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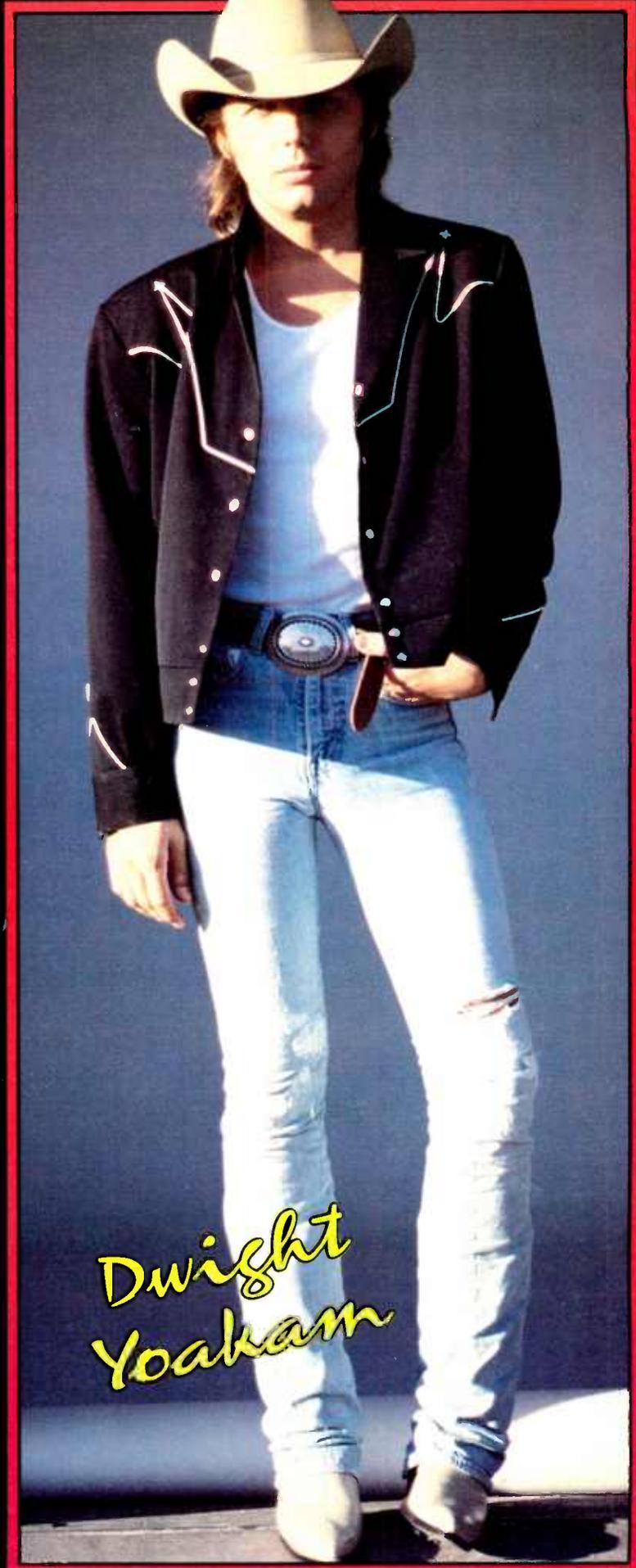
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GEFFEN A&R DIRECTOR

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GOES SKYDIVING WITH
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Dwight Yoakam



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PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVII, No. 3 Feb. 1—Feb. 14, 1993

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:

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COUNSEL: Mitchell, Silberberg & Knupp

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

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FEATURES



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MC's Western Beat editor goes one-on-one with Dwight Yoakam, the platinum artist who spearheads the L.A. country music movement. Yoakam talks about the resurgence of country as well as his latest album.

By Billy Block



26 COUNTRY GUIDE

Wanna know where to buy a great lookin' pair of boots? Just check out MC's Guide To Everything Country and let your fingers do the walking! From the two-step to your favorite country TV show—it's all in our comprehensive guide.

Compiled by Billy Block and Trish Connery

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FEEDBACK

Rapping Masi

Dear MC:

I simply had to respond to Alex Masi's telephone comment in the Feedback section of this fine mag, dated January 4/January 17. Masi's comments, point by point, beg a rebuttal. Firstly, if you feel like vomiting over rap's huge popularity, well, I can't knock you for your choice of musical genres. I saw the same program, and I agree that rap was the dominant music on what one may perceive as strictly a rock show. However, smashing your TV set over a perceived imbalance shows you're unwilling or unable to accept rap as the music of choice by an overwhelming segment of MTV's viewership.

Alex, you have to understand that there's still an incredible amount of pent-up anger here in L.A., not only in the African-American community, but in the Latino community, too. Understand the invisible walls that don't give minorities a chance to advance. Understand that the riots were caused by continued injustice nearly 30 years after the 1965 Watts riots. Understand that, economically, things are far worse than 1965. Understand that there are innumerable examples of a police state in all of California, not just South Central L.A.

Understand, if you can, being dragged from your car in Beverly Hills on the way to a recording studio, slammed to the ground, a gun at your head and told you'll be shot if you move a fucking muscle, and then be questioned as to why you're in that part of town. Understand that you've never been searched in such a degrading way that your man/womanhood has been compromised. Understand that a "good-ole-boy" corporate system blocks minorities from advancing to the board room (even in the record industry), despite sterling credentials. I could go on.

My question to you, Alex, is, why can't the world wake up and realize that the controversy needs to be reported by those "successful rappers" in their mansions. Should the anarchists conform and just shut up? Should we embrace the tenets of that arch conservative, Pat Buchanan, as your uninformed comments hint? I don't think so. Do yourself a favor and listen, really listen to the messages. Take the time to understand why the riots took place. Read between the lines. Analyze the situation and understand that if we continue the course

we're on, you'll realize that, yes, violence (and the threat of it) will be justified. Take the time to understand that we're all being manipulated by powers far beyond those of normal citizens. Then you'll understand that rappers are not selling listeners "another ignorant piece of populism."

Gary Jackson
 Nightlife Editor
 Urban Contemporary

Tocco Response

Gary Tocco
 Sherman Oaks, CA

"This letter is in response to Ben McClain's letter on me. First, Ben, you know nothing about me. I was offered a deal by Rachel Matthews last summer but I turned it down because she wanted to have too much control of my music and I'm not a sell out as I'm sure you are, the way you kiss up to the A&R nominds. Also, Rachel Matthews wanted me to change lyrics, image and other trademarks of selling out, so I refused. They deserve all the crap I can give them. After all, A&R scum deliver a lot of crap, so they should be able to take it.

Also, you said I blamed others for my lack of success. I blamed no one in the letter because I have plenty of success. I'm rich, damn good-looking, I have God and a beautiful wife. I've got it all. So mind your own business, clown."

Tongue-Lashing

Paul Schrader, Native Tongue
 N. Hollywood, CA

"I'm calling to express the bad feelings I have towards some of the L.A. music community, from the royal jerk-off promoters who trade bong hits for better time slots, to bands like Poison whose total lack of originality and creativity has finally affected me personally. It just sucks how my band, Native Tongue, can promote seven days a week for the last twelve months and Poison comes along and takes our name for their album title. Now anyone outside of L.A. is going to think we ripped them off. By the way, I loved last week's cover."

CORRECTION:

In last issue's Video Director Crosstalk, we misspelled Scott Kalvert's name. He has also directed numerous videos, instead of just ten as mentioned in the article. Our apologies.

CALENDAR

By Trish Connery

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

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

Current

□ The Los Angeles Women In Music organization is hosting an event to highlight the talents of LAWIM members and prospective members on Tuesday, February 16 at 842 S. Alandeale Ave. in Los Angeles. This musical networking event will also have a complimentary coffee and sandwich buffet. Admission is \$3.00 for members; \$5.00 for non-members. Contact Harriet Schock at (213) 934-5691 to RSVP or to obtain additional information.

□ The next National Academy of Songwriters artist showcase, Acoustic Underground, will be held at the Troubadour on February 15, 7:00 p.m. Eight artists are featured with hit songwriter Harold Payne as the special guest. The Troubadour is located at 9081 Santa Monica Blvd. in West Hollywood. Admission is \$8.00. For additional information, contact NAS at (213) 463-7178.

□ Sunday, January 31, 1:00-3:00 p.m. is the next time and date for vocal coach Lisa Popeil's Voiceworks Monthly Workshop. The topic will be "How To Improve Your Speaking Voice." In addition, Ted King, producer with Landmark Entertainment, will speak on "Making A Great Demo Tape" using samples from demos of some of L.A.'s most successful singers. The workshop cost is \$5.00. Call (818) 906-7229 to reserve your seat.

□ Drummers can now get all their questions answered in a one-day drum clinic taught by Tom Brechtlin (Robin Ford and the Blue Line), Tuesday, February 9 at 7:00 p.m. The workshop will be held at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood and the admission is \$15.00. Also at the Celebrity Centre International is record producer Nick Venet's (Beach Boys, Linda Ronstadt) ongoing class on creative record production. The next class is February 7. The initial class is \$25.00, continuing classes are \$15.00. Call (213) 960-3100 for additional information.

□ Brenda Freeman, Director of Personnel for A&M Records, will be teaching a new UCLA Extension course, "Breaking Into The Music Industry: A Practical Workshop In Career Advancement," meeting Mondays, February 22-March 29, 7:00-10:00 p.m., at UCLA's Universal CityWalk in Universal City. The goal of the course

is to help musicians attract record deals or publishing agreements as an artist or songwriter; become an agent, manager or publicist; obtain employment on the staff of a record company or music publisher; and/or enter the field of television and film music. The fee is \$175.00 and students can earn two units of credit in music. For more information, contact UCLA Extension, Department of Entertainment Studies and Performing Arts, (310) 825-9064.

□ All is not quiet on the western front. Specifically, Ronnie Mack's Barndance has moved to its new home, In Cahoots, located at 223 N. Glendale Ave. in Glendale, and will continue to be held there every Tuesday night according to the usual schedule. The Barndance consistently features some of the best talent Los Angeles has to offer in the way of country, blues and rockabilly.

□ The next Western Beat American Music Showcase, hosted by Music Connection's own Billy Block, will be held on Thursday, February 4, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Western Beat stalwarts Wendy Waldman, Brad Parker and Rick Vincent will be there, along with special guest stars. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m. Western Beat is a regular showcase held on the first Thursday of every month.

Re-Caps

□ It is not too late to sign up for UCLA Extension's two new courses: "Rock Criticism And Publicity In The Music Industry." Cary Baker, Director, Publicity and Artist Development, Morgan Creek Records, and former National Publicity Director, Capitol Records, and Paula Batson, Senior Vice President, Public Relations, MCA Music Entertainment Group, serve as instructors for "Publicity In The Music Industry." This one-day workshop, which is an overview of a publicity campaign, takes place Saturday, February 27, 10:00 a.m.-5:00 p.m. at the Extension's new facility, Universal CityWalk. The fee is \$80.00. Baker and Batson are also teaching a three-session course in which students learn all of the skills necessary for putting together a successful public relations plan, culminating with work on a hypothetical campaign. It meets Tuesdays, March 2-16, 7:00-10:00 p.m. at Universal CityWalk. The fee is \$140 and students can earn 1.5 units of credit in Communications. Bill Holdship, *BAM* magazine's Los Angeles editor, along with guest speakers Bob Guccione Jr. of *Spin*, Edna Dugerson of *USA Today*, Steve Hochman of the *Los Angeles Times*, Dave DiMartino of *Entertainment Weekly*, Mark Rowland of *Musician* and David Wild of *Rolling Stone* teach a course entitled "Rock Criticism." The class meets Saturday, March 13, 10:00 a.m.-5:00 p.m. at UCLA 154 Dodd Hall. The fee is \$95 and students can earn a .075 unit of credit in Journalism. Topics include breaking into the business, the crucial importance of style in rock writing and writing for different types of publications. For additional info, contact UCLA Extension, (310) 825-0641. **MC**

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CLOSE-UP

Hollywood Boulevard Studios

By Karen Orsi



HBS President Barry Class (center) with staff

It is Bill Haley's star you step on near the corner of Hollywood and Ivar, which is where you'll find Hollywood Boulevard Studios. In this bustling new studio complex there will soon be a recording studio, an auditorium for performance, the Palm Court Conference Room, several office suites for managers, A&R, post production and more offices housing just about any and all conceivable professions related to the music business.

For HBS President Barry Class, a veteran of both the real estate world and the music business, HBS is the perfect vehicle for his wealth of experience. Class was a London real estate broker during the late Sixties with absolutely no experience in the music business when he happened upon what was to become the Foundations. He came up with the name of the band after discovering them playing music in the basement of an old building in London while standing in six inches of water. With his support and managerial pluck, this multi-racial band had a string of Number One hits both in England and here in the U.S., including "Baby, Now That I've Found You" and "Build Me Up Buttercup." He also directed the careers of Clyde McPhatter and the Flirtations.

Another facet of the HBS project is the "Loading Bay" cafe, currently under construction just off the alley entrance at HBS. It is due to be open for business in February or March, and it will be open from 10:00 a.m. to 3:00 a.m. However, admittance to this cafe will be for music patrons only. A pass is available upon registration. In addition to the 32-track studio, there are also plans for three 8/16 track studios. Two are for Audio/Visual Productions Co. and Arctic Wolf Management, but the third is available for lease.

The HBS project encompasses over 18,000 square feet. Out of that, half is dedicated to post production offices and other suites, and the 4,000 square foot auditorium will be for presentations, performances and showcasing. According to

Class, HBS will be utilizing only part of the facilities for its own purposes; the rest is for lease.

"The whole thrust of HBS," Class says, "is the complex itself, where you have the networking going on between all the different interests that will be housed in the building itself."

Hollywood Boulevard Studios will also have its own production company. "Almost everything we're doing," he says, "is going to be done audio/visually. You're not just going to have a record or a single or CD or whatever it is; everything we do will also be done visually as well. It doesn't matter whether it's an unknown band or whatever. We think that is the kind of presentation that is necessary now and in the future."

Class is creating studio, video, performance and even image-making opportunities for his clients and has even gone so far as to provide the right area for holding press conferences and meetings once the album and video have taken off. It would seem that a band would have no reason to leave once they got there.

What Class has done is to lasso a great property and he's now attempting to make it a bustling, successful, ambiance-correct breeding ground for the kind of success he found so easy in the music business. Class could not discuss current negotiations, but will only say that there are some very top-notch industry types moving in at HBS. Barry Class has been very lucky in the realm of music; his first attempt at any band (the Foundations) landed him a Number One record. He also spotted video as the next great music medium in the late Sixties when Sony began bringing Beta-Cam prototypes to recording studios in London. "Although sound has always been the main thrust," he says, "I don't think it's the only thing a band should be concerned with."

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Tom Lord-Alge (seated), Chris Lord-Alge (standing)

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Ninth Annual Gavin Seminar Set For February 11-13

By Oskar Scotti

SAN FRANCISCO—The city of San Francisco is bracing for an invasion. Not from giant spiders or moss-eating aliens, but something equally ominous—the nation's music industry faithful. The tribes will gather on February 11, 12 & 13 at the St. Francis Westin to kick off the Ninth Annual Gavin Radio Seminar.

The convention is attended religiously by show biz luminaries from both coasts and presents debates involving every facet of the music

business. With the future of Top 40 uncertain, discussions on the format will be plentiful, as will the current and projected status of rock, adult and jazz music on the airwaves.

Keith Zimmerman, editor of *The Gavin Report*, the long-standing radio trade publication that supervises the event, said that this year's event promises to be the most action-packed ever. "We're working on bringing Wynton Marsalis in for

the jazz portion of the seminar, which should lend a lot of credibility," said Zimmerman.

In addition to Marsalis, there will be more emphasis on rap music. "Rap aficionados who only wish to get involved with that genre can do so at our 'All Rap Day,' which will take place on Thursday, February 11. It should be a great place to check out what's going on from a street level, as well as what the major labels are cooking up."

Rap specialist Kelly Woo, who serves as an assistant editor specializing in urban product, mentioned that the artists targeted to appear at the event "should really turn some heads. We're bringing in Rush Management, who direct the careers of Run-D.M.C. and L.L. Cool J and some other heavies, to talk about how to produce and market top-selling rap material."

Another hot topic is the always controversial panel Women In Music, where a dozen of the most noteworthy females in the industry will talk about their trials and tribulations climbing the musical ladder of success.

For more information on this year's Gavin Seminar, call (415) 495-8684. **MC**

'Sgt. Pepper' Inducted Into NARAS' Hall Of Fame

By Sue Gold

LOS ANGELES—Six recordings spanning as many decades have been inducted into the National Academy of Recording Arts & Sciences Hall of Fame. Enrico Caruso's 1908 "Celeste Aida" is the oldest recording of the inductees and the Beatles' classic 1967 album, *Sgt. Pepper's Lonely Hearts Club Band*, is the most recent.

Other songs entering the Hall of Fame are Ray Charles' "Georgia On My Mind" (1960); Thelonious Monk Quintet's "Round About Midnight" (1948); "St. Louis Blues" by Bessie Smith, with Louis Armstrong on cornet (1925); and Igor Stravinsky's "Le Sacre Du Printemps" by conductor Pierre Monteux and the Boston Symphony (1951).

This marks the second time recordings by Caruso, Charles and Smith have been inducted. Caruso's recording of Leoncavallo's "Pagliacci" was inducted in 1975, Charles' "I've Got A Woman" in 1990 and Smith's "Empty Bed Blues" in 1983.

All recordings must have been recorded more than 25 years ago. According to Michael Greene, President of NARAS, there is also a provision in the procedure so that at least one recording from before 1925 is inducted each year. "I think the list is incredibly diversified. It used to be that the Hall of Fame was for any recording prior to 1957, but we changed the rules two years ago to

make it 25 years or more, so we could get some of those recordings like *Sgt. Pepper's* eligible."

The recordings were chosen by a panel of more than 100 musicologists, historians and experts in vintage recordings. The panel decides on the winners after members of the Recording Academy make recommendations.

This year's winners will join 90 other songs already in the Recording Academy's Hall of Fame. **MC**

Songwriting Contest Aids Rebuilding Efforts

By Sue Gold

LOS ANGELES—The Musicians Institute is accepting songs for their "Help Heal L.A. Through Music" songwriting contest. The contest is seeking original songs about the Los Angeles riots and civil unrest which took place in April of last year.

Songs can be of any musical genre and should have a positive or inspiring message. The winner will receive \$1,000 in cash, a \$7,500 scholarship to the Musicians Insti-

tute and additional products provided by sponsors. Second and third prize winners will receive scholarships valued at \$4,500 and \$2,400, respectively.

Among those judging the contest are representatives from NARAS, ASCAP, BMI, the Songwriters Guild of America (SGA), Los Angeles Songwriters Showcase (LASS) and BMG/RCA Records.

Musicians Institute owner Pat Hicks commented, "Much of what we've seen and heard since the riots has been negative. Through this contest, we hope to be instrumental in aligning people's focus toward peace and harmony, while raising funds toward rebuilding Los Angeles."

The winning song will be performed at a special benefit concert this spring which will commemorate the one-year anniversary of the riots.

Money raised from the special concert will benefit "Beyond Shelter," an organization which supports the rebuilding of Los Angeles by helping homeless families relocate to permanent and affordable housing.

Songs must be submitted by April 15th. There is a \$15.00 entrance fee.

For an application or further information on the contest, contact the Musicians Institute at (213) 462-1384. **MC**

PRIORITY DONATION



Prominent rap label Priority Records recently donated \$25,000 to Community Build, a non-profit organization addressing the issues which led to last April's civil rioting. The money was culled from the sale of the Priority release *Street Soldiers*. Pictured (L-R): Congresswoman Maxine Waters, Priority Records President Bryan Turner, Priority exec Mark Cerami and Community Build Executive Director Brenda Shockley.

Reactivated Vee-Jay Donates \$1 Per Reissue Sold

By Michael Amicone

CONNECTICUT—With the Chess catalog safely in the hands of MCA, it's nice to know that the legacy of another great Chicago-based label, Vee-Jay, is finally getting first-class reissue treatment, and that the R&B, blues, gospel and jazz artists that made these seminal recordings will finally be getting some long-overdue financial rewards.

The Vee-Jay reissue program debuted last October with the release of ten titles, including compilations profiling such celebrated soul artists as Jerry Butler and the Dells and original albums by gospel act the Staple Singers and jazz men Wayne Shorter and Lee Morgan.

Now, the resurrected label, which flourished in the late Fifties/early Sixties (the label filed bankruptcy in the mid-Sixties; it was purchased by Dan Pritzker in 1990), has unleashed ten more titles, including CDs by legendary bluesman Jimmy Reed and doo-wop acts the Flamingos and the Moonglows.

According to company COO Gordon Bossin, Vee-Jay plans to release 40 titles a year (in increments of ten titles per quarter). "There's enough material to release product for quite a few years—provided we find 90 percent of everything that we're supposed to have in the vaults. You know, you don't

always find inside what's listed on the box [laughs]."

Earmarked for an April release is a comprehensive box set, produced by artist/musicologist Billy Vera, the supervisor of the reissue series. "It will be a three-CD package with a lengthy booklet on the history of the company from 1953 up until the Eighties," says Bossin. "It will include 75 selections—some of the things that made the charts and were well-known as well as some that were less well-known."

In addition to making a lot of great music available again, Vee-Jay will donate one dollar per reissue sold to a specially established Vee-Jay Artists Fund within the Rhythm and Blues Foundation, a much-needed attempt to rectify some of the past commercial wrongs many of these artists suffered due to bad contracts. "We've even increased royalty rates on some of the contracts that were extremely low," explains Bossin.

"The industry as a whole is recognizing this obligation," he continues. "We're not out to rip off these artists. Since they've created such wonderful pieces of history, we plan to pay what is due them."

For a Vee-Jay reissue catalog and an order form, call 1-800-531-4533. 

GRAMMY NOMINATIONS ANNOUNCED



Nominations for the 35th Annual Grammy Awards were announced recently at a press conference held at the Universal Hilton. Leading the pack is Eric Clapton with nine nominations. Winners will be announced during the award ceremonies on February 24th. Pictured at the press conference are (L-R): Lindsey Buckingham, Natalie Cole, Grammy host Gary Shandling, Melissa Etheridge and NARAS President Michael Greene.

By Michael Amicone



Paul Vitale

Paul Vitale has been named to the post of Vice President, Business Development, **Sony Music Entertainment**. Based in New York, Vitale will help oversee the company's worldwide efforts in acquisitions and new ventures. Vitale joined the company in 1974, most recently serving as the company's Vice President and Controller.

Oren Testa has been appointed to the post of Vice President of Fulfillment for **BMG Direct Marketing, Inc.** Testa, who will be based in Indianapolis, has been a principal of BOSS Consulting Associates, Inc. for the past five years.

In more **BMG Direct Marketing, Inc.** news, **Elizabeth Koplitz** has been named to the post of Vice President, Marketing Operations. Koplitz was recently with Wunderman Worldwide as the company's Vice President and Director of Marketing Information Systems and Operations.

Mercury Records has announced the appointment of **Bobby Duckett** to the post of National Director of Artist Development. Duckett will oversee all aspects of artist development, most notably promotional touring. Prior to joining the label, Duckett was a tour manager for Hush Productions, working with artists such as Freddie Jackson, Najee and Melisa Morgan.



Sara Melendez

Fledgling label **Silas Records** has named **Sara Melendez** to the post of Vice President, Marketing/Artist Development. Melendez was Senior Vice President of Black Music for Columbia Records before joining the new label venture by longtime MCA A&R maven Louil Silas, Jr.

Rhino Records has announced the appointment of **Jim Neill** to the post of National Director of Promotion. Neill, formerly National Promotion Director with Boston-based indie Rykodisc, will shepherd the label's efforts to generate airplay for Rhino releases on radio.

Atlantic Records has promoted **Tod Elmore** to the post of Director of Alternative Promotion. Based at the label's New York headquarters, Elmore was recently National Promotion Manager/Alternative Music.

Capitol/EMI Latin has announced the appointment of **Manolo Gonzalez** to the post of Vice President, Southwest Operations. Based in San Antonio, Gonzalez will oversee A&R, sales and promotion for the region. Gonzalez joined Capitol/EMI Latin in 1989 as Promotion Manager.



James Henke

James Henke has been named to the post of Vice President of Product Development for **Elektra Entertainment**. Henke was formerly Music Editor for *Rolling Stone* magazine.

In more **Elektra** news, **Ellen Darst** and **Jeff Jones** have been named Senior Vice President of Marketing and Product Development and Vice President of Marketing, respectively.

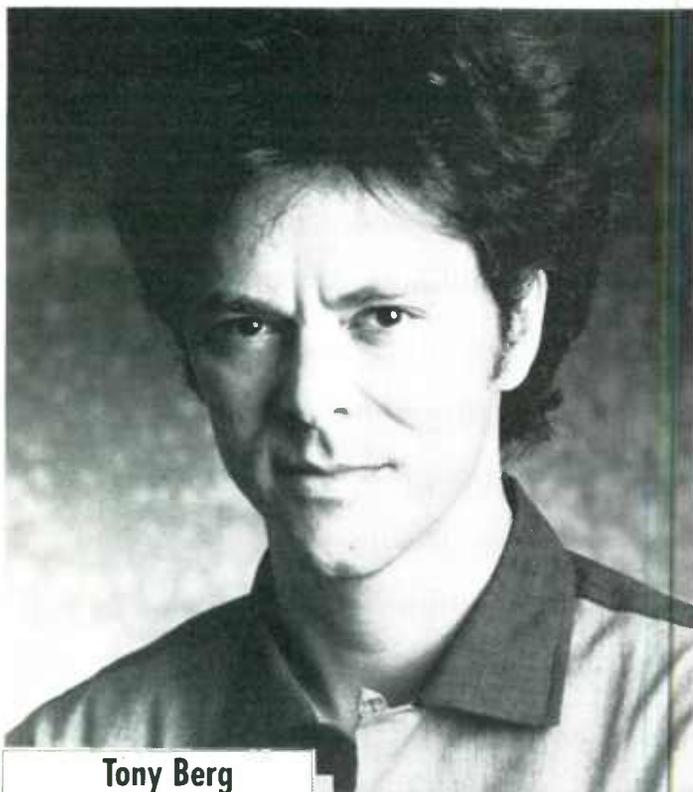
Reprise Records has named **Michael Linehan** to the post of Vice President of Album Promotion. Linehan, recently National Album Promotion Director for the label, joined Warner Bros. Records in 1979 as a local promotion representative.

MCA Records has announced the appointment of **Karen Goodman** to the post of Director of Press & Promotion. Goodman was previously Director of International Promotion and Artist Relations for Capitol Records.



Karen Hefler

Arista Records has announced the appointment of **Karen Hefler** as Attorney, Business and Legal Affairs. Prior to joining the label, Hefler was a corporate associate at prominent New York law firm Cravath, Swaine and Moore. 



Tony Berg

Company: Geffen Records
Title: Director/A&R
Duties: Talent acquisition production
Years with company: One month

Dialogue

New Home: "Over the last five years I've been involved in the shopping of a lot of artists and it became clear to me that as they did well, it behooved me to be involved beyond just shopping the project; to have some participation in their careers beyond that demo or first record. It's a way to remain involved in the careers of the people I care about.

"Another reason for hooking up with a record label is that over the last few years I made a few records that I felt strongly about that didn't see the light of day—particularly the Squeeze album on Warner Bros. from last year and one by a new group called Altered State. And that's so frustrating. The Squeeze album got lost at Warner Bros. They release more albums in a month than Geffen does in a year! What distinguishes Geffen from every other label is that you've heard of every album they released. Whether the record happens or not, it gets a shot. And also, while it's not explicitly mentioned, the A&R department at Geffen participates in the product management of artists. You're also given real autonomy here. Gary Gersh, John Kalodner and Tom Zutaut have what amounts to their own companies within the company. And David Geffen, Eddie Rosenblatt and David Berman offered me the same latitude."

Other Offers: "Two offers were made and brought to me. After they were made, my curiosity was piqued about working for a company because I was growing frustrated due to the lack of attention given certain things I've done. This made me think that I could work at a label and do very well. And if someone had asked me which label I preferred to work at, I would have said Geffen. Then, fortunately, it materialized."

Deal: "According to the deal, I can't go out producing acts that are not on Geffen. Everything I do has to be for this label. But, I won't necessarily be producing every act I sign. In fact, quite the opposite. I'm more interested in pairing people together. But if it's proper for me to produce an album or a track or to executive produce—then great!"

Releases: "Let me give you a very specific example of how some records never get their rightful shot. There's a band I worked with at Warner Bros. called Altered State. We made their first album, and when it came out, there was no attention given to it. Somehow, somebody at Pirate Radio and subsequently at KLOS, started hearing it and played it. It became the Number One song on Pirate, Top Five on KLOS and started picking up airplay across the country. It did magnificently, but if you walked into a record store, you couldn't buy the record. It wasn't available. I don't know who to blame, but it was a source of huge frustration for me. Based on my experiences at Geffen, I know that this is not the case. David is too driven, Eddie is too conscientious and the three A&R guys are too dedicated."

Focus: "If you look at the people I've worked with—whether it's Michael Penn, Squeeze, X, Public Image, Wendy & Lisa or Edie Brickell—they're artists who are lyrically oriented. I'm interested in original voices and the articulation of ideas in an original fashion."

Talent & Tapes: "I don't care if it's Sydney or Dublin or Madison, Wisconsin. All I want is great writing. With regard to tapes, they really have

to come in through a lawyer or manager or publisher or someone in the industry."

Demos: "Before you record anything, scrutinize your material. If you don't think it's extraordinary, reconsider sending it to me. You've got to believe in what you're doing. You've got to be passionate about it. You've also got to be convinced that it's an original voice. Great material will always surface; it will always be heard. It's possible to make a good little demo on your home studio, or there are so many small studios out there to record in. But again, don't mis-prioritize. Be sure the songs and the voice are there."

Local Overview: "I think you've got a little of everything here. There's some of the grunge that's been left over from the Nirvana/Seattle sound but you also have your literate/poetic scene that you find at places like Largo and Highland Grounds. There's so much out there, it's terrific."

Producing: "The only circumstances under which I would produce an act that I brought to the label would be if I could bring something appropriate to it; something original that is wanted by both the artist and the label. It's simply a case of when it's appropriate."

Grapevine

Although rumors continue to name former Who bassist John Entwistle as the replacement for former Rolling Stone Bill Wyman, Keith Richards denies those rumors and claims the new bassist will be younger.

The five top grossing acts of last



Having just finished their latest series of tours, Slaughter took time out to pose with America's Oldest Living Teenager, Dick Clark, after performing on his special, Dick Clark's Rockin' New Year's Eve. The band played their first hit single, "Up All Night," and followed it with their latest release, "Days Gone By." After their performance, Clark presented the band members with platinum plaques for their second album, The Wild Life. Pictured above are: (L-R) Dana Strum, Blas Elias, Dick Clark, Mark Slaughter and Tim Kelly.

Mark Weiss / MWA



RCA Records has signed singer Freddie Jackson to a long-term, worldwide recording contract. Under the terms of the new deal, Jackson will record and release up to six new albums for the label. Gathered together in New York to celebrate the joyous occasion are (L-R): Charles Huggins, President of Hush Productions; Joe Galante, President of RCA; Freddie Jackson and Skip Miller, Senior Vice President, Black Music, RCA Records.

year were U2, Metallica, Guns N' Roses, Grateful Dead and Bruce Springsteen.

Saks Fifth Avenue is selling mens neckties with reproductions of John Lennon's pen & ink drawings. Prices range from \$35-\$50.00.

The **Zeros** are looking for a new drummer & guitarist for an upcoming U.S. tour. Send your packages (include a photo and tape) to: Zeros, P.O. Box 931509, Los Angeles, CA 90093-1509. If you wanna speed things up, call (310) 285-8772.

Michael Jackson will be the only guest on an upcoming **Oprah Winfrey Show** which ABC-TV will air on Feb. 23rd at 9:30 p.m.

The buzz is on **B.O.S.S.**—the Brotherhood of Sexual Survival.

Former Ratt bassist **Juan Croucier** is now spending time producing acts. His current project is a five-piece band called the **Brash**.

Roxx Gang is currently looking for a lead guitarist with "vocal ability and a trashy look." Interested parties should call **Steele Management** at (813) 530-9291.

Vaudeville is looking for a new lead singer. Call (818) 569-5595 or (714) 951-8308 if you're interested.

Chart Activity

Van Halen is readying their first ever live CD. The two-hour extravaganza, entitled *Right Here, Right Now*, with songs culled from their last three tours, contains 24 tracks, including a remake of the Who's "Won't Get Fooled Again."

Songs Of Faith And Devotion is the title of the forthcoming album from **Depeche Mode**. The lead single, "I Feel You," will be released in mid-February with the LP following shortly thereafter.

Contemporary jazz saxophonist **Warren Hill** composed and performed "The Passion Theme" for the Madonna movie *Body Of Evidence*. Hill's second BMG/Novus/RCA al-

bum entitled *Passion*, will be released in April.

What's that we're hearing? A **Paul McCartney** single getting banned in Europe for vulgarity? Seems Mac used the "F-word" six times. Now Paul, behave yourself!

Eric Clapton shows up on a couple of cuts on the brand new **Jack Bruce** EP.

Deals

Tina Turner leaves Capitol Records and signs with Virgin. Apparently she is upset with record sales in America.

Freddie Jackson and **Danny Peck** have signed with **RCA Records**. Jackson has been turning out the hits for years, and Peck has been wowing 'em over at the Genghis Cantina.

Rock & roll veterans **NRBQ** ink with **Rhino Records**.

Jeff Buckley, son of late folk hero **Tim Buckley**, pacts with **Columbia/Sony Music**.

Kenny Rogers & Oingo Boingo now affiliated with **Giant Records**.

Denmark-based **Mercyful Fate**, with original lead singer **King Diamond**, has signed on with **Metal Blade Records**.

On The Move

Hit producer **Tony Berg** (Michael Penn, Squeeze, Edie Brickell) has joined **Geffen Records** as the label's Director of A&R.

Melissa Komorsky has been named West Coast Talent Scout for **RCA Records**. Over on the East Coast, **Peter Robinson** has been named RCA's Manager/A&R. Robinson comes to the label from **Giant Records**.

Derek Oliver has been promoted to the position of Senior Director/A&R for **EastWest Records America**.

Mike Stradford has joined **Qwest Records** as their VP of A&R. **MC**



Artwork

Contact: Graphic Sound Arts Prod. (213) 739-6750

Purpose of Submission: Seeking management and label deal

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Describing his sound as "urban underground," Artwork meshes funk, rock, blues and rap into a melodic stew that is both professional sounding and pleasing to the ear in spots. Currently working as an engineer/producer in many Los Angeles studios, Artwork used his experience to create this nine song cassette. His expertise as a producer/engineer certainly shines through, but on the artistic side, many of the songs he provided could use help and strengthening. Though some of the tunes sound similar, they all lack that real strong hook that grabs the listener in and holds his attention. I would suggest that Artwork spend some time working with other writers in a collaborative effort. Input from others would add plenty of objectivity to the tunes and give them a fresh approach. I think that'll make all the difference in the world.



Queeny Blast Pop

Contact: Queeny Blast Pop (213) 878-5527

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Lipstick, multi-colored hair, outrageous stage clothes and solid pop material isn't usually associated with the city of Seattle these days. Maybe that's why the members of **QBP** decided to move to Hollywood and seek fame and fortune in the City of Angels. Combining pure pop vocal harmonies with a sampling of punk, these guys are attempting to give us a hybrid kind of music. The problem lies in the fact that most of the songs are underdeveloped. Without timing them it feels as if the tunes are all under three minutes long. Now that the band has its image and stage show together, I'd suggest putting some more time into the area of songwriting. When you've got a unique image, you wanna be sure your music is up to par as well. Otherwise, you'll be selling lots of band photos but few records. All in all, though, not a bad tape.



Raquel

Contact: Kevin McDonald (412) 351-5882

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Don't make the mistake of dismissing **Raquel** just because they've been around for some time. They're not getting older, they're getting better. These rockers from Pittsburgh have a knack for writing extremely melodic hard rock songs that are also very well structured. Add some nifty vocal harmonies and a biting guitar solo and you have the potential of a hit band. The band's six-song demo submission is packed full of hard rockin' material and though a couple of the tunes do sound somewhat generic, the majority of them are original and interesting. What **Raquel** is missing is that one solid hit that will turn the heads of all the A&R reps in the industry. Apart from that, the guys seem to be on the right track. Don't stop writing, you're only a song away.

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

BMI

CONGRATULATIONS TO OUR 1993 ROCK & ROLL HALL OF FAME INDUCTEES:

Ruth Brown, Cream, Creedance Clearwater Revival, Etta James, Frankie Lymon and the Teenagers, Van Morrison and Sly and the Family Stone.

AMERICAN MUSIC AWARDS NOMINEES:

Alabama, Arrested Development, Michael Bolton, Boyz II Men, Brooks & Dunn, Mariah Carey, Eric Clapton, Billy Ray Cyrus, En Vogue, Genesis, Vince Gill, Michael Jackson, Robert Kelly, Patti LaBelle, Gerald Levert, Lorrie Morgan, Mr. Big, Red Hot Chilli Peppers, Sawyer Brown, Sir-Mix-A-lot, Patty Smyth, Tanya Tucker and Wynonna.

SHOWCASE HAPPENINGS:

NEW MUSIC NIGHTS moves to San Francisco for our 4th Annual kick-off to The Gavin Convention. Check out DRUG, HONEYPOT, PORCH, HER MAJESTY THE BABY, YAH-YAH LITTLEMAN and POL at The Kennel Club on 2/10 at 8:30pm. Look for our next L.A. showcase at Club Lingerie on 2/18 at 9:00pm.

SONGWORKS—STEVEN P. WHEELER



Eddie Money recently released his first live album *Unplug It In* (Columbia/Sony), a musical document of his current acoustic tour. Money and his acoustic band are the first big-name rock act to take the acoustic format on an extensive national tour. Pictured backstage after a two-night stand at the Strand in Redondo Beach is Money's band (L-R): Tommy ("Flamenco Fingers") Girvin, lead guitar; John Snider, drums; Eddie Money; co-producer Monty Byrom, guitar, harmony vocals; Brian Gary, keyboards.



Singer-songwriter Jill Sobule is shown performing at BMI's January New Music Nights Showcase. Sobule, who has been described as a "Joni Mitchell of the Nineties," has been a critical favorite since her MCA debut, *Things Here Are Different*, was released back in 1990. Look for a new release from Sobule in '93.

Upcoming Songwriter Showcases

Listed below are some dates of upcoming industry sponsored showcases. If you have yet to attend any of these shows, it would be a wise move to start hanging out and meeting the industry personnel who may be able to get your career started or keep it moving in the right direction.

I've given you the dates, so no more excuses. Nobody's going to come knocking on your door to help you, you've gotta help yourself. Although this is a very competitive business, Los Angeles needs a musical community we can all be proud of, so help make '93 a year to remember.

Force yourself to get out of your house or your studio and check out the different showcases I've listed for you. It may take you a couple of times before you start feeling comfortable, but once you reach that point, I guarantee that you'll be glad

you started networking.

ASCAP's **Quiet On The Set** showcase will be held at **Cafe Largo** (432 North Fairfax) on Monday, February 22nd at 7:30 p.m. ASCAP will also sponsor the **Best Kept Secrets** showcase at the **Coconut Teaszer** (8117 Sunset Blvd.) on Tuesday, February 23rd.

For grunge rock fans, ASCAP also continues on with its **Hardest Kept Secrets** showcase at the **Teaszer**. The next head-banging evening is Tuesday, February 16th. Be sure to wear your plaid!

BMI's acoustic and electric showcases, entitled **New Music Nights**, are held on alternating months at **Molly Malone's** and **Club Lingerie**. Scheduled this month is the electric "rock/alternative" showcase at **Club Lingerie** (6507 Sunset Blvd.) on Thursday, February 18, at 8:00 p.m.

National Academy of Songwriters has a couple of acoustic showcases: the **Acoustic Underground** at the **Troubadour** (9081 Santa Monica Blvd.) will take place

on Monday, February 15th at 7:30 p.m., while the **Hollywood Galaxy Songwriting Night** at the **Hollywood Galaxy** (7021 Hollywood Blvd.) is scheduled for Saturday, February 27 at 7:00 p.m., with open mic sign-ups beginning at 6:00 p.m.

The **Western Beat** showcase at **Highland Grounds** (742 North Highland) is slated for Thursday, February 4th, at 7:30 p.m. with open mic sign-ups beginning at 6:00 p.m. Co-sponsored by BMI, ASCAP, NAS, LASS, Windswept Pacific Publishing, Curb Records, Nashville Songwriters Association International and **Music Connection**, there is also the **Western Beat** open mic night scheduled for Thursday, February 18th with sign-ups at 7:30 p.m.

I would recommend taking advantage of the open mic opportunities at these various showcases because it beats trying to get industry people to listen to your demo tapes when they have no idea who you are. Trust me, it's one of the quickest ways to get noticed by the industry.



ASCAP songwriter Shabba Ranks was recently greeted by ASCAP staffers at the New York City offices of Epic Records. Ranks is currently promoting his latest album, *X-Tra Naked*. Pictured are (L-R): ASCAP's Dwayne Alexander and Audra Washington; Shabba Ranks; Vivian Scott, VP of A&R, Epic Records; Ruben Smith, Ranks' road manager.



Spencer Proffer has been named Executive Vice-President of **Cherry Lane Music Publishing**. Formerly President of **Pasha/CBS Records**, Proffer will be in charge of heading up **Cherry Lane's** first West Coast operation in the company's 33-year history.

SONGWORKS—STEVEN P. WHEELER

Tracking The Classics



Roger Waters
The Wall

(Album reached Number One in January, 1980)

As the lyricist, vocalist and chief focal point of Pink Floyd from their psychedelic beginnings to their heyday in the Seventies and early Eighties, Roger Waters became an enigma.

A mysterious figure who preferred to talk through his songs rather than attempt to explain himself through trivial interviews, Waters remains one of pop music's strongest and most potent songwriters.

Pink Floyd's 1979 album, *The Wall*, remains one of the most powerful and dramatic "concept" pieces to have ever come from the pop music genre.

To this day, *The Wall*—which has sold nearly twenty million albums to date—has cemented a place in rock history for its naked and honest portrayal of alienation and the dark side of human nature.

Many people have no idea how Roger Waters' concept for *The Wall* first came about. According to the

songwriter, the theme arose from a disastrous stadium tour that Pink Floyd embarked on in 1977.

Ironically, the "disaster" had nothing to do with financial concerns but rather artistic ones:

"I wrote the piece because of the disgust I felt during a stadium concert in Montreal, when I found myself spitting at some kid in the crowd who was trying to get through the barriers in front of the stage. He was shouting and screaming, while I was trying to sing a song. I thought to myself, 'This is insane; this isn't what I joined a band for.' And I was honestly shocked that I had been driven to commit an act of violence against this fan.

"And backstage the only subject of conversation was 'Do you know how much we grossed?'

"It ceased to be anything to do with music or communicating ideas or writing songs, it was merely about gross. I didn't like it, and that's where the idea of building a wall across the stage in front of a rock group came from.

"It was my disgust with the greed of working stadiums. I swore at that point that I would never do it again, and so far I haven't."

New Signings

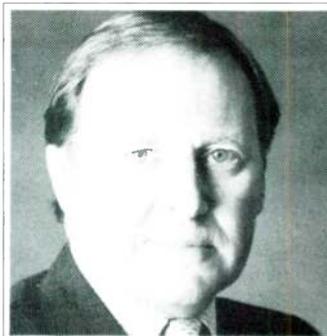
Peermusic announced a slew of new signings including Kris Key, Krash McKinney, Marty Wilson Piper and English rock band the Sugar La La's.

Bug Music answers back with an army of signings of their own, including Karl Rucker, Tim Pierce and Zakiya Hooker, the granddaughter of blues legend John Lee Hooker.

Publishing Activities

Primat America announced that their band East Of Gideon is currently in the studio recording with producer Greg Ladanyi, and that Garden Of Joy has put the finishing touches on its new album, due out in March. MC

PUBLISHER PROFILE



Nicholas Firth

Nicholas, BMG Music
1133 Avenue of the Americas,
8th floor
New York, NY 10036
(212) 930-4000

Since taking over the reins as President of BMG Music Publishing Worldwide in 1987, industry veteran Nicholas Firth has embarked on one of the most comprehensive and successful acquisition programs the publishing business has ever seen.

Under Firth's direction BMG has purchased more than 50 publishing companies and/or catalogs, as well as having signed a wide array of artists including Neil Diamond, John Hiatt and Aerosmith.

BMG has also become the leading country music publisher, being named BMI Country Publisher Of The Year in 1991. Oddly enough, RCA—which was bought by BMG a little more than five years ago—was long recognized as having a great Nashville tradition. However, it wasn't until Firth came along that BMG moved rapidly into the country music market.

"What shocked me when I came to BMG was that we didn't have a Nashville music operation, so it was absolutely natural for me to take us in that direction. We made a bunch of acquisitions (including MTM and Act III) down in Nashville and we now have something like ten singles and 25 albums on the *Billboard* charts. We've invested a lot of money down in Nashville but it's also the greatest thing we've done."

More recently, Firth moved BMG into the gospel/contemporary Christian genre by acquiring 50% of the Sparrow Corporation's catalog and the Reunion Group, which includes the catalogs of Amy Grant and Michael W. Smith. Firth also sees BMG's recent venture with Killer Tracks—a leading film production music library company—as a potential bonanza.

"My job was to make BMG a worldwide, multi-national music publishing company," says Firth, before adding with a laugh, "to be quite honest, I can't remember now when this wasn't a publishing group. But back in '87, everyone operated independently, now they operate inter-dependently."

With Firth's extensive background in publishing, his incredible success at BMG should really come as no surprise. Having started at the Chappell Group back in 1964—Chappell was owned by his grandfather and great-uncle—Firth began running the London office and also dabbled in other musical activities like concert promotion, where he handled acts like Roy Orbison and the Moody Blues, and also discovered Tom Jones.

But Firth says he always came back to publishing: "I was caught up in the publishing business at a very early age, meeting the Rogers and Hammerstein's during my youth. If I understand anything about the music business, it's publishing. All those other things were just peripheral."

When Polygram purchased Chappell in 1969, Firth began running Polygram's international division from his New York office, and eventually became Vice President of Polygram's publishing division from 1981 to 1985.

Born in England but educated in the States, Firth has a wealth of knowledge in terms of the international publishing industry. In fact, under Firth's leadership BMG now has 24 offices in 22 countries.

"I would say that every country has its own distinct habits and peculiarities but this business is still very much a people-business, as much as it is a music business. The challenge is to let those companies stand alone and be successful in their own marketplace, whether it be in France, Italy or Brazil. But at the same time, you've got to have everyone be part of a network."

In the past five years, BMG has become the biggest news in publishing. No longer just an also-ran, BMG is now one of the top three publishing companies in the world.

"Without wanting to take away anything from companies like Warner-Chappell or EMI, who are very much bigger than we are, they are first and foremost Anglo-American catalogs. Huge and wonderful catalogs, but I believe that within our smaller company we have a broader geographical balance than they do."

Despite his aggressive acquisition strategy, Firth maintains that new talent is the lifeblood of the publishing business. "Record people tend to look for instant gratification, whereas the publishers tend to have more patience and more of an interest in the development process. We've got managers around the world trying to find the next cutting-edge acts like we did with Cypress Hill and House Of Pain. That's always very, very important for a publishing company and we're trying to be innovative in that aspect as well."

While buying up any company or catalogs can be considered risky business, the man with the Midas Touch merely shrugs off the compliments, saying, "You have to believe in the value of copyrights. I believe that a good song is every bit as valuable as any other asset you can imagine, and more valuable than most." MC



Songwriter Denise Rich recently signed a three-year administrative publishing deal with BMG Music Publishing. Rich, who penned CeCe Penninn's current single, "Crazy Love," and has also written songs for Jody Watley and Brenda Russell, among others, will be covered worldwide, except for North America, under the terms of the agreement. Pictured (L-R): Neil Ratner, co-manager for Rich; Mitch Rubin, BMG; songwriter Denise Rich; Stuart Wax, co-manager for Rich; Stephen Kopitko, Esq., attorney for Rich.

SOUNDTRACK SESSION



Novus/RCA recording artist Warren Hill is pictured during sessions for the soundtrack to *Body Of Evidence*, the new thriller starring Madonna and Willem Dafoe. Pictured (L-R, standing): Hill manager John Axelrod, soundtrack producers Rick Chudacoff and David Franco, (seated) Warren Hill and soundtrack producer Peter Bunetta.

PROPER SESSION



Speaking of the Material Girl, fledgling Maverick act Proper Grounds is pictured during sessions for the band's debut opus. Pictured at Brooklyn Recording Studio (L-R): chief engineer Bill Dooley, assistant engineer Scott Stillman, guitarist/producer Danny Saber, Maverick A&R man Guy Oseary and vocalist/songwriter/producer Sandman.

MUSIC GRINDER STUDIOS: Cheap Trick's Robin Zander and engineer Phil Kaffel, finishing tracks for his forthcoming solo effort on Interscope Records. Greg Grill assisting on the sessions...Veteran producer David Kershbaum and EMI artist Joshua Kadison, working on tracks for a new project, with drummer Denny Fongheiser, guitarist Tim Pierce and bassist John Pierce guesting on the tracks and engineer Kevin Smith and assistant Lawrence Ethan manning the console...Producer/engineer Robert Feist, recording tracks with Heads Popping Through, Greg Grill assist-

ing during the sessions...Producer/engineer Phil Kaffel and Tales Untold, mixing tracks with co-producer Clark Stiles and assistant engineer Greg Grill...Former teen heartthrob Paul Anka, laying down tracks, overdubs and vocals for his next release, with Randy Kerber producing the project and engineer Ray Pyle and assistant Gregg Grill adding the sonic expertise...MCA recording act Voivod and producer/engineer Mark Berry, laying down tracks for a new opus, with engineering assistance supplied by Greg Grill...Former Journey frontman Steve Perry, in Studio B, recording tracks for his Sony Music

solo release, with producer Peter Collins and engineer Michael Hutchinson manning the console...Producer/guitarist Andrew Gold and Japanese artist Yazawa, in Studio B, recording tracks with engineer Brad Gilderman and assistant Lawrence Ethan.

SAYLOR RECORDING: EMI recording act Brenda Russell, mixing tracks for her new album, with Russell producing the sessions and engineer Tommy Vicari adding the sonic expertise, assisted by Chris Puram and Mats Blomberg...Producer/engineer Max Norman, mixing live tracks for Capitol heavy metal act Megadeth, assisted by Chris Puram...Rapper DJ Quik and co-producer Robert Bacon, recording tracks for Giant artist Shello, with Louie Teran turning the knobs...Motown recording act Nu Soul Habits, mixing their upcoming album with producer Eddie Townes and engi-

neer Chris Puram...Northern Californian rock band Street Fox, finishing tracks for their new project with producer/engineer Taavi Mote and assistant Mats Blomberg...Zoo Entertainment act Voices, remixing the single "My Momma Didn't Raise No Fool" with producer Hami and engineer Louie Teran.

PRESENT TIME RECORDERS: Artists who have recently availed themselves of this Burbank recording complex include Triple X artist Jeff Dahl (back from tours of Europe and Japan), Sony Music artist Miles Tachett, Chuck and Dan Jacobs, all finishing up their respective projects. Also at Present Time is Bob Sprayberry, recording several projects, including his scores for the stage musical *They Shoot Horses, Don't They* and an American Film Institute film series featuring an overdub appearance by actor Judge Reinhold. **MC**

STUDIO WIZARDS



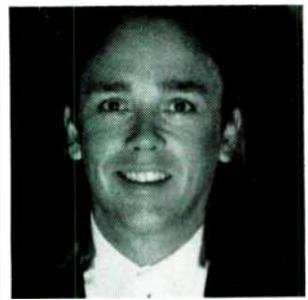
Noted producer-engineering brothers Chris and Tom Lord-Alge are the newest Audio-Technica 40 Series microphone endorsers. The Lord-Alges have worked with many heavyweights—Chris with Stevie Nicks, Cher and Joe Cocker and Tom with Steve Winwood, Roger Waters and Billy Idol. Pictured (L-R): Tom Lord-Alge, Audio-Technica National Marketing Manager Buzz Goodwin and Chris Lord-Alge.

DRIVE, HE SAID



Irish rock group Black 47 is pictured during sessions for their new album, *Fire Of Freedom*. The album was produced by former Cars leader Ric Ocasek. Pictured (L-R): producer Ric Ocasek and band members Larry Kirwan, Geoff Blythe, Fred Parcells, Thomas Hamlin and Chris Byrne.

PRODUCER CROSSTALK



DUSTY WAKEMAN

By Jonathan Widran

Most folks in the music industry decide upon their forte and focus in on success, making the most of this one skill. But when you can do just about everything well, what's the point in limiting yourself? Exactly the enviable position Dusty Wakeman finds himself in, and after more than a decade as a highly respected bassist, engineer and producer, he still has no desire to make up his mind.

The co-owner of Mad Dog Recording Studios in Venice for over thirteen years, Wakeman's extensive genre-defying resume, working with what he calls "roots rock," perfectly mirrors his Billy Joel-esque feeling that "whatever I do—world beat, country, metal—it's still rock & roll to me." Whether he's touring as a bass player with Michelle Shocked, engineering Stryper and Megadeth, mixing Wynton Marsalis or co-producing Dwight Yoakam, "the connection is in the quality of the artists and the songs I'm involved with. The styles may vary, but there is soul in each one, and of course, my commitment to the project."

Most current engineer/producers are either slaves to the latest technology and/or committed to following the latest trends, but Wakeman has made a career out of bucking fashion and assisting alternative or lesser known artists, in addition to his higher profile work. For every Jackson Browne or Dusty Wakeman's creative credit sheet, there are several performers like Lucinda Williams, the Bonedaddys and even Europe-only bands like Spain's mega-popular La Guardia.

Amazingly, his basic approach to stars as well as upstarts never wavers. "Having been an engineer first, I really work on quality control," he explains. "Every producer's knowledge should incorporate an equal amount of technical and creative savvy, as well as

people skills. I always work with singer-songwriters, who I'll first see live so as to be tuned in before becoming involved. Then, I'll get to know them during the rehearsal phase, where we'll fine tune the sounds I'm looking for. Being able to deal with different personalities and time pressures is the key.

"Certain artists," he continues, "you have to hold hands with, because they hate recording, while others have no problems with the process. Artists usually pick me because they like the sound of previous work I've done, and producers like co-producing with me because I bring along my technical expertise. During the last five years, I've been lucky in that I've been able to work only with artists whose work I like."

Though, like most Sixties kids, he grew up worshipping the Beatles and Stones, Wakeman's affinity toward country sounds makes sense in light of his Texan upbringing. He started out in rock bands, but knew early on about his recording abilities, "always fiddling around with dubbing and tape loops." With two members of the original ZZ Top lineup, he formed Buzzbone, whose hefty rock caught on in Texas but failed to gather heat upon moving to L.A.

The band broke up, yet Wakeman still sought stardom. He and R&B singer King Cotton secured a deal with Island Records, but when that fell through, his day job selling equipment at West L.A. Music convinced him that the engineering business was right for him. "At the University of Texas, I was always using my four-track recorder to tape other bands, and I had worked two years at an eight-track studio," he recalls of his development. As a bassist, he also found producing to be a natural evolution for "the ultimate team player. I was always in the background, concerned about how I was blending in."

Mad Dog has given Wakeman more freedom than most producers in terms of the quality and variety of projects. He engineered many of Enigma Records' most influential albums in the mid-Eighties (Stryper, Megadeth), before a contribution to the seminal L.A. country project *A Town South Of Bakersfield* led to a longstanding association with Pete Anderson and Dwight Yoakam.

"Dwight's albums have been the easiest ones to make, because I'm working with a great artist, a big budget, great songs and very nice people," he muses. "The way the charts have changed, working with a top country artist is definitely to my advantage cross-over wise, but my goal has never been huge sales as much as good records. Since Dwight is the most rockin' of country artists, he's able to do both."

Wakeman sees this refreshing attitude as the key to his longevity in the business. As he concludes, "Rock keeps you young, and most of the music I do is classy and in its own way timeless."

"Working with real musicians helps. If you love music, all you have to do is draw out the song's essence and know what makes each artist special. Once you do that, everything else is obvious." 

NEW TOYS—BARRY RUDOLPH



Digitech's Five-Part Harmony Processor

Nomenclated the DHP-55, the Digitech five-part harmony processor is capable of astounding harmonies and effects all under direct real-time MIDI control. The DHP-55 is a unit that will work in many different applications in both the studio and in live performance.

Called "intelligent" because the unit will automatically present natural sounding chordal, scale or chromatically correct harmonies when the unit knows in what key you're playing or recognizes, through MIDI, what chord is played. The

unit will also enable separate control and coloration of each one of the individual five voices. Some of the effects listed are: steel guitar harmony, 12-string/chordal shift, multiband chorus and multiband flanging, dynamic filtering, digital "wah-wah", up to six seconds of delay, sampling, distortion, detune and more.

If all this has got you thinking, then call or write Digitech at 5639 South Riley Lane, Salt Lake City, Utah 84107. Phone (619) 695-5948 or FAX (619) 695-7623.



Hammond XB-5 Organ

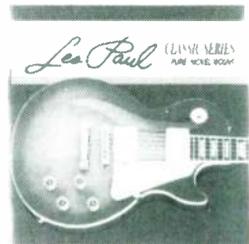
The Hammond Suzuki XB-5 is like the XB-2 but has two complete 61-note keyboards with drawbars. This organ combines the original B-3 look with the new digital sampling and MIDI. A consideration is the fact that this organ, built in a satin-finished hardwood cabinet, breaks down into a 55 pound package which contrasts the original back-breaking 425 pound Hammond B-3.

The XB-5 has nine front panel presets and a feature called Drawbar Priority that lets the player make drawbar changes while playing the current preset. There are six velocity curves offered, a Modulation Wheel and two programmable

footswitches. You can save edited settings to a RAM card or via MIDI Data Dump and separate MIDI channels maybe used for the upper and lower keyboards and pedals. That's right pedals...there are optional 13-note spinet or 25-note console-type pedal boards available to run your feet across.

To go with the XB-5 is the Leslie 302 Speaker/Amplifier. The XB-5 will accept the original II-pin cable to any Leslie Tone Cabinet but the 302 is more portable at 110 pounds with a 100 watts of power. With the same rotating horn and bass speakers as the original, the 302 has a built-in pre-amp and so can also accept a direct 1/4" line from any keyboard or guitar. The 302 is also available in a rich walnut "home" version called the 322.

For more information, the XB-5 and Model 302 Leslie Speaker/Amp is made by Hammond Suzuki USA located at 733 Annoreno Drive, Addison, IL 60101. Phones: (708) 543-0277 or FAX (708) 543-0279.

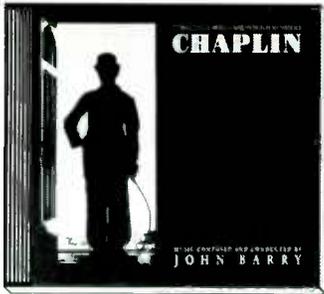


Les Paul Signature Strings from Gibson

Mr. Les Paul himself worked with Gibson to come up with this electric guitar string set. These are high quality, pure nickel wrap strings and not just nickel-plated steel. The nickel cover wire is wound slower and tighter over a premium Swedish steel hex core to give a more consistent feel and better tuning

accuracy. The set is gauged: .009, .011, .016, .026w, .036w, .046w. This arrangement allows for easier bending on the higher strings, yet gives the lower strings a more solid feel and volume for rhythm playing.

Priced at \$11.95 a set, the Les Paul Signature String set is numbered #G-LPS. For more information, contact Gibson Strings and Accessories at 1725 Fleetwood Drive, Elgin, IL 60123 or phone (708) 741-7315. 



We can no longer stay silent about **Chaplin**. That's because we have the fine new soundtrack to the film of the same name, composed and conducted by **John Barry**. "When John first saw Chaplin, he instantly recognized a love of cinema that matched his own, one that inspired him to write music which complements and enhances the one truly ruling passion of Charlie Chaplin's life," comments Chaplin director **Richard Attenborough** in the liner notes. We have to agree. Barry captured the flavor of Chaplin's pre-talkie work. He's also captured the flavor of the actor himself in a **Robert Downey, Jr.**-sung version of Chaplin's famous theme song, "Smile," which is not featured in the flick but does appear on the CD. Downey's version is inspiring, touching and a somewhat bittersweet version, just as is his portrayal of the man.

Robert Anthony Aviles, electric violin player for **NC-17**, has recorded music for a film score. The project, a sequel to the very popular **Weekend At Bernie's**, has the title character returning as a zombie (he was dead in the first flick). The tracks were recorded with producer **Peter Wolf**, of whom Aviles says, "Peter had me play things that I could have never dreamed of—very odd intervals and scales, very fast and very different."

To catch Aviles and **NC-17** live, or to receive one of their not-so-fast but very differently produced demo packages, call **Frank Richards** at (714) 995-0471.

You know the guy on the left. That's **Ministry's Al Jourgensen** enjoying a quiet moment during a recent video shoot. You may also know the guy on the right. That's legendary word master **William S. Burroughs**. He appears with Jourgensen in said video. What you probably didn't know is that Burroughs also appears, courtesy of **T/K Records**, on a new EP called **The Elvis Of Letters**. Providing musical accompaniment to this semio-terrorist is film director **Gus Van Sant**. "Elvis is exactly the kind of mind-meld you'd expect from two misfits who make a living dicing up words and images, splicing them back together and making 'em run right," writes *Nose* reviewer **Alek Hidell**. "They should've called it **Conjunction Junction**."

Composer **Mike Oldfield**, who will perform his latest work **Tubular Bells 2** at New York's **Carnegie Hall** on February 23, is trying to exorcise **The Exorcist**. The original **Tubular Bells**, composed when Oldfield was nineteen, launched him to international success when a selection from the album was used in that classic horror film. "The composition was so

associated with **The Exorcist** that it helps to do a sequel," Oldfield told the *Los Angeles Daily News*. "There was this notion among some that I was a composer of horror-movie soundtracks. Some people are actually scared of meeting me. They think I'll do head twirls and such." The sequel, which Oldfield says is "too optimistic to be used in a film like that," has so far sold two million copies worldwide.

A March production start has been set for **Sister Act II**. In the sequel to the hit movie, **Whoopi Goldberg** answers a call from Mother Superior to take on the training of an inner-city high school choir. It is rumored that casting agents working the film considered rapping ability to be a big plus.

Show Biz can barely hold back the tears as we wait for someone to mail us the soundtrack to **The Crying Game**. The Miramax film stars

Stephen Rea, Miranda Richardson, Forest Whitaker and Jaye Davidson in a saga of sex, loyalty, betrayal and unexpected love. The complimenting CD has tracks such as a cover of the dance classic "Let The Music Play" by **Carroll Thompson**, and a cover of the country classic "Stand By Your Man" by **Lyle Lovett**. What we really want is a copy of the title track which features a resurrected **Boy George** singing over the unmistakably individual **Pet Shop Boys** production. **The Crying Game** will be imported for a

limited time only by the **Pet Shop Boys' Spaghetti Recordings** label.

If life had been different, **Chris Kowanko** might have been a painter. Instead, the Brooklyn-based visual artist/carpenter is a singer-songwriter on **Morgan Creek Records** with an amazingly strong Lou Reed/Gordon Gano-influenced self-titled CD. None of this surprises Kowanko. "I have a college art school background," he says. "I found there were practical hassles to painting and it was easier for me to thrash around in the practice room with my piano." Not that he no longer thrashes around with a brush. The wonderful expressionistic cover design replacing the usual beginning-artist headshot may or may not be, according to Kowanko, a self-portrait.

If you love animation, you'll want to pick up **Columbia's The Music Of Raymond Scott: Reckless Nights And Turkish Twilights**. As adapted by **Carl Stalling** and others, Scott's Merry Melodies and Looney Toons have underscored the antics of **Daffy Duck, Bugs Bunny, Tweety & Sylvester** and **Ren & Stimpy**. This is the first ever digitally remastered CD and cassette release of Scott's world-famous tunes and the first Scott collection in any format since 1953. Though animation



Ministry's Al Jourgensen and author William S. Burroughs

Jon Blumb



NC-17 (Robert Anthony Aviles and Frank Rogala)



Raymond Scott

Vince Rogala



Gilt Lily

brought him fame, the classically-trained, jazz-based composer never intentionally wrote for cartoons. He sought to portray the modern world and distant galaxies in musical vignettes. Producer Irwin Chusid and executive producer Hal Willner collected 22 tracks from the composer's most fertile period (1937 through 1940) including such titles as "Dinner Music For A Pack Of Hungry Cannibals," "New Year's Eve In A Haunted House" and "Square Dance For Eight Egyptian Mummies." These titles should sound familiar to cartoon fans, which Warner Bros. Music Director Carl Stalling licensed Scott's composition, but not recordings, for his studio. The better-known versions of Scott and Stalling's work was previously released over the past two years on *The Carl Stalling Project* and *Bugs Bunny On Broadway*.

"Nature wanted me to be a painter," says Sonic Images recording artist Christopher Franke, "but by accident I became a musician. I think of myself as a sonic painter. I feel like a painter or a sculptor forming with sounds like I would form with plaster or paint." So says the man who spent eighteen years with *Tangerine Dream*, recorded over a dozen soundtracks and is now pro-

moting a live concert album, *The London Concert*, recorded during his first and only live performance in October, 1991. He also says to look for *Music For Films, Volume 1*, an upcoming compilation of music from the films *McBain*, *Eye Of The Storm* and *She Woke Up* and a brand-new solo album, *Big Island*, coming this fall. Franke is an artist, but darned if he isn't also a businessman.

Remember a film called *Tokyo Pop*? If so, remember the female lead Carrie Hamilton? She's back. Hamilton is the lead singer for Gilt Lily which also features former *Dog/Attack/Little Caesar* guitar god Lauren Molinare. We've been slipped a copy of the band's three-mix CD single and video, "I Am A Boy," and we're favorably struck by how nicely the compact disc is packaged, how well-produced the video is and how powerful the band's image is. We also like the mix by Roy Hay (*Culture Club*) and the fact that a portion of the band's profits from the single go to various AIDS charities. We are, however, slightly taken aback by the predominant theme of blatant, colorful, over-the-top androgyny. Lyrics have Hamilton keep referring to "that thing swinging between my legs," which is probably a big surprise to her parents, Joe Hamilton and Carol Burnett. Kim Fowley would have killed for this 20 years ago. Gilt Lily is a fine band but a little misdirected.



Chris Kowanko

Linda Covello

Tina Turner donated \$50,000 to help open a center for abused children in Ripley, TN. Turner, a native of nearby Nutbush, told in her autobiography of an impoverished childhood and years spent with her abusive former husband, Ike Turner. The Exchange Club-Tina Turner Child Abuse Center is expected to open this month in the renovated wing of an old hospital building.

Whoever has Peggy Lee's watch, please return it. The singer sold her high school graduation watch, a 1940 Elgin, more than 50 years ago. In exchange she received a train ticket taking her from her home in Bismarck, ND to California and then to Chicago where she was hired by Benny Goodman. The song she recorded with Goodman, "Why Don't You Do Right?" launched Lee's musical career. Merv Griffin is trying to find the watch for a celebration of the 50th anniversary of Lee's first hit. Missing watch ads have been placed in Fargo newspapers.

Composer, writer and musical arranger Marc David Decker has announced his plans for this year. First up is the original music score for the film *Psycho Cop II*. Next are the scores for a couple of producer Brad Wyman's projects: the first being *Skinner's* and the second being *Blood Bath A Go-Go*. Then comes



the biggest project, the Charlie Sheen feature film *The Chase*. Decker's work can also be heard on FOX Television's *The Ben Stiller Show* and the Playboy Channel's *Candy Cracker P.I.* He also contributes to the Comedy Network's *For Comics Only*.

At last we have the *Toys* soundtrack, thanks to producers Trevor Horn and Hans Zimmer. Both men, you'll recall, made their mark on pop culture as members of the *Buggles*, whose 1979 hit, "Video Killed The Radio Star," became the first to air on MTV. Horn produced most of the soundtrack, including the almost-hit "The Closing Of The Year (Main Theme)," featuring Wendy & Lisa. Zimmer, on the other hand, is the partner making the most of the situation. Already he's hitting the press trail with the soundtrack to the South African motion picture *The Power Of One*, for which he hired 10,000 Zulu Nation choir members to sing in a soccer stadium. He also wants you to know about *Calendar Girl*, an upcoming Luke Perry movie vehicle, and that he's composing the score for next holiday season's Disney animated adventure. The songs for that latter project, by the way, were composed by Elton John and Tim Rice. M.C.



Christopher Franke

Local Notes

By Michael Amicone

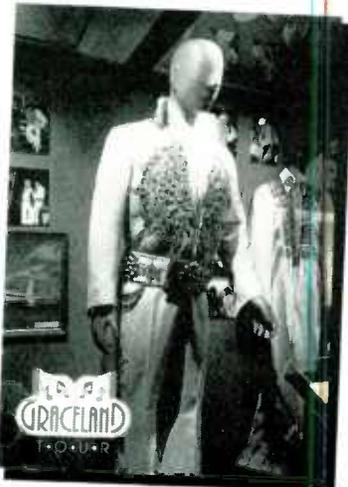
Contributors include Oskar Scotti and Tom Farrell.



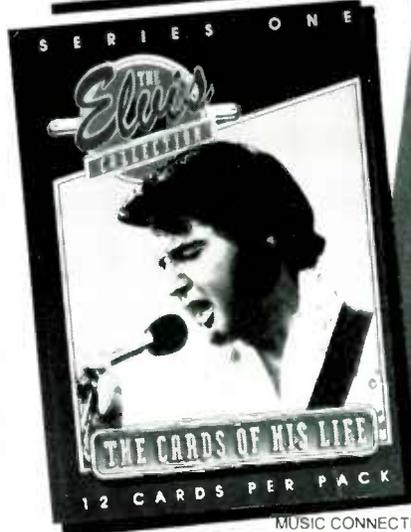
Toni C. Holiday



THE STAMP OF THE KING: Even in death, Elvis continues to pack 'em in. The King of Rock & Roll once again proved his drawing power as fans queued up across the nation to snag the new Elvis stamp on what would have been his 58th birthday, January 8th. Serious collectors and fans lined up not only to purchase some stamps (300 million printed with 200 million more on the way!), but also to secure the first-day "Hollywood" postmark from the Wilcox branch post office, which collectors are speculating, along with the Memphis first-day postmark, will be the most collectable. As part of the birthday/stamp celebration, the City of the Angels hosted several events paying homage to Memphis' most famous son. At Club Lingerie, rock enthusiast/historian Art Fein held his annual Elvis birthday bash (the seventh such fete), featuring short sets from a variety of local favorites, including cover boy Dwight Yoakam (pictured left) and Rosie Flores, backed by Ronnie Mack and his Barndance band. The event raised \$2,000 for the Shepherd Homeless Youth Center. And earlier that day, at the L.A. Airport, KIIS personality Rick Dees (pictured above) hosted a bizarre Elvis carnival that included flying Elvis impersonators, a jelly jumping contest, deep-fried peanut butter and banana sandwiches from an original Elvis recipe (and you wondered why he waged a battle of the bulge with his waistline?), all of it broadcast live during Dees' morning radio show.



I'LL TRADE YOU A 'BLUE HAWAII' FOR YOUR.... The River Group has released the second series (220 cards) in its Elvis trading card collection just in time to tie in with the Elvis birthday/stamp mania. This handsome set—which debuted last October and, with the release of the third series this March, will total 660 cards—is divided into subsets (Early Days, Army Days, Movies, Television, Automobiles, etc.), each premium quality card sporting a photo and a corresponding paragraph explaining its import in the life and career of the King. The Elvis Collection—each pack contains twelve cards—is available at grocery, toy, convenience and hobby stores nationwide. A must for Elvis fans and card collectors. Pictured (above, L-R): the President admiring the King's cuff links, an outtake from that historic 1970 meeting; one of the latter-day (i.e., larger-sized) Elvis trademark jumpsuits, this one worn during his final television appearance, *Elvis In Concert*, taped during concerts on June 19 and 21, 1977, two months prior to his death; Elvis on his way to film *Blue Hawaii* in 1961, wearing a lei around his neck, which, considering the celluloid dreck he would appear in, may as well have been a noose; and a shot from Elvis' '68 TV special, which, following years of insipid soundtrack lethargy, proved he could still rock.



ROCK & ROLL HALL OF FAME



Photos: Harold Sherrick



HAIL, HAIL ROCK & ROLL! On January 12th, the City of the Angels played host to the annual Rock & Roll Hall Of Fame Dinner/Induction Ceremonies for the first time since its inception. Held at the Century Plaza Hotel, highlights included speeches by George Clinton and Bruce Springsteen, (inducting Sly & the Family Stone and Creedence Clearwater Revival, respectively), an acceptance speech which turned into a "hippie" plea for unity by Doors keyboardist Ray Manzarek and the three event-ending musical sets—

the remaining members of the Doors with Jim Morrison stand-in Eddie Vedder of Pearl Jam, performing "Roadhouse Blues," "Break On Through" and "Light My Fire"; John Fogerty, plowing his way through the CCR chestnuts "Who'll Stop The Rain," "Green River" and "Born On The Bayou," backed by a "house" band that included Robbie Robertson, Don Was and Bruce Springsteen; and the Cream reunion every one was waiting for, Jack Bruce, Ginger Baker and Eric Clapton, performing game versions of "Sun-

shine Of Your Love" and "Born Under A Bad Sign" (which Clapton dedicated to the recently deceased Albert King) and a slowed down version of "Crossroads" that lacked the power of the original. Lowlights included a Van Morrison no-show, some dubious induction choices (Frankie Lymon & the Teenagers?) and John Fogerty vetoing a Creedence reunion. Anyone familiar with the Fogerty/Fantasy Records legal hassles can empathize with Fogerty's ire regarding his CCR past and his hesitation to play

with former pals Stu Cook and Doug Clifford, still it was a chance to make a grand gesture on a grand night, to bury the hatchet, if only for one evening. Pictured: (above, left) John Densmore, Robbie Krieger and Ray Manzarek; (above, middle) Doug Clifford, John Fogerty, (son of the late Tom Fogerty), Stu Cook and Bruce Springsteen; and (above, right) artist/producer Dan Kessel, former inductee/legendary producer Phil Spector, screenwriter Jerico (Matinee) and artist/producer Dave Kessel.



Photos: Tom Farrell



A GATHERING OF FRETMEN: A host of musicians turned out to perform at the second annual benefit for the Randy Rhoads Charitable Trust Fund, held at the Palace in honor of the late guitarist. Co-sponsored by Guitar For The Practicing Musician and radio station KNAC, the six-hour event included performances by Lita Ford and Howard Leese (pictured above, right), Brad Gillis, Rudy Sarzo, Tony Franklin, Adrian Vandenberg and former Twister Sister Dee Snider (pictured above, left). —TF



Michelle Schwartz

COLVIN SHOW: Just as there are some artists who rocket to popularity in disproportionate levels to their talent (did someone mention Michael Bolton?), there are those who suffer the opposite affliction. For example, Shawn Colvin—a willowy singer-songwriter whose new album is entitled *Fat City*—should be drawing SRO crowds at roomier venues like the Wiltern, instead of playing the Troubadour for a handful of fanatics. Opening the show with an acoustic version of "Steady On," the showcase ballad that anchored her Columbia debut, Colvin's set was filled with her trademark delicate narratives and a unique vision that manages to embrace feminine sentimentality without sounding maudlin or mushy. Backed by a first-rate band (Richard Thompson, ace keyboardist Booker T. Jones and bassist Larry Klein), you got the idea that this would be the last time someone as talented as Colvin would be playing anything as diminutive as the Troubadour. —OS

MUSIC CONNECTION Ten Years Ago... Tidbits from our tattered past

SECRET SESSION: Hollywood's latest teen sensation, Sean Penn, is working on a secret project with his brother-in-law, Bruce Springsteen. If you recall, he married da Boss's sistuh, Pamela, last year.

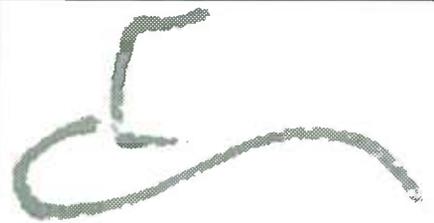
AHEAD OF HER TIME: Annette Funicello is reportedly recording a country LP at Gold Star studios.

GOING HER OWN WAY: The Dream Syndicate has lost the services of ace bassist Kendra due to the rigors of touring. She has been replaced by former Textone David Provost. The last bassist to leave the band was Kathy Valentine, now a Go-Go.



A DOUBLE SHOT OF PLATINUM: Epic and Sony Music execs and Ozzy Osbourne and band are pictured during recent ceremonies presenting Osbourne with double platinum plaques for his latest release, *No More Tears*. Pictured (L-R): Epic Associated's Tony Martell, Zakk Wylde, Ozzy Osbourne, Epic Associated President Richard Griffiths, Randy Castillo, manager Sharon Osbourne, Mike Inez, Sony Music exec Michele Anthony and Epic President Dave Glew.

LOS ANGELES



COUNTRY

By Billy Block

Dwight Yoakam—the embodiment of hillbilly cool.

The sound is more assured and more polished as Yoakam enters a new phase of his illustrious recording career with the new LP *This Time*, but the attitude remains determined, focused and rebellious—albeit more worldly and wise.

In conversation, Yoakam expresses himself in machine gun bursts, taking time to meticulously load, then aim and fire a flurry of well-articulated ideas and explanations for his creative process. He will then pause, listen, reload and carefully hit his target again with intelligence, candor and a congenial self-deprecating sense of humor.

"I think this new album is the most autonomously voiced album I've made," states Yoakam when asked how his new Reprise release differs from his initial album, *Guitars, Cadillacs, etc., etc.* "Pete Anderson, my producer, has suggested that this is the first completely Dwight Yoakam record. There's no reference here to the influences that I've had, whether it's Buck Owens or Johnny Cash or anything like that. *This Time* is an exclusively Dwight Yoakam musical statement. Whereas on *Guitars* we were very purposeful in deliberately attempting to introduce my audience to the influences that I had. That was so they had an understanding of why I would choose to play the style of music I play and have a perspective as to how I arrived at it. However unintentional, *Buenas Noches* completed a chapter, or a trilogy if you will. Now the bridge between the first three albums and *If There Was A Way* was the *Greatest Hits* package. Then *If There Was A Way* started a new chapter and *This Time* is the next step in the musical journey—though it was all very subconscious."

With the suggestion that this new record is more polished and slicker sounding than previous efforts, Yoakam quickly responds, "Yet, simultaneously more austere. This album was produced with fewer preconceived arrangements than any album we've ever done. *If There Was A Way* was the transition in terms of expanding the parameters. I always write what's right for me. What you also might be identifying as slick is a more pop writing style on some things. It was what felt right at the time."

This Time boasts a variety of styles—the country lament "Home For Sale," the retro harmonies and three-legged dog shuffle of "The

DWIGHT YOAKAM



Randee St. Nicolas

Pocket Of A Clown" and the swaggering "Wild Ride." It's more proof that Yoakam and producer Pete Anderson have an uncanny ability to take a retro idea and brilliantly modernize it.

"Well, I think that Pete and I are aware of reference points for ourselves as a collaborative team," explains Yoakam. "We don't ever become preoccupied with them, because that's all they are—reference points. What I hope to establish is my own artistic expression. I tend to be very verbal as well as visual in my connecting with things—more so verbal. So I tend to want to use a word to articulate something. 'The Pocket Of A Clown' background vocals came from me expressing an idea of some old Mills Brothers thing—but only if it becomes its own animal."

Yoakam wrote or co-wrote ten of the eleven songs on *This Time*. When asked about the writing process for this record, he relates, "Kostas and I co-wrote together again on this album. Kostas, of course, wrote 'Turn It On, Turn It Up, Turn Me Loose.' He's a terrific writer and an interesting guy in that he was an immigrant from Greece who moved to Montana. So culture shock is a light term with regard to his experience and perspective on our art and culture. He is an innately gifted songwriter. With Kostas and me, it's hard to tell a distinction between the two. We write so much alike. That's what's so great about it."

Yoakam's collaborations with Kostas were

not the first time the artist has co-written material. "My first experience in co-writing was with Roger Miller. I had talked to Roger about this shuffle tune idea I had called 'It Only Hurts When I Cry' at a Grammy party. Roger said, 'Yeah, I like that,' and then he said, 'I've never co-written either.' I've always equated songwriting to a cat having kittens: You just crawl up under the house and do it all by yourself. So co-writing that song was a first experience for both of us, and it was great. Here I was writing with the guy who wrote 'Dang Me' and 'Chug-A-Lug'—it was a real honor."

How does he feel being a California country artist? "That's an odd thing. I think you're the first person who has ever referred to me as being from California. Our lives are not one complete journey. It's a series of adventures that make up a complete sojourn. The first portion of my developmental stage was Kentucky and Ohio. But my second developmental stage, which was my early adulthood, was here in California, and it shaped me. So, yeah, I am from here, at this point...sixteen years now.

I migrated here, much like Bob Wills, Buck Owens, Merle Haggard. California has a mystic attraction. It's the land of dreams. To Americans, it's the end of the rainbow...from *The Grapes of Wrath* on. It is a place people come to pursue their artistic passion. That was the case for me. I felt the country rock movement of the early

Seventies was still very much alive out here—like Emmylou Harris, Rodney Crowell. The predecessors to that being the Flying Burrito Brothers, the Eagles, Linda Ronstadt. This environment was more conducive to me developing as an artist, rather than in Nashville around 1977.”

What about the fragmentation of the country market? “I think that’s inevitable. I think, like Top 40 radio used to be, country has expanded to encompass a variety of styles and genres. Someone once asked me about the Class of ’86 and the New Traditionalists. I told ’em in the next three or four years we will all clearly define ourselves as individual artists for you. What you’re seeing now is the culmination of a couple of other major factors. Those being TNN and CMT. Country music is now almost around the clock in almost 78 million homes. That is an enormous commercial conduit and marketing pipeline. I think that has been one of the greatest elements involved in the commercial explosion of country music.

“In addition, I think SoundScan is giving us an honest and accurate representation of what really goes on. It was around ’88 and ’89 when both TNN and CMT really started to have this impact. Of course, now with Garth and Billy Ray Cyrus and this phenomenon, it’s fascinating.”

When asked about his ability to maintain platinum sales status with a minimal amount of touring, Dwight offers, “Well, at first it was by design. At the end of ’89, the 48-month period preceding that, I had spent 33 months on the road. I was burned out. The hotels and buses and backstage areas are not conducive to songwriting. So, I came home and took some time off. I just shut it down. Then, when we got ready to go out and perform the *If There Was A Way* tour, the Gulf War broke out and disrupted all our European tour plans. The distractive nature of the whole event led us to decide not to tour at all that year. By that point it was the beginning of ’92 and we all decided it was more positive to concentrate on the next album. *If There Was A Way* had already been out a year and a half and was six singles deep with a million in sales. It was almost like, well, maybe I shouldn’t go out [laughs].

“I also think it’s important to note that country music is changing and becoming more like pop

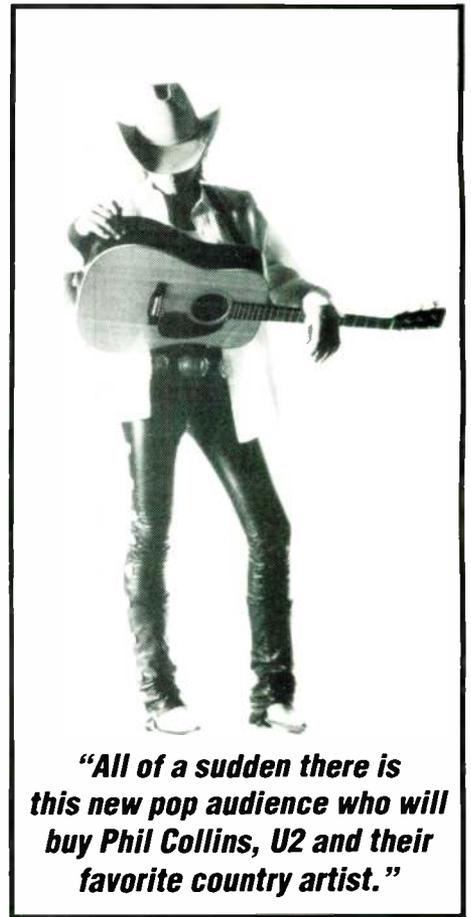
as a marketed commodity, because the audience is becoming more like a pop audience. Much of the country audience is now new listeners and buyers—country converts. All of a sudden there is this new pop audience who will buy Phil Collins, U2 and their favorite country artist.”

Much credit for the great sound of Dwight’s new album is due to producer Pete Anderson. “I have a great relationship with Pete. It is a powerfully productive friendship and working relationship because it is the most compatible, functional relationship I’ve ever had in my life. Bob Bernstein, who was a steel player at the time and is now at Capitol, introduced me to Pete. We have a relationship similar to what I have with my brother, Ron. I will never be able to set aside my feelings for him, almost akin to a family member. It’s because we both met each other when neither one of us had anything to gain from the other one, other than what we brought out in each other. That’s an honest relationship. It builds trust. We never looked at each other with a suspicious eye. We both were very open.

“That’s not to say we haven’t had our ups and downs. It was not an easy ride for two guys who started out sharing a one-room apartment. We’re talking about Pete’s place—one room with a kitchen, a bath and a laundry room. I slept in that laundry room. Pete barely had room to turn around in there. We started together from that kind of place. That builds a bond that you don’t break easy. However, success and the strain and stress of the kind of success we experienced...I’m proudest of the fact that Pete and I have maintained not only a working relationship but a friendship.”

Among the great musicians who have played on all of Dwight’s records is keyboardist Skip Edwards. “Yeah, Skip is an extremely gifted musician and a student of pop keyboards. And I include the term pop, which is short for popular.

“We forget that sometimes. When you and I were growing up in the Sixties, we could receive an education by osmosis just by hitting the AM car radio button and hearing all kinds of music playing on a single radio station. You could hear Buck Owens sing ‘Tiger By The Tail’ and the Stones’ ‘Get Off My Cloud’ and then maybe hear



“All of a sudden there is this new pop audience who will buy Phil Collins, U2 and their favorite country artist.”

‘Mustang Sally’ by Wilson Pickett and then hear the Statler Brothers.

“Skip has all of that. He allows me enormous latitude with my sound. Also, Taras Prodaniuk on bass, Jeff Donovan on drums and Scott Joss on fiddle.”

Following the release of his new album, Yoakam will once again hit the road. “We are scheduled to do a 75-city North American tour beginning in May. That’s the plan for right now. We will probably take a break and see how the record is doing, then do Europe, Australia and Japan. It will be a large tour.”

Reluctant to sit on his laurels, Dwight finds time to brush up on his acting career when he’s not recording or touring. “I just did a couple of small scenes in *Red Rocks West*. It was a big deal for me because it was with Nicholas Cage and Dennis Hopper. John Dahl, who is the director and writer, is a guy I met, and we talked about doing a long-form video for *If There Was A Way*. We have written a treatment for a western called *Teach Me To Waltz* that is now being made into a screenplay. I am also attached to a play called *Ginger Snaps* because I acted in high school and college theater and am still interested in pursuing that. I’m also producing a play called *Southern Rapture* by Joseph Tidwell. I was really taken by this stage play and felt we needed to put it up somewhere. So, it will open at the Met Theater, April 2nd, with Peter Fonda directing.”

Lest you think he’s a workaholic, Dwight assures: “When I just wanna hang out sometimes, I’m likely to wander around the streets of Hollywood and look for interesting stuff.”

Stuff that may very well turn up in a future Dwight Yoakam song.

MC



Dwight serenades Whoopi on her talk show.



Atlantic Records

Joe Ianello Vice President Pop Promotion

By Oskar Scotti



At first glance, Joe Ianello looks like a dead ringer for the typical ethnic New Yorker. He's got a strong, well-defined jaw, penetrating eyes and—most importantly—a Christian name that Chris Columbus and Joltin' Joe DiMaggio would have applauded. But never mind the obvious stereotypes. All those impressions melt like butter on a barbecue when Ianello opens his mouth for, despite his Sicilian looks, he is about as worthy of a standard bearer for the quaint borough of the Bronx as Ross Perot.

In truth, Ianello's roots run deep into the soil of the Midwest. Like many of his ilk, he began his career as a journalist, not as a record hawker. His first gig in the music biz required reviewing major label releases for the now-defunct magazine *Record World*.

"That's really where I first gained insight as to how record promoters operated," acknowledged Ianello in a deliberate Midwestern drawl. "Every Monday at least a dozen national record people would sit down before me and try and convince me to give their discs a good review in our 'new releases' section."

While the label reps were hard at work, Joe Ianello did more than merely weigh the pros and cons of the singles; he carefully observed the reps—both their techniques and their intensity. Before too long, he began to see things from the promoters' point of view, which gave him confidence that he, too,

could ply the crucial trade.

A successful ten-year stint at Atlantic has proven him right. For during his brief tenure at *Record World*, Ianello had the opportunity to soak up the skills of some of the most respected names in the business—stalwarts like Warner Bros. Stu Cohen, Arista's Rick Bisceglia and his current boss, Andrea Ganis. When the magazine folded, Joe hitched up temporarily with the TV show *Showtime*, as a publicist, but after acquiring a taste for the high stakes realm of label promotion, he knew what he wanted to do.

Galloping to his rescue came Bruce Tannenbaum, yet another swashbuckling record man who had gotten to know Ianello at his earlier position. Tannenbaum plied his trade for Atlantic Records, and he sensed that

in Ianello he could secure the talents of a potential blue chip record hawker. But before the midwesterner landed in the Big Apple, he needed seasoning, and so Ianello served his apprenticeship in Boston. Some two years later, an opening in Manhattan popped up, and Tannenbaum and his boss, Andrea Ganis, pegged the young New England rep for the position.

"I really got to know Andrea and Doug during my time in Boston," emphasized Joe, "and felt like they went out on a limb for me when they brought me to New York. That was the turning point in my career in a lot of ways." Upon arriving in the land of taxis and despair, the fresh-scrubbed ex-scribe wasted little time applying the skill he'd soaked up while in the company of national reps that had attempted to mold his opinions.

Not only is Ianello adept at breaking records, he is also adept at picking them and says the process of selecting radio tracks at Atlantic is a very democratic procedure. "It's usually a free-for-all when we sit down and express our beliefs about music," he says, reflecting on the ultra competitive nature of his business. "Usually we'll sit down at a table, Andrea, Doug, myself and a few more people and hash out ideas about which tracks would be right for which format. Naturally, if Doug Morris really feels strongly about something, it goes without saying that that's what we usually go with. But he's really open to other people's ideas, especially if they happen to be really passionate about something."

Ianello confessed that, at present, he is very high on two acts on the roster: INXS and the Lemonheads—the later band featuring the tightfisted melodic savvy of another New Englander, Evan Dando. "We got a big boost during the Summer Olympics," stated Ianello "as the network featured some of INXS' music during their pre-game ceremonies. This opened up a whole new audience for us." Branching off on the Lemonheads, Ianello cited the group's single, "It's A Shame About Ray," as something he thinks may crossover into the mainstream, tracing the footsteps of



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the aforementioned Aussie sextet who also began their career as darlings of the college circuit. "Wherever the group plays," he said beaming, "the result is always consistent: pretty much universal acclaim."

In addition to INXS and the Lemonheads, the label is also currently high on rock acts Saigon Kick, Alannah Myles and Marvin Gaye's daughter, Nona.

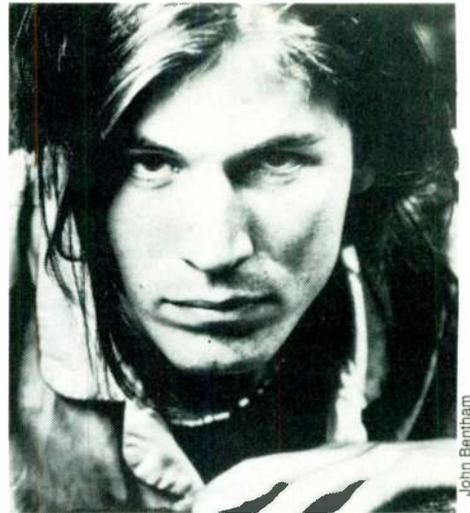
Yet, with all the glory of the artists and their champions, it is not surprising that certain members of the team have departed—not out of disloyalty but out of ambition to test the waters on their own. In part, they comprise Charley Lake (currently of Motown), Bruce

Tannenbaum (now VP at MCA) and Sylvia Rhone. Yet, in all probability, Joe Ianello will not join them. He is, he asserts, "very confident in my position here and content to be a part of this long-standing organization. It seems that things just keep getting better and better the longer I stay," he goes on, "simply because I'm becoming more involved with the creative side of the marketing process. So far, it's really been one hell of a great ride, so why should I tempt fate? I'm really happy."

"We have five people doing what maybe seven or eight used to do in the field."

—Joe Ianello

One area Ianello hadn't touched on yet was his interaction with Atlantic's national and regional team and tuning them into a precision instrument. "We have to watch our budget in the area of national promotion like every other label due to hard financial times," mourns Ianello, unable to distance himself from our economic upheaval. "We have five people doing what maybe seven or eight used to do in the field," Ianello mentions, "but that's alright. We're still able to generate



Evan Dando of the Lemonheads

plenty of communication in the field toward getting records played and keeping programmers informed as to what's happening on a national level."

For now, what's going on in Ianello's domain is top notch, just as you'd expect of Atlantic Records. They set sail over three decades ago on the strength of venerable R&B titans like Ray Charles and Aretha Franklin and have that legacy afloat in the rock arena with Led Zeppelin, AC/DC and Genesis, thanks to Joe Ianello, whose constant dedication to thoroughness has insured that artists like INXS and the Lemonheads will keep the banner waving proudly. **MC**



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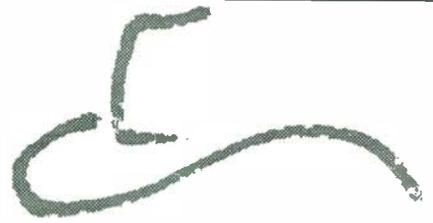


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LOS ANGELES



COUNTRY

By Billy Block (photos: Billy Block)

As country music in America continues to grow by leaps and bounds, the L.A. country music scene is also enjoying a renaissance. While the music emanating from Nashville's Music Row pays tribute to the L.A. singer-songwriter period of the Seventies, many of those very artists are re-emerging and helping to keep the scene vital. Superstar Linda Ronstadt is working on a country project produced here on the West Coast. Wendy Waldman, Karla Bonoff, Kenny Edwards and Andrew Gold, who all emerged from that Seventies scene, are enjoying great success as songwriters, producers and artists and they are working together again in a powerful pop vocal ensemble with country and rock influences. Waldman with Brad Parker have discovered and nurtured the talents of Rick Vincent, L.A. country music's most recent success story on the Curb label. Rock & Roll Hall of Famer Chris Hillman, in harmony with Herb Pedersen, continues to steer the success of the Desert Rose Band. The Boy Howdy Band scored a Top Forty hit with its first single and drummer Hugh Wright is back rehearsing with the band after his tragic accident. Zaca Creek has signed with Giant Records with new product due this year. Mega-talent John Jorgenson and cohorts Will Ray and Jerry Donahue are recording their monster guitar group the Hellocasters for Michael Nesmith's Pacific Arts label. Randy Meisner of the Eagles is currently enjoying the collaborative efforts of his new project with hit songwriter Billy Swan and Allan Rich, the immensely talented son of the Silver Fox, Charlie Rich. Dwight Yoakam, the "King of Cool," will release a new record, *This Time*, for Reprise, and Don Henley still represents the Nashville ideal.

Many of Nashville's top producers travel here to complete or sweeten tracks. MCA's Tony Brown is

THE L.A. SCENE

currently collaborating with Don Was (Bonnie Raitt) on Kelly Willis' new recording. They are mixing here in search of that L.A. edge. Mike Reid, the former pro football player turned successful country singer, was produced here by Peter Bunetta and Rick Chudacoff. Pete Anderson continues to use Capitol Records' famous Studio B for Dwight Yoakam. Jerry Fuller, who

CCMA's Dave Saunders



has a track record of hits spanning several generations, produced country hunk Collin Raye with co-producer John Hobbs at his studio in the San Fernando Valley. David Kershenbaum (Tracy Chapman) is producing K.T. Oslin. Randy Sharp, Jill Colluci and Ed Berghoff continue to enjoy success as writers and artists based here in L.A.—and Dusty Wake-

man (see Producer Crosstalk, pg. 15), who recently produced Lucinda Williams' critically acclaimed Chameleon release at his Venice-based Mad Dog Studios, is emerging as a cutting edge wonder boy.

Boy Howdy's Jeff Steele



(see Producer Crosstalk, pg. 15), who recently produced Lucinda Williams' critically acclaimed Chameleon release at his Venice-based Mad Dog Studios, is emerging as a cutting edge wonder boy.

Hollywood, too, is turning its lens on country music. *Last Picture Show* director Peter Bogdanovich's new country music film employs several top L.A. producers and many of our local musicians like Paul Marshall, Skip Edwards and Don McNatt. L.A. producer Steve Dorff handled music director chores for George Strait's *Pure Country* movie soundtrack that went straight to the top of the charts. Delta Burke's new show is about a country singer waiting tables in a honky tonk. NBC-TV and Dick Clark Productions launched the *Hot Country Nights* television show, and though on hiatus, it helped usher in the country music boom.

Jonathan Stone of L.A.-based Windswept Pacific Publishing is developing a country roster with Nashville's hot publisher Pat Higdon at Patrick Joseph Music as a partner. Steve Bloch and Phil Swann of Southern Cow

Mary-Chapin Carpenter



Music Publishing are actively pursuing West Coast writers for country hits. Betty Rosen at Third Stone Music is signing country writers and artists, as is Chrysalis Music, who has employed Mike Fink for a country music focus. Bug Music has a long history of administering West Coast country.

The legacy of California country music is a rich one that includes the legendary Sons of the Pioneers, cowboy heroes Roy Rogers and Gene Autry and the Maddox Brothers with their lovely sister Rose. They've all brought the best of the west to country and western music. The Bakersfield sound introduced by Buck Owens and reinvented by Dwight Yoakam add to a living musical heritage that also include the legendary Merle Haggard and his Strangers. Gram Parsons and Emmylou Harris, the Byrds, the Flying Burrito Bros. and eventually the Eagles, injected a youthful energy to country music, a

Karen Tobin



new vision with reverence to tradition that continues to influence modern country music.

Today, the West Coast country music and singer-songwriter scene is energized with a wealth of talent. Jim Lauderdale, Lucinda Williams, Karen Tobin, Jann Browne, George Highfill, Rosie Flores and Chris Gaffney, just to name a few, have all created great music for

various record companies, while Eddie Cunningham, the Bum Steers, Wylie and the Wild West Show, Eddie Dunbar, Teresa James, Alan Whitney, Buddy Miller, Re Winkler, Jenny Yates, Rick Shea, Dan

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Bern, Pam Dwinell and Broken Arrows head the list of abundant talent on the horizon.

Throughout the greater L.A. area in honky tonks, showcase clubs and especially the coffee houses, songwriter/artists abound. Nashville's long-standing tradition of grooming some of the country's most prolific songwriters has inspired West Coast songwriters to band together like never before.

Rick Shea



And band together they have. At venues all over town, songwriter showcases have arrived in a big way. Country, folk, pop and blues performers are being featured together as they integrate these styles in song, creating wonderful hyphenated hybrids:

country-blues, folk-country, country-rock. These very same artists are being recognized and signed by publishers and labels with the foresight and understanding to see that there is a growing market for music that incorporates a variety of genres. Artist/writers like John Prine, Iris DeMent, Jimmy Dale Gilmore, Maura O'Connell, Joe Ely and Guy Clark are examples of those practicing musical and cultural diversity.

In addition to its musical diversity, the L.A. country/roots scene maintains a strong sense of community. Organizations like the Academy of Country Music (ACM), the California Country Music Association (CCMA), the National Academy of Songwriters (NAS), the L.A. Songwriters Showcase (LASS) and the Nashville Songwriters Association International (NSAI), as well as ASCAP and BMI, all contribute to the development

Jim Landerdale



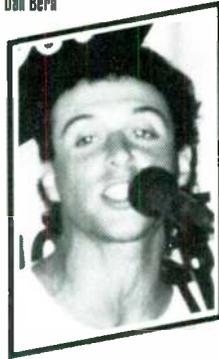
of our talented artists.

The Los Angeles-based Academy of Country Music produces the most prestigious country entertainment awards show on the West Coast. This year's awards show will be the first three-hour telecast on prime time television ever. Due largely to the efforts of Dick Clark Productions' Bill Boyd and Gene Weed, this year's awards show promises to be spectacular. The ACM also

sponsors many charitable celebrity events.

The CCMA has chapters throughout California with the L.A. Chapter boasting many members with major label affiliations. Newly elected president Dave Saunders promises to be an effective leader who hopes to bring more recognition to local talent. The CCMA sponsors a popular open mic night at the Butcher's Arms every Wednesday night, hosted by Stan Hebert. Renowned country singer Ray Doyle also hosts the CCMA sponsored Country Writers

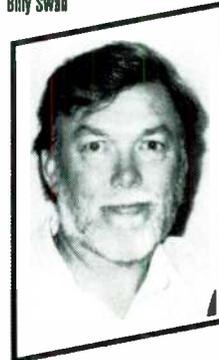
Don Bern



Spotlight at the Holiday Inn in Torrance. The Annual CCMA Awards Show at the Hyatt on Sunset honors L.A.'s top country performers.

The National Academy of Songwriters is a strong suit in the L.A. songwriting community. NAS holds many informative seminars involving all aspects of the music business with a strong focus on improving the songwriting and marketing skills of its large membership. NAS also produces the acclaimed Acoustic Underground, a monthly showcase for promising artists.

Billy Swan



Dan Kirkpatrick, Steve Schalchlin, Blythe Newlon and Paul Zollo are accessible and highly qualified leaders of this fine organization.

John Braheny and Len Chandler, co-founders of LASS, provide the songwriting community direct access to music business professionals. The LASS Cassette Roulette and Pitch-A-Thon sessions have placed

countless songs of all genres with publishers and A&R execs for the last sixteen years, while the Annual Songwriters Expo is a virtual mecca for songwriters around the world.

The L.A. Chapter of NSAI is headed by songwriter Craig Lackey. Craig and Phil Goldberg have been instrumental in introducing some of Nashville's finest writers to the L.A. community with intimate and informative gatherings. NSAI has brought such notables as Pat Alger ("The Thunder Rolls"), Sonny Curtis ("I Fought The Law"), Wayland Holyfield ("Could I Have This Dance"), and Richard Leigh ("Don't It Make Me Brown

ASCAP's Brendan Okrent

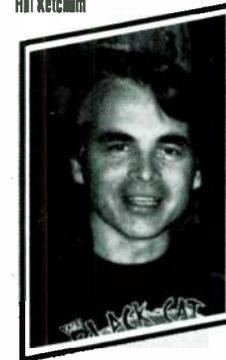


Eyes Blue") to meet and talk with L.A.'s up-and-coming writers. Craig Lackey and producer Richard Barron also host a series of country songwriter nights and have introduced Nashville's popular "In The Round" format to L.A.

The two major performance societies, ASCAP and BMI, support the country writer/artist in many ways. Brendan Okrent at ASCAP and Paige Sober at BMI both assist in helping with career development and guidance to up-and-coming and established talent. ASCAP and BMI also sponsor writers nights that add tremendously to the community.

While songwriting is of primary importance in country music, so is performance. Throughout the Southland, honky tonks and dance clubs continue to support live country music. The reigning champion of country night clubs is Fred Reiser's Crazy Horse Saloon. For several years voted Country Nightclub of the Year by the ACM, it is a favorite of performers and patrons alike. Local bands like the Doo-Wah Riders, American Made Band and the Night Riders are favorites there. The lights and sound, courtesy of ace house engineer Phil Johnson, are state-of-the-art, making it comfortable for national touring acts like

Hal Ketchum



Trisha Yearwood, Hal Ketchum and John Anderson. Boasting a fine steak house as well as the best in national and local talent, the Crazy Horse is still Numero Uno.

The Silver Bullet in Long Beach is another favorite watering hole for the country dance crowd who prefer their country music performed live. It features the best country dance bands like the Purple Sky Band, the Sierrah Band and Pacific Ryder. On occasion they will present national acts. Plenty of dance floor space makes the Bullet a favorite with locals.

Around the corner from the Bullet is the D. J. Ranch. The house band there, the Silver Star Band, has been packing them in night after night for two years and have developed a large and loyal following.

28 >

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Whether it's records, clothes, books, clubs or television shows, let your fingers do the walking through Music Connection's guide to everything country. From leather boots to the latest Travis Tritt CD, our guide will make your country shopping easier. Special thanks to all who contributed to the guide and our apologies to the few we may have overlooked.

Compiled by Billy Block and Trish Connery

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RADIO

KZLA 93.9 FM

KLAC 570 AM

KFRG 95.1 FM

KIK-FM 94.3 FM

KPCC 89.3 FM airs Rene Engel's *Citybilly* every Monday Night at 8:00 p.m.

KPFK 90.1 FM airs Howard and Roz Lerman's *Folkscene*

KPCC 89.3 FM airs Juke Logan and Ellen Bloom's *Blues Extravaganza* on Friday Nights at 8:00 p.m.

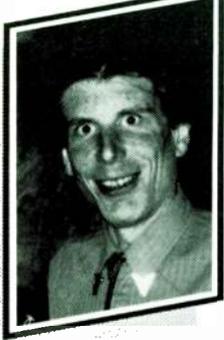
TELEVISION

Country Music Television broadcasting is dominated by **THE NASHVILLE NETWORK (TNN)** and **COUNTRY MUSIC TELEVISION (CMT)**. Most cable operators carry these two widely popular networks. Of course TNN's *Nashville Now* hosted by Ralph Emery is one of the top rated programs. Don't miss *Crook and Chase*, *Video A.M.* and *P.M.*, *Miller and Company* for interviews with the stars of today and tomorrow. The best TNN has to offer, however, includes the excellent *American Music Shop*, *Austin City Limits* and *The Texas Connection* which all capture live performances of the best country music singer/songwriters and stars.

< 25 L.A. Country

The center for the original country showcase scene is Ronnie Mack's Barndance. Every week Ronnie's Barndance presents all forms of roots music. The best in country, rockabilly and blues can always be seen at the Barndance. The appearance of big name artists like

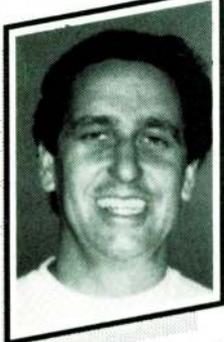
Ronnie Mack



Dwight Yoakam or Marty Stewart dropping by is commonplace. Ronnie's specialties are his theme nights, like his annual Ricky Nelson, Hank Williams and Elvis Birthday Tributes. Ronnie is one of the biggest supporters of the L.A. scene.

Country radio in L.A. is dominated by KZLA 93.9 (FM), home of today's hot country. While the hot country format is quite popular around the country, KZLA leads L.A.'s current boom in country music. To their credit, KZLA has supported a local music show and does a nightly calendar listing of who is playing where. KFRG 95.1 (FM) in the San Berdoo area is a cool station that plays a mix of new country with country gold. KLAC 570 (AM) is a good listen for traditional country, but I personally enjoy Citybilly. Citybilly is an L.A. tradition hosted by Rene Engel on KPCC 89.3

Rene Engel of KPCC



(FM), Monday nights, from 8:00-10:00 p.m. Citybilly features old country standards, hip new country, folk and blues artists with the old FM radio warmth and style. Also worthy of note is Howard and Roz Larman's *Folkscene* show on KPFC. Both *Folkscene* and *Citybilly* are institutions in roots



By Larry McClain

Although the word "unplugged" is perhaps L.A.'s trendiest word right now, it takes more than twelve-string guitars and espresso to create the city's most prestigious acoustic venue. Billy Block's Western Beat American Music Showcase has succeeded for two basic reasons: the host genuinely wants Los Angeles to reclaim a leadership role in country, folk, and blues and he's a magnet for top artists and writers who feel the same way.

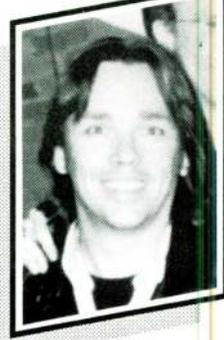
Western Beat, which revs up at 8:00 p.m. on the first Thursday of each month at the Highland Grounds in Hollywood, features the top pro talent from L.A., Nashville, New York, and London.

In recent months, Western Beat has hosted artists

radio programming.

One of the main concerns for L.A. country artists is whether or not to make the move to Nashville to get

Dusty Workman



shopped. Well, if you ask someone from Nashville, they'll tell you, "Absolutely." However, there is a growing contingent of country music people at every level of the industry here in L.A. that will tell you otherwise. Many of the major players in the Nashville executive offices have done their time here. Jimmy Bowen at Liberty, Tony Brown at MCA and

Jim Ed Norman at Warner Bros. have all held positions in the L.A. office. The bottom line is, Nashville will pay attention to L.A. when there is money to be made.

And that's why L.A. should pay attention to itself. Producers, writers, artists—they're all here if you think about it. And what's wrong with West Coast labels making West Coast country records?

John Jorgenson



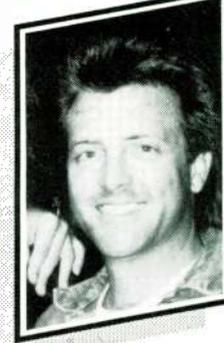
There is a lot of talk in country radio circles of new formats like Album Oriented Country. The parameters of this country music phenomenon are broadening every day. Crossing-over from country to pop, which was once considered ridiculous, is now commonplace. The advent of Soundscan has brought the reality of the situation to light. Country is

and writers like Andrew Gold, Karla Bonoff, Gary Burr, Alannah Myles, 10cc founder Graham Gouldman and hit songwriter Jill Colucci (who's penned three Number One country songs in the last year alone). There have also been sizzling sets from major label artists like the Remingtons, Hal Ketchum, Boy Howdy, Rick Vincent, John Anderson and Lisa Stewart. And Western Beat was where the lads in Spinal Tap unveiled their first all-acoustic set.

The showcase is the brainchild of Billy Block, well-known to *Music Connection* readers who have followed his country music column in the magazine since 1989. He's also the music director for the USA Network's *The Late Mr. Pete Show* and host of the Country Music Video Magazine series. In his spare time, Billy Block has also won several Best Drummer awards from the California Country Music Association. Never at a loss for energy, Block, nonetheless, gets help each month from the Western Beat "home team": Curb Records artist Rick Vincent, Windswept Pacific staffwriter Brad Parker and songwriter/artist Wendy Waldman (whose Grammy-nominated Vanessa Williams hit, "Save The Best For Last," was one of 1992's ten most-played songs).

"Western Beat celebrates the renegade spirit of the American songwriter, and it's creating a sense of community that has long been absent from the L.A. music scene," says Block. "We've been described as

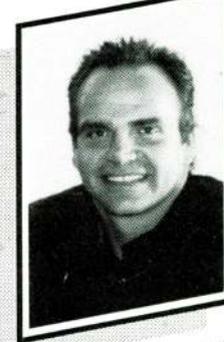
Rick Vincent



now popular music. One reason for the recent sales surge in country music might be because contemporary country music rocks. Could it be the same people who once bought Bob Seger records are now buying Travis Tritt records? Tritt even features the L.A. band Little Feat on his records. It's almost to the point where slide guitar has replaced the steel guitar in the young country sound.

Meanwhile, L.A. session stalwarts Leland Sklar, Carlos Vega and Willie Weeks appear all over Music Row product, while here on the West Coast, groups like Los Lobos, Little Village and Little Feat are homeless when it comes to radio. Even the Boss seems to have suffered from the radio squeeze. Yet, music that sounds just like them is heard on country radio daily.

Jonathan Stone



Hit songs will continue to be written by L.A. writers. L.A. country and country rock artists will continue to influence trends and get deals. The L.A. and Nashville music communities will hopefully continue to cooperate and grow for the betterment of the community as a whole. So, when you call us country, call us in L.A. **MC**

the Bluebird/West because we're trying to take all the great things about the Bluebird Cafe in Nashville and make them work in a Western setting. The Bluebird has a reputation for quality and consistency, and so do we, judging by the number of industry people who come here month after month."

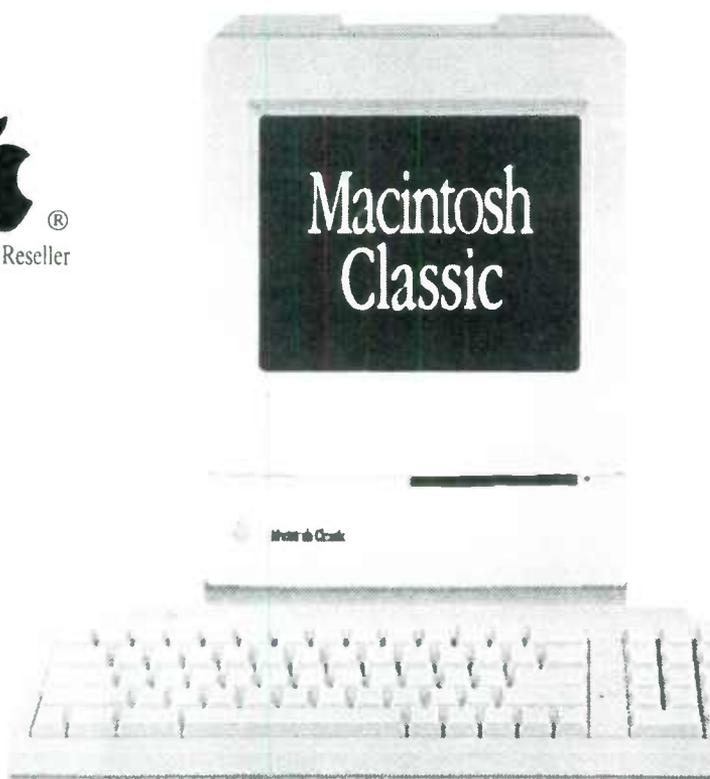
Indeed, the paparazzi can catch plenty of entertainment-biz movers and shakers at each Western Beat showcase. Actors Gary Busey, Mike Myers (*Wayne's World*), and Katey Sagal of *Married... With Children* are just a few of the celebs spotted at recent shows. Fellow thespian Ronnie Cox (*Beverly Hills Cop*) is a Western Beat regular who recently signed with Mercury/Nashville as a recording artist. At each showcase, the on-camera talent rubs shoulders with folks like BMI's Paige Sober, ASCAP's Brendan Okrent, Neil Portnow of Zomba Music, Windswept Pacific chief Jonathan Stone and Curb Records President Dick Whitehouse.

BNA Entertainment's Ric Pepin and Jim Della Croce recently were on hand to present Western Beat with a gold record for our role in helping John Anderson's *Seminole Wind* album reach that goal," says Block. "That's the sort of industry involvement that's making Western Beat such an exciting forum. The showcase is already having an impact on A&R and publishing, and we feel it's going to make a big difference at the radio level in '93. We're championing great songs and innovative writer/artists who don't deserve to fall between the cracks of today's formats."

Western Beat Entertainment can be reached at (310) 374-7198; FAX (310) 374-5345. **MC**

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and Euclid)
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Megadeth's Mile-High Club



Nick Menza, Marty Friedman, David Ellefson and Dave Mustaine

Hard rock cult heroes, Dave Mustaine, David Ellefson, Marty Friedman and Nick Menza, collectively known as Megadeth, have had one blow-out year with the platinum success of their fifth album, *Countdown To Extinction*, and are diving right into 1993 with a major world tour.

Several months ago, upon the release of the album, a little wager was made between guitarist Marty Friedman and the other band members. The bet was that Marty would agree to go skydiving if *Countdown* went platinum. David, Nick, and Dave have all jumped previously, with Mustaine being the most experienced, having 20 jumps under his belt. Well, lo and behold, the album went platinum in a matter of weeks upon release, and it was time for Marty to pay the piper.

This all brings us up to the chilly morning of December 14th. Rising well before the crack of dawn (4:30 a.m., to be exact), I jumped in my Jeep and headed out to the Perris Valley Skydiving School located on

the outskirts of the historic little town, nestled in the San Bernadino mountains, about two hours from Los Angeles. It was a gorgeous, clear morning with the snowcapped peaks and bright blue sky providing a panoramic setting for Marty's anxiously anticipated "Platinum Plunge."

Upon arrival, I was greeted by Megadeth bassist David Ellefson, who shared his two previous skydiving experiences with me: "The first time I jumped, I was coming off the Rust In Peace tour. We came down here to Perris Valley with a video crew and everybody went jumping. Then, a year later, I jumped again after we came off the Clash of the Titans tour. The first time anybody says they're not scared, they're lying through their teeth. When you go up and up and up, and you look at your altimeter on your chest and it says 5,000 feet and you're actually going to 12,500 feet before you're ready to jump out—you're kinda cringing. I actually have a video of me and there's a picture of me as I'm chewing on my nails. It's pretty frightening

because I didn't know what to expect. Then when you're standing at the door, when you're down and ready to rock out of the plane, I was like—you better push me because I don't know if I'm going to go if you don't push me.

"Once we got out it was great; you're falling so fast and you're above these mountains and it's not even like you're falling. It's like sticking your head out of a car window driving at 120 m.p.h., you fall so fast. The next thing I knew I was at 4,000 feet, so I pulled the rip cord. Once I was under canopy, it was great just watching my legs dangle down there and seeing this little gravel target."

Next, I met up with guitarist Marty Friedman who was making his first jump. Friedman had just completed a last-minute instruction session and was putting on his parachute when I asked him how he was feeling. "Right now I feel great," he smiled, "I feel like Evil Knevil. The tough part is where to place the parachute harness. I think I have to adjust my family jewels so they don't get

yanked."

Once a few adjustments were made, Marty and the instructor made their way over to the plane while a more experienced Dave Mustaine filled us in on some of his past jumping experiences. "Marty will be jumping tandem," Mustaine said, "that means he'll be strapped to the instructor. I don't do that. I've done AFF, which is when you go by yourself with no static line. Once I jumped out at 13,500 feet and freefell to 2,500 feet. That was a long way to be flying."

Nick Menza, who also jumped once, refused to make a commitment about going up again. "I did it the last time we came out here," he confided, "and that was enough for me to experience the thrill. It was my first and probably my last jump."

While talking with Nick, Marty's plane took off and headed for the wild blue yonder. A few minutes passed as we waited for it to reach the proper altitude and then, Marty and the instructor came flying out into the open sky. Both looked as if they were getting a great ride as their multi-colored parachutes finally opened. The chutes flapped in the wind like some gigantic bird as Marty and the instructor eventually glided back down to earth.

Though his bandmates seemed preoccupied with finding out if Marty wet his pants, I asked if he'd describe the feeling of free falling to me. "It was way intense, man," he said, "it was the ultimate. I'd do it again, but don't quote me on that! Right now I'm completely disoriented and I cringed when we went into the slow part and the turn. I was totally freaked."

The "Platinum Plunge" a success, we all ambled back to the skydiving school—glad once again to be on solid ground. For the time being, anyway!



One of MTV's original VJ's, Nina Blackwood has also co-hosted Solid Gold and served as music correspondent for Entertainment Tonight. She is currently the producer/writer/host of video magazine Turn Up The Volume.

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xtra large

Label: Giant
Manager/Contact: Chris Lawmaster and Jon St. James for Big Blunder
Address: 641 S. Palm St., La Habra, CA 90631
Phone: (310) 691-1919
Booking: n/a
Legal Rep: Jonathan Haft of Cooper, Epstein & Horowitz
Band Members: Robert Melrose Thompson, IV, Josh Freese, Darren McNamee, Warren Anthony Fitzgerald
Type of Music: Diverse
Date Signed: June, 1992
A&R Rep: Kevin Moran

By Richard Rosenthal

While Orange County is but a mere hour from Hollywood by freeway, it might as well be light years away musically. The music of xtra large reflects that, with a twelve-song debut album in which each of the dozen tunes sounds so different from the others that the package is more like twelve singles that coincidentally happen to be on the same record.

To say that guitarist/producer Warren Anthony Fitzgerald agrees with that assessment enthusiastically would be an understatement. "When someone asks us what kind of music we play, we can truly say that we're a little different. When someone asks us to classify our music, we say, 'We have songs that are kind of heavy and we have songs with a little boogie-woogie. How do you classify that?' Just ask me which song and I'll tell you what we're like. I don't want to name any names, but there are a lot of bands that I really like one or two songs, but the whole record sounds so much the same that there's no break in it. After two or three songs, you say, 'Well, that was fun, but I'm going out of my mind hearing one long song.'"

The four members of xtra large are veterans of the alternative scene, although they would cringe at the thought of being labeled as such. Fitzgerald played in the Vandals and

Gherkin Raucous. Vocalist Darren McNamee was also in Gherkin Raucous, while drummer Josh Freese was in the Vandals as well as playing with Dweezil Zappa, Suicidal Tendencies and Infectious Grooves. Bassist Bob Thompson is known for the time he spent in Big Drill Car. The four have melded their musical background and influences to create the musical smorgasbord that is xtra large.

"All of us like all sorts of different music," says Freese. "We wanted to cover as much ground as possible and not get too self-indulgent. We wanted an opportunity to express all that and try to keep it coherent enough that if someone listens to it and absorbs it for a while they'll understand where we're coming from. Our album is not something that you would toss on at a party and at the first listen think this is it! It covers a lot more ground than that. I think it's an album you listen to four or five different times and then hopefully you get sucked into it and absorb it a little more."

Now I Eat Them was for the most part recorded before the band was signed to a label deal. As a matter of fact, a lot of the recording was done before the band was even a band. As Fitzgerald explains, all of the guys wanted to work with each other, but they were committed to the projects they were with at the time. So what would happen is that Thompson would lay down some bass tracks when he had the chance, then Fitzgerald would come in later and work on the guitars, then MacNamee would do his vocals here and there, and so it went. Eventually, the band recorded in ten different studios. But this approach, although not intentional, had its advantages. One, it helped to get the eclectic sound they wanted, but more importantly, it helped them bargain for artistic control because much of the album was completed before they were signed.

"I think a lot of bands would like to do what we did, and I think that we

were lucky that we started our album before we had a record company behind us so we got away with a lot of stuff," says Freese. "And they gave us artistic control, they didn't stick us with a producer. Warren produced it, but we put in our share, and that was nice. Especially with a new band on a major label, a lot of times they'll say, 'Let's get the guy that did Helmet.' Since we recorded a lot of the album ahead of time, the label knew what they were getting, what we were about and they didn't want to try and fuck with it." "Well they did," says MacNamee with a chuckle, "but they were cool about it."

With an album that refuses to fit neatly into any category, the band has had some trouble getting people to listen to it. Expalins Fitzgerald, "The people at KROQ say a lot of the stuff's too heavy, and the people at KNAC say it's just not heavy enough, which I can understand, but hopefully someone will take a chance."

"I hope people give the album a listen and try and understand where we're coming from, because we're not a standard grunge act. We're not from Seattle, and this whole title of 'alternative' that's so popular these days, that only encompasses a certain amount of music that was alternative. All of a sudden, we're seeing people that were never into punk getting into grunge bands and saying they always liked punk. Two or three years ago, there were heavy metal bands left and right on MTV. Now there's going to be all these bands that look like Nirvana. We don't want to be perceived as jumping on any bandwagons because we've been doing this for years. Two years ago, I would have probably said that we were an alternative band, but now I don't even want to say it because it comes off..."

Fitzgerald's voice trails off, but his point is clear. The band is not what they are because it happens to be trendy. They're that way because that's who they really are. **MC**

xtra large

Now I Eat Them
Giant Records

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Warren Anthony Fitzgerald and xtra large

□ **Top Cuts:** "Eggsbunk," "Glass Walls," "Sleep's My Only Friend."

□ **Material:** The bio on xtra large calls *Now I Eat Them* a chronicle of the band's "real and imagined schizophrenia," which is a pretty accurate reading. Alternative beyond alternative, the songs on *Now I Eat Them* are so diverse that apart from being on the same album together, they have little in common. With its weird melodies and arrangements, this is not a record you put on and instantly begin humming. In fact, it's as if the band deliberately went out of its way to avoid writing even a single song that had a hook in it.

□ **Musicianship:** All four members of xtra large have spent time honing their chops in respective bands such as Infectious Grooves, Suicidal Tendencies, the Vandals, Big Drill Car and School of Fish, so they're no slouches on their instruments. Drummer Josh Freese, who in his younger years (he's now nineteen) was described as a "child prodigy" may quite possibly be one of rock's finest drummers. Surrounded by three other equally talented players, they form a tight, cohesive unit capable of anything from quasi-hard rock to ultra-alternative.

□ **Production:** Self-produced by Warren Anthony Fitzgerald and the band, the record is filled with enough musical bells and buzzers to make sure there's never a dull moment. Even so, he's always in control of his musicians to ensure that no one is going to mistake this album for a novelty record.

□ **Summary:** It's hard to figure out how seriously to take these guys. Is *Now I Eat Them* tongue in cheek or not? The music bounces all over the place to the point of being unfocused. Each song is so different from the next that there is little continuity to the album. It's as if the band sat down and decided to make the strangest, most bizarre album they could, with the implication that normal is boring and therefore weird is cool. As Fitzgerald has accurately said, this is not a party record. It will inspire strong reactions—good and bad—from anyone who listens to the record. —Richard Rosenthal

Deano Mueller



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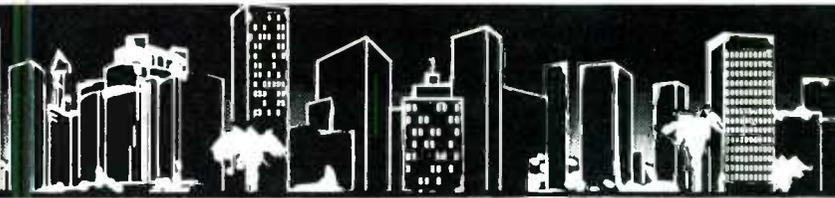
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ROCK

By Barbara Shaughnessy



B. Shaughnessy

Filthy McNasty w/cake face

Despite the rain and the floods, Southern California music fans and stellar musicians showed up en masse for the second annual **Randy Rhoads** tribute/benefit concert at the **Palace** in Hollywood. The band performances and many celebrity jams were highlighted by **Randy Rhoads'** tunes. **Motörhead's** one song performance of "Hellraiser" with **Lemmy's** dedication to Randy was one of the emotional sparks of the evening. As for the newcomers performing, all female metal act **Phantom Blue** had some solid playing but came across a bit too much like **Warlock** for my taste. **Insomnia**, which features ex-members of **Black Sabbath**, **Great White** and **Baton Rouge**, played an impressive set. **Mark Wood** bowed his way through "Mr. Crowley" on an instrument called a Violin, a hand-held violin with the body shaped like a human arm and hand.

A huge birthday cake was presented to **Filthy McNasty** at his recent birthday bash, but when he blew out his candles, he had the

cake pushed into his face. Filthy looked quite stunned at first but retained his composure, kept a smile (and the cake) on his face and walked around the club hugging everyone.

A few issues back, I told you that **Wheel of Fire** had a new drummer. Well they did, but right after the ink dried (or the type was set) they replaced him with yet another drummer, **Brian Judkins**. Brian read about the band in *Music Connection* and decided to check them out during one of their acoustic shows. He liked the band so much, he persuaded them to audition him, and they did. The chemistry between the members was so positive that a day later he was in the band. **Wheel of Fire** will be debuting their new material at the **Troubadour** on Saturday, January 30th, at 8:15. Headlining the evening is **Venice**. Don't miss it.

Feeling adventurous? Check out newly opened **Amazon** at 301 Santa Monica Boulevard in Santa Monica. The intimate setting of the club, with its waterfalls and misty forest atmosphere, houses a stage fifteen feet above the audience that's a tree house. The club is open Wednesday through Saturday and a percentage of the profits go to save the rain forest. The club is equipped for acoustic and semi-electric shows. **Mother Conviction**, a hard rock band with an R&B edge, will be performing their semi-electric set at the club on February 10th. For booking info, contact Jimmy D. at (818) 340-8591.

Pepper's, an Orange County nightery, recently showcased the **Jan Cyrka Band**. The band captivated the audience with their instrumental set that mixed hard rock with just a splash of jazz wrapped up so tight and neat that you couldn't help being lost in the sound. Hailing from England, the band is currently only released in Europe through **Music For Nations**, and that's too bad, they're a treat to see. For more information, contact Peter Grant at 011-44-71-794-0283.



B. Shaughnessy

Mark Wood

WESTERN BEAT

By Billy Block



Billy Block

Tom Kimmel

Songwriter **Don McNatt** has begun production on his *Writer's in the Round* cable series. The first installment aired January 23rd (to be repeated Feb. 6th at 11:30 p.m.) on **United Artists Cable** and featured the songwriting talents of **Ray Doyle** of **Reach For the Sky** and **Stanley T. of Broken Arrows**. Doyle is the host of the **CCMA** sponsored **Country Writer's Spotlight**, held monthly (Feb. 14th this month) at the **Holiday Inn** in Torrance. Stanley T. has been writing a lot with some of Nashville's top songwriters. McNatt, a longtime fixture on the country scene here, is adding an important new dimension to the songwriting community. Good work, Don!

Word on the street has **Re Winkler** hooking up with local country legends the **Doo-Wah Riders**. The **Doo-Wahs** are one of the most successful country bands working in Los Angeles and have been together in various incarnations for over ten years. They spend a lot of time performing at the incredible Disney entertainment complex in Orlando,

Florida, known as **Pleasure Island** at the **Neon Armadillo Club**. **Winkler** will be a solid addition to this perennial favorite.

Demon recording artists the **Zydeco Party Band** have been a busy bunch as of late. Music mogul **Danny Kessler** has been in dialogue with **Sony Music** about the group following their performance at the **Sony Music Cajun Christmas Celebration**. **ZPB's** accordionist **Doug Lacy** has been playing **West Coast** dates with wildmen **Oingo Boingo**. Bassist/tuba legend **Freebo**, famous for his long tenure with **Bonnie Raitt**, recently added tracks to **Aaron Neville's** solo effort. **Fiddler Lisa Haley** is currently scoring music for a **Prime Ticket** golf show to premiere soon. **Guitarist Mark Shark** has been recording with **Native American poet/actor John Trudell**. The **Zydeco Party Band** will headline at the **Lingerie**, Friday, February 19, with special guests.

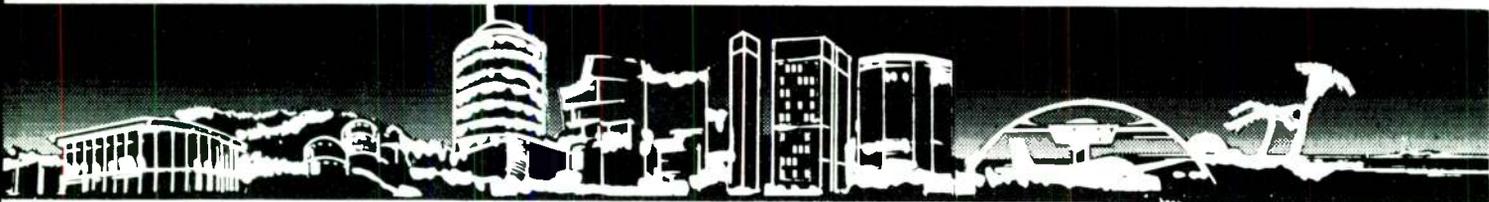
MCA/Nashville VP Tony Brown was in town and dropped in on **Wendy Waldman**, **Andrew Gold**, **Karla Bonoff** and **Kenny Edwards** to see what the buzz was all about. The quartet has been writing and rehearsing for months, developing an outrageous vocal blend on some incredible new material.

The **Western Beat American Music Showcase** at **Highland Grounds** enjoyed the company of some legendary guests. Producer **Bones Howe**, now at **Windswept Pacific**, was on hand, as was new **PolyGram** Recording artist and actor par excellence **Ronnie Cox**, **John Ford Coley**, **Rob Royer** and **Mike Finnigan**, **Unistar Radio's** **Chris Kampmeier** and music consultant **Barry Kolski**. Those were just the guests. Appearing were **Lowen and Navarro**, **Lois Blaische**, **Mary Schindler**, **Reed Williams**, **Tom Kimmel** and **Lisa Aschmann**. On February 4th, **Western Beat** welcomes **Bob Bennett**, **Alan Whitney**, **Pam Dwinell**, **Dan Bern**, the **Hippie Gypsies**, **Steve Cochran** and the **Blue Healers**, **Steve Diamond**, **Richard Stekol** and **Greg Leisz**.



Billy Block

Lowen and Navarro



JAZZ

By Scott Yanow



Cecelia Coleman

Cecelia Coleman has been a fixture in L.A. clubs during the past five years, often as the pianist in the **Benn Clatworthy Quartet**. Recently, her first recording as a leader, **Words Of Wisdom** (on **L.A.P. Records**), was released and to celebrate it she performed at **Lunaria's** with her trio. Not scared off by a loud convention crowd (after all, she's played at **JAX!**), Coleman was in excellent form (along with bassist **Eric Von Essen** and drummer **Kendall Kay**) on a set of boppish material that included "The Masquerade Is Over," a 6/4 version of "Polka Dots And Moonbeams" and Bud Powell's "Oblivion." This very talented pianist is well worth checking out.

At first, it did not seem logical to team up tenor-saxophonist **Bennie Wallace** and veteran pianist **Jimmy Rowles** since Wallace (who mixes together the thick warm tone of Ben Webster with speechlike interval jumps reminiscent of Eric Dolphy), and the gentle Rowles (whose subtle chord voicings have long been the

joy of the many singers he has accompanied), have different styles. But at the **Jazz Bakery** they worked together perfectly with bassist **Bill Huntington** and drummer **Alvin Queen**; a record of this unit is upcoming on **Audioquest**. Wallace's tone really filled the room and he was quite spectacular on a set of superior standards, particularly a dazzling rendition of "The Best Things In Life Are Free." **Sue Raney** also added her beautiful voice to the quartet for two numbers. Credit **Ruth Price** with another example of inspired booking as she continues to provide L.A. with the best listening room in the city.

Also seen: **Stephanie Haynes**, one of Orange County's top jazz singers, sounded in fine form recently at **Vine Street** with a group co-starring pianist **Dave Mackay**; her clear voice is always impressive. And, despite a pouring rain, the **Clayton/Hamilton Orchestra** was inspired at **Catalina's**, roaring through a fine set of John Clayton arrangements including a humorous "Sunny Side Of The Street," "Georgia" (featuring **Rickey Woodard's** soulfully swinging tenor) and "Sashay" which found trumpeter **Oscar Brashear** taking solo honors.

Upcoming: **The Jazz Bakery** (310-271-9039) presents the **Bill Perkins/Herbie Harper Quintet** (Jan. 29), **Bill Holman's Big Band** (Jan. 30) and **Dave Frishberg** (Feb. 12-13), **Le Cafe** (818-986-2662) hosts the great **Dick Hyman** (Feb. 8-9) and **Roger Kellaway** (Feb. 10), **Catalina's** (213-466-2210) has **Astrud Gilberto** (through Jan. 31), **Horace Silver's Brass Orchestra** (Feb. 2-7) and the **Steve Khan Trio** (Feb. 8), **Sweet Baby J'ai** will be at **Vine Street** (213-463-4375) Jan. 29 & 30 and the **Pasadena Roof Orchestra** (from England, naturally) will be appearing at **Pasadena's Ambassador Auditorium** Feb. 23 (800-266-2378).



Bennie Wallace

URBAN CONTEMPORARY

By Gary Jackson



Larry Dunn

Larry Dunn, former keyboardist extraordinaire for **Earth, Wind & Fire**, has resurfaced in, of all places, Japan. He just released a CD for the Japanese market titled **Lover's Silhouette**. The album includes all the L.A. studio hotshots (**Greg Phillinganes**, **Phil Upchurch**, **Al McKay**, **Ralph Johnson**, and **Ronnie Laws**, and more). So when will we get it in L.A.?

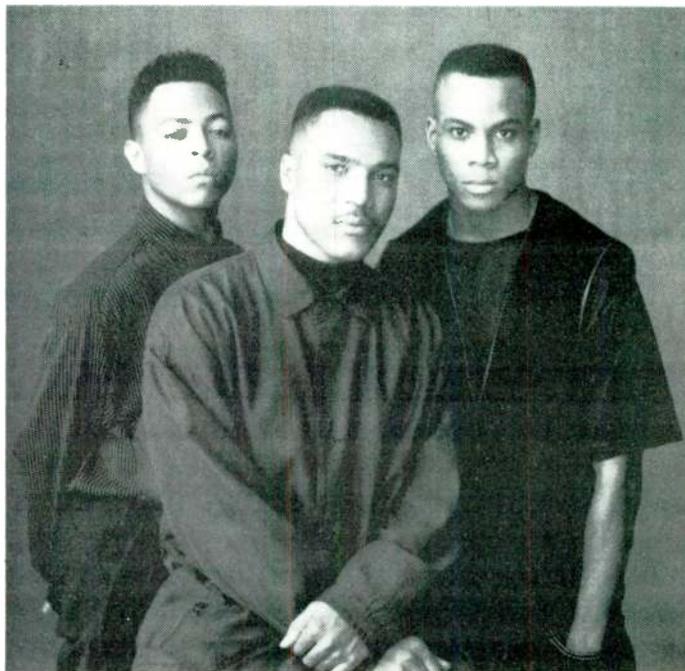
Negotiations are underway among some of the hottest choreographers in the music video business to participate in a "dance-off" to benefit the **Toni Stroman Foundation**. **Frank Gatson**, **Lavell Smith** & **Travis Payne** are the cream of the crop,

having choreographed too many videos to mention. But a short list of their dance credentials include **Michael & Janet Jackson**, **En Vogue**, and other top acts. The dates and times and other participants are still being worked out. The **Toni Stroman Foundation** brings handicapped children to such activities as the **Soul Train Awards** and last year's **Hammer** concert.

The **National Academy of Recording Arts & Sciences (NARAS)** has chosen Hollywood High School as the Los Angeles site for its **Grammys In The Schools** concert. The concert will be held on February 19 at 9:15 a.m. **Michael Greene**, President of **NARAS**, spoke to me about the program and stressed its objective: "The importance of Grammy In The Schools is, if a child is truly motivated to pursue a career in the music industry, to provide them with a roadmap so that they don't go down a dead-end street. The music industry is a difficult road to negotiate. This program is reality-based, and stresses the importance of a solid music education."

To that end, a \$25,000 grant has been given to Hollywood High School to renovate the sound system in its main auditorium, which will be host to such music luminaries as **Dori Caymmi**, **Sheena Easton**, **Branford Marsalis**, **David Sanborn**, **Immature** and **Michael Kamen**. Several South Central Los Angeles students will participate, along with other students selected throughout the United States, in a big band setting both that day and at a special Grammy nominee party the day before the awards show. **MC**

Jim Heath



Choreography team Gatson, Smith and Payne



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CLUB REVIEWS

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Atomic Boy Club Lingerie Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Hipnotic Records: (714) 841-0309

□ **The Players:** Denny Lake, vocals; Strangler, guitar; Andrew Komaneky, guitar; Beth-Ami Heavenstone, bass; Jimmy Daugherty, drums.

□ **Material:** Atomic Boy jumps into the arena with a guitar rock sound, a showy lead singer and some great press surrounding their debut EP, *Love And Revolution*. Although their literature describes them as "punk-pop," Atomic Boy's music bears little relation to punk, and aligns itself more accurately to commercially acceptable college pop. There's little danger in the Atomic Boy repertoire, just snappy, close-to-the-surface songs executed with zeal.

□ **Musicianship:** Atomic Boy hums along thanks to guitarist Strangler's aggressive style, which provides the structure for the other bandmates to build upon. Komaneky's guitar is comfortably supportive, and Heavenstone is a bassist who can truly come into her own limelight once her talent matures a little. A shining star in the Atomic Boy lineup is Jimmy Daugherty, who keeps a nimble beat while providing some impressive backup vocals.

□ **Performance:** Frontman Denny Lake initially comes off like some kind of lounge lizard, a character in sunglasses which are never removed throughout the show. It would be easy to write him off as a flake, but

fortunately, I gave him a chance to reveal some sincerity in his performance—especially in the poignant song "Photograph Of Love." In fact, Denny's best moments onstage were when he appeared human, with less showbiz overtones. Food for thought, eh?

□ **Summary:** Make of it what you will, Atomic Boy has its eyes on success, and they've already gotten some recognition toward that end. Lake has the potential to be a very charismatic frontman once he finds the balance between being an entertainer and being a human. Not an easy chore, but Atomic Boy has what it takes to be up to the challenge.

—James Tuverson

Soul The Whisky West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Joey Meade: (818) 772-7831

□ **The Players:** Kevin Roehgean, vocals, guitar; Stef Jillian, guitar; Tristian Greth, bass; Kenny Pierce, drums.

□ **Material:** Soul has a southern fried rock sound with an East Coast feel. Their songs are gritty tales of love, hope, anger and despair. I am reminded of bands like Junkyard and Circus Of Power when listening to Soul. The band's aggression and laissez-faire attitude seem far more suited for CBGB than the Whisky. The music is powerful and tuneful, yet I couldn't remember the melody to a single song upon leaving the gig.

□ **Musicianship:** Clearly, this is a band that works together well as a

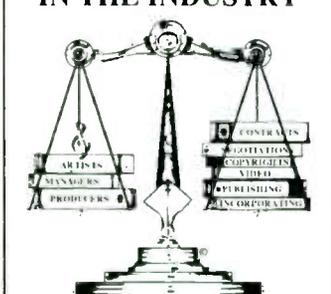
team; no virtuosos here. Especially prominent in the Soul sound is the sometimes gruff, sometimes tender throat work courtesy of Roehgean. What a pleasure it is to see a male hard rock vocalist who doesn't feel the need to shriek or use a nauseating falsetto while performing. Pierce's heavy tribal beats are the perfect complement to Jillian and Roehgean's bluesy riffs and Greth's throbbing bass lines. The southern fried aspect of the band appeared in the nicely executed Allman Brothers cover "Whipping Post" as well as in "Bad News," the last song of the evening. The varied influences in Soul's sound is most likely due to the members' different regional backgrounds, ranging from Cleveland to New Orleans.

□ **Performance:** Soul is a passionate band and I hope that they don't change their name. The quartet strongly believes in body art; each member has Soul tattooed somewhere on his torso along with other tattoos. Now that's commitment. I was impressed by the contrast of tender in the near-ballad "Hang On" and the bluesy "Angry Young Man," seemingly the Soul anthem.

□ **Summary:** I like the fact that Soul reminds me of biker-type bands like C.O.P. and Scottish rogues the Almighty, but Soul needs to be able to entirely captivate an audience with their passion as these other bands do, to score a deal. The band is well on its way: They have the inspiration, the talent, the ability and the tattoos. It all boils down to uniqueness. Soul is far better than many local bands I've seen recently, but I want to see a touch more gut put into Soul.

—L. Schlosshardt

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Jones Street

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

▣ **Contact:** The Jones Line: (818) 563-3906

▣ **The Players:** Shawn Crosby, vocals; J.J. Jaregi, bass; Mickey Perez, guitar; Johnny Scott, guitar; Anthony Fox, drums.

▣ **Material:** Full-force, combat boot-to-the-head, hard rock, with intensity turned up to level eleven. This is far from another "strip band." Combining the energy of Skid Row with the attitude of Guns N' Roses, Jones Street delivers a unique sound with catchy choruses and pounding grooves. It is hard to forget the tunes because they were all named after cliches. ("What Comes Around Goes Around," "Dancin' With The Devil," "On The Edge.") "Fuck Authority" is a sure-fire club rocker.

▣ **Musicianship:** Crosby has a good voice, great range and the ability to sustain the punishing set. It is always a pleasure to find a rock band with such great backup vocals. Each player put maximum effort into the show. Scott and Perez, ripped up the stage with their blistering guitars, while adding dimension and intensity to the vocals. Jaregi kept everyone in the pocket, while Fox put on

an incredible show behind the drums. This band is extremely tight and efficient, and as a result, they are justifiably confident and packed with attitude.

▣ **Performance:** Jones Street puts on a great show. Scott, Jaregi and Perez were literally all over the place, while Fox slammed his kit like it was meant to be slammed. Without the typical choreography and cheap stunts, all the members performed with incredible high energy while onstage. There was never a dull moment in the entire set. Image is too often a factor in most hard rock bands, and Jones Street is certainly no exception. They definitely look the part without taking it too seriously, and concentrate instead on their music, which is what most bands should do.

▣ **Summary:** It is a great possibility that this band missed the last wave of signings because of their hard-edge sound. So many hard rock bands that didn't come close to Jones Street were signed and failed. It is because of the over-saturated market that this talented band may get lost in the A&R muddle. Otherwise, Jones Street is an excellent club band with potential. They will send you home with their tunes in your head, as well as that familiar ringing in your ears.

—Jeff Blue

Robert O'Connor



Soul: Southern fried.

Robert O'Connor

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CLUB REVIEWS



Blind Melon: Guns N' Roses in overalls?

Blind Melon

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Kathy Williams, Capitol Records: (213) 871-5718.

□ **The Players:** Glen Graham, drums; Shannon Hoon, vocals; Brad Smith, bass; Rogers Stevens, guitar; and Christopher Thorn, guitar.

□ **Material:** How about Guns N' Roses in overalls? There is a distinct southern rock flavor to this group, but don't start waxing sentimental about Lynyrd Skynyrd. Blind Melon is more a stepchild of the Eagles, with some Smashing Pumpkins thrown in. At its most appealing, the music has an organic feel, a raw chord that makes it appealing. At its most banal—and you got both extremes in this show—the song struc-

tures are obvious and lack emotional depth. Unequivocally, they are the kind of band you relate to best after two Jack Daniels & Coke.

□ **Musicianship:** Speaking of GNR, Hoon does sound like Axl Rose on steroids, and I mean that in the best possible sense. Anyway, the rest of the band plays in a kind of loose familiarity that belies the comfort they have with their respective instruments. Smith, in particular, delivers much of the music's flavor with a vibe straight out of Mississippi's mud.

□ **Performance:** This is a straight-up sort of rock band in much the same vein as the Black Crowes (there's that southern thing again). Hoon is a confident master of ceremonies, demanding that the crowd be as engaged as the band in the performance, and is palatably disappointed if they are not. On the flip side, the band knows how to surf the up tide of audience approval for all its worth.

□ **Summary:** These guys, with their scruffy, devil-may-care bravado, have that "danger" factor down pat. And they generate accessible, song-oriented music that seems ripe for large market success. Expect these guys to get way too much press in the coming year. —*Sam Dunn*

Fiction Alley

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Sean Amato, Electric Records: (909) 629-8224

□ **The Players:** Sean Amato, vocals; Matt Jacovides, bass; Ray Scott, lead guitar, Ray Seese, drums.

□ **Material:** Groove-slammng alternative hard rock. Their passionate

lyrics are supplemented with tasty bits of Seattle, Motown, and classic rock. Despite their various influences, they still maintain a hard core focus with concentration on youth and energy. On the other hand, their wide appeal may diminish their marketability. Songs such as "Burning Tree" and "Window" demonstrate that these young rockers have a lot to offer.

□ **Musicianship:** Although Fiction Alley has a great talent for songwriting, they could use more confidence in their musical ability. Frontman Sean Amato needed a few songs to get warmed up and at times it seemed he over-extended his vocal range. But when he started rockin', he mixed the intensity of Axl Rose with the passion of Robin Zander. The rhythm section could have sent the crowd bouncing off the walls with harder hitting by newcomer Seese. Despite his good meter, he really needs to drive the beat home.

□ **Performance:** These guys had a great time playing and it showed. The crowd was moving to the energy and music as singer Amato naturally worked the stage. The set flowed well and ended too quickly as they performed songs from their debut release *Soulrhythmic groove*. You couldn't help but really dig these guys because they have a certain honesty that shines through in their music and performance.

□ **Summary:** Fiction Alley has a diverse appeal based on solid, well written material, and a good stage presence. With these qualities and a little refinement, they have the potential to elevate themselves above the growing population of alternative rock bands. Hopefully, we'll be seeing more of Fiction Alley.

—*Jeff Blue*



Fiction Alley: Lotsa potential.

CLUB REVIEWS



Forecast: Sunny and bright.

Forecast

Sunset Social Club
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Jay Snyder: (818) 781-1661

□ **The Players:** K.C., harmonicas, vocals; Emry Thomas, drums; Steve Preactor, lead guitar; Jay "Big Daddy" Snyder, bass; Willie Tate, vocals, rhythm guitar.

□ **Material:** Ah, the blues. When a young band like Forecast comes along who can play the standards with sincerity and passion, as well as come up with originals that can stand proudly alongside those standards, we all breathe a collective sigh of relief that the art of the blues continues to live and grow. Forecast is tight and true, with members that combine the best in Texas and Chicago-style blues for a wide-open show.

□ **Musicianship:** These boys fit together extremely well musically, and do ample justice to covers by Elmore James, Howlin' Wolf and Willie Dixon, to name a few. Steve Preactor's licks and bends on lead guitar are making Mr. Albert King smile in heaven, and the whole band is comfortable in its competence. One highlight was K.C.'s harmonica solo on "The Sky Is Crying"—it teetered precariously between biting tension and sweet resolution.

□ **Performance:** Forecast is a bar band, and nowhere else could one enjoy them so intimately. The tight performance space of the Sunset Social Club allowed absolutely no movement, but it did little to detract from the show. Vocalist Willie Tate makes the most of the set by displaying superb vocal dynamics. Forecast as a whole growls with expres-

sion, and brings you both highs and lows in the course of the set.

□ **Summary:** The choice here is simple: Those who enjoy the blues will surely dig Forecast's style and approach to the music. The evening I spent watching them perform was one of the best I'd had out in a while. Keep your eyes out for their next show, and enjoy.

—James Tuverson

Shivertown

FM Station
North Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Dino Maddalone: (310) 782-0915

□ **The Players:** David Robyn, lead vocals; Kevin Layland, guitar; Steve Curto, keyboards; Stanley T, bass; Anthony Cicero, drums.

□ **Material:** Catchy, well-crafted rock perfect for parties and cruisin' with the top down on a hot summer day. More like a trip through Bon Jovi's career than anything else, Shivertown pumped out a set of commercial rock whose time has passed.

□ **Musicianship:** Shivertown is a group of strong musicians who have perfected their sound. Vocalist Dave Robyn is a true talent who is not limited to pop rock, and is complemented well by background vocals from Stanley and Layland. A capella group, First Choice, joined Shivertown on stage and demonstrated that this band can, and should, work on a new sound and direction. Layland showed off some impressive jazz riffs and shook the audience with his screaming guitar while Curto filled all the tunes with atmosphere and style. Although Cicero's background includes Black

Flag and Saccharine Trust, you wouldn't know it by the gentle nature with which he coddled his drums.

□ **Performance:** Amusing. Come on guys, this is the Nineties. Open shirts, chest hair, and medallions don't cut it. Robyn did exude confidence, ability, and tolerance with Stanley T (who although is a fine bassist, must have raided the closet of Wild Bill Hickcock). Costumes aside, Shivertown does put a great deal of effort into their show. In addition to decent choreography and great lighting, Robyn actually picked up Layland during the latter's guitar solo. The ending was the epitome of cheesiness as Robyn waved two huge flags while singing "Spirit."

□ **Summary:** These guys do have strong material and are all competent musicians. However, it's hard to take them seriously with their wardrobe and dated songs. If they work on originality and play for themselves, this will have a positive effect on their direction and show in their attitude. Otherwise, Shivertown remains an excellent party band. —Jeff Blue



Shivertown: An outdated party band?

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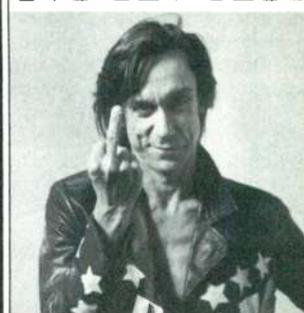
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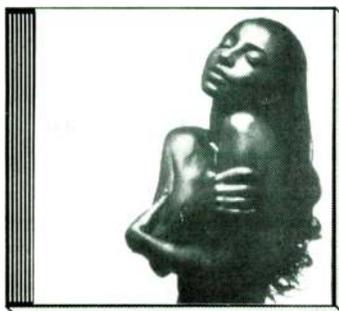
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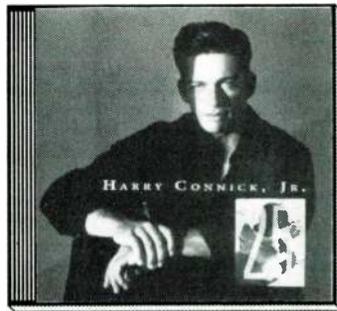
DISC REVIEWS



Sade
Love Deluxe
Epic

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** Sade
 □ **Top Cuts:** "Kiss Of Life," "Feel No Pain," "No Ordinary Love."
 □ **Summary:** Once you get beyond the expected adjectives about Sade Adu's performance—cool, classy, silky, romantic, smooth, sweet, jazzy—the songs just don't stay with you. There are many artsy touches, a poignant message or two, but with the exception of a few easy beat tracks, the pace as a whole is downright listless, leading to an hypnotic deep sleep. Sade's a fine singer, but the lack of energy around her (not to mention a pointless instrumental) adds up to romantic WAVE fare, and not much else. Has its moments, but after a four-year layoff, it's a let-down. —**Wanda Edenetti**



Harry Connick, Jr.
25
Columbia

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Tracey Freeman
 □ **Top Cuts:** "Stardust," "Moment's Notice," "This Time The Dream's On Me."
 □ **Summary:** Remarkably popular as a middle-of-the-road vocalist, Harry Connick's singing still owes a bit too much to Frank Sinatra and his piano playing (which resemble the styles of Erroll Garner and Monk) can be erratic, particularly in staying at a steady tempo. Still, he has an undeniable charm and a certain amount of talent as displayed on 25, a mostly unaccompanied date that finds Connick accompanying his vocals on standards and New Orleans favorites. But will success eventually stunt Harry's growth as a jazz musician? —**Scott Yanow**



The Bodyguard
Original Motion Picture Soundtrack
Arista

1 2 3 4 5 6 7 ★ 9 10

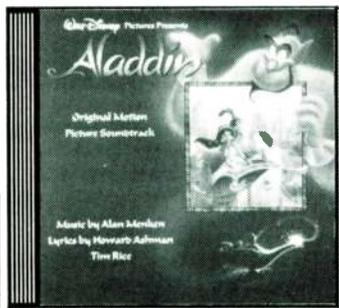
□ **Producer:** Various
 □ **Top Cuts:** "I'm Every Woman," "Run To You," "Queen Of The Night."
 □ **Summary:** Strong production by the likes of David Foster and L.A. & Babyface help make the six Whitney Houston cuts more dynamic than most of the tunes on her last full L.P. She gets a little heavy on the histrionics, as usual, but her buoyant mood is contagious. The filler cuts (by Arista artists Kenny G, Lisa Stansfield and Curtis Stigers, not to mention Joe Cocker/Sass Jordan) don't match the majesty of Houston's side, but they're likeable enough. It's no competition for *Boomerang*, but it's pretty enjoyable listening as far as star-vehicle soundtracks go. —**Jonathan Widran**



Kenny G
Breathless
Arista

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Various
 □ **Top Cuts:** "By The Time This Night Is Over," "G-Bop."
 □ **Summary:** Let's get one thing straight: our next president's favorite saxman is a lot of things, but he is not jazz! This amiable, perfectly enjoyable set is pretty much a carbon copy of what made Kenny G famous—sweet and harmless melodies, some stronger alto and tenor licks mixed in with that ultra-cloying soprano, a moment of whimsy here and there, and of course, nothing too challenging so as not to scare pop listeners away. The G-man is a fine player who simply needs to challenge himself more compositionally. A vocal by Peabo Bryson is the standout cut. —**Nicole DeYoung**



Aladdin
Original Motion Picture Soundtrack
Disney

1 2 3 4 5 6 7 8 ★ 10

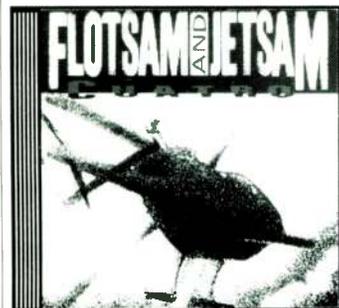
□ **Producer:** Alan Menken
 □ **Top Cuts:** "A Whole New World," "Prince Ali," "Friend Like Me."
 □ **Summary:** Topping the splendor of *Beauty And The Beast* must have been a formidable task, but Menken's songs and score for this latest cartoon masterpiece is every bit as whimsical and endearing. Not to mention catchy and exciting. Tim Rice's lyrics are slightly less clever than those of the late Howard Ashman, but provide an appealing balance. The Peabo Bryson/Regina Belle duet is every bit as heartwarming as *Beauty* and should garner Menken another Best Song Oscar. Robin Williams' vocals are a hoot, too. Another triumph for Menken and Disney. —**Jonathan Widran**



Various Artists
Reaction
Reaction CD

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Various
 □ **Top Cuts:** "Man Overboard," "Torrif Zone," "Weight Of The World."
 □ **Summary:** Who says Seattle is the only place to find strong alternative rockers? This eighteen-cut compilation finds a diverse cross section of the Big Apple's best, in the hopes that at least a few can nab wider industry notice. Most of them are worthy of some mainstream success, but the groups to keep your eyes and ears on are the Montana Acid Danceband, the Unbelievable Truth, Jax, the In Between and Dave Rave Conspiracy. Expect the requisite clunkers, but overall, *Reaction* is an intriguing and constructive way to get some thus-far overlooked music out there. —**Jonathan Widran**



Flotsam and Jetsam
Cuatro
MCA

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Neil Kernon
 □ **Top Cuts:** "Forget About Heaven," "Hypodermic Midnight Snack," "(Ain't Nothing Gonna) Save This World."
 □ **Summary:** Flotsam and Jetsam's fourth album takes a more melodic view of thrash, while still maintaining its trademark throaty, aggressive style. More attention has been paid to writing more meaningful songs and memorable poetry, yet there's still that hard, thick visceral quality that makes this band throb. Singer Eric A.K. adds a new dimension to his vocals, utilizing more range without losing his two-fisted, face-pummeling edge. These improvements in style and songwriting make *Cuatro* arguably the best Flotsam and Jetsam album yet. —**James Tuverson**



Stonewheat
Stonewheat
Bearing Tree

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Jim Bailey and Stonewheat
 □ **Top Cuts:** "Sun May Shine," "Gentle Rest."
 □ **Summary:** Stonewheat packs a lot of wallop in this fourteen-song collection powered by keyboard and guitar arrangements that give this album a big sound without seeming overproduced and contrived. Brian Carney's lead vocals relay emotion the same way grainy black and white photographs do, by revealing all with subtle shades of gray. An honest, intense effort by young musicians with something valuable to share with those who care to listen. And if you do, pack yourself a bag—because you might not be home tonight. —**James Tuverson**

GIG GUIDE

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MUSICIANS

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LOS ANGELES COUNTY

ALLIGATOR LOUNGE

3321 Pico Blvd., Santa Monica, CA 90405
 Contact: Mill Wilson, (310) 449-1844.
 Type of Music: All styles.
 Club Capacity: 30-10
 Stage Capacity: 8-10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: By tape with bio and picture.
 Pay: Negotiable.

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028
 Contact: Reine River (213) 667-9762 or (213) 661-3913
 Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
 Club Capacity: 200
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
 Pay: Negotiable.

BLAK & BLOO

7574 Sunset Blvd. Hollywood, CA. 90029
 Contact: Jimmy D. (818) 340-8591
 Type of Music: All Types
 Club Capacity: 400
 Stage Capacity: 12
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send package to: Jimmy D. 20336 Chohasset St. #10 Canoga Park, CA. 91306
 Pay: Negotiable

CHIMNEYSWEEP LOUNGE

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

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
 Contact: Lesh Simon, (818) 341-8503
 Type of Music: Original rock, all styles.
 Club Capacity: 200
 Stage Capacity: 12
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call for info or send package to Lesli Simon, c/o Club M.
 Pay: Negotiable

COCONUT TEASER

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

ENGLISH ACID

7969 Santa Monica Blvd West Hollywood, CA. 90046
 Club Capacity: 400
 Type of Music: Original Rock n' Roll/Alternative
 Stage Capacity: 8
 Piano: No
 P.A.: Yes
 Lighting: Yes
 Audition: Send or drop off demo package. Must include photo. Contact Janice DeSoto. 24 hr. voicemail. (213) 969-2503
 Pay: Headliner only, negotiable.

FM STATION

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

FROG'S

16714 Hawthorne Blvd; Lawndale, CA. 90310.
 Contact: Ari, (310) 392-0652.
 Type Of Music: Hardcore
 Club Capacity: 250
 Stage Capacity: 8
 PA: Yes
 Lighting: Some
 Piano: No
 Audition: Call or send pkg. to: 2001 Penmar Ave. #8 Venice, CA. 90291.
 Pay: Percentage of door.

GENGHIS (COHEN) CANTINA

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

L'EXPRESS RESTAURANT

16714 Caluenga Blvd., Los Angeles, CA 90068
 Contact: Tony Mendoza
 Type of Music: Jazz, Rhythm & Blues.
 Club Capacity: 100
 Stage Capacity: 10
 PA: No
 Lighting: Yes
 Piano: No
 Auditions: Send tape to above address or call Tony (818) 996-4278.
 Pay: Negotiable

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
 Contact: Milo (310) 820-8785.
 Type of Music: All types
 Club Capacity: 400
 Stage Capacity: 15
 PA: Yes, w/separate monitor mix.
 Lighting: Yes
 Piano: No
 Audition: Send demo on cassette.
 Pay: Negotiable.

NUCLEUS NUANCE

7267 Melrose Ave., Los Angeles, CA 90046
 Contact: Susan DuBoise, (213) 652-8821.
 Type Of Music: Jazz, Blues, Monday night jam session.
 Club Capacity: 150
 Stage Capacity: 6
 P.A.: Yes
 Lighting: Yes
 Piano: Yamaha Baby grand.
 Audition: Send tape to club care of Susan.
 Pay: Negotiable.

SILVERADO SALOON

1830 Fiske ave. Pasadena, CA 91104
 Contact: Stan Scott, (714) 537-3894
 Type Of Music: Hard rock & heavy metal.
 Club Capacity: 200
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape to above address.
 Pay: Negotiable.

TONY LONGVAL'S COUNTRY CLUB

18415 Sherman Way, Reseda, CA. 91335
 Contact: SUSETTE (818) 881-5601
 Type of Music: All Styles
 Club Capacity: 886
 Stage Capacity: 20+
 PA: Yes
 Lighting: Yes
 Piano: No
 Auditions: Send Promo Pack.
 Pay: Negotiable

THE TOWNHOUSE

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

TRANCAS ROADHOUSE

30765 Pacific Coast Hiway, Malibu, Ca.
 Contact: Mark Friedman (213) 271-7892

Type of Music: R&R, alternative, R&B, jazz, blues, reggae.
 Club Capacity: 700
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape-promo pkg. to above address.
 Pay: Negotiable.

WESTSIDE WOK

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

ORANGE COUNTY

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
 Contact: Jacque Hunter, (714) 524-6778.
 Type of Music: Original, all styles.
 Club Capacity: 367
 Stage Capacity: 5-11
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call for booking. Send tape/promo. pack to: Goodies Booking, P.O. Box 1328, Placentia, CA. 92670.
 Pay: Negotiable.

THE GREEN DOOR

9191 Central, Montclair, CA (Inland Empire)
 Contact: Elisa (714) 982-8712 after 1pm.
 Type of Music: All-original only.
 Club Capacity: 300
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Audition: Call for info.
 Pay: Negotiable.

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.
 Contact: Randy Noteboom, (714) 891-1971.
 Type Of Music: Loud, long haired rock n' roll.
 Capacity: 452
 Stage Capacity: 12
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape, bio.
 Pay: Negotiable.

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PRIMAL RECORDS is currently seeking interns for A&R, promotion and music publishing duties. Knowledge of WordPerfect and good phone personality a plus. May lead to paid position. (310) 214-0370.

INTERNS WANTED: Independent record company seeks interns for positions in marketing, radio and publicity. Fax resumes to (818) 566-6623 or call David at (818) 566-1034.

DETERMINED INTERNS needed for marketing/promotion dept. of independent record label. A non-paying gig, but is the way into the industry. Call Carl, Mon. - Fri. (818) 955-7020.

HELP WANTED. Office help needed for small music publishing company. Part time (T,W,TH). Typing, phones, Macintosh computer, good organizational skills. Insurance included. Call (213) 656-4968.

RESTLESS RECORDS seeks interns for radio promotions, marketing, publicity & retail. No pay but room for growth. Call Keith Moran at (213) 957-4357 X 233.

INDEPENDENT DISTRIBUTOR seeks dependable interns with car. We distribute 10 record labels. Flexible hours, chance for future employment. Contact Middlebrooks, (818) 752-3905.

COLUMBIA RECORDS seeks energetic and career-minded interns for positions in the publicity department. Must receive college credit. Great experience. Non-paying. Contact Theresa, (310) 449-2500.

TRIPLE X Records seeks interns in all depts. Excellent training and experience, no pay to start. Contact Cory Brennan at, (213) 221-2204.
 EAGAR, ENERGETIC person interested in the area of film & T.V. music. Also: working with film & T.V. producers, directors & soundtrack deals. Contact Douo or Kim @ (213) 463-9780.

RECORD LABEL seeking intern for general office duties. Computer skills desired but not necessary. Hours flexible, excellent learning experience. Contact Kellie @ (213) 655-6844.
 INTERNS NEEDED by westside recording facility. All positions available. Will lead to paying part-time employment. Equal opportunity employer. Call intern supervisor @ (213) 960-8886.
 MUSIC MANAGEMENT/Publishing company is seeking interns 2 days a week for tape duplication and general office work. Call Laurent Besencon @ (310) 399-7744.

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 PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Feb. 3, 12 Noon	MUSIC STYLES ROCK POP R&B JAZZ COUNTRY							
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	(310) 657-0861	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album, Platinum and gold records, orchestrator, arranger, producer	Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>				
ACE BAKER - Keyboards/Producer	(818) 780-6545	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Reelity, Gary Richrath of Red Speedwagon. Writing and prod w/many platinum, Grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	<input checked="" type="checkbox"/>				
JOHN BAKER - Guitarist	(818) 222-1464	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Berklee College of Music graduate and scholarship recipient. Extensive studio and live work. Read music and charts.	Specializing in tasty, melodic leads and rhythm parts that fit the project and/or song. Easy to work with and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE BLOM - Guitarist/Vocalist	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faint School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless (On The Wings Of Love), John Novello, Jamie Fauti, Gloria Rusch, Nicky Hopkins, Glen Zatloua, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GREGG BUCHWALTER - Keys/ guitar	(818) 359-8597	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Toured, performed or wrote/recorded with Sass Jordan, Peter Wolf, Charlie Faren (Joe Perry), various East Coast bands, Berklee College of Music. Classical and blues background	Real rock keys, rhythm guitars, writer, arranger, producer. Pro situations only, please.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MICHAEL CARNEVALE - Producer	(310) 289-4670	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>				
EDDIE CUNNINGHAM - Vocalist	(818) 884-8436	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top demo singer in Nashville, works with Garth Brook's manager, Bob Doyle. All professional sessions. Also, monster songwriter, available for collaboration with pros only. Great harmony singer, too. *(818) 379-0907 (24 hours) - beeper	Signed to Third Stone/Warner/Chappell. As a writer/artist - awarded Best Unsigned Singer by L.A.S.S.; one of the best 100 bands in L.A.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DAVID DEMETER - Drummer	(213) 896-8141	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	International touring exp, good reader; played w/John Goodsal, Pat Mata, Billy Childs, Rusty Anderson, members of Little Feat and others; film & TV exp. including Mork & Mindy, Permanent Record; worked w/top producers.	Inspired player, good listener, always on time, always in time. Professional working conditions, good business only. Click track no problem.	<input checked="" type="checkbox"/>				
DAN DODD - Drummer	(213) 968-2588	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Over 10 years of recording and performance experience.	Great attitude, ability, and image. Specializing in all styles of rock. Powerful and tasteful.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MAURICE GAINE - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>				
NANCY GAIAN - Vocalist	(310) 390-8725	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	4 yrs. studio work. 6 yrs. lead singer live bands, solo performances nationwide, Indonesia (Royal command), Egypt & Cuba. 2 solo albums. Rock opera lead. Music video, T.V. and improv. credits. Session work in NY, CA, IL. Keyboards, percussion, Lyricist, dancer, actor. Strong harmonies and improv. melodies.	"Nancy Gaian...stands out as a gifted singer..." Eric Roth, Village View. Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.	<input checked="" type="checkbox"/>				
CESAR GARCIA - Sax/Flute	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, but soloist. 3 years as a college music major. One year at Dick Grove School of Music; One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>				
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits, Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV. Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>				
JULIE HOMI - Keyboardist	(310) 306-5029	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring experience with Yanni, Robert Palmer, Angela Bofill, Maria Maldour. Skills include background vocals, writing, arranging and musical direction.	Versatile, good attitude and image. Fast learner, soulful improviser, classically trained; gospel, jazz & blues influenced. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
JIM HOYT - Producer	(213) 857-1898	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Singer/songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CHARLES JACKSON - Vocal arranger	(714) 298-3130	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran session singer. Reads & writes charts, jingles, Chevrolet commercial; "Girls Night Out". Have opened for Delonics, Ohio Players; David Ruffin	3 voice session group available. Harmony-R-Us!!	<input checked="" type="checkbox"/>				
ANTHONY KING - Bassist	(818) 994-8944	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years experience in bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
RICKY KRESAK - Bassist	(213) 351-1522	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring experience. Worked w/ Don Dokken, Warner Brothers and V.M.I. Records.	Great long hair image. Monster performer. Groove oriented.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

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Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
LORY LACY - Flutist Jazz/Rock flutist - also piccolo, alto sax; backup vocals (soprano)	(714) 857-6077	✓✓✓✓	Masters degree San Francisco Conservatory; Bachelors degree Peabody Conservatory, also attended Oberlin Conservatory. Jazz/rock/classical. Toured Russia with Peabody Symphony. Play clubs.	Influences: Ian Anderson, Charlie Parker, Chick Corea. Use effects on flute sound. Also, professionalism, improvisation, versatility	✓
EDDY LIEBERMAN - Guitarist Ibanez electric, Alvarez acoustic, rack, effects.	(310) 978-2701	✓✓✓✓	Grove School, 25 years experience doing pop/rock, jazz, casuals, lounge, stage, commercials, MIDI, songwriting, reading.	Full studio, arrangement, composition, and an array of musicians at my fingertips. Heartfelt, friendly, efficient, purposeful approach.	✓✓✓✓
AL LOHMAN - Drums, Percussion All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo.	(818) 700-1348	✓✓✓✓	B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Strat Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld	Gets it right the first time. Read music, tapes available upon request.	✓✓✓✓
JAMES LOWNES - Bassist Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, Chapman Stick, Vocal-tenor.	(818) 841-1041	✓✓✓✓	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Lacey, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc.	✓✓✓✓
DANNY MARGACA - Drummer Two excellent sounding Pearl pro kits, Zildjian cymbals	(818) 559-5335	✓✓✓✓	Live & studio experience. Have performed with Shrapnell, Island and Polygram acts. Excellent double kick, groove and click proficient.	Pro attitude. Easy to work with. Mid backing vocals.	✓✓✓✓ Double kick.
NICK PYZOW - Guitarist Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.	(213) 660-7607	✓✓✓✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓✓✓✓ Blues and folk
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Marshall	(818) 848-2576	✓✓✓✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓✓✓✓ western beat, range rock
EDDIE ROGERS - Drummer Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff). Lead and background vocals also.	(818) 985-8078	✓✓✓✓	Degree in Music Performance (Berklee College of Music), Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Coven (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓✓✓✓ Stupid, Stamin' Crunch, Groove!
NED SELFE - Steel Guitarist Sierra S-12 Universal pedal steel guitar with IVL midi converter, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓✓✓✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓✓✓✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓✓✓✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger, Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓ A rocker at heart.
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓ Pop, R&B, ballads
BLAKE E. WINDAL - Drums/Vocals 6-piece Pearl kit; Zildjian/Sabian cymbals, power toms, double bass pedal, great warm sound! Midi equipment: Drum Kat, Alesis SR-16, Roland TR-505.	(818) 784-9536	✓✓✓✓	Berklee College of Music-Graduate-Drum Performance, (scholarship to Berklee). Interlochen Ctr. for the Arts-scholarship, Governors Honors Winner. Drums/Percussion, a lot of session experience, (commercial) [Boston L.A.]	I specialize in tasteful, finesse playing w/ power, soul and a full sound! Professional & versatile, fun & easy to work with. Always on time.	✓✓✓✓ Powerful soul/finesse plyr

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TO PLACE FREE ADS

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

2. PA'S AND AMPS

- 1 Crate bs cab w/2 15's, xint cond, \$250 firm. Mark, 714-595-8820
- 2 EV 15" pro series spkrs in 1 cab. Sound grt. Nick, 818-567-1746
- Ampeg V2 head w/spare Groove Tubes & 4x12 Ampeg bottom, \$400. Dave, 213-664-4671
- Carvin 3 way PA spkrs, model 973, sound grt. list new for \$1295, must sacrifice, \$495. John, 310-397-2786
- Carvin 410 400 wtt bs or keybd cab. Tweeter & casters. xint mint cond. \$380. Pal, 818-405-9247
- Carvin PA system. 6 chnl mixer 400 wtt & 2 biampable

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- 15" horn loaded spkrs. All cords included. Brnd new, \$900. 805-529-9135
- Carvin PB500 bs head, mint cond, 3 months old, under warranty. Ft switch biampable 500 wtt stereo. \$425 obo. Guenther, 818-780-7010
- Electro Voice 15" spkrs, Pro Senes, 2 in 1 cab, \$200. Nick, 818-567-1746
- EV EVM 12L guit spkr in black, carpeted Pacific cabs. The best guit spkr in the best & most portable cab. Cost \$550/ea, sell for \$225/ea. 310-393-9384
- Fender bc cab for sale. 15", 150 wtt, xint cond, \$200. Chris, 213-666-0760
- Fender Princeton, brown, pre CBS, new tubes, very nice shape, \$350. 818-762-8622
- Kawai MX8SR stereo mixer, 16 inputs. \$420. 818-360-9005
- Mesa Boogie Quad pre amp w/FU2 pedal. \$650 obo. Rip, 213-851-7347
- Mesa Boogie Quad pre amp. 2 chnl 4 mode unit w/full access ft switch & cable. Grt cond w/all papers. \$800. Doc Jones, 818-980-4685
- Mesa Boogie Studio pre amp, brnd new, never removed from rck, ft switch & cable. \$475 obo. 310-285-4729
- Music Man 100 wtt combo, 12" Celestion, Mesa 6L6 chnl switching, 1/2" ATA light cs, clean, xint cond, \$375 obo. Brian, 818-727-9565

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

- Peavey, 1 pair of 15" Model 115 2 way spkr cabs, grt cond, \$350/pair. 310-473-6189
- Randall SW150 guit amp, 2 chnls, 75 wtt, \$125 obo. John, 818-222-1464
- Spec Electra 16x8x2 mixer, \$600 obo. Tom, 909-987-0404
- Trace Elliot AH500X, \$950. 1048 cab, \$550. 1510 cab, \$550. Perfect cond w/cover & all cables or \$2000 for whole set up. Mark, 213-933-5584
- Trace Elliot, buyers beware. Used 4x10 cab, stolen 1/17. Ask for documentation. Ple call me to report any suspicious behaviour. Bernie, 818-761-8683
- Traynor 12 chnl pwrld mixing brd, \$325 obo. Rob, 818-955-8622
- Wtd, Empty 412 guit cabs. Marshall, Mesa Boogie. 310-769-1378
- Yamaha PA system EM300B 12 chnl stereo mixer, E.Q. amp, console. 2 4115 spkrs & cs's. Xint qual, idelity & cond. \$3500. John Elder, 310-456-0484

3. TAPE RECORDERS

- Akai 614 6 chnl 4 trk, Cadillac of 4 trks, digital bussing, XLR inputs, 2 fx loops. \$695 obo. Cost \$2200 new. 310-395-0984
- Casio D45 DAT machine, xint cond, paid \$1400, will sacrifice for \$800. Rick, 213-664-7035
- Custom copper. Will trade for Akai 12 trk. Johnny, 818-594-1031

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-Fostex Model 80 8 trk r/r to r, xint cond, Model 450 mixer, xint cond. Both for \$1700 obo. Burt, 310-424-5589

-Otarl MX5050 Mark III 8 trk, xint cond, \$2500 obo. Steve, 310-470-7167

-Sound Tracs 24 8-16 recrdng/mixing bnd w/3 l sends, 3 band EQ, 40 chns on mixdown, grt English sound, \$2300, 310-477-0397

-Tascam 388 Studio 8 1/4" 8 trk w/built in mixer. Many features, low recding hrs, mint cond. In box w/mint. \$2500 obo. 818-769-7260

-Teac A3440 4 trk, r/r to r, xint cond. Brnd new heads. Remote control included. \$725. 310-312-1874

4. MUSIC ACCESSORIES

-2 satin baseball jackets from Spinal Tap movie. Mens lrg & mens smll \$125/ea. Kathy, 310-247-1631

-6 spc shock mntd anvil rck, \$240. 818-360-9005

-AKG D330BT dynamic mic, xint cond, \$200 obo. Bnan, 818-727-9555

-Alesis 1622 mixer, 15 chns, grt for live or studio. Unlimited capabilities. New in box w/mint. Under 6 months old. \$650 obo. Bnan, 909-596-4046

-Alesis HR16 drum machine. Xint cond w/box & warranty. \$235. 310-312-1874

-Alesis Micro Verb III reverb unit, \$135 obo. 310-395-0984

-Boss HF2 high band filter & CS3 comprssn/sustainer. \$40/ea. Paul, 213-660-5848

-Complete rack system including ADA multi fx procssr, Furman PL8, Tascam patch bay, Korg DT1 tuner, BBE sonic maximizer in Grundorf 8 spc rck, \$850. 310-671-3429

-Cardless mic, top of line, Hampton broadcast w/EV 757 head, 10 chns, w/custorm gcs, cost \$1700, yours \$725. 310-372-4153

-Digitech DFP128 multi fx unit. Grt sounds, gd cond, \$200. Yamaha SPX900 multi fx unit, grt cond, \$300. 213-667-0798

-Digitech TDS3000 reverb pedal, \$100. Boss PM2 Trem pan pedal, \$50. 310-399-6857

-George Lynch Screaming Demon hmbckr, \$50 obo. Rip, 213-851-7447

-Ibanez PS9 tube screamer, SRV tone, \$150. Old Maestro octave box, \$100. Possible trade for Fuzz Face or Chrome Vox Wah. 818-902-1084

-Kawai MX8SR stereo mixer, 8 chnl, 16 input, xint cond, \$420. Chris Ho, 818-360-9005

-Nady 1200 wireless receiver & EV mc. Brnd new, \$1000. Brad, 310-285-3582

-PC electric 1210 spacial expander. Brnd new, single spc, chrousing, flanging, grt sound. Will sacrifice, \$850. Jeff, 714-677-5821

-Rane PE51 low frequency paramtric EQ for bs or PA, like new, \$225. Murry, 818-700-7823

-Rare left handed Fender bs cs, mid 60's, \$195 or swap for 50's weed cs. 60's Fender Mustang or Duo Sonic cs, \$50. 818-780-4347

-Rocktron Hush IIC stereo noise reduction, 2 chns, perfect for guit & bs. Like new w/owners mnt. \$150. 805-251-0498

-Roland TR707 rhythm comprsr, mint cond, \$175. Dale, 310-987-1050

-Seymour Duncan SSL2 Strat pu's for guit, calibrated set

of 3. Hum canceling when 2 are one. Brnd new, \$95/ea, 310-457-4269

-TR505 drm machine, \$120. Ibanez Delay Champ, \$75. Boss flanger, \$35. Tim, 714-472-4298

-Yamaha drm machine, w/30 preset beats. Amp & splr built in. \$85. 818-990-2328

5. GUITARS

-1964 Gibson Thunderbird bs. Perfect org cond w/orig ac. Headstock has never been broken. \$950 obo. 310-457-4269

-1987 Schecter Tele, Champagne edition, very limited, cost \$1795 new, will sell only \$695. 310-395-0984

-Aria Pro II AB20 electric blue, \$425. Brnd new. Darren, 818-727-9707

-BC Rich Iron Bird, EMG pu's, Kahler, sacrifice, \$225. Also, top dollar for your BC Rich solid guit. Chris, 213-957-1161

-BC Rich Mockingbird bs guit, purple, custom made, neck thru body, like new, anvils included. Paid \$1700, sacrifice, \$900. 805-529-9135

-BC Rich Warlock guit, NJ Series, \$500 obo. Tom, 909-987-0404

-Bby CSG Nanyo, active EMG pu's, Immaculate cond, \$600. Srs only, Thomas, 310-657-8606

-Carvin V220T, white w/gold hrdw, Kahler, 24 frets, dbf hmbckr w/coil splitters. Very gd cond, \$300. Doc Jones, 818-980-4685

-Fender Squire Jazz bs, white, like new, \$195. Tim, 714-472-4298

-Gibson Epiphone 5 string bs, active electrcs, have stock, perfect cond, \$360. Young, 818-502-0041

-Gibson Les Pauls, several avail, Deluxe & Custom Cream color, cherry sunburst. All orig, grt cond w/cs. \$650-800 obo. 213-667-0798

-Hamer Scarab 6 string, mahogany body, rock maple neck, ebony fingerboard \$500 obo. 213-655-6284

-Ibanez RG250, 2 single coils & 1 hmbckng, locking trem, xint cond, plys & sounds like a dream. \$175 firm. 818-780-4347

-Old Fender rap steel guit w/cs & legs, \$300 obo. 818-966-7144

-Ovation 6 string Legend, moder 1867, elec/acous, thin body, w/cutaway, volume & EQ built in, natrl finish, HSC, xint cond, \$850. Dale, 310-987-1050

-Schecter Tele, tobacco sunburst, rosewood neck, gold hrdw, single coil, dual hmbckng, swtchbl, beautyfnt, mint w/cs, \$600. Steve, 310-828-1052

-String bs, German roundback in xint cond, \$1900 w/pu & cover. 818-990-2328

-Totally hot rodidd Fender bs, wharmy bar, EMG pu's & pre-amp, sacrifice, \$350. Fender Jazz bs, BVA bridge, Bartellini pu's, \$300. 213-845-9755

-Vintage Gibson Arch Top ES125, 2 black P-90's, alking w/orig HSC, xint cond, \$800 or vintage trade. 818-988-8860

-Washburn AB20 acous/elec bs. Brown burst, brnd new cond, \$350. Rich, 818-753-4970

6. KEYBOARDS

-Akai S900 digital sampler, xint cond, \$745. 213-468-9000

-Kawai elec grand piano, model #EP308, black, grand piano action, \$1000 obo. 310-289-5963

-Korg M1 keybrd, mint cond, w/mint, \$950. Robbe, 810-900-8464

-Lkg for trade, I have Roland D50. Do you have D55? Julie Hom, 310-306-5029

-Proetus 1, \$485. Christopher Ho, 818-360-9005

-Roland D20 synth, multi timbral, multi trk seqncr, including Roland PG10 programr, expanded mnls, cs. Like new, used at home only. \$925 obo. 818-780-4347

-Yamaha TX8Z1 midi sound module. Mint cond, \$200. Mark, 213-850-7284

7. HORNS

-Connato saxavail, grt cond \$650 obo. Yamaha trumpet, grt cond, \$200 obo. 310-652-0716

-Fluegel horn, Getzlan Eterna 4 valve, silver beauty w/soft gcs, dented bell, \$525. Chris Ho, 818-360-9005

8. PERCUSSION

-100 pairs of new sticks, sizes 5A & 2B, asking for \$100 obo. Rick, 213-664-7035

-4 pc from drum set: Royal blue, American made by Royce, 2 toms, 1 floor tom & bs drum, \$75 for all 4 pc's. Lisa, 213-299-2695

-7 pc white Ludwig drum kit w/all hrdw including 4 cymbal stands, gd cond, \$700. 818-382-4540

-7 pc white Ludwig drum kit w/all hrdw including 4 cymbal stands, gd cond, \$700. 818-382-4540

-Dauz Midi pads, 5" black on Ludwig stand, 4 of them, \$350 obo. Xint cond, 310-399-6831

-Electric drm pads, Midi & Tomcals, sels & singles, \$75-300. Steve, 818-243-2512

-Silmott SDS1000 5 pc kit, black w/hrdw, \$500 obo. DW5000 Turbo dbl drm pedal, new, \$175 obo. Tobin, 310-377-2102

-Slingerland drms, Gibraltar cage, 10, 12, 13, 14" toms, 18" floor tom, S'23" bs drms, white, 5x14" chrome snare drum \$1300 obo. Tom, 909-987-0404

-Wid, Jazz kit w/18" bs. Bruce, 310-798-7276

-Wid, Sillmons pads. Also Dynachord pads. Will pay cash. Must be in gd cond. Steve, 361-0245

9. GUITARISTS AVAILABLE

-#1 AAA guit plyr sks 1 guit band. Pro & gear. Intl Zep, Hendrx, Temple/Dog. 818-345-1966

-70's blues & rock w/90's sound. No HM or Seattle. Srs muscns only. No drugs. Intl SRV, Hendrx. 310-546-4450

-Acous/elec band lkg for positive, srs percussnt, volmnl, viola plyr & mandolin plyr, guit, towrite altmtr, upbeat rock, Hawaiian, African style. Pete, 310-396-6294

-Blck grt orming poltically aware hvy band. Sks dbl bs lrd to ply styles from grunge to progrsv to thrash. Pro only. Ron, 310-671-3429

-Entry rock lkg guit avail for FT road wrk. Pro & exp. David, 702-438-8798

-Creatv guit avail to J/F band. Xperimntl & versatl. Intl 9' Nans, Prince, S' Garden, Jane's. 818-382-2813

-Creatv, soull lfm guit w/bluesy rock style, album credits & 15 yrs exp avail for gcs, sessions, paying sts. 310-428-0179

-Exp guit avail for paying gcs, studio wrk. Grt image, vocs, reads well. Alex, 818-709-9876

-Fem guit, will relocate. Has lint, image, equip. Intl Zep, Aero, Skid, Tesla. Ballys HR. No drugs or posers. 908-286-3646

-Fem guit, male keybdst team skg FT wrk, plenty of id & bckng vocs. Wendy, 818-366-5868

-Guit & bs team lkg to J/F mldc HR band. Have top gear, late, ambition. Dedicd prs lkg for same. Orange Co area. Mark, 310-694-5237

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-Guit ala Slash, Joe Perry, sks rock band w/labl deal. Will relocate for rlt proj. 212-213-8172

-Guit avail to J/F band. I'm into Ministry, Dream Theater, Mr Bungle, Pantera, Phmns. If you are a tree, then call me. Keith, 818-990-0390

-Guit avail to J/F hip hop/rock band. Jazz bckgrnd, reading abtl, grt chops & snwring. Xtensv touring & recrdng exp. Doug, 818-240-0102

-Guit avail. Have pro gear, sing, write & ply. Lkg for HR or HR for band. Rly, 818-765-0378

-Guit avail. Intl Pantera, Megadeth. Skg iHM proj. So Bay area. Brian, 310-540-5919

-Guit Intl by Hendrx & Ramones sks altmtr band. Steve, 818-769-6439

-Guit lkg for other guits & muscns to collab with. Would like to do orgs, SRV, Clapton style. Bruce, 310-472-8631

-Guit sks paying gcs in blues, jazz or T40. Intl Jeff Beck, Robin Ford. I can read & have a grt ear. Richard, 213-461-8781

-Guit, 40 plys elec, classcl & guit synth, sks bckgrnd, dbls on keys, reads, writes & arranges. Avail for orgs/proj. Michael, 213-258-5233

-Guit/keybdst sngwrtr lkg for mldc HR band. Intl Q'Ryche, MSG, Lng Bch area. Brian, 310-425-6061

-Guit/ldr voc, dbls on keybdst/bs, avail for wrkg T40 cover or csls band. Styles: rock, R&B, dance, funk, oldies, classic rock, some chnry. Mark, 213-653-8157

-Guit/sngwrtr avail to J/F 4 pc R&B band w/dark, altmtr edg. Intl Lords, Hanoi, Alice, Bowie, Sweet. No facial hr, no HM thngers. 213-874-6436

-Guit/sngwrtr srs to stg or rnm/HR band w/lng hr image, integrity & style. Lv msg. 818-985-3076

-Guit/sngwrtr, 26, hvy groove, Page, Zakk, Tesla, Metallica. 9 yrs stage/studio exp. Vintage equip. No posers, no drugs. Focused prs only. Ron, 310-575-9420

-Guit wrtr, 15 yrs exp, sks intl elgnt, altmtr band or singer. Ambitious, org, unpretentious artists only. Joni Mitchell to Sonic Youth. Ted, 818-752-0885

-HR guit plyr nds srs, hrd wrkg band. Screaming solos, lots of snags, gd vocs. Intl Scorps, Yankees. Mark, 818-342-8526

-I got the bug, I nd a band. Now auding bst, percussnt, keybdst & bckng vocs. Call Harrold Hollywood, 213-466-9506

-Jazz guit avail for grp or individuals. Into fusion, swing &/or Latin. Xint plyr. Much exp. Mike, 818-752-1065

-Ld & rthm guits/sngwrtr avail. Into spiritual blues, psychdlia. Very versatl. Intl Screaming Trees, Crowes, Doors, Sonny. 818-571-7013

-Ld guit avail for rocking band w/cntry blues edg. Intl Headhunters, Satellites. This is the real thing. No kids. Andy, 213-661-1023

-Ld guit avail. Pro gear, lng hr image, gd atl. Sing & write. Intl Mr Big, Jovi, Boston & VH. Pro only. 213-874-5128

-Ld guit, age 25, a homegrown LA rocker, sks HR or HM band to the likes of Ozzy, Dio, Kiss or Sabbath. Srs calls only. Brad, 310-672-4544

-Ld guit, formerly of Hanum Scaram, sks band. Has equip, tmppo, atl into thrash, speed metal, Intl Pantera, Megadeth, Prong, Xtensv exp. Eric, 213-874-8859

-Ld guit/voc/sngwrtr, 26, avail for stage, studio, tours, sks to J/F pwrfl, intlgnl, snkg, lunky, HR proj. Srs, dedicd prs only. Kevin, 213-465-4035

-Lkg for keybdst/plyr for Queenscover band. We have entire band, rd keybdst plyr. Pis call Jeffrey, 214-379-1560

-Maie guit/sngwrtr sks muscns for org rock proj. Midi studio, tmppo, own equip. 714-379-1560

-Outstanding blues/rock guit sks to J/F classic rock cover or blues band. Intl Stones, Clapton, Vaughn, Doors. Dan, 818-881-2891

-Pro guit duo sks to J/F HR/HM band. Have pro gear, lks & atl. Doug, 213-962-1746. John, 818-752-9480

-Pro id guit/sngwrtr lkg for complete proj. Org or cover tunes. Fully equip'd & bckup vocs. 714-527-9433

-R&B idrm, vltm guits/sngwrtr/ck-grnd voc sks estab band w/dark, altmtr edg, groove, balls. Have pro image, gear, exp. Ken, 818-785-5095

-Raw, R&R guit/voc/sngwrtr, Allman, Gibbons, Richards, Page, Taylor, for band w/organic roots. Ld/slide, tunings, vintage gear. 310-375-2061

-Reggae jazz, rock guit, 33, very sprexv, flowing improv, eloquent chord vo'ngs. Album/tour credits X-Ross Michael, Specs, Dominators, Sapidilla. Avail. Dale Hauskins. 310-695-4089

-Super guit w/uniq sound, have studio, I write & sing, have CD's & road exp. Will tour. Intl Hendrx, Steve Vai, Satriani. Tommy Hawk, 818-966-7144

-Tail, skinnly, lng blk hkr guit w/24 hr studio sks full band. Intl Love Bone, Alice/Chans. 213-654-6928

-Tired of the want to be 37 I'm the real thing, 28, toung, recrdng, pro. Fully equip'd. Styles, Stones, Free, Humble Pie, Demco. Jay, 518-889-9422

-Versatl pro avail for prs sts. Appearcs in Guitar World & Guitar Player mags. 818-705-4729

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9. GUITARISTS WANTED

- *#1 Id guit wtd for pro rock band. No metal heads. Must sing bckups. Infil Beatles, U2, Kravitz, James Brown. Robert, 213-826-6663
- *1 Id guit wtd R.Richards, R Wood image. Infil a must. Either you ply & lk it or you don't. 310-659-8196
- *100% dedictd guit wtd by singr to form sngwrting team & band. Must have image & att of 70's K.Richards. No gut heroes. 213-896-8100
- *2 angry gut wtd by Plant type singr to form GNR style band. Pros only. 213-960-2010
- *2nd guit ndd for cmrcl rock band. Must be dedictd. Under 24. Sing bckups, have tmpos. Infil Kiss, Poison, C. Trick, Johnny. 818-367-8769
- *Ace 2nd guit wtd for electric rock band w/term id. Srs only. PM, 818-767-4659
- *Acous band sks gut/singr. Must be able to sing hvy voc harmonies ala Santana. C&N. Ld. 818-503-2419
- *All term black lunky band sks black fem gut for st wld voc/sngwrtr w/sngs on maj albums. 310-281-3333
- *Altrmv gut plyr ndd to complete 5 pc. Infil REM, Echo, Hitchcock, Church, Smiths. Dave, 213-938-7924
- *AMB, uniq harmonie orientd altrmv pop band sks gut w/ vocs. Mtd 20's pref'd. No metal pls. Infil 10cc, Rundgren, Beach Boys. XTC. Rob. 213-961-9996
- *Aren't there any grt guits out there who aren't metal heads. Altrmv band lkg for vry creatv, rocking gut. Must have gd equip. Darren, 471-4933
- *Artl w/CD lkg for id gut plyr for showscng. Mauro, 213-625-8597
- *Auditing term cntry rhythm scng. We have concept w/ maj labl instr. Ruben, 818-886-3836, pager #818-301-5318
- *Band w/prodctn deal sks solid, bluesy gut w/60's, 70's, gut tone. Strong, lng hr image. Gene, 818-753-5253
- *Band w/vry hvy, altrmv sound sks creatv, avnt, garde gut & strong wrtr. We have instrt & mgmt. Vocs a plus. Infil, you. 310-288-8009
- *Bst Into Pearl Jam, Crowes, Alice/Chains & more. Open minded, creatv, aggrsv, some slap bs, for new sound. Omar, 310-827-7326
- *Bst, key/bd&st & dmrk sk gut & ld vocs for org proj that does some classic rock cvrpts for paid gigs. Funky, majestic, progrsv & hauntingly melic. Lance, 818-992-6251
- *Classic & coeval gut, Beck, Page, Slash, Pro sit. Image, att, guaren'd sngs. Ron, 818-506-8774
- *Cntry gut/singr sought by sngwrtr w/instrt in labl contract. Male or fem. Kyle, 714-521-2630
- *Cntry peddl steel gut plyr wtd for cntry pop band w/krng on xint org matrl for recrd deal. Jason, 213-463-5917
- *Ecentric voc sks pop/rock gut w/Steve Stevens image & sound. Infil C. Trick & P.D.F. 714-965-6774
- *EMI instrd. Headstrng blues band lkg for pro gut w/ personal touch. We are going to shock the market. Call for more details. 310-996-1333
- *Estab altrmv rock band w/legat rep & mgmt sks provocative id gut. Exp pros only. Strong harmonies a must. Tom, 213-461-4643
- *Extremely altrmv band w/12 sngdemo tape sks unusual & unq gut. Dark, aggrsv, poetic, xperimnt. Michael Rozen, 818-508-1294
- *Fem gut wtd by male bst. 3 yrs exp. No plyrs jumping on altrmv bandwagon. Infil Sonic Youth, Hole, Lush. Call Danny, 818-845-1907
- *Fem gut wtd by wrkg cover band. Must sing id, have tmpos & equip. 818-377-4411
- *Fem gut wtd for altrmv girl band. Infil Kate Bush, P. Gabriel, Innocence Mission. Jill, 213-874-4293
- *Fem key/bd&st & dmrk sk gut & ld vocs for org proj & to form band. Infil Sass Jordan, Crowes. 818-781-8057
- *Fem voc sks gut to perfm & wrte music. Ideal set, Hendx & Stones sngs w/ongs. HR w/punk/pop edge. 24 hrs. 310-281-6721
- *Flamenco gut for Latin R&B. Pop, AC Crossover matrl w/ recrd deal pending. Srs bilingual pref'd, age 22-32. Rafael, 818-887-2770
- *Forming altrmv funk, grunge band. Lkg for gut between ages of 17-25. Infil Jane's, Faith, Peppers, Alice/Chains. 110% dedictd. John, 818-790-9137
- *Full band lkg for gut plyr. Into copy lones, covers. Pts call 818-352-2363
- *Groove & grind. Pro HR gut & dmrk w/lling lng hr image, chops, sngs, equip & real maj labl connex. sks 2nd gut. Pros only. Doug, 310-371-0579, Mike, 213-850-5049
- *Grt for lunk, soul band, rhythm parts, some ids & vocs. C. 818-776-8577
- *Guit ndd for altrmv pop, punk, garage band. Plan to recrd demo, tour abroad, get indie labl. Infil Ramones, Dickies, Social D, Pistols. Brian, 805-723-7739

- *Guit ndd for cmrcl rock band. Exp only nd apply. Srs a go at a must. Dennis, 818-882-9115, Joe, 916-474-1533
- *Guit plyr wtd by pro HR&M band that has everything. Must have xint image & equip. Band rehrs in Lng Bch. Rob, 310-594-6176
- *Guit plyr, id, for diverse, estab band w/strong matrl. Must sing REM, Spin Doctors, Waterboys, Soul Asylum. 818-545-1202
- *Guit sought by fem sngsr/sngwrtr. Into progrsv/altrmv art rock w/ndie album, college airply. Must be pro, creatv w/ sngs of humor. 310-479-2155
- *Guit w/eqwip wtd by solo artist. Info Gene/Jezebel, Duran, ABC, P. Furs. 213-655-6284
- *Guit wtd personality & lk wtd for band w/prodct, atty, for immed studio time & shows. Infil include Beatles, REM, James Matthew, 818-760-8361
- *Guit wtd by fem voc/sngwrtr for grunge, metal, lunk proj. Showcvs's, gigs, recrdngs. Grt sngs & contacts. Infil S.Garden, Alice/Chains, Pearl Jam, Zep. 310-859-2231
- *Guit wtd by orig, altrmv rock band. No gut heroes. Team plyr w/ld capabilities. Infil Clash, Beatles, Smiths, Stones, Damned. Nick, 213-953-1539
- *Guit wtd by voc to collab on new proj. Infil Queen, Leppard, V.H, R. Stewart, Paul, 310-395-0298
- *Guit wtd for altrmv band. No grunge, no hardcore, no psychic. Flavoring ala Pixies, Saniago. Steve, 213-467-6679
- *Guit wtd for rock band. Into Rage Against Machine, Hard Core, DM&C & Beatles. Must have versatility & crunch. L.V. msg. 310-402-2261
- *Guit wtd for southern rock tribute band. Infil Skynyrd, Outlaws, Hatchel, Allmans. No Zack Wilds, pls. Dino, 818-913-5351
- *Guit wtd to lorm band w/ld voc. Have gd riffs, into Queen, Abba, Erasure, Bowie. 818-504-6872
- *Guit wtd to join estab band of 3 yrs. Progrsv minded. Infil U2, Seal, Toad, Spin Doctors. 310-541-5274, 310-598-1355
- *Guit/sngwrtr sks same for collab, etc. Infil X, Husker Du, Robin Hitchcock, Feelies & too many others to print here. Image a must. Billy, 213-939-3025
- *Guit/sngwrtr wtd by voc/sngwrtr/keys. 30's, into Jane's, Nir, Lush, Frpp, Atmospher hrd edged. In Whitner, Joe, 310-698-6451
- *Guit/sngwrtr, Rick Emmett ms SRV, wtd to complete band. Verstl, dedictd, soull, nd only call. Srs, pro proj. Mike, 818-753-1091
- *HR&M band w/maj labl, legal rep & mgmt. If you're lntd, creatv & level headed & career orientd, call me. Mark Abba, 310-788-2724
- *Hvy & aggrsv w/ld soull & lunky gut wtd by hvy edged HR band w/lnk & blues inf & fem singr. 213-851-4316
- *Intellig, altrmv gut w/ideals & vision wtd by exp singr wh/ingr to create new sound. Not into funk, metal or blues. 818-905-1514
- *Jazz & rock gut, bst & dmrk ndd. Top pay, studio wrk. 818-357-9807
- *Ld gut into Pearl Jam, Crowes, Alice/Chains & more. Open minded, creatv, aggrsv to join voc & dmrk for new sound. Omar, 310-827-7326
- *Ld gut plyr wtd, infil David Gilmour, for dark, melic band w/rgt singr. Must be age 20-28. Grl image. Lv msg. 310-440-3330
- *Ld gut wtd for HR band. Blues & grunge. No alt's, lks not importnt. Dennis, 818-763-0778
- *Ld gut/voc w/ld lot of matrl sks gut to form new band. Infil Hendx, Alice/Chains, Peppers, U2. Gary, 310-452-7265
- *Lisa Dominique requires xtremly lntd R&B gut for lng term commnt. Exp. essentl. cool image, must sing, pref under 30, Call Michael, 310-207-4366
- *M.F. gut/sax. Must sing id. 35 plus. Pros only, T40, 50's to 90's. F/T wrkg sit. Jay, 818-994-5002

- *Natl touring band sks gut who sings & plys drms for F/T position. T40 variety matrl. Srs inquiries only. No metal. 800-942-9304 x 20784
- *Pro lunk rhythm, lnt a must, grt opportunity, pro sit. Justin, 931-3260
- *Pro gut wtd by pro HR&M band. Must have xint image & equip for band that has everything. Rehrs in Lng Bch. Rob, 310-594-6176
- *Pro gut wtd for lormative pop/rock band. Must be srs w/ business like disposition & xtensv bckgrnd. George, 213-845-9951
- *Progrsv rock dmrk lkg for gut, bst, to J/F orig pwrtrio. Srs only. Infil Rush, Yes, Zep, Q'Ryche. Have studio. Bill, 310-691-8292
- *Rhythm gut wtd for psychic, drone, acid blues based altrmv. Infil Floyd, Hendrix, Zep. Accous. elec mat. JUNKIE BLU. Greg, 310-477-9551
- *Rhythm or co ld gut plyr wtd for org hvy groove rock band. Wide range of Infil. Vocs a plus. Must be dedictd & have tmpos. Roger, 310-398-2646
- *Rhythm/ld unson gut ndd for maj labl act. SATIVA LOVEBOX. 60's garage punk, Spiders, Pistols, Dolly & psychedelia. No mercenarics ndd. 213-953-9911
- *Rock band sks ld gut w/aggrsvness. Infil Hendrix, Zep, soul, blues, Alice/Chains. David, 310-271-8001
- *SG, all term rock act sks 2nd gut for 2 gut band. Must be deal free, alcohol free, willing to wrk hrd for maj labl deal. No big ego, must be team plyr. 310-288-9660
- *Soull, srs male voc/lyrcst lkg for blues inf rock/pop collab. Infil Mellencamp, Crowes, CCR, Kravitz, Michael, 213-552-2239
- *Srs gut ndd immed for rock, hrd edged altrmv proj. Must wrte & sing. No time to waste, no flakes, no BS. Jeff, 818-562-1386, 714-636-7540
- *Voc forming band. Lkg for gut, Infil Sabbath, Tool, S.Garden. Andre, 818-761-0288
- *We are lkg for a gut plyr, dedictd, gd level, for a modern rock band ala Idol, DePeche. James, 818-919-5967
- *World class charismic gut wtd by the big picture. Infil T. Rex, Stones, Mott/Hoople. Qureboys, Crowes, James, 213-465-3459
- *Young, lntd, pro, lunk/alted. Infil Prince, Miles Davis, Pearl Jam. Get with it, we're srs. Maddie, 213-660-7732

10. BASSISTS AVAILABLE

- *18 yrs exp, verstl plyr w/harmony & ld vocs. Avail for paid sits, recrdng, gigs, touring. Brian, 818-715-0423
- *6 string ltrted elec bst avail for wrkg/tourng bands. Reliable, tmpos & gear. Stewart, 310-839-5121
- *A1 bs plyr sks young, lng hr rock band w/mtl sngs, gd lks & att. No peeks or blues rock. Eric, 818-783-2821
- *Gtr/sv lnger style bs plyr sks pro, mckd HR band. Pro sit, 13 yrs exp. 310-834-1858
- *Are you lkg for a bs plyr in a hurry? Rehrs, live, studio srs my specialty. Very reasonable rates. Call Anthony, 818-994-8944
- *Bs & dmr team altrmv rock, ska, to Motown fill, strong wrng, vocs. 24 tr studio, skg showcvs or estab proj. Jim, 818-716-0105
- *Bs & gut team lkg to J/F mckd HR band. Have top gear, tape, amblon. Dedictd pros lkg for same. Orange Co area. Jeff, 310-694-5237

- *Bs plyr & dmr, formerly w/ERIC Martin & Richard Marx, avail for sessions &/or headline acts. Mark, 818-559-8739; Steve, 818-753-0757
- *Bs plyr & gut plyr team avail to J/F HR band. Music styles of wrng are like Q'Ryche, Firehouse, Scorpis, VH of old, Skd. Dave or John, 213-851-5521
- *Bs plyr avail for HR band. Pro gear, image & tmpos. 310-322-0975
- *Bs plyr skg band like NY Dolls, Johnny Thunders, Pistols. 310-453-7855
- *Bs plyr skg band or musions to form proj. Into obscure punk style, Damned, The Fall, Wire. 310-822-0860
- *Bs solist w/new LP, has recrdng exp, maj touring exp, lkg for overseas booking, 1 nters, fill ins, recrdng sits, all styles. Dbl on keys. 310-767-7994
- *Bst avail, 14 yrs exp. bst/key/bd&st voc sks updated version of Poco Eagles, Bullalo Springfield, Tim Schmitt, etc. Joseph, 909-488-0709
- *Bst avail. Reads & plys all styles. Avail for studio, csts & other paying gigs. Eric, 818-780-3688
- *Bst lkg for estab, psychic, thrash, lunk, punk band. Infil Primus, Flea, Intoxicuous Grooves, Mr. Bungle. No postpers or metalheads. Daniel, 818-760-8752
- *Bst lkg to J/F energetic, hvy rock super grg. Former big name credits. Skunny lng hr image. Can ply glamto tongue, Sunset Strip to Seattle. 213-939-4173
- *Bst skg studio wrk. Have exp, plyd on many sessions, gd equip. Call Fernando, 818-752-8313
- *Bst skg band. Infil Jesus/Mary Chain, Joy Div, Swerve Driver, Bowie. No flakes. Kevin, 600-8677
- *Bst sks wrkg gigs, clubs, csts, recrdng. Grl feel for blues, cntry, rockability. Always in pocket, pros only, xint equip. Steve, 818-761-1168
- *Bst, plys all styles, pref's jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723
- *Bst, xint voc, sks altrmv rock or southern rock blues sound w/pro, mature plyrs. Joseph, 714-488-0709
- *Bst/guit, contrapuntal, melic, multi cultural, likes Jamerson, Lesh, Marley, Paul Simon, African, Nevilles. Sks smilar skilled muscns. Not into blues. Bernie, 818-761-8683
- *Chapman Stick/bst sks to J/F band. Infil from Gabriel, Cottare, Funk, Ministry, etc. Lois of org matrl. Adam, 213-664-7467
- *Darn gd bs plyr into lunk, jazz, hip hop & world beat, is lkg to J/F music proj. Gregory, 213-936-6099
- *Fem bs & dmr team avail for male or fem estab band in vein of Pistols, Ramones, Blondie. 213-960-7657
- *Fem bst w/lots of chops, touring & recrdng exp, bckgrnd vocs, skg hrd edged, altrmv band w/poetic lyrics. Srs & exp only. 818-788-0701
- *Jazz, fusion, grooving bst sks band of same ilk. 213-878-0923
- *Outstanding 5 string fretless bst skg aggrsv, techno/rave proj. Into anything hellish, Ministry, House of Pain. Have gear, tmpos. Ready to wrk. 818-557-8203
- *Pro bst avail for demos, recrdng proj, live gigs. Gd reader, jazz, rock, pop, R&B. Pros only. Graham, 310-542-5409
- *Soull, punchy bs lines, mckd harmonics, music that grooves. Altrmv rock, blues, jazz, folk. Wrks tight w/bd. Dmr Pro exp. 818-344-8306
- *World class plyr. No Strip geeks. Andy, 818-801-2832

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(vocals a plus)
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Pro attitude a must.
Tony (310) 472-5632

WANTED: MUSICIANS
to form band w/beautiful, ambitious female singer/dancer/songwriter who has the songs, the concept, the look & the moves. Pop/Rock, Funk/Dance, commercial black bottom, crossover Rock Top. Label & mgmt interest, gigs waiting. Must be ready to rehearse now. Must have transportation & good attitude. Send demos to: P.O. Box 2655, Venice, CA 90294 or call (213) 969-2528 Only professional & serious need respond!

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NEXT DEADLINE: WED., FEBRUARY 3, 12 NOON

10. BASSISTS WANTED

• **1 bst w/d** Stones. Faces image & infla must. Either you ply & ik it or you don't 310-659-8196

• **A verst & exp bst w/d immed.** This orig. HR band has gd snags, gd image, gd sound. No hype. Grt opportunity. Mike. 213-851-6391

• **A1 bst w/d by sng orientd. mcdc HR band.** Intl Foreigner, Leppard, Retrs Studio City. Rob. 818-955-8622

• **Acc bs plyr w/bckgrnd vocs for mcdc groove rock band.** Pwr w/no seal. Wrk now, glory later. This is the real thing. Steve. 310-828-1052

• **ADDICT, 2 qut in your face hrd grooving R&R band n/s 1 crazy mother.** Have your stuff together. Call Greg. 818-727-9564

• **All fem black funky band sks black fem bst for sit w/d voc/ sngrwr w/sngs on maj albums.** 310-281-3333

• **Sngrwr band w/killer snags n/s strong bst w/bckgrnd vocs & dedictn.** trnsps & pro gear & att. Stewart. 818-342-6474

• **Altrmtv bst n/d to reform band.** Writing, bckng vocs a plus. Have intrst in mgmt. Be srs & lmd. No drugs. Lv msg. 213-655-7948

• **Altrmtv pop band sks bst living by Christian views.** Must be verst. sound plyr. Pro proj. Sng perfmrnc orientd. Sing. Tears, Seal, Gabriel. 310-390-0334

• **Ambitious pro bs plyr w/d for mcdc rock band.** Gd bckup abil. Team plyrs only. Intl Heart, Giant & Yankees. 310-214-7276

• **Are you a career minded bs plyr who likes progrsv rock?** Drmr & guit w/awesome snags sks missing link. Norwalk area. Call Kevin. 310-929-8074

• **Auditing lem cntry rhythm section.** We have concept w/ maj labl intrst. Ruben. 818-686-3836; pager #818-301-5181

• **Band n/s raw. harnessed pwr bs plyr.** Have rehrl spc. Vox & wring abila plus. Intl Thin Lizzy, Megadeth, Armoured Saint. After 5. Joey. 818-708-2379

• **Black bst. under 28.** ala Bootsy. w/d for funkadelic band. Parliament, Hendrix, Prince. No white boys. pls. 310-372-3208

• **BORROWED MEN** sk bs plyr. Clash, Youth, Pavement. Have labl & studio. Drew. 818-901-1013

• **Bs plyr & drmr w/d to J/F young band.** Intl Zep, Floyd, be top to post punk. Chris. 818-780-1949

• **Bs plyr for groove onenid band.** Off the road but not altrmtv. 213-874-0582

• **Bs plyr n/d by guit forming modern, hvy band.** Must be creatv & xperimntl. Ages 20-26. Intl 9" Nails, Prince, S Garden, Jane's. 818-382-2813

• **Bs plyr n/d for rock band.** Lng hr & dedictn. Mark. 213-851-2175

• **Bs plyr w/d, 70's blues & rock w/90's sound.** No HM, srs muscians only. No drugs. Wnt Jack Bruce & Noel Redding. 310-546-4450

• **Bs plyr w/d by drmr & guit.** Must have equip & exp. Intl by everything from jazz to hrd core. Jim. 818-782-7746

• **Anthony.** 818-981-8632

• **Bs plyr w/d for band.** Solid, creatv, pro. Intl REM, Tom Waits, Van Morrison, Michelle Shocked, Kate Bush. Commid, reliable. Must have heart. Connie. 213-934-1467

• **Bs plyr w/d for estab progrsv rock band.** Intl Marillion, Floyd, Matthew Hager. 818-503-9504

• **Bs plyr w/d for estab, altrmtv band w/labl intrst.** Must be mcdc, creatv, energtic. Intl S, Pumpkins to Jane's. No glam or metal. pls. Eric or John. 213-303-0552

• **Bs plyr w/d for HR/HM band.** Orngs & covars. Intl Aero to Yngwie. Call Burt or John. 714-593-3824

• **Bs plyr w/d for hvy groove rock band.** Orng music. Wide range of infl. Must be dedictn. Vocs a plus. Roger. 310-398-3646

• **Bs plyr w/d for mcdc blues orientd.** all org rock band. Upcmg recrdng proj. Various rock, blues & jazz infl. Jeff. 310-643-6150

• **Bs plyr w/d for org non pop/rock proj.** 818-845-8206

• **Bs plyr w/d for psychdc drone, acid blues based altrmtv band.** Intl Floyd, Hendrix, Zep. Open minded, flexible att. JUNKY BLUE. Greg. 310-477-9551

• **Bs plyr w/d to bckup/collab w/voc/rhythm guit on altrmtv proj.** Based on rock, folk, reggae, blues, cntry. Over 25 pref d. Scott. 310-575-3153

• **Bs plyr w/d.** Intl Simon Gallup, Bill Wyman & Arthur Kane. 213-896-5187

• **Bs plyr w/d.** Must be dedictn, team plyr, creatv. We have rehrl spc, labl intrst. 818-766-7976

• **Bs plyr w/d.** Orng proj. Have snags, blues, jazz, cntry, rock, open. 714-548-8558

• **Bs plyr w/d n/d for cmrcd rock band w/24 trk demo prodcratly.** Shopping deal now. Styles like Journey, Yes, Styx, Asia, Kansas, etc. 818-765-4684; 805-644-5994

• **Bst ikg** for band. Intl Bill Cardell, wild blues. Duke. 310-370-7649

• **Bst n/d** for cmrcd rock band. Exp only nd apply. Srs & gd att a must. Dennis. 818-882-9115; Joe. 916-474-1533

• **Bst n/d** for org, altrmtv band, mcdc, bluesy, fem id sng & sngrwr, mald guit & drmr, plying in Hllywd. Axl's sister. 818-509-9127

• **Bst n/d** for wrkg org band. Our snags nd mcdc plyr. Intl by McCartney, Mike Mills, Graham Mabe. Chris. 310-915-0691

• **Bst n/d** to complete org jazz fusion quartet. Xtensv jazz exp n/d. Mike. 818-752-1065

• **Bst n/d** to form band. Bluesy, walking bs style w/d. Creatv abl & dedictn a must. Intl Zep, Stones. 761-4677

• **Bst n/d.** Mcdc HR, TNT, Dokken, Lynch. Have maj labl intrst. You, killer image, abil, bckng vocs, hrd wrkg team plyr. Pros only. 818-980-2472

• **Bst sought** by fem sngtr/sngrwr. Into progrsv, altrmtv, art rock w/indie album, college aply. Must be pro, creatv w/ sns of humor. 310-479-2155

• **Bst w/d** by dark rock band Intl Hanoi, Lords/New Church, Siousxie, X. Image, commitmtl, dedictn a must. 213-461-1805

• **Bst w/d** by fem voc/sngrwr for grunge, metal, funk proj. Showcs, gigs, recrdngs. Grl snags & contacts. Intl S Garden, Alice/Chains, Pearl Jam, Zep. 310-859-2231

• **Bst w/d** by org pwr trio. Intl Hendrix, S Garden, Kings X, Alice/Chains, Blues, jazz, indie labl intrst. We're over 30. Rehrl LAX area. Eric. 310-674-4007

• **Bst w/d** by org rock band. Must be creatv & energtic. Free rehrl spc. Intl Crowes, Stones, Petty, Beatles. David. 818-285-6580

• **Bst w/d** by org, altrmtv rock band. Must be solid team plyr wrtme, patience & dedictn. Intl Clash, Beatles, Smihs, Stones, Damned, Nick, after 6:30, 213-953-1539

• **Bst w/d** for formed band. Intl discord, Sub Pop, Fugazi. Dave. 213-463-5994

• **Bst w/d** for funk, soul, altrmtv proj. Intl vary. INXS, old Jackson 5. Must be a groover. 818-842-4469

• **Bst w/d** for metal blues band. Pros only w/killer equip, lng hr, own trnsps req'd. Eddie. 714-770-8508; Eric. 714-472-9407

• **Bst w/d** for name HR act. Immed recrdng & road wrk. Chris. 2-8 pm. 213-935-8327

• **Bst w/d** for pwr, well connected band. Grl matrl, nd grt att & perseveranca. Shut your TV, do it. Steve. 310-828-1052

• **Bst w/d** for rock band. Into Rage Against Machine, Hard Corps, DMC & Beasties. Must have versatility. Lv msg. 310-865-6404

• **Bst w/d** for southern rock inbute band. Intl Skynyrd, Outlaws, Hatchel, Allmans. No Zack Wilds. pls. Dino. 818-913-5351

• **Bst w/d** for unliq, altrmtv rock band. Many Intl. Mgmt intrst. No drugs. Call Mike. 310-869-0376

• **Bst w/d** for wrkg altrmtv band. Dedictn, ages 23-30 pref'd. No punk or Seattle, pls. John. 213-467-8412

• **Bst w/d** to form hip hop/rock band. Must have jazz bckgrnd & reading abil. Let's gig by June. Doug. 818-240-0102

• **Bst w/d** to join MARTIN & THE GREAT LAKES. Big Star, Matthew Sweet, Kate Bush, E.Costello, Prince. 818-841-2268

• **Bst w/d.** Solid plyr, artistically motv'd, bckng vocs a must. Sing orientd, team spirited, dedictn. Orng sounding, progrsv, altrmtv rock. Recrdng studio access. Keith. 818-985-9508

• **Bst, creatv,** aesthetic, commid plyr for eclectic, fun, intelligent, career minded grp w/ampness on snags, not image. McCartney, Maby, Maulding, Entwistle, Bruce, etc. CERAMIC BUDDAH. 310-559-1870

• **CD release,** natl act, mgmt, sks immed bst w/P-bs. Amptge style sound. Intl Bruce, Jones, Entwistle, Schacher. Darkness of Doors, improv of Cream. 213-876-4777

• **Cntry bst w/d** for cntpry cntry band w/cnctn for a recrd deal. Fem sound w/grt matrl. Nadine. 213-957-1174

• **Cool sngtr & guit w/iks,** ltnes & touch of VH, Aero, nds bst. 213-851-2755

• **Creatv, open** minded bs plyr w/d for estab band. Intl Sugar, Cure, Killing Joke. Srs plyrs. Gus. 213-263-3280

• **CRESCENT FIRE** sks hot, funky, blues intl groove style bst for New Orleans type music proj. 818-563-9369

• **EM Intrst!** Headstrong blues band. Ikg for pro bst w/ personal touch. We are going to shock the market. Call for more details. 310-996-1333

• **Estab altrmtv band sks creatv & responsibl bst.** Ready to move forward fast. Psychdc, gothic, punk metal is the style. 818-781-5701

• **Fem bst** avail in Lng Bch area for HR/HM band. Intl Metalica, Megadeth, Trixster. 310-425-8061

• **Fem bst w/d** for altrmtv girl band. Intl Kate Bush, P.Gabriel, Innocent Mission, Jill. 213-874-4299

• **Forming** new grp for tour to Japan & Europe in summer. Brazilian & cntpry jazz. Nd keybrdst, bst, bilingual Portuguesise lem voc. Oscar. 310-288-1573

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HURRY! RETURN COMPLETED FORM NO LATER THAN FRIDAY, MARCH 12, 1993
NO PHONE CALLS, PLEASE
DISPLAY AD DEADLINE: WEDNESDAY, MARCH 17, 1993 (213) 462-5772

Band Name: _____

Contact: _____

Phone: (____) _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Please check off the category (s) that best describes your music:

<input type="checkbox"/> Rock	<input type="checkbox"/> Funk
<input type="checkbox"/> Heavy Metal	<input type="checkbox"/> Rap
<input type="checkbox"/> Alternative	<input type="checkbox"/> Country
<input type="checkbox"/> Dance Rock	<input type="checkbox"/> Jazz
<input type="checkbox"/> Acid Rock	<input type="checkbox"/> New Age
<input type="checkbox"/> Pop	<input type="checkbox"/> World Beat
<input type="checkbox"/> R&B	<input type="checkbox"/> Other _____

COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 6640 SUNSET BLVD., HOLLYWOOD, CA 90028

FREE CLASSIFIEDS

•Gothic proj nds bst for completion. 213-466-1018
•Groove & grind. Pro HR quit & dmr/w/killer lng hr image, chops, snags, equip & real maj labl connex, sks bst. Pro only. Doug, 310-371-0579; Mike, 213-850-5049
•Grooving bst ndd for blues based band w/killer snags & hrsnl spc. Infi Stones, T-Rex, Hendrix, Crowes, Sabbath. Srs only. pls. Mark, 818-752-2897
•Guit & dmr sng HR bs plyr w/pro equip. Call Mick or Tom, 818-883-0063
•Guit & dms kig for dynamic bst. We have lots of matrl & lockout rehsl spc. Sterling, 310-670-7154; Kevin, 310-394-1457
•HR/HM band w/maj labl, legal rep & mgmt. If you're tired, creatv & level headed & career orientd, call me. Mark Abba, 310-788-2724
•LA's top band nds bs plyr. We hv recrd deal, we hv mgmt, we nd you. Be funky. Joe/Matt, 310-793-7029
•Ld gult/voc w/a lot of matrl sks bst to form band. Infi Hendrx, Alice/Chains, Peppers, U2, Gary, 310-452-7265
•Lkg for that 5 string, stud happy monster or equally tired. If you're black, white, male, fem, who cares. Have demo & spc. Everyone nd apply. T-Foot, 818-353-4456
•Melic HR band sks exp bst w/vocs. Upemmg gys & labl instr. No drugs, no thrash. Ron, 818-545-9027
•NY IN JUNE. LA's 12 pc R&B big band sks bst. Harry Connick Jr mts Extreme. No drugs, booze or short hr. James, 310-441-1506
•Orig metal band sks bs plyr. Our style is verstl range from Dream Theater, O'Ryche, Peppers. Your style should be too. Be srs & dedicid. 818-884-6281
•Plyr for orig, artsy, moody band. Age 25-35. Infi Floyd, Zappa, Roxy Music. No drugs. Quick learner. 310-275-4133
•Pop/rock trio sks tired, energetic bst. Infi Dada, Toad, early Police, Vocs a plus. Image, labl instr. No hobbyists. 310-276-9661
•Pro band sks pro bst for speed metal band. Must have tmppo & gd gear. Lenny, 609-8513
•Pro bst wtd for formative pop/rock band. Must be srs w/ business like dispostion & xtensv bckgrnd. George, 213-845-9951
•Pro gult duo sks bs or bs/drm team to form HR/HM band. Vocs later. Doug, 213-962-1746, John, 818-752-9480
•Pro rock bst for pwr trio. We hv free rehsl, recrdng & promotl on right plyr. Image & chops a plus. Michael, 818-909-7875
•Progrs rock dmr kig for bst, gult, to J/F orig pwr trio. Srs only. Infi Rush, Yes, Zep, O'Ryche. Have studio. Bill, 310-691-8292
•Rock band w/atmtrv & western infl sks no flakey bs plyr. Lng msq. 310-535-0117
•SHAKE sks bs plyr. Blues based HR band. Infi Zep, Jane's. Sks bs plyr w/pro gear, iks, attf. No flakes, no bull. Jason, 818-345-1986
•Sng/r/gult/sngwr w/album prodr nds bst. Total pro only. 25-30, for recrdng & touring in 1993. Infi Scoops, UFO, etc. Bobby, 818-709-7917
•Sng/r/sngwr/gult sks bst & dmr to form intense, atmtrv rock trio. Let's create something new. I've got the connx. It's time to get signed. 310-827-1956
•Solo artist, showng for labs, sks bst. Infi Yes, Pearl Jam, O'Ryche, Blue Murder. Members of bands welcome. Lng hr, vocs a must. 310-376-6238
•Srs sng/r/sngwr sks bst to form band. I have gd snags & mgmt. I nd you. Showncsg & recrdng. Infi Beatles, Billy Joel, Petty, Steve, 818-880-5186
•STATE OF THE ART is now auding bst. Pwrl, progrsv metal. Exp plyrs only. Pro attf is vital. 818-781-3477
•Super strn born bst ndd for cmrci rock act. Must be young, sing bckups, have tmppo, gd image. 100% dedctn. Infi Kiss, Poison, C.Truck, Johnny, 818-367-8769
•Sure, everyone's kig for a bst, but not everyone is in an aggrsv, atmtrv 2 gult band w/ings that wld outlast puberty. 818-508-6820
•Voc forming band. Lkg for bst. Infi Sabbath, Tool, S.Garden, Andre, 818-761-0288
•Voc wtd for IIR band. Band is near signing. Hs gd contacts. Lng hr, tenor voc range. Band has 24 trk stud & rehsl studio. In WLA, 310-393-9384
•World class charismtc bst wtd by the big picture. Infi T-Rex, Stones, Mott/Hoopie, Quireboys, Crowes James, 213-469-3459

•Xint bs plyr wtd for Salriani style music, for shows & sessions for music library & other projs. Brian, 818-887-0946
•Young black bs plyr wtd for rock & soul band. 213-874-7737

11. KEYBOARDISTS AVAILABLE

•Ace plyr, top gear, gd lkg, sks aggrsv, atmtrv band, halfway between Alice/Chains & 9' Nails. I'm your secret ingredient. Rick, 213-469-6748
•Exp keybdst/sngwr sks classic rock band for fun & money. Wayne, 310-534-1192
•Fem keybdst/voc avail for T40 & csls. 818-352-4864
•Keybdst sks band, any style in which I would fit. I have retro sound, like Tony Banks playing w/King Crimson. Leon, 818-509-1971
•Keybdst sks recrdng, studio. Will trade my skills for studio time. John, 818-309-4319
•Keybdst w/new equip, pro gear, sks pro proj. Midi, any styles. Has album credits, overseas exp. 213-662-6380
•Keybdst, ld vocs, tenor sax. Tib, 818-893-8343
•Keybdst/voc sks classic gold rock, T40 or R&B band w/ regular or occasional paying gys. Dave, 818-705-0299
•Keys & bs team sk completed pro melic rock act. 714-754-6915
•Pianist/sng/r/sngwr w/2 albums avail for band w/maj labl deal only. 818-789-9211
•Piano accompanist avail for singers. Formerly w/Sarah Vaughan, Joe Williams, etc. 818-990-2328

11. KEYBOARDISTS WANTED

•ABC, Gene/Jezebel, Duran infl key plyr ndd by solo artist. 213-655-6284
•Ambitious pro keybdst wtd for melic rock band. Gd bckup voc abil. Team plyrs only. Infi Heart, Giant, Yankees. 310-214-7276
•EMI intrstd. Headstrong blues band. lkg for pro keybdst w/personal touch. We are going to shock the market. Call for more details. 310-996-1333
•Fem keybdst wtd by wrkg cover band. Must sing lkg, have tmppo & equip. 818-377-4411
•Fem pianist ndd to accompany fem voc. My orig, some covers. Muffy, 213-463-6281
•IN JACK'S CLOSET is lkg for the Beethoven of R&B to make our sound complete. No metal, no punk, no copycat wannabes. Gd melic R&B, grl hooks, all orig. 310-915-9462
•Jazz pianist wtd for socially conscious, acous quintet. Some gys paid, some are volunteer. If you love jazz & helping others, call Vinnie, 310-942-7835
•Keybdst for funk, soul band. Must ply blues & gospel style keys well. G, 818-776-8576
•Keybdst ndd for cntry pop band. Wrkg on recrd deal. Grt matri. Jason, 213-463-5917
•Keybdst ndd to form band. Infi Ramones, Repacamets, Lemonheads, Teenage Fan Club. No big egos, drugs or alcohol problems. Sngwrng a plus. Rachel, 213-979-2030
•Keybdst ndd to complete orig jazz fusion grp. Time & dedctn ndd. Mike, 818-752-1065
•Keybdst wtd by contmry folk/pop grp w/blues tendencies. Wrtd plyr whose abilities include creativity & possibly another instrmt. 213-469-0701
•Keybdst wtd by orig rock band. Must be creatv & energetic. Free rehsl spc. Infi Crowes, Stones, Beatles. David, 818-285-8580
•Keybdst wtd for Latin, R&B, pop, AC crossover matrl w/ recrd deal pending. Srs bilingual pref'd, age 22-32. Rafael, 818-887-2770
•Keybdst wtd for R&B, pop band. Dale, 213-874-8567

•Keybdst wtd to form hip rock/pop band. Must have jazz bckgrnd & reading abil. Let's gig by June. Doug, 818-240-0102
•Keybdst wtd to form Queen cover band. We have entire band, nd keybdst plyr. Pls call Jeffrey, 213-957-4843
•Keybdst wtd. Music in style of Tears. I have prodcrs, atty. Pro only. 310-392-6007
•Keybdst, fem or male, wtd for jazz, R&B, pop, gys. Vocs a plus. Must be srs about your music. Joe, 714-594-2210
•Keybdst/multi instrumntlst wtd to collab w/English sngwr/sngwr w/srs maj labl instrt. Lou, 310-390-3752
•Keybdst/pianist wtd by gult to write snags & form band. Infi Japan, Duran, Bowie, Queen. Image is a must. 213-874-6436
•Keybdst/pianist, creatv, verstl, textural, melic, sng orientd for eclectic, fun, intellgt, career minded grp. Phish, Joe Jackson, XTC, Beatles, Sleazy Dan, Traffic, etc.
•JERAMIC BUDDAH. 310-559-1870
•Keybdst plyr for estab So Bay band. All orig. Payng & showng gys, 3 sets. Infi Bryan Adams, Peter Gabriel, Van Morrison. Michael, 310-373-9339
•Keybdst plyr wtd to comp 7 pc acid jazz band w/voc. Familiarity w/Afro Latin, jazz & soul music necessary. Herschel, 818-246-5960
•Keybdst plyr wtd. Bring some dedctn & motivation. We have gys booked & labl instrt. Be prepared to wrk hrd. Tom or Rich, 818-768-7976
•Lkg for seqncr/programmr for rap & hip hop. Call Mitchell, 482-1582
•Orig rock band sk keybdst plyr. Infi Clapton, Doors, Cuff, Cocker, Jim, 818-753-1025
•Pianist sought by male voc. All styles, standards, feeder music, etc. Russell, 310-493-2100
•Pop/rock trio sks tired keybdst plyr for sparse, imaginative textures. Infi Toad, Crowded Hs, Dada, Police, Vocs, 2nd instrmt a plus. 310-276-9661
•Pro keybdst wtd for formative pop/rock band. Must be srs w/business like dispostion & xtensv bckgrnd. George, 213-845-9951
•Skg keybdst/gult plyr to join estab band of 3 yrs. Progrsv minded. Infi U2, Seal, Toad, Spin Doctors. 310-541-5274
•Sngwr w/16 trk studio lkg for keybdst for demo proj, R&B, dance & pop matrl. Eugene, 818-551-9850
•Technorave proj skg brilliant keybdst/programmr. Must have sampling & seqncng gear. Killer drm sounds also ndd. Have substantial financ bckng. Immed recrdng. 818-557-8203
•VAN DER GRAAF JR nds keybdst/organist to replace missing electrode. Plyn pawn hearts. We are 2 saxes, bs, gult, synth/voc. Upemmg gys. Alan, 213-660-2276
•Well equip'd exp keybdst ndd for orig pop band w/funk rock edge. Gadget wizards OK if you can really ply. Vocs welcome. Bob, 310-791-0756
•Wrgk LA based blues band sks tradit'l B3, piano sound. Must be well versed. Call Bob, 213-856-5946

12. VOCALISTS AVAILABLE

•100% dedctid sngwr lkg for easy going gult to form sngwrng team & band. Infi early 70's Stones & Aero. Pls, nd gult heroes. 213-896-8100
•L2, gd a sng'r as anybody. Infi Townsend, Marley, Lallopalooza, Sabbath, X. Hate trend following musicians. Bret, 213-876-1168

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•60's/90's fem voc/lyricst. Stevie Nicks, Joplin, Morrison, Madonna, Eddie Brekell, Spiritual, ritualistic, pwrfl, dancer. God is queen image. Kathryn III, 818-757-3544
•Aggrsv voc sks HR band w/punk edge. Infi Love/Hate, the Almighty, Pistols, Dolls, Hanoi. Have tmppo. Willkyd OK. No flakes. 714-529-2656
•Angry pro voc avail to J/F bluesy, ballsy, 2 gult band. Zep, GRH, Aero, 213-960-2010
•Attn prodcra, sngwrns. Pro male lyrict bantone voc w/ 60's pop/rock style avail for demos, sessions & gingles. Pro srs only. Chris, 310-393-6606
•Attractiv fem voc lkg for wrk. Demos, albums, sessions, etc. Pop, R&B, gospel, 140. Tara Word, 213-756-8418
•Awesome fem voc, cmrci rock, exp, gd iks. Tracy, 818-545-9027
•Black fem ld voc/keybdst, semi pro, can sight read, skg R&B, pop, soul, orig musicians to rehsl for show. Srs only. 213-739-2857
•Charismtc voc & like of Halford, Tate, Harnell & Stanley. If you don't appreciate that kind of vocs, don't call. Being worn away by unpro att's. Help. 303-333-5927
•Dextrous male voc sks modern/art rock ensemble. Infi Royce, Tate, Talk, Bowie, Tears, et al. Richard, 818-549-1059
•Do you want that real AC/DC voc sound or a voc like Kix? I'm the man. 28, pro, toung exp. Jay, 510-689-9422
•Exp fem voc sks wrkg cntry rock, R&B band. Infi M.Ethridge, B.Ratt, T.Yearwood, L.Ronstadt, Lks, presnc, pro att. Debi, 310-316-2547
•Exp voc pro avail for session work only. Maj labl credits. grt range, control & edge in Bryan Adams, Phil Collins. Scott, 805-297-2468
•Exp voc/saxophonist sks srs R&B, soul, hip hop, pro. Demo avail upon request. Call Victor, 213-256-9683
•Extremely tired sng/r/sngwr lkg to form adult contmry pop grp. Styles of new Chicago, Hall & Oats, Loggins, Collins & Tuto. Gd music & grt harmonies. 20-30 y/o. Bill, 310-214-7270
•Fem bckgrnd voc avail for studio wrk & live shows. Infi are Concrete Blonde, Annie Lennox, Toni Childs. Srs only nd call. Gina, 213-467-4749
•Fem rapper avail for paying demo sessions. Will collab w/ other artists. Pending recrd deal. 213-969-1339
•Fem sng'r avail for wrkg estab band. Tape & photo avail. Pro. R&B, cntry, Write charts. Lets make money. Pro. Arlene, 310-473-7353
•Fem voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
•Fem voc sks wrkg or near wrkg jazz band. Lrg repetoire, many styles. Srs replies only. Reina, 213-925-6170
•Fem voc, tired, gd iks, exp, lkg for wrkg cmrci rock band. 818-545-9027
•Fem voc/lyncr/percussnst sks cntry rock R&B wrkg band. Lks, presnc, pro. Call Debbie, 310-316-2547
•Fem voc/musicians w/balls & oct voc range, strong presnc, sks front positon w/HR, melic metal band. Promo on request. Gevin, 818-706-8859
•Happening frontmn, exp, image & att. Killer live. Infi Marriot, Jagger, Monroe, Bators. Sks srs, unig, intellgt, progrsv, HR band. No Crowes clones, pls. Trick, 818-982-2851
•Hot fem cntry voc lkg for hot cntry band. Wynona, Trisha, Lorie. Maj credits. Call Melinda, 909-597-6694
•Intense male voc, 23, metal k, orig, nd K/A, dedctid act w/resh & savvy. Demo, pics, equip, tmppo. No mama's boys. D.C. Ray, 818-746-5112

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Isn't anyone doing anything new out there? Altrnrv singr/sngwr into Bob Mould, Killing Joke & anti music lkg for altrnrv band or sngwrts w/insp. 818-905-1514
Ld voc avail for T40 or eclectic cover band. Maj vocs. Only srs pros only. Natalie, 213-939-5482
Lkg for keyboard p/lyr for Queen cover band. We have entire band, rd keyboard p/lyr. Pls call Jeffrey, 213-957-4843
Male pop singr avail for demos, jingles & session wrk. Exp. lmid, most styles covered. When you rd a real singr, call me. Steven, 213-876-3703
Male pop voc avail for recrdng proj, demos, jingles, etc. Infil M Bolton, Elton John, G Michaels, L. Riche. Styles pop, rock, middle of road, R&B. Roland, 818-576-2935
Male voc, into Euro dance/pop, 2 yrs w/Polydor Records, sks collab. Sean, 213-850-7505

Motivd R&B male voc avail for demos, bckgrnd vocs & collab. R&B, soul & dance only. No wannabes. Michael, 213-733-8562
Pro singr avail, 3 1/2 oct, many styles, hr & lks, for have fun, wrkg T40 band, Richard, 310-834-8765
Pro singr/sngwr w/3 1/3 oct range sks orig complete band Lkg for Extreme mts Journey mts Kansas. 818-786-7539
Pro voc avail. Skilled formerly & informally in all styles. Xtensv studio & stage exp. Gary, 714-855-0134
Rapper, horn p/lyr, w/fully procd orig T40 music sks T40 band to wrk w/ih, do gigs. 818-244-0502
Short hr, wtr/singr, infl Charlaines, Sid Barrett, Flaming Lips, Suede, Pot smokers welcome. No Pearl Jam. Ian, 213-461-2456
Singr sks guit, bs & drms to jam for fun. Covers & orig. Possible paid gigs. Chris, 818-567-0109
Singr, 30, avail. Infil Jagger, Cooper, Morrison. No glam or metal. Pros only. Dave, 213-664-4671
Singr/wtr, rock, blues, soul w/heart, lkg for band. Jett, 213-650-5701
Stamming, grooving, in your face funk, boogie blues metal. maj hr a must, singr w/recrdng studio & PA. grt lk. 818-753-9695
Southl & srs male voc/lyricist lkg for blues infl rockpop band, collab. Infil Mellencamp, Crowes, CCR, Krawitz. Michael, 213-656-2230
Southl 20 yem voc w/5 yrs plyng exp avail for studio wrk & lkg for funky, bluesy, melcd band. Andrea, 818-841-5668
Strong altrnrv voc/lyricist sks band, male or fem, w/ L7 vibe. Must possess originality. 213-655-7137

Tenor voc avail, Infil Gabriel, 818-908-9082
Trained voc sks estab band. Lots of studio & live exp. Would like to move into cntry rock format. Pls, no more metal, pre pay, jughead bands. 310-372-4153
Ultra Creatv singr/sngwr w/insp recrd deal exp turns back on maj labl rather then getting ripped off. Rather starve than be used. How about you? 310-377-4818
Voc avail for dark, thick, groovy, make me feel something bad. My infl, A Wood, J. Morrison, L. Stanley, B. Corgan. David, 213-465-2959
Voc avail, lkg to collab w/bands. Infil by R. Stewart, Aero, Genesis. Call Paul, 310-395-0298
Voc lkg for the ultimate K/A cmcl rock band. Infil Firehouse, Jovi, Danger Danger, Stryper, Lynch Mob. Mark, 818-909-7026
Voc skg sngwrting, perfumng partner w/ or w/out band. Perry, Eagles style. Must have lks & sing harmonies. No drug problems. 25-30. John St James, 213-463-4505
Voc w/instr from maj labls sks sngwrts. Sulye, adult contmpory, jazz. Infil Whitney Houston, Suzanne Vega. Lea, 213-381-3241
Voc, guit, sngwrtr, gothic glam bad boy image. Very pro. Infil Shogun, Beatles, Tango, Dogs, Cru. J. D., 818-765-1151
Voc, young, energetic & dedicatd, 4 oct range. Infil Bach & Seino, Tale. Xtensv stage & studio. Sheldon, 818-765-1151
Voc/keys/sngwrtr, 30's, lkg for altrnrv to avant garde proj. Joe, 310-698-6451
Voc/rapper sks muscians to J/F band into Rage Against Machine, DMC & Beasties. Lv msg, 310-865-6404
Voc/sngwrtr sks guit/sngwrtr voc to create solid sngs w/ grt melodies, harmonies. Eagles, Journey, REM. 25-30. Lk & ear essential. Hilywd John St James, 213-463-4505
Voc/wtr sks to form srs R&B band. Infil Beatles, Queen, Aero. I'm In Santa Monica/Venice area. Alan, 310-397-0795
World class charismtic singr/frntm/lyricist w/quality vox sks signed act. James Vincent, 213-469-3459
Wtd, muscians, prodcr to wrk w/ld voc/sngwrtr to make soull, cmcl music. Rachel, 310-392-8147

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4 pc mind warg groove gkg voc w/his stuff together. 24 hr studio w/PA avail. Infil Alice/Chains, Love Bone. 213-461-9148
Art voc wtd for cmcl HR band w/maj instr. Must have pwr, pitch, grt range, positive att. Pls, pros only. Lozzy, 310-214-9233
A10 pwrfl, melcd, male voc wtd for lghthvy blues infl rock band. Infil Zep, Floyd, 310-285-4729
Ace male voc wtd for slammng band w/srs grooves, Mgmt, aty, retrst, PA & finished masters. Rock edge w/ soul flair. 818-787-3075
Acce voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg. Dee, 213-960-8886
All orig band lkg for Johnny Gill type to add to world beat, jazz, dance band. Gigs lined up for 1993. Pro att reqd. Nickie, 310-392-4172
All orig band w/killer sngs nds strong voc w/range & image w/dedictn, trnsps & gg gear & att. 818-342-6474
Band w/3 albums wrkg on 4th nds pro, lks & image a must. 818-594-0389
Band w/prodnc deal sks pwrfl, charismtic, bluesy voc. Versatilty & image a must. Jason, 818-753-5253
Big band orchestra sks young, attrcv male & fem bckup sngs. Must be under 30. Must be dedicatd & exp. Cesar, 310-822-2385
Black fem singr wtd for upcmng shows. 60's to 90's music. Pop, jazz, R&B & ongs. Lv msg for apprt. 213-874-5609
Bstl, keybdst & drmr sk guit & kd voc for org grp that does some classic rock covers for paid gigs. Funky, majestic, progrsv & hauntingly melcd. Lance, 818-992-6251
Christlan voc wtd for bluesy, HR band. Must have soul & image. Brian, 818-981-0047
Complete 2 guit band skg strong voc/frntm w/ox range ala Rogers, Stewart, Robinson, Cougar. Harp a plus. 213-856-5662
CRYSTAL FURY sks beginner fem singr to team up for sngwrting & complete demo for BMG labl instr. 213-962-4968
Estab HR act. Austin TX based, sks male voc/frntm. Image, showmnpship a must. Infil TNT, Lynch Mob. 512-834-0800
Exp black fem singr wtd. Ndd for cover & orig funk band, ages 21-25. Infil En Vogue, Jody Watley. Giggng now. Payng gigs. 310-421-3549
Exp fem voc wtd for LA band w/maj force. 213-227-6783: 818-842-3448
F. Mercury mts S Bach? Untamed sophistication? Now gain HR act sks mtense, charismc frntm. Mexic, positive, untradtl, surprsing music. Queen, TNT, VH, 818-752-9496

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12. VOCALISTS WANTED

- 1 fem & male voc ndd to complete funky hip hop R&B grp. Ages 16-25. Be able to blow & flow. Lv msg for Meeq, 213-291-6625
- 2 fem voc skg fem voc to form En Vogue type grp. Infil Lisa Stansfeld. Send demo tape & pic to SJH, PO Box 44293, Panama City CA 91412

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•Fem backup singer who plays rhythm guitar for country band w/killer org. matrl wrk on recrd deal. Jay, 213-957-1174
•Fem backup singers ndd for hvy, LA based rock band Intl Cnu. Aero. Exp only nd apply. 213-227-6783; 310-915-6486
•Fem diva ndd for dance oriented house, techno grp. Grrt vocs only. 818-501-4985
•Fem voc ndd for hi energy, house techno grp. Strong vocs only. 818-501-4985
•Fem voc ndd for TAO band w/upcoming overseas tour. Ron or Dave. 818-989-9131
•Fem voc to sing backup & some ldr for recording proj. JoAnne. 310-214-9330
•Fem voc wtd by dark band. Intl Lords of New Church, Scousie, X, Hamot. Dedicin, committmt, image a must. 213-461-1805
•Fem voc wtd by singer/sngwrtr/keybdst w/home recording studio for collab. Intl Sing. Gabriel, Springstein, Ricki Lee Jones. Call Phil. 213-913-2009
•Fem voc wtd for funk proj. Imagine old Prince mixed w/ Hendrix guit & Bootsy's bs. If you love that, call me. 310-372-3208
•Fem voc wtd for unqk sit. Hvy rock, dance, funk. Recrd, shop & gig. BMI. Call voice mail for details. 818-382-4520
•Fem voc wtd. Innovatv, versl, soufl, dependbl, for pro jazz, R&B, funk/rock standards & orgs. Recrdng/grtdemos is the first priority. 213-735-6221
•Frontmn wtd, 23-30. Must sing w/out of conviction. Vein of Floyd, Us, Cull, Idoi. Call machine hear sngs. 818-786-4287
•Frontmn wtd. A true artist & poet for rock, altrmv & funk. Steven. 213-935-3096
•Frontmn wtd. Bs plyr, guit plyr team lkg for frontmn, male singer, for 4 pc band. Our music writing styles are like O'Ryan, Firehouse, Scorpis, VH of old, Skid, Dave or John. 213-851-5521
•Groove & grind. Pro HR guit & drrm w/killer lng hr image, chops, sngs, equip & real maj labl connex. sks frontmn. Pros only. Doug. 310-371-0579. Mike. 213-850-5049
•Guit & drrm skg voc w/pro att & equip. Intl Journey, Rush, O'Ryan. Tom or Mick. 818-883-0063
•Hi energy, aggrsv, gnd core, metal, funk band sks socially conscious frontmn. Can't describe, must hear tape. No rap. Pros only. Roni. 818-981-8252

•HR/HM band w/maj labl, legal rep & mgmt. If you're ltrtd, creatv & level headed & career oriented, call me. Mark Abba. 310-788-2724
•Hvy groove oriented proj sks voc. 818-799-4993
•Inspired voc sought for new proj. Fem, sngwrting abil, lots of soul & pop liness like Annie Lennox or N'dea Davenport. 818-762-5907
•Ld singer to front duo for Latin R&B, pop, AC crossover matrl w/recrd deal pending. Srs bilingual pref'd, age 22-32. Rafael. 818-887-2770
•Ld singer wtd ala Jagger, Tyler, old Stewart, Robinson, for complete gigging band. Dedicid team plyr a must. 818-981-4624
•Ld singer wtd for blues rock band ala Stones, Faces, Quireboys for currently gigging band. Sngwrting abil a must. 213-856-5662
•Ld voc wtd for org rock band. Various intl. 310-694-1174;
•Male & fem singers ndd by keybdst/arrng for demo wrk on spec. Jeffrey Osbourne, Whitney Houston style. Aaron. 213-462-3491
•Male & fem voc pro R&B, not Bonnie Raitt, R&B funk music. Jeff. 213-876-2850
•Male ldr vocs/sngwrtr wtd. Young w/totally orig sound & style for 2 guit band in vein of Saigon Kick, Skid, Love Bone. 818-780-9454
•Male or fem voc who dpls on any instrmt ndd for F/T nat'l touring band. TAO variety matrl. Srs inquiries only. No headbangers. 800-942-9304 x 20784
•Male or fem voc wtd ala Jodeci, Portia, TLC, En Vogue or Jade, for sngwrtr/arrng doing special proj. Pls contact Randy or Shelton. 310-676-0247; 818-419-5993
•Male voc wtd for orig pop/rock band w/maj mgmt & financl bckng. Intl Journey, Toto, Bryan Adams. No drugs, no att. Pros only. Robert. 602-897-6306
•Ministry oriented Christian rock band sks on fire voc, meidc rock. J.D. 706-937-3677; fax 706-891-3629
•Motown tour wtd, fem voc & male voc. 213-293-2542
•NERO hds frontmn. Eric Adams, Tony Martin, Hailford. No spoiled brats. 315-422-0714
•Poetic voc & sngwrtr wtd. Into spiritual blues, psychdlia. Pro att only. Intl Screaming Trees, Doors. Sonny. 818-571-7013
•POOL HALL RICHARD sks ldr singer for currently gigging band ala Stones, Faces, Crowes. Sngwrting abil, gd stage presnc & dedicin a must. 213-462-7465

•Pro male voc/frntmn for top headlining metal act. Lng hr, xtensv live/studio exp. Grd melody, lyric writing abil. No screachers. 310-373-9254
•R. Plant, D. Coverdale ndd by estab muscns. HR proj. 818-753-0618
•Rock band w/mgmt, prodcr & pending recrd deal. You are 20-30, male, sound like Pearl Jam/mis Zep. Call Drak. 310-578-6730
•Rock band, JECKYL & HYDE, interviewing male voc. Minimum requirements are strong, wide voc range, lyrcl abil, seasoned stage presnc. Doc Jones, after 4, 818-980-4685
•Rock nds versl voc in style of Eric Martin, Joe Lyn Turner or Jovi. 213-467-5743
•S. Bach's vocs, Roth's charisma, Tate's ego. wtd by estab band w/sngs, image & team plyrs obsessed w/ success. Massive studio/stage exp. 213-913-4225
•Signed sngwrtr sks lyrics/voc to collab. All styles. 310-281-5697
•Singer wtd. Orig HR trio. Intricate arrangements. Wrt sngwr w/unqk style & strong vox. Nd dedicin, reliability & no drugs. Well connected pro att. Nick. 805-584-0269
•Singer/guit/sngwrtr w/album prodcr nds voc/guit plyr. Total pros only. 25-30, for recrdng, touring in 1993. Intl Scorpis, UFO, Bob. 818-709-7917
•Sngwrtr sks voc, soufl style ala Paul Rogers, Mark Cohn, Michael Bolton. Have studio, collab sit welcome. Bob. 818-506-1043
•Sngwrtr w/16 trk studio lkg for fem singer for demo proj. R&B, dance & pop matrl. Eugene. 818-551-9850
•Soufl male voc for creatv, R&B, funk infl rock band. Orig, intellgt lyrics. Ages 20-26. Extreme, L. Colour, Dan Reed. Very srs Jim. 818-248-4383
•Total rock att voc wtd for metal band. Intl S. Bach, Shotgun Messiah, etc. Lv msg. 818-563-3811
•Versl rock band sks male voc. Must be more ltrtd in music than hair. Scott. 818-584-9115
•Versl voc ndd for rock band ala Jeff Martin, Jovi. 213-467-5743
•Vry soufl bckup voc, fem, for groove oriented band. New proj. 213-874-0582
•Voc for recrdng sngwrtr's orig matrl. Michael. 310-373-9339
•Voc ndd by orig members of Voodoo Groove. Imminent

tour & recrdng. Huge Orange Co following, strong connex w/GoldenVoice & A&R Recrds. Kevin. 310-945-2159
•Voc wtd for HR, blues, grunge band. No att, lks not important. Dennis. 818-763-0779
•Voc wtd for HR/HM band. Origs & covers. Intl Aero to Yngwie. Call Burt or John. 714-533-3824
•Voc wtd for progrsv metal band. Intl S'Garden, Alice/ Chains. Metallica & Suicidal. Ages 20-25. No screamers. Dave. 909-592-7663
•Voc wtd to compl all orig 90's rock/progrsv proj. CD & image in prodctn. Eclipse recrdng artist ASTRONOMY. Srs. pro inquiries only. Don. 909-628-4993
•Voc wtd. Intl Stiv Bator, David Johansen, Jagger & Tyler. 213-896-5187
•We nd an Axl, Sebastian, Andrew Wood, Tyler, all rolled into one. Lks, dedicin & lyrics a must. 213-654-6928
•Wtd, black male voc for street urban, funky band. Wendall. 213-289-4023
•Wtd, screaming male ld voc/lyricist ala Thomas, Sweet, Coverdale. Tall, thin w/image. No drugs, alcohol or smokers. For 24 trk recrdng proj. 310-474-1286
•Wtd, unqk voc w/image, pwr & range to complete hvy, meidc speed metal band. Brian. 310-371-5820
•Young black male voc wtd for new, org, black urban band w/grt grooves. 310-289-4023

13. DRUMMERS AVAILABLE

•#1 rock drrm ready to recd & tour. Relocate if necessary. If you're srly ready, send me your promo & I'll send you mine. Starfy, PO Box 4585, Santa Rosa CA 95402
•#1 class drrm w/int ldr vox to J/F adult contmpry pop grp. Styles of new Chicago, Loggins, Collins & Toto. Must write & have positive pro att. Bill. 310-214-7270
•#2 pro percussn/drrm avail. Many instrmts, textures & rhythms from different cultures. Positive att & image. Cordell. 310-699-2155
•All pro drrm avail w/stage & studio exp. Sks Hilywd HR band w/out sound & image. Pichie. 213-852-0933
•All pro pwr rock dpls drrm sks pro proj w/industry bckng. Financl endorsements & prolifent sngwrting. All inquiries srly evaluated. Dave Watson. 310-416-8770
•Altrmv drrm avail for estab altrmv or HR band w/recrd deal, tour. Lots of loab & recrdng exp. Intl include S. Pumpkins, Aero, Love Bone & Jane's. Enc. 213-303-0552

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FREE CLASSIFIEDS

• **Avail fem** drrm to join already formed band. Dedic'd, hrd wrk & fun. Lkg for same. No HM or HR. No all girl bands. Kristin, 213-878-5581

• **Avail fem** drrm to join already formed band. Dedic'd, hrd wrk & fun. Lkg for the same. No HM/HR, no all girl bands. Kristin, 213-878-5581

• **Drum & bs** team, altmrv rock, pop to ska, strong writing, vocs, 24 trk studio, sk shows' s or estab projs. Craig, 818-716-0105

• **Drum & bs** plyr, formerly w/Eric Martin & Richard Marx, avail for sessions &/or headline acts. Mark, 818-559-8739; Steve, 818-753-0757

• **Drum avail** for intelligent, non grunge pop/rock grp. Origs or covers. Joe Jackson to Richard Marx. Let's make some money! John, 310-397-2786

• **Drum avail** for wrkg rock, soul, classic or contmry band. Ed, 213-848-7025

• **Drum avail** for wrkg siss. Exp in rock, R&B, hip hop & pop. Acous & elec percussn. Pls ask for Rick, 213-664-7035; Steve, 818-753-0757

• **Drum avail**. Pro snt only. Arc Angels, Beauties type matr. Paul, 213-962-8234

• **Drum** skg pro, orig act. Intrstd in recrdng & touring. Xint vocs a must. No HM. John, 213-463-4505; Roger, 819-551-9748

• **Drum sks** to J/F band. Must have soul, groove, feeling & dedic'tn. Infl by many such as James Brown, Peppers, Alice/Chains, U2, Jane's, Dania, 818-559-4029

• **Drum w/stage/studio** exp lkg for band w/image, energy & future. Big drums, big sound, lng hr. Lots of infl, pret Alice Cooper, Sabbath, Sweet style. Steve, 213-939-4173

• **Drum**, 23, w/gd image, chops & equip skg altmrv pop or funk band w/deal or future. Avail in English or Spanish. Roman, 818-989-3234

• **Drum**, 25, dbl bs, Midl percussn, sks to J/F band wrkg w/ new sounds. Infl Primus, Crimson, Fbonaccis. Tom, 310-425-7065

• **Drum**, single kick, 29 y/o, infl C.Trick, pwr pop, straight ahead R&B. Gd snos a must. Rick, 818-909-0733

• **Drum**, style of Dunbar, Phillips & Travis. Intense feel & hand techniq, much touring & recrdng exp. Pros only. 310-834-8765

• **Drum**, X-LA Guns & Wasp, much touring & recrdng exp. Bonham, Mitch Mitchell style. lkg for band that has edge w/ recrd deal or mgmt. Steve, 818-901-6957

• **Emotional fem** rock monster sks pro band. Musicians in d of grt drrm. NY energy & drive. Studio or band siss. Call Franze, 310-322-0471

• **Exp pto** sks wrkg snt. Many yrs exp. Acous & elec equip. Rock, chtry, jazz, etc. Demos, tours, csis. Paid snt only. 818-783-9166

• **Fem drrm** avail for estab band. Infl are C.Trick, Pistols, Beatles, 213-848-9949

• **Funk/jazz** drrm avail. Skg showcsng &/or recrdng projs. 818-901-6986

• **Grove School** grad avail for gigs, sessions, touring. Pro gear, pro att. Ply all styles. 15 yrs exp. Craig Aschoff, 818-342-9603

• **Hvy, solid** pocket w/finesse. Lng hr, small drums, all pro. Dallas, 310-859-5898

• **Jazz** drrm sks gigs or jam sessions. Xint plyr, young & fiery. Look out. Jeff, 818-986-8233

• **Jazzy, funk** grunge style wlots of finesse lkg for very arsy band 15 yrs exp Steve, 310-375-4634

• **Old school** drrm. Who, Stones, Zep. Lkg to join wrkg R&B band doing origis &/or covers. Paul, 818-883-2511

• **Percussnt sks** creaty proj w/acous, R&B, hip hop, or rock. Deep groove & bckng vocs too. Congas, bongos, shakers & more. 818-788-4866

• **Percussnt, congas, timbais, hand toys, sks** srs wrkg band w/vision & goals & purpose. Strong matr, pls. Xint musicians. 818-890-2709

• **Pro caliber** drrm skg hvy, altmrv band. Vary exp plyr. Style between Bonham & Copeland. If no industry intrst, don't call. Dave, 310-695-4480

• **Pro drrm** skg rock, altmrv, world beat band w/deal, mgmt or financl bckng. Some bckng vocs & lyrics. Into collab. Craig, 310-837-0556

• **Pro drrm** sks plying snt. Jazz, Latin, T40, csis. Have tmspo. Young & hungry. Jeff, 818-986-8233

• **Pro drrm**, in the pocket plyr, grt feel, meter & gear, gd att. Avail to join or fill in w/covers/bands or other paid siss. Mark, 310-306-4898

• **Pro drrm**, xtensv exp, fully, acoustically & electricly equip. Sks studio, demo wrk. Craig, 310-543-1205

• **Pro drrm**/percussnt avail for studio or live wrk. Exp in all styles. John, 818-407-6866

• **Progrsv** rock drrm lkg for musicians or estab band. Srs only infl. Pert, White, Bonham, Rocknfield. Have studio, tmspo. Pref pwr trio. Bill, 310-691-8292

• **Pwrhouse solid** drrm lkg for raw, intense, HR groove band w/deal or labl intrst. Aero, Cult, Alice/Chains. Exp in studio & club circuit. Wolf, 818-905-9653

• **Rave robot**, electric, percussnt w/futuristic sampling sks contmry unit to wrk with. Pro only. 310-399-6831

• **Soufil, bluesy** drrm lkg for hvy, funk, rock, altmrv outlr, possible hip hop over feel. Mgmt, labl intrst only. Lkg for plyrs w/heart. David, 310-371-8048

13. DRUMMERS WANTED

• **1 amazing** drrm ndd to compl acous/elec rock band. Solid, tastell, hrd hthr. Paid rehrris & showcs's, but pls, no jaded LA mercenaries. 818-990-3586

• **A drrm** w/energy, groove & finesse ndd for altmrv band w/mgmt & gigs & recrdng. Old REM, Doors, S.Pumpkins. 818-769-1287

• **A grt drrm** wid. old plyr, artistically motivid, sng orientd, team spirited, dedic'd! Orig soundng, progrsv, altmrv rock. Recrdng studio access. Keith, 818-985-9508

• **A1 drrm** w/d by sng orientd, melcd HR band Infl Foreigner, Leppard, Rehrrs Studio City. Rob, 818-955-8622

• **Acous/elec** band lkg for positive, srs percussnt, violinist, viola plyr & mandolin plyr, guit, to write altmrv, upbeat rock, Hawaiian, African style. Pete, 310-336-6294

• **Aggrsv drrm** ndd for aggrsv, loud, fast, pop, punk, HM, hrd core, speed R&R, metal band. Chris, 213-664-4987

• **Aggrsv drrm** wid. Infl C.Trick, Beatles, Bad Co. Bump. 213-463-2885; Gary, 818-980-6224

• **All fem** black funky band sks black fem drrm for snt w/it snowfr w/sng covers, id singr. 310-281-3333

• **Alttrnv band** sks drrm. Infl Pistols, Pigface, My Bloody Valentine. Call Mike or Ralph, 310-338-0016

• **Alttrnv pop** band sks drrm living by Christian views. Must be versit, sound plyr. Pro/proj. Sng performc orientd. Sing, Tears. Seal Gabriel. 310-390-0334

• **Alttrnv, mult** cultural funk/rock band sks drrm w/ personality, equip, varied infl & tmspo. Minority, Asian, Latin, black, & vox big plus. Clayton, 310-559-0594

• **AMB, uniq** harmonv orientd altmrv pop band sks drrm w/

vocs. Infl Brian Wilson, Joe Jackson, Elton John, Rundgren, Rob, 213-961-9996

• **AMERICAN VOODOO** nds hrd hitng, K/A, groove orientd J Bonham type R&R drrm. Exp. equip, lks a must. Ken Easton, 818-785-5095

• **Angry drrm** ndd for intense pro hrd core band w/complete pkg. Infl Ministry, Sabbath & punk. Jimmy, 818-509-7922

• **Attractv** rock image, percussnt ndd for harp, cello, guit, mandolin, coffee house band ala MTV Unplugged. ASCAP wrtrs, gigs pending, industry intrst. Lisa or Carol, 818-569-5691

• **Awesome, outrageous** drrm wid for lng hr, HR band w/ conx & labl intrst. Infl Jovi, Skid, Aero, VH. 818-784-2869

• **Band** sks Joey Kramer, Steve Jordan. R&R infl, dedic'tn, image a must. 818-771-8284

• **Big** band orchestra sks young, trntd drrm. Under 30 & energetic. Must be dedic'd & hip to big band era. Cesar, 310-822-2385

• **Black** guit forming politically aware hvy band. Sks dbl bs drrm to ply styles from grunge to progrsv to thrash. Pros only. Ron, 310-671-3429

• **Bored** by unoriginal projs? Feeling unchallenged & unsatisfied? Then leave the herd behind & call. 213-661-2041

• **Bs plyr & guit** plyr team lkg for male drrm for 4 pc HR band. Our music/writing styles are like O'Ryche, Firehouse, Scorpz, VH of old, Skid, Dave or John, 213-851-5521

• **Bst, guit** sk creatv, no head trip drrm to complete folk/rock band. All orig, we're srs, no HM. 818-286-6101; 818-578-7307

• **CD release**, nat'l act, mgmt, sks immed drrm w/dynmic techng/tonl. Infl Mitchell, Baker, Brewer, Denmore. Darkness of Doors, improv of Cream. 213-876-4777

• **Christian drrm** wid for bluesy, HR band. Must have groove & image. Brian, 818-881-0047

• **Christian drrm** wid for R&R band. Infl anywhere from VH, jazz, blues, to Motown & your infl. Levi, 714-572-1371

• **Cool singr & guit** w/lks, tunes & touch of VH, Aero, nds drrm. 213-851-2755

• **DARCY'S KISS** nds drrm. Hrd edged altmrv rock. Infl S Pumpkins, Screaming Trees, Ride. Srs only. Wade, 818-752-3844

• **Drum & bs** plyr sought by singr & guit plyr. Have contacts & snqs. Infl Primus, etc. 818-503-2112

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14. HORNS AVAILABLE

- Sax p/lyr/EWI wind synth p/lyr avail for studio wrk, demos, all styles. Also for home section arrangements. Rick, 818-845-9318
- Saxophonist avail. 1 p/lyr alto, tenor & soprano sax. Xint improv. Xint sight reader. Can play any style of music. R&B, funk, jazz. Barry, 818-247-4944
- Tenor sax, flute, keyboard, voics. Tib, 818-893-8343
- The Angel City Horns avail for all pro sfs. 818-882-8354
- Trumpet p/lyr avail, hilywd area. 213-874-5367

14. HORNS WANTED

- Jazz or rock horns wtd. Top pay, studio wrk. 818-357-9807
- M/F sax or sax/quit. Must sing ld. 35 plus. Pros only. T40, 50's to 90's. F/T wrkg sit. Jay, 818-994-5002
- New young hip big band orchestra skg trumpets, trombones, saxes. Must be under 30 & hip to big band era. Must be dedicid & exp. Cesar, 310-822-2385

15. SPECIALTIES

- 23 y/o comps/recording artist skg mgmt for career. Lee, 818-578-1315
- A room for rent in a house. \$300/month. No first or last. Split utilities. Also a rehrl room in back of house. Comes w/PA. Free to person who is renting. 213-732-0013
- Acous/elec band lkg for positive, srs percussnnt, violinist, viola p/lyr & mandolin p/lyr, quit, to write alrtmv, upbeat rock, Hawaiian, African style. Pete 310-396-6294
- Agent wtd by fem cntry rock perfmr for overseas sfts. Currently charting & receiving steady rotation in Western Europe. Pro & exp. Linn, 702-438-8798
- Attn film students. Signed band making MTV video. Must donate time & use of equip. Call for details. Sorry, no pay. 213-654-3035

- Mgmt wtd by AXIOM, orig pwr trio. Intl Hendrix, Allge/Chains, S'Garden, etc. Hills, yes we do. We're over 30. Eric, 310-674-4007
- Mgmt wtd by estab, alrtmv band. Pro att, pls. Tony, 310-657-1737
- Model wtd for cassette cover. Call for info. 818-375-5188
- Music arrangements, audin piano parts, small band to full orchestralions. Ken James, Royal Academy of Music. 818-563-1643
- Music video director will shoot your video for free. Lahn music pref'd, consider other styles. Send tape to Rob@eDonati, 1236 24th St #B, Santa Monica CA 90404
- Music lkg for room or room mate. Can afford \$300/month. 714-371-5279
- Percussnnt wtd by grooving HR blues band. Must have congos, cymbals, wood blocks, bongos, etc. We have fr@e rehrl spc in Valley. Bobby, 818-980-2904
- Pro photographer/sngwrtr will do color photography in exchange for public relations & advice on music business. 310-288-2527
- Programmr lkg for band, pro profi. Have album credits. 310-677-7994
- Roadie/tech wtd for LIVE NUDE GIRLS. Robert, 818-243-9602
- Skg music prod or lnt scout for unsigned rap grp who nds help on demo trks & more. Got the time to listen to our rhyms, then you're the one. 818-761-5382
- Sound engineer, stage tech wtd by orig bnd wrkg in Hilywd. Labi intrst. Hoping to tour this year. Demos avail. 310-657-4683
- We're lkg for rappers, grp, Intl varied. Jazz, hip hop, funk, house. Robbe Dixon, 310-390-8464
- Wtd. Drm tech for HM band moving last. Some pay plus lessons on 18 pc custom kit. Must reliable. Pete, 310-281-9995
- Wtd. indie recrdng engineer. Exp in engineering & or prodng rock prois pref'd. Fax resumes to 213-466-1434
- Young TV/film compsr skg mgmt to help career. Lee, 818-578-1315
- A1 mgr ndd to book blues/rock band w/CD & full promo pkg. 818-906-2861

- Agent wtd for wrkg blues band. Ready to make next move. Be part of history. Jay, 818-781-1661
- Agent mgr wtd by fem cntry/rock perfmr for overseas sit. Currently charting & receiving steady rotation in Western Europe. Pro & exp. Linn, 702-438-8798
- Amazing multi instrmntist gpt has invented new pick & discovered phenomenal new sounds & plying technqs. Patent discoveure filed. Now skg sponsors, investors. Greg, 616-582-3382
- Attn recrd industry. Fax music, fresh for 1993 by LIQUID. Demo avail. Easier, 818-904-3499 x 456
- Awesome cmrcl HR grp nds help. Financil bckr or whatever? Band currently doing recrdng. Nds help to finish pkg & distribute. 919-295-3372
- Band w/grt sngs, rock & rock ballads, sks prodcr & mgmt. Allan, after 1 pm, 213-851-3494
- Cntry music/voc wtd for F/T road wrk & Nashville showngs. All instrmnts ndd. Gd pay & trnsps provided. Craig, 714-433-9880
- Dancers wtd for R&B hip hop grp to perform in video. 818-375-5138
- DJ wtd for rock band into Run DMC, Beasties, Hard Corps, Run DMC. Pls lv msg. 310-865-6404
- Dr Poet, award winning sngwrtr, seen on Current Affair & Street Stories, nds violinist, bano, harmonica, for folk/rock, cntry/rock band. Movie, recrd. 818-846-3519
- Engineer/24 trk spec deal sought by LA based HR act w/ highly marketable matrl. Dead srs, business proposition w/possible distribution deal in wrks. Paul, 818-963-2392
- ENGINES OF AGGRESSION sks pr drm tech. Must have road exp. 818-222-1790
- Glam voc sks fem multi instrmntist bkup sngtr for sngwrting & showcs's. Gd lkg, white & thin. Any area. 714-965-8731
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•Cntry snags wid by band wrkg on recrd deal, Pam Tillis Intl. Jason, 213-463-5917

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•Fem sng/dancer skg hot dance snags. Maj recrd co's intrsd. Cherise, 310-281-7174

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•Lyricst sks pr sngwrtr for collab. Pop, cntry, rock & ballads. Thomas, 213-658-8756

•Lyricst wid by recrdng artist/keybdst w/2 albums. Must have xint connex or staff deal in wrks. 818-789-9211

•Male cntry voc sks org matrl for upcmng Nashville show & maj recrd labl intrsd. Patrick, 310-281-1896

•Paul Hanson has cntry & pop demos. Sks bands not necessarily self contained. Also sks publishers & entertainmt attys. Paul, 818-358-6863

•R&B artist skg representation atty, mgmt, perfmr, sngwrtr. Ace Michaels, 213-871-8055 x 653

•Seattle HR sngwrtr w/225 snags sks opportunities. My lyrics make bad snags good & gd snags grt. Music industry pros only. Greg, 818-980-6669

•Signed sngwrtr sks lyricst/voc to collab. All styles. 310-281-5697

•Sngtr/lyricst sks collab w/pro muscians who has had some cover snags who has new ideas in R&B & pop. 818-791-4588

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•Sng pluggur wid. P/T. Pay depending on qualifications plus percentage & commission. Lv msg for Ms Williams, 213-960-8886

•Sngwrtr sks gnt or bst to collab on orig snags, maybe start band around snags we write. Chris, 818-567-0109

•Sngwrtr w/16 trk studio lkg for tam sngwr for demo proj R&B, dance & pop matrl. Eugene, 818-551-9850

•Soulll & srs male voc/lyncst lkg for blues Intl rock/pop collab &/or snags for demo or live repetoire. Intl Mellicamp, Crowes, CCR Michael, 213-656-2230

•Voc & guit w/matrl sought by bs & dm team. Intl include Ramones, Joan Jett, old Clash, early Pretenders. No drugs. 213-960-7657

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