

# 9TH ANNUAL GUIDE TO PERSONAL MANAGERS

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# MUSIC CONNECTION

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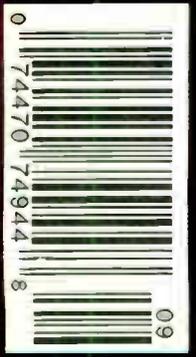
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# FEATURES

Michael Levine



## 20 COLOR ME BADD

It began when the band's incredible vocals helped propel "I Wanna Sex You Up" to the top of the pop charts. "I Adore Mi Amor," "All 4 Love" and "Thinkin' Back" followed with similar chart success and brought CMB's Giant Records debut to multi-platinum status.

By Wayne Edwards



## 28 GUIDE TO MANAGERS

The most important decision an artist can make is the choice of a personal manager. To help with your selection, MC presents its Ninth Annual Guide to Personal Managers. More comprehensive than ever, you'll wanna save this issue for a long time to come.

Compiled by Pat Lewis

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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

□ Come Saturday, March 14th, Bernie Pearl will once again present the Sixth Annual George Smith Memorial Blues Harmonica Blowdown. Top blues blowers will be gathered to play and pay tribute to the late blues harp wizard, George Smith. Included on the roster are Rod Piazza & the Mighty Flyers, the James Harman Band, Harmonica Fats, Blind Joe Hill, Robert Lucas, Johnny Dyer & the L. A. Jukes and the Bernie Pearl Blues Band. This event is the first big blues event of the new year, and is one of the premier harmonica events in the nation. Proceeds are shared with the Smith family. The Sixth Annual George Smith Memorial Blues Harmonica Blowdown will be held at West L.A.'s Music Machine, 12220 W. Pico, West L.A., at 7:30 p.m. (doors open at 7:00 p.m.). Tickets are \$15 and are available at all Ticketmaster outlets, (213) 480-3232.

□ More than 5,000 participants are expected to congregate at the L.A. Sports Arena on Sunday, March 29th for the fourth annual AIDS Dance-A-Thon. This annual event, which has become the hottest dance party in Los Angeles, benefits the AIDS Project Los Angeles, California's largest and most comprehensive AIDS service organization, in addition to several similar interest groups. Last year's event raised over \$860,000 with 4,500 dancers, including the one and only Madonna who is actively promoting the dance this year. In addition, some of the nation's top DJ's, celebrities and performers will be featured at the event. Participants are required to pre-register in order to gather sponsorship pledges from friends, family and co-workers. Participants must also bring at least \$75.00 in contributions with them to the Dance-A-Thon. To register, or for more information about the AIDS Dance-A-Thon, call (213) 466-9255.

□ Los Angeles Women In Music presents the very topical seminar, "Making Your Money Workin These Trying Times" on March 11th, 7:00-9:00 p.m. Speakers include experts in real estate, insurance and personal financial planning. Held at the Ma Maison Sofitel in the Margaux Room, 8555 Beverly Blvd. in West Hollywood, admission is \$4 for LAWIM members, \$8 for non-members. For additional information, you may contact LAWIM at (213) 653-3662.

□ What's a warehouse party? In the case of Happy Dog Management it's a happening kind of charity event taking place on March 7th from 9:00 p.m.-2:00 a.m. called the Queen Of Angels Warehouse Party. The event is scheduled specifically to raise proceeds for the Good Shepherd Center For Homeless Women, an emergency shelter for

homeless, emotionally or physically battered women. Featured at the party will be the alternative rock band, Low Angels, along with a laser light show, art exhibit, mystery DJ, dancing and much more. Cost of admission is a \$6 donation at the door, and all proceeds go to the Good Shepherd Center For Homeless Women. Held at the vacated Queen of Angels Hospital (Alvarado St. and the 101 freeway), you must enter the hospital at the emergency room door and walk 100 yards through an underground tunnel before entering the warehouse area. For a few dollars you not only get to have a good time, but you also help a worthy cause. Call (818) 769-1287 for additional information.

□ The Songwriters Guild Of America (SGA) has announced that the Songwriters Guild Foundation will sponsor a Supershop with publisher Lynne Robin Green of Winston/Hoffman Music Publishers. This Supershop is scheduled for Tuesday, March 3rd at 7:00 p.m. and will provide SGA members with an opportunity to pitch their uptempo R&B and hot country songs for current projects. Also sponsored by the Songwriters Guild Foundation is the Ask-A-Pro song critique scheduled for Tuesday, March 24th, 7:00 p.m. Vincent Guest of Dyshar Music Publishing will be the guest for this session which gives songwriters a chance to have an industry professional answer their questions and critique their material. This event is free to SGA, LASS, NAS and NSAI members. For more information on either the Supershop or Ask-A-Pro, contact SGA at (213) 462-1108.

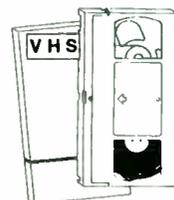
□ The California Institute of the Arts has announced the 1992 Spring Music Festival, scheduled for March 27 through April 11. The festival opens on Friday, March 27 with a concert by CalArts African Music Ensembles and it's non-stop from there. Events throughout the two week period include concert operas, oratorios, theater works and world music and dance concerts. Staged at various locations, many of the events are either free or low priced. For more information, call (805) 253-7832 or (818) 367-5507.

□ We have the Los Angeles Songwriters Showcase (LASS) tried and true weekly Cassette Roulette (7:00 p.m.) and Pitch-A-Thon (9:00 p.m.). March 3rd will have Richard Pancoast, Vice President of A&R at Dyshar Music Publishing sitting in on the Cassette Roulette. DJ Flash, A&R producer of Exello/Rhino Records will be searching for rap masters for a compilation album scheduled for an April release. March 10th will have Richard Mears of Curb Music looking for all types of country music at the Cassette Roulette; while later on that same evening Marcus Terry, President of GCM Productions will be present for the Pitch-A-Thon, also searching for country music. All Cassette Roulettes and Pitch-A-Thons are held at the Women's Club Of Hollywood, 1749 N. La Brea in Hollywood. Contact LASS for additional information at (213) 467-0533. 

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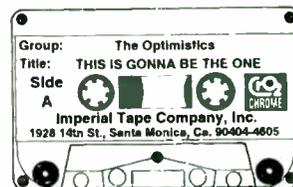
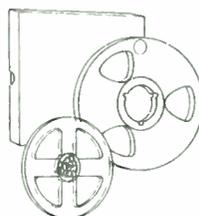
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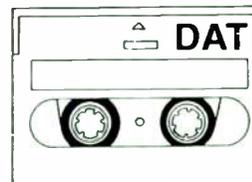
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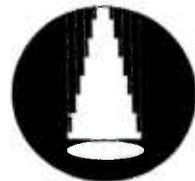


## CLOSE-UP



Mike Gormley

## CONFERENCE OF PERSONAL MANAGERS, INC



By Karen Orsi

Not only is there safety in numbers, but it creates a powerful lobbying force as well.

In the past, personal managers were forced to walk a legal tightrope between agents and artists. While that is still somewhat true today, the Conference of Personal Managers, Inc. has done a lot to clarify the role of personal manager and protect it legally. Headed by Mike Gormley, president, COPM's role is that of a supporting force for the professional ethics and functions of managers, on a personal and political basis. COPM has helped push through legal resolutions and senate bills affecting the professional lives of personal managers, including Personal Manager's bill AB997, which allows only a one-year statute of limitations on claims that artists can bring against their managers. Previously, an artist could bring claims against a personal manager if it was determined that the manager had solicited work for the artist- (in place of an agent). Clients often used this ploy to recover all commissions they had paid a manager and to get out of their contract. AB997 also exempted recording contracts from the legal territory of agents alone, allowing managers to work more closely with record companies and make deals without creating a conflict.

COPM's President Mike Gormley also heads LAPD (Los Angeles Personal Development), which currently handles Oingo Boingo, Concrete Blonde, Danny Elfman and others (past clients include the Bangles). He began in the music business as a drummer, "like everyone else," he says of personal managers. He also worked as a columnist and a feature writer for the *Detroit Free Press*. At 25, he was director of publicity and public relations for Mercury Records in Chicago. He did much to direct the careers of a fledgling Rod Stewart, the New York Dolls and the Ohio Players.

In 1980, he moved to A&M Records and advanced to the role of VP of publicity and assistant to the chairman. Eleven years ago, he founded LAPD with Miles Copeland, and began management for Oingo Boingo, Wall of Voodoo and the Bangles. Four years later, Copeland left for other pursuits, leaving it all to Mike Gormley, LAPD's current president.

COPM began 35 years ago as a

social gathering of like professionals, especially in the film and television management areas of the organization. Past presidents include Ken Fritz, who manages Peter, Paul and Mary, although Gormley says, the music sector of COPM is a minority force out of the 75 management firms that belong.

Citing the kinds of disputes that lead to the enactment of AB997, Gormley says, "I didn't even realize until the early Eighties that personal managers could be subject to jail." An artist could literally come in and say, according to Gormley, "You're fired because you got me work five years ago. Everything is void, and you owe me all back commissions."

If the allegations stood up in court, the manager could be sent to jail. COPM was instrumental in cutting the statute of limitations down to one year and eliminating the possibility of jail time for the personal manager involved—though no personal manager is authorized to act as an agent. The conference also contributes to charity and community causes, including recently raising money for the Los Angeles Police Department's Threat Management Unit. The funds purchased a computer which serves as a central clearinghouse for information about people who have a reputation for stalking and making inappropriate contact with high-profile people. The current list of celebrity hasslers tops 6,000 people who previously circulated unknown to law enforcement agents. An offshoot of this involvement was COPM's contribution to the passing of SB2184, also known as the "Stalker's Bill." Until the enactment of this law, there was no legal remedy for dealing with those intent on harassing celebrities—high-profile types or anyone else on their minds. Now, unlike before, legal action is possible long before the attraction becomes fatal.

When asked about the gray areas of personal management, such as those clients who use their personal managers as psychotherapists and emotional sounding boards, Gormley shrugs and says: "I just do the best I can." The notoriously calm Gormley is known more for action than talk, hence his success.

The Conference of Personal Managers can be reached at (213) 275-2456. Their mailing address is 201 North Robertson Boulevard, Ste. A, Beverly Hills, CA 90211-1799. 

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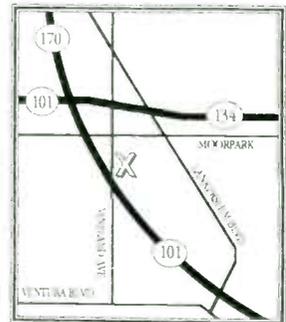
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Tom Petty, Karyn White Top Winners

# Brian Wilson, Jackson Browne, Frank Zappa Honored At First Pro Set L.A. Music Awards

By Keith Bearen and Steven P. Wheeler

SANTA MONICA—The first annual Pro Set L.A. Music Awards, held on Wednesday, February 19th, at the Santa Monica Civic Auditorium, was a promising debut for the fledgling awards show. Among the stars who turned out for the festivities were Beach Boys creator Brian Wilson, who received a Lifetime Achievement Award from *Music Connection*, and Jackson Browne, who received a Pro Set Image Award. *Music Connection* also honored Frank Zappa with a Lifetime Achievement Award, which Zappa's son, Ahmet, accepted for his father. (Photos of the show are in Local Notes, pages 18 and 19.)

The show—which featured such diverse musical acts as hard-core rap group N.W.A, Jeffrey Osborne, Hispanic rapper Gerardo and Dramarama—recognized L.A.-based artists in 50 categories and was co-hosted by Nina Blackwood and Bobby Rivers.

The evening's big victors were Tom Petty & the Heartbreakers

(Group of the Year, Best Rock Album, Best Male Rock Vocalist) and Karyn White (Best R&B Album, Single and Female Vocalist).

Other winners included Natalie Cole (Artist of the Year; her son and husband/producer Andre Fischer accepted for Cole), Guns N' Roses (Best Hard Rock Band, sharing the honor with Red Hot Chili Peppers), Dramarama (Best Modern Rock Band, Best Modern Rock Album) and Michael Jackson (Best Male Pop Vocalist, Video of the Year). Local favorites Mary's Danish garnered Best Rock Album (indie label) honors, Dave Alvin won for Best Vocalist (indie label), Dwight Yoakam was voted Best Country Artist and Roger McGuinn, Best Folk Artist. Top rap honors went to N.W.A and Ice-T, winners in the Best Rap Group and Best Rap Artist categories, respectively.

In the evening's most surprising victory, Sixties stalwarts the Cowsills won in the Best Unsigned Band category, which prompted one

member to sarcastically thank all the record labels who have refused to sign them.

Sprinkled throughout the ceremony were live performances by the Rembrandts (who won the Best Debut Rock Album category), the Nymphs (featuring the band's controversial lead singer Inger Lorre sporting a provocative sec-through top), Dramarama (who overcame some early technical problems), Vinnie James, Jeffrey Osborne, Cypress Hill and a tongue-in-cheek rendition of "Whip It" by the Del Rubio Triplets.

Highlights of the evening included KLSX DJ Jim Ladd's presentation to Jackson Browne of the Pro Set Image Award, which included a lengthy diatribe against President Bush and other establishment figures, to which Browne

good-naturedly replied in his acceptance remarks, "There's more that I'd like to say, but Jim went on too long."

Brian Wilson ended the show with a game rendition of "California Girls" and the unreleased autobiographical ode "Brian," featuring an under-prepared pick-up band (where were the background singers?) consisting of producer/bassist Don Was (Producer of the Year winner), drummer Dallas Taylor and Gregg Allman on guitar.

Before his performance, Wilson thanked *Music Connection* for the Lifetime Achievement Award honoring his illustrious musical legacy, but did not wish to reflect only on the past, saying, "I think when you hear my new songs, you'll like them so much that I'll be back here in twenty years to receive another Lifetime Achievement Award."

J. Michael Dolan, Co-Publisher and Executive Editor of *Music Connection*, co-sponsor of the event, summed up the evening by saying, "For the first year, I felt the show was a big success, and I think you can expect more artists and even bigger names to appear in the future. This type of show is long overdue in this city. It was great to see some of these L.A. musicians getting the recognition that they deserve." MC

## Elton John To Perform Benefit Concert In Nashville

By Steven P. Wheeler

NASHVILLE—Elton John will perform a solo benefit concert on March 15 in Nashville to raise money for the family of his former bass player, Dec Murray, who died in January at the age of 45 after an eight-year battle with cancer.

Murray was an original member of John's band, who, along with drummer Nigel Olsson, formed the trio that made Elton John's 1970 American debut at the Troubadour, one of the biggest moments in rock history (known as the night that kicked off Elton John's incredible career).

The three musicians were joined in 1972 by guitarist Davey Johnstone, and this four-piece band sent many an album to the top of the charts. Murray and Olsson left following the *Captain Fantastic & The Brown Dirt Cowboy* album in 1975.

Murray and Olsson would re-join John, Johnstone and lyricist

Bernie Taupin for two albums in the early Eighties, *Too Low For Zero* and *Breaking Hearts*, which would turn Elton John on to a whole new generation of fans with a string of Top Ten hits, including "I'm Still Standing" and "Sad Songs (Say So Much)."

Murray retired following the worldwide 1984 *Breaking Hearts* Tour and began his lengthy fight with cancer. Murray is survived by his wife and their two children, as well as a daughter from a previous marriage. The proceeds from John's solo concert will benefit the Dec Murray Family Memorial Fund.

Ticket prices are \$35 and \$25 and may be purchased at all Ticketmaster locations or charged by phone: (615) 737-4TIX or (800) 333-4TIX. A limited number of Golden Circle Tickets may be purchased by phone directly through Pace Concerts (615) 641-5800. MC

### CASH & GOULD



ASCAP President Morton Gould congratulates longtime ASCAP member Johnny Cash for the country legend's induction into the Rock & Roll Hall Of Fame.

# Controversy Surrounds Vince Neil's Departure From Mötley Crüe

By Tom Farrell

LOS ANGELES—Fans of multi-platinum hard rock outfit Mötley Crüe were shocked to learn of the departure of frontman Vince Neil. An official statement by the remaining members of Mötley Crüe, long one of L.A.'s foremost bands, lists the reasons as Neil's race car driving, which "has become a priority in Neil's life," and that old war-horse, musical differences.

In a response issued by Vince Neil the following day, he states, "I wasn't fired for drinking, and I didn't leave the band to pursue auto racing. It is true, however, that I didn't share the enthusiasm for the band's new musical direction. When we started rehearsals, the music was heavier, the way the Crüe used to be. When they brought in keyboards and more backup singers, I was disappointed. But when I didn't agree with what they were doing, I was shot down." Even though Neil's former bandmates never mentioned his drinking as being a problem, Neil felt obligated to defend himself in his release.

Recent events indicate that the 31-year-old's decision to leave the band may not have been entirely voluntarily, and that his behavior may have been a contributing factor.

A week prior to Neil's departure, Neil was implicated in an inci-

dent at Hollywood's Blak-N-Bloom nightclub. According to Jack (attempts to learn his last name were rebuffed), the bar manager for the popular nightclub, Neil was in the club's restroom urinating in the sink. Apparently, Neil was intoxicated, and when asked to stop, began urinating on the attendant, who promptly alerted the bar manager, who told Neil and his entourage to leave the nightclub. A conflict ensued, with eyewitness accounts varying slightly as to the intensity of the fighting, some calling it a "brawl" and saying that "Neil was like a hurricane, just tearing up the place." When Neil broke a glass over the bar manager's face, the fighting stopped and Neil fled the restaurant. The manager suffered facial lacerations and required medical attention.

Whether criminal charges will be forthcoming is unclear, but the bar manager indicated he is seeking civil damages. According to a club spokesperson, the bar manager's attorney called Doug Thaler Management [who handle Mötley Crüe] and was informed that "the band had a meeting that morning and voted Neil out of the group."

Two days later, Elektra Records and the remaining members of Mötley Crüe issued a statement that Neil had departed the band. **MC**

## PLATINUM ADAMS



A&M artist Bryan Adams was recently awarded double and triple platinum plaques for sales of his latest LP, *Waking Up The Neighbours*, and his record-setting single, "Everything I Do (I Do For You)," respectively. Pictured (L-R): A&M execs J.B. Brenner, Richie Gallo and Bill Gilbert; Adams; A&M President/CEO Al Cafaro; manager Bruce Allen; and A&M execs Rick Stone and Wayne Isaack.

By Michael Amicone



**Jim Chiado**

Arista Records has announced the appointment of **Jim Chiado** to the post of Senior Vice President, Sales and Distribution. Chiado was formerly with Arista Records where he exited as Branch Manager for the Los Angeles market.

In more Arista news, **Tom Ennis** has been promoted to the post of Vice President, Product Management; and **Richard Sanders** has been named to the post of Vice President, Artist Development. Sanders was recently the President and co-founder of Loud & Proud Management.

Veteran publicist **Suzan Crane** has announced the formation of **Suzan Crane Public Relations**. Crane has served stints with Virgin Records as Publicity Director/West Coast, the Howard Bloom Organization and Solters/Roskin/Friedman and has worked with such artists as George Michael, Ziggy Marley, 2 Live Crew and Simply Red. The firm's first signings are Scorpions and Priority Records' Priority Rocks label.

**Scotti Bros. Records** has named **Carol Earle Burnham** to the post of National Director of Publicity. Burnham will oversee all press campaigns, including corporate press, for the Santa Monica-based label's roster of artists.



**Kathy Acquaviva**

Hollywood Records has announced the promotion of **Kathy Acquaviva** to the post of Vice President. Previously the label's National Director of Publicity, Acquaviva will continue to perform her duties out of the label's Burbank headquarters.

**Capitol Records** has announced the promotion of **Jeff Shane** to the post of Vice President, Rock Promotion. Shane, who served a nine-year stint with Epic Records in the promotion department before moving over to Capitol in 1987, will perform his duties out of Capitol's Hollywood Tower.

San Francisco-based lawyers **Barry Simons** and **David Stein** have announced the formation of a new partnership specializing in entertainment and business legal issues, with an emphasis on copyright and trademark law. Simons & Stein's list of cli-

ents includes the Sneetches, the Green Things and Penelope Houston.

Virgin Records has promoted **Jeffrey Naumann** to the post of Vice President, Radio Promotion. Formerly the label's Senior Director of Promotion, Naumann, who will continue to oversee the label's Album Department, will work out of Virgin's Los Angeles offices.

**BMG Enterprises** has announced the promotion of **Ron Osher** to the newly created post of Vice President, BMG Enterprises. BMG Enterprises is the operating unit responsible for the new business ventures, NiceMan Merchandising and BMG Kidz.



**Jim Crockett**

MusicWriter, Inc. has announced the appointment of **Jim Crockett** to the post of Chief Executive Officer. Crockett was formerly President of GPI Publications and publisher of *Guitar Player* and *Keyboard* magazines.

**RCA Records** has named **Nikki Hill-Garrett** to the post of Midwest-Central Regional Manager, Promotion, Black Music. Hill-Garrett, who boasts a strong background in radio, will be responsible for radio airplay and working with regional sales managers and sales directors.

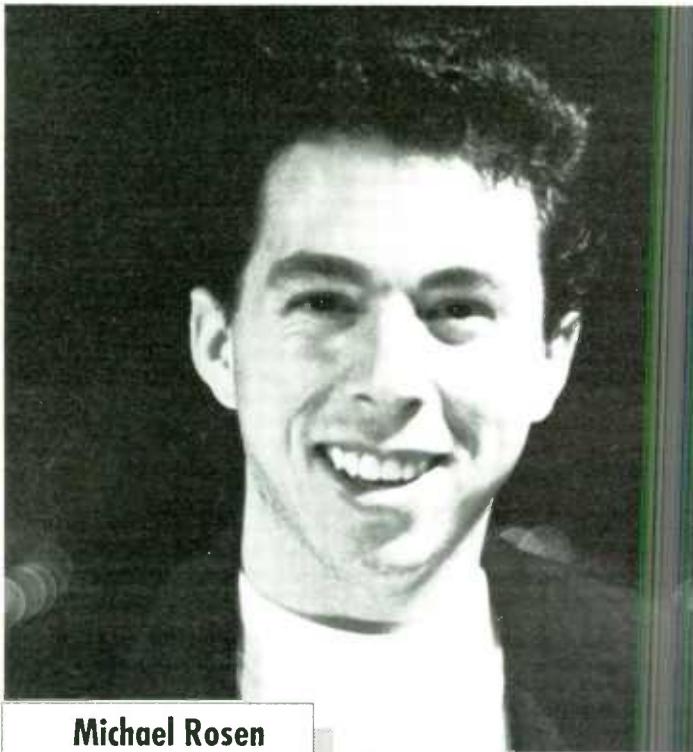
**MCA Records** has announced the appointment of **Mark Gorlick** to the post of Vice President Promotion. Gorlick will shepherd the label's national promotion activities, including responsibility for all radio formats.

**Morgan Creek Records** has announced the appointment of **Michelle St. Clair** to the post of National Alternative Promotion. St. Clair will shepherd college and alternative radio promotional efforts for Morgan Creek's current projects, including the bands *Miracle Legion* and *Eleven*.



**Geoff Gans**

Rhino Records has promoted **Geoff Gans** to the post of Senior Director of Creative Services. Gans received a Grammy nomination for his design of Rhino's Frank Zappa *BEAT THE BOOTS* box set. **MC**



**Michael Rosen**

**Company:** Slipped Discs  
**Title:** President/Head of A&R  
**Duties:** Running label & talent acquisition  
**Years with company:** One

**Dialogue**

**Background:** "While I was in college, I started a label called Bay Cities. We were releasing classical music, show music, soundtracks and jazz. While I was there, we released 55 pieces of product. I eventually left to form Instinct Entertainment and Slipped Discs Records so I could get into rock & roll. I'm still an owner of Bay Cities, but right now I'm running Slipped Discs full-time."

**Label Focus:** "The main focus of Slipped Discs is to release music by acts that have slipped past the larger record labels. We will release product on the best acts that we can find. Because we are a small label, I don't see us getting too alternative or getting into hip-hop anytime soon—simply because we can't afford to."

**Competition:** "A major record label probably wouldn't go after the same acts that we do. To them, it's not worth it for an act to sell only 30,000-40,000 albums. To us, however, it's well worth it. We're willing to spend a few releases on an act as their audience grows. If there's anything we can offer a band that a major label can't, it's personal attention. We also stick with them longer; it's more of a joint venture. Each and every release is so important that if it fails, it's a major setback for us. That's why we're looking for acts with staying power."

**Unsolicited Tapes:** "We very definitely accept unsolicited tapes. Artists are encouraged to send in their demo tapes to: Slipped Discs, 1341 Ocean Ave., Suite #130, Santa Monica, CA. 90401. I also make it a point of getting back to the artist as soon as possible, as opposed to leaving them hanging for weeks at a time. Even if I'm rejecting the tape, I don't think it's cool for an act to be sitting at home wondering what's

going on. You gotta get back to them; you gotta let them know."

**Ten Hands:** "Ten Hands is a band with a strong following in Texas, Arkansas, Mississippi and Tennessee. Recently, they put out a release of their own and moved over 9,000 pieces. We saw this as a great opportunity to take this band and expand their audience with some promotion and marketing. A girlfriend of mine in Dallas named Becky Lamm gave me their demo tape that I had been listening to for about a year and a half before I left Bay Cities. They didn't have a major release out, and I wanted to do something with them. So, as soon as I started Slipped Discs, I signed them. Their album, produced by Pete Elia, is out now."

**The Plan:** "The plan of attack is to keep pushing the way we've been going. We're averaging almost a thousand units a week and we're picking up about five new radio stations a week also. And that's just in Texas and Arkansas. The album is now available nationally, and we expect to do reasonably well. It's being distributed by Landmark Distributors."

**New Talent:** "I really don't get out to the local clubs much these days because we're working our new release. But in any case, I always prefer to listen to a demo tape first. When you go out to a club, there are a lot of outside influences—they treat you like a king, there's liquor and women. I can get through the tape in less than an hour, as opposed to spending the entire evening at a club. When it comes to looking for

new talent, I'm definitely into substance over image and hair and leather. I'm into the music."

**Good Side:** "The good side of A&R—that's easy. All you have to do is go to a show, a Ten Hands show, for example, and watch the fans as they listen to the band and listen to the record. They're happy and they're enjoying it. I almost feel like I discovered them."

**Down Side:** "The down side is that there are so many bands out there that just don't have it. It's really tough telling them that I'm just not interested. You don't want to let them down too hard, yet you've gotta be honest with them. With every 'pass' there is always a compliment you can give—excellent musicianship, you know."

**Trends:** "I think you'll find that the smaller, indie labels are beginning to break through more now than in the past. And eventually, the trend will be that the indies begin to gobble up a bigger piece of the industry."

**Barometers:** "Rather than using radio as a barometer for what to sign, I use my staff and the actual songwriting, musicianship and presentation of the act. Radio is very important for exposing new product, but that product was recorded a year before you hear it."

**Advice:** "For bands attempting to go after that record deal, my advice is to practice and exercise patience. Try not to get discouraged and remember that good things take a long time to happen—so be patient."



*Phil Walden, President of Capricorn Records, has announced the signing of the Zoo, which features drummer Mick Fleetwood, singer Bekka Bramlett and singer/guitarist Billy Thorpe. The Zoo's debut for Capricorn will be produced by Fleetwood and Thorpe. Pictured above from left to right are: Jeff Cook, VP Promotion/Capricorn Records; Phil Walden, President/Capricorn Records; Billy Thorpe and Bekka Bramlett; Mo Ostin, President/Warner Bros. Records; Mick Fleetwood; Don Schmitzerle, VP & GM/Capricorn Records and Dennis Dunstan of Wel-Dun Management.*



Toni C. Holiday

**Victory Music Group the Apostles take a moment to pose with their A&R Rep Lisa Zambrano. The Apostles are the first new act to sign with Victory and expect to release their debut in early May. Pictured above are Lisa Zambrano, A&R, and Apostle members Bret Everett, Bob Hotchkiss, Jimmy Stafford and Charlie Calin.**

**The President:** "I'm young, I've got a lot of energy and I feel that now is the time to take the gamble. That's why I prefer heading up my own label, as opposed to working for someone at their label. The time is right. If this doesn't happen, I'm young enough to still wind up on my feet."

**Grapevine**

The entire industry is abuzz about the Vince Neil/Mötley Crüe incident that took place last week. Hats off to the Crüe for not letting one bad apple spoil the whole bunch! Word on the street is that the **Scream's** vocalist **John Corabi** has the inside shot at replacing Neil.

Congratulations to local favorites the **Cowsills** for winning the **Pro Set Los Angeles Music Award** for Best Unsigned Local Band. The guys (and girl) have been around for a long time but are as talented, as fresh and as commercially viable as ever. Somebody really oughta sign this band now.

The death of **Die My Darling** has left drummer **Ritch Wilder** in search of a new band. Alternative rock acts with a dark edge should check him out. Call: (213) 654-4134.

Drummer **Anthony Focx**, who you no doubt remember from the MTV videos "Poison" and "Bed Of Nails" by Alice Cooper and "Unholy Love" by Doro Pesch, can now be seen in the hit motion picture **Wayne's World**. Focx is featured throughout the entire film in the fictitious band **Crucial Taunt** as well as in the video for "Ballroom Blitz." Focx is now looking to join a pro commercial hard rock band with a record deal, production deal and/or major management. He can be reached at (213) 960-7625.

**John Deacon, Brian May and Roger Taylor of Queen** have announced that they will be returning to London's Wembley Stadium for the first time in six years for a benefit concert in honor of **Freddie Mercury** who died of AIDS this past November. The concert, featuring a slew of international superstars, will be held on Easter Monday, April 20th.

Look for supergroup **Kiss** to re-

lease their new **Bob Ezrin**-produced **Revenge** album this spring and don't be surprised if it also contains a version of "God Gave Rock 'N Roll To You." The single seems to be topping the charts in Europe.

With their smooth, silky Sixties-like vocal harmonies, local act **4 Great Heads** is already creating a buzz after only a handful of live performances. Catch them in an acoustic setting in your town.

**Wilson Phillips** get personal with their "Flesh And Blood" track off their forthcoming SBK album. The song was written about **Brian Wilson**, father of **Carnie** and **Wendy Wilson**.

Not ones to let **Guns N' Roses** or **Bruce Springsteen** outdo them, **MCA's Spinal Tap** has announced the simultaneous release of their label debut—**Break Like The Wind, Parts I, II & III**. This will be the band's first release since their critically acclaimed **Smell The Glove** opus in 1984.

**Mark Free** (King Cobra), **Bruce Gowdy** (Stone Fury), **Guy Allison** (World Trade), **Larry Antonino** and **Jay Schellen** (Hurricane), have united to form **Unruly Child** on **Interscope Records**. The new album was produced by **Beau Hill**.

Flash: **New Kids on the Block** have changed their name. Henceforth, they will be called **NKOTB**. I'm serious, folks. But no matter what you call them, they're back on the charts with "If You Go Away."

**On The Move**

**Stephen Brown**, President of **Caliber Records**, has announced the official opening of his label. Currently, the **Caliber Records** roster includes **Rita Coolidge**, **Robert Tepper**, **Brett Ryan** and hard rock band **Shanghai**. The new label was originally an artist management firm called **Caliber Entertainment** which **Brown** also headed up. **Caliber** is located at 15125 Ventura Blvd., Penthouse Suite, **Sherman Oaks, CA 91403**. Telephone number is (818) 784-8887.

Los Angeles-based grunge rock trio **Failure** has signed with **Slash Records**. Their **Slash** debut is expected in late summer. **MIC**



**Vandal**

Contact: Eric Knight  
(305) 884-5438

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

For years I've been hearing that there is a tremendous rock scene down in South Florida—but, until now, I haven't heard anything even remotely exciting. Enter **Vandal**. A five-piece rock band that began some five years ago, **Vandal** has often been crowned **Metal/Rock Band of the Year** in their hometown. And man do they deserve it. Their latest demo tape, a six-song offering, combines strong melodies, strong backing vocals, pro playing and some above-average lyrics. If you're expecting to hear lead singer **Eric Knight** screaming his brains out, forget it. **Eric** sings. The band also has what may others lack—an original sound. Before going overboard, I'd like to hear a fresh batch of songs just to be sure this isn't a fluke; just to be certain the guys can do it again. **Vandal** is definitely on the right track. They're just a hit away from success.



**Michael Haid**

Contact: Michael Haid  
(714) 283-2112

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Writer/producer **Michael Haid** put together what he calls the **Strength Of Balance** demo package, with the accent on balance. **Haid** balances various musical styles—from rock to jazz to funk—and handles them all with ease and perfection. Demo opener "Sunday Drive" is a moving instrumental with a searing sax solo courtesy of **Jeff Jorgenson**. The tune just misses its chance at being a hit instrumental. A stronger melody would have done the trick. "All Funked Up" follows, and it too moves from segment to segment changing time signatures at will. "Dealin' With The Feelin'" closes out the short set and leaves me disappointed. The musicianship here is truly top-notch, but the material needs to be a lot stronger—especially since there are no vocals. I should be able to walk away humming these melodies, but instead, I have to look hard just to find them. Very, very close.



**Alex Cluge & the Hunger**

Contact: Don Sorkin  
(310) 559-5580

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Lead singer and keyboardist **Alex Cluge** has fashioned a tight pop outfit that plays and sings with a passion usually reserved for superstars. The three demo selections included in this presentation, "Just You & Me," "Virgin Sweetheart" and "The Best Times," are all pop-oriented with driving rhythms and nice melodies. You've gotta respect these guys for their ability to write pop material which is very difficult. Not many can tell a complete story within three minutes! The first tune, "Just You & Me," appears to be the strongest and by far the most memorable of the three. The band is awfully close to coming up with something original but they need some more material that is just a tad closer to the bull's-eye. This is definitely a band that could happen down the road. A few months from now, with a new tape, they should begin to capture the attention of the **A&R** community.

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



Pat Lewis

BMG Music Publishing's John Hiatt.

## Songwriter Activities

After a two month hiatus, ASCAP resumed its bi-monthly industry showcases, "Hardest Kept Secrets" held at the Coconut Teaszer. And the industry turnout was the heaviest yet. One person attending reported actually waiting in line outside of the Teaszer for forty minutes! Most all of the commotion was caused by Wax, a band that has one heck of a buzz in town right now. The band performed a rousing set of material that was reminiscent of the early pop/punk coming out of England in the late-Seventies. For more info about Wax, give the band a call at: (213) 969-8454. Doctor Dream recording act Joyride was also featured on this showcase, and their set was loaded with lots of poppy, bouncy, raw rock & roll. I particularly enjoyed the speed metal sounds of Civil Defiance, who were putting in their second appearance at these showcases. Things should be heating up for this dynamite band shortly!

BMG Music Publishing's John



Pat Lewis

Pictured is Joe Sib, lead vocalist from Los Angeles-based Wax, who also performed at the "Hardest Kept Secrets" showcase.

Los Angeles favorites Dumpster signed a co-publishing/development deal with Shankman DeBlasio Melina, who also manage the band.

Hiatt has a tune on the new Paula Abdul album entitled "Alright Tonight" and a cut on Bonnie Raitt's album entitled "No Business." Hiatt is currently working on material for a solo project. Watch for a new album due out this month featuring the collaborative efforts of Hiatt, Nick Lowe, Ry Cooder and Jim Keltner, who call themselves Little Village.

Shankman DeBlasio Melina is gearing up for this year's South by Southwest Music Conference (SXSW'92) held in Austin, TX. This year, SDM's Love Chain from Canada will be putting on a private showcase at the Austin Rehearsal Complex on the afternoon of Saturday, March 14. Big Car will be headlining the ASCAP sponsored showcase later that evening. The band will be performing songs from their Giant debut album produced by Dennis Herring. Los Angeles' own Dumpster, who recently signed a

co-publishing/development agreement with SDM, will also be performing at SXSW'92 on Thurs. March 12 at the Cavity. Watch for a complete rundown of SXSW'92 activities in future Songworks pages.

While we're on the subject of SXSW '92, check out Punkinhead, a funkified rock group from Arkansas that will be performing at the conference on Thurs. March 12 at the Sanitarium at 11 p.m. Punkinhead made Songworks' "favorite bands from SXSW '91" list last year and have been having an excellent year since the conference. The band is currently in the studio recording material for an upcoming independent release entitled *New South Soul* produced by Paul Ebersold (Eric Gales Band, Tora Tora). Mary Schdler will also be performing at a BMI sponsored acoustic music showcase at the Chicago House on Sat. Mar 14 at 8:30 p.m.

## Chrysalis Music Songwriter Activities

Slaughter is currently in the studio mixing their new album, *The Wild Life*, which was written and produced by Dana Strum and Mark Slaughter. The album is slated for a May release.

Billy Idol has begun writing material for a new album. Chrysalis Music is hoping for a December release.

The Waterlilies, who signed a development/publishing deal with Chrysalis Music two years ago, have released their debut Sire album, which was written and produced by the band. The emphasis track is "Tired Of You."

Songwriter/artist Ian Broudie wrote and produced all of the tracks on the Lightening Seeds new MCA release. Broudie is the band's lead singer.

Songwriter/producers Charles Farrar and Troy Taylor have two songs on the Boyz II Men album and have the current Color Me Badd single "Thinkin' Back" as well.



Lester Cohen

More than 100 leaders of the music industry recently gathered in Beverly Hills to kick off the annual T.J. Martell West Coast fundraising drive. This year's honoree, BMI President Frances W. Preston, gathered the West Coast industry leaders together to announce that Les Bider, Chairman and CEO of Warner/Chappell Music will serve as West Coast Chairman for this year's campaign entitled "Share The Dream." Pictured (L-R) are: Bider; Charles Koppelman, Chairman and CEO of EMI Records Group North America and last year's T. J. Martell Humanitarian; Bob Jones, VP Communications, MJJ Productions; Preston; Clarence Avante, President, Tabu Records; and Jerry Moss, Chairman and CEO A&M Records.



Pat Lewis

Pictured is Steve Soto from Orange Co. band Joyride who recently performed for a capacity crowd at the ASCAP-sponsored "Hardest Kept Secrets" industry showcase, held at the Coconut Teaszer. The band's new album, Johnny Bravo, has just been released on Dr. Dream Records.

## SONGWORKS—PAT LEWIS



Gary Gershoif

**PolyGram/Island Music signed songwriter/producer Phil Galdston. Pictured (L-R) are: Phil Galdston; David Passick, Manager; Lionel Conway, Chairman PIM; and John Titta, Creative Director, PIM.**

### PolyGram/Island Music Songwriter Activities

C.C. Peniston's single, "Finally," peaked at Number Five on the *Billboard* singles charts.

Pearl Jam's debut album *Ten* is coming "Alive" on the *Billboard* charts as it continues to move up and up!

*Two Rooms*, the Elton John/Bernie Taupin tribute album, went platinum and continues to remain steady on both the album and singles charts.

Garth Brooks' album has now sold six million copies. PIM has one song on the record, "Against The Grain," written by Larry Cordle, Carl Jackson and Bruce Bouton.

The Golden Palominos' new single, "Alive And Living Now," was co-written by PIM writer Nicky Skopelitis. R.E.M. member Michael Stipe is both a member of the group and performs lead vocals on the song.

### New Songwriter Signings

PolyGram/Island Music signed songwriter/producer Phil Galdston,

who has the Vanessa Williams (Mercury) single "Save The Best For Last" and the upcoming Stacy Earl (BMG/RCA) single "Slowly."

Suzanne Vega signed a publishing agreement with Warner/Chappell Music.

Writer/producer/artist Wendy Waldman has signed a long-term publishing contract with Zomba Music Publishing. Waldman has had songs recorded by Vanessa Williams, Cher, Bette Midler, Linda Ronstadt, Patti Austin, Randy Travis, Dan Seals, the Dirt Band and others. She has produced records by Suzy Boggus, the Forester Sisters, the Ozark Mountain Daredevils, New Grass Revival and Sweethearts of the Rodeo, among others.

Capitol recording act Full Force has signed with performance rights organization ASCAP.

Award-winning songwriter Dean Pitchford has signed an agreement with Vis-a-Vis Entertainment, Inc. to represent his catalog, which includes "Fame," "You Should Hear How She Talks About You," "All The Man I Need," "Footloose," "Almost Paradise" and "After All," among others. MC

## PUBLISHER PROFILE

### Pat McMurry-Wilder

Creative Manager  
Bluewater Music Corp.,  
Nashville



**A** By Pat Lewis

Although Bluewater Music has only been in business for seven years, the Nashville-based publishing firm has been extremely successful in getting cuts and advancing the careers of their staff writers. Their roster includes artist/writers Al Anderson (from NBRQ), David Lynn Jones (who has a new LP *Mixed Emotions* out on Capitol) and Jim Lauderdale (whose album *Planet Of Love* was recently released on Warner/Reprise) and writers Dan Tyler (who has had five Number One country songs), Sandy Knox, Kim Richey and Don Dunn. Bluewater has had cuts with a diverse variety of recording artists including Willie Nelson, Joe Cocker, David Peaston, Roger Whittaker, Randy Travis, Conway Twitty, Anne Murray, Webb Wilder, Vince Gill and Johnny Cash.

Creative Manager Pat McMurry-Wilder joined the company in September of 1990. "I think the most important philosophy behind this company is that we maintain a high ratio of creative personnel to writers," explains McMurry-Wilder. "We have three songs pluggers—Frank Littell, Jeff Tweel, and myself. We believe that the more pluggers a company has the more songs will be pitched; and the more pitches, the more cuts we'll get. Also, each of the pluggers has his own contacts, and in this way we cover all the bases. Our staff writers get a lot of attention and service. The most important thing a publisher can do for its writers is to attain cuts for them."

Even though Bluewater is located in the home of country music, they still manage to get cuts in all genres of music. "We are based in Nashville," she says, "and we do pitch a lot of country songs and we have a big country catalog, which is great because the access is very easy here. It's a small town and very open. We don't have any problems getting cuts here. But we also pitch songs in L.A. and New York because we do have a pop writer—Sandy Knox—and of course, Jim [Lauderdale] and Al [Anderson] can write great rock & roll songs too. We've had a lot of different cuts—Diana Ross, Joe Cocker."

Since Tennessee is out of the coastal mainstream of New York and Los Angeles, it would seem difficult to pitch songs so far away. But McMurry-Wilder explains that it's not as difficult as it would seem: "Well, the first trick is to gain access to producers, managers, and A&R execs. Access is obtained through the usual methods. Sometimes people have heard of us, and that helps. But having writers with track records probably helps me get in the door more than anything else. Once I'm in the door, the songs speak for themselves."

Not only does McMurry-Wilder pitch songs, but she also works creatively with her songwriters. One such way is setting up collaborations between songwriters. "It's like a blind date," she comments. "I like to get songwriters together because you can take a country songwriter and put him with a pop writer and you'll get a country/pop song. You just get a broader-based type of song."

She also likes to set up collaborations between her songwriters and recording artists. "We've been doing that a lot," she says. "We have Bluewater Music Night showcases here and it's sort of like a writers-in-the-round. We chose three or four writers and have them do a guitar/vocal of their songs. We've attracted a lot of artists that way and the artists come to us and say, 'I'd like to write with Al or Jim.' So that's been working very well."

Bluewater Music accepts unsolicited tapes. "We're always open because you just never know what you're turning down," says McMurry-Wilder. "I think that it's important to keep the door open because we all had to start somewhere and I want to give everybody a fair shake. Now, I will be honest and tell you that there's a wealth of unsolicited material and it takes a long time to get through it, but we will eventually get through it."

Interestingly, McMurry-Wilder is not a stickler for well-produced demos. Nor is she necessarily wowed by technical chops or fancy packaging. "If the songwriters want to send a full demo with a band, that's fine or if they want to just send a guitar/vocal, that's just fine too," she says. "A lot of times, the song itself will demand the correct way in which it should be demoed. If it's a sweet love song, a guitar/vocal is a wonderful way for me to hear it. I think it depends on the writer and how he wants to do it. But for me, it doesn't matter. I'd just as soon listen to a guitar/vocal demo than a full band demo."

McMurry-Wilder is a publisher with imagination. "Let's let the producers produce the song," she says. "I want to hear the song. I'm going for the song. The song will stand up on its own. The thing I like the best is when writers come in or call me on the phone. I have one writer who plays me ideas and songs over the phone. I love that!"

And what advice does this spunky Nashville publisher have for the up-and-coming songwriter? "Send me a tape." MC



**Suzanne Vega signed with Warner/Chappell Music. Pictured (standing L-R) are: David Stamm, Manager Creative Services, WCM; Rick Shoemaker, Executive Vice President, WCM; Rochelle Fields, Vice President Creative Management, WCM; Kenny MacPherson, Vice President Creative Services, WCM; (seated) Les Bider, Chairman and CEO, WCM; Vega; and Ron Fierstein, Vega's manager.**

**RAP SESSION**



DJ Premier and Guru of Chrysalis rap act Gang Starr gather round the console during sessions for their forthcoming LP, *A Dally Operation*.

**SUNSET SOUND FACTORY:** Mock hard rock metallers Spinal Tap, putting the finishing touches on several tracks for their upcoming MCA release, ace session musician Steve Lukather is producing the project, Niko Bolas is handling the sonic chores and Mike Piersante is assisting...Veteran Hispanic rock band Los Lobos, in Studio B, making tracks for their upcoming Slash Records release, Mitchell Froom (Elvis Costello) producing the album, Tchad Blake is manning the console and John Paterno is assisting on the sessions...Producer Larry Hirsch (Innocence Mission), in Studio B, working on a new project with Imago

recording act the Sextants, Hirsch also handling the engineering duties, with Mike Piersante assisting...DGC hard rock act Little Caesar, in Studio A, recording overdubs with veteran guitarist Earl Slick (David Bowie, John Lennon), Howard Benson producing the sessions, Jeff Hendrickson engineering and Mike Kloster assisting. **SCREAM STUDIOS:** New Orleans musical ambassadors the Neville Brothers, working on their next A&M Records release, sessions produced by Hawk Wolinski and David Leonard; Leonard also handling the sonic chores, along with assistant Craig Doubet...Epic recording act

**ON THE SET**



Columbia recording act Warrant is shown taking a break during the filming of the video for "We Will Rock You," from the soundtrack of the motion picture *Gladiator*. Pictured (L-R): actor James Marshall, Steven Sweet of Warrant, actor Cuba Gooding, Jr., and Joey Allen, Jani Lane, Erik Turner and Jerry Dixon of Warrant.

the Indigo Girls, mixing their forthcoming album with producer Peter Collins and album mixer David Leonard. **RECORD PLANT:** Prince, overdubbing and mixing tracks with engineer Mike Koppelman and assistant Kyle Bess...Def American rock act the Black Crowes, mixing their nextopus with mixer Brendan O'Brian and assistant Jim Champagne...Producer Bob Rock and engineer Randy Staub, mixing live performances by metal superstars Metallica, with Kyle Bess assisting...Qwest Records' *Whose Image?* tracking, overdubbing and mixing for their new album, sessions produced by Anthony

Kemp, engineer Femi Jiya manning the console with assistant Craig Brock. **THE ENTERPRISE:** Producer-engineer Tony Pelusa, working on tracks for the Dazz Band's new comeback album on Impact Records, Fred Kelly, Jr. assisting...Producer-engineer John Patoka, mixing Nia Peeples' new Virgin release, Fred Kelly, Jr. once again assisting. **41-B RECORDING STUDIOS:** Producers Joe Okuda and Randy Peterson, putting the finishing touches on Roberta Flack's upcoming EMI release, with engineers Tom Vicari and Peter Arata sharing the sonic duties. **MC**

**CRASH SESSION**



Vicky Wright, lead vocalist of Epic recording act Johnny Crash, Guns N' Roses drummer Matt Sorum and Johnny Crash guitarist Chris Neeley are pictured during sessions for the band's upcoming release. The album was produced by Taylor Rhodes (Kix) and engineered by Joe Blaney (Prince, Clash, Keith Richards).

**ON THE SET**



Victory Music recording artists the Apostles are pictured during a live concert at the Whisky, the footage of which will be used for a promotional video. The L.A.-based act will be releasing their self-titled debut disc in early May.

# PRODUCER CROSSTALK



## BOBBY 'BOBCAT' ERVIN

By Pascale Lanfranchi

His love of cats and his deft scratches on the turntables earned Bobby Ervin the tag of "Bobby the Cat." And Bobcat needed all of his nine lives to survive his tough ghetto life.

The mastermind behind L.L. Cool J's double platinum album, *Bigger And Deffer*, started his career by selling tapes he made at home. He soon became a professional DJ, rocking large crowds at various L.A. clubs. "I started out as a DJ," recalls Ervin, "for an organization called Uncle Jam's Army. I used to be the DJ at the Sports Arena, which holds 10,000 people. Also, I was one of the jocks at KGFJ and KDAY. Then I started doing remixes, and from there, I went into production."

Does this 24-year-old "hip-hop junkie," as he likes to call himself, consider starting out as a DJ a necessary step to becoming a good rap producer? "It's not really necessary, but it helps, because when you are a DJ, you have to know what to play at clubs, how to program to make people dance, and that leads into arranging. If you can rock a crowd, you can do production."

Bobcat has won several awards, including the prestigious ASCAP Writers Award for the L.L. Cool J classics "I Need Love" and "I'm Bad," also receiving the Best Hip-Hop DJ Award at the Apollo Theater. In addition to his production and writers credits, he went on tour with L.L. Cool J in 1984 and 1985, demonstrating his talents behind the turntables and the mixing board and doing background vocals.

In 1989, Bobcat was chosen as the opening act for Jody Watley's "Larger Than Life" tour. That same year, he took part in the New Edition's "Heartbreak" tour, sharing the stage with the likes of Bobby Brown and Al B. Sure! As a result of his success,

Bobcat landed a record deal with Arista Records and released his debut album, *Cat Got Ya' Tongue*.

Being both a recording artist and a producer, which does Bobcat prefer? "I prefer being a producer because I know how to bring out the best in an artist. I like writing songs and watching somebody else performing them. Also, the producer has more creative control than the artist because he has the last say-so over everything. The producer is the person that makes the song happen, arranges the song and even writes the song sometimes. So, being a producer is more interesting."

Bobcat, who recently produced ten tracks on Ice Cube's controversial *Death Certificate* album, doesn't seem to be concerned with the fact that some artists might pigeon-hole him as a hard-core rap producer. Says Bobcat, "First of all, these people do not understand who Ice Cube is...he's a messenger. He is not a gangbanger or a racist. He's speaking for the ghetto kids of America because he's one of them. So he knows what he's talking about. I really don't care about the people who typecast me as a hard-core rap producer because if they're narrow-minded, I don't even want to work with them."

1992 is yet another busy year for Bobcat. He is currently in the studio working on L.L. Cool J's upcoming album. Bobcat explains that a talented rap music producer can deliver top-charting tunes without using all of today's advanced technology: "Everything is not about sampling. I can come up with a slamming groove right now in this room. It's all about coming up with a funky groove. If you listen to Parliament/Funkadelic or James Brown non-stop all day, every day, eventually your brains will develop the bass patterns, and if you're interested in music production, you will be able to create your own groove."

As a result of the success of Ice Cube's album, Bobcat has entertained offers to open his own record label, but has turned them down, saying the timing wasn't right. "I don't really want to do that right now because it would be too much responsibility. I want to stay creative and keep on working on the ideas I have for my groups, their video concepts, the way to market them. So, for the time being, I will work side by side with the record companies."

Rap music has a solid grip on popular culture, but a lot of musicians complain that rap is not real music. Today, sampling has become synonymous with stealing. "Sampling is part of rap music. Rap has changed drastically over the years. Now you have only a few artists that do not use samples in some of their songs. Right now, songs that don't have samples are not hits."

So what does the future hold for rap? "What I see happening is kids sampling pieces and building their own production around it. You're always going to have those pure, hard-core hip-hoppers who will sample forever. Even with the next generation, there will always be two turntables and a microphone." **MC**

## NEW TOYS—BARRY RUDOLPH



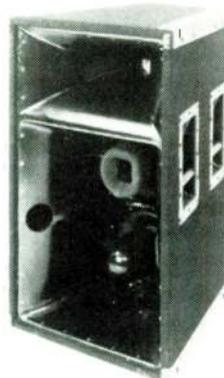
Datum Mixing Console from Hill Audio

The Datum Mixer is available in three configurations and four different frame sizes. The Datum can be used for studio recording, sound reinforcement and for stage monitoring because there are three choices of input/output modules to suit the individual requirements of each of those applications.

Most configurations can have up to 48 inputs with the typical recording console having 40 inputs, 12 busses, 24 trk. monitoring and a stereo mixdown buss. Incidentally, the 24 trk. monitor is available for mixdown so there are a total of 64 inputs for the mix,

perfect for large numbers of virtual MIDI instruments. Some other nice features include: sweepable EQ on each input and up to eight auxiliary sends; there is EQ and aux sends on all monitors; each Effect Return has two mono returns and one stereo return; and separate tape input plugs on all inputs so you do not have to re-patch tape recorder track outputs on mixdown.

Prices vary accordingly, so check with Hill Audio at International Music Corp., P.O. Box 2344, Fort Worth, Texas 76113-2344. Phones: (817) 336-5114 Fax: (817) 870-1271.



Electronically Controlled Loudspeaker from Community

The Model RS660 is the latest addition to the RS line of electronically controlled concert loudspeaker systems. Actually two parts make up this system: the loudspeaker itself and the 660 System Controller. The loudspeaker is a three-way system consisting of two, 10-inch ferro-fluid cooled woofers that handle frequencies up to 650Hz. Midrange (650Hz. to 3KHz.) comes from a two-inch M200 compression driver while frequencies above 3KHz are taken over by a one-inch titanium transducer.

Typical power handling for the system is 300 watts continuous (750 watts program) with 129 db SPL measured at 65 degrees horizontal and 50 degrees in the vertical plane. Frequency response is 70Hz. to 18KHz.  $\pm 3$ db. Sensitivity, a sort of measurement of speaker dynamic range, is said to be 108 db SPL for one watt at one meter.

The cabinet measures 33 inches high by 20 inches wide and 20 inches deep. Weighing 60 lbs., the unit comes with black carpet covering a multi-ply birch wood cabinet. For ease of flying, there are integral steel edging on all four corners.

The RS660 System Controller is a single rack-space electronic crossover/ filter and protection/monitor device. The 660 has both balanced inputs and outputs and accommodates not only the RS660 speaker but also a subwoofer system. This controller is con-



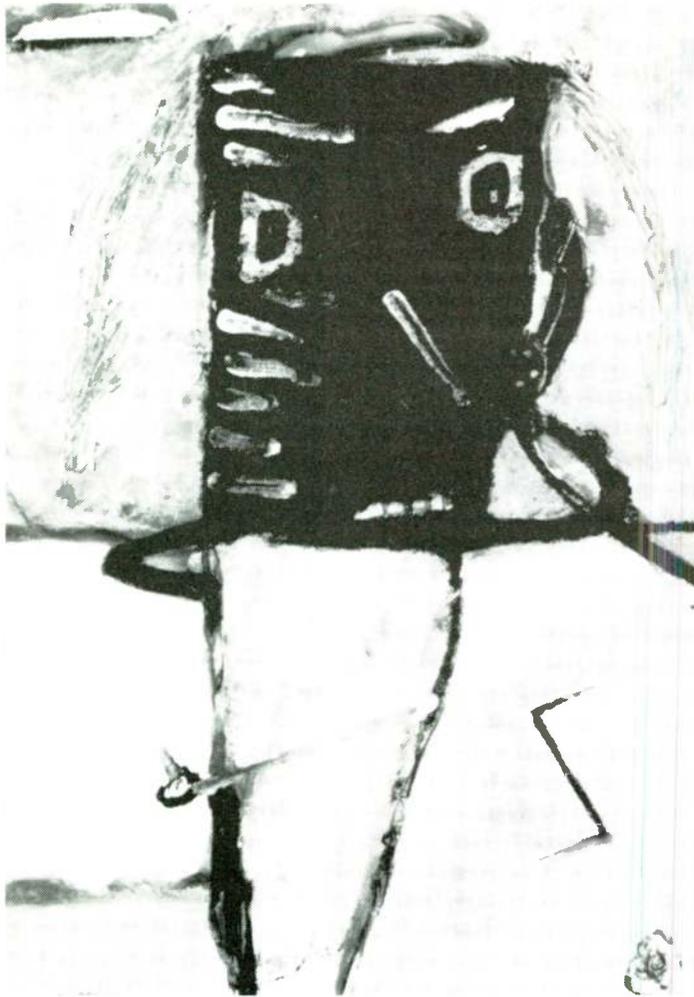
Foundation Five-String Bass from Peavey

The Peavey Five-String Foundation Bass has a light-weight poplar body with an eastern maple neck laminated with a maple fingerboard. The bridge is all steel with barrel saddles and saddle tracks to reduce lateral movement of the strings. The bass comes with two high-output pickups with individual volume and master tone controls.

Other features are: 34 inch scale; 21 frets; adjustable bridge and all chrome hardware. If you would like to know more about this new bass guitar, contact Peavey Electronics Corp. at 711 A Street, Meridian, Mississippi, 39302. The phones are (601) 483-5365 and Faxes use (601) 484-4278.

ected between the source (audio feed) and the power amplifiers.

The RS660 Loudspeaker sells for \$1,895 while the 660 System Controller sells for \$749. For more information contact: Community Light and Sound, Inc. at 333 E. Fifth Street, Chester, Pennsylvania 19013. Phone (215) 876-3400. **MC**



Jamie Cohen's "She Did What? She Didn't"

Here at Show Biz, we know that the readership is always looking for good places to schmooze. That's fine, but we also think you should find time for a little culture. Now, you can get the best of both worlds by heading over to the **Patricia Correia Gallery** in Venice for an exhibition entitled **Jamie Cohen: Paintings**. These brightly-colored abstract works, featuring contorted figures,

tilted architectural elements and askew landscapes, are as off-beat as they are thought-provoking. While you're contemplating the small-scale canvases (the featured print, "She Did What? She Didn't" measures a tiny 24" x 18"), you can keep an eye open for stars, celebrities and people who might accept your demo tape. Though Cohen studied at Syracuse University in New York and has ex-



Sean Connery and Lorraine Bracco in *Medicine Man*

hibited work in a number of venues throughout Southern California, you probably best know him as the A&R chief for **Private Music**. The gallery is located at 1355 Abbot Kinney Blvd. in Venice. They are open from noon to 6 p.m. every day except Sunday. Jamie Cohen's exhibition runs now through March 28.

We recommend you look up the **Family Channel**. That's where **Willard Scott** hosts a program called **The New Original Amateur Hour**. Unlike *Star Search*, which includes performances by professionals, the contestants on this show must be amateurs who earn their living some way other than by their performing skills. So far, contestants have ranged from the more mundane singers and dancers to unusual acts such as a fire-eater, an 80-year-old man who beats half-empty whiskey bottles like a xylophone and a man who makes music with a saw. "You never know what you're going to get," said Scott. "Most (of the acts) are just so-so. Every so often you come up with some-one sensational.

That's the joy of a show like this. This new series descended from *Major Bowes' Original Amateur Hour*, which ran on radio from 1934 to 1952, and television's *The Original Amateur Hour*, which **Ted Mack** hosted from 1947 to 1970. The earlier television show, we remind you, saw the debuts of **Frank Sinatra**, **Pat Boone**, **Gladys Knight**, **Jose Feliciano** and **Ann Margret** (who lost to a man playing songs on a tree leaf.) Even **Elvis Presley** auditioned, but was turned down. Look for the new show 9 p.m. Sundays, repeating 8 p.m. Saturday only on the Family Channel.

**Jerry Goldsmith**, who won an Academy Award for his score to *The Omen*, provided the music for **Hollywood Pictures'** latest offering, *Medicine Man*. This picture stars **Sean Connery** as a bio-chemist who, after discovering and then losing a cure for cancer, races against time to replace the elusive serum. The film co-stars **Lorraine Bracco** as a hardheaded female scientist dispatched by a pharmaceutical corporation to investigate Connery's character and his discovery. Songs for this PG-13 rated feature include "That Old Black Magic."

Composer **Andrew Lloyd Webber** has been invited to contribute to next year's 40th anniversary celebration of **Queen Elizabeth's** accession to the throne. This was not accomplished, however, without the growth of certain sour grapes. **Malcolm Williamson**, who as Master of the Queen's Music writes music for similar royal events but hasn't been asked to take part this time,

says he doesn't mind, but doesn't think much of the selection of **Lloyd Webber**. He said comparing the *Cats* author's work to good music is like putting a cement mixer in the same league as Michelangelo. Though **Lloyd Webber** had no comment, his mother **Jean Lloyd Webber** told London's *The Sunday Times*, "I think he is just jealous of Andrew's success."

A couple of issues ago, we printed a great photo of the **Navy's Blue Angels** flight team, but we didn't tell you who took it. The picture was shot by the dependable **Kurt Ingham**.



Salt-N-Pepa

Rap royalty **Salt-N-Pepa** have teamed up with award-winning journalist **Peter Jennings** for a special devoted to AIDS awareness. The special is slated to devote 90 minutes to answering families' and young adults' questions about the disease. The group will premiere a revised version of the song and video, "Let's Talk About Sex," taken from their gold album, *Blacks' Magic*, on the special. "Let's Talk About Sex" currently maintains Top Ten positions on the **Eurochart Hot 100** and in Australia, Sweden and the Netherlands.

**Cabaret** star **Joel Grey**, who all but dropped from sight after his success during the Sixties and Seventies, says he's ready to work again. "Maybe I was a little too fussy about the work I chose, but working just to keep up the exposure never appealed to me," said the 59-year-old entertainer. "I don't want to do stuff for the wrong reasons." Grey recently resurfaced at Atlantic City's **TropWorld Casino and Entertainment Resort** with a song-and-dance show. He's looking forward to appearances in the upcoming movie *Kafka* and the TV show *Brooklyn Bridge*.

**Edgar Winter** joined talents in New Orleans recently with **Bon Jovi** keyboardist **David Bryan** to make their film debut as a blues band in **Full Moon Entertainment's Netherworld** feature. Bryan is composing the score for the film with Winter performing four songs. All will be featured on the upcoming **Moonstone Records** soundtrack. **David Schmoeller** is directing the new film.

# SHOW BIZ—Tom Kidd

We have here the score for another **Full Moon** flick called **Subspecies**. As you can see from the cover, this is a vampire film. As you can't see, this is the first of the recent spate of such flicks to be shot in Transylvania, the legendary birthplace of the night people. Starring is **Michael Watson** as a man who is desperately trying to overcome his in-born bloodlust and **Anders Hove** as a man who revels in dark magic, creating tiny demons in his quest for power. The main score was composed by **Richard Kosinski** and **Michael Portis**, who were previously

**Shirley Caesar**. Current acts, to be featured in exclusive interviews, rare performances and video clips, will include **Take 6** and the **Winans**. Each half-hour episode will showcase this powerful music in a unique way to give viewers a better understanding of the music's appeal, its early beginnings and the performers who not only sing, but feel it in their souls. Sounds like quite an interesting, and hopefully successful, experiment.

Is there life after death? To find out, you'll want to dial in to **KMGX 94.3 FM** at 7 p.m. February 29. That's when **Solid Gold Saturday Night** will feature a five-hour marathon of music from the **Doors**, one of America's most successful bands of the Sixties. Songs slated to appear include "Light My Fire," "Hello, I Love You" and "L.A. Woman."

Can you make a living by portraying the dead? To find out, look for an upcoming picture called **Death Becomes Her**. **Dave Brock**,

frontman for the **Doors** tribute band, **Wild Child**, joins **Meryl Streep**, **Bruce Willis** and **Goldie Hawn** in this Universal project. Though Brock portrays **Jim Morrison** on screen just as he does on stage, he says he may finally be ready to lay the character to rest. "It was never my intention to make this the show it's become," he says. "It's very time consuming. I've given enough of my life to doing this." Should plans come to fruition for a **Dave Brock** solo album, the singer says he may be able to drop his alternate persona by summer.

The **Scorpions** have the lead single for the excellent **Morgan Creek** film, **Freejack**. The single and video is entitled "Hit Between The Eyes" and comes from a CD that



Edmund Teske

Dave Brock plays the genuine Jim in *Death Becomes Her*

also features works by **Jane Child**, **Eleven**, **Jesus Jones**, **Little Feat**, **Jesus & Mary Chain**, **2 Die 4** and **Ministry**, among many others. As you may know, **Freejack** centers on a young race car driver (**Emilio Estevez**) who is snatched from the clutches of death only to find himself lost twenty years in the future. The film also stars **Mick Jagger**, **Renee Russo** and **Anthony Hopkins** and has an appearance by **David Johansen**. We liked the film well enough, especially Jagger's performance, but what we really dug were

the nifty vehicles such as the one shown here arriving outside the film's Industrial Revolution night club. There's something for everyone.

Look for former **New York Doll** **David Johansen** to star in the upcoming big-screen version of the old television comedy, **Car 54 Where Are You?** We also understand—and this may be a joke, folks—that **Dolly Parton** has been approached about portraying **Ellie Mae** in the big-screen version of **The Beverly Hillbillies**. That film, needless to say, is still in the talking stages. **MC**



credited with **MGM's The Running Kind** and **Paramount's Crazy People**. The score, performed by the **Aman Folk Orchestra**, is based on native Transylvanian music as first picked up on his car radio during a location search by director **Ted Nicolaou**. Featured are soon-to-be hits such as "Welcome To Romania" and "Subspecies' Lust." Sink your teeth into this one. It doesn't suck and it's perfect for necking.

Our friends over at **VH-1** have announced a new originally produced music series entitled **The Gospel According To VH-1**. Gospel singer **Marvin Winans** hosts the series which will include historical footage tracing the early roots of gospel and will include rare performances of the late **Rev. James Cleveland** and



Mike Jones

The Winans visit VH-1



David James

Cool cars in *Freejack*

# COLOR ME BADD

By WAYNE EDWARDS

SURELY THIS CAN'T BE THEM. IT'S EXACTLY 10:00 A.M. AND THE PHONE, AS PROMISED, IS RINGING. EGOS BEING WHAT THEY ARE, MEGA-SUCCESSFUL YOUNG POP STARS ARE NEVER ON TIME. SURE ENOUGH, ON THE OTHER END OF THE LINE IS COLOR ME BADD'S BRYAN ABRAMS... AND HE'S POLITE, TOO. I LIKE THESE GUYS ALREADY.

AND THAT, OF COURSE, SIMPLY PUTS ME IN LINE WITH A LOT OF FOLKS WHO HAVE BEEN HAVING A LOVE AFFAIR WITH COLOR ME BADD SINCE THE TALENTED QUARTET'S "I WANNA SEX YOU UP" BECAME THE SUMMER ANTHEM FOR HOT-BLOODED PUBES AROUND THE GLOBE. ORIGINALLY WELL-PLACED IN A VERY SEXED-UP SCENE FROM THE HIT MOVIE, *New Jack City*, THE SONG BECAME AN INTERNATIONAL HIT AS THE LEAD SINGLE FROM C.M.B., THE GROUP'S DEBUT DISC ON GIANT RECORDS.

WHILE MOST ARTISTS WOULD BE THRILLED MAKING A SPLASH LIKE THAT OUT OF THE BOX, ABRAMS SURPRISINGLY ADMITS THE GROUP WAS A LITTLE CONCERNED. "WE LOVED THAT SONG," HE EXPLAINS, "BUT WHEN WE DID IT, IT WAS FOR THE *New Jack City* SOUNDTRACK. WHEN THE COMPANY DECIDED TO RELEASE IT AS OUR FIRST SINGLE, WE WERE AFRAID OF HOW PEOPLE WOULD PERCEIVE US.

"I MEAN, SEX IS A BEAUTIFUL THING, BUT WE WANTED TO INJECT SOME CLASS INTO IT. WE DIDN'T WANT 'SEX YOU UP' TO BE THE SONG PEOPLE WOULD FOREVER IDENTIFY US WITH AND PIGEONHOLE US AS A DIRTY BAND, OR SOMETHING LIKE THAT. FORTUNATELY, THINGS HAVE WORKED OUT FINE. BETTER, IN FACT, THAN WE COULD

HAVE EVER DREAMED."

COLOR ME BADD HAS BEEN FANTASIZING ABOUT "MAKING IT" EVER SINCE HIGH SCHOOL. WHEN ABRAMS AND KEVIN THORNTON (BOTH 22) JOINED FORCES WITH MARK CALDERON AND SAM WATTERS (BOTH 21) SIX YEARS AGO IN OKLAHOMA CITY, THE FOUR GREW TO BE CLOSE FRIENDS, BONDED BY THEIR INSATIABLE APPETITE FOR MUSIC.

THEIR FIRST GIGS WERE IN THE SCHOOL HALLWAYS. WHEN THEIR A CAPELLA CONCERTS BETWEEN CLASSES BEGAN ATTRACTING TOO MANY STUDENTS, THE IMPROMPTU PERFORMANCES WERE BANNED BY SCHOOL OFFICIALS. BY THEN, HOWEVER, THE FOUR FRIENDS WERE CONVINCED THEY HAD SOMETHING SPECIAL AND DECIDED TO BROADEN THEIR SCOPE. SHEER DETERMINATION ALLOWED THEM TO FINESSE THEIR WAY INTO SITUATIONS WHERE THEY COULD AUDITION FOR TOP TALENT PASSING THROUGH OKLAHOMA.

SAM WATTERS RECALLS THE GROUP SINGING FOR "HUEY LEWIS, THE O'JAYS AND TONI! TONY! TONE!. BON JOVI EVEN LET US OPEN FOR HIM A FEW YEARS AGO. IT WAS PRETTY WILD SINGING A CAPELLA BLUES IN FRONT OF A HEAVY METAL CROWD." INEVITABLY, THE COMBINATION OF TALENT AND SHEER MOXEY PAID OFF WHEN THE GROUP AUDITIONED FOR ROBERT "KOOL" BELL OF KOOL AND THE GANG. BELL URGED THEM TO PURSUE A PROFESSIONAL CAREER, HELPED MOVE THEM TO NEW YORK AND HOOKED THEM UP WITH MANAGERS MYLES SANDERS AND ADIL BAYYAN, WHO THEY'RE STILL WITH TODAY.

IN MAY, 1991, THE GROUP SIGNED WITH IRVING AZOFF'S PLEDGING COMPANY, GIANT



Kevin  
Thornton

RECORDS, AND IN MAY '91, "I WANNA SEX YOU UP" EXPLODED. COLOR ME BADD'S RISE TO TOP FIVE STATUS WORLDWIDE, INCLUDING AN IMPRESSIVE NUMBER ONE IN THE U.K., PALED IN COMPARISON TO WHAT WAS GOING ON BACK HOME IN THE STATES WHERE "I WANNA SEX



Michael Levine

Bryan  
Abrams

Mark  
Calderon

Sam  
Watters

"You Up" became a Number One Urban and Number Two Pop smash.

Just as industry skeptics were poised to write them off as yet another one-hit-wonder band benefiting from a hugely successful movie, *C.M.B.* was released. As

the band began performing live on *Arsenio Hall* and other national shows, it became evident that these guys definitely had the goods.

When their self-penned follow-up single "I Adore Mi Amor" exploded, even the most

Jaded pundits had to sit up and take notice. And when two more original singles, "All 4 Love" and "Thinkin' Back," hit, all whispers were silenced. Further proof of their bonafide talent and popularity is evidenced by the American Music Award they recently took home, as well as three Grammy nominations and three Soul Train Awards nominations for this year's shows.

*C.M.B.* has been certified double platinum and continues to be one of the top selling albums in the country. When the group embarked on its first full-fledged national tour, Paula Abdul was the headliner, but *CMB* was hot on her heels, clearly drawing their own legion of fans.

And in a day and age when race relations in America seem to be taking a sad step backward, *Color Me Badd*, with its multi-ethnic and cultural lineup, has appealed to people of all races, creeds and colors. That's a point that does not escape them. "This may sound funny," says Abrams, "but we never looked at ourselves as an interracial thing. We were just friends. It wasn't until the record company brought it to our attention, you know, telling us how the race thing might effect our career or their ability to get us played on certain stations, that we even started thinking about it. Up until then, we were just friends having a good time...just the way it's supposed to be."

That makes their across-the-board appeal that much more satisfying. "We realized we could do some good, have a positive impact on things," Abrams continues. "So we took pride in it. We're all God's children, and I think our way of thinking is more the way the general public thinks. All those color barriers are more an industry thing. Thankfully, the public doesn't care about labels."

In these days of MTV and computerized, synthesized "live" concerts, the public hasn't cared too much about the quality of the talent it spends its money on either. Abrams says he sees that attitude changing, and it's a change that truly talented groups like *Color Me Badd* welcome.

"We went through the phase of synthesizers hiding the vocals," he says. "It hasn't completely stopped, but it's definitely going back to that raw sound. Now, in large part due to rap, people want to hear real vocals. That's why Boyz II Men, Ruff and Tevin Campbell are getting over."

Will such initial success make *Color Me Badd* the perfect candidate for the sophomore jinx? "I don't think so," says Abrams, thinking ahead to the group's next disc. "We're not worried about the future. We may change a bit because we always want to vary our material to keep from getting stale. But our talent won't change, so wherever we go musically, the voices will keep us constant."

MC



# COLOR ME BADD'S MANAGEMENT TEAM

By Jonathan Widran

Every artist manager surely has the same fantasy. Discover a group, nurture and shape its musical style, get the word out to the industry, make lots of calls and secure a major record deal. If he or she is lucky, maybe all the hard work will pay off with the band attaining some degree of success.

For Adil Bayyan, Myles Sanders and Ron Sweeney, managers of pop's newest sensation Color Me Badd, the band's runaway success in the last year has been overwhelming, to say the least. Anytime an act breaks this big, the "overnight success" tag seems appropriate. But according to Bayyan, nothing could be further from the truth. He recently took a few moments away from the CMB whirlwind to talk with us.

**MC:** Tell us about your backgrounds and how the three of you decided to form a management team?

**AB:** I've done pretty much everything in the music business, from session drumming during the disco days, to producing, to tour managing. Myles started managing acts when he was sixteen, and he developed a lot of successful, but lesser known, touring bands from the New York area. We first met fifteen years ago when he was managing one of Canada's hottest groups, and we talked about one day forming a company. We got along well, and knew we were meant to do something together, which we did in the mid-Eighties. We brought Ron Sweeney, a veteran music lawyer and manager, on board to help us deal with CMB when the group attained a degree of success Myles and I weren't experienced with.

**MC:** How did CMB first come to your attention?

**AB:** Shortly after Myles and I had formed our company and were handling some smaller acts, I was working as tour manager on Kool and the Gang's Cherry Coke tour in 1987. Trying anything to get recognition, CMB was singing a capella for any act coming through town. After they snuck in backstage, Robert "Kool" Bell was impressed with these high schoolers and introduced me to them. Because I was still with the tour, I urged Myles to fly out to Oklahoma to talk to the guys and their parents, to let them know we were

interested. They were smart, college-bound kids, but Myles convinced them to give things a go in New York. So they came and stayed with Myles while we developed them and shopped them.

**MC:** Given their massive cross-the-board success, it seems amazing that it initially took CMB so long to break through.

**AB:** No matter how talented an artist is, getting a deal is difficult. We were supporting the group, introducing them to the studio situation and making contacts, trying to make things happen for three years. Record companies thought they were "pretty boys" and didn't think they could sing as well as they did. The racial mix, and white kids doing R&B—how would listeners and radio react to this? Eventually, independent broker Charlie Davis took the tape to Irving Azoff at Giant without a photo. A&R Rep Cassandra Mills loved it, too. We arranged a showcase, they fell in love and made a commitment to develop the band. We're grateful that they were willing to put their money where their mouths were.

**MC:** Could anything have prepared you for CMB's wildfire success once "I Want To Sex You Up" appeared on the *New Jack City* soundtrack?

**AB:** Myles and I knew they could potentially be very big, but we had no idea things would happen so quickly! But we were prepared to develop the group for the long haul. You can't believe how hard these kids worked. They practiced vocals, wrote...they were totally dedicated and didn't party a bit, nor were these ego problems. Their dedication made it work, and that's why we focused on pushing them. Other acts we've managed haven't gone as far because that trait wasn't there. Quite a manager's dream, I'd say. Everything we did with them and for them paid off.

**MC:** What about on the business end? I would expect you had to shift gears, moving from promoting them to handling world-wide fame.

**AB:** I gained a lot of experience working in various capacities over the years with Kool and the Gang. I saw the positives and negatives. When "I Want To Sex You Up" broke, Myles and I had to play catch-up for a while. Then we brought in Ron, whose experience in handling wide-scale acts helped us budget our time so that we could get to a level where we could handle the incoming fame and fortune on something this massive. His exper-

*"When a group gets this big, everything comes to you, TV shows, tours...I've learned you must wait for the right offers, ones that won't compromise the band's integrity."*

tise helped guide us through the hard areas. When a group gets this big, everything comes to you, TV shows, tours...I've learned you must wait for the right offers, ones that won't compromise the band's integrity. Everyone wants a piece of that intangible "it" quality that CMB has.

**MC:** Are there any secrets you've discovered for good management, both in general and where CMB is concerned?

**AB:** When a band has this much writing, producing and vocal ability, you try to help put them in an environment where they can continue to develop. With each artist, we're committed to guiding them and teaching them the business, something a lot of managers fail to do. We teach them the pros, cons and potential dangers. CMB is growing in their understanding of the business end. Things like how to walk into an arena and count the room, how to understand the mechanics of tours, road life, marketing, and promotion. It's to their benefit for later on, because when they get older, they'll have the knowledge to start their own record companies, manage their own acts and cut the right deals for themselves. We're there to make sure they can reach their goals, and we just let their energy flow and try to steer them away from decisions that might lead to the wrong roads. Right now, their success is like a bullet train, and only by leading them on the right path can it continue. MC



Color Me Badd

Diego Uchitell

A

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L A

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\*DIANE WARREN

**\*SONG OF THE YEAR**

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\**Bourne Co.*

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\*GUNS N' ROSES  
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ICE CUBE

\*ICE-T  
INFECTIOUS GROOVES  
JERMAINE JACKSON

MAULKIE  
MICHEL'LE  
MOMMA STUD  
PETER LORD MORELAND

\*MÖTLEY CRÜE

VINCE NEIL  
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\*N.W.A.

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HEARTBREAKERS

SAM PHILLIPS  
JEFF PORCARO  
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ROBBIE ROBERTSON  
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\*SCHOOL OF FISH  
RODNEY SHELTON

NATASHA SHNEIDER  
SLASH

BILLY STEINBERG  
STIKKITY

SWEETHEARTS OF THE  
RODEO

TOAD THE WET SPROCKET  
TONE-LOC

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VAN HALEN

VOICE OF THE BEEHIVE  
NARADA MICHAEL

WALDEN

\*DON WAS  
KEITH WASHINGTON

WC & THE MADD CIRCLE  
\*SHANICE WILSON

YO YO

YOUNG MC

2ND II NONE

4 HORSEMEN

\*FRANK ZAPPA

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TOM KELLY  
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KU DE TAH  
TOMMY LEE

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# CHOOSING A MANAGER

By Michael R. Morris, Esq.

Since the personal manager participates in virtually every phase of an artist's career, the importance of wisely selecting a manager cannot be overstated. The purpose of this article is to review the business and legal aspects of the relationship between the artist and personal manager to help you carefully pick your manager.

## • MANAGER'S ROLE •

A personal manager should provide advice and direction throughout your career. For a fledgling artist, this includes: selecting proper venues for "showcasing" your talents, generating (hopefully) enthusiasm among A&R personnel, interesting talent agencies in adding you to their roster, creating that "buzz" on the streets about your music and whatever else may be necessary to get your career off the ground.

A good manager will plan an artist's career for the long haul, rather than just getting you in the door. As your career develops, the manager's role becomes increasingly critical. Assuming you get a recording deal, your manager will be your daily link to the record company personnel (including A&R, promotion, publicity and business affairs) who make or break your career. Your manager will also deal with television, radio and print media, influencing your public image. Once an artist is signed to an agency, the manager and the agent will choose gigs that are initially "career-building" and ultimately (with any luck) quite lucrative.

## • WHEN DO YOU NEED A MANAGER? •

There is no pat answer as to when you need a personal manager. If you are dealing with club owners, record company types, the press, etc., and don't have enough time for your music, then you need a manager. Short of this

obvious situation, the time to engage a personal manager can't be pinpointed. Frequently, inexperienced "baby bands" will rely upon a relative or a friend to manage them, which happens because no one else wants the job. And let's face it, managing a "baby band" (or any new artist) usually means a lot of work for little or no money.

While interesting a "name" manager may prove difficult at the outset, the fledgling performer should be cautious about engaging a neophyte manager. Although someone is always a manager's first client, being the "guinea pig" can be a bad career move. However, certain safeguards can be included in the artist-manager contract to enable you to avoid major pitfalls, whether you engage a novice or experienced manager.

## • AGENTS & MANAGERS •

Talent agents are licensed, and managers are not. The laws governing the licensing and regulation of talent agents are set forth beginning at California Labor Code Section 1700.2, which statutes are collectively known as the Talent Agencies Act (the "Act"). Briefly, only persons licensed under the Act as talent agents may procure or promise to procure employment for an artist. However, a provision in the law, sometimes referred to as the "Personal Manager's Relief Act," lets a manager attempt to get a recording contract without being licensed as an agent. In plain English, this means that a manager who books a band has violated the law, while a manager who in-

vides interested A&R folk down to a show in hopes of getting a recording deal has the law's blessing.

This can be grossly unfair to a manager willing to obtain work for a "baby band," but risks breaking the law in so doing. Unfortunately, the California Entertainment Commission recommended that California only permit a licensed talent agent to procure employment. In civilized contrast, New York's "incidental booking" exemption lets managers engage in limited booking, where the business of managing only "incidentally involves the seeking of such employment." Thus, New York statutorily recognizes a reality of the music business; that in the beginning, someone has to book the artist, and that someone is usually the manager.

## • TERMS •

Management agreements can include options to extend the contract after the initial term has expired. If a management agreement provides for option periods, such extensions should not be automatic. The manager should be required to affirmatively elect to extend the term, and the time to exercise this option should be early enough (i.e., at least 90 days) to enable an artist to secure alternative management with a minimum of disruption should a manager not want to continue the relationship. Fairer to the artist is a contract which provides for extensions only by mutual agreement. Whether the contract includes mutual option rights will depend upon the relative bargaining strength of the artist and manager.

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**"The agreement should also provide what commission a manager will receive after the agreement has expired."**

## • SERVICES •

Management agreements are fairly general about the services that a manager will render. Typically, a manager will advise and assist you in most aspects of your career, including decisions regarding employment, material, publicity, promotion and selection of agents, accountants and lawyers. Since the artist-manager relationship is so highly personal, the actual services rendered by a manager (and time committed to rendering such services) can vary greatly. Some managers describe their jobs as part manager, part psychologist and part baby sitter, with the manager almost becoming the artist's alter-ego.

## • EXPENSES •

A manager is usually reimbursed for necessary expenses, including long distance telephone calls and travel expenses. To avoid any misunderstandings, the agreement should require the artist's approval if the manager anticipates incurring certain expenses in excess of a stated dollar amount, or if the manager is to travel outside of a certain area (i.e. Los Angeles), unless such travel is at the specific request of the artist. The artist should not have to reimburse the manager for "general overhead expenses" (such as office rent, secretaries, etc.), unless such expenses are approved by the artist in connection with a specific project.

## • COMPENSATION •

Managers are usually commissioned on an artist's gross income from the services provided by the artist in all aspects of the entertainment business. This commission can range from a low of 10% to a high of 20%, with 15% being typical. The actual commission and the commissioned activities are among the more intensely negotiated areas of the management agreement.

While most management agreements provide that commission is computed on an artist's gross income, this is not necessarily fair. A new artist may receive a few thousand dollars to open for a headliner, but net considerably less after payment of expenses. A manager commissioned on a gross income basis for such gigs can make more than the

artist. For these gigs, language providing that a manager's compensation is computed on something other than "gross" income would be appropriate. Alternatively, the contract could provide for a deferral of part of a manager's commission where the artist nets little or no money after the gig. (This "no net income" situation will invariably occur when a new artist requires tour support.)

Some agreements reduce a manager's commission as the artist's income increases, since the manager will make considerably more money as the artist's fortunes improve, even with a lower percentage. Conversely, some managers may seek a sliding scale, with greater commission as your income grows, based on the theory of increased rewards for increased success. My own opinion is that, except for gigs resulting in little or no net income, a manager's commission should be a flat 15% during the term of the agreement, absent exceptional circumstances warranting a higher or lower fee, either on a fixed or sliding basis.

The management agreement should also provide what commission, if any, a manager will receive after the agreement has expired based on activities that occurred during the agreement (such as recordings or movie appearances). A manager may render services pertaining to "long-term contracts" that generate income for years to come, and want to be commissioned on such income after the management agreement is over.

An artist seeking new management after a prior manager's contract expires must be careful to avoid paying commission to both

**"A manager is usually reimbursed for all necessary expenses."**

his former and current managers, which could occur unless the management agreement provides for how long and upon what income a manager will be paid commission. I believe that a manager should receive full commission on contracts entered into or "substantially negotiated" during the term of the management agreement. However, once the agreement ends, then payment on such deals to a former manager should be limited as to both amount and time.

The artist should also consider whether the manager will receive commission on all entertainment-related activities. This can be a sticky area. If a successful songwriter seeks management to help expand into recording and performing, that artist may be justified in wanting songwriting excluded. However, a manager might resist an artist's attempts at

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# BECOMING A MANAGER

By Maria Armoudian

Managers emerge from all facets of the business. Many were artists, some were publishers, some were agents. Consequently, managerial styles differ. However, most managers have two things in common: a deep love for music and a dedication to their artists. MC explored the backgrounds and careers of eight managers and also asked them to give their advice to aspiring managers. Here are their responses.



Anna Flash

## WARREN ENTNER

Warren Entner  
Management/  
Catalyst Records

**Clients:** Faster Pussycat, Faith No More, War Babies, L7, Burning Tree and Catalyst Records, a new label association with Capitol/EMI Records.

**Background:** After miraculously pulling off a series of hit records for several years with the Grass Roots, all of a sudden we didn't hit the Top Forty. We felt that we had better prepare for the future. I first attempted to produce records and co-manage acts in association with a British company. When I saw that I couldn't grab a hit in the studio, I decided to stick with management. That is where I paid my dues, learning the business from trial and error. I liked having an overview of things from both the creative and business end, but I was taking a major bath financially so I decided that I might as well do it on my own, where I was able to have more control.

**Advice:** First, a reality check. Another manager told me that managing is similar to being a thoroughbred horse owner. You have to look at the breeding, but you also have to house, train, feed and clothe this thing, so it's a speculative end of the business. Figure out how to survive until you can grab something on the way to success. You must have a real passion for your act because there is a whole

supportive aspect that develops with an artist. For a new manager, some entry level experience in the business is important in order to see the process, whether it's with a record company, agency, a band on tour or a public relations firm. If you can accept the risks, while understanding the big picture, jump right in. There's no training school; it's all intuitive, picking up the process on the way.



Anna Flash

## DOUG THALER

Top Rock Development  
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**Clients:** Mötley Crüe, Winger, Roxy Blue, Michael Wagener.

**Background:** After I stopped playing guitar, and after a long period of looking for a job, a couple of friends from my band days helped me to get hired at an agency representing colleges. I was later hired at ATI (now bought by ICM). Then tired of the clerical aspects of being an agent, I moved into publishing/management operations until I met and formed a partnership with Doc McGhee. In 1989 we severed ties, and I went on my own.

**Advice:** Rather than going to Gazzarri's to find a hit act, you should get some experience either at a record company, an agency or a management company. There you can go from square one to building a reputation very quickly.



Anna Flash

## EDDIE WENRICK

Tom Hulett and  
Associates/  
Concerts West

**Clients:** Moody Blues, Warrant, Gorky Park, Badlands, Neverland, Pretty Boy Floyd, Slammin' Gladys, Swingin' Thing, Three Dog Night.

**Background:** Basically, I started as a booking agent in the Northwest when I was about fourteen-years-old. I booked teen dances. We rented small buildings and promoted shows, borrowing money from our parents and advertising at the radio stations. After moving to Los Angeles, I worked as a song-plugger at Lawrence Welk and as the head of A&R at Vanguard Records. Following that, I sent Clive Davis a telegram telling him I wanted to work for him in any way, shape or form at Columbia Records, and drove him completely insane until he hired me. After he left Columbia Records, I went to Epic Records as head of West Coast Operations. From there I formed two partnerships, promoted more shows and signed about 25 acts to record contracts and then went on my own. Finally, after about ten meetings with Tom Hulett, I told him I wasn't leaving until he hired me. Now he's my best friend.

**Advice:** Half of this business is survival. You have to stay in it long enough to find a home. Don't give up your day job. Work nights,

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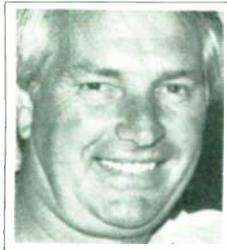
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weekends, whatever you have to do. Find someone to represent that you believe in and will go to the wall for. Persistence is the only right answer. It's not complicated: Managers manage, producers produce, writers write. You have to get somebody to give you a chance. Drive somebody crazy like I did.



## TOM HULETT

Tom Hulett and Associates/  
Concerts West

**Clients:** The Beach Boys, Moody Blues, Warrent, Gorky Park, Badlands, Neverland, Pretty Boy Floyd, Slammin' Gladys, Swingin' Thing, Three Dog Night.

**Background:** I was a national concert promoter, starting with Jimi Hendrix, promoting his concerts across the United States. We did Led Zeppelin's tour before they even had an album. I drove them in my stationwagon. Then the Beach Boys, whose shows I also promoted, asked me to manage them at a time when the promotion business was getting bad because buildings were opening up and promoting their own shows and excluding promoters. It was a good time to switch hats.

**Advice:** Go on the road. If you don't know the road, you'll never be able to talk to your artists about their jobs in the future and you'll be

lost. It's the most important income source of an artist. The Rolling Stones may sell three million records but make 75 million touring. Neil Diamond can't go gold but makes 50 million touring.



## ED GERRARD

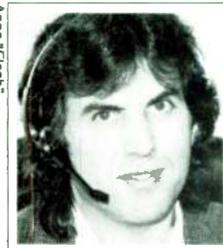
Alive Entertainment

**Clients:** Michelle Shocked, King of the Hill, Kane Roberts, Howard Benson.

**Background:** I wasn't a very good player, so instead I booked local clubs, paid for bands to get places, paid for their tapes and tried to get them deals. Then my friend Kane Roberts, with whom I still work, secured a publishing deal with Screen Gems/EMI, where Bob Ezrin heard his tape. Bob wanted Kane to write music with Alice Cooper for a project he was doing with MTV. Although the project fell through, Alice invited us to Los Angeles. Slowly, Alive Entertainment, Alice's management, moved here and Kane and I met with Shep Gordon. Shep asked what I wanted to do, so I told him I wanted to manage. He shook his head and said, "Well, go manage." I didn't get paid in the beginning, but he gave me the opportunity and was a mentor to me.

**Advice:** It's always good to know about the music business before you jump in. Work in

any aspect of the business, whether it's retail or radio, because as a manager, you have to participate in all that stuff. It's mostly a street education. Get in with a major manager, although you might not make a lot of money, because if you're patient, you can work it into a career. Always put your artist ahead of yourself and don't let your ego be involved. Basically, you have to be tough and stay honest.



## BOB RAYLOVE

Left Bank Management

**Clients:** Michael J. Jackson, Jim Cregan, Eddie DeLana, Andre Fischer, Mick Guzauski, Marc Tanner, David Thoener, George Tutko, Elliot Wolff, Kevin Beamish, David Cole.

**Background:** I started out as an artist. Being on the other side, I know the deep frustration that artists get when they have talent and can't get it out. Later, when I co-owned a studio, I met producers and artists who came through. So management relationships developed from seeing others who had talent but were stuck. I then worked at Shankman DeBlasio, then a partnership and finally went on my own. That's when Left Bank Management called me. I'm now President of the Producer Man-

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*The following is a select listing of personal managers in the Los Angeles area, including their addresses, clients and the services they provide. Keep in mind, some managers chose not to be listed, while others chose not to release certain information. Our thanks to those who participated, and our apologies to those we might have inadvertently overlooked.*

Compiled by Pat Lewis

**ACID JAZZ MANAGEMENT**

1901 Avenue of the Stars, Suite 1600  
Los Angeles, CA 90067  
(310) 552-4800 / Fax: (310) 552-3922  
Contact: Brent Smith or Steven Mashat  
Clients: Colonel Abrams, 4PM, Dread  
Flimstone, the Vibrophanics, Blaq N  
White, IDF  
Services: Full service with label and  
publishing company

**ADDIS WECHSLER & ASSOCIATES**

955 South Carrillo Dr., 3rd Floor  
Los Angeles, CA 90048  
(213) 954-9000  
Contact: Danny Heaps  
Clients: Robbie Robertson, Michael Penn,  
Chris Whitley, Victoria Williams  
Styles: All  
Services: Personal management

**AGM MANAGEMENT**

1680 N. Vine St., Suite 1101  
Los Angeles, CA 90028  
(213) 460-4505 / Fax: (213) 460-7030  
Contact: Tony Meilandt  
Clients: Herbie Hancock, Wayne Shorter,  
Ornette Coleman, Fine Young Cannibals  
Styles: All  
Services: Full service

**ALIVE ENTERPRISES**

8912 Burton Way  
Beverly Hills, CA 90211  
(213) 247-7800  
Contact: Ed Girard  
Clients: Alice Cooper, Lisa Fisher, Gipsy  
Kings, Kenny Loggins, Johnny Clegg &  
Savuka, Kane Roberts, Luther Vandross,  
Teddy Pendergrass, Maxi Priest, King of  
the Hill and producers Howard Benson,  
Calloway, Eric "ET" Thorgren, Frank  
Sullivan  
Styles: Rock, R&B, World Beat, AC  
Services: Personal management

**ANGELUS ENTERTAINMENT**

9016 Wilshire Blvd., Suite 346  
Beverly Hills, CA 90211  
(310) 652-3355 / Fax: (310) 652-1051  
Contact: Pete Angelus  
Clients: David Lee Roth, Black Crowes  
Styles: Rock

**ATOMIC COMMUNICATIONS GROUP**

633 N. La Brea Ave., Suite 200  
Hollywood, CA 90036  
(213) 939-3363  
Contact: Amiee Gold  
Clients: Boo-Yaa T.R.I.B.E., Wood & Ney,  
David Weisberg, Brad Gillis, King Ade,  
Beatnik Pop  
Styles: All  
Services: Full service

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Contact: Lisa Weinstein  
Clients: Musicians, producers, engineers,  
writers, painters  
Styles: All

**AVNET MANAGEMENT**

3575 Cahuenga Blvd., Suite 450  
Los Angeles, CA 90068  
(213) 850-5660  
Clients: Manhattan Transfer, Suzanne  
Ciani, David Foster, Rickie Lee Jones  
Styles: All  
Services: Full service

**BACK TO BACK MANAGEMENT**

8969 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 271-1964  
Contact: Bill Rogers or Bambi Byrens  
Styles: All  
Services: Full service

**BARUCK-CONSOLO MANAGEMENT**

15003 Greenleaf St.  
Sherman Oaks, CA 91403  
(818) 907-9072  
Clients: REO Speedwagon, Rhythm  
Corps, Gino Vannelli, Alda Nava, Tom  
Kelly, Billy Steinberg, Love-Hate,  
Christopher Cross, the Millions  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**BORMAN ENTERTAINMENT**

9220 Sunset Blvd., Suite 320  
Los Angeles, CA 90069  
(213) 859-9292  
Contact: Gary Borman  
Clients: Chic, Michael Franks, Violent  
Femmes, Boom Crash Opera,  
Yellowjackets, Dwight Yoakam  
Styles: All  
Services: Personal management

**BERNARD & COLEMAN  
ENTERTAINMENT GROUP**

3050 Lima Ave.  
Burbank, CA 91504  
(213) 850-5357 / Fax: (213) 850-5297  
Contact: Tammy Coleman or Gerarda  
Bernard  
Clients: Pretty In Pink, Lisa Robinson  
Styles: All  
Services: Management/production

**MICHAEL BROKAW MANAGEMENT**

2934 Beverly Glen Circle, Suite 383  
Bel Air, CA 90077  
(213) 872-2880  
Contact: Michael Brakaw  
Clients: Lindsey Buckingham, Roy  
Thomas Baker, Richard Basset, Peter  
Morse  
Styles: All  
Services: Personal management

**DENNY BRUCE MANAGEMENT**

15060 Ventura Blvd., Suite 100  
Sherman Oaks, CA 91403  
(213) 475-9108 / Fax: (818) 783-1031  
Contact: Denny Bruce  
Clients: Mary Black (Ireland), the Kaleido-  
scape, David Axlerod, the Cate Brothers  
Styles: Popular  
Services: Management, producing

**AL BUNETTA MANAGEMENT**

4121 Wilshire Blvd., Suite 204  
Los Angeles, CA 90010  
(213) 385-0882  
Contact: Al Bunetta, Dan Einstein  
Clients: John Prine, producers  
Styles: Rock, alternative  
Services: Full service

**DOUG BUTLEMAN  
MANAGEMENT, INC.**

4314 Ponca Ave.  
Toluca Lake, CA 91602  
(818) 752-8020  
Contact: Doug Butleman  
Clients: Anastasios Panos, Kevin Gilbert,  
Marc Banilla, Allen Kamai  
Styles: Rock  
Services: Full service

**DOUG CAMPBELL MANAGEMENT**

9772 Pavia St.  
Burbank, CA 91504  
(818) 767-6272 / Fax: (818) 504-6904  
Contact: Doug Campbell  
Clients: X-Piracy, Bungee Chords,  
Sparkletts Lounge  
Styles: Rock  
Services: Personal management

**CARMAN PRODUCTIONS**

15456 Cabrito Rd.  
Van Nuys, CA 91406  
(213) 873-7370  
Contact: Tam Sketer  
Clients: Richard Carpenter, J.J. White,  
Rox Diamond  
Styles: All  
Services: Full service

**DAN CLEARY MANAGEMENT  
ASSOCIATES**

1801 Avenue of the Stars, Suite 1105  
Los Angeles, CA 90067  
(213) 470-3696  
Contact: Dan Cleary  
Clients: Singers  
Styles: All  
Services: Personal management

**CINEMA MUSIC GROUP**

435 North Oakhurst Dr., Suite 503  
Beverly Hills, CA 90210  
(310) 859-7937  
Contact: Barry Levine, Doc Williamson  
Clients: Wildside, I Am Love  
Styles: All  
Services: Full service

**CLASS ACT PRODUCTIONS/  
MANAGEMENT**

P.O. Box 55252  
Sherman Oaks, CA 91413  
(818) 980-1039  
Contact: Peter Kimmel  
Clients: N/A  
Styles: All  
Services: Personal management

**D.C. MANAGEMENT**

P.O. Box 4351-504  
Hollywood, CA 90078  
(213) 851-9193  
Contact: Donna Cardellino  
Clients: Brian Christian (producer/engineer)  
Styles: All  
Services: Personal management

**DEMANN ENTERTAINMENT**

8000 Beverly Blvd.  
Los Angeles, CA 90048  
(213) 852-1500  
Contact: Freddie DeMann  
Clients: Madonna, Lionel Richie, the  
Divinyls, the Smithereens, Lynch Mob,  
Bruce Roberts  
Styles: All  
Services: Full service

**DRIVEN RAIN MANAGEMENT**

330 Washington Blvd., #607  
Marina del Rey, CA 90292  
(310) 823-3106  
Contact: Gail Gellman  
Clients: Blakey St. John  
Styles: All  
Services: Full service

**EGO TRIP ENTERTAINMENT**

6546 Hollywood Blvd., Suite 201-59  
Hollywood, CA 90028  
(213) 871-8054 ext. #508  
Contact: Dave Teddar, Shelly Leigh  
Clients: Alleycat Scratch, Blue Blood, Dead  
Anyway, Picture Perfect, 21 Royal  
Styles: Rock/pop  
Services: Full services

**E.L. MANAGEMENT**

10100 Santa Monica Blvd., Suite 2340  
Los Angeles, CA 90067  
(213) 785-0300  
Contact: Ed Leffler  
Clients: Van Halen, Jude Cole  
Styles: Rock  
Services: Personal management

**WARREN ENTNER MANAGEMENT**

5550 Wilshire Blvd., Suite 302  
Los Angeles, CA 90036  
(213) 937-1931  
Contact: Warren Entner  
Clients: Faith No More, Faster Pussycat,  
Maggie's Dream, Will T. Massey, L-7,  
War Babies  
Styles: Rock, alternative  
Services: Personal management

# MUSIC CONNECTION PERSONAL MANAGERS

## □ ENTOURAGE MANAGEMENT

5325 Newcastle Ave., Box D  
Encino, CA 91316  
(818) 705-1941 / Fax: (818) 343-9071  
Contact: Stu Sobol, Julie Shy, Molly Benvenuti  
Clients: The Borrowers, Maxwell Street Jimmy, Kevin McMahon, the Snapdragons, the Zeros  
Styles: All  
Services: Personal management

## □ ROBERT FITZPATRICK ORGANIZATION

P.O. Box 667  
Sunset Beach, CA 90742  
(714) 840-0014  
Contact: Robert Fitzpatrick  
Clients: Buddy Miles, Fallin' Angel, Steel Vengeance, Dick Dale and the Deltones  
Styles: All  
Services: Full service

## □ KEN FRITZ MANAGEMENT

648 No. Robertson Blvd.  
Los Angeles, CA 90069  
(310) 854-6488  
Clients: George Benson, Peter, Paul & Mary, Clarence Clemons, Kristen Vigard, Craig Taubman  
Styles: All  
Services: Full service

## □ FUTURE STAR ENTERTAINMENT

315 S. Beverly Dr., Penthouse  
Beverly Hills, CA 90212  
(213) 553-0990  
Contact: Paul Shenker  
Clients: City Of Faith, the Dickies, Tom Batoy, Crowbar  
Styles: All  
Services: Full service

## □ HOWARD GARDNER ENTERTAINMENT

9255 Sunset Blvd., Suite 308  
Los Angeles, CA 90069  
(213) 278-6483 / (310) 271-2278  
Clients: The Rippingtons/Russ Freeman, Syreeta Wright, Carl Anderson, the Whispers, Young MC, Omar Hakim, Special EFX, Kim Pencyl, G Love E, Overweight Pooch, Angjani Thomas  
Styles: All  
Services: Full service

## □ GASOLINE ALLEY MUSIC

9720 Wilshire Blvd., 5th Floor  
Beverly Hills, CA 90212  
(310) 275-3377  
Contact: Mark Levy  
Clients: Artists, bands  
Styles: Rock/pap  
Services: Full service

## □ GOLD MOUNTAIN ENTERTAINMENT

3575 W. Cahuenga Blvd., Suite 450  
Los Angeles, CA 90068  
(213) 850-5660  
Contact: Ron Stone  
Clients: Pat Banatar, Belinda Carlisle, Nirvana, Sonic Youth, Bonnie Raitt, Rickie Lee Jones, Bela Fleck, Lita Ford, Southside Johnny  
Styles: All  
Services: Full service

## □ BILL GRAHAM MANAGEMENT

P.O. Box 429094  
San Francisco, CA 94142-9094  
(415) 541-4900  
Contact: Arnold Pustilnik, Mick Bridgen, Morty Wiggins, Kevin Burns, Toni Isabella, David Graham  
Clients: Eddie Money, Joe Satriani, Neville Brothers, Procal Harum, Blues Traveler, Brent Bourgeois, Crash Vegas, Exodus, T-Ride, World Entertainment War  
Styles: All  
Services: Full service

## □ HEARTTHROB

10221 Slater Ave., Suite 103  
Fountain Valley, CA 92728  
(714) 848-8279  
Contact: Ava M. Roberts  
Clients: Sir Real, Stratus, David Banks  
Styles: Rock, Alternative (will consider genre)  
Services: Full service

## □ HERVEY & COMPANY

9034 Sunset Blvd., Suite 107  
Los Angeles, CA 90069  
(213) 858-6016  
Contact: Ramon Hervey, Crystal Jones  
Clients: Andre Crouch, Vanessa Williams, Kipper Jones, Bill Banfield, Tony Warren  
Styles: R&B  
Services: Full service

## □ HK MANAGEMENT

345 N. Maple Dr., Suite 235  
Beverly Hills, CA 90210  
(213) 288-2300  
Contact: Howard Kaufman, Trudy Green, Craig Sruin, Nina Avramides  
Clients: The Cult, Heart, Janet Jackson, Stevie Nicks, Poison, Whitesnake, Chicago, Wilson Phillips, Lenny Kravitz, Jimmy Buffet, Michael McDonald, John Waite  
Styles: All  
Services: Personal management

## □ IRON JOHN MANAGEMENT

360 N. Sycamore Ave., Suite 5  
Los Angeles, CA 90036  
(213) 931-7945  
Contact: John Axelrod  
Clients: Warren Hill, Breathe  
Styles: All  
Services: Full Service

## □ KOOCH MANAGEMENT

P.O. Box 21185  
Los Angeles, CA 90021  
(213) 622-2511  
Contact: Greg Kooch  
Clients: Call for roster  
Styles: Alternative, rock  
Services: Full service

## □ KUSHNICK/PASSICK MANAGEMENT

914 S. Robertson Blvd., Suite 101  
Los Angeles, CA 90035  
(310) 659-9081  
Contact: Amber Cordero, Ken Kushnick  
Clients: Wos (Not Was), Don Was, Rebel Train, Paul Kelly and the Messengers, Jon Lind, Jump In the Water, Michael Braver, Phil Galdston, Nick Launay  
Styles: All  
Services: Personal management, music supervision

## SOME STUDIOS HURT YOUR EARS SOME HURT YOUR WALLET.

Not all 24 track studios are created equal. There's wiring, tuning, reflections and a lot of stuff musicians shouldn't have to worry about. The bottom line is how does it sound? This studio was built professionally for musicians and now it's open to musicians. We have all the bells and whistles **without the big price**. We can advise and help you with placement, analysis of the market and **help you create that hit tune!** If you're a singer/songwriter, we can build you a track that will compete with anyone. **There are no 2nd chances in this biz!** From punk to funk and Bach to rock, we can do it all, so make the call.

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# MUSIC CONNECTION PERSONAL MANAGERS

## □LAPD

6363 Sunset Blvd., Suite 716  
Hollywood, CA 90028  
(213) 962-9991  
Contact: Mike Gormley-President, Laura Engel-Vice President  
Clients: Oingo Boingo, Food for Feet, Buck Pets, Jimmie Wood and the Immortals, Andy Prieboy, Concrete Blonde, Danny Elfman, Claire Marlo  
Styles: All  
Services: Full service

## □LEFT BANK MANAGEMENT

6255 Sunset Blvd., 21st Floor  
Hollywood, CA 90028  
(213) 466-6900  
Fax: (213) 466-0303  
Contact: Allen Kovac  
Clients: LA Guns, Vixen, Richard Marx, Ratt, Alias, Thomas Dolby, the Fixx, Karyn White, Tony! Toni! Tone!  
Styles: All  
Services: Personal management

## □LIPPMAN ENTERTAINMENT

8265 Sunset Blvd., Suite 104  
Los Angeles, CA 90046  
(213) 654-7711  
Contact: Michael Lippman  
Clients: Producers, engineers, songwriters  
Styles: All  
Services: Full service

## □MANAGEMENT THREE

4570 Encino Ave.  
Encino, CA 91316  
(818) 783-3713  
Contact: Dennis Bond  
Clients: Paul Williams, Delaney Bramlett, Chris Caswell  
Styles: All  
Services: Personal management

## □MARBLE ARCH MANAGEMENT

7351 Fulton Ave.  
North Hollywood, CA 91605  
(818) 994-7707 / Fax: (818) 994-0617  
Contact: Steve Zelenka  
Clients: Ten Inch Men, Wiz And Mone, Urban Anthem Productions  
Styles: All  
Services: Personal management

## □MASTER ENTERTAINMENT GROUP

6310 San Vicente Blvd., Suite 500  
Los Angeles, CA 90048  
(213) 934-1800  
Fax: (213) 934-3841  
Clients: James Beckwith, DC Moore, Twyla Morgan, Lost Horizon, D-Rock-D, Tim Tesch, State of Mind, Amasa  
Styles: All  
Services: Full service

## □MCGHEE ENTERTAINMENT

9145 Sunset Blvd., Suite 100-102  
Los Angeles, CA 90069  
(213) 278-7300  
Contact: Doc McGhee  
Clients: Scorpions, Skid Row, the Front  
Styles: Rock  
Services: Full service

## □M.F.C. MANAGEMENT

1830 S. Robertson Blvd., Suite 102  
Los Angeles, CA 90035  
(213) 204-5410

Contact: Perry Watts-Russell  
Clients: Toni Childs, David Ricketts, Marc Cohn, Wendy MaHarry, the Big F, Vincent Rocco  
Styles: All  
Services: Personal management

## □MILESTONE MEDIA

P.O. Box 869  
Venice, CA 90291  
(213) 396-1234  
Clients: Groovin' Ruben, Ray Rae (Goldman)  
Styles: All  
Services: Soliciting, packaging, consulting, and personal management

## □MOGUL ENTERTAINMENT GROUP

433 N. Camden Dr., Suite 828  
Beverly Hills, CA 90210  
(213) 278-8877  
Contact: George Ghiz  
Clients: Recording artists, producers  
Styles: Pop/rock  
Services: Personal management

## □NIJI MANAGEMENT

3808 Riverside Dr., Suite 101  
Burbank, CA 91505  
(818) 840-6712  
Contact: Wendy Dio  
Clients: Dio, Cold Sweat, Triangle, Black Sabbath, Craig Goldy  
Styles: Rock  
Services: Full service

## □OPEN DOOR MANAGEMENT

15327 Sunset Blvd., Suite 365  
Pacific Palisades, CA 90272  
(213) 459-2559  
Clients: Eliza Gilkyson, Ross Traut/Steve Rodby, the Green String Quartet, Oregon, Fred Simon, Steve Kujala, Tony Williams, Wallace Roney  
Styles: New age and Jazz  
Services: Personal management

## □THE PACK AGENCY

3089C Clairemont Dr., Suite 316  
San Diego, CA 92117  
(619) 276-0462  
Contact: Kim Spencer  
Clients: Thomas Alan Connor, Gregg Gottlieb  
Styles: All  
Services: Personal management

## □PAT PATTON & ASSOCIATES

4924 Van Noord  
Sherman Oaks, CA 91423  
(818) 761-4970  
Contact: Pat Patton  
Clients: Sheer Threat  
Styles: Rock/heavy metal  
Services: Personal management

## □STELLA PATCHOULI

P.O. Box 480122  
Los Angeles, CA 90048  
(213) 655-0527  
Contact: Stella

## □PRESTIGE MANAGEMENT

8600 Wilbur Ave.  
Northridge, CA 91324  
(818) 993-3030  
Contact: Richard Roshmon  
Clients: Jailhouse  
Styles: Rock  
Services: Full service

## □CHARLY PREVOST MANAGEMENT

4170 Kraft Ave.  
Studio City, CA 91604  
(818) 762-8271  
Contact: Charly Prevost  
Clients: Dread Zeppelin, Sparks  
Styles: Rock  
Services: Personal management

## □PATRICK RAINS & ASSOCIATES

9034 Sunset Blvd., Suite 250  
Los Angeles, CA 90069  
(213) 550-6132  
Contact: Patrick Rains, Bill Darlington  
Clients: Al Jarreau, Til Tuesday, Wendy and Lisa, David Sanborn, Joe Sample, Marcus Miller, Vonda Shepard, Terri Lyne Carrington  
Styles: All  
Services: Personal management

## □RON RAINEY MANAGEMENT

315 S. Beverly Dr., Suite 206  
Beverly Hills, CA 90212  
(310) 557-0661 / Fax: (310) 557-8421  
Contact: Ron Rainey  
Clients: John Kay and Steppenwolf, Kid Creole and the Coconuts, Marshall Tucker Band, Kennedy-Rose, Jefferson Starship  
Styles: Rock  
Services: Personal management

## □ROCKMASTERS ARTIST MANAGEMENT

1727 1/4 N. Sycamore Ave.  
Hollywood, CA 90028  
(213) 850-0300  
Contact: Richard Bishop, Lorraine Walters  
Clients: Peter Murphy, Grayson Hugh, Sweet F.A., the Candyskins  
Styles: Rock, alternative  
Services: Full service

## □R.S.V.P. MANAGEMENT/ FREEDOM FROM FASHION MUSIC

1385 Vienna Way  
Venice, CA 90291  
(213) 665-7338 / (213) 392-1304  
Contact: Joey Alkes, Richard Velinsky  
Clients: Haunted Garage, Mother's Finest, Richard X. Heyman, They Eat Their Own, the New Kind, the Uninvited, Toledo Waltz, Mad Reign, No Exit  
Styles: Quality artists  
Services: Full service management firm, publishing, publicity and video production

## □SCHRAM MANAGEMENT SERVICES

524 Stone Harbor Circle  
La Habra, CA 90631  
(310) 694-1174  
Clients: Artists  
Styles: Commercial rock  
Services: Personal management (perfers local artists in Los Angeles as opposed to Orange Co.)

## □SCOTT MANAGEMENT

8033 Sunset Blvd., Suite 1200  
West Hollywood, CA 90046  
(213) 856-4826  
Contact: Ray Scott  
Clients: Bands, artists  
Styles: All  
Services: Full service

## □SHANKMAN DE BLASIO MELINA, INC.

2434 Main St., Suite 202  
Santa Monica, CA 90405  
(310) 399-7744  
Clients: X, the Cramps, Dumpster, Love Chain, Barry White, Michael Paulo, Taj Mahal, La La La, Human Steps, and a roster of producers and songwriters  
Styles: All  
Services: Full service and publishing

## □SIDONS & ASSOCIATES

584 N. Larchmont Blvd.  
Los Angeles, CA 90004  
(213) 462-6156  
Contact: Bill Siddons  
Clients: David Crosby, Graham Nash, Darling Buds, Max Carl, David Lanz, Jill Sobule  
Styles: Rock, pop  
Services: Personal management

## □SOUND IMAGE ENTERTAINMENT, INC.

6556 Wilkinson Ave.  
N. Hollywood, CA 91606  
(818) 761-5205 / Fax: (818) 508-8783  
Contact: Marty Eberhardt  
Clients: Brickyard, Joey McCall  
Styles: All  
Services: Full service

## □SPIVAK ENTERTAINMENT

433 N. Camden Dr., Suite 828  
Beverly Hills, CA 90210  
(213) 278-8877  
Contact: Arthur Spivak  
Clients: Recording artists, comedians  
Styles: Pop/rock  
Services: Personal management

## □SPLASH ATTRACTIONS

P.O. Box 196  
Bellflower, CA 90706  
(310) 920-7374  
Contact: Paul Combs  
Clients: Theatre  
Styles: Melodic rock  
Services: Personal management

## □STARDUST ENTERPRISES INC.

2650 Glendower Ave. Suite 110  
Los Angeles, CA 90027-1115  
(213) 660-2553  
Contact: Derek Sutton  
Clients: Robin Trower, World On Edge, Christine In the Attic, Dave Sharpe  
Styles: Contemporary rock/pop and blues  
Services: Full service

## □STIEFEL PHILLIPS ENTERTAINMENT

9720 Wilshire Blvd., 4th Floor  
Beverly Hills, CA 90212  
(310) 275-3377  
Clients: Artists, bands  
Styles: Rock/pop  
Services: Full service

## □STILETTO MANAGEMENT

6640 Sunset Blvd.  
Hollywood, CA 90028  
(213) 467-9442  
Contact: Garry Kief, Steve Wax, Edna Collison  
Clients: Barry Manilow, John McVie, Book of Love, Danielle Dax, the Brojos,

# MUSIC CONNECTION PERSONAL MANAGERS

**Snakeskins, Lanesome Rameos, Sam Harris, Kyle Vincent, David Cassidy, Howard Hewett, Kim Carnes**  
**Styles:** All  
**Services:** Full service

## □ STRAVINSKI

1830 S. Roberson Blvd., Suite 201  
 Los Angeles, CA 90035  
 (310) 204-5890 / Fax: 9310) 204-1946  
**Clients:** Great White, MTB  
**Styles:** Rock  
**Services:** Full service

## □ STRIKE FORCE MANAGEMENT

6253 Hollywood Blvd., Suite 415  
 Los Angeles, CA 90028  
 (213) 463-4040  
**Clients:** Sanctuary, TSOL, Terrel, Alex Masi, Timsley Ellis  
**Styles:** Rock  
**Services:** Personal management

## □ SANDY TANAKA MANAGEMENT

P.O. Box 26301  
 Los Angeles, CA 90026  
 (213) 482-9090  
**Contact:** Sandy Tanaka  
**Clients:** School of Fish, Theo Hakala, Mark Davis, Michael Packard  
**Styles:** Alternative  
**Services:** Personal management

## □ TAP/KO

17337 Ventura Blvd. Suite 300C  
 Encino, CA 91316  
 (818) 905-6699  
**Clients:** Dangerous Toys, the Scream, Walter Trout, Mozart  
**Styles:** Heavy metal, rock  
**Services:** Full service

## □ TOP ROCK DEVELOPMENT

9229 Sunset Blvd., Suite 801  
 Los Angeles, CA 90069  
 (213) 858-7800  
**Contact:** Daug Thaler, Frank Chackler, Julie Foley, Stephanie Gurevitz, Mike Amato  
**Clients:** Mötley Crüe, Raxy Blue, Michael Wagener (producer), Winger  
**Styles:** Rock  
**Services:** Personal management

## □ TROLL MANAGEMENT

15043 Valley Heart Dr.  
 Sherman Oaks, CA 91403  
 (818) 907-5471  
**Contact:** Ken Johnston  
**Clients:** Stone  
**Style:** Rock  
**Services:** Personal management

## □ TURNER MANAGEMENT GROUP

3500 W. Olive Ave., Suite 770  
 Burbank, CA 91505  
 (818) 955-6655  
**Contact:** Dennis Turner  
**Clients:** Kenny G., Brenda Russell  
**Styles:** Jazz, urban  
**Services:** Personal management

## □ TWIN TOWERS COMPANY

8833 Sunset Blvd., Penthouse West  
 Los Angeles, CA 90069  
 (213) 659-9644  
**Contact:** Jerry Rass, Mike Dixon  
**Clients:** Bus Boys, Navigator/Kevin

O'Neal, Bryan O'Neal, Machine Gun Kelly, Lauchlin, Black Bart  
**Styles:** Rock, pop, variety  
**Services:** Personal management and publishing

## □ TWIST MANAGEMENT

4230 Del Rey Ave., Suite 621  
 Marina del Rey, CA 90292  
 (310) 306-1116  
**Contact:** David Lumian  
**Clients:** Bonedaddys, Aversan  
**Styles:** Rock, world beat  
**Services:** Personal management

## □ VAULT MANAGEMENT

9157 Sunset Blvd., Suite 310  
 Hollywood, CA 90069  
 (213) 278-3815  
**Contact:** Michael Medvin, Bob Ringe, Craig Lewderke  
**Clients:** Stone Roses, Nazareth, the Blasters, Bobby King and Terry Evans, Apostles, Red Devils, producers, Ian Hunter, Mick Ranson  
**Styles:** Rock, R&B, alternative  
**Services:** Personal management

## □ HARRIET WASSERMAN MANAGEMENT

15260 Ventura Blvd., Suite 1010  
 Sherman Oaks, CA 91403  
 (818) 906-1700  
**Contact:** Harriet Wasserman  
**Clients:** Sheena Easton  
**Styles:** Pop  
**Services:** Personal management

## □ RON WEISNER ENTERTAINMENT

9200 Sunset Blvd., Penthouse 15  
 Los Angeles, CA 90069  
 (213) 550-8200  
**Contact:** Ron Weisner  
**Clients:** Rick Springfield, Steve Winwood, Sixx  
**Styles:** All  
**Services:** Full service

## □ WILD WEASEL MANAGEMENT

25 E. Union St.  
 Pasadena, CA 91103  
 (818) 568-4030  
**Contact:** Drew Farsyth

## □ WORLDS END (AMERICA) INC.

183 N. Martel Ave., Suite 270  
 Los Angeles, CA 90036  
 (213) 965-1540  
**Contact:** Sandy Robertson (management), Andrew Brightman (publishing)  
**Clients:** Ron Day, Daniel Rey, Joe Hardy, Soul, Peter Willis, Mark Cutler, producers, remixers, engineers  
**Styles:** All  
**Services:** Full service (producer management only—no artist management) and publishing (Warner/Chappell)

## □ STU YAHM MANAGEMENT

8627 Bothwell Rd.  
 Northridge, CA 91324  
 (818) 886-0920  
**Contact:** Stu Yahm  
**Clients:** Dennis Walker, Vicki Morris, Dito Godwin  
**Styles:** All  
**Services:** Personal management and publishing

# MALE VOCALIST

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### ◀ 25 Choosing A Manager

excluding an activity, reasoning that the success an artist enjoys in one field (i.e. as a recording artist) is due in part to the manager's efforts, which also increases the artist's success (and income) in a related field (such as songwriting). The exclusion of a particular activity from the management contract will ultimately depend upon several factors, including the status of the artist and whether the activity is closely related to fields in which the manager renders services.

## • AUTHORITY •

A manager's authority to approve publicity and advertising, execute contracts, receive funds, etc. on behalf of the artist should be carefully negotiated. The specific rights granted to a manager depend on how much

***"The 'key-man' clause would entitle the artist to terminate the agreement if the manager no longer personally supervised the artist's career."***

control the artist is willing to give the manager, both in artistically-sensitive areas, and in business matters. A manager's right to approve publicity and advertising is usually subject to a right of approval by the artist, while the right to execute contracts may be limited to situations where the artist is unavailable and has been apprised of the material terms of the contract, or where such contracts are of limited duration (i.e. routine "one-night" engagements).

The specific powers which the artist grants the manager define and shape the artist-manager relationship. This clause and the compensation clause are perhaps the most hotly contested areas of the management agreement, and the artist should be well-represented when negotiating these rights.

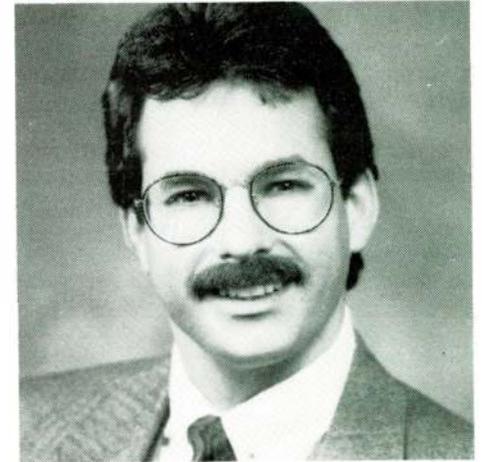
## • CONSULTATION •

Management agreements may provide that the artist will consult with the manager regarding all engagements, leads, contracts, etc. Although some agreements give the manager an absolute right to approve engagements, bookings, etc., I find such language to be unacceptable. A duty to consult with the manager is more consistent with the spirit of the artist-manager relationship and is preferable to giving the manager any absolute veto power.

## • CONCLUSION •

The merits of a "key-man" clause should also be considered. This would entitle the

artist to terminate the agreement if the manager no longer personally supervised the artist's career. The inclusion of a "key-man" clause in the personal management agreement emphasizes that the manager is literally the "key-man" (or woman) in the artist's career. The selection of the manager will be among the most career-sensitive decisions that an artist will make. Since the management agreement defines the scope of the manager/artist relationship, the importance of a carefully drafted contract that is executed by a well-informed artist cannot be overstated.



Michael R. Morris, Esq. is with the Century City law firm of Valensi, Rose & Magaram, PLC. His practice emphasizes entertainment and tax matters, and he is on the legal panel for the National Academy of Songwriters. **MC**

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◀ 27 **Becoming A Manager**  
agement Division.

**Advice:** It's probably smart to manage as a sideline in the beginning, because it's tough to support yourself at first. You have to be able to relate to the artist on a creative level, so you have to be at least sensitive to their music. Then you have to be able to relate to the other side, so learn basic business principles. Read some of the books written about the music industry, have a background in contracts, work as an intern or take UCLA extension courses. You also need to have good instincts, be a fighter with a lot of passion and care about people.



**MATT  
KRAMER**

**Clients:** Robin Goodrow, Richard Elliot, Soy Cowboy.

**Background:** I've never looked for an artist because I deal with hundreds every year as a talent buyer for At My Place and as a producer of shows. I started in 1970 at the Troubadour where I was a lighting and sound technician and later the talent buyer. One time, there was a really smooth, two-vocal, two-guitar duo downstairs who I complemented, and they consequently asked me to manage them.

I thought, what the hell. I tried to get them record deals and learned how rejections are handled. It was similar with my current artists where after a long period of advising them, the relationships developed into a managerial capacity.

**Advice:** Learn as much as you can. Work with an active manager whose acts are doing something, or work at an agency or a label, so you know major areas where artists get their exposure. Maybe take UCLA extension classes. Have an honest relationship with the artist. Establish goals and a time chart and make progress. Read the trades. Have the acts realize that it's a business and they are a commodity. When your artist gets signed, the work just begins. Help the label and agency do their jobs by doing your job, and just do the best you can.



**JOEY  
ALKES**

**Freedom From Fashion  
Music**

**Clients:** They Eat Their Own, Haunted Garage, The New Kind, No Exit.

**Background:** I had a dual personality. I was a songwriter, but needing to make a living, I'd be whatever bands needed me to be—a road manager, roadie, songwriter, but primarily a promoter and publicist—and would take

***“You have to be able to relate to the artist on a creative level—so you have to be sensitive to their music.”***

**—Bob Raylove**

whatever pay they could give me. I moved to Colorado, and along with a real estate guy, found and managed an eleven-piece salsa band who had a hit record in Europe. I then moved to Los Angeles to pursue songwriting and had various publishing deals, but I still basically struggled until I met the Plimsouls and wrote “A Million Miles Away,” which launched my songwriting career until 1983 when after a period of nothing, I went into club promotion, where I befriended Laura B and began managing her band, They Eat Their Own.

**Advice:** Do anything you can and be involved in any way. Learn the business, because the more you know, the better you can do the job. Managers are made by their bands, but management is the most dues paying job, more than musicianship because a good artist will be recognized, whereas it takes time and maturation for managers. Be good, real and soulful. Pay attention, know the business and be of service. **MC**

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former lead singer/keyboardist for Toto

★ **DENNIS NODA** ★  
formerly of Cannibal & the Headhunters

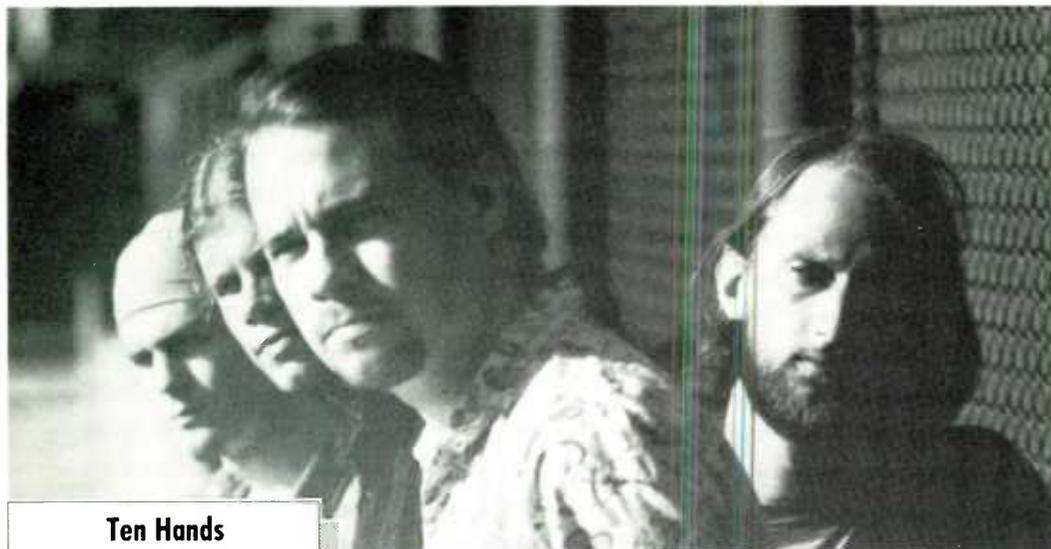
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## Ten Hands

**Label:** Slipped Discs  
**Manager/contact:** Tony Johnson, ESG Management  
**Address:** 2905 Yorktown, Mesquite, TX 75149  
**Phone:** (214) 821-4374  
**Booking:** ESG Management  
**Legal Rep:** N/A  
**Band members:** Paul Slavens, Steve Brand, Gary Muller, Alan Emert  
**Type of music:** Pop/funk  
**Date signed:** March, 1991  
**A&R Rep:** Jesyca C. Durchin

### By Chuck Crisafulli

The phrase "band from Texas" carries with it some definite musical associations, from the oil-drilling boogie of ZZ Top to the panhandle psychoses of the Butthole Surfers. But Dallas-based Ten Hands are out to break down any easy geographical pigeon-holing with the release of their first full-length studio record, *Be My Guru*.

The band has put together a sound that features gentle funk, intelligent pop and a bootfull of impressive rhythmic backdrops. It's not "Home On The Range" material, but fans of Elvis Costello, the Police or even Steely Dan might find some tasty meat here.

"Actually, most of the clubs we play are in Texas, so calling ourselves a Texas band is like saying we have a two-wheel bicycle," says Paul Slavens, the band's lead vocalist/lyricist/keyboardist. In fact, Ten Hands has been the big fish of the Dallas club scene for the past few years, generating an enthusiastic following and strong sales of two local releases. It was a show in Austin that caught the ears of record producer T-Bone Burnett, who offered to make some label contacts for the band to see if a national release was possible.

The band was briefly courted by Disney-backed Hollywood Records, but shied away from the Magic Kingdom in order to sign a three-record deal with the embryonic Slipped Discs, a subsidiary of Instinct Enter-

tainment. Significantly, Ten Hands is the label's first band. Founder Michael Rosen had originally wanted the label to put out rock & roll reissues, but was hooked by the band's eclectic approach to pop craft. And so, *Be My Guru* will find its way into record bins far from the heart of Texas.

Ten Hands enjoys its reputation as a hard-working, crowd-pleasing club band, but its first major record presented a challenge. "The main life for our songs is when they're being played live and loud, with a lot of sweat, to a crowd of people drinking beer and having a good time," says Slavens. "But we wanted to record the music so that it sounded good in other situations, like when you've got the headphones on in the dark at 1 a.m., or when you're in your car and you pop a tape in your cruddy tape deck."

The record does show off an impressive range of material and stylings, from the world beat playfulness of "Crawl," which wouldn't be out of place on one of Paul Simon's albums, to the rump-shaking gospel flavor of "Love Is The Question," which would make a killer track for Aretha Franklin. Ten Hands readily acknowledges their influences, but they are also concerned with building a "Ten Hands Sound." "We used to cop a lot of stuff from songs we liked and then twist it around a little," says guitarist Steve Brand. "Hopefully, we've gotten past writing songs like other people. We've got a lot of influences, but I don't think we sound too much like any one of them."

There aren't any tracks on *Be My Guru* that would jump out and throttle a listener the way, say, "Enter Sandman" did, but the stuff does get its hooks in. "I thought of my favorite albums," Slavens explains, "and they were always the ones where you didn't know what to think after the first listen, but after the second listen, you knew you'd be coming back for a third. That's what we shot for."

Perhaps the most impressive feature of the band's music is found in the rhythmic textures they conjure

up. The sharp, solid drumming of Alan Emert plays strikingly against Gary Muller's work on Chapman stick and Steve Brand's non-guitar hero approach to his axe. "I'll solo if I have to," says Brand, "but my favorite thing is to find the perfect rhythm part." He enjoys a percussive approach to the music, but says there are limits to what you can hang a tune on. "It's a delicate balance. There's a fine line between what's cool and what's a bunch of guys banging and playing fast."

Paul Slavens' lyrics and arrangements help to add a bit of an edge to Ten Hands. "I write mostly based on personal paranoia. The idea is to strike the most raw nerves possible and see what I have in common with everybody. Sometimes the songs sound accusatory, but I really try to avoid preaching."

As for any mystery in the band's name, Slavens says there isn't much to tell. "We played one gig five years ago as Five Year Mission and decided that was the stupidest name we could have picked. There were five guys in the band then and we liked the sound of Ten Hands. There's only four of us now, but Eight Hands would be even stupider."

The band continues to break a sweat in the clubs three or four nights a week, but has expanded its turf to include other cities such as Chicago, L.A. and Memphis. They even managed to win over the always skeptical crowd at the Whisky on two occasions. "The first time, we were really out of place," says Slavens. "We were the only band that didn't have purple boots and shiny costumes. But it went pretty well." Brand adds, "We noticed that all the bands had big banners so the next time we brought a big Ten Hands banner and the show went even better."

Asked for an easy way to describe the music of Ten Hands, Brand is hesitant. "Well, we're serious, but we don't take ourselves seriously. We try to avoid extremes. We don't want to be too happy and fluffy or too angst-ridden. Other than that, I wouldn't know where to start." **MC**



## Ten Hands

*Be My Guru*  
Slipped Discs

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Pete Elia

□ **Top Cuts:** "I Was Confused," "Castle On The Hill," "Alligator Brain."

□ **Material:** Ten Hands are working hard to put together the perfect pop tune. In the tradition of bands like the Attractions, the dB's or Squeeze, the band steadfastly seeks out winning hooks and intelligent arrangements. The lyrics are bright and well-crafted, if not revelatory, and are served well by the band's wide range of sounds and styles. This is a fun record to play "Spot The Influences" with, but each song is given a unique personality, and the music never seems blankly derivative.

□ **Musicianship:** The band's holding a full house here. All the players are exceptional and the arrangements always showcase grooves and dynamics. The use of a Chapman stick throughout the disc and the various keyboards employed help to create a special personality for each song. It's tempting to call Ten Hands a musician's band, but that doesn't mean that they need to rely on technique to impress. The players may be accomplished, but nobody jumps forward with unnecessary techno-flash. The band's playing is always in service to the songs, and the resultant soulfulness is Ten Hands' strongest attraction.

□ **Production:** *Be My Guru* has a hyper-clean sound which works well for some of the material but diminishes the power of the funkier tracks. Considering that the upfront keyboards and the Chapman stick give this band an unusual instrumentation, many of the mixes here are a bit tame. And it would have been nice to pull a little more thunder out of the band's top-notch drummer. The band has ended up with a record that's listener friendly, but one suspects they have a lot more muscle in a live setting.

□ **Summary:** *Be My Guru* will grow on you, kind of like a pop/funk chia plant. And while this disc may not strike many folks as an instant personal favorite, it's easy to wish a band like this success. They're sure to continue to pick up fans as they work the club level, and maybe they'll really cut loose on Record #2.

—Chuck Crisafulli

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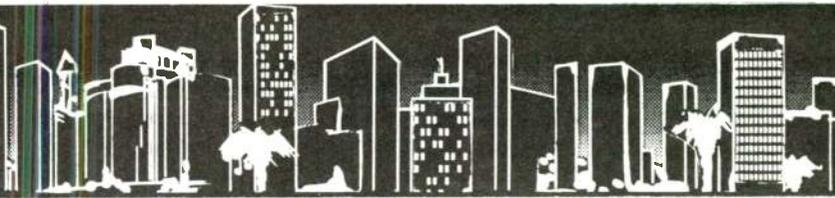
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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

MSG

Frontier/BMG has released *Dangerhouse: Volume I*, a nostalgic trip back to the days of the L.A. punk scene. Okay, so spank my butt for not getting on this sooner, but the disc fell behind my bookcase. Honest. Anyway, the compilation disc features works from X, the Weirdos, Rhino 39, the Avengers and a host of others that helped make the local punk scene what it was yesterday. The music is really noisy stuff, but these bands had their hearts in the right place (nowhere near their wallets) and for those of us who remember those days, there was a sense of excitement and community spirit that helped make it one of the most memorable eras in L.A.'s nightlife.

Vixen has called it quits, with drummer Roxy Petrucci pulling Hells Belles (her new all-girl group) out of the ashes. It looks like no one will keep the name "Vixen."

A sidebar to the above story: Fullerton-based Madame X has folded, and guitarist Maxine Petrucci will be joining her sister's group, Hells Belles. Originally from Detroit, Madame X rose to brief fame in the early Eighties before Petrucci departed for Vixen and singer Bret Kalsner split for a solo career and

was replaced by Sebastian Bach. Bach departed before Madame X relocated to L.A. and became a regular installment on our club circuit. The band recently re-united with their original lineup (pictured below) for a one-time local show and touched off a flurry of rumors about a full-time reunion...Not!

Michael Sweet has left Stryper. Guitarist Oz Fox will handle the vocal chores for their upcoming tour.

The acoustic thing has been gaining a lot of momentum on the local scene as more and more bands go "unplugged" for the evening. Impact recording group MSG's recent acoustic set at the Roxy was a great success. Look for the band to return to the area (with electricity) as early as late Spring.

Sony Music kicked off their "Metalshop" presentation (an evening designed to showcase their hard rock talent via giveaways, performances, etc.) at the Coconut Teaser back on the 13th. Local dudes Love/Hate presented material from their upcoming disc, *Wasted In America*, which is definitely worth getting excited about.

Bang Gang has broken up. Drummer Achon, Inc. has traded his sticks for a microphone and is fronting a new band, while colorful singer Jet Silver is putting together his new outfit, the Rodeo Rogues.

Popdefect has released *Third Degree Road Burn*, a four-song EP of cover tunes laced with the angst of grueling road trips. It's all tongue-in-cheek, and the enclosed booklet detailing the bands' trouble-ridden excursions from the last seven years is something all local groups who've hit the road on a low-budget tour will be able to identify with!

Recommended: Primal Scream on March 7th, and the Cramps on the 27th. Both are at the Palladium, and brought to you by Goldenvoice.

Apparently I failed to give credit where credit is due on my coverage of the New York Exiles gig last issue. I should have mentioned that ex-Blondie guitarist Frank Infante was pivotal in putting together the event, which never would have gotten off the ground without his efforts. Mea culpa.

## C&W

By Billy Block



Billy Block

Earl Pool Ball

So, just how long do you think this country music boom will last? New labels are popping up all over Nashville, every Sunday night is a *Hot Country Night* and Cliffie Stone has a new book to teach you how to write country hits (I was beginning to wonder how I was gonna tie this all together). At Ronnie Mack's *Barnadance*, Cliffie Stone made an all too rare personal appearance to entertain and promote his new book (written with his lovely wife, Joan Carol), *Everything You Always Wanted To Know About Songwriting, But Didn't Know Who To Ask*. Between humorous anecdotes about his vast career in the music biz, Cliffie sang, played upright bass and displayed an uncanny sense of showmanship that has earned him his rightful place in *Country Music's Hall Of Fame*.

Paying tribute to Cliffie on this particularly joyous evening was long-time Johnny Cash piano man Earl Pool Ball. Earl and Cliffie go way back, as they say, and Earl obviously enjoyed the opportunity to play for his dear friend. The Bardot Cowgirls, Melba Toast and Reine River put together a great multi-visual performance art display incorporating songs, slides, poetry and provocative costumes that created an over-

all captivating effect. Rockabilly favorites Russell Scott and the always red hot Big Sandy and the Fly-Rite Swing Orchestra got the Pal crowd into high gear. Throughout the evening, Cliffie posed for pictures, signed copies of his new book and basically made us all feel really good about being there to share his night with him.

Santa Monica's premiere showcase club, *At My Place*, once again played host to the monthly *NAS Acoustic Underground*. What an exceptional gathering of songwriting talent. Most notable were Dan Bern and Danny Peck, who are both regulars at the *Genghis Cantina*. Following the NAS showcase, *Broken Arrows*, the hottest new country/rock band to emerge on the scene, played a tight set of originals to a very responsive, industry heavy audience. *Broken Arrows'* strongest suit is their songwriting, which highlights distinct harmonies. The Arrows were openers for *Ranch Romance*, a Seattle-based cowboy/western swing band with some of the coolest arrangements and tightest playing I've heard in this genre. If you missed *Ranch Romance*, you can pick up their new CD at discerning record shops around town.

The *Western Beat American Music Showcase* at *Highland Grounds* continues to feature top songwriting talent as well as strong developing artists. Special guests Alana Myles and her producer, Chris Ward, recently dropped in to try out new material. Producer/writers Stephen Soles and Kenny Edwards teamed up for an outstanding set of acoustic originals, while Karla Bonoff, Al Bunetta (John Prine's manager) and Wendy Waldman (a *Western Beat* regular) listened from a corner table. In addition to *Western Beat*, check out other acoustic nights: At the *Troubadour* on Tuesdays, *Laura Zambo* and *Wendy Webb* were recently showcased; the CCMA-sponsored open mic at the *Butcher's Arms* is every Wednesday; and ASCAP's "Quiet On The Set," at *Cafe Largo* are just a few of the many acoustic showcases that are happening around town.



Tom Farrell

The old Madame X



Billy Block

Broken Arrows



# JAZZ

By Scott Yanow



Red Callender

A large portion of the L.A. jazz community showed up at a benefit held at the Musicians Union for the critically ill but much-loved bassist Red Callender. A significant force in the jazz world and in the studios since the mid-Forties, Callender has the unique distinction of being the only musician to turn down jobs with both Louis Armstrong and Duke Ellington because his local work was more lucrative! The five-hour tribute (hosted by KLON DJ Chuck Niles and organized by the L.A. Jazz Society) featured ten sets of consistently excellent bop-oriented music by quite a roster of Callender's friends including Al Aarons, Marty Harris,

a bass trio consisting of John Clayton and two of Red's students, Harold Land and Dorothy Donegan, trombonists Thurman Green and Buster Cooper, the Cunninghams, Sal Marquez, a guitar summit with Kenny Burrell, John Collins and Al Viola, a set with Eddie Harris, Harry "Sweets" Edison and Jeff Clayton sharing the frontline and, best yet, an outstanding performance by the Gerald Wilson Big Band. The overflowing crowd (which outnumbered chairs 22 to 1) was further proof of the great if untapped popularity of jazz.

Another major event was Bill and Betty Berry's second annual International Jazz Party, a two-day affair held at the Grand Avenue Bar. I was unable to attend the second part of the party (which was highlighted by performances by two big bands) but saw quite a bit of worthy music the opening day which featured American and Japanese players in jam session-type sets. Among the top stars were the veteran altoist Marshall Royal, the colorful trombonist Buster Cooper, clarinetist Eiji Kitamura, tenorman Spike Robinson and a very strong set co-lead by trombonist Carl Fontana (still one of the best) and tenor great Bob Cooper. The night before, Spike Robinson had been in top form at Chadney's, leading a quartet consisting of pianist Marty Harris, bassist Bob Harrison and drummer Frankie Capp. Capp, who is best at driving big bands, really pushed Spike, but Robinson was up to the challenge, creating long creative solos and always sounding relaxed. Spike and Bob Cooper represent the last of the Four Brothers tenor sound; they should record together!

Upcoming: Jazz Central (213-257-2843) hosts a tribute to the pioneering electric guitarist Charlie Christian at the Musicians Union in Hollywood, featuring Joe Diorio, Phil Upchurch and Harold Land (among others) on Feb. 29. Catalina's (213-466-2210) has Linda Hopkins through Mar. 1, the Paolo Nonnis Big Band Mar. 2 and Max Roach's quartet Mar. 3-8. Steve Allen's trio is at the Jazz Bakery (310-271-9039) Feb. 29 while Charlie Haden's Quartet West (featuring Ernie Watts) performs at At My Place (310-451-8597) Mar. 11.



Spike Robinson

Thomas C. Burns

# BLACK MUSIC

By Wayne Edwards



Big Jay McNeely

Wayne Edwards

This must be the month for legends...

Congratulations to "Mr. B," the inimitable Billy Eckstine, on his recent return to a L.A. stage. Eckstine, a big band balladeer whose place in musical history is secure, was slated to do a week at Vine St. Bar & Grill in Hollywood. In its most revealed configurations, Eckstine's big band (1944-1947) included trumpeters Dizzy Gillespie, Miles Davis and Fats Navarro; saxophonists Charlie Parker, Sonny Stitt, Budd Johnson, Gene Ammons and Dexter Gordon; and drummer Art Blakey. These musicians may not ring loud and clear with the hip-hop generation, but to be-boppers around the world, these were the cats.

While daughter Gina may be the only Eckstine offspring to follow in Mr. B's footsteps and pursue a sing-

ing career, clearly music is in the family genes: sons Ed and Guy Eckstine are, respectively, president of Mercury Records and head of the label's jazz & classical divisions.

Word is legendary blues saxman Big Jay McNeely is gearing up to play some dates in the L.A. area. McNeely, best remembered for his Fifties hit, "Something's On Your Mind," received rave reviews for his performances at both the Palamino and The Long Beach Blues Festival last year.

MacNeely has no record deal in America but occasionally his European releases show up in local record stores. If you're a fan of gritty, honky-tonk horn or simply curious to check it out, McNeely's disc, if you can find it, can be a wonderfully pleasant educational tool.

If the rumor mill is to be believed, reggae/world music star Ziggy Marley is planning to return to the Southland for some dates, but that seems unlikely before any new product hits the stands.

Vocalist Bobby McFerrin returns to L.A. after an unusually long absence to perform at the Wiltern Theatre (March 13). Opening the bill is keyboardist Chick Corea.

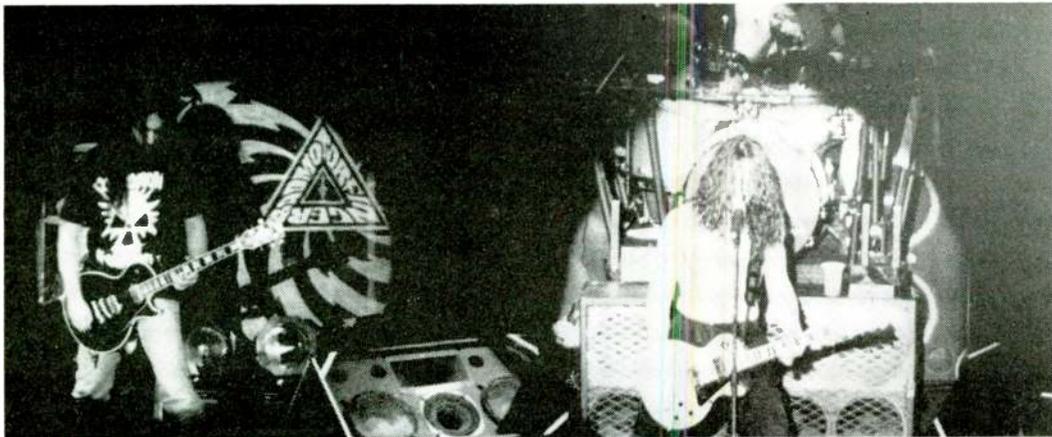
Jazz/pop chanteuse Nancy Wilson performs at the Hop in Puente Hills (March 31, April 1), Marky Mark brings his dance/rap to the Celebrity Theatre in Anaheim (March 13) and the Wiltern Theatre (March 12). He will, of course, be with his Funky Bunch.

The Strand (in Redondo Beach) gets funky up with the fourteen-piece L.A. All-Star Band featuring Earth, Wind & Fire's Verdine White, Al McKay & the Phoenix Horns (March 7) and Zapp featuring Roger Troutman (March 28). Looking ahead to April, the club offers Marilyn McCoo and Regina Belle. Call (213) 316-1700 for further info. **MC**



Virgin Records publicist Darryl Clarke with Ziggy Marley

Wayne Edwards



Soundgarden at the Palace

## Soundgarden

The Palace  
Hollywood

Rising ticket prices and ill-conceived tours have put a damper on a lot of big rock shows during the past year, but Soundgarden's success in the opening slot for Guns N' Roses proves that there is a hunger for fresh blood out there.

On this night, Soundgarden played the more intimate, club-scale confines of the Palace. It was a laudable move by the band, and early in the set, singer Chris Cornell told the crowd he wanted to make sure they got their money's worth. Cornell has developed a reputation as an exciting, physical frontman, and it wasn't long before his shirt came off and he was hurling himself off the stage.

In fact, the whole band played intensely all night. Matt Cameron thumped ferociously at his drums, while Ben Shepherd engaged his bass guitar in a sort of Greco-Roman wrestling match. Guitar chores were handled mostly by Kim Thayil, who has the playing style and demeanor of an oddly appealing Jerry Garcia/Tony Iommi hybrid. On tunes like "Rusty Cage," "Face Pollution" and the MTV favorite "Outshined," the band rumbled and yowled like some ungodly piece of heavy machinery, and the packed house was appreciative.

But, despite the band's energy, the sound system was a major problem. The boys were definitely breaking a sweat, but what came out of the speakers was a low-end marshmallow of noise. Poor Cameron had so little presence in the mix that he may as well have been playing a tambourine instead. Soundgarden comes out of the school of Zeppelin/Sabbath song structure, and if you can't hear the twists and turns in their onslaught, there's not much to hear.

After a climactic, free-for-all set-closing—with Cornell free associating over the band's caterwaul—there was a full ten-minute break with house lights up before the band came back for an encore. Cornell explained that he had answered a rather forceful call of nature and had trouble

getting out of his duct-taped shorts.

There's a lot of bluster and bombast in Soundgarden's neo-metal, and some of their songs verge on the self-important, but if this performance was any indication, their audience does get what it pays for.

—C. Crisafulli

## Richard X. Heyman They Eat Their Own

Club Lingerie  
Hollywood

When David Bowie yelped out, "Hey man, oh Henry leave me alone," back in the glitter strewn Seventies, you knew he couldn't have been talking about this Heyman—as in Richard X. Cause nowadays, when crew-cutted Dave waxes nostalgic for the glorious adrenaline buzz of yesteryear, he may just slap on Heyman's sweetly serviceable LP on his Discman to rediscover his roots.

For Heyman serves up a veritable grab-bag of Knack and Beatles riffs, all brimming with innocence and zeal. But what made the event even more memorable, he slapped his bright red telecaster guitar with the brazen fink of King Arthur wielding the fabled Excalibur blade against the Moors (maybe that's where the "X" came from?).

Heyman sticks close to the simplicity and homespun themes of the Mersey-beat years. There are plenty of bouncy, succinct hooks in his tunes, all transported on the wings of mighty power chords. No, Dick isn't unveiling a new formula to lead us out of the musical dark ages; most everything he does has a comfortable familiarity to it—from the Knack-ish strains of "Monica," to the wistful petulance lacing "Thought I'd Seen Everything" (where, for a fleeting moment, you actually thought he'd tried to capture the maudlin appeal of a Soap Opera theme). But Richard X. injects far more mayhem than morosity into most of his themes, so he seldom sounds stale or overly sentimental.

Opening act They Eat Their Own

set the table perfectly for the puckish guitarist. Like Heyman, the band tosses about modal merriment that probably sounded a trite shopworn a decade ago. No matter. Lead howler Laura B. made up in intensity for what she lacked in originality (but she should stop spending so much time soaking up Dr. Toni Grant's radio talk show during those lonely afternoons in her palatial mansion. It's beginning to leave tell-tale signs in her lyrics. How else could you explain anyone employing multi-syllabic tech words like "dysfunctional" in a pop song framework?)

Fortunately, rock and roll has always leaned towards the excessive at times. Hell, They Eat Their Own never claimed they were reinventing the wheel. They were just havin' fun. So let her indulge and turn up the amps to ten. It's a universal part of the genre.

—Oskar Scotti

## The Cult

Great Western Forum  
Inglewood

Ian, you're going to hate this—you really are. You keep saying in interviews that you despise the way people mention your name and the Sixties in the same breath, right? Well, I caught your concert at the Great Western Forum, and you had an honest-to-goodness light show, the kind they used to have in the

Sixties when you could buy a ticket to see bands like the Jimi Hendrix Experience and the Doors.

I know how you hate being compared to Jim Morrison, too, but if the comparison wasn't valid, people wouldn't keep making it. This concert was the first time I saw you live, and I have to admit I did notice the similarities. Where most frontmen in the hard rock genre use the same formula stage presence and style to demand an audience's attention, you have a darker, brooding mysticism.

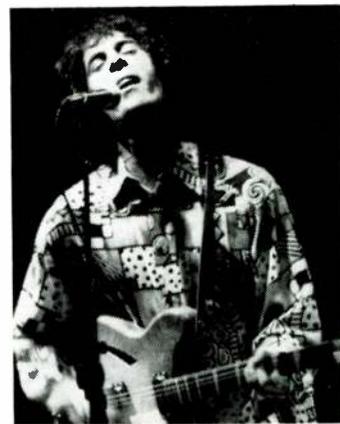
Even though the Cult is undeniably a hard rock band, unlike most hard rock bands, you are not merely reworking the same hit songs that have been around for the past ten years. Your music grabs the spirituality and emotions that fueled the music of the Sixties and hurls it into the Nineties.

And the acoustic version of "Edie (Ciao Baby)" was a nice touch. Playing the newer songs during the body of the show and saving the most well-known songs like "Fire Woman!" "Love Removal Machine" and "Lil' Devil" for the end and encores kept the anticipation and excitement building until the end, when the house lights finally came on and the 12,000 people in the arena seemed to give a collective sigh...in sadness that it was over and because all of their energy was expended.

I also admired your seemingly heartfelt thanks to the audience. Everyone has been to concerts where the singer says "this is our favorite city to play, you're the best," or something to that effect. You sounded genuinely touched by the enthusiastic show of support, and the feeling among your fans was reciprocal.

So Ian, don't be too hard on people who look at you like you're going to lead the second coming of flower power. Depressing as it may be, we're living in an age where video stars can become superstars without singing a note on their records. And even though most of your fans are either too young to remember or were not even born when the Summer of Love happened, we still want to believe that someone still believes in the ideas that were born in that summer in San Francisco 25 years ago.

—Richard Rosenthal



Richard X. Heyman



They Eat Their Own's Laura B.

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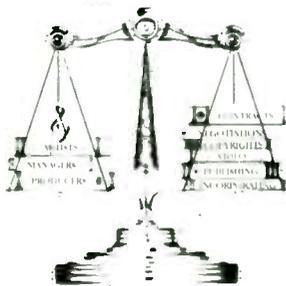
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 **CLUB REVIEWS**

**Nymphs**

*The Roxy*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Gladfelter, DGC:  
(213) 285-2723

□ **The Players:** Inger Lorre, vocals;  
Alex Kirst, drums; Jet, guitar; Cliff D.,  
bass; Sam Merrick, guitar.

□ **Material:** Fay creature or bug lar-  
vae, that's the meaning of "nymph."  
It's an appropriate christening for  
this quintet, which combines the very  
lovely and the very beastly to create  
some of the most absorbing music  
heard anywhere. Their songs of  
alienation and derangement are col-  
ored with humor and biting honesty,  
saving them from being maudlin or  
adolescent. Somewhere on the scale  
between Sonic Youth and latter-day  
Cyndi Lauper, the Nymphs give us  
hooks to chant and arrangements  
that are strangely accessible. "Su-  
personic" is one of those songs that  
sticks in your head like a broken  
record, as do "Wasting My Days"  
and "Just One Happy Day."

□ **Musicianship:** There's nothing  
pristine about the Nymphs; they wrap  
themselves in distortion and make  
each song an exercise in excess.  
But there are subtle elements that  
push them over the edge to excel-  
lence, like Kirst's occasional weird  
tribal syncopations, Jet's metal-on-  
metal tearing of guitar strings and  
Lorre's ethereal caterwaul, sound-  
ing for seconds like the Sugarcubes'  
lead vocalist. The strength is that  
each element feeds into the other,  
building a muscular band sound.

□ **Performance:** The Nymphs don't  
perform so much as they hold mass.  
White candles light the stage as the  
band lolls onto the stage to kick-start  
their first number, waiting for Lorre to  
enter like some priestess. And the



*Nymphs: Great performers.*

minute she steps onstage, she cre-  
ates theatre like a Gypsy Rose Lee,  
waving huge feather fans and wear-

ing feathers in her hair. From then  
on, the scene is gripping, the audi-  
ence torqued so much they finally  
whip themselves into a mosh. Stray  
listeners leap onstage to kiss Lorre  
like she was their patron saint before  
flinging themselves back to the pit.  
Positively Morrison-esque.

□ **Summary:** The ultimate triumph  
of the Nymphs is not their strong  
songwriting so much as their ability  
to make their show an epic event.  
Their one stumble was coming back  
for yet another encore to play "The  
Highway" after the electric vibe of  
the performance had collapsed. But  
they're murderously fun, sonically  
compelling and, hell, they look great.  
L.A. has too few like them.

—Sam Dunn

**Mahlathini and  
the Mahotella  
Queens**

*At My Place*  
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** DL Media-NY: (212)  
353-2334

□ **The Players:** Simon Mahlathini,



*Mahlathini & Co.: Riveting and rhythmic.*

# CLUB REVIEWS



Jeff Levitt

**Samba Hell: A talented trio.**

Hilda Buthelezi, Nobesuthu Mbadu, Mildred Mangxola, plus one unidentified, vocals; West Nkosi, saxophone, pennywhistle; the Makgona Tsohle band, guitars, bass, keyboard.

□ **Material:** All original, strictly South African music is the trademark of this ten piece band from Soweto. Almost entirely uptempo and uplifting, the group performed some ten songs during a 90-minute set, many of them from their latest Verve album, *Mbaqanqa*.

□ **Musicianship:** Mahlathini and his Queens (at least three of them) have been singing and dancing together since 1964, so there's plenty of empathy. The backing band, led by Nkosi also has been a part of the entourage long enough to offer superb accompaniment. Nkosi is a talented saxophonist, but it was on his pennywhistle solos that he surprised the audience with the flute-like quality that he obtained. Although there were no solos from the rest of the band, each turned in an excellent performance. Mahlathini and the Queens, although playing no instruments, use their vocal instrument to great effect, sometimes employing the typical South African "clicking" sound, as can be found on their

album's title number. Their sense of timing and their wry humor was right on at all times.

□ **Performance:** There was never a moment of distraction from what was going on onstage; this group's presentation is riveting and rhythmic, raucous and righteous, keeping most of the audience moving their own bodies ecstatically. Even though most of the lyrics are in their native tongue, the Queens and Mahlathini give the content of their songs away with body language and facial expressions. The interaction between the five singers was always exciting, whether Mahlathini was soloing while the women danced or when he would duo with Hilda Buthelezi and they would slyly cajole each other with everyone else egging them on.

□ **Summary:** It has been pointed out that Mahlathini and the Mahotella Queens were around long before Paul Simon discovered South African music and came out with his *Graceland* album, thus putting this genre of music on the world map. It is possible that had that event not happened we may never have had an opportunity to relish the delights of these Soweto sounds. They are currently on a 26-city tour of the United States. —**Frankie Nemko**

## Samba Hell

*Club Lingerie*  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Bernard Yin, (310) 465-9372

□ **The Players:** Bernard Yin, guitar/vocals; Alex Nelson, bass/vocals; David Curran, drums/vocals.

□ **Material:** Everything old is new; everything new is old. Samba Hell has their roots in the late Seventies/early Eighties when short hair, New Wave and KROQ ruled. Their music is power poppish, with strong arrangements and bright (but not too heavy) guitars, and they seem to draw a lot of influence from British bands of the area, such as the early days of the Police. The lyrics often take a sarcastic look at current events. One song they did a capella—quite nicely—shows that they aren't afraid to tackle any subject, and the chorus made the audience laugh, albeit a little nervously. "God is gay, what a revelation/I wonder what he thinks about masturbation/God's a tutti-frutti, really femmie kind of guy/I can see him now giving head in the sky." Whoa!

□ **Musicianship:** Being a trio, there is no room for slack performances, and none were turned in. Guitarist Bernard Yin and bassist Alex Nelson shared lead vocals equally well, and when drummer David Curran joined in, the three part harmonies on the couple of a capella tunes they did were very effective. Yin played some nice chording-style leads, and generally kept his solos short and tasteful. Nelson is an adventurous bass player who is not afraid to stray from the ordinary.

□ **Performance:** Yin and Nelson looked nearly identical in plain black T-shirts and brown pants, which gave a certain symmetry to the band. Having only two mobile members, and with those two further restricted by having to be anchored behind the vocal mics most of the time, Samba Hell isn't a shoot 'em up, run around the stage kind of band, but Yin and Nelson still manage to get their emotions and passions across quite well using their vocal styles and facial expressions.

□ **Summary:** Bernard Yin, Alex Nelson and David Curran are three guys you could easily picture having "question authority" bumper stickers on their cars. Not only do they not go with the flow of mainstream music, they seem to seek out flows just for the enjoyment of swimming upstream. Webster's Dictionary defines "samba" as "a Brazilian dance of African origin, or music for it," and "hell" as "the place where sinners and unbelievers go after death for punishment," which would make a samba hell a cruel place indeed. If such a place existed, and one were condemned to rot in it, standing outside and laughing mischievously would probably be the guys in Samba Hell. —**Richard Rosenthal**

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# CLUB REVIEWS

## Shy Boy

*The Troubadour*  
West Hollywood  
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Paul Michael Audi: (310) 892-1033

□ **The Players:** Paul Michael Audi, lead vocals; Bobby D., drums; Steve Harris, bass; Jeff Szalai, keyboards; Tony Dupree, guitar.

□ **Material:** Trends come and trends go. A few years ago, glam was in, then street metal was hot. Last year funk rock was the thing, and now everyone's listening to the Seattle sound. One thing remains consistent, though: there will always be bands playing (and people listening to) good old-fashioned melodic hard rock. Which brings us to Shy Boy. Masters of the art, they prefer to use their music to gradually win people over instead of brutally trying to pound them into submission. Their songs are pleasing, with enough hooks to be readily enjoyable without getting so heavy as to require too much thought.

□ **Musicianship:** In melodic hard rock, long solos are definitely not vogue. The five shy boys were all good musicians, but rather than show off individually, they chose to shine as a unit. If anyone could be expected to want to demonstrate his instrumental skills, it would be a band's guitarist, but Tony Dupree was remarkably restrained, mixing in but a few leads here and there. Keyboard player Jeff Szalai provided strong support for Dupree, and vocalist Paul Audi, who is also the chief songwriter of the band, was always in control with a warm, user-friendly style that meshed well with his songs.

□ **Performance:** Easy to listen to, easy to watch. As with their music, Shy Boy doesn't put on a big, pretentious stage show with choreographed moves or strike rock god-like poses.



*The Muffs: It's all about fun.*



*Shy Boy: Hard rock with hooks.*

They just go out and get the job done, and manage to look like they're having a helluva good time doing it, too.

□ **Summary:** Listening to Shy Boy is a lot like making a sandwich with Wonder Bread. You're not going to get a whole lot of variety or new experiences, but the taste is consistent, predictable, and reasonably good. As long as you realize that going in, listening to Shy Boy can be a lot of fun. Bon appetite.

—Richard Rosenthal

## The Muffs

*The Roxy*  
West Hollywood  
① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kim Shattuck: (714) 633-5742.

□ **The Players:** Kim Shattuck, guitar, lead vocals; Criss Crass, drums, vocals; Ronnie Barnet, bass, vocals; and Melanie Vammen, rhythm guitar, vocals.

□ **Material:** Half comprised of ex-Pandoras players, the Muffs have taken their sound straight from early Eighties college radio—with a little more grunge on the bass, thanks. Engagingly adolescent in their attitude, this foursome whips up what are essentially distorted pop tunes, like "Why Don't You Die?" and "I Don't Like You." Their most interest-

ing morsel just might be "Ode To SubPop," which offers a strong arrangement and a relentless hook.

□ **Musicianship:** For the Muffs, to play flawlessly would be missing the point. Musically, they are about as tidy as an unmade bed—these are standard chord progressions, after all, not Vivaldi. However, they hang well together. Crass has one of the wettest drum sounds around, hitting you in the face like a sloppy kiss. Shattuck leads the group expertly, delivering a whining vocal performance that suits the songs well.

□ **Performance:** Vammen and Shattuck dress like school girls gone bad, helping to give the impression that these four are romping around on an elementary school yard. Barnet, tall and Lurch-like, looms around the stage, while Crass acts more like the bully. "Somebody jizmed on my drums," was one choice gem he chose to share with the audience. The crowd seemed relaxed and entertained, managing a mild mosh pit into which Barnet flung himself during the final number.

□ **Summary:** The Muffs are enjoyable, and give a new standard to the garage genre. What they *don't* need to do is tune their instruments between each number, or consult each other so frequently on stage, in order to sustain the intensity of their set. It's questionable whether they'll ever reach popularity of epic proportions, but in the meanwhile they'll just have a good time. —Sam Dunn

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 Contact: Dayle Gloria, (213) 461-3221  
 Type of Music: Alternative/Rock & Roll.  
 Club Capacity: 500  
 Stage Capacity: 15  
 P.A.: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape to above address.

### COFFEE EMPORIUM

4125 Glencoe Ave, Marina Del Rey, CA 90292.  
 Contact: Eric Hunt, (213) 391-2594.  
 Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.  
 Stage Capacity: 3 or 4.  
 Club Capacity: 50  
 P.A.: No  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape & bio.  
 Pay: Negotiable.

### DISCAFE BOHEM

4430 Fountain Ave., Hollywood, CA 90029  
 Contact: Mike after 6pm, (213) 662-1597  
 Type of Music: Original, all styles except hard hitting and heavy extremes.  
 Club Capacity: 140  
 Stage Capacity: 6  
 P.A.: Yes  
 Lighting: Yes  
 Piano: No, inhouse keyboards yes  
 Audition: Call Mike after 6pm  
 Pay: Negotiable.

### FAME OF HOLLYWOOD

6633 Hollywood Blvd, Hollywood, CA 90028  
 Contact: Steve Garner (213) 877-1937 X 444  
 Type of Music: Original rock, pop & classic rock.  
 Club Capacity: 150  
 Stage Capacity: 6  
 P.A.: No  
 Lighting: Yes  
 Piano: No  
 Audition: Call for information or send tape to Steve Garner, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.  
 Pay: Negotiable

### FOUR STAR THEATRE

5112 Wilshire Blvd., Los Angeles, CA 90036.  
 Contact: Barney Sackett (213) 464-2536.  
 Type of Music: All kinds, any type.  
 Theatre Capacity: 700  
 Stage Capacity: 35  
 P.A.: Bring your own, provided when required.  
 Lighting: Yes  
 Piano: No  
 Audition: Call Barney Sackett.  
 Pay: Negotiable.

### FROGS

16714 Hawthorne Blvd., Lawndale, CA 90504  
 Contact: Eddie or Bobby Joe (310) 371-2257  
 Type of Music: Original rock, metal, pop, top 40

and alternative  
 Club Capacity: 280  
 Stage Capacity: 6-8

PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send promo pack and call for booking  
 Pay: Negotiable.  
 Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

### LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, CA 91604.  
 Contact: Susan, (213) 652-6821.  
 Type of Music: Jazz & blues. Tuesday night jam sessions.  
 Club Capacity: 90  
 Stage Capacity: 7 piece  
 P.A.: Yes, full  
 Piano: No  
 Pay: Negotiable.  
 Audition: Just come down on Tuesdays & see Billy Mitchell.

### NATURAL FUDGE CAFE

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

### NOMADS

11784 W. Pico Blvd., Los Angeles, CA. 90064  
 Type of Music: Original, all styles  
 Club Capacity: 245  
 Stage Capacity: 10-15  
 P.A.: Yes  
 Lighting: Yes  
 Auditions: Send demo to: Nomads, 520 Washigton, Ste #348, M.D.R. Ca. 90292.  
 No calls Please.  
 Pay: Negotiable

### PORK CHOP BROWNS

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

### SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266  
 Contact: Call the club (213) 546-4507  
 Type of Music: R&B, Contemporary and Pop Jazz and Blues.  
 Club Capacity: 100  
 Stage Capacity: 6  
 P.A.: Yes  
 Lighting: Yes  
 Piano: Yes - acoustic  
 Audition: Send tape and bio to the club.  
 Pay: Negotiable.

### SIDEWALK CAFE

1401 Oceanfront Walk, Venice, CA. 90291  
 Contact: Jay (310) 392-1966  
 Type of Music: Original, blues or regg e.  
 Club Capacity: 125  
 Stage Capacity: 4-5  
 P.A.: Yes  
 Lighting: Yes  
 Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, CA. 90291, Att: Jay  
 Pay: Negotiable

### SPEAK NO EVIL

5610 W. Sunset Blvd., Hollywood, CA 90028  
 Contact: Dayle or Billy, (213) 859-5800.  
 Type of Music: Best of alternative rock & roll.  
 Club Capacity: 1000  
 Stage Capacity: 15  
 P.A.: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape to: P.O. Box 101-61, Hollywood, CA 90028.  
 Pay: Negotiable.

### SPICE RUBY TUESDAY

7070 Hollywood Blvd., Hollywood, CA 90028  
 Contact: Rick or Keith, (213) 460-7070  
 Type of Music: Original, acoustic, all types. Also: Comics, performance artists, artistic videos, etc.  
 Club Capacity: 200  
 Stage Capacity: 8-10  
 P.A.: Yes  
 Piano: Yes  
 Lighting: Yes  
 Audition: Send promo pack to club c/o Keith or Rick and or call.

### TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069  
 Contact: Lance, John or Gina, (213) 276-1158,

Tues.-Fri. 2-6 pm  
 Type of Music: All types  
 Club Capacity: 300  
 Stage Capacity: 8  
 P.A.: Yes.  
 Lighting: Yes  
 Piano: No  
 Audition: Tape, bio, picture  
 Pay: Negotiable.

### VENICE BISTRO ON THE BOARDWALK

323 Ocean Front Walk, Venice, Ca. 90291  
 Contact: RBK Productions, (310) 399-8650  
 Type of Music: All.  
 Club Capacity: 150  
 Stage: 3-6  
 P.A.: Yes  
 Audition: Call for information.  
 Pay: Negotiable.

### THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731  
 Contact: Joe Gallagher, (213) 547-4423.  
 Type of Music: Rock & roll and all other types.  
 Club Capacity: 1200  
 Stage Capacity: 35  
 P.A.: Yes  
 Piano: No  
 Lighting: Yes  
 Audition: Call or send promo pack.  
 Pay: Negotiable.

## ORANGE COUNTY

### BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB

14241 Euclid Street #C 101  
 Garden Grove, CA 90264  
 Contact: Dorian Cummings (310) 598-7844  
 Music Type: All styles, mostly original material  
 CLUB CAPACITY: 575  
 Stage Capacity: 6-10  
 P.A.: Yes  
 Lighting: Yes  
 Piano: No  
 AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, CA 90808  
 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.

**ENGINEER WANTED** for 16 track studio. Working knowledge of Fostex G16 and Studio Master Pro Line 16-8-16. (818) 762-3481.

**INDEPENDENT ALTERNATIVE** record label seeking interns for radio promotion. Knowledge of alternative music is a must. Great experience. Call Keith, 213-957-4357, ext. 233.

**NEED INTERNS.** Must be in school. Motivated and hard working. EMI Records Group Promotion Dept. Contact Lisa, (310) 1700.

**MUSIC MANAGEMENT** company seeks immediate intern. Phones, light clerical, Macintosh experience preferred. No pay, but could lead to paying position. Call Donna, (310) 205-0901.

**COMPUTER LITERATE** (Mac) intern needed by music publicist. Must be reliable, organized and good on phones. Knowledge of hard rock media preferable. Call (213) 874-5943.

**RECORDING STUDIO** seeks full time copyright research administrator/female vocalist. Fluent English/Spanish helpful. Steady session work plus administrative duties. Unusual opportunity. (310) 518-3240.

**BRANDON ENTERPRISES** is seeking an assistant to do part-time work in phone publicity and office duties. Need services during weekday hours. More information given at interview. (818) 843-3154.

**MANAGEMENT/PRODUCTION** company is seeking publicist for local headlining artist. Pay will be commensurate with degree of experience. Entry level OK. MJM Group, (213) 874-3649.

**PHOTOGRAPHERS AND GRAPHIC** artists wanted—interested in building portfolio/credits in industry. Record label will cover film/expenses in exchange for use of photos/designs. (213) 461-9001.

**INTERN NEEDED** for music magazine. Many different duties involved, including conducting interviews, photo sessions, office work, page layout, computer work and more. (213) 463-7178

**TEMP SECRETARY** needed for music law firm. Must have knowledge of WordPerfect 5.1, Lotus plus, excellent phone manners required. Please fax resume to (310) 858-8906.

**INTERN NEEDED** for music production company. Great opportunity. Can lead to paying position. Computer experience preferred. Call David, (213) 851-9210.

**MUSIC MARKETING** firm looking for interns and part-time help. Major label projects, basic computer skills, car, good communication. Call Kelly, (213) 851-5259.

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

**MANAGEMENT PRODUCTION** company seeks publicist for local headlining artist. Pay will be commensurate with degree of experience. Entry-level OK. MJM Group, (213) 874-3649.

**INTERNS REQUIRED** for rehearsal/demo studio, audio and video demos. Knowledge of studio recording equipment a plus. Some administrative duties. Reliable. Imagine, N. Hollywood, (818) 504-0625.

**MUSIC MANAGEMENT** company seeks intern. Flexible hours, good learning environment. No pay. Call (310) 271-1964.

**INTERN REQUIRED.** Artist management currently shopping artist to record companies. Great opportunity to assist all aspects of artist development and promotion. TCOB Management, N. Hollywood, (818) 884-6118.

**MIDI STUDIO** needs interns for phone publicity and general office duties. 10 hours/weekdays. Trade for studio time at first, with possibility of pay after 3 months. (818) 996-2917.

**RIP MAGAZINE** currently seeking intern for editorial department. Duties vary, including general office support. Typing required. College enrollment a must. No pay but great experience. Call (310) 858-7100, ext. 192.

**MUSIC LAW** firm seeks paralegal with extensive experience in music publishing. Must be computer literate. WordPerfect a plus. Salary commensurate with experience. Fax resumes to (310) 858-8906.

**MOTIVATED INTERN** wanted for entertainment company music department. Music administration and publishing. Part-time with some pay. College student preferred. (818) 972-4983.

**INTERN NEEDED** for fast-paced music advertising/P.R. company in Valley. Research, graphic arts, writing, local errands, 5-7 hours per week. Fun, cool environment. Call James, (818) 772-2050.

**INDEPENDENT COUNTRY** and bluegrass record label seeks sales and marketing personnel, booking agent for artist, agent for song catalogue and interns. Resumes to: Dept D, P.O. Box 39439, Los Angeles, CA 90039.

**INTERN WANTED** for independent hard rock label. No pay, but great hands on experience that could lead to paying position in future. Michele, (818) 981-9050.

**ELEKTRA ENTERTAINMENT** is seeking interns for the Press and Artist development department. Must be currently enrolled in college. Contact Joel, (310) 288-3806.

## PRO PLAYERS

### SESSION PLAYERS

#### DALE SCHALOW

Phone: (310) 652-0378  
 Instruments: Trident 80B console, Otari 24 track, Fostek 16 track, Akai S1000 sampler, EMU SP1200, Emax sampler, Proteus, Roland D70, D50, Super Jupiter, R-8M drum module, Korg DW8000, Atari & Macintosh computers with sequencers, sound library, Sony DAT.  
**Read Music:** All clefs.  
**Styles:** Dance, rock, industrial, jazz.

**Technical Skills:** Killer grooves a specialty. Keyboard/drum programming, arranging, engineering and mixing.

**Qualifications:** Music production for independent/major record labels, Universal/Pack, Circuit City, Mattel, Camel, Hewlett-Packard, Nabisco. Bachelor of Music/Music Industry Production. Several years of professional experience.

**Available For:** Unique demo and master productions to start and finish in my 16 & 24 track studio.

#### ACE BAKER

Phone: (818) 893-3959  
 Instruments: M1, Proteus, DSS 1 sampler with large library, Linn 9000 with SMPTE, 32 track sequencer, R-8, MKS 50, DX7.

**Read Music:** Yes.  
 Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).  
 Styles: Melodic rock, hip hop, dance pop, industrial pop.

**Technical Skills:** Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, Insbes.

**Qualifications:** Veteran of sessions, national and world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner and Ross Vanelli.

**Available For:** Producing, arranging, writing, and/or recording of special music projects.

#### ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (818) 765-2578  
 Instruments: Akai/Linn MPC60 sampling drum machine with extra sampling time and 99 track

# ★ PRO PLAYERS

**EXPERT TALENT FOR HIRE**

**NEXT DEADLINE: WED., MAR. 4, 12 NOON. (213) 462-5772**

MIDI sequencer, Yamaha recording drums, electric MIDI pads and drum set, PM-16 MIDI converter, E-MU Proteus with 32 voices, Akai S-1000 sampler, Roland S-330 digital sampler with extensive library of current sounds, DRV3000 multi-effects, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/MIDI multitrack mixer, color TV and air conditioning, DAT.

**Read Music:** Yes.  
**Styles:** Rock, rap, pop, hip hop, dance, house, metal and funk.  
**Technical Skills:** Programming, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.

**Qualifications:** I sequence, program, pre-produce and perform on dozens of records— all styles. I work with a couple of producers/major labels on a daily basis and several songwriters and artists. Grove School graduate.  
**Available For:** Studio work, programming, sampling and producing hit records.

## STEVE BLOM

**Phone:** (818) 246-3593  
**Instruments:** Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth with EMG's, Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.

**Read Music:** Yes.  
**Styles:** R&B, jazz fusion, rock.  
**Technical Skills:** Great look, sound and stage presence. Dynamic soloist.

**Qualifications:** 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 Brechtlin, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlola.  
**Available For:** Demo sessions \$25.00 - \$75.00 per song, instruction \$25.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

## FUNKY JIMMY BLUE

**Phone:** (213) 936-7925  
**Instruments:** Complete MIDI 16 track studio, Macintosh Performer 3.61, SMPTE lock-up, Korg M1R, Roland R-8, Roland 106, Akai 1100 sampler, Proteus 1, Yamaha SY-22, Yamaha SY-89, Roland JD-800, E-mu ProCussion, Fender bass and guitar.

**Technical Skills:** Musician, producer, arranger, composer, engineer, programmer.  
**Styles:** Dance, pop, hip-hop, R&B, rap, house music and gospel.  
**Qualifications:** Top-20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential.

**Available For:** Studio session, demo work, production, programming and film scoring.

## JOHN BOKOWSKI, JR. - KING'S COURT PRODUCTIONS, INC.

**Phone:** (818) 377-4039  
**Instruments:** Everything, massive MIDI keyboard setup including IBM computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 and 909, Juno 106, Super JX, Korg EX-8000, turntables. More upon request.

**Read Music:** Yes.  
**Technical Skills:** Production, keyboards, remixes, drum-programming, sequencing, writing and arranging.

**Styles:** Pop, R&B, hip-hop, dance, gospel, jazz.  
**Qualifications:** Has produced/remixed several projects for major labels including Warner Brothers, RCA, Motown and Word/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arista Records. Have co-produced with Nile Rodgers, Richard Perry and Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits

include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations and Nancy Wilson. Have written with Karyn White, Freddie Perren and Skip Scarborough.

**Available For:** Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement and is currently looking for possible acts for the production company to work with.

## CHRIS CLERMONT

**Phone:** (818) 980-5852  
**Instruments:** Guitar and voice (Custom Stratocasters, ES335, Ovation and Guild acoustics).

**Read Music:** Yes.  
**Vocal Range:** Tenor.  
**Styles:** R&B, pop, funk, commercial and alternative rock, blues, fusion.

**Technical Skills:** Experienced in production, arranging and songwriting. Great ears. Strong, dynamic voice and presence. Construct rack systems for electronic drums, keyboard and guitar. Demo studio available.

**Qualifications:** Years of live and recording experience. Michelle (Ruthless/Atlantic), Lindsey (Virgin), Jude Swift (Nova), Suzy Gonzales (WEA/Latina), Greg Walker, Leslie Smith, N.W.A, Joe Jackson, *The Tonight Show*, *Into The Night*, *Arsenio Hall*, *The Party Machine*, *Showtime At The Apollo*, MJB Coffee and Good Neighbor Pharmacy (jingles), videos and demos galore.  
**Available For:** All live/studio situations. Tape available.

## JOSQUIN DES PRES, PRODUCER-SONGWRITER-BASSPLAYER

**Phone:** (213) 859-5581  
**Read Music:** Yes.

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

## PAUL DINLETIR

**Phone:** (818) 752-8611  
**Instruments:** Korg O1W, Ensoniq, EPS 16+ Turbo with large library, Yamaha digital piano with 88 keys, Yamaha TG33 with 32 voices, Roland R5 drum machine, stereo compressor, effects include Quadverber, Midverb III and more. Recording console with 32 channel input, 8 track reel-to-reel dedicated for vocals with full SMPTE lock up, Atari computer with Cubase sequencing software, Tannoy monitors, AKG Mic, mixdown to DAT.

**Read Music:** Yes.  
**Styles:** Pop, R&B, dance, ballads and new age.  
**Qualifications:** Played piano since age 5, classical and jazz background. Specialize in sequencing, arranging and engineering CD quality demos for all styles including television sitcoms and movie soundtracks.

**Available For:** Sessions, producing, songwriting and collaborating in my home studio. Full production for singers and non-players available at very affordable rates. Lyricist and background singer accessible.

## MAURICE GAINEN

**Phone:** (213) 662-3642  
**Instruments:** Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Ensoniq EPS 16+ sampler, Akai S-900 with extensive library, Yamaha TXS12, Alesis D4 drum ma-

chine with TR-808 sounds, many outboard EFX, Atari computer with cubase.

**Read Music:** Yes.  
**Styles:** All.  
**Technical Skills:** Woodwinds, keyboards, arranging, composing. Complete demo and mastering production. (MIDI and/or written music for live musicians).

**Qualifications:** Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.

**Available For:** Sessions, concerts, touring, full service production in my studio, MIDI and studio consultation. Original songs with tracks available to singers. No spec deals. Pro situations only.

## CESAR GARCIA

**Phone:** (818) 891-2645  
**Instruments:** Saxophones tenor, alto, soprano and flute, Electric effects. Yamaha REX 50.  
**Read Music:** Yes.

**Styles:** All.  
**Technical Skills:** Songwriter.

**Vocal Range:** Tenor.  
**Qualifications:** 25 years experience, hot soloist, lead vocals. 3 years of 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. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.  
**Available For:** Professional work.

## PAUL GOLDBERG

**Phone:** (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" with R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).

**Technical Skills:** "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.

**Read Music:** Yes.  
**Styles:** All.

**Qualifications:** New Gretsch artist, Phila. Music Academy graduate with BM in Percussion, transcripts for Modern Drummer, performed with Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: *Roseanne Barr*, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, *Good Morning America*.  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

## CARLOS HATEM

**Phone:** (213) 874-5823  
**Instruments:** Percussion and drum-set. Drums-shakers, bells and whistles.

**Read Music:** Yes.  
**Styles:** Pop, rock, funk, latin, jazz.

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

**Available For:** Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

## JAMES KHOURY

**Phone:** (213) 288-0163  
**Instruments:** Les Paul, Stratocaster, Telecaster, Steinberger, Godin acoustic with Mesa Boogie Mark IV, Marshall Jubilee, Marshall cabinets and effects rack.

**Styles:** Rock, R&R, the blues, pop, funk, alter-

native.

**Technical Skills:** Well versed creative guitarist with dynamics and tasteful solos.

**Qualifications:** Originally from Boston, MA, with 14 years of professional playing experience. Have recorded with producers David Foster, David Reitzas, Phil Greene, Tom Soares. Recorded two albums with No Secrets and recorded demos with Sarah Bishop-Valentine, The Jaws of Life, and many others.

**Available For:** Recording, touring, video, television and club dates.

## ANDY KOTZ

**Phone:** (818) 981-0899  
**Instruments:** Two custom-made Strats with EMG's and an Ibanez Artist (335 copy) along with various others guitars. Mesa Boogie powered 18 space rack with T.C. Electronics, 2290 digital delay/MIDI controller, DBX 160, Alesis Quadverber and two Midverbs, Hush-1IC, Roland DEP-5 and an Akai Midi-E.Q.

**Read Music:** Yes.  
**Styles:** R&B/funk, jazz/fusion, rock/blues.  
**Technical Skills:** Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound.

**Vocal Range:** (Upper) Tenor.  
**Qualifications:** 10 years of album, soundtrack and live experience. Originally from Detroit. Currently play with CBS/Sony artist, Lovie-Lovie.  
**Available For:** Sessions, live performance and tours.

## MICHAEL MCGREGOR

**Phone:** (818) 982-1198  
**Instruments:** Akai S1000, Roland 330, DX7 II, M1, Proteus, 808 drum machine, DAT, turntable, complete MIDI production studio, extensive sample library, access to any keyboard.

**Technical Skills:** Complete song production, arranging and programming, remixing and scoring.

**Qualifications:** Written and/or produced songs for Deniece Williams, Five Star, TimmyT, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.

**Available For:** Song production, remixing, sampling, programming, House and hip-hop production, arranging.

## WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

**Phone:** (818) 848-2576  
**Instruments:** Electric & acoustic guitars, mandolin, lap steel, vocals.

**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.

**Qualifications:** Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-track studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped with string benders. Have access to the best country musicians in town for sessions & gigs.

**Available For:** Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

## TOM REGIS - KEYBOARDS-PRODUCTION-VOCALS

**Phone:** (213) 462-6334  
**Instruments:** C-5 Grand piano, S-1000 with over 400 meg library, full sequencing, D550, TX802, Proteus, Alesis SR-16, Jupiter 6, RD-250's piano, M1, full modular rack with 3 Lex reverbs and SE-50. Home demo-studio with DAT, more.

**Read Music:** Yes.  
**Styles:** Extremely flexible, strong grooves and ideas.

**Technical Skills:** Accomplished pianist, synth

## MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.  
Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:

**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**

Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Instruments: \_\_\_\_\_

Read Music:  Yes  No

Technical Skill: \_\_\_\_\_

Vocal Range: \_\_\_\_\_

Qualifications: \_\_\_\_\_

Available For: \_\_\_\_\_

# Offworld PROGRAMMING

- Sampling
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- Sound Tools w/Optical
- Synth Programming
- Sound Design
- Consultation

*Emulator III with huge library, ADD-two, SP-12 and Classic Analog synths including Oberheim Modular, Prophet VS, Super Jupiter, MiniMoog, TR-808, and more.*

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# FREE CLASSIFIEDS

and sequencing programming, sampling, vocal and instrumental production, song, and jingle writing, engineering, electronic percussion and drums, vocals.

**Qualifications:** NEC Grad, live performance from the rock clubs of Boston to the jazz clubs of NYC to the salsa clubs of San Juan to the Brazilian clubs of L.A. Numerous studio and record credits including: Grace Jones, Tone Loc, John Barry, Hans Zimmer, Johnny Clegg, Irene Cara, Mananne Faithful and more. Composer of numerous on air national and international commercials. Staff writer and producer -4 years, Elias Assoc., N.Y. staff producer, composer-3 years, Rhythmic Safari Records, L.A.... Producer-Latino Latino, more.

**Available For:** All the above.

## NEED SELFE

Phone: (415) 641-6207

**Instruments:** Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, I.V.L. Steeldriller MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

**Read Music:** Chords.

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

**Vocals:** Lead & back-up.

**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

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

**Available For:** Studio & stage.

## LARRY SEYMOUR

Phone: (818) 840-6700

**Instruments:** Wanwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Tracy Elliot amps & speakers, MIDI bass controller. Mac, IIs, etc.

**Read Music:** Yes.

**Vocal Range:** Tenor-baritone.

**Styles:** All.

**Technical Skills:** Extensive musical education. Creative harmonic & rhythmic approach with exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..

**Qualifications:** Toured &/or recorded with Rod Stewart, Billy Idol., Tom Jones, Martin Chambers, Marisella, the Committee UK. Jingles for Revlon, Sunkist, Pepsi, etc.. Recorded with producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc., MTV, 91' Grammy Awards Show, *Arsenio Hall*, *Taxi*, various albums, demos, music clinics, endorsements, teaching, clubs, etc..

**Available For:** All types of recording sessions, touring, producing, scoring, jingle writing and private instruction.

## CLARK LEE SOUTER

Phone: (818) 788-4884

**Instruments:** 5-string Modulus Graphite bass with SWR amplification.

**READ MUSIC:** Yes.

**Technical Skill:** All contemporary electric bass styles.

**Vocal Range:** Tenor.

**Qualifications:** Have played with Russell Ferrante, Jeff Richman, Justo Almarino, Jamie Glaser and Chuck Loeb, and with members of the bands of Barry Manilow, Howard Hewitt, Maynard Ferguson and Marilyn McCoo. AA in commercial music, graduate of the Grove School of Music.

**Available for:** Tours, recording, club work.

## JOHN STEELE

Phone: (310) 545-4487

**Instruments:** Musicman Cutless I. Bass (Graphite "Stingray"), Gallien-Krueger AMP/CAB.

**Read Music:** Yes.

**Technical Skill:** Sight read note and chord charts, good ear, slap and improvise with a solid groove in all styles.

**Vocal Range:** Tenor

**Qualifications:** Member of British 70's hit recording group "Jimmy James & The Vagabonds". Twenty years extensive professional recording and stage experience. (Detailed resume on request) Currently based in L.A. as M.D. for internationally renowned vocal group with recent tours of Europe, Japan and Australia.

**Available For:** Sessions, club dates, casuals and original projects.

## TSUYOSHI "TAKA" TAKAYANAGI

Phone: (818) 906-1538

**Instruments:** AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+k, MC-500 II.

**Styles:** R&B, pop, jazz, rock.

**Technical Skills:** Keyboards, producing, composing, arranging, programming.

**Qualifications:** Written/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10

R&B single with writer-producer credit.

**Available For:** Recording, producing, live performance and instructions. Any pro situation.

## VOCALISTS

### RUDY WEST-VOCALIST/SONGWRITER

Phone: (213) 878-2533

**Instrument:** Voice, lead and backup.

**Read Music:** Yes.

**Styles:** All.

**Technical Skills:** 3 1/2 - 4 octave range, similar to Geoff Tate. Can be very soulful, nasty or pure. Influenced vocally by Tate, Freddie Mercury, Coverdale, Excellent lyricist, writing influenced by Coverdale, Journey, Del Leppard, Great White.

**Qualifications:** Five years experience, local and abroad. Grove, GIT graduate. Daily vocal practice. Image-baby-faced, mid back long hair, thin tattooed. Regular gym and karate workouts. Good stage presence, photogenic, easy to work with, drug free. Very dependable hard worker.

**Available For:** Sessions, vocal coaching live performance, jingles, videos, songwriting lessons and tours, USA and abroad. Pro situations only.

## TO PLACE FREE ADS

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

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## 2. PA'S AND AMPS

\*59 Fender Bassman, tweed, 4x10, new tubes, or not tweed, orig grid. Spkrs are Alnico magnet type but not eq. \$1800. 818-780-4347

\*2 Peavey 260 booster amps, 400 wts/ea. 120 wts, \$200/ea obo, Jerry, 213-661-0252

\*3 4x12 cab for sale, carpet covered, empty, \$75/ea obo.

\*2 Celestion spkrs, G1270's, \$40/ea obo. 818-769-4341

\*100 wtt Randall 1/2" stack w/chnl swtching, push/pull knobs for xtra gain, ft pedl, lt send. Lks immaculate, \$650. Sam, 818-457-8447

\*Acous 370 amp w/18" cabs avail, \$450 obo. Also Gallien Kruger 200RB bs amp w/15" spkr, \$450 obo, 310-392-4445

\*BBE 422A Sonic Maximizer, new in box w/mnl & warranty, \$220. Gilbert, 213-962-6223

\*Custom made 412 cabs w/70 wtt Celestion spkrs, black & white w/carpel & wheels, \$379/ea obo 213-850-8540

\*Fender 4x10 Concert, brown, pr CBS, all orig, no mods, \$775. will consider vintage swap. 818-902-1084

\*Fender Bassman amp, head & spkrs, 1964 vintage, orig owner, \$850. David, 310-657-6251

\*Fender BXR dual bs 400 w/2 cabs, 15" w/2 10's & 410 cabs \$600. Wkr, -342-3100; hm, 213-831-1525

\*Fender Concert, 1985 black face, factory designed by Paul Rivera, 65 wts, 1 1/2, 2 chnl reverb, Groove Tubes, 1x loop, line out, \$280. Tom, 818-843-0522

\*Hill console, 24x42, mint cond w/APA light cs, Little Lights, goose neck mic, \$1950 obo. Jim, 818-766-4430

\*JBL 4662 pro PA cabs, \$375/ea. Altec 808 hi frequency horns, \$150/ea. Sun monitors, \$75/ea. 818-704-8387

\*Marshall 300 wtt 4x12" spkrs, slant cab, black grill cloth, \$300. David, 818-761-5238

\*Marshall JCM50 wtt head & cab, \$750. Chuck, 213-666-4535

\*Marshall JCM800 50 wtt head w/grt sounding mod & new tubes, \$375. Curtis, 213-969-9067

\*Mesa Boogie 1x12 cab for sale, brnd new, \$175. Jay, 213-969-0295

\*Mesa Boogie 412 spkr cab w/Celestion & EV spkrs in A&S road cs. Mint cond, \$500. 818-997-6470; 818-776-2965

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\*Mesa Boogie bs cab, 400 wts, \$625 obo. 213-957-0393  
\*Mesa Boogie Mark III 100 wtt head w/try duty road cs. Grd. cd. \$900 obo. 213-650-6876  
\*Mesa Boogie Quad pre amp, x/nt cond, \$775. John, 818-840-9131  
\*Peavey CS400 pwr amp, \$350 obo. 213-962-9654  
\*Peavey Mark IV bs amp, includes bi amp & EQ, 400 wts, \$300 obo. 213-516-7248  
\*Polytone amp, 2 chnl, 1 1/2" spkr, 110 RMS pwr. Very gd cond, \$400 w/cover. 818-990-2328  
\*Roland Cube 60 keybd amp, 60 wts, 10" spkr w/reverb, \$300. Steven, 213-658-8360  
\*Seymour Duncan convertible amp, 100 wts, new tubes, customize your sound 2 chnl, crunchy/clean, ix patch, ft pedl, 12" spkr. Lots of extras, \$360. 818-841-4350  
\*Sound Cde system, state of art Mosfet pwr amp, 3 rck spc, 450 wts pr chnl, 3 months old, \$600. 818-761-1168  
\*Studio Master 8 chnl rck mnt mixer, \$500. Ashley SC70 3 way crossover, \$150. Peavey CS600 pwr amp, \$375. Custom 412 cab, \$300. Eddie, 818-840-0681  
\*Yamaha cab for sale 15" spkr w/horn, built in pwr amp, \$350, per cond. Perf lor voc cab. Jack, 213-969-0205  
\*Yamaha PA system, 2 4115 spks, monitors, pwr amp, 12 chnl mixing brd. Must sell, \$1250. 818-340-7264

## 3. TAPE RECORDERS

\*Akai MG14D rck mnt, 12 trk w/dictdct SMPTE & control lks & remote, 2 months old, less than 20 hrs, \$3550. Nick, 213-461-8245  
\*Fostex 8 trk, x/nt cond, must sell, 350 board included, \$2000. Jerome, 818-880-2121  
\*Tascam 424 multi trk recdr, new in box w/mnl & warranty, \$485. Gilbert, 213-962-6223  
\*Tascam 424 multi trk recdr. New w/mnl & warranty, \$425. Keith, 818-780-2060  
\*Tascam 688 multi trk recdr, new in box, \$2410. Pauline, 213-665-3374  
\*Yamaha MT100 4 chnl, \$200 obo. Dana Kleil, 213-288-9573

## 4. MUSIC ACCESSORIES

\*4 ft rck cab w/pwr & wheels, \$100. 818-704-8387  
\*16 bit Alesis stereo drm mach. Only 3 months old, still in box w/mnl. Only used 4 times. \$1000 obo. 213-255-7562  
\*AKG headset mic w/Phantom pwr pck. New in box, \$250 obo. Tim, 818-368-3346  
\*Alesis Midlverb II multi fx, \$150. Tad, 310-391-0726  
\*Anvil 10 spc rck w/casters, shock mnt. ATA approved, \$325. Mesa Boogie spc rck w/casters, shock mnt, x/nt cond, \$325. John, 818-840-9131  
\*Aphex Type C, \$150. MXR rck mnt flanger/doubler, \$100. Roland bs pre amp, \$150. Solid Support keybd stand, \$25. Eddie, 818-840-0681  
\*Boss Chorus Ensemble, \$100. E-Bow, \$50. C-Moss Yamaha overdrive, \$20. Steven, 213-658-8360

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•Boss DD-2 digital delay, \$100 DM-3 analog delay, \$65. OC2 octave, \$50. SD1 super overdrive, \$40. All xint cond. 213-878-5560

•Eventide H-3000 harmonizer, SE model, mint cond, in box w/mnls, \$2000. 818-776-2965. 818-997-6470

•Fostex 350 mixer, 8 chnl, xint cond, \$400. Jerome, 818-880-2121

•Fostex 450 mixer, 8 in, 4 out, w/paramtrc EO, Phantom pwr, 3 aux's, grt for live or small studio. \$400 714-433-0980

•Morley Echo volume pedl \$125 obo 818-904-9063

•Nady 201 wireless mic, \$200 Chris, 213-462-0976

•Nady True Diversity 201 wireless mic. Very gd cond, \$200. 213-462-0976

•Peavey TK065 bs amp, 15" spkr, very loud, gd cond, sounds grt, \$130 obo. 213-883-1837

•Rocktron Intellifx digital signal procssr, brnd new, \$730, Pauline, 213-665-3374

•Rocktron Intellifx signal procssr, in box w/clean warranty in your name & mnl too, \$730 Doug, 310-306-4898

•Roland RSP550 stereo digital signal procssr, \$675. New in box w/mnl & warranty. Gilbert, 213-962-8223

•Roland SDE1000 digital delay unit, \$125 obo. Bob, 310-657-4458

•Roland SDE1000 digital delay, xint cond, \$180 obo. John, 310-532-9443

•Roland TR707 drum mach, Midi, separate outs for each drm, Perf cond w/mnl & AC adaptor. Must sell, \$130 818-902-1084

•Roland TR707 rhythm compr, mint cond, \$225 Dale, 310-987-1717

•Shure SM59 mics, matched pair, \$150 for both Also Shure M58 mic mixer, \$75. John, 310-318-4551

•Wireless system for guit, Telex WT50, xint sound, wrks perf, \$300. 818-363-6281

•Yamaha SPX90 multi fx unit, incredbl variety of sound. Xint cond, \$320 213-667-0798

## 5. GUITARS

•'91 Ovation acous guit w/PU. Black & grey, \$500. Karl, 818-788-0648

•1959 Lee Paul Special, Collectible, perf cond, \$1800 obo. Dana Kleil, 213-288-9573

•Acous 12 string, grt cond, sounds grt, \$125. Eric, 818-782-6212

•Applause acous/elec w/HSC. Black sunburst, new \$350, selling for \$225. Tad, 310-391-0726

•Aria Pro II bs, black, Active Electrics w/gig bag, \$125. Graham, 818-901-9797

•Charvel 475 white pearl w/Jackson hrdrw & HSC. Brnd new, won in contest, \$500 obo 714-841-2421

•Custom Tele for sale. Beauitt, EMG P.U.'s, Charvel neck, turquoise color body, \$700. Jack, 213-969-0205

•Epiphone SQ180 acous New in box, never used, grt tone, black finish w/tortoise shell pick guard, \$275. Peter, 818-363-6281

•Fender Precision bs, 1967, sunburst, tortoise shell pick guard, rosewood fingerbrd, all orig, very gd cond w/HSC, \$650. 818-780-4347

•Fender Strat, 1988, Not Squire, Candy apple red, white pick guard, rosewood neck, 3 single coils w/locking trem. Sitting in closet since new, \$250. 213-878-5560

•Fender Tele, '73, black w/marple neck & '78 sunburst w/marple neck. Both all orig, xint cond w/HSC, \$650-850 obo. 310-841-6914

•Gibson L5CES, 1980, very gd cond, all orig w/orig cs, present list \$7000, sell \$3375 firm. 818-902-1084

•Gibson Lee Paul custom, silver & black sunburst 1981, 25th anniversary model w/self winding tuning keys. Sounds & lks grt, \$500 firm. 818-284-7391

•Gibson Les Pauls, several avail, from 70's. Gold top standard, black custom. All orig & xint cond w/cs. \$650-900 obo. 213-967-0798

•Schecter custom bs w/Alembic electriccs, \$950. Schecter guit, Strat style w/EMG electriccs, koa body, 1 of a kind, \$1200. 310-827-2946

•Seville Yngwie Malmsteen copy, \$150. Guit cs, \$15. Frank, 310-820-4727

•Spector bs by Kramer for sale, 1 body, EMG's, midnight blue w/HSC. In mint cond, \$700 obo. Michelle, 818-242-0222

•String bs, modern all handmade bs w/adjust bridge. Big, deep, clear tone. \$2900. 818-990-2328

•Student bs, 3/4 size, perf for smaller hands. With cs & cord, \$100. 818-783-6782

•Yamaha APX20, prime cond, stereo elec/acous guit, \$600 obo. 213-654-3843

•Yamaha Pacifica, Strat style body, bolt on neck, 2 Hmbckings, 1 single coil PU, P. Rose trem. Brnd new, won in contest, \$300. Darryl, 213-466-3807

## 6. KEYBOARDS

•Korg DSS1, pro bit digital sampling synth w/rg disk library including custom sounds \$650 or trade for U220 or other tone module. 818-773-0551

•Korg EPS1 electric piano, 76 touch sensitive keys. Sling, imposes to any key, xint cond, \$700 w/ppl. 818-990-2328

•Korg Poly 800 programmbl synth w/many features to create your own unq sound w/anvil cs, \$350 obo. Justin, 213-957-0393

•Roland D50 synth w/shuttle cs & sound cards, xint cond, \$650 Anvil D50 road cs also avail, \$125. 818-840-9131

•Roland JX0P w/road cs & stnd & hold pedl, \$600. Yan, 818-776-1239

## 8. PERCUSSION

•3 LP congas, \$500 or trade for Junior congas, timbales or Rototoms. 213-666-8106

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•8 pc Tama drm kit, pearl silver. Includes 2 electric pads & vox modulator, 3 Zildjian cymbals, cowbell, full hrdrw & cs's, \$1500. Kenny Rice, 818-798-4433

•Alesis SR16 Midi drms in box w/clean warranty in your name & mnl too. \$320. Doug, 310-306-4898

•Black Pearl marching snare drm, 14x14, \$300. 818-985-7723

•Black Remo Encore pwr kit w/7 pc's & lots of hrdrw. Hrdly used, grt cond, \$1200 obo. 818-766-8438

•North drm shells, 7 shells 8-22", \$250 for all, negotiable for individual. Frank, 310-820-4727

•Tama drm set, jet black, dbl bs drms, 7 pc's, Zildjian platinum cymbals, Yamaha stnds & pedls, \$1500 Steve, 818-609-9039

•Tama Superstar 1986, birch, 6 pc kit, piano black finish, some hrdrw, Sacntice, \$1000 obo 213-463-8767

•Tama PTX8 electric drms, mint cond, brain, 5 pads, stnds, all cords, 1 Wave card, instructions, individual outs, Midi, stereo, \$750 obo. Bret, 818-994-8841

## 9. GUITARISTS AVAILABLE

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•Agrgrsv guit sks 2 gun band ala old Kiss, Skid Cd image, equip Brad, 213-465-1490

•Axeman avail for cmrl HR rif band. Pro estab st. Int early VH, Skid, Kiss, Darren 818-761-1494

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- Black hr white boy sks real rock band. Image & pro gear as usual. Thin Lizzy & Cutt. 818-366-4851
- Black id gut wrng hr. 23, avail for slamming funk proj. Infi Hendrix, Eddie Hazel, Prince, Jesse Johnson, Christopher, 310-372-3208
- Blues guit sks band. Outsndng plyr. No ego problems. Perf blend of Clapton, S.R.Vaughn & myself. C.J., 213-656-4992
- Blues Infi R&R guit avail. Voccs, exp. stage & studio. Gd image, vintage gear. Age 25, reliable. Beck, Clapton, Hendrix, Page & more. 213-343-0850
- Christian guit avail. Infi Zep, Kings X, Badlands. 213-850-5094
- Cmrci HR/HR id guit/sngwrtr w/intl chops. equip. Infr hr image, exp & intl sks band w/same. Pros sits only. Brian Keith, 213-665-3535
- Creatv R/L guit/plyr/sngwrtr lkg to join dark, intense, semi improv, HM band T.G. 818-559-6546
- E Cast guit, 25, 14 yrs exp, sing, wrt, 2 1/2 oct voc, pro gear, dependbl, determined. Lkg to J/F HR or HM grp. Rusty, 818-785-3151
- Exp guit plyr avail for blues or rock glg or band or both. Vaughn to VH. Have trnspc & gear. Kevin, 310-372-5935
- Fem L/R/slide elec/acous guit avail. Sks musics w/gd sns or humor. 213-461-2514
- Former guit from American Marys/1 Man's Meal, skg creatv, happening band sit into REM, Smiths, Stone Roses, edgy, melic grooves. Can sing. Brian, 310-450-6775
- Guit & bs sngwrting team sk members to rule the current music scene via grt sns. Image, intl & team plyr. Infi ourselves. Johnny, 818-357-2316
- Guit avail for pro sit. Cmrci HR. Image, intl, equip, trnspc. Tape, photos & bio avail. Stage exp. Scott, 818-899-0083
- Guit avail for your demos. Cool sounds, gd chops & engineering exp. Joe, 213-655-2969
- Guit avail, kg for rock band who's goals are headlining at the Forum & other stadiums. Infi Aero to ZZ. Kevin, 213-664-8331
- Guit for wrkg sit. Featured on Shrapnel Recrds, appeared in Guitar Player & G-Force mags, endorsed by ESP & Duncan. 213-463-1840
- Guit lkg to J/F straight ahead, raw, pwrl, sleazy, grooving, K/A band w/grt image to rock the world. Chris, 818-994-4782
- Guit sks band or muscians to form hvy rock band. Infi Greg Howe, old VH. Coda, 213-871-2077
- Guit sks estab HR band. Infi Skid, earlier O'Ryche. Much recrdng, live exp. Have voc, prog gear, demo, studio access. 818-846-6057
- Guit sks estab, melic, metal band. Xceptnl plyr, wrtr, showm w/vocs, exp. vry lng hr image, killer gear & pro att. 310-323-3687

- Guit sks muscians w/vision, dedictn, lng hr image or progrv HR band. Infi Lilson, Rabin, 818-985-3076
- Guit team w/chopts, harmony voc abil & vnt sngwrting skills avail to J/F cmrci, progrv HM band. Infi Racer X, O'Ryche & Queen. Joey, 213-583-5039
- Guit w/teele avail for wrkg blues, blues/rock, oldies band. Everten, 213-953-0436
- Guit, rhythm, some id, some vocs, lkg for soon to be wrkg oldies band. Slevy, 213-469-9645
- Guit, showm, energy, real ballsy sns, AC/DC to Kitar, Love/Hate to S'Garden. Nicky, 213-874-3967
- Guit/keybdst, 21, avail for melic, somewhat cmrci acous edged HR proj. Pro atts only. Musci not chemical Infi. Alan, 818-895-1531
- Guit/id voc lkg for wrkg T40, cover or csls band. 75 vocal sng list. trnspc, image, Mark, 213-653-8157
- Hillywd R&R guit w/bluesy feel for 2 gut sit. Pro k, gear. Aero, GNR, Crowes, AC/DC, groove beat. Jeff, 213-878-0214
- Honest, hrd wrkg guit/sngwrtr/voc. Infi Dylan, Page, Hendrix, Springstein, altmty. Dean, 310-823-6786
- HR guit avail. R/L. Many inlf. Grt lks, sns & gear. Sks 2 guit, 5 pc band. No speed metal or glam. Bob, 310-657-4458
- Ld guit sks pro cmrci metal band w/intl & grt image. Styles of Firehouse, Tuft, Lillian X, Johnny, 818-990-4551
- Ld gut/id voc lkg for wrkg classic rock, covers or T40 band. Wrkg a must, 3-5 nites/week. Gd voc, moderm image. trnspc. Mark, 213-653-8157
- Melic HR blues guit/wrtr. Infi Beck, Bad Co, S.R.Vaughn. Sks pro sit. Currently doing session wrk in LA. 818-761-9354
- My mamma said, ambitious, hot blooded, little gut on fire, watching, waiting, I'm the one, what you not, right here, no more, step into my groove. 818-763-2669
- Old dog guit w/vocs sks band &/or muscians to form one. Marshall equip'd, hr & trnspc. Our music is theirs. Stone, 818-240-0274
- Orig, charismtic, young guit lkg for muscians w/lost for grt sns. In vein of old Kiss, LA Guns, Kiss, AC/DC. Image & personality a must. Lacy, 213-463-7764
- Pop/rock guit/sngwrtr/voc/wintl att, chops, equip, credits, avail for wrkg pro sit. Lou, 310-306-6246
- Pro guit, metal funk w/ouch of jazz, psycholia. Voccs, exp. lkg for recrdng projs, band, deal. Dedicid & hot. John, 213-851-4581
- Pro guit, plyr, funk & R&B. lkg for the tightest, most soulf rhythm section on earth w/passion to ply. Bo, 818-710-1292
- Pro id guit w/aggrsv Euro HR/HM style avail for pro band. Infi Michael Schenker, Gary Moore. Brian, 818-762-5445
- Queen. Srs muscians to form Queen cover band. We're lkg for a gd singer. Rehrst in SFV. Mark, 805-496-6355
- R&R guit/voc/sngwrtr. Allman, Richards, Page, Gibbons. Ld, slide, tunings, vintage gear. 310-376-7198
- R/L guit lkg for 2 guit, real R&R band to J/F, GNR, Ptois, Berry. Dedicid, image & desire. Winston, 310-652-2253
- Sinister groove & wicked sensatons. Guit w/hvy sound ala Love/Hate, Trouble, Crue. Killer equip, image, bckup voccs. Pros only, pis. Billy, 818-766-4675

•Verstl pro avail for pro sits. Appearnces in Guitar World & Guitar Player mags. 818-705-4729

## 9. GUITARISTS WANTED

- 2nd guit wid for bluesy & funky HR band w/tem singr. Bckup voccs a must. 213-851-4316
- 2nd L/R guit ndd for star guit HR act w/atty, ready to showcs & shop for deal. 310-514-4684
- 4th member wid. Ld guit, no metal, no VH. Currently recrdng in maj studio. Pros only. 310-657-7802
- 90's R&R band sks srs, dedictd muscians. Have gigs, recrdng studio, rehrst studio, lbi intrst & mngt. Infi individuality. gd sns. 818-503-5750
- A+ id guit ndd immed. HR, lng hr, voccs, lks, 6 ft or under, md 20's. Big intrst, no BS. Twist of Fate. Mike, 818-981-9928
- A1 band w/hvy groove, slamming beat & pwr lungs sks pro guit plyr/wrtr. Have procr & recrdng time. Recrdng exp pref'd. Hvy blues/pop. 213-390-4169
- A1 pro guit wid w/voc & gd lks, age 20-28. Infi early Police. Squeeze & Petty. I have hit sns & mngt. Rob, 213-476-1976
- Acous guit monster wid by same for collab on orig music. Sizzling tandem lines, harmonic movemnt ala Strunz, Farah. Tom, 310-285-9636
- Alttrnv rock guit wid. Rhythm, some Id ala Dramarama. Roly Music, REM, Peppers. Team plyr wid w/demo. 818-841-4350
- Ambitious ldr singer J/F melic cmrci mainstream HR band. Brother singng to maj bl. Have lks, hooks. Industry showcs's. Aero, VH, Crowes, Tommy, 213-836-3713
- Anybody spenning the broad horizon of musictaste but primarily HR, call me now. Time is running out! Acous & elec req'd. Michael D'Arco, 213-461-7231
- Attn, artists, wrtrs, muscians. I am a voc/wrtr/lyricst. Strong hook & well rhrsd. I am skg guit strordinaire wrtr as well as instrmntl. 213-732-8013
- Band w/coonnc sks dark guit into Bauhaus, Nirvana & Ministry. 213-938-0032, 213-874-7665
- Bizarre, creatv, hvy, intelligent guit for former straight ahead rock band w/mazing voccs to create new sound. Infi Zep, Danzig, S'Garden, Fugazi, Curtis, 310-559-0456
- Bst sks guit into forming band w/te edge of Metallica & groove of precision, hrd core, aggrsv funk. Extrimly Infi only. 818-981-8252
- Bubbly, ballsy singr, guit team lkg for the next Tommy Sayer or Paul Stanley. Simple, sexy, big pop, Beatles, Babes, Tyler, 310-300-7966; Lacy, 213-463-7764
- Christian guit wid for alttrnv band. Must be fully call'd & ready to go. Infi Dig Hayzooce, Pearl Jam, Jane's, Prayer Chain. Eric, 714-523-5834
- Contmtry, classic rock, intense, dynamic voccs, singr/ sngwrtr nds the perf guit. Crally, emotional style, Gilmore, Page, Johnston. Have only intl & sns. Mike, 213-403-3831
- Creatv guit wid for forming orig band. Alttrnv rock w/a little blues. Only if you smoke the rockers & melt the slow ones. 818-765-3414

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAR. 4, 12 NOON

- Creatv, verstl for HR outfit lkg to do something new. Wrkg on demo, have killer sns, killer sound. 213-823-7003
- Dark, gothic guit wid by wrkg band. Dedicid w/wgen equip, bckng voccs a+. 213-663-3804
- Exceptional guit ndd for ggg ready, thinking man's thrash band. Team plyr. Image & sngwrting a must. Free rehrst in Burbank. No egos. 818-953-2810
- Fem acous guit/sngwrtr wid for collab w/tem voc. Lbl intrst, live perfmrncs. Infi B.Raftl, Indigo Girls, Riki Lee Jones & Joni Mitchell. Elizabeth, 310-305-0030
- Fem guit wid for all fem alttrnv band. Based in Orange Co. Gd equip & impso a must. Rehrs 3 times/week. 714-521-8935
- Fem slngtr/lyricst sks guit. Let's collab on sns, form killer rock band & rule the world. Boston, Heart, Aero, Skid, 310-761-1035
- Fem voc w/orig, cmrci rock band sks melic guit. 210-973-7212
- Folk/rock band ala REM, Petty, sks guit who is teamplyr. Emphasis on sns. Timeless music, plyrs in 30's. Band w/it showcs. Chuck, 818-597-9261
- GHOST NATION sks id guit ala Achlung Baby, INXS mls James Brown. Must have lks & hooks & must be dedictd. Bobby, 818-556-1793
- Guit for orig band. Style Pretenders. 310-821-7896
- Guit ndd for grunge alttrnv band. Infi Mud Honey, L7, Sub Pop, Lunachicks. Todd, 818-980-0357
- Guit ndd for pro aggrsv rock grp w/intl intrst. On deadline. No flakes, srs only. Sand pig to 18355 Calvert St, Reseda CA 91335. Days. 818-342-3100
- Guit ndd to collab w/tem voc w/album & tour credits. Afro, Latin groove in vein of Gabriel, Simon, 310-318-6934
- Guit ndd to form alttrnv pop/rock, cntry, slop young band. Infi Johnny Marr, Peter Buck, Pretenders, Chris Isaac, Bonanza rlt. Josh, 213-581-6997
- Guit plyr wid to form progrv HM band. Persistence, lks & presnc a must. Exp & creatv plyng abil nccssry. Peter, after 5, 213-664-6765
- Guit w/strng hi bckup voccs ndd to join pwrl CHR band w/maj intrst for immed showcs & recrdng. O'Ryche, 2 guit sit. David, 818-885-1931
- Guit w/vocs wid for new rock act, ELECTRIC ULTRA FANTASY. Intense harmonies, wild show, connex. Infi Beatles, Dramarama, Jesus Jones, C.Trick. 310-208-8112
- Guit wid by pwrl voc. Infi Sinnead O'Conner, Annie Lennox, Maria McKee. Skg acous/elec for collab & showcng. Have mngt & loyal following. 714-722-8047
- Guit wid by singr/sngwrtr to form band. Rhythm style of REM, Smiths, Velvel Undergrnd, Police. Doors. Brian, 818-344-5870
- Guit wid by singr/sngwrtr/guit. Infi Petty, Springstein, Costello & Stones. Dedicid a must. Mark, 213-465-3755
- Guit wid by voc/lyricst to collab w/ith & form band. Infi U2, Cure, Slng, INXS, Tripp, 213-851-4891
- Guit wid for collab &/or form band. Alttrnv, dark, gothic, punk, funk, R&R kind of styles. Lots of grunge, hvy sound. No alt's, no drugs. Must feel positive. 310-396-1648
- Guit wid for groove/thrash band. Infi Pantera, Slayer, S'Garden, Peppers. Rich, 714-841-0901

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- Guit wtd for HM/HR pr. Will be plying orig matrl. Must have HM image. Christopher, 310-274-3730
- Guit wtd for HR band w/rim singr. Culver City area. Must have ltr. tmspo & equip. Scott, 818-899-0063
- Guit wtd for moody, atmospnc. altrmv band. Infrl P. Murphy, Nick Cave, Smiths, Mission, Dedicatn & equip. pls. 213-663-8653
- Guit wtd for raw edged, street sounding band w/ some punk roots w/tem vocs. Infrl AC/DC, Sea Hags, Ramones, Pistols. Must have demo tape & tmspo. Terry, 213-285-3128
- Guit wtd for rock band. Should be young, open minded & creatv. Infrl Beatles, Hanoi, Stones, Pretenders. 818-766-7169
- Guit wtd to J/F rap & roll band. Into Run DMC, Crue, Beasties, Lv msg, 310-402-2261
- Guit wtd w/bcking vocs for English pop style band. Infrl Posies, Jellyfish, Crowes, Replacements. 310-306-7531
- Guit wtd, 18-25, by voc to create band. Have agency rep. Dark, altrmv, progrsy sound. Infrl Doors, 93 Nails, Nirvana, Ward Bones. 213-876-3034
- Guit/sngwrtwtd by estab tem voc w/legat rep & industry contacts. You must have pwrfl hit matrl. Call for info. 818-781-2747
- HR act, INDECENT X-POSURE sks rhytm guit, blues but verst. Infrl Stones, GNR. We have mngt, bcking, Jim, 714-837-5982
- Ld guit ala Johnny Marr, Peter Buck, wtd for altrmv band now! Srs only, gigs, demo, Infrl Lush, Church, Beatles. 213-664-2641
- Ld guit ndd for funky HR band. Must have chops & gd rhythmic feel. Infrl VH, Peppers, Zep, Mike Curry, 818-506-1163
- Ld guit wtd for rock band w/endorsed recdrng proj under way. Frank, after 7 or lv msg, 310-798-0178
- MR MACAB is lkg for 2nd rhythm guit plyr. Vocs a must. 818-994-5711
- Nationally estab metal act sks srngng god visionary for touring, recdrng & composing. If are you're worried about being signed or getting paid, don't call. 800-659-3340
- New tem voc lkg for guit to collab w/ith & eventually form band. Let's create our own style. Be srs, no drugs. Andrea, 818-769-1678
- Progrsy plyr that can funk & roll w/taste & soul. Infrl Hiram Bullock, Return To Forever, S.R. Vaughn. 213-934-6948
- R&R band w/mngt & studio nd guit/keybrd plyr that can sing bckup. Pro only. 310-479-3818
- R/L guit wtd by HR, street rock band. Must be shredder. B.S. tmspo. 213-656-1616
- Rhythm guit ndd for hrd, altrmv rock band. LIFE & TIMES. We have mngt & upcmg releases. Anthony, 818-782-4040
- Ripping/spaz/Picasso of guit wtd. Energetic person w/ desire to add color to music for altrmv band. Don't care about hr. Joe, 818-778-8920
- ROC sks 2nd guit plyr. Full band sit. Hrd driving street rock w/aggrvs lyrics. Up & coming shows. 818-242-3906
- Slngr & bs plyr skg guit. Infrl Doors, Cunt. Jans's, Alice/Chains, Jeff, 213-342-0029
- Sngtr/sngwrtwtd, multi-instrmntlst, 32, skg music partners for band, recdrng, etc. Altrmv, cmrct, mostly English Infrl. Infrl EMF, Jesus Jones, Shamen, Stone Roses. 818-769-4059
- Soulful, rassy singr sks guit for wrtng & to form band. Infrl

- accus & elec. R.Stewart, Dylan & James Brown, John, 213-654-5416
- SUN GODDESS skg ldr guit for band already plying out & recdrng. Must be drug free & dedicatn, mature & free to tour. 213-288-9680
- Tall, creatv ldr guit ndd for orig band w/tem vocwrt, Infrl Concrete Blonde, Pretenders. No beginners, pls. Carol, 818-985-2268
- Voc sks guit plyr to turn poetry into rock. 310-288-3559
- Voc ldr. Cat Meow guit plyr sks band w/mngt, ldr instr only. Dave, 213-482-4338

## 10. BASSISTS AVAILABLE

- Bs & guit team sks members to J/F hvy groove proj. Infrl ourselves, GNR, everything cool. No idiots or amateurs. Pro only. Johnny, 818-357-2316
- Bs plyr avail for estab altrmv style band. Kent, 213-953-1798
- Bs plyr avail for studio wrk & shows's. Altrmv rock, cntry, rockabilly or anything considered. Srs muscians only. Richard, 213-654-2782
- Bs plyr lkg for wrkg club or c/sis band. Into classic rock, cntry rock, soft rock or oldies. Ld & bckdgm vocs. Not young, ltn or flashy, just gd. George, 818-764-6063
- Bs plyr, 22, lkg for sleazy, Hillywd based band. Aero, Crue, Guns. No pop, funk or Valley based bands. 213-874-5349
- Bs soloist, new LP w/recdrng co. Pro gear, maj touring exp. Skg overseas, 1 niters, recdrng sits, ill ins. All styles. Dbl on keys. 213-662-6380
- Bst avail for any paying sit. Studio or live. Bcking vocs. T40, c/sis, jazz, rock, R&B, Graham, 818-901-9797
- Bst avail to J/F pro band w/gd image, act. Orig, hi energy R&R. Old Kiss, Metallica, Nirvana, Beatles. No geeks, flakes. Chris, 818-342-0334
- Bst/wrtng w/tem vocs, stage exp & tmspo. Afro, Brazilian & Latin Infrl as well as Motown & R&B. Andy, 310-837-9489
- Bst avail. Uniq, hvy, groove, funk, metal, altrmv, hi energy thrash rock w/nasty fingers & monster slam. Make & sing music saleable. Roni, 818-981-8252
- Bst skg metal band in vein of Love/Late. Skid, Tango. Have killer equip & image. Chris, 213-876-7172
- Bst sks wrk in LA. All styles but pref jazz & R&B. Read notes & chord symbols, have recdrng & live exp. Pros only. 619-286-5918
- Bst/wrtng hr image avail for estab rock band w/mngt & ldr instr only. Whiskey, 818-303-1527
- Bst w/vocs sks wrkg band. Exp in rock, oldies, cntry, dance. Also plyr guit & keybrds. Easy going, dynamic plyr. Will travel. Gary, 818-342-8963
- Bst/keybrd/sngwrtwtd sks musical adventure, band or plyrs. Into 70's progrsy, new age, blues/rock & improvising. Friendly, open, ready to create. Lance, 818-992-6251
- Exp bst avail for all types of sits. All styles plyd. 13 yrs exp. Tape & bio avail. Srs inquiries only. Rene, 818-507-0467

- Exp bst of 13 yrs avail for recdrng, demos, live perfrmnc & touring. Rene, 818-507-0467
- Exp prb southern frned bst ready to throw your band into oblivion. Pros w/rtg frontmn, mngt or connex only. pls. Infrl G.Bulter, J.P. Jones, Steve Harris. 714-647-2496
- Fem bst, new in town, just finished nat'l tour, have recdrng & video exp. Pref cmrct to HR. 818-902-9661
- Funk, hip hop bst skg studio wrk only. Styles Larry Graham, Stanley Clark, Alton Johnson, Louis Johnson. Paid wrk only, pros only. 213-871-4055 x 505
- Groove, funk, hrd core, metal, thrash, rock bst avail. Hrd core funk mts Metallica. Call if you're ready to create a new sound. Roni, 818-981-8252
- HR bst wtd voc abtl lkg for estab HR band. AC/DC, Cunt. Doug, 818-994-5711
- Pro bst sks pro wrkg, music earning sit w/older, exp. Pros. Have pro recdrng & touring exp w/name artists. Dan, 213-933-5061
- Super bst, Tom Waits, Nin, Charles Mingus, world beat, John Coltrane, James, 818-341-2633
- World class bst, state of art gear, strong bcking vocs. Grt image. Lkg for LA's best signed or paid sits only. Grt groove & chops, team plyr. Tad, 310-391-0726

## 10. BASSISTS WANTED

- #1 aggrvs HR guit w/lnfr, image, gear & dedicatn sks bst w/same. 818-377-8947
- 1 hrd grooving, in the pocket bst wtd for orig funk/rock band. Gd equip, lkg & bcking vocs. Waller, 310-305-6149
- 3D PICNIC sks bs plyr. Infrl Pixies, N.Young, X, Blondie, Carolyn, 213-957-1369
- 3D PICNIC sks cowpunk, pwr pop, pick plyng, energetic, non spastic, thrll skg, unqeqy bst. Vocs a +. Infrl Pixies, X, Damned, Indie deal, Brandon, 818-891-3920
- 90's R&R band sks srs, dedicatn musion. Have gigs, recdrng studio, rehrl studio, ldr instr & mngt. Infrl individuality, gd sngs. 818-503-5750
- 100% dedicatn bst wtd for dark, groove orientd, K/A rock band. Infrl Aero, Bauhaus, Stones, Jane's. Must have thln, young, cool image. 213-969-4750
- A #1 srs, creatv, versitl guit, singr team sks aggrvs,

- intricate bst. Infrl O'Ryche, Rising Force & Rainbow, Gavin, 818-244-6737. Chris, 213-876-0656
- A connected, orig, cmrct rock band sks lng hr bs plyr to complete Creatvity, collab, grt equip, dedicatn essential. Pat, 818-376-1637
- A grooving, rocking bs plyr wtd for orig pop band w/sngs, gigs & industry intrst. Pros only. 818-761-5639
- A1 pro bst w/voc & pd kts rock. Age 20-28. Infrl early Police, Squeeze & Petty. I have hit sngs & mngt. Rob, 213-476-1976
- Altrmv band sks bst w/bcking vocs ala Dinosaur Jr., Soul Asylum, T. Monster, Jeff, 213-953-0328
- Altrmv band sks dedicatn bst. Have gigs, recdrng, lockout. Infrl U2, Rush, M.Oil. Call us! 818-997-8751; 805-379-2206
- Altrmv bst ndd to build grp, under 25 w/personality & simple harmonies for unq HR sound by guit/voc. Steve, 818-761-5251
- Altrmv, acous based band sks elec or stand up bs into singwrtng, Tom Waits, Costello, Dren, 310-433-7379
- Are you hot enough to headline the Whisky or Roxy? Can you team a set in 2 weeks? Grt groove/lks. Jovi, Winger, Paul, 213-467-5413
- Attn, bs plyr ndd to join estab rock band. Hooky, straight forward R&R. No metal or glam nd exp. Have rehrl spc & demos. 310-518-2954
- Attn, bst. Aggrvsly simple, 1990's pwr pop band sks cool kid into Pistols, Bay City Rollers, Dolls, Knack, Ben, 213-669-0144
- Band lkg for bst w/rtg bcking vocs. Grt plyr, able to ply get down funk to blues R&R. 213-362-5910
- Band on indie bl sks bs plyr. Infrl by Big Star, Zombies, early BeeGee's. 818-355-8617
- Band w/sngs, mngt, 24 hr lockout, sks bst w/edicatn, pro gear, tmspo. Bcking vocs a +. Infrl Beatles, Bad Finger, C. Trick, Byrds, Terry or Mark, 818-965-9427
- BOB MARSE BAND nds aggrvs bst & drmr for orig pwr pop trio. Infrl L. Colour, the Experience, Ages 22-28. Bob, 818-769-2142
- British bs plyr wtd to form rock grp w/other muscians & help w/recdrng proj. 310-693-4940
- Bs plyr ndd to compl estab band. We have grt sngs. Nd tasty, reliable person. 213-855-7959

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Vocals a must. Call  
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# FREE CLASSIFIEDS

- Bs plyr ndd to compl proj. Gd image, pro att, desiring success. Inl Mr Big, Skid, Crue. Jeff, 818-908-3313
- Bs plyr req'd to compl orig mtd. altnrv rock music & who is willing to wrk towards lbi instr. Cristine, 213-934-3762
- Bs plyr w/ harmoni vocs for orig band into Beatles, Petty, Eagles, REM, Clapton, Mka, 310-822-8860
- Bs plyr wtd for lfm voc w/guit w/matr to form orig 4 pc rock band. Alena or James, 213-938-8098
- Bs plyr wtd for band intly by REM, Sting, Henley. Strong plyr, gd listener. verstl Tom, 310-394-4890
- Bs plyr wtd for band similar to Crows & Satellites. Pros only, Mike, 714-526-7959
- Bs plyr wtd for HM/HR proj. Will be plyng orig matr. Christopher, 310-274-3730
- Bs plyr wtd for rock band w/endorsed recrdng proj under way. Frank, after 7 or lv msg, 310-798-0178
- Bs plyr wtd immed for orig HR band. Vocs a +. No drugs, no boxes. John, 310-599-0452
- Bs plyr wtd immed for wrkg T40 cover band. Must sing hd, have gd lks & be gd entertainer. Bo, 805-948-6222
- Bs plyr wtd ready to ply. Upcmg gigs. Inl Aero, Vaughn, Eagles, Crows, 818-761-4813; 213-494-8356
- Bs plyr wtd. Inl Jane's, Hendrix, Bowie, Connex. Mark, 818-881-2162
- Bst for very smooth pop band. Srs only. Some choreography. I have tunes ready to go. 213-462-7093
- Bst ndd for unq HR band. Own studio, sngs, lks, pros. Zap, Aero, Nirvana, Jane's, 213-285-5548
- Bst ndd to compl 90's HR band. Inl Iggy, Stones, Earth First, Refuse & Resist, etc. Have mngt, bckng, etc. Pros only. Phil, 213-876-2726
- Bst ndd to compl band. Inl Stooges, MC5, Johnny Thunders, Bill, 310-826-7484
- Bst ndd w/brain. Groove man, fills the hole, lat bstone. No slap freaks. Zap, Stones, Aero. Vintage sound. 213-854-6300

- Bat ndd. Verstl, orig HR proj. \$15,000 demd compl'd. Relocating to LA from Vancouver, Canada, 5/1/92. Pros only. Under 23. 604-241-0075
- Bat plyr wtd to form band combining jazz, blues, rock & folk. Mostly orig matr. 818-594-5881
- Bat w/vocs wtd for new rock act, ELECTRIC ULTRA FANTASY. Intense harmonies, wild show, connex. Inl Beatles, Dramarama, Jesus Jones, C.Trick. 310-208-8112
- Bst wtd by psych/dk/punk band. Inl Damned, Buzzcocks, Big Star, Rain Parade, Dano or Kurt, 213-931-7307
- Bst wtd for American R&R band. David, 818-753-0954
- Bst wtd for blues classic rock & rockabilly band. Gd musicianship & pro att a must. John, 310-473-6042
- Bst wtd for folk/rock/jazz pop band. Inl Rembrandts, REM, Darren, 818-899-0371
- Bst wtd for HR altnrv band. Inl Soundgarden, 9" Nails, Love Bone, Vocs a +. Chris, 213-969-1930
- Bst wtd for new music band. Have atty & prodr. Inl are folk, pop & altnrv. Billy, 213-882-6394
- Bst wtd for orig pop/altnrv proj w/gigs & industry connex. Inl Crowded House, Costello, Pretenders, Smitherhens, Karen, 310-828-2990
- Bst wtd for R&B/rock band. David, 818-285-6580
- Bst wtd to compl solid rock trio. Inl ZZ Top & AC/DC. Must sing. Doug, 213-957-9956
- Bst wtd to form sirect rock band. Inl Love/Hate, Crue, LA Guns, Skid. Have sngs, dedictn & team att. 213-463-1282
- Bst wtd w/energy, chops, pro gear + trnsps. We're estab w/studio, gigs, demo & airply. Mark, 213-281-9995
- Bst wtd w/incredibl rock star image ala N.Six for the next platinum act that's gonna take over the world. Straight hr only, pls, 818-999-2212
- Bst wtd. Inl Zap, Deep Purple, Rainbo, loudness, any of the 4. Vic, 818-841-5160; Brian, 818-562-6808

- CIRCUS sks Roth, Tyler, Rose, Johnson style w/the lks, moves, charisma & confidence. Maj lbi deal, mngt, ally. Send promo pkg to Box 69531, W Hilywd CA 90069
- Classic bst wtd. No BS. Blues backbone a must. J.P. Jones, Hamilton type, Elektra, Geffen instr. Sound, image a must. Mick, 310-854-1864
- Connected, orig, cmrcl rock band sks ing hr bs plyr to compl team, Creativity, collab, grt equip, dedictn essential. John, 818-719-9297
- Creaty, dedictd bs plyr w/voc ndd for band ready to showcs & promote indie CD. Inl range from blues to Beatles. Myles, 310-824-5242
- Dedictd, cmml bbs bs plyr w/personal & muscl integrity ndd to join estab pwr trio in the ultra hvvy, progrsv rock vein. Srs inquires only, 818-563-3811
- DOC'S JAC/DC, pro rock band, sks bs plyr w/vocs. Inl Crows, AC/DC, Pistols, Rick, 818-584-1928
- Estab band mngt, prodr, legal rep, lbi instr sks rhythm section. Inl Pie, Bad Co, Big Brother, Motown, 70's image, style a must. 213-876-2470
- Estab band w/ht matr, lockout rehsl, top of line team plyrs, sks bst w/dedictn, chops, image. Tony, 714-396-1173
- Estab HR/funk band w/mngt, lbi instr & upcmg gigs sks popping, slapping, finger funkng bs plyr. Must be dedictd team plyr. 714-521-9392; 213-657-3930
- Fem bst wtd to compl solid rock trio. Ready to travel in a few months w/rolf/rock band. Not an all girl band. Tamaras, 213-851-7273
- Formed band, 4 pc, sks bst. Nd aggrsv plyr w/bckgrnd vocs & own trnsps, gd equip, style of music is speed metal, punk, altnrv, Mike, 310-479-7247
- Funk bst wtd. Inl Peppers, Primus, Parflment, funkadelic, Carl, 213-389-1331
- Headlining, supporting Hilywd CHR band nds grooving bst w/chops, lks, gear. Top shows, grt draw. Vox a +, team plyr a must. Paul, 213-467-5413
- HIGH ANXIETY now audting bsts. Demo a must. Andy, 213-462-7753
- Hot bst wtd by guit w/rgt snrs. HR style ala old Aero, Cult, Zep. Finger style & bckng vocs a +. Tom, 310-285-9636
- HR band w/2 indie releases wrnts driving, musical, solid, lfm person to be wtd. 310-390-6592
- Innovativ HR/funk band w/orig sound, mngt, lbi instr, gigs & lockout rehsl studio sks career orientd bs plyr. Pop, slap, finger funk. 213-657-3930
- K/A bs plyr wtd by HR band. Must have lks & att, groove. No lat or bald dudes. Ritchie, 213-932-6440
- Lgt for bs plyr. Jazz, blues, rock, funk, reggae, all around gd bs plyr. Orig, Hilywd area. New band in town. Gd musicians, gd sngs. 213-463-7119
- Male pro HR bst w/exp sought by fem HR guit/arrang w/ own sngs & lbi instr to form band & secure recrd deal. Call before 1 pm. 213-665-4114
- Meldc pop/rock band, PERSON TO PERSON, sks bst. Must have lint, pro gear. BE willing to wrk hrd. We have hit sngs, connex, pro studio. Rich, 818-893-0448
- NEVADA CHAD sks bs plyr to compl blues/rock trio. Snrs, studio & qas. Lng Bch. 310-423-5875

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAR. 4, 12 NOON

- Orig & cover band sks male voc. Orig music is meldc HR w/progrsv rock twist. Classic rock covers pay the bills. 310-376-6238
- Found it, slap it, hammer it. Straight ahead rock band nds god of thunder. Creativity, dedictn, strong vocs big +. Donna, 818-781-7003
- Pretenders style for orig band. 310-821-7896
- Pro bst wtd for estab HR band. Must have soul, groove & strong image. Frank, 818-708-0386
- Pro HM bst. Gd equip, image, att, thru pro estab band. Private studio, recenly 213-50ked thru March at all maj venues. Pete, 213-957-2641
- Pro HR band w/funk edge sks lntd bs plyr who can funk it up. Must be srs about music career. Lbi instr, mngt & att thal. Send lape/bio to 915 San Vicente #1, Hilywd CA 90069
- Pro HR gm skg exp bs plyr w/image & bckup vocs import. 213-674-4650
- Psycho bs plyr ndd for new age rock band. Inl from old Kiss to Jane's. Pro a must. Mike, after 5, 818-761-1801
- Pwrtl, strong, simple, lunky bs wtd for recrdng proj/band. Inl Sade, Gabriel, Genesis, Cocteau, 213-878-4814
- RDC sks bst for hrd driving street rock band. Full band sit w/vars lyrics. 818-242-2906
- Rush mts Hendrix progrsv rock type band is lkg for bst w/grooves & fat sound. Bobby, 818-985-8133; Jay, 818-881-6362
- Skg pro bst for estab metal band w/college & European airply, distributon, recrd co, mngt, rehsl & recrdng studio. Send pkg, 10741 Camarillo #208, N Hilywd CA 91602
- Stamming bs plyr wtd to compl solid rock trio. Inl AC/DC, ZZ Top. Must be able to sing gd. Doug, 213-957-9956
- Solid pwr bst wtd for loud, adventurous, groove music. Pro att, image, equip. Inl Levin, Miller, Sylvan, Squire, 213-876-4814
- Speed metal bst wtd to compl band in WLA/Palissades area. Must have gd chops, gd equip & no att & trnsps. Ryan, 213-455-0824
- STRANGER AT THE GATE sks bst to form orig band. Inl, recrd contract. Paul, 213-668-3949; Craig, 213-876-2683
- SUN GODDESS skg bs plyr. Commtd, devoted, non druggie, for hrd core, meldc rock band. Putting together show for recrd lbi & tour. 213-288-9660
- Tall, creatv bs plyr ndd for orig band w/lfm voc/wrtr. Inl Concrete Blonde, Pretenders, many more. No beginners, pls, Carol, 818-985-2268
- THE RESISTANCE sks bst ala L. Colour, Reed, 213-362-9341
- Thumping, bumping, grinding bs plyr wtd by HR, street level band. Pros only. 213-655-6515; 213-932-6440
- Very important, down to earth bs plyr that has the nd to be in a soon to be signed R&R Proj. Straight ahead, old VH, Crue, Aero, AC/DC, Chris, 818-782-9019
- WEAPON sks K/A HM showmn w/hr, lks, trnsps & dedictn. We're xtremly energetic & org. Have mngt & gigs. John, 818-893-2781
- Wtd for studio/road proj. HR format. Tired of the same BS audits? George, 714-748-9542

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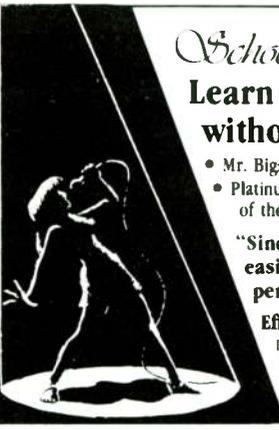
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NEXT DEADLINE: WED., MAR. 4, 12 NOON

\*Wtd. Young bs plyr for orig band w/infl Beatles & Kravitz. Adam, 818-591-7311

## 11. KEYBOARDISTS AVAILABLE

\*Avail March 1st. Dynamite keybdists/w/ voc. pro equip & fast ear. Avail for paid gigs only. Dean, 310-823-3783  
\*Fem keybdist skg wrkng sll. Csts. clubs or studio R&B, T40, jazz, pop. Reads, bckgrnd vocs, some lds. Pros only. 818-784-2740  
\*Keybdist/synth plyr to perform w/wrkng band. Styles pop, R&B, blues. Avail for studio. Lv mgmt for Asti, 213-674-5609  
\*Keybdist w/new pro gear sks for prog. Midi, any styles. Multi sampling abil. Lkg for overseas srs, 1 nters. 213-662-6380  
\*Midl seqncng, Macintosh, mini synths avail. Much studio exp. fast & reasonable. Jeffrey, 818-781-1825  
\*Multi keybdist w/recrnt Euro tour, album, TV & video credits. Xint equip, grf chops & vocs, compli Midi system. Jim, 818-781-8236  
\*Multi keybdist, Bernie Worrell type but all styles. Top gear, chops, strong vocs for pro live/studio sits. Have demo studio, credits. Dan, 818-398-4531  
\*Pianist sks a employmnt in music schools, hotels & clubs. 213-663-3399  
\*R&B male keybdist/voc sks tours, nleclubs & studio wrk. Paid only. Voc styles isleys, Marvin Gaye. Pros only. 213-871-8055 x 505

## 11. KEYBOARDISTS WANTED

\*90's R&B band sks srs, dedidid muscn. Have gigs, recrdng studio, rehrl studio, lbr instrl & mngt. Intl individuality, gd snps. 818-503-5750  
\*Christian contmptry R&B band nds keybd plyr. Must have trmpo, equip, dedidid a must. Steve, 310-828-7077  
\*Fem jazz voc/lyncst w/rhythm section, Rhinestones & Julie London style sks keybd for jazz standards w/ ambience. Dance, 310-392-5765  
\*Fem singr w/pwrl, passionate voc sks keybdist/compr. My mystid, melaphic poetry to your music. Let's collab & form rock band. 714-761-1035  
\*Fem voc/muscn wtd for Reno, Tahoe area duo. Must ply lgt or keybrds. Have gd stage appearc & sing R&B, pop & cntry. Rooms provided. 702-356-6912  
\*HR act, INDICENT X-POSURE sks piano plyr for blues R&B ala Crowes, Allman Bros, Stones, etc. We have mngt, bckng. Jim, 714-837-5982  
\*Keybdist for very smooth pop band. Srs only. Some choreography. I have ltns ready to go. 213-462-7093  
\*Keybdist ndd to compli band. Must have trmpo. Pros only. Gigs very soon. Lynn, 310-944-7107  
\*Keybdist ndd to compli HR act. LIFE & TIMES. We have mngt & big upcmg shows. Anthony, 818-782-4040  
\*Keybdist w/sampling capability wtd for proj w/style comparable to C+C, Kid N'Play, 2 In A Room, Digital Undergrnd. 213-658-6035  
\*Keybdist wtd for rom band w/atrntv. atmospheric sound. Vocs a big +. gult a +. We have grl snps. 213-876-3176  
\*Keybdist wtd for band negotiating maj mngt & publishing deal. Cmrcl, melcd HR. Dokken, TNT, Rising Force. Must have demo & ing hr. 818-980-2472  
\*Keybdist wtd for new proj. Intl Sing, XTC. Tears. Lkg for David Sanchez, Brian Eno. Strong piano & strings, vocs a must. Matt, 818-760-8443  
\*Keybdist wtd for R&B/rock band. David, 818-285-6580  
\*Keybdist wtd to form progrv HM band. Persistence, lks & presnc a must. Exp & creatv plyng abil necessity. Peter, after 5, 213-664-6765

\*Keybdist wtd. B3, Rhodes piano, Benmont Tench, SRV, traditl blues, Smithereens, org snps, plyng live row. MIGHTY RHINOS. Andy, 310-478-1651  
\*Keybdist, bckgrnd singr/nd. We have full keybd setup, demo, gigs, B trk Vernn rehrl studio, turnk/metal sound. Sam, 818-57-8447  
\*Keybdist, M/F w/bckng vocs ndd for estab. Christian rock band w/gigs & connex. Steve, 805-497-0107  
\*Keybdist/pianist wtd by singr/sngwr/guit. Intl Petty, Springstein, Costello & Stones. Dedidid a must. Mark, 213-465-3755  
\*Keybdist/sngwr wtd by estab fem voc w/legat rep & industry contacts. You must have pwrl hit matrl. Call for info. 818-781-2747  
\*Keybrd synth plyr wtd for early 80's atmvd dance band. Permanent position. Srs only. Live dates lined up. Call for auditions. 213-569-8500; 310-923-9917  
\*Keybdist wtd to collab w/club DJ on orig hip hop, R&B, dance tunes. 818-786-8262  
\*M/F keybdist wtd immed for wrkg T40 cover band. Must have gd equip, seqncr & sampling gear, lk gd & be able to travel. Bo, 805-948-6222  
\*Male keybdist w/vocs wtd for children's R&B band w/2 albums. Dancing a +. Ing hr OK. Must be free to tour. Reliable & have gd snps of humor. 310-809-8670  
\*Male singr/sngwr/arrangr w/studio, finished R&B contract, sks only R&B keybdist/arrangr to collab for pro demos. Intl Babyface, S.Wonder, Jim, 213-851-5062  
\*Piano plyr wtd for sng orndnt R&B band. Must have own equip. 818-591-6349  
\*Programmr/compr/intellect wtd for post industrial, anti propaganda ritual. The hrst touring, muddy, bloody, tribal, mosh pit to be. 310-821-0532  
\*Progrv rock band, Rush mts Hendrix, is lkg for keybdist w/sounds & groove. Bobby, 818-985-8133; Jay, 818-881-6382  
\*Sng/sngwr/ala George Michaels, Richard Marx, Lionel Ritchie w/own 16 trk studio, Midi, sks pro plyr/prodcr ala Gaines, Foster. 818-509-3961  
\*Voc sks keybdist/synth plyr to tum poety into rock. 310-288-3559

## 12. VOCALISTS AVAILABLE

\*17 blondes frontm, pretty boy ala Bach, Roth & Michaels, lkg for something org, 2 gult plyr band or srs minded individuals. No ego trips. 818-782-5815  
\*Aggrv, very exp, trained male voc. Waist length hr, demo, PA, Bullet Boys mt Love/Hate, Extreme, Skid, Sks very hrtly band of same. Kevin, 818-997-4158  
\*Ambitious ld singr to J/F melcd, cmrd mainstream HR band. Brother signed to maj lbr. Have lks, hooks, industry showcs's. Aero, VH, Crowes, Tommy, 213-836-3713  
\*At problem, writing genks, vox, plcs, tapes, equip, image, connx, no trmpo. In Hllwyd, ready for studio with or w/out you. Michael D'Arco, 213-461-7231  
\*Avail March 1st. Poprock, R&B ld voc/keybdist/wrfl ear avail for paid gigs only. Dean, 310-823-3763  
\*Awesome fem singrdance sks band &/or muscn to collab with. Let's do it, let's jam. 310-396-1648  
\*Bckgrnd & ld voc avail, all styles, for studio & live. 310-765-7390  
\*Distinct, classic rasp rock & soul for gult based band w/ roots in southern soil. 310-376-7198  
\*English singr/sngwr w/maj lbr instrl & grl snps estab band or to collab w/guit. Atmrv, intelligent pop. Lou, 310-390-3752  
\*English voc ready to relocate to West Cst. Classic image, Rodgers, Coverdale & Dio. Visiting LA from March 4-18. Lou Taylor, London, 071-587-0587  
\*Exp fem ld voc sks wrkg csls band, 20's thru 80's. Cntry, Nevilles, Estefan. Wnt killer rhytm section, camaraderie, dependability, vocal harmonies. Kathryn, 213-913-3831; 415-332-2998

\*Exp fem voc avail for demos, bckgrnds & session wrk. Styles include R&B, gospel & jazz. Dependbl & pro. Nichelle, 213-681-1868  
\*Exp front mn w/clear, tenor vox lkg for orig pop band w/ keybrds. Intl Fleetwood Mack, Beatles, Eagles, Jim, 818-545-3629  
\*Exp male voc, 27, soull vox, CD Credita, sks collab w/srs muscn or band ala U2, REM, Kelly, 714-365-1014; 714-724-8500  
\*Exp male voc/sngwr sks muscn to J/F cmrd rock grp. Writing abil & dedidid a must. Intl Steve Perry, Brad Delp. 818-708-1628  
\*Fem artist minded voc/lyncst avail for recrdng & gigs. Toni, 818-559-1552  
\*Fem bckup singr lkg for blues/rock band w/regular gigs. Westside area a +. Fun & camaraderie a must. Jill, 310-399-8355  
\*Fem rock voc lkg for hrd wrkg, srs, dedidid muscn for bluesy rock band. 19 y/o, 5 yrs gigging exp. Intl Zep, Kings X, Rush & Heart. Andrea, 213-850-6743  
\*Fem voc ala Anne Wilson, Jeff Tate, Grace Slick, sks srs minded, sng orndnt unit w/melcd HR format. 310-538-5816  
\*Fem voc avail for recrdng sessions & live gigs. R&B, pop, funk styles. Paid srs only. Pro. Heather, 310-328-0601  
\*Fem voc avail for sessions & demo wrk & showcs's, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198  
\*Fem voc avail. Xint vox, all styles of music. Avail for sessions & recrdng. Paying gigs only. Ramona, 818-718-7493  
\*Fem voc lkg for gigging band. Intl Blondie, Aero, 818-753-7788  
\*Fem voc lkg for HR blues edged band. Intl Hear, Benatar, Aretha, Susan, 818-780-4187  
\*Fem voc w/pwrl, passionate voc sks HR band. Intl Wilson, Tyler, Plant, Tate. No lonely dudes. 714-761-1035  
\*Fem voc wrntis to join pop/dance band, I can dance if I wnt to. Angela, 213-739-4050  
\*Fem voc, exp stage & studio. Strong vox, jazz, pop, rock, ballads w/and or demo wrk. Tracy, 818-343-2498  
\*Fem voc avail for sessions & demo wrk & showcs's, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198  
\*Frontm/rippng singr avail. Uniq vocs & style. lks. Nirvana, Winos, Lennon, Aero. 213-285-5548  
\*Gult wtd by pwrl voc. Intl Sinnead O'Conner, Annie Lennox, Maria McKee. Skg acous/elec for collab & showcsng. Have mngt & loyal following. 714-722-8047  
\*Ld singr/sngwr. Cntry rock, pop, southern rock & soul ala Garth Brooks, Kentucky Headhunters. Sterling, 818-982-7468  
\*Ld voc avail, Grl vocs, strong, pwr, bluesy. Just what you're lkg for, very pro, have many credits. Jerry, 310-477-9753  
\*Low, pwrl voc w/24 hr lockout. Orig sound, image. Lots of malnt, energy, drive. Morrison, Iggy, Hendrix, Zappa. Jon, after 6, 213-467-7873  
\*Male pop singr avail for demos, jingles & session wrk. Exp, intl, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703  
\*Male singr/sngwr/arrangr w/studio, finished R&B contract, sks only R&B keybdist/arrangr to collab for pro demos. Intl Babyface, S.Wonder, Jim, 213-851-5062  
\*Male voc sks band to perform bluesy HR. Intl Allman Bros,

Bad Co, Cult, Nirvana, Sean, 310-399-4608  
\*Male voc, 12 yrs exp, 4 oct range, avail for demo wrk, price negotiable. Resume & tape avail. Rory, 818-994-5260  
\*Pro black fem bckgrnd enhancer. Wake up that dull vocal bckgrnd. R&B, jazz, blues, pop, hip hop & this & that. Studio & demos only. Page K.C., 213-704-1426  
\*Pro voc avail for 2 gult band. Aero, old Leppard, GNR. 213-960-2010  
\*Pwrl male voc sks intellignt, hvy, pro caliber band w/all of sound mentality ala Pantera, S'Garden, new Metallica. Pls groove. Chris, 213-463-7975  
\*Sngwr lkg for band w/rfl B3 sound, late 60's blues. Has connex. Can get us signed. Jerry, 213-477-9753; 818-992-5523  
\*Sngwr lkg to J/F grp. Intl Tyler, Paul Rogers, Van Zandt, Dedidid, no drugs or alcohol. Keith, 213-937-0624  
\*Sngwr, L/R gult sngwr/wdeep spiritual beliefs sks rock band w/soull, Intl & open mind. Intl Giani, Dan Reed, George Michael. Have connex. Shiro, 818-333-5081  
\*Sngwr/trs. Prodcra. Strong male pop/rock/soul voc avail for demos/sessions, 4 oct tenor range. Easy to wrk with, quick & negotiable. Michael, 310-459-5227  
\*Soull, raspy voc sks snguit or band. Intl James Brown & Zep. John, 213-654-5416  
\*Tri-sexual voc sks muscn/band into dark comedy, theater, schizophrnia, piercing & beyond. Zake, 213-384-9107  
\*Voc avail, male Christian, Anderson trained, lons of studio & stage exp, sks O'Ryche ala Michael W. Smith pro sll. Daniel, 310-372-4153  
\*Voc avail. Lkg for band into the scene of Pearl Jam, Temple of Dog, Eddie Vedder, John, 310-450-0703  
\*Voc into Celebrity Sing, Cult, C.Trick, Bauhaus, Sks 70's type band w/matrl, image & gimmicks. Eric, 818-358-4330  
\*Voc sks HR/HR band. Intl range from Tesla to Crue to Whitesnake. Has equip, will travel. 818-349-5651  
\*Voc sks to J/F orig rock band. Open minded. 213-658-1063  
\*Voc, fem, 38, sks focused orig band of dedidid, creatv muscn w/progrv mngt, consistnt practice schedule necessary. Laguna Niguel. 714-249-3027  
\*Voc/sngwr nds craty gult. Page, Gilmore. With studio access. Intl Zep, Eagles, Emotional, classic, socially orndnt solid matrl. Mike, 213-433-3831  
\*Voc/sngwr, fem, sks band. Blues, rock & dead folk type music. Hunter, 213-285-3624

## 12. VOCALISTS WANTED

\*1 Jovi type voc. 1 Michael Jackson type voc. For demo wrk. 213-452-5037  
\*2 bckup singrs ndd, male & fem, for hrd, atmrv rock proj w/mngt & big upcmg shows. Percsnn &/or acting abil a +. 213-466-3722  
\*A1 voc wtd. Hvy, aggrv, soull & verstl. Intl Cornell, Dio, Hughes, Gillan. Hvy, verstl band w/maj connex. Ray, 818-768-9208  
\*AAA quality voc ndd. Intellignt, artistic, beautfl. Only really vox's nd apply. We got it together. If you don't, don't bother us. Ian, 818-776-1239  
\*Accessible band w/collge radio intl sks chansmtc ld singr w/lyrics & strong focus. 213-463-8858  
\*Ace voc wtd by sngwr for demos, etc. Some pay. Pop, R&B, C&W. Lv mngt for Dee, 213-980-8898  
\*Acid voc ndd for psychd HR improv band. Metallica mts Grateful Dead at Church of Hendrix. Jerry, 310-274-4846

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NEXT DEADLINE: WED., MAR. 4, 12 NOON

**Aggrsv, emotional male voc ndd to compl** 48 trk CD EP. Plant to Farrell to Rose. Pay commensurate w/exp. T.G., 818-559-6546

**Aggrsv, hvy edged band sks orig frontm.** Must have gd stage presnc, image & the will to succeed. 818-782-2650, 818-753-0266

**All pro rock band sks in pertrm frontm/vicrstr.** We have PA, private rehrls spec, killer demo, lots of comp'd snags. Must have demo 818-700-8944

**Altrntv style band sks id voc.** Intl include REM, Replacements, folk music & HR. Kirk, 213-655-7356

**Altrntv, progrsv band w/bg sound sks pwr voc w/irg melodic range, voc dynamcs.** uniq lks to comp'd demo tape/ front our band. 818-982-8013

**Arrangr/compr lkg for M.F. vocs to collab wth.** Styles R&B or rap. Have own studio & lots of connx. Possibility of record deal. Louis Lee, 818-810-5880

**Artistic, uniq soull voc ndd for experimtl, modern, bizarre band.** Intl DePeche, Slayer, Cure, Skinny Puppy. Ages 18-25. Roman, 818-752-0568

**Attn, voc ndd.** Baritone pref'd w/gd range for altrntv, psychd groove w/English intl. Andy, 213-851-3412

**Attrctiv fem voc, Latino, to sing R&B, pop.** Possible record deal. Darryl, 213-757-2053

**Band w/ hrd rocking, exotic time signatures & texture shift** ala Rush, Metallica, Zep & ELP. sks orig voc. Dan, 310-477-6656

**Bckgrnd singr w/kebyrd abil ndd.** We have full keybrd setup, demo, gigs. Vernon rehrls studio, funk, metal sound. Sam, 818-457-8447

**Bckup singr w/d for pro grp.** Intl INXS, U2. Must be black fem, 20-28, slender, sexy lk. Paul, 213-655-4346

**Black male voc for very smooth pop band.** Srs only. Some choreography. I have tunes ready to go. 213-462-7093

**Black or white, skinny or fat, short or tall.** Just be funky &

animated w/some smoking pipes. 213-934-6948

**Call machine, bear snags.** ldl/Stevens, Floyd, Msul have cool over the top vox. Only the best, age 21-29. 818-994-9486

**Charismatic voc wid by dark pop band.** Dedic'tn a must. Singwrtg a grt. 818-289-1565

**Chrtl rock band nds fem singr to compl demo for BMG lbi intrsl.** Must be pretty. Joe, 310-397-3991

**Colorful, laid back cat w/soull wid n/w.** C. J. & Jeff, 213-851-3681

**DECEMBER FLOWERS** sks dynamic, intense voc/guit for immed recording committm'l & shows. Altrntv, artistic direction. Srs only. Lv msg. 213-850-8986

**Dedic'd pwr voc ndd to compl HR 4 pc.** Ages 21-24. No uglies. 24 hr rehrls w/PA. Intl Skid, GNR. 213-461-9149

**DIONYSIS** sks voc. Intl Bono, Axl Rose & R&B music. Must be willing to wrk in context of grp. Chris or Craig, 818-783-0278

**Dying** for a real quality individual who knows he has the aura of a classic frontm. INXS mts Psychedelia mts English dance cool. Jack, 213-969-0205

**ELLIE MAE'S BISCUITS** sks fem bckup singr. Orig hitlily R&B. Must live in San Fern Val. Be avail for rehrls. 818-763-0963

**Estab HR band in So Cal sks world class voc.** Pro image & att. We have publicist, atty, dealpendng. Yourbestoffer. 310-402-7794

**Exotic black or mulatto fem voc.** Intl Tina Marie, Jill Jones, wid for funkadelic, prog, Hendrx, Parliament, old Prince. Christopher, 310-372-3208

**Explosive, bulletproof style R&R, straight ahead, energy frontm ndd for soon to be signed R&R proj.** Chris, 818-782-9019

**Fem bckup singr for orig band w/d.** Must ply guit. Currently gigging & recrdng. Intl Pixies, REM, Smiths. Larry, 310-552-4771

**Fem bckup vocw/d for HR band.** Must be dedic'd & have personality. Black & overweight pref'd. 213-932-6440

**Fem black bckup singr wid for hrd, street rock band.** Would like to be over 150 lbs. Razyzy, 213-655-6516, Mr State, 213-642-2703

**Fem Latin thru 16 yrs w/d immed for hip hop grp.** Singing & dancing a must. Maj lbi intrsl. 818-785-7677

**Fem id voc w/d immed for wrkg T40 cover band.** Must lk gd, sing, dc, dance gd & be able to travel. Bo, 805-948-6222

**Fem id vocs w/pwrtl vox wid for orig, funk/rock band.** Intl Level42, Sting, Janet Jackson, James Brown, Derek, 818-980-4905

**Fem id wid for jazzy, funk/rock band.** The Beat mts the Wave. Very new sound. Tom, 818-766-9573

**Fem voc ala En Vogue.** Must have dance skills & trained pros only to bckup newly signed artist w many percs for R&B dance orientd music. 818-503-2336

**Fem voc wid for dark, altrntv band.** Giane Demone or Eva O style. Russ, 213-663-3804

**Fem voc wid for R&B, soul, funk studio band.** Orig matrl already prod'd & recrd'd. Intrsl bdi. Theodore or Buck, 213-384-7209

**Fem voc, intl Tina Marie, Jill Jones, wid for slamming, funkadelic proj.** Hendrx, Parliament, Christopher, 310-372-3208

**Frontm ndd for multi faceted melodic rock band.** Strong tenor pref'd, upper baritone OK. Lng hr rock image, singwrtg welcome. We make money. 310-376-6238

**Frontm/voc wid by pro HR/HM band.** Must have xlt image, vox & lnt. Rob, 310-594-6176

**GRACE PERIOD** sks voc. Dedic'd, pro, HR blues legend. Under 30 w/cool lks. Estab, undergmd act w/mngt. legal rep. etc. Mark, 818-980-8687

**Guit/sngwrtr sks male voc for collab on progrsv HR proj.** Pro att, drive, lng hr image. 818-985-3075

**Hi energy pro HR band w/killer snags, image, att & 24 hr studio sks voc/frontm ala Roth, Sebastian.** Vocs, image & frontm quality a must. Bruce, 213-851-1372

**HIGH ANXIETY** now auding vocs. Demo a must. Andy, 213-462-7753

**HR act sks voc w/strong range, style & lyrics.** In vein of Crows, Stones, etc. Jimmy Arthur, 714-837-5982

**HR/HM band w/irg orig matrl sks tint id voc.** Stan, 818-343-8045

**Is there any real singer in this town that isn't clueless?** 90's psychd rock. No crushed velvet hats, pls. James, 714-621-7701

**Killer grinding lng hr HR guit w/killer snags, chops, equip, lks, vocs & maj lbi intrsl.** sks male voc/frontm who has it all. Doug, 310-371-0579

**Killer singr ndd.** Lng hr, skinny white boy, greasy bum/w/ cool/image dyng to make it. 18-21. Tomor Chad, 818-843-3474

**Killer voc wid.** Aggrsv, soull voc wid by melodic, hvy band w/maj connx. Intl Sabbath, Kings X, Metallica, John, 818-509-6797

**Ld guit & bsl Intl Hendrx, Jane's, Peppers, etc.** skg voc to form band. Have rehrls studio & matrl. Paul, 818-845-6465

**Ld voc ndd for funky HR band.** Must have decent range & gd intonation. Intl VH, Peppers, Zep. Mike, 818-508-1183

**Ld voc wid by pro HR/HM band that has everything.** Rob, 310-594-6176

**Lkg for Latin fem between ages of 11-15.** Singing & dancing abil a must for 4 member grp. 800-400-3771

**Male id voc ndd for exp pro proj.** HR w/melodic edge. Many intl. Hrd wrkg & dedic'd. Rehrls in Lng Bch area. Lv msg. Glen, 714-236-2242

**Male id voc ndd to round out dedic'd proj w/strong rhythmic matrl.** Ven of Duran, Fixx, INXS, etc. 818-905-1827

**Male rapper wid.** Intl Ice T, Ice Cube, Public Enemy, Carl, 213-389-1331

**Male voc wid for HR/HM band.** Intl Sabbath, Maiden, Eric, 818-907-8629; Vinne, 818-787-9353

**Male voc wid for pro, altrntv HR band w/irg snags.** grt connx. 213-463-9722

**Melodic rock band w/killer snags sks id singr w/enor range for overseas tour.** Intl Queen, Leppard, Jovi, White Lion, Lars. 818-848-5357

**Orig hvy rocking band plyng together for 7 yrs.** We have everything. We'll make you famous. Tony, 805-497-0018; Steve, 805-496-5625

**Outsindng voc ndd for superb, newly formed blues, jump blues grp.** Must have grt stage presnc, soul & very exp. Rod, 818-501-0377

**Pro voc wid by HM/HR band.** Must have xlt vox, lnt & image. Scott, 310-805-1464

**Pro, cmrl HR/HM id guit/sngwrtr.** 29, sks male voc to collab/orm band w/emphrasis on tunes. Pro srs only, pref over 25. Brian, 213-665-3535

**Pro, Intelligent, artistic, gd physical shape, true tint singr ndd.** Intl Euro, psychdic rock. We have lockout, PA, snags, etc. Jay, 213-969-0205

**Queen.** Srs muscians to form Queen cover band. We need a singer. Rehrls in SFV. Mark, 805-496-6355

**Rapper wid for pro w/style comparable to Kid N Play.** Digital Undergmd, Marky Mark & C+C. All nationalities encouraged to apply. Srs only. 213-658-6035

**Screaming monster voc wid for LA's sickest undergrnd arena extravaganza.** Pro only. PA, presnc & att a must. 213-688-2981

**Singng dingaling bimbo wid.** Must be fem. Voc chords req'd. Brain cells optional. Make lots of money, see the words. Bob, 310-698-3094

**Singr ndd for English psychdic rock sound.** We have album credits, full PA, lockout, quality individuals only n'd apply. Hillyard area. 714-621-7707

**Singr/sngwrtr wid to hrd core, altrntv, speed metal forming rock band.** 213-664-4997

**Singr/sngwrtr frontm wid by band intl by P.Furs, Ride, REM, Pixies.** 213-665-2676

**Singr/sngwrtr frontm wid by band.** Intl by P.Furs, Ride, REM & Pixies. Tracy, 213-665-6727

**Soul singr ndd for vintage sound.** Someone w/a clue for melody. Someone white that sounds black. Jagger, Tyler, showoff, att. 213-854-6300

**Soull id singr/sngwrtr ala Glen Hughes, Paul Rogers, David Coverdale, Stevie Wonder.** No wankers, pls. 818-506-1043; 818-848-8825; 818-765-5085

**Soull, raspy voc sks gut or band.** Intl James Brown, Zep, John. 213-654-5416

**Thrilt shop junky wid for altrntv rock band sining to be different.** Not concerned w/what anyone thinks except ourselves. Proven, passionate, aggrsv sound. Chris, 213-665-7012

**Tired of image creating sound rather than sound creating image?** Join a qual band w/strongth of sngwrtng, musicianshp & desire to continually develop. Keith, 818-780-2060

**Uniq, mature voc/peet wid.** Pro att, image, teamplayr. Intl Genesis, Yes, Fixx, Floyd, 213-876-4814

**Up & coming HR band auding id singrs.** Pls send tape/ bio to PO Box 5524, Sherm Oaks CA 91413

**Voc & drmm ndd for pro HR blues feel grp.** Must have what it takes... we do. Tint & image req'd. No idiots. 818-357-2316

**Voc ndd for gigging, recrdng band.** Team plyr, self motlv'd, non drug using. Intl Journey, Night Ranger, VH. Pros only. Mike, 714-622-3898. Scott, 714-988-0926

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- Voc ndd for pro HR blues feel proj. Must have what it takes, we do. Tint & image req'd. No idiots. Circo, 818-797-1641
- Voc sks dmr to turn poety into rock. 310-288-3559
- Voc wtd ala Sebastian or Roth to form the next ultimate rock phenomenon to destroy the world. Incredi image 1st priority. 818-999-2212
- Voc wtd by psychd punk band. Intl Damned, Buzzcocks, Big Star, Rain Parade, Auro or Kurt, 213-931-7307
- Voc wtd for altmv, psychd, mysticl, intellgt band. Intl Jane's, Nirvana, U2. Ron, 310-455-3936
- Voc wtd to form progrs HR band Persistence, lks & presnc a must. Exp & creatv plng abnccsry. Peter, after 5, 213-664-6765
- Voc wtd w/ raw energy & thnt, lkg, charisma for HR band w/ wvy prospects. 18-21. Wayne, 818-761-9539
- Voc wtd. Intl Jagger, Rogers, Marriot, Stewart Blues Intl R&B band. We have grt gear, image, rehrl spc, ggs. Under 30, pros only. 213-461-7317
- Voc wtd. Intl Plani, Gillian, DQ, Hagar, any of the 4. Vic, 818-841-5160; Brian, 818-562-6808
- Voc/ronmnn sought by pro act w/sngs, lockout, full PA & industry intrst. Only truly lntls nds apply. English dance/rock sound. Yan, 818-776-1239
- Wtd, alngmrxstl collab w/xtl lyrct. Pop, soft rock ballads to make demos for possible sale to estab artists. Thom C., 213-653-8782
- Young male voc ndd for xperimtl, HR, jazz, funk band. Open minded, fantasly orientd, unpredctbl creatvly helpfl. Enter our world, your destiny awaits. Markku, 818-501-5585
- Young singr ndd who wnts nothing else but to make it in a hvy rock band. 18-21. Vox & image a must. 818-566-7332

## 13. DRUMMERS AVAILABLE

- Single kick dmr sks alt rock band w/ dark edge. I have the energy, ambition, experience & dedication to make it happen. Hitch 213-654-4134
- 10 yrs exp w/dgree Lkg for the new groove. Srs only. Joni, Prince, Hendrix, Stravinsky. Loren, 310-838-9729
- 25 yrs exp in conga, bongos, hand percussn. Man instrnt is in Latin, jazz, funk & Brazilian music. Have rock, wild, funk, all styles. 213-964-3185, 818-954-4805
- A lunky rock warrior dmr avail. Will do whatever it takes. Xtnt in mngt, great gear, solid, flexible, let's talk. Jim, 805-427-7837
- Aggrsv dmr avail for touring & recrdng signed band. No BS. Scott, 818-704-9232
- Ambitious time keeper sks plgging band, touring, recrdng st. I ply multi styles, best equip, have trnsp, reading & click abd. Gd muscns only. Mike, 213-964-3374
- Ambitious, artist minded, multi style, exp dmr avail for bands, recrdng & gigs. Intl Steve Gad. Henry, 818-507-8858
- Dmr Into S/Funkn, Primus, Fishbone, Faith, sks orig but mcdk thrash/rknd band doing something org. Pro only. 818-286-9152
- Dmr skg T40 copy band, T40 or HM. I have perct tempo, lmpso, gd temp. 818-352-2365
- Dmr skg top class, w/cd class muscns to J/F band. Unknown artists are welcome. 818-990-0838
- Dmr w/stage & studio exp in all styles. Strong groove & chops. Top of line equip. Pro st only. Ron, 818-999-2945
- Dmr, 10 yrs exp, w/dgree, lkg for jazz, bebop proj. Intl Parker, Monk, Coltrane, Miles, Hank. 310-553-9744
- Dmr, 23 yio w/13 yrs exp. Has own style. Lkg for srs org band. Don, eves, 818-353-2851
- Dmr, 24, sks pro, xperimtl, new music minded band. Intl Primus, Police, Mission, 4 AD. Tom, 310-425-7065
- Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image. Intl Aldridge, Bonham. Pro sits only. Tom, 818-766-5714
- Dmr, hrd hting, wnts hrd rocking, bluesy grooving. Hillywd band. Crue, Aero, GNR, Alan, 818-752-0879
- Expert dmr, Pearl gear, pro stage/studio recrdng exp. Sks studio, 1 nter sfts, passport ready, can travel world. Pros only. 213-750-4482
- Explosive rock dmr avail. All pro requirements are in line. Compl wrkg bands only. Enc for addtl info &/or promo video. 818-769-7224
- Featured dmr from movie & TV video, Wayne's World, sks pro, estab, cmrcl HR act w/mngt, lbi contract, proctn deal. Antoiny, 313-960-7825
- Fem dmr avail to compl rock band or help w/studio

- demo. No pay OK. 16 yrs exp, grt meter. Intl Bonham, Per. Lv msg days only. 818-353-3754
- Fem dmr, gd, solid, hvy beat w/bckgrnd voc exp, gd att & avail now. Jennifer, 813-871-2722
- Former XYZ dmr lkg to pro sfts. Much studio & live exp. Also avail for demos. Joe, 310-693-3136
- HR dmr avail. AC/DC style. Skg same. Jeel, 213-661-7450
- Hrd wrkr w/own studio & instrmt. Lng exp but I only speak Spanish. Intl INXS, L.Colour, Peppers, funk musc. Srs proj. Reuben, 818-344-0738
- Latn percussn. Intl Ply congas, bongos, limbalas, hand percussn. Altstyle/Latin. Afro, pop, jazz, reggae & studio wrk. 17 yrs exp. Pro only. Johnny, 714-371-7238
- Lkg to plyr wany band who is Intl by Sing, Simple Minds, U2, 7713 Bratwell Ave, Whittier CA 90606
- Percussnrt, uniq sound colors, R&B, hip hop, jazz, xperimtl. Congas, bongos, bells & more. Deep in your groove. Randy, 818-788-4866
- Pro dmr sks pro glg, Pros only. 818-508-8679
- Pro dmr skg pro st. Tourng, recrdng, endorsements, xint image & dedictn Ala Deep Purple, U2, Whitesnake. Michael, 213-473-0043
- Pro dmr skg the pert glg. Have tape, video, image, indmstrl, top mngt, pro references. Style Guns & Ladies. Aero. Call for more info. James, 818-845-6813
- Pro dmr, dbl bs cage setup, sks HR band w/srs sngs & groove, killer lng hr image, compl bands only. 818-567-7330
- Pro dmr, versitl, solid, edge to dance. Exp wrkg muscns. Vocs, acous/elec, image. No pay to plyr proj. Jerry, 213-585-7114
- Pro E Cst dmr wrkr recrd avail for demos, csts, T40, etc. I sing lkd & bckgrnd & ply all styles. Paul Goldberg, 818-902-0996
- Pro E Cst dmr, maj recrdng & touring exp, sks cmrcl band w/mngt ala VH, Ozzy, TNT, Charlie, 818-247-9117
- Pro fem dmr sks srs orig band. Funk, rock, R&B. 10 yrs exp. live, studio & touring. 213-851-4544
- Queen. Srs muscns to form Queen cover band. Lkg for singr. Rehrl in SFV. Mark, 805-496-6355

## 13. DRUMMERS WANTED

- #1 aggrsv HR gut w/ltnt, image, gear & dedictn sks dmr w/srs. 818-317-8947
- #1 dmr ndd for punk edged rock band. Straight ahead yet versitl, srly gd musc. Intl Nirvana, AC/DC, KXLS, KXLX & yourself, pls. 213-874-3640
- 100% versitl dmr wtd for dark, groove orientd, K/A rock band. Intl Aero, Bauhaus, Stones, Jane's. Must have thin, young, cool image. 213-969-4750
- A #1 srs, creatv, gut, singr/team sks versitl, aggrsv, dblbs monster. Intl Q/Ryche, Rising Force & Skid. Gavin, 818-244-6737, Chris, 213-876-0856
- A dmr wtd to compl 3 pc. Intl REM, Crowded House, Billy Bragg, Robin Hitchcock, Andrew, 310-396-2576
- Acid dmr ndd for psychd HR improv band. Metallica mis Grateful Dead at Church of Hendrix. Jerry, 310-274-4846
- Aggrsv wld dmr wtd for uniq band w/killer sngs, studio, w/cd, Nirvana, Zap, Planet Dura, Aero, 213-925-5548
- Aggrsv, psychd groove HR band nds bright, creatv, sledge hammer dmr w/vocs. We have the matrl, exp & intellnc to make it happen. 310-458-6240
- Alttrmtv band skg dmr. Currently plyng live. Intl Nirvana, Dinosaur Jr, Sonic Youth, 818-981-0569
- Alttrmtv HR band wrktr sngs ala S Pumpkins. Cut's Love album sks dedictn dmr w/chops & finesse. 213-734-6904

- Alttrmtv, acous based band into sngrwng sks dmr/ percussn into creatv sounds. Intl Tom Waits, Costello. Dren, 310-433-7379
- Ambitious ldr singr J/F melcd cmrcl mainstream HR band. Brother signed to maj ltr. Have lks, hooks, Industry Showcs's. Aero, VH, Groves. Tommy, 213-838-3713
- AZUR, pop w/trd edge band ala Bryan Adams & Cars sks male dmr, rock image, responsbl, over 21, vocs a +. Todd, 310-473-0143
- Band on indie lbi sks dmr Intl by Big Star, Zombies & the Move. 818-355-8617
- Band w/conex sks dark dmr into Bauhaus, Nirvana & Ministry. 213-938-0032; 213-874-7665
- BOB MARSE BAND nds aggrsv bt & dmr for orig pwr pop trio. Intl L Colour, the Experience. Ages 22-28. Bob, 818-769-2142
- Boogie blues cover band sks dmr w/grt groove & attack. Dave, 818-352-2416
- Britsh dmr wtd to form rock grp w/other muscns & help w/recrdng proj. 310-619-4940
- Classic dmr wtd. Bonham, Kramer, Densmore, Nirvana. Image, alt, grooves, everything. Lbi Intrst, immed gigs. Pro st. Midge, 310-854-1864
- Cmrl skg and ala TNT, Triumph, sks dmr. Style of Aldridge, Bonham. Must sing bckups. Call for info, lv msg. 714-990-4736
- Contmpry R&B band nds percussn. Must have all acous & Mldi dmr equip avail. Trnsp & dedictn a must. Steve, 313-828-2177
- Dark, melcd, alttrmtv HR band sks aggrsv dmr w/solid groove & lks. Brian, 213-461-8069
- Dbl bs dmr ndd for cmrcl HR proj. We have sngs & demo & are ready to ply out. Sam, 213-969-0175
- DIONYSIS sks solid dmr who loves the world's music. Commitd sit, have matrl & direction. Intl U2, Zep, Jane's, Chris or Craig, 818-753-0278
- Dmr ndd for exp pro HR w/melcd edge. Many Intl. Hrd wrkg & dedict. Rehrls in Lng Bch area. Lv msg. Glen, 714-236-2242
- Dmr ndd for lgt. Open minded. Have studio, practice 24 hrs. 213-658-1063
- Dmr ndd for pro HR blues feel proj. Must have what it takes, we do. Tint & image req'd. No idiots. Circo, 818-797-1641
- Dmr ndd for upcmg shoqs & recrdng. Hrd hting & steady, versitl, deep groove, lng hr or alttrmtv image. Intl S Garden, Jane's, Nirvana, Micaltel, 310-459-5227
- Dmr ndd to compl socio polictal metal thrash band w/ree rehrl & sngs. Pro att, dedictn a must. Any race OK. Ron, 310-674-6184
- Dmr ndd Intl Steve Smith, tor progrs band. Intl Journey. Must have image, vocs, age 20-25. Alex, 818-994-0456
- Dmr ndd, versitly essential. Intl Jellyfish, Jim Carroll, Faith, Peppers, Zeke, 213-384-9107
- Dmr w/vocs wtd for new rock act. ELECTRIC ULTRA FANTASY. Intense harmonies, wild show, connex. Intl Beatles, Dramarama, Jesus Jones, C.Trick. 310-208-8112
- Dmr w/xtnt timing sought by lem guit/arrang w/own matrl & lbi intrst to form band & secure recrd deal. Call before 1 pm, 213-655-4114
- Dmr wtd by dual gut & bst between ages 20-24. Style prfd, Nicko McBrain mts T.Aldridge. George, 818-960-7101
- Dmr wtd by estab HR band. Vocs a +. AC/DC, Cult, Aero. Doug, 818-994-5711
- Dmr wtd for Afro, Latin proj in vein of Gabriel, Simon. Lots of groove, lots of melody. 310-118-6934
- Dmr wtd for blues classic rock & rockabilly band. Gd musicianship & pro at a must. John, 310-473-6042
- Dmr wtd for bluesy & tunky HR band w/fem singr. 213-851-4316

- Dmr wtd for estab HR/HR band. Srs inquires only. No flakes or egos. Ralle, 818-992-7829
- Dmr wtd for HM/HR proj. Will be plyng org matrl. Christopher, 310-274-3730
- Dmr wtd for HR alttrmtv band. Intl Soundgarden, 9 Nails, Love Bone, Triggers a +. Dana, 213-857-5516
- Dmr wtd for org pop/alttrmtv peel w/sngs & industry connex. Intl Crowded House, Costello, Pretenders, Smitherens. Karen, 310-828-2980
- Dmr wtd for sng orientd alttrmtv rock band w/dynmic tension, finesse, animal luncy. Must know where & when to use. 213-953-0328
- Dmr wtd for srs, credible, giggering rock act. Based in LA, plyng currently. Call for further info. 213-661-9792
- Dmr wtd for Swedish HR band, MOGG. Must sing hi harmonies & be ready for loungr/recrdng. 213-462-6136
- Dmr wtd to compl 5 pc. HR band. Versitl & open to dynamics w/strogn groove. Hrd wrkg act. 818-955-8545
- Dmr wtd to form band combinng jazz, blues, rock & folk. Mostly orig matrl. 818-594-5881
- Dmr wtd to form street rock band. Intl Love/Hate, Crue, LA Guns, Skid. Have sngs, dedictn & team att. 213-463-1262
- Dmr wtd to J/F rap & roll band. Into Run DMC, Crue, Beastles. Lv msg. 310-402-2261
- Dmr wtd w/abil to ply techno blues, pop, funk, rock. Mitch Mitchell to Buddy Rich Johnny. 213-463-7119
- Dmr wtd, Intl musc, art, emotlons, versitl, aggrsv, tastefl, dynmic, various ethnic styles w/rock feel. Alttrmtv HR, Zep, Jane's, Doors, U2, Andrew, 213-461-5540
- Dmr wtd. Intl Rush, U2, Police. Xtnt sft. 213-575-0948
- Dyamic dmr ndd for alttrmtv rock band. Moody to aggrsv matrl. Cure, Bowie, Gabriel. Gigs on hold, exp only. 310-652-6747
- Fem dmr wtd by band. We have up & comng pad gigs, both org & cover. 213-856-8927; 213-826-3719
- Fem dmr wtd by lem band. Alttrmtv musc & sngrwng. 213-876-3178
- Guit & bs sk hrd rocking, groove dmr. Solo chops, odd meter, gd lmtng in the pocket when nld. Studio access. Kenny, 818-508-7237
- HR band sks rock solid dmr. No glam or att's. Trnsp & dedictn a must. Not afraid of success. Intl old VH, Aero, Q/Ryche. 818-781-1973
- Intl, univarse, art, tadpole, dinosaurs, real, electric, colors, thought, dynamic, LSD, hvy lmbal sex groove, aggrsv, liquid, passion, freak, freedom, conviction, live. 213-461-5540
- Laid back, groovy dmr wtd into Love Bone, S.Pumpkins. 213-851-3661
- Ld gut & bst into Hendrix, Jane's, Peppers, etc. sk dmr to form band. Have rehrl studio & matrl. Paul, 818-845-6465

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# FREE CLASSIFIEDS

- Lkg for dmr to collab w/guit plyr who plys drms on guit. Inlf King Crimson, Weather Report & everything else. 818-848-0945
- Lng black or blonde hr dmr wid for outrageous R&B band. Must be down to earth, yet crazy w/determination, hunger & dedcin. Randy, 818-842-3448
- Mod pop band skg dmr, w/ into Small Faces, Creation, Sonic Flower Groove, Rickenbackers, etc. Michael, 213-876-0825
- FACEMAKER is now auding drms. Simple, hr hting, straight forward dmr/w/soul in vein of Charlie Watt, Ringo, Joey Kramer, 213-850-8540
- Percussnt, enraged, activist wid for post industrial, anti propaganda ritual. The hrst touring, muddy, bloody, tribal, mosh pit to be. 310-821-0532
- Percussnt/backup singr wid for pro grp. INXS. U2. Inlf. Must be pro. Paul, 213-655-4346
- Pro dmr wid for LA band, LOVE IN EXILE. Roots rock style. 310-391-1804
- Progrs rock type band is lkg for percussnt w/groove & sounds. Bobby, 818-985-8133, Jay, 818-881-6362
- Psychic band sks dmr. Inlf James, U2. Velvet Undergrnd. Dwayne, 213-876-3128
- RHYTHM LORDS sk blues dmr w/rocking groove & lots of style. Dale, 310-987-1717
- Rock solid, grooving dmr for all org band w/aggrs, bluesy, medc rock sound. Inlf Zep, Kings X, old Rush. Srs inquires only. Andrea, 213-850-6743; Joel, 818-990-2519
- Snglr & guit team w/sngs skg dmr, percussnt & bst to comp hrd edged org band. No HM. Slade, 213-856-9868
- Skg pro dmr for estab metal band w/college & European arpy. distribution. recd co, mgnt, rehrs & recding studio. Send sks, 10741 Camarillo #206, N Hilywd CA 91502
- Solid dmr for org band into Beatles, Petty, Eagles, REM, Mike, 810-822-8860
- SOUL DOGS now skg dedictd dmr. Jim, 818-997-1926
- Spiritual dmr wid. Inlf U2, gd part of Zep, Rush. Dan or John, 310-396-6099
- STRANGER AT THE GATE sks dmr to form org band. Inlf. recd contract. Paul, 213-666-3949; Craig, 213-876-2683
- SUICIDE CHILD is lkg for dmr who can rock, groove & who has his act together. We have gigs, 24 hr lockout & mgnt prospects. Paul, 818-787-8179
- Surt style dmr w/ lout in the garage. Let's go. Inlf Link Wray, rockabilly, insect Surters, CBGB's, David, 310-391-7035
- Tribal psychdc band sks dmr. Velvet Undergrnd mts

Mellancamp on acid. Copeland, Perkins, Ryan, 310-886-4644

- Ultimate band of 90's sks solid, hvy groove dmr. Inlf J. Bonham. Greg Gilmore of Love Bone. Kevin, 213-467-3375
- WEAPON sks K/A HM dmr/shown w/ hr, lms, tmssp & dedcin. We're w/ramly erngtic & wmr mgnt & gigs. John, 818-893-2781
- WHITE DEVILS nd skin. Mick, 213-462-6734
- Young male dmr wid for spmimtl, mysticl HR, jazz, funk band. Should be open minded, dedictd, creatv, versl & humorous. Markku, 818-501-5856

## 14. HORNS AVAILABLE

- Angel City Horns avail for pro sats. 818-882-8354
- Saxophonist avail. Have exp w/all styles. Grt R&B plyr, grt improvisr. very gd sight reader. Avail for studio & live wrk. Barry, 818-842-4901
- Soul & versl sax & flute plyr. Rock, blues, R&B & jazz. Steven, 818-904-9063

## 14. HORNS WANTED

- Sax plyr wid for funky R&B orig band. Call for audn. 818-718-7186
- Saxophone wtd. Funky, loud, aggrs sax plyr. Inlf Brecker Bros, Tom Scott, Stan Getz. 213-934-6948
- Trumpet ndd to finish horn section for altrmv R&R grp ready to showcs & promote indie CD. Inlf R&B, blues & psychdc. Myles, 310-824-5242

## 15. SPECIALTIES

- All gnt pro band sks mgnt. 714-249-3741
- All types of muscns ndd for radio show. 213-876-0656
- Ambitious, hrd wrkg roadie avail. 1st job free. Currently wrkg w/Jailhouse. Mike, 818-753-5117; 805-493-1114
- Arranging & seqncng. Proficient in all styles. Wrk wll w/ sngwrts. Exp rhythm section avail. All services at reasonable rates. Jeffrey, 818-781-1825
- Bands w/some following wid for possible club bookings. No hrd hting styles. Mike, after 6 pm, 213-662-1597
- DJ wid for pro w/style comparable to Kid N' Play, Digital Undergrnd, Beastie Boys & Marky Mark. Must have turny recd collection. 213-658-6035
- Fem singr sks mgnt, prodr &/or investors to help make

promo pkg & shop demo. 310-396-1648

- Harmonica plyr wid for org rock & blues gospel band. Some pay. Bill, 213-461-2575
- Hip hop DJ who can scratch & sample wid for techno, tribal rock band. Tim, 818-769-5333
- Investor wtd. Singr/sngwr w/bl contract, maj lbl distribution skg prodcn financing of \$50K. Tapes/video avail for review. Lu, 608-274-6838
- Investors! English Acid's Janice DeSoto is buying existing, grt Hilywd bar/w/permits & nds investors. Proven, successf trk recrd & rgt following. Min \$25,000. 213-655-6276
- LAWNMOWER sks booking agent for local shows & concert gigs. Alan, 213-851-3494
- Lkg for someone to share rehrs studio. \$150/mo. 1 plyr drms. Koj, 213-268-7198
- Mandolin plyr avail for studio wrk or shows's. Call for details. Srs inquires only. Richard, 213-654-2782
- Mngt &/or investor wtd. SNAGGLEPUSS featuring Kurt James, x-Steele grt whiz. Call for further info. 213-254-4736
- Mngt, prodcn co. recrd industry people. Anybody who is lkg for hrd new rap act. If vnu make no other call, make this one. Blade or DJ Rock, 213-461-2061
- Paid position avail. Maj LA rock act currently skg pro sound man. Must have much exp & grt trk recrd. Reliable w/rmspo. Familiar w/LA clubs. 818-773-0551
- Pro music sks investor. Will soon be touring to support maj lbl debut. Minimum investment req'd. Favorable terms, srs inquires only. Michael, 213-876-1205
- Rehrs spc wid to rent or share by dmr. Westside, 24 hr access. Paul, 310-444-9717
- Roadies ndd. 2gd roadies ndd for CANNED HEAT. Men, women or couple. Prt w/own cargo van. LA based. 415-457-0700
- Seagc progrmmr lkg for grps. Has album credits. 213-662-6380
- Sound person wtd by altrmv band w/mngt & lbl intrst. May pay in future. Brett, 818-508-9853
- Siring plyr. violin, viola, cello upright bs wtd for wrkg sit. Some pay. D.J., 818-764-1906
- Stylisticlly versl T40 vanity band sks dynamic booking agent, hotels, party, conventions, lounes, weddings, clubs. Promo avail, willing to travel. Ready to go. Doug, 310-306-4998
- SUN GODDESS skg sound person for commitmt & show quality. Apprenctce at first until learn sound. 213-288-9660
- TV hip hop show sks video person or persons w/3/4 equip for taping in March. Will bid to paying position. 213-850-5811
- Wtd, mngr for band of the 90's. Sks your help to book gigs. Terry, 818-782-5648
- Yo! FIRST PHASE, all girl Latin hip hop gr, English, Spanish, in nd of investor. Maj lbl intrst. 818-785-7677
- Sngwrtr/voc lkg for fem voc to do voocs on duets & other sngs. Pete, 818-996-5855

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., MAR. 4, 12 NOON

- BMl sngwrtr/voc sks sngwrtr/guit for collab. Recding & perfomg avoc. Inlf M. Ehrhgrd, Cowboy Junkies, 818-505-8035
- Clever at storytelling enry lyrict wid. Prf w/rk recrd & previous cuts or published sngs for collab w/rctry artist recding in Feb & March. Craig, 714-433-0980
- Exp male voc/sngwrtr currently skg muscns/sngwrtr for collab on cmrrl rock matrl. 818-708-1628
- Fem accus gnt/sngwrtr wid for collab w/fem voc. Lbl intrst, live performcs. Inlf B. Raitt, Indigo Girls, Riki Lee Jones & Jom Mitchell. Elizabeth, 310-305-0030
- Fem lyrict/sngwrtr, strng voc, sks blues, folk, rock, accus gnt to collab & perfom orig. Have demo. Inlf U2, M. Ehrhgrd miss Kate Bush, 310-826-8017
- Fem rock lyrict skg fem muscns to form band. Must have rock image, be pro & srs. Inlf Nelson, Heart, Trxter, Stevie Nicks, No drugs, Tammy, 310-351-1532
- Fem snglr/lyrict w/stmng voc lkg for sngwrtrs to collab wtd. Pop/rock sngs/soull/funk/plyr flavor. Have demo delr. Francaesa, 213-874-4361
- Fem snglr/lyrict/arrng w/wisual style, Annie Lennox type voc & intensity of presnc & matrl, sks mature band or partner. Dancs, 310-392-5765
- Fem voc/lyrict in San Diego sks srs compor or musicon for collab. Styles are rock, blues, funk. Willing to travel to LA. Christina, 619-263-0921
- FIRST PHASE in nd immed for hip hop w/LA. Inlf sngs in English & Spanish. Maj lbl intrst. Rena, 818-785-7677
- Guit w/vry grt sngs srching for collab to collab wtd. Chris, 818-782-9019
- Guit/sngwrtr sks fem lyrict/snglr for collab on orig matrl. Must have xml sngs of phrasing. Inlf Prince, Zep, Teddy Reilly, Hendrix, Eric, 310-674-4007
- Hip hop R&B sngwrtr lkg for other people to collab w/r writing. Prf sngs listed. Pro only. 213-871-8055 x 505
- Hot snglr nds hot sngs. I have the connex. Do you have the sngs? Inlf Blondie, Kiss, Aero, 818-753-7788
- Hrd wrkg gnt avail for demos. Creatv chops, easy to wrk wtd. Tenor voc, plys bst. Inlf rock, blues, altrmv. Dean, 310-823-6766
- Lyrict w/dge sks rock/altrmv collab. Uniq, intellgnt & flammable all at once. No cliches here. 818-881-5382
- Male sng/sngwrtr/arrng w/studio, finished R&B contract, sks only R&B keybdst/arrng for collab for pro demos. Inlf Babyface, S. Wonder, Jim, 213-851-5082
- Male voc, 12 yrs exp, 4 oct range, avail for demo wrk, price negotiable. Resume & tape avail. Rory, 818-994-5250
- Psychdc ala Kravitz, Nilvana, X, Pixies. Guit lkg for any & all members to J/F psychdc proj. Derek, 213-467-2255
- Rapper, rap sngwrtr & R&B sngwrtr sks prodcn or someone to collab wtd. I have over 100 sngs, maybe we can get busy. Blade, 213-461-2061
- Snglr/muscn wid to collab w/rctry lyrict. Pop, soft rock ballads to make demos for possible sale to estab artists. Thom C., 213-653-8782
- Snglr/sngwrtr sks co-wrtir or finished trks for hit single. Lbl intrst. In vein of L.Stansfield, Prince, etc. Tess, 213-653-0876
- Snglr/sngwrtr sks collab to form industrial, altrmv band. Must be intellgnt, creatv, open minded & ambitious. Anthony, 213-883-1974
- Snglr/sngwrtr w/studio sks hot guit/drm progrmmr w/ studio exp to co-produce hits. 213-288-1617
- Sng plgger wid. P/T, pay depending on qualifications + percentage & commission. Lv msg for Ms Williams, 213-980-8886
- Sngwrtr has sngs avail for estab act or artist. Styles dance, rock, funk, R&B & ballads & uptempo sngs. Fully prodded demos & trks. Mark, 213-653-8157
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