
 •Pro bst avail for hire only. Srs inquires from pros. Has equip, xnt reader, hnt xnt line of history plyng w/artists. R&B, jazz, pop also rock w/athse infl. 213-285-7824
 •Recrdng contract is my goal. I can write or take direction. Bowie, OMD, George Michael, Roxette. Sks band or singer. Eric, 818-992-8073
 •THE REJECTS, LA's most under rated rhytlm section, now avail. Killer drms & bs for bar mitzvahs, arena, shindigs, demos, etc. Nicky, 213-960-5655, Jimmy, 213-934-6948
 •X-Boe bst sks pro rock band. Must have grt image & grt sngs. Must be estab. Ricky, 213-214-1197

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10. BASSISTS WANTED

•#1 bs plyr wtd by guit & drmr. Jimmy Johnson to Nathan East. 714-989-0701
 •#1 bst wtd w/rock star image, tint, bckng vocs, dcdctm & leather. 5 pc cmrl metal, upcmg shows 11/17. Infil Skid, Dokken, Crue, Greg, 818-980-6669
 •3 border line violent manics sk monster bst. Hrd, melc rock w/cramer fem voc. Access to 8 trk. Infil, us. Rod, 818-985-8725
 •90's R&R band sks srs, dcdctd muscns. Have ggs, recrdng studio, rehrl studio, lbi instr. Infil, individuality & gd sngs. Reed, 818-362-5910
 •A1 bs plyr nnd by soon to be wrkg band. T40, rock & R&B. cntry. Must be dcdctd, versitl, hrd wrkg pro. Vocs a + Nolan. days. 213-891-8836, Carlene, evs. 213-254-4669
 •Absolutely solid & super creatv, pro bst wtd for innovatv band w/studio, wild sngs & chemistry. 213-285-5548
 •Ace bs plyr nnd, image, chops, equip, for pro rock band Infil J.P. Jones, Bolan, Jackson. Matt, 818-994-8561
 •Ace bst wtd to compl cmrl HR band Infil Skid, old VH, Whitesnake. Srs plyr only. Tony, 213-347-3116, Brett, 213-366-9421
 •Aggress bs plyr wtd by punk infl, alt rvtm, roots rock band w/gds. Studio time, creatv & tint. Vocs pref'd, sngwrts welcome. Eric, 213-663-1871
 •Alt rvtm bs plyr wtd for gnging band. Infil from Replacemnts to Fugazi, Soul Asylum to Police. Jay, 213-932-0680
 •Alt rvtm pop band w/orig matrl skg bst. Srs. Singing, sngwrting. Infil M.O.I., XTC, Smitherens, C.House. Rick, 213-965-1227
 •Arena ready, well estab, compl HR grp sks pro bst w all the essentials. If you don't have it all, pls don't call. 818-564-8076
 •Att. Stogee, Stardust, Hendrix, NY groove. Youthfl muscns sought to break boundries. Groove a must. WAR OF THE WORLDS, 213-854-0730
 •B/A bs plyr w/strng mts funk style wtd for non cmrl band. Must be versitl, dcdctd, have tmspo & be 24 or under. Derrick, 213-857-4729
 •Bst plyr & drmr team wtd. Band w/3 albums sks bs & drmr team. Tighi & pro. 818-594-0389
 •Bs plyr nnd for hrd wrkg band w/album & mngt. Infil funk, Latin, reggae, rock, hip hop & jazz. Andrew 818-901-8452
 •Bs plyr nnd for org band wtd deal. Solid, well versed necessary. Don't care if your hr is short or long. Lv msg. 213-467-5510
 •Bs plyr nnd for rock band w/blues infl. Have mngt. Marty, 818-65-9920
 •Bs plyr w/strng bckgrnd vocs for pop, rock band ala Beatles, C.House, Crenshaw. Have studio & rehrl spc. Jim, 213-857-1898
 •Bs plyr wtd by band infl by Beatles, Stones. Must have vocs. Lv msg. Mike, 213-467-5653

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•Bs plyr wtd by guit/voc & drmr for HR blues, funk. Motown band. Infil L. Colour, Faith, Badlands. Must ply slup Barry. 213-376-5345
 •Bs plyr wtd for 2 guit band. We have sngs, groove orientd rock. Infil AC/DC, Czeu, VH. John, 818-719-9297
 •Bs plyr wtd for all orig, hgly inspirat'l rock band. Infil Boston, Kansas, Giant. Rehrls in LA area. Srs inquires only, pls. Slave, 714-992-2066
 •Bs plyr wtd for melc rock band w/fem singr. Infil Niko, Party Smith, Clash, Who. Must be versitl & dcdctd. Dave, 213-462-5762
 •Bs plyr wtd for new forming band. Wrkg on new matrl. 213-633-5978
 •Bs plyr wtd for org HR, mid 20's. srs att a must. Jamie, 818-407-1544
 •Bs plyr wtd for pro sit. Jones, Boosly, Redding, Hamilton. Bckup vocs a + R&R image. pls 213 876 9898
 •Bs plyr wtd for simplistic proj w Floyd infl. Use of delay & sound fx. Matt, 612-662-9140
 •Bs plyr wtd to compl org. Pro. Age mid 30's. Steve or Donna, 213-656-6258, 213-654-0149, 213-462-6565
 •Bs plyr wtd, groove orientd, for blues & R&B infl band. Pro sit. 213-878-2283
 •Bs plyr wtd. Star image, xnt bckup vocs, dcdctd. Must be able to travel. Mark, 818-782-5949
 •Bst avail. Infil Michael Anthony, Timothy B Schmidt, Paul McCartney, J.P. Jones. No liakes, srs inquires only. Hillywd area, Kenny, 213-463-4384
 •Bst for HR band infl by Skid, Rail, Dokken, image, equip, tmspo, no drugs. Scott, 818-762-9242
 •Bst nnd for pro HR proj. Hrd wrkg & dcdctd. Infil Dokken, Badlands, Tesla, Rehrls in Lng Bch area. Lv msg. Glen, 714-226-2242
 •Bst nnd immed for shows in Nov. recrdng & video. Funky, bluesy, HR band w/fem vocs. Soundgarden, Zep, Cult, Masters. 213-859-2231
 •Bst sought by orig HR band w/mngt. Pro. Inghr, reputable bckgrnd, etc. Must be willing to tour in near future. Call 24 hrs. 818-752-9454
 •Bst wtd by guit plyr & drmr. Infil Ozzy, Whitesnake, Blue Murder. We have orig record, days. 818-360-3744; nites, 818-360-1560
 •Bst wtd by HR & classic. all org band to compl proj. All orig matrl. W. Area. Very pro. Lv msg. Charlie, 213-841-6723
 •Bst wtd for all org, 70's British invasion style band w/post punk image. Infil Pistols, Ramones, Iggy. Pro equip, short hr a must. 818-848-8065
 •Bst wtd for all org, sng orientd roots rock band. Infil Dylan, Velvet Underground, The Band, Elec & upgrnt. Srs & dcdctd only. Greg, 213-876-0378
 •Bst wtd for funk rock band. Must groove. Anthony, 818-782-4040
 •Bst wtd for funky, rock, pop band. Jedra, 213-462-1218; Chr, 818-346-6271
 •Bst wtd for pro sit. Rock band w/groove. Infil Zep, Aero, Hendrix, VH. Bckup vocs, R&R image, pls. 213-876-9898
 •Bst wtd for progrv metal band. Solid, dcdctd, dependnt pro w/qual equip. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328

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•Bst wrd immed for all orig, 77 British invasion style band w/post punk image. Pro gear a must. Infl Pistols, Ramones, Iggy. 213-462-4040
 •Bst wrd to compel hvy groove, gut level, bluesy HR band. Infl Aero, Cult. No fat, bald, old posers or jerks. Greg. 213-654-5856
 •Bst wrd to form rock band. Infl Crowes, GNR, Ozzy, Zep. 213-515-7663
 •Bst wrd. Killer lk ala N.Sixx. Must have gd chops, sing bckups. Meloc HR. Someone who creates trends, not copies them. 818-377-4772
 •Christian metal band w/album sbs bst w/strong vocs, image & Christianity. Pro gear & att. Infl Lynch Mob & Yngwie. Must groove. Phil. 818-458-1332
 •Christian, rock, metal bs plyr wtd to form band. Strong faith & gd sns of humor a must. Lv msg, Dan, 714-563-2150
 •Dedictd, commit'd bs plyr w/personal & musicl integrity ndd to join estab pwr trio in the ultra hvy, progrsv rock vein. 818-563-3811
 •Do you ply lght, have eq equip & image, have open mind, like Skid, O'Ryche, Whitesnake, hvy HR? Mark, 213-851-9380
 •Down to earth bs plyr wtd by HR band w/the best sngs in LA. Not a free ride, but will go far. Infl is yourself. Eric, 818-782-9019
 •Drmr & guit, intense, hvy, crunch, thrash sngs, nds Rollins, Muir vocinsane bst. Infl No Mercy, Slayer, Violence & Excel. Tony or Brian, 213-962-5228
 •FALLEN ANGEL nds bst for band w/mngt & lbl instr. Must like gtr musons, have hr & soul. 213-275-9007
 •Fem bs plyr wtd for all fem rock band. 818-753-4389
 •Fem bs plyr wtd for HR band, funk infl. Infl by Patty Smith, Siouxsie, Pretenders & stuff like that. Lazan, 818-362-8207
 •Fem bst ndd. We can't find you, we're destined to be without a bst unless you call. You're into Pantera, Fates, King. 818-989-1537

•Fem fronted HR band w/very legitimate contacts. sbs bst. Must have groove & vocs. Lisa. 213-923-9511; Leo, 818-243-8936
 •Funk bst wtd for wicked, polished, pop grp. Under 25. IQ, GD lks, business savvy & wit to boot. Lbl, legal, mngt instr. Spence. 818-441-6256
 •GHOST SHIRT SOCIETY sbs bst for 90's HR band. Have bckng, mngt, lbl instr. Pros only. Phil. 818-706-7348
 •Guit & drmr skg versl bs plyr open to all styles. Must be able to walk & thumb. Matt. 213-665-4652
 •Guit & drmr wtd bs plyr w/intellegnc & style. Into Bauhaus, Furs, Cure. No uninitd LA bimbo types. Yan. 818-776-1239
 •Guit & singr w/sngs arranged lkg for rhyth section. Jason. 213-965-9691
 •Guit w/image, chops, pro gear & att sbs bst w/same to form cmrcl. HR band. 818-377-8947
 •GUMBO DELIK sbs slapping, pop, groove bst. Peppers to Floyd. Public Enemy to Parliament. Get it? Got it. 818-991-3451
 •Hi energy rock band. THE ATTACHMENTS, sbs bs w/multi styles Bill. 213-436-6684
 •HIGH ANXIETY now auding bs plyrs. Andy. 213-462-7753
 •Hvy, altrntv band sbs aggrsv, moody bs plyr. 18-24, no drugs. SHOCKWORK, 213-380-7148
 •Identical twin guit team sk band members, mngt, to form movie minded, orchestrated rock band. Infl blues, rock, metal, Lonn or Sean, 213-731-0440
 •If you're a bst that wnts to be as big as Crue, Guns, Poison, has lkg, plys & sngs grt, make it or suicide. 818-377-4772
 •In your face & out the other end guit nds balls out bst. Must groove, slap is a +. Don, 818-765-1195
 •Lkg for dedictd bs plyr for orig band w/lbl instr, mngt & atty. Melencamp msn Lone Justice. Upright a +. Rebecca, 818-980-7429
 •MAX CITY reforming, NY groove band. Hendrx, Tyler, Star dust. Early 20's. Lk grt, but the poser decade is over. Groove artists only. 213-854-0730
 •Mellow bst w/leel & maturity to build a house over this accous, folk blues endeavor. Srs Sade feel. Dread head say come ply bs, no fear. 213-739-2896
 •Ndd, bs plyr for hvy, digy, rtpal, horror band. Fringes, avant garde. Infl Sabbath, Ministry, Sam Hayne, horror movies. 213-957-9969
 •Pro plyr for last moving proj. Must be able to learn sngs off cassette Equip, money, lks. Must have club exp. Robert. 213-874-7966
 •Proj forming, Ndbst, Eagles mt Zep. Bckng vocs a must. Financ bckng for finished product. 213-936-6538

•Reliable, tintd, fem traditl HM bst wtd for all grr org band. Must have wheels, be into Sabbath, Zep. Not satanic. Rehrl spc avail. 213-851-4357
 •Return To Forever style. Rhyth section wtd for accessible, hrd jazz fusion configuration w/R&B style singr/sngwr. James. 818-761-4375
 •Rock jazz trio, vocs, lkg for fun, friendly bst for cool rock jazz. 20-28. Infl Beck, Rush, Webster. Mike. 818-995-1905
 •Signed maj lbl act ala Zep. Stones. sbs tintd, gd lkg bs plyr. NO liakes. Send photo & bio to: MSG, 10153 1/2 Riverside Dr #381, N Hollywood CA 91602
 •Sng'r/sngwr/sks guit, bst & drmr to form folk rock band. Emphasis on snags. Will showcs. Infl Beatles, REM, Petty. Chuck. 818-597-9261
 •SPECTRUM lkg for groove bst for cmrcl, progrsv rock band. Grr snags, grr harmony, total team plyr. Sing complex 4 part harmonies. 818-852-4684
 •Srs, orig Texas band sbs young bs plyr. No druggies, no hobbysts, no bad all's. Infl Aero, Crowes, Eagles, Heartbreakers. 213-494-8356
 •Steven Bellamy & The Chronicles sk eager, hrd wrkg bs plyr. Bckng vocs a +. Band rehrl on Westside, reasonable proximity pref'd. 213-995-0984
 •Straight forward R&B bst, age 20-24, for Hllwydngwngwng team lkg to compl band. Jason, 818-752-2278; Steve, 213-850-6824
 •TV TV's sk tintd, short hr bst for corporate, hrd core pop act. Must be energetic & be willing to tour & make money. 213-413-6363
 •Upright or accous bst wtd for accous guit & conga plyr w/gigs. 213-934-6948
 •Wtd, bst to help form rock format band. Must be willing to perform bckup vocs. Rck or Ken, 818-761-3915
 •Wrs, bst RISE sbs solid, aggrsv bst. Pick plyr pref'd but not essential. No drugs or liakes. Infl Death, Sabbath & Slayer Rob. 213-693-5861
 •Wtd, creatlv bst for meloc, altrntv band. Infl King Crmson, Gabriel, B52's, Door. Xint mairt & sound. Ed. 213-465-2902; Jim. 213-462-0728
 •Wtd, pro bst. Retro image over lng hr. Gd lkg, qual equip a must. 24-27 y/o. No losers or lkg for handouts. Jack. 213-969-0126
 •X-Wired voc & drmr skg solid, in the groove bs plyr. Dedict, image, equip & bckng vocs a must. Craig, 818-509-1960; Paul, 818-997-0680
 •Young, eager guit sbs to form rock band in vein of Mr Big, Tim, 12-8 pm. 818-344-3748

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., NOV. 13, 12 NOON

11. KEYBOARDISTS WANTED

...and we plyr for a keybd plyr who's into Jellyfish, Beatles, Queen, melody, gospel, movernms, orchestration, Star Trek, health food, guit, stardome, clothes & coffee. Mike. 213-925-0141
 •3 border line violent manics sk killer keybd into hrd, meloc rock w/scraemr fem voc. Access to 8 trk. Infl, us. Rod. 818-985-8725
 •90's R&R band sbs srs, dedictd muscians. Have gigs, recrdng studio, rehrl studio, lbl instr. Infl, individuality & gd sngs. Reed. 818-362-5310
 •A honky tonk, R&R, Little Richard type keybd wtd for new proj featuring 2 members of Precious Metal. 213-463-7796
 •Christian keybd wtd to form R&R, R&B, pop band in the spirit of the Army Grant pilgrimage. Michael Dixon. 714-854-8122
 •Fem keybd wtd for fem band. Altrntv atmospnc, pop sound. 213-876-3176
 •Fem keybd, bckup voc wtd for maj proj w/fem id voc. Guit abil a +. Deal pending. Tommy, 310-393-8625
 •Grooving rhyth section nds keybd for org rock band w/ touch of funk. Sk tht fal piano, organ sound of Saunders & Payne. Burke, 213-393-4030
 •Hammond organ plyr wtd for gnggng Hllwyd HR & blues band w/hl potential. Alimans, Hendrx, ZZ, Vaughn style. 213-863-0498
 •Keybd ndd to compl org, altrntv band. Infl include Blondie, Kate Bush, New Order, Roxy Music amongst others. No metal heads or gang members. 213-935-0891
 •Keybd wtd by guit plyr. Infl Steely Dan, Elton John. 818-783-5192
 •Keybd wtd for all orig, hgly inspirat'l rock band. Infl Boston, Kansas, Giant, Rehrls in LA area. Srs inquires only, pls Steve, 714-992-2066
 •Keybd wtd for band negotiatng maj mngt, publishng deal. Cmrk, meloc HR. Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472

11. KEYBOARDISTS AVAILABLE

•Anybody out there still appreciate the 80's sound? New wave synth/sngwr sbs prj like Erasure, Alphaville, Ultravox, Human League, Mark, 818-906-1953
 •Classically trained fem keybd wsrp in pop, rock & R&B, avail to arrange, harmonize, collab. Studio & showcs. ntt lkg to join band. Lynn, 213-470-2538
 •Hammond B3, Oberheim sampler, bckng vocs & rock

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NEXT DEADLINE: WED., NOV. 13, 12 NOON

- Keybdst wtd for finishing touch. We nd vocs, sampling & Intl. We have maj proj. Matt, 818-367-7063
- Keybdst wtd for funky, rock, pop band. Jedra, 213-462-1216; Chris, 818-346-6271
- Keybdst wtd for org Southern Intl grp. Must have minimum 10 yrs exp. Gd att. Rehrls in Simi Valley, 805-581-4861
- Keybdst wtd for R&B jazz grp. Soon to be wrkg. Intl Crusaders, Sanborn, Joe Sample, Bret, 818-994-8841
- Keybdst wtd for simplistic, progress, new age proj. Sweet, Intl textures. Intl Floyd, Vangelis. Matt, 213-662-9140
- Keybdst wtd for wrkg rock band. Intl World Party, Stones, Van Morrison, Meldc Intl pref'd. Expr pref'd. MF, 213-301-3994
- Keybdst wtd to backup fem ld singer. Pop, T40 type band. Chops absolutely necessary. Anthony, 818-782-4040
- Keybdst wtd. Intl Bryan Adams, George Michael, CSN. Have maj mngt. maj agent & possible recrd deal. Christopher, 213-471-5387
- Keybdst wtd. R&B, jazz grp nds strong soloist. Intl Joe Sample, Crusaders, Sanborn, etc. For demo & gigs. 818-994-8841
- Keybdst/comper wtd for progress rock grp. Recrdng & performng exp. Musically competent. Team ego & no lovey dovey ballads. pls. Mark, 714-661-9651
- Keybrd plyr wtd for blues & R&B Intl band. Pro sit. 213-878-2283
- Keybrd plyr wtd to collab w/6 string bs plyr on jazz fusion type proj. Brecker, Corea, Metheny. Call for a chd. Duck, 213-876-6960
- Keybrd plyr, jazz, pop, Broadway styles, to accompany singr for lullate dates. There is pay. Betty, 818-882-7647
- Keybrd seqncd program into ZZ. After Burner LP. to ply bs lines & monster low in rills for pwr trio. 213-962-3164
- Lkg for keybrd, sampler, program wizard. Band has maj mngt. maj agent, possible recrd deal. Christopher, 213-471-5387
- Lkg for keybrd plyr, R&B Intl. Former Prince musicn. Lkg for plyrs for my band. Call if intrsd. 213-423-8529
- Lkg for keybrd plyr. Pref R&B style orientd. Ranging from styles of Prince to Cameo to George Clinton. Singing if necessary. 213-423-8529
- Lyricst sks keybrd to write from their heart, not from their head, to write, collab. Intl GNR, Boston, Scorpz. Skid. Jane, 714-838-3916
- Male singr/sngwr. Incessant R&B contract, sks only R&B keybrd/arrangr to collab for pro demos. Intl Babyface & Stevie Wonder. Jim, 213-851-5062
- Meldc rock band w/killer sngs sks keybrd w/sampler & gd 83 sound. Under 30 w/lks & deditcn. Leppard, Jovi. Queen, Lars. 818-948-5357
- Multi program keybrd wtd to collab w/sngwr/recrdng artist on techno, dance, rap, funk proj, 213-654-4193
- Pianist wtd for duo sit w/rop, jazz voc, 213-822-9637
- Piano keybrd plyr wtd for org, folk, rock proj ala Eagles, Springsteen. 818-893-9889
- Solid, orig rock artist w/progress pop matrd nds seasoned keybrd & continue hndlded lbt showcsng/demoing Flexible schedulng, Union, 616 641-5577

- We nd a keybrd for SUN GODDESS, hrd meldc rock act. 213-288-9660
- Wtd, Jerry Lee/salsa piano, into Elvis & rock for ELVEZ, the Mexican Elvis as seen on MTV, etc. Local & Europe. Robert, 213-666-9227
- Wtd, keybrd, Slings, choirs, grand pianos, who can really ply. We have equip. New music. Nd personality & gd lks. No uglies. Jack, 213-969-0126

12. VOCALISTS AVAILABLE

- #1 exp ld vocsks musicn to JF meldc, cmrcd, mainstream, radio friendly. HR grp. Showcsng, recrdng. VH, Aero, Crowes, Zep, Tommy, 213-836-3713
- #1 beautiful, creatv, fem voc team avail for recrdngs & gigs. PS, we dance two. 213-939-1795; 818-985-7197
- Aggrsv voc avail for pro R&B & pop wrk only. 213-988-9790
- Arrogant frontmn w/harmonica, chops, sks to comp blues inspired funky sit. Own PA, srs & pros only. Alex, 714 986-8069
- Attractv fem voc avail for studio sessions, live gigs & demo wrk. ld &/or backup. Arie, 213-850-8732
- Attractv session singr for hire. I do demos, recrdngs & things of that nature. Tara Word, 213-756-8416
- Attractv, world class male voc/sngwr, 28, sks estab, pro HR band w/mngt, lbt instrl Intl Whitesnake, Bad Co, Bad English Sexy image, 213-445-5052
- Aware, eclectic, driven voc/lyncst sks unpretentious types to form innovatv, xperimtl, pop rock band. Intl Cep Stevens, Morrison, Nick Drake, Julien Cole, etc. Joseph, 818-766-5530
- Ballsy, raspy, soultr singr lkg to JF hrd edged rock band. Intl Zep, AC/DC, Love Bone, Jane's, Hllywdnka, Steven, 213-969-8954
- British voc, 26, exp, xltm image, soull, passionate vocs ala Gillan, Logan, Asbury, sks total pro band w/rlntnc bkng, mngt, Jonathan, 213-883-1832
- Bst, gutt & dmr to form band Bluesy lunk. I'm a singr w/ srs, poetic bckgrnd & lyrical vision. Doors & REM. Srs inquires 818-503-1093
- Christian male, uno broad range voc, sks to JF R&B, R&B, pop band Intl in the spirit of the Amy Grant pilgrmage. Michael Dixon, 714-854-6122
- Cmrcd, meldc, rock male voc/gutt skg wrkg band Styles Bryan Adams or R Marx. Srs only. pls. 818-905-1037
- Currently wrkg singr/gutt skg better sit. I sing 40 sngs per nite. Avail for clubs, tours, studio, etc. Mathew K, 818-831-1096
- Decadent singr w/reticard overtones avail for intense, gothic rock proj w/keys Intl Bowie P.Murphy, Scott Walker, Sisters. Pros only 818-753-9137
- Dynam fem singr sks top qual guit, bs, drms & keybrd w/ backup vocs to form all orig, cmrcd, pop band. Grt sngs & vocs! Terrl, 213-399-6105
- Dynam, ld, fem voc wtd, age 10-17, w/girt lk & strong stage presnc for young girl grp. Cleo, 818-372-2178
- Eclectic folk artist sks backup cats. Intl Michelle Shocked, k.d., Tracy Chapman. All instrmnts welcome, Doug, 818-752-8682
- Euro style altmtr rock guit, 25-30, wtd by voc/sngwr to start band. Must be minimalist plyr, somewhere between The Edge & Townsend. John, 213-836-9230
- Exp fem voc sks wrkg oldies cover band to join or put together. Pauline, 213-484-5468
- Exp frontmn lkg for classic rock band. Intl Bryan Adams, Slyx, Fleetwood, No HM. Jim, 818-545-3623
- Extremely ballsy, soull, fem voc wide range, verstl, exp, lks, charisma. Specialties, blues, soul, funk, rock. Avail, recrdng, demos, showcsng, etc. Pro att. Jessica, 213-659-2642
- Fem ld & bckgrnd voc avail to do sessions & demo proj. Hrd wrk & no ego. No metal, pls. Rosama, 818-769-4230
- Fem R&B singr in style of Angela Winbush, Phyllis Hyman, Anita Baker, Avail for paid demo wrk, bckgrnd wrk, csls, jingles. Aisa, 818-786-2737
- Fem singr sks srs hip hop producer/investor for album collab. I have sngs. Tara Kemp style. 213-732-6435
- Fem voc & lyricst, pro exp & training, wrts to rock on some kicking vocs or she may jump off the Hllywd sign. Gretchen, 213-387-4744
- Fem voc ala Anne Wilson, Jeff Tate, Grace Slick, sks srs mandad, sng orientd wnt w/meldc HR format. 213-538-5316
- Fem voc avail for demos & sessions, bckgrnds, showcs. Tape avail Jennifer, 818-769-7198
- Fem voc avail for recrdng sessions & live gigs, Pop, R&B, funk styles. Paid sits only. Pro. Heather, 213-326-0601
- Fem voc skg guit to collab on sngs & form contmptv blues band Intl include B Ratt, R Cray Indigo Girls Debbie, 213-829-4337
- Fem voc, 25, R&B feet, avail for demo & session wrk. T, 213-960-5531
- Fem voc exp stage & studio, grt vox & versitly, Sks wrk, 140 or critry band or session, demo wrk. Tracy, 818-343-2498
- Fem voc, hi energy, skg band for gigs & orig proj. Lisa Fisher, Mariah Carey, Whitney Houston style. Hi energy, 213-930-1787
- Fem voc, pro bckgrnd singr, wide range, can harmonize w/anyone. All styles. No metal Avail for sessions, live performc, demos, Paid gigs only. Lynn, 818-782-8529
- Funked up white chick ready to be your backup babe. Rachel, 818-760-3699

- Hi energy voc in Sun Valley. Into Bowie, Queen, Cooper, T Rex. Skg bst, guit, dmr, to form band. Jim, 818-505-1010
- Hrd core vocs. ld guit & bs team wrting other ld guit & dmr for speed metal thrash band. metal heads only. Intl early Maiden, Slayer, 213-464-4532
- Just arrived, Aggrsv, very exp nltv voc. Thin, very lng hr, perfect pitch, 3/12- range. Sks same, demo & PA. Kevin, 818-997-4156
- K/A frontmn wnt cmrcd, hvv rock act who performns & plys. No wimps. Must have lks & lng hr. Hon. 310-428-3247
- Ld voc lkg for band. Cheryl, 714-695-3675
- Ld voc sks totally pro band w/killer image & groove. Intl Skid, GNR & TNT, 818-987-7772
- Ld voc/sngwr/guit w/grt matrd, too org to categorize, skg you, Head bangers nd nol apply. Michael, 213-278-1441
- Male pop singr avail for demos, jingles & session wrk. Exp, lntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
- Male singr/sngwr, finished R&B contract, sks only R&B keybrd/arrangr to collab for pro demos. Intl Babyface & Stevie Wonder. Jim, 213-851-5062
- Male voc avail for pop, dance & R&B demos or backup sessions. Also lkg for band sit. Christopher Todd, 213-957-2751
- Male voc, grt lks & stage presnc w/internat'l album & tour exp, skg pro radio ready HR band. 818-366-9242
- Male voc. Hr, tattooed, pierced. Sks southern blues. Have sngs, image, pro PA, recrdng equip. Styles of Asphalt Ballet, Crowes, Juncyard, Caesars 818-993-4612
- Multi lntd R&B voc, 4 oct range, male, avail. Josh, 213-935-0939
- Orig rapper from Philly who can also sing 2nd tenor, who is Intl of Prince, George Michael & Madonna. Lkg for proj &/or mngt. 213-278-7352
- Over 30 voc/sngwr sks to JF band for showcs. recrdng Intl Jesus, Doors, Zevon, Dylan, 213-288-9573
- Pop solo act w/sngs & style sks deditcd musicns for live shows. Keys, guit, bs, drms, Mark, 213-871-8055 x 573
- Pro fem voc, 31/2 oct range, pro dancer, sks pro sits only. Euro. Alex, 818-986-3732
- Pro hrd rocking fem singr/sngwr. Joplin, Tyler vocs, sks estab or formng band. Bluesy, groove hvv, HR. Aero, Ashton Ballet, 818-781-5607

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., NOV. 13, 12 NOON

•Pro male voc. 3 oct. lkg for well estab rock grp w/mngt. lbt instr. atty bckg. Styles ala Yes. Journey. Slyx. Survivor. 818-765-4884
•Singer ska cover or srs band. I'm into Chris Robinson, R. Stewart, Mark Bolan, Tyle style. 818-776-8879
•Singer w/wide range of lnt avail. Music from The Comptons, Sting & some more raspy things. Days. 213-60-0974
•Singer/sngwrtr. Highly motlvtd. nds muscians w/pro. K/A alt for R&R thing. Cary. 818-353-6649
•Sings rock. HR. blues, funk, soul. HM. Xlnt pipes & image. Srs only. John Androtti, 818-893-2781
•Strong, exp. soull singer/lkg for ggs that range from blues to soul to soull pop. Very gd singing style, very confident. Call if intrsd. Anthony, 213-389-9413
•Voc avall for 60's, 90's, acous/elec music. Vox like Nicks, Brckell, Maniaks. 213-281-1758
•Voc avall for pro band w/2 guit. Testa, Aero, Zep. GNR. Incredibl range, grt lks & att. 213-960-2010
•Voc avall to form Christian voc to form acous/elec band. Have image, lnt & ambient. Infil Riverdogs, Bad Co, Testa. Chris, 818-992-7502
•Voc avall w/drmr. Into Motown mts blues rock. Infil L. Colbur, Faith, Badlands. Barry, 213-376-5345
•Voc aka srs. estab band w/lnstr. Qual vox & lks. Infil Ronstadt, Benetar. Ballads to rock. No drugs, egos. Donna, 213-545-1702
•Voc, no BS. lkg for individuals to form band in vein of C. Trick, Jovi, Srs instr. 213-466-1560
•Young, black, very contmpy, gospel lem voc lkg for gospel prodn/sngwrtr. If you know the Lord, give me a call. Angela, 213-285-3215
•Z best for last. Pop & soul singer/sngwrtr, tasty licks, studio smart, stage wise. A melody molder. I sing from the heart. 213-255-0727

12. VOCALISTS WANTED

•#1 arena rock act w/tem keybst sks new lem voc. Ballads to radio friendly HR. Exp not as import as lnt & dedictn. Your sngs welcome. Tommy Marin, 213-288-3562
•2 or 3 lem bckup singers ncd immed for shows & recrdng. Joe, 213-663-1082
•3 pc band, hrd rocking & into the modern world, skg ld voc/ exhibitionist. We jam. Noah, 213-463-2616
•Acappella voc wtd. Josh, 213-935-9939
•Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886
•Afro Caribbean flavored bands 2 black tem voc, 1 atto, 1 soprano. Will shows in Nov for mngt & maj lcls. Amina, 213-756-7492

•Aggrsv voc wtd to compl band inrl by Killing Joke, Ministry, Jane's & Parliament. Sean, 213-256-7261
•All orig band lkg for dynam, verslt, fem voc. Band plays dance, world beat style. Infil Basia, Stansfield & Sade. Nickie, 213-821-4058
•ARMEGEDDON sks voc. R. Dio, Seger type of sound. Al, 213-827-5176
•Att, Stoope, Stardust, Hendrix, NY groove. Youthful muscians sought to break boundaries. Groove a must. WAR OF THE WORLDS. 213-854-0730
•Attractive blonde fem w/grt vox for soul pop trio w/ rht harmonies, all orig & sight set on recrd deal. 213-719-9039
•Auditing fem & male singers, grps & rappers. Chris, 213-756-3073
•BLACK DOG SALOON sks R&R style singer. Infil Dogs, Quireboys, Satellites. PA a + but not a must. 714-843-2035
•Black fem voc wtd w/ hrd, soullf vox & wild, exotic image for funk rock proj. Infil Prince, Dan Reed, J. Jackson, Aero. Roger, 213-969-8757
•Bst sks muscians & voc to form Spanish pop band. Infil Timbriche, Nuneos Del Papel, Mike, 818-240-1468
•Call machine, hear sngs. U2, idol, Stevens, Floyd. Must have pwrl for pro vox. Only the best. age 21-29. 818-994-9486
•Christian, rock, metal singer wtd to form band, Strong lght & gd srs of humor a must. Lv msg. Dan, 714-563-2150
•Compsr/voc wtd for progrsv rock grp. Recrdng & pfrimg exp. Musically competent. Team ego & no lovey dovey ballads, pls. Mark, 714-661-9651
•Cool image frontmn wtd for estab. HR band w/spec deal. Infil Aero, laces, the Lords. 818-761-3722
•DAWGS ak voc/frontmn w/wide range & one who sings from their stomach. Trained pros. 818-563-4953
•Diverse rock band lkg for srs voc. 714-591-6836; 213-943-4547
•Don't pass this up if you're inrl by James Brown, Tyler. Compl a 4 pc w/lnq range of styles. 213-948-1017
•Energetic frontmn wtd by MOULIN ROUGE for orig. cmrcl. HR proj. 213-322-5421
•Exp. fem voc as in Alezta Fiorello or Sheena Easton, sought by sngwrtr w/studio. 818-980-0845
•Fem bckup singer for orig. cntry band. Rick, 818-567-4667
•Fem singer wtd by sngwrtr/guit. keyboard plyr. Matr is both cmrcl & progrsv. Includes pop, rock, classic, jazz, dance & ballads. Many inrl. 818-891-6640
•Fem singer/dancer wtd for R&B dance grp. Under 25. Xlnt harmony & dance req'd. Recrd deal set. Srs only. Del, 818-763-8530
•Fem voc for R&R blues band. Must sing like a fat, black lady & have aggrsv. pro att. Jonathan, 818-609-0867

•Fem voc wtd of male voc/sngwrtr to form new age, jazz, pop grp. Infil Basia, Gloria Estefan, Robert. 818-884-9231
•Fem voc wtd by spooky, funk rock band. Hendrix, P. Funk, old Prince, Christopher, 213-372-3208
•Fem voc wtd for hrd wrkg band w/album & mngt. Pref dbing on keys or horns. Infil funk, Latin, reggae, rock, hip hop, jazz. 818-901-8452
•Fem voc wtd. Beil Certo, 213-953-1093
•Fem, strong image, soullf voc. Grp w/prodcr currently recrdng masters. Attriv dance, rock mix. Send tape, photo ASAP. 13552 Burbank Blvd #4, Van Nuys CA 91401
•Fem voc wtd. Beil Certo, 213-953-1093
•Fem, strong image, soullf voc. Grp w/prodcr currently recrdng masters. Attriv dance, rock mix. Send tape, photo ASAP. 13552 Burbank Blvd #4, Van Nuys CA 91401
•Infil BBB, ABC, Menudo, Rena, 818-785-7677
•Frontmn wtd for org groove HR band w/grt matr & gigs. Infil VH, Zep, Extreme & Yes, Steve, 213-874-9950; Jim, 818-783-9023
•Frontmn wtd. Must have xlnt image, vox & showmship for HR/HR band that has everything. HR, 213-594-6176
•Grooving rthm section sks soullf w/f voc for orig rock band w/taou/tnl funk. Lyrnc wntng abil a bonus. Burke, 213-393-4030
•Harmonically pure vox is John Anderson, Rick Emmett. Semi progrsv rock w/intrsing, melde changes. Currently plying Whisky & Roxy, Jim, 818-763-5110
•Hi & clean, strong & polished vox. If you don't have a world class vox, don't call. No scratchy vox's or blues rock singers. 818-753-3340
•HIGH ANXIETY now auditing voc. Andy, 213-462-7753
•House lks packed, lights go down, amp are on. Where are you? 818-563-4953
•LAUGHING BLACK sks cmrcl, undergrnd, gothic screamer for pro sit. Infil Ozzy, Pistols, Sisters, Pro R & att. 213-688-2981
•Ld male voc ncd to compl HR band. Infil YNT, Scorp, Hagar, Srs, lntd & cool ncd only apply. Sean or Mark, 818-705-8407
•Ld voc wtd for hvy rock band. Pro qual vox & image necessary. Style of Lynch Mob, Dokken, early VH. Al, 818-964-2212
•Lkg for attract & shapely bckgrnd singer who is free to travel. I'm a ld voc w/recrdng contract, all orig matr. Delicia, 213-660-5385
•Lkg for ld singer, either Anglo or Hispanic. Must be able to dance. 213-277-6534
•Lkg for srs inrl by Bryan Adams, George Michael, CSN, BeeGee's. Have maj mngt, maj agent & possible recrd deal. Christopher, 213-471-5387
•Machaka wtd for a beans & salsa band. 714-228-9046
•Male & lem voc ncd by keybsts/arranger for demo wrk on spec. J Osborne, W. Houston style. Contimpry R&B and Aorion. 213-465-1684
•Male ld voc ncd for pro HR proj. Hrd wrkg & dedictn. Infil Dokken, Badlands, Tesla, Rehrs in Lng Bch area. Lv msg. Glen, 714-236-2242
•Male voc wtd for HR/HR band. Infil AC/DC, UFO, Sabbath, Maiden. Eric, 818-907-8629; Vinnie, 818-787-9353
•Male voc wtd to compl recrdng for well connected proj. Infil ala Lion, Whitesnake, Sabotage. Srs pro att, exp & demo rec'd. 213-323-3687

•MAX CITY reforming. NY groove band. Hendrix, Tyler, Stardust. Early 20's. Lk grt, but the poser decade is over. Groove artists only. 213-854-0730
•Meldc HR metal band sks young, lntd voc. No drugs. Lockout studio. No blues. Grooving tunes. Jordan, after 5 pm. 818-882-5386
•Meldc male voc wtd for progrsv metal band. Dedict, dependbl pro, keybrds &/or rthm guit a -. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328
•Meldc rock band w/killer sngs & lbt instrl sks ld singer w/ tenor range. Infil Leppard, Jovi, Queen, White Lion, Mike, 818-848-5357
•Newly formed HR band lkg for voc/lyricst to compl line up. 818-718-6710
•Non cmrcl bands nds voc/wraw energy, versltty & dedictn. 24 or under. Boneheads, don't bother. Chris, 213-657-4729
•ORANGE WEDGE sks voc. Cactus, Stoozes, Detroit rock, 70's, Sabbath mts ZZ. Srs only. No drugs. Lou, 213-462-3407
•Orig HM band w/the most dynam envelope a singer could wrt. Hair & BS optional. 213-798-2936; 213-376-3974
•Paying gng. Guit/sngwrtr sks voc for demo. Will pay or trade for studio time. HR or HM bckgrnd. 213-842-9652
•Phenomnl male voc wtd for band negotiating maj mngt, publishing deal. Cmrl, meldc HR. Soto, Harnell, Talz. Must have grt range & image. 818-980-2472
•Pro singer wtd for paid cover proj. 60's, 70's, soul, R&B, blues, jazz. Infil Wilson Pickett, Sting, Bob Marley, Ike Willis, 213-669-8606
•Pro singer wtd for progrsv, HR/HR band. Pros & dedictn only. Grt range, image. Q Riche, old Rush, Fates. Andy, 818-764-8180; Mike, 213-658-6951
•Pro singer wtd for orig. 2 guit, HM/HR band. Strong bckup vocs. Can you truly sing? If not, don't call. Eric, 213-876-8846
•Pro voc wtd to musically wite & form arena style HR/HR band w/pro guit. Infil Scorp, etc. Brian, 818-762-5445
•Pro voc. Must have everything. Image, vocs & lnt for HR/HR band w/everything. Rob, 213-594-6176
•Pwrlf voc/sngwrtr wtd to form rock band. Covers & orig. 213-515-7663
•Pwrlf, studio caliber voc/wrtr sought by eclectic, progrsv, pop rock grp in vein of Mr Mister, Toy Matinee, Genesis, etc. Exp only. Michael, 818-559-3355
•Rapper wtd. Infil Public Enemy, house, hip hop, industrial. Lou, 213-657-7319
•Recently signed HR act, multi million deal, maj mngt & prodcr, recent publishing deal, recrdng early next year, tour pending...not. Mark, Jajo, 818-787-8510
•Rock band w/maj lbt album, video, tour & overseas tour, nds new ld singer. Mike, 213-442-0046; Steve, 213-450-5217
•Singer wtd. Soundgarden, 9th Nails, Buck Pets, Pearl Jam. Phil, 213-466-0370
•Skg singer. A together, intellegnt, qual voc. No posers, no LA type scene losers. Cd presentation. No ugly, out of shape dorks. New music. Jack, 213-969-0126

Bonnie Janofsky (213) 658-5997

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NEXT DEADLINE: WED., NOV. 13, 12 NOON

- Skig voc for forming HH metal band. No drugs, no blues. Lockout studio avail. York, 818-982-7777
- Soulll male singrsngwr wtd. Equal parts rock & R&B, melody & groove, like Glen Hughes, Cory Glover. Stu, 213-429-9795
- Strong fem voc w/R&B, gospel & soul bckgrnd for uptempo dance music. 213-398-5015
- THE LONGNECKS sk young singr into Skyryrd, Stones, Aero. Have lockout. Jay, 213-289-0538; Dave, 213-874-6843
- THE MEANIES, relocated from Detroit, sk aggrsv frntmnm w/clean, strong voc, all, for intense, altrnv intl HR band w/ punk energy. Atty, lbi instr. 213-467-4556
- The heart & soul of Tyler, style & showmanship of Roth, armed w/mic & will to survive. 213-289-8784
- Voc ndd for 2 guit band. We have snags, groove orientd rock. Intl AC/DC, Crue, VH, John, 818-719-9297
- Voc ndd for emotional, bluesy, dynam HR band w/groove to complt org sound. Captivating, lean plyn, pros only. No vampires, fakesets, posers. Dave, Sam, 818-781-9661
- Voc ndd for xperimntl, modern, bizarre band w/inf of industrial dance, hvy groove & soulll Intl 9' Nails, Cure, Prince, Slayer, 19-24, Roman, 818-753-9025
- Voc ndd to complt a beautifully intense 4 pc groove band w/ style from soullily funk to emotionally bluesy. Mngr, lbi instr pendng Art, 213-698-9495
- Voc wtd by forming cmrcl band w/hrd edge. Image, snwnging & no ego a must. Angel, 818-764-9322; Ray, 818-881-6362
- Voc wtd for EP, gigs & video. Rehrs In Burbank. 818-895-7540
- Voc wtd for HR band w/dynams & atmosphere. Early 70's perspective w/ touch of altrnv. Gtr snags, abundant connex, 213-463-9722
- Voc wtd for hvy, dark, nrm cmrcl HR band. All orig music. Must be dedicd. Scott, 818-909-0874
- Voc wtd for metal band. We are really hvy. Intl don't matter, dedicd ones. Soni, 818-848-9751
- Voc wtd for srs R&R band w/orig matir & pro equip. Robert, 714-673-3235
- Voc wtd for the band that introduces the Peppers to Tango. Art, 213-696-9495; Greg, 213-949-3641
- Voc wtd to form hie energy grp. Able to sing acapella. Ages 17-21. Byron after 5 pm, 818-969-1003
- Voc wtd. If you have an ad in here, you may nd a band w/ a deal or deal pending. Don't call us, there is no free ride. Come & join the band. Chris, 818-782-9019

- Voc/frntmnm ndd immed for pro rock band on maj lbl. Gd stage presnc. Must be able to go on tour. Send tape to PO Box 287, Venice CA 90291
- Voc/frntmnm wtd by recrdng artist w/maj releases & tour exp to complt intl pro rock band. Recrdng in progress. Chris, 415-878-0253
- Voc/lyricst for recrdng proj in the best studio in town. Intl Roger Waters to Freddie Mercury. Rick, 818-766-3724
- VON SKELETOR sks id singing guil plyn. Ld singers can call, but pret w/guit. Intl Zep, Kings X, Priest, Megadeth. John, 818-909-8797
- X-Suicidal, X-Malice, X-Hunter members skg pro male voc into Bach, Tyler, R.Gillan. 24 hr recrdng/rehrst studio. Grant, 213-878-6555
- You've got the strength & passion of Neil Finn. We've got grt rock, altrnv snags, studio & exp to make it happen. Pros only. Chris, 818-989-0840
- Young, eager guil sks voc to form rock band in vein of Mr Big. Tim, 12-8 pm, 818-344-3748

13. DRUMMERS AVAILABLE

- A hrd hitng, groove slammng, HR dmr lkg for HR band w/studio, gigs, exp, grt future. Intl Bonham, Jeff, 213-477-5016
- Afrro Cuban dmr avail. Todd, 818-348-2641
- Aggrsv dmr skg to J/F bally band wlk in vein of LA Guns, early Crue w/Pistols intensity. Donny, 818-981-5976
- Aggrsv dmr w/chops & grt feel into funky, hip hop, R&R music. Also writes lyrics & sings. Industry smart. Pal Man, 818-360-3016
- Aggrsv fem rock dmr w/13 yrs exp. grt meter, chops & lks. skg meidc rock style. Must have a challenge. Joey, 213-913-1603
- Aggrsv, hrd hitng dmr sks HR band w/meidc edge. Have intl equip & image. No singr, don't call. J.D., 818-886-8635
- Aggrsv, soulll dmr skg very srs sll w/progrsv proj, SOA kit. Nd mngr or bckng. Very dedicd. Intl Gabriel, INXS, Dave, 213-695-4480
- Aggrsv, young dmr w/tourng, studio & MTV video exp, sks estab, pro HR act w/maj prodn deal, contract or maj mngr. Anthony, 213-960-7625
- Clean & sober time keeper. Pro exp, att, equip. Over 30. Srs & dedicd. Pro sit only, travel OK. Cntry, rock, blues, R&B Doua, 818-567-6448

- Conga plyn. 213-934-6948
- Drmr tech avail for touring sit. Estab, maj lbl acts only. Alan, 818-887-7435
- Drmr avail for R&B, rock sit. Srs inquires only. Danny, 818-980-4236
- Drmr avail. Big sound for HR/HR band. Jim, 213-476-1981
- Drmr avail. Dynam, grt feel. Intl Steve Jordan, Mickey Carey, Steve Perkins, Elvin, Jimmy, 213-934-6948
- Drmr avail. Hits hrd, verstl, creatv. Penzone, 213-960-7604
- Drmr sks altrnv groove band. Have solid meter, equip & trnsps. Intl live w/dge, hall a slice of heaven & indellly. R.C., 213-669-8028
- Drmr sks modern rock band. Intl by Jane's, Faith, 9' Nails. Gd equip & trnsps. Tourng & recrdng exp. 213-883-0256
- Drmr w/15 yrs pro stage exp sks T40 & for cels. Solid, dependbl, bckngd vocs. Tommy, 310-393-8625
- Drmr w/20 yrs exp lkg for gd pro or orig sit. All styles. Al, 818-700-1348
- Drmr w/killer image, equip, meter plus chops, sks pro HR/HR proj in vein of Skid, Whitesnake & Dokken. Intl Aldridge, Rockenfield, Rick, 213-970-1426
- Drmr, 28, formerly of Showdown, sks pro, orig, cmrcl HR band. Intl Jeff Pocar, Rod Morgenstein, Steve Smith, 213-925-8522
- Drmr, hrd hitng, team plyn. Exp in studio & club/circuit. Grt rock image. Intl Aldridge, Bonham. Pro sits only. Tom, 818-765-5714
- Exp pro sks wrkg sit. Demos, tours, club dates, cels. Gd reader, many yrs exp, all styles. Rock, jazz, cntry, etc. Paid sits only 310-788-0688
- HR dmr lkg for band w/a clue. Intl Aldridge, Bonham, Lee, Lance, 818-753-5024
- HR, hrd hitng dmr avail. Killer equip, killer chops, killer lks, exp. Skg maj lbl HR grp w/same for recrdng, touring. Pros only! Chris, 619-295-5372
- Hvy hitr w/dynams, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 213-838-5115
- Killer single bse dmr sks to form bally HR band. Intl Cult, Hanoi, Love/Hate, 818-752-1751
- Pro dmr avail for paid sits only. Shows's, recrdng, gigs, any style, especially rock, funk, R&B, hip hop. 818-712-0313
- Pro dmr formerly w/YZ. Much studio & live exp. Lkg for or sit. 213-693-3136

- Pro dmr sks jazz or fusion musichs or grp. Xint time & chops. Can read Jelf, 818-985-2981; 818-986-8233
- Pro dmr sks leoff, orig or cover band. 213-425-9999
- Pro dmr w/exp, equip, xtrme dedicd, sks wrkg or soon to be wrkg T40 band. Rock or pop, even weddings. Mark, 213-945-5522
- Pro dmr wrk recrd avail for shows's, cels, demos & T40, etc. I sing id, bckgrnd & ply all styles. Paul, 818-902-0998
- Pro dmr, in the pocket plyn, grt feel & meter. Gd att, gd lks. All styles. Avail to join or fill in w/wrkg grp. Sorry, paid sits only. Mark, 213-306-4898
- Pro dmr, solid, single kicker. Credits, endorsed, rock image. Skg mngr, locked out R&R band going places. Intl Petly, Mellencamp, C.Trnk, Eagles. Rick, 805-296-2654
- Pro dmr, solid, verstl, edge to dance. Exp w/rgk music, vocs, acous/elec, image, studio, live. No pay to ply proj. Jerry, 213-585-7114
- Pro E. Cst dmr w/maj recrdng & touring exp, sks cmrcl band w/mngr ala VH, TNT, SteelHeart. Charlie, 818-282-9117
- Pro, world class dmr, just back from maj tour, avail for pro sit only. Scott, 213-328-9255
- Progrsv metal dmr, 26 y/o, dbls, odd meter. MI grad. Intl Zonder, Pert, Dream Theater. No drugs. Alter 6, Alex, 213-408-6482
- Prhouse, solid dmr lkg for raw, intense, HR, groove band. Intl Alice/Chains, Love Hate, Cult. Exp in studio & club/circuit. Rock image. Pro sit only. Wolf, 818-905-9653
- Qual dmr w/10 yrs exp lkg for estab band or session wrk. Intl Copeland, Collins, Katche, Craney. Gt goove + chops. Jim, 905-986-4741
- Sledge hammer groove obl kick plyn. Total pkg, full promo avail. Xtrmly pro snwgrts & plyrs only. pis. T.C., 310-275-5979
- THE REJECTS, LA's most under rated rthm section, now avail. Killer drms & bs for bar mitzvahs, arena, shndigs, demos, etc. Nicky, 213-960-5655; Jimmy, 213-934-6948
- Timball, conga & bongo plyn. Has xint chops, image & equip. Srs only. John Androit, 818 893-2781
- Tired of your typical pansy dmr? That's California. Very aggrsv, E.Cst dmr avail. It doesn't get any better than this. Joey, 213-395-3963

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13. DRUMMERS WANTED

• #1 exp lid voc sks xplosv dmr to J/F melcd. cmrcd. mainstream, radio friendly, HR grp. Showcngs, recrdng. VH, Aero, Crowes, Zep, Tommy, 213-836-3713

• #1 psychid groove HR band nds brght, creatv, sledge hammer dmr w/vocs. We have matrl, exp & the intllgnc to make it happen, 213-458-6240

• 2 gult team sks K/A dmr. No substitutes. Don, 818-765-1155

• '90's R&R band sks srs. deditd muscns. Have gigs, recrdng studio, rehrl studio, lbl intrst. Inll, individuality & gd sngs. Reed, 818-382-5910

• A grooving, rocking, grinding, pop, pro dmr wtd for new proj featurng 2 members of Precious Metal, 213-463-7796

• A1 dmr ndd by soon to be wrkg band T40, rock, R&B. Enly. Must be deditd, versil, hrd wkg pro. Vocs a +. Nolan, days, 213-891-8836; Carlene, evgs, 213-254-4669

• Acid band sks versil, solid dmr w/soul & style. Inll Pearl Jam, J. Bonham & Bill Ward, 818-571-7013; 213-387-1737

• Aggrsv dmr wtd for punk inll, altnrv, roots rock band in early stages. Vocs pref'd, sngwrts welcome, recrdng 1st. Eric, 213-683-1871

• Aggrsv, creatv dmr wtd for estab band w/gigs. Inll Jane's, Love Bone, Soundgarden, Smashing Pumpkins, Randy, 213-680-0893

• All orig HR band sks pro, pro minded dmr. Dbl bs a +. Must have own trnsp; Inll, exp & be deditd. No drugs. James, 714-536-1089; Nick, 714-545-4249

• Altnrv band sks dmr. 19-23, w/tribal, psychid groove. Inll REM, Doors, S. Pumpkins, Blane, 213-876-3128

• Att, Stooze, Stardust, Hendrix, NY groove, Youthll muscns sought to break boundrs. Groove a must. WAR OF THE WORLDS, 213-854-0730

• Club dmr ndd for new P/T weekend band, 818-760-4088

• Creatv dmr wtd by very real, orig, deditd band. Inll Joy Div, Christian Death, Cure, Cocteau. Demo avail. Call ASAP. Will, 714-947-1694

• Creatv HR dmr wtd for wild, dynam band w/lockout. Jane's, Bonham, Alice, GD, 213-265-5548

• DAWGS sk dmr. Basic caveman rock, 818-559-2279

• Dmr for 60's, 70's inll orig rock band. Zep, Doors, Floyd, Who, Solid meter essential. Carl, 818-509-1439; John, 213-969-0629

• Dmr for trad'l blues cover band. Wolf to Clapton. Must have passion for the blues. SFV rehrl. Gigs forhcomng. Jay, 818-781-1661

• Dmr ndd for 2 gult band. We have sngs, groove orientd rock. Inll AC/DC, Crue, VH, John, 818-719-9297

• Dmr ndd for dynam rock act. Must have a life, the time & money for rehrl. Must not have small balls or timing problem. Randy, 213-390-6357

• Dmr ndd for grt band w/gt sngs & vision. Inll L. Colour, Hentley, Maggie's Dream & all grt, passionate music. Tara, 818-841-4978

• Dmr ndd for rock band w/blues inll. Have mngt, Marly, 818-366-3930

• Dmr ndd inimed for shows in Nov, recrdng & video. Funky, bluesy, HR band w/lem vocs. Soundgarden, Zep, Cunt, Masters, 213-859-2231

• Dmr sks HR Hillywd band. Inll Pussycat, Poison, Crue, GNR, Call for more info. Allan, 818-752-0879

• Dmr wtd voc abil. Must have grt meter, chops & lks. Melcd rock style for new proj. Joey, 213-913-1603

• Dmr wtd by HR band w/mngt, agent & lbl intrst. Must have lng hr, be click trkable & solid reputabl bckgrnd. Call 24 hrs, 818-752-9454

• Dmr wtd for all orig, sng orientd roots rock band. Inll Dylan, Velvet Undergrnd, The Band, Kenneth Butry, Srs & deditd only. Greg, 213-876-0378

• Dmr wtd for altnrv band. Inll Sisters, Mission, Nick Cave, Att, deditd & equip a must. Steve, 818-994-9325

• Dmr wtd for altnrv style band Inll include REM, Replacemnts, folk music & HR. No gigs yet, but srs. Ron, 818-894-3063

• Dmr wtd for band inll by Iggy, Damned, Pistols, Sonic Youth, Sleve, 213-223-9217

• Dmr wtd for cmrcd rock, org band w/lem voc. Pro minded only, 213-973-7212

• Dmr wtd for funk rock band Inll Fishbone, Jane's, P-Funk, No Peppers clones music people. English, 213-965-0321

• Dmr wtd for hi tech, keybrd orientd, progrsv rock band. Must have lng clean kit & elec capabily. Inll Rush, Kansas, ELP, Journey, 818-785-8069

• Dmr wtd for HR estab band. Have rehrl spc in Burbank. Gigs pending, 818-895-7540

• Dmr wtd for hrd core funk band. Bckgrnd ngs. No smokers or drugs. Sleve, 213-371-6744

• Dmr wtd for inll, elec, creatv band. Inll Bauhaus, Dean Can Dance, Ministry, Srs only, Meshech, 714-943-7393

• Dmr wtd for rocked out funk band windie deal. Must have image. Jamie, 818-798-0336

• Dmr wtd for studio rock proj. HR, orig music. Tired of the BS audrns? Call me. George, 714-748-9542

• Dmr wtd for THE COMATONES, an orig rock band. Must have solid meter & chops. R&R image & hip sns of fashion. No metal heads. Jim, 818-753-8497

• Dmr wtd to collab w/6 string bs plyr on jazz fusion type proj. Brecker, Corea, Metheny. Call for a chat. Duck, 213-876-6960

• Dmr wtd to form band w/bst voc ala Geddy Lee & Sting. Have killer matrl & recrdng rehrl studio. 818-780-7869

• Dmr wtd to help form rock (or)at band. Must be willing to perfrm bckup vocs. Rick, 818-761-3915

• Dmr wtd, Hi energy groove band w/rehrl studio, gigs, recrdng. Hwy lunk inll. Tape box to 6201 Sunset #427, Hillywd CA 90028, 213-850-1153

• Dynam, pro dmr for estab, progrsv rock band. Showcngs for recrd co's. Inll Saga, Yes, Queen. Must read music. exp w/lick trk, Roger, 213-395-6428

• Fem dmr to replace same. Fun, garage, gult rock band on indie lbl. Gd meter, simple lks, No HR. Inll B52's, Ramones. Surf, Ted, 213-370-8734

• Fem dmr wtd for tmband. Altnrv music, grt sngs. 213-876-3176

• Fem fronted HR band w/very legitimate contacts, sks dmr w/groove & vocs. Lisa, 213-923-9511; Leo, 818-243-9536

• Fusion band w/vocs. MAJOR HEALEY, sks dmr to compl band. Greg, 818-884-7353

• Grungy cover band kg to form Inll Clash, Replacemnts, Jane's, PIs call, don't hesitate. 213-665-7012

• Gult & singr w/sngs arranged, hrd grooving rock, kg for dmr. Jason, 213-965-9891

• Gult w/image, chops, pro gear & att sks dmr w/same to form cmrcd, HR band 818-377-8947

• Gult/singr team sks non go, aggrsv dmr. Our Inll are Sabbath, Rainbow, S&D & D'Ryche. Gavin, 818-244-6737; Chris, 213-876-0656

• HELL'S SAINT sks dbl lck dmr. Must be versil, have abil & orig approach. Able to blaze a solid foundation. Must be willing to relocate to Phoenix, AZ, 602-992-8912

• Hrd core speed metal thrash band writng dmr & other id gult plyr. Pro metal heads only. Inll Kreator, early Maiden, Slayer, Testament, 213-370-1347

• Hrd hitng, dbl bs, solid meter, lng hr dmr ndd for rock band w/connex & lbl intrst. Att & deditd a must. 818-980-3310

• Hrd wrkg, determined band sks enthusiastic dmr to go above & beyond the call of duty. Cull, U2, Jane's, 800-244-9269

• Hvy, altnrv band sks real dmr who is not afraid of technology & uses it. 18-24, no drugs. SHOCKWORK, 213-380-7148

• Identical twin gult team sks band members, mngt, to form movie minded, orchestrated rock band. Inll blues, rock, metal. Lon or Sean, 213-731-0440

• Intense, hvy groove band sks aggrsv, hvy groove dmr. Inll Love Bone, GNR, Zep, Alice/Chains, Keith, 213-851-2510

• Killer band sks the ultimate dmr. Hands down, cmrcd rock. Exp. equip & passion for arenas. Inll White Lion, VH, Warrant, Skid, Srs only, Tommy & Jake, 818-752-2036

• Lkg for dmr who is a modern, aggrsv plyr. Should do bckgrnd vocs, be familiar w/everything from HR to altnrv rock. Beau, 213-665-8148

• MAX CITY reformng, NY groove band. Hendrix, Tyler, Stardust, Early 20's. Lk grt, but the poster decade is over. Groove artists only, 213-854-0730

• Mitch Mitchell type dmr ndd for orig, bluesy, rock grp. Lks & chops a must. Srs only. Michael Jacques, 818-994-8113

• HR, MACCBB still lkg for anyone who has a clue about plyng dms! AC/DC, Cull, Aero. Straight forward pwr dmr. Now! 213-661-7858

• Nd dmr for altnrv band. Inll Smiths, Cure, Stone Roses, Cocteau, Richard, 714-923-2477

• P-Funk, James Brown, Sly Stone dmr wtd Jonathan or Dave, 818-761-3129

• Percussnt/dmr ndd for hrd wrkg band w/album & mngt. All styles. Afro Cuban inll. On tumbail, congas, toys, etc. Richard, 213-392-0167

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*Pro, estab band sks pro, estab drmr. Infil Cult, U2, Jane's, Purple. Must have solid chops, sns of humor, be dependbl & ready to commit. Steve, 714-842-9269

*Progrv, new age drmr wid for simplistic, dark moods prj. Pref elec/acous set. Infil Floyd Matt, 213-662-9140

*Return To Forever style. Rhyth section wtd for accessible, hrd jazz fusion configuration w/R&B style singr/sngwrtr. James, 818-761-4375

*Singr/sngwrtr sks gnt, bst & drmr to form rock band. Emphasis on snrs. Will shows. Infil Beates, RLM, Petty. Chuck, 818-597-9261

*Sngwrting team, gnt, voc, lkg for rad rthm section to form band. 714-562-9237

*Solid, hrd hitting drmr wtd, age 20-24, for hillywd sngwrting team lkg to comp band. Jason, 818-752-2278; Steve, 213-850-6824

*SPECTRUM lkg for pwr groove drmr for cmrcd, progrv rock band. Gnt snrs, grt harmony, total team plyr. Dedicin & desire a must. 818-765-4684

*Stones, Smithereens like drmr for band. Eddie, 818-246-3853

*THE COMOTONES sk drmr, solid beat. In the garage, grunge sound. Infil N Young & Crazyhorse, Masters of Reality, Sonic Youth. Jimmy, 818-753-8497; Divo, 818-752-0104

*Ultimate HR band of 90's on the road to legendary status. Sks solid, hvy groove drmr ala J Bonham. Kevin, 213-467-3375

*Uniq band w/new sound sks gnt & drmr. Determined & devoted to end. Fem fronted. No BS. Infil Zep, Love Bone, Jane s, 213-478-0543

*VON SKELETOR sks hrd hting, dbl bs drmr. Cross between J Bonham & speed metal. Band infl are Priest, Kings X, Megadeth. John, 818-509-6797

*Wild man, lng hr, slamming drmr who never misses a beat nnd by rock band who is going all the way. 818-761-8088

*Young, eager gnt sks drmr to form rock band in vein of Mr Big. Tim, 12-13 pm, 818-344-9746

*Your precise percussive feel is the foundation of accous, folk, blues endeavor. Srs singr/sngwrtr say ply that tamborine, bongo, shaker for us, no fear. 213-739-2896

14. HORNS AVAILABLE

*Avail for live & studio wrk. Album, TV, cmrcd, recrdng credits. Gnt lks. Pro snt info. Cece, 818-548-0248

*Sax plyr, alto & flute. Avail for studio & live gigs. Fluent in all styles. Also backup vocs or horn arrangements. Ralph, 213-923-3871

*Sax plyr avail. Ld alto. Formerly w/Erstin Hawkins Big Band. Sks wrkg big band, csis or melodic grps. Bobby Smith, 213-293-9233

*Sax plyr. EW/wind synth plyr avail for studio wrk, demos. All styles. Also for horn section arrangements. Rick, 818-845-9318

*Trumpet plyr & horn section avail for pro snts. 818-882-8354

14. HORNS WANTED

*Afro Caribbean flavored band nds black sax plyr that plys alto, tenor & soprano. Will shows in Nov for mnqt & mai

ibls. Amina, 213-756-7492

*Rocked out funk trumpet wtd for band w/windie deal. Jamie, 818-798-0336

*Sax plyr to collab w/6 string bs plyr on jazz fusion type prj. Brecker, Corea, Metheny. Call for a chat. Duck, 213-876-6960

15. SPECIALTIES

*Accomplishd sngwrtr lkg for acous piano plyr, percussnst & timbal plyr as well as a very gd sax plyr who sings. Lapoe, 213-389-9413

*Admin Assistnt avail. Bnght, WP 5.1, type, plan, organize, get it done. Own PC & printer. Gerald, 213-627-7872

*Attn A&R industry. Wake up. MIDNIGHT PARADISE is ready. Are you? 213-461-3461

*Attn investors, for radio friendly, uniq rock band. Have Triple A plyrs, 3 males, 2 fems. Up to 200% return on your investment. Daniel, 213-393-8625

*Band has rehrl studio to share for 3 months. Big room, A/C. \$400/month. Sepulveda area. 818-830-3138

*Band has studio to share for 3 months. Big room, A/C. \$400/month. Sepulveda area. 818-831-3038

*Band sngk rehrl spc to share for reasonable price. Chris, 818-782-9019

*Band sks studio to share by the month or studio to rent by the month for approx \$200. 213-288-9660

*Black keybdst, 29, starting rock band. Infil Elton, Knopler, Dylan. Steve, 213-673-1467

*Brilliant, hrd wrkg So Bay surf, ska, poika band sks mngr/agent to help get gigs, tours, etc. Gd grnd floor opportunity for savvy individual. Steve, 213-477-0919

*Burning funk rock band w/many gigs in Nov sks soundmn. No pay. Pref tmd individual skg enterprising st. Michael, 818-340-1765

*Classy R&R band w/current single avail sks mngr, financl bkr for future deal & tour. Pro, proven trk recrd & desire for success a must. 213-204-7919

*Contmpry jazz artist sks mngr/agent. Has trk of exp on pro level w/own name artists, stenoer resume. Currently plyng in LA area. 213-285-7824

*DAWGS sk gnt, bs & drmr techs. Also road crew for local gigs. Rehrls, parties. No pay, will train. 818-559-2279

*Exp, hrd wrkg pro drmr tech sks tour w/maj lbi act. Have references. Alan, 818-987-7435

*Fem band sks mngr &/or financl investor. We have grt snrs. 213-876-3178

*Fem fiddler sought by w/well estab, all fem, org rock cntry band. Commitmnt & dependability a must. Harmony vocs a -. Mary, 213-879-1206

*HORRIBLE CURTAINS, all orig rock, Infil King Crimson, Gabriel, skg mngr. We have pkg & pro demo. Srs inquires only. Vince, 818-908-4361

*If you're srs, soull & dedict, try this wrkg band. We're lkg for you. Bs, keybrds & horn plyrs. Call for audtin time. 818-543-0241; 818-767-2254

*LAWNMOWER w/recently finished 5 sng demo, sks mngr, prodcr or atty to help shop it to the maj or indies. Alan, 213-851-3494

*LORDS OF LOVE, ultra potential, no distractions, agrvrs altmv HM. In nd of financl bckng & die hrd publicl. 818-752-970

*Midi man avail programmng, seqncng, writing, etc. Styles

include film, TV, new wave & ballad. Have studio. Sk projs w/potential & connx. Mark, 818-906-1953

*Midi programmng lkg for band, Overseas sits, 1 mtrrs, fill ins. 213-682-6380

*Mngr wtd for cntry rock singr/sngwrtr w/Nashville exp. Sngwrting awards & wrkg band. Tony Ryan, 213-257-7898

*MONKEY RENCH sks mngr & legal rep. Currently gigging & recrdng. Call for info &/or pkg. 213-850-1153

*Office/studio to share. Sngwrtr, NW Univ, Grove School grad, will share Sunset Strip office in suite w/recording area. \$150/month. \$450/month. 213-278-3126

*Paid position avail. World class rock act currently skg booking agent or person to book shows in LA area. There is pay. No flakes, responsible people only. 818-773-0551

*Prodcr, DJ nnd for hip hop artist. Jaye, 818-981-9420

16. SONGWRITERS

*Accomplishd sngwrtr w/hits already done lkg for investor who might be willing to invest in projs of film as well as musicl plys. Anthony, 213-389-9413

*Ambitious sngwrtr sks gnt/sngwrtr for collab, recrdng, possibly plyng live. Glen, 213-876-2296

*Attn gnt/keybdst. I write snrs & would gid collab'ng w/one who writes music, R&R only, pls. Infil GNR, Poison, Scorpis, Skid, Jane, 714-838-3916

*Attn sngwrtrs. Fem voc avail to sing your pop & dance demos. Paid sits only. Tape avail. 213-969-4776

*Attn, artists & recrd co's. If you're srching for matrl, pls dont. We will write lyrics to your trks. Page Chris, 213-962-9037

*BMI sngwrtr avail for your demos. Grant, 818-609-0342

*Euro style altmv rock gnt, 25-30, wtd by voc/sngwrtr to start band. Must be minimalist plyr, somewhere between The Edge & Townsend. John, 213-836-9230

*Fuse poetry in music. Collab sought, 818-905-2192

*Gnt wtd to collab on org loik rock proj ala Eagles, Springsteen. 818-893-9889

*Gnt/sngwrtr sks writing partner, R&R, loik pop, psychdc

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soul. Kravitz, Westerburg, Petty, 818-764-6554

*Lyric wrtr of social condition sks strong M/F vocs for acapella demos. Robert, 213-691-5595

*Lyric/sngwrtr lkg for srs projs for intro to metal. Lkg for substance. Joey Ballard, 213-285-RUDE; 213-851-0340

*Male singr/sngwrtr w/gnt image & tnti sks prodcr/comprr w/lti sngs willing to collab ala George Michael, Madonna, Bryan Adams. Houston, 818-783-0167

*Male singr/sngwrtr, finished R&B contract, sks only R&B keybdst/arrng to collab for pro demos. Infil Babyface & Stevie Wonder. Jim, 213-851-5062

*Male voc nnd hlt sngs that don't sound like movie soundtrks. Music is supposed to move you, not bore you. Will collab, pls, anybody. 818-783-0167

*Multi pr programmng keybdst wtd to collab w/sngwrtr/recrdng artist on techno, dance, rap, funk proj. 213-854-4193

*New wave, altmv Mid man, sks fem singr/wrtr for duo, live & studio. Infil Inlude Erasure, Yaz, Ultravox, DePeché. Mark, 818-906-1953

*Over 30 voc/sngwrtr sks to Jif band for shows, recrdng. Infil Jesus, Doors, Zevon, Dylan. 213-288-9573

*Poet sks collab w/musicians. 818-788-7251

*Published sngwrtr sks intrsd tbf rep or indie publishng tbf to distribute snrs. Dave, 213-850-8702

*Sngs avail. Pop, rock, contmpry cntry, R&R, HR. Also avail to collab. Johnny, 213-850-1476

*Sngs wtd. Pop, R&B, hip hop & ballads. Wtd for fem artist. Cleo, 818-372-2178

*Sngwrtr from Philly has written over 250-500 sngs. Lkg for artist to sing the snrs & knows how to structure the music in their snrs. 213-278-7352

*Sngwrtr has snrs avail for estab artists & acts. Styles, R&B, dance, pop HR uptempo & ballads. Mark, 213-653-8157

*Sngwrtr w/cntry & pop demos sks band, not necessarily self contained, lkg for org matrl. Paul, 818-358-6863

*Sngwrtr/arrng avail. Have xint sng coll & sng choice. Can turn snrs into hits. Has wealth of different snrs for variety. 213-285-7824

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Cahan also offers help in arrangement. Singers and songwriters with limited musical knowledge often rely on him to provide the sonic partner to their lyrics. His arrangements are custom made to order. He doesn't mind players bringing in their own axes, but for those who require instrumentation, the sky's the limit.

Andy has now relocated to Sherman Oaks, and is running his studio 6 days a week, day and night. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.

Cahan helps the artists whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict that notion.


Andy Cahan can be reached at (818) 377-8967.

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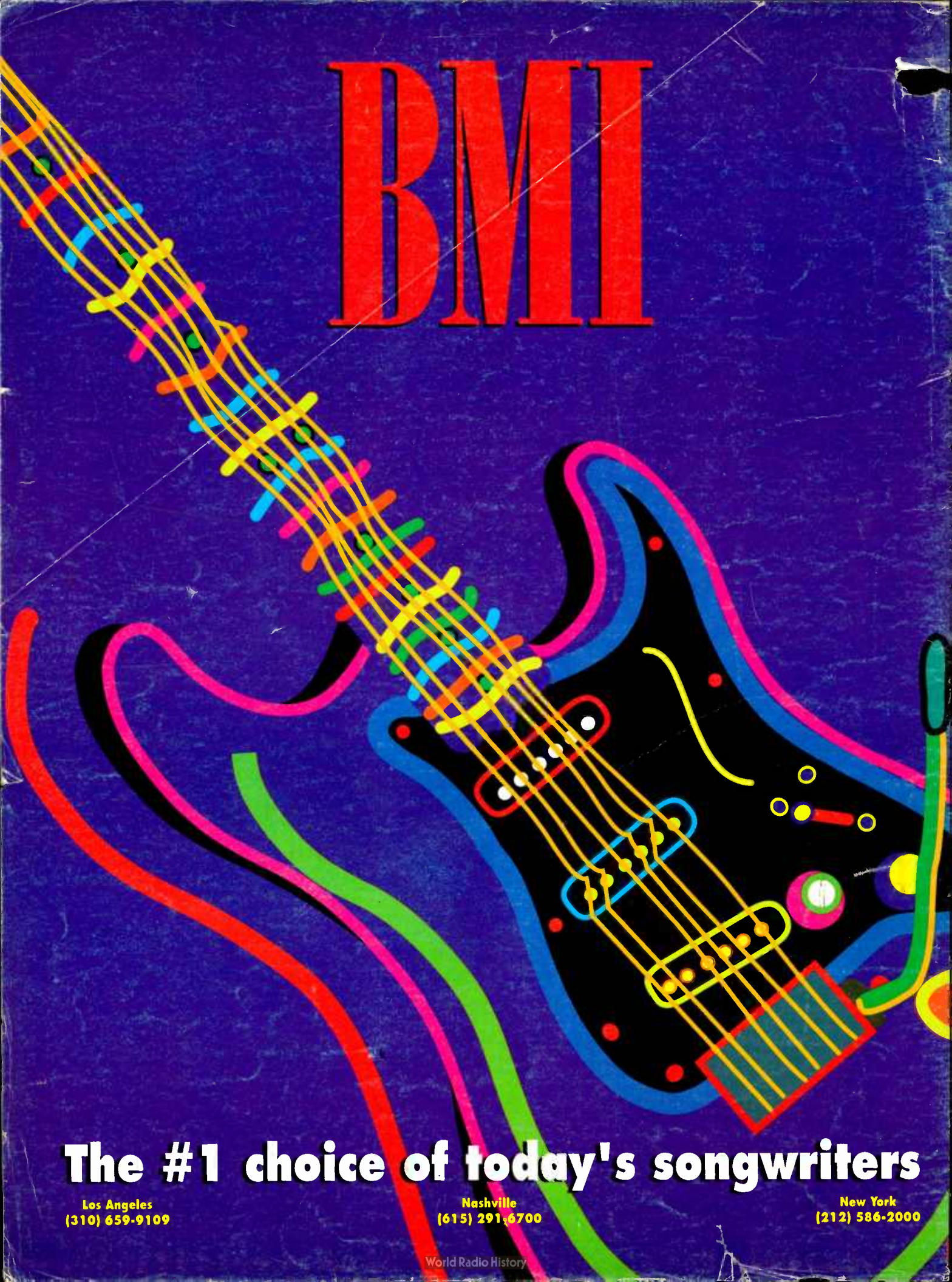
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