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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

INSIDER TIPS ON HOW TO CHOOSE A MUSIC ATTORNEY

EDDIE MURPHY

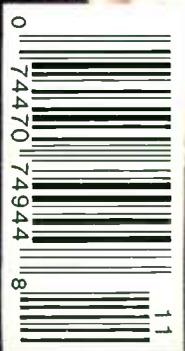
W & C R
Charlie Watts Wood Signed
INUUM RECORDS

A B
Report:
LOPPA (ZOO's VP/A&R)

Fi
Artists:
BLIND MELON (CAPITOL)

Publisher Profile:
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World Radio History

MUSIC CONNECTION

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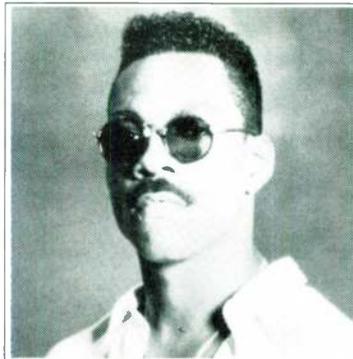
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FEATURES



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EDDIE MURPHY

Murphy's first album for Motown displays the artist's "Psychedelic Soul" approach to music making. With guest appearances by everyone from Paul McCartney to Michael Jackson, Murphy's new album stands a great chance at racking up giant sales figures.

By Kenny Kerner



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MUSIC ATTORNEYS

For many musicians, choosing a music attorney is the first step taken toward a career in the industry. But when is the right time to hire one? And what can one expect the attorney to do? Must reading for everyone who plays the music biz game.

By Sue Gold

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SIR MIX-A-LOT	DEF AMERICAN
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FEEDBACK

Wild Cards

Joe Knack
Aces & Eights
Studio City, CA

"I'd like the opportunity to comment on Jeff Blue's review of Aces & Eights in Issue #4, in particular, the photo caption, which boldly stated, "You gotta know when to fold." We resent this. We always fold our clothes."

Once A Thief

Zenon
N. Hollywood, CA

"I think it's really sad that some local bands seem to get so bent out of shape about national acts supposedly stealing their "completely original band name" to use for an album title. Two bands come to mind, though I think it's unnecessary to mention their names since readers of *Music Connection* and a certain other L.A. music magazine would know who they are. One of them even wasted enough time and money to bring a lawsuit against the platinum selling act. Obviously these bands are only doing this as a cheap publicity stunt and should spend more time on their music or on thinking of a new band name while drying their tears."

Gutless Move

Dear MC:

This is a letter that was also sent to Warner Bros. Records to express my reaction to their dropping Ice-T from the label. The *Los Angeles Times* speculated that other labels will refuse to "touch him"—this is wrong! Please take note.

I thought that record companies were supposed to stand up for an artist's right to express himself. I thought America was a place where one could express oneself freely. However, this is not the case when censorship exists under the guise of big business. If the government does not censor you, then big business can by simply refusing to market your product, even if there is a huge

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You say it and we'll print it!

demand for it. Your dropping of Ice-T was a gutless move!

I don't own an Ice-T disc, but the principle behind Warner Bros.' action is very disturbing to me. Art does not create violence. Art is merely a reflection of what is wrong in this society and a reflection of how society reacts to what is wrong with it. You are underestimating the American people—we are not as stupid as you may think!

Maybe I'm wasting my time writing to you about art, when you are obviously uninformed about the subject and consider it to be "just a business," but to millions of people who purchase music, it is not a business. To us, it is much more. We are the ones who decide whose careers become successful or not—you not you!

Greg Roth
Los Angeles, CA

Anti Ad

Ted Scolard
Studio City, CA

"I just want you to know that I think that the ad on the back of your current issue (Vol. XVII, #5) is the lamest ass thing that I've ever seen in my life, and since I've been a musician for fifteen years, I've seen a lot. It's just really, really stupid. I wish that I didn't have to see things like that every time I look at a music magazine."

CORRECTIONS:

We inadvertently neglected to list or had incomplete information for these management companies in last issue's Guide to Personal Managers.

STARKRAVIN' MANAGEMENT

8491 Sunset Blvd., #376
West Hollywood, CA 90069
(213) 883-9653 fax: (213) 656-9470
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Styles: Pop, rock, alternative
Services: Full service

R-N-R ROCKS MANAGEMENT

4720 Vineland Ave., Ste 283
N. Hollywood, CA 91602
(818) 752-1970 fax: (310) 558-3997
Contact: Vicki Wicki Doll
Clients: Lords Of Love, Elizabeth Sabine
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hard-core & rap
Services: Personal management, marketing and promotion.

Also, under Ken Fritz Management, we misspelled Pam Byers' name. Our apologies.

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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

Goodman Music presents the 1993 Professional Project Studio Show on Saturday and Sunday, March 13th and 14th, 11:00 a.m.-6:00 p.m. Two days of exhibits, demonstrations and product premieres will provide the latest, most up-to-date information on equipment and technology, and will allow music and film industry professionals an opportunity to compare side-by-side all the alternatives related to music production. The show is being held at the Beverly Garland Hotel, 4222 Vineland Ave. (at the Hollywood Freeway) in North Hollywood. Tickets each day are \$7 in advance; \$10 at the door, and are available at all Goodman Music locations or through Ticketmaster. Contact Goodman Music for additional information, (213) 845-1145.

Vocal coach Elizabeth Sabine will present an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, April 12th from 7:30-10:30 p.m. Some of the topics discussed will be the history, research and current exercises used in the training of actors, speakers and rock singers. There is a \$10 charge for the evening, which includes a special discount on lessons taken within the next three months. Contact the Sabine Voice Strengthening Institute for reservations or further information at (818) 761-6747.

The Entertainment Psychology Network provides career counseling and industry contacts for its members through periodic meetings. The next meeting is scheduled for Thursday, April 8th, 7:00-10:00 p.m. at the National Academy of Songwriters, 6381 Hollywood Blvd., Suite 780. There is a \$20 processing fee for first time members.

Vocal coach Seth Riggs whose clients have included such legends as Michael Jackson, Janet Jackson, Natalie Cole, Julie Andrews, Stevie Wonder and Bette Midler, to name a few, is teaching a one-day UCLA Extension course, "The Seth Riggs Vocal Technique: An Introduction To Speech-Level Singing." This workshop, geared for singers, actors, dancers, vocal coaches and record producers meets Saturday, April 10, 10:00 a.m.-3:00 p.m. at UCLA, 2160-E Dickson Art Center. The fee is \$95 and students can earn a .04 continuing education unit in Music. The class includes class participation exercises of the Riggs Technique of speech-level singing, the uncluttered, unmanufactured sound that goes with truly sustaining speech which is the most successful singing technique in

America today for different types of music. For more information, call (310) 825-9064.

Also from UCLA Extension: "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing And Promotion." Geared for rap musicians who want to know how to use their talent to break into the music industry, the course is taught by Evan ("E-Man") Forster, National Director of rap and street music promotions for A&M Records. The course meets on Wednesdays, April 7th-June 2nd, 7:00-10:00 p.m., at UCLA 121 Dodd Hall. The fee is \$295 and students can earn three units of credit in music. A limited number of full scholarships are available to deserving individuals. Applicants must write a letter and state why they want to take the class and need a scholarship. Letters must be received by March 29th and sent to the Department of Entertainment Studies and Performing Arts, UCLA Extension, 10995 Le Conte Ave., Room 437, Los Angeles, CA 90024. For more information, contact UCLA Extension, (310) 825-9064.

Jeffrey Allen's Vocal Arts Center is offering a free clinic to be held on the first Saturday of each month. Singers, songwriters and instrumentalists who wish to try new material for performance or audition should contact Kathy Moulton at (818) 782-4332.

Re-Caps

The Los Angeles Songwriter Showcase (LASS) is sponsoring World Tribe!, a celebration of global music on March 25th, 8:00 p.m. at the Woman's Club of Hollywood, 1749 N. La Brea Ave. in Hollywood. This benefit for LASS, will feature the musical talents of the Caribbean reggae band Ital Roots; Spanish jazz instrumental quintet, the Louis Villegas Band, and Hawaiian worldpop artist, Keo. Tickets are \$10 in advance; \$12.50 at the door. For credit card and advance tickets, contact LASS, (213) 467-7823.

"Writing Lyrics For Hit Songs: Advanced Workshop" is a new, six-session course presented by UCLA Extension and taught by Pamela Phillips-Oland (lyric writer for such notables as Frank Sinatra, Whitney Houston, Gladys Knight, and many others). Each session features an accomplished songwriter guest who will share his or her experience and advice. Students are provided with guidance in their pursuit of careers in songwriting, including the development of ideas, creating song plots, titles as "hooks," the art of rewriting, writing to tracks vs. lyrics first, clever and original use of language and working in collaboration with both artists and composers. The course meets on Tuesdays, April 13th-June 2nd, 7:00-10:00 p.m. at UCLA 1420 Schoenberg Hall. Fees are \$195 and \$175 (for members of NAS and SCL) Students can earn two units of credit in music. For more information, contact UCLA Extension at (310) 825-9064. 

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The Rap and Street Music Phenomenon: Artist Management, A&R, Marketing, and Promotion

From the street and the clubs, rap as well as hip hop, house, techno, funk, and reggae music have made their way-through record sales, radio air-play, street fashion, movies, and television—into mainstream America.

Without giving up the power of the music's political call to attention about the condition of life in the inner city, these artists have established themselves as a vital part of the commercial music business—on the trend-setting edge of new styles and sounds.

The purpose of this definitive course is to present the most effective techniques for creating, marketing, and promoting street music, with particular emphasis on guerrilla marketing and grass roots promotions.

Lectures, demonstrations, and discussion with guest speakers are conducted by **Evan "The E-Man" Forster**, National Director of A&R and Promotions for Street Music at A&M Records.

PROGRAM

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- Artist Management: The Challenges, Responsibilities, and Opportunities
- The Record Company: Who's Who in the Corporate World of Music
- The Club Market: The Vibe, the Cult Followers, the Money, the Drugs
- Rap Music in Movies and Television: The Depiction of Reality, the Restrictions, and Uprisings Surrounding Street Films
- The Life of a Rap Star: What It Takes to Make It in This Highly Competitive Business
- The Relationship Between Record Companies and Radio Stations
- Breaking Records from Street Level: Getting into the Marketplace

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For more information call **(310) 825-9064.**



CLOSE-UP TAXES, MUSICIANS AND THE SUPREME COURT

By Keith Clark

It's 1993 and time to wrestle with the bureaucratic monster known as the Internal Revenue Service. One of the most noteworthy changes this year did not arise from Legislation but Litigation.

In a 1990 Tax Court ruling the "home office" deduction was allowed for a musician who could establish that his office at home was essential to his business and that no other office location was available. The I.R.S. appealed a similar case to the Supreme Court who agreed to hear (I.R.S. vs. Soloman) in which an anesthesiologist, Dr Nader Soloman, administered services in three local hospitals but did all his billing at home and it was the "true headquarters of his business." The Supreme Court reversed the Tax Court's decision allowing the office deduction, stating that the law did not refer to the "principal office" but rather the "principal place of business."

This means that musicians who play in recording studios or in clubs and on the road, regardless of the need to rehearse in their homes, will not be allowed a deduction because the home office is not the "principal place of business."

Songwriters, on the other hand, may be using a home office (songwriting/recording studio) as their "principal place of business," hence the deduction would still apply.

A musician who receives multiple sources of income (live performance as well as songwriting royalties) might be advised to separate songwriting income and expenses on a separate "Schedule C" to salvage the home office deduction.

Let's switch gears now and address some questions most frequently asked.

Q: My band is getting an advance from Capitol Records. How do we handle the money?

Assume you've received a \$30,000 advance for a band called Nose Frogs with four members who equally share income and expenses.

First, you will need a DBA (Doing Business As) because the bank will not cash a check made out to Nose Frogs. Filing for this is done in downtown Los Angeles at the County Hall of Records (227 N. Broadway). Take the pink copy of your DBA filing to the bank and you may open up a business account.

You will also need a Federal ID number. This can be easily obtained by filing form SS4 (application for Federal Identification number) with the Internal Revenue Service. Be careful to fill this out correctly or you will elicit a flood of employee payroll forms.

Once you file for the ID number, the I.R.S. will be looking for a Partnership return, which is due by April

15th of the following year. Don't be late because the penalty for late filing of the Nose Frogs Partnership Return is \$50 per partner per month, with a maximum (in this case) of \$1,000.

Now that you have deposited the advance money, you will have to pay some partnership expenses:

Gross Receipts	\$30,000
EXPENSES	
1) Lawyer fees	\$5,000
2) Management Commission	6,000
3) More management comm.	850
(expense reimbursement)	
4) Rehearsal Studio	1,150
5) Tour Vehicle	3,500
6) Veh. Insurance	1,400
6) Bank Fees	100
Total Expenses	\$18,000
NET PROFIT	\$12,000
Four partners @ 25% each	\$ 3,000

Each of the band members will receive a K-1 from the partnership for his share of the net profit (\$3,000), which he must report on his tax return. He may further offset this income by claiming personal expenses such as equipment purchases/repair, business meals, lessons, supplies, stage clothes, vehicle use, telephone, depreciation for equipment purchased in prior years, etc.

When all these expenses are considered, the band member may, and often times will, have a loss that can be used to lower his taxable income from other sources (i.e., day job).

As long as all income flows through the Nose Frogs checking account, the accounting is easy. If additional cash income is received, it may be accounted for separately.

Q: If we don't get the advance, should we still file a partnership return?

A: I don't believe it is justified unless you have gross receipts of at least \$10,000. If the band received a development deal for \$3,500 and all the money went for recording studio time, the band leader could claim the income on his individual tax return and write off the studio fees, which would be a wash.

Q: If a couple of the band members are flaky or temporary, do they have to be partners?

A: No. You can decide who you want as partners, say two out of the four members. You will have to give the non-partners a 1099 (non-employee compensation reporting form) for any payments to them. This is required when payment exceeds \$600.

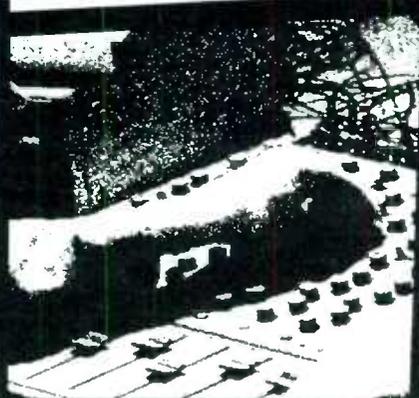
Keith Clark is the President of H.N.R. CLARK, a tax preparation firm dedicated to serving musicians since 1980. The office is located at 6671 Sunset Blvd., Ste. 1529, Los Angeles, CA 90028. Their phone number is (213) 465-8388, fax (213) 465-8788.

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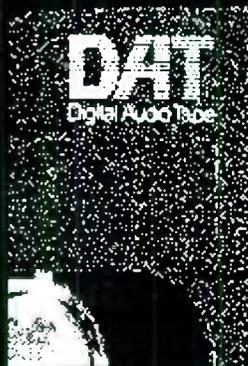
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MCA, Curb In Royalty Dispute

By Sue Gold

UNIVERSAL CITY—MCA Records, Inc. has filed a complaint for Declaratory Relief against the Curb Music Company in Los Angeles County Superior Court. The complaint is an attempt to resolve disputes between MCA and Curb regarding the payment of artist royalties and promotion costs related to MCA/Curb venture artists and rights to master recordings that Curb/MCA artist the Judds previously recorded for RCA Records.

In 1983, MCA Records, Inc., entered into an independent pro-

duction and licensing agreement with Curb. In 1988, the agreement was amended to include the master recordings of country superstar duo Naomi and Wynonna Judd.

MCA Records is not asking for any monetary damages from Curb or to terminate the contract, but for the court to define the relationship between the two companies.

According to attorney Don Engel, who is representing MCA Records, no specific incident prompted the suit, but questions of artist royalties and promotion costs

come up constantly. "Every three months [MCA does] their accounting, and each time the parties differ, they have to deal with it, so eventually somebody has to get it straightened out.

"If this wasn't an on-going relationship where there wasn't accounting every three months, it probably wouldn't have come to a head. But both parties are doing so many things together, we believe this is a constructive way of handling it," Engel continued. "MCA believes in the talent and potential of the MCA/Curb artists and believes that clarifying the issues addressed in this complaint will be of enormous benefit to all involved."

The question of ownership of the Judds' masters is already causing problems, even though they won't belong to Curb for another year. According to reports, Curb

has been talking with CEMA about selling the masters. Engel explained, "When they reverse to Curb, that's when the problem will happen. To wait until that occurs, that's not the smartest thing in the world—because if Curb gives them to CEMA, then we have to sue everybody. To wait for that point seems silly, so we're seeking the guidance of the court now."

Engel expects the court to act by the end of the year, since no damages have to be assessed. "There's no wrongdoing here. It's a question of what are the rights of the parties. Curb may have been wrong, but we're not looking for damages."

Other artists affected by this deal include Lyle Lovett and the Desert Rose Band.

Repeated attempts to talk with a Curb spokesperson were unsuccessful. **MC**

James Brown Among Legends Honored At Annual R&B Awards

By Sue Gold

HOLLYWOOD—More than 1,500 celebrities, fans and music industry executives turned out to honor James Brown, Wilson Pickett, Hadda Brooks and other R&B legends during the Rhythm & Blues Foundation's Annual Pioneer Awards ceremony.

The show, held at the Palace Theatre on February 25th, featured an all-star lineup of presenters and winners. Bonnie Raitt and Ruth Brown hosted the show, during which most of the winners performed their classic hits.

Artists who presented awards included Don Henley, Natalie Cole, Huey Lewis, En Vogue, Billy Vera and Boyz II Men.

Rap star Hammer presented James Brown with the Foundation's Lifetime Achievement Award. The other R&B legends received Pioneer Awards and a total of more than \$190,000 for their contributions to R&B over the years.

This year's solo recipients were Solomon Burke, Floyd Dixon, Lowell Fulson, Wilson Pickett, Carla Thomas and Jimmy Witherspoon. Record promoter Dave Clark, Hadda Brooks, the first black performer to have her own televised weekly variety show, and Erskine Hawkins, a band leader

during the Swing Era, were also honored. Little Anthony and the Imperials and Martha and the Vandellas were group recipients.

Recipients were chosen by the foundation trustees and artist steering committee members. Unlike other awards which honor artists

from this era posthumously, these must be awarded to artists who are still alive.

All of the winners received monetary stipends, except for Brown, the Lifetime Achievement Award honoree. "The Lifetime Achievement Award isn't about money, but rather it's to honor someone for a body of work," explains Suzan Jenkins, Executive Director of the Rhythm & Blues Foundation.

The Rhythm & Blues Foundation is credited with convincing several major record companies to re-examine contracts and royalty payments for artists from the Forties to the Sixties.

ARISTA WILL 'ALWAYS LOVE' HOUSTON



Arista President Clive Davis and other top label brass were recently presented with plaques commemorating the phenomenal success—six million and counting—of Whitney Houston's *The Bodyguard* soundtrack and its record-setting single (most consecutive weeks, fourteen, at Number One), the Dolly Parton-penned "I Will Always Love You." Pictured (L-R): Arista exec Jack Rovner and Roy Lott, Clive Davis, label exec Rick Bisceglia, R.I.A.A. President Jay Berman and label execs Jim Chiado and Milton Sincoff.

New Music Seminar Still Auditioning Bands

By Keith Bearen

New York—The entry deadline is fast approaching—April 2nd—for bands to audition for the upcoming New Music Seminar's "New Music Night," a golden opportunity for bands to get themselves seen and heard by major and indie record company A&R executives from around the world.

To enter, send a tape, bio, contact information and any press clippings to: New Music Nights, A&R Committee, 632 Broadway, 9th Floor, New York, NY 10012. There is a \$15 submission charge.

The 1993 New Music Seminar, one of the most widely attended and important music industry confabs, takes place on July 20-24 at the Sheraton New York. **MC**

Leading Jazz Label GRP Branches Into Pop

By Jonathan Widran

NEW YORK—New York-based GRP Records, who, for the fourth consecutive year, was rated by *Billboard* magazine as the Number One contemporary jazz label, has announced the creation of MCA/GRP Records, a subsidiary dedicated to pop, adult contemporary and urban artists.

According to GRP President Larry Rosen, who co-founded the label in 1982 with jazz pianist and film composer Dave Grusin, the new banner will provide a vehicle for the mostly instrumental company to penetrate adult-oriented pop, A/C and urban markets with a wide variety of vocal talent.

"We are in the process of signing new artists, as well as moving some of our established artists to the new label," explains Rosen. "This is a natural progression for us."

MCA/GRP's first release is the American debut by Latvian-born superstar Laima, often called "The Russian Madonna" due to her wide-ranging success throughout Russia and Eastern Europe (her previous

release sold over 20 million units in these regions).

Another recent signee is Rob Wasserman, known for his work with the Grateful Dead and Lou Reed. Established GRP artists making the move include Patti Austin and Carl Anderson.

Richard Palmese, President of MCA Records, which acquired GRP in 1990, remarks, "Domestically, MCA/GRP product will be marketed and promoted by GRP, but the new label will also create opportunities for select new product to be worked jointly by GRP and MCA. The addition of this division opens up some exciting new possibilities for us in the pop music field."

The creation of MCA/GRP marks the second branching out for Grusin-Rosen Productions in the past six months. Last fall, they announced the formation of keyboardist Chick Corea's offshoot, Stretch Records. One of that label's first releases, *Robben Ford And The Blue Line*, earned a Grammy nomination for Best Contemporary Blues album. **MC**

JAZZ GREAT HONORED



Jazz great Benny Carter was recently presented with ASCAP's "Duke" Award, named after Edward Kennedy "Duke" Ellington, for his outstanding contributions to music. The presentation was held at ASCAP's recent West Coast membership meeting. Pictured with Carter is ASCAP President Morton Gould. Past recipients of this prestigious award include Cab Calloway, Dizzy Gillespie and Ornette Coleman.

By Michael Amicone



Alan Becker

Relativity Entertainment Distribution (RED) has announced the appointment of Alan Becker to the post of Vice President of Purchasing. Becker was formerly the company's Director of Purchasing and will perform his duties out of RED's Hollis, New York office.

In related Relativity news, Dean Fine has been named to the post of Director of Purchasing, the post vacated by Alan Becker. Prior to his new appointment, Fine held a similar position at the Record World chain.

I.R.S. Records has announced the appointment of Barbara Bolan to the post of General Manager. Recently the label's Senior VP of Sales and Marketing, Bolan will supervise the daily workings of the label.

Venice-based record company Triloka Records has named Carol Tuft to the post of Vice President of Business Affairs. Tuft was formerly a part of the international sales team of Music West Records.



Barbara MacDonald

Mechanic Records has expanded its roster of employees: Barbara MacDonald has been named Director of Publicity, Ray Godas has been named Director of Marketing and John Butler becomes the company's Director of Alternative Promotion.

Sony Music Distribution has announced the promotion of Craig Applequist to the post of Senior Vice President, Sales. Based in New York, Applequist will continue to direct the label headquarters' sales staff, while also assuming supervisory responsibilities over the label's video sales and midline sales staffs.

UNI Distribution has announced the promotion of Joel Hoffner to the post of Vice President, Marketing and Catalog Development. Hoffner was previously the company's Vice President of Distributed Lines.

In related UNI Distribution news, Rod Linnum has been promoted to the post of Director of Distributed Lines for the company. Linnum was the company's Branch Manager, Los Angeles.



Steve Levesque

The Lee Solters Company has announced the addition of veteran publicist Steve Levesque to the post of Vice President of the company's music department. Levesque comes over to the public relations company direct from a stint with Roskin-Friedman Associates, the company co-founded by Solters before forming his new PR company in 1992.

EMI Records Group has named Al Pedecine to the post of Senior Vice President and Chief Financial Officer. Pedecine will oversee the group's financial affairs, production and A&R administration.

WEA Distribution has announced several new branch appointments: Stuart Johnson has been named Field Marketing Rep and Danny LaBorde has been named Account Merchandising Rep for the New York branch, and John Spingola has been appointed In-House Marketing Rep for the company's Chicago branch.



Jayne Neches Simon

Zoo Entertainment has announced the promotion of Jayne Neches Simon to the post of Senior Vice President, Marketing. Simon will oversee the label's marketing, sales and promotion staffs. **MC**



Bud Scoppa

Company: Zoo
Title: VP/A&R
Duties: Developing artists, Talent acquisition
Years with company: 2 1/2

Dialogue

A&R Excitement: "At Zoo, we see our mission as finding and developing visionary artists. One of the reasons I wrote about bands and records as a journalist for so long was that I got a great deal of excitement out of discovering things and telling people about them. And I didn't find the transition from rock critic to A&R person to have been a very dramatic one internally because it's really the same issue. But what really motivated me to start doing A&R again was the desire to get a little closer to the flame.

"The act of working with artists, getting to know them, building a trusting relationship, a candid relationship through which opinions and decisions get made is very gratifying. If the relationships are solid and deep and durable, it can be a very exciting and mutually fruitful kind of situation."

Ups & Downs: "You're dealing with people's lives. The kinds of artists we work with are the visionary artists; the artists who pour their hearts and souls into what they're putting on tape. Because of that, they take this stuff very personally. And in some cases, the artist doesn't agree with the A&R person concerning some issue that the artist is intimately involved with—namely his own music!

Sometimes it's not a disagreement with the A&R person, but instead, the A&R person acting as a mediator between the record company and the artist. And one does kinda get stuck between a rock and a hard place sometimes."

Art Vs. Commerce: "The other issue that I think is punishing is the ongoing act of trying to resolve the dichotomy between art and commerce, because ultimately, we're being paid to find artists who will eventually make money for the record company. That process begins with an artist writing a song—a very personal, intimate act that is supposed to result in lots of people benefiting financially. These are two quite distinct impulses! And yet, they must co-exist or the whole thing will fall apart and the artist won't be able to do the thing he wants to do—which is to communicate with as many people as possible. And the record company won't have the product it requires.

"When you're looking at this series of events that takes place between the initial impulse (the conception of a song or idea) and the marketing of the eventual record, there's a point at which the line between the art and the marketing of the art becomes somewhat blurred. There's a point at which certain artists begin to feel a bit uncomfortable or, at the same time, certain record companies feel uncomfortable about the artist being involved.

"A really pertinent example of the no man's land between the aesthetics and the marketing is the video realm. You see certain artists who

view making videos as an extension of their musical expression. R.E.M. has certainly done a wonderful job at that over the years. But in other video clips you might see on MTV, they're clearly a commercial for the record with the artist seemingly lost inside.

"It's interesting that with certain kinds of vehicles that we create to promote records and to market records, artists are traditionally involved or invited to be involved to a certain degree. And videos are a good example of that because it is the song being played and the artist being seen performing the song. In other areas, in advertising, for example, I think the record company would be shocked and would resist if the artist even suggested that he should be writing the ad copy himself. These are areas that have been defined arbitrarily, but because we're working with what I consider to be genuine artists, these questions really have to be asked and re-thought."

Zoo Focus: "The concept for this label was that BMG wanted to establish a West Coast-based label; that it was necessary for them in order to strengthen their base and A&R sources. They were willing to commit to five years of supporting this notion, and the idea was that we would try to discover and nurture a core roster of young artists that had something unique to say, and that we would find them early enough so that we wouldn't be involved in bidding wars. We made the assumption that we weren't going to break these artists on their first albums, but that, by the end of this five-year period, these artists would have become not

only the artistic but also the *commercial* cornerstones of the label. That's what we wanted to do. The real question was, should we focus exclusively on this process of long-term artist development, or did we need to hedge our bet a little bit by finding active, quick, short-term cash flow 'product' as opposed to artists? We've attempted to do both things."

Talent Ingredients: "This is the kind of thing you can talk about in terms of various criteria and the criteria will always involve songs. From an A&R standpoint, the only thing that any of us has is a sensibility. We could speculate about what other people would like, but we can only know for sure what we, ourselves, would like. It's fairly common for A&R people, like rock critics, to throw opinions back and forth, about the artistic or commercial viability of this act or that act. But all that stuff goes right out of the window when you walk into a club and you see something that you fall in love with as I did with the Odds. So, in short, I really think you have to be blown away. And then, you have to be able to come back to it a week later or a month later and still feel as excited about it as you were initially. If that happens, you know that's the one. You have to examine other things like, is this band right for our label or do we have too many bands like this? But if the passion of the A&R person is great enough to override all of these issues, then the issues become less important than the passion itself."

Local Scene: "I have less a sense of a scene and more a sense of a community, I think. In fact, a band



On March 26th, Walt Disney's Pinocchio will once again be available on videocassette for a limited time only. Originally released in 1940, this version was painstakingly restored to upgrade and preserve both the picture and the sound quality. The restoration of Pinocchio is part of an ongoing commitment by the Walt Disney Company to maintain its film library in state-of-the-art condition. Pinocchio will sell for \$24.99, or you may purchase Special Editions of the classic that range in price from \$34.99-\$99.99. This is something both you and your children will enjoy for years to come.

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Industry veteran Derek Shulman will head up an as yet unnamed record label, under the auspices of the Warner Bros. distributed Giant Records. Shulman, flanked on the left by Mo Ostin and on the right by Irving Azoff, will be headquartered in New York. Shulman was most recently the Chairman of Atco Records.

called Me, now signed to Epic, as well as the Wild Colonials and some of the other bands that play at Largo are part of an artistic community that I find very intriguing. I haven't sensed that since the late Seventies, early Eighties-skinny tie era. The vibe around Largo right now is reminiscent of '78-'79 L.A., but I think the music might be a little better. There are certainly fewer drugs. Stylistically, the music in L.A. is reflective of the music in America as a whole. I think that things that are left of center are more fashionable now. That's not necessarily for better or worse—it's just a change in fashion."

Unsolicited Tapes: "Because we have a small roster of artists that we're preoccupied with and because we don't have too many people here, it's pretty difficult to get through the tapes that do come through the door in some formal fashion. I wouldn't say it's necessarily a policy, but I would say that we don't encourage unsolicited tapes. The likelihood is that it's going to take us quite a while to deal with them."

Grapevine

Irving Azoff & Charlie Minor are happy to announce that, after a brief break in business, they have cleared up all existing problems and are both looking forward to an exciting and prosperous 1993.

The town is still buzzing over B.O.S.S. Catch them at the Teaszer on March 18th and 25th at 10:45 p.m.

Debra Rosner is providing a new talent scouting service geared toward helping the A&R community zero in on the hottest talent in L.A. Rosner is encouraging managers and bands to send in their demos and live performance dates. All genres of music are accepted. Debra can be reached at (818) 980-0056.

Jonathan Cain (Journey, Bad English), will be performing his keyboard magic at the Marquee Club

on March 27th. Cain is currently working on his solo album.

Local act Fizzy Bangers will release their first indie album on New Rose Records in France. LP is to be produced by Chris Carter.

In our recent listing of personal managers, we inadvertently listed the wrong manager for Delaney Bramlett. In fact, Delaney is represented by Tom Donnelly of Blue Heart Management. Sorry for the inconvenience.

The C.C. DeVille Band has officially signed with Hollywood Records. The band is currently meeting with producers.

Chart Activity

Bruce Hornsby's first solo album, *Harbor Lights*, features guest appearances by Jerry Garcia, Phil Collins, Bonnie Raitt, Branford Marsalis and Pat Metheny.

David Bowie reunites with producer Nile Rodgers for his first solo album in over six years.

Deals

After years of touring and releasing indie product, Butthole Surfers have signed with Capitol Records.

Murder Inc. & Tad were both recently signed to Mechanic Records under the label's new joint venture deal with RCA/BMG.

Higher Octave Music has signed former Jefferson Starship guitarist Craig Chaquico to a recording deal.

On The Move

Mary Gormley has been named Columbia's Director of A&R.

Scotti Bros. VP/A&R Lori Nafshun, has left the label.

Garth Fundis has been named VP/A&R for RCA/Nashville.

The new address for Caroline Records' West Coast office is: 9834 Glenoaks Blvd., Sun Valley, CA 91352. The phone number remains the same: (818) 504-0965. **MC**



Marc Corey Lee

Contact: Marc Corey Lee
(714) 643-3338

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

One of the first things you notice about Marc is that he is not ashamed of the fact that he loves pop music. Unlike George Michael, Marc Corey Lee realizes that "you don't have to save the world with every song you sing." Lee's four-song demo presentation was totally professional. Photo, lyrics, cassette, bio, all neatly packaged and impressive. The songs are all in the AC category with tinges of country for a little spice. Lee's voice was born for radio. It's clean, crisp and powerful and you can hear the emotion in it. The only problem with this tape is that there aren't any real strong songs. All of the material is passable, but that won't get Lee a deal. It would be nice to hear him sing an old Air Supply tune or something from Kenny Loggins. In other words, you need stronger material to match your great radio voice. Call publishers. Collaborate. You're too close to stop.



Billy Shears

Contact: Andy Cahan
(818) 762-8622

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Billy Shears is a duo comprised of two very talented men: Steve Dears, who does all of the singing and guitar playing, and Andy Cahan, who programmed all of the music of the duo's ten-song cassette. Between the two of them, there isn't an instrument known to man that can't be duplicated on their tape. And speaking of their tape—though we don't have the time to listen to all ten songs, "Late Bloomer" was particularly interesting and very commercial as well. The remainder of the songs were well-performed but lacked memorable hooks. The more I listen to this demo, the more I lean toward the guys going after a publishing deal rather than a recording deal. They could use the time to collaborate with other writers while their publishing company develops them and searches out a label deal. I think that's the best career move for now.



Kevin Navis

Contact: Kevin Navis
(805) 581-4861

Purpose of Submission: Seeking publishing or label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Born and raised in the San Fernando Valley, Kevin Navis is no newcomer to getting played on local radio. His six-song submission (though too long) is professional sounding and captures his vocal and writing style. One of the outstanding moments on this tape is the guitar solo during the first song. To say it burns is an understatement. "Goodbye Baby Goodbye," the third tune, has a strong chorus and sticks with you for a while. Though all of the self-written material is okay, none of it can be used to build a career or get a deal. Therefore, I suggest that Mr. Navis get back to the drawing board and have another go at a fresh batch of songs. The man is talented but he just hasn't come up with that golden egg yet. Don't give up—it could be your very next song!

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.

ASCAP

DE POS VOX HUMANA DE POS

MOVIES, MUSIC & MORE



ASCAP's staff congratulates film composers Marc Shaiman, J. Peter Robinson and Mark Isham, who along with Maurice Jarre, were honored by KLSX radio and Movieline Magazine at their recent Salute to Great Film Music at Tatou in Beverly Hills. Pictured are (front row): ASCAP's Todd Brabec, Shaiman, Movieline publisher Anne Volokh, ASCAP's Jamie Richardson and Nancy Knutsen; (back row) Robinson, Isham and ASCAP's Paul S. Adler.

LA NOCHE LATINA



ASCAP's Latin Music showcase, presented in conjunction with BMG International and YZA Records, debuted at the Troubadour in February. Greeting one of the ten artists who performed are (l-r): YZA Records' Zulma Jimenez and José Silva, BMG International's Paul Ehrlich, BMG/YZA recording artist Gustavo Alarco, ASCAP's Julie Horton, El Puente Latino's Gaylon Horton and ASCAP's Loretta Muñoz.

AND THEN I WROTE...



ASCAP's annual West Coast Pop Workshop wrapped recently at the Los Angeles office. Guests at the eight-session workshop included attorney/author Donald Passman, Bob-A-Lew Music's Ronda Espy, writer Andy Goldmark, Jolene Cherry (Pressman/Cherry Music) and Brad Rosenberger (Warner/Chappell Music.) Pictured are the workshop participants with ASCAP coordinator, Brendan Okrent and guests: producer/writer Rick Nowles and Reata Music Creative Director Carla Berkowitz.

ADVERTISEMENT

SONGWORKS—STEVEN P. WHEELER



Local band *dada* celebrated the big success of their hilarious single, "Dlzz Knee Land," with a recent sold-out performance at the Roxy. Pictured after the show are (L-R): Jole Calio of *dada*, BMI's Barbara Kane, *dada* attorney Gene Salomon, Phil Leavitt of *dada*, BMI's Julie Gordon, *dada* manager Wally Versen and Michael Gurley of *dada*.

Upcoming Songwriter Showcases

The National Academy of Songwriters and the Nashville Songwriters Association International will present Jon Ims, Pat Alger, Robert Byrne, Richard Leigh, Mark Beeson and J.D. Martin, who will conduct songwriting workshops at Loews Santa Monica Beach Hotel on Saturday April 3rd.

In addition, a Nashville style concert will be held at the Troubadour in West Hollywood on Sunday, April 4th, at 7:00 p.m. The evening performance will be topped off by a special showcase. For prices and further information, call NAS at (213) 463-7178.

BMI's rock/alternative "New Music Nights" Showcase will be held April 8th at the Club Lingerie.

Zomba Music Activities

Zomba Music recently announced a wealth of signings, which includes Columbia recording artist Supercat to an exclusive worldwide publishing deal. The dance/reggae artist has had two hit singles on his Columbia debut ("Dem No Worry We" and "Ghetto Red Hot"), and the third single "Dolly My Baby" (with a remix featuring Mary J. Blige) will be released this month.

Other Zomba signings of note are Island/PLG recording artist rapper Positive K, who recently claimed the Number One Rap Single spot in *Billboard* with "I Got A Man," new Uptown/MCA recording artist Horace Brown, Mercury recording artist Joe Thomas, Geffen's alternative rockers Sonic Youth and the Reprise/Warner act Babes In Toyland.



Interscope Music recently signed Brian Morgan to a publishing deal. Pictured (L-R): Ronny Vance, President, Interscope Music; Lloyd Winston, Interscope Music; (seated) Brian Morgan.

Tracking The Classics



Bachman-Turner Overdrive

"You Ain't Seen Nothin' Yet"

(Reached Number One in 1974)

From 1972 to 1975, Bachman-Turner Overdrive was one of the most popular rock bands in the world, with a string of hits like "Takin' Care Of Business," "Roll On Down The Highway," "Let It Ride" and "Hey You," but it was "You Ain't Seen Nothin' Yet" that soared to the Number One slot, and it remains a party-time rock classic.

Drummer Robbie Bachman (pictured) recalls the strange and humorous history of BTO's most successful song:

"I don't know of any of our songs that were solely one person's idea. With 'You Ain't Seen Nothin' Yet,' Randy [Bachman] and I worked on that song for two or three afternoons outside this house we rented in Seattle. He kept wanting to scrap it and I kept saying, 'No, we can work with it. It has something to it, it has a feel. I don't know what it is but don't give up on it yet'.

So we went into the studio and Randy tried some vocals but he just couldn't get the right vocal feel for the song. If he sang it straight, it sounded like Tony Bennett or a lounge act, it had no humor or no feel to it. He tried singing it like Frank Sinatra, he sang it like Bob Dylan, and it became a joke as to who he could imitate next, so we started to throw names at him.

At one point, Randy said, 'Here's how our brother, Garry, would do it,' you have to understand that our brother has a tendency to stutter, so Randy started singing 'BBBabby, you ain't seen nothin' yet.'

We thought it sounded great but Randy was really embarrassed with the song and didn't want to put it on the final tape that he was sending to the record company. But he accidentally mailed the wrong tape and the record company called a week later and said, 'This is great, and that one song's going to be a hit,' and Randy says, 'What song?' and the guy says, 'You Ain't Seen Nothin' Yet.'

Randy totally panicked and said, 'No, it's not supposed to be on there, I sent you the wrong tape. Please don't use it, I made fun of my brother stuttering. Please don't put it on the album.' The record company just laughed and said, 'It's a great song, it's a hit and it's going on the album.'

And sure enough, three months later that song became the Number One song in the country. It was just one of those magical combinations of a musical accident and fate."

SONGWORKS—STEVEN P. WHEELER



Alan L. Mayor

BMI recently congratulated songwriter/country superstar Vince Gill for having written and recorded three Number One singles: "Don't Let Our Love Start Slippin' Away" (written by Gill and band member Pete Wasner), "Take Your Memory With You" (written by Gill) and "I Still Believe In You" (written by Gill and John Barlow Jarvis). Pictured at the Bluebird Cafe are (L-R): Roger Sovlne, BMI Vice President; Terrell Ketchum, Foreshadow Songs; Vince Gill; Pete Wasner; Bruce Hinton, MCA Chairman; Jody Williams, BMI Senior Director.

Publishing Grapevine

MCA Music Publishing announced the promotion of Cathleen Murphy to Director of Creative Services. Formerly the Manager of Creative Services for MCA Music, Murphy will now be responsible for scouting East Coast talent, as well as managing songwriter, producer and artist relations for the company's New York operation.

MCA Music Publishing also announced the promotion of James Jackson to Director of Creative Services/R&B Music. Formerly the manager of the same division at MCA, Jackson will now focus his time on scouting new acquisitions, as well as developing and promoting the songwriting talent on MCA Music's R&B roster.

L.A. Grammy Committee

To celebrate the Grammy Awards' return to Los Angeles, the L.A. Grammy Host Committee has published a creative and entertaining map of Greater Los Angeles that highlights a slew of historical music industry sites. A Grammy L.A. Music Mecca is a four-color map which includes the locations of major record labels, historical clubs, theatres and restaurants. The map is available to the public at various music retailers and hotels throughout the city. Call (213) 381-2277 for further information.



Michael Bolton was named the Favorite Adult Contemporary Artist and Favorite Pop/Rock Male Artist at the 1993 American Music Awards held recently in Los Angeles. Pictured backstage celebrating are (L-R): actress Nicolette Sheridan; Michael Bolton and BMI's Kelly Horde.

Book Review



**What A Wonderful World:
The George David Weiss Songbook**

Warner Bros. Publications
\$14.95 (paperback) 72 pages

Over the past couple of years, songwriter George David Weiss' classic songs have brought him back into the public spotlight. First, Natalie Cole featured "That Sunday That Summer" on her blockbuster *Unforgettable* album, and then "Can't Help Falling In Love" grabbed a slot on the smash soundtrack from the hit film *Honeymoon In Vegas*.

Of course, these episodes only introduced the veteran tunesmith to a new generation of music fans, as Weiss was already inducted into the National Songwriters Hall Of Fame back in 1984.

In addition, Weiss has spent the last ten years as President of the Songwriters Guild Of America, and is one of the industry's leading activists in terms of protecting the songwriter. He went before Congress and testified for songwriters against the DAT bill, and the bill was soundly defeated.

George David Weiss is one of the few songwriters who has been able to write songs that have cut across all musical styles. This songbook collection contains twenty-two Weiss classics, including "What A Wonderful World," "Can't Help Falling In Love" and "The Lion Sleeps Tonight."

Although I would have enjoyed more biographical information, this nicely put-together compilation of musical material is a tribute to one of America's most enduring songwriters. 

PUBLISHER PROFILE



Ronda Espy

Bob-A-Lew Music
11712 Moorpark Street, #111
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(818) 506-6331

My personal belief is that the country music boom is happening because a lot of people who grew up loving songs and melodies were getting turned off by what was coming out of their radios, and they turned the dial to the country stations, and quickly realized that it was just pop, rock and R&B with an accent," says Bob-A-Lew Music President Ronda Espy with a laugh. "The great thing is that all kinds of music are melting together. I find that country music today is what people like Huey Lewis were recording as pop/rock artists three or four years ago."

Espy's reference to Huey Lewis is not an accident, as the platinum-selling star is not only her good friend but also her boss. Actually, the company cofounder is industry veteran Bob Brown (Huey's Manager) and Lewis, thus the name Bob-A-Lew.

However, it is Ronda Espy who runs the daily activities for the six-year-old company and during a brief, yet enlightening interview, she gave a glimpse into the very warmth and humor that has come to symbolize Bob-A-Lew Music in the eyes of their stable of talent, or as Espy calls it, "our little family."

Espy describes their wide-ranging roster of talent as "a pop/blues/MOR-type of roster," spearheaded by such rock and blues icons as Bonnie Raitt and Delbert McClinton.

After eight years as the head of business affairs for Chrysalis Records and Chrysalis Publishing, Espy found herself at a career-crossroads when the company decided to move its headquarters to New York nearly ten years ago. "Huey and I came to Chrysalis around the same time and we became good friends. So I called Huey and I asked him and Bob if they would give me references for my upcoming job search, and they said, 'Let's start a publishing company,' which was like a dream come true. I called for references and ended up with a new job [laughs]."

Following the success of his multi-platinum album, *Sports*, in the mid-Eighties, Lewis and his band the News re-negotiated their contract and got their publishing back, making that catalog the nucleus of Bob-A-Lew Music.

According to Espy, the original concept of this publishing company was to focus on a family atmosphere of top-quality writers and artists. Since its formation in 1986, Bob-A-Lew Music has shown tremendous growth. First, they signed a then-unknown pianist/vocalist named Bruce Hornsby, then a couple years later—prior to her breakthrough success—Bonnie Raitt signed on.

Over the years, the roster has grown in status but remains quite small and manageable. Phil Everly and guitarist/songwriter Earl Slick are the two most recent signings, while others like songwriters Andre Pessis (who has had eight Top Ten hits with artists as varied as Southern Pacific, Waylon Jennings, Bonnie Raitt, Mr. Big and Lewis himself) and Bonnie Hayes (who has had quite a few covers by Bonnie Raitt, among others) have helped put Bob-A-Lew on the map.

Some songwriters on the roster are also dynamic performers who have mysteriously been ignored by record companies, something that Espy says Bob-A-Lew is trying to do something about. "Right now I'm meeting with most of the record companies about starting a custom record label for Bob-A-Lew, with an emphasis on putting out product with artists who are very song-oriented. We want to make quality recordings without spending astronomical amounts of money, so that when you sell 200,000 or 300,000 units you'll be making a lot of money. We're trying to find a way to get back to the era of the artist/songwriter."

Throughout our talk, Espy kept coming back to the notion of Bob-A-Lew being like a family, and there is truth behind her statements. "It's amazing to me how many times one of our writers has been contacted about writing a certain type of song, and instead of just saying they wouldn't be the right person for it, they tell them about other Bob-A-Lew writers who would probably be a better match. There's a real camaraderie between our writers, and while there's a real healthy competition as well, we honestly do have a strong support system among our roster."

As the interview began to wind down, Ronda Espy's love and enthusiasm for the music business became more and more contagious. By the end, I decided to give her a chance to speak to songwriters who continue to struggle for recognition. "What I would say to up-and-coming songwriters is that they have to continue to believe in themselves; they have to persevere. I truly believe that the songs are becoming the most important thing again, and if all songwriters just stay true to who they are, they'll end up seeing that this is a very exciting and fun business to be involved in." 

CLEAR LAKE AUDIO: Legs Diamond—guitarist Jeff Marcus, bassist Adam Kury, vocalist Rick Sanford, keyboardist Michael Prince and drummer Dusty Watson—is in this North Hollywood recording facility making tracks for a new release on British label Music For Nations. Michael Prince produced and Brian Levi engineered the sessions—which utilized the new Alesis Adat system—and was assisted by Colin Mitchell.

SCREAM STUDIOS: Producer Michael Wagener and EMI recording artists Helloween, mixing tracks for an upcoming opus, assisted by Craig Doubet...Producer Matt Wallace, mixing tracks for Mushroom Records act Scarymother, assisted by Craig Doubet...Ozzy Osbourne and Michael Wagener, mixing tracks for Ozzy's upcoming live album for Epic/Sony Music, once again assisted by Craig Doubet.

PARAMOUNT RECORDING STUDIOS: A&M recording act For Real, in Studio C, working on tracks with producer Ray Chan and engineer Stoker...Virgin rapper Kid Frost, in Studio A, making tracks for his new opus, sessions produced by Tony G, engineer Ken Van Druten manning the console...Local rockers Bad Fun, in Studios B & C, recording a new demo.

STUDIO MASTERS: Motown artist Shanice and producer Kiy Griffin, working on tracks for an upcoming album, engineering expertise supplied by Robert Brown...Producer Charlie Drayton and the Divinyls, recording music for a Super Mario Brothers soundtrack on Capitol Records, sessions engineered by Peter McCabe, assisted by Thomas Mahn.

GROUND CONTROL STUDIOS: Shai and producer Carl Martin, working on tracks for Gasoline Alley Records/MCA, engineering expertise supplied by Paul Brown and

MOUTHING OFF



Soma Records act Mouth is pictured on the set of their "anti-video" for "Wheel," from their current EP, *Forward*. Directed by Geoff McGann (creator of the Red Hot Chili Peppers' Nike commercial) and executive produced by MTV Music Video Award winning director Mark Fenske (Van Halen's "Right Now"), the video is an expressionistic send-up of music videos utilizing a specially designed kaleidoscopic lens, something McGann has dubbed, in classic Fifties sci-fi fashion, "Crytoscopic Wheelavision." Pictured (L-R): Matt Colleran, Kevin Radanofich, Joe Kelley, Gersh, director Geoff McGann, Mark Roberts, executive producer Mark Fenske and producer J.J. Morris.

assistants Eric Stitt Greedy and Gabriel Sutter...Sony Music recording artist Peabo Bryson and producer David Foster, in Studio A, working on tracks with engineer Humberto Gatica and assistant Alejandro Rodriguez.

MUSIC ANNEX RECORDING STUDIOS: South Bay favorites the Torn, in Studios D & C, working on tracks with engineer Pat Coughlin...Jazz artist Randy Rare, working on tracks for a new album, sessions co-produced by bassist Victor Conte and drummer Ron E. Beck, with staff engineer Pat Coughlin manning the board.

MC

CAROLINE SESSION



Caroline act Walt Mink is pictured at Studio 5109 Productions (formerly Music Box Studios) during recent sessions. Pictured: producer Brian Foxworthy, studio owner Mike Wolf and Walt Mink's Joey Waronker.

CHOICE SESSION



Fledgling group First Choice is currently recording an EP for Dino M. Production Company. Pictured during the sessions, held at Dino M. II Recording Facilities, are (L-R, standing): group members Sly Anthony Love, Johnny C., L'ton Tatum Jr., engineer Chris Maddalone, (sitting) producer Dino Maddalone and group member Michael Bennet.

CLEGG SESSION



Capitol world music act Johnny Clegg & Savuka recently completed their latest opus, *Heat, Dust & Dreams*, at Ocean Way Studios. Pictured putting the finishing touches on the record are (L-R): Capitol VP of A&R Tim Devine, ace producer Don Was and Johnny Clegg.

Henry Diltz

PRODUCER CROSSTALK



STEVE LEVINE

By Jonathan Widran

It's a dream that every up-and-coming producer aspires to—being able to develop the sound of an unknown band and share in the glory as that band rises to international superstardom.

After leaving his post as engineer at CBS Studios in London, Steve Levine began producing obscure upstarts, as well as his own songwriting projects, to only moderate success. Then the call came to work on some demos with Boy George and Culture Club, and before Levine knew it, his roller coaster career as a hit producer had begun.

Levine went on to produce the group's three heyday albums, 1982's *Kissing To Be Clever* (including "Do You Really Want To Hurt Me"), 1983's *Colour By Numbers* (which spawned their biggest hit, "Karma Chameleon") and, in 1984, *Waking Up With The House On Fire*.

He claims that the "marriage of ideas between me and the band members was perfect" for a time, but by the third album, the tensions that would tear them apart were already brewing. "Although the success of Culture Club's music was due to important roles played by each member, there got to be ego problems, with George taking credit away from everyone else," Levine recalls of that tumultuous period. "Add to that the enormous distractions and time pressure on George at the time—he was hardly ever there, and on some songs, I had to make up master vocals from guide tracks—and the lack of focus, plus dealing with our new financial standing, and we were looking at trouble."

From those early unexpected career pinnacles, Levine returned to the real world of being a working producer, toughing out the remainder of the Eighties with less commercially successful projects by the

likes of Quarterflash, Junior, Ziggy Marley and the Beach Boys, before winning a Grammy for Deniece Williams' R&B hit, "I Believe In You." Along the way, there were even "strong but shelved or poorly received" projects with several unknowns.

It might seem odd that Levine's enormous Culture Club success didn't lead to similarly high-profile productions, but according to him, there were other considerations besides the solely commercial ones. "After Culture Club, my name was out there and I was offered projects purely because of the hits," Levine explains, "but that's not the best reason to take a job. To me, chemistry, the open exchange of ideas which I had in CC's day is most important. Record companies often forget about producer/artist chemistry, but if both sides see the same goal, it's more important than what's on either's resume."

Judging from Levine's intense enthusiasm, it's clear that his latest production, the recently released, self-titled debut from modern rockers the Beauties (on Gasoline Alley Records), possessed exciting amounts of those intangibles that "you can't put a price on." Levine had just moved to L.A. to score the syndicated TV show *She Wolf*, and Glen Glenn Sound just happened to be down the street from the studio where the Beauties were cutting some early tracks, terribly unhappy with their drum-machine crazy engineer/producer. Levine loved their demo and bonded with guitarist Jason Nesmith, son of Monkee Michael Nesmith, and drummer Matthew Steer.

"Sometimes a young band like the Beauties has a vision and a general direction but needs help with sound and arrangement or has a great song that needs nipping and tucking," Levine says. "They needed the experience that I offered them. As a former engineer, I understand the technology extremely well and how to get good sounds and work with the band to achieve them."

"There was a lot of experimenting, but eventually, with a lot of rehearsing, the band developed and learned to trust my judgement," he continues. "If I came in with a solid idea, I'd present it, and we'd sit around a table and leave it open for discussion. There was one episode where Steve McNeil couldn't quite master a vocal passage, but we all helped him around his mental block. In the studio, it's all about working things out with the required technology to make the sound come about without any major loss of quality."

Levine's multi-faceted background gives him the know-how to tackle any creative sound situation, yet he also realizes the importance of using the proper technology to achieve his ends. (He has just opened his own studio, Palindrome Studios, in West L.A.)

"I record digitally instead of analog, as it allows greater flexibility," explains Levine. "Part of a producer's job is getting a good performance, but at least half of it is knowing how to enhance that performance using quality technology." MC

NEW TOYS—BARRY RUDOLPH



Aphex Exciter Model 104

The Model 104, dubbed Aural Exciter C2 with Big Bottom, is a useful new tool for the recording studio or live sound. Aphex has combined the best aspects of the Type III Aural Exciter with an interesting new bass enhancement system called "Big Bottom".

The 104 is a two channel unit that is placed in series with the signal path just like a limiter or equalizer. The similarity ends there however since unlike an equalizer, the 104 is a spectrally dynamic processor. The famed Aural Exciter portion generates upper harmonics that track dynamically the program's existing harmonic constituents. The generated harmonics can be "tuned" with the front

panel Tune control which sets the lowest starting frequency of the enhancement process. So the lowest starting frequency of enhancement (fully CCW) is in the mid-range area of 800Hz, while the highest frequency (fully CW) is 6 KHz. From this point the enhancement range then continues all the way out to 20KHz. Levels of enhancement up to 6db, are adjusted by the Mix control. There is also a Normal/High button for two different ranges of enhancement. Normal is most useful for gentle enhancing of overall mixes or vocals while High might be better for less subtle excitation of individual instrument tracks. Aphex is calling this unit C2 because it replaces the Type C, but the aural exciter circuit is not input level dependent and does not require a separate Drive control like the Type C and so resembles the Type III in simplicity of operation.

The new Big Bottom feature utilizes frequency shaping, phase shaping and dynamic shaping in a specific interactive way to increase bass energies that cannot be closely duplicated with any other equipment or combinations of equipment. (I know because I tried). Using bass-boost equalization certainly will get the job done but not without significantly increasing electrical levels that can cause overloading. Big Bottom is said to increase the "perception" of low frequencies without substantially increasing the peak output electrical level. I found this to be true and it seems that Aphex has found a way to defy audio physics. This sonic alchemy is accomplished by dynamically modifying the bass response dependent on the program's center of bass energy in the range between 20Hz. and 120Hz. Two front panel controls, comically named Overhang and Girth, allow adjustment of dynamics and amount of Big Bottom bass enhancement. The Overhang control is the level control to the dynamic limiter and interacts with the frequency shaper to boost lows as more compression occurs. Overhang is so-named because it adjusts the sustain or persistence of the enhanced bass sound. The Girth control mixes the amount of enhanced signal with the direct signal. Big Bottom processing, when scientifically analyzed, follows the human hearing curve as discovered and studied by Fletcher and Munson.

Using the 104 in the studio is simple once I learned where and how it is best applied. For bass instruments, synths, percussion and drum loops, the 104 is good since I was able to record a fatter, bigger bottom sound yet not add very much additional level as is generally the case with equalizers. The Aural Exciter works well if I felt some additional brightness or edge was also needed.

Selling for \$349 retail, I find the 104 great for all kinds of music especially bottom oriented R&B, Hip-Hop and Rap. If you are further interested in the new Model 104, write or call Aphex Systems Inc., 11068 Randall Street, Sun Valley, CA 91352. Phones are (818) 767-2929. MC



Floyd Rose Classic Stratocaster from Fender

The new Floyd Rose Classic Strat comes with either a rosewood or maple neck. The nine and half inch radius fretboard has 22 frets with a lower action. There are two single coil pickups in middle and neck positions that are magnetized oppositely to help cancel hum. The bridge pickup is a DiMarzio Pro PAF humbucker with high output. Another new idea is position #4 of the five-way pickup switch that connects the bridge pickup as a single coil to the middle pickup. A popular Fender guitar switch position. The Floyd Rose Original double-locking tremolo system is of course included.

Priced at \$1,099 retail complete with molded case, strap and cord, the Classic comes in three-tone Sunburst, Black, Candy Apple Red and Vintage White. For more information, contact Fender Musical Instruments Inc., 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258 or Phone (602) 596-9590.



Cast of Aids! The Musical.

You've had the disease. You've been to the demonstration. Now relive the magic again and again. **AIDS! The Musical** opens March 20 at the **Skylight Theatre**. This full production of the all-singing, all-dancing, all-queer voyage into the world of AIDS activism had its premiere in a 1991 workshop production. The play's plot follows Thomas (diagnosed with AIDS) as he survives a six-month wait for regular care at the county medical system. The play is nowhere near as depressing as it seems on paper. It was created, according to the writers, because "we were tired, tired, tired of stupid, boring, teary-eyed TV movies about heterosexuals dealing with AIDS."

Be aware, though, the play is rooted in the images of subculture—sex clubs, radical faeries, AIDS buddies. A great evening out, but leave the kids at home. **Wendell Jones** and **David Stanley** are responsible for the play's uplifting book and lyrics. **Robert Berg** provided the computer pop score. Direction and choreography are by **Antony Balena** and musical direction by **Tim Johnson**. The **Skylight Theatre** is located at 1816 1/2 N. Vermont in Los Feliz. Call (213) 856-0250 for details.

You've seen the advertisements, now go see the play. **The Young And The Restless** soap star **Michael Damian** is currently holding court at the **Pantages** in Hollywood. That's where **Andrew Lloyd Webber's Joseph And The Amazing Technicolor Dreamcoat** has been resurrected once again. You'll recall that the play originally opened with **Donny Osmond** in the lead. When it came to Hollywood, **Damian** assumed the role. He plans to hang with it until the play reaches Broadway, it's ul-

timate destination. We hope he does, but we seem to remember **Osmond** telling us the same thing.

Set your timers. **Bravo** is going to be airing **Lady Sings The Blues** March 21 at 5:00 p.m. PST. For those who have never seen it, **Diana Ross** got an Oscar nomination for her portrayal of the legendary jazz singer **Billie Holiday**. The film follows Holiday's life from her poverty-stricken childhood to her glittering success and ultimate slide into drug addiction. The film catches Ross at the pivot point between glitz and artistry. She was able to channel her stardom into the performance making Holiday believable and tragic; an artistic pinnacle Ross has not approached since.

Andy Garcia is said to be editing a documentary on mambo creator **Cachao Israel Lopez**. Garcia serves as host and director of the project, which already has a commitment on **Telemundo** Spanish TV network. Much of the film, according to Garcia, revolves around "a concert we did in Florida with an all-star band." Lopez is credited with writing the first mambo in 1939 with his brother **Orestes**.

"True music," **George Gershwin** once said, "must reflect the thought and aspirations of the people and the time. My people are Americans. My time is today." Take the time today to listen to **The Great Jazz Vocalists Sing The Gershwin Songbook**. This new **Capitol/Blue Note** CD collects works by **Carmen**



Diana Ross sings the blues.

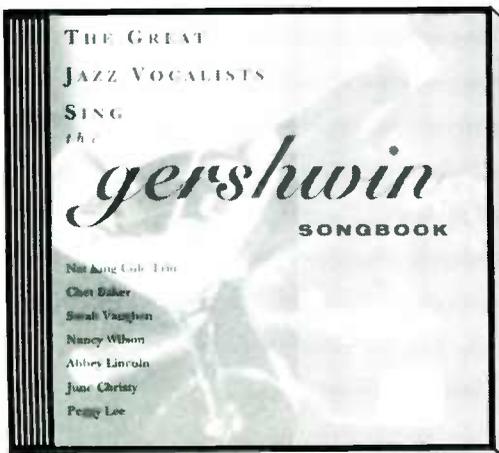
McRae and **Mel Torme** among a host of their jazz contemporaries. Virtually everything the casual Gershwin fan needs—"Summertime," "Embraceable You," "I Got Rhythm"—they're all here. The serious student of Gershwin will want this disc for its informative yet weighty liner notes by **Will Friedwald**, author of the book **Jazz Singing**.

The historic **Maryland Theatre** in Hagerstown, MD has been chosen as backdrop for part of the next **Shirley MacLaine** feature, **Guarding Tess**. Crews scoured the country for a theater for an opera scene. The 78-year-old former vaudeville house was picked for its splendor. The scene, in which MacLaine's widowed former first lady character is caught napping at the opera, is to be shot in April. Most of the film will be shot in Baltimore.

MTV announced plans for a 24-hour Spanish network for the United States and Latin America. The Miami-based network is said to resemble MTV. The music channel will target viewers 12-34, an important



Michael Damian





Harrison Held (center) with Foxx Empire

demographic no matter what the language. According to Tom Freston, Chairman and Chief Executive Officer of MTV Networks, "We expect MTV Latin America to play a vital role in our worldwide operations and we believe now is the perfect time to launch this new network. It is an area rich in its musical heritage and anxious for alternative television programming."

Will Smith, star of *Fresh Prince Of Bel Air*, has been tagged to play an unknown ballplayer in producer Al Ruddy's next film, *The Scout*. The feature focuses on a down-on-his-luck baseball scout who discovers the player of his dreams. The story concept has reportedly been in development at various studios with different directors and leads for almost two decades.

Come on down to *Discafe Bohem* March 19. That's when Harrison Held films *Harrison's Hangout... Live!* with special musical guests Yolie, Foxx Empire and Susan Solomon. *Harrison's Hangout* is described as a cross between *Club*

MTV and *American Bandstand* centering on up-and-coming artists from the Los Angeles scene. Held, a former A&R assistant at Columbia and Epic, likes everything from country to Broadway, dance to rap and rock to R&B. Interested potential performers might want to bring demo tapes to the nitespot. *Discafe Bohem* is located at 4430 Fountain Avenue in Hollywood. Call (213) 913-0439 for more info.

They just don't make recording artists like Doris Day anymore. That's why it's so nice that her campy Fifties version of the Latin ballad "Perhaps, Perhaps, Perhaps" has shown up on the *Strictly Ballroom* soundtrack. In fact, that's one of the few vocal tracks appearing in what film star Tara Morice called "the *Spinal Tap* of dance movies." Morice and Mark Williams do turn in a rendition of Cyndi Lauper's "Time After Time" and John Paul Young re-does his disco hit "Love Is In The Air," but the rest of the disc sounds like a dance instructor's tool. David Hirschfelder and the Bogo Pogo



Doris Day

Orchestra pack in enough rhumbas, sambas and paso dobles to keep serious ballroom dance fans in constant motion. Those with two left feet should program their CD players to repeat the three vocal tracks.

Coming later this month on PBS is *In The Spotlight*. This series, which earlier this month presented performances by Bob Dylan and Elton John, now turns attention to Billy Joel and the Beatles. In *Billy Joel: The Shelter Island Sessions*, the singer leads viewers on a close up look at how he writes songs. In a concert spot, Joel will also preview songs from his upcoming new album.

The Beatles Songbook is timed to coincide with the 30th anniversary of the release of the Fab Four's single, "From Me To You." Los Lobos, Buddy Guy, Dr. John, Kathy Mattea and Nils Lofgren are among the artists giving voice to their favorite Fab Four refrains. None of the surviving Beatles is scheduled to appear.

There are all sorts of familiar

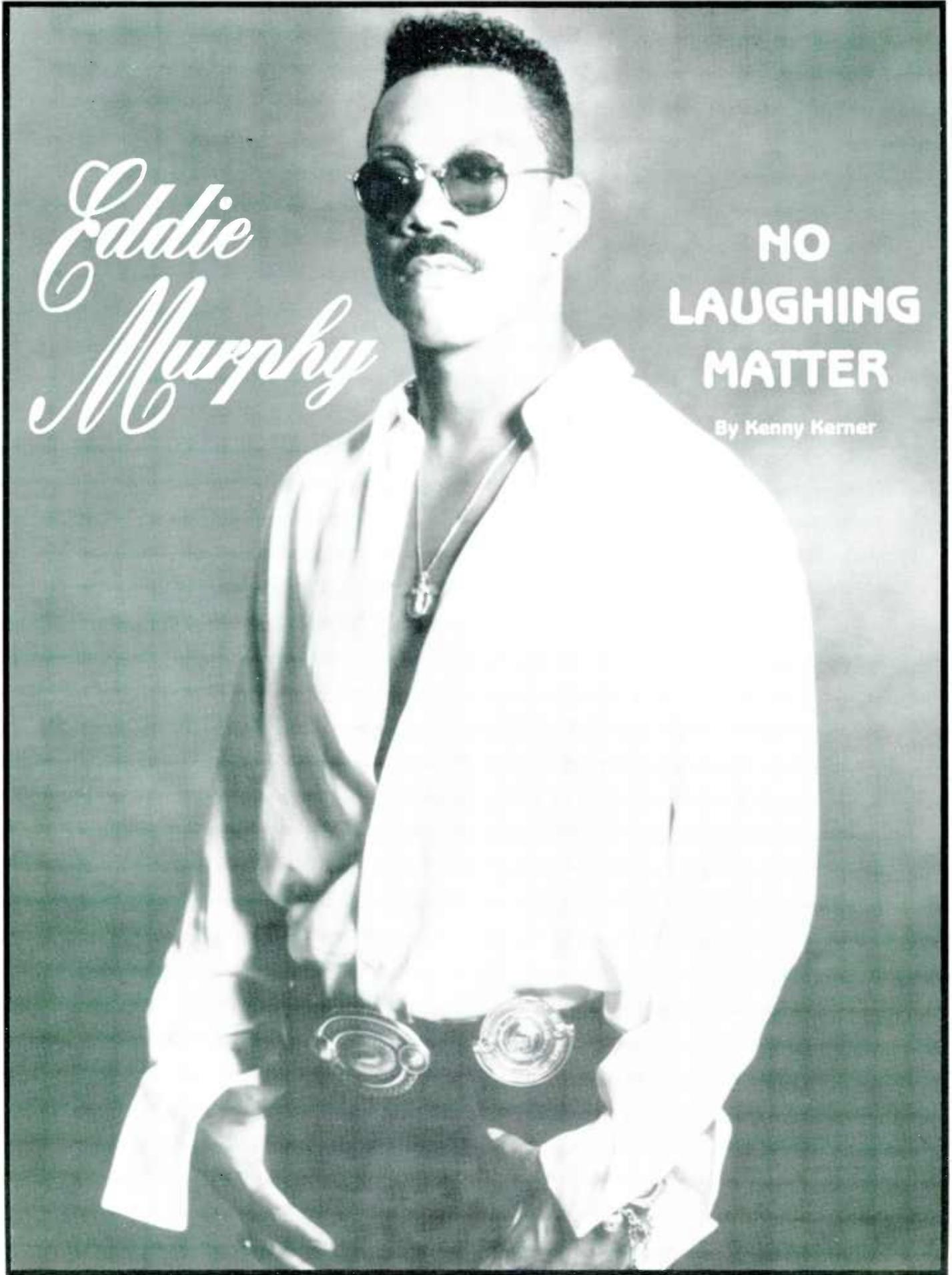
faces on PBS. Peter, Paul and Mary have their latest special, *Peter, Paul And Mommy Too*, which debuts over most of the Public Broadcasting System during their March pledge periods. Filmed at Boston's *Majestic Theatre* by PBS station *WGBS*, the concert and broadcast mark a return to form for the group. They have recently resigned with Warner Bros., the company which gave them success in the Sixties. To celebrate, *Warners* will re-release the dozen or so catalog products on CD. The audio and home video forms of *Peter, Paul And Mommy Too* should be in stores by the end of March. **MC**



Will Smith



Peter, Paul and Mary



*Eddie
Murphy*

**NO
LAUGHING
MATTER**

By Kenny Kerner

He appeared unceremoniously and rose to superstardom overnight. A young, arrogant black man whose talents were immeasurable, Eddie Murphy, in just a few years, has lived out his every fantasy, rising to celebrity heights that he, himself, had never dreamed of.

Whether portraying a rubbery Gumby, a comical Buckwheat or a cool, anything goes detective in *Beverly Hills Cop*, Murphy has captured the imagination of audiences worldwide, transcending both age and color barriers.

The former cast member of TV's *Saturday Night Live*, who starred in *Beverly Hills Cop I & II*, *Trading Places*, *48 Hours*, *The Golden Child*, *Coming To America*, *Harlem Nights*, *Boomerang*, *The Distinguished Gentleman* and a soon-to-be-released third installment of *Beverly Hills Cop*, turned his attention to recording in 1984 with the release of *Eddie Murphy: Comedian*, which peaked on the charts at a disappointing Number 35. But a year later, daring to record a musical album on which he sang for the first time, Murphy struck gold with the Rick James-written, produced and arranged single "Party All The Time," from his *How Could It Be* album on Columbia.

The one-two punch of the single (Number Two) and album (Number 26) cemented Murphy's career as a superstar artist who could truly do it all. And for the next few years, Murphy walked around with a head as big as all outdoors. Surrounded by a group of bodyguards and wearing more gold than Fort Knox, the artist indulged himself in a hedonistic lifestyle which few survive. Along with a troubled personal life, Murphy's career began to cool (his 1989 album, *So Happy*, and single, "Put Your Mouth On Me," were relative failures).

Fortunately for Murphy, the gods smiled down on him and allowed him to get his life and career back in order. He recently signed on with Motown Records and released what he calls a "Psychedelic Psoul" album entitled *Love's Alright*. The following interview lends insight into the artist's personal and professional life, leaving no stone unturned. Murphy was frank, sincere and aware of his shortcomings—the attributes of a true star!

MC: I listened to your new album once, then took it off and realized I should have been listening to it stoned.

EM: [laughing] My cousin told me it's a good record if you're high.

MC: This is your first record for Motown.

EM: This is my first record. My other records were me just stepping half-way into it. It was like me saying, "Hey, I'd really like to express myself musically." And the people would go, "Hey, you're a fuckin' comic and if you wanna do this thing, it's only because you're an egomaniac. So we're gonna put you together with some other producers and the music's not gonna have anything to do with you because we're gonna throw it together and we'll be lucky if we get a hit." And that's the way the approach was.

MC: Your previous records sounded as if they were completed before they asked you to come in and do the vocals.

EM: That's the way it was, man. They would play me tracks of other people singing those songs and tell me to sing it like them. That's why they suck; that's why the people didn't respond to them. I finally told CBS that I've been recording their way and nobody's responding to the music. So I left CBS and put a studio in my crib and I've been writing and playing my music for years but I never let anybody except my family listen to it. I wouldn't let the record company hear my shit.

MC: I don't think anybody ever took you seriously as a recording artist.

EM: Exactly. So I went and did my whole record by myself. I made it without the pressure of a record company, and when it was done, I shopped it. What was cool was, I did it at home, so when I got an idea I would just stop and call somebody up and have them come over and do a part. Because of my tremendous success as a movie star, I met all these stars so I was able to just pick up the phone and go, "Hey, B.B., I need a guitar part, or "Hey, Elton, could you sing this..." and before you knew it, I had this very special album."

MC: What made you decide to sign with Motown?

EM: I started to shop the album, and everyone went crazy because of the people that I got to play on it. We almost signed with Capitol and with Giant. We went with Motown because they really knew where I was comin' from; Jheri [Busby, Motown President] really got it. They understood that I had to grow from the character they saw in *Saturday Night Live* or *Beverly Hills Cop*. Motown knew that this record wasn't a departure from who

"As soon as you become the hottest or the biggest or the best, you get all this other shit heaped on you."



Eddie Murphy was, but an extension of myself. Next year, me and my *Psychedelic Psoul* will be giffin' in a town near you. I'm gonna mix it all up and take it on the road. I got this bad band and we're gearin' up to do some shit. I'll come out and do three or four of my songs, let the curtain go down and then come back out and do an hour of stand-up. Then, do a costume change and come back out with the band. Instead of just coming out with shades on to do Stevie [Wonder], do him with the band behind me. Really do Stevie! He did some really cool shit on my record.

MC: Your album was heavily influenced by the Beatles.

EM: I'm just a big, big, big Beatles fan. If you listened to my last album, you'd hear the influences starting to come out a little on a track called "So Happy." With this album, I just said fuck it—I like the way the Beatles influences work with my music so I'm going to use them. If I feel a vibe, I just go with it.

MC: Are you more comfortable doing records or movies?

EM: Lately, I prefer doing records to doing movies. There's more comfort doing music because I don't have any preconceived expectations. No-

body expects anything to happen with my music so there's no pressure on me. But when I step in front of the camera to do a movie, people are always talking about whether it's going to be a blockbuster film and how much it's going to gross. Those are not good things to have hanging over your head when you're going in to be creative.

MC: What was it like working with Michael Jackson?

EM: I've known Michael for years so it was really cool. But the coolest thing was standing in the booth singing with Michael and feeling the power coming from him. To be just a few feet away from him, watching that was incredible. It was really intense.

MC: Are you at all involved with the soundtracks to your movies?

EM: I could have been involved with all of the soundtracks to my films, but I thought that I shouldn't get involved until the people accepted me musically. Otherwise, it just looks like an ego thing.

MC: I'm looking at your new publicity photo and your hair is different, you're wearing less jewelry and you look much more confident and secure. Is this a new Eddie Murphy?

EM: It's an older Eddie Murphy. I look at pictures of myself, as we all do, and I see, for example, the suit I had on in *Raw*, that red leather suit with a ring I was wearing outside of my leather glove... who the fuck did I think I was? It's just that I grew up in the public eye so everything I did was documented and appeared at a theatre near you so everybody saw me lookin' like an asshole.

MC: You've been a superstar since you turned nineteen. Did success always come easy for you or were there some years of struggling?

EM: It got hard for me when I got consumed by the show business part of it. At first, I was an artist trying to express myself and be funny. And that was the only thing that mattered. But as soon as you become the hottest or biggest or best, you get all this other shit heaped on you. If this happens when you're a young cat, then you really start thinking that you're the biggest and the baddest. And when you put your efforts into thinking you're the baddest, you're not putting efforts into making yourself better. So eventually you get sucked up and you get fat and you do bad movies. And that's what happened to me. I just started coming out of that two years ago.

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Howard Gabriel

Executive VP, General Manager

By John Lappen

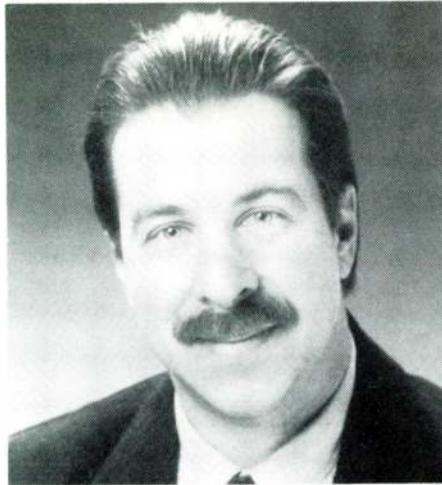
When Howie Gabriel, Executive Vice President/General Manager of Continuum Records, says that the relatively new indie label will grow and expand, he means it. "We're negotiating right now for distribution rights on Mars and Venus, which I think is very important, as I have an inside track on what the Venusians and Martians are interested in musically," jokes Gabriel.

Founded three years ago as a small, locally owned jazz/blues label, Continuum took on a new life when it merged a year ago with a marketing company called Best New Music. The latter firm was owned by Englishman Tim Brack, who had worked previously as an artist manager in the U.K.

Moving to the States in 1986, Brack started his company two years later, scoring successes on a variety of projects, including several Continuum jazz projects. He eventually became President of Continuum before merging the two companies in December, 1991.

A trio of executives run Continuum's business affairs. Brack is responsible for signing bands to the label and making the majority of the artistic decisions. Gabriel, who has major label marketing experience with both RCA and EMI and has also served as Marketing VP at Relativity Records, is involved in the label's daily business affairs. And Harrison Weaver, President Emeritus of the New Jersey State Opera, is in charge of Continuum's finances and is Chairman of its Board of Trustees.

"Our talents blend well together," says Gabriel. "The turning point came when Tim Brack became involved because we had



worked successfully together on several projects when I was at RCA and EMI. We each have respect for one another and know what we can do and what we have to do to be successful."

Gabriel describes Continuum as an artist-friendly label: "We are interested in creativity—we're interested in artists being able to express themselves to the fullest. That goes from the first note on the record to the packaging, marketing campaign and everything else connected with a project."

This Cranford, New Jersey-based label received a boost early on when they were able to sign two members of the Rolling Stones as solo artists. Brack was friendly with Charlie Watts and was able to license the rights to Watts' jazz album tribute to Charlie Parker, *From One Charlie...* Watts was so impressed with the results, that he not only decided to record his follow-up record on the label, another paean to Parker entitled *A Tribute To Charlie Parker...With Strings*, but talked fellow Stone Ron Wood into joining the Continuum roster. Wood's release, *Slide On This*, an intoxicating blend of funk, blues and Stonesy rock, has garnered the label further attention.

"Ronnie's record is one of which we're all proud," enthuses Gabriel. "It's certainly a very accessible record filled with a variety of musical styles.

"But we want to be proud of every one of our artists," he continues. "We listen to every unsolicited tape that we receive and then we make decisions based on our musical needs. We look for bands around which a whole

"We don't want to be pigeonholed as a label committed to just one style of music."

—Howard Gabriel

package can be developed, because unfortunately, as everyone knows these days, it's not only the music that counts."

As far as a release schedule, Gabriel hopes to release twenty records in 1993. Continuum's eclectic roster of releases, which includes two techno compilations, *This Is Techno (Volumes Two and Four)*, albums by the Immaculate Fools, Detroit rapper Kid Rock and a new compilation entitled *This Is Dance Hall (Volume Two)*, released in conjunction with Nuff Nuff Music, under a newly signed pact.

Comments Gabriel, "Usually, when one looks at indie labels, they're of a specialty nature. They're either rap labels or dance labels or metal labels. We didn't want to do that. We don't want to be pigeonholed as a label committed to just one style of music. It's terrific for labels who want to establish an identity in one genre, but we want our consumers to know that when they buy a Continuum record, they're going to buy a record that could not only be any style of music, but will also definitely be quality."

That company credo certainly extends to their innovative and classy compact disc packaging, not only elaborate in design, but longbox free and ecologically friendly as well. "Tim Brack is the mastermind behind the artwork and the vision," states Gabriel. "Working closely with AGI and using their Digipak, we've been able to come up with some terrific designs. We work closely with the artists on their packaging; they have lots of input.

"We also want the consumer to feel they've made a quality purchase. We give them booklets, posters and as much elaborate packaging as we can. We want our customers to feel good about spending their money on our products.

"As far as the longbox issue is concerned, it never should have been invented in the first place. The reason it did was sheerly for marketing reasons. It's never been useful in my opinion."

Gabriel believes that Continuum's commitment to quality on so many levels also allows it to stand out from the glut of newer labels that have proliferated in the last few years. "I think a lot of newer labels were started to give the bigger companies with which they were involved more of a market share. The question for me is, how much of a business and artistic vision did many of these startup labels have?

"We are going to build our label from the ground up. We're going to try and be in tune with what the customers want and think is cool for them. We're going to sign bands that we can develop. We want to develop identities for our artists—something for the public to hold on to."

Distributed exclusively in the U.S. by Relativity Entertainment Distribution ("we had many choices of distributors but we didn't want to get lost in the system of a corporate giant"), Continuum has an office in London and licenses its product throughout Europe.

Continuum is located at 380 Ludlow Ave., Cranford, NJ 07016. Their phone number is (908) 709-0011. 



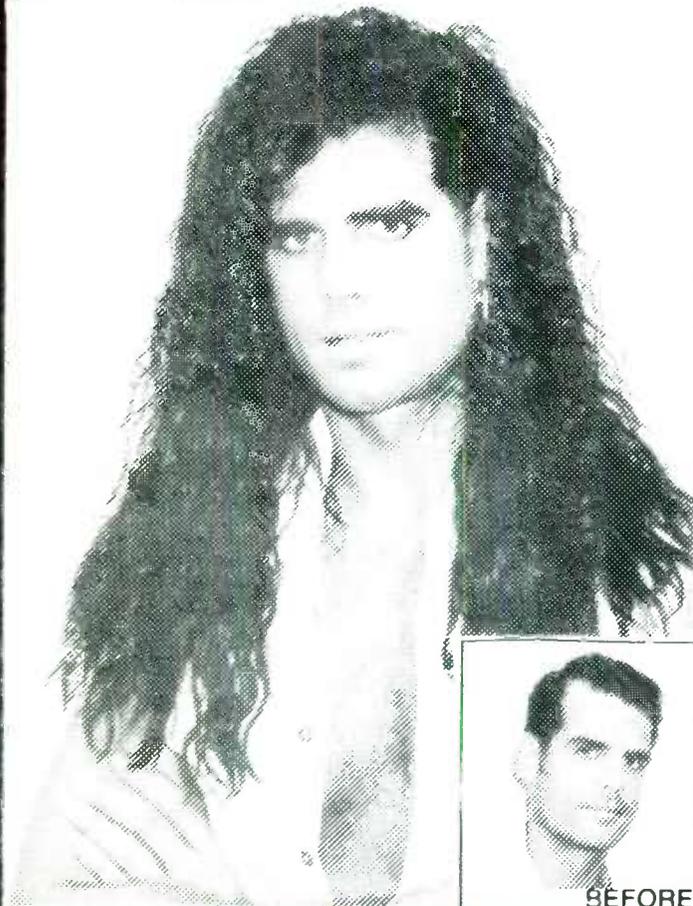
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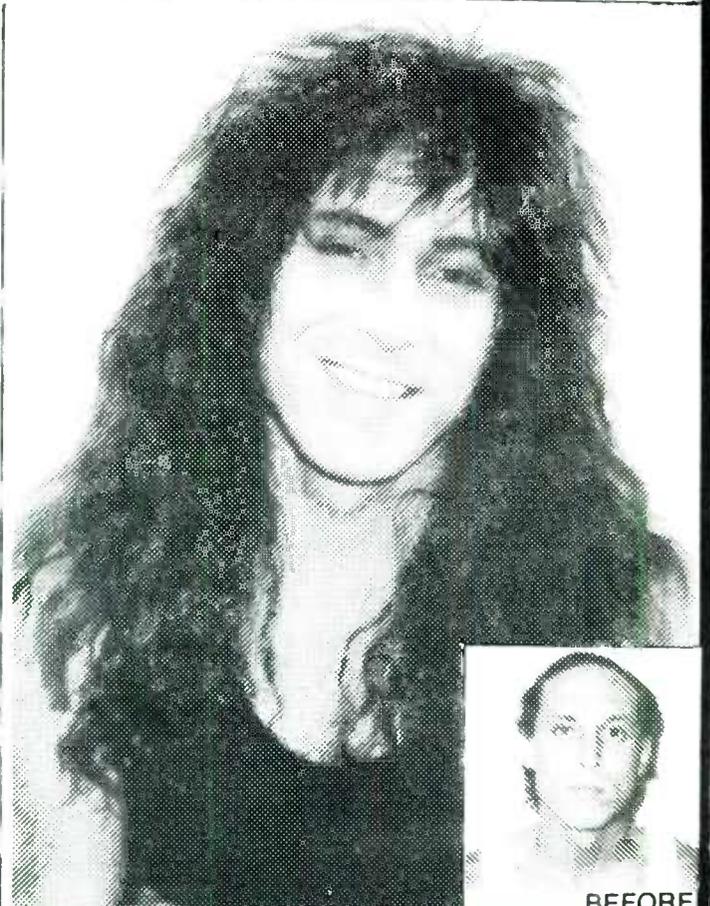
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BEFORE



BEFORE

How To Choose A Music Attorney

By Sue Gold

After managers, attorneys probably have more control of an artist's career than anyone. They are the ones who must advise artists on record contracts, management agreements and anything else which requires a signature.

Anyone practicing law in the state of California must have a license, but don't just look at where they graduated law school. Music law is a very specific field that takes years to learn after law school. "Just because you have a law degree doesn't mean you're ready to be a music attorney," explains Jay Cooper of the law firm Cooper, Epstein & Hurewitz. "You have to have knowledge of record company practices. You have to know how records are made in the studio, how they are pressed, how they are sold in retail, what a producer does, what scale is, what the cost of studio time is. All of this comes after law school, but you have to have knowledge of it before being a music attorney. As a music lawyer, you are not only dealing with contracts, you're dealing with publishing contracts, agency agreements, union contracts, marketing agreements, tour agreements, television agreements, soundtrack

agreements, everything. There is an enormous amount of things to learn, and it takes years."

Donald Passman of the law firm Gang, Tyre, Ramer & Brown and author of the highly acclaimed book, *All You Need To Know About The Music Business*, adds, "It's a catch-22 because you have to learn by doing it. There's some literature, but literally, one of the reasons I wrote the book was that there was no place to teach people how to get into the industry. Ideally, the attorney has worked with somebody who already knows it and is a mentor and teaches it to him."

Hiring an attorney should be approached the same way as hiring anybody else—by using common sense and checking out their reputation. "Basically, you want to use your guts and you want to feel comfortable with somebody. You should ask for references at the same level you are. The fact that somebody does a great job for a superstar doesn't mean they're going to pay attention to you. You also have to be able to say what's on your mind and make sure the attorney talks in a way you can understand him," Passman explains.

Attorney William Blackwell adds that artists should look for "someone who is going to be compatible with them—that's going to be honest with the client."

Cooper says, "It doesn't take long to find out what the reputation of the attorney is. It's a relatively small community and everybody seems to know everybody and what their reputations are. If they have a reputa-

tion for honesty, integrity, getting the job done, for not killing deals but making deals, being reliable, giving the client sufficient attention they deserve—all these things can be found out from other people; from ASCAP, BMI, managers and various organizations that function within the industry."

The California Bar Association can also be contacted regarding the history of a particular attorney, but it is not a consumer organization and it's usually reluctant to release derogatory information on their own attorneys, according to attorney Robert Greenstein.

Most music industry attorneys feel the earlier they are brought on board, the better it is for the artist. "There are so many things that go on

with respect to the client's situation and in the formulating stages which could lead to a relationship that would be subject to putting a contract together," Greenstein says.

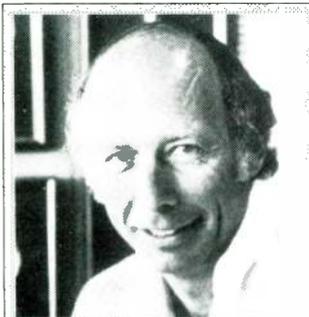
"Usually, when a band gets interest from a company, my recommendation is, as long as they can distinguish, in their own perception, the difference between creative matters and business and legal matters, and the band is comfortable in being able to pursue those differences, then let the band discuss as many of the creative elements as they are inspired to discuss at the early stages," Greenstein continues. "As soon as it starts getting closer to contracts and business affairs, that's when I suggest the client throw up a shield and say to the company, 'Look, we are talent, but whenever it comes to business or legal affairs, we have an attorney who handles that for us. We don't want to even get into those matters with you.' It is the safest and the most professional thing for a band to do."

Once an artist finds an attorney they want to work with, they will usually have to sign a retainer agreement. Attorneys are required to get an agreement in writing when the fee will be in excess of \$1,000. However, long-term contracts between a client and attorney are not legal in California and should never be



DONALD PASSMAN

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JAY COOPER

"Just because you have a law degree doesn't mean you're ready to be a music attorney."

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Attorney at Law

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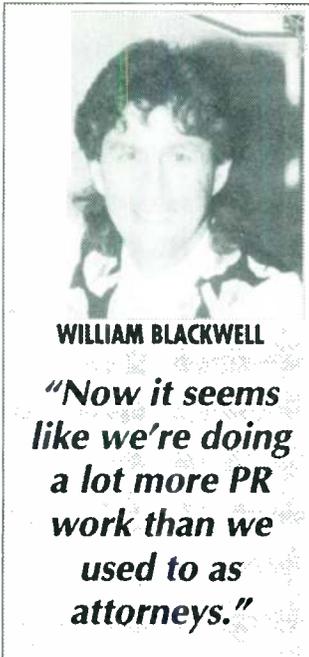
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signed. "Your contract with the lawyer can be terminated at will. You are required to have a fee letter in writing but it can't have a time," Passman explains. "An artist can walk out on an attorney any time."

While attorneys are generally not high-profile people in the music business, they did make the headlines last year when rock singer Billy Joel sued his former attorneys for conflict of interest. The case brought to light the problems of attorneys or law firms not disclosing possible conflicts among their clients. In California, attorneys are required by the ethic rules of the Bar Association to disclose any possible conflicts of interest before agreeing to represent a client. However, it is also a good idea to ask the attorney about this during the initial meeting.

"Not only do we have to disclose it, but it has to be in writing," Greenstein says. "It is the responsibility of the attorney who is trained analytically to know these things and has the knowledge of these situations to say it. If someone says okay and let's proceed anyway, then it has to be in writing that they are aware of the conflict and the nature of the conflict. But that's only something you can do



WILLIAM BLACKWELL

"Now it seems like we're doing a lot more PR work than we used to as attorneys."

if it's a non-dispute situation."

Cooper continues, "The conflicts come in many forms. While many conflicts can be consented to in a waiver, there are some that can't. For instance, if I am representing a record company and I'm representing an artist who is signed to that record company, it certainly would be improper, even with consent, to negotiate on behalf of both of them. That would be a very difficult one to waive. However, if I'm representing a record company doing litigation for them, and now I'm representing an artist who is negotiating with that record company, and the company will use another attorney on the other side to negotiate with me the attorney, that's a waivable kind of conflict. It would have to be disclosed, and I would have to get a waiver from both sides."

Another conflict of interest can arise if an attorney is paid by percentage instead of a fee and is shopping a record or publishing deal. "The attorney may choose the deal that pays the most money, but it may not ultimately be the best deal," Cooper says. "It is a well-known fact that the company that pays the most money is not necessarily the company

with the best overall deal. For instance, in a record deal where all things are equal, you should always choose the company that really is in love with you as an artist and you feel will pull for you as an artist, and that may not be the company that pays the maximum amount of dollars. There are some companies that are more conservative than others who, when they really commit, will pull out all stops. Other companies will pay a lot of money for an act, but will still not have the total commitment. You want a company that will kill for the artist."

Passman concedes, "There's that danger in any deal you do that the lawyer will try to maximize the dollars up front in order to pay himself a large fee, but at some point, you have to believe that somebody is out for your best interest. I don't think that percentage makes it substantially worse than doing it on a volume basis."

Besides offering legal advice, some attorneys take on the additional role of managing an artist. "It used to be where somebody would have a manager and the attorney would just do the legal work. Now it seems like we're doing a lot more PR work than we used to as attorneys," Blackwell says.

"It's my view that you must blend the legalities with the practicalities and the preferences of the clients, otherwise you're entirely missing the boat. So a lot of that overlaps what a manager might say. My advice includes legal and practicalities and that has extended into such areas as artist development, publicity and marketing issues, pro-

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The following is a select listing of Music Business Attorneys who handle everything from shopping a record deal to analyzing producer agreements. Please meet with your potential attorney before hiring him and paying a retainer fee. And remember, the attorney works for you—so be sure he can get the job done. Special thanks to those who helped make this guide our most comprehensive ever and our apologies to those we might have inadvertently missed.

Compiled by Sue Gold

☐ **MARK "ABBA" ABBATTISTA**
Gorman, Abbattista & Carozzo
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Los Angeles, CA 90067
(310) 788-2666
Specialties: Full service
Clients: N/A

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Los Angeles, CA 90069
(310) 274-6184
Specialty: All areas
Clients: Bon Jovi, Dolly Parton, Bette Midler

☐ **STEPHEN BAERWITZ**
10850 Wilshire Blvd.
Los Angeles, CA 90024
(310) 470-9373
Specialty: Producers, artists
Clients: Radio Active Cats

☐ **JEFF BERKE**
11766 Wilshire Blvd., #550
Los Angeles, CA 90025
(310) 312-0221
Specialty: Contracts, litigation
Clients: N/A

☐ **WILLIAM W. BLACKWELL**
12304 Santa Monica Blvd., #300
Los Angeles, CA 90025
(310) 447-6181
Specialty: Demo shopping
Clients: Sha Na Na

☐ **BLOOM & DEKOM & HERGOTT**
150 S. Rodeo Drive, 3rd Floor
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(310) 859-6828
Specialty: All
Clients: Ry Cooder, Jim Keltner

☐ **BOELTER & PERRY**
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Marina del Rey, CA 90292
(310) 822-5037
Specialty: Contracts
Clients: N/A

☐ **SUSAN BUTLER**
16633 Ventura Blvd.
Encino, CA 91436
(818) 784-5559
Specialty: Contracts
Clients: Producers, singers, bands

☐ **CODIKOW & CARROLL**
409 N. Camden Drive, #208
Beverly Hills, CA 90210
(310) 271-0241
Specialty: All areas
Clients: Nirvana, House of Pain

☐ **JERRY COEN**
2001 Wilshire Blvd.
Santo Monica, CA 90403
(310) 829-9985
Specialty: All areas
Clients: N/A

☐ **RANDAL NEAL COHEN**
400 S. Beverly Drive, #318
Beverly Hills, CA 90212
(310) 286-6600
Specialty: All areas
Clients: Gene Rice

☐ **COOPER, EPSTEIN, HUREWITZ**
345 N. Maple Drive
Beverly Hills, CA 90210
(310) 278-1111
Specialty: All areas
Clients: N/A

☐ **DENNIS, SHAFER, FENNELLY & CREIM**
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(310) 557-1944
Specialty: All
Clients: N/A

☐ **DIAMOND & WILSON**
12304 Santa Monica Blvd., 3rd Floor
Los Angeles, CA 90025
(310) 820-7808
Specialty: All areas except litigation
Clients: Joe Satriani, Eddie Money

☐ **JON A. DIVENS**
10880 Wilshire Blvd.
Los Angeles, CA 90024
Fax: (310) 470-6129
Specialty: All areas
Clients: N/A

☐ **STAN FINDELLE**
2049 Century Park East, #1100
Los Angeles, CA 90067
(310) 552-1777
Specialty: Manager and recording agreements
Clients: N/A

☐ **FORBES & ROTH**
2049 Century Park East
Los Angeles, CA 90067
(310) 284-8800
Specialty: All areas
Clients: N/A

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Los Angeles, CA 90064
(310) 444-3023 9-5
(310) 841-5640 24 hrs.
Specialty: First Amendment, citizen vs. govt. or govt. vs. citizen,

trusts and limited partnerships.
Clients: Dead Kennedys, Harry Perry, Rock Against Racism

☐ **PHILIP H. GILLIN**
1901 Avenue of the Stars, 20th Floor
Los Angeles, CA 90067
(310) 553-5611
Specialty: All, listens to tapes
Clients: N/A

☐ **GIPSON, HOFFMAN & PANCIONE**
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(310) 556-4660
Specialty: Publishing, recording agreements
Clients: Warner/Chappell

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(310) 274-8201
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Clients: Vassal Benford

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2049 Century Park East, 11th Floor
Los Angeles, CA 90067
(310) 203-9979
Specialty: All areas except litigation
Clients: N/A

☐ **ALFRED KIM GUGGENHEIM**
12424 Wilshire Blvd., #1120
Los Angeles, CA 90025
(310) 207-3694
Specialty: All areas
Clients: Available on request

☐ **HANSEN, JACOBSON & TELLER**
450 N. Roxbury Drive
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Specialty: Artist contracts, publishing
Clients: Boyz II Men, Herbie Hancock

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Specialty: Contracts
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Specialty: All areas
Clients: N/A

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15250 Ventura Blvd.
Sherman Oaks, CA 91403
(818) 995-5500
Specialty: Contracts, publishing
Clients: Glenn Frey, David Hasselhoff

☐ **NEVILLE L. JOHNSON**
11726 San Vicente Blvd., #418
Los Angeles, CA 90049
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Specialty: Contracts, publishing, new bands
Clients: Patrick Maraz, James Burton

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(310) 282-2000
Specialty: All areas
Clients: N/A

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Specialty: All areas
Clients: N/A

☐ **ALVIN S. MILDNER**
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Los Angeles, CA 90024
(310) 475-9777
Specialty: All areas
Clients: N/A

☐ **MITCHELL, SILBERBERG & KNUPP**
11377 W. Olympic Blvd., 9th Floor
Los Angeles, CA 90064
(310) 312-2000
Specialty: All areas
Clients: A&M Records

☐ **MATTHEW A. NECO**
12424 Wilshire Blvd.
Los Angeles, CA 90025
(310) 447-1777
Specialty: Publishing, recording contracts
Clients: N/A

☐ **ALAN OKEN**
1260 N. Kings Road, #4
West Hollywood, CA 90069
(213) 650-4318
Specialty: All areas
Clients: N/A

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Specialty: All areas
Clients: N/A

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Clients: N/A

☐ **DAVID RUDICH**
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(310) 550-8020
Specialty: All areas
Clients: Mötley Crüe, Blind Melon

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Clients: N/A

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Santa Monica, CA 90401
(310) 393-5345
Specialty: Publishing
Clients: N/A

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Hollywood, CA 90028
(213) 465-6634
Specialty: All areas
Clients: N/A

☐ **ZIFFREN, BRITTENHAM & BRANCA**
2121 Avenue of the Stars
Los Angeles, CA 90067
(310) 552-3388
Specialty: All
Clients: Aerosmith, Crosby, Stills & Nash

☐ **ZIMMERMAN, ROSENFELD & GERSH**
9107 Wilshire Blvd., #300
Beverly Hills, CA 90210
(310) 278-7560
Specialty: Contracts
Clients: N/A

◀ 25 Attorneys

duction issues and it really gets involved with anything the client does," Greenstein adds.

However, Passman thinks legal aspects and management duties should be kept separate. "You don't have one of the checks and balances on your team. Having an independent manager and independent lawyer means they kind of keep eyes on each other and when it's the same person you lose one of the people that watches over the other's shoulder. On the other hand, some of them are very good managers."

While Cooper acted as a manager years ago, he now confines his practice to law and agrees with Passman's views. "There are some attorneys who act as managers for their clients but not at-

torneys, so that is probably okay. But when an attorney is acting as both attorney and manager, how do you sign a management contract with an artist you're also representing as an attorney? Are they getting the independent advice they're entitled to as to whether the contract as a manager is good or bad. How can I review my own contract?"

Besides acting as managers, attorneys can also shop

record deals for artists. "I listen to every demo sent to me," Blackwell admits. "I listen to about 35 demos a month. I become an A&R person."

Passman adds, "A lot of labels won't even listen to tapes unless it comes from a lawyer or a manager. On the other hand, if you're trying to get your record deal shopped, sometimes you go to a lawyer before the record company so they can begin to shop for you."

Cooper offers, "If the attorney thinks he'll be able to get a deal, then he'll probably make an arrangement with the band that he'll get paid out of the first record deal. With most artists today in the rock industry, their entire career starts with the record deal. So, if the attorney believes he has

a chance and he is organized enough and ready to get a deal, many attorneys will take a chance and say that they'll get paid out of the deal."

Some attorneys combine both methods of payment, getting a small retainer up front with a percentage coming later.

"I try to get a little money up front with most people because you can't guarantee somebody is going to get a deal. You may be working three or four years for that individual before something hits, and it may never hit. My feeling is, if a group has a little bit of money involved in it, they're more likely to stay with you," Blackwell says.

While attorneys are knowledgeable, it is the client who makes the final decision, and

according to Greenstein, an artist should never feel pressured into doing anything. "The client is hiring the attorney to work for them, it is not the other way around. The client is primary and is always the decision maker. The attorney recommends and suggests, but the client is always the one who makes the decisions," Robert Greenstein declares.

Cooper says that if artists read the con-

tracts themselves, this will also help later on in their career so there are no surprises.

"If they have questions after that, then they can ask the attorney and have the attorney summarize the contract to the point they are convinced they understand what is in that contract and what they're obligations are," Cooper advises.

Whether shopping a deal or signing a contract, an attorney should be consulted. But remember, the final decision should always rest with the client and any agreement with an attorney should be fully understood by both parties beforehand. As the client, you always have the option and obligation to ask as many questions about your deal as you feel necessary. 



ROBERT GREENSTEIN

"The attorney recommends, but the client is always the one who makes the decisions."



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The instructor is **Bobby Summerfield**, a freelance engineer and producer for Plus 4 Studios in Los Angeles. He has worked with such artists as Harry Belafonte, Matt Bianco, Johnny Clegg and Savuka, Jennifer Warnes, Juluka, Tone Lōc, Teddy Pendergass, Starr Parodi, and Zulu Spear, among others.

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< 21 Eddie Murphy

MC: But isn't it true that the bigger you get the more you are forced to deal with the business side of things—like it or not?

EM: It's true, but you can't let it consume you. My priorities are my family and my art. And those things can't be taken away from me. Now, I'm fortunate enough not to have to worry about anything else but those things. I don't trip on anything negative that's said or anything negative that's trying to stop what I'm doing. I feel that all art comes from God. I think God creates everything. I think the reason he made art is because the world is so fucked up and the people need it. They need to watch a movie that moves them, they need to see a painting that moves them, they need to hear a record that moves them. And you need to be driving down the street thinking about something really emotional when you hear a song on the radio that directly relates to what you're going through at that very moment and it burns in you for the rest of your life. You need that shit, you know. You need art to keep you in touch with your emotions because you get caught up in the rat race and with working 9-5 and the basic shit that's involved with being a human being. You need art to keep you in touch with your feelings.

One thing I really hate is when you're talking about somebody's album and the people you're talking with immediately go into something personal about the artist. "I don't like her this" or "did you hear that about her?" What the fuck are they talking about? I'm talking about this person's record. They do that to Michael all the time. It's like they all stopped listening to the music and just wanna talk about him. Hey, man, look what this guy can do, look what he is, man. Fuck how you feel about the way he combs his hair. They build an artist up and make you huge. They fall in

love with you and want to know everything about you. Then, when they find out everything about you, they hate you for not being what they wanted you to be.

MC: You also had a pretty bad rap not too long ago.

EM: Oh, yeah..who's that arrogant nigger with the bodyguards. But you can't trip on that, that's Satan working. I'm a musician and a comedian and a law abiding citizen. I got two beautiful kids and I spend most of my time with my family. So when I pick up a newspaper and see something negative written about myself, I can't wonder why

"I feel that all art comes from God. I think God creates everything."

they're writing that stuff. I know I'm doing God's work here, which is to make you mother fuckers laugh. Still, there are people at newspapers and on TV pissing on other people's movies and records. And that's Satan, man. There is no such thing as bad art. When Vincent Van Gough died, he thought he sucked and the people around him also thought he sucked. But a hundred years later his paintings are selling for 30-40 million dollars. It's not for us to say what art is good and what art is bad. As an artist, the only way to be destroyed is for you to destroy yourself. In the Bible, it says, "As a man thinketh, so is he." And that's how

Satan comes at you. If you keep hearing that you suck and keep reading that you suck and TV tells you that you suck, pretty soon you're gonna believe that you suck. And that's not how you became famous. You got famous by thinking that you were pure motherfucker! So don't even bother to read that shit. It has nothing to do with anything.

MC: On April 3rd, you'll turn 32 years old. Do you ever marvel at what you've accomplished for such a young artist?

EM: I stand back and say that I cannot believe how blessed I am. And I cannot believe this adventure I've been on and I'm only 31 years old. I walk around my house and look at my family sometimes and I just get misty because everything is so cool. I'm trippin' all the time on how fortunate and how blessed I am. I had one bad period in my life about two years ago when being famous really got to me. I really started hating my work and everything I was doing. It got bad, man. That was the worst period in my fuckin' life. Now, I'm the happiest cat walkin'.

MC: What's left for Eddie Murphy to accomplish?

EM: I don't have any kind of blueprint at all. I'm just being the artist that I am. What ever happens, happens. And whatever talent He's given me, I have to show.

MC: You sound like you've suddenly become religious.

EM: No, no, no. I'm spiritual and always have been. When I was younger I was told that you had to go to church to get in touch with your spirituality. When I got older, I realized that all I had to do was drop to my knees and start talking. A person knows in his heart of hearts when he's doing something that's right or wrong. I was baptized a Catholic, but I'm a spiritual person, so I feel welcome at any church.

MC

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Lita Ford: Riding High

For many of her fans, Lita Ford is the High Priestess of Hard Rock—strapping on her guitar and kickin' ass.

This woman is no blonde pop confection manipulated by the music machine. She likes to be in control. Having recently changed both management and record labels, she has her hands firmly wrapped around the reins of her career.

She recently returned from a month-long tour of New Zealand and Australia to find herself with a Grammy nomination in the Best Rock Vocal Performance by a Female for the single "Shot Of Poison."

Was she surprised? You bet, and thoroughly flattered to be in such illustrious company alongside Tina Turner.

At her rustic home in Tujunga, California, Lita is a beautifully warm, down-to-earth person who appreciates her domestic life as well as the stage. She's very into nature and animals and is especially fond of horseback riding. Her passion for horses developed early on. "I've always loved horses ever since I was a little girl. I think a lot of little girls love horses. When I lived in London, my mom and dad used to take me to the park and we'd go riding. I always had dreams about horses. When I was in third grade, I lived in Texas and we had a friend who was named Mr. Camper. He was an old man, about 78 or 79, and he had 75 horses on his property. He wanted to give me one so every day I would go down and look at all his horses and I never could pick one out, you know. I wanted them all, but unfortunately, my mom and dad had no place to keep them so we couldn't get one. Oh, well."

Though Lita's childhood dream of owning a horse was never realized, as an adult, she was given a second chance thanks to Kim, a crusty, sweet soul who lives next door and who owns several horses and a goat named Horny. Kim's a bit of a Mr. Camper himself.

"Yeah, that's exactly what he's like. Kim's about 73 or 74 years old



Lita Ford and friend.

and he's lived in the area for 25 years. He's built all the trails through the mountain range here where I live, which is basically 23 miles of mountain range. He's built all these trails throughout the years and he lets his friends use his horses and takes them on trail rides. His trail rides are pretty hairy."

And I can testify to that! Late last spring, I went riding a couple of times with Kim and Lita, and even as an experienced rider, there were some pretty intense moments—like walking down the steep side of the mountains on a trail just big enough for an over-fed mouse. It was an experience I will never forget, and I guess Kim gets a real thrill out of trying to

scare people.

Lita tries to ride as much as she can. "It's a great form of relaxation and relief by getting away from the phones and whatever. Sometimes her two dogs go along. Chili Dog, the miniature dachshund, gets to ride in the saddle, and Tank, the basset hound follows on foot.

Just by looking at her, it's evident that Ms. Ford has a six-day-a-week workout regime to keep in great shape: "My routine consists of mainly cardiovascular exercises—just trying to burn body fat, a low-fat diet, lifting a bit of free weights and working out on the Nautilus gear. Aerobics classes are great, the Stairmaster's great, anything like that. I've really

gotten into it the last two years mainly because I was drinking a lot and I didn't like it, so I sort of substituted the workouts for the alcohol."

Considering her mother is from Rome, it's only fitting that Lita is a major pasta freak. She inherited her mom's talent for making sauces and lasagna and really enjoys being in the kitchen.

"I like making my own food because I know what's in it. When you eat out a lot, you might order a piece of fish and they smear it with butter or whatever. It's like I wanted the fish, but not all the other stuff piled on it. Plus, being on the road, you eat out all the time so it's kind of nice to be home and kinda nice to cook your own food."

At home in the kitchen, the gym, on horseback, onstage or tooling around in her Corvette, stereo blasting with Chili Dog in the passenger seat, Lita Ford really does it all.

By the way, Rockit Comics was so inspired by Lita's superwoman persona that they developed a comic book based on her onstage persona. As she puts it herself, "The art work is fantastic and the story is really great. It's probably the coolest comic book I've ever seen. I'm a good girl who turns bad who fights against bad. I turn into Heavy Metal Queen and I fight against bad. I mostly beat up Tipper Gore." Political controversy? "No, we worked on it long before they were even nominated."

And as if that wasn't enough, Lita has also started her own clothing line called Lita Ford Bodywear. The line will consist of "cat suits, sexy little outfits and bustiers" and will be available in department stores this summer.

There will also be a new line of guitars released by Alvarez that will bear her name and feature a model called the "Scoop." **MC**



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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Blind Melon

Blind Melon
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Rick Parashar and Blind Melon

□ **Top Cuts:** "Tones Of Home," "I Wonder," "Holyman."

□ **Material:** Not surprisingly, due to all of the hype that has followed Blind Melon around since its courtship with Capitol first began, the expectation level for this album was way out of proportion. "I'm a dude feeling his way through the dark the same way as everybody else is," confesses vocalist Shannon Hoon, "and hype makes you look like you aren't that person." Nevertheless, this is a stunning album from a band that has longevity written all over it. And frankly, Blind Melon lives up to the massive advance hype...and then some!

□ **Musicianship:** There's definitely something to be said for a band that spends several months living together in communal style. There's a real sense of synchronicity between the players and a joyousness that comes from musicians who truly enjoy what they are creating together. Vocalist Hoon delivers one power-packed, emotion-drenched performance after the next. His guttural, rootsy vocals are, at times, reminiscent of Janis Joplin with a little Perry Farrell thrown in for good measure.

□ **Production:** The tracks have a homespun warmth to them and the performances are delivered from the soul. Nothing feels rushed, and in fact, nothing was rushed during the two-month recording period. "We kind of made the album very laid back," says Hoon. "We never really had a schedule and sometimes we would record late at night, while other times we won't record at all on a day that we were paying for the studio. We were very relaxed about it, which made everything easier for everybody."

□ **Summary:** Hoon best sums things up as he describes the Blind Melon philosophy: "Whatever happened, it didn't have 'trying to get a record deal' involved in it. If you concentrate on making your music and it's good, then things are going to happen. But if you're trying to write your music for someone else's ears, that's just not the way." Amen!

—Pat Lewis

Blind Melon

Label: Capitol

Manager/contact: Big FD Entertainment/
Chris Jones, Doug Goldstein

Address: 901 Dove St. Suite 260, Newport Beach, CA 92660

Phone: (714) 955-9129

Booking: ICM

Legal Rep: David Rudich

Band members: Shannon Hoon, Christopher Thorn, Rogers Stevens, Brad Smith, Glen Graham.

Type of music: Diverse

Date Signed: March, 1991

A&R Rep: Simon Potts/Tim Devine

By Pat Lewis

W rip off everybody evenly," is how Blind Melon vocalist Shannon Hoon describes the style of music that he creates alongside bandmates Brad Smith, bassist, drummer Glen Graham and guitarists Christopher Thorn and Rogers Stevens. And considering that the band's self-titled debut album has already garnered comparisons ranging anywhere from the Allman Brothers to Jane's Addiction, it seems Hoon has hit the proverbial nail square on the head.

Presently, the band is on a short hiatus, and so Hoon has high-tailed it home to Lafayette, Indiana, for some vacationing. But while coming home to Lafayette rejuvenates Hoon's easily frazzled spirits, ironically, it is this same town that he ran away from three years ago. Not surprisingly, he wound up in L.A. "I got tired of watching CNN to see what the world was about," he confesses. "It's pretty repressed here, and I just wanted to go out while I was young and see what all the young people saw in L.A. But I wasn't going in search of a rock band."

But a rock band is exactly what he found.

Within a month of his arrival in L.A., Hoon hooked up with Stevens and Smith, who were both originally from West Point, Mississippi and had arrived in Tinseltown only a year prior. Soon thereafter, they recruited Thorn, who had just gotten off the bus from Dover, Pennsylvania. After an exhaustive search for a drummer, Stevens and Smith called Graham, who was an old buddy from Mississippi, and invited him to join the band. "It was just a group of small town guys in a big city," recalls Hoon. "When I was around these guys, it was easy to be happy and to kind of laugh at things even when they were a bitch to get through."

After only a week or two of rehearsing, the band recorded a four-track demo, a few copies of which were given to friends in L.A. Somehow, a dub of a dub fell into the hands of a music attorney, who called the band and asked if he could legally represent them. "It was funny," recalls Hoon, "because there wasn't much to legally represent."

Since the band wasn't ready to showcase its wares to the public yet, their attorney opted to bring several record company executives to rehearsals. And from that point on, there was a fury of industry interest. It was Capitol, however, that jumped in with a firm offer. But the band wasn't in a hurry to sign on the dotted-line until they could be assured of complete creative control. "We didn't want to jump into the game just to play the game, you know," says Hoon. After a year and a half of haggling over details, Blind Melon (who were still manager-less at the time) finally put their John Hancocks on a contract.

Interestingly, during this entire "negotiation" period, Blind Melon never once played a live date in L.A.

However, Hoon did hook up with fellow Hoosier Axl Rose and provided backup harmonies on a number of tracks on the Guns N' Roses *Use Your Illusion* albums. He also appeared in the "Don't Cry" video, which brought a slew of media attention that was further fueled by record company hype.

Unfortunately, the attention proved too distracting for the band, who were unable to muster up the creative juices necessary to write the remaining material for their debut album. So, they rented a house in Durham, North Carolina, and hibernated there for the next several months. "We slept all day and practiced all night," recalls Hoon. "We hardly ever left the house because it was just fun living there. What I liked about it was that the music wasn't the main thing going on there, you know? It was a lot more relaxed and there was a lot more freedom mentally for me there."

But even after they had written plenty of tunes, Blind Melon still wasn't ready to enter the studio. "We wanted to tour before we made the record because we didn't do it in L.A.," says Hoon. "We wanted to get a grass-roots crowd and meet people, you know?"

So, with the aid of their newly acquired major management's muscle, Blind Melon landed the opening-slot on a Soundgarden club tour and a spot on the MTV 120 Minute tour, after which they entered the studio in Seattle, Washington with Rick Parasher (Pearl Jam, Temple Of The Dog) and recorded their long-awaited debut album a year after signing their record contract. "We did it completely ass backwards," concludes Hoon. "It's something that could've easily not worked. Fortunately, it did."

Heather Devlin

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NIGHT LIFE



ROCK

By Barbara Shaughnessy



Susan Bender

Sean Amato of Fiction Alley

Soul/rhythmic/groove-sters **Fiction Alley** pounded through an impressive set at the **Roxy** with their own brand of bass heavy, "funk-alternative" rock. While still a bit green in the performance area, they seem to have tapped into a sound and feeling that just might give them a cutting edge on the music scene. You can experience Fiction Alley for yourself at the **Troubadour** on April 24th. For more information on the band, call (909) 629-8224.

Years ago, **Will (the Bard) Shakespeare** wrote "What's in a name?" Apparently, in his time, not much; but alas, this is Hollywood, and what's in a name? Plenty. To begin with—confusion. For several months, fans have been heading to the clubs to see a band from Canada called **Big House** (or so they thought). What they got was the **Bighouse**, an L.A.-based band with a much different sound. Being professionals and laid back Californians, the Bighouse decided to change their name to (aptly enough) **Honor Among Thieves**. Are you still with me?

Adding to the confusion in this matter, I give you the **Hoodwinks**. A Phoenix-based band has the name trademarked and a Los Angeles-based band uses the same name. Two states, same name, so what? Besides trademark infringement, confusion again (especially since the Phoenix Hoodwinks will be showcasing in L.A. on April 1 at **Jabberjaw Coffee House**). What's a hoodwink to do? I say let them both play the

same club, same night and fight over who gets top billing.

Be on the lookout for **Columbia's** latest signing, **Cry Of Love**. If you're a fan of **Free**, **Robin Trower**, **Bad Company**, **Steve Marriott**, bell-bottoms, black lights and lava lamps, then **Cry Of Love** is the hit you need. The band's debut album, **Brother**, produced in Muscle Shoals, Alabama, by **John Custer** (**Corrosion of Conformity**), is due out in late April. Pick it up, kick back, light the candles and turn it up loud.

To coincide with the success of their new format, **KQLZ (100.3)** is firming up plans for a concert called **Inner Active Generation**, to be held at **Glam Slam** sometime in early April. I can't give you names yet because the ink isn't dry on the contracts. All I can tell you is that the show will be as diversified as the new format. Stay tuned.

Have you checked out **Low Pop Suicide**? Very cool sound. The band features ex-members of **Gang of Four**, **Shreikback** and **Horse** and has some great guitar work backed with a pulsating, dynamic rhythm section. Take a listen.

Being a female, I have a tendency to be very hard on women performers. I expect a lot. The first new female singer to impress me in a long time is **Melanie Herrold of Bad Xample**. She has a melodic growl that would complement Messrs. Cornell or Vedder any time. Herrold leaves the dresses, make-up and heels at home and puts mind, heart and soul into her singing. The band's a favorite of **Len Fagan's** so you can catch them at the **Coconut Teaser**.



B. Shaughnessy

Bad Xample's Melanie Herrold

WESTERN BEAT

By Billy Block



Billy Block

Duane Jarvis

The **Troubadour**, the historic night spot at the corner of Doheny and Santa Monica, is re-establishing its presence as an acoustic venue. It is the new home of **NAS' Acoustic Underground** and recently presented **Guy Clark**, **Joe Ely** and **Michelle Shocked** in an "In Their Own Words" setting reminiscent of Nashville's "In The Round" format. It was also the site of an historic gathering of singer-songwriters hosted by **Larry Bastian**, famous for his collaboration with **Garth Brooks** on many mega-hits. Larry invited the L.A. writers community to share an evening of music with his many friends and

co-writers. **Mercury/PolyGram's** A&R manager **Buddy Cannon**, **Buddy Mondlock**, **Glen Allen**, **Brad Rodgers**, **Mark Luna**, **Gene Ellsworth** and **Charlie Steffel** joined L.A. writers **Randy Sharp**, **Jenny Yates**, **Ed Berghoff** and **Eddie Cunningham** for an evening of outstanding songwriting. The writers were backed up on vocals by **Eddie Cunningham**, **Kilte Reeves**, **Joyce Hawtorne** and **Buddy's daughter, Melanie Cannon**. Guests at the show included celebrities **Ned Beatty** and **Ronny Cox**, music biz heavies "Major" **Bob Doyle**, who co-manages **Garth**, **BMI's Paige Sober**, **ASCAP's Loretta Muñoz**, **Windswept Pacific's Jonathan Stone**, **Atlantic/Nashville's Carol Lee Hoffman**, **Epic's Bob Mitchell** and **Criterion Music's Bo Goldson**. Local music personages on hand included **Karen Tobin**, the **Bum Steers' Ed Tree**, **Boy Howdy's Jeff Steele** with producer **Chris Ferron**, **Joanne Montana** and **Alan Whitney**. The efforts of **Third Stone's Betty Rosen** and **Phil Kovacks of Left Bank Mgmt.** are to be applauded for their presentation of this special night. **Larry Bastian** is committed to helping the burgeoning songwriter scene here in L.A.

Wylie and the Wild West Show recently returned from a successful TV tour of Nashville and celebrated the release of their debut CD on **Cross Three Records** with a **Barndance** blow-out. Host **Ronnie Mack** presented an incredible bill that included **Karen Tobin**, **Jann Browne**, the triumphant return of the **Plowboys** and an inspired set by **Wylie and the boys**. The local music celebs were in abundance as producer **Will Ray**, **Rosie Flores**, **Melba Toast**, **Clint Black** band vocalist **Liza Jane Edwards**, **Danny McBride**, the wild **Paxton Sisters**, **Dave Stuckey** of the **Dave and Deke Combo** and actor/artist **Tom Willett** helped **Wylie and the Wild West Show** celebrate the occasion.



Billy Block

Cliffie Stone, Tommy Sands, Molly Bee and Joan Carol



JAZZ

By Scott Yanow



Sandra Booker

Jack Sheldon has received quite a bit of fame as a trumpeter, singer and comedian, so now he has stretched into another field—leader of a big band. At *Catalina's*, his seventeen-piece orchestra played a rather unlikely program of warhorses that, due to the colorful arrangements (often by Tom Kubis), came back to life in new forms. These included "Bill Bailey," "12th Street Rag" (which was turned into an uptempo tenor battle) and even "Beauty And The Beast." The powerful trumpet section (bolstered by the high note work of George Gramm and Wayne Bergeron) was quite memorable and both trombonist Alex Iles and tenor saxophonist Tom Kubis (who also leads his own big band) proved to be particularly creative soloists. Sheldon, who probably sat out on half of the songs, was in fine form as an hilarious comedian, but it is his underrated trumpet solos that are his greatest talent. On the closing "St. Louis Blues" both Steve Allen (on piano) and the phenomenal trumpeter Arturo

Sandoval sat in and inspired the band and the appreciative audience.

Vocalist Sandra Booker, heard at *Lunaria's* with the Frank Collette trio, has an impressive range and a pleasing sound, able to really hold long notes out. At this point her style is probably a bit too close to Sarah Vaughan (particularly when she stretches out words) and her repertoire (mostly 30-50 years old with "When Sunny Gets Blue" about the most modern selection) could use an overhaul. Since she obviously has the tools, it will be interesting to see if Sandra Booker can develop an original voice and style in the future.

Recently the L.A. Jazz community had the rare treat of a visit from altoist Gabe Baltazar, the last important graduate from the Stan Kenton orchestra and an outstanding bop-based soloist who has lived in Hawaii for quite some time. At Chadney's (with pianist Frank Strazzeri, bassist Richard Simon and drummer Chiz Harris) he lent his beautiful tone to such songs as "I Remember You," "In The Still Of The Night" (an unusual choice that he made work) and an original comprised of Charlie Parker licks that he called "Birdology 101"; the latter such a logical idea that it is surprising that it was not thought of 30 years ago! Baltazar, who has a new CD out on the V.S.O.P. label, deserves much greater recognition for today he ranks near the top.

Upcoming: The *Jazz Bakery* (310-271-9039) features Kenny Burrell (Mar. 19-20) and Bill Berry's L.A. Big Band (Mar. 21) and Chadney's in Burbank has *Bopsicle* (Mar. 20) and Benn Clatworthy (Mar. 31) but it is hard to beat *Catalina's* lineup: Buddy DeFranco/Terry Gibbs/Herb Ellis (through Mar. 14), Bill Holman's big band (Mar. 16), the Kevin Eubanks Trio (Mar. 17-21) and Pharoah Sanders (Mar. 23-28); call 213-466-2210 for more info.



Jack Sheldon

URBAN CONTEMPORARY

By Gary Jackson



Chanté Moore and Belma Johnson

The Black Rock Coalition held a meeting on February 28th at the Youth for Positive Alternative Center in South Central Los Angeles. The meeting attracted about 50-60 attendees, who listened to James Bernard, Senior Editor of the rap magazine *The Source*; Ronda Dixon, an entertainment lawyer who represents rappers Above The Law; and Tory Ruffin and Spooky X, members of television actress Cree Summers' new alternative rock band, *Subject To Change*.

Dixon spoke about several ways a band can get signed to a label. The "spec deal," which allows a producer to receive money to come up with a demo of a band the producer may be hot one. Another deal is the "developmental deal." This essentially

eliminates the middle man (producer) and the record company deals directly with the band. Last, but not least, is the "full deal." This is when the company actually signs a band.

Dixon also warned of spinning your wheels in the wrong area of a record company. Say, for instance, that you're a rap band with rock overtones. Some marketing person in the company may not like your sound and will not steer you in the proper marketing direction, or worse, not have a clue as to what to do with you. So, watch how you're labeled, because that has a lot to do with who will handle you.

Black rockers Tory Ruffin and Spooky X lamented about how Capitol Records signed Cree Summers (Fred, the wild-haired daughter of a Sixties love child on the sitcom *A Different World*) and her band, *Subject To Change*. The label, according to Ruffin & X, quickly signed Summers largely on her name recognition, but *Civil Rites*, headed by Ruffin & X, currently remains unsigned.

James Bernard cited rap's increasingly successful marriage with rock, as evidenced by Sonic Youth's 1991 collaboration with rappers Public Enemy. PE also had a huge hit last year with *Anthrax*, who did a remake of PE's "Bring The Noise." And let us not forget *Run-D.M.C.*, the rappers who started it all in 1985 with "Walk This Way." As a matter of fact, the rappers had a direct hand in reviving Aerosmith's dormant career with that song.

Miscellany: Don't forget the *Real Deal Showcase* presentations, always held the first Tuesday of each month at the Roxy Theatre. You will be seen by major and independent record labels. Seen at last month's showcase is Black Entertainment Television's Belma Johnson and his co-host, Chante Moore. The show was very hot, with no end in sight—talent-wise. MC



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CLUB REVIEWS

My Little Funhouse

The Troubadour

West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Gladfelter: (310) 285-2723

□ **The Players:** Alan Lawlor, vocals; Brendan Morrissey, guitars; Anthony Morrissey, guitars; Gary Deevy, bass; Derek Maher, drums.

□ **Material:** In a country whose musical heroes range from Van Morrison to U2 to Sinead O'Connor, it's entirely possible that My Little Funhouse shines rare and precious as an emerald in their native Ireland; their twin-axe thunder garnered the band 1991 Band of the Year accolades and a host of hometown fans singing their praises. But on the metal heavy L.A. scene, MLF's derivative sound was firmly rooted in the mundane. Case in point: their first single, "I Want Some Of That," on which brothers Brendan and Anthony Morrissey struck one worthy riff and rode it to the point of monotony, further highlighted by the song's dire lack of a potent hook to put it over the top. All too often the lads repeated this pattern on numbers such as "Destiny," "Standunder" and "Catholic Boy," which recalled tired Seventies and Eighties hard rock rather than signaling the arrival of a fresh, young talent. Given the band's roots and vocalist Alan Lawlor's pub singing lineage (his father was also a crooner), they might have done well to spike traditional drinking songs with a shot or two of distortion. Otherwise, they showed the most promise on the acoustic numbers "Raintown" and "Anonymous" and on the blue funk of "Been Too Long."

□ **Musicianship:** The eighteen-year-old Morrissey brothers form the core of the group—and perhaps the duo's lack of musical maturity causes their material to suffer. If this had been a test at mimicking other players' styles and licks, they would have passed brilliantly. Each song sounded faintly recognizable, as though you'd heard it all somewhere before, but only better. But this was an original outfit signed to a major label, not some college-dive cover band. When soloing, the brothers could have ascribed to the "less is more" adage to create greater depth of feeling. In their frantic rush to pick every note on the scale, they apparently forgot that sometimes the note you don't play is the sweetest one of all. Lawlor, at his best, brought to mind a young Bon Scott of AC/DC fame. On softer numbers, his choir-boy tenor flowed smooth and clear. But every so often his chords tweaked just the wrong way and he'd bleat like a post-pubescent lamb.

□ **Performance:** Given their Kilkenny, Ireland upbringing, MLF should have felt right at home in front of the small crowd. Lawlor certainly displayed the swagger of a frontman, and Anthony Morrissey possessed



My Little Funhouse: House of clichés?

more than enough rock god poses to complement his bare-chested hipswaying. But the other band members showed the collective charisma of a potato. Despite flashes of tasteful playing, Brendan Morrissey looked practically sheepish behind his guitar, while bassist Gary Deevy was all but invisible. As for drummer Derek Maher, he showed more enthusiasm running off the stage than during the entire show.

□ **Summary:** The most promising aspect of My Little Funhouse is their youth. With only one member over twenty, they have plenty of time to find their sound. While there's no doubt the Morrissey brothers will improve, Lawlor's voice may hinder the band's widespread commercial acceptance. Then again, with better songs, it wouldn't matter.

—Sean Doles

NC-17

The Hofbrau

Fullerton

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Integrated Entertainment Management: (714) 995-0471

□ **The Players:** Frank Rogala, lead vocals; Robert Anthony Aviles, violin; Vince Rogala, percussion, sax; Robin Canada, acoustic guitar; Ron Perron, bass; Chuck Hohn, acoustic guitar, drums.

□ **Material:** NC-17's material is definitely above-average. Their songs are well-assembled, with tuneful melodies and some catchy lyrical

hooks. One complaint I did have is that some of their songs do tend to drag on and are a little repetitious. However, it needs to be considered that this is a common problem facing developing songwriters. For the most part, these guys have the right idea. (One other minor criticism: While some of their songs have some good titles, too many of them have very trite, kind of obscure names. The worst of these was "Jesus Was A Sex Pistol." Guys, drop this one.)

□ **Musicianship:** The playing in NC-17 is good, with the players generally subordinating their egos to serve the material. They took a pretty bold step in their show, playing a two-hour, primarily acoustic set (of course, one might argue how bold a step that really is, given the current popularity of MTV's *Unplugged*). I use the phrase "primarily acoustic" because both their bass player, Chuck Hohn, and violinist, Robert Anthony Aviles, used electric instruments, though the band's two guitar players did play acoustics for the whole evening. Playing mostly acoustic sets does make for a more challenging situation for musicians. These guys did pull it off, which says a lot for the strength of their songs as well as their playing ability. At the same time, this circumstance did make it harder to evaluate some aspects of the band as a whole. For instance, neither guitarist took a solo in any of the songs, leaving all the solo spots to violinist Aviles. So while both players showed some good rhythmic chops, I never really got to

CLUB REVIEWS



Dark Horse: A tight bar band.

hear them cut loose. Also, while hearing the violin take the solos was kind of interesting, it would have added more dimension to the whole performance to hear a little more tonal variety from that instrument, instead of what Aviles did, which was to use mostly the same sound throughout the evening. But these are pretty minor complaints. Also, vocally, the band really stood out. Their harmonies were very well arranged, clear and on pitch the whole night.

□ **Performance:** As I mentioned, NC-17's show mostly relied on acoustic instruments. Because of this, the mood was a somewhat more intimate and laid-back than your typical club band show. I have to say that it was nice to hear a band that wasn't blaring in your face and was able to effectively utilize dynamics. On the other hand, I never got to hear the band pull out all the stops. I thought it would have been cool to hear them play at least part of one of their sets with all electric instruments. Anyway, their show overall was enjoyable, with their singer, Frank Rogala proving to be a capable frontman.

□ **Summary:** NC-17 is a good band with above-average material. While they're still growing in these areas, they're certainly worth checking out. They have a good stage show and good arrangements. If you're into alternative music along the lines of R.E.M., you should like these guys.

—Mark Dayton

Dark Horse

FM Station
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Billy Slade: (213) 663-0498

□ **The Players:** Billy Slade, lead vocal, guitar; Steve Severe, guitar; Eric Stringer, bass; Claudio Mattos, drums; Kenny Pettinelli, Hammond organ.

□ **Material:** A mixture of Molly Hatchett, the Four Horsemen and whoever played on *The Munster's*

TV show theme, Dark Horse is a guilty pleasure with a twist: Rock embellished with a Hammond organ's cheesy chordage. And it works. Dark Horse's material is lyrically light yet harmonically jaunty, as in the raucous "You, Sir." However, some of the slower-tempo songs ("Bad Luck, New Orleans") were tedious and just plain dumb. The band won over the crowd on "Doin' Time," which has received local airplay, as well as a bonafide, southern-fried cover of Elmore Leonard's "One Way Out."

□ **Musicianship:** Dark Horse is professional, tight and makes a good demo tape. However, the sum in this case is greater than the worth of the parts. Either from too much southern drawling, partying or just plain ol' strain, Slade's vocals border on grating, in a Rod-Stewart-down-South way. It works for a while (especially in their cover of "Every Picture") however Slade should avoid like the plague anything high-pitched. A superior vocalist, clear and sweet-sounding, was Stringer. Unfortunately his bass and voice were oftentimes blown asunder by heavy-handed drummer Mattos. Severe's pretty well got the Jimmy Page sound

(and look) down, his playing is soulful, however the band's material restrains him. Outstanding musician of the night was Pettinelli. His tasty organ-playing gave an appealing and inimitable signature to the band.

□ **Performance:** Singin' songs about per-ty girls, gamblin' and "Sin," this quintet would fit perfectly in some smoky bar in 'ousiana, playing to crowds of beer-drunk folk (North Hollywood's FM Station is close enough). Leader Slade has charisma, wearing the mandatory goatee and cowboy hat, and corrals the audience into rowdy appreciation, but unfortunately, his hat covered a good percentage of his face, and lyrics were lost (maybe that's no misfortune). Dark Horse banks on the visceral—greasy, free-flowing rock—and, it cannot be denied, they put on a pleasing show.

□ **Summary:** A pastiche of rock, southern boogie and late-Sixties camp, Dark Horse comes in as a definite bar band. However, with some revamped material, Slade sans soprano (and hat), and more vocals for Stringer, Dark Horse might come out a front runner in the local band rat race. A safe bet, however, for a fine and simple night of sweat, beer and boogie.

—Heidi Matz



NC-17: Above average.



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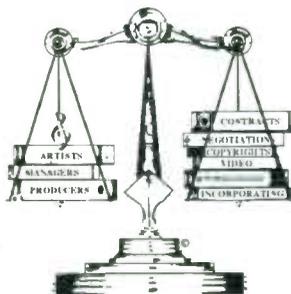
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CLUB REVIEWS

Engines Of Aggression

English Acid
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** E.O.A. info: (213) 893-2861

□ **The Players:** Tripp, vocals; Bulldog, bass; Rik Schaffer, guitar; Craig Dollinger, drums.

□ **Material:** Industrial meets punk meets alternative rock. This hard-hitting four-piece plays a brand of music which may be just right for the current musical climate of the Nineties, yet has their own unique stamp all over it. Their songs mix a driving, pulsing rhythm section with melodies, good hooks and sampled bits of speech, quotes and assorted noises. The end product is something like a mix of Nine Inch Nails, hard-core newcomers Therapy? and Jane's Addiction.

□ **Musicianship:** Whilst Mohicaned frontman Tripp is the focal point of the band, the three musicians complement his flamboyant presentation more than adequately. The rhythm patterns in this music are essential to driving the band along, and bassist Bulldog—just look at him and you'll know where he got the name—and drummer Dollinger do a fine job, and work very well together. Schaffer's guitar style is also more in the vein of a rhythmic, driving buzzing chorus of noise, as opposed to riffing, but that's a major part of this band's sound, and his style fits perfectly.

□ **Performance:** As much a visual



Susan Bender

E.O.A.: New for the Nineties.

act as one to listen to, Engines Of Aggression has even marketed their own t-shirts and merchandise, despite only having played a couple of shows! This theme is also carried on in their live shows. Tripp changes a couple of times during the set and likes to entertain as well as sing. The entire band really gets into the feel of things onstage, and you can already imagine them wowing the masses at the next Lollapalooza. Add to this a band-designed light show and dry ice and the result is a very impressive overall impact.

□ **Summary:** These guys already have three major offers from record labels, a big-shot attorney and more of a media buzz than the best marketing man could ask for—and they've only been together five months! They have created something a lot of people want a piece of, and can therefore take their time and choose which direction to take from now on. They know they have something to offer. They've worked hard to make it happen, and they don't intend on screwing it up by rushing into anything! Sounds like a recipe for success to me—watch them fly!

—Nick Douglas



Jeff Crevitt

Dream Theater: Masters of metal.

Dream Theater

The Palace
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Atco Records: (213) 285-9556

□ **The Players:** James LaBrie, vocals; John Myung, bass; John Petrucci, guitar; Kevin Moore, keyboards; and Mike Portnoy, drums.

□ **Material:** Look at Dream Theater the way you would an update to your computer's software—more powerful, but essentially the same thing. In this case the product is Dream The-

ater: Iron Maiden II, or maybe Dream Theater: Queensryche with better keyboard action! Are you following me?

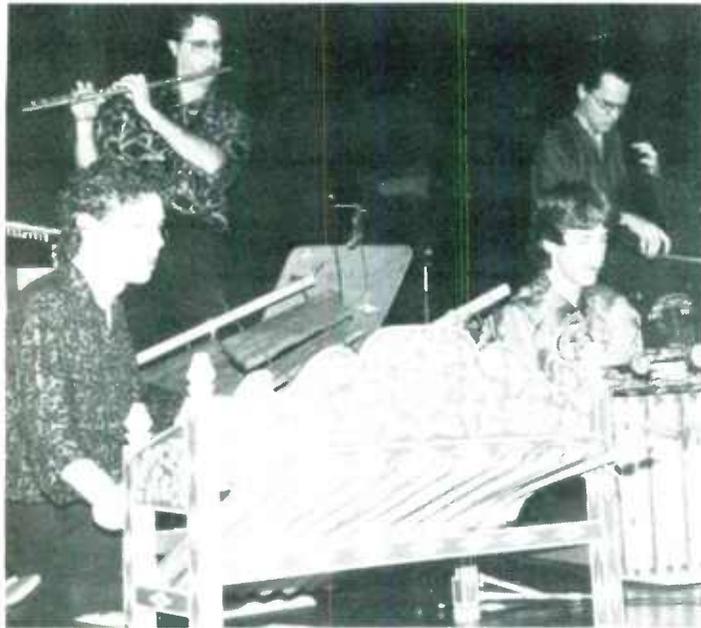
□ **Musicianship:** This band is spotlessly clean. We're talking Berklee College of Music clean. In fact, Myung is so impeccable, he indeed may be the Yngwie Malmsteen of bass. Moore has the artful ability to make keyboards sound well-placed in metal mayhem, and on this level he takes the genre to the next plateau. Petrucci is a technical wizard layering note after note, but whatever subtle touches exist in his style tend to be overwhelmed by the cumulative impression of the other three. The fifth member is LaBrie, and although he is also extremely competent and well trained, he is nevertheless the least interesting musical element. One reason is that there is no decipherable character to make his vocal style unique.

□ **Performance:** Their performance harkens back to the glory metal days of the Sunset Strip in the mid-Eighties, replete with a light show and pyrotechnics. Truly there was not one element of this show that didn't feel like some flashback to a Ronnie James Dio concert you saw many moons ago. The sound system is crisper these days, but, hey, what else can you say that you didn't say seven years ago? Not that anyone in the audience complained: except for an ill-timed opening to the show in which the curtain rose but no band appeared, the Palace held nothing but cheers.

□ **Summary:** The intriguing element of this band is their collective musical mastery, which no doubt will propel them over time to push the envelop of progressive metal, and maybe even break through that label. For now, though, they conform to the rules of this game like a straight-A student.

—Sam Dunn

CLUB REVIEWS



New Pacific: Mesmerizing!

New Pacific
Barnsdall Art Park Gallery
Theater
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Maria Bodmann: (213) 665-3050

□ **The Players:** Cliff DeArment, vibes, gamelan, tinklik, khwang wong yai, xylophone, cornamuse; Maria Bodmann, vibes, bamboo flute, toy piano, gamelan, tinklik, khwan wong yai, cornamuse; Michael Pievac, drums, gamelan, kendang; Barry Newton, Bass; Maurice Gainen, saxophone, silver and bamboo flutes, vibes; I Nyoman Wenten and Katja Biesanz, choreographers/dancers.

□ **Material:** Thanks to the recent salvo in world music (Bob Marley, Jai Uttal, Youssou N'Dour, even Peter Gabriel), New Pacific has garnered quite a following with their ethereal blend of Asian folk music and American jazz. Their sound is Santa Cruz—sonorous, chimy, percussive—the Bodhi Tree bookstore set to music. The quintet's material ranges from ephemeral, dark compositions to supernal philosophical meanderings. Quite arduous to hear, New Pacific's palette is exclamatory and dramatic, especially when the dancers embellish a song as in the hypnotic "Mata Ketiga," set in a sixteen-beat cycle, dedicated to the Hindu ideology of a third eye. Other notable pieces: "Skylight" (sounding like a clock factory at midnight) and "Anaothaneuse," which layered urban funk and Asian rhythms.

□ **Musicianship:** New Pacific employs such a range of instruments—from the conventional sax to the somewhat crude "gamelan" to the unorthodox toy piano—it is hard to scrutinize the musicians on any uniform measurement. The entire ensemble displayed an inherent knowl-

edge of their somewhat finicky and hard-to-master Eastern instruments. The standouts were DeArment and Bodmann's intelligent vibe duets. Pievac's drums and Newton's fluid stand-up bass filled out the bottoms of a very bottom-heavy set.

□ **Performance:** The several songs with dancers Wenten and Biesanz were mesmerizing.

□ **Summary:** The quintet's woodwinds, percussion and stand-up bass repertoire rely on musical permutations in scale, form and composition, delivering a rigorous and thought-provoking evening for the curious. A new kind of fusion—Buddhist folk and Western jazz—New Pacific is definitely worth a listen and look. Why not make it an evening? Smoke some opium, chant and go see the New Pacific music ensemble.

—Heidi Matz

**Bill Grisolia And
The Attachments**
*Bogart's
Long Beach*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Bill Grisolia: (310) 436-6684

□ **The Players:** Bill Grisolia, vocals, keyboards; David Goldman, guitar; Scott Duncan, bass; Nigel Godden, drums.

□ **Material:** Bill Grisolia cites piano-playing rockers Jerry Lee Lewis, Elton John and Billy Joel as influences on his musical style, and certainly examples of all three men can be heard. What makes Grisolia's faster songs so effective is that he never loses sight of the fact that they're meant to be enjoyable. True, the subject matter may be serious, but his songs are done so well that the messages taste more like M&M's than medicine.

□ **Musicianship:** You can often find the best players when you least expect them. Take the Attachments, for example. A Long Beach band playing the tiny Bogart's in their hometown might cause a skeptic to write off the evening as "a bar band playing a bar." True, a week after this gig they were playing a Valentine's Day singles dance, but it doesn't mean they don't know their chops. Guitarist David Goldman, with his extraordinary bluesy, Santana-like style is a delight to listen to. Drummer Nigel Godden and bassist Scott Duncan are as talented as Goldman in their roles as rhythm men. And frontman Grisolia is a marvel as he uses every ounce of energy he has to seemingly pull his deep, booming voice up from the very soles of his feet.

□ **Performance:** Standing behind the keyboards center stage, Grisolia is reminiscent of the late John Belushi (whom he somewhat resembles) doing his famous Joe Cocker imitation—head thrown back, eyes tightly shut, mouth wide open, singing his heart out for all the world to see. It was a solid performance, given the limitations of the music and the fact that Grisolia has to remain anchored behind his keyboards. This is not the kind of band that's going to be stomping around the stage and smashing their instruments.

□ **Summary:** Bill Grisolia is so likable because he seems like such a real guy. He has a ball performing his material, and would probably be just as energetic sitting in front of a piano in your living room. Most importantly, he's into music for all the right reasons, which is to communicate his thoughts and ideas. Not a bad philosophy.

—Richard Rosenthal



Bill Grisolia: An enjoyable showman.

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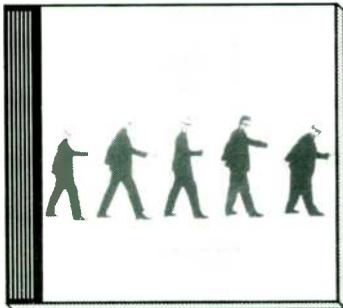
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DISC REVIEWS



Genesis
Live: The Way We Walk, Vols. 1 & 2
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Land Of Confusion," "Jesus He Knows Me."
□ **Summary:** Talk about keeping the critics and the customers satisfied. Fans of early, more artistic, experimental and interesting Genesis will feast on *The Longs*, the second volume from last year's tour which highlights extended versions of mostly pre-Eighties epics. Meanwhile, those with lesser attention spans will prefer *The Shorts*, which tracks the band through its more commercial phases. Both find Phil Collins, Mike Rutherford and company in top form, though *The Shorts* offers more enjoyment through repeated listening. Together, the ultimate collection. —**Wanda Edenetti**



Various Artists
For Our Children—The Concert
Disney

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

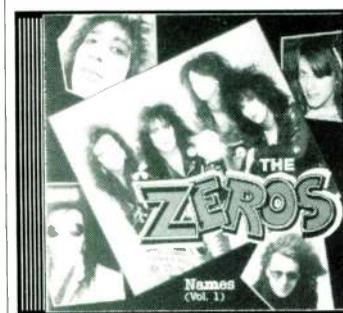
□ **Producer:** George Duke
□ **Top Cuts:** "I've Been Working On The Railroad," "Sing A Rainbow."
□ **Summary:** This musical triumph offers the best of all possible worlds—fun-filled performances by some of today's hippest artists and a worthy cause (Pediatric AIDS) to support. Numerous top pop names—Paula Abdul, Shanice, Kris Kross, Michael Bolton—join in the joy of old childhood songs, but the snazziest performances come courtesy of Randy Newman, Bobby McFerrin and Patti LaBelle. Keeping the grooves sailing are Duke's keyboards and the steamy sax of Everette Harp. A splendid affair, despite some intrusive non-musical celeb speeches. —**Jonathan Widran**



Poison
Native Tongue
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

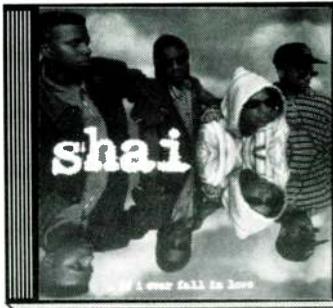
□ **Producer:** Richie Zito
□ **Top Cuts:** "Stay Alive."
□ **Summary:** New guitarist Richie Kotzen adds some solid riffing while a set of more mature songs gives you the feeling that Poison has grown up. The material deals with more serious themes, making the likelihood of another "Unskinnny Bop" unlikely! Zito's production is crisp and let's you appreciate the musical talents of the band—something nobody's ever given them credit for. Because this album was not written for CHR, you'll need to give it two or three careful listenings to fully appreciate. Poison has combined touches of gospel and rock into an album guaranteed to win over critics and fans alike. —**Abe Suskind**



The Zeros
Names (Vol. 1)
Restless

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

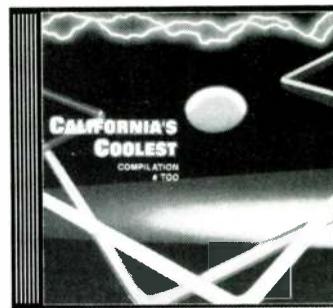
□ **Producer:** Sammy Serious
□ **Top Cuts:** "Zero To Mom."
□ **Summary:** The eight cuts on the new package (including bonus track "Zero To Mom" which appeared on their debut) are all short, bubblegummy ad nauseum. The Zeros are caught in a Sixties time warp and they can't get out! Like the band itself, it's difficult to take this material seriously: "My Dog Bugga," "Pina Colada BANG!"—C'mon, guys. Toy Staci makes his recording debut as the new bassist, but so what? *Names (Vol. 1)* makes for a nice collectors item for loyal Zeros fans but little else. Too bad the band couldn't take their fine vocals and solid playing and come up with somewhat of an original sound. —**Ben Barker**



Shai
...If I Ever Fall In Love
Gasoline Alley

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

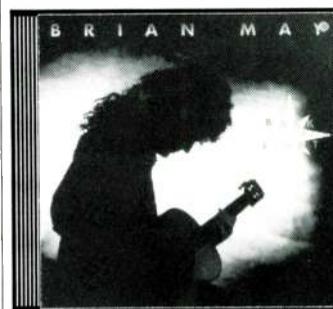
□ **Producer:** Various
□ **Top Cuts:** "If I Ever Fall In Love," "Waiting For The Day," "Changes."
□ **Summary:** The barbershop-meets hip-hop genre may one day be passe, but as long as groups like Shai remain inventive, it's a very agreeable and seductive alternative to rap. These four harmonic masters indulge in the same sweet yet grooving melodic sensuousness as Boyz II Men, with similarly engaging results, adding to, rather than imitating, BIIM's legacy. The one drawback is that in twelve cuts, there's only a few uptempo numbers to liven the pace and add some energetic sunshine to the ongoing Quiet Storm. Vocally, they are brilliant! —**Nicole DeYoung**



Various Artists
California's Coolest Compilation #100
Ultimate of Cool

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

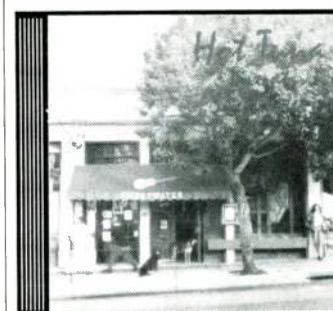
□ **Producer:** Dave Waterbury
□ **Top Cuts:** "Random Acts Of Kindness," "Days & Nights."
□ **Summary:** This record professes to be a compilation of 20 up-and-coming Los Angeles-based artists. It is not. This is a studio demo of Dave Waterbury's Waterbury Recording Studios in Van Nuys and the producer's talents as a producer, engineer and musician. No artist appears on the CD without some, and usually quite a lot, of input from Waterbury. The studio owner performs all of his functions nicely, including songwriting, but without distinction. This is a pretty good producer's tool masquerading as a not-so-hot showcase of undiscovered talent. —**Tom Kidd**



Brian May
Back To The Light
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Brian May
□ **Top Cuts:** "Back To The Light," "Too Much Love Will Kill You."
□ **Summary:** Freddie Mercury may be gone, but if this powerfully eclectic solo debut from guitarist Brian May is any indication, the artful rock of the Queen legend will live happily on. In fact, except for May's voice—distinctive but lacking the operatic drama of Mercury—this collection has many of the classically provocative Queen edges, musically and lyrically. Lush vocal harmonies are textured one minute by power rock, the next by tender piano or acoustic guitar. One day May might emerge from Queen's wondrous cutting edge, but for now, the shadow wears well. —**Nicole DeYoung**



Hot Tuna
Live At Sweetwater
Relix Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Hot Tuna
□ **Top Cuts:** "Ice Age," "Genesis."
□ **Summary:** The latest from the former Jefferson Airplane guitarist and bassist is a thirteen-cut mix of live acoustic blues. Joining Jorma Kaukonen and Jack Cassidy at the Mill Valley night spot is longtime friend guitarist/vocalist Michael Falzarno. Bob V'eir, Pete Sears and Maria Muldaur also drop in with guest spots. The recording quality is crisp, making this one of the best of Hot Tuna's myriad live offerings. Required listening for H.T. and Jefferson Airplane completists. Highly suggested for fans of MTV's *Unplugged* who want to discover one of the groups that started the ball rolling—23 years ago! —**Randy Karr**

MUSICIANS

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

LOS ANGELES COUNTY

ALLIGATOR LOUNGE

3321 Pico Blvd., Santa Monica, CA 90405
 Contact: Milt Wilson, (310) 449-1844.
 Type of Music: All styles.
 Club Capacity: 300
 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 Cohasset 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 CHEERS

6075 Long Beach Blvd., Long Beach, CA
 Contact: Spi-is Entertainment, (310) 516-7248
 Type Of Music: Original, R & B, Hip Hop and Reggae
 Club Capacity: 200
 Stage Capacity: 5
 PA: Yes
 Piano: No
 Lighting: Yes
 Audition: Please call or send package to: Spi-is Entertainment, 2219 W. Olive Ave., Suite 321, Burbank, CA 91506
 Pay: Negotiable

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
 Contact: Lesli 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.

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

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

3575 Caluenga Blvd., Los Angeles, CA 90068
 Contact: Tony Mendola
 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

LINDA'S DOLL HUT

107 South Adams, Anaheim, CA 92802
 Contact: Linda (714) 532-5639 or Dirk (714) 758-9669
 Type Of Music: Original alternative, rock, blues, rockabilly.
 Club Capacity: 50
 Stage Capacity: 6
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.
 Pay: Negotiable - NO PAY-TO-PLAY!

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) 652-6821.
 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.

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.

MISCELLANY

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

EARN WHAT you are worth! Production company with recording studio is expanding. Creative, aggressive personnel desired for marketing/sales. Commission to start. Contact Middlebrooks (213) 938-3220.

STARTING MUSIC production company, handling well-known artist seeking dependable intern for office duties including some typing. Organizational skills required. Must drive. Some pay. Hours flexible. Excellent learning environment and growth opportunity with our firm. (310) 288-6031
 EXPERIENCED SALES person for Westside studio FT or PT. Commission plus salary based on qualifications. Lv message for sales mgr. (310) 288-6500

MUSIC ATTORNEY wanted by newly forming record company with small but developing roster. Negotiable percentage in exchange for services. Work with professionals. Tom (818) 222-8209

SEEKING INTERNS to assist directors rep for music video company. Work with all facets of music business, i.e. management, record company and film. Call Kristine (213) 957-7777.

URBAN STREET Studio/Management needs two interns; one administrative and one engineering. Must be ambitious, reliable, and have transportation. Hours flexible, will train. Call Stan (213) 754-3327.

ARTIST MANAGEMENT company seeks serious individual for non-paid internship (earn school credit, if needed), who wants to learn and be involved in the music/recording industry. Call Michael (818) 753-0880.

INTERNEEDED to work on artist development with manager Vicky Hamilton. Some typing. Self-motivated person only. This could turn into a full-paying job. Call (213) 936-1967.

PHOTO ASSISTANT wanted to research photo files and help successful pro photographer. (213) 650-6493

ASSISTANT SALES manager needed. Must be experienced in L.A. recording studio sales. Salary & commission. Leave msg for Sales Mgr. (310) 288-6500

INTERNSHIP-BRIGHT? Organized? Reliable? Learn the business of Music Supervision and Music Publishing. 8-12 hours per week. Call (310) 271-8383, ask for Leslie.

INTERNS NEEDED on TV show about lip-synching for music videos. No pay, but great opportunity. Call Gareth (310) 394-0957

SMALL MUSIC public relations firm with a diverse roster of well known & up and coming clients seeking unpaid, ambitious and reliable intern. Flexible hours. Hands on experience. Will train. Call (213) 874-5943. Ask for Steve.
 RECORDING STUDIO Expanding recording studio needs energetic commission salesperson for new facility N. Hollywood. Call Diane (818) 985-1932

STUDIO MGR/ENGINEER wanted, 24 trk studio, N. Hollywood. Must be dependable. Call for interview. (818) 752-0480

PRIME-TIME ABC-TV SPECIAL

WANTED GROUPS - POP, ROCK, RAP, R&B

dick clark productions is looking for
Unsigned Professional Groups
 to be part of the *"BATTLE OF THE BANDS '93"*
 live from Hollywood
 Must be 18 years or older
 Great prizes!
 Call Now!
(818) 841-6358

 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 Mar. 17, 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
LARRY ABBOTT - Guitarist	(714) 985-3004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Endorsements: Hamer Guitars, Inc. 12 years live experience coast to coast. 8 years recording experience. Business oriented. Excellent backup vocals. Pro attitude. Long hair. Dynamic stage presence. Very dedicated and dependable.	Serious inquires only. Photo, bio, tape available upon request.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ibanez U.S.A. Pro Custom. Digitech GFX Twin Tube Preamp. DSP multi-effects processor.													High energy rock
TOM ALEXANDER - Producer	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	STEPPING STONE PRODUCTION. 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"/>				
State of art 24 track automated 56 input Neotek top of line outboard gear, moeably quiet. MIDI w/huge sample & found library.													
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, Royalty, Gary Richrath of REO 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"/>				
Keyboards, complete midi studio, drum machines and 1.2" 8 track for great demos & pre production.													like from your favorite station
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 Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zalotia, 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"/>				
Custom Tom Smith Strat, modified Ibanez Al Hoidsworth w/EMG's Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.													Whatever you want!
MICHAEL CARNEVALE - Producer	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" 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"/>				
Professional engineering & production with affordable 24 track facility.													
LARRY CIANCIA - Drummer	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	READ MUSIC. B.S. - Music Engineering and Music Performance. Berklee College of Music and University of Colorado. Experience includes: U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician. player references available.	Easy to work with, click proficient, good listener/drum programming and instruction.	<input checked="" type="checkbox"/>				
Acoustic and electric drums. Yamaha, E-mu, Alesis, Zildjian, etc.													New Orleans influence.
DETLEF - Guitarist/Vocalist	(818) 905-8827	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience with songwriting, studio work and touring.	Diverse, distinctive style. Lead guitarist, not rock and roll guitar clone. Professional attitude. Great stage presence.	<input checked="" type="checkbox"/>				
Ibanez and Gibson electrics, Marshall amps, effects rack. Pro equipment.													A rocker at heart.
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!!	<input checked="" type="checkbox"/>				
4 and 5 string fretted and fretless bass. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements.													Metal
BRYAN FOUNGER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>				
Custom 6 string, Yamaha, Hamer & Gibson 4 string. D-tuner. Lead and/or backup vocals. 3 octave tenor range.													A rocker at heart.
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>				
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.													Old instruments, modern sound.
TONY FRANKLIN - Bassist	(818) 761-6037	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 yrs. exp. Formerly of The Firm, (Jimmy Page & Paul Rodgers). Formerly of Blue Murder, (Carmine Appice & John Skyes). Appeared with Dave Gilmour, Kate Bush, Roy Harper, etc. World Wide touring exp. Reads, writes, produces. Excellent vox.	Heavy, soulful, bluesy, groover. Signature sound. Melodic, inventive. Pocket player. Brings R&B to Rock.	<input checked="" type="checkbox"/>				
Jaydee Supernatural Fretless Bass, Fender Precision Fretted Bass. Telephone extension #300.													The Fretless Man.
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" 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"/>				
MIDI 16 trk studio. Mac Performer 3.61, Roland R-8 and-106, Yamaha SY 22 and-99, Roland JD-800. Fender bass and guitar.													Dance music.
MAURICE GAINEN - 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. L.A.S.S and N.A.S 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"/>				
Foster 16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D3 drm mach Korq M-1, eix, etc. Acoustic piano. Atari comp.													New Jack Swing.
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. hot 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"/>				
Tenor, alto, soprano, flute and lead vocals. Electric effects: Yamaha REX 50.													Latin music too.
NIGEL GODDEN - Drummer/Vocalist	(310) 427-5952	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years pro live and studio experience. 12,000 people saw me drum and sing at Southern California gigs last year. Toured Europe and North America. Extensive album/demo tape work. Writes and arranges. Busiest drum teacher in South Bay, sound this kit produces!	Creative and reliable asset to any project. Powerful, toe-tapping beat. Productive in studio, intense on stage.	<input checked="" type="checkbox"/>				
Tama Pearl, DW Zildjian, Paiste. Studio and live engineers rave about the sound of this kit, produces!													I love to rock!
DENNIS GURWELL - Keyboards	(818) 843-0514	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive club and casual experience. B.A. in music. Some studio experience, most recently for Disney Channel. MIDI and sequencing knowledge.	Good reader. Good feel. Good ear. Good attitude. No drugs, alcohol or tobacco.	<input checked="" type="checkbox"/>				
Accordion, keyboards, baritone. Ensoniq EPS. Atari computer with Notator.													Cajun/Zydeco, Tex-Mex, Celtic.
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"/>				
Percussion and drum-set. Acoustic Drums. Shakers, Bells, Whistles. Full MIDI gear.													Dance music, Latin styles.
HOLLYWOOD HORNS	(818) 241-6714	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Master's degrees from USC. Veterans of international tours, jingles, album sessions, TV/film. Downbeat magazine jazz award.	We read, arrange and compose in any style. We work very well with producers. We can cut it in any key. Special demo rates.	<input checked="" type="checkbox"/>				
Soloists and/or sections in any combination.													Extremely versatile.
JIM HOYT - Producer	(213) 857-1898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" 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"/>				
Tascam 8-Trk midi studio 24-Trk Studiomastrer, DAT Masters, Lexicon, Tannoy, Kora O1 W, Roland R 8, Macintosh, Fender and Martin guitars.													Singers/Songwriters.

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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	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg midi converter.	(213) 467-1354	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year". Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia.	Tall, slim and expressive. Excellent reader. Good vocals.	✓	✓	✓	✓	✓
STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad, Preamp Power Amp, and 4/12 Roland GM-70 Midi Converter Samplers, Mac, Performer, Tascam 8-Trk.	(310) 657-3930	✓	✓	✓	✓	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	✓	✓	✓	✓	✓
ANTHONY KING - Bassist Custom Music Man Stingray basses, 4 string with d-tuner, 5 string, SWR amplification, tenor vocal range. Add'l phone: (805) 723-3618 in N. Calif.	(805) 723-3618	✓	✓	✓	✓	20 years experience on 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.	✓	✓	✓	✓	Client satisfaction
JOHN MICHAEL KOHA - Vocalist Distinctive lead and backuo vocals. 3 1/2 octave range.	(310) 318-8579	✓	✓	✓	✓	10 years pro studio and stage experience. Recorded and co-produced lead vocals for Disney project. Also written and recorded with Arthur Barrow (Billy Idol), Diana Ross) and Bobby Hart (Monkees, Robbie Neville). Excellent with vocal melodies.	Currently finishing original demo. Vocal style-Steve Perry, Michael Bolton. Very creative with vocal melody and arrangements. Pro attitude. Also dubs on keys	✓	✓	✓	✓	Specialties: ballads
ANDY KOTZ - Funk Guitarist Various electric guitars, Mesa Boogie powered 18 space rack.	(818) 981-0899	✓	✓	✓	✓	10 years of album, soundtrack and live experience. Originally from Detroit. Recorded with Gerardo (Interscope), and Louie Louie, (Warner Brothers).	Read music. Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music, etc.	✓	✓	✓	✓	Funk
LOVE - Electric guitarist Two Roger Mayer custom Strats and custom pedals. Roger Mayer real-time, real-space 3-D effects unit, Foxx Fuzz.	(213) 739-4413	✓	✓	✓	✓	Play left or right-handed. Two-handed union runs, Arpeggio and lead simultaneously. Two guitars at once. Most wild and exotic lead lines ever. Sounds like real surf, monkeys, freight trains. Play guitar forward but make it sound recorded backwards.	Have done everything from big-league sessions to block-square sound installations. Top of the line sounds, speed and imagination. Surround-sound film soundtracks welcome.	✓	✓	✓	✓	Sickest noise, coolest toys
ROBBIE McDONALD - Vocalist Vocalist (tenor)	(213) 664-9476	✓	✓	✓	✓	10 years+ studio/live experience, wide range, creative approach. Into music with feeling.	Compose/read music; play guitar and piano; strong in arranging vocal harmonies.	✓	✓	✓	✓	✓
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 in 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
RHYTHM SECTION Alexis Sklarevski - Electric bass (fretted & fretless), Washburn acoustic electric, Gary Hess - Acoustic drums.	(818) 989-5999	✓	✓	✓	✓	Insist on creating & playing simple, tasteful parts with dynamics. Willing to rehearse. Excellent readers. Comfortable playing with or without "click" track. We can help come up with arrangements and grooves.	We are looking for serious, dedicated singers/songwriters with original music who are interested in working with a live rhythm section. No image necessary.	✓	✓	✓	✓	Sounding like a band.
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, I/VL Steelrider MIDI converter, Mirage sampler, U-220, DX-7, 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/BI, 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.
THEO SYSOEV - Drummer LUDWIG acoustic drums w/ RIM S on rack, variety of snares, DrumKAT MIDI controller, Daux pads, ROLAND R8M, for studio or live	(310) 986-2750	✓	✓	✓	✓	15 years pro, extensive club, concert and touring experience. Have shared stages with numerous major artists, worked out of Nashville and Canada. Former member of RCA recording and touring act. Passport and road ready. Big ears with vocals and arranging ability.	Attention country artists, I'm the drummer you need. Great groove, stage appearance, attitude. Appropriate chops. Totally experienced in this area. Also available for sessions.	✓	✓	✓	✓	Contemporary Country, Pop
"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
BRETT WALKER - Vocalist Tone and style ala Bryan Adams, Lou Gramm, Don Henley	(213) 461-5539	✓	✓	✓	✓	Staff songwriter at Virgin Music. Have platinum records with top 10 single. Have worked with various platinum groups.	Pro attitude, available for sessions. Pro situations only, please. Demo available.	✓	✓	✓	✓	✓
"CECE" WORRALD - Horns Tenor, alto, soprano, baritone saxophones. Flute and piccolo. All female horn section: "FEMME FATALE" Minimum backup vocals.	(213) 257-1787	✓	✓	✓	✓	Live performances, touring, videos (MTV), recordings: Guns 'N' Roses, Elton John, Lenny Kravitz, Steven Tyler, Natalie Cole, Morris Day, Randy Jackson, Phillip Bailey, Rickie Lee Jones, Alexander O'Neal, Sisters of Mercy, The Four Tops, The Temptations, T.V. producer: Fred Silverman, Giorgio Meroder.	Just completed world tour with Guns 'N' Roses 1991-1993. Pro attitude, pro exp. Complete resume available upon request. Also available: "Femme fatale" (All female horn section)	✓	✓	✓	✓	✓

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2. PA'S AND AMPS

1956 4x10 Bassman killer tone cool amp Europe this summer must sell \$1250 213 950 7119
412 cab w/ Celestion speakers nrt cond for \$275 818 372-2205
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Acous bs 125 RMS w cab a one 15 JBL us/d on Sinatra tone. Very gd cond \$400 818 990 2328
Bridnd new Carvin PB500 bs. Invid 500 wll stereo bi ampable. 4 Peavey PX410 cabs. 700 wts. Grl sound \$1-50 obo. Gumber 818 780 7010
Carlson bs. 4 x 15 EV 500 w grt hape \$300 Non 900 592 50
Carvin 4x10 cab \$285 Carvin 18 cab \$240 SVT head w/ 112 \$585 Sw 818 3300 Ali xint cond Pa 818 462 9247
Cerinw Vega kybd cabs in mt cond 118 bottom 1 1/2 mid range horn 63" h frequency Peizos \$650 818 951 7412
Crown DC300-A pwr amp 150 w/ hnt w AOD cab \$275 310 173 5083
GK bs head 100 RCB chorus cond prsr. EQ switch includes 2 cabs GK 410 & 115 +40Wts Perfct cond top of line \$500 213 465 7058
Lab Sound L5 combo amp for keys & bs 212. spkr cond. console reverb 2 chns croslover \$175 Mark 213 653 8157
Marshall 100 Superlead 196 1 1/2 stack org Cole lions small gold logo & leadw gnd. \$4000 obo 213 739 3726
Marshall 1969 Hard Wait 1/2 50 w/ amp xint shape 31303 & \$1000 818 980 2471
Mesa Boogie 0 wll Mark 1 A O gd cond \$575 213 738 0958
Mesa Boogie SC205 tube pwr amp Simulclass pwr sec on 6x12 stereo amp Xint cond \$800 818 557 0724
Metatronic bs back for sale 110 15 811 w/ eq of all EQ top of line spkrs \$1500 nve wll \$500 Craig 818 787 7885
Music Man '00 alt combo 2 Celestions Mes 16L6s chnl xnt 12 ATA flight chns lean xint cond \$375 818 721 1655
Sunn Coliseum 300 bs amp sounds grt \$250 Woodson 115 bs cab \$150 Both for \$425 818 310 8369
Trace Elliott lite box A-150 150 Non 818 787 0504
Yamaha 16 chn mixer 2 eq's. \$600 obo 818 789 5337
Yamaha PA system 2 eq's. 6x12 monitor hds w/ 2 eq's. \$1100 818 557 0955
Yamaha PA system (LJ3000) 1. Int stereo mixer. EQ. 1mp. col. solo. 4 115 spkrs 4 x 15 Xint cond. \$2500 Days 800 415 1346-3844. 415 310 455 4304

3. TAPE RECORDERS

APM mic pre module 100 of the line 500 Series w Jensen transformers \$12 s \$400 Brnd new 5:50 s \$500 Mark 818 886 2797
Tascam 483 trk 12" for sale mint cond plus 4 & minus 10 capability. SHIPTE time code, splicing block. \$2000 Bitty 818 503 1157
Tascam 688 MIDI studio 8 trk recdr mixer Brnd new in box perfct cond. 1975 Jack, 310-822-4258
Tascam MS16 trk 1", AG65 auto locator, noise reduction, \$6000 obo. ATR 102 21tkw remote 1 2" 8 1/4" headstacs, \$4000 obo. MC12 trk \$1500 obo Jason 818-989-0223
Teac A3440 4 trk. AI to it cond brnd new heads, remote control included. Instructions \$690 310-312-1874

4. MUSIC ACCESSORIES

1 speck rmt Boss guitar pedal. GL100 2 chnl pr amp w 1/2 switch or trade for Boss fx pedals \$99 obo Steve, 818-334-4450
AKG D330BT dynamic mc. hrdly used xint cond, \$200 obo Brian 818-727-9565
Alesis 1116 drum machine. Xint cond Wbox & warranty \$199 310-312-1874
Anderson p.u.s. 1 hmbcr. 2 single coil \$85 Hush IIB \$80 1 wavy Metal pedal \$30 J.F.R. 213 876 1858
Amplis \$8. 100 many to list but many sizes. No trk mnt 1/2. From \$50 250 110 652 0716
BBE 411 Sonic 11 mixer. Must sell \$100 Max. 213-464 3308
Beyer M88 vocal mic brnd new in box \$325 310-474-1286
Empire cs paddl rmt 213 314 5 1 21 \$250 1 1/2 213 314 5 1 21 \$150 213 314 5 1 21 \$175 213 314 5 1 21 \$175 213 314 5 1 21 \$175 213 314 5 1 21 \$175
Kurzweil 1000GX gui xpander \$350 Brian 310 430 1348
Lexicon PCM70 \$1000 Don 818 769 2740
Nady 201 VHF wireless system for gui or bs Only has been used once \$190 818 980 2823
Nady wireless ps c: gut single \$100 213 851-1342
Opcode Studio 2 16x1/4" patch bay. 1/4" interface. 1/4" x 1/4" x 1/4" all forms of ST/PT Xint cond 4 months 213 3250 obo 818 557 0722
Rane PE51 low freq w/ parametric EQ. grt for bs or PA system like new \$225 obo Murray 818 700-7823
Roland TR707 rhythm compsr mint cond \$175 Date. 31 987 1717

Soundcraft 600 console 24 line in 6 aux send, 16 monitor returns, 8 buss out patch bay, \$600 obo Jason, 818 989 0223
Stereo crossover \$250 Craig 818 7885
Strat neck rosewood round radius, gd frets \$25 213 738 0858
Student violin w bow chin rest & cs \$95 818-902-1084
Tape Echo unit for sale \$50 obo 213-466-1448
Yamaha SPX90 multi fx unit industry standard incredibl sound, harmonizer digital delay gd shape \$300 DOD 1 X10 pre amp 30 & X50 over drive \$40 213 667-0798

5. GUITARS

Gibson Flying V w EMG p.u.s & HSC in xint cond go ng for \$475 Non 310-671 3429
Ibanez RG550 for sale Hot pink color, DeMarzio tm brkr w cs maple neck \$450 or trade for ? 213 662 7106
Brnd new dark blue 11AB20 Aria Pro II bs for sale \$325 obo 818-727-3707
Carvin bs 5 str mnt 1/2 handed gold hrdw electric blue 112 1/2 eq's. Paid \$1000 sell for \$550 Like new perfct cond. 213 465 7058
Carvin V2201 white w gold hrdw w Kahler 24 fret dbl cutaway w coil splitters. Very gd cond \$280 Doc Jones 818 980-1685
Charvel xint cond desert finish \$300 obo Eric 213 465 0282
Custom BC High white Strat floating trem reverse m. 250000 unit. 1/2 hnd w neck 1 hmbcr single coil volume 1/2 cut for which Amer can made \$600 w cs George 818 980 1701
Fender G&L Lyr bs all org w/bs black w maple neck w 1/2 cut p.u.s \$425 Brian 310 390 4348
Fender Precision bs Light w EMG P&J active p.u.s, new cond \$400 Michael Steck 714-642-9163
Fender Strat Plus, 1989 American made, pewter color w face sensor p.u.s xint cond, \$475 w org HSC G Allen 714 232-5893
Fender Strat Plus sealum green rosewood, lace sensors \$550 obo Clapton Strat red \$600 Tele Elite, 1983 sunburst, rosewood, pwrfl sound, active electronics \$550 213-667-0798
Fender Strat w Hot Rails p.u.s & Kramer w F Rosa \$700 14x5 both or trade together for Les Paul. 818-996 0053
Gibson Les Paul custom copy by locking black w HSC \$175 Fender Strat style elec coil, ibanez trem, black w 1/2 cut \$165 818 902-1084
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cond w HSC \$750 obo 818 972-2767
Kubicki X Factor bs black, iks sounds & plyr killer, \$950 White L SP M4 bs, almost new \$600 Dan 213 874-8266
L'Effie bybanez RG550, black w/green DeMarzio p.u.s & strap. Maple fretbrd w grt action Mint cond \$475 Mike. 818-340 6947
Mitchell 12 string acoustic, gd cond like new selling for \$210 Lv msg 818-980-7293
Must sell Mitchell 12 string guitar, like new, grt sound \$210 Lv msg 818-980-7293
Ovation 6 string Legend model 1867, elec acous thin body w cutaway, volume & EQ built in natrl finish HSC. Xint cond \$850 Dale 310 987-1717
Performance Strat style gut neck thru body EMG's grt cond grt tone. must sell 818-782 8504
Schechter Tele, tobacco sunburst, dual single dbl coil splitters, gold hrdw rosewood neck Mint cond \$475 obo Steve, 310 828-1052
Stolen 2 Chapman Sticks #1, black, serial #1926 #2, maroon w gold hrdw serial 1380 Reward Mark, 213-936 3386
String bs's 3, from \$15 000 to \$5500, covers included 818 990 2328
Telecaster, custom made w flame top Duncan p.u.s. & gold hrdw Must sell \$550 Max 723-461 3308
Warwick Dolphin Pro II bs \$1500 309-591 8836
Washburn acous/elec Signature Series abalone inlay, rosewood neck beautiful raindrop blue xint sound & feel Paid \$1200 sacrifice \$550 obo 818-733 6733

6. KEYBOARDS

Baldwin spinnet, beautif cond a steal at \$1000 obo Dave 805-526 6965
E3 4 meg RAM, 40 meg hrd drive, in box travel to LA frequently \$4750 707 823-8504
Ensoniq MKS-8 Mirage keybrd w sampler \$475 obo 310-842-2174
Ensoniq VFX synth, never out of studio, sustain pedal manual \$900 Kent 310 288 3562
Korg M1, \$1100 obo 818 591 7311
Korg M1, \$1100 obo Adam, 818 591-7311
Korg T2 immaculate cond, 76 keys, 8 trk seqncr, disk/ MIDI capable pedals manuals, chair 16 polyphony Cost \$3200 sell for \$1500 Gyan, 818 784-1301
Must sell Roland D5 xint cond, like new Midi, lots of sounds \$380 Lv msg 818-980-7293
Roland 5770 sampler, brnd new cond, 40 meg hrd drive, 14 megs of RAM, tons of sounds w/black & white monitor, \$4300 Scott, 818-557-0069

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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.

7. HORNS

- Yamaha Intermediate Flugle horn, paid \$800, sell \$400 Plyd 4 times Brian, 310-390-4348
- Yamaha trumpet, grt cond, \$200 310-652-0716
- Yamaha WX11 wind controller, new, \$275 Brian, 310-842-2174

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- Billy Cobham kit, fiberglass white dbl bs, 9" snare optional \$600 obo or trade. Steve, 818-243-2512
- Black 22" bs drm plus tom mount w/16" floor tom & 8", 10" & 12" toms. All wood shells. very gd cond. \$230 Nick, 310-214-6846
- Black full drm cage rck, circular bars, 17 clamps, plus 9 bars. \$250 for quick sale. Nick 310-214-6846
- DW5000 Turbo remote Low Boy hi hat w/hdrw, new in box \$250 obo Jim 805 527-7837
- Octobans, set of 4, high pitched w stand \$150 Jeff, 818-986-8233
- Tama, The Cage mint cond, never on a stage, w/all access plus \$950 obo Andy, lv msg, 714-892-8737
- Timbals, made of metal, w/stand & cowbell, xint cond, \$125 818-584-6404
- Top of the line Congas, 3, wstands \$750 Bongos w/stand \$250 2 sets of timbals \$350 818-990-9132
- Triggers, responsive & durable, must see. msg to g 511 ea 818-609-8312
- Yamaha 22" natl maple bs drm w/iber cs. \$275. Simmons Porta Kit, Midi system, \$300. Simmons SD55 wired pads, \$350 818-999-2945

9. GUITARISTS AVAILABLE

- 18 y/o Australian gut desperately skt hot bg ply, hot drm to start hot org blues band. Intl Clapton, Vaughn, etc. 818-843-5480
- 23 y/o gut ply/singr avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve, 818-763-4450
- 24 y/o blues based shredding gut is ikg for aggrvs K.A. HR/HM act. Cody, 818-509-0392
- 26 y/o outlaw rock gut avail. Into hrd driving, down & dirty roots rock. Intl Zep, Pie, BTO & Foghat. 213-739-3726
- A 2nd gut? Don't do it. Expand your horizons instead w/

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- a keybst! Top gear, ace plyr Like A/Chains, Stone Temple Pilots. Rick, 213-469-6748
- A killer gut w/apparic in Guitar magazine ikg for the ultimate voc lo team up for HR hit singwring. Image a must, no alt. Peiry 818 752-0069
- A swirling vortex of sound at the alter of psycho feedback gut. Much munge & atmospheric screaming. Make art & not product. Edward 818-994-2596
- British blues style gut avail for complete pro band. Intl Blues rock gut avail for csis or club wrk. Have exp & equip. Ca' Brad 818-368-9320
- Bluesy HR gut skg HR band. Pro equip & att. Intl VH, D/Martin, Effenetten. Srs only. Call Sean, 310-542-8873
- British blues style gut avail for complete pro band. Intl include Page, Beck, Clapton, Blackmore. No start-up projs pls 213 653-7118
- Cntry ld gut wrtr sks the 'ght band Logan, 213 738-0855
- Creatv gut avail to J.F band Xperimtl & verst! Intl NIN, Prince, S.Garden, Jane's 818-382-2813
- Creatv pop/rock gut avail for demos, projs & other pro sists. Verst, gd chops cool sounds & strong musicl knowledge. Perfect sideman. Joy, 213-655-2969
- Exp pro avail for blues, rock, cntry, jazz & reggae gigs. Dependbl plyr avail for paid sits. 818-705-4729
- Guit & drm ikg to J.F band from southern sound to Seattle sound. Have own rehsl studio in Valley. Dave, 310-458-9178
- Guit avail for recrdng & demos only. All styles, pro sists only. Victor, 213-757-3637
- Guit avail for recrdng & demos only. All styles. Pro sists only. Victor, 213-757-3637
- Guit avail for signed rap style proj, soul only. Jack, 213-969-0205
- Guit avail to J.F band, 18-25, Kiss, Soul Asylum. Anybody wnt to ply R&R anymore? Dylan 805-593-4463
- Guit avail w/xint ld & rhythm skills. Gd vox. Sngwrtr Lkg for ggng band or soon to be. World Party, Steely Dan, Prince, Nirvana, Allman Bros. Fox, 213-665-8227
- Guit into Aero, Roses, sks R&R band w/mgmt or deal. 212-213-8172
- Guit avail to J.F something & atmospic. Must be orig w/ no boundaries & very hvy. Eric, 213-851-6082
- Guit plyr w/hvy groove & soulfl from the heart plyr nds HR/HM band w/same. Brad, 818-340-8369
- Guit plyr, 27, avail to join bluesy HR estab band, Ply, srs inquires only. Pro exp & pro gear req'd. 818-794-0449
- Guit slck of trends sks bst, drm & voc for uniq hvy proj. Call Rich, lv msg, 213-957-4857
- Guit sks music lovers to jam wth, not lng hr image freaks. Klaus, 310-821-4585

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- Guit sks voc or band for collab. Pro gear, image, demo, responsbl Intl VH, Zep, Beatles. Pros only, 310-927-3393
- Fem voc wd for R&B, pop singing grp. Gd vox, dance req'd. Recrd id is waiting. 818-377-5822
- Guit wtd by modern rock band. Dedct, gcllevelata B Idol, S. Stevens. TV & radio airplys, ggs & recrdngs. Eric, 310-208-3772
- Guit, creatv, sks band I dig Neil Young, Tom Waits, Costello, Monk, Motown, Beatles & more. Joey, 213-874-6075
- Guit, endorsed by ADA & Dean Markley, GIT grad, pro att, lem, sks all male band Intl Skid, Lynch Mob, Dream Theater. Jay, 213-876-4481
- Guit, rhythm/ld, 36 y/o, to J.F classic R&R soul band. Covers, orig. No easy listening or progrsv. Adult comtry over 30, pls. 818-999-5237
- Guit keybst ikg to J.F band Into pop, exp contemporary Intl Celine Dion, Amy Grant, Sting, Kenny Loggins. Rob, 310-842-9412
- Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg 818-985-3076
- Guit/sngwrtr, 26, twy groove, Page, Sabbath, S'Garden, Megadeth, 9 yrs stage/studio exp, vintage equip, No posers, no drugs, focused pros only. Ron, 310-575-9420
- Guit/voc avail for southern rock, blues, R&B or roots rock grp. Labl or mgmt intrst only. Pros only. 805-581-4861
- HR gut avail for Orange Co. Have pro equip, trnsp & image. 714-770-8508
- HR/HM gut for hvy band w/rstong melody. Exp, gear, image. Alan, 213-962-2387
- Ld & rhythm gut, 15 yrs exp, sks wrkg band. Metal pref'd. Intl Sabbath, Rush, Kiss, Ffrest, Steve, 213-464-8810
- Ld gut plyr avail for J.F band. Intl hr image, gd att, sing & write. Intl Jobi, Mr Big, Boston, VH, Pros only. 213-874-5128
- Ld gut sks all orig rock act w/hrd bluesy edge. I have xint equip, att 7 chops. Intl by Satriani, VH, Hendrix. Jeff, 818-983-9307
- Ld gut w/exp, gear, bckup vocs, sks wrkg HR band w/ progsr dev, Intl Eddie, Rhoades, Nugent, Satriani, John, 818-407-0114
- Ld gut/bckng voc avail to J.F HR or HM band. Many intl. Brad, 310-672-4544
- Ld/rhythm gut, best Keith Richards style gut in So Cal. More hooks than a bait & tackle shop, Strong image. Live, studio exp. 818-991-7363
- Lkg for bluesy, soulfl rock proj w/pro plyrs, gd tunes, & grt live. I sing, write & make a mean milkshake. Billy, 818-360-2095
- Old dog gut w/vocs sks &/or muscians to form one. Marshall equip'd, hr & trnsp. Our music or theirs. P. Stone, 818-240-0274

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•Orig XYZ guit plyr avail for killer chops & tone. Infi John Sykes, Michael Shanker. Srs only Bobby. 213-656-9105
 •Pro guit avail for work. Also arranging. 213-876-1858
 •Pro guit, gr equip. Gibson guitars, sks pro studio st. 818-879-5330
 •Pro guit. very soulful, plays w/feel. lastly, R&B. anything th at groove's. Lkg for team plyrs. Sharkey. 818-710-1252
 •Pro id guit scrching for pro rock band. Infi Randy Rhodes early VH Zep Aero Metallica. 213-467-8242
 •Pro id guit unq stylist, magazine features tons of recording, stage exp. Gear, lks & credentials. Sks cmrlc HR, metal, altrnrv band. Pro only, pls. 818-890-1220
 •Reggae/jazz, jazz rock guit, 34 very expriev, flowing improv's, eloquent chord vngs. Album tour credits. X-Sopadilla, Einstein Dominators. Ross Michael Specs etc. Dale Hauskins. 310-695-4089
 •Rhythm w/ some id live & studio exp. sks 70's type band Zep. Aero, Stones. AD/DG. Ready to ply ggs. Srs. No posers. 213-465-7058
 •Rock, blues pop gut/voc/sngwrtr w/ xint act, chops, equip, credits, avail for sessions, shows/s. Bands Prots only. Pls. Lw 310-360-6246
 •Twin id guitars. relocated from Boston. sk signed or m/aj headliner act. Infi Journey. Boston. Thin Lizzy. Danger. Danger. Jackson gut endorsees. Charlie Carr, 818-766-5289
 •Versitl pro guit avail for paid sits. Appears in Guitar World & Guitar Player magz. 818-705-4729
 •World class guit. Ld guit/voc. Infi. Video credits. lks. equip. ISO. WRK. HR. HM. blues groove. Style Lynch to Hendrx. 818-350-9148
 •X-Reflex id guit. lo voc. sngwrtr. lkg for gigging. estab. HR band. H&V. equip. live & recording exp. deditio & motivtr. Mike. 818-288-6779

9. GUITARISTS WANTED

•1 fem id guit w/ funk blues edge to signed all grt rock band for rmted recording & beyond. Must have band act. 213-467-3424
 •24 y/o male Scientist/sngtr sngwrtr. lkg for same to form base of band & write sngs. No drugs. pls. 213-662-7105
 •2nd guit plyr w/ bluesy infit rock band. 818-591-7311
 •2nd guit plyr 24-28, for bluesy altrnrv HR band w/ mgmt. prodr. labi infit. S. Garden. Zep, Hendrx. Pic, tape, boio. Brad. 18653 Ventura Bl #439. Tarzana. CA 91356
 •A #1 rhythm guit w/ drr. cmrlc HR. gr. w/maj mgmt. & prodm. Must sng. Currently in studio. Pls. no id mstrs. 310-791-0242
 •Acous guit w/ d to collab w/ another guit for sngwrng & showcng. 310-827-1679
 •Acous psychd altrnrv. REM, Morrissey, Pearl Jam. No excuses, just show up to rehsis 3 times per week. Free spc & demo rehs. Tony. 818-549-9079
 •Adult contmpy pop grt integrating Latin sounds nbs textural Flamenco guit. Very rhythmic crossover matrl. Srs only. Raphael, 818-887-2770
 •Altrnrv guit w/ d to complete 5 pc. Infi Echo REM, Charleneaux, B52s, Church. Dave. 213-938-7924
 •Altrnrv pop band sks guit, age 21-25. C. Trck, Dramarama, Wonderstuff. Dark. image. 213-845-9169
 •Artist, lem, sngwrtr, lkg for pro guit. sngwrtr to collab on proj to storm the world or just grt sngwrng. Bette. 213-650-3658
 •BAD ATTITUDE, estab rock grp, sks hot new id guit. Must have image & bckups. 818-763-7648
 •Band sks 2nd guit for hvy, spiritual vbe. HR, psychd, groove metal. Zep, A/Chains Metallica, Sabbath, Pearl Jam. Vocs, image, pro, alt, trmpso. Blake, 818-506-0595
 •Band w/ eene diverse hvy, altrnrv sound sks creatv, avnt garde guit & strong sngwrtr. We have mtrsl, mgmt. Vocs a plus. Infi. yu. 310-288-8003
 •Black Hendrx style guit for hvy groove rock proj. 818-891-5508
 •Bluesy folk/rock sngtr/sngwrtr lkg for id guit. Mandolin, banjo & other assorted instrmnts. Mike, 213-467-5653
 •BOOMBX, x-members of Liquid Jesus & Cham Gang, sks pwrfl, creatv drrm for hvy groove, altrnrv, psychd. proj. Jane's Rage, Rollins. 213-466-3269. 213-938-5864
 •British voc sngwrtr sks imagination for collab & creation. Billy Bragg mts. Tom Aroms, 213-663-2453
 •Polec & harmonics. Shea, 213-663-2453
 •Can't play cause of wr? Guit plyr w/ wife disappears? Get divorced. Be 100% deditio, tntd. Free rehsr, demos. Jesus Jones, U2, Jane's Jchn, 818-549-9079

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 •Creatv individual for progrsv, melc, metal band. Mature only. 818-985-6324
 •Cross dressing guit w/ d for xperimtl direction band. No drugs. no alcohol. no sex. Amoreo. 310-318-6010
 •Detour, sonic adventures, exploit styles, no ltrns. Expand releases US & Euro airply. Travel soon. Undergrnd infit, striking image & 5.9+ plus only. Legit. 818-584-6404
 •Eltis cover band nbs id guit who can duplicate James Burton lkg for Elvis live recordings. Srs inquires only. Richard. 818-842-0293
 •Estab LA rock band w/ mgmt & labi infit sks id guit. Nuno mts. Vito. 818-781-5616
 •Fem guit w/ d by male bst, 3-4 yrs exp. Creatv, hvy, raw sound. Infi Hold. NIN. Nympts. Danny. 818-845-1307
 •Fem guit w/ d for altrnrv folk band. Infi include Sundays, 10,000 Maniacs, Pretenders, Mazy Star. Joy. 213-461-5334
 •Former Hell's Kitchen voc/guit plyr/drrm sks id guit plyr w/ sound, drive. act for Doors, A/Chains infit band. Eric. 213-466-4353
 •Guit Jimmy Crespo, where are you? Anyone w/ contacts or number pls call collect. Nalin. 904-462-3404
 •Guit sks 2nd guit to form xpressive, emotional rock band. Infi Aero to Zep. Call Chns. 213-957-2537
 •Guit w/ d for altrnrv, elec, textured lkg. Peter Buck. Crissy Hynde, Charlie Watts, McCartney. Actung Baby. Contact Willie. 213-567-4405
 •Guit w/ d for bluesy infit rock band. Infi are Stones, Crowes, Allman Bros. The Band. Call Brian, 818-999-6744
 •Guit w/ d for estab sng onent, no BS. 2 guitar. Exp. pro only. Over 28. Xint opportunity for non opportunists. Southern city style. 213-664-1251
 •Guit w/ d for groove band. Must be hvy & funky. Into Peppers & Jane's. Pls lv msg. 310-865-6404
 •Guit w/ d for pro HR/HM band. Must have xint image & eq. Band rehsr in Lng Bch. Rob. 310-594-6176
 •Guit w/ d for rock band. Into Anthrax, Slash, P.E., Bring The Noise & Rage/Machine. Must have versitily & crunch. Pls lv msg. 310-402-2261
 •Guit w/ d for wrkg T40, classic rock cover band. Many bckups. Very steady wrk. So Cal area. Call Anthony. 805-722-3618
 •Guit w/ d w/ vdoc avail to complete 4 pc org altrnrv band. Have demo, gigging soon. Infi REM, U2, Smiths. Dave. 818-708-9171
 •Guit w/ d, jangly, atmosp, textural style. Sundays, U2, Smiths. Chris. Infi, to collab w/ English sngtr/sngwrtr. Infi Lou. 310-390-3752
 •Guit w/ d, ldrhythm, for org, melc, altrnrv band. Infi REM, Beatles, Gratehl Dead, Neil Young. 310-398-2824
 •Guit w/ d, Able to ply R&B, hip hop & jazz for new band. Pleasure, 818-718-9131
 •Guit w/ d voc w/ d for cover & org proj. Infi James Brown, Steely Dan & Prince. Have ggs & industry connex. Call Jake. 818-352-9321
 •Guit/sngwrtr nbd for collab & live gigs. Ongoing proj. 1 album, 1 CD already completed. Al. Prefenders, U2, Durr. Infi. Must be able to tour. 213-258-2410
 •Guit/voc w/ d for variety band. 50's, 60's & cnry. Must travel. Fulltime w/ k for right plyr. We are 30s to 45 age grp. 818-784-1830
 •Hvy & progress band sks melc guit plyr. Strong wrtr, creatv input a must. Infi O'Ryche, Megadeth, Pantera, Leatherwolf. No takes. Frank. 818-762-4223
 •Ld guit for pop band. Riche Saborera style. Top prodr. engineer. private rehsr. 27-33. No wrtrs. No smoking or drugs. 818-557-0722

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 •Ld guit w/ d to share spotlight w/ fem voc/guit. Reforming melc HR band. Lkg for onmted, ego inact plyr. 714-842-0803
 •Ld guit w/ d very strong vocally. mid-20's, progrsv/Beates, versitl, gd people, strong wrtngs. 48 lr. recrdng, ggs, pro plyrs. Steve. 310-375-4634
 •Ld guit w/ d PLAYGROUND lkg for plyr w/ taste & style. No egos or att's. Melc. HR. Have studio. Nd equip & trmpso. 818-582-1758
 •Ld rhythm plyr w/ sngs of humor nbd by lng hr image band. Bluesy rock band w/ blues & emotion. Ages 21-27. Egos, don't even call. 818-753-3919
 •Maggot brain. Black rhythm guit, under 28, who can plyr rock as well as funk, w/ d for 2 guit funk/delic band. Hendrx. Prince, Parliament. 310-372-3208
 •Maj band sks god. Intense soul & chops nbd. Lifetime opportunity. Brian. 213-962-6361
 •Male or fem guit w/ d for T40 cover band. If you have a PA that's a plus. Vocs a plus. 213-856-8927
 •Naf! 1 touring band sks guit who sings & plyr drrms for full time. Possibility T40, variety matrl. Srs inquires only. No metal. 800-942-9304 x 20784
 •Open minded pschdo-delicatc multi textural wall of sound guit nbd for modern rock band into Jane's. Nympts. Pumpkins. Klv. abt. a plus. Dave. 213-845-9833
 •Org 90's cntry band nbd. versitl guit for paid shows & live. 4 or more vocs a must. Have studio. Pro only. Monique. 818-706-6532
 •PEARLS FOR SWINE sks 2nd guit for grooving. Byna altrnrv rock grp. Lvc. Bone S. Garden. Pearl Jam. Nirvana. Havy. Studio. labi infit. Pro only. David. 213-845-9833
 •Pro cmrlc HR band w/ mgmt. sks progrsv. guit plyr id & rhythm. lng hr image. pro alt's equip a must. Call Johnny. 310-363-6166. 310-679-4022
 •Pro guit w/ d by pro HR HR band. Must have xint image & equip. Band rehsr in Lng Bch. Rob. 310-594-6176
 •Rhythm guit w/ d for altrnrv & do equip sounds. Guit sngm a plus. Richard. 213-258-7525
 •Rhythm guit w/ d for psychd, drone acid blues based altrnrv band. Infi Floyd. Hendrx. Zep. Love & Rockets. Accous elec a must. Greg. 310-832-2010
 •Rhythm guit w/ d for stylz'd melc, danceable blues rock. Pro. Currently recording. Industry mtrsl. Rehsr for shows & starting soon. Call Denny. 818-763-8367
 •Rhythm guit. M.F. nbd for band w/ 2 lem sngrs plyng coffee, house circuit. Beates & blues infit. Oris. Al. 818-772-2280
 •Sngtr sngwrtr w/ Warner Bros lkg to form band. Infi by CSN. Neil Young, Allman Bros. Christopher. 213-930-0517
 •Sngtr sngwrtr currently perfrmng sks cool acous guit for coffee houses etc. Lkg to expand into a band by mid year. Call Angela. 310-380-0420
 •Skg pro tem guit sngwrtr voc to wrk w/ fem sngtr sngwrtr percutnnt for developing unq. Brazilian, Latin, American repertoire. Danya. 310-288-9615
 •TASII & dynamic guit w/ d for progrsv, HR outfit. Must have stereo digital gear. Infi Rush, ELP, Dream Theater, Kansas. 818-951-1442
 •Textural guit w/ d for altrnrv band. Infi Johnny Marr, Chris Isaac. Cowboy Junkies. Josh. 213-581-6997
 •THE BARN BURNERS lead a reachth. finger picking cntry rock. guit who sings w/ ltrns, harmonics & gobs on other instrmnts. Gigs & recording. Gordon. 310-205-9816
 •THE BRIDGE 4 part harmony rock band w/ upcngn. Roxy. hove. sk 2nd guit. Xint plyr. no egos. Vocs a plus. Jim. 213-874-6428
 •Unq sngtr sngwrtr. lky. pro. sks musics for unq band. Stereo MC's. Gabriel. Suzanne Vega. etc. No drugs. 213-243-0598
 •Voc & drrm sk HR guit w/ image for HR dance proj. Must be sngwrtr. soull lds. ages 19-27. No flaks. Aldo. 213-431-3351

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 •Wrttr sngtr skg guit ala Bernard Butler of Suede & sincerity of Madcap. Laugh S/Steven Jesse Bernstein. Gustav Clint. Meark. Mickey. 213-461-2456
 •Wld. 1 org K A guit plyr. Infi from Metallica to A. Chains & Punk. etc. Must be completely org & wnto join a real band. 213-876-4762
 •Wld. a guit & or pianst w/ voc abt to wrk w/ jazz pop R&B voc grp. 310-286-6034
 •Wld. grooving back beat. totally unq guit to complete altrnrv. funk edged band. Infi S. Trees. NIN, U2. Peppers. Srs inquires only. Ask for Jay. 818-997-8156
 •Wld. w/ ages 21-25. Altrnrv dance pop. Infi Jesus Jones. Beates. Jethro. Duran. 818-980-6524
 •Wld. guit. Id. Rhythm for maj. headlining act. We have bs guit. bs drrms & vocs. nd id rhythm guit. 213-876-0724
 •Youn big break. Under 24. y/o. within 30 minutes to Orange Co. grt lks. h energy & tnt. Hvy. cmrlc. rock. dance. rge. Kurt. 714-957-6996

10. BASSISTS AVAILABLE

•12 string & 4 string btl voc. avail for stage & studio. All style. Can read & write music. Pw negotiable. Peter. 310-430-1544
 •14 yrs exp. bst voc. dble on hvy sks. updated version of Pooc. Eagle. Buffalo Springfield. Byros. Joseph. 909-404-0706
 •16 yrs exp. bst avail for paid sit. Lkg for San Fern Val or LA. 213-876-1153 (310-222-0874)
 •22 y ob. 7'1", pwrfl. image & equip avail for estab rock. nrgal. call. 1. abt. infit. & mgmt. pref'd. Pro only. Brian. 619-595-7310
 •Areal yu. Akg. rabs. pvr in a hurry? Live rehsr. studio mts. spcially. very reasonable rates. Anthony. 818-994-8944
 •Bs plyr avail for demos & shows/s. Bob. 818-843-8225
 •Bs plyr avail for wrkg band. R&B. funk. pop. T40. Nick. 818-567-1746
 •Bs plyr avail. Lkg for funk/funk. Nick. 818-567-1746
 •Bs plyr w/ d to comp org melc rock band w/ lem sngtr & industry contacts. Must sng bckgrnd vocs. Srs only. no drugs. 818-242-6391
 •Bs plyr. reader. grt lks, technq. equip. gd references. sks tour w/ maj artist. Call for info. Frank. 818-907-1447
 •Bs plyr id voc. skg T40. csts wrkg band. Can sing 40 sngs/night. Complete PA system. 818-762-8076
 •Bs plyr id voc. dble on keys. Mid. setuo & guit. avail for wrkg T40. cover or csts band. Avail for traveling in Nevada & California. Mark. 213-653-8157
 •Bst & drrm, formerly w/ Eric Martin & Richard Marx. avail for sessions &/or headline acts. Very reasonable rates. Mark. 818-559-8739. Steve. 818-753-0757
 •Bst avail for HR bands. Do you have that Seattle sound? Don't call me then. I nd real rock. Pat Travers, where are you James. 909-949-9911
 •Bst avail to join org sounding band. Have gear & trmpso & am ready to ply. Rene. 213-848-7931
 •Bst avail, just off tour w/ RCA/BMG world wide act. Co-founder of L.A.S. Brunette. Avail for touring, recording & videos. Pro only. Jeff. 818-503-5119
 •Bst. lots of exp. pro gear, bckgrnd vocs/w/hungry act. sks altrnrv band ala U2. Police, Dada, Pearl Jam & Nirvana. Team plyr. 310-840-4526
 •Bst voc sks altrnrv rock or cntry rock or southern rock. blues sound w/ pro plyrs. Call Joseph. 714-488-0709
 •Dynamic bst. multi tntd. also plays keys, sngs vocs. Pro sit. Paying only. Has pro gear, exp. can read. Traveling. performing. All styles. 310-265-7824
 •Exp bs plyr skg wrkg cover band. Call Aaron by 10 pm. 818-992-8018

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•Fem bs plyr sks funky, melcd, contmpy jazz band Infi Marcus Miller Miles Davis Yellowjackets etc Absolutely no grr bands or rock lands. 310 331-4603
•Groove monster sks wrkg gigs clubs calls or studio wrk Grr feel for blues, entry or rockably. Always in pocket Pros only xint equip Steve 818-761-1168
•Ld voc bst sks wrkg band duo trio, variety etc Gd equip grr credentials Daniel 909-338-4640
•Pro bs drmm team avail w gear image & exp for hrd rockng rhythn section for studio or live. Must have mgmt or better. 213 258-5898
•Pro bst sks hi energy HR band Black hr bad boy image AC DC Ozzy 70 s gut sound 818-785-4367
•Pro bst w drmm lkg for estab mgmt rock band for studio or live. 213-258-5898
•Pro muscn wrrp all avail for pop, rock, studio or live sessions. Photo & audio/video cassettes & resume avail. Jeffrey, 818-377-4355
•Short hr bst avail for org band w/aggres energy, from P Chapman to A/Chains, from Sade to S'Garden & don't forget Kravitz. Lv msg, 818-359-6411
•Soufl, funky bst, fretted & fretless, lkg for projs, grt opportunities. Must be grt muscn, grt people Altrnv, jazz, funk, unplugged, tradit'l, blues. 818-344-8306
•Young bst sks loose, groove, HR band. Must be soufl. Infi Pearl Jam, U2 Joe. 818-843-3368

10. BASSISTS WANTED

•#1 young straight forward bst wgd lks, equip, att ndd. Have labi instr, 24 hr lockout, vocs a plus. 818-763-3894
•2 gult 7 pc hrd R&R band nds slammng, groove bs plyr, 70's feel. Have rehrl spc. Ask for Mike, 213-368-6449
•21-25 bst ndd. Infi Aero, AC/DC, Cult. Upcmng CD & local shows, tour in summer. 818-888-5544
•22-27 yro bst ndd. HR image. Infi GNR, Aero, etc. Recrdng in April, tour in summer. 818-888-5544
•A1 melcd bst wgd for hvy, diverse, blues inlf rock band. Infi Zep, Floyd, Rainbow. Keybirds a maj plus, but not necessary. 310-659-0389
•Ace bs plyr wgd for progrsv blues proj ala Band/Gypies, SRV. Srs souls only. 213-950-0515
•Acous/elec bst wgd by gult/compr for world beat/jazz trio. Steven, 213-650-5535
•Acous/psychdc altrnv. REM, Morrissey, Pearl Jam No excuses, just show up to rehrls 3 times per week. Free spc & demo ready. 818-549-9076
•Aggrsv 2 gult metal band, Priest mts Pantera, sks to replace bst. Srs only, no att's, must have gear, exp. We have studio. Dave, 818-763-0553

BASSIST WANTED

Must have: gear, transportation, strong backing vocs, long hair image & pro attitude. We are a hard rock band w/gigs, recording & showcases pending. Contact Greg (310) 531-1611

DOCUMENTARY

Signed rock or pop group sought as subject of documentary on their lives, music and cutting first album. Requires articulate male or female leads. Tape & photo to PARKLANE PRODUCTIONS 803 N. Altadena Dr. Pasadena, CA 91107 ABSOLUTELY NO HAND DELIVERIES.

KEYBOARD LESSONS

Be creative & have fun learning piano or MIDI keys. Credits: Smokey Robinson, Janet Jackson, Steve Vai.

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TALENT SEARCH

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•Aggrsv bst wgd for hi energy, altrnv pwrhouse w/grt mair, att & indie labi instr Giggng now Lng term team plyr Steve, 310-828-1052
•Aggrsv, melcd, lasty & simple bst to complete quartet Infi Zep, Beales, Gabriel Eno, Ministry. Have studio, rehrl, connex Jack, 818-757-7309
•All we want is a bs plyr Is that so hard to find? Into Aero, Zep, Skynyrd Rick, 818-573-4100
•Altrnv band w/grt snrgs ggs & mgmt sks creatv bst. Paid gigs Jeff 818-766-0502
•Altrnv bst wgd to complete uniq band Sugar, Dino Jr, Soul Asylum vbe. No lng hr att Billy, 818-760-1552
•Altrnv pop/rock band, prevously signed, have snrgs & publishng, nd bs & drms, in 20's, rhythn slaves 310-288-6604
•Altrnv rock band sks bst w/bckng vocs We have upcmng shows, recrdng, name prodrcintrst. Srs calls only. 410-823-6786
•Altrnv rock band w/uniq sound sks solid, srs bs plyr. Perry, 213-876-5376
•Band sks aggrsv, creatv bst for newly formed proj. Image & vocs a plus Scott, Jess, 213-934-7760
•Band sks bst for hvy, spiritualvibe HR, psychdc, groove metal. Zep, A/Chains, Metallica, Sabbath, Pearl Jam. Vocs, image, pro att, trspso. Blake, 818-506-0566
•Band sks progrsv bst to lfl challenging role in hvy, melcd band. Bnan, 818-989-4607
•Band w/7 yrs exp sks dedict, creatv, melcd bs plyr. Att, equip, image, bckng vocs a must. Call Len, 818-992-6987
•Black gult sks poltically aware drmm for forming hvy band. Infi 24-7 Spys, Fantera, Sacred Reich, L'Colour. Public Enemy. Pros only 310-671-3429
•Blues, jazz, altrnv, R&R bst wgd by gult/singr, 2B. Rick, 818-879-7434
•Bluesy folk/rock singr/sngwrrtr gult plyr lkg for bs plyr for band proj. Mike, 213-467-5553
•British R&R singr, Lisa Dominick, requires bs plyr Lng term commtmt, under 30, must sing No session muscn. Michael, 310-207-4366
•Bs plyr for org band. Infi Floyd, Gabriel, Zappa. 310-275-4133
•Bs plyr inlf by Rush, Genesis, Duran, Simple Minds. Bckup vocs, lks & grt equip. Have prodr. Call Holme, 818-377-2701
•Bs plyr ndd to complete big rock band. Infi VH, Aero, AC/DC. 310-306-3980
•Bs plyr ndd. Infi Thunders, Stones, Graham Parsons, Georgia Satellites. Gigs already booked. Forth coming EP. Call Bill, 310-826-7484

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•Bs plyr wgd for altrnv groove band Infi Sonic Youth, U2, Zep. Srs commtmtnts only. No drugs. David, 818-761-7795
•Bs plyr wgd for fusion progrsv rock instrmt band. If involved in anotherband, it's OK. Infi Satnani, Eric Johnson & Steve Vai 818-242-6391
•Bs plyr wgd for hrd pop band Infi Buzzcocks, Costello, Generation X, Pick style prefr. Tony, 818-340-6777
•Bs plyr wgd for live gigs. Ongoing proj. 1 album, 1 CD already completed. Ala Pretenders, U2, DePeche. Must be able to tour. 213-258-2401
•Bs plyr wgd for psychdc, drone, acid, blues based, altrnv rock band. Infi Floyd, Hendrx, Zep, Love & Rockets. Open minded flexible att, Junkie Blue. Greg, 310-832-2010
•Bs plyr wgd for rock band. Infi Adams, Marx, Jovi. Top prodrcn/engineer. Private rehrl, 27-32. No wrtts. No smoking or drugs. 818-557-0722
•Bs plyr wgd for rock band. Infi Crowes, Stones, Beales. Under 25, pls. 818-999-6744
•Bs plyr wgd to complete pwr trio. Infi Hendrx, Kings X. We have labi instr. Call Keith, 310-374-6957
•Bs plyr wgd to join funky, jazz, pop grp. If you are srs & reliable, lv msg. 818-508-7972
•Bs plyr wgd w/infl of U2, Cure, 310-372-9671
•Bs plyr wgd, male or fem, for T40, cover band, paying gigs. Vocs a plus, PA a plus. 213-856-8927
•Bs plyr wgd. Destiny, rock opera, taking you on magical journey. Realizing your full potential. Srs inquiries only. Happy, excited, 19m, focused. Devi, 619-669-6900
•Bs plyr. M.F. ndd for band wgd term singrs plyng coffee house circuit. Beatles & blues inlf origis. Al, 818-772-2280
•Bs plyr. Former Heils Kitchen voc/guit/plyr/drmm sks solid, moody, creatv bs plyr. Infi Doors, A/Chains. Eric, 213-466-4253
•Bs plyr/bckng vocs ndd for cmrcl rock band w/24 trk demo, prodcr, atty, Shopping deal. Styles like Yes, Journey, Styx, Asia, Toto. 818-765-4684
•Bs plyr/ntmtr ndd ala Jack Bruce, for blues band w/ steady gigs. 310-318-0155
•Bst ndd for altrnv band. No funk, no metal, just loud, grinding, pulsating pop w/ulzzox. 310-539-9004
•Bst ndd for wrkg org band. Our snrgs nds a melcd plyr w/ vocs. Infi McCartney, Mike Mills, Graham May. Chris, 310-915-0691
•Bst ndd to complete 4 pc, ready to recrd demo in vein of Cull & Aero. 213-957-0633; 818-972-2767
•Bst ndd, melcd, newly forming soufl, wcked, moody, melcd HR. Lynch Mob style. Yro, killer image, abil, bck vocs. Hrd wrkg team plyr, pros only. 818-980-2472
•Bst plyr wgd by estb HM act. Gear, trspso, no flakes. Infi AC/DC to Megadeth 310-696-1991
•Bst to complete quartet, altrnv HR, Groove & aggrsv, but pls, no slappers. Beales, Zep, Seattle, Miles & your imagination. Greg, 310-452-1003
•Bst w/classic chops & classic gear wgd for band w/maj publishng deal & labi instrst. Bckgrnd vocs, image a must. 213-969-8002
•Bst wgd for altrnv metal orunge, funk proj w/fem voc. Labi

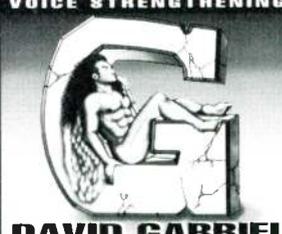
infrt. Infi A/Chains, Pearl Jam, S'Garden, Zep, Masters. 310-285-8147
•Bst wgd for altrnv pop band. 818-222-4692
•Bst wgd for bluesy, altrnv HR band w/mgmt, prodcr, labi instrst. S'Garden, Zep, Hendrx. P/c, tape, bio to Brad, 16653 Venlura B#439, Tarzana CA 91356
•Bst wgd for HR orgs band. Reliable & decidid only. Hugh, 714-642-0101
•Bst wgd for MY DRAGONFLY. You ala Aero, Sheppard, J.P. Jones. Use, altrnv hvy, psychdc based w/gigs loomng. Call Luka, 213-851-1410; Seth, 310-394-3635
•Bst wgd for new proj, open mnded. No image, pros or astrons. Infi Pixies & college radio. Ken, 213-487-6088
•Bst wgd for org, groove/rock band. Infi Police, Seal, Hendrx, others. Call Rob, 310-837-3768
•Bst wgd for pro, big groove, big beat, funk flavored HR. Heavy yet very melcd. Have studio, etc. Gd wrtswr welcome. Hi energy 818-764-4070
•Bst wgd for R&R cover band. Ages 35-40. Infi Petty, Hentley, R. Stewart, George, 310-477-2708
•Bst wgd for reforming melcd HR band w/fem voc/guit. Strong & honest snrgs, ready to go. Pro att & open mind. 714-642-0403
•Bst wgd for sng orient, estab, straight ahead, 2 gult band. Bckgrnd vocs a plus. Over 28, pros only. Southern city style. 213-664-1251
•Bst wgd for straight ahead estab rock band. A less is more pro only. Over 26, vocs a plus. Petty, Cougar, Arc Angels. 818-774-0543
•Bst wgd for total pop, bluesy, HR grp proj. Call for details. Steve, 213-969-9095
•Bst wgd to form cmrcl rock proj. Abel & Image a must. No funk. Vocs a plus. Darryl, 818-345-6314
•Bst wgd to jrf band. Have grt melcd tunes w/groove & hooks. Infi Tesla, Skid, Aero, John, 818-719-9297; Jordan, 818-884-4660
•Bst wgd w/rock image for hrd grooving band w/mgmt. Must be solid w/rp gear, image. Mar, 213-651-0252
•Bst wgd. A solid team plyr w/ing hr image, equip & lntf to complete gigging HR outfit. Brad, 818-980-5034
•Bst, male, gd image, for metal band w/indie deal pending & lem gult. Infi Skids, Lynch, Jaye, 213-876-4481
•Bst, solid, team plyr, quick study, for cmrcl HR band w/ classic flavor. Recrdng & ggs. Send tape, pic, bio to John Raquelapu, 2154 W 190th St, Torrance CA 90504
•Bst/voc sought for road wrk, HR orgs & covers. You must be able to at least sing some covers. Male or fem. Tom, 310-288-3562
•Bst/voc sought for roadwrk, HR orgs & covers. You must be able to at least to sing some covers. Male or fem. Tom, 310-288-3562
•Bst/voc w/rehrl spc sks wrkg or near wrkg cover band. Pref rhythm, blues, reggae or classic rock. Xint sound & groove. Dennis, 818-760-4594
•Can't play cause of wrk? Quit job. Wife disapproves? Get divorced. Be 100% decidid, flnd, Free rehrl, demos. Jesus Jones, U2, Jane's. John, 818-549-9079
•Cmrcl rock act sks bst & guit w/xtreme dedctn. Must have lmpso, image, sing bckups. Infi Poison, Gene/Jezzebel, Enuff. Johnny, 818-367-7676
•Creatv bs plyr wgd for hvy band. Iggv, Zep, Helmet, Sabbath, Bowie, Rick, 213-461-9592
•Creatv bs plyr wgd for org band. Pro equip & trspso. We're into Iggv, Zep, Helmet, Sabbath, Bowie. Call Rick, 213-461-9592; Billy, 213-876-6480
•Dark, evil, groove/estab sought by lonely trio. Studio, rehrl & connex. No Jesus freaks, image people or jerks. Just make us feel it. Alex, 818-360-0492
•Eclectic styles from jazz to grunge. Nd srs & reliable plyrs only, pls. Carla, 818-346-9716
•Fem bs plyr/singr ndd to fill spot in wrkg all girl coverng org band. Must be willing to travel. Band has wrk every week. 310-394-6996
•Fem bst wgd or bckgrnd voc abil, gd stage appear, ndd to form org proj ala early Aero, Pearl Jam, Tesla. Tony, 818-760-4608
•Fem bst wgd by lem gut on mai labi 310-391-8814

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• Fem bsd wtd for org R&B blues band Early Aero style 909-874-9218, 310-259-3499
• Forming new funk, rock, R&B band Intl Robbie Neville. Twr of Pwr No metal or HR. Srs w/own gear. Tom 818-505-1055
• Fretless bsd wtd for rock wtd for mldc, progrsv rock pop ala Asia Survivor, Foreigner, Dependi, dectid srs & open minded Mark 818-988-5687
• Glam bst in vein of Kelly Nichols or Eric Stacy for Baltimore Washington based band. Pls call Brett 703 878-0589
• Glamour boy bsd wtd for pop wtd dance elements ala Dead/Alive. Cure. No Sunset posters. Srs only. Call & l v msg 213-525-4571
• Guit & drmr sk bst Intl by J.P. Jones Geezer Butler, Geddy Lee, Billy Cox, to form band Bobby. 818-980-2504
• Hi caller, sold, pocket plyr wtd for complex, cmrl band wtd vocs, bigger snags, biggest sound. Image, no alt's, no drugs. Jeff, 818-908-3313
• If there are any bs plyrs lkg for a dectid, exp band wtd sngs & image ala Genesis, Duran. Call me Mark, 818-367-3978
• Intense wtd groovy lem bst wtd vocs wtd for estab alt'nrg band. Must be creatv, ready & able to jump in 818-781-5701
• Inventive, solid, in the pocket bst wtd by drmr & gtr forming new band Intl Zep, Smiths Pretenders. Enc, 213-882-8407
• **Killer bst** wtd for ska, funk band Keith 310-373-1556
• Little homicide blues rock band lkg for bst. Angelo, 818-509-8807
• Meldc bs plyr wtd for rock band Intl The Band, Beatles, Crowds & Sioneys. 818-591-7311
• Melodic HR act sbs wtd vocs. No drugs no thrash. Send matrl to PO Box 102, Canoga Pk, CA, 91305. Ron, 818-545-9027
• Metal band nds orig bs plyr. Styles of Geddy Lee, Billy Sheehan & Flea. Must have irmpso & equip. Srs pros only. Call Bonnie 818-405-9247
• Nds bs gtr able to ply R&B, hip hop & jazz. Pleasure, 818-718-9131
• **ONLY THE BRAVE** sbs Native American Indian bst. Must have pro att for demo & touring. 213-850-8973, 213-254-4736
• Orig 90's cntry band nds. Versil bs plyr for pad shows & gigs Bkgrnd vocs a must. Have studio. Pro only Monique, 818-782-6533
• Orig blues R&B band, dectid a must. lkg for bst. Contact Bruce, 310-472-8631
• **Orig metal band nds** orig bs plyr. Must have equip. Impso, dectid, srs pros only. Call Bob, 818-780-7010
• **Orig pop/R&B/funk band** sbs srs creatv bst to perform, recrd & join band. We will succeed. Lance Van Peer, 213-962-2471
• Our prodcr sad if we don't find a bs plyr soon we have to clean excrement out of toilet 818-772-8422
• **Pop/rock** fro sbs energetic, versil bst Intl Toad DaDa, Early Police. Labl intrst. Image, vox a plus 310-276-9651
• **Pro bst ndd to form HR band.** Must have exp, solid groove & killer chops. No grunge, no wannabes. Opportunities knocks once. Sean, 818-764-1462
• **Pro bst ndd to form HR band.** Must have exp, solid groove & killer chops. No grunge, no wannabes. Opportunity knocks once. Sean, 818-764-1462
• **Pro Christian band, non ministry, nnd bs plyr & drmr team.** VH, AC/DC, 818-303-5960
• **Pro HR bst nnd.** Former headliner voc performng w same name. Recrdng & rehrl studio provided. Brng tint, not money 818-985-2033
• **Pro HR bst wtd for newly formed band w/private studio, pro connex, strong direction & xint matrl.** Downey area Intl Dokken, Firehouse, Slaughter, AI, 310-864-7995
• **Pro minded sbs bs plyr wtd for progrsv hvy band.** Intl Crisye, Megadeth, Pantera. Frnkl, 818-782-4293
• **Remember when rock was rock & lyrics meant something?** DIESEL LA now auding bs plyrs for real rock band. Brad, 818-980-5034
• **Rocking bluesabilly upright bst nnd.** Some elec a plus. Vocs a must. Seasoned plyr. SRV, Little Walter, Hendrx, Stray Cats, 818-902-1084
• **Singr/sngwrtr w/Warner Bros lkg to form band.** Intl by

CSN, Neil Young, Altman Bros Christopher, 213-930-0017
• **Skg bst w/monster bottom, groove, licks.** Butler, Newstead, Jones. For highly orig band 18-25. Adam, Keith, 805-257-2513
• **Sorry, we have no recrd deal or mgmt, but we have dectid, sngs of humor & a love for our music.** We nd a J.P. Jones plyr. 818-753-3919
• **Spiritual, not born again, to ply music inspired by deep, emotional feeling w/concition towards overcoming inner conflict.** Dan or John, 213-342-0719
• **Srs HR band lkg to rlmtd plyr w/vocs.** No drugs. lkg hr image. Days, Henry, 714-474-6507, eves Greg, 310-531-1611
• **THE GREG FURIE GROUP** sbs bst for improv proj. Contact Greg, 818-884-7353
• **Very cool, hvy, alt'nrg, giggering band** sbs very cool bst Scott, 818-786-9733
• **We have rehrl srs, gtr equip, gtr sngs, everything but a bs plyr.** Alt'nrg short hr vibe Into Sugar, Lemonheads, Replacements, Beatles. Brian, 818-377-5286
• **We're not settling for less, why should you.** We nd a hvy who writes & sings into Gary Moore, Leppard, W/ No drugs. Jeff, 818-712-9420
• **WIKED WENCH** sbs exp bst w/vocs for melcd HR act. Have ggs & labl intrst. Cali Tommy, 818-992-0403
• **Wtd, bs plyr by gtr from E Cst forming HR band.** Must have image, bs srs, creatv Intl Badlands, Zep Steven, 213-969-8036
• **Wtd, bs plyr to form cmrl blues style band.** Call for intls & details. 818-727-1686
• **Wtd, bs plyr, ages 21-25.** Alt'nrg dance pop. Intl Jesus Jones, Beatles, Jellyfish, Duran, 818-980-6524
• **Wtd, bst to form band 18-25.** Kiss, Soul Asylum, GNR. Anybody wtd to ply R&R anymore? Dylan, 805-583-4463
• **Wtd, melcd, grooving bs plyr to complete alt'nrg, funk edged band.** Must be totally unq. Intl S. Trees, NIN, U2, Peppers. Srs inquires only. Jay, 818-997-8158
• **Wtd, big break.** Under 24 y/o, wtdn 30 minutes to Orange Co. gtr ks, hi energy & tint. Clean, hvy, thrash, edge. Ken 714-957-6998

11. KEYBOARDISTS AVAILABLE

• **Ace plyr** top gear, gd lkg. Style like A/Chains, Stone Temple Pilots. Absolute top bands only. Rptl 213-469-6748
• **Do you nd keyboardists for your recrdng?** Excellent texturalist, gtr gear, 64 trk Midi studio, xint rates. 213-876-4814
• **Ken James, pianist, state of art electric piano.** Accompanimnt, music direction & arranging. Pro inquires only 818-563-1643
• **Keyboardist/gtr lkg to J/F band.** Into pop, adult contemptry Intl Ceilne Dion, Amy Grant, Sting, Kenny Loggins. Rob, 310-842-9412
• **Keyboardist/sngwrtr, male, sbs fem band or fem muscns for unq HR.** Will recocate from Springfield MO area. Lance, 417-865-5917
• **Keyboard plyr avail.** If you nd keyboardists, drms progmmng, bs progmmng, does vocs 310-208-3772
• **Pro piano accompanist for singers.** Formerly w/Sarah Vaughan, Joe Williams, etc. Herb Mickman, 818-509-2328
• **Synthesist, compsr, orchestrator, Midi, avail for live performc.** Many credits, pros only, Milton Nelson, 818-509-1590
• **Totally pro rock keyboardist w/state of the art Midi rig.** Xnt sounds, specializing in John Lord style of Hammond C3. Skg totally pro sit. 818-773-0551

11. KEYBOARDISTS WANTED

• **Ace keybrd plyr wtd w/orgn, Rhodes piano style, for progrsv blues proj.** Srs souls only. 213-876-5048
• **Adult contemptry pop grp.** Integrating Latin sounds nds texturalist keyboardist. Very rhythmic crossover matrl. Srs only. Raphael, 818-887-2770
• **Ambitious pro keyboardist wtd for melcd rock band.** Gd bkup voc abil. Team plyrs only. Intl Hearl, Giant & Yankees 310-214-7276

• **ASAP.** We nd a keyboardist for our new funk R&B band. Srs w/own gear. Tom 818-505-1055
• **Atmospheric keyboardist for alt'nrg band.** We have gtr sngs, ggs & mgmt. This is a paid sit. Jeff, 818-766-0502
• **British voc/sngwrtr sbs imagination for collab & creation.** Billy Bragg mis Tom Amos? Smiths mis Kate Bush? Politics & harmonies. Sheila, 213-863-2453
• **Bst, drmr & keyboardist sbs addtl keyboardist for all keyboard oriented progrsv HR band.** Must have digital gear, top of the line keys. Intl Rush, ELP. Dream Theater, Kansas. 818-951-1442
• **Cross dressing keyboardist wtd for xperimtl direction band.** No drugs, no alcohol, no sex. Moore, 310-318-6010
• **Dance pop band w/image lkg for the next Nick Rhodes.** If you're young, hip & got the sounds, then call. 213-525-4571
• **Detour, sonic adventures, fierce exploit w/sampler equip.** NIN, SPK. Expand releases US & Euro airply. Travel soon. Sinking undergrnd image only. Legit, 818-584-6404
• **Exp improvisational keyboardist wtd for new rock cntry blues band.** Orig music & some cover sngs. Collab opportunities, must have equip. Chuck, 310-825-8761
• **Fem blues singer sbs keyboardist & gtr to form funky, honky tonk blues/rock groove band.** Intl Janis Joplin & Billie Holiday. James, 818-255-8182
• **Fem keyboardist under 25, w/strong vocs, wtd for all org. funk/dance band.** Must be into old Prince, Hendrix & Parliament. 310-372-3208
• **Funky lem keyboardist for all fem funky R&B band wtd sngwrtr w/vocs.** Fem's only. 310-281-3533
• **Funky keybrd plyr wtd w/real piano & Hammond B3 sounds & personality for org, dance, rock, funk band w beautiful sing/dance.** Gigs ready. 213-969-2528
• **Keyboardist w/bkgrnd vocs, gud abil pref'd, wtd to complete 4pc org alt'nrg band.** Have demo, giggering soon. Intl REM, N2, Smiths. Dave, 818-708-9177
• **Keyboardist wtd by 3 pc, plus voc grp.** Orig contemptry folk, pop, blues, eclectic stuf. Light giggering, prepangtr. d, al pcr. Lv msg 213-469-0701
• **Keyboardist wtd for cmrl rock Intl Journey, Rush, Whitesnake.** Voc abil a plus. Darryl, 818-345-6314
• **Keyboardist wtd for rock band into Public Enemy, Run DMC & Beasties.** "Just" av. sampling abvl. Pls lv msg 310-865-4444
• **Keyboardist wtd for "alt" or cover band.** Male or fem. Vocs a plus. Avail w/PA. "Ara plus" 213-856-8927
• **Keyboardist wtd for w/king P T 20's soul band.** Ots Sam & Dave. 4 Tons, Wilson Pickett. Vocs a definite plus. Ron 310-699-5007
• **Keyboardist wtd to accompany fem voc.** 818-882-7647
• **Keyboardist ages 20-26.** ad alt & image Intl Japan. Craftwork. DeFuche. Lv msg 818-952-7239
• **Keyboardist/collab to form band Intl from Gabriel Seal Level 42.** Dan Reed Network to Extreme, etc. Sequencing sampling bckng vocs pls 818-753-2699, 818-585-0503
• **Keyboardist sngwrtr ndd for col abt live gigs.** Ongoing proj 1 album 1 CD already completed. Ala Pretenders, U2, DeFuche. Must be able to tour. 213-258-2401
• **Keyboardist/gtr gear able to work w/seccrs & progmr for upcmng show.** Travel & rehrls a must. 310-652-0716
• **Keyboard plyr wtd for org, melcd alt'nrg band.** Intl REM, Beatles, Grate! Dead. E Costello. 310-398-2824
• **Nd keyboardist able to ply R&B, hip hop & jazz.** pop music & rock. Srs & reliable. Pleasure 818-718-9131

• **Nd keybrd plyr for cntry band.** Nadine, 213-957-1174
• **Orig pop R&B funk band sbs keyboardist to perform, recrd & join band.** Creatv, sng oriented matrl. We will succeed. Lance Van Peer, 213-962-2471
• **Pop eclectic rock sbs keyboardist for collab on org strngts 213-56-254**
• **Side proj.** Keyboard plyr wtd for fusion progrsv rock instrument. If involved in another band it's Ok. Intl Satrioni, Eric Johnson & Stev. Va. 818-242-6391
• **Skg pro lem keyboardist snwrtr voc, to wrk w/lem's sng r/ckwrtr percussns** for developing unq. Brazilian Latin American repetors. Tarr. 310-281-9615
• **Stop selling out to "alt" cover bands.** Orig mainstream R&R band w/xnt matrl. music/sng & night lkg for exp keybrd bkup. Voc. Srs. d/dctid. 310-915-9462
• **Tenor sax plyr lkg for jazz piano plyr.** Fem pref'd. Alt' sngs, r/ck ballads. 310-375-3496
• **Textural keyboardist.** Must ply r/ck, amplified hck & vocs also. Very atmospheric rock. pop matrl. 818-786-4287
• **THE GREG FURIE GROUP** sbs keyboardist for improv proj. Contact Greg 818-884-7353
• **Uniq Singr sbs quality.** pro. srs muscns for unq band intl. Stacey Flurs. Gabriel Suzanne Vega. ctr. No drugs. 213-44-6596
• **Wtd, keyboard ages 21-25.** Alt'nrg dance pop. Intl Jesus Jones, Beatles, Jellyfish. Duran. 818-980-6524
• **Wtd, piano plyr to wrk w/ acous bs plyr & voc.** Main focus, jazz standards. Pro inquires only. 310-397-8685

12. VOCALISTS AVAILABLE

• **1 fem** Intl Regina Belle. Anita Baker. sbs srs band already formed. Also avail for demo w/it. Sharon, 818-509-0510
• **2 fems** rapper & R&B singer, they're separate acts. Skg dope. 90's matrl. Stupid, funky trns, also possible mgmt. Referrals also appreciated. Sherry or Kita. 310-837-8131
• **23 y/o sngt** guit avail to form band like Steppenwolf, Mountain, ZZ Top & Doobie's. No Stones, clones, glam or metal. Steve 818-763-4450
• **26 y/o blues sngt** wtd wtr roomate avail to form grooving band. Intl Tom Kelller, Joe Walsh, Ted Nugent & John Fogerty. 213-739-3729
• **4 1/2 occ-voc lkg for havyrd arrang.** gud sax plyr for grp. Conv to mv show. March 13 '27. Hear my music. 310-798-7157
• **A white James Brown lkg for org.** Intl P Funk, Prince, Sly Stone, nd to funk. Dan 818-773-3066
• **Above average front m.** lkg music & alt killer line. sbs genrm. sngz, bluesy HR bands. ala Stones, Hanoi. lcrds. Faces. Must have killer image. Trick 818-982-2551
• **Ace pwr voc sbs HR HR band.** Pros only. Buddy, 818-831-0455
• **Aggrsv monster front m lkg for band or members.** Have exp intnl, ball's ntl. Priest, Wank. Svid. If you got the gig, call 318-79-1818
• **Are you ready, & srs?** Uniq voc sbs muscns w pro att to form grp. ala Stereo MC's, Suzanne Vega, Gabriel. No drugs. Wend, 215-243-6598
• **Attractv fem lkg for bkgrnd voc.** avail for sessions, demos, voc ovr's & ingles. Very versil & creatv. References. Linda 805-654-845C
• **Attractv fem voc lkg for wtr.** Demos, albums, sessions etc. Pop, R&B, soul T-10 etc. 365 sng bkups \$75 kd & bkup per sng. Tara Wro 213-756-8416

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• Attract pro male voc/sngwrtr avail for sng collab & demo wrk. Infl Coverdale, Rogers, Tate. 818-410-5540
• Avail for sat ins, sessions, etc. Vocal rhythm gtr, harmonica, mandolin. All styles. Keep this number. Emergencies happen. Hans, 310-214-9813
• Dedicat fem cntry sngwrtr sng & sngwrtrs needing vocs for their demos. Susan 805-294-9651
• Dynamic, energetic & versatile fem voc, pwrtd ldr & spirited bckups. Avail for pad gigs, demos, session wrk. Srs offered only. Ruthie 818-451-9960
• English sngwrtr gnt w maj labl intrst. Toured w qual muscns for intelligent moody pop. REM. Sting. Costello. Sundays etc. Lou 310-390-3752
• Exp fem black R&B pop sngwr. Whitney Houston, Karyn White. Avail for band gigs, jingles, demo wrk. Felicia, 213-169-8328
• Exp fem sngwrtr w edge avail to front hvy band. Infl Zep. Sabbath. Heart. A Chains. Or collab w gnt wrk w same. Betty 213-650-3658
• Exp sngwrtr sngwrtr lkg for pro muscns for all orig act. Rckng vocs. a must. Orig direction. hvy dance & soul sound w gnt style of VH & S. Val. Steve 519-657-4786
• Fem blues sngwrtr sngwrtr honky tonk blues rock groove band. Infl Jan & Joplin. Billie Holiday. Etta James. Young & hungry. Jamie 818-355-8182
• Fem blues, voc avail for demo wrk & sngwrting collab. Infl includes Clapton. B. Raitt. Debbie 310-207-0566
• Fem ldr. gnt bluesy rock voc. avail for pro snts. Rachel, 310-334-8147
• Fem voc, avail for recording, performing & demos. Total pro. "A" backrd. Pro snts only. Michelle 213-755-6942
• Fem voc, avail for sessions & demo, wks & shows. S. Lds & bckngs. Tape avail. Jennifer 818-769-7198
• Fem voc avail for sessions, demos. S. album wrk. Lk & image. Also writes music, melody & lyrics. 213-856-8927
• Fem voc sngwrtr crtry, cntry rock band. Ethridge, Raitt, Yearwood. Judi. Debi 310-316-2547
• Fem voc that kicks sks hot. T40 band that kicks. 818-683-1791
• Fem voc 4 oct range. Dbls on kbrdrts. All styles. gnt harmonies. Avail for T40. cntry sessions. demos. etc. 818-352-4864
• Fem voc, exp w equip & trnsps. sks wrkg or near wrkg T40 band, hv msq Lisa 310-376-7257
• Fem voc, hv wrkd w Al Jarreau, George Benson, Elton John. sks any & all paid snts. 818-683-1791

• Incredbl fem sngwrtr sngwrtr sng band that wnts to go to the top. Infl by Lenny Kravitz, John Lennon, James, Taylor. Reliable, driven, attract, but fun. Call Anquetts, 310-380-0420
• Killer voc sks intense HM/HR band w/mimed gigs &/or recrdng. No egos, no glam, Blake, 213-850-5848
• Ld voc bst/gnt sks wrkg snts, duos, trnos, variety, etc. Gd equip. gnt credentials. Daniel 909-338-4640
• Male pop sngwrtr avail for demos, jingles & session wrk. Exp. Infl. most styles covered. When you find a real sngwr call me. Steven 213-876-3703
• Male pop voc 28 soull pipes. CD credits. Sks prodror band. Infl Bono & LeBonn. Kelly 714-661-2264
• Pro Christian male voc avail. Sks similar band. Infl Russ. Tatt. Mr. Dave. 818-908-9082
• Pro rock voc sks studio wrk, 3 1/2 oct range. Lots of exp. 818-879-5330
• Pro voc avail to J/F. Groove is everything. S. Pumpkins to Helmet. 310-824-9567
• Pro voc avail. Skilled formerly & informly in all styles. Xtens studio & stage exp. Gary, 714-855-0134
• Pro, hot, fem voc sng session wrk & paid gigs. You won't be disappointed. Srs inquiries only. Call Robyn, 818-509-8354
• Psycho frontmn. xtraordinary, star image, trained pro. sks big groove gods. labl deal or mgmt intrst. Bkng. No geeks or Euro. GIT. S. 310-247-8727
• Seasoned pro frontmn avail. 3 1/2 oct range. 5 yrs road exp. Album credits. Killer image. teamplyr. Lkg for h level pro snt. 310-421-8950
• Sngwrtr avail w/mimed style. sng to J/F band. Pwrl sngs & raw edge. A Chains. Jane S. Pearl Jam. 213-653-8109
• Sngwrtr sks people to form band with or to practice with. Vared. Infl. intermediate, beginner, first time band. Debbie, 310-575-4653
• Sngwrtr, 24, lkg for gnt to form raw, grooving band, blues based. No posers or GIT. Have Hlywd rehsl, PA. 213-856-6125
• Sngwrtr, not a screamer. lkg for a band. Infl. Havelinas, Wallflowers. 60's Kravitz. Pros only. No hobby plyrs. Let's take it to the top. 818-579-7039
• Sngwrtr w/ conscience & anger. Sks diverse yet aggrsv. Infl. rntv band or gnt to form band. Have intrst & mgmt. 310-288-8009
• Sngwrtr rhythm gnt avail to J/F band. Infl. Nick. Cave. Leonard. Cohen, Peter. Murphy, The Church. etc. 818-994-9325

• Sngwrtr w/ indie labl album sks prodr for upcoming EP or single. Prosvy, soull, bluesy rock. Jett, 213-650-5701
• Sngwrtr/lyr, throaty, honest vox, sks full collab w/muscns. Arrange, write, record, demo. Xperimtl, jazz, soul, Latin. Lennox, Anderson, Childs, Amos, Melanie, 213-871-2868
• Soull male sngwrtr/keyboardist w/home recrdng studio avail for proj. Infl. Sling, Gabriel, early Springsteen, many styles. Call Phil 213-813-2009
• Spunky babe to join touring act. Dance, pop, jazz, contmptry. Bkgrnd or ldr. Audtn. tape. Relocate. Non smoker & non druggur. In Canada. 804-732-9285
• Tntd sngwrtr/lyr lkg to form adult contmptry pop grp. Styles of new Chicago, Toto, Loggins, Collins & Michael W. Smith. Gd music & harmonies. Bill, 310-214-7270
• Tntd young black fem sngwrtr/lyr sks well known pop prodr for promo pkg wrk. No sex, no favors, just business. Call Tamiko, 213-845-9936
• Versitl fem voc sks wrkg blues, rock or jazz cover band, 310-859-2231
• Voc avail for acous, soull & creatv funk sessions. No metal anything. 213-436 0445
• Voc avail for demo recrdngs, rock blues, altntv. Hi bartone range. Bob 818-843-8225
• Voc avail to J/F sngwrtr 2 gnt bluesy, ballys band. GNR, Zep. Aero. A. No Orange Co. Pros only. N. Hlywd area. 213-960-1374
• Voc avail to J/F Smiths type band. Synthx OK. My vox & phrasing. Your lyrics. Infl are Roy Orbison, Bowie, Brian Ferry. 310-260-1374
• Voc to recruit or form grp. I wnt learners who have the time to rehrs & gig. Call me for more details. Joey, 213-759-1606
• Voc wid to complete orig 90's rock/progrsv recrdng porj. CD & video in prodrctn. Infl. Yes. Zep. U2. Srs. pro inquiries only. Don, 714-628-4993
• Voc. Are there any synth bands left in LA? As long as DePeché lives, there is hope. Bowie-esque sngwrtr srching toche heaven. Call for demo. Craig 310-284-8410
• Voc gnt plyr sks band infl Pantera. Helmet, Rollins. Faith. 310-473-5752
• Voc sngwrtr sks to J/F band. Infl. Velvet Undergrnd, Public Enemy, Neil Young. Sabbath. 213-463-1875
• White boy voc infl funk, house rhythms. 2nd British invasion & soul, avail for creatv, artistic projos only. Call Singleton, 213-436-0455
• Wild man w/ jungle savage aggrsn, image, training, sngs, sks pro hvy groove w mgmt, bckng or labl a must. No Seattle bndwng jumpers. 310-247-8727
• Young fem voc/sngwrtr sks altntv rock band/collab. Infl. Pretenders, Texas, 10,000 Maniacs. 310-967-6596

• 2 black fem bckup sngs w/dance exp ndd for showscng. Call Lisa, 818-787-3160
• 2 fem voc sks fem voc w/stage presnc to complete En Vogue type grp. Send demo, tape & pic to SJH, PO Box 44293, Panorama City, CA 91412
• 2 gnt 7 pc R&B band lkg for soull, styled, male/fem sngwr. Joplin, Stones, Aero. Have rehsl srs. Ask for Terry, 213-368-6449
• 2 member grp. Infl Jimmy Jam, sng strong sngwr wgd lks. Have studio, intrst from recrd co. S. DeAngelo, 714-889-0395
• A #1 voc wid for HR band w maj intrst & maj prodrctn co. Must have gnt range, pitch & pwr. Positve att. Pls. pro only. 310-791-0242
• A soull fem ldr voc ndd for 60's & 80's Motown-ish band. Local & occasional touring. Soprano preld. Jim, 805-527-7837
• A1 pwrlf. melic. male voc wid for hvy, diverse, blues infl rock band. Infl Zep, Floyd, Rainbow. 310-659-0389
• ADDICT is holding Intrmn auditions. Must be chanmic, orig. visuale contnt. Pls don't waste our time. Greg, 818-727-9664
• Adult contmptry pop grp. Integrating L. atin sounds. nds bckup vocs. Very rhythmic crossover matrl. Srs only. Hatched! 818-567-2770
• All orig band lkg for soull sngwr to add to world beat jazz, dance band. Gigs lined up for '93. Pro att req. Call Nickie, 310-392-4172
• Angry, bluesy, balls out att sngwr ndd for HR metal band. Xlnt tape exp. Voc style Zep, GNR, Tange. AC DC. Chris, 213-965-7770
• Attn male vocs to complete demo. Band has maj game plan. Rock of all styles. Pros only. Must hear demo. West Covna, Mike, 909-622-3898, Scott, 909-988-0926
• Auditing vocs to complete dark, xperimtl, deep, hvy band w/gd connex. Strong voc, lyrics, uniq tk reqrd. 818-568-9026
• AUGUST, estab, prosvy HM band sks pro male voc. ala O'Ryche, Dream Theater. Fates. Must have pwr, wide range. deditiv, time. Andy, 818-727-0532, Todd, 805-253-1558
• Band sks hvy voc w pwrlf vision of future. A Chains mts L. Colbur. mts Mitchen sink. Practice in LA. Jake, 714-951-7097
• Band sks pwrlf sngwr infl hvy soundie. S Garden, Tool, A/ Chains. Nd ASAP. Jamie, 213-259-9362
• Black fem bckup voc wid, hr range. Making first album, 2 shows/month, strong sngs, dance, rock. Infl. INXS, U2, Snap. Paul, 213-655-4346
• Black male voc for R&B musicl grp. Gd lks a plus. Srs inquiries only. 818-783-3709
• British voc/sngwrtr sks imagination for collab & creation. Billy Bragg mts Tori Amos? Smiths mts Kate Bush? Politics & harmonies. Steve 213-653-2453
• Cntrl HR voc wid for newly formed band w/private studio, pro connex, strong direction & xlnt matrl. Downey area. Infl. Dokken, Firehouse, Hurrncane. Al, 310-864-7995
• Creatv, uniq voc ndd for modern, hvy band, 18-26. Infl. Ministry, Prince, S Garden, Cure. 818-382-2813

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•Establish LA rock band w/mgmt & labl intrk sks new id voc. Robin Zander mts Steve Perry. 818-781-5616
•Establish, progrv metal band sks agrvrs, multi ranged voc/lyncst. Exp & stage presnc a must. Infi Dream Theater, Rush, Slyx, Fates, Mike. 714-669-5703; Jay, 631-0657
•Fem bckgrnd voc who can sing srs harmonies & dance wtd for upcoming shows to promote new single. 310-652-0716
•Fem singer for bckups & some lds in orig band. Infi Floyd, Gabriel, Talking Heads. 310-275-4133
•Fem singer/wrtr/rr ndd. Pro mgnd band blends pop, altrntv & talk rock. Pkg to Dr Bob. 670 Hilywd Landmark Studio, 6525 Sunset Bl, Hilywd CA 90028
•Fem soufl/vc/lyncst to collab w/sngwrtr on R&B, cmrl music. Have my own studio. Melody. 213-389-8014
•Fem voc wtd for groovy, driving, HR. Uniq sil, BMI. Must have swrlt vox. Hot, classy, sexy image. Pros only. pls. 818-382-4520
•Fem voc wtd for movie soundtrk. No money but grt opportunity. Theatrical release. Must be able to sound 16. Jim. 818-780-9039
•Frontmn wtd for how forming band 18-22. Strong, HR/ altrntv infl. Nathan or Eric. 818-342-6159
•Frontmn wtd to complete cutting edge, melcd HR band. Have grt sngs, grt plyrs. Nd grt vocs Have 16 trk. Doug. 213-466-6761
•Frontmn/expressionalist ndd. Rock, altrntv funk. Must show soul in perfrmnc, no matter what mood the soul is in. Eric. 213-935-3096
•Guit & drmr sk id vocs. Infi Blues Bros, Zep, Beatles, old Chevys, you name it. LAX area. Diego. 310-641-0749
•Guit sks voc to form writing team. Infi Aero to Zep. Call Chris. 213-957-2537
•Hi energy, HR band w/a groove sks 1 male rock star w/ hungry ambition. Tommy. 213-876-8044
•HR funk band lkg for id singer/frontmn, male, ages 21-25. Gd range, no screamers. Have weekly gig. Jay. 310-287-1574

•Is anyone not a flake? We're a real alt. rock/metal band w/rint tape & image. Got balls? Chris. 213-953-1922; Todd. 213-665-7971
•Ld voc wtd to wrk w/guit w/24 trk studio, maj credits, film, soundtrks. INXS, Zander types only. Originality. 310-288-1130
•Ld voc wtd w/strong lyric abil. 310-541-2664
•Maj labl act has audited over 500 singers & all we got was a load of wimps. Come on LA, where are all the legends? Call to hear clips. Screamers only! 213-243-0507
•Male & fem singer nddy by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron. 213-462-3491
•Male id voc wtd. Hrd, altrntv band. Roger, Veder, John Doe Labl intrst, spec deal, gigs, following. Grt melodies & strong core. 818-991-7363
•Male or fem voc wtd to be on any instrmnt ndd for full time, nat'l touring band. T40, variety matr. Srs inquries only. No headbangers. 800-942-9304 x 20764
•Male voc wtd for metal band. Infi Infi Metallica, Megadeth, Maiden. Must be charistmtc & energetic, have own inspo. PA a plus. Allen. 818-508-4947; Mike. 818-508-1606
•Male voc wtd. Newly forming, soufl, wicked, moody, melcd HR. Lynch Mob style. You, strong, full range, killer image, sngwrtr, team plyr. Pros only. 818-980-2472
•Male voc, gd image, for metal band w/ndie deal pending & fem guit. Infi Skids, Lynch, Jaye. 213-876-4481
•Male voc, range, w/pwr, image & fire, for cmrl HR w/ classic flavor. Recrdng & gigs. Send tape, pic, bio to John Raquepau, 2154 W 190th St, Torrance CA 90504
•Male wtd for wrko rock cover band. We do everything

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•Must have tint & depth. Absolutely no one shallow. Hvy, xperimntl, diverse music. Pussycat, old Cure image. 310-945-2375
•Ndd, voc w/srs range & strong lyric writing abil for HR band w/diverse music styles. Jeff. 310-539-7276
•Orig pop/R&B/funk band skg fem & male bckgrnd voc. If you like tight harmonies & sing pop, soul & gospel, call me. Lance Van Peer, 213-962-2471
•Orig? Prove it! Emotional? Move me. Pro? Better be. W/ our sngs, our only limit is you. No? The psychopop visionaries call. 619-272-1427
•Pro male voc/frontmn for headlining metal act w/altrntv edge. Lng hr, xtensv live/studio exp. Grt melody, lyric writing. No screamers. 310-373-9254

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8TH ANNUAL SoCal BAND DIRECTORY THE MOST COMPREHENSIVE GUIDE YOU CAN FIND.

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***Pro proj, srs only. Creatv singr/wrtwr wtd for progrsv metal band.** Styles Roth, Bach, etc. Frank, 818-762-4223
***Progrsv HR band skg male voc ala Mercury.** Coverdale & Dio. Self financed, no thrash, no Seattle sounds. Jim, 818-558-5127
***Robert Plant style blues rock singr wtd by guit to form band.** Gene, 818-982-3094
***Sebastian'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
***SILENCE sks org Journey.** Firehouse id voc to complete signed, orig/proj. Must have grt pitch, melody, lk & charisma. Mike, 708-532-6364
***Sing thrilling melodies!** Creatv modern day sngwrts sk brilliant unq stage vox for extraordinary new band. 310-640-9693
***Singr wtd for agrvsv, pwr groove orientd, punkish, hvy metalish, super HR agro band.** 213-664-4987
***Singr/sngwrts sks lntd lem voc for live studio, elec/acous gags.** Xlnt knowledge of harmony, dng necssry image, 2nd instrmt a plus. Justin, 310-276-9661
***Skg a 90's, hip hop, rapping.** Aretha who wrnts to collab. First the sngs, then the band. Andy, 310-396-8411
***Skg ultimate frontmn, poe/perfmr Inlf Zep, Metallica, Old Vh, Peppers, Jane's.** Have highly ong matrl. 18-25 Adam, Keith, 805-257-2513
***Sngwrtr nds voc for demos.** You shows you lntls while I shows mine. Styles like Vanessa Williams, Shance, Patty Smyth. 310-395-0082
***Sngwrtr team lkg for Causasian lem diva in early 20's w/ very souflv voc.** Have indie recrd deal & studio. 310-474-6360
***Sngwrtr w/16 trk studio lkg for lem singr for demo proj.** R&B, dance & pop matrl. Eugene, 818-551-9850
***Souflv voc, Kprvtr, Sly & Family Stone.** 70's funkiness, for grooving band w/grt sngs. Brian, 818-762-0524
***Srs male voc/lyrcst wtd by srs compsr/kybdst AC.** MOR, prog, DAT. Pro determination essential. Write to PT, 36 Madely Rd, London, W5, England
***Star quality, unq, dedidc male voc wtd.** Inlf FX, Gabriel, Yes, Seal. 213-876-4814
***Tony Harnell mls Nat King Cole & Freddie Mercury?** Love 1940's music? Untraditl HR act sks hr range star singr. 818-752-3496
***VICTORIA CROSS nds voc.** Huge tone pref'd over huge range. For melch HR, progrsv, pop sngs. Much matrl, Nd qd lyricist. Image conscious. Danny, 213-469-2376
***VITAL SIGNS, cmrcil HR band w/diverse sounds sks exp male voc.** Cali Gavin, 714-775-4276
***Voc nnd for newly formed, popish, post punk band.** Jesus/Mary Chain wtd of luzz, Beatley hooks & V&Vet Undergrd chnc. 310-539-9004
***Voc nnd to buck trend w/formed band.** MTV 120, KXLU, agrvsv, melcic, altrntv groove w/guts, samplers, etc. 213-468-8913
***Voc nnd to complete big rock band.** Inlf VH, Aero, AC/DC. 310-306-3980
***Voc wtd by estab org rock grp.** Styles vary from VH, Aero to more moody. Floyd like. Versitl, srs pros w/strong lyrnc ablt. 310-214-6356
***Voc wtd by sngwrtr for demos, etc.** Some pay. Pop, R&B, C&W. Lv msg for Dee, 310-288-6500
***Voc wtd for altrntv pop band.** Pop melodies w/brash gags. Think of ice cream sliding into a crack. 818-222-4692
***Voc wtd for hd edged, ethereal proj.** Very strong ong sound, sngs. Have mgmt, a clue. Must write pop orientd melodies. Pros only. Equip? 619-272-1427

***Voc wtd for southern rock blues band.** Inlf Allmans, Zep, Clapton, SRV, Acous & elec, rock image, must love jamming. Jim, 310-659-4595
***Voc wtd to form cmrcil blues style band.** Harp playe helpfl. Call for inlf & details. 818-727-1686
***We're mixing our roots, classic rock, blues, soul w/wrfl ballsy sound of hvy 80's band w/grt lng hr image.** We have procdn deal. 818-880-1504
***Wtd, ballsy, agrvsv, soull singr ala Kravtz, Veder, Morrison.** No idiots. 213-465-9216
***Wtd, male singr frontmn to complete 4 pc, moderate to hvy rock band.** Old VH style, Satriani. 95% ong Dan, 310-402-8762
***Wtd, other vocs who ply instrmnts to do gigs.** Pop rock, ballads. John. 213-931-0801
***Wtd, voc by guit from E.Cst forming HR band.** Must have image be srs, creatv Inlf Badlands, Zep. Steven, 213-959-8036
***Young DJ, muscins, sngs & rappers wtd for new hip hop band.** Kris Kross, ABC, type Darius, 213-962-0101, pager #213-360-3755
***Young singr wtd.** Ages 14-21, for srs, young, HR band. We have orgs, rehrl & recrd studio. Ready to make it. Call Doug or Tim, 310-539-5144

13. DRUMMERS AVAILABLE

***#1 absolutely vicious dmr sks fresh HR band.** I have hr, trcks, lks & licks. Mid to high bking vocs. Will travel. Lv msg. 714-739-8062
***1 dmr, hip hop, jazz inlf, avail for srs band only.** Also for demo wrk. Cali Vinnie, 818-980-9351
***1st class dmr w/ind v ox to JF adult contmpry pop grp.** Styles of new Chicago, Toto, Loggins or Collins. Bill, 310-214-7270
***A real hvy rock dmr who plys like Bonham is lkg for hvy rock band.** Srs only. 213-654-2825
***A solid dmr lkg for hrd wrk, motvtd, altrntv band to tour clubs & colleges.** Jim, 805-527-7837
***Angry, diverse, hate filled, hrd core dbl bs dmr.** Avail into COC, Rollins Band, Laughing Hyenas, Fugazi. Must have bst & rehrl spc T.C., 818-249-0012
***Bcking, maj labl, intrst Inlf Prmsus, Kings X, Helmet, Herdez.** 714-526-7417
***Bongo plyr avail for shows & recrdng.** All styles. Noah, 213-874-9680
***Contmpry funk dmr lkg for wrkng band.** Have toured the nation & Europe. Plyd w/top artists. Have over 20 yrs exp. Pls call Norman, 213-225-6643
***Contmpry funk dmr, over 20 yrs exp.** have toured the nation & Europe, has plyd w/top acts, lkg for wrkng T40 R&B band. Pls call Norman, 213-225-6643
***Dbl bs rock dmr w/studio, live ply exp, lkg for mgmt proj w/deal.** Have pro equip & lkg for wrk. 818-346-5720
***Drm & bs team avail for estab, mgmt rock band.** We have gear, style, exp. Vic, 213-258-5898
***Drm progrmr avail for demos & related proj.** All styles. Cali Victor, 213-757-3637
***Drmr & bst, formerly w/Enc Martin & Richard Marx,** avail for sessions &/or headline acts. Very reasonable rates. Mark, 818-559-8739; Steve, 818-753-0757
***Drmr avail to ply on your demo or recrd.** I have 18 yrs recrdng exp in all styles, xlnt equip & trnsp. Mike, 818-894-2814
***Drmr sks roots rock or blues band.** Avail for touring. Jim, 818-881-4273
***Drmr sks unq, agrvsv, dance/pop band.** Madonna mts GNR. Boyney Rocks, 310-372-7118

***Drmr w/15 yrs nfeclub & cels exp sks csl band to ply weddings, bar mitzv, etc.** Call Mike, 818-938-1402
***Drmr w/won studio & PA lkg to join org proj.** Inlf Zep, Dramarama, Temple/Dog. No flakes, no egomaniacs. Call after 5:30 weekdays. 310-670-7154
***Drmr w/stage & studio exp in all styles, strong groove & chops, top of line equip, pro sit only.** Ron, 818-939-2945
***Drmr, 26, sks grooveing, estab, org band in Hillwyd area.** Goals & att a must. Inlf S.Pumpkins, Peppers, Blind Melon, etc. Noah, 213-654-2782
***Drmr, X-LA Guns & Wasch.** Much touring & recrdng exp. Bonham, Mitchell style. Lkg for band that has edge w/recrd deal or mgmt. Steve, 818-901-6957
***Drmr voc skg soul, hip hop act to shows, recrd & tour with Barry.** 818-901-6986
***Exp, dynamic & hvy dmr sks dedidc, xperimntl band.** Inlf Mitch Mitchell, Sabbath, Floyd, Humble Pie. John, 818-368-3976
***Fem dmr avail for T40 or cover gigs.** I have grt meter, grt time, grt feel & lkg for the night st. 818-509-8255
***Fem dmr avail for wrkng T40/cover gigs.** Gd image plys all styles. 213-856-8927
***Funky percussnt avail for gigs & session wrk.** Using congas, bongos & timbals in all forms of American music. Professor, 213-936-8792
***Funky, groove orientd dmr avail for signed acts or paid stis.** I have grt gear, vocs & sns of humor. Jonathan, 310-477-4314
***Percussnt, timbals, congas & hand toys.** Sks srs wrkng band w/vision, goals & purpose. Quality muscins & strong matrl. pls. 818-930-2708
***Pro dmr sks plyng stl.** Jazz/Latin, T40, csts. Have trnsp, young & hungry. Jeff, 818-986-8233
***Pro dmr, 25 yrs exp.** Berklee, rock, blues, jazz, pop, soul, avail for live or studio perfmrncs. Lkg for band w/maj labl intrst. Doug, 310-394-8732
***Pro dmr, 37, sks sng orientd rock band.** Bill, 213-874-7118
***Pro dmr, Berklee School of Music, rock, jazz, blues.** 25 yrs exp recrdng & live. Lkg for org or live studio perfmrncs. Doug, 310-394-8732
***Pro dmr w/sns, exp, rtrnsv recrdng exp.** All styles, know elect equip & sks studio, 3 or demo wrk. Will fly trks. Joe Craig, 16 596-5185
***Remember what The Doors had.** how the Beatles sang stage show of Kiss & intensity. Image loyalty & business? If so, pls call. 213-368-8959
***Plook & boogie hvy CW Credits** vocs big time solid, prod. Best in the barrel. 805-254-5075, 805-295-1626
***Top pro dmr still lkg for band.** Don't call unless you have grt sngs complete band, no one talor bald. 213-463-9722
***Versitl dmr avail for live or studio wrk.** Inlf Bonham, Butrod, Boizzo, also sng lrd & bckgrnd vocs. Paul, 818-902-0998
***Versitl dmr, over 20 yrs exp, all styles, sks studio &/or demo wrk.** David, 310-421-6538
***Versitl, world class dmr avail for sessions & sit ins.** Pro only. Credits include Steve Marriott, Jack Blues, Dick Heckstall Smith, Kofi Baker. 310-859-2231

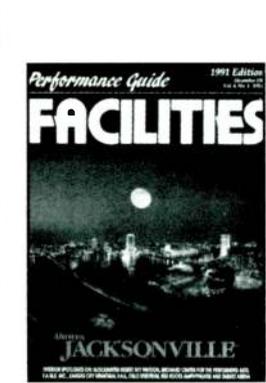
13. DRUMMERS WANTED

***#1 dmr wtd by dedidc bst & guit for pwr lnt w/reliability, originalty & harmonies.** No big drums or grandpas. Call Steve, 818-881-5166
***7 pc R&B band nds dmr w/ feel & solid meter.** Got the inlf? Ask for Rob, 213-368-6449

***Acous/psychdca altrntv.** HEM. Morrison, Pearl Jam. No excuses! Just show up to rehearsal 3 times per week. Free spc & demo ready. Tony, 818-549-9079
***Agrvsv & lunky feel plyr for rock altrntv & funk.** Eric, 213-935-3096
***Agrvsv 2 guit metal band.** Prest mts Pantera, sks to replace dmr. Srs only no alt's. Must have gear, exp. We have studio. Dave, 818-763-0553
***Agrvsv, creatv, hrd hting dmr nnd for band w/the same Srs pros only Inlf Ministry, Sabbath & Slayer.** Jimmy, 818-509-7922
***Altrntv 5 pc plyr into making sngs complete.** Inlf Beatles, Sugar Lemonheads, Replacemnts. Shrt hr vbe pref d, 20 28 Brian. 818-377-5286
***Altrntv band *ks groove orientd dmr.** Grt sngs, mgmt, paid ncs. Jeff, 818-766-0502
***Altrntv dmr.** A lkg "style" nnd to complete band. Sugar. D-m-r. soul. Asylum vbe. No lng hr att. Billy, 818-760-1552
***Altrntv pop rock band.** previously signed have sngs & publishing. n bs & drms. 20's rhythm slaves. 310-288-6604
***Angry, HR, metal.** hartilying dmr nnd for srs band w xlnt tale & image. Giam not att yes. Chris, 213-953-1922, Todd 213-665-7971
***Are you a versitl dmr.** able to ply w/ style & sophistication? Then this is the one for you. Call for more details. Bob 310-327-3133
***ASAP, pro dmr nnd by kickng, grt fronted org rock.** Possible recrdng & touring. Dedidc, open minded. hrd wrk. 30 sns of humor. 818-908-9940
***Auditing dmr.** for band w maj labl intrst. Must be solid plyr. Inlf Aldredge, Baruti. Send photo & tape to Tommy, 1100 Res, 1225 W 90th St, #359, Gardena CA 90248
***Black gut sks, polidically aware dmr for forming hvy band.** Inlf 24 7 spyz, Pantera, Sacred Reich, L. Colburn, Public Enemy. Pros only. 310 671 3429
***Bluesy, folk, psychdca rock.** sngwrtr/guit plyr sks hlythn action for band. Mike, 213-463-5553
***British R&R singr.** Lisa Dominick requires dmr. Lng w/ contemprr intrst. Under 40 must sing. No session muscins. Michael, 310-607-4366
***Can I play cause of wrk?** Quit job. Wife disapproves? Get divorced! 5h 100 - dedidc lntd. Free rehrl demo. Gus Jones. U2. Jane's. John. 818 549 9079
***Christian dmr wtd for HR band.** Must have groove, soul & image. Brian. 318 881 0047
***Christian dmr wtd.** ages 18-28. w/energy, to write music. ply out & get signed. No preaching. Blues. Turkey rock. 3 year inlf. Cali Lev. 214 572 1371
***Christian metal band.** sks dbl bs dmr. Must have lrg kit, must shrd frnk. Must be on lre for the Lord. Inlf Megadeth, 2 Ryche. Frank. 310 866 7989
***Conga percussnt wtd by guit compsr for world beatty jazz trio.** Steven. 213 650 5535
***Creatv dmr wtd for funk, inlf pro band.** Groove necssry & have a super demo. Inlf Pearl Jam, Beatles, Sly Family Stone. Brian, 818-707-1291
***Cross dressing dmr wtd for xperimntl direction band.** No drugs, no alcohol, no sex. Moore, 310-318-6010
***Drmr for rock.** HR band ala Bonham, Ginger Baker. No drugs, no lk. Must have trnsp, equip & desire. Mike, 818-418-7170
***Drmr nnd for all org R&B band.** Must sing backup. Upmng gags & demo. Cali Gary. 818-249-7139
***Drmr nnd for hvy, HR band w Euro feel.** Must be rock solid in the groove. Inlf Bonham, Roccenfield. Band inlf Sabbath. Purple Rainbow. 818-504-0359

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FREE CLASSIFIEDS

•Drum ndd to complete orig 3 pc altmiv rock band Funky style rocky edge Russell or J.D. 310-392-5105
 •Drum wtd between ages 18-24 to ply upbeat, hvy edged rock. Infil Bonham Kramer 818-761-4677
 •Drum wtd by guit. bst & voc Infil Metallica to A.Chains Must be one K.A. dbl bs dmmr. 213-876-4762
 •Drum wtd by killer voc to form intense progess HM band Must ply dft bck ala Costironovo Travis Blake, 213-850-5848
 •Drum wtd by new solo artist w band Must be a slammer jammer to the hip hop & R&B beat Perfect timing & rehrsts a must. Joli. 818-382-2818
 •Drum wtd for altmiv guit orientd hrd edged prof. Have snrgs free 24 hr lockout rehrst recrdng studio in Whittier area Novice OK. Call Blake, 310-946-4942
 •Drum wtd for buessy altmiv HR band w/mgmt, prodr, labl intrst S Garden Zep Hendrix Pic tape, bio to Brad, 10653 Ventura Bl #439 Tarzana CA 91356
 •Drum wtd for funk proj. Infil from '70s to INXS. Kravtz Must have grt groove grt meter 818-846-6808
 •Drum wtd for funk altmiv groove proj Must have gd meter, pro only INXS mis only Jackson 5 818-846-6808, 818-842-1469
 •Drum wtd for groovy melic funky HR Modern sounds big prodrctn Very pro BMI No flakes Have studio etc Call voice mail 818-382-4520
 •Drum wtd for HR orgs band Reliable & dedictd only Hugh, 714-842-9101
 •Drum wtd for hvy melic band Infil Metallica Danzig, Trouble Shows scheduled Call Bruce 213-463-1559
 •Drum wtd for new org, open minded No image, pros or astronaut Infil Pixies & college radio Ken 213-487-6088
 •Drum wtd for org band Infil from funk, soul R&B groove rock to progrrmg techno industrial Call Reuben, 818-951-1754, Jimmy 818-951-2957
 •Drum wtd for org groove/rock band Infil Police, Seal, Hendrx, others Call Rob, 310-837-3768
 •Drum wtd for psychic punk band ala early Floyd, Damned. Must be hrd hting solid groove Robert 310-452-1003
 •Drum wtd for reforming melic HR band w form voc guit Strong & honest snrgs, ready to go Pro att & open mind 714-842-0803
 •Drum wtd for wrkg altmiv rock, band, rockabilly/early punk Infil Gd meter before flash Reliable & dedictd Jorge 818-799-3712
 •Drum wtd for wrkg T40, classic rock cover band Many bookings, very steady wrk. So Cal area Call Anthony, 805-723-3618
 •Drum wtd to become 4th member of dark, passionate, altmiv band General style Nephlin, Sisters, Mission, early Cult Rehrsts near LA Call Mark, 714-775-6351
 •Drum wtd w/short hr image, pro gear, att a must Infil pistols, Toy Dolls, Sham 69 Pros only 818-848-5336
 •Drum wtd, 23-30 Must be totally solid & dynamic Only the

best Atmosphrc rock ala Floyd, Idol, Jezebel, Cult. 818-786-4287
 •Drum wtd Must be imaginative, creatv, open minded, down to earth & willing to do anything to make it. Progrsv R&R grp George, 213-614-8186
 •Drmmr/percussnst wtd for psychdc, drone, acid, blues based altmiv band, Infil Floyd, Hendrix, Zep, Love & Rockets. Small set pref'd. Junkie Blue. Greg, 310-832-2010
 •Estab altmiv band skg solid, hrd hting dmmr who isn't afraid to ply it straight Infil A.Chains, Cracker, Jane's, Rplacemnts David, 818-567-2684
 •Exp technicly advanced groove minded dmmr. Dbl bs req'd. Sought by untraditl HR act w/huge cmrcd potential, Queen, TNT, VH. Absolutely no drugs. 818-752-9496
 •Fem pocket dmmr who is not afraid to ply Under 25, wtd for funk band Prince, Hendrx, Parliament, Funkadelic. 310-372-3208
 •FUNKATIONAL sks dmmr 21-25, in the pocket groove orientd, technicl but w/feel. Have weekly gig Jay, 310-287-1574
 •HI energy band nds pwrlf, hrd hting dmmr who also plys funk, dbl pedals. Infil Tool, No FX, Excel Call Dunark, 818-884-6879
 •HR dmmr w/creatv ideas, solid time & ounce of dedictd wtd by bst & guit/voc to complete pwr trio. Shawn, 818-705-8407
 •HR metal dmmr wtd to join guit, bst, voc w/hvy melic, straight ahead, hvy snrgs w/dynmcs. Infil Zep, Sabbath, Ozzy, Rush, Metallica. 213-255-7562
 •Hrd & hvy R&R. We have something to say & something to show. Soft & lght for souls dark to bright. Dynamics. Infil Zep, Sabbath, Ozzy, Rush, Sacred Souls, 213-255-7562
 •Hrd hting dmmr wtd for progsv, melic, metal band. Infil O'Ryche, Sabbath, Dream Theater. 818-985-6324
 •Hvy dmmr wtd w/gd meter. Not image conscious, just music conscious. By band w/hvy infil. No drugs. Dan, 818-780-4552
 •Hydrolic pop nds dmmr, rehrst once/wcek, showcsng monthy, upcmng gigs, BMI, MCA attended 28-35 y/o. Altmiv Robert, 310-556-3841
 •IN JACK'S CLOSET still lkg for top notch dmmr to create the right sound for org, melic, middle America R&R music. Must have hrd driving lck. 310-915-9462
 •Lng Bch band, THE PREMONITIONS, sks dmmr. Infil Pearl, McBrain, Rockenfied, VH, Portnoy, Adam, 310-493-6159
 •Monster, technicly orientd dmmr wtd for xtremly technicly orientd progsv HR grp Must have lrg clean kit. Infil Rush, ELP, Dream Theater, Kansas, Sabbath 818-951-1442
 •Nat'l touring band sks dmmr who sings & plys guit for full time position T40, varety matrl. Sr's inquiries only. No metal 800-942-9304 x 20784
 •Ndd, hrd hting, versil groove monst. 213-465-9216
 •Oriq rock, groove orientd band dmmr Timing, learn

ply a must Infil Pearl Jam, Aero, Crowes Slayer, not. 213-465-8864
 •Percussnst wtd to join guit, bst & dmmr in non Seattle, non metal, eclectic org band Now showcsng Must be exp & innovatv Rehrst WLA 310-396-9558
 •Poprock fro sks steady time keeper for acous & elec ggs Infil early Police, Dada, Toad Image a must, gd meter Labl intrst Voccs a plus 310-276-8661
 •Pro HR dmmr ndd. Former headliner voc perfrmng w/ same name Prior endorsemt so top equip unnessry Solid meter willing to travel 818-985-2033
 •Progrsv dmmr skg dmmr of the same caliber Exp, singng a plus down to earth, easy goinc, but willing to strive for ultimate success. Call Danny, 818-359-9268
 •Progrsv rock grp skg dmmr Open, imaginative & creatv. Willing to do anything to make it. Danny, 818-359-9268
 •Pwr dbl bs dmmr wtd for aggrsv metal band Infil Metallica, Megadeth, old Maden Pls call Allen, 818-508-4947, Mike, 818-508-1606
 •Simple, hrd hting dmmr ndd for dissonant pop tro. Into Jesus Lizard, MB Valentine, Poster Children, Sonic Youth, 995-8559
 •Singr, bst, guit skg imaginative & creatv outgoing dmmr willing to do anything to make it. Progrsv rock music. Pls call George, 818-449-5886
 •Singr/sngwr/rw/Wamer Bros lkg to form band. Dmmr has to be inlf by CSN, Neil Young or Altman Bros Should be able to sing, 213-930-0517
 •Solid dmmr wtd for sng orientd band. Roger, 213-937-1714
 •Spirtual, not born again, to ply music inspired by deep, emotional feeling w/conviction towards overcoming inner conflict Dan or John, 213-342-0719
 •THE GREG FURIE GROUP sks dmmr for improv proj. Contact Greg, 818-884-7353
 •Top notch, hot lkg K/A dmmr wtd for top notch rock band. Pros only. 213-655-6516
 •TYNER nds funky, grunge dmmr All orig, music ready to go 818-797-1006
 •URBAN CIRCUS sks dmmr, pwr & dynmcs Ladd, 310-395-3267
 •Visual time keeper sought Infil Maiden, Megadeth & Rush. Positive att, gd snrgs of time, trnspo req'd, no drugs & no flakes. Michael, 818-508-1606; Alan, 818-508-4947
 •Wtd, dmmr to form band, 18-25, Kiss, Soul Asylum, Eric Carr, Steven Adler Anybody writ to ply R&R anymore? Dylan 805-583-4463

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14. HORNS AVAILABLE

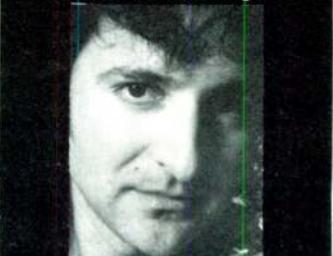
•Sax plyr/sovl blues, funk, R&R & R&B plyr Avail for sessions or live wrk. Gd reader, gd stage presnc. Kevin, 213-660-6111
 •Sax plyr/EWI wind synth plyr avail for studio wrk, demos all styles Also for horn section arrangements Rick, 818-845-9318
 •Sax/flute plyr avail for studio & pro wrk of any kind All styles Maurice, 213-662-3642
 •Smoking sax plyr, dbls on keys, avail for pro sts Have lk, sound, equip & abil. Jordan, 818-902-9665
 •The Angel City Horns are avail for pro sts 818-882-8354

14. HORNS WANTED

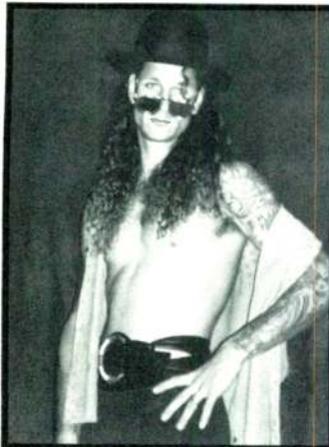
•Ace horn plyr or plyrs wtd Sax, trumpet, etc For progsv blues proj ala Hendrx, SRV, Srs souls only, 213-876-5048
 •Horn plyrs wtd to join funky, jazz, pop grp if you are srs & reliable, w msg 818-508-7972
 •Saxophonist ndd for Van Der Graaf Generator band Sopranos, flutes a plus, Alan, 213-660-2276
 •Ska, funk band sks trombone, sax &/or trumpet plyr. Keith, 310-373-1556

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 •4 dancers nodd for showcnsg in LA area. Contact Lisa, 818-787-3160
 •A1 free exposure for rock bands w/music videos. We nd your live performc footage & music videos for public access cable show. 213-969-2448
 •Acoustic/elec band lkg for positive, srs percussnst, violin, viola plyr & mandolin/guit, to write altnrv, upbeat, rock, Hawaiian, African style. Pete, 310-396-6294
 •Agent & mgmt wid by lem cntry/rock perform for overseas sit. Currently charng & receiving steady rotation in Western Europe. Linn, 702-438-8798
 •Altnrv rock band sks pro mgr/agent. We have orig style & name prodcr intrsd. Call Dean, 310-823-6786
 •Artists, call me crazy. Rock band w/recrd sks artwrk for CD cover. Worldwide release. Dennis, 818-791-4358
 •Attn mgrs. Metal band, LA LAW, is currently skg representation. Seasoned pros w/xstens live & recrdng exp. Call for recent press kit. Pete, 213-957-2641
 •Attn prodcrs & investors. Fem singr/dancer lkg for you. I have lnt, lks & ambition. Maj recrd co's intrsd. 310-281-7174
 •Band videos wtd for non profit, public access TV show. Mail your band videos to Midnight, PO Box 99, Montrose CA 91021
 •Christian melodic HR band, ages 21-23, w/xlnt singwrtr & non pushy lyrics sks financal bckng & support. Mark, 818-953-5181
 •Christian mgr/agent wid for new & up & coming youg Christian R&R band. Connex w/labs a plus. Call Levi, 714-572-1371
 •Cntry band nodd for charity event in Santa Monica, 4/24/93. No pay but industry exposure. Call Mark, 818-225-0061

•College grad w/music industry exp sks position at recrd labl or mgmt co. Reliable, aggrsv, eager & team plyr. Call Mark, 213-935-3405
 •Dancers wtd for rap grp to perform & shows. Mark, 818-786-0180
 •DJ/scratcher wtd for rock band into Public Enemy, Run DMC, Beasties. Pls lv msg. 310-402-2261
 •Drmr sks reliable, exp drm tech w/own trnspro for out of town & local gigs. 818-846-1464
 •Electric violinist skg pro or semi pro band or studio proj. 20 yrs exp in all styles, from rock, fusion or jazz. Eddie, 310-559-8524
 •Engineer/prodcr wtd for in house sessions. Will trade for paid engineering wrk or commission sales. 213-468-9000
 •Film director willing to finance video for demo reel. Rock, pop, rap. R&B. Send tape to 3459 Descanso Dr, LA CA 90026
 •House wire/hrst spc wtd. Hillynd Hills area. Have studio, equip, will share w/same. Chns, 310-545-5493
 •Instmntl rock tro sks elec violinist &/or saxophone plyr to augment existing lineup. Adventurous rock only. 818-780-3004
 •Investor nodd for fully operational 16 trk recrdng & rehstr studio. Occupied by top recrd company. Very lucrative. Srs inquires only. 310-214-7276
 •Keybdst/drm progrmm, multi instrmntist, avail for estab acts or artists. John Gordon, 213-653-8157
 •Lain R&B duo w/orig matl, possible crossover w/prodctn finch is lkg for mgmt co. Pls contact George, 310-391-6908
 •Music video shoots videos on spec. No fee. Pay only for equip, location & editing. Send tapes, bio & pic to R.G. Rambo, 421 N Rodeo Dr #15247, Bev Hills CA 90210
 •Muscl arrngemnts, audin piano parts, small band to topl orchestrations. Ken James, 818-563-1643
 •Musician lkg for room or roommate. Can afford \$300/month. 714-371-5279

•ONLY THE BRAVE, Native American Indian rock grp sks financal bckng & mgmt. Only srs inquire. Pls call 213-850-8973, 213-254-4736
 •Percussnst wtd to jam. Call Bobby, 818-980-2904
 •Pop band lkg for legitimate lto promoters, overseas & in States for summer 1993. Eric, 309-276-1405
 •Prodcr & mgr wtd. Business & personal, booking & promotional for R&R band. Steve, 818-763-4450
 •Recrdng engineer avail. Many credits, any budget. 818-567-6499
 •Rehstr spc wtd immed for responsbl band. No drugs. Monthly lockout pref'd. We have PA. Will share w/another responsbl band. Garage OK. 818-503-5189
 •Reliable singr/sngwrtr lkg for studio time in exchange for office wrk or id vocs. Call Angela, 310-380-0420
 •Sngr/sngwrtr sks small rehstr spc for solo practicing. Pls call w/any info. Allen Scott, 213-876-5837; 213-871-5022
 •Sound person wtd by hvy, psychdlc band. Must be exp & ready to study our sound. Plus, willing to travel. Future is assured. Luka, 213-851-1410, Seth, 310-394-3635
 •Soundman nodd immed by band w/upcmng shows at Troubadour, Whisky, Roxy, Sam, 818-457-8447
 •SWANK FRANKI HR band wtd w/own hit wunes sks financal investors. Fem lD singr wtd w/Eton, Yanni, Al Jarreau. 818-683-1791
 •TAINTED SDULS sks anything & everything. Mgmt, financal bckng, etc. 714-638-8282; 818-287-4062

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•Cntry pop wrtr sks ong estab cntry band. I have snigs. 213-213-8172
 •Collab sought by singr/sngwrtr/acous guit. Lkg for guit/ keybdst w/vocs to form band. Infil Melencamp, Eagles, Fleetwood, Queen. Dedicd into Dave. 310-441-9729
 •Comedy singr w/deal. Ted, 518-720-4257
 •Compz wtd to collab w/publishr/recrd'g pop, rock, R&B lyrisc w/connex. Martin, 908-855-0576
 •Estab singr/sngwrtr w/studio sks creatv & verti keybrd/ guit for collab on hit rock/pop tunes. Brian, 818-782-2128
 •Fem blues singr/sngwrtr sks keybdst & wtd to collab w/ Infil Billie Holiday, Janis Joplin, Etta James, Young & Hungry, Jamie, 818-355-8182
 •Grt snigs nedd by band for album. Infil Beatles, Peppers, U2, REM. Send tape ASAP to 4635 Chahuenga Blvd, Touca Lake, CA 91602
 •Ld singr, BIVl wrtr, wide range & versit, intrsd in collab sng developmnt w/instnt or keybrds for possible publishng deals. Jett, 213-650-5701
 •Male singr/sngwrtr/keybdst w/home recrdng studio avail for proj, Infil Sting, Gabriel, early Springsteen, many styles. Call Phil, 213-913-2009
 •Muscl arrngemnts for sngwrtrs. Ken James, 818-563-1643
 •Nd help finding rap trk. Vanila lace style. Hits only. 805-274-7771
 •Sng'r/wrtr, throaty, honest vox, sks full collab w/muscn Arrange, wrtr, recrd, demo, Xperimntl, jazz, soul, Latin, Lenny, Anderson, Childs, Ams, Melanie, 213-871-2868
 •Sngwrtr has snigs avail for estab act or artist only. Styles up tempo & ballads. R&B, rock, dance, crossover, funk. No rap. Mark, 213-653-8157
 •Sngwrtr lkg for partner to write tune for upcmng R&B/ rock proj. Have demo studio. Billy, 818-360-2095
 •Sngwrtr w/16 trk studio lkg for fem or male singr for demo proj. R&B, dance & pop matl. Eugene, 818-551-9850
 •Visually human singr/sngwrtr toung, exp & relentless desire possessng R&B & English Infil altnrv rock matl. Sks mythm section, guit & keys. Dez, 818-501-4621
 •Vocguitr/lyricst sks sngwrtr/muscn for collab. Snigs first, then band, Infil Pretenders, Crowded Hs, Beatles, Blondie, X, Melic, edgy, pop/rock. 310-397-1901
 •Voc/wrtr w/LA labl/publishr intrsd into Melissa mts Nick's vein sks co wrtr w/chop, heart, drive & home studio to collab. 416-488-5754
 •You, angwrtr. We're R&B hip hop voc grp aka Hi-Five, Shai, Jodeci, After 7, Positive K, Hits nedd immed. We have connex. 213-856-2279
 •A1 trax, orig tunes avail for your demo. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642
 •ASCAP lyrisc w/albun credits sks lntd muscn w/same for collab. Studio a plus. Charlene, 213-876-7176
 •Attn sngwrtrs, prodcrs. Pro male voc, bantone range, lkg for orig, 60's style pop/rock matl w/90's of edge. Infil Beatles, Petty, Elton. Chns, 310-393-6666
 •Chaka Khan's son is white, slim, handsome & has 3 ocl range & is grt lyrisc intrsd? Call Michael, 818-785-9764
 •Collab/arrang wtd by sngwrtr for R&B, pop band. AC. Have my own studio. Melody, 213-389-8014
 •Comedy sngwrtr has some grt cntry, pop & novelty. Skg grp w/deal. Ted, 619-720-4257
 •Do you nd rap or R&B lyrics? Sebastian, 714-975-1666
 •Do you wrte art snigs? We nd you now, R&B hip hop voc w/connex rnds that hit to put us over. 213-856-2279

16. SONGWRITERS

•A1 trax, orig tunes avail for your demo or recrdng. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642
 •ASCAP lyrisc w/albun credits sks same for collab. Studio a plus. Charlene, 213-876-7176
 •ASCAP lyrisc w/albun credits sks lntd muscn w/same for collab. Studio a plus. 213-876-7176
 •Black male voc/lyricst skg exp prodcr to create orig demo trks. Snigs will be a mix of 70's funk, 80's dance & 90's house music. Jon, 745-2157
 •Cntry male voc w/strong image skg orig snigs to perform for upcmng shows & maj recrdng labs. Styles of Clint Black, Ganh Brooks & George Strait. 310-281-1896

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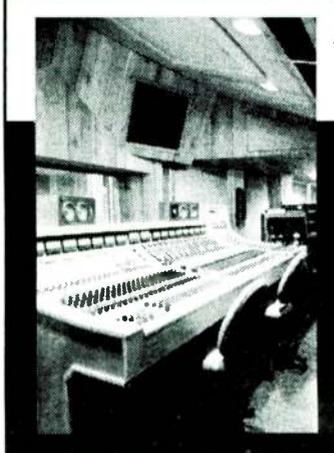
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•Gospel sngwrtr has gospel music. Desire employmnt, salaried. Perry. 310-674-1493
•Lkg for perfmr/sngwrtrs to have inspirational msg's that address changing conditions in the world for the better for proj's I am wrking on. 213-960-4353
•Lyricst wrd by recrdng artist/kybdst w/2 albums. Must have xint connex or staff deal in wrks. 818-789-9211
•Male sngtr/sngwrtr/kybdst w/home recrdng studio avail for proj's. Infi Sting, Gabriel, early Springsteen. Call Phil. 213-913-2009
•Paul Joseph Hanson has cntry, pop & reggae demos. Sks band, not ncessry self contained. also sks other

sngwrtrs w/ASCAP or BMI connex. Paul. 818-358-6863
•Sng pluggger wid, part time, pay depending on qualifications plus percentage & commission. Lv msg for Ms Williams. 310-288-6500
•Sngwrtr has finished snags avail. master quality recrdngs for estab act or artist. Styles R&B, dance, rock, uptempo & ballads. Also pop matri. Mark. 213-653-8157

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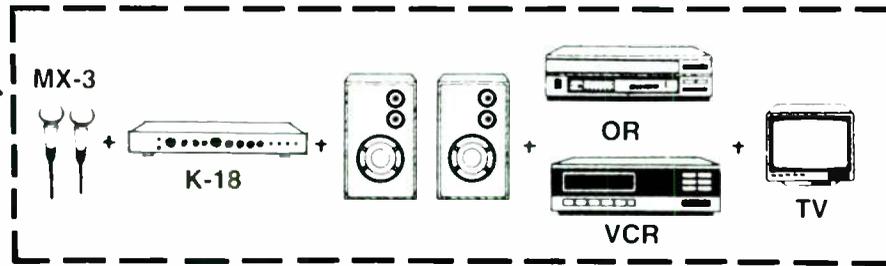
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