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PUBLISHERS
J. Michael Dolan
E. Eric Betelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Betelli

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
Dan Dodd

CIRCULATION MANAGER
Trish Connerly

PRODUCTION
Rich Wilder

ADMINISTRATIVE ASSISTANT
Mark Everett

EDITORIAL ASSISTANT
Sandi Messano

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
Barry Rudolph

CONTRIBUTING WRITERS

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

PHOTOGRAPHERS

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

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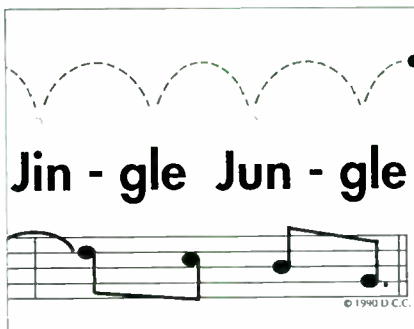
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Ever wonder who writes and sings those zany television commercials? Ever wonder how much money they make? *MC* takes you into the jingle jungle where both the competition and pressures are relentless.

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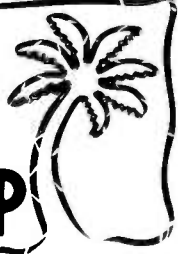
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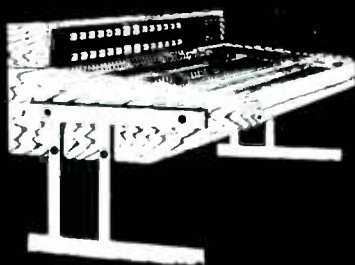
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FEEDBACK

I've Been Scalped

Dear MC:

I am writing regarding an issue that needs to be discussed: Ticket brokers who buy up most seats to major concerts and resale them for outrageous prices. A couple of friends just bought two tickets to see Janet Jackson for \$55 each. Both tickets are upper colonade. The tickets still have the \$22 price printed on them. I would love to see Janet but I refuse to pay \$55 to \$300 for tickets to greedy ticket outlets such as Tyson Choice and Front Row Center. A major boycott from everyone, especially parents, would be very effective. When the outlets buy up the tickets, the artist will still get paid since the concert will be sold-out as radio announcements suggest. But the outlet would lose a ton of money when nobody buys the tickets. Something must be done about this.

Kai Ballard
Los Angeles, CA

A Hurricane Idea

Dear MC:

Well, I have seen both the censored and the uncensored versions of Hurricane's new album *Slave To The Thrill*. The uncensored one is indeed controversial, and yes, quite offensive. Unfortunately, removing the naked woman from the machine renders the picture meaningless, thus destroying the pre-pubescent male fantasy. Leaving the original picture intact would be perhaps a trifle too suggestive for our chaste buying public.

A good compromise would be to have the Hurricane boys in place of the woman, stripped naked in chains, bound helpless to each other and the machine. The band members' heads would be thrown back, anticipating the "thrill," with the machine's probes poised, ready to ramrod their various orifices. Now that would be Art!

Chrys Thorsen
President, Thor Records

WORDFINDER+: LAFF-ROK

Hidden among these letters are the names of nineteen performers who have combined music and comedy in their careers—but wait! You must first test your music trivia skills by finding those artists using the song title clues listed below. Woa! A double puzzle.

K W X A T O A R Q H S S E C J L E S
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N T R Z E L X Y H P R U M E I D D E
G U L C S B A K Q V L A P T N D K W
I S O N N Y A N D C H E R C R E B E
S R D L C T K O S Z W A Y H J N T I
N E B E A R H R D H M T L E F O E R
E H L X E P I F U E E N A E K S P D
V T C T S R M C V B G R D C V I R A
E O Y N U X Y E K A P C M H J N U L
T R Z P A R T R I D G E F A M I L Y
S B F M O S E V R N E Y C N N K F A
Y S X H Z Q L H M E O E B D P M E N
A E P V A B N C T K J Y S C S A Y K
R U N M V S E E K N O M E H T S F O
J L E I R A M D N A Y N N O D K U V
V B I L L Y C R Y S T A L N B M J I
H N R X K G I U F L Q P C G W S E C
K D L E I F R E G N A D Y E N D O R

By Dave Snow

- "All You Need Is Cash"
- "Amos Moses"
- "Basketball Jones" **C H E E C H A N D C H O N G**
- "Boogie In Your Butt"
- "Disco Duck"
- "Eat It"
- "Guitarzan"
- "Hello Muddah, Hello Fadduh"
- "The Homecoming Queen's Got A Gun"
- "I Got You Babe"
- "I'm A Believer"
- "I Think I Love You"
- "It Takes Two"
- "King Tut"
- "Rappin' Rodney"
- "Soul Man"
- "Wild Thing"
- "You Look Marvelous"



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.
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□ Arista duo Milli Vanilli got as much publicity for their long locks as they did for their music. This just further confirms the importance of image and promotion in today's music scene. To help future stars, the Songwriters/Composers Association of Celebrity Centre International has put together a new music industry seminar, "How To Really Create Effective Promotion For Yourself As An Artist." Lined up to impart some of their wisdom are such notables as press agent Heidi Robinson, whose clients have included Fleetwood Mac, the Beach Boys and Jane's Addiction; John Ryan, veteran record producer for groups like Styx and Santana; and expert photographer of studio and stage, Harrison Funk, who has captured on celluloid the faces of Michael Jackson and David Bowie, to name but a few. Areas of concentration will include getting the press to work for you, secrets to an unstoppable image and the ins and outs of demos and press releases. All of this knowledge can be yours for a very reasonable \$40.00, materials included. So if you're looking for ways to raise yourself above the rabble beating down those golden A&R doors, bring your demo and press kit to the Celebrity Centre International, 5930 Franklin Ave., Hollywood, on May 5, 1:00 p.m. For more information call (213) 669-3318.

□ Austin, Texas really seems to be one of the new music centers in the United States these days. As if to prove this point, the Los Angeles Songwriters Showcase (LASS) and the Austin Songwriters Group (ASG) are presenting the Austin Songwriters Expo this summer, June 23-24, 1990. More than 30 publishers, producers and record company reps from L.A. and Nashville will be there to critique songs, screen material for upcoming recording projects and look for new acts. In addition, over twenty classes and workshops are scheduled on all aspects of the craft and business of songwriting. Tickets in advance for both days are \$95 for LASS and ASG members; \$120 for non-members. Tickets at the door for both days are \$150; for one day, \$80. To make those reservations or to get more information call or write the Austin Songwriters Expo, 2306 Lake Austin Blvd., Austin, TX, 78703, (512) 478-2011.

□ Look's like there are a lot of out of state happenings this time around. If Austin doesn't sound like your cup of tea, then you might try Denver, Colorado, around June 16, 1990. That means it's time for the Third Annual National Music Fair, sponsored by the Songwriters Association of America (SAA) and produced by Original Projects Unlimited (OPU). This annual event will have areas of interest for just about everybody. First of all, you have the National Song Competition with categories in Rock/Pop, Country/Folk, New Age/Jazz, R&B/Dance and Showtune/Movie Theme, with judges like Jerry Love of

Famous Music, Ken Komisar of Epic Records, Mike Sikkas of Arista Records and Jonathan Love of ASCAP. The deadline for Song Competition entries is May 15, so get busy on this one and get your song submitted in time. Entrants don't need to be present to win, but you do need to use an approved contest entry form along with a \$10 per song registration fee. Second, we have the Trade Show, which will host regional and national purveyors/exhibitors of just about everything even remotely related to the music business, from recording schools and studios to manufacturers and graphic designers, music publishers, managers, producers and booking agencies, and much, much more. Last but not least, to cover all aspects of the music industry, is the Industry Seminar staffed by some of the nation's top music industry pros such as Tom Zutaut of Geffen Records, Roger Christian of CBS Records, Walter O'Brien of Concrete Marketing, with more names being added almost daily. All of this will take place at the Denver Holiday Inn from 12:00 noon to 8:00 p.m. (Industry Seminar from 10:00 a.m. to 12:00 noon). Tickets for the Music Fair are only \$8 in advance, available through Ticketmaster. Tickets for both Music Fair and Seminar are \$24 in advance, available through OPU. To request song entry forms, make reservations, or to just get more information, you can contact OPU at 36 W. 3rd Ave., Denver, CO, 80223, (303) 722-9653. Those of you in a time pinch regarding the Song Competition entry forms can send in a self-addressed stamped envelope to the MC office and we'll send you a copy of the entry form.

□ In keeping with the spirit of Earth Day, Dawn Star Productions will present "Earth Beat 1990" on May 19, 12:00 noon to 5:00 p.m. at the Will Geer Theatricalum Botanicum in Topanga. If the music of such bands as Last Resort, Purple Turtiz and Electra Flo sounds good to you, along with having your favorite environmental issues addressed, then head on out to Topanga. All this wrapped up in a one-day music/environmental fair that will also have all sorts of ethnic acts from around the world. It really could be a lot of fun. Admission is only \$12; \$10 in advance. For more information contact Dawn Star Productions at (213) 455-2092.

□ You may remember the Music City Song Festival as the presenters of an annual music competition for the past ten years. With such sponsors as Atari Computer, Magnavox, Peavey, Shure, and many others, the MCSF is set to kick off its eleventh year of competition this summer. What you may not know is that for the past four years they have also been responsible for offering *SoundMakers*, a free annual educational magazine for songwriters and performers. *SoundMakers* features down-to-earth articles for the aspiring singer and songwriter-like copyright and song protection, selecting the right microphone, finding a collaborator and staging a better club act. These are just a few of the many topics included, along with directories of music organizations and recording studios. To request your free copy of *SoundMakers* and to be added to the Music Song Festival mailing list write to MCSF, P.O. Box 17999-S, Nashville, TX, 37217, or call (615) 834-0027. 

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Boston Leader Scholz Wins Lawsuit With CBS

By Steven P. Wheeler

NEW YORK—Tom Scholz, mastermind of the rock group Boston, won a six-year-long legal battle with CBS Records on March 20th. The case centered on whether a recording artist can be held to the strict time constraints of a contract, or whether an artist has the right to withhold a project until it meets his or her artistic standards.

The controversial \$23.8 million dollar lawsuit was brought against Scholz by CBS Records after the third Boston album was not delivered in the time specified by the contract. In fact, Scholz was to have completed ten albums by 1981. Scholz, who is known for his time-consuming perfectionism, released only two Boston albums during that span, their huge-selling 1976 debut and 1978's *Don't Look Back*. Citing his failure to deliver the third Boston album on time, CBS withheld royalties due Scholz from the band's two previous efforts.

A New York jury ruled in favor of Scholz—effectively setting a precedent that the creative process cannot be bound to strict contractual time limitations. "The jury

basically felt that CBS had blown it," states Scholz's attorney, Don Engel, "that they should have waited for Tom's album. He is a creative person, and he just couldn't do it in time—but he eventually had it ready. He had no intention of taking it to anyone but CBS, but instead of waiting, they decided to sue him. The jury held that it was not a breach of contract because Tom was working on the album until it met his artistic standards."

The veteran musician eventually took the long-awaited third Boston album, appropriately titled *Third Stage*, to MCA Records. Engel says Scholz had every right to do so after CBS began withholding royalties from the two previous Boston albums. "As a practice in the industry, nobody does what CBS did. If an artist is late, he's late. You don't sue him for \$20 million and still expect him to perform."

Engel notes that MCA approached Scholz's time-consuming practices in another way. "MCA gave him one year to finish the rest of the record [approximately seven songs were finished at the time of

ROXETTE REACHES PLATINUM



EMI recording duo Roxette recently received platinum awards signifying sales of over one million units for their U.S. debut album, *Look Sharp!* Numerous EMI executives look on as Roxette's Per Gessle and Marie Fredricksson receive their platinum plaques.

the MCA deal]. They had a clause that said we would have to pay \$50,000 a month for every month we were late."

True to form, Scholz was still over a year late with the album—a fact that, ironically, may have helped sway the jury in their deliberations. "We told the jury that Tom is a perfectionist, and that that is not a bad thing," says Engel. "His music is very intricate and very complicated. We proved to the jury that even though it cost him \$50,000 a month, he just couldn't finish it any quicker."

Bob Altshuler, Vice-President of Public Affairs for CBS Records,

had very little to say about the case, only that "we lost our suit and they lost their numerous counter suits. It's a stalemate." Engel vehemently denies Altshuler's contention, saying that CBS is only looking at what the jury decided and glossing over the fact that CBS has been ordered to pay Scholz \$5.6 million. "We have gotten all the money that CBS withheld. We made seven or eight counter-claims against CBS, but the one that was most significant [the breach of contract claim against CBS] was the one we won [\$1.6 million]. The judge decided that one, not the jury. The only thing we lost were some claims for punitive damages. For CBS to call that a standoff or a stalemate is ridiculous." The other \$4 million [of the \$5.6 million] was awarded to Scholz back in 1988. "We won a summary judgement which is when the judge decides that something is so clear, he just awards the money."

Going into the trial, Engel admits that he felt it would be a tough case to defend against, because the CBS contract clearly stated that ten albums were due at the end of the five-year period and that royalties could be withheld if the contract went unfulfilled. "No artist delivers a successful album every six months, and that's what we proved. So the jury disregarded the contract. You never know what a jury is going to do. We could have lost that case going in, because some juries might have taken the view that the contract should be strictly enforced. If that contract was strictly enforced, Tom Scholz owed CBS millions of dollars in damages. We had to convince this jury that this was an artistic process that you can't put a time clock on. We were able to do just that." MC

BUSH HONORS JACKSON



President Bush recently honored Michael Jackson as Entertainer of the Decade. According to Bush, "Michael Jackson has influenced millions of young people around the globe through his unique music, videos and his style. More importantly, however, this great artist has influenced people of all ages through his example as a humanitarian. Pictured (L-R): Barbara Bush, Michael Jackson and President George Bush.



Rob Raino and Lou Friedman

Vicky Camblin

By Steven P. Wheeler

Most people told us we'd fail; that we wouldn't last a month. Other people said we were just another music show and we'd be dead in six months. It's kind of like the Blues Brothers. We're on a mission from God." That's how Lou Friedman, one of the masterminds behind Bootleg Radio, describes the resistance the program had to face throughout their first year on the air.

Over a year ago (the program debuted in January, 1989), Friedman and his business/on-air partner Rob Raino decided to attack the music industry's self-indulgent approach of controlling what music the masses hear day in and day out. Having seen all the unsigned talent toiling in the streets of America, Friedman and Raino decided to host a program devoted entirely to unsigned acts. In a little more than a year, this ambitious project quickly became a nationwide success story.

Friedman and Raino admit that they are surprised at the tremendous response to their weekly program (Friday nights from 11:00 to midnight on KWNK-670 AM), but like a football player eyeing a fumble, they have picked up the ball and they're still running. "We started this show for fun to help give bands a break," Friedman states, "now it's becoming a business and a responsibility." With the growing responsibilities has come national exposure, as the duo's weekly music and interview show goes nationwide beginning May 1st.

A coast-to-coast audience is a long way from the show's original broadcasts on KLF (a San Fernando Valley cable station). As their KLF audience began to expand in the early part of 1989, it became obvious that they needed to spread their enterprising wings. KWNK began to receive calls, and Bootleg was offered a spot on the L.A./Ventura-based station. However, as Friedman notes, there was a catch. "They said we'd have to do something much more professional. Rob and I knew

that we would have to get around a professional studio and professional people."

Friedman and Raino made the rounds looking for that one studio in Los Angeles that would give them a chance. One afternoon they stumbled into Rumbo Recorders and "literally begged for a break." Luckily they found a sympathetic ear in one of Rumbo's employees, Vicky Camblin. Camblin told Rumbo owner Daryl Dragon (the Captain of Captain and Tennille fame) of their plight, and the rest is history. Friedman describes what happened soon after: "The next week we had a fifteen-minute meeting with Daryl that turned into a five-hour meeting. He was impressed by what we wanted to do, and he wanted to help. He basically said, 'My studio is your studio.' Vicky and Daryl are really responsible for where the show is today, because if they didn't give us a break, we wouldn't be on the radio."

From this point on, the "two happy campers" were amazed that they were getting phone calls and tapes from around the country. National syndication was the next logical step, and Bootleg already has two dozen affiliates lined up throughout the United States. Unsigned acts as far away as New Jersey have received airplay on Bootleg Radio thus far, and Friedman wants it known that they are not promoting local bands exclusively because of their proximity. "We are a show for unsigned bands anywhere in the country, not just local bands."

Although no Bootleg appearance has led directly to a record deal, there have been certain levels of success according to Friedman. "I'd like to say Guns N' Roses started on the show, but obviously that never happened. We have heard from a couple of bands that say they've been contacted by labels who heard them on the show."

Unlike other local radio programs that spotlight unsigned artists occasionally, Bootleg includes biographi-

cal information, insights and occasional interviews with the bands themselves. All a person has to do is send in a tape (three-song minimum), a bio and a contact number ("you'd be surprised how many we get without a phone number") to: P.O. Box 4011, West Hills, CA 91308. On Friday, May 4, Bootleg Radio will feature Tryx and Slinger, with Little Gypsy and Theatre set for the following week.

Probably the most interesting

aspects of this Friedman/Raino project are their concert showcases and their proposed concert tours with a number of the bands from the show. "We'd like to do a summer tour with bands from all over the country," explains Friedman. "Alan Freed did it, Dick Clark did it, and kids lined up for the shows. That's how Richie Valens and Buddy Holly got discovered. That has got to come back, and that's what we're trying to do."

In the meantime, this tiny radio program is making some big noises that both Friedman and Raino hope will wake up the sleeping giants. "I think it's going to open up the ears of program directors, so that they don't follow everybody else," maintains Friedman. "They all seem to follow the leader. In L.A., the stations are all the same."

Despite their surprising success, their nationwide expansion could prove to be a financial catch-22, as Friedman reveals, "We're going to take it hard on the chin when we go national because we have to dump the local advertisers." Raino points out exactly what the program needs: "What we need is Coca-Cola or some national sponsor like that to jump behind us and support us."

With their keen business sense and visionary zeal, one might get the feeling that Lou Friedman and Rob Raino will have no problem overcoming that obstacle or any other that may be tossed in their path on the way to radio history. **MC**

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Veteran Songwriters Honored at Fifth Annual 'Salute'

By Sue Gold



Ira Gershwin



Marvin Hamlisch



Jimmy Webb



John Kander and Fred Ebb

LOS ANGELES—Acclaimed songwriters MARVIN Hamlisch, John Kander, Fred Ebb, Jimmy Webb and Ira Gershwin were all honored for their contributions to music at the Betty Clooney Fifth Annual Singers' Salute to the Songwriter, held on April 24th. The show is put on annually at the Dorothy Chandler Pavilion to raise money for the Betty Clooney Foundation, an organization aiding people with brain injuries.

Hamlisch is one of music's most prolific songwriters, having written "The Way We Were" and the music for several top Broadway shows, including *A Chorus Line* and *They're Playing Our Song*. The songwriting team of Kander and Ebb have also left their mark on Broadway, penning the score for *Cabaret*, and also writing the score for the movie *New York, New York*.

Jimmy Webb, who enjoyed a phenomenal streak of success in the Sixties, is known for the compositions "MacArthur Park" and "By The Time I Get To Phoenix."

The late Ira Gershwin who, along

with his musical partner, brother George Gershwin, wrote many of today's most enduring standards, including "Our Love Is Here To Stay" and "Embraceable You," received an American Legend Award.

Among the notables who appeared and performed at the show were Liza Minnelli, Linda Ronstadt, Ginger Rogers, Glen Campbell, Tony Bennett, Beatrice Arthur, Bob Hope and Rosemary Clooney, who also served as master of ceremonies.

The Singers' Salute to the Songwriter has raised several million dollars over the past five years for the Betty Clooney Foundation. The Foundation spent the first few years raising money to build the Betty Clooney Center, which opened its doors two years ago in Long Beach. "The Betty Clooney Center is fully operational and doing extraordinary work," concert chairman Rosaline Wyman explained. The center is a post-rehabilitation facility which offers affordable community-based services to brain injury victims. **MC**

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Ron Franklin

AKAI Digital Division has announced the appointment of Ron Franklin to Digital Products Specialist. In addition to his AKAI post, in which he will handle the company's Adam Digital Recorder and the new DD1000 Optical Disk Recorder, Franklin is a music/dialogue editor on the New World TV series *Zorro*.

Columbia Records has made several new appointments in the label's promotion staff: Burt Baumgartner has been named Vice President of Promotion, John Michael Provenzano has been appointed Local Promotion Manager, Houston, and Marc Kordelos becomes the label's Local Promotion Manager, Denver.



Suzan Crane

Public relations firm Solters/Roskin/Friedman has announced the addition of Suzan Crane to its staff. Crane was formerly the Director of Publicity/West Coast for Virgin Records.

The International Talent Group has announced the promotion of Debra Carr-O'Rourke to Director of Operations. She will be responsible for the day-to-day operations of the agency, as well as continuing to oversee the booking administration and the insurance contracts on the company's roster—David Bowie, the Cure, F. il Collins, Pink Floyd, among others.

In additional ITG appointments: Jane McLoughlin becomes Executive Secretary to Wayne Forte, co-partner of the firm with Michael Farrell, and Barbara Schwartz has assumed the position of Administrative Assistant.

The Chameleon Music Group has advanced Todd Skiles to Director of Art and Creative Services. In his post, Skiles will oversee all art-related projects and

continue in his duties as chief designer of artwork for the label.

MTV has announced several new appointments: Tom Tercek has been named Director of On-Air Promotion, VH-1 (Tercek will oversee the channel's IDs, promotions, network tune-ins and other program packaging); Pat Ryan has been advanced to Director, Production Administration, VH-1; Sally DeSipio has been promoted to Director of Special Programming, VH-1; and Wendi Tush has been made Executive Producer for the "entertainment/news" division of VH-1.



Faith Henschel

Capitol Records has made several new appointments: Faith Henschel becomes the label's National Director, Alternative Promotion; Alexis Kelley Matteo has been made Regional Marketing Director, South; and Valerie Pack has been appointed Manager, A&R Studio Administration.

Windham Hill has appointed Laura Sanano to the post of National Promotion Manager. Her promotion responsibilities will include securing air time for the label's acts in the NAC, A/C Alternative, Contemporary Jazz and Mainstream Jazz radio formats.

RCA Records has promoted Miller London to Vice President of Product Development, Black Music. He will be based out of the label's New York offices.



Charles Askanas

E-mu Systems has announced the appointment of Charles Askanas to President and Chief Executive Officer. E-mu Systems was founded in 1972 and is responsible for many breakthroughs in the electronic musical instrument field, including the first dedicated musical instrument to employ digital sampling. **MC**



Pat Lewis

Bret Hartman

Company: MCA Records
Title: Manager A&R
Duties: Acquire and develop new talent
Years with company: 1 1/2

Dialogue

Pretty Boy: "The first band I brought to MCA was Pretty Boy Floyd. The band didn't receive a lot of support from AOR radio, but based on the video showings on *Headbangers Ball* and all the press we got, the album is still moving up the charts. Our plan now is to bring radio into the party. So, for the new single, we'll be going directly to CHR, because under all of the sleaze and makeup, Pretty Boy Floyd is a pop band."

Image Backlash: "I think there's a huge image backlash. I think a lot of people are either jealous of their image or just don't like it. A lot of people are sick of bands with big hair and makeup. There are bands out there that have that, but no music to back it up. I think anybody who listens to the PBF album will realize that I signed them because of the songs. There are ten great songs on that album. When I first heard the song "48 Hours," it was still stuck in my head the next morning. That song is so infectious; hopefully, it'll be the third single. I signed them because they have very melodic, catchy vocal lines and choruses. I think a lot of people write them off before even listening to the album. I think their album is a masterpiece and every song could be a single."

Sweet FA: "They were my second signing. Vicky Hamilton urged them to leave Indiana and come to Los Angeles, which they did. They first showcased for Geffen, but my understanding is that Vicky had already met her quota of signings for that time so the band was free to showcase for the rest of the industry. They ended up showcasing for eleven labels and five publishing companies. I saw them at that showcase, and I immediately knew they were stars. I didn't even hear their demo tape. They weren't jaded like a New York or L.A. band. They also had incredible energy onstage. They have a great attitude, are willing to put in 110% and don't expect the world to be handed to them. I finally heard their demo tape, which had about twenty songs on it. Some of them needed work, so I brought in Howard Benson who also produced the Pretty Boy Floyd and Bang Tango albums. I think theirs is one of the strongest hard rock albums MCA will have released."

Cold Sweat: "I originally met Marc Ferrari when I was still at CBS. He was still putting the band together, and I just kept tabs on them. They were actually my second signing. But the day we were going to start recording the album, the lead singer left the group. Marc went through six months of searching and 230 tapes to find a great new singer. We have a good fan base built-in from Ferrari's days with Keel, but this time we have a much better singer."

Howard Benson: "I feel that How-

ard Benson is the next Mutt Lange or Tom Werman. I was really into an album he did with TSOL called *Hit And Run*. I used to listen to that album all the time. When I finally met him, I told him I was thinking of doing a development deal with this group called Bang Tango. I wasn't able to sign Bang Tango, but Howard wound up producing them for Mechanic/MCA. He's a keyboard player and used to be in a band himself. He's also an arranger and can communicate with musicians. He can get a performance out of them and also fine tune their songs."

Visibility: "When I'm out on the streets, everyone always asks me about MCA policy...why don't they do this or why don't they do that. It's tough sometimes because there's only so much I can do. But I like being accessible, and I think that's what makes a good A&R person. I feel so lucky to have this job, and I've learned so much in the last year and a half. I've learned a lot about working with radio here at MCA."

Approach: "My approach at the label is to take one act at a time and work them until they break. I'm not from the "throw them against the walls" school. Finding and signing the acts is easy; there are a lot of good bands out there. The hardest part is to get the entire company excited about an act and then the follow-through to breaking the act. All three bands I brought into MCA have the potential to go gold and platinum. Most bands think that once they're signed, the hard part is over, but that's when it really begins. You can't just keep going to the label with acts that you think are great. You've got to reach a point where they start to break or the label isn't going to believe you. You only have so many swings. A&R is a very volatile position. I could be gone in five years if I don't break something, and I know that."

The Scene: "I think that the local club scene is pretty much picked over. During the last three years, a lot of local L.A. bands were signed and many of them were signed to

label deals before they were ready. I hate to say it, but over the next two years, I think we'll see a lot of bands being dropped. I think a lot of the recording budgets have gotten out of hand. When you're spending \$200,000 to record an album and \$100,000 to shoot a video, you've got to sell lots of albums to recoup. You pretty much have to debut with a gold record. There's gonna come a day when the labels will start losing lots of money because of the expenses and a lot of bands will be dropped. But that's healthy for the cycle because it makes everyone rethink what they're doing. The process makes people a little more creative."

Police & Clubs: "I don't know for sure whether the police patrolling the Strip on weekends has actually hurt club attendance. You can't keep the kids away from rock & roll. I think it's more of a political show for the councilmen in the Sunset Strip area. This summer thousands of kids are going to invade the Strip. If they think they're gonna have police out there keeping the kids off the streets, they're crazy. I can understand the littering problem, but where do you draw the line?"

Persevere: "A band might call me ten times before I get to calling them back. They might think I'm a total asshole for not calling them, but if I keep seeing their names on my phone list, I'm gonna admire them for their persistence. If I listen to their tape, see their show and am still putting them off, maybe they should take that as a hint to rethink their songs or their personnel and maybe make some changes. But be persistent. Don't be paranoid about making that call even if I haven't called back."

The Look: "No matter how it sounds, I'll still go see a band if they look cool. The songs obviously are more important than anything, but this is rock & roll and not classical music, so the look is important. People want to be entertained. Rock & roll is an entire package—it's visual as well as musical."



Jane Wiedlin is back with her second solo album entitled *Tangled* which is scheduled for release in mid-June. Following the release of the LP, a new single, "World On Fire," will hit the stores. Pictured above at the recent Go-Go's reunion in Los Angeles are (L-R) Rob Gordon, National Director of Sales, EMI; Jane Wiedlin; and A&R staff producer Ron Fair.



Long a staple on the L.A. club scene, Jimmy Thrill and company are preparing to fly to Japan for several weeks of performing their brand of blues-oriented rock. They'll be at the San Diego Sports Arena on May 11 and head on out of the country on the 31st. Shown above are (L-R) Rick Richards, Danni James, Jimmy Thrill and John Chase.

Grapevine

Iron Maiden lead singer **Bruce Dickinson** has signed an exclusive solo recording deal with **Columbia Records**. Initial album, *Tattooed Millionaire*, is set for a May release.

Steven Bellamy & the Chronicles are looking for a new drummer. Interested parties should call (213) 824-7180.

New Kids on the Block will headline a concert at Dodger Stadium on Friday, September 14th. This event marks the first local **MCA Concerts** promotion to take place outside of the Universal Amphitheatre since the 1982 Simon & Garfunkel reunion concert, also at Dodger Stadium.

John Jansen will be producing the third **Cinderella** album. This time around, the band has decided to record each song in a different city, depending on the mood of the song. September is the projected release date for the new LP.

A&R Report told you about the new **Slaughter** album, and we were right on the money. *Stick It To Ya* is going gold as we speak and is likely to reap platinum as the band hooks up for a national tour with **Kiss** and **Faster Pussycat**. Frontman **Mark Slaughter** is a bonafide star!

Without the benefits of a recording deal, **Brunette** has signed with the **William Morris Agency** for bookings and with **Great Southern** for merchandising. This is the first time either company has signed a

band that wasn't affiliated with a label.

Local teen/glam rock band **Tryx** will be signed before summer. Colorful singer **Jessie Star** is all smiles but won't let the cat out of the bag just yet.

The record division of the **Azoff Entertainment Company** will be named **Giant Records**.

Rival comedians **Sam Kinison** and **Andrew Dice Clay** both have new albums climbing the charts at the same time. Kinison's third LP for Warner Bros. is *Leader of the Banned* and Dice's second for Def American is called *The Day The Laughter Died*. And the race is on!

Now that the Strip is pretty much dead on weekends, all of the action appears to be moving to **F.M. Station**, a North Hollywood club that seems to be attracting large crowds on a daily basis.

On The Move

Ken Friedman has been named Director of East Coast A&R for **Arista Records**.

CBS/ New York promotes **Gene Tarant** to Director of A&R Administration for the label.

Former Island Records President **Lou Maglia** has been named to serve in the same capacity for a newly created **BMG** record company. The new BMG label will be autonomous from RCA and Arista and will also be located in Los Angeles. 



Gerry Gacek

Contact: Gerry Gacek
(714) 855-0396

Purpose of Submission: Seeking management and label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Gerry's bio boasts plenty of experience in television and music. This time out, the talented singer/songwriter is deadly serious about getting his career on track. This three-song demo includes "Flyin'," "Only On TV," and "Precious Memories," all sparsely recorded in true demo fashion. Gerry's got a real nice voice, but it's lacking in uniqueness. The middle tune is more or less a salute to how TV seems to be ruling America. The problem again is that here, too, Gerry gives more of a dramatic reading than a balls-out vocal performance. I think Gacek's best bet would be to go the publishing route or try to get some of these gems cornered and on the charts before going after a recording deal of his own. The songs are stranger than any of Gerry's performances—and that's a good sign.



Paul DeWitt

Contact: Paul DeWitt
(213) 463-5365

Purpose of Submission: Seeking investors.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Having already aligned himself with a financial advisor, music business attorney, production and promotion coordinators and a business consultant, 33-year-old Paul DeWitt stands ready to take on the world. "Buzz Words," the first of two demo selections, is a light-hearted, tongue-in-cheek look at our Nineties' faster-format world. Although well-constructed as a song, it is however, still a novelty and not a career tune. The final demo selection, "Talking To You," while also well written and expertly performed, lies closer to a mainstream pop song sung with new wave aggression. There's a definite urgency to DeWitt's voice and his home recording techniques are second to none. Although both songs are fine, there's nothing here to suggest Paul DeWitt will be a serious, long-term recording artist. "A" for effort, but what else can we hear?



John McCloy

Contact: Randal Neal Cohen
(213) 552-2233

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Since nobody thought enough of John to enclose any kind of biographical material, all we know is his name—which, incidentally, wasn't even printed anywhere on his photo! On the opening selection, "Run A Relay," John comes on like a cross between David Bowie and the Pet Shop Boys. "Tornado" follows and McCloy shifts gears, images and styles like a chameleon. Once again, it's really difficult to discern the vocals because of the mix and the amount of delay on the backing vocals. This turns out to be an artist with an eclectic mixed bag of goodies—far from the commercial mainstream. John looks good but that isn't going to be enough to land that big deal. Suggestion: Try a stronger batch of material with the vocals a bit more predominant—like "Down Dark," song number three.

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.



Roz Levin

The Allman Brothers Band is awarded a Special Citation of Achievement by BMI in Nashville. From left are: BMI's Jody Williams, band members Gregg Allman and Butch Trucks, producer Tom Dowd, band members Dickey Betts and Jamie Johnson and BMI VP Roger Sovine.

Activities

Tommy Conwell, who is a songwriter/artist signed with CBS Music, is recording his second LP for Columbia with Pete Anderson producing.

CBS Music songwriter/artists are certainly keeping themselves busy on the road: Diving For Pearls landed the opening spot on the Alannah Myles tour; Bad English is opening for Whitesnake; Danger/Danger is touring with Electric Angels. The Front, the Rave-Ups, Peter Murphy, Prong and The Hypnotics are also out on tour.

Songwriter/producer Marilyn Berglas has written and produced a song entitled "From Where I Stand," which is an anthem communicating the plight of Little People and their struggle for respect and dignity. The single is available on Chameleon Records, and the proceeds from its sale go to The Billy Barty Foundation, an organization dedicated to improving the quality of life for all Little People and the disabled in general.

Legendary Southern rock band the Allman Brothers announced they are beginning work on a new LP for Epic, scheduled for a June release in conjunction with a national tour. At a BMI Nashville reception,

BMI executives presented the band with a Special Citation of Achievement for "...singlehandedly creating a genre of music by combining jazz, blues, rock and country into what has become known throughout the world as 'Southern Rock.'"

Bug Music Writer News

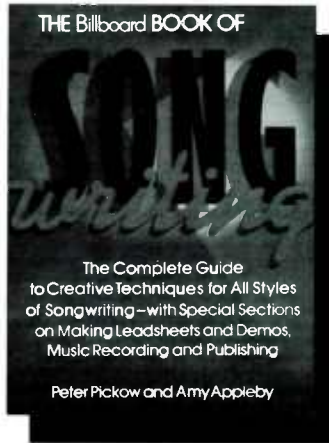
The Nitty Gritty Dirt Band won two Grammy Awards—Best Country Vocal by a Duo or Group and the Bluesgrass category with Bruce Hornsby. John Lee Hooker won the Traditional Blues category with Bonnie Raitt. Los Lobos took the Mexican-American prize with *La Pistola Y El Corazon*. Chris Thomas, son of Excello Records bluesman Tabby Thomas, will debut on Hightone/Sire/Reprise with his sizzling *Cry Of The Prophets* LP. Bruce Bromberg co-produced the album. Kris McKay's newly released Arista LP includes Jon Dee Graham's "One Moment To Another" and John Hiatt/Mike Porter's "Any Single Solitary Heart." Peter Case has co-written a song with John Wesley Harding, "Things Snowball," that is on Harding's new Sire CD. Southern Pacific's new single is the Del Shannon-penned "I Go To Pieces," originally a hit for Sixties duo Peter & Gordon.



Alan L. Mayor

CBS Music inked a worldwide co-publishing agreement with Atlantic Recording act Electric Angels. From left are: Pati de Vries, Creative Director, CBS; Marisa Sabounghi, Director of Administration, CBS; Shane, Jonathan Daniel, Ryan Roxie from Electric Angels; Cherie Fonorow, VP of Creative Affairs, CBS; and band member John Schubert.

Book Review



The Complete Guide to Creative Techniques for All Styles of Songwriting—with Special Sections on Making Leadsheets and Demos, Music Recording and Publishing

Peter Pickow and Amy Appleby

The Billboard Book Of Songwriting

By Peter Pickow and Amy Appleby
Billboard Publications, New York, NY
\$16.95 (paperback)

One of the biggest hurdles for the beginning songwriter to get over is just how to organize his or her thoughts and actually begin writing a song. With so many options, obstacles and fears that can be encountered, it can be quite a frustrating proposition. Well, here is an excellent aid to help the beginning songwriter find his or her own special style and strengths in songwriting, and most importantly, how to get started. There are many helpful illustrations and explanations on the nuts and bolts of songwriting as well as the fundamentals of music notation (for example, what a staff, key signature or measure is). Other topics of interest include lyric forms, how to find an effective song title and what makes a song pop, country, jazz, rock & roll, R&B or blues. I am especially impressed with the chapters that go into detail about the history of the different genres of music. The language is colorful and easy to understand with many inspiring quotes from famous songwriters.

New Signings

Almo/Irving Music signed Christine In The Attic to an exclusive songwriting/development deal. Expected shortly is a five-song CD sampler for radio, record companies and film and television use.

Famous Music signed Climate of Crisis, which features songwriter/guitarist Steve Caton and his brother, Bruce Caton, on drums and percussion. The band was brought to the attention of the company by Michael Leshay, Creative Manager with Famous.

Bug Music has a number of new writers on the roster: Jon Goin, Robin Eaton, Bobby Sutliff, Paul Kahn, Denny Zeitlin, Jim Brock, Jocko Marcellino, Larry Taylor & Fito De La Parra, Roy Rogers, Lisa Poole (Creamers), Jeff Wilkenson, Tom Grant and Southside Johnny.


CBS Music signed worldwide co-publishing deals with Electric An-

gels, Social Distortion, O-Positive and the Riverdogs.

The Business Side

EMI Music Chairman and CEO Charles Koppelman announced the appointment of Hank Medress to the position of President, EMI Music, Canada. Medress will be responsible for running the creative and business operations of EMI Music, Canada, and will be based at the division's Toronto offices.

Brooke Morrow has been appointed Senior Coordinator, International Acquisitions, EMI Music. Morrow will be based at EMI's New York headquarters and will be assisting EMI's foreign affiliations in acquiring sub-publishing and administration rights for U.S. originating writer/artists and writers.

Pati de Vries has been promoted to the position of Creative Director of CBS Music, East Coast. 



Almo/Irving Music signed Christine In The Attic to an exclusive songwriting/development deal. Pictured from left are: Lenny Slimms, Professional Manager, A&M; band members Chris Russell and Scott Sigman; Molly Kaye, General Manager, A&M; producer Ken Scott; and Lance Freed, President, Almo/Irving.

PUBLISHER PROFILE



Steve Rosen

Creative Services Director,
Peer Southern Music,
West Coast

S By Pat Lewis

Since Steven Rosen joined Peer Music two years ago, he has signed Jud Friedman (staffwriter), Marvin Etzioni (artist/songwriter/producer), the Rhythm Monkeys (artists/songwriters) and Donovan (artist/songwriter) as well as having pitched and placed dozens of songs. He also scouts talent, produces and engineers demo recordings and helps develop existing projects brought to Peer by other members of the creative staff. To put it in a nutshell, Rosen is one busy publisher.

Yet, as busy as Steven is, he and his assistant find the time to listen to the many unsolicited tapes that they receive on a daily basis. Recently, he not only found a song that he loved, but an artist as well. "There was an unsolicited tape that was sent from John Bossman, and it was a song that I thought would be perfect for the *Fast Folk* album. So, we picked up the song, put him on the record and now he has a record. I had to listen to a thousand tapes to find that one, but there's always that one chance that you'll find something special. I remember listening to his song like four times in a row and saying to myself, 'I can't believe my ears,' because you rarely get good unsolicited material. Usually it's recommended by an attorney or manager or the songwriter calls beforehand."

Rosen, like most publishers, signs development deals with young bands and then shops that band a record deal. But just what is his definition of a development deal? "Well, I try and give them a deal that works in their best interest," he answers. "If they need equipment, for example, then equipment will be structured into the deal. If they need some cash because they're working and they want to go part-time or something like that, we'll do that. If they need studio time, then we book recording time. Luckily, because of my background in engineering and production, I can get involved with the making of their demo tapes. I can also talk to them about what songs we want to do. In Monkey Rhythm's case, for example, it's a matter of giving them some studio time so they can update their demo, which they haven't done in awhile, and put some new songs on the tape and then get them a deal. We do all the basic things in getting them ready to take to an A&R person. Then I shop them a deal. Also, if they need a manager or attorney, we will introduce them to people, and they can make their own decisions with that. If they need an affiliation with ASCAP or BMI, I can introduce them. So, basically, before they have a manager, I'm acting as if I were their manager as well."

For the most part, Steven doesn't get involved with the band's image or stage performance because he finds those are the types of creative areas that his signings tend to have a good handle on. "I'll get involved with everything that comes up," he says, "but I let the bands that I work with breathe. I let them do their thing because obviously that's what got me excited about them in the first place."

Over the past several years, Steven has noticed a dramatic shift in the industry's attitude toward young bands. "Basically I think that the business of music has taken over the music business," he explains. "I think that the idea of longevity in a career is not something that is taken care of and nurtured in the business anymore. People are too concerned with getting young bands a lot of money which puts undue pressure on them to produce gold records when they're not really ready for that."

Part of the solution, Rosen believes, is that the young bands should be doing their homework. "A good amount of the new bands that come out should be more concerned with building a following and letting their career grow with the following, as opposed to being rushed too fast to make bigger records than they're ready for or expecting to have an audience that they really don't have yet. And that's due to the dollars. The record deals that people are getting are a lot of money. First bands are getting \$300,000 or \$400,000 just for the record budget—that's a lot of money. They've got to go gold in order to break even. I don't think that is necessary."

"I think ultimately, if people focused on spending a little less at the beginning of their careers and cared about nurturing the career, you'd have more bands that are sticking together and creating a bigger following and not being dropped by the labels as quickly as they are. And also not splitting up because of the pressure on them. I want the best for my bands, and I think if you nurture your bands in that way, it's going to benefit your copyrights, and everybody will benefit. There's no rush. If you get a hit record out of it, great, fantastic, but if you don't and you only sell 75,000 or 100,000 records, it shouldn't be looked upon as terrible. It's only terrible if you've spent \$400,000 recording it."

ANATOMY OF A HIT

By David "Cat" Cohen

"Nothing Compares 2 U"

WRITER: Prince

PUBLISHER: Controversy Music (ASCAP)

Sinead O'Connor

Chrysalis

What makes a Number One single like Sinead O'Connor's current release is a combination of all the right ingredients. In this case, a talented rock singer who has been gaining acceptance for some time has been given the right vehicle for her expressive voice—Prince's "Nothing Compares 2 U." The song has both classic and trendy elements—a classic middle-of-the-road melody and harmonic chord progression set in a slow, trendy, half-time, hip-hop shuffle. This results in a juxtaposition of familiar elements in a sound distinctly that of the Nineties. The fact that O'Connor adds her own unique vocal style to this blend only gives the recording added appeal and staying power.

□ **Lyric:** The lyric is based on a universal concept, the fourth part of the eternal pop statement—I want you, I need you, I love you...I miss you! Prince uses a truthful self-confessional tone and real images we can relate to:

*It's been seven hours and fifteen days
Since you took your love away
I go out every night and sleep every day
Since you took your love away*

*Since you've been gone I can do whatever I want
I can see whomever I choose
I can eat my dinner at a fancy restaurant
But nothing, nothing can take away these blues*

*'Cause nothing compares
Nothing compares to you*

□ **Groove:** Slow, half-time shuffle with a BPM of 60. The sparse use of this recently popular groove as a ballad is a new sound on the charts. It's a twist on the Eiton John-ish half-time ballad style of the early Eighties.

□ **Scale:** Based on a 6-tone major scale (1 2 3 4 5 6 - 8). This is a standard major pentatonic scale plus the addition of the 4 tone which starts out the chorus hook section. This helps to make the hook stand out against the rather familiar sounding verse.

□ **Melody:** The melody sits squarely on a typical singer/songwriter line that was popular in the late Seventies. However, the shuffle feel in the melody makes it different. Also, the melodic line, though basically stepwise, calls and responds between two different registers with the hook continuing in the higher register.

□ **Harmony:** The most conventional aspect of this recording is the often used diatonic chord progression, mostly in triads. However, the hook adds a slightly outside bVII chord (nothing that unusual, but effective).

□ **Form:** Straightforward commercial format: Verse Verse Chorus Verse Verse Chorus Solo Verse Verse Chorus Chorus Fade

□ **Influences:** Truly a unique record, both in production and performance elements. The most obvious influence is the use of classical string touches against a rough sounding pop voice—something the Beatles did effectively.

□ **Production:** Excellent blend of static strings over a syncopated shuffle track makes for an eerie sound that perfectly matches O'Connor's emotive vocal.

□ **Performance:** O'Connor wrings the drama and remorse out of the lyrics with her strong delivery. She is not afraid to take chances vocally, and they pay off well for her. Adopting this controversial stance may only please part of the recording market, but in this case, a substantial part.

□ **Summary:** A strong effort worthy of its Number One position on the charts. After so many of this year's derivative releases, we finally have a successful song that sounds like it could have only been produced in the Nineties.

MC

MC

AUDIO/VIDEO—MICHAEL AMICONE

CONWAY: Jack Nicholson was in supervising Van Dyke Parks' soundtrack for the upcoming movie *Two Jakes*, the long-awaited sequel to *Chinatown*, with Doug Bottnick engineering....Island metal band Anthrax was in working on their new album with Mark Dodson producing and engineering....Al B. Sure, in working on a new LP with engineer Mick Guzauski....Producer Stewart Levine and engineer Daren Klein were in working on the soundtrack for another sequel, *Another 48 Hours*, starring Nick Nolte and Eddie Murphy....Geffen recording artists Brothers Figaro were in Studio B mixing their debut album with pro-

ducer-engineer Pat Moran....Burt Bacharach and Carole Bayer Sager were in working on songs for Aretha Franklin and Jeffrey Osborne. **GALAXY SOUND STUDIOS:** Jumping on the Lambada bandwagon are Vanity, Sweet Obsession, Brenda K. Starr, Carrie Lucas, Shalamar and Kathy Sledge, among others, recently cutting tracks for the movie *Lambada*, *Set The Night On Fire*. Producers shepherding the project are the Knight Crew, Sidney Justin and Dennis Nelson, with engineering chores handled by Mark Wolfson, Greg Scott and assistants Bill Zalin, Spence Chrislu, Squeak Stone and Matt Pakulo.

DUAL PRODUCTION DUOS



New Edition vocalist and budding Motown solo star, Johnny Gill, recently benefited from having two top production teams—L.A. and Babyface (who guided another New Edition alumni, Bobby Brown, to great success) and Terry Lewis and Jimmy Jam—lend their skills to his debut solo album. The album's first single, "Rub You The Right Way," produced by Jam and Lewis, has just been released. Pictured in the studio (L-R): L.A. Reid, Terry Lewis, Jimmy Jam, Johnny Gill and Babyface.

ON THE SET



Johnny Gill is pictured during the filming of the video for his single, "Rub You The Right Way." The video was produced and directed by two veterans from the world of television commercials. The video's executive producer, Doris Lynn Bettencourt of De Paola Productions, is a fifteen-year veteran, having produced recent TV commercials for Giorgio perfume, Motown music video and Mattel toys. Director Mark De Paola has been working in the TV commercial field for three years. Pictured (L-R): Producer David Palmer, Johnny Gill and director Mark De Paola.

UP CLOSE AND PERSONAL



MTV's intriguing series, MTV Unplugged, which features artists letting their musical hair down in an intimate acoustic setting, recently taped three shows in Los Angeles. The first show (which is set for a May 13th airing) featured Crowded House and special guest Tim Finn. (Pictured above: Crowded House leader Neil Finn on the left, Unplugged host Jules Shear playing left-handed guitar and Tim Finn on the right.) The second show (which aired on April 22) featured Don Henley performing his Grammy-winning hit "The End Of The Innocence" and several Eagles classics. The third segment (which airs on May 6th) featured unamplified sets by Great White and Ted Nugent's new band, Damn Yankees, the latter performing a version of Nugent's "Cat Scratch Fever." (Pictured below: Damn Yankees members Tommy Shaw, Jack Blades and Ted Nugent.)



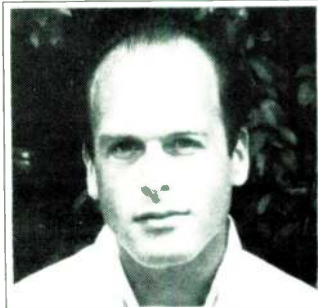
PARAMOUNT RECORDING STUDIOS: Huey Lewis and Julian Lennon recently recording tracks for an upcoming Cinar films release with engineers Pat Connelly and Mike Becker....Rapper Heavy D recorded a Sprite commercial with engineer Yasuji Maeda....Ex-Steppenwolf guitarist Michael Monarch was in mixing tracks for his band Steel Monarch, with engineer Ken Sutherland mixing....Music for the rap cable special *Rapmania*, featuring Kurtis Blow, Ice-T, Grandmaster Flash and Big Daddy Kane, was recently recorded in Studio A with engineer Michael Schesinger.

SUMMA MUSIC GROUP: Epic solo artist Babyface, one half of top production team L.A. and Babyface, was in mixing with partner L.A. Reid in Summa's Studio A, engineering

expertise supplied by Jon Gass and assistant Donnell Sullivan....L.A. and Babyface were also in Studio A working with MCA Records artist Pebbles on her next album, again with Jon Glass and Donnell Sullivan handling the sonic chores....Private Records artist Kristen Vigard, in recording vocals and overdubs for her debut album, producer-engineer Carmen Rizzo overseeing the project and Kyle B. Bess assisting....Capitol artist Melissa Morgan recently mixed tracks with producer-engineer Jon Gass and assistant Donnell Sullivan.

CAZADOR STUDIOS: Rhonda Rothstein is in doing pre-production on her upcoming video....Phoenix native Tom Powers is working on two songs with producer Jimmy Hunter.

PRODUCER CROSSTALK



ROBERT KRAFT

By Tom Kidd

Through his production company, Overboard, producer/artist/songwriter Robert Kraft has worked with recording artists as diverse as Bruce Willis, Apollonia, Johnny Mathis, Vonda Shepard, Southside Johnny, Albert Collins and Bette Midler. Now, Kraft can also add Sebastian the Crab and Ariel the Mermaid to that list of clients. Kraft just took home his first Oscar for "Under The Sea" which he co-produced for the soundtrack to the Walt Disney movie *The Little Mermaid*. Kraft currently heads his own artist development company called Five Spot Productions in Hollywood.

A man of Kraft's diverse talents obviously knows how to handle different types of clients. "Ideally," he says, "the producer would inherit an artist that is directed and self-confident, knows who they are and more ideally, has a band or a sound. With other artists, the producer is someone who is very much like a showbiz producer, director and casting agent rolled into one. He has to get a script written, cast it and assemble the entire project."

Robert Kraft fell into the producer's roll almost by accident. "I wish somebody had told me that there was a job description available. Even when I was an artist, I was not aware of what the producer's role specifically was. I felt so self-contained as an artist, I just thought, 'Oh, those are the guys who deal with the label and turn on the tape machine.'"

When this professional is first handed a new project, he usually starts with the basics—the keyboard. "What I do first is to learn the song," he says. "The further I get into the production technique, the more I realize that the production is really secondary to the material. I'm convinced that you really have to be bad to ruin a great song. As a producer,

I start by learning the song as a piano player. I sit down and learn it if I haven't written it, so that I feel I am intimate with the song when I go in the studio with the band.

"In an ideal situation," he continues, "what I do is figure out the next most important thing, the ratio of musicians to machines. In many productions these days, there's a delicate balance. I also usually make an arrangement of the song for myself either on cassette or on the Macintosh."

Despite the differences in his various clients, Kraft finds there is really little difference in his production techniques. "As much as it's magic, there's something very prosaic about cutting songs for American radio," he explains. "You cut a rhythm track, you get a vocal on, sprinkle on some fairy dust and fold your hands together and pray. It's rare that there's some other incredible, fantastic new approach."

Even with that said, Kraft has had no problem with two artists sounding alike. No one would ever confuse Bette Midler with Ariel the Mermaid. "I've been lucky because all my clients have been very different," he concedes. "I think that every producer gets trapped in a formula situation, but I'm lucky that every artist has been varied for me so far."

Robert Kraft is also a recording artist himself. His solo outing, *Quake City*, was released last May on the independent Sonic Edge label and became a *New York Times* Pick of the Week. "It's with some trepidation that I continue as an artist," says Kraft. "It's kind of a schizophrenic life, because as a producer, I can produce rock records and pop records, but as an artist, I show up as a jazzy male vocalist."

Of course, no artist or producer is a constant success. Kraft and Bruce Willis are old friends and collaborated on Willis' big-selling *The Return Of Bruno* LP. Last year's follow-up *If It Don't Kill You, It Just Makes You Stronger*, however, didn't generate nearly as much attention or stateside sales as its predecessor. One wonders what went wrong. "I'm wondering the same," says Kraft. "I think there was a lot of potential with that record that was never realized—although it sold in Europe. It's always hard to work that long and hard on something, then hand in your homework and nobody even comes back with a grade or a little bunny stamp. You sort of wonder, 'Where did it go?'"

Nevertheless, Robert Kraft never takes it personally when a project he's involved with fails to sell. "I think the only thing that hurts is when you don't get asked back a second time," he sighs. "When it doesn't hit, you get caught up in whatever it was. Maybe the song stank. Maybe the artist should never have been signed. Maybe the record company just died on the vine and it didn't happen. All those things can happen. But when you get asked back to the dance, at least you feel there's some rapport or that there's something creative happening. When you don't get asked back, you realize you got blamed for the whole thing." **MC**

NEW TOYS—BARRY RUDOLPH



New P.A. Speakers from Ross Systems

Ross Systems has a pair of new Typhoon full-range speakers especially designed for P.A. use. Both the TX252 and TX252HL are rated at 200 watts R.M.S. and feature the LX5, 15-inch low frequency driver with two and half inch edgewound voice coil. The TX252 utilizes a direct radiating cabinet design while the TX242HL is maximized for larger venues with a long-throw type cabinet.



New Guitar Pre-Amp from Soho Acoustics

The ads say "Insane Gain" for the new Soho Acoustics QTR-1 guitar pre-amp. With an all-tube design, the QTR offers all the great things about vintage and modern guitar electronics.

Four separate adjustable sounds are instantly available from the front panel or by way of the footswitch. So the sounds are Clean, Crunch, Lead and Hot Lead and cover most all the usual tones you can get with most vintage guitar amps. The QTR-1, however, will also give you the super high

gain sounds for that "insane gain." The Hot Lead will produce infinite sustain with all kinds of nice harmonic content while the Crunch sound is fully adjustable from just a hint of overdrive to thick crunge for my favorite kind of chords—Power Chords.

The QTR-1 occupies two rack spaces and uses four 12AX7 tubes. You also have a separate gain control for each mode, two complete sets of tone controls and LED indicators on the footswitch and front panel to show which mode is active.

If you want to check this one out give Soho Acoustics a call at (201) 478-6903, FAX (201) 772-3568. Soho is distributed right now through LP Percussion at 160 Belmont Ave. Garfield, NJ 07026. Oh yeah—the QTR-1 sells for \$579.95.

Finally, for classical playing comes the Model HP-7 non-cutaway with palathetic pick-up and parametric EQ. The HP-7, ready in November, sells for \$1,499.50

For more information about these new Takamine guitars, call Kaman Music Corporation at (203) 243-7941. Kaman's address is P.O. Box 507 Bloomfield, CT 06002. FAX (203) 243-7102. **MC**



Takamine LTD-90 Acoustics

Started in 1987, the LTD series of acoustic guitars will have a new special model for 1990: the KOA wood dreadnought. KOA wood is a highly figured hardwood found in Hawaii and makes for a very attractive looking guitar. Adding the parametric equalizer and pick-up and you have the LTD-90 priced at \$1,049.50

Along with the LTD-90 will be the ST-26 which is a white-top thinline that has a spruce top and abalone trim. This one sells for \$1,199.50. (By the way, I'm referring to the guitars in the picture from left to right).

Next is the NP-18C, a Natural Series cutaway which has a parametric EQ and

solid spruce top. Arriving in July, the NP-18C sells for \$1,349.50. If you wait until September, you can buy the black, 12-string EF-381C for \$879.50 which is patterned after the black six string made popular by Bruce Springsteen.

Finally, for classical playing comes the Model HP-7 non-cutaway with palathetic pick-up and parametric EQ. The HP-7, ready in November, sells for \$1,499.50

For more information about these new Takamine guitars, call Kaman Music Corporation at (203) 243-7941. Kaman's address is P.O. Box 507 Bloomfield, CT 06002. FAX (203) 243-7102. **MC**



SHOW BIZ—Tom Kidd

RADIO PIX

SUNDAY, APRIL 29

7:00 a.m. **KMGX FM 94.3—Romancin' The Oldies:** In this segment titled *Breaking Up Is Hard To Do*, we say goodbye to love with some of the greatest breakup songs.

6:00 p.m. **KLAC AM 570—On A Country Road with Lee Arnold:** Conversation with **Patty Loveless**. Showcase record is "Walk On" by **Reba McEntire**.



Heather Harris

Ron Young of Little Caesar

12:00 p.m. **KNAC FM 105.5—High Voltage:** Experience live voltage with this performance by L.A. faves **Little Caesar**.

FRIDAY, MAY 4

11:00 p.m. **KWNK AM 670—Bootleg Radio:** Are **Tryx** as much fun to listen to as they are to see? Find out as the guys with the candy-colored hair guest on this installment. Also features **Slinger**.

SUNDAY, MAY 6

7:00 a.m. **KMGX FM 94.3—Romancin' The Oldies:** *With Love From Across The Atlantic* features some of the best love songs of the British invasion.

8:00 p.m. **KLSX FM 97.1—Dr. Demento:** All your favorite demented records from the past are promised on the Doctor's all-request show.

FRIDAY, MAY 11

11:00 p.m. **KWNK AM 670—Bootleg Radio:** Local heroes **Little Gypsy** along with **Theatre**.

11:00 p.m. **KLOS 95.5—Superstar Concert Series:** **Steve Downes** hosts a 90-minute concert featuring **Aerosmith**.

SATURDAY, MAY 12

7:00 a.m. **KACE FM 103.9—Night Scene:** A one-hour concert performance by the resurgent **Natalie Cole**.



Richie Aaron

Billy Barty and Richard Moll

Show Biz just hates to repeat things, but who could resist with a photo like this? That's right, folks, here's **Billy Barty** clowning around with **Richard Moll** during the recording sessions for Barty's "From Where I Stand" single which *Show Biz* originally told you about months ago. The new Chameleon Records release is an all-star benefit single and video with all proceeds going directly to the Billy Barty Foundation, an organization dedicated to improving the quality of life for all Little People and the disabled in general. Lead vocals on the recording are by **Carl Anderson**, who is best-known for his role as **Judas** in both the Broadway and film productions of *Jesus Christ Superstar*. Other participants included **Donald O'Connor**, **Ruth Buzzi**, **Marty Ingels** and fellow Chameleon recording artists **Precious Metal**, **Shawn Phillips** and the **Ringling Sisters**. "From Where I Stand" was written by award-winning songwriter/producer **Marilyn Berglas**.

Speaking of cute pictures, meet the lovely and talented **Pamela Stanley**. Dance music fans may best remember Stanley for her 1979 German import "This Is Hot," her 1983 hit "I Don't Want To Talk About It" or the Top Twenty "If Looks Could Kill" from **Arnold Schwarzenegger's** film, *Raw Deal*. Nominated in 1984 for Record of the Year and Best Female Vocal Grammys, the Beechwood/Chameleon recording artist has just released an album of dance material called *Coming Out of Hiding: The Sequel*. This new record collects most of her latter hits in a package that should keep even the most latent disco duck

waddling into the wee hours.

Another independent label, Gold Mountain, has just re-released an album called *Vanilla* by **Cybill Shephard** which was recorded in 1979 with the help of the late **Phineas Newborn, Jr.** The Memphis-born keyboardist was originally known as a soloist. He went on to play in groups with **Lionel Hampton**, **Charles Mingus**, **Roy Haynes** and **B.B. King**. Due to illness and hand injury, Newborn performed little during his later years. When he did, as this album testifies, Newborn could still shake a house if he wanted to. This is one of four jazz albums recorded by Cybill Shephard. She is currently working on a pop music album, but no release date has been set.

Those lovable New Kids on the Block just

finished a series of commercials for Diet Coke. The bits were filmed in the Los Angeles Harbor area on Terminal Island.

Madonna just pocketed \$1.5 million for her new endorsement deal with Nike shoes. Expect a series of commercials to coincide with her American tour plans.

Media magnate **Ted Turner** said that **Diana Ross** will star in a movie for his Turner Network Television based on the life of the late entertainer **Josephine Baker**. Ross, who in 1973 portrayed jazz great **Billie Holiday** in the feature film *Lady Sings The Blues*, will serve as executive producer on the project when it begins production this fall. "I've always dreamed of playing Josephine Baker," said the real-life Dreamgirl. "I've been researching and developing the project for over ten years." This version, the second on Baker's life to be slated for cable viewing, will reportedly have an \$8 million budget.



Timothy White

Joe Cocker



Bill Stetiz

Pamela Stanley

Ross owns two scripts for the project and said she plans to cover Baker's entire life, including her adoption of a dozen orphans of various nationalities during the Fifties. "I think she was one of a kind," Ross remarks. "America and young black women should know the story."

A new album by **Joe Cocker** is in the stores. Called *One Night of Sin*, the Capitol collection includes a track titled "When the Night Comes." The song served on the soundtrack to *An Innocent Man*, and also strikes *Show Biz* as being one of Cocker's best offerings in recent memory. *Sin* was produced by **Charlie Midnight** who helped out with Cocker's hugely successful *Unchain My Heart* LP. For the record, Cocker's previous soundtrack work includes "Up Where We Belong" with **Jennifer Warnes**, from *An Officer and a Gentleman* (1982), "You Can Leave Your Hat On" from *9 1/2 Weeks* (1986), "We Stand Alone" from *Wildcats* (1986) and "Love Lives On" from *Harry & The Hendersons* (1987).

Mike Oldfield, who created the haunting "Tubular Bells" theme way back when for *The Exorcist*, has a new record in the racks courtesy of Virgin. Called *Earth Moving*, this new record features one particularly enchanting track called "Holy" which features lead vocals by **Adrian Belew**. Not as atmospheric as you might think, and certainly not an instrumental record, *Earth Moving* is a thinking man's pop record.

Now it's time to pat ourselves on the back! **Charity James** called in recently to say that as a result of her recent appearance in these pages, she is now up for a television commercial. Seems Epi Products



The cast of *Crazy People*

knew Miss James had done radio spots for them, but no one there knew what she looked like until they spotted her blurb in *Show Biz*. Best of luck and keep those royalty checks coming!

Letting no grass grow beneath his feet, recent Oscar winner **Robert Kraft** (he produced "Under the Sea" from *The Little Mermaid*) tells *Show Biz* that he's moving full speed into the movie world. "**Bruce Willis** and I came up with a story idea for a film called *The Hudson Hawk*," Kraft says. "This is a film he starts shooting in Italy this summer. It's sort of a modern *To Catch A Thief*, a kind of elegant caper."

Surprisingly, **Billy Idol** has reported to work on **Oliver Stone's** new *Doors* feature. Idol joins the previously announced cast of **Val Kilmer**, **Meg Ryan**, **Kevin Dillon** and **Jennifer Tilly** in the planned **Jim Morrison** biopic. He will no longer, however, be playing the part of Morrison's best friend, **Tom Baker**.



Mike Oldfield

A different part had to be written for **Idol** that would incorporate the wheelchair he has had to use since his recent motorcycle accident.

Floyd Vivino has the part of mental patient **Eddie Avis** in the new **Dudley Moore/Daryl Hannah** feature *Crazy People*. (That's Vivino on the far right in the photo). Vivino is all but a legend on the East Coast where his New Jersey Cable program *The Uncle Floyd Show* has been on the air for sixteen years and features all sorts of interesting and surprising guests—such as a pre-comeback **Peter Tork**. *Crazy People* tells the unlikely story of an ad executive (Moore) who is committed by his co-workers for coming up with a unique idea—truth in advertising. The last laugh's on them, however, as Moore enlists his fellow inmates to be his new creative colleagues. Together, they turn the world of Madison Avenue upside down.

Congratulations to Disney's latest grown-up film *Pretty Woman* which, as *Show Biz* predicted, went straight to the top during its first week of release. The film collected \$11.3 million in its opening weekend, pushing it right to the head of the big money pack. *Pretty Woman* displaced *The Hunt For Red October* (in its third week) which fell to second place with a \$9.1 million weekend. Other top films were *Joe Vs. The Volcano* (\$5.3 million), *Driving Miss Daisy* (\$3.7 million) and *Born On The Fourth Of July* (\$1.3 million).

ERRATA: A couple of photo credits were inadvertently omitted from the issue before last. The pictures of disk jockey **Dusty Street** and

of **Misguided** (from the *Radio* column) were by the indispensable **Heather Harris**. Thanks, babe!

Those lovely **Del Rubio Triplets** appeared on *Donohue* recently to talk about the particular problems of being products of multiple births. Their musical highlight was a version of the **Rolling Stones'** "(I Can't Get No) Satisfaction." The girls are also up for a series of 7-Eleven commercials, have shot a television pilot under the watchful eye of **Paul Reuben** (**Pee-wee Herman**), and are discussing plans for their own autobiographical comedy, which is destined for the local cable market with a well-known scriptwriter (photo second from the left). In light of all this rapidly accumulating work, the **Del Rubios** met with **Mary Kay** from **She-Rok** (photo second from right) who told them about the cosmetic techniques—mud packs presumably—she used for her appearance on the *Heavy Metal, Thunder And Mud* cable special last year. **MC**



The *Del Rubio Triplets* with **Tom Kidd** and **Mary Kay** of *She-Rok*.

TELEVISION PIX

SUNDAY, APRIL 29

9:00 p.m. **KOCE**—Great Performances: Academy Award-winning filmmaker **Zbigniew Rybczynski** attempts to create six "classical music videos" during a show simply titled *The Orchestra*.

MONDAY, APRIL 30

11:00 p.m. **A&E**—Clifton Davis at the Improv: The singer/comedian and former sitcom star is seen in concert.

TUESDAY, MAY 1

5:00 p.m. **BRAVO**—Dean Reed: An American Rebel: This documentary profiles the man called "Johnny Cash of Communism" through performance clips, interviews and an examination of Reed's mysterious death. **REPEATS:** May 7, 27.

8:00 p.m. **THE NASHVILLE NETWORK**—Songs of the Big Valley: k.d. lang, George Strait, the **Belamy Brothers** and the **Wagoneers** are among the guests featured in this one-hour special.

FRIDAY, MAY 4

12:00 p.m. **BRAVO**—An Evening with **Marlene Dietrich**: Spend the night with a woman who just wants to be alone. Songs include "Falling In Love Again."

SATURDAY, MAY 5



Minnie Pearl, Dinah Shore and Roy Acuff

4:00 p.m. **THE NASHVILLE NETWORK**—A Special Conversation with **Dinah**: Country legends **Minnie Pearl** and **Roy Acuff** are **Dinah Shore's** guests in this one-hour special presentation taped at TNN's studios and the Grand Ole Opry House. **REPEATS:** May 9.

7:30 p.m. **THE NASHVILLE NETWORK**—The Texas Connection: **Townes Van Zandt** and **Steve Fromholz** are the guests in this regular-running series spotlighting the best entertainers in the Lone Star state.

8:00 p.m. **BRAVO**—**Big World Cafe: New Order** appears.

THURSDAY, MAY 10

5:00 p.m. **BRAVO**—The South Bank Show: Ol' Slowhand himself, **Eric Clapton**, is viewed in concert during this encore performance.

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

Local Notes

By Michael Amicone

Contributors include Tom Farrell.

BOINGOMANIA IN BRAZIL: Last issue's cover boys, Oingo Boingo, recently returned to the states following a triumphant tour of Brazil, during which the band played to 18,000 fans in Sao Paulo and 38,000 fans in Rio de Janeiro. Apparently, the band's second biggest market outside of Los Angeles is Brazil. The band is now embarking on an ambitious cross-country U.S. trek. No L.A. dates have been announced.



Allen Olivo

SEEING TRIPLE: During a recent China Club performance, ex-Steely Dan/Doobie Brothers guitarist Jeff "Skunk" Baxter, whose trademark moustache, glasses and beret are as much a part of his persona as his frenetic fretboard style, was joined onstage by two imposters (the one on the left is bassist Rick Thibodeau of the Doc Lawrence Band).



ARKENSTONE LASERIUM SHOW: Narada Records held a rather unique release party for the new David Arkenstone album, *Citizen Of Time*, at the Griffith Park Observatory. The event, which was held simultaneously in Los Angeles, Denver, San Diego, San Francisco and Boston, included a specially commissioned Laserium show featuring the music of David Arkenstone. Co-sponsored by radio station KTWV (*The Wave*), the Laserium show was a test pilot for a possible future engagement at the Griffith Park Observatory. Though the Griffith Park Observatory eventually passed on it, the show was picked up by the Gates Planetarium in Denver and the Morrison Planetarium in San Francisco. A crowd of lucky KTWV ticket winners were on hand to see what the rest of Los Angeles will be missing. Arkenstone is shown signing autographs for his fans. —TF



Dokus Photography

LAST GROOVE AT THE GROVE: As part of the festivities during the recent NARM convention, Enigma Records and Fuji Tape threw a swanky party at the legendary Coconut Grove. The Ambassador Hotel, which houses the Coconut Grove (once one of Tinseltown's premiere nightclubs), has been earmarked for demolition by its new owners, a group of investors led by real estate tycoon Donald Trump. This last official function at the Grove saw Enigma cart out a diverse array of acts from its eclectic roster, including rappers the U-Krew, disco dance queens Bardeux, ex-teen star David Cassidy, hard rockers Hurricane and jazz trumpeter Maynard Ferguson. For trivia buffs: Stanley Kubrick's *The Shining*, starring Jack Nicholson, was filmed at the Ambassador Hotel and Robert Kennedy's promising political career was cut short when he was assassinated in its kitchen in 1968, following his victory in the California Democratic primary. Enigma head honchos William Hein (left) and James Martone (right) are pictured with the U-Krew.



FAMED FRETMAN: Guitarist Eric Johnson recently played the Roxy in support of his new Capitol Records album, *Ah Via Musicom*. This celebrated Austin fretman is ranked right behind Joe Satriani and Steve Vai in most guitar player polls. Pictured (L-R): Capitol Vice President of Sales Lou Mann, Eric Johnson, Capitol President Hale Milgrim and Johnson manager Joe Priesnitz.



Allen Olivo

TAYLOR-MADE JAM: In more China Club happenings, dance pop diva Taylor Dayne, whose big ballad, "Love Will Lead You Back," recently topped the record charts, made a surprise guest appearance at China Club's famed Monday Night ProJam. Accompanied by Prince cohort Sheila E. on drums, Dayne belted out several tunes in her show-boating, swallow-the-mike vocal style.



CUTTING UP THE LABEL CAKE: Recent Geffen purchaser MCA celebrated another acquisition, jazz label GRP, with a party and concert at the Hollywood nightclub Spice. GRP co-founder/President Larry Rosen is shown cutting the cake, with (to his right) GRP co-founder Dave Grusin and MCA Chairman Al Teller, (to Rosen's immediate left) MCA Executive VP & GM Richard Palmese and (far left, with the Colgate smile) guitarist Lee Ritenour, who served as the evening's musical director.



GETTING HIS JUST DESSERT: Showtime recently hosted a special screening/party at the China Club to celebrate the 1990 premiere episode of its music series Showtime Coast To Coast. The show's host, keyboardist Herbie Hancock, who recently turned 50, was presented with a birthday cake by friends Richard Pryor (middle) and Quincy Jones (right).



BACKSTAGE PHOTO OPPORTUNITY: The Go-Go's are pictured backstage with radio personality Rodney "I'm always there to pose for pictures" Bingenheimer at their recent benefit concert held at the Universal Amphitheatre (reviewed on pg. 36). Pictured (L-R): Belinda Carlisle, Gina Schock, Rodney Bingenheimer, Kathy Valentine, Charlotte Caffey and Jane Wiedlin.

Dianne Carter

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

STRANGE PERFORMING BEDFELLOWS: Willie Nelson showed up at Chubby Checker's recent Palomino date. Chubby carried Nelson onstage, and they did a number together, then Nelson did a bunch of his chestnuts with the Palomino Riders.

THERE'S A RIOT GOIN' ON: A real-life version of *Rock 'N' Roll High School*—a near-riot—took place recently when the Adaptors played Granada High School. While most of the crowd was up and dancing, several jocks who didn't appreciate the Adaptors' brand of punk rock pulled the plug. Several fans took exception to this, and fights started breaking out. According to the band, the Vice Principal, four narcs and several others hit the stage. The police were eventually called and escorted the band out of town. Teen fans, though, eagerly snapped up 100 discount tickets that the group left for an upcoming engagement at the Hong Kong Cafe.

WHATEVER HAPPENED TO...: Spencer Davis, who recorded the Sixties hits "Gimme Some Lovin'" and "I'm A Man" over thirteen years ago, joined Dave Mason onstage recently. Davis works at Pacific Video in Hollywood now.



Tom Farrell

IF AT FIRST YOU DON'T SUCCEED...: The folks at Island Records threw a "We're Sorry" Party for Stevie Salas & Colorcode at Le Bel Age Hotel. The Bel Age bash was held to soothe the bruised feelings and egos that resulted from an earlier, ill-fated party held at the China Club. Apparently, the previous party at the oh-so-posh and overbooked China Club left many a Stevie Salas fan and Island Records executive cooling his heels on the pavement, unable to get inside. Pictured (L-R): Stevie Salas and Atlantic recording artist Sass Jordan. —TF



Tom Farrell

PIRATES STORM THE PALACE: Pirate Radio held one helluva shindig at the Palace to celebrate one year of airwave survival. Performing live at the packed party were Warrant, Dangerous Toys and L.A. Guns. Stargazers were treated to the likes of Pirate DJ Scott Shannon (second from right), heavy metal high priest Ozzy Osbourne, Kip Winger, members of White Lion, Kiss and Slaughter, Don Dokken and ex-teen heartthrob and current Enigma recording artist David Cassidy (pictured far right). —TF

SAM KINISON



THE MOUTH THAT ROARED

By Kenny Kerner

He's rude, he's lewd, he's crude. He's been called "the most controversial comic in America." He ridicules sex, religion, marriage and terminal illness. He's hated by every woman's organization in the country—and there are a couple of all-male organizations that don't have anything nice to say about him either. To gays and lesbians, he is evil incarnate. So much so, that for his last album, Warner Bros. Records put not one but two warning stickers on the front jacket and included an AIDS awareness pamphlet to calm the activists.

He has overcome his parents' divorce, the death of his father, the suicide of his brother, a broken marriage, managerial lawsuits and is currently battling drug and alcohol abuse. His patented, supersonic shriek of "oh, OH!" serves as both a call of the wild and a therapeutic emotional release.

Citing as some of his favorites the likes of Jay Leno, Richard Pryor and Jerry Seinfeld, Sam Kinison remains the black sheep of the comedy family. Rumor and innuendo follow him like a shadow. Incur the wrath of Kinison and you can bet he'll get even. But is his sometimes nasty, sometimes irresponsible

star-like attitude for real, or a cover-up for a man seeking personal and inner peace? Is Kinison's bite as bad as his bark?

MC: At one point in time, you were an evangelist.

SK: That was between 18-24 years old. My dad passed away, and I really felt like I wanted to be in the ministry. At the time, I was pretty loose; I was a runaway and needed a strong foundation to kinda tie me down a little bit. I was pretty wild...as opposed to now [laughs]!

MC: How do you go about coming up with new ideas for material?

SK: I used to go to the Comedy Store, but I stopped doing that a couple of years ago because a lot of guys, including Dice, were ripping off my material. Now, I go out to small clubs like in Palm Springs or Upland or San Juan Capistrano and I develop my new material there. What I normally do is just get up onstage and rap and tape the show. But that sometimes gets on my nerves. If it's something that's really funny, I'll remember it.

MC: There are a lot of people out there giving you a bad rap.

SK: Well, first of all, there are a lot of people out there that just don't get it. They don't get the material. On the last album, there were some jokes about AIDS and about guys that hate using rubbers. In fact, Bob Merlis, the head of publicity for Warner Bros., was against the last album. They put all kinds of stickers on it. This time around, he told me the new album would be released as scheduled, and I'm going, "Fuckin' A—no controversy!" But I don't feel as if I toned down anything. I did the "medically correct" jokes about AIDS to try and make up for the ones that weren't correct.

MC: My favorite Kinison routine is the one about the homosexual necrophiliac.

SK: Oh, man, [laughing] that was a true story! A limo driver for a local mortuary actually told me that story. He used to come down and catch my show every so often, and we got to talking one time. I asked him to tell me about some of the crazy shit that goes on down there. He said, "You don't wanna know, man, it's too bizarre." He told me that once a month a group of guys come up and pay him to drive them to the freshest male corpse in the cemetery and to then leave them alone

with the body. This was the most horrifying thing I'd ever heard. It freaked me out for a couple of days. Then I thought, "What if I could tell this same story and put that same horrifying vision in peoples minds and then come up with a joke for it?" It took about seven or eight months to get a joke out of it, but I finally got it. Originally, I didn't know how to approach it. It worked when I finally took the viewpoint of the corpse. I think it's a classic routine right up there with Abbott & Costello's "Who's on First?"

MC: Your new album is half comedy and half rock songs. Is Sam Kinison's musical side a career change or a career progression?

SK: I actually would like to use my music to get to the rock audiences. If I could go out with some star players, kinda like what Ringo did, then that would be fun. But my roots are in stand-up comedy, so I gotta stick with that. If anything, it'll help keep the album alive. With the last LP, after "Wild Thing" burned out, album sales dropped off.

MC: Did you ever entertain the idea of opening for yourself on a concert tour—you know, perform forty minutes with a rock band, take a twenty minute intermission and then do your comedy routine?

SK: As a matter of fact, we were thinking of something like that towards the summer because we want to go out and also do rock music. Mötley Crüe even suggested opening for them and doing a couple of songs, then a comedy routine and another song, all mixed into one set. But I want to put together a real strong band of players. We'll do something like that this summer, I think.

MC: You just finished shooting the video for the first single, a remake of the Stones' "Under My Thumb."

SK: The video is absolutely bizarre. We've got twelve beautiful girls as the jury in this courtroom scene. We've got Ozzy Osbourne playing a judge. Then there's Pat McCormick and Paul Williams playing the attorneys. There's David Faustino from *Married With Children* who plays the defendant. Dweezil Zappa does his guitar solo in it also. But the girls are the stars of this one, man. I don't know if you know who Ron Jeremy is, but he's a big porno star. He's the guy whose dick's so big he can blow himself. Anyway, we got shots of him out in the audience watching the girls dance. I don't think MTV will get it. I think we'll sneak this one by them.

MC: I heard you perform Elvis' "Are You Lonesome Tonight" on the Mark And Brian radio show a few months ago, but it didn't make it onto your new album. What hap-



Lisa Rose

A Sam jam with guest Julian Lennon at the China Club.

pened?

SK: We thought we would be dealing with the Elvis people. But apparently, the woman who wrote it is still alive, and she didn't want me to change the middle lyrics. And I didn't want to sing it straight because it wasn't funny straight. I had already performed it on *The Tonight Show* which is probably where she saw it. She threatened to get an injunction and hold up the entire album. It actually did hold up the album because we then had to go back in and record "Highway To Hell" with Slash and C.C. and Fred Coury from Cinderella. It was originally supposed to be the first single. As a matter of fact, we were going to release it to country stations just to test the market. There's gotta be a lot of divorced truck drivers out there that would like it.

MC: Your particular brand of humor takes chances. Most other comedians are tame by comparison.

SK: There's almost nobody doing this kind of humor, except for thieves like Dice. Everybody seems to be playing it safe doing generic comedy. I don't know if it's a conservative thing because we have Eisenhower in office, or what.

MC: Is your personal life as bizarre and controversial?

SK: Actually, I joined AA about five weeks ago, and I'm coming up on my 30-day chip. I had trouble the first couple of weeks but then I got the hang of it. They tried to trick me with rum cake the other night, but I said, "No [laughs]." There are some great rock people going there. Aerosmith, Ozzy...in fact, Ozzy's one of the people that inspired me. He's got about four months now.

I did so much of it. I had done enough, Kenny. I'm thirty-six and a little overweight, and the combination of drugs and drinking was starting to cause problems with the heart. It was just time to hang it up. Besides, there's kind of a witch-hunt on for celebrities that do drugs and alcohol.

MC: What's the story behind your trademark beret and long coat?

SK: Well, a long time ago, when I was sleeping on the floor or in my car, a girl gave it to me, and she said that whenever my hair got messed up, I should just put on the beret. So that's the story of the beret. About the long

coat, a friend of mine, Tom Hedley, who wrote *Flashdance*, told me back in May, 1985, that men's long coats were coming into vogue by that winter, and if I started to wear one in spring, nobody else would be able to wear them after seeing me. And besides, I like the cape-like feel.

MC: Describe Sam Kinison's worst night as a comedian.

SK: I'll tell you what was a nightmare...my last Carson spot. I was killing them all the way through the routine. I was going to close with this John Kennedy impression that I'd been working on for two or three months. [Breaking into a JFK impression] "Let me just say that America is prepared to pay any price, carry any burden...." I was going through this whole thing and I forgot how the fuckin' speech ended! Now this is the closer to my routine on *The Tonight Show*! Finally, I just said, "Thank you very much, good-night" and walked off. Fortunately, they edited that out before it ran that night. I had no idea they were going to cut it, so all I could think of was "oh, my God, I just fucked up on national television." This was in December, 1989. I was scared to death. It was just one of those things where my mind just blocked it out. When I saw how they edited it out, I was so fuckin' thrilled. I thought I was a dead man.

MC: It's time to talk about your good buddy, Andrew Dice Clay. You guys make no secret of the fact that you're at war with each other.

SK: I've had a personal dislike for Dice since 1984. We've known each other for eight or nine years. When I first started at the Comedy Store, I was doing what I did and Dice was doing impressions. That was his whole act...he'd do Pacino, Travolta, Stallone...he did this up to around '84. The Comedy Store still has a picture of me from 1982 with the leather jacket, sunglasses and cigarette dangling from my lower lip. I used to get up onstage and be a real fuckin' tough guy, and it didn't work. When I stopped doing it, he picked it up.

The guy has made some of the dumbest career moves of all time. To do what he did on MTV was so fuckin' irresponsible. In front of Dick Clark and one of the biggest worldwide audiences anywhere, to talk about licking someone's asshole clean. How dumb can you be to piss off Dick Clark? Christ, this guy is the record industry! Because of that incident, Dice got his TV series yanked out from under him. That was the dumbest fuckin'

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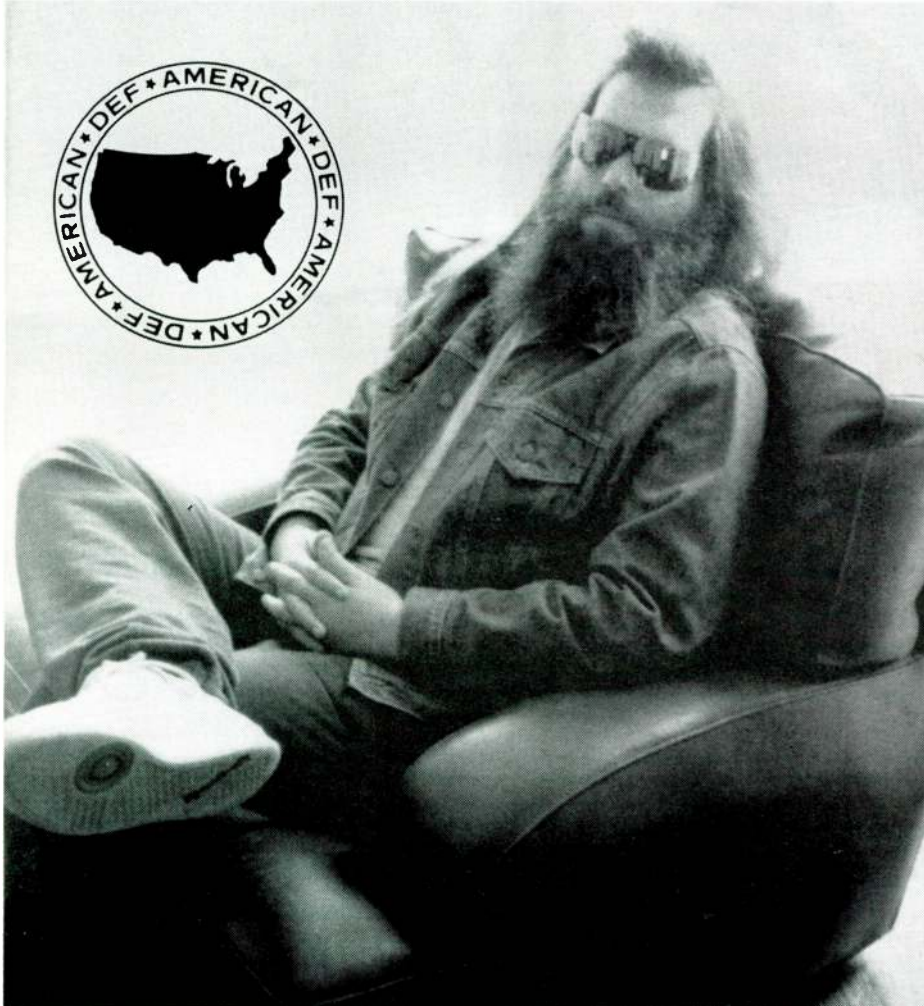
Gene Kirkland

Ozzy portrays a judge in Kinison's video of the Stones' "Under My Thumb."



After posing for his album cover, Kinison's co-stars take a breather.

RICK RUBIN: He's One Def American!



By Scott Schalin

I was studying a pre-release cassette of what will be the second Danzig album when Rick Rubin re-entered his living room having just finished a phone call. "This the new Danzig?" I asked, aware of the answer. "Yeah, you want to hear it?" he grinned like a kid showing off a new toy. The foam at the corners of my mouth must have told him yes.

This new Danzig is an absolute tornado, certain to be one of the most interesting releases this year in much the same way that everything is which Rubin oversees.

This bearded guru's rise to producer sainthood is by now a well-known tale. A former law student from Long Island, he and then-partner Russell Simmons created Def Jam

Records and released the first wave of serious rap music onto an unsuspecting world. Several mega-selling records later, a business rift occurred between the two men and Rubin migrated west to start his own label in August, 1988.

Now, at the ripe old age of 27, he runs Def American, perhaps the most consistently eclectic and challenging independent label in the country. Slayer, Andrew Dice Clay and Danzig are but three extremes within his stable of thoroughbreds. But, unlike the acts he produces, Rubin is very low-key and very unassuming. In fact, he might have preferred playing me music all afternoon while he watched Saturday's wrestling matches. He's very satisfied letting his work do the talking. And judging from the sales, many people are quite content with listening.

MC: After producing such groundbreaking rap acts as L.L. Cool J, the Beastie Boys and Run-D.M.C., why have you stopped working in that genre?

RR: I just lost interest. When I hear good rap, it really excites me. But after I signed Public Enemy [to Def Jam] there was a good two years solid where I didn't hear anything that excited me.

MC: At the time, did losing interest in rap spur your decision to migrate to L.A.?

RR: No. The problem is, if you make a hard rock record in New York, you're really making it in a vacuum, because there's no equivalent to KNAC or Pirate Radio there. There's a rock & roll community here that does not exist in New York. Also, the nightlife there dried up when the drinking age went from 18 to 21. All the clubs the kids used to go to closed, so the nightlife now is a bunch of forty-year-olds in suits drinking champagne and going to discos.

MC: Did you also want to look for new bands in L.A.?

RR: Nope. A lot of bands ask me what it is I'm looking for, and the answer is, [he shrugs] anything that's good. The best thing I could recommend to a band is that you never go to labels. Labels come to you. You got to do what you do and do it well and go out and try to make a name doing it. Develop your talent until you're selling out the Country Club and you don't even have a record out. Then every label in the world's gonna be there.

MC: The first Andrew Dice Clay album,

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Dice, has become the biggest seller in Def American's short history [his second album, *The Day The Laughter Died*, was released this March]. I can see how his extremity fits the label's image, but what of the claim that he's simply a Kinison clone who only cares about shock for shock's sake?

RR: Yeah. I like that.

MC: So the fact that he doesn't really mean all the stuff he says doesn't bother you?

RR: No, otherwise, it wouldn't be funny. He's just a guy playing "Dice." If he was really a guy who felt that way, I probably wouldn't want to have anything to do with him. But he's really a great guy.

MC: Honesty is obviously a common denominator in the artists you work with, so I was surprised to read where you told Slayer during the *Reign In Blood* sessions to "put more Satan into it." Isn't that milking an image?

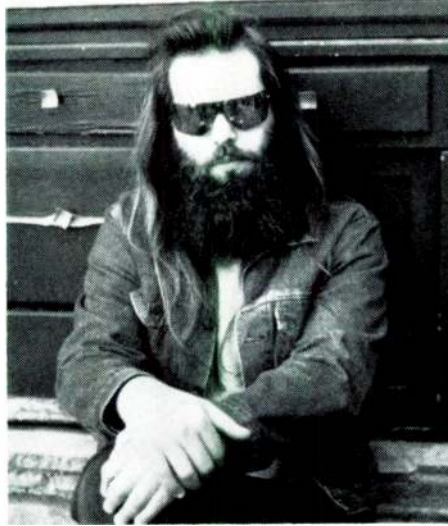
RR: [He chuckles.] It might be, but that's what they're about. A lot of times, as bands make more and more records, they lose sight of what they do best. If Satan's what you do best, then that's your gig and you should do it.

MC: How far along is the new Slayer recording?

RR: They're in pre-production now and will hopefully be in the studio in the next two months. They take their time writing a new album because they like to challenge themselves. They've made four LPs, and each one has been very different from the one before.

MC: How involved do you get with your bands when it comes to the creative process?

RR: It depends on the group. On the rap stuff,



I've been responsible for most of the writing. With a band like Slayer, I have little input in the writing. I just tell them which songs I like better and why and which could be developed.

MC: Have you experienced ego problems when dealing with established artists as opposed to the new ones you develop from scratch?

RR: It's actually the exact opposite of what you'd think. I worked with Roy Orbison [on the *Less Than Zero* soundtrack], and you'd think there'd be certain things you couldn't tell him. But, as a producer, I could tell him to do anything, and he knew whatever it was, it wouldn't make him any less Roy Orbison. But

a new band doesn't know *they're* what's important. They're still young guitar players who think if you fuck with their sound then that's not them anymore because that guitar sound is all they are, and that's not true.

MC: The Black Crowes album was the first Def American artist you didn't produce. Is that something you'd like to move away from a little?

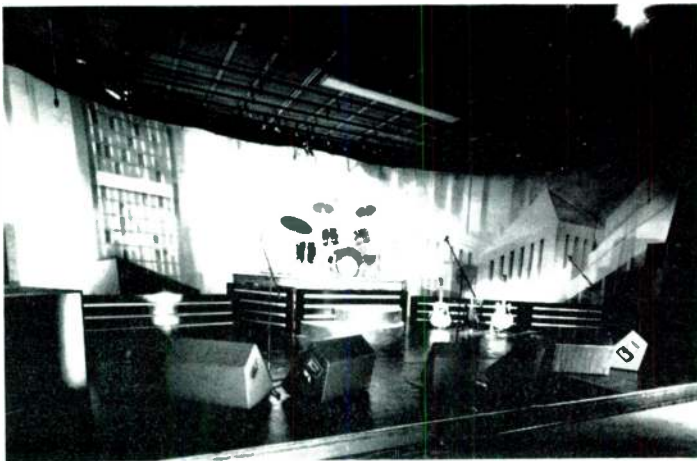
RR: I have to, otherwise it'll always remain a very small label. I'd like to maybe just develop.

MC: As a developer, would you ever sign a band you didn't really like but you thought would sell a trillion?

RR: No. You should never think you're smart enough to figure out what other people are gonna like. That's the mistake a lot of A&R people make—saying what they think the kids will like. I wanna make a ton of good albums that I like and give them the treatment they deserve. If it sells three million copies that's fine; if it sells just three, that's fine, too.

MC: But you're a business man also, and you have to think about money matters at some point.

RR: I never directly think in terms of making money because it gets in the way of the art. You make wrong decisions based upon money. The majority of the people are not in the business to make great records, they want to get something from the business. I want to give something to the music. Not that I don't want to get paid, but I've based my career on my taste, and so far I've sold a lot of records. If you do good work and people like it, money comes. MC



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By Steven P. Wheeler

No matter how hard we try, no matter what we do, we can't seem to rid our brains of those thirty seconds of music that bombard our senses day and night, seven days a week. Of course, we're talking about TV and radio commercials which we all purport to hate, all the while humming along with their short but memorable melodies. The jingle business is one of the few industries that has an audience of untold millions, yet many people are ignorant of the intricate and sometimes unfair inner workings of the "jingle jungle."

Without a doubt, the King of the Jingle is 53-year-old New Yorker Steve Karmen. Composer of over 2,000 jingles in his 23-year career, Karmen has been the mastermind behind such advertising bull's-eyes as: "Weekends Were Made For Michelob," "For All You Do, This Bud's For You," "We Build Excitement—Pontiac" as well as composing New York's state song "I Love New York," which was originally conceived as a tourism promotional campaign. In doing so, Karmen has garnered sixteen CLIO Awards for advertising excellence, and last year he published a book that quickly became the industry bible, *Through The Jingle Jungle* (published by Billboard Books).

Despite his phenomenal success and financial rewards (he has collected more than \$1 million from Budweiser alone), the outspoken Karmen says that, over the past decade, synthesizers and other recording advancements have dramatically changed the way the industry operates. "It's the dark days of the jingle business now. The business has

changed because of the technology today. It's like the guy manufacturing quill pens against word processors. The golden days of the jingle business are gone!"

John Russo of Russo/Grantham Produc-



"The business has changed because of the technology today... the golden days of the jingle business are gone!"

—Steve Karmen

tions, one of New York's leading production companies, concurs with Karmen with regard to the changes in the industry. "It's gotten extremely competitive. Ten years ago it was pretty much a closed-in business. You were either in the clique or you weren't."

One L.A. jingle writer, Richard Leiter, who opened his own jingle company, Words And Music, in 1985, says there's more to the jingle wars than simply writing short filler tracks. "I would discourage people from getting into jingle writing. It really is a big commitment; it's an art and a business in itself. Ad agencies don't buy your jingle, they buy you as a vendor, and in order to appeal to them, you have to have a track record of dependability."

So how does a budding jingle composer build up that track record? The old-fashioned way...they earn it. As John Russo points out, a very small success rate may burn you out mentally but it can also bring you a small fortune. "It's a business where if you win one out of every five jobs, you're doing great! If you want to write jingles, you have to be flexible, versatile and have thick skin." Leiter also paid his dues before getting his first break with Inglenook Wines. "I went about it the way everybody goes about it. I made up a 'spec' reel and sent them around. I was constantly hustling jingles, so I had done dozens and dozens of them before I hit it."

Karmen agrees with the others that there is no substitution for hard work and perseverance. In fact, Karmen says there is no difference between an artist trying to secure a record deal and a jingle writer trying to capture an advertiser's business. "Nobody's going

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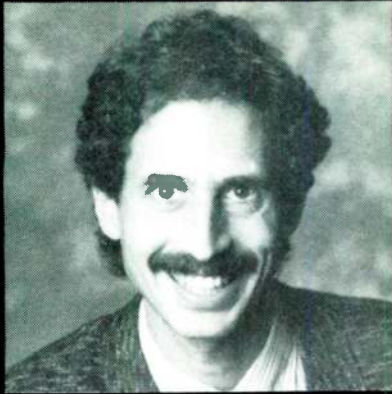
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"I would discourage people from getting into jingle writing... you have to have a track record of dependability."
—Richard Leiter

the stereotypical jingle with lyrics and melody. However the composer rarely, if ever, writes the entire spot without the direction of either the ad agency, the production house or both entities combined. Steve Karmen acknowledges that the composer needs a general theme or "tag-line" to create the final product. "Artistically you would like to figure it out on your own, but the reality is that the ad agency is a specialist. I have to rely on the agency's research." Richard Leiter agrees and adds that writing jingles without direction is a surefire method of failure. "The creative people in the ad agency have a certain amount of ego invested in any given project and they want to be responsible for the idea. You could have no idea that Coca-Cola has a marketing strategy aimed at 34-year-old women, so they're not going to want your Mötley Crüe musical idea."

Karmen takes an individualistic approach to his craft. "A lot of my colleagues prefer to imitate Top 40 records, but they end up using the same sound. To me, advertising music is supposed to sound different because it's supposed to get your attention. If I wrote a sixty-second radio spot that sounded like a Michael Jackson song, and it came between two Michael Jackson songs, you're not going to hear it. Advertising is supposed to grab your attention and make you pay attention to the words of the sell."

Without a doubt the biggest problem and most heated debate swirling around the jingle business is the method of residual payments. As a "work-for-hire" industry, composers are paid a one-time creative fee ranging anywhere from \$2,000 to \$20,000, while they do not receive any writing residuals. Steve Karmen has been a vocal opponent of this unwritten law and has tried to have a union formed to change this accepted policy. "It's really a tragedy because the advertising composer does not get treated with the same financial respect as does a composer of other kinds of music." Talk about no respect!

The way that jingle composers make money is by singing on their commercial spots because singing royalties are paid every time the spot is aired. Richard Leiter does occasionally sing on his own projects but also understands Karmen's gripe. "It's not fair that you don't get paid residuals for your composition but you still make money. Maybe if I was in Steve Karmen's position, where I saw



"A person writing jingles better be able to sing because that's where the money is. The residuals are where the game is."
—John Russo

to buy you on your smiling face. You need a tape and you have to take that tape around to ad agencies and jingle producers. The best way is to do a variety of musical sounds and show people that you can write contemporary stuff."

Within the world of commercial advertising, there are two different types of projects. One is the strict musical composition known as underscoring, where the composer is presented with the finished commercial and told what style of music the ad agency is looking for. Russo says it's important for a beginning jingle writer to know which music houses are recognized for the work they do non-lyrically, so if a person wants to be a jingle composer, they have to pay attention to that aspect of the business." Leiter has completed underscoring for a diverse collection of clients including Magic Mountain, CBS-TV, Carl's Jr. and Tropicana Hotels. "It's like writing soundtracks for little movies."

The other side of the commercial world is

my stuff on TV every fifteen seconds, I would feel more strongly about it." John Russo also acknowledges the common practice of composers singing or "ghosting" on the tape in order to grab a piece of the hefty vocal royalties. "A person writing jingles better also be able to sing because that's really where the money is. The composer doesn't get anything except part of the creative fee. The real money is made when the spot is aired. The residuals are where the game is. Lead vocals on SAC contracts pay wonderful royalties, there are people making over a million dollars a year just singing jingles."

While other jingle writers simply "play the game" and sing on their compositions to get their rightful share of the pie, Karmen continues to make his own one-man stand, a tact that has cost him many jobs over the years. "I ask for a residual for the use of my composition, not for the use of my voice. Most of the ad agencies won't work with me because of

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TOMMY PAGE



Veronica Sim

PORTRAIT OF A POP STAR

By Kenny Kerner

On many an afternoon, during a simple family outing to the local mall, Tommy Page could be found tossing pennies into a fountain and praying to God to become a successful pop star—a relatively small and insignificant price to pay for the kind of success nineteen-year-old Page has already experienced.

It's often been said that half the battle in this business is being in the right place at the right time. Well, Tommy Page has impeccable timing! From coat-check boy to headliner in less than two years is the stuff pop dreams are made of. But that's the route Tommy Page took right to the top of the international record charts.

Not content to just have hit records around the world, Page studied his craft well, teaming up with veteran writer L. Russell Brown

and legendary record producer Arif Mardin, and even secured the opening slot on the New Kids on the Block tour just for good measure. Boy, talk about stacking the deck!

But what really intrigued me about my telephone conversation with Tommy was his uncanny perception of the music industry; this kid's done his homework. At the mere mention of a radio station's call-letters, Tommy can give you the location, city, format, parallel and program director—there are label executives that can't even do that.

With two hit singles under his belt—"Shoulder To Cry On" and his Number One hit, "I'll Be Your Everything"—and a new album bulleting up the Billboard charts, Tommy Page is painting quite a portrait of a successful pop star. And at nineteen years old, it's only just begun.

MC: Did you always aspire to be a pop star?
TP: I always knew this is what I wanted to do. As a matter of fact, I would pray to God every night. It was always the same prayer. I'd say "Please, God, please let me be a successful pop singer." Every single night it was always the same.

MC: So now you've learned two things: You are a pop star and there is a God.

TP: [laughing] It sounds funny, but it's true! When all this started happening, it felt like destiny. So far, I've been able to achieve all of my career goals, and that's great. I also feel self-satisfied because my music has had a very positive effect on millions of people.

MC: Are you being taken seriously as a recording artist or are people dismissing you as a teen idol?

TP: When people say that I'm a teen idol or that my music can only be appreciated by teenagers, I think that's just bullshit. My ballads, especially, are appealing to almost anyone. "Shoulder To Cry On" and "I'll Be Your Everything" were bought by people of all ages. Over 50% of the sales of "Shoulder" were by people over 30 years old. The misconception here is that because the teen audience is more active—they make most of the phone calls to radio stations for requests—program directors think it's just a teen record! The truth is that a 55-year-old woman who is at home ironing her husband's shirt is not going to walk over to the phone and call a station to request my record.

MC: How did you finally get signed to a record deal?

TP: I was a coat-check boy at a real trendy Manhattan nightclub called Nell's where I made friends with all of the DJs. They always encouraged me and played my music when I brought them tapes. Eventually, they tracked down producer Mark Kamins, who was so impressed that he brought down Sire Records President Seymour Stein to hear my songs. At the time, Mark was going through some kind of lawsuit with Madonna regarding some royalties. Madonna also records for Sire Records, so one of the things Mark asked for in his settlement was a recording contract for me. This was really a case of being in the right place at the right time. I think that no matter what, I would have been signed anyway, but this really sped things up.

MC: What's really interesting is that both of your hits, "Shoulder To Cry On" and "I'll Be



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Your Everything," are career records—records that will stand the test of time.

TP: It's so funny that you mentioned that. What nobody realizes is that I've been trained by a classic songwriter, and that's why my songs are that way. His name is L. Russell Brown, the guy who wrote "Tie A Yellow Ribbon Round The Old Oak Tree" and "Sock It To Me Baby," and he also co-wrote seven of the songs on my first album. Back in my hometown, I used to go out with this girl named Heidi, and her father is L. Russell Brown. And he taught me all about the power of songs. What's funny is that Larry Brown's teacher was Bob Crewe who co-wrote and co-produced all of the Four Seasons' hits. I come from those roots. My next single, "When I Dream Of You," is also a career kind of record. It was produced by Arif Mardin who just remixed it for radio. We made it more urban sounding and added a sax to it. It's gonna be a monster!

MC: Arif Mardin is a legendary producer. How was it working with him on both of your albums?

TP: Arif really believes in me. When I hear all of that teen idol shit, I just know that those people don't know what they're talking about. Here's a legendary producer who just won a Grammy, and he still chooses to work with me. I may only be nineteen years old, but when I have a suggestion to make in the studio, Arif listens to me and takes me seriously. I made a couple of suggestions regarding the remix of the new single, and Arif listened to me and made a lot of them. When the song was remixed, he called me up and said, "Tommy, the song is such a smash and the



Mark Abratims

ideas you had were right on the money." And Arif usually never gets excited like that. He's going to be producing at least half of my next album.

MC: You've released two albums thus far, never sticking with the same producer for more than a couple of tracks. Why the variety?

TP: Because I don't trust anybody. I want each producer to put all of his energies and ideas into two or three tracks so I get their best. On the other hand, when you work with a lot of different producers, you take risks that might not be right for you. I must admit that there are a couple of songs on the album that I don't particularly like; that I wish had been done by a different producer. This is my life, and because my career is so important to me, when I write a song, I like to analyze it to determine which producer is right for that particular song. I'm not a manufactured artist that just writes a song and has any producer come in to work on it. I'm involved with my record from the moment I write a song to the moment the record company puts a label on the vinyl to the moment it peaks on the charts.

MC: Who taught you so much about the business?

TP: My manager, Ray Anderson. He talks to me as if he were talking with another manager. Most managers hide things from their artists, but Ray doesn't hide anything from me. He tells me everything that's going on in my career—even the negative things. I also read the trades every week. The reason my second album is doing so much better than my first is not necessarily because I've become more talented, but because I've become more knowledgeable. The first time out was like a shot in the dark. How much of the business could I possibly have known? I just went on instinct, especially with "Shoulder To Cry On," which I wrote for a friend. The honesty of the song is what made it a hit.

31 ►



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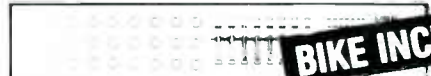
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SAGAS OF THE UNSIGNED

By Tom Kidd

Badger has been quite successful since the duo formed little more than two years ago. According to members James White and Jeff Solwold, more than 200 college radio stations across the country are playing cuts from their self-titled debut. There is an Israeli tour planned for later this year, and after that, the group will tour the States. Probably the most remarkable part of the legend, however, is that Badger is doing it all themselves.

"About two years ago, James and I decided to put Badger together," recalls Solwold by phone from Badger's Ontario, CA headquarters. "We'd both been in a lot of bands previously and had hit dead ends. We decided we'd have to put a lot more time into this project if we wanted to make it work."

If their previous experiences had made the members of Badger somewhat cynical about the local club circuit, they also dedicated themselves to becoming self-reliant. "We never shopped Badger. We started it with the attitude that nobody was going to help us," Solwold says. "Always in the back of our minds, we thought it would be great if somebody popped up with a million dollar contract, but we always approached it like we were going to have to do it ourselves. We didn't want to play the Strip and have to pay to play and all that. It just seemed like a waste of money when we could be putting our money into the band."

The philosophy necessitated the band supporting their rock & roll habits through the establishment of a pair of businesses in which the Badger members had previous experience—a gardening business and a wood-working shop. (They have since incorporated; the gardening business, woodworking shop and rock band are just arms of the larger corporation.) "We worked the businesses ourselves while we were recording the album," Solwold explains. "Once the album was done, we had to work them up to the point where we hired people in to run the business and we basically managed them. We in turn took the money and invested it and built it up to where we didn't have to go to a day job and we could work Badger full-time."

The album was released in June of last year. After a final remix, their production costs topped out between \$30,000-\$40,000. To market the record, the group has set up a complete telemarketing office in order to successfully push their record into the Top Ten on college radio charts. There isn't just one single, however. "It just seems like every song is coming on strong in different markets," says Solwold.

"When we approached all these stations at the college level, we let them and their listeners make up their minds about which songs to

The Selling of

BADGER



Jeff Solwold and James White

play," he explains. "That way, we're not forcing something that their listeners wouldn't like."

As far as distribution of the record, that is still being handled in-house. According to the band members, they work consignment deals with record stores in cities where they find themselves getting heavy rotation.

The selling of Badger hardly stops when the record's in the shops. They have just completed an expensive MTV-style video, and should they wish, fans can now cloth themselves in Badger paraphernalia all year long. "We've got a whole merchandise line," explains James White. "For winter wear, we've got a Badger sweat shirt along with hats, pants, visors, jackets, frisbees and all kinds of school supplies. Summer wear consists of Badger tank tops, beach towels and shorts."

Of course, any reader of *Music Connection*, or any of the other rock papers around town, has most likely seen Badger's seemingly omnipresent full-page ads. These adverts, which are and always have been funded by White and Solwold, were designed with a singular task in mind. "We wanted to get our name out there, and let the public know what Badger is up to," says Solwold. "We wanted to start building curiosity in the public's mind in anticipation of the time when we'd be touring." The ads seem to have done their job with the side effect that the group is able to both sell merchandise and sign-up fan club memberships. There have been quite a few calls from record labels, Solwold says. Just like everyone else, they get sent a Badger package. "Everybody who calls gets them," says the artist. "From the janitor on down."

Not content with hometown notoriety, the business-minded Badger boys have also taken their act to the world. "Last year we went to the MIDEM Music Festival that is held once a year in Cannes, France," White explains. "We had flyers made up. Actually, they're more like cards—Badger cards. They tell a

little about the band on the back side. We flyer'd the hotels, the streets, the bathrooms and the whole Expo center. It was flyer guerilla warfare."

They were the only band at the Expo, according to Solwold, with the rest of the booths manned by record and publishing companies. So did the big Badger attack work? "We got a lot of response from all over the world," White answers. "We're already distributing ourselves in France, and we're working on Southeast Asia and Israel. We did a bunch of interviews on Polish television. The Eastern Bloc countries really ate it up."

The Badger boys are busy right now firming up plans for tours of both Israel and the United States. They will open first in Odessa, TX, before circling back through Southern California and up the coast. "We'll be touring with a band called How To," says Solwold. "We'll be doing support for them and branching out and doing headlining where we're big in other towns. Overseas, we've had offers to go to Switzerland and Russia, although the latter is hinging on how well we do in Israel. The authorities are going to come down and check us out at that gig because you have to get an invitation before you can play Russia."

Not a bad success rate for a band no one has ever seen on the Strip, eh? In their two-year existence, Badger has made the whole do-it-yourself ideal seem easy. Some bands may even take this as a how-to primer. "I wouldn't be surprised that when we reach our goal, that there will be a lot of bands trying to do what we do," says Solwold.

"They'd better hurry," cautions White. "Because the industry is really closing the doors on the college radio market. There are fewer places where an unknown band can even get their start."

"It's amazing that even in the last year, it's just gotten harder and harder," Badger's Jeff Solwold agrees. "Luckily, we had a head start before the major record labels started using college radio as their market to break bands. Now, many college stations are just not reflective of what's going on in the commercial market." MC



Among the marketing tools employed by the band are T-shirts, bumper stickers and an impressive press kit.

◀ 21 Kinison

thing he could have done.

On his new album, *The Day The Laughter Died*—and boy did he get that one right—he's got a guy that comes on and plays soft piano behind him *exactly* like I did on my *Louder Than Hell* album. This motherfucker can't leave my shit alone.

MC: How does Dice respond to your charges?

SK: I haven't actually heard him throw anything back at me but I don't know what he can really say. Anybody can play my *Louder Than Hell* album and play his album, and when you hear the joke about how can a guy look at another guy's hairy ass, it's a total steal.

His poems are a direct rip-off from Rusty Warren, a poet from the Fifties. All of that "Jack and Jill went up the hill" stuff is a direct steal from Rusty Warren. I didn't know all that was stolen material until Lenny Bruce's mom told me.

MC: Has Sam Kinison made it yet?

SK: I think I've established myself. It's a very tough field with lots of casualties. Overexposure is a very big problem but most comics just don't see it. Now they've got this 24-hours-a-day comedy channel. They've got comedians on that channel that have never spoken in public before! I see this giant ash-heap of amateur comedians who've burned up all of their material playing for three hundred dollars.

MC: If you could go back and undo something in your career, what would that be?

SK: Well, I would have read the script for *Atuk*, the United Artists movie I agreed to do. If I had read it, there wouldn't have been that \$5 million dollar lawsuit. I made the mistake of letting my manager read it. When I finally read it, it was a fuckin' mess. I tried to rewrite it, but on the first day of shooting, they de-

cidated to shoot the original script. I said, "Not with me," and left. We eventually settled out of court.

MC: How has the current crusade to sticker controversial albums affected your records?

SK: Well, it's not going to change my act or my material. They're talking about an awfully strong sticker to arbitrarily put on generic records. I'm pretty much in this mold and people expect this kind of comedy from me. I'm not looking to be exceptionally gross or vulgar. If that's the contest, then I'll let Dice win hands down. **MC**



Aaron Rapoport

◀ 25 Jingles

that demand. It's a very, very tough sell! It's tough to eat moral standards, but if someone doesn't stand up someplace then we all live in the jungle."

Another added twist to the jingle wars is the growing trend of using current pop hits or golden oldies to sell products. Who can forget Michael Jackson selling the rights of the Beatles' "Revolution" to Nike or Robert Plant turning his monster smash "Tall Cool One" into a Coca-Cola ad? This tact by advertising wizards actually hurts the products in the long run according to Jingle King Steve Karmen. "One of the big reasons the agencies are doing it is the budget. But another reason is the wide use of synthesizers. A synthesizer can only make so many different sounds, so eventually it all starts to sound the same. In order to sound different, advertisers are willing to spend \$40,000 to buy the rights to some old rock song that will at least give them a unique sound identity. But the problem is, when you use an existing song, people think more about the song than the product."

Karmen writes in his recently released book that jingle writing has its share of highlights and an abundance of low-points as well: "The jingle industry is one of the very few remaining businesses where someone with a little courage, daring, talent, imagination,

sense of adventure and not necessarily a lot of formal music training can have a few hits, earn big bucks over the short term and develop an intimate relationship with anxiety and insecurity." However Richard Leiter also points out that songwriters that think jingles are easy to sell are in for a big surprise. "I know a lot of songwriters who think they can just write a few jingles and make a few bucks. That's like saying, 'I think I'll become a songwriter and make some quick bucks.'"

However, John Russo points out that many of the jingle composers and singers he has worked with, use the jingle industry to help them lift the financial burden of trying to chase down that elusive record contract. "If you can get a few jingle jobs you can make a pretty tidy living. Patti Scialfa (Bruce Springsteen's back-up vocalist and current girlfriend) used to work with us as a jingle singer. Michael Bolton has been a very successful jingle singer, and he still is." Even pop composer Barry Manilow first made his mark by writing jingles. So listen closely to that car commercial that's stuck in your head or that soda ad that has you thinking of the summertime. It just may have been written or sung by pop music's next superstar. Or maybe it's merely the latest brainstorm of Steve Karmen, Richard Leiter or any of the thousands of jingle composers throughout America. **MC**

◀ 27 Tommy Page

When the follow-up single didn't happen, I had to stop and figure out why. Was it the song? Was there something going on within the record company? Was it the promotion? It turned out to be a combination of a lot of things. So I learned what I needed to do, and also what radio needed from me. There is definitely a marketplace for every artist. My first single was "Turning Me On," which was like an Exposé record. And it wasn't what the market wanted from me. I eventually found where I was accepted and what touches the listeners and capitalized on it with my second album. With the first LP, it was like throwing darts at a target, but with this one, I hit the bull's-eye.

MC: How did you first get hooked up with the New Kids?

TP: I opened for them in Santa Clara when they were on tour with Tiffany. We didn't really know each other, but towards the end of that summer we became really great friends.

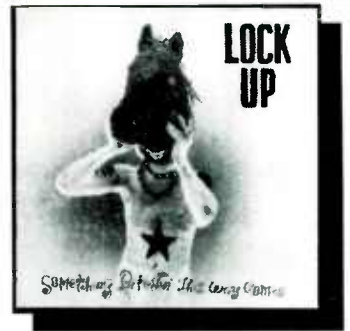
MC: The guys sing background on your single and even co-wrote a few tracks with you on the album. How did that come about?

TP: Jordan used to play the piano in almost every hotel lobby. Most people don't know this, but he's a very soulful pianist. Danny is a great lyricist and Donnie's a great drummer. The combination of the three of them and myself worked great. I'm very grateful to them because I opened my doors a little by myself, but with their help, the doors really opened up for me. Just the initial hype of New Kids singing background on my record is what got it on the radio. Naturally, the song itself had to be good to get that high on the charts.

On the other hand, I feel that as much as they helped me, I've helped them. Until now, they've been perceived as sort of a Menudo band. But now, they can say they wrote and performed on a Number One record. And I'm here to tell everyone that they had a major part to play in the success of that record. When Jordan first played that song for me, the hair on my arms stood up. I said, "Jordan, that's a smash." I helped him finish the second verse and the bridge, but he had the basis of the song when he first played it. I give him total credit for writing a hit record.

MC: What goes through your head as you run out onstage and see twenty thousand people?

TP: What used to go through my head is "do these people know who I am, or do they just have to sit there bored waiting for the New Kids?" I used to get a little paranoid because it wasn't my twenty thousand fans, it was the New Kids fans. I only performed four songs on the tour, getting only a little response for the first two. But then, when the lights turned to blue and I told a little story about how I wrote this next song for a friend of mine and then started "Shoulder To Cry On," the entire place started screaming for me. All along, people tell you how high your record is on the charts and how many copies your album sold, but those are only numbers. You really don't get to translate that into reality until you go out on the road and see it in person. Then, you get a chance to see these kids, you see their faces light up, you see them screaming. And it's the best feeling in the whole world. **MC**



Lock Up

Label: Geffen
Manager/contact: Nick Turner, Wildwest Management
Address: 1325 N. Hayworth, Hollywood, CA 90046
Phone: (213) 654-7199
Booking: N/A
Legal Rep: Ziffren, Brittenhan & Branca
Type of music: Rock
Bandmembers: Brian Grillo, Tom Morello, Vince Ostertag, Chris Beebe
Date signed: February, 1989
A&R Rep: Anna Statman

By Eric Niles

Call it a lack of convention or simply a bent for the absurd, but Lock Up's refusal to play the industry game—wear spandex, kiss the A&R guy's ass or cop Warrant tunes—has surprisingly paid off in a big way: landing a recording deal with Geffen Records. "We're not a box of Tide waiting to get plucked from the shelf," states guitarist Tom Morello. "We've always had to stick up for the music and what we believed in. And if someone wants to change it, such as a record company, we can be real obstinate."

As with all successful tales, though, it wasn't always gliblets and gravy for the band. Singer Grillo and bassist Beebe tinkered with several lineups over the course of three-and-a-half years before finally hooking up with Ostertag and Morello (whose hair was deemed not long or blond enough for rival bands).

An amalgam since January of 1988, Lock Up cut their teeth on the Hollywood underground scene at clubs like the Coconut Teaszer, Club Lingerie and Raji's, all the while refusing to pander to the pay-to-play vultures or schmooze pretentiously

wit record personnel. "We weren't out looking for a record deal," says Beebe. "We'd get bummed out when we'd see these other bands around us getting signed, but our main focus was digging our own music."

Signed to Geffen in early 1989 by Anna Statman, Lock Up's transition from club band to major label artist was, according to the band, a process of heavy gigging and self-evaluation. "Instead of asking record people what they thought of us, we went inside the band for the answers," says singer Brian Grillo. "One of our goals was to play live as much as possible. If we had a shitty show, we'd practice for four hours the next night and work on a show that moved better. Our manager Nick Turner was a good outside eye for us as well."

The band's name was coined by Grillo because the band is mega fans of Sylvester Stallone (who Grillo once flipped off at a Kings game). In fact, the band doesn't put too much faith in hero worship. "A lot of bands seem to have an idol to which they aspire," claims Morello. "For instance, a lot of the GIT-type players all have the same Eddie Van Halen/Yngwie Malmsteen influences, and consequently, they play in bands that are very predictable musically."

Grillo also reflects on the dangers of following certain trends. "GIT reminds me of the Hollywood scene of the Forties when everybody came to Hollywood to be a movie star. Now people are coming here from all over the country chasing the dream of being a rock star. It's kind of sad seeing all those people walking down Hollywood Boulevard with their guitars. There's so many of them, and it's so hard to get signed."

On their debut release, *Something Bitchin' This Way Comes*, the band takes considerable pride in their ability to temper the compositions with thoughtful, socially aware lyrics. The environment and the news media are but two topics addressed by the band—though the band is very aware of overstepping the thin line between songs with effective messages and songs that pretentiously preach. "There are those bands who get up on the soapbox and try to cram stuff down her throat," says Grillo. "Go into politics if you're gonna do that. But the world is fucked up right now and we're concerned. And we write about our concerns. Sure, bands have a message, but ours is not to be a rich millionaire star and fuck the rest of the world."

"Music is meant to be a fun, uplifting thing," says drummer Vince Ostertag. "If you go out there spouting this big serious message, you're full of shit to begin with. It's stupid."

Having just completed a promotional tour of the U.S. with satisfying results, Lock Up plans a more lengthy tour beginning in May. So far, life on the road has been a learning experience for the band. "We played this one place in Denver that was kind of a combination of a ski lodge and Gazzarri's," remembers Morello. "Our clientele was dressed in Encino heavy metal, and the band that opened for us was playing Def Leopard covers. I'm going, 'Oh shit, we're in trouble now.' We went up there just being ourselves, not forcing it, and the crowd finally came around. It was great."

A final kernel of wisdom from this serious, socially concerned quartet. "If it gets too weird," jokes Grillo, "just pretend it's a bad acid trip." **MC**

Rocky Schenck

Lock Up

Something Bitchin' This Way Comes

Geffen

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Producer: Matt Wallace, Lock Up
Top Cuts: "Can't Stop The Bleeding," "Punch Drunk," "Where The Sky Meets The Street."

Material: A welcome alternative to the onslaught of pop (pap) metal bands that are clogging the earwaves these days, Lock Up's debut waxing offers a fresh bouquet of sounds and vibes. Driven rather than chauffered, the quartet's tunes don't stand pat on formulaic verses-chorus-verses arrangements. Throttled by an emphasized bass line, set up by active percussiveness and accented by phenomenal guitar playing, Lock Up's hard rock with a dash 'o funk compositions evoke a reaction from the listener. When you add thought provoking lyrics and the alternatively brash-yet-sensitive vocals of Brian Grillo to the already heaping musical pie, you begin to realize that this band's songs weren't conceived at a Denny's restaurant at 3 a.m. after a drug binge.

Musicianship: One of the most in-the-pocket units in Los Angeles. Anchored by the metronomic pace of Ostertag and the solid, funky four-string work of Beebe, Lock Up's foundation is rigid. Clearly, though, it's Morello that draws the attention. He splatters flashy licks, metal hammer-ons and funky jazz riffs atop meaty rhythms. To boot, the guitar work is all done within the context of songs, and therefore doesn't come off as self-indulgent soloing.

Production: This platter is so squeaky clean you could invite the Reagan's over to eat caviar off of it. And therein lies my only bitch about this record. Egaagads, is there such a thing as too much production? Anyway, said production seems to squelch that extra intangible oomph that makes Lock Up such a good trip in the raw. Aside from that, the record is mixed with clarity in mind. The vocals are clear and crisp; the solo spots are smartly emphasized; the rhythms are crunchy and loud.

Summary: Lock Up is a band with their creativity firmly lodged in the right place. A strong debut platter. A precursor of great things to come? I kinda think so. —Eric Niles



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NIGHT LIFE



The Babcocks

ROCK

By Tom Farrell

Brunette, the first unsigned band to sign exclusive contracts with William Morris Agency and Great Southern Merchandising, will be at **X-Poseur 54** on May 6th.

Check out **Rings of Saturn** who will be playing the **Troubadour** May 5th. And just a few days later, on May 8th at the **Club Lingerie**, check out the **Babcocks**. April 28th at the **Country Club**, it's **Durango**, formerly the **Rock City Angels**. You won't be sorry.

Coollest logo I've seen this month: **Killer Mockingbird**, coming to a telephone pole in your neighborhood.

And while we're handing out awards—Best Flyer (belated): "Honey, I Shrunk the **Couch Sluts**." Best Press Release: the **Mutts**, who have recently inked a deal with **AFG** publishing.

Local eclectic popsters **Felice Perri & the Particles** are working on a video for the single "Minds" off their current **Atlantis Records** release, **Polarized**. The band, which combines the noticeable

aspects of Gary Numan and David Bowie during his Ziggy Stardust days, will be performing Thursday, April 26th, at the **Twenty-20** club in Century City.

L.A. rockers **Loud & Clear** have been making a lot of noise out there for those smart enough to listen. Covering all their bases, the four-piece outfit has risen to the top of the club scene, are garnering airplay on **KLOS** and has finally attracted the attention of the major labels. We'll keep you updated on their whereabouts.

I got a message at the office a few days ago from a band called the **Tunnelmen** who say, "We're the best British band ever with the exception of some you've never heard of!" (Sorry guys, but I've already heard of **Led Zeppelin** and **Queen**). Jocularities aside, these new British transplants have a really cool demo which features thought-provoking music in the dark haunting tradition of bands such as **Killing Joke** and **Joy Division**. Check out the **Tunnelmen** May 20th at **Hollywood Live**, opening for **Little Kings**, **Pygmy Love Circus** and **Durango**, and tentatively at the **Leicersterneum** (a new alternative club) in Culver City on April 29th.



Loud & Clear

C&W

By Billy Block



Patti Booker

Rumour has it that one of L.A.'s most popular country singers has signed with a major label and will be produced by one of Nashville's finest songwriters. I wonder who they could be. Pictures at eleven.

There is a new acoustic music venue in Santa Monica called **Milkweg**. Its booker is none other than **Billie Burnor**, whose new demo is pretty happening. For booking information call **Billie Burnor** at (213) 395-3366.

Another cool new place to hear live country music is at **Damiano's Restaurant** (1511 S. Robertson W. L.A., 213-556-3100) on **Spaghetti Western Night**. Every Wednesday, **Damiano's** features original country artists in a showcase format. Artists such as **Wade Wagoner** and the **Holly Drive Hillbillies**, the **Neon Angels** and **Wylie** and the **Wild West Show** have appeared there. This is a small but comfortable room with brand new sound system and a great menu.

Attention country music songwriters: There is a new company called **Bodhi Music Publishing** that's looking for country material exclusively. You can mail your submissions (six songs maximum) to **Bodhi**

Entertainment Group, 1611-6 Durfee Ave., #101, So. El Monte, CA 91733, or contact **Tory Gullett** at (213) 692-0895.

Guitar instrumentalist **Mark Thornton** and his partner, **Tom Willett** (aka **Herman Schmerdley**), are working on a CD project that will be a compilation of diverse country music from around the world as well as feature local artists. Both **Thornton** and **Willett** are known for their work as volunteer DJs on **KCSN** radio B.C. (before classical). **Willett** is a regular on the **NBC TV** show **Dear John**, and **Thornton** can be heard at the **Gene Autry Western Museum** in concert this summer.

Joanie Milder of **Continental Divide** was **KZLA** (93.9 FM) radio's featured local performer on their **Homegrown Talent** show. They played **Joanie's** song "Holding You To Holding On" and interviewed her on the air. This is currently the only airplay given to local C&W artists that I know of, and it would be a beautiful thang if **KZLA** not only continued this great service but expanded on it.

Having trouble finding a good rehearsal studio at a reasonable price? Then, check out **Ricky Eckstein's West L.A. Studio Services**. **West L.A. Studio Services** offers many rehearsal rooms to fit any size group and any size budget. Country musicians will enjoy the addition of **B.B.Q.** potato chips in the vending machines as well as an abundance of hot coffee. **West L.A. Studio Services** also has a new electronic repair division, **Repairs Upstairs**, where **Big Al Singer** can take care of all your equipment repair needs. An equipment rental division is in the works so **West L.A. Studio Services** can be your one stop for rehearsal needs. Now, keep practicing!

In the best new demo category, **Patty Booker** has just released a nine-song cassette that has some of the best traditional country music I've heard in some time. Also worthy of mention is **Joannie Camp's** new demo. **Camp** has a very rich vocal delivery and good material.

Hot new country releases are **Southern Pacific's** "County Line," **Travis Tritt's** "Country Club" and **Jann Browne's** "Tell Me Why." That's all for now ya'll. Remember, keep it country.



Wade Wagoner and the Holly Drive Hillbillies

Billy Block



JAZZ

By Scott Yanow



Julie Pado

The Harper Brothers

One of the brightest young jazz groups around today, the **Harper Brothers**, made their Los Angeles debut recently at *Catalina's*. Co-led by drummer **Winard Harper** and his brother-trumpeter Philip, this bop-oriented quintet proved once again that it is possible to revitalize the tradition. Most impressive were a pair of 21-year-old musicians: pianist **Kevin Hayes** and altoist **Justin Robinson**. Justin recalled Cannonball Adderley in spots but mostly displayed an original passionate style, while Hayes' surprisingly mature piano made one long for a trio album of his playing. **Winard Harper's** drumming was consistently powerful and creative: his unaccompanied solo on "Yang" showed how much variety of sound could be made on just one cymbal. Trumpeter **Philip Harper** sounded fine in the Clifford Brown/Lee Morgan tradition. Most of the tunes that they performed were originals or obscurities, except

for a trumpet feature on "You've Changed." Overall it was a very impressive set, making one wonder what all of these talents will sound like in ten years!

Richie Cole's appearance at *Vine St.* (I caught him on the third of his three-night visit) gradually became a loose jam session. Joined by pianist **Ross Tompkins**, bassist **Chuck Berghofer** and drummer **John Guerin**, Cole's alto cooked on what he described as "a World War II fight song" ("The White Cliffs Of Dover") and "The Vine St. Bar & Grill Bossa-Nova" (actually "Satin Doll"), before he was joined by baritonist **Jack Nimitz** and **Med Flory** on second alto. The music became quite spirited if sometimes silly during "Ornithology" and "Things Ain't What They Used To Be" but came close to disaster as Cole and Flory tried to whistle on "The Andy Griffith Theme" (which at best can be called a good-humored failure). Richie Cole is the quintessential bebop alto saxophonist, so even his occasional slips in taste can be enjoyed.

More on solid ground was pianist **Ed Vodicka's** engagement at *Vine St.* a week earlier. The basic trio (which included **Jim Atlas's** bass and drummer **Chuck Christiansen**) was augmented on some songs by vibraphonist **Gene Estes** and the altoist **Mike Smith**. The unit mostly played standards such as "On The Street Where You Live," "Work Song," and "The Night Has A Thousand Eyes." Most impressive were the tightness of the trio and the solos of Vodicka (who is on his way to finding his own swinging style), Estes and Mike Smith (sounding a bit like Phil Woods). Their debut record *Portfolio* is on Best Recordings and well worth checking out.

Upcoming: *Catalina's* hosts **John Scofield** (April 27-28), eight-year-old drumming whiz **Jacob Armen** (April 29), **Stanley Turrentine** (May 1-6) and **Billy Taylor's Trio** (May 8-13). **The Coach House** (714-496-8930) welcomes **Tuck & Patti** on May 3, while **Le Cafe** (818-986-2662) features **Patrice Rushen & Ndugu Chancler** April 26-28.



Paula Ross

Richie Cole

BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Preston Glass

Major raves to the Los Angeles Songwriters Showcase for its recent "Top 20" performances at the *Backlot* in West Hollywood. Featuring twenty of the best songs of its pro members, the show was headlined by a four-song performance by composer **Preston Glass**, whose greatest hits list includes **Natalie Cole's** "Miss You Like Crazy" (written with Gerry Goffin and Michael Masser), **Aretha Franklin's** "Who's Zoomin' Who" (written with Narada Michael Walden) and "Twice The Love" by **George Benson**. Glass surprised the SRO audience with some deft dance moves that included a few splits borrowed from James Brown's repertoire. Another stand-

out on the show was vocalist **Joey Diggs** whose style is reminiscent of **El DeBarge**.

Jonathan Scott of Showtime West Coast Theatre moved his successful L.A. Amateur Showcase from the **Regency West** to Hollywood's **Club Spice** and didn't miss a beat. The first of the monthly shows was greeted by a turnout that included several industry A&R execs—PolyGram's Sam Sapp, Virgin's Darryl Williams and Capitol's Joy Bailey, as well as publishers Rodney Bordeny (Avatar) and Vincent Guest (Dysharr Music). Bob Long, *Cashbox* Magazine's Black Music Editor, was grinning ear to ear at the response that rap group **Kold**, featuring sons Robb and Ramese, received from the audience. Vocalist **Stephanie Taylor-Hicks** also gave an impressive performance as did twelve-year-old **Theresa Sanchez**. Professional entertainment was supplied by veteran comedian **Barry Diamond**.

Getting back to amateurs, a new television show called *Big Break* is scheduled to hit the airwaves next season. Hosted by **Natalie Cole**, the program will be a music talent showcase appealing primarily to dance crossover (power formatted) type artists. *Big Break* is set to start taping in July, and anyone interested in auditioning for the show should send tapes (audio cassette and/or video), bios and pix to: *Big Break*, 8899 Beverly Boulevard, Los Angeles, CA 90048, Attn: Mike Grizzi.

Mellow Notes: Choice events for the first half of May include **Miki Howard & David Peaston** (May 12) at Anaheim's *Celebrity Theatre*, as well as **Tito Puente and Poncho Sanchez** (May 3), saxophonist **George Howard** (May 4) and keyboardist **Joe Sample** (May 8&9) all at the *Strand* in Redondo Beach. If you can't make their live performances, definitely check out G. Howard's just released *Personal* CD and Sample's *Spellbound* CD. **MC**



Wayne Edwards

Members of Kold with comedian Barry Diamond

CONCERT REVIEWS



Harold Shernock

Neil Young

The Dallas Taylor Benefit

Santa Monica Civic
Santa Monica

The recent benefit concerts at the Santa Monica Civic, one held in honor of drummer Dallas Taylor and benefiting the Freda Foundation and organ donor awareness, and the other to help aid the California Environmental Protection Act of 1990, were a welcome chance to see veteran musicians in an intimate acoustic setting, displaying their still formidable musical skills.

The Desert Rose Band, featuring ex-Byrd Chris Hillman, opened both shows with a fine set of modern country rock that showcased the band's harmonies and John Jorgenson's guitar and mandolin playing. Don Henley, backed by a small acoustic combo, a string section and several background singers, performed a set that included Eagles chestnuts and recent solo tunes, most notably his Grammy-winning "The End Of The Innocence" and his current single, "The Heart Of The Matter." The latter song, especially, benefited from the acoustic guitar setting (the recorded version undercuts instead of enhances the song's poignancy).

After a brief intermission, a thundering acoustic guitar heralded the arrival of Neil Young, who tore through a great set featuring tunes from his excellent album, *Freedom*. "Rockin' In The Free World," the centerpiece of *Freedom*, was especially effective as Young squeezed every bit of drama out of each lyrical line.

The evening's headliners Crosby, Stills & Nash demonstrated that even though they look rather unsightly these days, they are still on top of their game vocally. Never has their three-part harmonies rung so true as on this evening's version of "Suite: Judy Blue Eyes," a stunning version of Paul McCartney's "Blackbird" and

"Wind On The Water." Solo segments included Crosby performing "Almost Cut My Hair" from *Deja Vu*, Stills performing the Buffalo Springfield classic "For What It's Worth" and Graham Nash debuting a new composition. Young came out to join his old cronies for a brief set, as did ex-CSN&Y drummer Dallas Taylor, who joined the motley crew for a dramatic version of "Wooden Ships."

Dallas Taylor, who suffers from a cirrhotic liver, is one of the many people currently waiting in line for an organ transplant. This show, as well as Sunday's environmentally correct concert, was a good excuse for old friends to band together for two worthy causes. —Keith Bearen

Go-Go's

Universal Amphitheatre
Universal City

This one-off reunion benefit concert was one of those shows you had to be at to truly appreciate the special magic and love between audience and performer. Gathered together for their first concert appearance since the mid-Eighties, the Go-Go's joined a growing list of local musicians who are banding together to support the California Environmental Protection Initiative of 1990.

From the opening notes of "This Town," the first all-female rock band to top the pop charts, held the sold-out crowd in the palm of their hand and kept them on their feet. The sheer exuberance and Beach Boys-like pop that first brought the Go-Go's to prominence back in 1981 was surprisingly still evident on this night ten years after it all first began and five years after it disappeared.

There was Belinda Carlisle out in front, dancing and teasing the crowd like a hip head cheerleader, while the Go-Go's tiny sparkplug on guitar, Jane Wiedlin, ran around the stage like Minnie Mouse in track shoes. "Cool Jerk" was probably the highlight of the 75-minute performance, especially during the ad-lib break in the middle section where Carlisle, Wiedlin and bassist Kathy Valentine "brought it down real low"—so low in fact that they were flat on their backs pumping out the Sixties classic as the energized Universal Amphitheatre crowd went wild. Of course, all the original hits were present as well; both the irresistible "Our Lips Are Sealed" and the equally infectious "Head Over Heels" were performed with a renewed vigor and playful abandon.

As the band kicked into "We Got The Beat," Carlisle literally kicked in as well, when her right shoe flew into the dancing crowd while attempting to remove one of the beach balls crowding the stage. This humorous incident was just another example of the special chemistry and affection between the Go-Go's and their hometown audience as the valuable souvenir was thrown back to the head Go-Go. This was not some po-



Donna Santisi

Go-Go's cheerleader Belinda Carlisle

litical performance by some rock stars on a soapbox, but rather a huge party with the Go-Go's playing host.

Like most splintered bands, the sum of the separate parts does not equal the sum of the total entity. The magic of the Go-Go's is another example of this musical mathematical equation. Hopefully, this show will prove it to the five ladies onstage as well and the Go-Go's will return to their waiting fans.

—Steven P. Wheeler

Maze featuring Frankie Beverly Regina Belle

Universal Amphitheatre
Universal City

Over the years, Maze featuring Frankie Beverly has become one of the most consistent R&B acts on the scene—and they've got the gold albums to prove it. After an almost two-and-a-half year hiatus, during which the band switched labels from Capitol to Warner Bros., Beverly and company returned to the Universal Amphitheatre with a vengeance (four virtually sold-out shows).

Riding the wave of their latest LP release, *Silky Soul*, the show opened with "Back In Stride" and without missing a beat, slid into "We Are One." It was obvious even at this early point that Beverly had his audience, which included celebs Magic Johnson and Eddie Murphy, right where he wanted them. So much so, in fact, that he had to ask the ushers to please let these people dance. Later, he dedicated the show to South African political activist Nelson Mandela before launching into his hit parade which peaked with "Joy And Pain" and "Before I Let Go."

Maze is no-frills R&B at its best. Always has been, and as Beverly—probably the genre's most underrated performer—will quickly tell you, always will be.

The biggest surprise of the eve-

ning was opening act Regina Belle. The soulful vocalist has been criticized for being nothing more than Columbia Records' B version of Anita Baker. And while her two albums certainly don't do much to refute the harsh words, her live shows suggest that Belle is standing on the verge of her own major breakthrough. Give her a consistent album with the right material and Belle could easily establish her own identity and rival Baker. —Wayne Edwards

They Might Be Giants

The Wiltern Theater
Los Angeles

No, They Might Be Giants is not a band that plays music for bean stalk climbers. It's the dynamic duo of accordionist John Linnell and guitarist John Flansburgh who together have been creating quite a stir on alternative music/college radio with their quirky and extremely catchy pop songs. The Johns' third LP, and their major label debut on Elektra, *Flood*, has even managed to crossover onto the *Billboard* charts—something that's probably disconcerting to some of their more die-hard fans.

John & John are a duo in the true sense of the word and, as in the past, they performed with no backing band as they stood on a barren stage and played to either backing tapes or a live metronome. Live metronome? Yes, and they actually miked it loud enough to suffice as on "Where Your Eyes Don't Go." But just because they used backing tapes, doesn't mean they were boring or predictable. On the contrary. You never knew what these Giant Johns had up their collective sleeve. From playing over-sized tubas and bass drums like they were still in the high school band during "Lie Still, Little Bottle" and "Whistling In The Dark," to letting a fan strum the guitar from his seat during "Cow Town," to jumping around the stage like a strip of frying bacon (Flansburgh) or singing like a clothes pin was on his nose (Linnell)—They Might Be Giants showed the world that geeks are people, too.

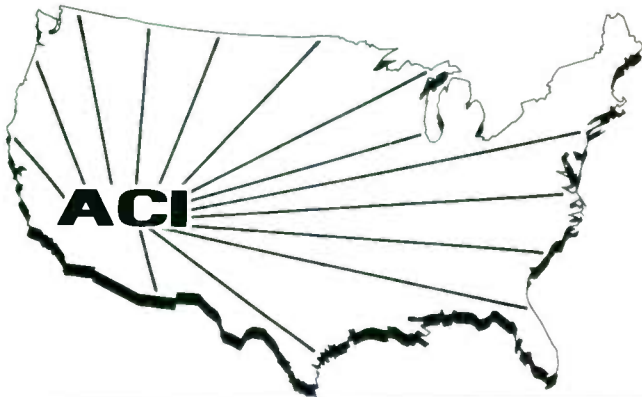
—Pat Lewis



Pat Lewis

John Linnell of They Might Be Giants

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CLUB REVIEWS



Galaxie 500: Alternative and refreshing.

Galaxie 500

The Wiltern Theater
Los Angeles

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Dean Wareham, vocals and guitar; Naomi Yang, bass and vocals; and Damon Krukowski, drums.

❑ **Material:** Boston-based Galaxie 500 is your back-to-the-basics, minimalist-minded underground band. They draw upon influences such as the Velvet Underground and the Beatles, yet they have their own distinctive sound. Upon hearing this band's material, you will undoubtedly feel a strong urge to pull out your old patchouli incense and that paisley shirt that's hanging in the back of your closet. But go ahead and indulge yourself. Galaxie 500's material is such a refreshing change from all the hum-drum, predictable music on commercial radio today. And it's a great excuse to use your Sixties paraphernalia again. Their songs are quiet, dark and ethereal and, for the most part, consist of three simple chords. Highlights of their set included "Blue Thunder" and "When Will You Come Home," both from their *On Fire* LP on Rough Trade.

❑ **Musicianship:** Even though this is a very young band, Galaxie 500 plays with so much conviction and naive charm, that it is relatively easy to forgive their lack of chops. They seem to subscribe to that old punk notion that anyone can and should make music as long as they mean it. And this band definitely means it! All speculations aside, vocalist/guitarist Dean Wareham suffers from a serious Neil Young infatuation—which is quite charming actually. He's

got this high-pitched, whiny voice, and with such slow-moving, moody tunes, he at times sounds like this tomat that comes courtin' my Siamese about twice a year.

❑ **Performance:** Galaxie 500 had a real minimalist's attitude onstage as well. They stood pretty much in the same positions all night long. This is not a band whose aim is to impress the audience with flash, chops or how many gadgets and instruments they owned. The only member who even played more than one instrument was guitarist Warham, and that was only due to the fact that he kept breaking strings. The stage lighting was always dim and moody, which gave you kind of a creepy feeling. Their 45-minute set was well-paced and definitely held my interest.

❑ **Summary:** Galaxie 500 is a refreshing addition to the alternative/college radio marketplace and have been causing quite a stir on said marketplace. And I can certainly see why. They're charming, sincere and write some pretty darn interesting, although still extremely raw, "love" songs. —Pat Lewis

The Funky Descendants of Beethoven

China Club
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Marquis Dair, vocals, keyboards; Precious "P," Michelle Ashley, Demeka Jackson, Rochelle Steuart, vocals; Billy "Rey", bass; John Taylor, guitar; Evan Carr, drums.

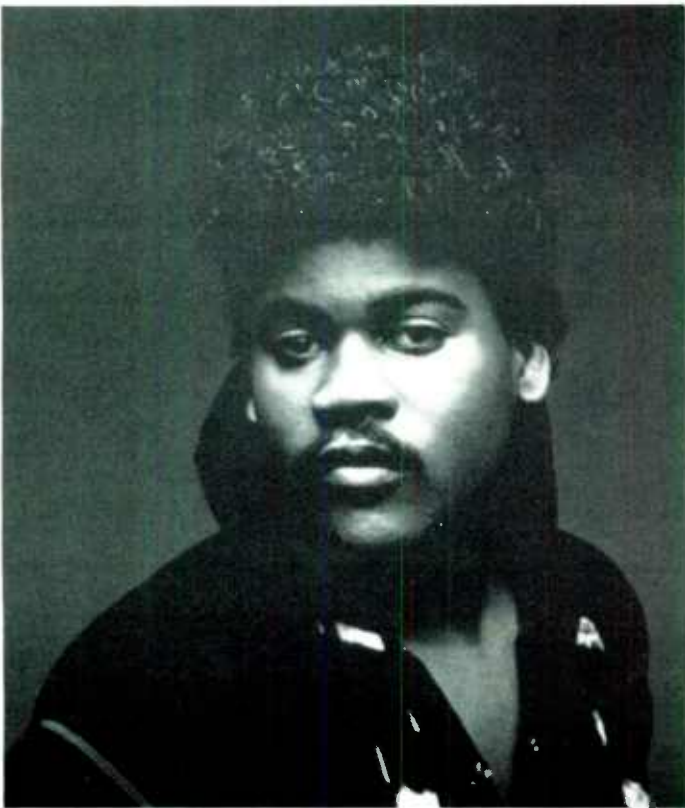
❑ **Material:** The band is advertised

as "a hip-hop, dance, house, comedy and reggae group," and they deftly managed to touch all these bases during their well-received set. Starting with the facetiously titled but still dope rap of "Lyrical Massacre," to the commercial R&B grooves of "Straight To My Heart" and "I Want Your Love," on through the reggae-thru-a-cuisinart of "Rally 'Round" and finishing with the dance-funkable "Hype It Up"—Marquis Dair (aka Hami Wave) showed an admirable command of each songwriting style. The inclusion of the Percy Sledge standard "When A Man Loves A Woman" and a unique cover of "Natural High" also showed a winning ability to rethink and reinvigorate familiar pieces.

❑ **Musicianship:** The key element of the group has to be its strong vocalizing, both ensemble and solo, which works as the glue that holds the diverse styles together. While Hami's solo spot on "When A Man Loves A Woman" got the evening's warmest applause, each singing "descend-ette" elicited audience raves during individual spotlight turns. The capella singing in "Natural High" swooped and climbed in daredevil fashion for an impressive showcase of group harmonies. Guitarist Taylor, who was mostly unheard throughout the set, turned up and turned in a well-executed solo on "Marietta."

❑ **Performance:** Dair/Wave is an ebullient showman in his dual role as group conductor and featured performer. High marks are also awarded for his self-proclaimed "silly kind of guy" free-form dancing during the comical "Do The Funky Beethoven" dance contest. Allowing each vocalist a turn at center stage also worked to keep the visual element of the show from stagnating. On the down-

CLUB REVIEWS



FDOB: Strong, well-crafted vocals..

side: At times, the choreography for the singers seemed lacking in sufficient rehearsal, and the aforementioned ersatz dance contest suffered from a weak payoff after its elaborate buildup.

Summary: The F.D.O.B.'s well-crafted songs—covering a multitude of styles—translates into an entertaining show with some truly amazing vocal work. One final suggestion: If the ladies don't mind, change "descendants" to "sons" for a more "funky" band acronym.

—Steven Silva

Norman Brown

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Norman Brown, guitar and vocals; Dio Saucedo, percussion and vocals; Land Richards, drums; James Raymond, keyboards; Andrew Ford, bass; Everett Hart, saxophones.

□ **Material:** Norman Brown's original compositions blend light jazz melodies with serious R&B attitudes. The songs run the gamut from funky ("Stormin'" and "The Shuffle") to easy mid-tempo ("Sweet Taste" and "Breaking Out") to dreamy ballads ("Something Just For You" and "Just Between Us"). Virtually all of the material is instrumental, relying on excellent musicianship and soloists to create the proper mood to adequately deliver them. Much like guitar wiz Carlos Santana, Brown's compositions may not always be the

most innovative, but his heartfelt playing makes up for any writing deficiencies.

□ **Musicianship:** Brown is a staff instructor at Hollywood's renowned Musicians Institute and has authored



Norman Brown: Talent, showmanship and charisma.

two internationally marketed instructional tapes—and he's only in his twenties. Standouts on this particular set were keyboardist Raymond, who was confident enough to tackle a Joe Sample tune, and multi-saxophonist Hart, whose inspired solos were the perfect compromise of jazz intonations and R&B grit.

□ **Performance:** Brown (who sometimes gigs as Stormin' Norman) was in top form. His solos were crisp, aggressive when necessary and always tasteful. His chops are reminiscent of vintage George Benson, but where Benson has now elected to become a pop balladeer, Brown chooses to expand the boundaries once owned by Benson, Wes Montgomery and Grant Green. While comparisons to such monster players are dangerous, they're also inevitable in Brown's case; the man is that good. And his forays into a more R&B-oriented style of music may ultimately give him his own place in the sun far from their shadows. In addition, he also exhibits a natural and sincere rapport with his audiences that makes for a good time.

□ **Summary:** It seems almost criminal that Brown has yet to land a record deal because talent, showmanship and charisma are all in place. If anything's holding him back at this point, it's the sense that he's still defining who he is and what he's all about. Where he's coming from is rather obvious; where he's going is the missing link in the puzzle. Once he establishes his own turf he could very well be the same type of impact player as the previous masters he emulates. —Wayne Edwards

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CLUB REVIEWS



Swamp Zombies: A unique musical blend.

The Swamp Zombies

The Marquee
Garden Grove

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Steve Jacobs, acoustic bass, vocals; Travis Agle, guitar and vocals; Josh Agle, guitar and vocals; David Warren, percussion and vocals.

□ **Material:** For those who find new folk too mellow and new psychedelia too clichéd, the Zombies brew a unique blend. Not only do the Zombies, all-acoustic and amped-up (yes, both), compliment such groups as the Balancing Act and the Washington Squares, the Zombies are out to challenge the hard rock audience as well. This group's stageful of tricks includes Dylan-esque songs that slam-bang along, screeching metal-style effects and attempted between-song patter and smokin' jams.

□ **Musicianship:** However, the group's virtues are in danger of being suffocated by their gimmicks. This evening they were basically letting the sound system play their instruments for them, and the sound system wasn't up to the task—with pre-

dictable results. These guys need to regain their street entertainers' sense of how much they can accomplish by just standing and playing.

□ **Performance:** Most of the songs this evening were from the Zombies' soon-to-be-released third Dr. Dream album. Unfortunately none of these new numbers approach the standard set by the first album, *Chicken Vulture Crow*. A song like "Pots and Pans," the lone selection from the first album, overflows with get-up-and-dance energy, and has a good hook, too. Not so for the more recent songs. We also waited in vain for the group to do their eclectic covers of "Zombie Jamboree," "Purple Haze" and "Rockaway Beach." They need to spend less time parodying metal groups and more time developing their songs.

□ **Summary:** With their unusual instrumentation and approach, the fact that the Zombies exist puts them ahead of many. That they've found a certain amount of success puts them further ahead. However, they're in danger of forgetting that the essence of their performance is not a one-line joke, it's their ability to put it all in a song every so often. If they can upgrade "every so often" to "every time," they'll be perfect.

—Lyn Jensen



The Eddisons: It's substance over style.

The Eddisons

Gaslight
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Dennis "Eddie Edison" Hood, acoustic guitar, vocals; Nigel "Edie Eddison" Swat, electric guitar, vocals.

□ **Material:** Though many of their tunes sound very similar, the Eddisons' brand of Sixties-flavored, British sounding, pop-folk rock was often engaging. With creative and intriguing lyrics (which were more often than not social satires like "Cardboard Castle" and the Bobbie Gentry-ish "Room At The Bottom") and above average hooks, their songs were perfectly tailored to the duo's sweet vocal harmonies.

□ **Musicianship:** Both Eddisons are fine guitar players, and their blending of the acoustic and electric was seamless. Hood has a pleasant, folksy voice, one that allows you to understand the lyrics, which are, of course, the focus in any folk act. Swat's lilting harmonic stylings were pretty and Garfunkel-esque, but her pipes were not strong enough to carry her few lead vocals. A guest appearance by vocalist Brian O'Neal from the Busboys added some grit to the proceedings.

□ **Performance:** With a group like the Eddisons, the songs are the stars. There was no need for fancy showmanship or the typical between-tunes platitudes. I prefer substance over style any day, and the Eddisons certainly have that.

□ **Summary:** Though they seemed a bit nervous and didn't get the audience response they probably deserved, the Eddisons were solid, bringing back the nostalgia of the Sixties folk scene with more contemporized messages. They're unique and talented enough to play more appreciative and upscale rooms than the Gaslight.

—Jonathan Widran

CLUB REVIEWS



Visualize: The songs need work.

Visualize

The Roxy
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Pattie Kelly, vocals, guitars; Do Da, guitars; Robin Houde, bass guitar; Tiffany Hopper, keyboards; Tiger Shaw, drums.

❑ **Material:** Visualize Heart without the hit songwriters. The music is poppy, poofy, Night Rangerish stuff with predictable melodies and unexciting lyrics. There's really no new ground covered, so we have the common mesh of a nonsensical rock and rollin' attitude with a penchant for mid-Eighties musicsms.

❑ **Musicianship:** All more than passable musicians. The songs, not the musicians, need work. The vocalist has a strong hear-me-now voice, but there's no distinctive qualities that make her exceptional.

❑ **Performance:** As a performing unit, Visualize has a charming charisma that they ambitiously emit. With the blonde vocalist dotting guitar and the brunette keyboardist equipped to set middle-America's men into groinal rapture, they have an unusually strong visual. The bass player is a gem of a performer, all happy and blithe-some.

❑ **Summary:** Because Visualize had a positive element that was so fresh and enthusiastic, I'd love to relate more good things about their music. Their sound was unfortunately stuck somewhere in November, 1986. Visualize may have a dormant talent that can only be discovered by experimenting musically and pushing forward. Hopefully, they will.

—Deonna Boman

Rio

Gazzarri's
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Craig Gadsby, lead vocals; Mike Robson, guitar/vocals; Marc Colon, bass; Timothy Moore, keyboards/vocals; Chris Tanaka, guitar/vocals; Don Ghio, drums.

❑ **Material:** Combine metal, rock & roll, blues and R&B and the result is Rio. The band had songs to fit everyone's taste. "Be Bop Deluxe" was a Fifties type rock & roll song with a swinging beat and metal whining guitar. There was a commercial rock song, "Take Me All The Way," introduced with a keyboard solo, the soulful ballad "Blues" and a metal song, "Throwdown," sure to please the hard rock listeners. Lead singer Gadsby introduced "Hard Line" as the band's newest addition. The song brought together an acoustic rock & roll beat with a touch of blues and country into a rock ballad.

❑ **Musicianship:** Only a group of talented musicians could play such

a wide array of music. Gadsby carried every song with ease, from blues to metal. His voice is clear with a slight whining tone for the ballad love songs. Robson has a clean style on guitar; his solos were wicked and precise. Colon and Ghio, on bass and drums, provided different rhythms for practically every song. Moore used the keyboards wisely and never over did it.

❑ **Performance:** Unfortunately, the Thursday night crowd at Gazzarri's was next to nothing, but the band still made the best of it. To get the small crowd involved and add some excitement to the show, Gadsby wandered around in the audience and walked up to the balcony singing and dancing. The band performed with energy and with much enthusiasm.

❑ **Summary:** Rio is a band that can not be categorized because the band adds their own touch to all types of music; Elvis and Metallica fans alike would enjoy it. They certainly deserved to play for a full house. Try and catch these guys before all their shows are sold-out.

—Tamara Conniff



Rio: A wide array of musical styles.

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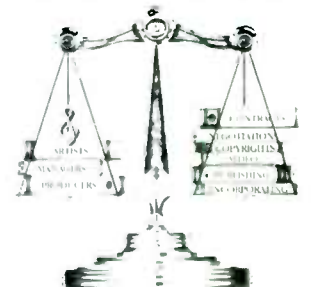
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RECORD REVIEWS



Ingo Boingo

Dark At The End Of The Tunnel
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Danny Elfman, Steve Bartek, John Avila.
□ **Top Cuts:** "Skin," "Out Of Control," "Flesh 'N Blood."
□ **Summary:** Yes, there is post-"Bat-track" life for Danny Elfman. Back with the Boingo boys, he has written all the songs for this progressive, dangerously hip LP—a project which occasionally lurks in the pop/crossover alley. Songs like "Skin" and "Is This" are contemplative and vivid, tailor-made for college radio. Other cuts like "Out Of Control" and "Flesh 'N Blood" ooze with mega-hit potential. *Dark* is anything but that. It's bright, colorful and beautifully produced. Expect nothing less from music's top chameleon.

—Rooster Mitchell



Midnight Oil

Blue Sky Mining
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Warne Livesay and Midnight Oil.
□ **Top Cuts:** "Blue Sky Mine," "King Of The Mountain," "Anartica."
□ **Summary:** *Damn*, this is good. Midnight Oil has released one of its best, most accessible LPs yet. This politically aware band is still preoccupied with ecology ("You've taken what's good from the ground/But you've left precious little for me"—"River Runs Red") and the plight of the common man. But the group has evolved. *Blue Sky Mining*, while "mellow" when compared to some previous Oil efforts, still burns with unyielding power and passion. In one humble journalist's opinion, this is the best album released so far this year.

—Randal A. Case



Jeff Dahl Group

Scratch Up Some Action
Dog Meat Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Dahl and Duff.
□ **Top Cuts:** "Feels Alright," "Radioactive Baby," "1970."
□ **Summary:** The mastermind behind seminal L.A. speed kings Powertrip, Jeff Dahl, moshes headlong into the Nineties with twelve new slices of stripped down, chainsaw riffing rock & frickin' roll. East Coast heroin-era influences (Slooges, et al) comprise the skeleton of the band's quick-fire cuts, whist crunching rhythms and wondrously raw vocals flesh out the band's musical personality. Special appearances by Dead Boy Cheetah Chrome ("And So It Goes") and Adolescent Rikk Agnew ("White Light/White Heat") make for a punk aficionado's wet dream. Buy or die!

—Eric Niles



Nick Lowe

Party Of One
Reprise

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Dave Edmunds
□ **Top Cuts:** "All Men Are Liars," "What's Shakin' On The Hill."
□ **Summary:** Funny songs aren't always funny the second time through. It only takes one listen to catch the cheap shots at Rick Astley or to chuckle at the silly qualities of "Shting-Shtang." But Nick Lowe is very serious about his humor, and that's what makes *Party Of One* such a kick. Lowe is helped out by a bevy of pro-players, while Dave Edmunds' production is strictly demo quality, giving this record the feel of a high-ticket lark. Songwise, Lowe provides plenty of modern rockabilly tunes and some interesting little country ditties. I ended up loving all the things I used to think I hated.

—Tom Kidd



Little Angels

Don't Prey For Me
Polydor

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Owen Davies
□ **Top Cuts:** "Big Bad World," "Broken Wings Of An Angel," "Promises."
□ **Summary:** You know you're in trouble when you can look at the song titles and guess which ones are the hard rockers ("Kick Hard") and which are the slower, building, Tesla-like anthems ("Broken Wings Of An Angel"). Therein lies the problem with Little Angels and their new album, *Don't Prey For Me*: Their music is as unmemorable as their name. Not that this is a bad record. The performances are solid, but standard. Then again, the way this "stadium rock" genre operates, that's probably enough to guarantee them a legion of fans.

—Scott Schalin



Luka Bloom

Riverside
Reprise

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Jeffery Wood
□ **Top Cuts:** "Dreams In America," "An Irishman In Chinatown," "Gone To Pablo."
□ **Summary:** Coming from the same well that sprung the Pogues and Hothouse Flowers, Luka Bloom has arrived in America armed only with an acoustic guitar and headfull of wit. This Irishman, who has opened for a host of well-known acts, has staked his claim in the folk world with a fresh, sincere work of pure energy. Bloom charges head first into this fairly passive scene, piercing a hole through its somewhat recently dulled surface with his intense energy and consistent thought. A strong debut worth checking out.

—Lorraine Ali



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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.

GOLD 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.

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, Esong 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-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWV, WKKGO, 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 sequencer, Fostex 16-track and 3M 24 track studio, effects galore.

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.

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, Starlet, 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.

NICK SOUTH
Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass 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.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alexis drum machine, Atari 1040 ST w/Steinberg Pro sequencer. Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer, AKG Mic.
Read music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, Parimant Cigarettes, LASS Pro Member, Encore Video. Songwriting track record.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS
Phone: (818) 597-9231
Instruments: Vantage 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 exper. 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 Hawn: 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, Metalica, Ronnie Laws, David Foster. TV & Film: *Robocop*, *Ferris Bueller's Day Off*, *Throb* 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-baltoone.
Styles: All
Technical Skills: Creative harmonic & rhythmic approach w/excellent sound & feel. Highly profi-

cient at slap, improvisation, parts writing, sight reading, grooving, etc.
Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Mariella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, 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.

MERRY STEWART
Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OBB, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track HIL mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.
Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.
Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

NED SELFE
Phone: (415) 561-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelfrider 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 guitar, 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: BAMBIE 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.

VALLEY RHYTHM METHOD
Phone: (818) 980-2832 / (818) 446-9166
Instruments: Craig Stull: Guitar, vocals. Danny Pelfrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.
Read Music: Yes.
Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.
Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Dick Tracy*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *LA Law*.
Available For: Recording sessions & live gigs.

THE RHYTHM SOURCE
Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric &

acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuals.

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 Chancia, Teluride Jazz Festival ect.
Available For: Recording, concerts, videos, touring, clubs, casuals & production.

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 Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatloua.
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, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Craig Copeland, Darlene Koldenhoven, Larry Nash. TV & film: Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul

Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

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 Loyola. 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, E-MU Proteus, Roland U-220, 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, programming, 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., Scul 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

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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: _____

session player.
Credits: Extensive experience as a player, producer, engineer w/ major label credits that include Warner Bros., BMG/RCA, CBS, Chrysalis, Manhatta/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 programs.
Available For: Complete production from demo to master. I can bring out the best in you!

CORY JAY - BASS PLAYER
 Phone: (714) 983-1385
Instruments: 4&5 string bass guitars, two Carvin 4x10, 1x18, full stacks.
Read Music: Yes
Technical Skills: Any style, any day, any time. I'm a very hungry musician; I love to play every chance I get. I've got a lot of feel and a great groove!!!
Qualifications: Over 2,500 hrs. of studio recording, engineering, producing experience on audio & video projects.
Available For: Live and/or studio work, demos, production, showcasing, etc.

BILL QUINN
 Phone: (213) 658-6549
Instruments: Acoustic & electric drums, Akai/Linn MPC 60 sampling drum machine & keyboard sequencer w/ a large library of percussion & drum samples, and a wide variety of percussion instruments from standard to ethnic/exotic w/ many FX sounds.
Read Music: Sightreading.
Technical Skills: Drummer, drum programmer & percussionist. Very fast in capturing moods & styles - "versatile".
Qualifications: B.M. degree from New England Conservatory of Music. Recordings for Angela Bofill, Shanise Wilson, Clifton Davis, Louis Louis, The Pointer Sisters & Natalie Cole. Jingles for McDonalds, Sprint, Pizza Hut, Colt 45. Performances w/ Judy Collins, The Florida West Coast Symphony, Portland Symphony Orchestra, Miroslav Vitous, George Russell & Jackie Byard.
Available For: TV, film, records, tours, publishing, demos, production teams.

ARTHUR BARROW
 Phone: (213) 313-5803
Instruments: Bass, Fretless Bass, DX 7, Jupiter 8, Roland B, Roland U-220, Akai S-900 sampler, Akai S-G12 sampler, Alesis drum machine, LinnDrum, Serge Modular, Atari computer w/ "Notator" sequencing software (the best!), Foxtex 16 track, Soundcraft console, DAT digital 2 track, tons of pro outboard gear & effects.
Read Music: Yes
Styles: Pop, rock, R&B, dance, rap, jazz, avant-garde.
Technical Skills: Complete facilities for start to finish productions. Killer bass & keyboards playing & programming, engineering & producing.
Qualifications: Frank Zappa, Billy Idol, Janet Jackson, Joe Cocker, Robby Krieger, Diana Ross, Berlin, Martha Davis, Giorgio Moroder, Charlie Sexton, Top Gun, Scarface, Breakfast Club, College Degree in Music.
Available For: Producing, playing, programming & writing.

GREGG HAGLUND
 Phone: (213) 390-7538
Instruments: Drum set.
Read Music: Yes
Styles: Rock, funk, jazz, pop, R&B, (soundtracks, jingles, etc.).
Qualifications: Extensive recording, live playing & touring. Great sound & feel, strong groover, musical, click friendly & song conscious.
Available For: Any professional situation, studio or live. Feel free to call me to discuss your project. Tape, bio, & picture available.

PLATINUM RHYTHM SECTION
 Phone: (818) 762-8338
Instruments: Pearl custom double bass drum kit, wide selection of snare drums, Roland pads, RB programmer, Spector, Jackson 4 string bass, Jackson fretless bass, outboard octaver & chorus & background vocalists.
Read Music: Yes.
Styles: Specializing in hard rock, metal, rock & roll.
Technical Skills: A rock rhythm section capable of doing tracks expeditiously, creatively, skillfully, positive input from yrs. of experience, programming, sampling, arrangements, versatile & reliable.
Qualifications: Over 30 albums recorded & released w/ more than 8 million copies sold, including Alice Cooper, Ted Nugent, House of Lords, Quiet Riot, Don Dokken, etc. Extensive world touring.
Available For: Recording sessions, fees negotiable.

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

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.

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

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 Holbrook, NY 11741
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- 1 JBL pro series H frequency driver, model 2470 w/JBL pro series 1" throat horn, model 2305, \$500 value, must sell. \$150. Rich. 818-782-1057
- 2 EV 15 L or PA spks, brnd new cond w/warranty. Drivers only, no cab, \$150/ea firm. Sean. 213-477-9464
- 100 watt amp 1/2 stk, \$500. Johnny. 818-765-2278
- Ampex SVT bs cab w/8x10 spkrs, 70's model, \$350. 818-848-8600
- Boss ME5, \$450; hl w/ht head, \$250; Marshall head, \$375. 805-298-5605/818-980-9198
- Carvin 800 w/ pwr mixer w/graphic EQ & anvil cs. Can mix & drive main spkrs + monitors @ same time. \$1200. Jose. 818-344-9001
- Electro-Voice S153 3 way spkr cab, very gd cond, \$325. 818-348-6065
- KK Audio 210 spkr cab w/JBL E110 spkrs. \$300. 818-784-0317
- Marshall 30 w/ht head, 3203 artist w/matching 410 cab celestions, \$550 obo. Clint. 714-529-1430
- Marshall 100 w/ht full stk, circa 1971, 30 w/ht greenback spkrs, metal handles, incredible sound, w/covers, \$2000 obo. 818-761-3735
- Marshall 100 w/ht stk, brnd new, \$850 obo. 213-281-8945
- Marshall 412 straight cab, rare 25 w/ht celestions, killer sound, must hear. \$600. Brent. 213-943-1039
- Mesa Boogie studio pre-amp w/QSC MX700 stereo pwr amp & 8 spc anvil rck. Xlnt cond, \$1000 obo. Tom. 714-552-6975
- Music Man HD130 guit amp w/reverb, 2 chnl, includ cab w/2 12" spkrs & port. \$250. Mark. 818-781-7935
- Roland JC50, like new, \$150. 213-657-3192
- Sound Craftsman 600 w/ht stereo slave amp, 300 w/tp/side, never used. \$300 or trade for rck mntal tube pre-amp. Gary. 818-340-0291
- Sun 2216 stereo mixing console, built in reverb, xint cond w/rotd cs, \$975 obo. Eric. 818-249-6510
- Wntd-2 dead music amps & 2 dead PA or pwr amps. Gladstone. 818-679-2105
- 2 Carvin full lid hom bs cabs w/1 18" spkr, brnd new, \$375/ea. Jimmy. 818-982-8346
- 2 KK Audio singl 12's, never used, \$400 obo; 2 KK Audio singl 15's w/EV's, \$400/ob. Jay. 818-881-6625
- 2 Randall RZ15BH1 bs cabs, 250 w/tp/ea. 2x15" spkrs w/ folded horn in ea. Gray carpet covrd. Grt cond, worth \$700!

- ea, sacrifice for \$375/ea firm. 213-461-8455
- BGW 750B pwr amp, perf cond w/mnl. Has pwr level meters, \$600 firm. Eric. 818-249-6510
- Fender Squira 15 amp, 42 w/tp, grt beginners amp, hardly used, \$75 obo. Adrian. 213-936-4820
- Marshall JCM800 100 w/ht head, grt wam tone. New pwr tubes. Xlnt cond, \$450 obo. 213-939-1731
- Marshall JMC800 50 w/ht head for sale, \$450. 818-753-3919
- Accous 15 bs spkr for sale, \$50 obo. 818-334-8040
- Ampex SVT rck mnt head, 400 w/tp, 5 band EQ, sounds grt, \$475 obo. Rick. 213-214-1197
- Crate 150 w/tp amp w/4 spkrs, brnd new, must sell, \$400. Alan. 818-882-4955
- Fender dual showman, 64 model, 100 w/tp, 2 15" s, JBL's, ncs tubes, \$275. Eric. 213-674-4007
- Fender stage lid 2 amp, asking \$200 obo, like new. Kent James. 213-393-2621
- Kramer 250RL guit amp w/2 12 stereo cab, \$500/both or willing to sell separately or trade for gd pwr amp or Marshall. Mike. 818-982-8160
- Peavey Programer 10 guit amp, grt sound & xint cond, \$300 obo. Tony. 213-946-9507
- Revox B77 tape deck, recently cleaned & checked, w/ mnl, \$785. 213-680-9501
- Sony DTC 1000ES DAT recdr, industry standard, modified to recrd @ 44.1 kilohertz, w/mnl. \$1435. 213-680-9501
- Sun 4x12 coliseum cab, \$150. 818-353-9354
- Yamaha P2250 pwr amp, \$600; Yamaha MC1 202 mixing console w/cab, \$750; 2 18" EV cabs, \$1200. Howard. 805-647-4857
- Marshall 100 plexiglass lrg tmslrmr, grt cond, grt sound, 95% orig, has Jackson mod w/mv light cs, \$1400. Bob. 818-789-2142
- Marshall full stk, 100 w/tp Mostel head, 2 cabs, \$1000. 213-388-5630
- Marshall slant cab, model JCM800, 6 months old, \$425 obo. Frank. 213-960-7800
- Peavey CSP voice of the theater PA cabs, 3-way 18" horns, \$350 obo. 213-318-6765
- Sun 2216 stereo mixing console w/built in reverb, xint cond w/rotd cs, \$975 obo. 818-249-6510

3. TAPE RECORDERS

- Audio-Technica ATRM 64 6 chnl mixer/recrdr, \$1200 obo. Perf cond, like new. St. John. 213-654-5475
- Daily used, \$75 obo. 400 w/tp, 5 band EQ, sounds grt, \$400 obo. Josh. 213-301-2189
- Foxtex E16, 30 IPS w/A050 auto locator, grt cond, \$5500. Jim. 213-372-5806
- Revox A77 7 1/2, 15 IPM's 2 trk recrdr w/cs, \$700. 213-652-0716
- Tascam Porta-One 4 trk, xint cond, includ pwr supply. \$350. Dave. 818-895-1744
- Foxtex X30 4 trk, grt sound, very simple to use, \$300 obo. Mike. 818-982-8160
- Tascam 8 chnl mixing brd, model M30, home use only, very solid, perf cond, \$395. Sean. 818-507-1124
- Tascam 238 3 trk cassette, never used, price is \$2000. Freddie. 213-666-5715

4. MUSIC ACCESSORIES

- Delta lab 256 digital delay unit, xint cond, must sell, \$100. 818-782-1057
- 12 spc shock mnt rck, Krs Kraft by Lab Sound, xtra beat, \$350. Call Danny. 213-828-8698
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•Voc/lyricist sks recrdng or collab w/sincere tint. Infil Cinderella. Axel. 213-271-7300

•5/12 oct. ld, bckups, voc/lyrcst. ALA, Aretha, Whitney, Holiday & me. Pro dancer, flexible & exp. Humorous but srs. Lady T. 213-753-5875

•Altrmv voc skg band infl by G.Clinton, Jane's, Bad Brains. Sergio. 213-255-5084

•Black fem voc avail for studio wrk, 5 oct range, all styles. Contact Queen. 213-833-7934

•Dynam R&B male ld voc w/grt lk & radio sound, sks presently wrkg T40 R&B dance band. Stevie. 818-344-3816

•Exp voc, grt lk, exp. Motown, G.Michaels, P.Murphy, Preterense. Paul. 818-945-5114

•Fem voc avail for sessions, lks, bckdngs, sight read, exp & easy to wrk with. Tape avail upon req. Jen. 818-769-7198

•Fem voc for studio & live perfrmnc avail. Call after 5. Crystal. 818-346-3348

•Fem voc sks estab male wrkg pro band or keyboardist. Soul, T40, oldies, standards, cntry. 714-599-6920

•Fem voc, T40, pop, R&B, jazz, studio & club exp, 13 yrs exp, skg wrkg sit only. Pros only. 818-784-2740

•Ld voc avail for wrkg rock band. Infil P.Rogers, Roth, J.Morson. Skg wrk immed. 818-753-5103

•Ld voc/guit/sngwrtr sks to w/ff pwrfl R&R band. Infil by Cult, Crowded House, Beatles & others. Dedictd & hrd wrkg. Call Alan. 213-325-8487

•Male voc w/grt range & voc abil, sks cntmry R&B band. Call Dale. 213-874-9281

•Pop voc lkg for fun but srs band ala 60's style rock, orig music. Glen. 213-876-2296

•Pro calliber ld voc sks hrd edged blues rock or HR band. No flakes. Infil P.Rogers. Tint over image. Nathan. 213-437-6621

•Pro San Fran voc sks place in band w/mngt. Call Al Conn. 503-585-0863

•Pro voc, 3 oct range, classical training, former cmrd singr, sks band or keybd/guit plyr to create studio/live proj. Infil Prince, Sinead. Zaan. 213-852-1814

•Pwrfl bluesy fem voc lkg for band who neds a vox for their tunes. Infil early Bad Co, B.Ratt, Suzi. 213-937-8572

•Seasoned, sra ld voc/instrmntlist sks mel HR band for shows, recrdng. Have sngs, image, stage/studio exp, mainstream radio. Aero, Zep, Leppard. Tommy. 213-962-8670

•Sngtr/lyricst sks orig dedictd HR band/musicians for perfrmng/recrdng. Infil Cinderella, Fallen Angel. 213-275-8007

•Sngtr/sngwrtr, heavily into D.Henley & Eagles sks others to jam with. Johnny. 213-969-8904

•Voc avail for band w/Brazilian, cntry & R&B sounds. Sting, Bad Co, Miami Sound Mach, Judds. Kendra. 213-316-0883

•Voc avail to w/ff band in style of LA Guns, Kix, Crue. Pls iv mng. 213-865-6404

•Voc avail, into 10,000 Maniacs, folk/rock, Zep, U2. No cranks, no flakes. Cheryl. 213-312-2949

•Voc, I'm dreaming? Lkg for bs, drmr &/or keyboardist into commitment to doing a band for showcng. Pls call Eric. 213-280-3377

•Voc/sngwrtr w/killer matri sks bckup band or musics. Lks unimpri. Bluesy HR, Leppard, Guns. 818-753-0721

•Xlnt singr w/much exp sks collab for new orig proj into K.Bush & Yma Sumac. 213-829-3287

•Dynam, expressiv & exp voc w/range range avail for studio wrk. Call Debra. 818-766-0103

•Fiery blues singr sks fat sounding band. Infil Koko Taylor. I come w/sngs & hvy connex. Uniq, throaty, soulful vox, blues only. Sonny. 213-932-0290

•P/R voc sks guit or band. Srs but fun. Beatles to Mac Infil. 213-876-2296

•Voc avail to w/ff band or collab w/keyboard plyr into B.Ferry, Iggy, Montyseg. Rich. 818-506-3265

•Dmr & guit forming recrdng & shows HR proj sks voc/guit/sngwrtr. Gd image & equip. For more info, call. 818-765-4580

•Exp keyboard sks versfl fem voc to form hot duo for cals, etc. Matri includ jazz, oldies, pop, cntry, R&B, etc. Steve. 818-405-1020

•Fem bckgrnd voc wtd for unig pop/funk proj, must be dance orientd. Heather. 213-326-0601

•Fem singr wtd for harmony section for rockin' accous act. 2nd LP cmng out. T.K. 213-396-2589

•Fem voc wtd to sing lds & harmonies for semi-acous orig matri folk/rock, cntry/rockabilly grp w/grt sngs. Ted/ Vanessa. 805-481-6008/213-466-3476

•Fem voc, gd lkg & can dance well for jazz, funk proj. Apollo. 213-397-8263

•Forming band sks voc. Infil Cult, Metallica, Testament, Slayer, Scott/Jeff. 714-522-1216

•Glamorous voc nnd. P/R band of 90's. Have spec deal, bckng, maj industry intrst. Style: Stanley, Trick, Enuff. Age 17-23, no older. 213-856-4700

•Guit sks HR voc for collab & possbl starting of band. 714-985-2203

•Ld guit lkg for blues singr, must have whiskey soaked vox & be rail thin. Infil Tyler, Plant, R.Stewart. Call Motel Hell, Rex. 213-851-5749

•Ld voc wtd by massive ing hr xtreme image conscious band. Infil S.Row, Crue, Robby. 818-567-7330

•Ld voc wtd for psychdic HR band w/mngt & gigs. Infil Tanqo, Love/Hate, Cult. Glen. 213-876-6743

•Lkg for a voc. San Diego area. Progrsv rock/sound. Something that sounds like the Smiths, Echo. Orig music band, full keybd, bs, guit & drms. 619-583-9304

•Lkg for J.Russell, M.Sweet style ld voc for mel HM gult/dmr team. Ing hr image. No drugs. Srs. Steve. 714-920-9744

•Lkg for soprano or 1st tenor. M/F for grp called PURE JOY, cntmry jazz, R&B, funk, Latin type of groove. Dwight. 213-937-7732

•M/F voc wtd w/guit & sngwrtr/planist to form altrmv pop/folk grp. Infil by Squeeze, Hornsby, E.John, Beatles. Hillywd. Tom. 213-653-4700

•Male voc w/boundless abil, imagination, emotion & love for music sought by beautiful psychdic altrmv band. Kip. 213-969-0695

•Male voc wtd for blues based HR band ala Jagger, Tyler, Stewart. Have mngt, demo & gigs. Srs only. Andy/Frank. 213-876-5195/714-621-3404

•Male voc wtd, wide range, infl by Journey, Foreigner, AC/DC by sngwrtr for recrdng proj. Paying gig, pros only. Ernie/Jim. 805-964-3035

•Male voc, frmrm wtd w/pwrfl, masculine vox. I. Gillan to P.Rogers style for band w/70's British HR sound. Music, lk, business minded. 213-659-5750

•Business ing hr voc wtd for att band. Must have stage presence, xlnt lk & sngwrtr abil. Call after 5. 213-259-0226

•Mel rock band sks voc. Must have grt image, vox & equip. Infil XYZ, Whitesnake. Mndt. Call Dennis. 213-268-2139

12. VOCALISTS WANTED

•AUGUST sks pro male w/range & image, dedictn, ready to tour. Financ bckng, 24 hr rehsl. Infil Queensryche, Fates, etc. Andy/Thad. 818-508-4704/213-465-4912

•Black fem bckgrnd singr for musicl. Must be 25-30 y/o, must be able to sing bckgrnd. 213-271-7955

•BLIND AMBITION currently lkg for male ld voc. Must have pert pitch, must have image. Sounds like Whitesnake, Bullet Boys, S.Row. Fully bckd finncially. 213-827-5565

•Christian male voc for beautiful altrmv psychdic Cocteau's type band. Must be intellng, orig & tintd. 213-466-6342

•Christian voc wtd. Dio, Dickenson vocs. Dave. 213-534-0144

•Cmrd metal band w/hvy sound & mean guit team lkg for dedictd pro voc. No training, no demo, don't call. Eric. 213-467-6758

•COMMONWEALTH auditing ld voc/front man to compl pwrfl emotional hrd driving British progrsv rock act. 90's sound. Image, exp, creativity essential. Danny. 213-653-9433

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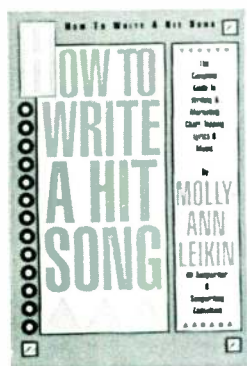
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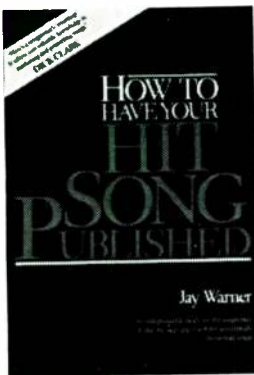

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SONGWRITERS' GUIDES TO SUCCESS

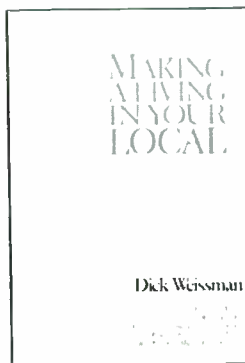


How To Write A Hit Song
by Molly-Ann Leikin
This is the only complete guide to composing lyrics and music - and getting your songs on the air. It covers everything aspiring songwriters must know to be successful, from creating memorable lyrics, composing the melody, and crafting song structure to collaborating, finding a publisher, and recording a song.

Leikin's conversational style makes "How To Write A Hit Song" fascinating, whether you're about to break into the music business, or just interested in how songs are created. Molly-Ann Leikin is a songwriting consultant and the recipient of two gold records, four ASCAP Country Music Awards, and an Emmy nomination. She has written music for movies and television, including the theme for the television series "Eight Is Enough" and the Academy Award-winning score for "Violet." She is also a screenwriter.
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How To Have Your Hit Song Published
by Jay Warner
Finally, an easy-to-understand book about the business of music publishing! This book covers it all - copyrighting, performing rights societies, publishing companies, how to make contacts, contracts, the foreign market, problems & challenges, and the new technology. Maps, industry listings, and examples are also included. It's the perfect guide for songwriters, or anyone in the music business!
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Making A Living In Your Local Music Market
How To Survive & Prosper
by Dick Weissman
You can happily survive as a musician in your own local music market, and this book shows you how by providing information on expanding and developing your skills as a musician and composer - right in your own backyard. Learn how to:

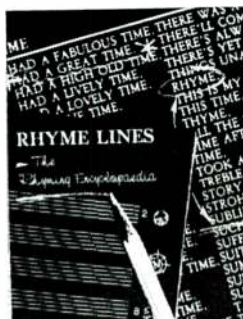
- Develop and package your artistic skills in the marketplace
- Deal with contractors, unions, club owners, agents, etc.
- Produce your own recordings

Also features:

- How regional music scenes have developed and expanded
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- Information on the U.S. and Canadian markets

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