

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

zingo boingo



UNION UPDATE
SAG, AFTRA & AFM
DUES & DON'TS

NEW FEATURE
SAGAS OF THE UNSIGNED:
JAILHOUSE

"PROFILE" OF LABEL
PREZ CORY ROBBINS

RCA'S PETER MURPHY:
SELL-OUT OR CROSSOVER ?

- ALSO:**
- A&R REPORT
 - FIRST ARTISTS
 - SONGWORKS
 - FREE CLASSIFIEDS
 - PRO PLAYERS
 - GIG GUIDE



\$69 per month **No Interest**

0% Financing
12 Easy Payments
Tax Included
O.A.C.

Roland

U-220

rackmount
multi-timbral, pcm
sample player

\$69 down

0% financing
tax included

Kawai

K-4R

rackmount
multi-timbral, digital/analog
pcm synthesizer

\$69 down

0% financing
tax included

E-mu Proteus

32 voice rackmount
sample player

\$69 down

0% financing
tax included

pair of

EV

speakers

SH 1502ER

w/horn and crossover

\$69 down

0% financing
tax included

new!

Yamaha

TG 55

New rackmount AWM sample player
w/new technology
and fm plus new drum sounds

\$69 down

0% financing
tax included

Roland

R-8

"Human Feel"
state-of-the-art, 16 bit
sampled drum machine

\$69 down

0% financing
tax included

Roland

M 160 mixer

rackmount
16 channel,
professional line mixer

\$69 down

0% financing
tax included

Casio

DAT

professional & portable
including
carrying case & power supply

\$199 down

0% financing
tax included

Korg

M-3R

rackmount
synthesizer with
M-1 sounds

\$169 down

0% financing
tax included

0% financing ends April 20th

GOODMAN MUSIC



MC.
Visa,
AX,
Optima,
Instant
Credit

LONG BEACH
4145 Viking Way
(Near intersection of
Bellflower & Carson)
(213) 429-9795

LA BREA/WILSHIRE
780 S. LaBrea Ave.
(1/4 Block S. of
Wilshire)
(213) 937-2177

NORTH HOLLYWOOD
4227 N. Lankershim Blvd.
(1 Block N. of
Universal Studios)
(818) 760-4430

WEST COVINA
544 W. Azusa Ave.
(1 Block N. of the
10 Freeway)
(818) 967-5767

SHERMAN OAKS
4631 Van Nuys Blvd.
(2 Blocks N. of
Ventura Blvd.)
(818) 784-6900

MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIV, No. 8 Apr. 16—Apr. 29, 1990

PUBLISHERS
J. Michael Dolan
E. Eric Bertelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bertelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Kenny Kerner

ASSOCIATE EDITOR/NEWS
Michael Amicone

ART DIRECTOR
Dave Snow

ADVERTISING/PROMOTION MANAGER
Billy Coane

ADVERTISING/PROMOTION
John Hill
Don Dodd

CIRCULATION MANAGER
Trish Connelly

PRODUCTION
Rich Wilder

ADMINISTRATIVE ASSISTANT
Mark Everett

EDITORIAL ASSISTANT
Sandi Messana

SHOW BIZ
Tom Kidd

SONGWORKS
Pat Lewis
David "Cat" Cohen

NIGHT LIFE
Rock: Tom Farrell Country: Billy Block
Jazz: Scott Yanow Black Music: Wayne Edwards

TECH EDITOR
Bary Rudolph

CONTRIBUTING WRITERS
Guy Aoki, Maria Armondian, Bliss, Billy Block, Tom Farrell, James T. Good, Maxine Hilary J, Lyn Jensen, Harriet Kaplan, Tom Kidd, Pat Lewis, John Matsumoto, Rooster Mitchell, Eric Niles, Ace Passion, Scott Schalin, Rick Terkel, Steven P. Wheeler, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

Leslie Campbell, Steve Cordova, Kristen Dahline, Tom Farrell, Heather Harris, Anna "Flash" Luken, Robert Matheu, Michele Matz, Gary Nuehl, Donna Santisi.

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

COUNSEL: Gold, Marks, King & Pepper

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.50. Subscription rates: \$30/one year, \$55/two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1990 by J. Michael Dolan and E. Eric Bertelli. All rights reserved.

MAIN OFFICES

6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772
FAX: (213) 462-3123

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

Member:



FEATURES



20 OINGO BOINGO

For over a decade, Oingo Boingo has existed on the fringes of rock, amassing a fine body of work and a devoted cult following. Boingo mastermind Danny Elfman talks about the band and his soundtrack work.

By Michael Amicone



30 JAILHOUSE

With this issue, *MC* debuts a recurring feature highlighting the creative ways by which bands boost their careers. Having financed their own album and video, Jailhouse refuses to get shut out by the majors.












By Scott Schalin

22 PROFILE OF CORY ROBBINS By Mark Bego

24 UNION DUES & DON'TS By Paola Palazzo

26 PETER MURPHY GETS DEEP By Scott Schalin

COLUMNS & DEPARTMENTS

- 4  FEEDBACK
- 5  CALENDAR
- 6  NEWS
- 7  CLOSE-UP
- 9  SIGNINGS & ASSIGNMENTS
- 10  A&R REPORT
- 11  DEMO CRITIQUE
- 12  SONGWORKS
- 14  AUDIO/VIDEO
- 15  NEW TOYS
- 16  SHOW BIZ
- 18  LOCAL NOTES
- 32  FIRST ARTISTS
- 34  NIGHT LIFE
- 36  CONCERT REVIEWS
- 38  CLUB REVIEWS
- 42  RECORD REVIEWS
- 44  GIG GUIDE
- 45  PRO PLAYERS
- 46  FREE CLASSIFIEDS

Cover photo: Kristen Dahline; makeup/hairstyling: Patricia Parsons

HOTLOCKS

Hair Design

World Famous

Now Featuring
Cosmetics - Skin Care

Hair Care

and

Fragrances

for men and women
from all over the world

Grand
Opening
Sale

20% to 40%
OFF

Call for appointment

(213) 859-1333

(213) 859-1337

HOTLOCKS

Hair Design

World Famous

\$10.00 GIFT CERTIFICATE

GO WHERE THE STARS GO

STYLIST
8947 SUNSET BLVD.
L.A., CA 90069

SALON SERVICE ONLY
WITH THIS COUPON
EXPIRES APR. 30, 1990

FEEDBACK

More GNR

Feedback

Dear MC:

Bruce Duff's response to Cynthia Boos' letter regarding Duff and Slash's behavior at the American Music Awards is right on target—and way off base.

Bruce says that "Duff and Slash represent Guns N' Roses, period," and "ultimately, GNR stands for GNR, not Geffen Records, the American Music Awards, the industry in general or hard rock/heavy metal in particular." Everyone who reads *Music Connection* realizes this, but the problem is that the Tipper Gores and the Reverend Wildmons of the world, the people that aren't involved in the music industry, not only don't realize this, they don't particularly care. They wouldn't recognize Guns N' Roses from Stryper, but they do see long-haired, heavy metal musicians swearing on national television and they don't like that.

The Gores and the Wildmons are convinced that all heavy metal musicians are devil-worshipping scum whose records should be stickered at the very least, and preferably banned. When Duff and Slash did their thing on the AMA, sure, everyone in the industry knew that it was GNR talking, but in the eyes of the public, Duff and Slash's schoolboy antics hurt all of us who love hard rock/heavy metal. The first Foundations Forum had a panel discussion entitled "Credibility and Respectability." Perhaps stars like Slash and Duff and Sebastian Bach should keep those two words in mind the next time they decide to spout off in public. Like it or not, they are the spokesmen for our type of music in the eyes of many influential people in this country such as politicians, clergy and law enforcement officials.

Richard Rosenthal
Long Beach, CA

Day Jobs

Dear MC:

Thank you and Rooster Mitchell for the recent article on Musicians' Day Jobs (Vol. XIV, #4).

I am a guitarist and songwriter who has been a mail handler with the United States Postal Service for ten years waiting for my ship to come in, so to speak.

My brother, John Michael Han-

son, who plays guitar for the Miller Brothers, works at an audio and visual retail store. Kevin Miller, lead singer for the band, also works for the U.S. Postal Service.

Paul J. Hanson
San Gabriel, CA

Thoughts

Dear MC:

Hopefully, in the future, you will expand on Bonnie Raitt's winning of her Grammys and more of her story as it truly has an important meaning in the future of music and women in music.

The recognition of her talent, though long overdue, finally opens the door for people who have kept blues roots close to their hearts and songs. Unfortunately, as with the success of Guns N' Roses, when a certain style of music becomes hot, a lot of bandwagon musicians are bound to try and cash in on the blues. I think one difference this time may be that you can't fake it with expensive videos, hair extensions or facial surgery, because the blues is honest and requires *real* musical talent.

As for women in the business, I can only be glad that, instead of looking at us as potential bimbo rockers, there can be a place for those of us women who have a voice to sing with and a mind to think with.

Lerasa Parrish
Los Angeles, CA

Slaughter

Slaughtered

Dear MC:

Unaccustomed as I am to responding to the reviews of my artists, particularly when I know nothing about the reviewer, I must take exception to the panning of Slaughter's *Stick It To Ya* album in a recent *Music Connection* (Vol. XIV, #6).

Your writer quite obviously missed the boat, and rather than admitting it, has written a review of the dock. Messers. Slaughter & Strum, in my opinion, have created a seminal rock & roll LP packed with great songs and great performances.

It is simply regretful that the one person on your staff who couldn't hear it wrote the review.

Tom Sturges
Chrysalis Music Group
Senior VP & GM

CALENDAR

By Trish Connery

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

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

□ How many songs have been written about dancing? Have you ever wondered why? Maybe because it's not only fun and enjoyable, but also because it's a great source of self expression, and it's good for you. If you've ever enjoyed dancing, now is the time to do some good, not only for yourself, but for others, too. AIDS Project Los Angeles is sponsoring the AIDS Dance-A-Thon on April 22 from 5:00-10:00 p.m. Just picture a huge dance floor, enough high energy music to keep you moving for hours and a lot of happy, tired feet. Participants recruit sponsors to pledge a dollar amount for each hour danced. Of course, the more money you raise, the better. Each hour of the Dance-A-Thon consists of 45 minutes of dancing with a 15 minute break period in between. Comedians and musicians are scheduled to perform during break times, so you couldn't fall asleep even if you wanted to. This is really for a good cause, folks. Proceeds not only go to AIDS Project Los Angeles, but also to Being Alive, Greater Los Angeles AIDS Hospice Foundation and Shantii Foundation. If you can't see yourself as a five-hour dancing fool, then think about becoming a sponsor or a volunteer. To sign up as a participating dancer, sponsor or volunteer, call (213) 466-9255.

□ Did you catch all the great courses that UCLA is offering to songwriters this spring? It's not too late to sign up for some, especially "Surviving As A Songwriter Without A Hit Song." Maybe you're thinking you won't need this class, but unless you're already pulling down the big publishing royalties, you might want to look into this course. The instructors are veteran songwriters and composers Michael and Patty Silversher, who have over 50 songs in the Disney song catalog. They'll help you explore all the alternative markets for your work, including children's music, cable, radio and many, many more you probably never even thought of. Classes will meet in Room 1439 of Schoenberg Hall, UCLA, from 7:00-10:00 p.m. beginning April 25. The fee is \$225, but discounts on tuition fees are available for those of you who are members of National Academy of Songwriters (NAS) or of the Society of Composers and Lyricists (SCL). To learn more about this class or about UCLA's Certificate Program in Songwriting call (213) 825-9064.

□ To help celebrate Earth Day, the Benefit Network has scheduled what sounds like a really exciting event for Saturday, April 21 from 11:00 a.m.-6:00 p.m. at the Venice Beach Pavilion. Reggae, reggae and more reggae, with bands like Babylon Warriors, Jumbalaya and Ethiopian Vibrations, just to name a few. That should be enough to get your interest, but there's also going to be food, culture and arts and crafts. This little get together does have a good purpose at heart. The idea is to raise funds for what is called the Justiceville Geodesic Dome Concept. Ted Hays, one of the champions

of the homeless, developed the Geodesic Dome as a means to house the homeless inexpensively. Hays, in conjunction with the Benefit Network, is seeking to raise enough funds to graduate the project to the manufacturing stage. If you've ever passed a homeless person on the street (and I know you have if you live in the Los Angeles area), then go out to the picnic area of the Venice Beach Pavilion (1535 Ocean Front Walk, at Windward Ave.) on April 21. Enjoy some sun, food and great music for a while, and then give a little something back for this worthy cause. Tickets are \$7.50 in advance, or \$10.00 at the door. The Benefit Network is also looking for volunteers, not only for the Venice Beach event, but for other upcoming projects. If you'd like more information call Ken Margolis at (213) 452-7350.

□ The Los Angeles Independent Music Conference has just announced the permanent addition of the Indy Awards presentation to their annual lineup. The Indies are to be given in recognition of achievements of those independents who have shown special talents during the past year. This year's event will take place May 4-6 at the Beverly Garland Hotel in North Hollywood. Special recipients are Diane Warren as Indy Songwriter of the Year, and Stephen Powers, President of Chameleon Music Group as Indy Executive. Other honorees include the Jet's Don Powell as Indy Manager, with the Indy Producer Award going to Preston Glass. But that's not all: twenty four panels and thirty five trade booths will all deal with the "Independent Industry" theme. Registration for this three-day event runs from \$195 to \$225, depending on your registration date. To register, call (818) 763-1039, or write the Los Angeles Independent Music Conference at 12390 Chandler Blvd., Suite C, North Hollywood, CA., 91607

□ I know you've heard about some of the legal issues going on with record labeling these days, especially where rap music is concerned (store clerks getting arrested for selling a tape!). In addition, rap has caused controversy with its major use of sampling, which brings up the question of whether a specific riff or sound should be licensed for use or not. UCLA attempts to address these issues through "Controversial Rap: The Legal And Creative Challenges Of Rap Music," a special one-day program. Topics will include censorship, negotiation of music licenses for sampled material, methods used for making rap music and the role of radio in the popularity of rap. A lot of really knowledgeable people are lined up to give you all this info, namely rap stars Ice-T and Dr. Dre of the group NWA, KDAY-AM's J. J. Johnson and attorney Eric Greenspan, who represents Ice-T as well as King T, Daddy O and Rhyme Syndicate Records. Other companies represented include Warner Chappell Music, Island Records, A&M Records, Rhyme Syndicate Records, Tommy Boy Records and Def Jam Records. Saturday, May 12, is when all this is taking place at the UCLA campus, Neuropsychiatric Institute Auditorium, 10:00 a.m.-5:00 p.m. The fee is \$65, with parking available for \$4.00 per entry in Lot 14 by visiting the information booth on Westwood Plaza, one block north of LeConte Ave. and Westwood Blvd. For further details call UCLA Extension, (213) 825-1901 **MC**

DISNEYLAND AUDITIONS Dick Tracy Instrumentalists



WANTED:

Hot Six-Piece "Blues Type" band to perform on the Tomorrowland Terrace Stage in conjunction with our new, live Dick Tracy show and the summer release of "Dick Tracy" the movie.

Bands must have at least three horns and will require vocalists. Heavy R&B influence or High Energy act similar to the "Blues Brothers" is recommended and preferred over casual or "Top 40" bands.

Each band will need to prepare for 20 minutes of audition time. Drumset, amplifiers and Dx7 will be provided.

Date/Time: Thursday, April 26
10:00 am—6:00 pm
By Appointment Only
For appointment and more information call:
(714) 490-7340

Location: Musicians Union #47
817 Vine Street
Los Angeles, CA

Date/Time: Saturday, April 28
10:00 am—6:00 pm
By Appointment Only
For appointment and more information call:
(714) 490-7340

Location: Musicians Union #7
2050 S. Main Street
Santa Ana, CA



© 1990 The Walt Disney Company

Disneyland®

Equal Opportunity Employer

'Hard 'N Heavy' Continues Sales Surge

By Scott Schalin



LOS ANGELES—The success of *Hard 'N Heavy*, the ground-breaking video series focusing on hard rock/heavy metal artists, continues its surprising sales success. Each of the first six installments has sold an average of 100,000 worldwide, with several of them cracking the Top Ten of the *Billboard* video sales chart.

Producer and co-creator John House feels that a greater distribution push will help increase those already strong sales figures. To that end, *Hard 'N Heavy* will change

distributors from MPI to MCA in a move to increase productivity in the marketplace. With the release of Volume #7 this May, the first with MCA, the new distribution package should double the availability to an additional fifty percent of retail outlets who have yet to stock the product.

The magazine-style heavy metal series was conceived by Harry Doherty, the founder of *Metal Hammer* magazine in England, who then enlisted the aid of House. A former video and concert producer

whose credits include such varied artists as Aerosmith and Air Supply, in addition to rock films such as *Pictures At An Exhibition*, House cites the uniqueness and honesty of the *Hard 'N Heavy* program as a key to its success. "I think hard rock and heavy metal are the most exciting forms of music there are, but the media's handling of it has always been packaged and deodorized. There was no bigger fan of MTV than myself when it began, but now it has deteriorated into formula Top Forty wallpaper. I think they've forgotten what the music video format is supposed to be about. Plus, you practically have to be an insomniac to see any heavy metal videos at all."

By producing the program himself, House is able to maintain a fan-like commitment to the music he presents. "I don't think you can hold an audience by catering to the lowest common denominator," he says. "I wanted to do something that was absolutely aimed at the fans and that captured the excitement of the genre. This has nothing to do with record companies or executives."

Each volume in the series is a unique combination of videos and uncensored interviews with established rock acts like the Scorpions



John House

and Kiss as well as lesser known artists such as Wolfsbane and Kreator, in a feature length presentation. The list price for each volume is \$19.95—another contributing factor to their success, according to House. "For what has become the price of a concert, you can own this product and view it over and over," he explains. The videos are also available for rent in most stores.

In addition, the product, which has been released on a bi-monthly basis since the first installment in April, 1989, may soon be upped to every six weeks to meet increasing demands. **MC**

ROCK 'WALK THIS WAY'



Heather Harris

Veteran rock band Aerosmith, who is currently riding high on the charts with their double platinum Geffen LP, *Pump*, was recently inducted into Hollywood's Rock Walk, a sidewalk gallery honoring those who have made significant contributions to popular music. Pictured (L-R) are: Joey Kramer, Joe Perry, Steven Tyler, Brad Whitford and Tom Hamilton.

Janet Jackson Establishes Scholarship Fund

By Sue Gold

NEW YORK—Janet Jackson has established the "Rhythm Nation Scholarship" for the United Negro College Fund. All money raised for this fund will go to 41 private and historically black colleges and universities. Jackson has already donated more than \$375,000 from a March 16th benefit performance at Madison Square Garden in New York.

A spokesperson for Jackson said, "She's very supportive of kids staying in school and getting an education. She has always been a strong supporter of the United Negro College Fund."

In a recent ceremony at New York City's 21 Club, UNCF Vice President and General Counsel Bill Allen commented to Jackson,

"Through your music, you have sent out a message that encourages young people to get the knowledge they really want and need. Through the generosity you have demonstrated, you have provided a means for many young men and women to heed that message."

New York City Mayor David Dinkins added, "On behalf of the people of the City of New York, I salute you for all you have done to encourage and inspire the young people who are our future."

Jackson's first major tour kicked off in Miami on March 1 and has been selling out all over the country. The tour will bring her to Los Angeles in April. Major Tom Bradley has already declared it Janet Jackson week when she plays at the Great Western Forum on April 20, 21, 25 and 26.

Janet Jackson's latest album, *Rhythm Nation 1814*, on A&M Records, has already sold more than five million units and has produced four hit singles, including the title track, "Miss You Much," "Escapade" and "Alright." Janet Jackson also received a Grammy Award last February for Best Long Form Video. **MC**

FDS Labs, Inc.

Full Dimensional Sound

By Lyn Jensen

What may be the world's largest independent digital facility—five rooms plus a studio—is located at Quad Tech Studios, near the Wiltern Theatre in Los Angeles. Also known as FDS Labs, it houses the world's only Full Dimensional Sound (FDS) system.

The man behind the facility and the system is Hank Waring, who's currently in the process of introducing his latest digital system, Clarified Digital Mastering (CDM), to the American music industry. He developed and tested CDM in Europe as a refinement of his FDS system. That, in turn, is an improvement of his DCT Recording System, which he used in the Sixties to master such records as Steppenwolf's "Born To Be Wild," *Buffalo Springfield Again* and hundreds more.

Waring explains, "CDM is basically an update of a system that's been developed with our German business partners."

In conversation, Waring gives the impression that his life is closely bound up with his technological systems. That's not surprising, since the man who invented sound recording, Thomas Edison, is in his family tree. Waring could be described as continuing his great uncle's work; his advances in recording technology over three decades have resulted in narrowing the gap between the way music sounds live and the way it sounds on record.

Rather than patenting his current system, he keeps it largely secret. He will say, however, that he uses fifty-seven different microprocessors to sample a sound source 650,000 times per second. The result corrects phase interference and eliminates the slight "hiss" that is usually present when any tape is played back. To back up his claims, Waring cites a number of market studies, including one in which 100 percent of sound engineers surveyed in five countries thought Waring's system did more for the music than a competing system.



When Waring plays "before" and "after" versions of recordings that he has remastered, the results startle many. Occasionally, they prove too startling. When Capitol originally decided to remaster the Beatles catalog for release as compact discs, they contacted Waring.

Waring demonstrates the results of this particular project by playing "before" and "after" versions of "Here Comes The Sun." The original release contains a pause that seems to be dead silent, except for the tape's surface noise. When given the FDS treatment, however, the sound of a foot tapping time is apparent, one very clear example of the FDS system's ability to eliminate "natural" tape noise.

According to Waring, the results of his work on the Beatles catalog proved too "controversial" for Capitol. Waring says, "When they heard the new stuff we did, everybody thought it was recorded yesterday, and that there was just no way it could be the Beatles. It was too clean. So they had to go ahead and reprocess it again...make it less clean."

However, the list of CD recordings that bear the FDS logo is impressive even without the Beatles. Waring's done compilations of oldies for companies owned by Art Laboe and Lawrence Welk. Overseas companies (in both Europe and Asia) send the FDS Labs work routinely. Waring's currently negotiating for business with companies in the newly opened Eastern Bloc. Additionally, he does post-production on movies, TV and video.

When asked what project he's proudest of, he names what at first seems an unlikely choice—a German CD release of film scores from the Thirties. He explains, "There's nobody in the world, basically, who can do this with music taken directly from the soundtracks of half-century-old film stock. This is basically the worst kind [quality] of music recording you can get. You can't

bring out what isn't there, but there's a lot there that's never been brought out."

However, Waring maintains that his most notable projects come about when owners of home studios or MIDI-studios contact him about mastering or remastering their recordings. His projects here range from new age to KROQ-style rock. When Crazy Horse, formerly Neil Young's backing band, wanted to make a demo on a limited budget,

they came to Waring. He says, "People we've talked to who have the home recording studio setup bring stuff in and tell me that without FDS they wouldn't have the edge to compete with major companies that have the bigger budgets. We make the home studios compatible with the majors."

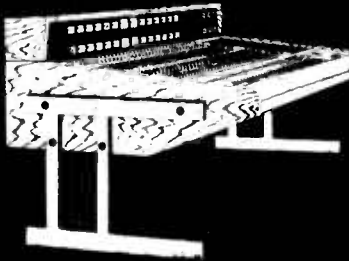
However, he warns against those who would portray his system as a cure-all with, "I can't fix a performance." MC

LOS ANGELES RECORDING WORKSHOP



EXTENSIVE HANDS-ON TRAINING

**FULL &
PART TIME
SCHEDULES**



**FINANCIAL
AID
AVAILABLE**

10 Week Recording Engineering Program

**CALL FOR FREE CATALOG AND
STUDIO TOUR INFORMATION (818) 763-7400**

LOS ANGELES RECORDING WORKSHOP
12268 Ventura Blvd., Studio City, CA 91604

KILL DRUM ROOM

**Neve / Studer
Aerosmith, Bon Jovi, Prince**

213 465-4000



Paramount Recording Studios



GETTING SIGNED

NOW AVAILABLE

THE **DEFINITIVE VIDEO GUIDE** TO OBTAINING A RECORDING CONTRACT.

FROM THE MOUTHS OF INDUSTRY PROFESSIONALS.

Candid interviews with top entertainment attorneys and record executives from major labels, in an entertaining video format.

TOPICS DISCUSSED INCLUDE:

- *GETTING THE ATTENTION OF A & R*
- *FINDING A MANAGER AND LAWYER*
- *MAKING THE RIGHT CONTACTS*

VHS Hi-fi format \$28.00 (includes shipping)

send check or money order to: **Getting Signed** Suite 1175
8205 Santa Monica Blvd.
Hollywood, CA 90046

**ECHO SOUND RECORDING
TRIDENT AUTOMATION
2900 LOS FELIZ BLVD.
LOS ANGELES (213) 662-5291**



By Michael Amicone

'The Little Mermaid': Disney's Big Chart Splash

By Scott Schalin

BURBANK—The Walt Disney Records soundtrack release, *The Little Mermaid*, which recently garnered two Academy Awards, has surpassed platinum status to become the biggest-selling animated film soundtrack in Disney history, according to Mike Bessolo, Marketing Manager of Disney Records. The success of the soundtrack is based not only on the success of the film, which has grossed over \$70 million in its first thirteen weeks, but also on an aggressive marketing campaign.

"The soundtrack album came out in last year's fourth quarter," states Bessolo, "and we wanted to take advantage of seasonal savings by offering a \$1.00 mail-in rebate with proof of purchase." In addition, a digital "water watch" depicting the movie's title character submerged in a water-filled bubble casing was made exclusively available by mail with a certificate inside the album.

The soundtrack has also been aided by victories in the Best Song ("Under The Sea") and Best Score (Alen Menken) categories by both the Academy Awards and the Golden Globe Awards. "Any focus like that in the marketplace will have a positive effect on our sales," states Bessolo. "This soundtrack has achieved a momentum and a presence all its own, and it needs no further nurturing from us."

Robert Kraft, co-producer of the

LP's songs along with songwriters Howard Ashman and Alan Menken, feels there's been a renewed interest in children's music in general. "You look at an artist like Raffi who sells hundreds of thousands of albums and you realize how strong the market has become," explains Kraft. "Plus, I think *The Little Mermaid* signals a resurgence of interest in traditional animated Disney soundtracks of the Fifties and Sixties."

Surprisingly, the music has gained this popularity without the benefit of a single or radio airplay. Nevertheless, the soundtrack has sold well in an across-the-board fashion for people "who simply wish to relive the movie experience," says Bessolo. "The soundtrack operates on several different levels. It's humorous and fun, but it's also very relaxing and contemporary. Thus, it's entertaining not just for children but even for adults."

Producer Kraft adds: "The Disney secret for gaining that cross-over audience is combining contemporary music with a morality play."

Many factors indicate that the soundtrack's strong sales will continue, especially when *The Little Mermaid* hits the home video market. "We are continuing with strong reorders," explains Bessolo, "and, no pun intended, we feel *The Little Mermaid* is a product that has very strong legs." MC

PAULA'S PLATINUM-PLUS AWARD



Paula Abdul, surrounded by various Virgin Records staffers and executives, recently received a plaque commemorating U.S. sales in excess of six million units for her Virgin debut, *Forever Your Girl*.



Kathy Acquaviva

Atlantic Records has announced the promotion of Kathy Acquaviva to the position of Director of National Publicity. A veteran with the label, Acquaviva will implement national press and media campaigns for Atlantic artists and associated labels from the company's West Coast offices.

President and Chief Executive Officer of EMI Music Worldwide, James Fifield, has been appointed to the board of parent company Thorn EMI as an Executive Director. Fifield has been with the Thorn EMI Group since 1988.

Island Musical Supplies has announced the signing of Gorilla Amplifier endorsement agreements with guitarist Tommy Shaw and bassist Jack Blades, members of Warner Bros. recording act Damn Yankees, the new band featuring veteran hard rocker Ted Nugent.

In additional artist endorsement signings, Dean Markley Strings has signed an artist endorsement deal with Mesa/Blue Moon Recordings artist David Becker.



Peter Suzuki

The Yamaha Corporation of America has appointed Peter Suzuki as President of the company. Formerly Executive Vice President, Suzuki succeeds Masahiko Arimoto, who is returning to Japan for a new assignment.

Public relations firm International Media Network has added two new clients to its ever-expanding roster: producer/composer/percussionist Narada Michael Walden (Whitney Houston, Aretha Franklin, Eddie Murphy), Epic Recording artists the Rave-Ups and Bay Area-based independent label Ossum Possum. Walden

joins IMN's list of renowned producers, which includes Shel Talmy (the Kinks, the Who) and Michael Jay (Martika).

PolyGram Group Distribution has named Gary Rockhold to the post of President and Jim Caparro to Senior Vice President Sales and Branch Distribution.

Hollywood-based public relations firm Total Music has made two new appointments: Renee Coursen becomes the company's publicity director and Stephanie Jordan joins the company's publicity staff. Total Music's client roster has recently expanded to include D'Molls, Dirty Looks and Wrathchild America.



Paris Eley

Motown Records has named Paris Eley to the post of Vice President of R&B Promotion. A 26-year industry veteran, Eley was recently Co-National Director and Regional Director of R&B Promotion for A&M.

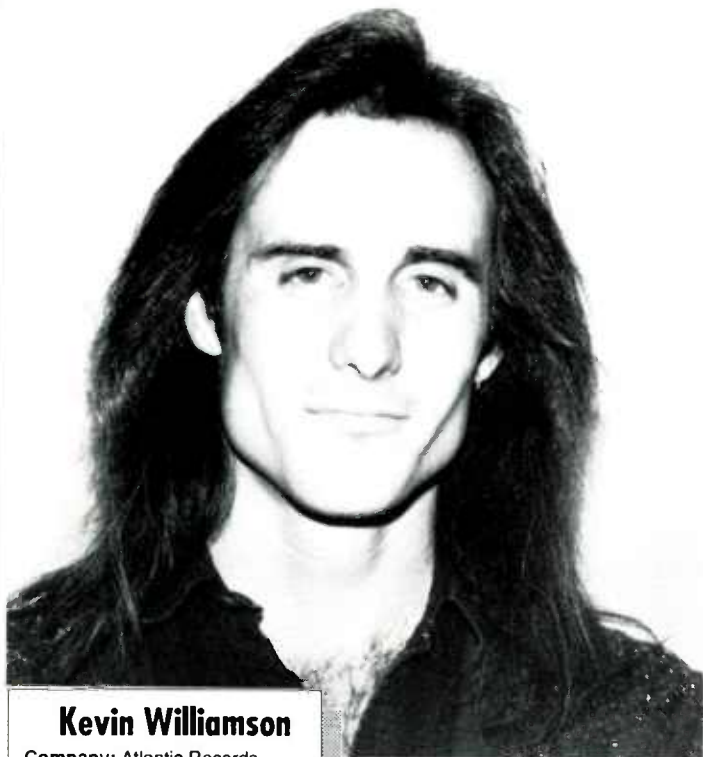
Zomba Enterprises has promoted Michael Tedesco to Director of Silvertone Records of North America. Tedesco previously held the post of manager of alternative music for the Zomba Group of Companies.

Orange County-based label Dr. Dream Records has announced two appointments: Keith Dressel becomes the label's new National Director of Retail Marketing and Michelle St. Clair moves from Enigma, where she was a copy writer in the Advertising Department, to Director of Tour and Video Promotion for Dr. Dream.



Mark Matlock

MCA Records has announced the promotion of Mark Matlock to National Coordinator for the label. Matlock was formerly Promotion Coordinator and Account Service Representative with the label. MC



Kevin Williamson

Company: Atlantic Records
Title: A&R Rep
Duties: Talent scout
Years with company: Newly appointed

Dialogue

Background: "I moved to Los Angeles about six years ago and jumped right on to the streets. I worked in management for awhile which, as you know, means learning the streets and making things happen. It was a hard routine, but I feel it really toughened me up. I had to deal with promoters and publishers and clubs and labels and studios. Some really tough situations. And then, naturally, there were the artists themselves that I had to deal with.

"Then, about a year and a half ago, I started Total Music Public Relations with Keith Burrows. Personally, it was a great experience for me because I was able to learn a lot about public relations. In an industry where visibility is important, a knowledge of public relations is invaluable. About a year and a half ago was when most labels got involved in their signing frenzy, so I felt the industry was ripe for a new public relations company that would specialize in handling these acts and working with the labels to break them.

"There were an awful lot of people, including yourself, Kenny, that helped me when I first got out here and made me feel at home. I'd like to thank all of them for their advice, support and help."

Overview: "Overall, I think the L.A. club scene is great. It has elements to it that don't exist anywhere else, including New York. I think New York

knows how to part their hair correctly. I think it's going to get back to signing bands that have done their homework; bands that deserve to be signed. On the down side of the club scene, I'm not really fond of the pay-to-play policy. I've lived in other parts of the country, and I'm aware of how other clubs treat the acts. Believe me, it's a lot more conducive to performing! Let's face it, everyone knows these people can still make money and pay the bands something. It's tough enough for these bands to come out to Hollywood and just survive let alone having to worry about supporting some rich promoter. I'm not saying that all promoters are bad people. There are a few promoters out there right now that are doing great business and not asking bands to pay to play. The bands shouldn't have to sell their souls to play a forty-five minute set."

Mistakes To Avoid: "One of the mistakes made most often by bands is the 'let's be like whatever's hot right now' mistake. And that blinds the artist and doesn't allow him to write and create what's genuine. Also, bands just coming into town feel the need to sound very 'now.' So, they run up and down the strip and think that they need to sound like Guns N' Roses or Skid Row. As a result, you get a lot of bands doing things that have already been done instead of concentrating on what makes them happy. And these are the kinds of things that can send a band into two or three years of the Black Hole."

Talent: "When the curtain goes up, I listen for the songs before anything else. It's gotta come from the songs and from within the band members. It's very easy to spot a band that's doing something that isn't genuine. After the material come things like

how comfortable the band looks on stage, how they communicate with their audience and their appearance. Image and appearance are important, but not before the material. So it's songs, performance, conviction and the look."

Tape Policy: "The policy at the label is not to accept unsolicited tapes. I try to listen to everything I can get my hands on no matter what it is. I always listen to everything that comes in with my name on it."

The Passion: "One of the reasons I took this job is because I like Jason Flom, especially after we had a chance to hang out and talk together before I took the job. One of the things that really impresses me about Jason is that if someone is passionate about an act, really passionate—if it's something you're willing to die for—then the chances are that Atlantic will go with it.

"That's really the only thing Jason requires, and I like that. He's also very straight and up-front with bands. He doesn't lead them on."

The Right Attitude: "I really don't mind checking out bands that have been playing the Strip for a number of years. Obviously, if they are filling up the clubs, then the fans see something there. But still, the material has to be strong, and the band can't have that 'we've been around for a long time so you owe us a record deal' attitude. If their attitude is one of having an open mind, then I'll never turn my back on a band like that. It's very harmful for bands to think because they're selling-out shows and because they look good that we therefore owe them a record deal."

Advice: "To bands just coming into Los Angeles to play, please don't get

Harold Sherrick

has a thrash scene going for it, but L.A. has so many other different styles to it. I don't think there's a better scene on the planet Earth than the scene right here. For awhile, I felt there was somewhat of a slowdown; the labels seemed to be putting on the breaks with signings. They had a signing spree, and then realized they'd now have to work the signed acts. This made me wonder if the A&R guys would still be getting out looking at new talent. So, for awhile, I felt a bit of a slowdown.

"I think there are a lot of great bands out there, but labels aren't going to just sign every band that



Celebrating the release of their Columbia debut, Blackout In The Red Room, Love/Hate recently moshed it up at the Whisky with members of Warrant, Johnny Krash, Glamour Punks and Grave Danger in attendance. Pictured above (L-R) are: Warrant's Joey Allen, L/H member Jizzy Pearl, Warrant's Jerry Dixon, L/H's Skid, Jon E. Love and Joey Gold and Warrant member Steven Sweet.

SISTER SHOTGUN



Annemann Disarno

After only a handful of gigs in 1989, Sister Shotgun seemed to capture the imagination of fans and A&R Reps in Hollywood. Then, as mysteriously as they appeared, they suddenly vanished without a trace. Well, they're back. This time with a slightly different lineup. While vocalist Sol Sims and guitarist Ted Andre remain, SS has added a new rhythm section in bassist Adam Kury (formerly of Aaronsrod) and ex-Panther drummer Scott Taylor.

caught up in the Strip syndrome of trying to look bizarre and handing out as many flyers as you possibly can and selling your soul to these pay-to-play people. That's the wrong route to take as far as I'm concerned. The best thing you can possibly do is to come into this town and establish yourself on a day-to-day basis. In other words, make sure you have a roof over your head and make sure you have food to eat, then you can worry about rehearsal space. You first have to build your foundation before worrying about how you look or how you're perceived in front of Gazzarri's. That's the best advice I can give, so you don't end up back in Wyoming milking the cows in three months because you were too busy taking care of your hair and not the necessities.

"When it comes to bands that are already here and locked into the scene, I would suggest stepping back a little to get an overview of what's going on. If you're having trouble out there on the street and nobody's listening to what you're doing, or if the A&R people aren't biting, maybe it's time to regroup and take a closer look at what it is you're writing. Are you writing flavor of the month material or are you really searching down deep inside of yourselves for original songs?"

Grapevine

Apparently, Guttercats lead guitarist Josh Blake has been thrown out of the band. Blake experienced a similar fate with Black Cherry.

Platinum Entertainment is now booking the Cody Jarrett band. Group's next gig is on April 20th at

F.M. Station.

One of L.A.'s most popular bands, the Woodpeckers, have officially added guitarist Michael Monarch to their lineup. Additionally, the act is seeking management. Interested parties may call (213) 969-0537.

Tuff leaves town on Easter Sunday for two weeks of touring the East Coast as the opening act for Britny Fox. L.A.'s bad boys return for a special Hollywood concert in early May.

New York-based Big Trouble (having already secured a label deal) is shopping for a lead singer. Call Tony at (516) 928-3348.

Former Bourgeois Tagg member Brent Bourgeois will release his debut solo album on Charisma on April 24th. This also marks the debut for the label! The album was produced by Danny Kortchmar.

Hottest gossip in town these days is that Steven Adler has been kicked out of Guns N' Roses and replaced by Martin Chambers. Unfortunately, nobody's talking!

The Whisky has been returned to its original Sixties look for the filming of Oliver Stone's Jim Morrison biopic, *Riders On The Storm*.

On The Move

Chrysalis/New York has named Andy Fuhrmann VP/A&R.

BMG International has named Jim Powers Director, BMG Int'l A&R.

Charisma Records has named three to its A&R department. Joanna Spock Dean is East Coast Associate Director of A&R, Tony Noe is Manager, A&R Administration and Sue Landolff is named West Coast A&R Rep. MC



Kage

Contact: Jeff Brasfield
(703) 920-1403

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Put together four youngsters from the East Coast, and the chances are you've created a new metal band. Kage is no exception. With hard-driving, syncopated rhythms and pounding drums, this quartet creates quite a musical backdrop. Unfortunately, though, the songs created aren't really that good. And not nearly as good as the musical accompaniment. While the band's musicality is top-notch, lead singer Jeff Brasfield turns me off with his non-descript voice and occasional screaming/screaming. And that's really too bad because these musicians kick ass on their instruments. I would start looking for a new singer/songwriter almost immediately. Someone with a talent for writing Nineties metal music with melodies. Other than that, the remaining three players are excellent.



Warsaw Cocktail

Contact: Switchblade Records
(818) 762-3686

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

It's obvious that Warsaw Cocktail intends to be a rather high-energy band. I was able to surmise this from the fast-paced, head-banging beat that persisted throughout the entire seven-song demo tape. Though the tape itself was very professional looking, it didn't compensate for the repetition found in almost all of the songs. We're talking about fourteen minutes of punk-influenced hard rock with dark nuances, repetitive guitar screeches and half-spoken, half-screamed lyrics performed in a monotone. Although many of the lyrics were quite inventive, they were unfocused. I have a feeling the band is probably a lot of fun on a live stage where you can witness their energy, but on tape, that level of excitement doesn't come across. After you've listened to the first song, there's no need to go on. Unfortunately, you don't find that out until the tape has ended.



The Blame

Contact: Ron Preston
(818) 766-6595

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Now residing in Los Angeles, the four members of the Blame came together from the four corners of the country. They combine the rock & roll stylings of the Rolling Stones with the countrified sounds of Creedence Clearwater Revival, yet their material is not even close to either. Though their original material is short and to the point, the band seems to have difficulty developing their songs. They start and end, but don't really take the listener anywhere. What the Blame needs to do for now is play live and audience-test all of their songs. That'll tell the tale in a hurry. Although there seems to be lots of potential here, I'd forget about this demo tape and start on another in a couple of months. You're definitely on the right track but it's a bit too soon for success.

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



Artist/songwriter Richard Lucas signed with publisher Bugle Songs Ltd./Illegal Songs (I.R.S.)

Activities

MCA Music's songwriter/producer/artist Raymond Jones, who achieved prominence through his work on the Spike Lee films, *School Daze* and *Do The Right Thing*, is working with Lee on his next effort. Jones also produced State Of Art's debut single, "Hero," on PolyGram.

Michael Masser, composer of such songs as "The Greatest Love of All" and "Saving All My Love For You," was presented with the National Academy of Songwriters prestigious Humanitarian Award for his many charitable works and contributions. Mayor Tom Bradley also proclaimed February 4, 1990, as Michael Masser Day. At the same event, Kevin Odegard, co-founder and former Executive Director of NAS, was awarded the John Bettis Fellowship Award for exemplary service to songwriters. Kevin is now

Creative Services Director for publisher FilmTrax.

Rough Trade recording artist Victoria Williams has completed her second album, which should hit record bins in May. Michael Blair (Tom Waits, Elvis Costello) produced the LP.

Lisa Fisher, a songwriter/artist with MCA Music, has completed her album for Elektra. Fisher cut two songs co-written by MCA Music's Marcus Miller and Luther Vandross. Fisher has also placed songs on the latest Melba Moore and Body albums.

Bug Music's Camper Van Beethoven is currently on a European tour with Rough Trade recording artists Souled American, who have just released their third LP, *Around The Horn*. Souled American is published by Sasongs.

Michael Jay, producer/songwriter with Famous Music, is in the studio with Anna Marle. The pair are working on her debut LP for MCA. Anna is Michael's latest "teen" discovery since his tremendous success last year with Famous artist/songwriter Martika.

Dance music diva Carole Davis co-wrote her current single, "It's In My Genes," with fellow MCA Music writer Greg Smith and Nile Rogers. Austin songwriter/artist team Two Nice Girls (now a foursome) have released an EP titled *Like A Version* on Rough Trade. The EP includes "I Spent My Last \$10 On Birth Control And Beer."

Famous Music writer/producer Tina Clark is working with all-girl group Pretty In Pink, which features Chaka Khan's daughter Melini Khan. Clark is currently writing and producing songs for upcoming LPs by Angela Boffill and Vesta Williams. She also has four songs, which she



Songwriter Michael Masser and publisher Kevin Odegard were recently honored by NAS. From left are Gerry Goffin; Dan Kirkpatrick, Managing Director, NAS; Masser; Odegard; and John Bettis, NAS Board of Directors.

wrote and produced, in the upcoming Robert Townshend film, *The Five Heartbeats*.

Melanie Andrews, who is a staff writer/producer with Famous Music, is working with all-girl group Simply Precious.

New Signings

Warner Bros. Music signed a worldwide co-publishing deal with songwriter/artist John Welch. Welch, who is a dynamic and soulful singer, was brought to the attention of the publisher by Michael Sandoval. I have more than a sneaking suspicion Welch will prove to be a fruitful signing for Warner Bros. The L.A.-based singer has a strong set of pipes and some tremendous material to boot.

Miles Copeland's Bugle Songs Ltd./Illegal Songs (I.R.S.) in London signed a major publishing agreement with singer/songwriter Richard Lucas. Lucas' unique blend of pop and rock meshed with influences from world music and country will undoubtedly establish him as a major songwriting discovery of the year. Lucas, who resides in New York, is currently fielding offers from major record labels.

Famous Music signed All Our Heros, a group out of London.

MCA Music signed a worldwide co-publishing and exclusive writer agreement with songwriter/producer Paul F. O'Neill. O'Neill is co-writer and producer of the newly released Savatage LP *Gutter Ballet* on Atlantic. He is currently in pre-production with Badlands on their second effort for Atlantic. O'Neill also produced Badlands' debut LP.

Famous Music signed a songwriter agreement with Motown recording artist Demetrius Harvey, who is in the studio recording his debut album with Famous songwriter/producer Tina Clark.

Almo/Irving Music signed an administration agreement with A&M


recording artist Wendy MaHarry in conjunction with the release of her self-titled debut album.

Famous Music signed a songwriting agreement with Los Angeles-based songwriter/artist Ovis, who is originally from New Orleans. Ovis was brought to the attention of the company by Jim Vellutato, Senior Creative Director, Famous.

The Business Side

MCA Music signed a worldwide co-publishing agreement with Bush Burnin' Music, co-owned by Hush Productions' Charles Huggins and songwriter/producer/artist Paul Laurence. In conjunction with the deal, MCA has signed exclusive songwriting agreements with Bush Burnin' writers Paul Laurence, Janice Dempsey, William Rhinehart and Linda Vitali.

Peer Music announced the promotion of Frank E. Carrado to the position of Professional Manager at Peer's New York office.

Joost Van Os has been appointed European Director, Acquisitions, for EMI Music. 



Songwriter/artist John Welch signed a worldwide co-publishing deal with Warner Bros. Music.



Lester Cohen

BMI hosted and toasted Chameleon recording artist Mary's Danish at its Los Angeles office, welcoming the band members as BMI writers. Currently touring in support of their album, there goes the wonder-truck...., Mary's Danish has just released their second single and video, "It'll Probably Make Me Cry," a follow-up to "Don't Crash The Car Tonight." From left are: (kneeling): Barbara Cane, BMI; Thomas Harrens, manager; Julie Gordon and Rick Schwanke, BMI; (standing) John Switzer, manager; James Bradley, Jr., Julie Ritter, Chris Wagner, Gretchen Seager and David King from Mary's Danish; and Gary Wishik, attorney.

PUBLISHER PROFILE



Alan Melina

Vice President,
Famous Music

By Pat Lewis

I'm responsible for talent acquisition, writer and artist development and the exploitation of our song catalog on the West Coast," says Alan Melina, Vice President Famous Music. "I have two creative executives working with me—Jim Vellutato, who is Senior Creative Director and Michael Leshay, Creative Manager. I also liaise with Bob Knight, who is responsible for film and television."

Alan's career in the music industry began in the early Seventies in England. After dabbling in a variety of careers from independent booking agent to record producer, Melina joined the staff at Chappell Music and in 1978 became a full-time publisher. In 1984, he moved over to Famous Music, which brought him to the United States. Alan reports to the President of Famous Music, Bob Fead.

"Famous Music is the largest independent music publisher in the world," states Melina. "Independent in the sense that it has no affiliation with any record company, but it is in fact bolstered by its association with Paramount Pictures (its parent company), which has brought us a very rich catalog of film and television music and also gives a lot of our songwriters access or entree, if you like, into film soundtrack projects."

"One of the great strengths of Famous Music is the team activity we have here," continues Alan. "Everybody makes a contribution to a project. I don't think that any of the projects that we're working on or any of the artists or writers that we are working with, are really just handled by one individual."

Over the last several years, Famous Music has made a major commitment to writer and artist development while at the same time has been aggressive and successful in the more conventional music publishing activities of song plugging and film and television music placement. "Our artist roster has been deliberately kept small and compact so that every artist gets a great deal of attention and every writer feels the commitment that the company makes," says Alan.

In addition to writer and artist development, Famous' West Coast staff is committed to developing a strong roster of writer/producers. "When we sign writers, we're very aggressive and active in putting them into collaborations, helping them produce great demos and great songs. We obviously try to get their songs recorded, but also we encourage them and bring them opportunities to get into production. We've managed to build a nice staple of writer/producers, and in conjunction with them and by using their strengths, we have been very successful in developing new artists."

Over the past several years, the publishing industry has been talking more and more about development deals, although, according to Alan, it is something that has been happening for a long time with Britain-based publishing firms. Asked to define a development deal, Alan answers: "Traditionally, artist development focuses on helping new artists secure record deals, and currently we are working with Ovis. Climate Of Crisis and All Our Heros in this capacity. However, a development deal can also refer to the signing of a songwriter who needs our support and help and developing them to another level in their career."

"For example, our publishing agreement with Michael Jay five years ago was a development deal in the sense that he came to us as a fairly novice songwriter and we not only went out and got his songs recorded, but we also furthered his development as a producer by funding his demo costs. We also brought him the opportunities for his first productions. He went on to co-write and produce the demos which led to Martika's record deal with Columbia and then subsequently to produce a brilliant debut album, which is gold and had a Number One single 'Toy Soldier.'"

In addition to scouting the clubs from continent to continent, Famous' creative staff receives hundreds of tips and tapes from music attorneys, managers and other industry professionals. But what exactly is it that Melina is listening for when he pops that tape into his stereo? "First of all, I'm looking for something that separates it from the norm—something that reaches out to me to make me pay more attention to it than the other twenty tapes that I have listened to that day. It may be something special in the song's melody, it may be something that's extraordinarily unique in the lyric or it just might be something different about the arrangement or the vocal or the performance. And then, when I'm drawn to it and I listen to it a little bit more closely, I'm looking for something that melodically sustains my interest and that lyrically has something to say. And if it's an artist tape, I'm looking for a performance that excites me or intrigues me or communicates some feeling or emotion."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"I'll Be Your Everything"

WRITER: J. Knight, D. Wood, T. Page

PUBLISHER: S. Warner, Tamerlane/Doratio Music/Page Three Music (BMI)

Tommy Page

Sire

In an increasingly whole grain, oat bran and fiber-oriented world, one still finds white bread on supermarket shelves. Similarly, in the sophisticated, controversial, hip world of pop music, even young pop music, there has to be its white bread equivalent—bubble gum, or what I would prefer to call a Very Young Republican style—fluff rock. Tommy Page's "I'll Be Your Everything" is so conservative that even the PTA might question its credentials. From the first measure to the last, this song is so predictable that it carries its own parent approval slip. What makes it work is that it does capture the first love experience, at least for those who believe love is a white bread sandwich spread.

Lyric: This young lyric concept is basic: the singer wants to be the end all and be all to his object of affection. This is obviously a puppy love premise which matches Page's bubble gum style. However, from the opening line, the words form one cliché after another.

*So long that I've waited for a girl
To come into my life and in my world
I can't explain all my feelings for you
I guess you're all my dreams come true.....*

*I'll be your everything
I'll be all that you want
And all that you need
I'll give you all that I have
My love, my life and me
I'll be your everything*

Groove: A half-time groove based on an 8th note foundation with 16ths overlaid. This rock ballad style contains a fair amount of syncopation in the tracks, but Page's vocal style is devoid of syncopation as he accents mainly on the beat.

Scale: Regulation 7-tone major scale gives the song a legit sound of classical music.

Melody: The melodic lines are mainly stepwise and unremarkable. However, each section is well contrasted in range and phrasing. This keeps the music interesting even if the words lack substance. The hook in the chorus is catchy, if not particularly strong.

Harmony: Harmonized in a standard MOR chord progression complete with a typical descending bass line. The bridge has an interesting modulation which returns to the hook in a new key. The vocal background in the third chorus statement is a novel touch, a counterpoint to the melody. However, it is so tied to the main beats that it sounds classical rather than pop.

Form: Well formatted - Verse Pre-hook Chorus Verse Pre-hook Chorus Bridge Chorus Tag

Influences: Barry Manilow (harmony), Elton John (groove), Debbie Boone (vocal inspiration)

Production: The production succeeds at creating the young style over a current sounding groove. The production on the vocal could be improved as Page does not phrase well and needs more training.

Performance: Page's performance is probably a matter of taste. Considering the way he phrases the lyric, with a poor choice of word emphasis, it is hard to believe he is feeling what he is singing. He does have that glassy-eyed innocent sound to his voice, but he needs to shape it better.

Summary: The song is no songwriting craft award contender, the vocal is certainly not Grammy-bound and the arrangement and production may not inspire many imitators. Yet "I'll Be Your Everything" has one quality that plants it on the charts (even if one is not particularly fond of it): The hook is memorable. So in 1990, white bread has a new theme song.

MC

FOR PETE'S SAKE



Who mastermind Pete Townshend is pictured at the console of his Eel Pie Studios in Twickenham, England, following the recent installation of two Soundcraft Delta consoles in the facility's Synclavier programming suite.

STEAMY "BODYGUARD": The Bee Gees' video for their new single, "Bodyguard," which features some soft porn lovemaking scenes interspersed with shots of the brothers Gibb lip-synching, was deemed too hot for music video channel VH-1 and had to be re-edited three times before it met their broadcast standards. The video, which is in heavy rotation on VH-1 in its edited state but can be seen in its uncensored form on the Playboy channel in May, was directed by David Kellogg, who has previously done work for the Playboy channel. According to head Bee Gee Barry Gibb: "It's a sensuous video for a sensuous song, and it was certainly not intended to offend people. In fact, it's quite refreshing to see love and passion presented in a mutually respected and loving way."

GROUND CONTROL STUDIOS: Madonna was in Studio A working on songs for the soundtrack to

Warren Beatty's upcoming motion picture, *Dick Tracy*, with Brian Malouf engineering and Pat McDougall assisting....Also in Studio A, David Baerwald of the now-defunct David & David was in mixing his new A&M opus with producer Larry Klein and engineer Tony Phillips....Legendary producer Arif Mardin was in making tracks with RCA's Boy Meets Girl, Joel Wolpert handling the board and Alex Rodriguez assisting....In Studio B, Michael Jay was producing final mixes for Peter Allen, with engineer Mike McDonald handling the sonic duties and Alex Rodriguez assisting.

PARAMOUNT RECORDING STUDIOS: Jazz violinist Michael White, in working on a new album project for Elektra Records with engineer Mike Schlesinger....Gospel group Reunion, in Studio C, making tracks for their new release with engineer Mike Becker....In the soundtrack arena, *Almost Angels*, a movie star-

ring Paul Hogan and featuring music by Rod "The Mod" Stewart, was recently scored at Paramount, as well as music for the martial arts motion picture *Angel Town*.

FOXRUN STUDIOS: Arista recording artists Milli Vanilli were in mixing with engineer Jared Held and assistant Tim Andersen....Chameleon recording act Ecoteur recently finished up their second album with legendary producer Shel Talmy, engineer Chuck Fetyko and assistant Tim Andersen....MCA Records' Vicious Beat mixed their new opus with Tim

Andersen handling the sonic chores and Christophe Marchand assisting....Also, in fine tuning their mixes, the Uzi Brothers, with engineer Jared Held and assistant Tim Andersen.

VISIONS OF U.S.: Video submissions are now being accepted for the sixth annual "Visions of U.S." home video competition, sponsored by Sony and administered by the American Film Institute. Entries must be non-commercial, no longer than twenty minutes and originally produced and submitted on half-inch (Beta or VHS) or 8mm video cassettes. Judges include directors Jonathan Demme (*Married To The Mob*), Jerry Kramer (*The Making Of Thriller*) and Amy Jones (*Mystic Pizza*), actors Levar Burton and William Dafoe and *Rolling Stone* writer Jeffrey Ressler. Winners will be chosen in four categories—Music Video, Fiction, Non-Fiction and Experimental—and will receive Sony home video systems. The entry deadline is June 15. For further info write: Visions of U.S., P.O. Box 200, Hollywood, CA 90078.

—**Randal A. Case**
DODGE CITY SOUND: Metal Blade Records artist Alex Masi was in producing his new solo album with engineer and co-producer Jeffers Dodge....Another Metal Blade act, Bitter End, recently recorded their first album with producer-engineer Randy Burns....Enigma/Medusa recording act Aversion was also in recording with producer Randy Burns. MC

LIFT EVERY VOICE AND SING



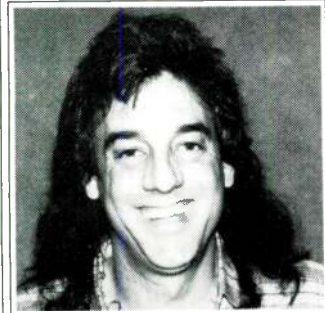
An all-star musical cast was recently assembled by Capitol recording artist Melba Moore to record a special version of the Negro hymn "Lift Every Voice And Sing." In addition to the single, which was produced by Grammy-winning gospel artist BeBe Winans, most of the record's stellar cast gathered later to film a special video directed by Debbie Allen. Pictured on the video set are Dionne Warwick (left), basketball star Norm Nixon, his wife Debbie Allen, Brandon Adams (bottom, middle) and Bobby Brown (right). Other artists participating in the project include Anita Baker, Howard Hewett, Freddie Jackson, Take 6, Jeffrey Osborne and Stevie Wonder. A portion of the profits from the single, which is included on Moore's new album, *Soul Exposed*, will be donated to the NAACP, the National Association for Sickle Cell Disease and the United Negro College Fund.

HIATT & PERIS



John Hiatt and Karen Peris are pictured at Ocean Way recording studios working on a song for Hiatt's next A&M album, slated for a late summer release. Hiatt was reportedly "looking for the voice of an angel to sing on the song" and found said voice in the earthy bound form of Karen Peris, singer of A&M's excellent band, the Innocence Mission.

ENGINEER CROSSTALK



SHAY BABY

By Randal A. Case

There are people who say that if you want to work in this area of the business, you should go to school," comments recording engineer Shay Baby. "I say go be a janitor at the Record Plant and clean toilets and empty trash cans. That's what I did. School's fine and dandy, but the kid who works his way up from the shit job is going to know more."

Shay Baby's education in recording techniques began roughly fifteen years ago, when he was an aspiring artist who couldn't find a producer/engineer capable of capturing the sounds that he wanted. A record deal wasn't in the offering for the smooth-talking, friendly ex-New Yorker, but Shay (whose last name is Allen) isn't complaining. Years of behind-the-console familiarity and skill have paid off in Shay's current position, engineering for and assisting producer Keith Olsen. Shay's LP assignments, with Olsen at the helm, include the bands Kingdom Come, World Trade, No Sweat, Magnum and Whitesnake's current LP, *Slip Of The Tongue*.

"The Whitesnake project was just an incredible experience for me," says Shay. "David Coverdale intended for it to be a reference point for a new decade, something truly great. We wanted a *Sergeant Pepper*-type situation where we took care in making everything sound absolutely wonderful.

"I worked with two producers on it, which is unusual for me—I usually just work exclusively with Keith Olsen. This time out, I worked with Mike Clink, who was hired to do the basic tracks, and with Keith, who did all the vocals and keyboards. Both these guys are first-rate, but their approaches are very different. Clink's ear is tuned to perfection—everything had to be exactly right on the

money. Keith and I are firm believers in blue notes. We feel music can speed up or slow down a little. It gives the music a little soul.

"Keith is a crackerjack engineer as well as producer," continues Shay. "Some producers know how they want it to sound but can't say it technically, so it becomes the engineer's job to interpret. Keith knows the engineer's language. I can say I've learned more in the time I've been working with him than the entire rest of the time I've spent in studios, which is about fifteen years."

Interestingly, *Slip Of The Tongue* was recorded on both analog and digital machines. Readers so inclined are invited to participate in Shay Baby's "Digital Challenge" by trying to figure out on which tune the lead vocals are digital. (All lead vocals on the LP were recorded analog with the exception of one song.) "This is going to seriously twist people's brains," notes Shay. "You just can't tell the difference. In the right hands, digital equipment doesn't sound antiseptic or lifeless at all."

Shay Baby feverishly hopes that the record-buying public agrees with his whole-hearted endorsement of *Slip Of The Tongue*. A handshake deal between the engineer and David Coverdale entitles Shay to a Jaguar car should *Slip Of The Tongue* outsell Whitesnake's last Geffen LP (which sold an impressive seven and a half million units domestically and nine million worldwide). (Editor's note: *Slip Of The Tongue* has not sold as well as expected and is a long way from surpassing the previous album's sales, so it looks like Shay will be driving his old car for awhile.)

Asked if the best way to become a producer is through engineering work, Shay responds: "Well, that path can be a little tricky sometimes. There are great technicians who can make wonderful engineers. You can be shy and be a great engineer. But to be a producer, you have to have that something extra, that charisma."

Does Shay feel that the background he got as a struggling performer helps him in his current role? "You bet," he answers. "Especially when we were working with No Sweat, who are mostly in their early twenties. The lead singer is nineteen. I understand because I've been there. I know how to help the young artist when things aren't working out and he's frustrated. Sometimes you joke around—'Oh, don't worry about it. I've got all week to help you get your part down, and I'm sure you've got all week, too.' And sometimes kidding isn't the way to go. You have to judge each situation separately. But whatever you do, don't push anyone. I been in sessions, as an artist, where I was pushed, but it was a struggle. It's amazing what just sixty seconds of relaxation can do in a tense situation."

When asked whether Shay Baby the engineer misses his days as Shay Baby the aspiring rock artist, Shay smiles coolly. "Hey, Randy, I still *am* an artist. I was oil painting when I was a musician. Now I'm in watercolors and charcoal. But I'm still an artist." MC

NEW TOYS—BARRY RUDOLPH



Yamaha's New TG55 Tone Generator

The TG55 is a new 16-note polyphony tone generator that uses 16-bit Advanced Wave Memory (AWM2) technology. Voices are made up of "elements" and any voice can be constructed from one, two or four elements. An element is the "recipe" for the voice which defines what waves are used—like an algorithm.

The TG55 holds two megabytes of sample waveforms in ROM giving the user a selection of 74 built-in waveforms, including both imitative and classic synth sounds. So you get 64 preset voices in the internal memory, 64 additional voices in RAM, and then a plug-in card will store more voices

externally. Understand that the TG55 architecture calls for the voices to be made from waves so there are card slots for voice data and wave data which are read only cards from Yamaha.

Getting back to these elements, each one has two digital filters each of which has its own six-segment envelope generator for dynamic filter effects. Each element in any voice has the ability for volume change, note shift, detuning, and controller assignment. Furthermore, there are 34 digital effect programs such as reverb, delay, tone control, and distortion with adjustable parameters that can be applied.

The TG55 has an advanced multi-timbre mode that allows up to sixteen different voices to be assigned to up to sixteen different MIDI channels. These multi-timbre or Multi-Play setups can be stored internally and include: voice-to-channel assignment, individual voice volume, note shift, tuning, panning and effects.

Complete with a 61-voice drum sound, the TG55 is for the serious digital music synthesist who often complains that there is not enough choices or parameters. The TG55 sells for \$995 and for more about it write Yamaha Synth, Guitar & Drum division, P.O. Box 6600, Buena Park, CA 90622.



New ST Series Guitars from Charvel

The ST Deluxe body is made from poplar while the neck is made from North American maple. The neck, which comes in a choice of either rosewood or maple fingerboards, has 22 full-size frets on a 25 1/2 inch scale.

The ST Custom is made from two pieces of ash and the neck is North American maple with a rosewood fingerboard. The

body has a traditional style double cutaway with a reduced heel for greater playing comfort. The bridge has a two-point knife edge fulcrum and drilled block.

Both guitars feature a straight line headstock with staggered post tuning machine design. You get four, hot, single-coil-sized humbucking pickups with a five-way pickup switch and a three-position miniswitch to make a total of fifteen different combinations of tones.

The ST Deluxe sells for \$499, while the ST Custom sells for \$599. Check Charvel/Jackson Guitar Co. at 1316 East Lancaster Ave., P.O. Box 2344 Fort Worth, TX 76102 or call (817) 336-5114.



Sonor's New Piccolo and Soprano Snare

The HiLite Exclusive EHD 300 is a four-inch by fourteen-inch piccolo snare drum with a nine-ply maple shell. The 400 features ten copper-plated miniature post lugs and copper-plated die-cast hoops. The Sonorlite LD 400 is the same dimensions but has a twelve-ply birch shell, ten chrome-plated lugs and a chrome hoop. Both of these drums have a cross-stick snare strainer with a fine-tension knob and 24-strand ferro-manganese wire snares. (Pretty techy for a drum.)

The HiLite HD 512 soprano is a five by

twelve-inch maple nine-ply shell with eight chrome tubular lugs and chrome hoops. Using 18-strand snare wires, the HD 512 also has a fine tension knob.

Made in Germany, these drums are the utmost in quality and I would recommend them for a new and distinct snare drum sound. The EHD 400 sells for \$670, the LD 400 for \$595 and the HD 512 sells for \$550. For more about them contact Korg USA, 89 Frost Street, Westbury, NY 11590, (516) 333-9100. MC

RADIO PIX

FRIDAY, APRIL 20

PAGE



11:00 p.m. **KWNK AM 670—Bootleg Radio:** Local favorites **Politics of Pink, Lage and Crossover** are heard in concert. **REPEATS:** April 18, 5:00 p.m. on **KLF FM 107.7**

SATURDAY, APRIL 21

8:00 a.m. **KLJH FM 102.3—The Countdown:** This weekly two-hour series counts down the top 25 urban contemporary music tracks and features artist interviews. Hosted by **Walt Love**.

7:00 p.m. **KMGX FM 94.3—Solid Gold Saturday Night:** The greatest hits of television's rock & rollers. **Rick Nelson, Shelley Fabares, Paul Revere & the Raiders, the Monkees, Sonny & Cher** and **Bobby Sherman** are heard.

SUNDAY, APRIL 22

7:00 a.m. **KMGX FM 94.3—Romancin' The Oldies:** The top five love songs of 1968.

8:00 a.m. **KPWR FM 105.9—Casey's Top Forty with Casey Kasem:** A four-hour weekly countdown of the nation's top hits with the personality who started it all.

9:00 p.m. **KPWR FM 105.9—American Dance Traxx:** Three hours of red-hot dance hits weekly. Hosted by **Jeff Wyatt**.

FRIDAY, APRIL 27

5:00 p.m. **KWNK AM 670—Bootleg Radio:** Rock with **Cry Wolf** and **Triangle**.

SATURDAY, APRIL 28



Simon & Garfunkel

7:00 p.m. **KMGX FM 94.3—Solid Gold Saturday Night:** The sounds of **Simon & Garfunkel** including "I Am A Rock" and "The Boxer."



Prince

Frank Griffin

Confirmed: The next **Prince** feature is indeed to be a sequel to the popular **Purple Rain**. Prince is directing, scoring and starring in **Graffiti Bridge**, which completed principal photography at the end of March. According to executive producer **Peter MacDonald**, the **Purple Workaholic** planned to strike the set and have a rehearsal stage built for his June concert tour as soon as the crew called a wrap. Prince plans to work with his touring musicians at the same time he edits the movie. According to MacDonald, the stressful work load has already been hard on the star, who reprises his role as "The Kid" from his 1984 debut in the picture **Warners** has already slated for mid-August release. "There are eighteen major musical numbers in the movie," says the producer. "And he has not only had to worry about directing, he's written the majority of the music and lyrics and appears in practically every scene."

Peter MacDonald also confirmed that a **Batman** sequel is well under way. MacDonald served as director of the action sequences to the first mega-hit. "They're working on the script now," he says. "I certainly expect **Michael Keaton** to be back, but nothing will be decided about the side characters until the screenplay is completed and approved."

Actress **Kim Basinger** was recently honored by her native state as an "Outstanding Georgia Citizen," and vowed not to make a **Dollywood** out of the Georgia town she has purchased. The co-star of the upcoming **Graffiti Bridge** said she plans to turn her 1,800 acres in the town of Braselton, about thirty-five miles northeast of Atlanta, into a film and recording center instead.

Filming is set to begin on the HBO Pictures presentation **Josephine Baker**. In the face of increasing inter-

estin the story of the black American entertainer who grew up in a ghetto in St. Louis before capturing Europe's hearts in the Twenties with her exotic and erotic cabaret act, HBO plans to undercut the competition by having their dramatic musical biography reach the screen first. The television film stars actress **Lynn Whitfield** (*The Women Of Brewster Place, Silverado*) in the title role, and will be filmed during late April and May in locations including Budapest, Hungary and the Dordogne area in France. There is talk also of a big screen theatrical version. Sandollar Productions has this biopic on the boards, which is rumored to be a debut vehicle for **Anita Baker**. That project has been delayed, however, as Baker is heading out on a world-wide concert tour as soon

as her follow-up to last year's hit LP *Giving You The Best That I've Got* is released in the spring. Meanwhile, you can catch **Nichelle Nichols'** (*Star Trek's Lt. Uhura*) highly-touted version of **Josephine Baker** in her cabaret act around town, or pick up one of at least three biographies of Baker's life that have just come out in print.

Robert Guillaume is slated to take over for **Michael Crawford**—if he hasn't already—when the latter leaves the hit stage play *Phantom Of The Opera* here in L.A. Crawford originated the role in London before taking the act to Broadway. He was slated to leave the L.A. production at the end of March. The Los Angeles Music Center production will continue on an open-ended run while other productions continue in New York, London, Tokyo, Vienna, Stockholm and Toronto. Other troupes will soon bring *The Phantom* to stages in Chicago, Budapest, Hungary and Australia. Guillaume, best remembered for his roles as the butler on *Soap* and on *Benson*, has a stage career going back to the Sixties and Seventies when he was featured in such musicals as *Porgy And Bess, Purlie* and *Guys And Dolls*. He will be heralded as the first black **Phantom**.

Ray Sharkey (*Idolmaker, Wiseguy*) has replaced discredited comedian **Andrew Dice Clay** in a new ABC series called *Sal Man*. The sitcom was being tailored for Clay, but after his foul-mouthed performance at the MTV Awards last year, it was announced that he was out of the series (let this be a lesson to all you potty-mouths). The hilarious premise finds Sharkey as "a bit of a street bum who comes to live with his family after his father dies."

Susanna Hoffs, freshly free of the **Bangles**, sang a song called "Cry Like A Rainstorm" in a recent edition of *thirtysomething*.



Keystone



Randee St. Nicholas

Lynn Whitfield (bottom) as Josephine Baker (top, photographed in 1930)

SHOW BIZ

This late-breaking news came in just a little too late, so it unfortunately missed our last column. Hopefully, though, none of the readership missed seeing **k.d. lang** in an exclusive *One To One* artist special April 7 on VH-1. The thirty-minute special, entitled *k.d. lang: All You Get Is Me*, featured the reclusive artist performing a sampling of the jazz/ballad singing and hillbilly twang style that she has dubbed "Torch & Twang." Songs included **Roy Orbison's** "Crying," "Big Boned Gal," "Johnny Get Angry" and a guest appearance from the *Tonight Show* where she performed "Three Cigarettes In An Ashtray." In interview segments, lang explained everything from her image (it harkens back to her days as a performance artist) to what it's like sharing lipstick with **Madonna**. If you didn't see it, write in and maybe VH-1 will replay this excellent artist special.

Dolly Parton has announced plans to buy radio station WSEV-AM and FM in Sevierville, TN. She wants to move it to her Dollywood theme park in nearby Pigeon Forge. The theme park plans to display the original microphone and other equipment that Parton used at the age of nine to make her very first recordings under the watchful eye of her uncle **Bill Owens**.

Before glasnost, it looked like **Michael Kocab** was going to be in deep trouble with the authorities in his native Czechoslovakia for speaking out against the government on national television. With the current easing of tensions, however, it now looks as if Kocab is ready to hit the international big time. His 1987 work *Odysseus* may soon see the light of day courtesy of **Frank Zappa's** Barking Pumpkin label. The set piece, which involves music, dance, film and a play intertwined, is based on a work by **Homer**, and is written in a 2,000-year-old Greek dialect.



Michael Kocab



k.d. lang

Kocab's commercial possibilities are helped by **Radu Simion** (*Amadeus*) on Pan Flute, the **National Slovak Choir** and operatic performances by **Petr Dvorsky** from Prague and **Jochem Svoboda** who contributed the opera sets in *Amadeus* and is known on Broadway for his set designs. The Czech artist has just completed a ballet commission for Spain, is preparing a mini-series for French television, composing for Japan's Osaka World Flower Festival and doing a score for a **Rupert Murdoch**-financed Australian film called *In God's Name*.

Belated birthday greetings to **Pirate Radio** (KQLZ, 100.3 FM) who recently celebrated their first year in business with a "Birthday Blowout" at the Palace in Hollywood. Guests included **L.A. Guns**, **Warrant**, **Dangerous Toys** and comedian **Sam Kinison**.

Show Biz recently had dinner with the interestingly ambisexual **Cheryl Justice**. This is the lady who contributed some of the music to *Divine's* final feature, *Out Of The Dark*, for Zeta Entertainment. A musician since the age of six, when she began playing in a family band called the **Titans**, Justice played us a more current demo which she recorded with the help of **Pam** from **She-Rok**. She also informs us that one of her songs will most likely appear on the next album by **Vixen** and that she will be helping the good folks at Zeta with the movie *Crack Dog*, which is now in the planning stages.



Cheryl Justice

Those cuddly crowd-pleasers **New Kids on the Block** will have their own Saturday morning cartoon series come the fall. The Kids will provide their own voices for the new program, which will kick off with a one-hour prime-time special. The gossip is that they will also be starring in a theatrical release under the Walt Disney banner sometime later this year or early the next, which goes a long way in explaining why their smiling mugs have been so inescapable on the Disney Channel of late. No word on a matching New Kids on the Block theme park attraction yet, but it's just a matter of time.

Would you like to know which films were the ten biggest box office bombs of the past decade? Sure you would. Mind you, we're talking economic rather than artistic bombs here, beauty being in the eye of the beholder. Topping the list, according to *Baseline*, an entertainment information service, was *Inchon*.

The film was produced by the **Rev. Sung Myong Moon** and his Unification Church. It starred the late **Laurence Olivier** who was reportedly paid \$1 million to play the part of **Gen. Douglas MacArthur**. The film lost approximately \$44 million, and according to *Newsweek*, was "the worst movie ever made." In descending order, the next big losers are *The Adventures Of Baron Munchausen*, losing \$43 million, *Ishtar* with a \$37.5 million loss and *Heaven's Gate* which dropped \$34.5 million. Following them are *The Cotton Club* (\$31 million), *Pirates* (\$30.3 million), *Rambo III* (\$30 million), *Santa Claus* (\$29 million), *Lion Of The Desert* (\$28.5 million) and the **Robert DeNiro/James Woods/Elizabeth McGovern** vehicle, *Once Upon A Time In America* (\$27.5 million). Why is this list important? Remember what they say about those who don't remember the past. **MC**

TELEVISION PIX

MONDAY, APRIL 16

2:30 p.m. **THE DISNEY CHANNEL**—*The Magic of Herself the Elf*: **Judy Collins** provides the music for this enchanting animated tale. **REPEATS**: April 30.

11:00 p.m. **KCOP**—*The Arsenio Hall Show*: Guests include **Meg Tilly**, **Rowdy Roddy Piper** and songstress **Bonnie Raitt**.

THURSDAY, APRIL 19

7:30 p.m. **THE NASHVILLE NETWORK**—*Conway Twitty on the Mississippi*: **Dick Clark**, **Jerry Lee Lewis** and a whole shipload of famous folk join **Conway Twitty**. Songs include "Hello Darlin'" and "Johnny B. Goode."

SATURDAY, APRIL 21



Jerry Jeff Walker

7:30 p.m. **THE NASHVILLE NETWORK**—*The Texas Connection*: Singer/songwriter **Jerry Jeff Walker** plays his hits, including "Mr. Bojangles."

11:00 p.m. **THE DISNEY CHANNEL**—*Videopolis Superstar Special*: Host **Jonathan Prince** welcomes **Michael Damian**, **Tina Yothers** and **Tracie Spencer**.

1:00 a.m. **KNBC**—*It's Fritzt!*: Rock band **Shadowland** perform "Sweet Mystery" and the immortal **Jimmie Wood** joins the house band.

SUNDAY, APRIL 22

1:00 a.m. **BRAVO**—*The Secret Life of Plants*: **Stevie Wonder** provided the soundtrack to this visually stunning 1978 documentary. Directed by **Walon Green**. **REPEATS**: April 30.

WEDNESDAY, APRIL 25

9:00 p.m. **BRAVO**—*Mozart In Japan*: **Mitsuko Ochiai**, one of the finest interpreters of Mozart's music, returns to her Japanese homeland accompanied by the **English Chamber Orchestra**.

FRIDAY, APRIL 27

6:00 p.m. **NICKELODEON**—*4th Annual Kids' Choice Awards*: Are **New Kids on the Block** more popular than **Bon Jovi**? Is **Janet Jackson** hotter than **Debbie Gibson**? Find out what your siblings think during this one-hour special. **REPEATS**: April 28.

NOTE: All times PST. Check your local listings for exact air dates and times in your area.

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler and Scott Schalin.

DEAD HEAD: *Tales Of The Great Rumrunners*, the first solo LP by Grateful Dead lyricist Robert Hunter, has just been reissued by Rykodisc. Originally released in 1974 on the Dead's Round Records label, it features thirteen original Hunter songs, including the first recorded appearance of the Grateful Dead concert staple, "It Must Have Been The Roses," and performances by Grateful Dead heads Mickey Hart and Jerry Garcia.



SEEING DOUBLE: "Siamese twins separated at birth by a blunt marketing tool"...on the next Geraldo. In an industry of copycats, it's natural that Alannah Myles, whose "Black Velvet" single reached Number One on Billboard's pop charts, would spawn a host of imitators. But, would you believe something right out of The Twilight Zone—a clone? Country artist Robin Lee, who is also on Atlantic Records, has released a mirror-image duplicate of the original that's currently climbing the country charts with a bullet. In addition to the same song/same label coincidence, Robin bears such a strong physical and vocal similarity to Alannah, it's downright eerie. Are we on the verge of a new industry trend, where labels simply cross-match DNA cells of their most successful artists? Soon every band will look and sound the same while duplicating each other's hits. As a result, MTV will no longer have to try and conceal their derivativeness, for in fact, they will be playing the same song 24 hours a day. (Pictured: Alannah Myles on the left and her country twin, Robin Lee, on the right). —SS

CATTY REMARKS: Janet Jackson recently announced that she will no longer be using a black leopard in her concert act (which reaches L.A. for four dates at the Great Western Forum in late April). Apparently, a few of her fans voiced concern over the adverse effect touring would have on the poor feline. While Janet insists that the cat was treated extremely well, she does not want anyone in her audience to get the wrong impression, so the

cat is out of a job and the world is safe once again. Stated Jackson in her heartfelt press release/manifesto: "While the illusion with the cat was appreciated by most of the audience, if it caused even a few people to worry about the safety of the cat, it's not worth keeping it. I know how well the animal was treated by its trainer and my production staff. I love animals and would never do

any harm or allow anyone to do any harm to one. Rather than let my fans worry, I would rather do without the cat." Though animal lovers everywhere can sleep better because of Janet's heroic stance, did she ever consider the awful post tour depression and feelings of abandonment the poor cat may experience now that it's tasted a bit of rock stardom and then had it snatched away?

FOLK STARS & COFFEE BARS: Suzanne Vega treated selected friends and industry observers to a brief acoustic solo set at Cafe Largo. Vega previewed a few selections from her new LP, *Days Of Open Hand*, as well as performing her signature song, "Luka." Vega is pictured with recently resigned A&M President Gil Friesen.



SHOWCASING HER STUFF: Singer-songwriter Jill Sobule (second from right) recently performed selections from her new album, *Things Here Are Different*, for a gathering of MCA executives. This highly-touted MCA artist is pictured with (L-R) Richard Palmese (MCA Executive VP & GM), Susan Dodes (MCA Director, A&R, East Coast), Al Teller (MCA Music Entertainment Chairman) and Jeff Jones (MCA VP of Marketing, East Coast).

THE NEW BLUES BROTHERS: Actor-comedian Dan Aykroyd and Curb recording artist Delbert McClinton (right) are pictured backstage at McClinton's recent Club Lingerie show. Among the songs McClinton performed was "B Movie Boxcar Blues," a McClinton-penned tune that Aykroyd recorded as a Blues Brother with the late John Belushi. Also on hand to hear McClinton perform selections from his current LP, *I'm With You*, were ex-Eagle Glenn Frey, Southside Johnny, comedian Harry Shearer and Bonnie Bramlett, who joined McClinton onstage for the song "Givin' It Up For Your Love."



Gary Nuehl

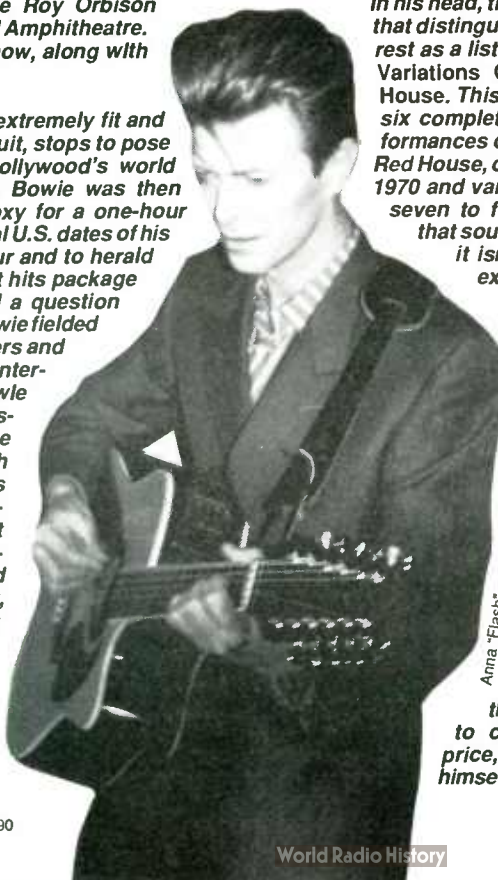
SHOWING THEIR BEATLE SEEDS: In an attempt to acknowledge their influences, and perhaps silence critics who ridiculed their Top Ten smash, "Sowing The Seeds Of Love," as nothing more than a blatant rip-off of the Fab Four, Tears For Fears Implemented the Lennon-McCartney classic "All You Need Is Love" into their recent set at the Great Western Forum. This nostalgic singalong was the evening's highlight, and proved that by acknowledging your influences, you can win over the most savage rock critics. —SW



Gary Nuehl

BACKSTAGE BUDDIES: Iggy Pop and producer Don Was are pictured backstage at the Roy Orbison Tribute concert held at the Universal Amphitheatre. Don was musical director for the show, along with Mike Utley.

DAVID LIVE: David Bowie, looking extremely fit and GQ dapper in his double-breasted suit, stops to pose briefly for the cameras at West Hollywood's world famous rock eatery, the Rainbow. Bowie was then whisked off to the neighboring Roxy for a one-hour radio show, held to announce several U.S. dates of his upcoming Sound + Vision world tour and to herald the release of the Rykodisc greatest hits package Changesbowie. The event featured a question and answer session during which Bowie fielded several questions from radio listeners and a lucky group of fans at the Roxy. Interspersed throughout the hour, Bowie performed snippets of tunes on acoustic guitar ("Queen Bitch," "Space Oddity") before his voice, rough around the edges from a previous night's concert performance in Vancouver, gave out. When asked about some of his more audacious past incarnations, Bowie charmed the crowd with several anecdotes: One night, when his son showed up with his hair dyed different colors, the man who once wore a dress on an album cover snapped, "You're not going out looking like that!" Bowie will bring his Sound + Vision tour to L.A. on May 26th for a show at Dodger Stadium.



Anna "Flashy"

JIMI HENDRIX REFERENCE LIBRARY

VARIATIONS ON A THEME
Red House

A PLAYER'S GUIDE

WELCOME TO THE HENDRIX SCHOOL OF GUITAR: More recordings from the vaults of Jimi Hendrix? Are they milking this guy's career or what? Well, there's good news about this crop of material. Simply put, Jimi Hendrix is now a guitar teacher. The Jimi Hendrix Reference Library offers a detailed analysis, cut by cut, of how this master guitar player achieved the sounds that he did. Since only snippets of songs are heard on each of the titles Fuzz, Feedback & Wah-Wah; Whammy Bar & Finger Grease; Rhythm; and Octavia & Univibe (each detailing a specific Hendrix trait), this collection is for guitar players only. If you've spent countless years blistering your fingers in a vain attempt at figuring out how Hendrix was able to achieve the sounds that he heard in his head, the answers are right here. (Editor's note: The one volume that distinguishes itself from the rest as a listening experience is Variations On A Theme: Red House. This collection includes six complete Hendrix live performances of his blues anthem, Red House, culled from 1969 and 1970 and varying in length from seven to fourteen minutes. If that sounds a bit redundant, it isn't. Each version is excellent and previously unreleased.)

Due to the series' special nature, The Jimi Hendrix Reference Library is available primarily through music dealers (Music Dispatch offers the set. For info call 1-800-637-2852). The suggested retail price is \$14.95 for cassettes and \$19.95 for compact discs. Try finding a run-of-the-mill guitar teacher to coach you for that price, much less the man himself, Jimi Hendrix.—SW

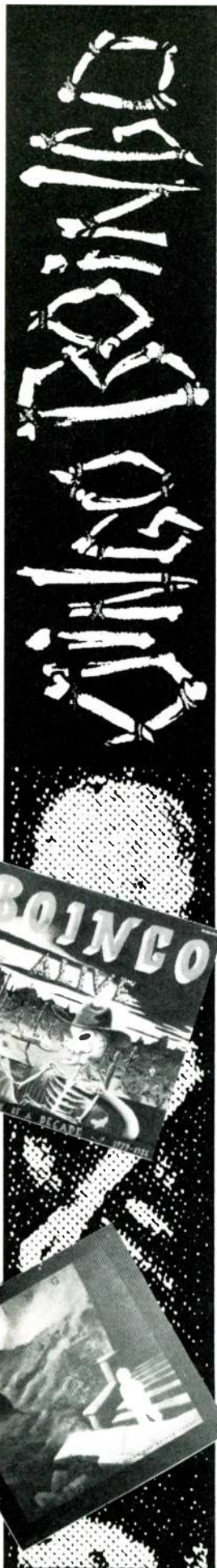
MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

MAC'S CHART BLUES: Paul McCartney is rumored to have been so stung by the relatively poor reception of his last LP, *McCartney II*, that he may ask former Beatles producer George Martin to supervise his next effort.

I.R.S. REFUNDS: No, not *that* IRS, but the one that stands for International Recording Syndicate, which releases albums by the Police, John Cale and others. The company recently began giving refunds of a dollar in New York to anyone purchasing an I.R.S. album, and it will be refunding half the list price—about \$3.39—to consumers here. They'll also pick a random winner who will get his or her tax bill paid by the record company.

PURE XTC: Brian Eno and Talking Head David Byrne showed up at XTC's opening Whisky gig. Other notables present for XTC's show were Sparks' singer Russell Mael and actress Sally Struthers.



(Bottom row, L-R) Carl Graves, John Avila, Danny Elfman, Johnny "Vatos" Hernandez, (middle row) Leon Schneiderman, Steve Bartek, Dale Turner, (top) Sam Phipps.

ODD MEN OUT

By Michael Amicone

Two wooden figurines guard the isolated lodgings of Oingo Boingo leader Danny Elfman. Like creatures out of a Clive Barker horror film, the two wooden warriors, one sporting nails on its body, stand at attention in a dark corner of the upstairs living room. For any one familiar with Elfman's body of work, either as the Merlin-like leader of Oingo Boingo, or as the soundtrack composer of the films *Batman*, *Beetlejuice* and *Nightbreed*, it makes sense that these Nigerian figures—which take two men to fashion, one to carve and one to exorcise their spirits—would be a part of his household. They're the perfect house guests for an eccentric pop shaman who, over the course of a decade, has focused on what he calls the three m's—the morbid, the morose and the macabre.

On a recent sultry afternoon, I visited Danny Elfman's home nestled in the hills north of Santa Monica. Following a steep walk down a winding path of steps only slightly less precipitous than the uphill climb I had just traversed in my car, I was ushered into a sparsely furnished upstairs room filled with assorted collectables plundered from the cultures of distant lands. There, with fellow Oingo Boingo members Steve Bartek and John Avila listening in, I talked with Elfman about his illustrious soundtrack work and about Oingo Boingo and their decade-plus

existence on the fringes of popular music.

Since their first recordings in the early Eighties, this eight-piece rock band has earned themselves a devoted following on the West Coast for their kinetic brand of thinking man's dance rock but precious little support from the larger record-buying public. Perhaps it's Danny Elfman's unwillingness to address the usual pop song fodder in his songs—most of the time he's grappling with more complex issues, such as isolation, death, suicide or his own angst, preferring to shine a light on the shadows of human existence—or maybe it's simply another case of cream not always rising to the top.

"It's nonconstructive to be frustrated about the commercial end of the business—something that I've never had much faith in, and I still don't now," says Elfman. "And radio is getting more and more restrictive every year, and I only see it getting worse. In the Sixties, FM played anything, all the time. There were always surprises. And FM is now what AM was back then. It's even more corporate, more restrictive and based even more on demographics. I don't know what the answer is. The answer, for us, is not to bank on it."

With Elfman coming off a career roll in soundtrack work—from *Scrooged* to *Batman* to the soon-to-be-released *Dick Tracy*—during which he has become

one of the hottest composers in film, and with the release of Oingo Boingo's fine new album, *Dark At The End Of The Tunnel*, MCA, who bankrolls Elfman's fanciful flights into the inner and outer pop limits, is obviously hoping that this could be the commercial turning point for the band.

Does Elfman feel this record has a better chance at commercial success than its predecessors? "I never have any idea, and I never think about it when I'm making the record," retorts Elfman. "That's for the record company to think about. Their job is to take an album and market it; our job is to make it."

Oingo Boingo has always bucked the prevailing pop winds. During the Seventies, when everyone was immersed in singer-songwriter introspection and strangling on the numbing beats of disco, the band, then dubbed the Mystic Knights of the Oingo Boingo, began their existence as a roving band of performing marauders, playing to any audience they could corral. "It was modelled after the street theatre of Europe," explains Elfman. "We just set up shop anytime, anywhere there was a crowd. And we earned our living by passing the hat. We considered it a good day if we came away with twenty bucks each. A bad day...well, there was no limit to how *bad* a bad day could be."

Eventually, this quirky theatrical ensemble moved their show indoors, playing places like the Aquarius and the Whisky, establishing week, even month-long residencies with a show that Elfman decries as "dark, surrealistic cabaret—with no contemporary music."

In 1979, after "seven full years of nonsense," Elfman and company dropped the Mystic Knights from the name, and drawing inspiration from the late Seventies English ska and pop movements (the Specials, Madness, Selecter and XTC), metamorphosed into a pop rock band, complete with a built-in horn section. Fueled by Elfman's nervous pop energy, the band recorded a four-song demo, which was slightly altered and released as their first EP on Miles Copeland's then fledgling label, I.R.S., and three albums for A&M—*Only A Lad* (1981), *Nothing To Fear* (1982) and *Good For Your Soul* (1983).

When asked about the A&M years and why the band changed producers in as many albums, Elfman cites his frustration over the recording process. "It wasn't the producer's fault," explains Elfman. "But when the albums got done, they never sounded right to us. They always sounded forced. They didn't sound like we were used to hearing ourselves onstage, and that's all we really ever wanted to get was a live, ambient sound. They always came out sounding very stilted and small."

With the band in label limbo, Elfman branched out on his own in 1984 and recorded *So-Lo*, a project he co-produced with Steve Bartek and engineer Paul Ratajczak that, ironically, featured most of the band. Released on MCA Records, soon to be Boingo's new home, the LP gave Elfman the opportunity to

make peace with the studio and experiment, free from the influence of outside producers and the pressures of a band situation.

"Oingo Boingo songs had always been worked out and rehearsed before we ever went in the studio," states Elfman. "On the solo album, there were songs that weren't songs going into the studio. We took ideas into the studio, improvised parts on them and turned them into songs. Some of the songs, like 'Gratitude,' were really almost loose improvisations. It was the only time I've ever worked that way. But it was fun, because there was no pressure. I didn't have to worry about whether Oingo Boingo fans would think of it as horrible. And I didn't have the pressure of the band knowing that if it was a horrible album, they'd all starve that year."

It was also during this early Eighties period that the band came perilously close to calling it quits. "That was as close as ever. Not only were we between labels, but we didn't know where we were going and weren't earning a living at the time and we had guys in the band who weren't a hundred percent into it."

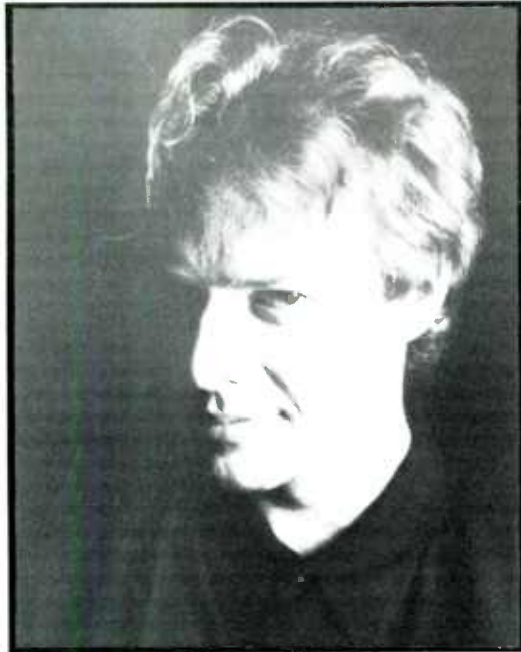
"On the last tour we had done," chimes in Boingo guitarist and co-producer Steve Bartek, "everybody was on edge. Some of the guys were complaining about other players in the band." "That's what breaks up bands," interjects Elfman, "unless you're the Rolling Stones and earning so much money that you don't give a fuck what the other guys in the band say about you, or how much you like 'em or hate 'em."

In 1985, revitalized by the addition of two new members, bassist/co-producer John Avila and keyboardist Mike Bacich, and the enthusiasm of a new record label, MCA, the band got its second wind and released *Dead Man's Party*. It included the catchy, offbeat title track (during which Elfman attends a macabre party with a rather unique entrance

requirement: "leave your body and soul at the door") and the mini-hit "Weird Science," from the movie of the same name. Three albums have followed—*Boingo* (1987), including two of Elfman's best compositions, "Home Again" and "We Close Our Eyes," *Boingo Alive* (1988), a live-in-the-studio two-record set marking the band's tenth anniversary, and the current *Dark At The End Of The Tunnel*—all featuring Elfman's penchant for spirited melodies and David Byrne-like lyrical neurosis.

"I look at the last three albums that we've done, and I can feel a nice steady progression. I don't feel the frustration that I felt on our first three A&M albums, when we searching for a progression but not really achieving it. I think, at the beginning, we were a little bit afraid to leave frenetic tempos and feels, and if we did try to leave it, we were uncomfortable. And now we've finally gotten to the point where nothing really scares us."

In addition to his seven-album stint as leader of



Danny Elfman



A PROFILE OF CORY ROBBINS



Jacob Geitz

By Mark Bego

It's true that good things often come in small packages. Take for example, independently owned Profile Records. They are a small operation when compared to conglomerate-owned labels like CBS and RCA, but in terms of finding a market, zeroing in on it and excelling, Profile is a virtual giant in the business.

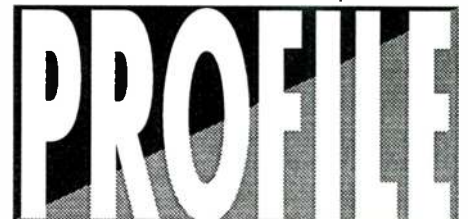
Centering 90 percent of its energies on rap groups (including Run-D.M.C.) and rap soloists (like Rob Base), the ever-expanding record label is cutting a high profile in the rap record sales market. In fact, several major league labels have approached Profile with buy-out offers. According to Profile President Cory

Robbins, "A lot of major labels sign rap records just to be signing rap when they don't know the first thing about rap music and they don't even like rap music. For me, rap music is what I would be listening to even if I wasn't in the business, and that sets me apart from the rap departments of several of the major labels." Although Robbins confirms several of the bids that he has received for a buy-out of his operation, he denies any intention to sell Profile.

Robbins started Profile in 1981 when he and his business partner, Steve Plotnicki, each borrowed \$17,000 from their parents and began operations in a one-room office. "It took about six months for us to get any kind of record that would sell anything. At that point, we were down to about \$2,000." Since then it has been a steady climb in profits for Profile.

Robbins admits that beginning a record label consisting of 100 percent rap was a huge gamble at that time. While several skeptics thought that rap music was just a flash in the pan, Robbins and Plotnicki were certain that it would only grow. "Rap is here to stay!" Cory exclaims. "It's been around ten years, and it's just gaining in momentum."

Key players in Profile's corporate structure include Gary Pini, Vice President of A&R and Product Development; Claudia Cuseta, Manager of Dance Music Promotion and A&R; Murray Elias, A&R Manager, World Beat; Paul Oakenfold, A&R Director/U.K.; and Dave Moss, A&R Director/Los Angeles. Says Robbins, "The West Coast office is an expansion of



- Latest design control room
- 12 ft. high ceilings in the studio area



- Special block rates available
- Engineer available

NEW AUTOMATED 24 TRACK STUDIO

Call for an appointment (213) 276-1345 ask for Tom or Jeff

24 hrs.

7 days

Studio Sound Recorders
featuring Neve's newest console

Neve VR-60
With Flying Faders

& Total Recall

32-Track Digital
3/4" Video Lockup

(818) 506-4487

Profile's New York operation. It benefits us to have an A&R representative in Los Angeles to look for local talent. The London office is more independent, and they have free reign to sign their own acts commensurate with the market over there." Foreign sub-licensing in continental Europe and the rest of the world is done artist by artist and country by country.

According to Robbins, scouting for new rap acts is a little different than discovering traditional performers. "Rap doesn't exist as a live performance before there is a record deal. You don't go down to the Bottom Line or the Roxy to discover the next big rap stars. For that reason, I am inundated with cassettes of new artists. I listen to at least 100 unsolicited new tapes a week and make my decisions based on my own personal taste. Although I like the music of Ray Charles, Jimmy Buffett and Randy Newman, I get more pleasure out of rap music than from any other type of music."

If Robbins has one philosophy in making his decisions about who to sign and who to pass on, it is to follow his own intuition. "I sign records that I personally like, not records that I necessarily think will sell. Be true to yourself: If you like a record, chances are that someone else will as well," he explains.

Robbins is also determined to expand his roster beyond the realm of rap music to have a more diversified group of Profile artists. He has had a lot of success



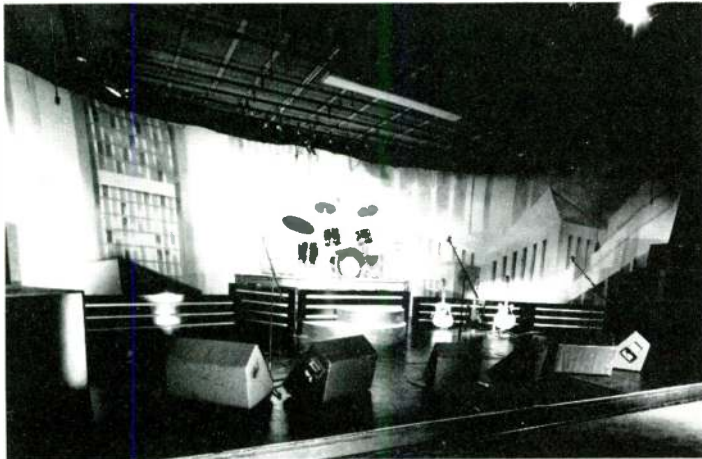
Profile Records President Cory Robbins and Special Ed

with Judy Torres, whose Latin hip-hop dance album, *Love Story*, has done well in an urban/contemporary format. He has also signed a new pop singer/songwriter Thom Bishop, and the label has just picked up a hot underground import from England by newcomer Debbie Malone.

However, the next big release from Profile Records will undoubtedly be the fifth album from Run-D.M.C.—acknowledged as the label's Number One act.

Also hot on the label are rappers Rob Base (with his second gold album, *The Incredible Base*), Special Ed, Dana Dane (soon out with his second album), Twin Hype, Frigthy & Colonel Mite, Nemesis and Ron 'C.'

"I really want to grow and expand," claims Robbins. "It was a lifelong dream of mine to have my own label, and the success of Profile has fulfilled that dream perfectly." MC



BRANAM'S FOXRUN STAGES

Large Pro Sound Stage
50' X 35' X 14' H
Full PA Monitor System

Theatrical Lighting on site
Ideal for Rehearsal Showcasing & Videos
Call for rates

JOE 818 • 898 • 3830



RECORDING

- NEVE VR 60 w/Flying Faders
- Spacious Control Room
- 1500 Sq. Ft. Live Room
- ISO Booths

RECORDERS

- 2 X Otari MTR 9011 Multi Track
- Otari MTR 12 1/2"
- PANASONIC 3500 DAT
- AKAI GX-912 Cassette Decks

SYNCHRONIZERS

- Adams/Smith 2600
- Adams/Smith Zeta 3
- Automated Effects w/Recall

REVERBS

- 2 X Lexicon 4B01 w/SME
- AMS RMX 16
- Lexicon PCM/70
- Yamaha SPX 1000 and SPX 90's

MONITORS

- Tad System NS10M
- Tefed Control Room

OUTBOARD GEAR

- Extensive array of Signal Processors including Aphex - AMS - BASE - Eventide - Lexicon - Roland - Simon Systems - TC Electronic - Teletronics - Yamaha 360 Systems

Large Microphone Selection

An Oasis of Art and Technology, Superior Design, Performance, and Value

THE DUES AND DON'TS OF UNIONS

By Paola Palazzo

Since the early years of Hollywood's golden era, many artists involved in television, motion pictures and music were members of their respective local unions and proud of it. America's labor force has predominantly been pro-union, and in Hollywood, unions are a vital component of today's operations despite some pressures to members to go against the unions.

Although there are more than fifteen unions in the U.S., most with locals in Los Angeles, the Hollywood industry emphasis is based on three primary organizations: Ameri-

can Federation of Television and Radio Artists (AFTRA), the Screen Actors Guild (SAG) and The American Federation of Musicians (AFM). These unions are affiliated with the AFL-CIO, and SAG and AFTRA are chartered as part of the Four A's (Associated Actors and Artists of America).

The AFM is the oldest union, having been in Los Angeles since 1894 to serve musicians in every gamut, ranging from session players to rockers to the Los Angeles Philharmonic. L.A.'s Local 47 covers musicians residing in Los Angeles, Riverside and San Bernardino counties (Long Beach has its own union).

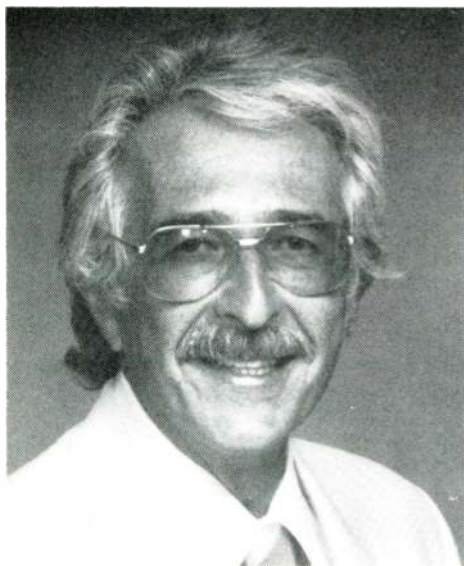
SAG was founded in 1933, yet it was not officially recognized by the major studios as representing actors until 1937. Prominent actors who were then under contract with studios came together feeling the need for a union to represent their interests. With main headquarters in Hollywood, there are seventeen branches in cities throughout the nation. (SAG recently assumed jurisdiction over the membership of the soon-to-be dissolved Screen Extras Guild.)

In its early years, AFTRA was known as AFRA (American Federation of Radio Artists) and was also founded by performers. In 1952, with the dawn of the new industry of television, the "T" was added and its spectrum of membership broadened.

These unions were conceived with the intent to negotiate, monitor, process and enforce collective bargaining agreements and contracts with major studios (television, motion picture or recording), to set the mini-

mum wages rate, to provide safe working conditions and to determine the rate of overtime.

But before one decides to become unionized, there are certain guidelines and prerequisites a prospective member must meet. According to Bernie Fleischer, President of Local 47 of the AFM, applicants are required to demonstrate through performance and work history that they are professional musicians. They appear before a panel of officials to prove that they can perform in some aspect as a professional.



Bernie Fleischer



Mark Farber

RANDAL NEAL COHEN

Music Attorney

(213) 552-2233

(818) 986-2233

- * Contracts - Negotiations and Drafting
- * Trademarks and Copyrights
- * Band Partnership Agreements
- * Corporate Formations
- * Demos - Evaluations and Shopping

RECORD DEALS

"HOW TO GET RECORDING AND PUBLISHING DEALS IN THE U.S. AND EUROPE."

- * Detailed comprehensive write-up by an artist who has gotten numerous deals for himself and others
- * Much data not available elsewhere. Previously only available in \$200 consultations. Not a list of contacts.

Send \$20 to: CREATIVE PRODUCTIONS,
6019 Sunset Blvd, suite 116, Hollywood, CA 90028



SCREEN ACTORS GUILD

"We do our best not to keep anybody out unless there is a good reason," says Fleischer. Once accepted, \$247 is needed for the initiation fee and yearly dues can be paid either every six months at \$47 or \$92 for the year.

SAG's Executive Director Leonard Chassman calls the membership process a catch-22 situation. "A person is not eligible to join SAG unless they have had at least one job under our nationwide jurisdiction," Chassman explains. The starting fee is \$796 and dues are based upon yearly earnings.

The most lax admission requirement is that of AFTRA. Mark Farber, AFTRA's Executive Director, states: "If you want to be a union member, all you would have to do is pay your initiation fee (\$800) and your minimum dues (starting at \$85 and up based on income) and you would be a union member."

Once a constituent, these unions offer a vast array of medical and career services ranging from a health plan to workshops. Although the unions do not secure employment for its members, as Chassman notes, various services and programs are available to assist locating placement. "We do not act as a hiring hall in any way. We do have programs which do afford members an opportunity to have some exposure to the marketplace." Casting director and director showcases are set up so actors may demonstrate

their skill in a smaller and more intimate setting.

Local 47 has, according to Fleischer, a placement service called the Musicians Network which "puts people who are looking for work in contact with employers who are looking for musicians. This is not just in the area of professional music but for everything. It's kind of a networking arrangement for teaching and other music-related jobs."

As part of their affirmative action program, AFTRA offers minority members an opportunity to be involved in the Commercial Access Program. Farber says this program in essence teaches commercial and voice-over skills and informs ethnic minorities how to get jobs in commercials.

Both AFTRA and SAG have built into their contracts with producers an affirmative action clause so an effort is made in casting roles that will demonstrate the diversity of our society. "The contract basically states that the American scene has got to be appropriately portrayed," says Farber.

A main issue that all the unions are concerned with relates to the technological advances in the industry, such as the use of synthesizers, video cassettes and pay television. The discussion regarding residuals and how much is owed to the actor and the displacement of traditional musicians by synthesizers and computers are hot topics among members and officials. "It's a narrow line we walk, trying to protect our acoustic members and protect our synthesizer members while attempting to make sure that those decisions—whether to use one or the other—are made purely on an artistic basis and not just on a money saving basis," says Fleischer.

The unions usually do not involve themselves in situations unless it directly involves the interest of its members with regard to pay or working conditions.

In the Los Angeles club scene, the main business at hand is the pay-to-play situation. When asked about this, Fleischer discussed Local 47's role back in 1986-87 when they tried to set a wage scale at the local clubs to no avail. The primary reason for its defeat

was, according to Fleischer, a lack of interest by the bands. "We organized all the showcase clubs in town and actually established a showcase scale so that the clubs didn't have to pay a whole lot. It was not a very high scale, but the musicians were then covered by contracts, health and welfare and pension," says Fleischer. "Those showcase scales worked quite well as long as we monitored them continually. But the bands themselves weren't interested in the monitoring. It was something the union had to do all the time, and we just don't have the personnel to deal with that in every club in Los Angeles."

With the benefits and protection offered by these unions, one may still wonder if it's worth their time and effort to commit themselves to one of these institutions. A consensus feeling among all three of the union heads is that if one does decide to work for a non-union organization, beware. The unions were established to protect the interests of the artists. Many of the corporations in each local jurisdiction have union contracts and do abide by them. If a company stiffes you for money owed, or if you work in unhealthy situations, the union can only provide assistance if the organization is affiliated. Through the collective bargaining process, arbitration or, if necessary, litigation, matters can be resolved. MC



\$20.⁰⁰
Plus Engineer

24 TRACK

NEVE CONSOLE

STUDER RECORDER

818-762-8881

SOUND IMAGE ENTERTAINMENT, INC.



Looking for a Recording Studio?

Our network of over 200 select recording and video sweetening facilities will make your work a pleasure. We eliminate the runaround, hassles and headaches involved in finding the best studio for your project.

Since 1980 Studio Referral Service has assisted thousands in getting great results for their records, films, commercials and related projects.

Next time . . . get it right from the start!



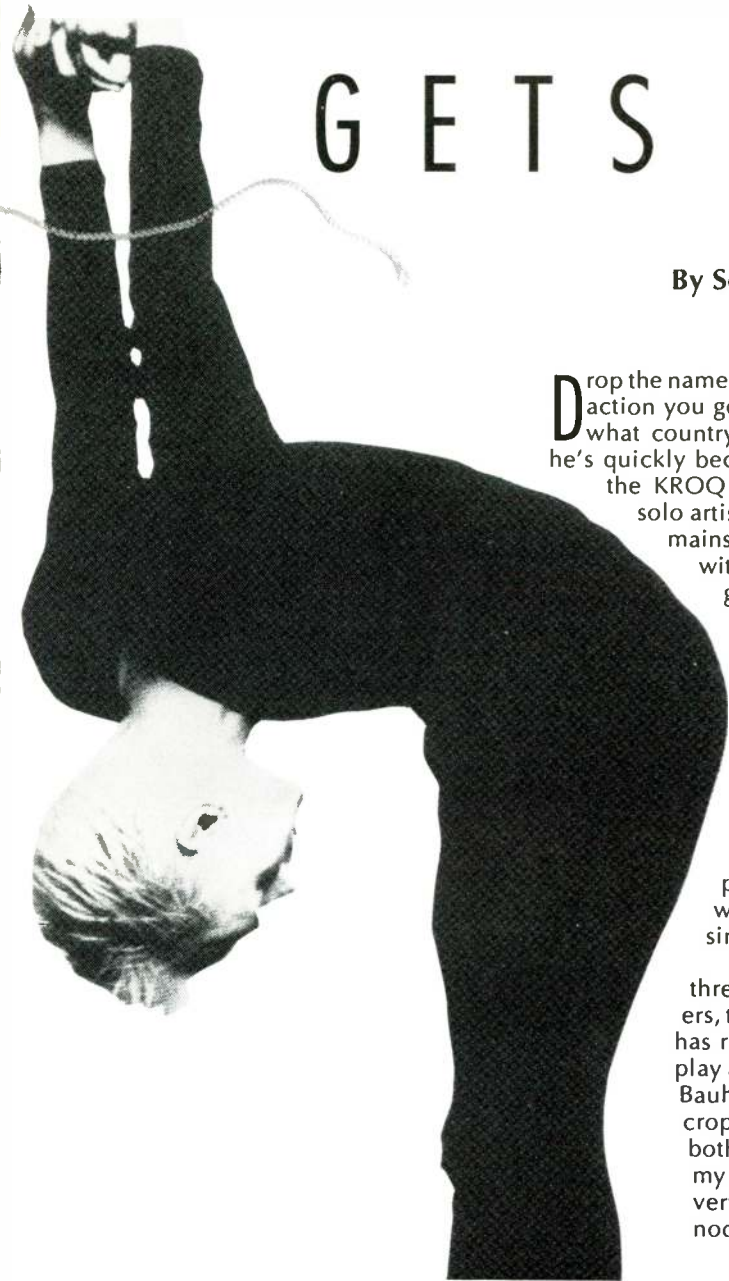
This is a free service.

818-508-8828
213-858-1140

PETER MURPHY

GETS DEEP

By Scott Schalin



Drop the name Peter Murphy and the reaction you get will vary according to what country you're in. In America, he's quickly becoming all the rage with the KROQ crowd as an intriguing solo artist. Yet, in England, he remains more closely identifiable with Goth-gods Bauhaus, a group he helped form in 1978 and then disbanded in 1983.

"I guess you capture a mood at a certain time," the sinewy Englishman explains. "People in England see me and go, 'Wow, Peter Murphy, I saw Bauhaus at such and such a place, it was incredible... what have you been doing since the breakup?'"

Well, he's recorded three solo albums for starters, the latest of which, *Deep*, has received tremendous airplay and rising sales. Still, the Bauhaus references inevitably crop up, but that doesn't bother Murphy. "That, like my solo stuff, is my work. I'm very proud of all of it," he nods.

The difference between

the music Murphy makes now and those songs he wrote for Bauhaus is often slight. If anything has changed, it's a move toward material that's lighter and maybe less cynical. "There was a lot of tension in Bauhaus, and the cynicism in the music was a direct result of what was happening in the band," Murphy explains, his stark blue eyes piercing forward. "But I only wrote 50 percent of the music, and I think much of the gloomier stuff that we were identified with was more David [J's] expression. My material was always more emotional. But my solo stuff isn't really lighter so much as it is more conscious. Still, a song like "The Line Between The Devils Teeth (And That Which Cannot Be Repeat)" [from *Deep*] sounds very much like something I could've done with Bauhaus."

Actually, the most glaring difference can best be monitored by sales. *Deep* recently cracked the *Billboard* Top Fifty, while the last album Bauhaus made sold only 80,000. This wider acceptance may have more to do with the changing attitudes of today's audience than any intentional pandering to a buyer's market. "What's weird is I don't think the music's obvious for that market. I do think the tastes of the audience have changed recently, but I don't let that affect my work. My main criteria is to make music that gives me a buzz and makes me react. That's what

16 TRACK x 1" STUDIO
OTARI TAPE MACHINES 30 & 15 i.p.s.

Jimmy Hunter's

CAZADOR

— a complete MIDI facility —

Expert **Yinn 9000** Programming

2 DATs & all the cool Synths
Forat F-16 Sampler w/incredible drum sounds

213 • 655 • 0615

BE A

RECORDING ENGINEER!

ARTI Audio Recording
Technology Institute

- State Licensed
- Affordable Tuition
- Financing Available
- EXTENSIVE Hands-On Experience
- Guaranteed Job Placement

Call today and...**START LIVING THE DREAM!**

(714) 666-ARTI

music should do."

Peter Murphy came from a working class family and even worked in a factory in Northhampton for six years until he was 21. He admits that coming from a poverty-type background makes his current chart success all the more satisfying. "There were times when my family found it very difficult to get food," he recalls. "It sounds like a cliché, but it's not a fucking cliché when you're starving. I feel that I've earned the money I've made, so I'm not guilty about it. And my background makes me more conscious about keeping it."

The irony of his background versus his current pop success is not lost on Murphy. "I'll tell you what really bothers me," he says lighting a Marlboro. "I stopped at the supermarket for a pack of cigarettes this morning and there were two people in front of me. The first guy had saved up his cigarette coupons and was counting his pennies very meticulously, because it was obvious he could barely afford it. The next person was an old lady buying groceries, and she could barely muster the \$10 total. And I was standing there thinking how RCA is probably spending \$70,000 on promotion alone. I felt a bit sick."

"Still, all I can do is work on my own sense of responsibility," continues Murphy, "and that doesn't always equal action. That I'm making money doesn't mean I should run around and start raising dollars—although that's not a bad thing either—but it has to be done by every



human being. We all have to get into the act. And this is what religion should be about. Religion has become a sort of quasi-political medium to use this power to control. The true spiritual understanding is all about life and not asceticism. I think there's a great spiritual poverty right now."

As this thought trails off, Murphy's attention diverts to his two-year-old daughter, Huri, who stands outside the RCA office. We invite her in, and Murphy the intellectual suddenly transforms into Murphy the proud father. It's a little disarming to see the man that many regard with immortal-like status holding up his child like any doddering dad.

"I don't talk about myself as being someone with a big message," Murphy clarifies after his daughter has left. "The demi-god status that some may view Bauhaus with is all in the mind of the media. If you presume that someone's a demi-god, I think you're really selling human beings short. I'm just a person who makes music. And there's no difference between making music and working in a factory. It's the internal man that's important and not what you do."

As I begin to make a point about how mankind will probably self-destruct as a result of organized religions, a rap at the glass door signals the end of my interview time—just as we were really getting started. I leave the room feeling like an enlightened hooker's john. At least the album's doing well. I guess that's why we're here. MC

Welcome to the Revolution

1,000,000 PLUS

MUSIC LOVING CONSUMERS

EAGER TO HEAR AND BUY

YOUR MUSIC!

**Artist To Consumer
(A.T.C.) International (818) 377-5078**



◀ **21 Oingo Boingo**

Oingo Boingo, Elfman has made a lucrative career turn into the soundtrack arena. Interestingly, this mercurial pop songwriter has emerged as a highly sought-after film composer not with the usual rocked-up soundtracks currently in vogue, but with traditional orchestral scores.

"I was a hard-core film buff. I started at about eleven, twelve years old, and I pretty much spent every weekend of my life as a kid in a movie theatre. Then, as a teenager, I became more the cultivated film buff. I stopped calling it films and I started calling it cinema," he says, smiling at the pretension. "Throughout all of that, I was always a big fan of film music, and the film music that I loved was always based on a certain grand traditional scale. So that's what I turned to when I started doing my first composition for film."

Elfman received his big break when he was hired by director Tim Burton to score *Pee-wee's Big Adventure*. "Tim used to come and see Oingo Boingo all the time, and for some reason, he had a feeling—it was an intuitive feeling, I imagine—that I was capable of doing this type of work. So he called me in for a meeting, and we just kind of hit it off. I met Pee-wee Herman, and we all talked for about an hour and a half. And I didn't think anything more about it—I certainly didn't think I was going to get the job."

For Elfman, who admits that "if I go down to my studio and decide I'm gonna write a song that day, I won't," composing for film presents a formidable challenge of concentration and composing endurance. "There's no waiting around for ideas when you're doing a film score. You're on a timetable, you have to write. Even if you feel sick, or uninspired, or the muse isn't with you that day, you still

have to inspire yourself to do it, because you can't get behind. It's a discipline that I've never really known in my life. If you have 35 days to write a score that's seventy minutes long, and the orchestra's already booked before you even start writing the first note, and the film's release date is already set, you don't have a lot of leeway."

Elfman and Bartek (who helps Danny orchestrate the music) were definitely in the pressure cooker while working on another Tim Burton-directed feature, last year's box office giant, *Batman*. "There was a phenomenal amount of pressure because there was so much riding on the film," explains Elfman. "And it was the kind of film where the music could really fuck it up or really help—which is why I'm attracted to the fantasy genre, because the music is by nature more important to the film."

For the first time in his soundtrack career, Elfman also had the pressure of having some very nervous movie executives looking over his shoulder awaiting the grand results. "It was the first time that I had to perform things for anybody other than the director. I had moments in my studio where I had film producer Jon Peters as well as Tim and two or three other people all sitting there saying, 'Well let's hear what you've got.' And I've never had to do that before. It was always just Tim and myself kind of fooling around. On *Beetlejuice*, I don't think anybody else even knew we were doing the music until it was done. And hearing *Beetlejuice* isn't enough to make someone relax and think, 'This guy can do *Batman*.' It was a project where I really had to convince people. And Jon Peters told me right at the beginning. He said, 'I'm really gonna put you through the ringer on this, because this score has to be really good. But at the end of the whole thing, you're gonna come out with some really good work.' And he gave me hell—

GET SERIOUS!

MUSIC CONNECTION

6640 Sunset Blvd., Hollywood, CA 90028

SUBSCRIBE NOW!

- ONE YEAR \$30 (25 ISSUES) SAVE \$32.50
- TWO YEARS \$55 (50 ISSUES) SAVE \$70

NAME: _____ (Please Print)

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

OUTSIDE THE U.S. ADD \$20 (U.S. CURRENCY) PER YEAR - MAKE CHECK OR MONEY ORDER PAYABLE TO:

MUSIC CONNECTION MAGAZINE

TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5772
PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

When it comes to recording... THE OTHER GUYS SUCK.

The other guys	Two Guys
1. BURNED OUT ENGINEERS.	1. BARAKA, DAN & PATRICK.
2. DRUGS AND CIGARETTE SMOKE.	2. NO DRUGS. CLEAN AIR.
3. OLD, OUTDATED EQUIPMENT.	3. 24 TRACK OTARI MTR90, MTR10, LEXICONS, EVENTIDE, KORG, AKG, YAMAHA.
4. TAKE OUT McDONALDS OR TACO BELL.	4. HEALTH FOOD MADE IN STUDIO KITCHEN.
5. PEOPLE WHO DON'T CARE ABOUT YOUR SONGS.	5. PEOPLE INTO RESULTS, NOT EGOS.

Two Guys from the Valley
NORTH HOLLYWOOD
(818) 985-2114

FREE STUDIO TIME
1 HR. FREE WITH MINIMUM 5 HR. BOOKING

PRESENT TIME RECORDERS
QUALITY SOUND SINCE 1976

On Vineland in North Hollywood

MCI 2" 24 & 16 Track
MCI 428 Console
Ampex 440B 30 & 15 ips 2 Track
604 E.—NS10's — Auratone
Lexicon PCM 70 & 60
Orban & Rane Parametrics
DBX 166 & 161 — De-esser
Lexicon DDL — BB 822
Aphex B&C — Two SPX 90's
Ursa Major 8x32 — Gates
Steinway Grand 6' 1"
Linn 2 — DX 7 — Plus More....



24 TRACK \$36/HR
5 HR. BLOCK \$33/HR
16-TRACK (2") \$31/HR
5 HR. BLOCK \$28/HR
8-TRACK (1/2") \$28/HR

Experienced Engineer Incl.

Cash Only
Open 24 Hours (818) 762-5474

he really did make me miserable. But the funny thing is, at the end of the project, he was right."

Unfortunately, not only did Elfman have to contend with some very nervous Warner Bros. executives on *Batman*, but also with competing soundtrack scores. Initially, Warner Bros. put their promotional weight behind Prince's funk-filled pseudo-*Batman* soundtrack, instead of Elfman's more conventional film score, even though only a few minutes of Prince's music was used in the film. "It was only annoying before the movie came out," relates Elfman. "when a lot of people misinterpreted the hype and Prince was getting credit for doing the score and I was totally invisible. But I knew that once the movie came out, that everything would be fine. I always felt that the work would stand on its own."

Following his scoring of *Nightbreed*, the latest slice of the macabre to spring from the fertile imagination of horror master Clive Barker, Danny accepted another pressure filled assignment, the new Warren Beatty movie, *Dick Tracy*—a film that Beatty and the Disney studios have a lot riding on. Again, Elfman's traditional score will vie for attention alongside a more pop-oriented soundtrack release, this time an album of *Dick Tracy* songs by film co-star Madonna.

"Once again, there was a tremendous amount of pressure, and less than half the time," relates Elfman. "The big challenge with *Tracy* was the fact that I came in really at the eleventh hour. They had somebody else, and there was a falling out. I was on another film, and what happened was it got moved back a month. I had finished *Nightbreed*, which was another grueling project, and I flew off on a three-day vacation. I landed, got to the hotel and there was a message saying, 'Call home immediately, Warren Beatty wants to talk with you.' And I flew home and went from the airport to where Warren was doing

voice-overs, and we met and that was that."

Since Elfman's star is on the ascent, and the rest of the band's fortunes rise and fall on the musical whims of their puckish leader, do any members of the band harbor resentment toward him? "They're insanely jealous," he quips. "I would call it seething, insane jealousy, bordering on absolute psychosis. I mean, my death has been plotted on the road so many times. I have to have food tasters with me. Quite simply, they want me dead. That's all there is to it. Not out of the band, that's not good enough. Not retired, we talking dead, nonexistent. They want all the records of anything I've ever done destroyed. Newspaper articles, birth certificates, everything—they want it all gone, as if I never existed."

Sounds like there's a ring of truth mixed in with Elfman's martini-dry sense of humor. "It's all true," he continues, unwilling to drop the humorous pretense. "I have evidence that in my demise, there's already adoption proceedings for my children, that proposals have already been made to my wife and that they've already made arrangements to buy my house. It's like I will never have existed within three days."

Professional jealousies and comical digressions aside, Oingo Boingo has managed to sustain a worthy musical career while remaining uncompromisingly pure in artistic intent. "We never expected it to be easy," say Elfman. "We never expected any red carpet."

And whether or not *Dark At The End Of The Tunnel* breaks any new commercial ground for the band, it probably won't matter to Elfman and company. One gets the feeling that Oingo Boingo will continue to exist in some parallel pop universe on the strength of a core of dedicated fans and the talented muse of their leader.



ATTENTION:

AGENTS, MANAGERS, PRODUCERS, AND PUBLISHERS

If you're looking for Top 40, Dance, and a Ballad (all with crossover potential), please contact Rick Mahoney for a three tune songwriters demo at:



COMPOSER'S WORKSHOP

24 TRACK RECORDING

TEL. 808/955-BEAT

FAX. 808/944-0462

SPECIAL PACKAGE 100 12" RECORDS

Top
Quality

\$435.

Fast
Service

Includes: Mastering, Plates, Labels, Records in plain white jacket

CREDITS: Timex Social Club "Rumors"
Giorgio "Sex Appeal"

Timmy-T, Macola, JDC, Techno-Hop,
Jam-Kru, We-Mixx, Erika, Azra

**CALL: Richard Simpson (213) 462-2545
(805) 527-3850**

ALPHA STUDIOS



Studio I

B U R B A N K



Studio II

RECENT PROJECTS

**Jermaine Jackson
Shadowfax
Adam Ant
Billy Idol**

818/506-7443 213/877-3072
4720 W. Magnolia Blvd.
Burbank, CA 91505

MUSIC RECORDING FACILITY

- Digital/Analog Music Recording
- Automated Mixing
- Additional 50x50 Sound Stage/Tracking Room

Centrally located between Cahuenga and Pass
Private, fenced parking

JAILHOUSE

Do It Yourself Success

By Scott Schalin



Neil Zlozower

Generally, a band will record three, maybe four studio albums, then try and quickly capitalize on whatever success they've accumulated by releasing a live LP. Jailhouse, on the other hand, opted to bypass the studio time and debut with a live album (in this case an EP). The reasons are manifold. "We're a very live sounding band and we wanted to get that across right away," explains lead singer Danny Simon, "but it's also a lot less expensive to do it live."

A band forged by the great American work ethic, Jailhouse financed, recorded and even mixed the five-song EP themselves. "We brought in a little 24-track mobile truck and recorded the album for around \$15,000," guitarist Michael Raphael remembers. The band's other guitarist, Amir Derakh, "a studio

whiz-kid" according to Raphael, then mixed the album with the help of engineer Allen Isaacs.

Still, most bands might prefer to wait for a big major label contract before trying to release anything at all. Yet, this five-piece conglomerate, which includes three former members of Rough Cutt, had been working together for a year and a half and felt the time was right to release some material. "Basically we had been selling out clubs all over town, and we wanted to have a product that people could buy and take home to discover what we're all about," says Simon. They selected Restless Records to handle marketing and distribution, and with their help, the EP has already sold around 20,000 units stateside since its release last November.

Another key to this self-made success story in the making was sending a video for their song, "Modern Girl," to MTV. "Because our EP was for charity, we were able to get a reduced advertising rate, which helped promote the record," says Derakh. "The important thing for us is not that we've advertised on MTV, but that our latest video has been added to *Headbanger's Ball* and has already been played for six weeks straight." "It was amazing," recalls Simon. "We financed the video ourselves, and then our management company sent a copy to MTV and a few weeks later we see [MTV V] Adam Curry wearing our shirt and introducing our video. It's almost a miracle for an unsigned band to get shown on MTV. But, after a few airings, we were added to about 100 radio stations in

AN ABOVE-THE-BOARD OFFER

MUSIC CONNECTION

Publication Date: May 29, 1990
Ad Deadline: May 16, 1990

the country. I mean, if we were signed to a major label right now, there would really be no difference." "We really are signed," interjects Raphael, "we're signed to ourselves. It just shows that you really can do it yourself." Still, the band hopes to spark enough interest with this EP to secure a major label deal and release an album by the end of the summer.

If the EP is any indication, you can certainly expect first-rate musicianship. But it's their attempt at socially conscious lyrics that they feel really sets them apart from the dross that fills the cut-out record bins. The five songs on *Alive In A Mad World* include themes of racial discrimination and the despair of teen runaways that have become so symbolic of Los Angeles. In fact, the band is so affected by the hardships of the streets that they've donated 50 percent of the EP's royalties to the National Runaway and Options House programs which provide shelters and hotlines for misguided youths.

"We're broke right now and we're still donating half our money to these programs," the Brazilian-born singer says with pride. "We're not thinking about making money in the short-term. We know we're not going to get rich off this EP, so we wanted to do something that was representative of what we were trying to say in the songs. We want to make the kids realize that by running away from what they think is a bad situation at home will often lead to a worse one on the streets."

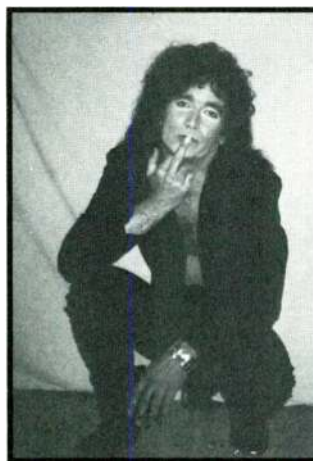
Not that the band is above writing the standard relationship fodder so popular within this genre. Still, according to Simon, even



Matt Thorr Mike Raphael Danny Simon Amir Derakh Dave Alford

those songs differ from the norm in that "the language is not chauvinistic like you see in many other bands." More than anything it's this down-to-earth honesty that sets them apart from their competition. "We're not in the band to be rock star millionaires. I'm not a bad boy singer with an armful of tattoos. That's just an image to capitalize on quick fame. By not trying to have an image, we do. We are exactly how we appear."

The band has recently completed their second video for the song "Please Come Back," and continues to tour in support of the EP, including their first-ever trek to Japan early this year. They say they have even stronger material set aside just waiting for that all-important first studio recording. Until then, *Alive In A Mad World* will have to suffice in whetting the appetites of curious rock fans nationwide. **MC**



PRO GUITARIST SONGWRITER

- ★ 75 SELF PRODUCED ORIGINAL SONGS
- ★ VIVID STAGE PRESENCE
- ★ STUDIO AND U.S. TOUR EXP.

SEEKING BAND WITH
MAJOR LABEL CONTRACT
AND MANAGEMENT.
TIM (ZIG) EHMANN
(213) 258-8779



Riphouse

"NO-NONSENSE, SOCIALLY
CONSCIOUS SPEED METAL"

- MAJOR EAST COAST METAL ACT
- 16 TRK DEMO AVAILABLE

**SEEKING PROFESSIONAL
MANAGEMENT AND LABEL DEAL**

Contact: Riphouse
24 Catheryn Lane, Valley Cottage, NY 10989
(201) 327-8667



"Truly one of the best Country and Rock & Roll bands around, the awesome Trailer Park Casanovas. Do not miss this band..."

—L.A. Weekly

SEEKING PROFESSIONAL MANAGEMENT
(213) 465-6398 (818) 783-2300



Clive Gregson and Christine Collister

Label: Rhino Records
Manager/contact: John Martin, Eleventh Hour Management
Address: P.O. Box 403, London, England, WC2, H7FA
Phone: 01-836-4119
Booking: Mike Green, Fleming & Assoc.
Legal Rep: John Martin
Type of music: Folk/rock
Date signed: July, 1988
A&R Rep: Gary Stewart

By Jonathan Widran

In an age when urban rhythms and indistinctive synthesized dance music rule the charts, more and more discriminating listeners are seeking an alternative to the same old thing they hear on Top Forty radio. In addition to distributing some outstanding retrospective collections, one of L.A.'s strongest independents, Rhino Records, seems committed to signing and promoting eclectic acts whose appeal is to a more sophisticated audience. Case in point: Rhino has just released Clive Gregson and Christine Collister's *A Change In The Weather*, an album with a refreshing blend of musical styles ranging from rock to country to blues to R&B.

The duo, which has earned high marks from several rock critics, wants to avoid being branded as folk artists—a tag that some may apply to the band because of their former association with British folk rock music legend Richard Thompson. "We toured with Richard on three major American tours, and the press and radio people find it easier to put that folk label on our own albums as a result," says Gregson, during a recent interview at the Rhino offices in Santa Monica. "It's easier to write about music when you can first put a label on it."

Collister agrees. "We don't like to

be pigeonholed. There are so many different influences in our music, it's hard to give it a name."

Collister's gruff yet frequently tender vocal style, Gregson's dexterity with both acoustic and electric guitars (he also plays keyboards and writes and produces their material), and some very catchy acoustic-oriented melodies will immediately strike the first-time listener, along with the intelligence of Gregson's lyrics. On *A Change In The Weather*, he explores themes like wife battering (*This Is The Deal*), the dangerous paradoxes of celebrity ("*Don't Step In My Blue Suede Shoes*") and ephemeral relationships, all with a witty touch of irony. Yet, there is almost a sense of severe despondency in some tunes such as "*How Weak I Am*," "*Talent Will Out*" and "*Blues On The Run*." A review in *People* even said, "They're so much better when they sound a little depressed." But Gregson insists he and Collister are not down on the world, just merely commenting on the darker side of life.

"I used to be in this English pop band Any Trouble, and in retrospect, one of the things I didn't like was that the songs were all lightweight, boy meets girl, boy loses girl kinds of tunes. After I left, I decided to take my songwriting more seriously, finding things that were more interesting to write about, like the problems people have. It's too boring when everything's groovy and the sky is blue." Then, laughing, he adds, "You could get the idea that we're terminally depressing, but that's not the case. In our live act, our true personalities shine through."

A former music teacher, Gregson had received some notoriety with Any Trouble by the time he met Collister after one of her performances "singing Eagles standards" at a club in Manchester, where both now live. She'd recently left her birth-

place, The Isle of Man in the Irish Sea, and was making a living singing on radio stations between two and six a.m. "My first impression was that she was a phenomenal singer," remarks Gregson, "but it wasn't till our tour as backing vocalists with Richard Thompson that we realized how well our voices blended and that we should make the duo a more permanent thing."

Their partnership debuted with a live LP in England, *Home And Away* in 1987. But it was not until Rhino A&R man Gary Stewart got an import copy of their second release, *Mischief*, that America got wind of their sweet vocal harmonies. "Gary really liked it," explains Gregson. "We were on a small tour which brought us to McCabe's in Santa Monica. He got excited and offered us a deal."

Despite several previous U.S. tours and a full slate for this spring (including a recent Roxy stop), Gregson and Collister realize "we're still very much a small cult thing" that may never crossover to the *Billboard* Top 100 chart. But it doesn't seem to concern them all that much. As Gregson observes, "There are two ways of approaching the business. You either very calculatedly say, 'We're gonna assault the charts and do that type of music,' or you do it our way, which is making a record you can live with and are committed to. If they're successful, great. If not, at least you are happy with it."

"We're lucky," he continues, "in that we can make the kinds of records we want. We seem to be building an audience in a slow way. Not with videos and hits, but with people seeing us play live and enjoying the records for what they are. That's more of a lasting kind of feeling and will make for a lasting kind of success. If you want to do something with substance, you have to forge your own identity." MC



Gregson & Collister

A Change In The Weather
Rhino Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Clive Gregson

□ **Top Cuts:** "Standing In Your Shadow," "(Don't Step In) My Blue Suede Shoes," "Blues On The Run."

□ **Material:** Gregson writes some very engaging melodies and even more intriguing lyrics on subjects as diverse as wife beating ("*This Is The Deal*") and the pitfalls of celebrity ("*Don't Step In*) My Blue Suede Shoes"). While many of the lyrics have an air of depression about them, much of the music here is quite spirited. The mid-tempo, countryish "Temporary Sincerity" and the blues/rock of "Voodoo Doll" ring particularly true. Ballads like "How Weak I Am" give Collister a chance to show her rich, husky expressive vocal talent. And the cover of the bluesy rocker, "Trying To Get To You," is a nice touch.

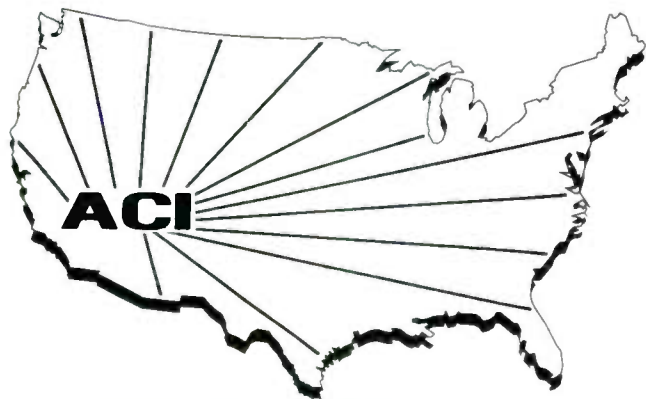
□ **Performance:** With simple yet effective production, the focus on the record is on the wonderful harmonic blend between the hard-edged voice of Gregson and the lighter touch of Collister. Collister brings out all the emotion of the lyrics without sounding too pretentious, but it is when Gregson and Collister sing together that the songs really shine. With Gregson also taking care of the strong guitar work, the first comparison that comes to mind is Simon & Garfunkel—though G&C's style has more of a rough edge than S&G.

□ **Production:** Simple on the ballads, more aggressive and textured on the up-tempo tunes, but solid throughout. The playful organ interlude on "...Suede Shoes" is an unexpected treat, and the guitar/vocal mix is perfect. The lyrics are really the focus here, and producer Gregson sees to it that the words come through loud and clear.

□ **Summary:** In a time when Tracy Chapman can strike a mass market chord, an ensemble like Gregson and Collister might have a good shot at reaching a larger audience than simple, song-oriented material usually can. Either way, it's an enjoyable, heartfelt and interesting listen.

—Jonathan Widran

Wanna Talk To America?



"We'll Do It For You!"

Our clients include:

Paula Abdul · Rob Base · Biz-Markie · Tyler Collins · Doc · Dr. Dre · Guy · Ice T · JJ Fad · Latoya Jackson · M.C. Hammer · M.C. Twist · Michael Damien · NWA · Salt n' Pepa · 2 Live Crew · Warrant



ACI 900 SERVICE
AUDIO COMMUNICATIONS INCORPORATED

♪ No up-front costs

- ♪ Largest holder of AT&T Dial-It 900 channels
- ♪ State of the art broadcast facilities
- ♪ Latest interactive technology available
- ♪ Promotion and Marketing experts
- ♪ Over 80 million connects in 1989
- ♪ Provides high yield revenues to clients

CALL OUR DEMO LINE
1-800-462-7062

Then contact Charlie DeNatale at:

22048 Sherman Way Suite 106
Canoga Park, CA 91313
818-883-0441

WANTED

KROQ STYLE BANDS

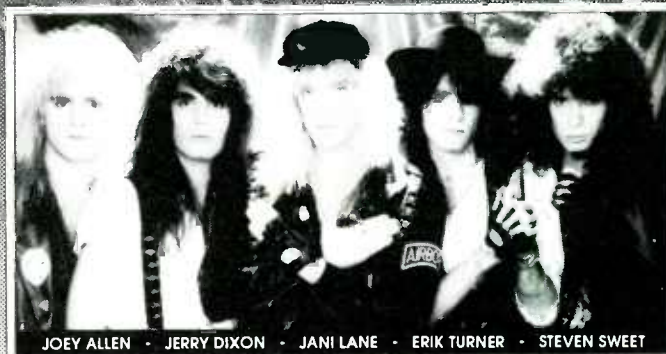
One of L.A.'s top promoters is looking for KROQ style bands to be booked now.

Shows to be held at the Roxy and Whisky as part of a series of shows during 1990.

Call AFTERDARK Productions
(818) 342-2087

All Shows Hosted By
"Ken Fusion"
from KROQ

CALL THE WARRANT HOTLINE



JOEY ALLEN · JERRY DIXON · JANI LANE · ERIK TURNER · STEVEN SWEET

- EXCLUSIVE INTERVIEWS - INSIDE INFORMATION
- LEAVE MESSAGES FOR EACH MEMBER
- AVAILABLE 24 HOURS A DAY

1-900-234-5100

TOP ALBUM
"DIRTY, ROTTEN, FILTHY, STINKING RICH"

SMASH HIT SINGLE
"HEAVEN"

\$2 FOR THE FIRST MINUTE. \$1 EACH ADDITIONAL MINUTE

A Service of Audio Communications, Inc.

NIGHT LIFE



ROCK

By Tom Farrell



Robert John

Broken Glass

Looks like April is going to be a hot month for hitting the clubs. Check out some of these gigs: Ex-Michael Jackson guitarist **Jennifer Batten** will be playing **Sasch's** in Studio City, April 25. CBS Records' the **Front** will be playing the **Whisky** April 11, with **MCA's** face melting hard rockers **Spread Eagle** at the **Roxy** on the same day. **Def American** recording artists the **Black Crowes** will be there April 16. **Goldenvoice** continues their fine tradition with an additional Ian

McCulloch show, this one will be April 15 at the **Roxy**. Also, there under the **GV** flag, will be **Double Freak** on the 12th, and **Celebrity Skin** on the 13th. Saturday, April 14 brings **Riot** into town at the **Country Club**.

The **Palace** will be hosting **Bonham** on April 12 and the **Stray Cats** on Friday the 13th. Also, **Badlands** and **Black Bambi** on the 27th. **Whew!** See you at the clubs!!

Actress, the local last bastion of glam rock, has picked up a new rhythm section adding bassist **Marc Lundt** (formerly of **Stars From Mars**) and Detroit transplant **Tracee Kelly** on drums.

In our last issue, we ran an address for a memorial fund for **Armoured Saint** guitarist **Dave Pritchard** and it looks like it was incorrect. It should read: 1500 E. Duarte Rd., Duarte, CA 91010.

Local bands **Broken Glass** and **Kill For Thrills** have been added to the **Z-Rock/Rip** magazine tour opening for **Circus of Power**.

There's an alternative to pounding the streets and playing the clubs for all you local bands trying to get your name across. The program is **Strip Search**, a local video show hosted by **Cherie Gillette** which airs Thursdays at 11:00 p.m. on Century Cable Channel 3 and every other Wednesday at 5:30 p.m. on Continental Cable Channel 37. The show has hosted **Motorcycle Boy**, **Rattlesnake Shake** and **Stars From Mars**, just to name a few. Bands interested in getting on **Strip Search** should call 213-657-4410. We'll cover more alternatives in our next issue.

Chicago transplants **D'Molls** have completed their second vinyl release for **Atlantic Records**, and this is some of the coolest rock & roll to come down the pipe in a long time! It's been a while since **D'Molls** have gigged locally, but they're going to be hitting the clubs in the near future and we'll keep you updated!



Spread Eagle

C&W

By Billy Block

Dale Watson (the little man with the big voice) signed a singles deal with **Curb Records** and is back from Japan where he entertained thousands of country music fans at **Disneyland** in Tokyo. Watson is a regular on **Ronnie Mack's Barn-dance** every Tuesday night at the **Pal** and also fronts his own band the **Texaholics**. The deal with **Curb** is for two singles to be produced by **Desert Rose Band** guitarist **John Jorgenson**.

The **Academy of Country Music** will telecast its **Silver Anniversary Awards** show at the **Pantages Theater** in Hollywood on Wednesday, April 25, 9-11 p.m., on **NBC-TV**. Hosting this year's event will be **Alabama**, the **Judds**, **George Strait** and **Tammy Wynette**. Some of this year's nominees include **Rodney Crowell** and **Clint Black** for **Top Male Vocalist**, **Highway 101** and **Restless Heart** for **Top Vocal Group**, **Kathy Mattea** and **k.d.lang** for **Top Female Vocalist**, **Jann Browne** for **Top New Female Vocalist** and **Hank Jr.** along with **Randy Travis** and **Dolly Parton** for **Entertainer of the Year**. **Instrumentalist** and **band award** nominees include **Bill Bryson** for **Bassist of the Year**, **Byron Berline** for **Best Fiddle Player**, **Steve Duncan** and **Cactus Moser** for **Best Drummer**, **Jack Daniels** and **John Jorgenson** **Best Guitar**, **Skip Edwards** and **John Hobbs** **Best Keyboard Player**, **Jay Dee Maness** for **Best Steel Guitar**, **Dave McKelvy** for **harmonica**, **Desert Rose** and **Highway 101** for **Best Touring Bands** and **Bull Durham**, the **Doo-Wah Riders** and the **Palomino Riders** for **Best Non-Touring Bands**. Good luck to all our L.A. area nominees.

Singer/songwriter **James Intveld** rocked the **China Club** in Hollywood

recently, showcasing a new band and fresh new material. Intveld is also the singing voice for **Johnny Depp** (*21 Jump Street*), star of the new **John Waters** film, *Cry Baby*. James attended the premiere in Baltimore where the film was shot and will appear in the video of the soundtrack's first single.

My old buddy **Bob Nicksic** handled the associate producer chores for a song on the soundtrack of *Delta Force II*. The tune, "Winds of Change," was penned by **Harriet Schock** and features **Lee Greenwood** as lead vocalist. Playing on the session were members of the **Demo Gods**: **Harry Orlove** on guitars, **Chad Watson** on bass, **Mike Thomas** on drums and **Marty Rifkin** on pedal steel. *Delta Force* star **Chuck Norris** was on hand as was the crew from *Entertainment Tonight*.

The **Lonesome Strangers** are back in L.A. after a trip to the **New Faces Showcase** at the **Opryland Hotel** where they appeared at the grand finale of the **Country Radio Seminar** with the **Kentucky Headhunters**, **Lorrie Morgan** and **Jann Browne**. The **Lonesome Strangers** were winners of *Music Row* magazine's **Best Independent Video Award** for their "Just Can't Cry No More," which can still be seen on **CMT**, **VH-1** and the **Nashville Network**.

Making a special appearance at **Ronnie Mack's Barn-dance** was **Columbia** recording artist **Mary Chapin Carpenter**. Carpenter and her fine band (**John Jennings**, guitar; **Rico Petruccielli**, bass; **Peter Bonta**, keys; **Robbie Magruder**, drums) played an excellent set of material from her second album, *State of the Heart*, which includes the current hit "Quittin' Time". **Mary Chapin Carpenter** is also an **Academy of Country Music** nominee for **Best New Female Vocalist**. This talented new singer is also a gifted songwriter as well as an entertaining performer.



Eliza Gilkyson, Mary Chapin Carpenter, Ronnie Mack and Lucinda Williams

Billy Block



JAZZ

By Scott Yanow



Julie Pado

David Benoit

MCA celebrated its recent acquisition of GRP (or is it the other way around?) with a very impressive party at Spice in Hollywood. After short speeches by co-founders Dave Grusin and Larry Rosen, Lee Ritenour acted as music director for the all-star jam session. The brothers Dave and Don Grusin played a few keyboard duets. David Benoit sounded fine on some originals (his early sessions for AVI are now being reissued on five Blue Moon CDs) and sax great Ernie Watts teamed up with Patrice Rushen for a strong version of "Stolen Moments." The final selection displayed the wide variety of talents on the combined rosters of GRP and MCA as these players took solos: Dave Grusin, Don Grusin, keyboardist Russell Ferrante (of the Yellowjackets), Ernie Watts, altoist Eric Marienthal (of Chick Corea's Elektric Band), Lee Ritenour, Russ Freeman, (leader of the Rippingtons) and Patrice Rushen (with Brian Bromberg on bass)! Only the tasteless performance of singer Patti Austin (whose pop style and sarcastic comments to the bored audience were very much out of place) was amiss. A great show overall, ranging from funk to so-called contemporary jazz to bop. GRP's future looks strong.

Frank Morgan's future did not look very bright for many years. A Charlie Parker-influenced altoist, Morgan's drug addiction nearly de-

stroyed his career and his life. In 1985, when he began his comeback and recorded his second album as a leader (30 years after his first!), the odds were still against Morgan. Since that time he has developed his own highly original sound (with some Cannonball Adderley and Coltrane mixed in with the original Bird influence), has become a very strong player, cleaned up his life and now ranks as one of the top saxophonists in the world.

At Catalina's recently, Morgan debuted his new quartet. Pianist Renee Rosnes (who has her own first record out on Blue Note) is a very fluent bop pianist, while veteran drummer Albert "Tootie" Heath is consistently colorful. Frank Morgan's latest discovery is his bassist, the young and attractive Marlene Rosenberg, whose appearance would be irrelevant were it not for her superlative playing. Often sounding like the great Charles Mingus, Rosenberg's solo work and accompaniment often stole the show. Rosnes, Rosenberg and Heath formed a perfect trio and, with Morgan in top form, it was quite a set. Sticking to standards ("Little Niles," "Billie's Bounce," "All The Things You Are," "Parker's Mood" and "Confirmation"), Frank Morgan was quite inspired, and his verbal philosophizing served as a perfect segue between songs. At the end of the set he told the audience, "Thanks for a new life. Don't worry about me, I'm fine." His remarkable comeback is complete.

Upcoming: Le Cafe (818-986-2662) hosts keyboardist Bobby Lyle (April 14), Steve Bach (April 19) and alto-saxophonist Brandon Fields (April 20-21), while Catalina's (213-466-2210) features trumpet great Freddie Hubbard (April 12-15), Art Blakey's Jazz Messengers (April 17-22) and guitarist John Scofield (April 24-28).



Frank Morgan

BLACK MUSIC

By Wayne Edwards



Aaron Rapoport

Ice-T

Made my way back east to the Big Apple where I attended a party for newly signed Warner/Reprise act Def Con 4. The group, whose debut single "Say U Love Me" is making nice chart jumps, was greeted by an array of press people, retail folks and air personalities. Kudos to Warner's Pat Smith and Morace Landy for pulling together a really nice affair. I also had the opportunity to visit BET headquarters in Washington, D.C. The growing Black Entertainment Television cable station has become a vital tool to breaking and exposing black artists much the way MTV was to rock artists at its inception a decade ago.

The trip was marred by the tragic and senseless deaths of 87 people when an alleged love-spurned arsonist torched the Happy Land social

club in South Bronx. It's always easy to point fingers in cases like this: the arsonist was deranged, the club was a firetrap, the clubowner continued to operate although the city issued a vacate order in November 1988, the city never followed through to shut the place down, the landlord was never concerned enough to make the necessary adjustments to the property. And while you certainly can't blame the parents for the fire, you have to wonder why so many teenagers, some reportedly as young as fourteen, were regular patrons at an adult after-hours club (the fire broke out at 4:00 a.m.). There are no easy answers to this sad, sad affair.

Back in Los Angeles, ASCAP and the newly created Committee for Excellence in Black Music sponsored the First Annual Rap Symposium. Although attendance wasn't exactly overflowing, the conference would have to be termed a success. The relatively small number that did attend were there to tackle serious issues and discussions often got quite heated. One seminar, "Lyrical Content & Social Responsibility," was so controversial it provoked one man in the audience to jump up and call the panel of record industry execs "nothing more than whores pimping our young minds." The focus of this particular seminar was on rappers Ice-T, Tone-Loc and particularly the 2 Live Crew whose album *Nasty As They Wanna Be* (featuring the single "Me So Horny") has recently been banned and ordered off the shelves in their home state of Florida due to its "pornographic lyrical content." Rap Symposium 1990 ran for two days at the Pacifica Hotel in Culver City and was well worth attending. Hopefully next year's will attract more equally serious-minded and concerned individuals.

Mellow Notes: Choice events for the latter half of April include Angela Bofill (the Strand), Najee & Randy Crawford (Celebrity Theatre) and the Isley Bros. & Angela Winbush (Celebrity Theatre). Also check out Billy Childs' *Twilight Is Upon Us* CD on Windham Hill Records. **MC**



Paula Ross

Wayne Edwards

Def Con 4 party-goers

CONCERT REVIEWS

Peter Murphy

Wiltern Theater
Los Angeles

It was a night for the living dead to gather and pay homage to the founding father of gloom and doom rock, Peter Murphy. It was a night to howl at the moon, enter altered states of consciousness and drone-out to trance-like sights and sounds.

As the house lights dimmed and the screams from the death-clad audience intensified, eerie green smoke began to ooze from the stage while some sort of bizarre Middle-Eastern music bellowed through the rafters. Then I saw him, his lizard-like body perched motionless on a stack of amplifiers, a white light illuminating his extremely thin, pale and well-sculpted face. He was the perfect incarnation of J.R. Tolkien's Gollum. And when his bludging eyes met mine, I was engulfed by his mystic powers. There was no turning back. I had to join him on his intense, two-hour journey through that deep dark tunnel that signals the end of our physical existence ("Marlene Dietrich's Favourite Poem"), to the torturous lands of love and lust ("Cuts You Up"), to the depths of destruction ("The Lines Between The Devils Teeth And That Which Cannot Be Repeat!") and back again.

When this ex-Bauhaus guru sang, his deep, dark and at times Bowie-esque voice seemed to be calling out to ethereal spirits. And when he danced, he moved about the stage as freely as an apparition, sometimes stopping on the drum riser to seductively bite his drummer's neck, while other times twisting his anorexic body in such a contorted fashion that he actually looked like a human pretzel. Peter Murphy ended this saga of death in much the same manner in which he had first begun it: He simply and oh so very eloquently disappeared in one ominous gust of smoke.

—Pat Lewis



Harold Sherrick

Steve Hogarth of Marillion



Pat Lewis

Peter Murphy

Marillion

The Palace
Hollywood

It was misting outside when we arrived at the door. Inside, the odd English accent could be heard here and there, making it feel a little like it probably does in Britain where a Marillion show is revered like a special event. Yet, here in the blase U.S. of A., this band has been treated with all the respect of a wet dog on a bed. If this show was any indication, however, that irreverence may soon vanish as the band delivered their finest performance on these shores to date.

Naturally, much of the material was culled from their latest release, *Season's End*, Steve Hogarth's first at the vocal helm. "Easter," with its lifting Scottish melody, was beautiful and dangerous in the same breath, while "Uninvited Guest" had the crowd chanting the chorus with such fervor you could barely hear Hogarth's voice above the din.

The recent proving point for the band has been the arrival of Hogarth and his grasp of the older, more personal material penned by former leader Fish. Whilst Fish will never be forgotten, Hogarth's delivery is not only far removed from Fish's theatrics, but also interesting in its own right. Wearing white gloves, Hogarth bounced across the stage like a puppet freed of his marionette's strings during the "Misplaced Childhood" medley of "Kayleigh/Lavender/Heart Of Lothian," a brilliant musical odyssey, and "Warm Wet Circles" which provided a great platform for Rothery's guitar.

"Season's End" closed the set proper with the crowd practically holding hands and swaying back and forth. The momentum never waned as the packed Palace begged—actually demanded—two encores. The bubbling bass of Peter Trawavas signaled the arrival of "Incommunicado," Hogarth spinning in circles before climbing an eight-foot speaker to finish the song,

perched like a shepherd guarding his flock. "After You" crashed head-first into "Market Square Heroes," by now the energy building to something nearly sexual.

The climax occurred, Marillion took their bows and we were ushered back into the misting night. For a band that Capitol probably worried would never break through in the States, this one was sweet victory indeed.

—Scott Schalin

Stephanie Mills

Universal Amphitheatre
Universal City

Stephanie Mills' recent show at the Universal Amphitheatre was highlighted by tunes from her most recent MCA LP, *Home*, and the usual fashion show that accompanies Mills' concerts.

The set opened with "Put A Little Rush On Me" and peaked with "Home," the song she first immortalized in the hit play *The Wiz* over a decade ago. While this new version doesn't quite live up to the emotional tingles of the original, it definitely demands its own set of goose bumps. Another high point was her duet with opening act Christopher Williams on the Peabo Bryson classic, "Feel The Fire."

At this point in her career, Mills seems willing to sacrifice spontaneity for slick professionalism, and on this night, that particular mix worked to her advantage. The costume changes came at just the right time, the two-sentence setup intros to each song, while unnecessary at times, certainly didn't hurt the show and her dancing (particularly on the cut "Fast Talk") was superb.

It was difficult to tell if Stephanie Mills was enjoying herself or simply going through the motions (however great those motions are), but she's too much a pro to make anything obvious. The result was an enjoyable, well-controlled, fine-tuned set that included most of her hits and left her audience feeling quite satisfied.

—Wayne Edwards

Michael Penn

The Roxy
West Hollywood

Michael Penn has to be one of the most unassuming and understated performers on the music scene today. He is also so passionate about his music that he's one of the most intense performers around.

Drawing heavily upon influences from the Beatles to Bowie, Penn has already begun to show tremendous potential in the songwriting department. His melodic ideas are timeless, fresh and bold, and his lyrics drip with honesty and irony. Penn's one of those rare individuals who seems to have a direct and unobstructed link between his heart and his pen. To put it more plainly, this Romeo in blue jeans (nope, he wasn't wearing black jeans) can write one hell of a catchy pop tune.

With the security of an acoustic guitar in his arms and a tight, well-accomplished band backing him up (a band which includes Penn's long-time partner Patrick Warren on keyboards and X drummer D. J. Bonebrake), Penn proved that he is more than deserving of all the hoopla that is currently going on in his honor. Hoopla that includes a crossover hit single, "No Myth," and a debut album that is bulleting up the charts (*March*). Not to mention, the attention of a jam-packed, star-studded opening night audience at the Roxy, which included Chris and Sean Penn and Elton John. Highlights of the evening were abounding and included "This & That," "Long Way Down" and "Invisible."

If this brilliant new artist continues to produce the kind of quality material that is overflowing on his debut LP, he just may prove to be a musical Shakespeare of sorts in the coming years. And when it comes right down to it, Michael Penn, by any other name, really is Romeo in his own quiet and unpretentious way.

—"Juliet" Lewis



Donna Santisi

Michael Penn



#1 PHONES! TEN YEARS IN A ROW!

The Album Network publishes the music and media industry's best selling (and best loved) sourcebooks, The Yellow Pages Of Rock and Jr!

The desktop master volume is packed with over 350 pages of names, addresses, numbers and fax, ready for action!

And your Yellow Pages subscription comes complete with your own personal roadie!



THE **JUNIOR** COMPANION INCLUDES:

MOST REQUESTED BY:

- Rock Radio
- Classic Rock Radio
- Hit Radio
- Urban Radio
- College Radio
- Networks
- Consultants
- Record Labels
- Music Retailers
- Independents
- Artist Management
- Entertainment Lawyers
- Talent Buyers & Agents
- Press & Public Relations
- Music Publishers
- Recording Studios
- Music Television
- Facilities

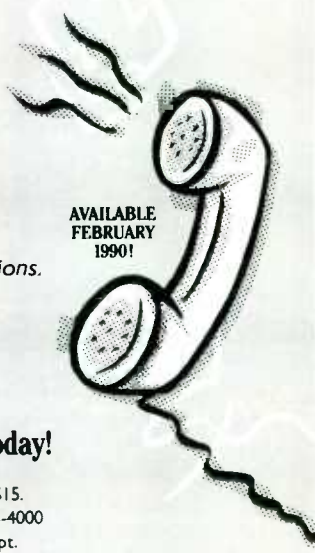
- Airlines
- Ground Transport
- Travel Services
- Hotels
- Restaurants
- Local Media
- Club & Concert Halls
- Nightlife
- Emergency

In North America's 35 most popular business travel destinations.

Concise, comprehensive and complete. . . that's why The Yellow Pages Of Rock and Jr! are in heavy rotation worldwide!

Order your 1990 Yellow Pages Of Rock and Jr! set today!

The list price of The Yellow Pages Package is \$90. Detach coupon below and save \$15. Or call Album Network Toll Free (800) 222-4382 (outside California). Or (818) 955-4000 (inside California/International). Your order will be shipped within 24 hours of receipt. Offer expires October 31, 1990.






AVAILABLE
FEBRUARY
1990!

THE 1990 YELLOW PAGES OF ROCK & JR!

YES! Please rush me The Yellow Pages Of Rock & Jr!

_____ Number Of Yellow Pages/Jr! Sets (\$75/set)
 _____ Number Of Additional Jr! Books (\$15/set)

My check for \$75 is enclosed. (U.S. funds only; California residents add \$4.87 sales tax; International orders add \$35 postage and handling)

Bill my Credit Card:   

AMEX MC VISA

Card No. _____
 Exp. Date _____ Signature _____

Name _____
 Company _____
 Nature Of Business _____
 Address _____

 (Billing Address For Credit Card Purchases)
 City _____
 State _____ Zip _____
 Business Phone _____

Detach coupon and mail to Album Network, 120 North Victory Boulevard, Burbank, California 91502. Offer Expires October 31, 1990. ©1990, The Album Network, Inc. MC

LICENSED—INSURED—BONDED
**RECORD INDUSTRY
 REPRESENTATIVE**

(30 years experience)
 Awarded 64 Gold / Platinum Records



EXPERT ASSISTANCE IN:

- ★ Obtaining a major record deal
- ★ Quality demo presentation
- ★ Obtaining a major distribution deal
- ★ Developing your new record label
- ★ Record promotion-marketing-distribution

213 / 461-0757

Not A Talent Agency Operation.

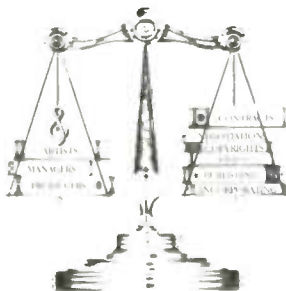


L O R E D A N A
 Photographer
 (213) 654-1983

TAX SEASON SPECIAL **S.B.S.** **3 HR MIN GOOD THRU APRIL 15**

SOUTH BAY SOUND
24 TRK \$30
12 TRK \$20
Full Midi Studio, 3 Live Rooms + More
REHEARSAL \$8-\$15
4 Clean Air Conditioned Rooms
P.A. Incl. Block Rates Available
 REC (213) 538-0209 REH (213) 324-8330

**THE MOST
 POWERFUL SCALES
 IN THE INDUSTRY**



**Entertainment Attorney
 Robert S. Greenstein**
 Where the industry comes
 for sound advice.
 (213) 203-9979

CLUB REVIEWS

Flies On Fire

*The Palace
 Hollywood*

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Tim P., lead vocals, rhythm guitar, harmonica; Howard Drossin, lead guitar, backing vocals; Terry "Mess" Messal, bass, backing vocals; Richie D'Albis, drums, backing vocals.

□ **Material:** Straightforward, bluesy rock in the vein of the Rolling Stones and Creedence Clearwater. Flies On Fire performed several cuts off their revved-up, self-titled debut album including "Let It Roll," Long Gone Dead," "C'Mon" and "Baptize Me Over Elvis Presley's Grave."

□ **Musicianship:** No virtuosos here, but FOF played their little hearts out, cranking out passionate versions of their memorable songs. Tim P. possesses the requisite gravel voice which grittily plays off Drossin's buzzsaw licks, while bassist Messal and drummer D'Albis keep the proceedings on track, laying down a solid foundation of rhythm throughout the evening.

□ **Performance:** Utilizing every inch of unoccupied space, FOF buzzed around the stage like obsessed dervishes. Drossin's face was barely visible, whipping his wavy, long blonde locks to and fro in every direction. Messal spent most of the time striking up macho poses, leaning up against Tim P. and contorting his face into an earnest pout, creating the perfect foil for the Jim Morrison look-alike ringleader. To make the Jagger/Richards combination more complete, vocalist Tim P. would gesture wildly with his hands and jump around the floor with the unbridled abandon of a small child, prancing and preening every chance he got.

□ **Summary:** FOF put on a great live show despite the murky acoustics that sometimes rendered their songs a jumbled mess. This setback, however, didn't seem to



FOF: On solid musical ground.

dampen the spirits of the enthusiastic crowd who could be seen bopping around gleefully. It's a shame an inadequate P.A. system can have a significant negative impact on the overall aesthetic quality of the musical performance, perhaps giving some people cause to believe a band, including this one, may not be very good when, in fact, they are. But then again, when a group plays at local venues, like FOF, they realize this unpleasant feature goes with the territory. And Flies On Fire braved this onslaught of sonic distortion like real troopers with professionalism in tact.

—Harriet Kaplan

Steel Prophet

*Troubadour
 West Hollywood*

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Rick Mythiasin, vo-



Steel Prophet: Lacking direction and focus.

cal; Steve Kachinsky Blakmoo, guitar; Jon Paget, guitar; Vincent Dennis, bass; John Tarascio, drums.

□ **Material:** This band strives desperately to play material of epic proportions, but usually comes across as simply meandering. There's really nothing too original going on here. The titles "Penance Of Guilt," "Sleep Of Despair" and even "Reign Of Christ" suggest these guys are in way over their heads, since the songs tend to be one-dimensional replicas of something Queensryche knocks off in their sleep.

□ **Musicianship:** If you strip away the inflated solos and showy tempo changes, I think there are some solid players here. Bassist Dennis has an interesting metallic/funk style that's kind of cool, and each guitarist seems capable enough. Unfortunately, they never transcend the medium, and bands like these really are a dime a dozen. Singer Mythiasin, who I'm told is a wrestler offstage, may want to consider doing it full-time. He was way over the top with a high-pitched squeal that was irritating instead of elucidating. Maybe they should concentrate more on subtlety and exposing different musical levels within their range.

□ **Performance:** Their presence seems a little timid, a little wary. Confidence will come in time. Mythiasin, however, could learn a lesson in restraint. Actually, Steel Prophet should focus on a specific direction of their own in their presentation, because right now everything from their music (sub-Fates Warning) to their logo (sub-Killers Iron Maiden) reeks of someone else.

□ **Summary:** There is some potential, especially in their musical arrangements, to suggest a sturdy foundation. That doesn't mean there's not a lot of work ahead for these metal masters. And by the way, what the hell is a Steel Prophet?

—Scott Schalin

CLUB REVIEWS



Tommyknockers: Primed for success.

The Tommyknockers

Raji's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Rich Coffee, vocals, guitars; Chris Barfly, bass; Jomar Guccio, drums, backing vocals.

□ **Material:** The Tommyknockers kick out original, high-powered rock in the vein of the Fuzztones and the Jam with a flavor of their own. The music is catchy, and the tunes are there, and I was amazed that so many Tommyknocker fans were able to stand still. But then again, I guess their followers are just too cool to have fun. Two down notes: First, some of the tunes just fell flat and didn't make it. If the Tommyknockers could pen more tunes like "Way About You," with its shifting patterns and memorable guitar and vocal hooks, things would take off like there was no tomorrow. Secondly, their set was much too long. A good philosophy to remember is to leave 'em wanting more.

□ **Musicianship:** Chris Barfly is absolutely incredible on bass; his timing, tone and playing style are enviable, to say the least. This guy is just mind-blowing, and when coupled with drummer Jomar Guccio, you have a rhythm section tighter than a pre-sale promoter's wallet. Guccio hammers that kit with a style that would have made John Bonham smile. As a vocalist, Rich Coffee gets the job done—he's good at what

he does, but don't expect to see this guy at the Grammys. As a guitarist, he's developed a nice genre-oriented tone and playing style that fits right in and compliments the Tommyknockers' songwriting.

□ **Performance:** Another one of the Tommyknockers' bright points: The band manages to convey their energy quite well, with Guccio and Barfly totally getting into their instruments and Coffee adding the well-timed Pete Townshend leap here and there. Also, these guys have a cool image—purple velvet trousers, mod-ish haircuts and a pseudo-psychedelic look. The Tommyknockers are about as memorable visually as they are musically, though Coffee needs to relate to his audience more through his raps, which are a bit too clumsy and amateurish; too many people were just standing there.

□ **Summary:** There's a new sound screaming to be heard on Holly-



Dotsero: A tight, pop-fusion sound.

wood's rather predictable club scene. Brothers and sisters, I'm here to tell you that there's something more, something much, much better—the Tommyknockers. So go see for yourself. —Tom Farrell

Dotsero

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Stephen Watts, saxophones; Michael Friedman, electric bass; David Watts, electric guitar; Tom Capek, keyboards; Larry Thompson, drums.

□ **Material:** On a brief West Coast jaunt to promote their hot new pop-jazz release, *Off The Beaten Path*, the band focused on the wonderfully sweet and tasty tunes from this album. Most of these fall in the lite funk-punchy-perky melodic range (the best of these being the swinging "Private Thompson"), but they also showed a more mature side with the passionate "Make It Last." They saved the best for last, infusing the infectiously jamming "Ooga Booga" with a bit of rap and some spicy soloing.

□ **Musicianship:** Dotsero is a tight, seamless outfit which plays with an overall sense of lightheartedness, and the individuals blend well together to create a more modern Spyro Gyra-ish pop-fusion sound. While Watts is a killer on tenor and soprano, the group tends to feature too much sax at the expense of guitar, keyboards and drums in the melodies. Still, each player got to show his solo chops, the best of these being Friedman's all-bass number and Capek's playfulness on "Ooga Booga."

□ **Performance:** These guys from Denver rock, roll and have a lot of fun along the way, making their audience feel every bit a part of the act as they are.

□ **Summary:** Dotsero is an exciting group with an extremely accessible, highly likeable pop-jazz flavor to them. And they certainly came ready to party this night. Along with the Rippingtons, they may just be the contemporary jazz group of the Nineties. —Jonathan Widran



Perrine Photography Studio
Bandshots • Headshots
(213) 871-1606 (818) 792-3075

MUSIC ATTORNEY

Legal representation/
contracts for serious R&B,
Rap, Dance & Pop artists.

Attorney
AL AVILA

L.A. (213) 955-0190

Orange County (714) 730-6144

FOXFIRE RECORDING

Hi Quality
24 Track
doesn't have to cost a fortune

\$25/HR

It pays to compare
818-885-8580

The List

If you can't reach the people who can make a difference in your life, then you need **The List**.

- Top A&R executives
- Personal managers
- Record Executives

Complete information on how to contact the right people in the music industry today. The most comprehensive guide you will ever need.

(213) 773-5737

WE CAN'T MAKE YOU FAMOUS WE CAN MAKE YOU RICH

Earn up to
\$40

per hour
SELLING COMPUTER SUPPLIES

Guaranteed Starting Salary

Earn up to \$1000 per week

Realistic \$400 to \$500 per week after training

★ Complete Training ★ Daily Cash Bonuses \$5

★ Top Commission ★ Flexible Hours

★ No Returns/No Reserve

Call Today.....Work Tomorrow!

Immediate Openings

Call Dave or Bill at the
N. Hollywood/Burbank office
(818) 972-2119

ADVANCED RIBBONS &
OFFICE PRODUCTS



BAND & HEADSHOTS
Paul Norman
213-392-1421

DIGITAL AUDIO TRANSFERS

DIGITAL AUDIO TRANSFERS INC.
 at SOUNDWORKS WEST

FORMAT CONVERSIONS COPIES & TRANSFERS

Any format to any format.
 All digital and analog formats!

- ★ CD Reference Discs
- ★ 35mm & 16mm Magnetic Transfers featuring ALBRECHT machines!
- MITSUBISHI X-880 w/APOGEE
- MITSUBISHI X-86HS
- dbx 700
- SONY 701
- SONY F-1
- SONY 1630 U-matic
- SONY 3402 2-track
- SONY 3324 24-track w/APOGEE
- SONY 3348 48-track
- SONY 2500 DAT
- SONY 2000 DAT w/SMPTE
- YAMAHA Digital
- FOSTEX D20 DAT w/SMPTE
- AKAI ADAM Digital
- 24-track Dolby
- 24-track Dolby SR
- SONY BVU 800
- SONY BVH 2000
- SONY BVH 3100
- S-VHS HiFi
- VHS HiFi
- BETA HiFi
- Wendell Jr. Carts
- NAB Carts
- NTSC to PAL/PAL to NTSC
- 8mm
- Analog 2-track, 4-track, 8-track, 16-track, & 24-track
- Analog cassette
- ★ All MIDI Production Services
- Any multi-track delivered to you for dumping & archiving.



DIGITAL AUDIO TRANSFERS INC.
 at - SOUNDWORKS WEST Ltd.
 7317 Romaine Street
 West Hollywood, CA 90046
 TEL 213-850-1515
 FAX 213-874-1420

CLUB REVIEWS

Starr Parodi

Le Cafe

Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Starr Parodi, keyboards; Abraham Laboriel, bass; Michael O'Neill, electric guitar; Kevin Ricard, percussion; Joey Heredia, drums.

□ **Material:** Parodi's original material is all hip, all funky and at times highly melodic. Tunes like "Howard's Groove" and "Joyful" proved to be more groove than melody, but the songs allowed this incredible ensemble to show off its incredibly percussive chops. "Covenant," on the other hand, showed Parodi at her most moody and romantic as she blended textures from her extensive synthesizer collection. The highlight of the set, however, was a loud, jamming cover of Stevie Wonder's "Superstition," which featured knockout soloing on guitar and synth.

□ **Musicianship:** Parodi has a graceful yet commanding touch on her many keys and can move into high gear when the groove calls for it. However, until she got rockin' on "Superstition" and the Brazilian flavored "Battle Of Winter And Spring," it was her supporting cast who really blew the room away. Laboriel is the bass, going through wild contortions that bordered on the extraterrestrial. Ricard and Heredia kept a frantic pace, and O'Neill was at his best duetting with Parodi's solid improvisations.

□ **Performance:** The very talented Parodi has a definite air of confidence and excitement, and we got to show the wild side of herself we never get to see on *Arsenio Hall* where she is the house keyboardist with the Posse. She and her stellar band served up a definite overdose of hearty jazz/rock/dance/R&B funk.

□ **Summary:** Wearing a very stylish purple jacket and chapeau ensemble, Parodi is easily the loveliest young keyboardist in town, yet it is her talent and charm which prove the most attractive in the end. Not to mention that the best of her grooving puts her sound right up there with Janet Jackson and Paula Abdul. Parodi can do everything else, but the question is, can she dance?

—Jonathan Widran



Starr Parodi: Hip, funky and melodic.

Sibling Rivalry

F.M. Station

North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Jon Williamson, vocals; Doug Maijla, guitar; Ron Hendricks, guitar; Jesse Hendricks, bass; Ray Kennedy, drums.

□ **Material:** Close. Oh, so close. These guys have got the Skid Row/Bon Jovi angle down cold. There's nothing wrong with that; you could do a lot worse than pick the two bands that have re-defined the term "commercial success" for you inspiration. While the Sibs' opener, "Sweet Paradise," which veers seriously close to the Skids' "Piece Of Me," and their "All I Need" have all the right New Jersey accents—including a Richie Sambora-style guitar solo that even Cher would approve of—the band has yet to consistently come up with the kind of killer choruses that will burn their way into the public's collective ear. The material is strong, but not memorable yet. It does sound tantalizingly close, though. For a change of influences: The final song of the night, the self-explanatory "Got You By The Balls,"

sported a terrific teutonic chorus that seemed out of the same bag as Accept's similar testosterone effort.

□ **Musicianship:** By approaching the material as a unit and not as individuals, the band scored highly with a sense of song-smarts and coherency in their playing. And as team-players, it was obvious that egos were subservient to songs; parts were included only if they enhanced the song's structure. Guitarist Maijla soloed with a strong melodic sense in places where it was correct to do so—and he speed-riffed when that, too, was called for. The rhythm section punched; they were especially good negotiating the changes in the tune "Midnight Train." Vocalist Williamson sang effectively and emotively, with only a passing tendency to metamorphose into Black Oak's Jim Dandy during the spoken parts.

□ **Performance:** Williamson energetically covered the stage, even looking at times like he wished it was of concert hall proportions and not just a nightclub venue. And therein lies the rub: While always within bounds, he had a slight proclivity to over-play the room, with the resulting loss of intimate audience contact that a club can provide. This sometimes translated into a sense of being sung at, instead of to. Guitarist Maijla had a great happy/dangerous mix for his stage attitude, and bassist Hendricks won the evening's naturalism award for, after being miscued at the top of a song, signaling a halt to the proceedings, smiling and beginning anew in so smooth a manner that few in the audience noticed anything amiss.

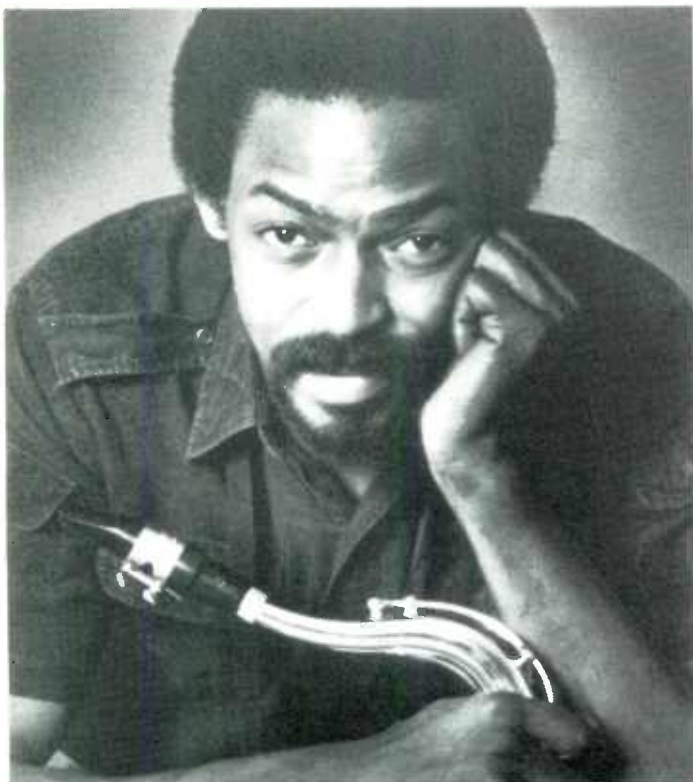
□ **Summary:** Although they break no new ground in image or music, their hearts and commercial instincts are in the right place. If a Desmond Child (i.e. hook-intensive) approach could be added, the band could easily go on to radio/TV airplay and success.

—Steven Silva



The Sibs: Songs come first for these guys.

CLUB REVIEWS



Peter Keeleman

Hollis Gentry: Enjoyable, instrumental funk.

Hollis Gentry's Neon

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Hollis Gentry, saxophones; Kiko Cibrian, electric guitar; Todd Hunter, keyboards; Cecil McBee, Jr., bass; Cesar Lozano, drums.

□ **Material:** Gentry stuck mostly to the very pop-jazzy selections from his *Neon* release. Among these gems were Cibrian's very romantic "Magic Eyes," Gentry's sassy and brassy "The Truth" and the funky jam session "Just Another Pretty Face," which showed off Gentry's strong circular breathing abilities. Covers of Tom Scott's smooth "Amaretto" and Chick Corea's jumpy "Light Years" were also well-received.

□ **Musicianship:** Neon has been playing as a unit for some time, and so their musical camaraderie makes for a virtually seamless display of instrumental chops. Gentry is equally proficient on all three saxes (and brings a unique funk sound out of his soprano) and with his MIDI Wind Controller, which brought a special expressiveness to Hunter's "The March Inn." Cibrian and Hunter are masterful soloists as well.

□ **Performance:** There is an air of excitement about Neon, from Gentry's moving and grooving, Cibrian's screaming licks and the band's overall musical dynamics. Gentry's a lot of fun to watch as he entices his appreciative audience to "jam along."

□ **Summary:** Neon's music is best categorized as "lite instrumental funk," but they were just as passionate on the tender material. Gentry's sunny personality shines through when he's playing and in his rapport with the audience. Neon is thoroughly enjoyable and comes ready to party.

—Jonathan Widran

Red Temple Spirits

Helter Skelter
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** William Faircloth, vocals; Dino Paredes, bass; Spartacus Taylor, guitars; Scott McPherson, drums.

□ **Material:** Red Temple Spirits creates a certain Far Eastern tribal fury as if they are summoning the gods to re-evaluate this nightmare of modern humanity. "Soft Machine" and "City Of Millions," from their latest

release, are strange amalgams of psychedelic warblings and ancient seance music somehow made contemporary. "Dreamings Ending," for example, an alternative radio hit from their debut LP, represents a short, strange trip into an ancient ritualistic plane where smog and man-made decay are still unborn. If this all sounds heavy-handed, it's really not, for RTS balances their mysticism with plenty of good, old-fashioned insecurity and self-awareness. In fact, never has a group so deserved to cover "Paranoid," nor pulled it off with such panache.

□ **Musicianship:** I lit a cigarette with a candle that adorned one of the mixing boards. The tobacco possessed an almost drug-like majesty while the Spirits' music spilled into my consciousness. Twisted, discordant sounds that fit together to create the perfect cacophony, it's almost as if each instrument was playing a different song altogether. Drums bashing away, bass melding into a psycho-rhythm, guitarist's fingers searching the neck of the instrument until he hears a sound he likes while Faircloth's voice wails on about some shamanistic drama. And all the while the cigarette burns.

□ **Performance:** There's a ghost-like ambience about this band. Always backlit with a couple of red spots, the players' faces were generally obscured. This isn't a case of an audience watching a band so much as a room full of people gaining support from others whose fates are intertwined. "We're all to blame...and no one is innocent," Faircloth drones on one song. Where Robert Smith may have always been the Cure, RTS is more about some large group experience, each of these four as important to the network of ideas as is the listener. The movements are slight and the performances shrouded in concentration like we really can change the world—or at least our perception of the world—as long as we all put our minds to it.

□ **Summary:** It really take this band another album or two before any kind of major following is secured. But, just like the destruction of the ozone has taken this long, so does this band have that kind of destructive patience. Set the controls for the tip of my Camel Filters.

—Scott Schalin



RTS: Far Eastern tribal fury?



DeLoache
Photography
International
(818) 505-9373

HOT LOCKS HAIR DESIGN

On Sunset Strip

HAIR STYLISTS WANTED

With or without clients.
XInt opportunity.
Call for info:

(213) 859-1333

JAMMIN TIMES

REHEARSAL STUDIO

★ P.A. ★ Stage Lighting
★ Storage ★ Rentals
★ Air Conditioned

8912 Venice Blvd.
(At Robertson)
Los Angeles
(213) 204-0988

BRING IT BACK!

We guarantee to match your master (or reference cassette provided at time of order) or we'll redo your cassettes, AT OUR EXPENSE NOT YOURS.

TAPE COMPLEX
WEST

REAL TIME CASSETTE DUPLICATION
1606 N. HIGHLAND AV., HOLLYWOOD, CA
213 465 2466

MUSIC VIDEOS

rock
productions

(415) 524-ROCK

RECORD REVIEWS



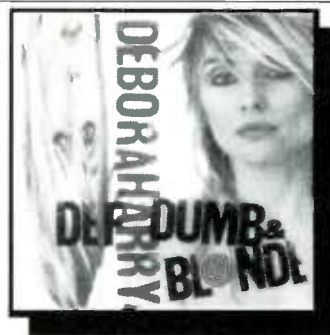
Ozzy Osbourne

Just Say Ozzy
CBS Associated

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Producer: Andy Johns
Top Cuts: "Shot in the Dark," "War Pigs."
Summary: Here's yet another work, this time live, by the man who's established a household name off parental paranoia. This album hits harder than the more produced previous efforts due to its live nature, therefore emanating more of a Sabbath feel as opposed to our present day Ozzy. The guitaristry ties that reminiscent knot even tighter with long, dark solos that seem to lack the intensity of the early years and frequently border on the monotonous. As for vocal/lyrical content—it's all you've come to expect from the master of satanic hype.

—Lorraine All



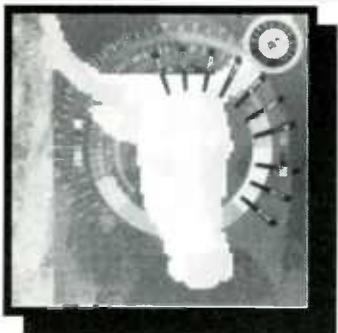
Deborah Harry

Def, Dumb & Blonde
Sire Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Mike Chapman and others
Top Cuts: "I Want That Man," "Kiss It Better," "End Of The Run."
Summary: Deciding to recapture the Blondie magic while exploring new musical territory, Harry has produced an album that rivals anything her former band ever released. "I Want That Man" is high energy pop/rock and "Kiss It Better" is a playful sexual tease. "Calmarie" is one of the most beautiful songs every put to vinyl, while "End Of The Run" closes out this brilliant recording with a moving narrative vocal. The message here is that Deborah Harry has hit a new plateau in her already formidable career.

—Steven P. Wheeler



Caterwaul

Portent Hue
I.R.S. Records

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Producer: David Ogilvie & Greg Reely
Top Cuts: "Innerloop," "Manna and Quail," "Fissure."
Summary: Caterwaul actually means a piercing, discordant sound, and never has truth in advertising been so evident. Unfortunately, a little shrillness goes a long way, and by the end of the record you actually long for a little piece and quiet. Some of the songs are disturbing in a way that draws you in, but too many drive you away. As a result, it's difficult to get to the meaning of any of these tracks. Vocalist Betsy Martin makes Caterwaul sound a little like Faith No More, but without that band's musical adventurousness.

—Scott Schalin



Peter Himmelman

Synesthesia
Island Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Peter Himmelman
Top Cuts: "245 Days," "Babylon."
Summary: One of the best songwriters and producers in the business, Peter possesses a versatile vocal style that covers the spectrum of Stevie Ray Vaughan soul ("245 Days") to Elvis Costello rock ("Surrender"). Yet even after his previous album contained the hit ("Waning Moon" in 1987), Himmelman is still virtually unknown. The problem may stem from the fact that he refuses to conform to overt commercialism. His wide array of musical styles is another negative when it comes to radio airplay, but as an artist no one on the present scene can match the man from Minnesota.

—Steven P. Wheeler



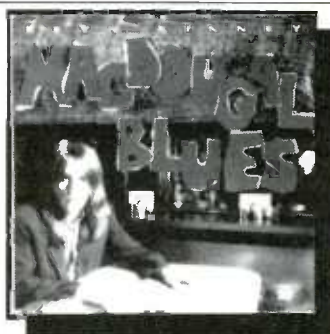
Death

Spiritual Healing
Relativity Records

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Producer: Scott Burns & Death
Top Cuts: "Within The Mind," "Genetic Reconstruction."
Summary: Probably the slowest Death album to date tries to balance lightning riffs with grungy power-heavy chords, often within the same song. The problem is, there's really nothing to stretch the limitations of the death metal scene, which is odd considering they helped define the genre a couple albums ago. It's really the generic, non-committal lyrics that do them in. Leader Chuck Schuldiner has a guttural delivery reminiscent of early Sodom, but it doesn't make tired topics like TV evangelists or (gasp!) the death of mankind any more interesting.

—Scott Schalin



Kevn Kinney

MacDougal Blues
Island Records

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Producer: Peter Buck
Top Cuts: "MacDougal Blues," "Hey Landlord," "Heard The Laughter Ending."
Summary: Using an understated musical approach, Kevn Kinney has come up with an outstanding collection of contemporary folk/rock. The title cut tells the story of our aspiring folkie going to Greenwich Village's MacDougal Street in search of the past ("Thought I'd see a million Dylans/A Joni Mitchell or two/Maybe even Carole King on MacDougal"). Instead, he finds a town filled with yuppies in search of sushi bars. This humorous tale insinuates that there is no place for a folk singer, but in the process, this album proves just the opposite.

—Steven P. Wheeler



George Howard

Personal
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Uptown," "I'm In Effect," "Personally."
□ **Summary:** The "Kenny G of R&B" gives his personal best on suave-yet-funky soul grooves, backing his very original soprano sax work with the likes of guitarist Paul Jackson, Jr., keyboardist Preston Glass and top R&B producer George Duke. Howard's horn is very agreeable, melodic and often exciting in its sense of playfulness, but a few less vocals would make it stand out even more. *Personal* is a must-buy for sax lovers and instrumental fans who like to shake their booty. And since instrumental music seems to be happening these days, you might want to pick this one up.

—Jonathan Widran



The Black Crowes

Shake Your MoneyMaker
Def American

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** George Drakoutias
□ **Top Cuts:** "Twice As Hard," "Hard To Handle," "Thick N' Thin."
□ **Summary:** The material released through Rick Rubin's Def American label continues to be the least categorical and most interesting around. The Black Crowes harken the spirit of the Southern supergroups of the Seventies without pandering to their often bloated ideals. The guitars are subtle and moody as is the soft bluesy piano undercutting the Southern melodies. There is a sameness in technique between some of the slower stuff which seems to limit the versatility. Still, a perfect album for those quiet evenings on the front porch with a six-pack.

—Scott Schalin

SONGWRITERS *Los Angeles*

S H O W C A S E

Sponsored by BMI

WARNER BROS. A&R rep seeks rock & funk acts at LASS

Wednesday, May 2

at Hollywood Live

6480 Hollywood Blvd. - 9:00 PM

Bring cued cassettes and lyric sheets. Check-in begins at 6:00 p.m.

Barry Squire, Warner Bros. Records a&r rep, wants to find adventurous, distinctive, hard rock acts ala Faith No More, Jane's Addiction and Sound Garden and progressive funk acts like Sychefunkapus and Limbo Maniacs.

Note: Squire requests that you use this avenue to play him your tapes and that you don't call Warner Bros. They do not accept unsolicited material.

Every Wednesday night, the Los Angeles Songwriters Showcase brings you publishers, producers and record company reps looking for high quality songs and acts.

**IF YOU'VE GOT IT ON TAPE,
WE'LL HELP YOU GET IN ON RECORD!**

Weekly Showcase info, call LASS Hotline 213-654-1943

For info on LASS services call 213-654-1665

PERFORMANCE says
GET A JOB!



□ The 1990 Talent/Personal Manager Guide is your direct access to the personal managers who can make a difference in your career. Cross referenced by the acts they represent.

Other available directories:

- PROMOTERS/CLUBS (Your direct line to the organizations who could be booking your act, 216 pgs.)
- BOOKING AGENCIES (Direct access to the top agencies and their acts. A must for talent buyers and musicians, 252 pgs.)
- CONCERT PRODUCTION (Sound, staging, lighting, equipment mfg., and special effects. The bible for production personnel, 248 pgs.)
- INTERNATIONAL MARKETS (From Europe to Canada to Australia, contacts in every category, 156 pgs.)

\$24.95 EA., + \$5 PER COPY SHIPPING TO:
PERFORMANCE
1203 LAKE STREET STE. 200
FORT WORTH, TX. 76102
Charge Cards: (817) 338-9444

BUY 2 GET 1 FREE!

READY TO GET SERIOUS ABOUT YOUR CAREER?



MAKING IT IN

THE NEW MUSIC BUSINESS

"Selling Your Talent . . . Without Selling Out"

- DISCUSSES EVERY CAREER AREA • QUOTES TODAY'S TOP STARS
- INCLUDES APPENDIX OF MUSIC INDUSTRY CONTRACTS
- OVER 300 PERSONAL CAREER STEPS YOU CAN APPLY RIGHT NOW

Tells you the inside story of today's new music business and teaches you how to create a plan for success in any music career area that is tailor made for you and your abilities. Written by the co-author of the best selling "The Platinum Rainbow", the book pulls no punches and provides valuable information whether you want to start a small hometown record label, be the next great rock star or just find a way to make a living through your music.

THE BOOK THE WHOLE INDUSTRY IS TALKING ABOUT!

"An in-depth guide to becoming established in today's new music business. Offers a practical step-by-step approach, that enables everyone to take their best shot at success."

— DICK CLARK

"James Riordan has written a clear, concise and very helpful guide for everyone in the Music Business."

— HERB ALPERT
Founder & Co-Chairman
A & M Records

"James Riordan's book, 'Making It In The New Music Business' goes a long way in separating the myth of the business from reality. Riordan knows that there are no easy answers to 'making it,' and he comprehensively educates the reader to ask all the right questions."

— DANNY GOLOBERG
(Manager of Don Johnson, Belinda Carlisle, Don Felder,
Sheena Easton, Bonnie Raitt, Flo & Eddie and others.)

ONLY \$18.95

Discusses the sweeping changes that have occurred in the music industry within the last few years and helps you gather the kind of street smarts necessary to make it in such a tough business. Learn how to set realistic goals and recognize when your being conned or conning yourself. Includes a "Build Your Own Plan" section with over 300 personal career steps that you can apply right now!

Advice on every career area — Bands, Solo Artists, Studio Musicians, Songwriters, Producers, Engineers, Concert Promoters, Agents, Managers, Record Labels and more. Includes how to develop your talent, write songs or find the right songs, find a publisher or publish your own songs, produce and manufacture your own records, find investors, determine a budget, promote and publicize your act, record a demo, find distribution for your record, put together your own press kit, shoot your own music video, make contacts, land a record deal, negotiate a recording contract and much more!

ORDER NOW

Make Check or M.O. for \$18.95 plus \$4.50 postage & handling \$23.45 total) to:
Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Please charge to: Visa Mastercard

Account #: _____ Exp. Date: _____

If you don't wish to cut your magazine page, copy this coupon on a piece of paper and send it to receive MAKING IT IN THE NEW MUSIC BUSINESS!

LOS ANGELES COUNTY

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zapeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable.

BREAKAWAY
11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 305-4687
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Audition: Open mic Mon. & Wed. at 8:00 pm.
Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HT-CL)
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).
P.A.: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable

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

COMEBACK INN
1633 West Washington Bl., Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable

COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Suzette, (818) 769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
P.A.: 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

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.

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

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessy's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

MADAME WONG'S WEST
2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Peter Draper, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 600
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned address.
Pay: Negotiable.

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

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM.
Also known for successful showcasing.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no 740
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

PORK CHOP BROWNS
3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Herman (213) 545-0298 or Samantha (213) 545-4444.
Type of Music: Dance/rock & roll.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send tape & bio, attention Herman.
Pay: Negotiable.

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

SPEAK NO EVIL
5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Davle or Billy, (213) 859-5800.
Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No

Audition: Send tape to: P.O. Box 101-161, Hollywood, CA 90028.
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes, must bring your own mic, stands, & cords (low impedance).
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50 percent of discount tickets on weekends.

THE WHISKY
8901 Sunset W. Hollywood Blvd., Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

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

JOSHUA'S PARLOR
7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: T40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call & send tape, bio.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

WANTED: OPERATIONS Manager, Chameleon Records. Warehouse shipping & receiving, experience desirable. Jerry Follis. (213) 973-8282.

INTERN WANTED: New talent show. (213) 876-3414.

R&B PRODUCTION Co. & indie record label seek P/T intern to work in all aspects of industry. No pay to start. Kevin. (213) 335-2921.

MARKETING INTERNS needed. Work & learn how a record co. breaks records. Must commit to 10-16 hrs./wk. Call Keith (714) 997-9387.

RED LIGHT RECORDS INC. is looking for a sales person to generate western U.S. accounts. Will pay commission & expenses. Call Mark Nawara. (708) 297-6538.

RECEPTIONIST: Busy recording studio. Excellent phone manner, general office skills. Low pay but good start in business. Front office appearance. PO Box 7110, North Hollywood, CA 91609-7110.

THE BENEFIT NETWORK seeks independent producers/promoters to develop benefit events to raise funds for worthy causes. Must be experienced. Commission based. Call: Barbara (213) 452-5339.

EEG MANAGEMENT & Promotions is currently seeking interns for the marketing dept., assisting w/ promotions. Send resume to: P.O. Box 7581, Torrance, CA 90504. (213) 371-2245.

CHAMELEON RECORDS is looking for interns. Call Moose. (213) 973-8282.

THE BENEFIT NETWORK is currently recruiting volunteers for work on benefit events, as follows: security, event coordination, clean-up, etc. Experience not necessary. Commitment essential. Call Barbara (213) 452-5339.

MANAGEMENT CO. needs graphic artist w/ knowledge of computer graphics. No pay now. Great opportunity. Tim, (818) 981-1548.

INTERNS WANTED for publicity dept. at Chameleon Records. Will train. Could lead to paid position for right person. Angela (213) 973-8282.

INTERNS WANTED for publishing co. No pay but good experience. Contact James (213) 463-4440.

GOOD RECORDS needs Public Relations,

Promotions & Marketing interns w/ office skills. Pay negotiable. Let's rock & roll. (213) 856-4826.
NIGHT STUDIO MANAGER wanted for recording studio. Paid position. (213) 662-5291.
SMALL INDEPENDENT LABEL seeks hungry music business oriented person to help manage college oriented/AOR act. Prefer person in West L.A. (213) 824-7180.

INTERN WANTED for music production co. Work w/ established producers. Learn about management, publishing, & recording studio procedure. Growth potential. Call Lena (213) 650-5408.
INDEPENDENT RECORD DISTRIBUTOR in Van Nuys seeks P/T intern to help w/ office work two days/week. Mon. & Fri. Call Bob at (818) 778-3269.

TOTAL MUSIC Public Relations seeks bright, reliable intern. No pay to start but could lead to perm. position. Contact Renee, (213) 461-3068.
P/T INTERNS wanted to work & experience all areas of music management. Must have car & be dependable. Non-paying. Dedicated only! (818) 840-6712.

ROAD CREW: Learn & grow w/ new bands. If you don't rock, these guys don't roll! Dedicated & hard working only! Non-paying. (818) 840-6712.

MUSIC PUBLICIST: Set up media on artists from heavy metal to new age. F/T, salary based on exp. Creative Service Co., Office Manager, 3136 Altura Ave., La Crescenta, CA 91214.
8-16 HR./WEEK INTERN. PR firm. Min. wage. (213) 466-1511.

RECEPTIONIST WANTED full time w/ exp. for music entertainment co. (213) 393-5955.

TOP ENGINEER wanted w/own client base. Exclusive Hollywood studio, profit sharing, growth opportunity. Resume to: KEW 29, Agusia Lane, Santa Barbara, CA 93108.

RECORD LABEL in Hollywood seeks intern for promotions dept. Knowledge of modern rock format helpful. Enthusiasm & responsibility a must. Growth potential. Call Barbie (213) 465-2711.

LEARN THE MUSIC BUSINESS! Intern wanted for management/production co. Great opportunity to work into paid position. North O.C./La Habra area. Call Chris (213) 691-1919.

GREATER ENTERTAINMENT productions looking for interns for the total entertainment business. Make money, daily commission. Contact Mr. Ron Cook, (213) 271-7955.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTe track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.

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-produced credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWW, 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.

WILL RAY—COUNTRY PRODUCER & PICKER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, 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 8-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.

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/Hybrid Arts SMPTe-track sequence, Fostex 16-track and 3M 24 track studio, effects galore.
Read Music: Affirmative.
Styles: R&B, dance, rap, pop.

Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, The Pink Fence, Glenn Medeiros, Startlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D.
Available For: Producing, playing, programming, and writing. Equipment rentals.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.

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

Styles: Commercial Rock, plus all contemporary and traditional idioms.

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

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B black guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes

Styles: All
Vocal Range: Mid-tenor backing vocals

Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach

Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

BRIAN KILGORE

Phone: (818) 896-3908
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/ extensive library of sounds, octapad, Hill Multitimix mixer, SDE3000 digital delay, SPX-90. Timpani, vibes & other mallet percussion instruments.

Sight Read Music: Yes
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Krystal, Claire Fischer, Bill Watrous, Dave Becker/Tribune, TV/Film: *Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra*, Coors Lite. Clinician for Yamaha Pro Audio.
Available For: Recording, TV, film, tours, demos, videos & producing.

STEVE ADAMS

Phone: (818) 597-9231
Instruments: Valley Arts and Fender Strats. Bottleneck slide, Lap Steel, Full effects rack powered by simul-class stereo Mesa/Boogie.
Read Music: charts

Styles: All forms of commercial Rock, New Age/Pop, R&B, Blues.

Technical Skills: Creative guitar parts that will tastefully compliment your songs. Back-up vocals, composing/arranging.

Qualifications: Great guitar tones, easy to work with, many years exp. in various recording & performance situations. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745
Instruments: Jimmy Haun: Guitars, Synth Guitar, writer/arranger.
 Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocals: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your

explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster. TV & Film: *Robocop, Ferris Bueller's Day Off, Thrab and Night Court*. Demo and photos available.
Available for: Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs. Keyboards also available.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.

Styles: All
Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.

Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisela, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Drescher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.
Available For: Sessions, touring, private instruction.

CARLOS HATEM

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

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

Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".

Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

NED SELFE

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

Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."

Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

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

STEVE CURRY

Phone: (213) 289-0228
Instruments: Acoustic & Electric guitars, MIREX, EPS sampler, TX81Z, K1, HR16, IBM P.C. w/ sequencer Plus software, various outboard gear.
Read Music: Yes

Styles: R&B, Top 40, Jazz, rap, reggae, rock, ska, soca.

Technical Skills: Guitarist, keyboardist, producer, songwriter, drum programmer, sampling, key tech.
Qualifications: Sessions for films, TV & radio. In house session guitarist for Williams Audio Productions. Touring, albums or demo production for New Bohemians (Wes Martin), Watasi, The Jacksons, Fabian, Jerry Reed, Harrison Kumi (African Music), members of Bloodstone & Mothers Finest.

Available For: Live & studio playing- demo production, songwriting, any pro situation.

DICK CUNICO

Phone: (818) 841-5879
Instruments: Yamaha custom tour series drum kit, Rogers drum kit, Simmons SDS-9 electronic drum kit (includes entire sound system for monitoring in live situation), Roland TR505, Korg DDD-1, Yamaha DX-7 & 16 trk recording studio w/ sound room & outboard gear. Simmons Portakit.
Read Music: Yes

Styles: All
Vocal Range: (Bari-ten) 3 octaves lead & back-up.

Technical Skills: Acoustic & electronic drums & perc., drum programming, copying, arranging, producing, engineering, songwriting, film scoring & private drum instruction.

Qualifications: 25 yrs. pro playing at clubs, concerts shows, musicals, TV, radio & recording. Music education at Western State College Colo., Colorado Mtn. College, Dick Groves School Of Music, L.A. Valley College & L.A. Jazz Workshop. Performances w/ Andrew Gordon Grp., Aurora Borealis, Ceasar Garcia Grp. featuring Luis Conte, New Age Grp Chance, Telluride Jazz Festival ect.
Available For: Recording, concerts, videos, touring, clubs, casuals & production.

BOBBY CARLOS

Phone: (213) 452-2888
Instruments: Guitar & lap steel, vintage Fender, Gibson, Guild, Martin Guitars, Mutant Industrial Guitars, Rickenbacher electric & Oahu acoustic lap steels. Vintage Fender, Marshall, Vox amps & cabinets. Rack stuff w/A.C.T. for direct recording.
Read Music: Yes
Styles: Beck, Carlton, Cooder.

Technical Skills: Tone! Vibrato! Firm grasp of English!

Qualifications: Never even PARKED near G.I.T.
Available For: Anything interesting.

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 driving proteus for synth parts. State of the art effects rack.
Read Music: Yes

Styles: R&B, jazz fusion, rock.

Technical Skills: Great look, sound & stage presence. Dynamic soloist.

Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/Ted Greene, Henry Robinette, The Faust School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Fautt, Gloria Rusch, Nicky Hopkins, Glenn Zatlola.

Available For: Tours, local gigs, studio, career consultations & instruction.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.

Read Music: Yes
Styles: All

Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcripts for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zunigor, Blackstone, Lee Jackson, Craig Copeland, Darlene Koldenhoven, Larry Nash. TV & film: Roseanne Barr, Wise Guys, "Let's Talk", Asian Film Awards, video w/ Kim Paul Friedman, "Good Morning America".

Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN

Phone: (818) 988-4194
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 Layola. A million club dates & casuals, both originals & covers.

Available For: Sessions, club work, originals, casuals.

ANTHONY LOVRICH

Phone: (213) 833-9371
Instruments: Akai/Linn MPC60, sampling drum machine w/ 99 trk sequencer & extra sample time, Yamaha drums, electric/acoustic set, PM-16 MIDI converter, DRV3000 FX ect.

Read Music: Yes
Styles: Rock, rap, latin, pop, metal, funk & experimental music.

Technical Skills: Programming, sampling, sequencing, grooving, creative sounds, positive attitude, work well with others.

Qualifications: Grove School grad. Have worked w/ many pros on demo EP's etc.... Have studied with: Dave Crigger, Dave Garibaldi, Luis Conte & others.
Available For: Studio work, programing, sampling, etc.

FUNKY JIMMY BLUE

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

guitar, Smpte lock-up.

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

Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.

Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.

Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

MIKE MOWEN

Phone: (213) 483-4780
Instruments: Yamaha BB 5000 bass, Fender Jazz w/ EMG & fretless, Eagle power amp, Alembic pre amp, DBX compression, 4x10" Goliath cab w/ 4x12" ext. cab.
Read Music: Yes

Qualifications: Authenticity in varied styles. R&B, pop, slap, jazz & blues, country. Creative melodic & rhythmic groove, 25 yrs. exp. & schooled. MCA publish session bassist. Recorded w/ Dave Loggins ("Please Come To Boston"), Mars Bonfire ("Born To Be Wild"), Elliot Randall, many independent sessions, live radio play & video shorts, road & club work.

Available: Sessions, played showcases, club work, bass lessons.

BOBBY O

Phone: (818) 506-5495
Instruments: Producer/engineer, guitar/keyboards.

Styles: Experienced in most styles of music including metal, pop, rap, R&B, & hard rock. Live bands a specialty.

Technical Skills: Excellent sequencer & "Just like the real thing" drum programming, writing, arranging, production, engineering. Excellent session player.

Credits: Extensive experience as a player, producer, engineer w/ major label credits that include Warner Bros., BMG/RCA, CBS, Chrysalis, Manhattan/EMI, Capitol, Polygram, Polydor, Atlantic, Chord & Charisma (UK). Film & television work includes the major movies "Lovesick", "The Hunger", "Adventures with Nick", "Roller Games" & various ABC television projects.

Available For: Complete production from demo to master. I can bring out the best in you!

VOCALISTS

COSMOTON

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves

Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/claim-free.

Together 6 yrs.
Instruments: Synths, percussion

Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Piner (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

Available for: Sessions, demos, jingles, club/concert dates, etc.

LEONARD WILSON

Phone: (818) 501-8267; Pager: (818) 542-0287
Sight Read: Yes
Vocal Range: 3 1/2 octaves.

Styles: All

Technical Skills: Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.

Instruments: Keys, percussion.

Qualifications: Opening act for & live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.

Available For: Sessions, demos, jingles, co-writing, live performances.

JOHN FORD

Phone: (818) 446-1913
Instruments: Voice, guitar/keyboards/harmonica/percussion. Gretsch & Custom Tele/Fender amps. Acoustic guitars- Mesa Boogie & Fender amps. Digital effects/classic Vox organ.

Technical Skills: Lead & backing vocals/frontman, harmonies & vocal impressions specialist. Voiceovers, soundtracks, cartoons. Classical vocal training, songwriter.

Vocal Range: 3 1/2 octaves.

Read Music: Yes

Styles: All rock, pop, soul, CW, (everything from ballads to screamers). Vocal impressions.

Qualifications: Have worked w/ Daryl Hall, Graham Nash, Dave Edmunds, The Standells, Big Brother, Debbie Harry, IRS Records, L.A. City Opera, The Trip-The Ultimate Sixties Expe-

FREE CLASSIFIEDS

rience", Disney, Hanna Barbara, NBC (N.Y.), "Nashville Now", "China Beach" (ABC), "Tour Of Duty" (CBS), "1969" & "Rude Awakening", MTV Jingles, Suzuki, Pontiac, Chevy, Anheuser Busch. Extensive frontman & studio experience. Available For: Studio & stage/concerts & touring, demos, voiceovers, commercials, song-writing.

MARQUITA WATERS ZEVIN

Phone: (818) 241-9093.
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/demos/picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

2. PA'S AND AMPS

- 2 Carvin model 3018 folded horn bs cabs w/18" spkr. Xint cond, hardly used. \$375/ea. Covrd w/gray carpet. Jimmy. 818-982-8346
- 1973 Marshall 50 wt head, xint cond, \$500. 213-763-2223
- Acous tube cylinder, 410, & 1 18 cab, xint cond, \$595 obo. 213-876-0468
- ADAMP1 tube pre-amp, ADAB2005 pwr amp & 6bs gray carpeted rck, \$1000. Johnny. 818-594-2191
- Amping SVT bs cab w/8, 10 spkrs, 70's model, \$350. 818-848-8000
- Carvin 300 wt bs amp w/10 band graphic EQ, noise gate, 2 EV spkrs, xint cond, \$650 obo. Paul. 213-466-8636
- Crate 212 cab, celestion spkrs, \$175 obo. Eric. 818-982-8160
- Fostex X15 4 trk recdr w/AC adaptor & battery pwr pck, xint cond, brnd new, \$250. 213-874-5133
- Kruger 400RB bs amp, xint cond, \$300. 818-789-9965
- Marshall 100 wt full stack, circa 1971, 30 wt greenback spkrs, incredible sound w/cvrs, \$2000 obo. 818-761-3735
- Marshall 100 wt mid-stck amp, brnd new w/EQ. \$850 obo. 213-273-7632
- Marshall 412 straight cab, rare 25 wt celestion spkrs, killer sound, must hear. \$600. Brent. 213-943-1098
- Peavey slant cab, 4x12 celestions, DTN, brnd new cond, \$275 firm. Scott. 714-572-9751
- Roland jazz chorus 120, \$500 obo. Peter. 213-393-3694
- 1 Peavey classic w/15" spkrs, \$200. Greg. 818-997-1814
- ADAMP-1 tube pre-amp, 120 progs, stereo chorus, \$525. 818-840-9131
- JBL stanel sound, low frequency cabs, loaded w/2 15" JBL 225SH woofers, \$810/pr. JBL 2425H hi frequency drivers, brnd new, \$270/pr. 818-247-6863
- KK Audio 212 carpeted slant cab, unloaded, xint cond, \$250 obo. 818-840-9131
- Laney Peavey A400, NAMM show prototype, xint cond, \$550. 213-289-2214
- PA for solos & duo, Traynor 200 wt heads, 6 chnl w/ reverb & EQ & 2 Peavey spkr cabs w/12" spkrs & tweeters. \$425. 818-781-7125
- Randall RBA 500 HT, 300 wt bs amp, 5 band EQ, fx loop, ballast direct out, perf cond, \$390. Keith. 818-780-9196
- Soundcraft 200SR 24 chnl mixer w/24 chnl eq. \$3600. 818-763-5879
- Sun pwr amp head, \$100; Randall RG300 bs head, \$100; 2 Randall RB212's w/JBL's, \$200/ea. Call Ron. 714-526-5222
- Yamaha G-11, 100 wt, sounds xint, parametric EQ, clean/distorted chnks. \$375 obo. 818-505-1281

TO PLACE FREE ADS

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

- 2 15 bs cabs, new EV's, black carpet, casters, big clear sound, \$425/ea. 818-956-5549
- Acous 6-12 spkr bottom for bs or keybds. Xint sound, very pwrfl. Casters, wheels, handles & final covr. Xint cond. \$350 obo. 818-841-3316
- JBL 2225J 15" spkrs, 16 ohms, absolutely perf cond. \$100/spkr. 818-902-0747
- Marshall JCM900 & matching cabs for sale, \$850. Trace. 213-654-0317
- Peavey PA, 4 chnl, xint cond, \$500 obo. Shari. 818-753-9821
- Yamaha DB6000 212 brnd new guit amp, \$1200 new, sacrifice \$550. Steve. 213-824-7180

3. TAPE RECORDERS

- Fostex model 80 8 trk rf to r tape recdr, auto locate w/ sync & memory, DBX noise reduction, new. \$1800 obo. 714-988-2691
- Fostex X15 4 trk, sell for \$200. Dorothy. 213-779-3396
- JVC CR600 3/4" video cassette recdr, BTX shadow. Both selling for \$7000. Brian. 818-762-0707
- Tascam 88 8 trk & Tascam M30 mixer, mint cond w/ cords, \$2850 obo. Eric. 818-841-8425
- Tascam 4 trk Porta One mini studio, light, compact, hardly used. \$375 obo. Amy. 714-841-4891
- Yamaha K720 cassette deck, grt for studio mix downs, DBX noise reduction & many more features, \$275 obo.

- Mike. 213-402-6627
- Tascam 246 4 trk, immaculate, 8 inputs, 2 fx sends, orig owner, less than 50 hours on mach. \$975 obo. 818-505-1281
- Dokorder 2 trk rf to rf, like new, \$325. 213-668-1823
- Fostex X15 4 trk, cassette recdr w/AC adaptor, battery pck, sirap & mnt. Mint cond, \$225. Joe. 213-305-1464
- 1 Tasc 424S 4 trk rf to rf, \$400 obo; Pioneer RT-1050 2 trk rf to rf, both xint cond, \$300 obo. Mark. 213-477-0980
- Akai VHS hi-fi, \$900 new, will sacrifice for \$475. 818-780-7869
- Dokorder 2 trk rf to rf, mint cond, \$325. 213-668-1823
- Pioneer CT-F1250 cassette deck, 3 head, 2 motor direct drv, manual biased level/EQ calibration, pitch control. Perf 2nd deck for duplicating. \$300. 213-578-6438
- Sony DTC 1000 ES DAT recdr, industry standard, modified to recrd @ 44.1 kilohertz, w/mnt, \$1535. 213-680-9501

4. MUSIC ACCESSORIES

- Boss bs chorus CE2B, brnd new in box, \$65. Scott. 213-675-9548
- DigiTech GSP5 guit process/preamp, rck mntbl, xint cond, \$250 obo. 818-902-0747
- Furman PQ3, \$95; Ashley CL52 stereo comprsr, \$350; Korg DRV3000, \$550; Ibanez DMD2000, \$150; BBE 402, \$150. Peter. 818-780-7869
- Ibanez DM1000 digital delay, \$160. 818-848-8600
- Ibanez UE405, multi fx unit w/1 switch, stereo chorus, 2nd order EQ, compressor limiter, analog delay, orig cost \$545, sell for \$215 obo. Ted. 213-392-5870
- KK audio shop mnt rck, 12 spc, xint cond, \$350 obo. Brian. 818-352-9814
- Lexicon LXT5 brnd new in sealed box w/mnt & warranty in your name, \$425. Gilbert. 213-982-8223
- Nady 201 Shure SM58 mic, xint cond, wrks grt, \$375. Scott. 714-572-9751
- Quantum QA3000, 24 trk console, 244, patch bank & prodr section, \$4100. Bob Wister. 818-762-5474
- Roland TR707 drr mach w/memory cartridge, \$250. Jim. 213-372-5806
- Sony mck, \$15. Dorothy. 213-779-3396
- Studio monitors, 2 Yamaha NS-10M used @ home only, perf cond, \$250 obo. Mike. 805-296-5607
- Wtd-mid 70's elec harmonic big muff distortion. Mensl. 818-995-7929
- 2nd sound cards for Korg P3, John. 818-308-1720
- Yamaha FTX900, perf cond, \$675 obo; Ibanez SU1R1000 digital reverb, mint cond, \$425 obo; Sonic 8 spc rck w/ld, \$125 obo. Mike. 213-402-6627
- Yamaha SDX90 w/custom programs, \$350 obo; MIDI verb 2, gd as new, xint cond, \$175 obo. Mark. 818-566-6396
- 8 spc Gundorf carpeted rck, \$120, xint cond. 818-840-9131
- 360 syst MIDI patcher, 8x8, MIDI patch base, stored MIDI set-ups, \$175. 818-980-2961
- AKGD0707 mck, \$75; Shure mic, no cable, \$25; other mics & assorted studio stuff, make offer. 213-465-3767
- Dymacord Ad-4 ad drive advanced drr sample & disk drr, \$3500, includ full disk library. Brian. 213-410-4011
- KK Audio shop mnt rck, 12 spc, xint cond, \$350 obo. Brian. 818-352-9814
- Roland GP8 multi-fx unit, xint cond, \$550. Chuck. 213-688-0873
- Shure SM58 & SM57 mics, factory sealed, \$100/ea. 818-761-3861
- 1 Peavey 800S stereo mixing brd, xint cond, \$200 obo. Mark. 213-477-0980
- Anvill forge ix rck, 3 spc, gd cond, \$65. 818-956-5549
- Carruthers maple-V shape Strat neck w/Dunlop jumbo frets. New, \$150. 213-477-0397
- Roland MT32 multi-timbral module, \$300. John. 818-308-1720
- Yamaha DE27 digital EQ, impeccable, clean, precise sound, \$1400 list, paid over \$1100, 6 mo old, \$850 obo. 818-902-0747
- Yamaha TX81Z FM sound module w/mnt, \$245. AKG 6 chnl phantom pwr box, \$145. 213-680-9501

5. GUITARS

- 1966 Tele, refinished, natrl, all org HSC, \$700; 1972 Strat, DeMarzio hmcking, locking tremolo, HSC, \$500; 1979 refinished cream, maple neck, HSC, \$425. 818-761-3735
- 1969 Fender precision bs & cs, Mint cond. Butterscotch blk w/white pick guard & rosewood finger brd. Xint action & intonation, \$500 firm. Rick. 818-841-6081
- 1984 mint cond Fender Strat, stored for 6 yrs, \$750 obo. Steve. 213-824-7180
- 1989 Epiphone ES335, blonde finish, gold hrdr, mint

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., APRIL 18, 12 NOON

- cond, \$450. 213-656-3445
- BC Rich Warlock, 24 frets, neck thru, active electcs, kaylor, black, \$350. Tim. 818-368-3346
- Kramer odd shaped elec guit w/aluminum neck w/ Washburn wunderbar tremolo syst & 2 hmckrs, \$200. Roy. 213-388-5630
- Early model Charvel, blue sunburst, Kaylor, S.Duncan, \$550 obo. Steve. 213-654-1229
- Fender jazz bs, 77, black w/maple neck, HSC, gd cond, \$350. 818-848-8600
- Fender jazz bs, 1964 w/A&L road cs, \$900. Darren. 818-784-8922
- Fender jazz bs, special, white w/black neck, xint cond, \$300. Randy. 213-831-1729
- Gibson black Epiphone bs, 20 frets, rosewood fingerbrd, phys grt, \$200. Scott. 213-675-9548
- Kramer focus 7000 bs w/EMG PU, red color, phys nice, xint cond, \$225. 818-769-9965
- Kramer guit, autographed by Dave Zabo Snake of S.Rov, \$650. Bob. 818-982-7654
- Like new, xint cond BC Rich bs Warlock, selling for \$250 obo. Jay. 818-762-6511
- Roland GR7000 guit synth & GR707 guit contrlr + memory card, \$600. Michael. 213-258-5233
- 88 Hofner/Steinberger headless guit, model G3T w/ tremolo, white, new cond, \$400. 213-387-7111
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple neck, F.Rose, D'Marzio's, \$150. Cory. 805-296-6493
- Lab custom Strat, ESP, many sounds, \$450. Eric. 213-469-7900
- 12 string Mitchell acous, xint cond, \$175 optional. Linda. 213-659-6403/213-878-6860
- BC Rich, red, \$200 obo. Joel. 213-654-7824
- Fender jazz bs, \$425. Doug. 213-369-0480
- 1969 Gibson Les Paul, deluxe gold top, all org, mint cond, phys, lks, sounds like a dream, one of kind, \$725 firm. 818-753-0242
- Fretless Fender contemptry jazz bs, all black, rosewood neck, D'Marzio PU's, B/A bridge, custom pre-amp, brnd new cond w/cvs, \$425. Doug. 213-369-0480
- Ibanez Roadstar II, xint cond, black, S-VI design, 3 PU's, indestructible F.Rose syst, lks & sounds grt, w/HSC. Pd \$700, will sell for \$425 obo. 818-505-1281
- Ibanez Roadstar, blue sunburst, maple

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APRIL 18, 12 NOON

213-832-2898
-Drums wtd, Tama superlat dbls, kick w/pwr toms. Eric. 619-549-9628
-Musser 4 oct marimba, 12 marimbals, like new, \$2000. Pat. 818-786-7562
-Pearl MLX series. 12x10 tom w/cs & arm, 3 mo old. \$95 obo. Rick. 818-787-3007
-Tama Arstar bs dmr, 24", white, xint cond. \$700 obo. Dave. 714-242-7936
-Yamaha RX15 dmr mach, gd cond, \$185. Dave. 714-242-1556
-2 snare drums, 1 12x14, custom \$150; 1 8x14 brass, Ludwig-prototype, \$300. 213-665-9730
-10 yr old 5 pc Pearl set, very gd cond, hwdw includ, \$500 obo. 818-785-7058
-Drumulator digital dmr mach, \$175 obo. Dan. 818-766-7709
-Roland 4 way pad, MIDI, 2 avail, \$100/ea; Zildjian HH cymbals, \$100/pr. 213-943-6225
-Yamaha recording series custom white, 18" floor tom & 14" pwr tom. \$250 & \$225. Roger. 818-249-5830

9. GUITARISTS AVAILABLE

-1st or 2nd id guit sks orig 2 guit cmrl HR band. Style Schon, Europe, Moore. My ongs are mel whether slow or intense. Doc Jones. 818-960-4685
-Between underground cmrl natl Atlanta sound. Scochers, Handog, Concrete Blonde, Stones. Steven. 213-654-1761
-Rock rock genius going to waste because I don't have ing hr/light skin. Grt equip, xint sngs, grt stage presence, grt pr. 818-578-0792
-Bluesy guit, xint plyr, sks raw rocking band, no dreams of stardom, just fun & local gigs. Mike. 818-366-2481
-Dead ass career minded 2nd id sks pro act w/strong sngs, mgnt. Team plyr, business att, published songwrtr. No glam queens/fantasy island freaks. Jan Denmark. 818-989-3133
-Fenson says who plays guit w/wher hr anyway? I use my fingers. Fenson. 213-739-4824
-Glitter shock, lipstick rock, mega hr, ultra image kids Hillywd glam band. Infi Enuff 7, Huff, Hanoi, Crue. Razz. 213-962-9826
-Guit & bs into Jane's, Soundgarden, Ministry & Cure sks to J/F band to explore the unknown. Edward. 818-994-2596
-Guit avail for HR/HM band. Young, wid & free. 708-848-1302
-Guit avail to form Smiths/Morrisey inlf orig band. Scott. 818-781-2681
-Guit avail, id guit, 24, killer gear, trmsprnt, gd stage presence, maj exp, new in town, ala Lynch, D.Martini, Rhoades. Have dmr. 213-465-8828/805-929-5800
-Guit avail, many yrs exp w/studio & live perform, writr, arranger & voc. R&R mostly, but all types of music considered. 714-777-2727
-Guit plyr, pro, kg for HR/HM band. Have financ bking, gd lks & stage presence & chops. 708-848-1302
-Guit sks 2 guit cmrl rock prj, gd chops, prel rth, have lks, trmsprnt & xint equip. Infi Angel City, AC/DC, Zep, Journey, Menal. 818-995-7929
-Guit sks to J/F R&R, Infi Stones, Clapton, Straights, Little Feat. Ira. 213-659-1951
-Guit sks wrk pro band. Can ply most styles, T40, funk, R&B. Dedicd & reliable. 213-461-5432
-Guit that also plays harmonica sks blues inlf rock band or singr/sngwrtr that plays guit. Infi Winner, King, Berry & Butterfield. Mike. 213-396-3009
-Guit/sngwrtr, Beatles, Cars, Zep, Eagles. No metal. Carl Ritter. 818-789-3966
-Guit/voc avail for pro slts, 50's, 60's & classic modern sngs, hi energy bluesy feel, much exp & fast learner. Have equip & trmsprnt. Mike. 818-980-1914
-Guit/voc sks dmr & bst to J/F pwrfl dark metal band, clean to dirty switching, Sabbath, Rainbow, Sanctuary, Genesis. Damien. 213-583-6005
-Jazz guit for wrk slts. Igor. 818-709-6371
-Ld guit kg for mel HR prj. Must be comp, exp pro only. 213-943-1099
-Ld guit/voc avail for wrk T40 covr band. Styles rock, R&B, dance, classic rock, oldies, jazz. Modern image, gd trmsprnt, gd id singr. Mark. 213-653-8157
-Ld rthm guit kg for srs T40 formng or wrk slt. Pys all styles & has equip. Mike. 213-465-8809
-New in town, kg for musons or srsly minded HR band. Lng Bch/Orange Co. prel. Infi everything. 213-491-0082
-Pro guit/sngwrtr w/vocs kg for mel HR band. Infi VH, Aero, P.Travers, Rush, etc. Dave. 818-980-3670
-Pwrth tasteful, mel blues/rock guit sks pro slt. Pro only. Infi Beck Bad Co, Aero. Currently doing session wrk in LA. Pro only. 213-274-0405
-Rthm guit/sngwrtr avail for pro gigs. Lng hr image & equip. 818-955-8916
-Rock guit, L/R, vocs. All stereo equip, variety musnt. Pro team plyr. Your gto tonite. Hillywd area. Eric. 213-850-8438
-Attn T40 or copy rock bands, guit w/grt chops, equip, image, bck up & some id vocs, sks wrkg band, pros only. 714-860-6951
-Berklee guit avail for any paying slt. Any/all styles, includ

els. 818-705-4729
-Guit sks 4 pc w/gd lks, hr & image, VH, Aero, Slaughter, Rainbow, Joe. 818-712-1205
-Guit, sick of all the White Snake wannabes, real rock is where it's at. Exile to Appetite. Under 28, lng hr, skinny only. Paul. 818-787-3007
-Guit/sngwrtr & bs plyr nrd solid dmr to form HR band. Keith. 213-562-0421
-Guit/sngwrtr kg for collab w/male id singr, musician or 1/2 jazz you/half mine orig cmrl HR. 213-397-7111
-Jazz guit, straight ahead, ready to go. David. 213-390-3330
-Jazz, rock guit avail. Hungry. 31, very xpressv, flowing improvs, elegant chord voings, album/touring credits. Rick/MIDI. Avail, pros only. Dale Hauskins. 213-281-3165/213-727-9200
-Ld guit sks responsi mel HR band. Pro att, abl, image & equip. Much exp, many inlf. Bruce. 213-656-9709
-Ld guit, w/vocs, strong stage presence, lined of all the BS, sks HR band, bluesy inlf, pros only. B.S.Lee. 818-343-7534
-Lefty guit to demo or join band. Pros only, no gutter rock. Eric. 213-469-7900
-Orig music only. Infi Val, Malmsteen, Jackie Lee. Attending GIT Brian. 714-847-7939
-Pro guit for HR funk. Infi Zep. Vh. Lng blonde hr, very gd kg. Call Cory. 805-296-6485
-Rthm guit avail, into AC/DC, Angel City, Kix, C.Berry. Jeff. 213-876-2142
-Still at ing, id guit sks orig hrd pwr R&R band. Infi MSG, Kansas, Giant, Faith, Mike. 818-289-6773
-Twin guit team sks dmr, bs plyr & singr to form pro HR grooving band. Image & catchy sngs. Mark. 818-787-3472
-2nd R/L guit, 24, sks estab bluesy HR band. Writes, equip, trmsprnt, dedicnt. Semi-hr. Call after 5:30. John. 818-985-0026
-Blues R&B guit, 34, reads, ready to ply. Sks wrkg band or prj. 213-326-0655
-Elec/acous guit, vocs, to J/F jangly yet dramatic grp. Infi mid Beatles, Wilburys, Stones/ballads, N.Young, etc. Over 30 & together. Rob. 213-318-5803
-Electronic guit/voc w/digital stereo & fx, sks wrkg band. Modern sound & lks, srs & creatv. Michael. 213-661-1583
-FT pro sit only. Infi Private Life, Dokken, Blue Murder. Dru. 818-762-1704
-Ld rthm, vly, balsy, bluesy rock wtd for steady gbg band. 818-886-7883/213-390-1264
-Multi-dimensional poetic sensuous singr kg to form melodic rock/rnismicera of Doors, From, Cult, I'm attractd to ideas of rebellion & freedom. Sammy. 213-851-5777
-Rthm guit wtd for PASSION REX, must be willing to learn. Contact J.J. 818-377-5138
-Rthm, 2nd id for bluesy HR band, outlaw image a must. We have sngs & well connected mgnt. Malcolm Young/Syde. 213-467-1941
-Signed R&B band w/funky blues edge sks guit. Perry, Page, Wood style, must have pro image, gear & exp. Call days only. 818-506-8774
-Srs glam band sks bleached blonde guit. Must have equip, chops, lk a must. Jesse/Sean. 213-487-0961/213-467-2541
-Superstar guit in mold Eddie VH on 1st LP wtd for old Cure. Kiss type music. 415-324-9141
-Tall funk guit w/vocs wtd by dynam male id voc w/grt mgnt to form concert band. G.Michael/Babyface. Stevie. 818-344-3918
-2nd guit w/vocs wtd w/vocs for cmrl R&B band. Exp. att & image import. Call for more info. Stanley T. 213-212-7038
-Attrm guit wtd. Infi New Order to Stone Roses. Chris. 213-258-8052
-BLIND AMBITION kg for id guit plyr for 5 pc band. Head lineid band w/Infi Winger, Voyage, Bullet Boys, White Snake. 213-827-5565
-Blues band/w/rough image, all orig, sks 2nd guit, 50/50 trade off riffs & lds, lks, fun & srs & trnt req. No amateurs, no pussies. 213-656-8603
-Contmpy guit/wrtr, Crimson, Stravinsky, etc., fx & equip to form band w/sngs & desire. John/Mike. 213-462-5895/818-247-7134
-Crack guit wtd for a crack Orange Co band. Mitch. 714-283-1618
-Fem guit, pro equip wtd for classic cmrl rock act skg lkl. Vocs helpul. Have mgnt, 24 hr retrsl spc. Scandal, Journey. 818-766-0458
-Fem guit/voc to compl classic rock covr band w/some orig. Share id vocs & id guit. Keys a +. Mick. 213-392-6775
-Guit for European band, Duran, Queen, Def Leppard, Simple Minds. Gd image, bck up vocs, pro att to a must. Daro. 213-556-3200
-Guit w/nuq style wtd by voc & bst for srs prj. Infi REM, Smitherens, Cult, U2. Have place to ply. Wade. 818-506-7132
-Guit wtd by voc tired of calling short hrd inexp idiots. Slash, Perry, Guns, Sabot type for collab on killer matrl. 818-753-0721
-Guit wtd for band, practices once/week, plys out 3 times/mo, R&R, Days, George. 818-846-4427
-Guit wtd for inventive, ambitious R&R band. Must be creatv. Roger. 213-937-714
-Guit wtd for live studio gigs for solo artist w/cntry feel. Pros only. Gail. 213-823-3569
-HEROES IN LOVE, Invy P/R grp w/matrl ready sks id guit plyr w/bckgrmd vocs. Style, no flash. 818-843-8225
-HM street rock, w/ctass kg for id guit. Must be shredder. 213-466-2837
-LA's Hillywd glam band, JET BLACK, sks bleached blonde's band, must have EQ, image. Infi Crue, LA Guns. Sean/Jesse. 214-467-2647/213-487-0961
-No team, mean lady killing axe singer w/hooks, lks to Infi super grp of 90's. Vly, Suite, C.Trick, M.Monroe. Billy. 818-787-8617
-R/L guit nrd, 4 pc band, Rickenbacker, Vox, Tele, Strat, Fender. Beatles, Aero, Dylan, Petty, Harmonies, mel w/crunch. Andy. 213-478-1651
-R/L guit plyr wtd w/bckgrmd vocs for acous/elec band. Infi Beatles, Who, Eagles. Dave. 213-822-7284
-Tall funk guit w/vocs wtd by male id voc w/maj lkl shopping in progress to form concert band, G.Michael, Babyface. Stevie. 818-344-3816
-Whiskey soaked blues based R&R band sks energetic guit to hold his liquor & his own on stage. Aero, Cult, Jane's, definitely not typical. 213-664-5710
-2nd guit nrd to compl blues inlf HR band. No head in the clouds know it alls, no egomaniacs. Mike. 818-982-8160
-BRATT skg young guit, skinny black hrd image, att & modern sound. Infi Hawk, old KISS, Ramones, Cure. 213-876-0707/818-980-2722
-Christian guit wtd for totally outrageous dedicd HR party band. Infi Stoooges, Ultimt Warrior & Bugs Bunny. Mark. 818-982-8918
-Crazy energetic guit wtd for estab prj, 1st album out, 2nd & 3rd album in wrks. Ages 22-27, cmrl KROQ style. Call Mon-Fri, 9-5. 213-874-9065
-Guit wtd w/pleasant att & abil, equip, orig pop dance band, regional singl release & performcs & very near future. 213-656-0546
-Guit/bck up voc wtd for estab, hrd hitting R&B band. Infi B.Squire, Bad Co, Pro k & equip a must, 22-28, strong vocs a must. Call after 5. John. 714-920-0784
-HR band w/maj representation, tape currently being shipped. Skg guit, harmonies a must. Humor a +. No drugs. Ken. 714-458-6284
-Jazz guit wtd for hot new fusion grp. Must be trained & funky. Grt charts, lks Feeny's Must Be Headhunters. Rehrs in N Hillywd. 714-738-4547
-LIVE NUDE GIRLS sks guit for P/R band. Getting much college airly on new lkl. Carol. 818-981-6730
-Skg guit for beginning band. Infi INXS, S.O'Connor, etc. Tara/Maley. 213-982-2723
-STACKS sks id guit, lng hr a must, vocs a +. Kix, Tesla, VH, Aero. For info call. 213-874-4959
-Street image metal outfit kg for id guit. Must be a shreddasaurus. 213-466-2837
-Voc sks plys w/Braxlian, cntry & R&B sound. Sing, Bad Co, Miami Sound Mach, Judas, Kendra. 213-318-0893
-Wtd, guit wrk gear, bck up vocs & rock image for pwr trio w/cntrl edge & 16 trk studio. Peter. 818-780-7869

9. GUITARISTS WANTED

-Attrm rock band w/maj mgnt sks guit w/imagination & intrsting image. Style ala Smiths, Cure, Frankie goes to Hillywd, Blue Velvet, Michael. 213-989-9140
-ASSAILANT kg for pro id guit, inlf AC/DC, Aero, Motorhead. Pros only. Glam & punk nrd not apply. 213-465-7977
-Auditions for guits, must be verstl w/gd knowledge of music & writing of orig matrl. Phil. 213-850-5280
-BOY BLUE sks fem mel id guit for fem cmrl rock band w/edge & mgnt, recrdng intrsts. Image import. Debbie/Michelle. 818-709-8311
-CASTROPHE BALLET sks 2nd guit for creatv visual attrm band. Infi Cure, Human Drama, Jennifer. 213-470-3350
-Christian guit wtd for HR fun party band. Sns of humor, totally dedicd, no turning back. Mark. 818-982-8918
-Compl estab prj kg for guit, srs inquires only, to compl prj. Infi Testa, Kings X, old VH. Joey/Andre. 818-993-4465
-Creatv male voc/sngwrtr sks musician or band. Moody attrm rock w/strong rthm & positive msg, musid inlf Moseley. Mark. 213-462-8618
-Crushing band now auding id guit. Must have gd package, no flakes. Infi Lynch, Vai, Ace. Upcmg shows. Call hotline, n msg, 818-891-6946
-Estab band sks bluesy funky HR guit. Kings X, Testa,

Zep. Must have same direction, be honest, don't waste our time. 818-763-7387
-Guit sks wtd by all fem P/R band. Pretenders, Blondie, Stones, L/R, bck up vocs. No ait, must have exp, be fun & attractv. 213-318-3459
-Fem guit wtd for all grt cntry band, must be dedictd, young & energetic. No drugs. Bckgrmd vocs. 818-349-1921
-Fem singr & dmr skg R&R/L guit, Aero, GNR to Peppers, L.Coulor, Coca. 213-876-5195
-Giggng rock rock velocity art prj sks creatv down to earth band oriend id guit who burns & slides. John. 213-662-3510
-Guit wtd w/acting equip for band in film prj. Pro musions only. Send resume, 5x7 pc w/dmo tape. Attn Ann Cavenagh, 2155 Verdugo Blvd, Box 210, Montrose CA 91020
-Guit texturalist w/verstl sound for new forming orig progrv cmrl band. Studio & live exp. Brian. 818-446-4803
-Guit wtd by bst to form raunchy progrv metal edged band inlf by many other musid styles, especially atmrv. Jay. 818-360-9717
-Guit wtd by id singr, 20 y/o, for orig rock band. Infi Beatles, Police, Queen, L.Coulor. 213-475-0997
-Guit wtd for 2 guit hrd pop band. Infi Ramones, Jen-X, Primitives. Tony. 818-346-8856
-Guit wtd w/bck vocs & sngwrnt ablt to wrk w/male keyboard & fem front person. Style like B.Jovi, Journey, B.English, Devonn. 714-778-6338
-Hot lkg glam guit nrd to form new band. Jovi mts Poision. Must be under 25. Contact Billy. 818-774-9258
-If you ain't pretty, you ain't young, well neither ain't I. But if you can ply rockin' blues on the guit, I'm a singr-let's boogie. Don. 213-938-8130
-L/R guit wtd to form lurous funk/R&R band for immed gratificatin. Must have att & ego. I have sngs & connex. LV msg for Eric. 213-960-5774
-Ld acous guit plyr for orig cntry band. Bckgrmd vocs a must. No drugs, srs only. 213-836-2492
-Ld guit nrd by singr/sngwrtr, inlf by E.Costello, Beatles, Kinn. No smoke. 818-982-8708
-Ld guit/voc wtd for sub slt for classic rock band. Robert. 818-762-1704
-Ld rthm, vly, balsy, bluesy rock wtd for steady gbg band. 818-886-7883/213-390-1264
-Multi-dimensional poetic sensuous singr kg to form melodic rock/rnismicera of Doors, From, Cult, I'm attractd to ideas of rebellion & freedom. Sammy. 213-851-5777
-Rthm guit wtd for PASSION REX, must be willing to learn. Contact J.J. 818-377-5138
-Rthm, 2nd id for bluesy HR band, outlaw image a must. We have sngs & well connected mgnt. Malcolm Young/Syde. 213-467-1941
-Signed R&B band w/funky blues edge sks guit. Perry, Page, Wood style, must have pro image, gear & exp. Call days only. 818-506-8774
-Srs glam band sks bleached blonde guit. Must have equip, chops, lk a must. Jesse/Sean. 213-487-0961/213-467-2541
-Superstar guit in mold Eddie VH on 1st LP wtd for old Cure. Kiss type music. 415-324-9141
-Tall funk guit w/vocs wtd by dynam male id voc w/grt mgnt to form concert band. G.Michael/Babyface. Stevie. 818-344-3918
-2nd guit w/vocs wtd w/vocs for cmrl R&B band. Exp. att & image import. Call for more info. Stanley T. 213-212-7038
-Attrm guit wtd. Infi New Order to Stone Roses. Chris. 213-258-8052
-BLIND AMBITION kg for id guit plyr for 5 pc band. Head lineid band w/Infi Winger, Voyage, Bullet Boys, White Snake. 213-827-5565
-Blues band/w/rough image, all orig, sks 2nd guit, 50/50 trade off riffs & lds, lks, fun & srs & trnt req. No amateurs, no pussies. 213-656-8603
-Contmpy guit/wrtr, Crimson, Stravinsky, etc., fx & equip to form band w/sngs & desire. John/Mike. 213-462-5895/818-247-7134
-Crack guit wtd for a crack Orange Co band. Mitch. 714-283-1618
-Fem guit, pro equip wtd for classic cmrl rock act skg lkl. Vocs helpul. Have mgnt, 24 hr retrsl spc. Scandal,

Journey. 818-766-0458
-Fem guit/voc to compl classic rock covr band w/some orig. Share id vocs & id guit. Keys a +. Mick. 213-392-6775
-Guit for European band, Duran, Queen, Def Leppard, Simple Minds. Gd image, bck up vocs, pro att to a must. Daro. 213-556-3200
-Guit w/nuq style wtd by voc & bst for srs prj. Infi REM, Smitherens, Cult, U2. Have place to ply. Wade. 818-506-7132
-Guit wtd by voc tired of calling short hrd inexp idiots. Slash, Perry, Guns, Sabot type for collab on killer matrl. 818-753-0721
-Guit wtd for band, practices once/week, plys out 3 times/mo, R&R, Days, George. 818-846-4427
-Guit wtd for inventive, ambitious R&R band. Must be creatv. Roger. 213-937-714
-Guit wtd for live studio gigs for solo artist w/cntry feel. Pros only. Gail. 213-823-3569
-HEROES IN LOVE, Invy P/R grp w/matrl ready sks id guit plyr w/bckgrmd vocs. Style, no flash. 818-843-8225
-HM street rock, w/ctass kg for id guit. Must be shredder. 213-466-2837
-LA's Hillywd glam band, JET BLACK, sks bleached blonde's band, must have EQ, image. Infi Crue, LA Guns. Sean/Jesse. 214-467-2647/213-487-0961
-No team, mean lady killing axe singer w/hooks, lks to Infi super grp of 90's. Vly, Suite, C.Trick, M.Monroe. Billy. 818-787-8617
-R/L guit nrd, 4 pc band, Rickenbacker, Vox, Tele, Strat, Fender. Beatles, Aero, Dylan, Petty, Harmonies, mel w/crunch. Andy. 213-478-1651
-R/L guit plyr wtd w/bckgrmd vocs for acous/elec band. Infi Beatles, Who, Eagles. Dave. 213-822-7284
-Tall funk guit w/vocs wtd by male id voc w/maj lkl shopping in progress to form concert band, G.Michael, Babyface. Stevie. 818-344-3816
-Whiskey soaked blues based R&R band sks energetic guit to hold his liquor & his own on stage. Aero, Cult, Jane's, definitely not typical. 213-664-5710
-2nd guit nrd to compl blues inlf HR band. No head in the clouds know it alls, no egomaniacs. Mike. 818-982-8160
-BRATT skg young guit, skinny black hrd image, att & modern sound. Infi Hawk, old KISS, Ramones, Cure. 213-876-0707/818-980-2722
-Christian guit wtd for totally outrageous dedicd HR party band. Infi Stoooges, Ultimt Warrior & Bugs Bunny. Mark. 818-982-8918
-Crazy energetic guit wtd for estab prj, 1st album out, 2nd & 3rd album in wrks. Ages 22-27, cmrl KROQ style. Call Mon-Fri, 9-5. 213-874-9065
-Guit wtd w/pleasant att & abil, equip, orig pop dance band, regional singl release & performcs & very near future. 213-656-0546
-Guit/bck up voc wtd for estab, hrd hitting R&B band. Infi B.Squire, Bad Co, Pro k & equip a must, 22-28, strong vocs a must. Call after 5. John. 714-920-0784
-HR band w/maj representation, tape currently being shipped. Skg guit, harmonies a must. Humor a +. No drugs. Ken. 714-458-6284
-Jazz guit wtd for hot new fusion grp. Must be trained & funky. Grt charts, lks Feeny's Must Be Headhunters. Rehrs in N Hillywd. 714-738-4547
-LIVE NUDE GIRLS sks guit for P/R band. Getting much college airly on new lkl. Carol. 818-981-6730
-Skg guit for beginning band. Infi INXS, S.O'Connor, etc. Tara/Maley. 213-982-2723
-STACKS sks id guit, lng hr a must, vocs a +. Kix, Tesla, VH, Aero. For info call. 213-874-4959
-Street image metal outfit kg for id guit. Must be a shreddasaurus. 213-466-2837
-Voc sks plys w/Braxlian, cntry & R&B sound. Sing, Bad Co, Miami Sound Mach, Judas, Kendra. 213-318-0893
-Wtd, guit wrk gear, bck up vocs & rock image for pwr trio w/cntrl edge & 16 trk studio. Peter. 818-780-7869

WANTED

Attractive, sexy, female musicians who can sing & dance—I mean really dance! Forming a new female rap & song band.

NEEDED: Drummer, Keyboardist, DJ, Bass Player & 2 Dancers. Send all pictures, head & body shots, resumé, video tape or demos to:

Paisley Park
P.O. Box 62
Chanhassen, MN 55317

REHEARSAL

SILENT PARTNER SOUND

(formerly Advanced Rehearsal Studios)
Largest rooms & loudest P.A.'s on the Westside.

Low Rates & Discount Rates for Days.
(213) 479-3818

MUSICIANS!!! GET PAID FOR YOUR TALENT

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

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

Mail correct amount and this coupon to:
MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028

Note: Please use this listing only if you are qualified

Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

ARTISTS

My practice limited to demo shopping and music contracts. Track record.

Send tape and photo to:
1015 Gayley Ave., Suite 1170, Los Angeles, CA 90024
(213) 478-0877 (24 hrs.) FAX (213) 207-4FAX

ROBERT DORNE, Music Lawyer



BONONI VISION

PHOTOGRAPHY 818 508 6542

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APRIL 18, 12 NOON

•Wtd-lid guit, Les Paul stack plyng all feeling, no flash. Infil Dogs D'Amour, Mother Love Bone, C. Trick. No GIT. Cool image. John. 213-465-2458

10. BASSISTS AVAILABLE

- Bass p/yr specializing in R&B, funk, rap music. Dwight. 213-537-7732
- Bst avail to form raunchy progrsv metal edged band infl by many other muscl styles, especially altmrv. Jay. 818-380-9717
- Bst avail, male, metal to the bone, have equip, exp. Iks. R&R Infl. 708-848-1302
- Bst aka HR band, image, chops, groove, vocs, personality, business minded. V.H. Del Lep, Winger. Pro atts only. Matt. 818-763-1213
- Exp toumg & reodng bst w/pro image & chops skg career minded band. Infil Getty, Harris, Sheehan, S.Vicious. 619-757-5290
- Fem bst sks fem muscians to form funk rap rock dance band. Must be killer to write. No exp pls. 213-466-4443
- Pro bst sks killer mel metal band w/infnt connx, mngt & bly instr. Have lng hr image, xint gear & sngwrting abil. Tony. 818-786-5645
- Pro bst w/strong stage presence avail for wrkg sfts. Well rounded w/funk & R&B specialties. Xint equip, vocs, into choreography. Michael. 818-503-0048
- Star qual bst w/grt groove & terrific showmanship lkg for HR band w/abl instr. 708-848-1302
- String bs plyr avail. Eric Zimmerman. 213-256-3781
- Bst sks estab HR act, strong image & stage presence, drive & dedication. Pro sfts only. 213-951-5392
- Bst aka to J/F in tradition of Duran, Scrtill, ADC, Prince. Lv msg. 213-876-4234
- Bst, reads & plays all styles, avail for studio, cals & other plyng gigs. Pros only. Eric. 818-780-3688
- Bst/wd voc lkg for wrkg T40 or cals band. Current on T40, rock, classic rock, oldies, funk, R&B. Call M. Gordon. 213-653-8157
- Fretless bst/sngwrtr, bckng vocs, 13 yrs exp, pro image & att, sks to fill shoes in signed cmrd R&R band. Stanley T. 213-212-7038

- Pro bs plyr, album credits, tour exp, sks pro sit. 818-881-7450
- Pro bst w/stage studio exp, rock star image, mega lng hr, mega equip. 818-763-5867
- Pro HM bst, lots of exp, dark lng hr image, best equip. Estab pros, mngt or signed bands only. AC/DC, Motorhead, Ozzy, Cru. Tommy. 213-962-0849
- Ultra bst avail for pro proj. 314-774-2822
- Bst avail for pro altmrv proj w/room for collab. In styles of P.Murphy, Smiths, Cure, Love/Rockets. Call before 9 pm. Todd. 818-249-3928
- Bst into Watch Tower, Dream Theater, Fates, Rush, lkg for gult, vocs, drms for shredding 4 pc. Bob. 818-508-4704
- Bst aka band or muscians to collab & compose muscl idea. Joseph. 213-255-6492
- Bst, 22 snging for altmrv rock band. Infil REM, Church, Bowie. 818-955-6522
- Bst/keybrd plyr has gd equip, gd att, gd plyr, gd lmsprtn, skg any style band. Pro only. 213-837-1462
- Bst/voc sks cals or P/T T40 band. 818-767-4127
- Exp committed w/intgrty, guts, avil soon, anxious to get on w/ik. I don't just lk like a woman, I am one. 818-377-2776
- Funk bs plyr avail for demos, reodng & gnging. Srs inquires only. 213-390-5202
- HI-tech bst & keybdst team skg members to J/F cmrd progrsv HR act. We have studio, matrl, equip, image. Many infl. 818-563-2701
- Rick Bozza. 818-881-7450
- Wild cool bchtn insane outrageous one of kind bs plyr sks super image minded band w/grt engs, brains & guts. 818-964-3378

10. BASSISTS WANTED

- Alttrmv rock band w/maj mngt sks bs plyr w/imagination & intrng image. Style ala Smiths, Cure, Frankie goes to Hollywd, Blue Velvet, Michael. 213-969-9140
- Bs plyr nnd w/actng exp for film proj. Pro muscians only. Send resume, 5x7 pic w/demo tape. Att Ann Cavenaugh, 2155 Verdugo Blvd, Box 210, Montrose CA 91020
- Bs plyr w/basic style, gd equip, cool image & grt att nnd

- by dark pwrfl altmrv band. Cure, Mission, Jesus/Mary. PIs, no funk. 818-907-8323
- Bs plyr w/bckngnd vocs wid for orig P/R band w/mngt. Infil Penny Springs. Rick. 213-913-3676
- Bs plyr wid for HR blues based band w/jazz edge. Infil Sabbath, Zep, Rush, Floyd, Srs only. Call Amir. 818-343-5135
- Bs plyr wid for reggae/ska band. Must have exp w/ reggae music. Call Rick. 213-664-0972
- Bs plyr wid, vocs pref, Pety, L.Kravitz, Pretenders. Roxy. 213-656-5264
- Bs plyr wid. Bst nnd by band w/studio, grt matrl & connx. Must be dependbl, versti & dedctd. Scott. 818-763-2779
- Bs wid, we have Burbank studio, grt matrl & connx. Clash, Midnite Oil, Costello, Who. Must be dedctd, dependabl, versti. Scott. 818-763-2779
- Bst & voc wid by pro HR drmr & gult plyr. 818-994-6679
- Bst nnd by sng/sngwrtr, infl by E.Costello, Beatles, Klnx. No smoke. 818-982-8708
- Bst nnd to compl dark moody nrr. Some parallels w/Cure & Bauhaus. Energy & commntml req. Ken. 213-957-0405
- Bst nnd, vocs pref. Infil Beatles, Byrds, C.Trick & a bunch of other bands nobody listens to. Bill. 818-994-3244
- Bst wid by ld sng, 20 yr, for orig rock band. Infil Beatles, Police, Queen, L.Colour. 213-475-0997
- Bst wid by speed metal band into Slayer, Creator & Overkill. Gene. 213-271-0578
- Bst wid for aggrsv pwr rock funk band. Infil Jane's, Killing Joke, Zep, Bad Brains. Srs pros only. Nolan. 212-856-4292
- Bst wid for already formed altmrv rock band, M/F, ages 18-25. 818-981-0130
- Bst wid for mel HR band w/infnt of XYZ, Dokken, Queensryche. Pro att & image a must. 818-897-3220
- Bst wid for orig cntry band. Bckngnd vocs +. No drugs. Srs only. pls. 213-836-2492
- Bst wid for orig rock band w/British blues & American R&B infl. Stone, Yardbirds, J.Jamerson, D.Ducdon. 213-656-5689
- Bst wid for R&R band, infl. Stones, Straights, Clapton, Little Feat. Ira. 213-659-1951
- Bst wid for rock/ok rock band, just for fun, SM area. Must be clean & sober. Dave. 213-592-0555
- Bst wid to form Smiths/Morrissey infl orig band. Scott. 818-781-2681
- CASTRDPHE BALLET sks bst for creatv visual altmrv band. Infil Cure, Human Drama. Jennifer. 213-470-3350
- Christian bst wid for HR un party band. Lots of drive, going for the big top. Mark. 818-582-8918
- Exp pro bst w/actng vocs wid for wkend covr gigs, rock/60's, fems welcome. Dan. 213-224-8323
- Fem bst wid for all gnt cntry band, must be dedctd, young & energetic. No drugs. Bckngnd vocs. 818-349-1921
- Fem snglr & drmr skg R&R bs plyr, Aero, GNR to Peppers. L.Colour. Cece. 213-876-5195
- Glamorous bst wid, stand up prel but not necessary, pwr pop image conscious, infl T-Rex, Generation X, Ramones, Poison. Johnny. 213-850-0171
- Gult/sngwrtr lkg for bst in style of B.Lands, Slaughter,

- Tesla, Zep to form band & recrd demo. David. 606-757-3208
- Maj lbl signing opportunity for exp cool lkg bst, age 19-25. Strong rock, blues & soul & insanity w/infnt engs. 818-785-0878
- Motivated bs plyr for estab P/R act w/maj lbl instrnt, shows booked, ready to go. Inquire. 213-653-1430
- NO bst; orig 4 pc. Rock w/strong blues feel. AC/DC, S.R.Vaughn, Cult, Tin Machine. Srs/ready to glg. Pete. 213-208-7487
- Newly forming rock band nds bst. Jeff. 213-839-3810
- Picking tenor bst sought for ecenrtrc gnging range rock art proj. John. 213-662-3510
- ROMANCER sks/trld bst for singl gult band, xint contacts, vocs +. Infil White Lion, Rush, VH, Queensryche. All welcome. Tim. 818-336-3346
- Solid AAA bs plyr wid for rock band w/mngt, gigs. Image import. Infil Row, VH. Chris. 818-568-7588
- Tall funk bst w/vocs wid by dynam male ld voc w/grt mngt to form cnct band. G.Michael/Babyface. Stevie. 818-344-3815
- Versti rthm section wid by voc & gult/keybdst to compl uniq rock band w/distinct style & sound. For more info into. 818-244-2238/818-568-9989
- Wtd-bst into White Zombi, E.Rawlins band, Big Black & other total grunge noise. Dave. 818-769-1250
- Young charismatc bst w/mxatm & image nnd for estab postpunk/glam infl band w/abl instrnt. Infil Blondie, T-Rex, Stones, Pistols. 213-390-3647
- Acous or elect bst wid for jazz sessions. Chuck. 213-668-0873
- Blues bst nnd for hvy pwr trio. Call Bobby. 818-766-9531
- Bs plyr nnd by classical metal band w/keybrds. Must know theory. Call Chris. 714-241-0551
- Bs plyr nnd for altmrv rock band, cool, dedctd & grooving. Infil Soul Asylum, Pixies, whatever. Just call. 213-965-9247
- Bs plyr nnd for pro grooving HR band. Image & tint. Mark. 818-787-3472
- Bs plyr w/bck w/vocs wid to compl R&R band. No flakes, no lakes. Tee-n. 213-874-7841
- Bs plyr wid for orig post mod metal band. Infil REM, Cure. Dedctd. Scott. 213-450-3538
- Bs plyr wid to help compl orig HR band. Must have grt groove & gd image. Demo avail. Call for a listen. Sam. 213-851-9559
- Bs plyr wid, infl by T.Hamilton, J.Bruce, M.Fix, K.Nichols. Must have black hr & be under 6 ft tall. 818-309-2962
- Bst nnd for altmrv mel world beat orig into all ethnic rthms. 213-829-3287
- Bst w/image & att & tint wid for mel HR band w/direction & connx. If you're tired of flakes, call us. Andy. 818-358-0357
- Bst wid for fem forming Orange Co based hrd pop grp, now forming w/mngt. M/F, vocs a must. 714-968-8489/714-831-0706
- Bst wid for hrd rockng blues based band w/funky groove from hell. Infil Aero, Jane's, Rattlesnake Shake. Jeff. 213-874-4264
- Bst wid for orig band, have Grammy nominated prodcr, infl Costello. Must wnt to make it. Larry. 213-823-0227
- Bst wid for uniq rock band w/mngt. Infil Boston, Kansas & Liam. Bst nnd to compl band. 818-796-8311/714-992-2068
- Bst wid to compl HR funk band. Must have image & xint equip. Infil Tampo. 818-981-0125
- Bst wid to help compl band w/classic British HR sound. Bad Co, Purple, Whitesnake, Mslc k, business att. 213-659-5750/818-885-6937
- Bst wid w/rocknd vocs for acous/elec band. Infil Beatles, Who, Eagles, Dave. 213-822-7284
- Chris. 213-820-7773
- Drmr & keybdst are skg a bs plyr for orig pop/R&B proj. San Fern Valley area. Call for info. 818-898-4042
- Fashion conscious solid energetic bs plyr wid. Ramones, Stray Cats style. Johnny. 213-850-0171
- Fem bs plyr w/sngwrtr & voc abil, exp stage presence & hunger. Bootleg. 213-960-5711
- Former WASP/STEELER bst avail for right glg. Write, arrange, strong vocs. Extnsv recrdng/album credits. Have lng hr, mngt. LA Guns to B.English. 213-461-8455

HOLLYWOOD REHEARSAL/SOUNDSTAGE
\$8/HR & UP
(213) 467-0456 (213) 463-4976 (mornings)
FORTRESS 10 Rooms/Full Serve
Equip./A/C/Parking

MNGT OR RECORD COMPANIES
PRO BASSIST FOR HIRE
*FOR TOURING (NAT'L/INT'L)
*RECORDING
*HARD ROCK TO POP
*LOOKS, MOVES, B/U VOX
PRO DRUMMER ALSO AVAILABLE
MIDI-SAMPLING-SEQUENCING EXP
*ALL SERIOUS INQUIRIES WELCOME
*CALL FOR PHOTO, TAPE AND BIO
PRAIRIE "DAWG" PHILLIPS
(213) 461-9359

Guitar Lessons
Satriani student Doug Doppelt offers a personalized teaching approach in a multitude of styles.
Also available for sessions.
Please call (818) 764-5588

Private Instruction
BASS
If you are serious about the bass, I can really help you expand your playing. Over 40 recording artists have hired my students.
HERB MICKMAN
(818) 990-2328

RIPPING LEAD GUITARIST/VOCALIST
Seeking Commercial Hard Rock With or Near Major Label/Management Deal.
Influences: Rhoads, Lynch, Schenker.
Send Promo To:
V.L.M.
428 N. Curtis Ave., Suite #D
Alhambra, CA 91801

LEAD GUITARIST
LEAD GUITARIST OF THE LESLEY PROJECT IS NOW AVAILABLE. SEEKING HARD ROCK PROJECT WITH SERIOUS LABEL INTEREST, MANAGEMENT AND BACKING. I HAVE THE LICKS, THE TRICKS, THE IMAGE AND THE EXPERIENCE. PRO GEAR W/ FULL TIME TECH IF YOUR STAR QUALITY AND SEEK THE SAME. THEN CALL (818) 340-0291 FOR BIO & DEMO

WANTED BASS PLAYER
For career opportunity with hard rock/heavy metal band. Reputable legal representation & major label interest. Pro equipment & experience a must! Interested parties call (213) 850-8870 or mail tape & bio to:
1420 No. Sierra Bonita Ave., #211
L.A., CA 90046

MASTER LUTHIER Roger Giffin
Guitars built for: CLAPTON, J. WALSH, D. GILMOUR, A. SUMMERS, TOWNSHEND, & many more.
All Repairs and custom instruments.
Gibson Warranty Center
WEST COAST CUSTOM SHOP
(818) 503-0175

GUITAR LESSONS
with **CHET THOMPSON** (WWIII, Hellion)
Over 2500 students have studied metal, rock, blues, classical & music theory with Chet.
★ "Chet Thompson is surely one of the finest guitarists L.A. has ever produced."
—John Sutherland, *BAM*
★ "Screech metal made distinctive by Chet Thompson's extraordinary guitarmanSHIP. He's well worth checking out."
—Jas Obrecht, *Guitar Player*, Oct. '87, Feb. '88
Recorded Hellion "Screams In The Night" L.P. Video on MTV.
Featured in *Guitar World*, Apr/May '88, Starlicks instructional video, TV and movie soundtrack credits.
Affordable Private Lessons
Call Grayson's Tune Town: 818-249-0993 / 213-245-3307

Concert Music Teacher Needed for Piano Instructional Studio
Supervise pedagogic programs and teaching personnel and conduct advanced master classes for piano teachers, accompanists, and intl. piano competition artists. Must have a level of achievement in advanced concert piano performance and instruction as evidenced by a Bachelor's or equivalent degree in piano and a minimum of 5 years of concert-level piano performance and/or instructional experience or a minimum of 8 years exp. with experience in international competition. Must have knowledge and abilities in international competition training and performance coaching for both technical attainment and individual stylistic development in both the classical and modern repertoire. Bilingual (English/Chinese) ability required. Salary: \$3,000/mo. Send resumé to:
Mr. Shen, 201 S. Garfield Blvd., Monterey Park, CA 91754.

FREE CLASSIFIEDS

-Forming band int'l by S.Row, Rad, B.Jovi sbs bst. Equip, image, no drugs. Scott, 818-782-9242
 -Fusion, bst nnd. Infi Holdsworth, Morse, Zappa instrmnts. Some reading nec. 818-705-4729
 -Guilt & w/ lkg for bst & drrm to form altmrv pop band ala Bowie, REM, Zep, Church, Lany/Andy, 213-402-0326
 -ONYX req. bs plyr. Image, insprtn, 100% dedictn. BSP. 818-985-5937
 -Pro metal bst w/ lkg for metal band w/dictn bl instrnt, upcmg compilation recrd w/ wprv releases. Total dedictn w/image & bking vocs. 714-828-2796
 -Red bst wtd for red Orange Co band. Mitch. 714-283-1618
 -Tall funk bst w/vocs wtd by male ld voc w/maj lbi shopping in progress to form concert band, G.Michael, Babyface, Stevie. 818-344-3816
 -Uniq bst nnd to compl drrm altmrv trio. Some parallels w/ Cure & Bauhaus. Energy & committmt req. Ken. 213-857-0405
 -A-1 bs plyr nnd to compl newly formed R&R band. We have sngs, grt equip, drive for success. Exp only. Tracy. 818-343-2498
 -Amazing bst nnd for rock band w/ht sngs, farrestic image & killer dnce. Bck up vocs a huge +. Garrett. 818-505-1849
 -BEWITCH aka HR bst. Must have the lk & be 100% dedict. If you want to make it big, call us! 818-990-4551
 -Bs plyr nnd for mel HR band. Infi Dokken, TNT, Queensryche. Bking vocs & image import. Chris. 818-897-3220
 -Bs plyr nnd for rock band w/pop edge. Radio ready sngs. Infi B.Adams, Del Lep. Vocs a +. Jason. 818-980-4797
 -Bs plyr w/vocs image, simple style & gd att nnd. Cure, Mission, etc. Pls, no funk, flakes or tatties. 818-907-8323
 -Bs plyr wtd into Tango, Pussycat. Young dark image a must. Greg. 213-473-3132
 -Bst for estab HR band. We have studio, upcmg toumg, grt sngs, gd lks, mngt, etc. No riders or freeloaders. Greg. 213-254-7882
 -Bst wtd by singer & founder of previously estab LA band, mel & HR instr. Sngwriting welcome. N.msg. 213-372-7921
 -Bst nnd to compl funky new jazz grp. Cross between Jocko & B.Laswell. Must read, hot charts, N.Hillywd rhrstrs. 714-738-4547
 -Bst w/voc wtd by all orig unq HR band. We have best sngs, pro mngt, own studio, grt sngs, grt lks. No users or tagalongs. AL. 213-255-7998
 -Bst wtd for altmrv band, ages 18-23, styela Jiana loves Jezabel, Simple Minds, Siouxiex. Have mngt. 818-763-4886
 -Bst wtd for kinda metal, kina punk, kinda tongue in cheek band w/industry instrnt. Ugly, pretty, understand? Cory. 714-392-9541
 -Bst wtd for orig band, 60's style rock, reggae, ska. Vocs helpul, srs plyrs only. Infi Byrds, Buffalo Springfield, English beat. Chris. 213-463-0517
 -Bst wtd for unq rock band w/mngt. Infi Boston, Kansas, Giant. 714-992-2068/818-796-8311
 -Bst wtd to compl band w/ceptnly strong mair. Patty, B.Adams instr. 818-249-4809
 -Bst wtd to compl blues rock band, Infi S.R.Vaughn, E.Clapton. Hr. age, weight not import. 213-650-5303
 -Bst wtd w/ lkg for band w/mngt. Infi Smiths, REM, Echo. Brett. 213-876-5067
 -Bst wtd, Infi B.English, D.Reed, Giant. Must have lng hr image, pro equip, ages 20-28. We have lbi instrnt, lbi connex, studio. Rob. 213-324-5979
 -Cartoon bluesey poppish rock band forming by fem sng & guit. Lkg for bst. Infi by everything w/pro att for fun band. 818-781-3717
 -Christian guit wtd for wild outrageous flashy HR party band. Total dedictn, non-ministry. Mark. 818-982-8918

-Estab mel metal band sbs xceptnly bst w/exp, vocs & wuer lng hr image. Pick style req. No flakes, drugs, egos, excusses. 213-323-3687
 -Fem voc sbs male bst & drrm for orig HR band w/xtrme image, prel lngtr than average hr, no drugs, dedictd. 213-274-5115
 -HR band, unq sound lkg for bst/voc. We have the best sngs, upcmg toumg, pro mngt, grt sngs. We don't want any opportunists, no users. Sam. 213-665-9730
 -HR bst wtd by band w/developmental ded pending. Dedictd pro w/style & image. Infi Cult, Aero, Whitesnake, AC/DC. Call evns. David. 714-350-8003
 -Killer bst nnd to compl HR band. Groove, soul & bck up vocs a must. No drugs or egos. Mike. 818-982-8160
 -Killer lng hr bst w/xtr image & equip wtd to compl orig HR band. Infi Sabbath, Queensryche. Greg. 818-845-5187
 -M/F bst wtd, Infi S.O'Connor, INXS. Pls call after 2. Tara/Haley. 213-982-2723
 -Mature bst wtd for HR band w/industry instrnt. Must be witty, voc & dedictd. For a gd time, call. Roge. 213-452-5353
 -MUSGY nds a 4 string bender. Infi Stones, Aero, AC/DC. Pros only. Dave/Tom. 213-323-142/818-780-6523
 -PIAT BLANKET req. altmrv sngs to compl hvy blues pwr trio. Infi Hendrix, Halsworth, Zep, Muddy Waters, Bobby. 818-766-9531
 -Skinny young energetic lng hrd bst nnd immed for pro band w/maj connex & financl bking. Infi S.Row, Tango. Rich. 213-462-3577/213-851-2840
 -Solid straight ahead bst wtd by guit & drrm forming 4 pc mel HR band. Infi Dokken, Scoops, MSG. Srs pros only. 818-985-1271
 -Tasteful bst nnd to ply orig torch sngs, ballads & hymns of regret. No drugs, smoke or alcohol. Marco. 213-559-6305
 -Virtal bs plyr wtd, bking vocs & + for orig band preparing for live dates. Infi Talking Heads, Sting, E.Castello. 818-894-6259

11. KEYBOARDISTS AVAILABLE

-Fem keyboardist from NY wnts srs cmrcl metal band, M/F w/ lbi instrnt. Send tape to Cindy, PO Box 46852, W.Hillywd CA 90046
 -Keyboardist sbs trnd musicians to collab w/mn music ideas, sngwriting and/or musical comps. 213-255-6492
 -Keyboardist/compar & arranger avail for wrk. Xlnt sight reading skills. Call. 818-509-2689
 -Pro keyboardist w/outstndng vocs for R&R or hvy rock band. Lks, dedictn & financl bking. Not after 10. 708-848-1302
 -Pro rock keyboardist, equip w/M1, DSS1 sampler & more, currently skg pro recrdng & showcngs pros only. 818-718-2946
 -Keyboardist/arranger w/8 trk & MIDI studio avail for select projs. Have yrs of bonfide credits. No covr bands. Dan. 213-470-7690
 -Pro rock keyboardist sbs pro bands, recrdng or showcng for maj lbs. Pro projs only. Have the gear to make you sound grt. 818-718-2946
 -Fem keyboardist, T40, R&B, pop, jazz, oldies, 13 yrs studio & club exp. Skg wrkg sit only. Pros only. 818-784-2740
 -Hi-tech keyboardist & bs team sk members to JF cmrcl progrsv HR act. We have studio, mair, equip, image. Many instr. 818-583-2701
 -Keyboardist avail for P/R. Pros only. Have equip, trmsprtn & lks. Joel. 213-548-7329
 -Keyboardist w/d vox avail, road wrk OK, mature wrk pros only. Randy. 21-876-6009
 -Keyboardist/guit w/outrageous MIDI set up avail for pro sbs. Many credits & exp. Steve. 818-609-8492
 -Keyboardist wtd for P/R band, bking vocs helpul. 818-

718-2658
 -Pro NY keyboardist avail for showcng, recrdng & live gigs. Pro projs only. Any style. 213-936-6891

11. KEYBOARDISTS WANTED

-BLOODSHOT, mel cmrcl HR band w/ht orig & maj lbi contacts sbs keyboard plyr to compl band. 818-345-1966/818-780-0446
 -Creatv male voc/sngwrtr sbs muscns or band. Moody altmrv rock wstrngm rthm & positive msg, musicl Infi Morrissey. Mark. 213-462-8618
 -Fem keyboardist wtd for all girl cntry band, must be dedictd, young & energetic. No drugs. Bckgmd vocs. 818-349-1921
 -Fery souful blues key/piano plyr wtd. Infi Wynan, E.Lusk, P.Longhair. Texas & Chicago style orig & covrs. Blues plyrs only. Details. Sonny. 213-392-0290
 -Gothic progrsv metal band nds keyboardist. Infi Wakeman, Johansen, Rainbow. 20-27, some image, absoletly no drugs, alcohol. Call 8-9. Alex. 213-531-3256
 -Hammond B3 organ & Fender Rhodes keyboard plyr wtd for orig band. M.Hopkins, Booker T, A.Cooper, J.McCloggin. 213-456-5689
 -Keyboardist or keyboardist/guit wstrng hr vci abil, nnd for pd sit w/soun to be signed band currently showcng. Call Kurt. 213-464-3543
 -Keyboardist wtd for orig instrmntl grp, styles from J.Back to new age. 3 sng master comptd. Very gd plyrs involved. 213-453-9135
 -Keyboard plyr w/bckgmd vocs wtd for orig P/R band w/mngt. Infi Petty, Springstein. Richie. 213-913-3678
 -Keyboard plyr wtd, a cmrcl rock band. Infi B.Jovi, Journey, Tem trndstr, srs only. Bill. 818-968-4763
 -Keyboardist/keys wtd for steady wrk, 5-6 nites/week, must sng & have R&B exp. Exp projs only. Keely. 818-761-3714
 -Lkg for keyord plyr to compl T40 band & orig proj. Must have chops & equip. Pros only. 213-467-8217
 -Modern rock band w/di instrnt sbs creatv textural keys. INXS, Echo, U2, Lamy. 818-996-3620
 -Multi-keyboardist w/vocs wtd by male ld voc w/maj lbi shopping in progress to form concert band. G.Michael/Babyface, Stevie. 818-344-3816
 -MULTIKEYBOARDIST w/vocs wtd by male ld voc w/maj lbi shopping in progress to form concert band. G.Michael/Babyface, Stevie. 818-344-3816
 -Multi-keyboardist w/vocs wtd by male ld voc w/maj lbi shopping in progress to form concert band. G.Michael/Babyface, Stevie. 818-344-3816
 -Voc aka keyboardist/synth plyr for folk/rock proj. Infi E.Brickell, T.Chapman, C.Simon. 213-281-8945
 -AFTERSHOCK a lkg for a hot keyboardist w/strong vocs. Infi UFO, Scoops, YNT, Del Lep. Mark/Sean. 818-609-7925
 -Fem keyboardist wtd by singer & founder of prev estab band. Mel progrsv & HR instr. Team plyr & sngwriting welcome. Lv msg. 213-372-7921
 -Gothic progrsv metal grp. Infi Wakeman, Johansen, Rainbow, no drugs, alcohol. Send tape. AW, 14367 Clark Ave, #1006, Bellflower CA 90706
 -Keyboardist wtd by sngwrtr/guit w/8 trk home studio. John. 213-962-2496
 -Keyboardist wtd for orig dance band w/connex. Must be grt lkg & dedictd. Infi Duran, Haircut 100, Ah-Ha. Dion. 213-657-2004
 -Keyboardist wtd w/pleasant att & abil. equip. Orig pop dance band, regional sngl releases & perfomcs & very near future. 213-656-0546
 -Keyboardist wtd, rock band, very marketable, lbi instrnt, lock out sit, grt image. 818-704-7286
 -LIVE NUDE GIRLS sbs keyboardist for P/R band. Getting much concert appeal on new bl. Carol. 818-981-6730
 -Fem keyboardist wtd w/gd chops/att for instrmntl jazz funk fusion grp. Willing to sacrifice a little time? Pls make it worth your while. Eric. 213-445-9292
 -Tasteful keyboardist nnd to ply orig torch sngs, ballads & hymns of regret. No drugs, smoke or alcohol. Marco. 213-559-6305
 -Voc aka plyrs w/Brazilian, cntry & R&B sound. Sting, Bad Co, Miami Sound Mach, Judas, Kendra. 213-318-0863

ATTENTION: Bassists & Drummers
 Previously established group now reforming. Seeking positive people for long-term commitment. Group has songs, promo, rehearsal space and independent label interest. Multi-faceted progressive/melodic hard rock style. Songwriting is welcome. South Bay area preferred. Leave message.
(213) 372-7921

UCLA EXTENSION
 Career Study with Leading Professionals
 • Recording Arts
 • Songwriting
 • Electronic Music
 • Recording Engineering
 • Film Scoring.
 Call Ms. Conner (213) 825-9064.

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., APRIL 18, 12 NOON

818-766-0458
 -Fem keyboardist/voc for cmrcl T40 funk/rock proj to wrk in Hawaii. Call between noon & 6 pm. Carlos. 213-467-7345
 -Fusion, keyboardist nnd for band. Infi Holdsworth, Dregs, Zappa instrmnts. Srs inquires only. 818-705-4729
 -Keyboardist/piano wtd for orig. So Bay R&B band. Jerry Lee to R.Wright, Pie Tops to Purple. Image optional. Call Rick. 213-214-3054
 -Keyboardist wtd for fem fronted Orange Co based hrd pop grp, now forming w/mngt. M/F, vocs a must. 714-968-8489/714-831-0706
 -Keyboardist wtd for fusion grp ala Hiram Bullock, Los Lobos/Los. Chuck. 213-668-0873
 -Keyboardist wtd for live studio gigs for solo artist w/cntry feel. Pros only. Gail. 213-823-3569
 -Keyboardist plyr for European band, Duran, Queen, Def Leppard, Simple Minds. Gd image, bck up vocs, pro att a must. Dario. 213-556-3200
 -Multi-keyboardist w/vocs wtd by male ld voc w/maj lbi shopping in progress to form concert band, G.Michael, Babyface, Stevie. 818-344-3816
 -Voc aka keyboardist/synth plyr for folk/rock proj. Infi E.Brickell, T.Chapman, C.Simon. 213-281-8945
 -Keyboardist wtd for orig band, Haircut 100, Ah-Ha. Dion. 213-657-2004
 -Keyboardist wtd w/pleasant att & abil. equip. Orig pop dance band, regional sngl releases & perfomcs & very near future. 213-656-0546
 -Keyboardist wtd, rock band, very marketable, lbi instrnt, lock out sit, grt image. 818-704-7286
 -LIVE NUDE GIRLS sbs keyboardist for P/R band. Getting much concert appeal on new bl. Carol. 818-981-6730
 -Fem keyboardist wtd w/gd chops/att for instrmntl jazz funk fusion grp. Willing to sacrifice a little time? Pls make it worth your while. Eric. 213-445-9292
 -Tasteful keyboardist nnd to ply orig torch sngs, ballads & hymns of regret. No drugs, smoke or alcohol. Marco. 213-559-6305
 -Voc aka plyrs w/Brazilian, cntry & R&B sound. Sting, Bad Co, Miami Sound Mach, Judas, Kendra. 213-318-0863

KEYBOARDS & ARRANGEMENTS
GETS YOUR SONGS DONE
 DANIEL TADDEI
 (213) 470-7690
 \$25 PER HOUR
 8TRK+60 TRK COMPUTER MIDI & 28TRK MIDI AUTO MIXING
 PROTEUS/16BIT SAMPLER/YAHAMA/OBERHEIM/ROLAND/PIANO
 DIGITAL EFFECTS/APHEX BBE/OBX/JBL/SMPTE/IMDIOPLER

WEST BEACH RECORDERS
 FULLY EQUIPPED 24HR
 TEL 213-461-6858



WANTED:
 Pro Bassist and Vocalist.
 Must be kick-ass and confident. Stable, image conscious, versatile.
 Hard Rock.
 (818) 994-6679 (818) 361-8058

Charly Gregory
 Bassist/Singer
 Songwriter
 Available for label and Nationals only.
818-982-0269

LEARN TO PLAY PIANO
 Classical or Popular
 Specializing in BEGINNERS
 Will TEACH at YOUR PLACE
 Call & ASK QUESTIONS
 MORNINGS TILL NOON OR
 EVENINGS AFTER 7 P.M.
 (213) 464-5254

JOIN US
 \$10 or \$15 for Bands needing Players.
 \$20 for Original Players seeking Bands.
 \$40 to call 24 hours for paying jobs.
 Hundreds of Resumes, Tapes, & Pictures on File.
MUSICIANS CONTACT SERVICE
 7315 SUNSET BLVD., HOLLYWOOD
 213-851-2333
 NOON-8 MON, NOON-6 TUES-FRI
 THE ORIGINAL—ESTABLISHED 1969

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APRIL 18, 12 NOON

12. VOCALISTS AVAILABLE

- Amateur E-Cat voc sks fun orig band, pop style, 50's & 60's, no image, extensions or tattoos. 213-976-2296
- Black voc avail. Charles. 818-787-8617
- Charismatic male voc sks bluesy rock band, Intl Black Crows, King Swamp w/pro fr. att & hooky sngs. Srs only. Mark. 818-905-2130
- Christian voc avail for outrageous HR party band. Totally committed, pref non-minsky. Mark. 818-982-8918
- Creativ male voc/sngwrtr sks musicians or band. Moody atmrv rock w/strong rthm & positive msg, musical Intl Morrissey. Mark. 213-462-8818
- Cal alt wld by new voc. Pic & demo avail. Intl Ronstadt, Stresand, Mitchell. Vry srs, wrt to wrk. No flakes. Christine. 818-563-4207
- Dynam tenr, R&B, ld voc w/strong stage presence, sks band or keybrd pnyr. Lea. 213-551-4824/818-902-1171
- Fem ld voc/sngwrtr lkg for exp orig rock band. No all tem grps. 818-905-6960
- Fem rock voc w/inflncl bkng sks full band or members for pending recrd deal. Call between 2-4. Pete. 818-902-4445
- Fem voc for bkngd studio wrk avail. 818-997-0033
- Fem voc lkg to join motrvd dedicat band. Ld vocals or bck up. Intl Cult, Aero, GNR, Mary Anne. 818-243-2512
- Fem voc/lyrics lkg for funk rock band of 90's. No drugs, no egos. 818-709-8728
- HI energy HR voc/wrtr/rgrt sks young ltrd plyrs. No flakes, drugs or egos. Intl Del Lep, Scorpz, Rush, VH, etc. Mike. 818-508-6028
- Hot lkg front man w/outrageous personality & grt sngs sks glam band to J.F. Jovi mvs Poison style. Billy. 818-774-9258
- Ld voc extraordinary, multi instrmntist, have hits, stage, studio exp, image. Sks cmrcd mainstream radio rock, Aero,

- Lon, Snake, Leppard, Tommy. 213-962-8670
- Male voc sks blues based HR band ala Cult, Whitesnake. Dedicat pros only. Call David. 213-962-6442
- Male voc, different for that wholesome cmrcd. Call Terry. 213-671-3847
- MOR pop & Latin balladeer lkg to J/F grp. Jack. 213-857-0605
- Multi dimensional poetic sensual singr lkg to form muscl outfrt reminiscent of Doors, Front, Cult. I'm affricatd to ideas of rebellion & freedom. James. 213-871-9258
- Multi-dimensional poetic sensuous singr, lkg to form muscl outfrt reminiscent of Doors, Cult. Sarmany. 213-851-5777
- New Jersey/ny mature male voc/sngwrtr sks musicians, music genre Bowie, Palmer, U2, Petty. No time to waste, srs straight axe only. Gary. 818-775-1777
- Next A.Rose sks next LA Guns. Call Lynn Tracy. 213-462-8434
- Pro voc w/grt image to write w/grt guil w/image & form perfmg band. VH, B.English, Jovi, etc. Michael. 213-465-8809
- Rock voc avail w/gd image, gd att. 714-650-3024
- Seasoned pro lem voc w/charts, chops & own style avail for cabs, clubs, orig recrdng. Love jazz, pop, latin, tuson. Any pro sit. Doree. 818-568-5011
- Singr sks orig R&R band along lines of Skyward, BOA, Z, Satellites. Sngnrwrtr, hrd wrk, dedicat a must. 213-657-4458
- Singr sks orig R&R band, Intl R.Van Zandt, J.Dandy, Alman Bros, ZZ, traditional blues. 213-657-4458
- Singr w/grt voc range, young & dynam/wrtrl voc, lkg to join 140/W/Houston type band or lkg for someone on synth to do lounge type places. Avrl. 213-478-3139
- Singr/lyricist avail for form band combining jazz, funk, punk, cntry, rap, folk, progrsv hallucinations. Monks, Camper, R&M, Jane's, Doug. 213-938-3670
- Singr/sngwrtr/guit/harmonicist sks open minded guys for angr minded band. Intl Beatles, Eagles, Mellencamp (pls rthm), P.Floyd, Alex. 213-665-6727
- Thrash pwr voc/lyricist avail for vry srs creatv minded band. Dave. 519-974-6889
- Voc avail for 60's/740 covr band for weekly gigging. 818-360-3903
- Voc avail lkg for young shocking gut w/S.Stevens style image & modern sound. Srs only. Intl C.Trick, Ramones, old Kiss. 818-980-7051
- Voc avail, has image, tmprtn & vox. Intl S.Row, Cult. 818-981-0125
- Voc now avail. In cooperation w/keybdst. Pis call. 714-354-9103
- Death metal singr from hell lkg for band to destroy LA. Intl A.Cooper, Suicidal Tendencies, DRI, Glen. 213-487-0961

- Demos, white male voc, baritone-tenor nds to clock studio time. For now, will wrk for copy. Call for more info. Terry. 818-509-0070
- Exp ld voc extraordinary, multi instrmntist, have hits, studio exp, image. Grt on stage, sks cmrcd mainstream radio rock. Aero, Lon, Snake, Leppard, Tommy. 213-962-8670
- Exp sngtr w/drive, ltrt. k.s. equip, tmprtn & lyrics nds HM band to jam with. Maj lbi qual. Intl Maiden, Queensryche. Greg. 818-997-1814
- Fem voc avail for fem band into Crue, AC/DC, Warlock, Wasp, etc. 213-838-2287
- Fem voc, 23, exp, connected, team plyr, sks band into orig music. Intl varied, no HR or metal. 213-876-9711
- Fem wrpwr clear sound sks acous/cntry/R&B, others to reap rewards of perfmg music. 213-396-2048
- Gd lkg fem cntry crooner lkg for band. 818-762-9754
- Male voc w/distrntv moody vox into mel HR, metal avail for recrdng in exchange for tape. Call between 1-9. Carmelo. 213-301-3983
- Male voc w/previous opera exp & ultimt range. Hvy, alot like TNT, J.Tate, Tesla, Jeff. 213-479-7137
- Male voc, Intl ranging from Lennon & McCartney to Eno. Sks intelligt unpretentious experimtl modern pop grp. Accessible music, unconventional approach. Jim. 213-668-0913
- Male voc/sngwrtr, rude dark pop gutsy rock blues style, Intl Bowie, Gabriel, Roxy Music, E.John. Steve. 213-462-1515
- Pro caliber ld voc w/23 yrs exp lkg for pro caliber blues rock or HR/ld band. No flakes. 213-437-6621
- Sento. 213-255-5064
- Singr/sngwrtr sks band/collab for orig HR recrdng/ perfmg. 213-271-7300
- Singr/sngwrtr/guit lkg to J/F HR band. K.B. 213-560-0421
- Thrtd male singr/sngwrtr sks dream pursung muscn w/ orig style for prod of 12" dance sngs for starters. Srs only. Angel. 213-257-1613
- Voc at large. Tired of calling fat ugly bald idiots? I am. Skid, Leppard, Guns type dude lkg for same. 818-753-0721
- Voc avail, lkg for unq hrd mel metal band of 90's. No clones. I have pwr, range, aggrsv, att & image. Intl by Hartford, Tate. Demo avail. Aimee. 213-874-7092
- Xplosive voc, w/gd image, sks cmrcd rock 4 pc w/bl lntrst, etc., Into Perry, Waish, Jamison, Thomas. Pros only. Rick. 213-464-1393
- Attractv shapely ltrd blonde fem ld singr/sngwrtr nds agntmngtr to shows. Must have extensv exp & following. No amateurs nd apply. 213-874-2468
- Beatles type vocs, acous/elec guit, 35, sks jangly airy band that sings. Origs & intelligt remakes. No HR or B.Joe. Call days. Rob. 213-318-5803
- Charismatic voc/sngwrtr/musician sks pro grsv contmrv rock proj. Intl early Gabriel, Rundgren, Shulman, etc. 818-767-4127
- Energetic HR fem voc lkg to form band. Nd either formed

- band or individual plyrs. Lisa. 818-901-7239
- Fem voc avail for sessions & gigs. Lds & bkngmtds. Sight read, perf pitch. Tape avail upon req. Jennifer. 818-769-7198
- Fem voc T40, pop, R&B, jazz, studio & club exp, 13 yrs exp. Skg wrngt sit only. Pros only. 818-784-2740
- Fem voc/guit, grt kks & att, styles range from Clapton to Benson, lkg for duo or trio wrngt sit. Teresa. 818-889-9535
- Flary blues singr sks fat soundng band. Intl Coco Taylor. I come w/sngs & hvy connex. Uniq throaty soulful vox. Blues only. Sonny. 213-392-0290
- HI energy fem/sngwrtr, mid/20's, lkg to J/F band. Intl Cougar, Joplin, Mick. No cavemen, copycats or chain smokers. Port. 213-464-9204
- I am a fem ld & a voc/lyricist. 5 1/2 oct ala Lady A. 213-753-5875
- I can sing anything for you. Male voc avail. R&B, pop, jazz, various references. E.J. 213-748-5459
- Male voc/sngwrtr: dark moody aggrsv P/R, Intl Gabriel, E.John, Bowie, Steve. 213-462-1515
- Pro voc, orig srs proj. Srs, pro w/image. Intl B.English, Dokken, Jovi, etc. Mike. 213-465-8809
- Singr avail to sing bck ups & shows on demos, also avail for ld demos. Lisa. 818-446-9462
- Singr w/exp sks band in vng exp. A.Cooper, J.Priest, GNR, Thundr. 415-525-0237
- Soulful bluesy pwr voc lkg for band or wrk sit. Debbie D. 213-398-9522
- Versil fem voc sks accomplishd sngwrtr w/killer sngs & open mind. No flakes or fees. Monica. 213-542-7205
- Voc avail for activist/mrg band. Kevin. 818-769-5807
- Voc avail for band that's into the Stones mvs Elvis. Grt stage presence, lng blonde hr. I'm a rock star in disguise. Bob. 818-506-5216
- Voc avail, lkg for young shocking S.Stevens style gut. Intl C.Trick, T.Rex, old Kiss, Cure. 818-980-7051
- Voc avail, sks young shocking S.Stevens style gut, skinny black hr image & modern sound. Intl Trick, old Kiss, Ramones. 818-980-2727/213-876-0707
- Voc sks signed or almost signed band. Fem w/gutsy warm 3 oct vox. I have 10 orig, outstanding prep & dedicat for success. Lisa. 619-942-3477
- Voc/lyricist sks pro image, att, versil band. Intl Zep, Faith style, Journey melody overtones, diverse funk beat oriented sound. Michael. 714-988-5353
- Warren Wefbe. 619-692-2414

12. VOCALISTS WANTED

- 818-999-0154
- Asian fem singr w/soul for pro recrdng grp, Intl by K.White, P.Abu. Mv. 213-527-5354
- Bckng voc, M/F, wld for recrdng & shows for orig rock proj. There is pay. Send tape/photo to Project, 29 Maybe St #4, Venice CA 90291
- Career opportunity, well known orig blues rock band sks gravel vox'd, 30ish male voc. Intl by Cocker, ZZ, etc.

KATHY ELLIS
VOCAL COACH

- Technique
- Musicianship
- Personal Style
- Private Lessons

(213) 874-9243

ANITA BAKER
BANGLES
REO
EXPOSÉ
BERLIN
BULLET BOYS
WHITESNAKE
COMMODORES
SHALAMAR

High-tech
Voice Specialist
Brad Chapman
has trained and is
referred by the best.
(213) 933-1210
Beginners Accepted.

**THE ROCK 'N'
ROLL TEACHER**

Gloria Bennett
Voice Teacher of
EXENE • AXL ROSE
Motley Crue • Pretty Boy Floyd
Tomorrow's Child
Red Hot Chili Peppers
213-851-3626 213-659-2802

DANCE-POP VOCALIST
23, with 3 releases and stage experience,
needs dynamic producer comparable to
Clivvles and Cole, Elliot Wolff, Jazzie B.
Torree (213) 662-9763

SINGERS

Perform with total confidence

- Increase range
- Build power and control
- Master ear and pitch training
- Protect your voice
- Develop your own style

Results Guaranteed
CALL TODAY FOR A FREE CONSULTATION
& SPECIAL RATES
Diane Wayne (213) 278-6962

The Lis Lewis
Singers' Workshop

Singer's Myth #2:
"Professionals don't train."

...Get Serious!

Clients include artists on CBS, RCA,
Warner Bros and more.
(213) 664-3757

Study VOICE With
MICHAEL BONDON

AGE: 65 VOICE: 25 WHY?
PERFECT VOCAL TECHNIQUE

38 Years Teaching All Levels & Styles
N.Y. City Opera, Musicals, Top Niteclubs
FULL PREP:
Voice, Acting, Musicianship
(213) 277-7012

SINGING
FOR THE STARS

Find out what 76 Grammy Winners
already know. Put your voice at its
best with a proven technique.

LEANNE SUMMERS
(818) 769-7260
Seth Riggs Associate

School of the Natural Voice

Private study with Gloria Rusch. An international performing artist and session singer who has performed in concert with Al Jarreau, Chick Corea, B.B. King, Duke Ellington, lead singer of the Commodores J.D. Nicholas and more.

ALL VOCAL PROBLEMS CORRECTED!

- Gain confidence and control
- Increase and restore range
- Effortless power and strength
- Improve tone and breath control
- Handle pitch permanently . . . and more!

Vocalises on cassette

Three volumes of over 50 exercises for all levels of singers, ideal for the road or when you can't get a lesson. Instruction booklet included.

- On-camera 6-week Performance Workshop
- Designed to improve live performances and auditions
- 4-week Studio Workshop
- Includes completed demo

"Since studying with Gloria, everything I sing is easier, giving me more freedom as a performer — 200% improvement!" Billy Sheehan

Call now! (818) 506-8146.

We don't teach stars...we create them.



Sabine Institute

of Voice Strengthening

- 38 Special Bad Co.
- Darling Cruel Giant
- Stryper Keel
- Megadeth Guns N' Roses
- Leatherwolf Kane Roberts
- Lizzy Borden Malice
- Sister Shotgun Bitch

CALL FOR INFORMATION ON AFFORDABLE WORKSHOPS
AND SPECIAL RATES FOR BANDS (818) 761-6747

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APRIL 18, 12 NOON

Demos a must. Vance. 213-465-1765
-CHERRY COOKES, an all 50's singing & dance grp, nds soprano who could do it. No exp nec, but committmt a must. Pam. 213-391-8878
-Creative M/F vocal duo, Jane's, Soundgarden & Ministry nnd. Bring the noise. Edward. 818-994-2596
-Exotic fem dancers/singers w/ to form all fem R&B quintet. Call Mon-Fri, 12-5. 213-973-5932
-Fem back up voc for band w/music atty, lbi instr, upcmg shows. Peity, Stones, Beatles, U2. 213-466-8636
-Fem back up voc w/td, to shows w/hottest funk band in LA. Ron. 213-453-0248
-Fem ldr for all orig matrl, R&R & contmpy band. Exp prof. Must have elegant appearance. No drugs, tobacco or alcohol. Sean Garon. 818-508-8461
-Fem voc w/td to compli pr T40 act. Ron. 714-987-5144
-Fem voc w/td, varying styles for recrdng sessns. 818-501-2948
-Former members of LUNATIC FRINGE are audting ldr vocs. 818-769-3483
-Front man w/td by K/AHR band. Infi Tesla, Aero, R.Plant. We are exp pros w/contacts, image is a must. Ron. 213-390-9969, x 137
-Gulf/wngwtr ldr for vocinstyle of M. Slaughter, P. Shortino, R. Dillan to form band & recrd demo. David. 606-757-3208
-Ld voc w/captl range & emoton w/td by intense mel HR band for world domination. No Hillywd get rich quick prima donnas. Damien. 213-851-9537
-Ld voc/sngwtr w/td, must present showmnpsh, strong voc for orig rock band, ages 21-25, currently doing demo. Have dedictd desire to succeed. Steve. 213-439-9652
-Male voc w/td by guit plyr, 29, to form mel HR blues band. Infi Bad Co, Free. No glam. 818-343-9625
-Ld voc/sngwtr w/td, must present showmnpsh, strong voc for orig rock band, ages 21-25, currently doing demo. Will do immed gigs. Must have image, chops & gd att. Call after 5, weekdays. Ron. 213-674-4028
-Male voc w/td for bluesy HR band ala Jagger, Tyler, Stewart. No older than 25. We have mngt, demo, gigs. Andy/Frank. 213-876-5195/714-621-3404
-Male voc w/td by prof. HM band currently doing demo. Will do immed gigs. Must have image, chops & gd att. Call after 5, weekdays. Ron. 213-674-4028
-Male voc w/td, wide range, Infi by Journey, Foreigner, AC/DC by sngwtr for recrdng proj. Paying gig. Emie. 805-964-3035
-ORACLE w/mngt & possbl recrd deal, metal image, tenor, gd att a must. Journey, Winger Infi. Rob. 818-346-7409
-Reggae ldr voc w/td w/readslocks for wrkg pr reggae band. We also currently have album coming out 5/1. 213-663-1311
-ROMANECR sks voc w/wide range, free rehrls, xint contacts, recrd lbi instr. Infi Queensryche, Dokken, S.Hagar, S.Tyler. All welcome. Tim. 818-368-3346
-Romantic decadent nuclear 90's rock idol. Male voc w/td for groove oriented pr band w/marketable matl. 213-871-1623
-Singer w/killer tone & image to team up w/sngwtr/guit plyr w/best cmrcl HR orig anywhere. Jim. 213-466-8255

-Sngtrs, where are you? We nd you, we nd people w/rit & lks. 213-466-477/213-837-6519
-Voc for progrs rock band, Infi Rush, Kansas, Genesis, Rainbow, No Thrash, galm or drugs. 100% dedictn. Rehrls spk avail. Scott. 818-761-8465
-Voc nnd for estab HR band for recrdng & shows pr. Infi Dokken, Bad Lands, Tesla, Lv msg. Glen. 714-236-2242
-Voc nnd to form ultime 90's metal band. The next stop in modern music. No habits or att. Infi Queensryche, Fates, Dokken. Guy. 714-861-5001
-Voc w/td by guit for collab & to start forming a cmrcl HR band. Dedictd must, ars callers only. 213-337-1184
-Voc w/td for cool HR band w/style of Tango, F.Pussyycat. Pros only. Glen. 213-876-6743
-Voc w/td for orig cmrcl rock band lkg for team plyr w/pr att. For more info, pls call. 818-988-1571/818-901-7128
-Voc w/td to collab on band proj. Musicl & voc Infi Queensryche, Saga, Merillon & Foreigner. Ray. 213-667-0604
-Voc w/td, classically Infi cmrcl HR. Tate, Hamell, Soto. Hit matrl, lbi instr. Must have demo & lng hr. Neil. 818-894-2404
-Voc w/td, male, for all orig HR band ala S.Row, Crue, San Diego area. Tommy. 619-276-9879
-Voc/front man w/td for HM band w/mngt, lbi instr, name prodcr. Lng hr image req. Tapepic to PO Box 55696, Sherm Oaks CA 91413
-Wld-fem voc for hrd funk sweat drenched R&B. People involved in other proj nnd not apply. 213-965-1785
-Wld-M/F R&B voc for prodcr skg to produce new ltr. 818-905-2344
-818-999-0154
-Band w/sngs, image & direction sks front man. Band is currently gitting. We nd you to compli unit. Tesla, Great White. Andy. 818-358-0357
-Blues band w/rough image, Howling Wolf, Muddy Waters Infi, all orig, sks gd lkg charismatic voc/front man, like Mick, no clones. 213-656-8603
-Fem rapper or ppp w/td by prodcr w/maj lbi affiliates. Must write own rap. Infi core gangster style ala MC Light, MC Smooth. 818-366-5292
-Fem voc w/td for orig HR band, voc Infi V.Scott, Aretha, Iggy, Janis. Stage/studio exp, image/tint. RAW FLOWER. 213-850-7673/213-466-8736
-Fem voc w/td to collab w/writer who owns 24 trk studio. Roger. 818-795-8037
-Fem voc/dancer w/td to support aggrs dance band. Lkg for pro att, ltr & sex appeal. Milton. 818-718-0227
-Financi bckg for the right fem voc/rapper. 805-566-8200
-GOC nds orig male voc for altrmv beautiful psychc emotional educated 90's kind of sound. Scott. 213-392-2524
-GUILLETINE estab metal band sks pwrfl voc. Call only if you think you've got it. 213-423-8652
-HR band sks voc, must have image. Infi AC/DC, Rush, Aero, Queensryche, Scott. 818-507-5649
-Ld singer w/td, versitl, for HR band in Downey area. Call Ted/Henry. 213-868-3473

-Male voc w/td for Latino rock proj w/demo, studio. Pro att only. 818-715-9899
-Male voc, 1st tenor for male voc grp. The higher the falsetto the better. Some soprano nnd. Able to sing ldr in matrl voc as well as falsetto. Michael. 213-731-8776
-Male voc/front man w/pwrfl masculine vox. I.G.Illan/P.Rogers style, for band w/classic British HR sound. Music kl, business att. 213-659-5705/213-939-1731
-My Lennon to you McCartyne, Orange Co area. Mlch. 714-283-1818
-PAINTER sks ldr voc to compli all new line up w/wrpd new HR matrl, 1 album to credit. Pros only. 818-989-4072
-Prodcr sks R&B fem voc to form sng/dance trio. Strong vocs a must. Kino. 213-335-2921
-Singer w/td for orig So Bay R&R band. J.Morrison to P.Rodgers, R.Stewart to Jagger. Image optional. Call Rick. 213-214-3054
-Singer/front man w/td for hrd rock blues based band w/funky groove from hell. Infi Aero, Jane's, Rattlesnake Shake. Jeff. 213-874-4284
-SPIDER JUNKIES, NYC based, raw street R&R nnd thin killer lkg front man. W/rg w/maj prodcr. Infi Hanoi, Ramones, Crue. David. 212-536-5065
-Voc w/td to help compli orig HR band. Must have strong mel vox & gd image. Demo avail. Call for a listen. Sam. 213-851-9559
-Voc/wtd, must have lks & sound. Infi by Penn, McCartyne, R.Lewis, Steve. 213-2952
-Voc/entertainer nnd by rthm & boozs HR, blues, funk 70's disco. Must be able to laugh at yourself. We're srs about screwing around. Leon. 213-996-1382
-Voc/front man w/td for HM/HR band w/mngt, lbi negotiatns, name prodcr. Big lng hr image req, exp pros only. 818-783-9666
-X-RUBY SLIPPER guit, K.V., sks tall pretty front man to form new band. Infi Suite, Enuff Z.Nuff. Lv msg. 818-765-5540
-Young voc w/street dance moves w/td for boys grp, 12-18, in New Kids. Audtins to be held 4-22-90. For more info. 213-874-3427
-818-999-0154
-Altrmv band w/style, substance & guts ala PIL, Killing Joke, Cult sks sng/w/supreme confidence & abill. Rick. 213-867-3269
-Attractv fem voc w/td by slammng hip hop funk band ala Jackson, Abdul, White. Must have soul, dance abill, image. Tony. 213-466-6159
-BAD DOGS sks voc to replace Jeff Martin. We have a deal. Infi G.Hughes, D.Teneck, Dio. Ross. 213-489-5860
-Black fem voc w/td by white male guit/sngwtr. Into R&B, funk, blues & rap. John. 213-952-2498
-Fem voc for 50's R&R. Pls don't call if you don't know the music. Wally. 213-257-0549
-Fem voc nnd for Christian R&B duo. I have lbi instr & orig matrl. Pros only. Phillip. 213-756-7655
-Hrd groove rock pwr ltr sks front man w/pwr, range, writing abill. Infi Toto, L.Colour, Michael. 818-377-5189
-JAGGED EDGE sks HM voc/lyricst ala Halford, Dio,

Ozzie. Grt sngs, image, private studio, full PA, financ bkg, lrmmed 24 trk recrdng. 213-281-9995
-Male sngwtr w/td, mel HR band, 21-27 w/ing hr rock image. Infi S.Bach, J.Tate, K.Winger, Douglas. 818-774-1043
-Prodcr/wngwtr/lyricst sks male voc for demo wrk on spec. Hathaway, J.Osbourne style. Possbl recrd deal. Aarlon. 213-465-1684
-Sngwtr w/td, male, Stones, INXS, Tin Mach Infi. Peter. 213-322-6754
-Voc w/td for HR psychc gothic/grunge band w/lgs waiting. Must have lng hr, fashion sns & pipes that won't quit. Glen. 213-876-6743
-Voc w/td, classically Infi cmrcl HR. Tate, Soto, Hamell, Hit matrl, lbi instr. Must have demo & lng hr. Neil. 818-894-2404
-Voc/front man w/td for HM/HR band w/mngt, bking, lbi negotiatns, name prodcr. Tapepic to PO Box 55696, Sherm Oaks CA 91413
-Wld class ldr voc w/td by prominent LA based HR act w/album. Strong image, mngt & contacts. Srs pros only nnd apply. 818-989-4070
-Wld class voc w/wide range, grt stage presence & charisma, lng hr image & pro att. 818-989-4072

13. DRUMMERS AVAILABLE

-100% down & dirty radical perfmng dmr w/pro level mncshp & star qual lks image of Priest, LA Guns & Floyd + music of Scorp. Tesla. 818-609-1785
-CATS IN BOTS: dmr, Randall Meers avail for demo wrk, all forms of rock, up to att, imagination. Over 2000 hrs studio exp. Contact Nisha. 213-851-9833
-Dmr sks mascara masquerade, orgasmic beat, pretty lks, Big Ben couldn't keep better time. Call Danni Ray. 502-893-8557
-Dmr sks to J/F orig band. Hvy groove & color. Infi B-52's, Texas. U2, J.Airplane. Steve. 818-994-1146
-Dmr, 21, sks band Infi by Jam, House Martins, Who, 60's soul. Gd equip, tmprnt. Kevin. 805-583-1862
-Dmr, maniac, ckt twirling madman in So Bay sks pr st, cmrcl straight forward HR. Mark. 213-320-1271
-Eup. Dmr, new to area lkg for PT or FT wrkg band. T40, funk, R&B or contmp music OK. Mike. 818-564-1703
-Funk rock dmr lkg for band. Pam. 818-569-5539
-Hooker sks wrkg or soon to be wrkg T40 or orig stl. Funk & rock/funk, pocket dmr, gd meter, team plyr. Danny. 818-358-5381
-Hrd trng, groove lndng hrd 21 ylo dmr lkg for estab or new hrd R&R band. Infi Beatles to Crue. Russ. 213-673-2459
-Hvy groove dmr, lead foot, star image, sks rock band. Lady Killer image a must. No BS. Zep, Cult. 213-257-4251
-I will kick your 7 wmy sticks, tricks, lipstick, fix & your mother's panty hose. 818-753-1472

GUTTER CATS

SEEKING NEW LEAD SINGER
INFL: STONES, FACES, HANOI, OLD ALICE, STIV.
IMAGE, LOOKS A MUST.
SEND TAPE AND PHOTO TO:
GUTTER CATS
7510 SUNSET BLVD., #215
L.A., CA 90046

PRIVATE VOCAL INSTRUCTION

- *Professional Recording Studio
- *Diaphragmatic Breathing
- *Power, Confidence & Correct Placement
- *Protect & Keep Your Voice Strong
- *Free Demo Opportunity
- *All my students experience immediate results.

Reasonable Rates: (213) 466-3722

VOICE LESSONS

No famous names—No hype
Just great results at reasonable rates!

The DANTE PAVONE METHOD increases range, resonance, power, stamina and eliminates vocal stress through proper breathing and vocal technique.

KAREN JENNINGS • (213) 668-0873
GRADUATE OF BERKLEE COLLEGE
CERTIFIED TEACHER OF PAVONE METHOD

WANTED

White girl to sing rap or soul, and "New Kids on the Block" type white group for possible record deal.

Send demo tape & SASE to:
Star Globe Productions
1901 Avenue of the Stars, Ste. 1774
Los Angeles, CA 90067

VOICE LESSONS

ALEX VARDEN, M.A.

- 20 YEARS TEACHING (EUROPE AND U.S.)
- ALL STYLES + LEVELS
- SIMPLE, EFFECTIVE, + AFFORDABLE
- FREE CONSULTATION

CALL (818) 503-9333

VOCALIST WANTED

Frontman wanted for hard rock group with original, outrageous, flashy image, ala David Lee Roth, KISS, Sweet.

If you have a great voice and stage presence, we have catchy songs and a great attitude. High range preferred.

CALL:
(213) 866-6742 or (714) 622-6147

LEAD VOCALISTS


You know you're star quality, just need that professional demo tape. You pick the songs, we do the tracks.

call DIGI SOUND
FULLY AUTOMATED MIDI STUDIO
(818) 994-4007
Need original songs? Staff writers available.

SINGERS WANTED

International Production/Publishing Co. seeks singers for 1990's 12 inch record projects. Must be familiar with house, hip-hop and R&B. 32-track digital recording studio available.

Send cassette, picture and S.A.S.E. to:
Dance Depot Shebeen Jam
P.O. Box 57466
Sherman Oaks, CA 91413
All tapes will be heard.



NO B.S.

Why not learn more in ONE voice lesson than most voice instructors teach you in six months (if ever)??

Go to your next gig, demo, or audition w/150% of your:

- ★ Power ★ High Notes
- ★ Endurance ★ Confidence

* Save studio dollars and hours * Private instruction, beg.-pros.
* Band vocal tune-ups (backing & leads) * Audition prep.

★ JEFFREY ALLEN STUDIO ★
818/782-4332 (STUDIO) 818/766-6295 (OFFICE)

BE A STAR—NOT JUST A SINGER

Our high-tech, comprehensive program has benefitted many Grammy winners and other top working pros. BEGINNERS WELCOME

COACHES TO:
BELINDA CARLISLE, THE BANGLES, SWING OUT SISTER, MEMBERS OF "CATS", PETER CASE, STRAY CATS, THE KNACK, DOOBIE BROTHERS, STEVE MILLER BAND, TOASTERS, AND MANY OTHERS.

Power, Range, Breath Control, Confidence, Performance, Image Creation. Immediate Results. Avoid/Repair Vocal Damage.

Videotaping, Workshops, Showcases, Industry Contacts.

SUSAN FRENCH'S POWER SINGER STUDIO
213/874-POWER • 818/509-3883
FREE BROCHURE • PROFESSIONAL EVALUATION

FREE CLASSIFIEDS

•Mercy dmr k/g for after the fall. Infr Jts, PM, BR, I want you back. Alex. 213-655-1986

•Percussnnt avail. I ply congos, bongos, timbals & various other percussnnt instrmnts. Specializing in R&B, funk & latin music. Professor Dwight. 213-937-7732

•Solid rock dmr k/g for groove orientd band. Gd att, deditcd, lng hr image. Infr Bozlo, Bonham. Jamie. 213-465-4746

•Srs, creatv, innovatv dmr k/g for srs, creatv, innovatv band. Infr P.Gabrie, Simple Minds, Talk Talk, Tears. Steven. 213-661-7004

•Berklee trained hrd driving Detroit dmr, modern lng hr image, slngs ld & bck ups, touring & recrdng exp, sks signed prf. Mars. 213-391-9876

•Dmr sks to J/F orig band, hvy grooving color, Infr B-52's, Texas, U2, Jefferson Airplane, Sieve. 818-994-1146

•Dmr, 23 sks image mnded others, cmrcl rock, pop. Have hvy groove style, grt equip & desire. 818-767-6280

•Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image, Infr Aldridge, Bonham. Pro scts only. Tom. 818-766-5714

•Dmr, lng skg lkr for pro signed act w/grt vocs. Ed. 213-391-9876

•Dmr, slng kck, sks compl band. Infr C.Trick, early Kls. Gd sngs & rock image a must. Rick. 818-787-2007

•Fem dmr avail to join HR M/F band. Lks, att, committmt a must. 213-437-6996

•Hrd hting HR dmr image, equip & exp sks band w/ originality & direction. No flakes. Andy. 818-358-0357

•Pro Dmr w/classic style & image avail to join your cmrcl HR act w/mngt and/or Infr instr only. Rob. 213-437-6996

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

•Pro groove dmr avail, 10 yrs of exp w/acous, MIDI, vocs. Lkg for tours, albums, demos or subbing. Infr Copeland, Thompson, Paul. 213-656-3946

•X-Concrete Blonde dmr sks estab maj lbl band, must be pay. Harry. 213-962-1917

•Cuban percussnnt avail, Latin, R&B, pop. 818-352-8499

•Dmr avail for grp w/credentials. Have pro callibr & skills to be xtra hot. Call Louie. 213-301-9105

•Dmr avail for R&B, jazz, fusion, a little rock. Cheron Moore. 213-878-3255

•Dmr avail, 20 yrs exp, lkg for pro scts and/or gd orig sct. Acous & elec drms. Al. 818-988-4194

•Dmr sks band or muscns. Infr by Brusen, B.James, D.Sanborn, D.Benoit, etc. Roger. 818-249-5830

•Dmr, 21 sks band, Infr Jam, House Martins, Who, 60's soul. Gd equip & insprtn. Kevin. 805-583-1862

•Dmr/percussnnt, programmer/voc avail for touring, studio, live, perfrmcs, video. Acous & elec, MIDI equip. Pro scts only. 213-943-6225

•Hrd hting dmr sks hrd driving band, Infr VH, Bad Lands, UFO. Bands only, pls. Ronnie. 818-764-4222

•Joey. 818-985-8729

•Ultimat dmr, lks grt, plys bter. Hrd hting groove, prf kit, studio & circuit exp, lke Tommy Lee. Skip. 213-962-3155

•X-Brian Ferry dmr, London, avail. 818-753-9551

band. Infr Cure, Human Drama. Jennifer. 213-470-3350

•Creatv dynam dmr wd for band w/music atty, Infr instr, upcmg shows. Petty, Stones, Beatles. U2. 213-466-8227

•Dbl kick dmr w/chops, lks & deditcd wtd by pro HR/HM band. Infr White Snake, TNT. Call Lou. 818-576-8227

•Dmr ndd by slngr & founder of previously estab band, cmrcl, mel & HR Infr. Acous and/or acous/elec drms welcome. 213-538-9223

•Dmr ndd for mel HR band w/Infr of XYZ, Dokken, Queensryche. Pro att & image a must. Chris. 818-997-3220

•Dmr ndd for progrsv metal proj. Chops w/feel ala Pert, Bozlo, Bob. 818-508-4704

•Dmr ndd immed for recrdng proj w/estab band. Aggrsv, mel, psychd lnged R&B. Strong matrt w/substance. Showcng soon. Greg/Scott. 213-660-8606/213-662-2743

•Dmr ndd to form ultm 90's metal band. The next step in modern music. No habs or aot. Infr Queensryche, Fates, Dokken. Guy. 714-861-5001

•Dmr wtd by K/A band w/melodies & groove. Team plyr a must. Infr Kls, Crue, Kix, Poison, Chris. 818-994-4782

•Dmr wtd for org cmry band for upcmg proj. Srs only. Pls, no drugs. 213-836-2492

•Dmr wtd for R&B band, Infr Stones, Straights, Clapton, Little Feat. Ira. 213-659-1951

•Dmr wtd to compl org & covr band. Must have strong solid beat. Must be verslt. Gus. 213-345-3711

•Dmr wtd to form Smiths/Morrissey Infr org band. Scott. 818-781-2681

•Dmr wtd, British blues rock & American soul dmr wtd for org band. Must have solid time, tastful chops, prf exp. 213-656-5689

•Dmr wtd, fem slngr, Angus, Airplane, Halen. Pwrl, progrsv, Singl & album Vanly pressing. Call studio. 213-272-9328

•Dmr wtd, hrd hting pwr. Infr Montrose, Sabbath, Zep, Eddie/John. 213-666-5706

•Estab band sks dmr, Infr Beatles, Stones, Smithereens, Replacements. Have payng gigs, Infr instr. Must love R&B, 100% deditcd, possess slng att. 213-453-2453

•Fashion concuclsng slng kck dmr wtd. P. Chris, Razzle style for newupcmg pwr pop band. Infr T-Rex, Generation X, Ramones, Poison, Johnny. 213-850-0171

•Fem percussnnt wtd. Pd slt, org R&B rock band w/maj mngt. Dave/Sue. 213-569-5445/213-399-2950

•Formng meal HR band w/ lks & bck ups, slng trtr. No flakes, lng hr image. Jordan. 818-882-5366

•Gult/sngwrtr lkg for dmr style of B.Lands, Slaughter, Tesla, Zep to form band & recrd demo. David. 606-757-3208

•Maj lbl sngn opportunity for cool lkg dmls groove plyr, age 19-25. Hrd stopng rock, blues & soul. 818-785-0678

•MIDI dmr/percussnnt for new formng org progrsv cmrcl band. Studio & live exp. Brian. 818-446-4803

•Mike. 415-442-0385

•Pro skin basher wtd by band w/mngt & direction. Infr T.Lee, AC/DC, Kix. Solid groove, in the pocket, gd chops. 818-505-9626

•Prod arranger wnts lessons from soulful mel dmr w/ jazz tendencies. Hip to B.Joel, P.Metheny & Zep. Must recd, no smoking. Pay. 213-463-5144

•Pwrl & unq dmr into Jane's, Soundgarden, Ministry, M. Mitchell & h/p/hop myths nnd. Bring the noise. Edward. 818-954-2596

•Rock god dbl kick 1-3 count ld type dmr & stormng 6-6 type bst wtd. Motley type glamster types only. Call Bobby. 818-288-6453

•Sngnng opportunity for dmr, age 19-25. Dbl bs, gd image wntng plyng abt reg. blues, soul, groove orientd music. 818-705-4694/818-785-0878

•TRAVIS DEMPSEY BLUES BAND is audng dmr. Must be srs, deditcd & into blues. Stan/David. 818-760-7526/818-772-1413

•Verslt myth sectn wtd by voc & gult/kybdst to compl unq rock band w/distinct style & sound. For more info call. 818-244-2238/818-568-9989

•Wtd-dmr into White Zombie, H.Rawlins band, Big Black & other toll grunge noise. Dave. 818-769-1250

•Wtd-percussnnt for hrd funk swat drenched R&B. Pro sct, no insprtn. People involv in other proj nnd not avail. 213-965-1785

•X-D PICNIC sks deditcd verslt dmr. Infr Replacements, Pkies, T.Waits, Mickey. 818-247-4281

•Altrmry solid funky dmr wtd for proj. Infr New Order to Stone Roses. 213-258-8052

•Band sks dmr, Infr Smiths, Replacements, REM. Mke. 213-660-3930

•BLIND AMBITION currently skg dmr. Getting ready to go into studio to recrd EP. Band sounds lke Whitesnake, Bullet Boys, Winger, Jovi style. Deditcd/insprtn only. 213-827-5585

•Cocornit Teaszer resident band w/weekly gigs sks verslt. Hrd hting, pwrful, pwrful dmr. 21-30/y/o. Exp. commtd to w/rk rock image. 213-463-2674/213-653-2871

•Dbl bs mel wtd w/chops for cmrcl R&B band. Exp. att & image import. Call for more info. Stanley T. 213-212-7038

•Dmr ndd by slngr/sngwrtr Infr by E.Costello, Beatles, Kix, No smoke. David. 818-982-4786

•Dmr ndd for pro grooveing HR band. Image & Infr. Mark. 818-787-3472

•Dmr wtd by gult & bst for srs/proj. Infr REM, Smithereens. Have place to ply. Wade. 818-506-7132

•Dmr wtd by slngr/sngwrtr for live showcng & recrdng. HR matrt, tapes & contacta. Hl energy rock. Infr Bowie, Idol, Iggy, Alica, Keith. 818-908-9035

•Dmr wtd for blues based HR band, Infr Zep, Sabbath. 213-666-5706

•Dmr wtd for blues rock band. Must have gd equip, srs only. Some copies & orig. Dan. 818-994-7860

•Dmr wtd for psychd funk orientd HR band w/recrd deal. Must have gd time, image, att. Srs, deditcd only. Call Fabs. 213-201-0203

•Dmr wtd for psychd hrd crunchng rock band. Infr Cult, Zodiac, Zep, Equip & insprtn a must. Jr. 213-452-7779

•Dmr wtd w/bcngnd vocs for acous/elec band. Infr Beatles, Who, Eagles, Dave. 213-822-7284

•Dmr wtd, 50's & 60's covr band, wrk 23 weekends/mo. Must slng ld & have insprtn. Jeff. 818-348-6671

•Dmr wtd, Infr K.Moon, Razzle, J.Kramer. Must have black hr. 818-309-2962

•Dmr wtd, 20 yrs exp, hrd hting R&B dmr ndd for signed band, Infr AC/DC, Humble Pie, ZZ, Aero. Troy/Victor. 213-654-7850

•Fashion concuclsng solid energetic dmr wtd. Razzle mts P.Chris, Mf Insane, Stray Cats style. Johnny. 213-850-0171

•Gult & voc lkg for dmr & bst to form altrmry pop band ala Bowie, REM, Zep, Church, Lamy/Andy. 213-402-0326

•Internatl world beat dmr sought by unq slngr for org proj, lke K.Bush, Gabriel, Fun. 213-829-3287

•Mature dmr wtd for artistic gothic environmntl multicultural funk rock new age band. Must be verslt, solid, driving. Infr Gabriel, Queensryche, Metallica, Bush. 213-856-8084

•PASSION WORKS lkg for dmr. Fox, Brock & Bozlo style. Abil & att a must. Call J.J. 818-277-5138

•RHUINED CHOIR is skg an unpretensious dmr w/style. Call us! We'll talk about it. Steve. 818-954-9523

•Sngl lkg for dmr for HR band. Ok w/image a must. Simple, straight forward, att, pwr, groove. We have sngs, mngt, gigs. 213-467-1941

•Smart young funk/rock band sks reliable dmr. Infr J.Brown, Talking Heads, Stones. 213-652-1765

•Altrmry dmr ndd for band into Codeau Twins, Decadence & Industrial. Alex. 213-453-0099

•Bat/gult skg real dmr (for new proj). Infr Bruford, Aldridge, Bozlo. 818-766-3879

•Dmr ndd, gd time keeper, grt w/sep & changes & groove. Ong matrt w/different style. Call Theo Lynn. 213-663-6516

•Dmr wtd by band w/recrd deal. Skg individual w/gd time, energy, Srs, deditcd only. Psychd/funk orientd HR band. Fabian/Harve. 213-201-0203/213-201-0029

•Dmr wtd by band w/acceptly strong matrt. Petty, B.Adams Infr. 818-249-4806

•Dmr wtd by K/A band w/melodies & groove, team plyr a must. Infr Kix, Crue, Kix, Chris. 818-994-4782

•Dmr wtd for 3D PICNIC. Infr X, Pkies, Replacements, Damned & much much more. Don. 213-461-5135

•Dmr wtd for all org 3 pc extravaganza. Infr Includ Replacements, REM, Stones, Iggy, Danny. 213-558-4030

•Dmr wtd for kind of Q&A for HR band. Infr Stooges, MC5, Dictators, Fluid, No habs or flakes. MKE. 213-837-7299

•Dmr wtd for mel HR band. Infr Dokken, TNT,

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APRIL 18, 12 NOON

Queensryche. Bckng vocs & image import. Chris. 818-897-3220

•Dmr wtd for unq rock band w/mngt. Infr Boston, Kansas, Giant. 714-992-2066/818-796-8311

•Dmr wtd into Tango, Pussycat. Young crk dark image a must. Greg. 213-473-3132

•Dmr wtd, 4-5 pc Infr. All feeling, no flash. Infr C.Trick, Dogs D'Amour, Mother Love Bone. Cool image. John. 213-465-2458

•Dmr wtd, HR, blues based. Infr Zep, Sabbath, VH, Nugent. 213-666-5706

•Dmr wtd, Infr B.English, D.Reed, Giant. Must have lng hr image, pro equip, ages 20-28. We have Infr Infr, Infr connex, studio. Rob. 213-324-5979

•Fem voc sks male dmr & bst for org HR band w/xtrme image, prf lng hr than lng hr, no drugs, must be reliable. 213-274-5115

•Flery blues dmr wtd, sensltve pocket plyr, Infr Texas, Chicago style. Blues plyrs only, souflr orig & covrs, have connex, demo. Sonny. 213-392-0290

•LIVE NUDE GIRLS sks dmr for P/R band. Getting much college airly on new lbl. Carol. 818-981-6730

•Loud pwr pop band nds mtr. Infr Kix, C.Trick, Beatles. No posers, very deditcd. Jim. 213-467-3631

•MUGGS ynda a beast w/skics. Infr Stones, Aero, AC/DC. Pro only. Dave/Tom. 213-323-7542/818-780-6323

•Percussnnt wtd for funk rock band. Infr Talking Heads, J.Brown, Zep, Young MC. 213-652-1765

•Pwrl dml bs dmr wtd for hl energy metal band, Infr Queensryche, Maiden, Metallica. Must be deditcd. 818-763-4886

•Tastful dmr/percussnnt ndd to ply org torch sngs, ballads & hymns of regret. No drugs, smoke or alcohol. Marcol. 213-559-6305

•Ted Hlsmann. 213-377-0376

•TONGUE DANCE! wnts you if you're a hrd hting, groove-oriented pro. For HR that's hi-energy & danceable. Justin. 213-255-4037

14. HORNS AVAILABLE

•Sax plyr lkg for wrk payng gigs. Soul my speciality. Alto & Tenor. Exp pros only. No flakes, pls. Eric. 213-445-9292

•Trumpet plyr, horn sectn, MIDI/wind synth plyr avail for all scts. 818-842-1017

•Sax plyr/EWI synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318

14. HORNS WANTED

•Sax plyr wtd, to show w/hottest funk band in LA. Rob. 213-453-0248

15. SPECIALITIES

•900 used audio cassettes in Norelco boxes, plus 1000 cassette display boxes 7"x4". No reasonable offer refused. Kim. 213-935-4659

•Award winning musical comr, perfrm, words & music, creator of xtns-terrestrial creature personalities for animation proj, skg qual representation. 213-276-7880

•Band lkg for studio, immed, reasonable, prf 24 hr lockout. 213-559-6787

•Blind musicologist nnds someone to recrd piano music to film or tutor on piano. Richard. 213-938-5347

•Creatv person lkg to share apt or house in Hillywd/WLA area. Clean & reliable. 213-969-4808

•Elvis had the Colonel, Beatles had B.Epstein, Fenon nnds somebody, too. Fenon. 213-739-4824

•Fem pwr slngr's debut. 213-558-6818

•German male is lkg for job. Willng to wrk. Pls call. 213-202-1295

•Heather Saffire is lkg for sound engineer for live gigs. There is some pay. 213-865-1589

•Hot tem slngr/sngwrtr sks wtr/arranger/prodr for collab on new progrsv R&B/funk dance music. Nd matrt for lbl deal. MIDI prf. Suka. 213-871-1863

•Hot personal mngr for 18 y/o girl who has unq image & star matrt. Have got some gigs. Cheryl. 818-347-0874

•HUNTER, supergrp of 90's currently skg spec deal/recrdng time. Have phenomnl hl matrt. 2+ albums wntng, guaranteed success. Pro recrdng studios only. 818-718-2948

•HUNTER, the supergrp of the 90's, currently skg spec deal. We have phenomnl master qual demo, but Infr nnd to hear more sngs. 818-718-2948

•Investor/writer/writer nnds sought by gult plyng slngwrtr w/best HR orig anywhere. Jim. 213-466-8255

•JAGGED EDGE sks pr mngt for metal band wntng groove. Very solid outflr. Grt sngs, top plyrs, image, xnt equip. Pete. 213-281-9995

13. DRUMMERS WANTED

•A solid simple capable dmr wtd for energetic altrm band w/demo, desire & deditcd. Spandex & glam, no thanks. 213-420-2377

•Altrmry rock band w/maj mngt sngt dmr w/imagination & intrnging image. Style ala Smiths, Cure, Frankie goes to Hillywd, Blue Velvet, Michael. 213-969-9140

•CASTROPHE BALLET sks dmr for creatv vialy altrm

MUSIC VIDEOS WANTED

For worldwide distribution and upcoming shows to be broadcast on Super Channel throughout Europe. Also to be broadcast in Japan.

M.U.V./UNDERGROUND U.S.A.
MUSIC VIDEO MAGAZINE
7250 Bellaire
No. Hollywood, CA 91605
or call (818) 982-0771

PLANO TUNING
25%
DISCOUNT
(JUST MENTION THIS AD)
CALL MARK
(213) 390-1999

PUNCHY HARD HITTING DRUMMER SEEKING
nasty & new world-class arena rock act. Knockout songs, vocals & look a must! Influences: Crue, L.A. Guns, Smith, Z' Nuff, Stones, etc.
Inquiries with Management, Legal Rep. & national focus only, please!
Christian (213) 479-8865

DRUM LESSONS
In August issue of *Modern Drummer*
Polygram & Yanni recording artist
Charlie Adams is featured.
Now teaching beginning to advanced students in rock, jazz, programming & Midi.
Call 818 841-4313

16 TRACK STUDIO EVERY 5TH HR. FREE

- VERY REASONABLE RATES
- STATE OF THE ART EQUIP.
- EVERYTHING FROM DEMO TAPES TO POST PRODUCTION

SOUND CHOICE
(213) 462-8121

DRUM LESSONS
WITH RCA RECORDING ARTIST

- 20 years experience/ B.A. Music Theory
- Album, TV and film credits
- Improve technique and reading
- Build power and speed
- All levels/Reasonable rates

(818) 986-6518 / (818) 753-8363

Every good artist needs a good promo pack!!!!

- PHOTOGRAPHY-
- LOGO DESIGNS-
- PROMO PACKS-

TOTAL PROMOTIONS
CALL (213) 294-3359

DRUM LESSONS
Maria Martinez is now accepting students!
All styles • All levels
PIT INSTRUCTOR w/7 years teaching & 15 years professional playing experience including studio & tour with Sheila E., Angela Bofill, Larry Coryell, Johnny Paycheck & Klymaxx.
Free phone consultation (818) 985-8862

FREE CLASSIFIEDS

LANCIA sks exp knowledgeable guit tech for headlining gigs. Pay. Pls call Bart. 213-953-4088

Male & fem piano plyrs/sngtrs odd. Call Terry. 818-962-6547

Phillip Alexander Montgomery, if the name Clavius Bernard McGuire means anything to you, contact Kathleen. 3518 W Lone Cactus Dr, Glendale AZ 85308

Prodr cr lg for male & fem voc to produce demos. 818-753-2344

Prodr wtd for fem sng/sngwr w/pwrl vox & stage presence for matri. T. Turner. Gina. 213-659-2505

Prodr wtr sng grp sks bs, drms, sax & keybrds for orig rock. Emphasis on creatv, dynams & arrngmnts. Destination, maj lbl, recrdng & concrts. Mr. Ryan. 213-425-1128

Vocal arranger wtd for fem acapella grp. 1 nite/week, some pay. Tern. 213-659-5821

Wtd-investors for LA based band, maj prodr involved. Pls call Mark. 818-570-1666

Wtd-roadie, one nites thru out USA w/name 60's acts. Run sound. \$500/wk if you're gd, no party dogs. Ron Hillman. 213-464-8381

Band ska artist for logo design. 213-663-8031

Classic cmrcl rock act sng lbl, nds fem muskns, vocs helpful. Have mngt, 24 hr rehrrst spc, contacts. Scandal. Journey. 818-766-0458

Compsr/sngwr w/home studio wtd for staff of new music biz venture. Jell. 213-633-1516

Engineer/prodr intrsd in wrkg on prjcs w/atrrmtv/hrd core rock bands. Studio avail. Lv msgr/tst's talk. Spike James. 818-881-3360

Financi bckg for the right new age proj. 805-566-8200

Orig recrdng artist from the late 60's & 70's wtd for wrk on proj. possibl for. Jeff Aprgan. 818-881-4333

Prodrctm team sks ovy to form 5 man sng & dance grp. Inlf Troup & New Edition. Kino. 213-335-2921

Violinist & cellist wtd for xceptnl artistic environmntl versitl classical new age rock band. Inlf Gabriel, Bush, Queensrych, Siouxi. 213-856-8094

WONDERBOY, a band w/unlimited sngwrng tnt in pwr pop genre nds pro mngt. We have studio, lbl & nat'lly known front man. 213-656-3946/818-712-9068

Wtd, small investors for LA based band. Maj prodr involved. Will supply points on album or limited partnerships. Mark. 818-570-1666

Wtd-muskns to form srs rock band. If you have the tnt, E Coast kd sngwr has the secret to get top paying gigs. Bill. 413-737-7182

If you are a fem voc in nd of a demo. If you can't sing R&B or funk, don't bother calling. John. 213-962-2496

Investors nnd for runng/proj. Inlstr & % of prlth guaranteed. 714-738-4547

Ld & bck voc/lyrcst/choreographer, 5/1/2 oct, from pop to rock for studio or collab. 213-753-5875

Lkg for male sng/sngwr who perfmd 2 sngs, Christopher St & Pool of Sin @ A's Bar last April. Anyone knowing whereabouts pls call. 213-465-5292

ORPHAN sks reliable guit tech. Garcia. 818-766-6365

Roadie nnd for DOWN BOY DOWN, local wrk, salary negotiable. Joel. 213-654-7824

STEEL PROPHECY is lkg for a couple of band roadies. Must have tmsprt & live in or near Valley & have some good/drm exp. 818-763-4886

Wnt to be pro @ your next gig? Call me to haul your rig. Man w/van, Johnny. 818-990-4551

Wtd-mngr & agent for fem ldsng. Tall, blonde & attractv, sings both pop & cntry music. Only qual, exp agents/mngrs nnd call. 213-874-2466

16. SONGWRITERS

Fem cntry artist lkg for new orig sngs. Pls send tape. Rachel Rose, 3450 Sawtelle Blvd #245, LA CA 90066

Fem lyrcst/sngwr sng collab to write music for soul/folk sngs. SASE, Kathleen, 3518 W Lone Cactus Dr, Glendale AZ 85308

Fem sng/sngwr w/pwrl vox & stage presence sks prodr/collab for pop, R&B, P/R aia T. Turner. Gina. 213-659-2505

Lyrcst collab sks partner for writing hit sngs, varied styles. 213-876-2296

Publshd sngwr, orig gospel Christian sngs, words & music, can produce or co-produce proj, fresh, different. Tamy. 213-671-3847

Publshd sngwr, words & music, outstanding orig matrl, eclectic in styles, avail for wrting sessions w/pros or any

creatv pro proj in nd of unq qual matrl. 213-276-7880

Rock voc/sngwr sks creatv muscn w/sngwrng abil & knowledge of music theory to write orig. No egos, flakes, glam rockers. John. 213-836-9230

Sngwrtr/guit sks same for collab & perfmg accout soft rock, live in Valencia. Terry. 805-254-4126

Sngwrtr wtd by hrd wrkg motlvld lyrcst/sngwr to collab on orig matrl. Inlf D. Henley, U2, P. Floyd, Sting. 818-360-3903

Sngwrtr/sngwr sks sngwrtrs to collab with. I have 16 trk studio, pop to HR. 708-848-1302

Attn sngwrtrs, fem R&B voc nds slammng uptempo sngs for demo. Will finance prodrctn if necessary. Srs only. Jell. 213-837-3075

Cntry sngwrtr, BMI/NAS, wrts exp wrting partner. 818-567-4667

E Coast sngwrtr has rock hits for that special sng that knows melody, harmony, lyrics. Inlf 60's, early 70's. Enough HM! 203-779-2167

Full time lyrcst wtd, regular typc for collab w/Boston comprt. Hot 100 style pop & dance tunes. Currently prodrng several vocs. Dan. 508-453-5502

Lyrcst sks comprt, any style. Sterling. 818-783-4713

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APRIL 18, 12 NOON

Prodr avall write your hit tracks, prodrctn style similar to LA & Babyface, T. Ralley, Kevin/Money. 213-335-2921

Sngs wtd, Sngwrng shows for lbl, adult contmry pop. Pls send tape to Connie Olson. 11684 Ventura Blvd, #424, Studio City CA 91604

Tlntd male sng/sngwrtr skg dream pursuing muscn w/ orig style for prodr of 12" dance sngs for starters. Srs only. Angel. 213-257-1613

Word man sks music, rock to pop, ballad to cntry. Piano & acous guit a must. 818-781-8233

Fem sng/sngwrtr lkg for male sng/sngwrtr who perfmd Christopher St @ A's Bar last April, named Spencer Tyler? Anyone knowing whereabouts pls call. 213-465-5292

Keybdst w/compl MIDI studio avail for sng demos, albums, some scoring, pre-prodrctn, etc. P/R, hip hop, R&B, jack swing. David. 818-955-8476

Lyrcst wtd to collab w/gut wrting for band. Fem pref, age 25-30 into Hendrix, Zep, Hear. No wannabe sngs, pls. Eric. 213-674-4007

Music prodrctn, albums, demos, lilm scoring, jingles, pre-prodrctn, etc. Dance, pop, rock, R&B, new age, contmry jazz. 213-943-6225

PRO SONGWRITING WORKSHOP

An 8-week seminar for the intermediate songwriter with

David Cat Cohen

(ASCAP, NARAS, LASS, MUSIC CONNECTION)

- Developing lyric concepts
- Memorable hooks & melodies
- Commercial grooves
- Current chord progressions
- Song forms & formats

(213) 258-0245

Lé Club Productions

is currently looking for songs for a low budget musical. Pop/R&B/ Dance Music/Ballads/ Mellow Rock N' Roll.

Please send tapes & bios to:
Lé Club Productions
P.O. Box 3223
Redondo Beach, CA 90277

SONGWRITER DEMOS

FROM \$100

- COMPLETE ARRANGEMENT AND PRODUCTION AVAILABLE FOR ALL STYLES
- STATE OF THE ART MIDI STUDIO
- CREDITS IN MUSICALS AND TELEVISION

BUSSINGER MUSIC SERVICES
(213) 305-1017

NOW AVAILABLE

L.A. & Orange County
most comprehensive demo package.

- 24 Track Studio
- Engineer • Producer
- Tape (2" & 1/4")
- Duplication (100 Units)

Call Mancuso Productions
(213) 697-9423



DEMO PRODUCTION
Singers • Songwriters • Film/Video
(818) 901-8771

DO YOU SPEND BIG BUCKS

ON STUDIO TIME THEN HATE THE RESULTS?
We are a state of the art MIDI production house currently developing talent for Capitol, Warners, PolyGram and independents.
PRODUCTION MAKES THE DIFFERENCE
CALL SAM **(213) 665-6292**

PRODUCER

w/Major Label Connections

Seeks band in the style of WHITESNAKE, DEF LEPPARD, BON JOVI, DEEP PURPLE, ETC.
Send tape & photo to:
L'AZUR PRODUCTIONS
P.O. Box 16201
Encino, CA 91316

NEED MORE CHANNELS? API 16 X 4 SUBMIXER

550 A EQ's Jensen Mic transformers. Great for live studio. Tweaked and modified by API Grand Master Brent Averill.
300/day 1200/wk 3600/mo
NEED WARMTH? . . . RACK OF LANG!
4 or 6 Lang EQ's. Pultec Schmultec!
These are cooler . . . Free mint jelly.
CALL SWIRLING VORTEX MUSIC AT
(213) 656-0854

Producer With Major Credits

Auditioning Female Singers for Record Development Deal.
For information, call **(213) 463-8999**

WANTED

FEMALE VOCALIST FOR ESTABLISHED PRODUCER HIT SONGWRITER

(818) 761-7320



Tina S.



KRISTEN DAHLINE
PHOTOGRAPHY



Jackson Kayne

506 S. San Vicente Blvd., Beverly Hills (213) 650-6493 655-7679

MUSIC CONNECTION

6640 Sunset Blvd., Hollywood, CA 90028

SUBSCRIBE NOW!

ONE YEAR \$30 (25 ISSUES) SAVE \$32.50
 TWO YEARS \$55 (50 ISSUES) SAVE \$70

NAME: _____ (Please Print)
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
OUTSIDE THE U.S. ADD \$20 (U.S. CURRENCY) PER YEAR • MAKE CHECK OR MONEY ORDER PAYABLE TO:
MUSIC CONNECTION MAGAZINE
TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL (213) 462-5772
PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

ENGINEER BILLS
24 TRK
 NEW SONY DECK & TRIDENT BOARD
 DAT, MAC, MIDI, SAMPLERS
 MAJOR LABEL CREDITS
 \$40/HR SPECIAL (INCL. ENG.)
 (818) 780-3146

MICRONOTE
24 Track Recording & MIDI Production Services
 Macintosh, IBM and Atari
 400 E. California Bl., Pasadena
 (818) 795-8037

TARGET
REHEARSAL STUDIOS
 S.F. VALLEY'S #1 FACILITY
 10 CLEAN PRO BUILT STUDIOS
 LOW RATES • FREE STORAGE
 RESEDA (818) 343-2276

CASH STUDIOS
 REHEARSAL HALL
 Large room/Big stage
 16 TK RECORDING
 1/2 inch-30 ips-Big Room
 (818) 761-1301

\$22/HR
24-TK
465-4000

DEMOS
 \$95⁰⁰
(213) 450-1946

IMAGE DELUXE
 Full color printing on caps, T-shirts and mugs. No fading, no cracking, no peeling, no set-up charge. Not a silk screen.
(818) 846-2599

MUSIC OPPORTUNITY
RECORD CONTRACT
 We will present your demo tape to major record executives. Service Free if not accepted. Over 25 years experience in the industry. For details: S.A.S.E. MILESTONE MEDIA P.O. Box 869 Dept. MC, Venice, CA 90291

STUDIO DEE
 16 TRACK \$17.50/HR
 8 TRACK 1/2" \$15.00/HR
 D-50, Neumann U87, YAMAHA SPX-1000, DAT, VOCORDER, SPX-90, QUADRAVERB, LEXICON, DBX, APHEX, BBE, NS 10's, TANNOYS AND MORE.
 ENGINEER INCLUDED (213) 680-9501
 "RELAXED AND FRIENDLY ATMOSPHERE"

RAY RAE SOUND STUDIOS
 Master quality demos w/digital mastering, 60 tk sequencing w/SMPTE, Tascam TSR-8, Proteus, Yamaha, Roland, Alesis, Mirage, Sampling, MIDI Guitar & much more. \$15-30/hr w/friendly engineer * musician * programmer
 Call Ray (213) 306-5097

HIT SONGS NEED HIT DEMOS
 8 Trk/MIDI/Live Productions
 Competitive Rates
 Friendly Atmosphere
 Album, Movie, Radio Credits
PRO DEMO (818) 957-0646

8 TRK 1/2"
\$12/HR
 INCLUDES EVERYTHING
(818) 990-5131

16 TRK/2"
 Fully Equipped • Air Conditioned
\$20/HR
(213) 754-3327

RIP RECORDING
 16 TRK-1" Format
 PRO ENGINEER & EQUIPMENT
90% of Demos Signed
CALL NOW! (818) 893-0258

REHEARSAL STUDIO
 • Loud Clean PA • Large Drum Riser
 • Air Conditioning
 • Low Rates—Starting at \$7/hr
 Porta-Sound Systems
 (213) 676-4702 / Near LAX

24-TRK \$18/HOUR
48-TRK RECORDING FROM \$40/HR
 ENGINEER INCLUDED
 (2) OTARI 24-TRK, AMEK CONSOLE, EFFECTS, KEYS
(213) 371-5793

SINGERS/SONGWriters
 Complete 8-Track Recording with Musician, Engineer, Producer and Songwriting Collaboration. M1 • D50 • S50 • DX7 • JX10 • R8 • DMX • Proteus • and more!
 Average song about \$1000
 George Reich (213) 856-9180

ROCK-N-HOUSE STUDIOS
 FOR THE
 — PRODUCTION EDGE —
 & DEMOS
 THAT SOUND LIKE RECORDS
(818) 881-1260

PRO P.A. FOR HIRE
213/827-3540

ROCK GUITARISTS
 Study with L.A.'s most reputable guitar instructor
SCOTT VAN ZEN
 Featured in *Guitar Player Magazine*.
 1st runner up—So. Cal Guitar Competition.
(213) 568-9227

★ WE REMOVE LEAD VOCALS FROM RECORDS
818-789-5207 ★

VIDEO DEMOS
\$19.95
 Fairlight FX or Choose Your Scene
 Titles, Animation & Editing Available
 Your Video Debut
(213) 466-6756

WESTWORLD
 24 TRACK
 BEST VALUE
 HIGHEST QUALITY
(818) 782-8449

GREYHOUND RECORDING
 24-TRACK
 FREE PRODUCTION CONSULTATION
BEST STUDIO IN TOWN FOR LIVE BANDS
(818) 885-1213, (818) 718-6255

REMOVE LEAD VOCALS \$15/SONG
CHEAPEST MUSIC TRACKS
\$5 MIN. 8) 789-5207

CASSETTE COPIES
 ★ Realtime Chromium Tape
 ★ Same Day Turnaround
 ★ Open Weekends
 ★ 100% Guarantee
STRAIGHT COPY CASSETTE DUPLICATION
(818) 509-6774

D.A.B. Audio
 Specializing in Cassette and DAT Duplication
 Real Time/High Speed
 Digital/Analog
 TDK Loaded Tape utilizing the Nakamichi Cassette Duplicating System. (213) 876-5991

Real Time Cassette Copies
75¢ FROM REEL OR CASSETTE MASTER INCLUDING 30 I.P.S.
\$1 FROM DAT MASTER
\$10 DAT TO DAT : 5 MIN PROGRAM
 BASF CHROME C-30—50c
 NAKAMICHI DECKS
213-559-9095

SUBSCRIBE
 BY 
  
(213) 462-5772

ROCKHOUSE STUDIOS
24 TK/DAT! (818) 993-4778

The CAVE
 MAJOR SOUND MINOR DOLLARS
 16 TRK/MAC/MIDI/SMPTE
(818) 763-4966

8 TRACK 1/2 IN = \$12/HR
 GREAT DEMO WITH OR WITHOUT A BAND
 Includes engineer, digital drums, Tascam 38, programming, digital reverbs, digital delays, digital keyboards, digital sequencer, guitars, basses, 16chan. Tascam mixer, Larmier/compressors, air cond., DBX, Parametric EQ, Sampler and Harmonizer, Excellent sound!
QUALITY DEMOS
818-841-3316

SUITE 16 STUDIO
 AUDIO/VIDEO/MIDI
 Incredible live room and iso-booth. Midi: K250, D-50, S900, DPX, Proteus, TX7, OB-8, R-8, HR16, & Mac IIcx w/all software. Outboard: Lexicon, Yamaha & others. Mics by Neumann, AKG, Sennheiser, EV and Shure.
 16-TRACK 1/2" \$20/HR
(818) 782-7810

LEAD SHEETS
 Specializing in the preparation of songs & charts for recording, publishing and copyright purposes.
 • Computer-generated printing
 • Pen and ink copying
 • Takedowns • Arrangements
(213) 465-6117


GROW IT LONGER AT LONG HAIR ROCKS
 So Cal's #1 salon for top & upcoming bands.
 ★ Most Advanced Techniques
 ★ Best Trained Cutters
 TRIMS, CUTS, COLOR BLEACH, HIGHLIGHTING
 2513 E. Colorado Blvd.
 Pasadena (818) 795 1272

MIDI NEVE / STUDER
 24TK Recording
(213) 461-3717 VISA MC

CASSETTE DUPLICATION
 HIGHEST QUALITY
 REAL TIME DUPLICATING
 LASER PRINTED LABELS
 QUALITY CLONES 213-464-5853

PRACTICE IN VENICE
\$10 — \$15/HR
 XLNT ROOM • XLNT P.A.
 Drums & Amps Available For Rent
(213) 399-5015

Quality Real Time Duplication
 • Full Digital/Analog Capability
 • Nakamichi/Otari Equipment
 • High Bias Super Chrome Cassettes
 SV-3500 Professional DAT Rentals
ProSound Audio Labs
(818) 972-2427


MR. SPEED CASSETTES
(818) 76-SPEED

**WE CAN'T MAKE YOU
FAMOUS
WE CAN MAKE YOU
RICH**

Earn up to

\$40

per hour

SELLING COMPUTER SUPPLIES

Guaranteed Starting Salary

Earn up to \$1000 per week

Realistic \$400 to \$500 per week after training

- ★ Complete Training
- ★ Daily Cash Bonuses \$\$\$
- ★ Top Commission
- ★ Flexible Hours
- ★ No Returns/No Reserve

Call Today.....Work Tomorrow!

Immediate Openings

**Call Dave or Bill at the N. Hollywood/Burbank office
(818) 972-2119**



**ADVANCED RIBBONS &
OFFICE PRODUCTS**

Through Creative Sound you have access to major manufacturers including WEA Manufacturing

SPECIAL PACKAGE PRICES FOR QUALITY MANUFACTURING

Premium quality assures the finest audio technology in the world today!



CIRQUE DU SOLEIL



INDIVIDUAL PACKAGES

COMPACT DISCS/FULL COLOR INSERTS IN JEWEL BOXES COMPLETE

500 for \$2238/1000 for \$2599
2000 for \$4489/3000 for \$6270
4000 for \$7995/5000 for \$9750
1000 Bulk Compact Discs for \$1570

AUDIO CASSETTES/FULL COLOR INSERTS

Dolby HX Pro, Digital Master Capability
1000 for \$990/2000 for \$1860
3000 for \$2280/4000 for \$3280
5000 for \$3800/10000 for \$7500

12" LP RECORDS IN FULL-COLOR JACKETS

1000 for \$1895/2000 for \$3450
3000 for \$3940/4000 for \$5680

12" Singles in White Jackets:

500 for \$945/1000 for \$1445

7" Records in White Sleeves:

500 for \$539/1000 for \$695

COMBINATION PACKAGES

500 CD's & 500 Cassettes for \$2695
500 CD's & 1000 Cassettes for \$2999
1000 CD's & 1000 Cassettes for \$3589
1000 CD's & 2000 Cassettes for \$4879
2000 CD's & 2000 Cassettes for \$6339

Prices based upon receipt of appropriate masters & composites with color keys. Terms: 50% deposit, balance when ready. Quality guaranteed.

Send for complete order information - including professional artwork, better quality separations, budget prices and digital services.

Name _____ Title _____

Organization _____

Street _____

City _____ State _____ Zip _____

Phone _____

What do you want to order? _____ How Many? _____

Send to: CREATIVE SOUND CORPORATION, P.O. Box 755, Malibu, CA 90255



Creative Sound®

(800) 323-PACK (U.S.A.)

Phone: (213) 456-5482 (Calif.)/FAX: (213) 456-7886

Sales Office: Malibu, CA/Admin. Office: Wilmington, DE