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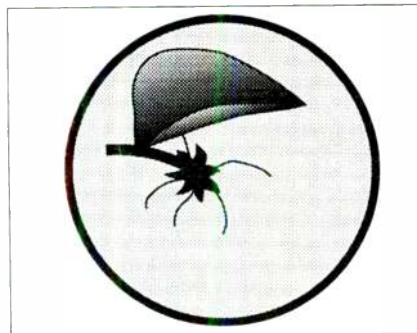
FEATURES



20 POISON

With their third release, *Flesh And Blood*, Poison takes on a heavier musical sound and a more serious lyrical attitude. Lead singer Bret Michaels tells how the band has grown and what their plans are for the future.

By Kenny Kerner



22-29 ORANGE COUNTY

MC reporters go inside the Orange Curtain to bring you up to date on all of the hot night spots, studios, businesses, theme parks and clubs. Everything you've always wanted to know about O.C. is here. It's an issue you'll wanna save for a long time to come.

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FEEDBACK

Survey Kudos

Dear MC:

I just wanted to drop you a short note saying how much I enjoyed your recording studio directory issue. I especially liked the survey of studio engineers. The fact that nobody's names were used gave it more honesty than most surveys. I feel that these kinds of surveys can be extremely informative, and I would like to see more of them covering all aspects of the business.

Roger Fiets
Studio City, CA

Little Caesar Hype

Dear MC:

In reference to your article on Little Caesar, I think that there is way too much hype about this band and, in my opinion, they are the epitome of the typical tattooed L.A. rock band. Mike Sikkas might have gone to bed with a smile on his face, and that smile will probably remain once the final word is in on Little Caesar. Word on the street is that Mike Sikkas is a typical A&R guy with a shitty attitude. But now that I think about it, maybe these two do belong together after all.

Charles Malson
Hollywood, CA

Schocking Error

Dear MC:

I'd like to compliment you on your coverage of the Hit Songwriter's Panel at the Los Angeles Independent Music Conference.

Regarding my client, Harriet Schock, I'm sure the quote "I'm not a lyricist" should have read "I'm not just a lyricist." In addition to writing lyrics and melody for hit songs ("Ain't No Way To Treat A Lady"), Harriet also writes lyrics for film music (*Delta Force II*, *The Last Dragon*, *Pippi Longstocking*).

I would also like to take this opportunity to congratulate Joe Reed and Ritch Ezra on the success of the conference. It was informative, inspiring and very much needed.

Stuart Wax
Midnight Music Management

Praising New Tribe

Dear MC:

After reading a review in your June 25th issue, I felt compelled to respond to the most spiteful critique I've ever read. To begin with, I've never been too fond of reviewers in the first place. I've often felt that

they have their jobs because they lack the talent, ability and raw courage that is required of a performer. A critic's job is to report what he/she sees and not to ramble on about his own meaningless opinions.

The band in question, New Tribe, is obviously one of the most popular bands on the L.A. club circuit. Steve Silva, the critic, is one of the most unprofessional reviewers I've read. He spent far too much time comparing an original band to INXS—a band New Tribe is not even influenced by. Steve must have been watching a different band because he missed New Tribe's true sound—a psychedelic sound from the likes of Hendrix and Cream to the post modern sounds of U2.

I'm not really sure how Silva got INXS from that combination, but he must have felt something to waste four paragraphs on nonsense. I've been watching New Tribe grow into one of the tightest and most original bands around for the last two years. To imply that they are fooling their audience into liking them is ridiculous. A band doesn't build a large following by using gimmicks.

Also, for Steve to insist that Pat O'der is a Michael Hutchence clone is utter nonsense. Silva must not have a very good ear for music. O'der is far too good a performer to rely on any other persona but his own.

In closing I would like to say that my letter isn't to complain about the review, but rather the unprofessional approach that was taken in the writing of it. *Music Connection* is a highly respected magazine and to have such a spiteful and thoughtless critique in this magazine is sad. When New Tribe becomes the hottest and most original band of its kind, Steve Silva may change his views.

Jeffrey Michael James
from the band Knightriot

Harlow Objection

Dear MC:

I'm writing in response to Tom Kidd's review of the band Harlow. He speaks of the band's "killer image." This band has the same image as two million other metal bands out there; nothing new. I heard the CD of Harlow and wasn't that impressed. When are the record labels going to start signing good music instead of constantly feeding us these Spinal Tap bands? Bands like Harlow are becoming a parody of themselves.

Shane McFarlane
Malibu, CA

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.

□ Since June 21st was officially the first day of summer, let's start by listing several of the summer concert series happening throughout town, all of which are free. The 6th Annual Santa Monica Pier Twilight Dance Series has already kicked off for the summer and will continue every Thursday night through August 30th. Concerts run from 7:30-9:30 p.m. at the west end of the Pleasure Pier on Santa Monica Pier. Highlights of the summer are Chaba Fadela & Cheb Sahraoui (Algerian Rai music on July 12th), Queen Ida & The Bon Temps Zydeco Band (July 19th), Asleep at the Wheel (July 26th), Bo Diddley (August 2nd), Tito Puente Latin Jazz Allstars (August 9th), Beausoleil (Cajun on August 16th), Tom Kubis Big Band (big band jazz and swing on August 23rd) and the Bonedaddys (August 30th). Parking is available on the Pier and in the beach lot north of the Pier. For more information call (213) 458-8900.

□ Arco Concerts in the Sky have already started their 14th Annual Lunchtime Concert Series. This series has the exact same lineup as the Twilight Dance Series, just different locations and times. I'm told by one of the sponsors of the Twilight Dance Series that it's because the two shows have the same producers. The Lunchtime Concert Series is held at the Plaza Pool Deck of the Western Bonaventure, at 12:15 p.m. That sounds rather nice, sitting by the pool in the afternoon and listening to some great music. And if you plan it right, you can see these great artists twice in one day! For free! For more information on the Lunchtime Concert Series, call (213) 612-4757.


□ West Hollywood is also presenting its own summer concert series, Summer Sounds. All concerts will be held on Sundays, 5:30 p.m., in the outdoor amphitheater at the Pacific Design Center, 8687 Melrose Ave. Scheduled performers are the Wind Syndicate (jazz combo on July 15th), Buddy Collette's Quintet (jazz on August 5th) and Go For Baroque (baroque and early classical music on August 19th). To get more info on the Summer Sounds series, call (213) 854-7471.

□ I didn't know that California had a Bluegrass Festival, and now I discover that not only is there one, but it's in its 6th year. Yes, it's true! California's 6th Annual Midsummer Bluegrass Festival is fast approaching and will hit the Grass Valley, California area on July 26th. This sounds like some kind of great shindig. I know because the promo brochure states it is "the most intense musical experience in the West"! Well, I never had that much fun with a banjo, but I guess it doesn't mean other folks can't. The

special guest star of this year's festival is Ricky Skaggs along with a whole slew of other bluegrass and country acts. Since the festival is held on the Nevada County Fairgrounds, there are camping facilities available. You can either buy tickets for the whole four-day affair (\$55.00 for adults, \$20.00 for children) or you can buy tickets for any individual day (price depends on day and activity scheduled). For additional information or to charge tickets by phone or to find out where to pick up tickets in your area, call (800) 637-0831 (California only) or (916) 487-6643.

□ Celebrity Centre International, located at 5930 Franklin Ave., Hollywood, has come up with a great idea for showcasing new talent (this includes musicians, singers, dancers, comedians, poets, you name it). It's called the Celebrity Centre Arts Pavilion and was created to give performing artists a special place to share their music in an aesthetic atmosphere. Every Sunday night at 7:30 p.m., the Arts Pavilion will host a talent night. There's no pay to play, just check in at 7:00 (first come, first play). I've been informed that recognized professionals in the entertainment industry will also be on hand to talk to. They even have a video setup available. The Pavilion itself can seat 350 to 400 people, with a 10' x 20' stage and has a 16 channel board and lots of other neat doodads to make you sound great. The weekly talent shows will be hosted by songwriters Johnny and JoAnna Pierce, Patty Loveless and Highway 101. To get more information on playing, qualifications, room specs, etc., call (213) 464-0411, ext. 21632.

□ Songwriting legends Jay Livingston and Ray Evans will make an appearance on Monday, July 16th, 7:00 p.m., at Santa Monica's At My Place, 1026 Wilshire Blvd. This three-time Academy Award winning duo is responsible for well known songs like "Mona Lisa," "Que Sera Sera," "Button And Bows," as well as the much loved theme from *Bonanza*. Livingston and Evans are brought to you by the National Academy of Songwriters (NAS), Songwriters Guild of America (SGA) and the Musicians Institute (MI). The first portion of the evening will be an interview at the piano by Paul Zollo of *Songtalk* magazine, followed by songs and questions and answers from the audience. Admission is \$4.00 for NAS and SGA members and students with I.D.; non-members pay \$8.00.

□ For all you potential or current roadies, techies and bands getting ready to play out, UCLA is putting on a one-day workshop on August 18th detailing sound quality for live concerts in clubs and studios, appropriately titled "Sound Check: Sound Reinforcement and Mixing for Live Performance." I don't know about you, but I know a few people who could benefit from this workshop. To get more information on location, time, etc., call UCLA at (213) 825-9064, or get complete details including a free booklet on all summer quarter entertainment courses by writing UCLA Extension, Entertainment Studies, 10995 LeConte Ave, #414, Los Angeles, CA 90024. 

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Pretty Boy Floyd and Aerial Stiles Reach 'Uneasy' Legal Truce

By Scott Schalin

LOS ANGELES—The members of glam rock band Pretty Boy Floyd and former member songwriter-guitarist Aerial Stiles reached an amicable settlement in May regarding the lawsuits they brought against each other concerning writing credits for the band's debut album, *Leather Boyz With Electric Toyz*. Stiles, the band's original guitarist and a founding member, had initiated the lawsuit when he was not given a songwriting credit on songs included on the album which he wrote or co-wrote while in the band, with Pretty Boy Floyd subsequently filing a counterclaim, maintaining that they were sole authors of the eight songs recorded for the album.

In the settlement, the band and Stiles will officially share writing credit on the album's eight songs, while Stiles will retain sole credit

on thirteen more unreleased tracks. Stiles confirmed at the time that the settlement was to his liking and that he was on "good terms" with the members of Pretty Boy Floyd.

But, in a recent interview, Stiles told *Music Connection* that the band has been "inconsistent with the terms of the agreement" by still neglecting to pay the guitarist money owed for his involvement in those songs. "We're totally dissatisfied and disgusted that the band hasn't honored the terms of the settlement," said Stiles, "and our only remedy may be to take this to a court of arbitration."

Stiles helped form Pretty Boy Floyd with Steve Summers in August of 1987. Later, Stiles left the band because "musically, it wasn't progressing to my liking, and I wanted to move on." Stiles was replaced by Kristy Majors but still

Pollack Programs Russia's First Commercial Radio Station

By Sue Gold

Moscow—Leading radio and media consultant Jeff Pollack has programmed the Soviet Union's first commercial radio station, Europa Plus Moscow. The station debuted on April 30, 1990 with John Lennon's "Imagine"

and with an on-air time of seven hours a day, recently expanded to nineteen hours a day.

continued to contribute material to the band. "We were on good terms, so I kept writing for them without any legal papers. That was my mistake," says Stiles.

Released in October of last year, *Leather Boyz With Electric Toyz* has been a commercial disappointment for MCA. But, according to Stiles, money was never a determining factor in the settlement's negotiations. "I didn't settle for the money," he says. "It was a matter of principle. I just wanted my name where it ought to be."

According to Pollack, there are no restrictions as to what the radio station can or cannot play. "We're doing this entirely without intervention from the Soviet government. They're leaving us alone and basically telling us to go for it."

The format of the station is adult rock. "It's much broader than it would be here, though," explained Pollack. "They play everything from Elvis to Midnight Oil. It's the best way to get them into the music, both old and new stuff."

The station's projected demographics are listeners in the 20-45 age range. "It's a wide range," says Pollack, "but there's no competition now, so we can afford to be wide."

For now, there are also no radio personalities to control the music. "The station is currently dominating the music medium. We have the only radio station with rock, so there is no competition, and the station is unique enough so that we don't have to have personalities. When other stations start up, we'll go from there."

The Soviet Union is planning to have other rock radio stations on the air later this year. "We probably won't change the format," explains Pollack, "but we may move in the target audience a little on each side so it isn't as wide."

Pollack said the reaction has been very positive. "It's unbelievable. Can you imagine 'Hotel California' on the radio in Moscow? It's one way to show that things are finally different over there."

Pollack will continue to be an active consultant to the new radio station. In addition to working with the Soviet Union, Pollack has also acted as a consultant to several other countries including Australia, New Zealand and Czechoslovakia.

LITTLE RICHARD RECEIVES STAR



One of the pioneers of rock & roll, Little Richard, recently received some long overdue recognition when he was given a star on Hollywood's Walk of Fame on Thursday, June 21st. Little Richard is pictured with Johnny Grant, Chairman of the Walk of Fame and Mayor of Hollywood (left) and Bill Welsh of the Hollywood Chamber of Commerce.

Lisa Rose

?D.I.M.

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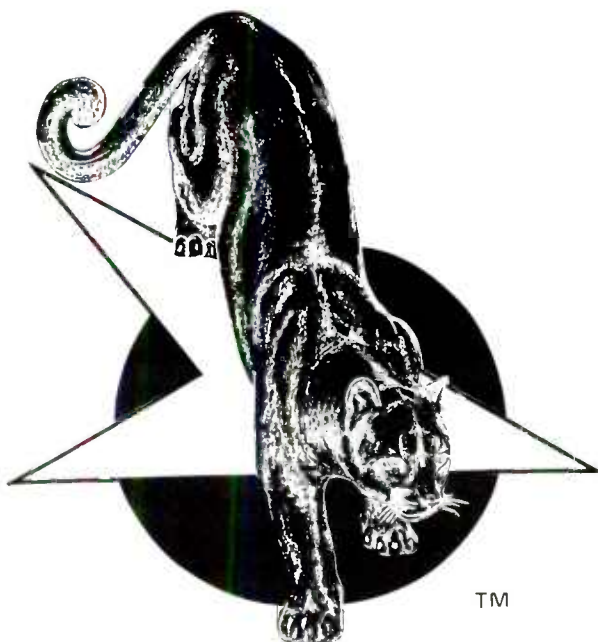
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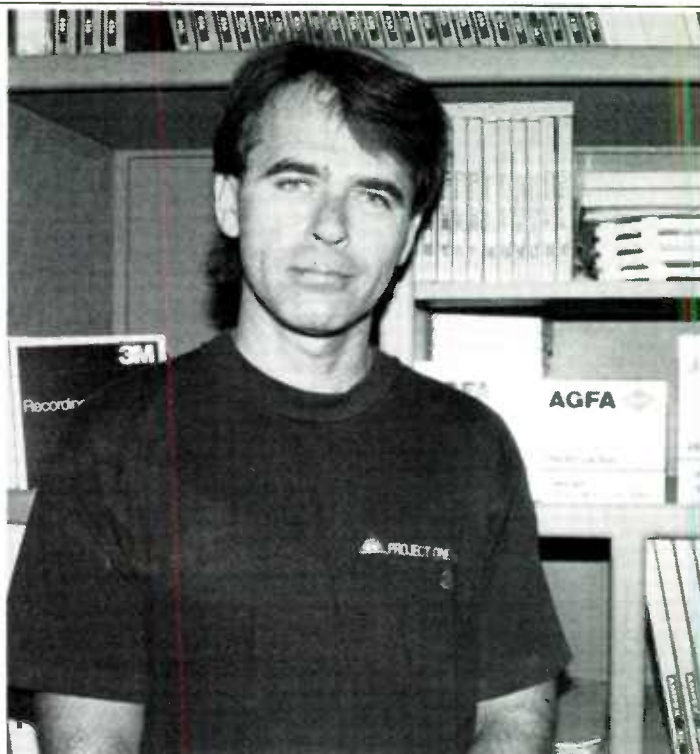
Is it dis or is it DAT? If you are as technically delinquent as I am, you may be asking yourself the same question. I made that inquiry recently upon entering the premises of Project 1, a retail outlet specializing in supplies for both sound and video recording.

Project 1 is a virtual cornucopia for those merely interested in the latest recording technology to the professional sound engineer or video tech. State-of-the-art DAT machines cover one section of a wall, while racks containing various cables, extension cords and adapters line another. One display area exhibits the spectrum of reels and boxes, while microphones take up more space behind a glass counter.

Project 1 offers tape duplicating service as well, but by and large, the business is devoted to supplying tape. Store owner Dalton Priddy comments on his inventory, "We handle every single audio, video and digital format on the market. If there's a machine out there that records, we sell tape for

it. We handle all the digital formats from DAT to open reel digital formats for CD prepping."

And he's not kidding. Regardless of how odd the product may be, Project 1 carries it. Brand names ranging from Sony, Akai, Ampex, 3M, TDK and Maxell as well as the German brand Agfa come in multiple sizes for both digital and analog formats. The latest video technology is available as well, including hi-definition products suitable for broadcast. Priddy and his well-trained staff make themselves available to assist the buyer in selecting the proper product for the particular need, but don't expect a hard sell. "We do our homework and make sure we go to trade shows," attests Priddy. "Communication with the manufacturers helps, but we learn a lot from customers because they are the end users and they will tell us things that manufacturers won't. When we are talking to customers, the most important thing is to talk to them so they can understand what we're talking about. Forget about the technical aspects



and terminology. They want to achieve a certain result, and my job is to let them know which product can do it. None of our salespeople work on commission, so they won't jump down people's throats. If somebody wants to come in here to look, play, observe, we are more than happy to have them."

This low pressure philosophy attracts not only the recording technicians but several well-known artists as well. Preferring not to drop names, Priddy does admit to catering to the needs of musicians such as Stevie Wonder, a frequent customer. Says Priddy, "We try and keep a very low-key image. Because a name artist may come in here, that doesn't mean we're gonna throw everyone else aside and devote our attention just to him. When Stevie [Wonder] comes in here, he waits. He usually comes in with his assistant Brian or his brother. Usually he'll go over to a DAT machine or if the duplication room isn't occupied, I'll let him go in there. He loves coming in here and buying DATs. He's bought so many digital audio tape recorders, we've lost count." Priddy goes on to speculate that the legendary singer/songwriter probably gives many of his DAT purchases away as gifts and talks about Wonderland, Wonder's private Hollywood recording studio and sound lab where Wonder's staff of technicians conduct research, design and testing for several manufacturers, often calling on Dalton Priddy and other experts in the field to help test their prototypes before submission to the manufacturers.

Other celebs that frequent the store include jazz guitarist Larry Carlton, along with composers Al Silvestri and David Newman whose works include the soundtracks for *Batman* and *Back To The Future*.

Priddy started Project 1 in January of 1980 "as a little duplicating house making copies for songwriters and selling cassettes and tapes and supplies." Now he makes money from both the Hollywood and the North Hollywood stores and feels no need to deceive anyone to do it. When masters come into the duplicating room, they remain sacred as Priddy makes sure that they are protected. He stresses, "If a master does come in, we make sure that nobody internally has a copy of it." At any given time you can hear the most recent DAT recording of the artists and engineers who frequent Project 1. And the place always buzzes with conversation regarding the latest technology. Priddy can tell you without batting an eye about the state-of-the-art Dolby S chip and what it will do to improve analog recording and bend your ear with discussions of physical degradation of singles and bit errors. He's also an avid listener, mostly to jazz, feeling that while technology has been kind to him for his purposes, it has also made it easier to make it in the music industry with less talent.

While Project 1 carries everything for recording and won't openly recommend one product over another, Priddy holds that most people have their own favorites, sometimes based on the hype generated by the manufacturer. The guarantee he offers is that you will always find a wide variety and get A-1 service. Priddy looks around his store at the miles of tape and accessory displays and sums it up with, "We look at ourselves as an industry support house, a recording support house... we're here to supply tape."

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Music Plus & Epic Records Announce 'Street Rap' Contest

By Sue Gold

HOLLYWOOD—Music Plus and Epic Records have teamed up for "Music Plus Street Rap '90," a statewide contest giving unsigned rap musicians an opportunity to win inclusion on a compilation cassette to be released by Epic Records. The net proceeds from the sales of the album will go to support D.A.R.E.'s (Drug Abuse Resistance Education) California programs.

Members of various rap groups and many sports figures spoke to a crowd of several hundred fans at a press conference at Music Plus in Hollywood on June 19. Among those lending their support to the contest were members of Above The Law, Low Profile, Compton's Most Wanted, D-Rock & the Bayou Crew and members of the Clippers, Lakers and Raiders. Epic/Ruthless recording act Above The Law helped to kick-off the contest by performing two of their songs, "Untouchable" and "Livin' Like A Hustler."

To enter the contest, a cassette must be submitted with an official entry form available at any Music Plus store between June 21 and July 15. The compilation tape is scheduled to be released in the fall of 1990.

Ronnie Phillips, producer of D-Rock & the Bayou Crew, said, "This

project is a chance to get guys off the streets. The majors aren't giving rap musicians a chance. This will give them a shot. There are so many things they can do in music, but they just need that one chance."

Angie Diehl, Director of Advertising for Music Plus, added, "The project reflects Music Plus' commitment to supporting rap music with a positive message and fighting the stereotype that all rap music is a threat."

Mike Alexander of the L.A. Raiders explained, "We have to get people off the street and making money the right way. This is a great way to do it." L.A. Clipper Danny Manning added, "We all have to stay together to keep this thing positive."

2 Live Crew's recent legal problems and the violence that is often associated with rap music was mentioned several times. "Rap is positive," said a member of Low Profile. "We have colors of all shades out here today and there's no violence. Everyone is getting along."

"Rap music can be appreciated and related to, but if you don't like it, don't buy it," Phillips said. "That's all there is to it. These people are listening to stuff they don't like and making bad judgements." **MC**

WILSON PHILLIPS: GOOD AS GOLD



Pop group Wilson Phillips is shown receiving gold record awards for their self-titled debut LP on SBK Records. Pictured (L-R): Wendy Wilson, Carnie Wilson, SBK Chairman/CEO Charles Koppelman and Chynna Phillips.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Bill Bennett

MCA Records has appointed Bill Bennett to the post of Senior Vice President, Rock Promotion and Artist Development. Bennett will oversee the label's efforts in the AOR and college promotional arenas as well as in the rock and alternative marketing arena.

In additional MCA appointments, Peter Scifres has been made Vice President, Manufacturing, MCA Distributing Corporation; Cary Mansfield has been appointed Director of Sales/Inventory, MCA Distributing Corporation; and Chris Ryan becomes the Director of National Accounts, Video Sell-Through, MCA Distributing Corporation.

The Grove School of Music (GSM) has announced the appointment of Steve Houghton to Co-Director of the program. Houghton, who was formerly the Program Director of the Percussion Institute of Technology (PIT), will teach and oversee the school's drumset curriculum.

man of the blues." Sansone has worked with blues legends Jimmy Rogers, Robert Lockwood, Jr. and John Lee Hooker.

CBS Records has made several new appointments: Robert M. Cohen and Thane N. Rosenbaum have been made Counsels in the Law Department; Kyle Cadley has been appointed Recording Project Manager; and Sandy Lorenzo has accepted the position of Associate Director, Marketing Services, East Coast.



Eliot Sekuler

Public relations firm Rogers & Cowan has announced the appointment of Eliot Sekuler to the newly created post of Senior Vice President, Entertainment. Formerly with PR company Solters/Roskin/Friedman, Sekuler's responsibilities will include all areas of the firm's entertainment operations, including recording artists, feature films, television and personalities.

Epic Records has announced the appointment of Richard Griffiths to President of Epic/Associated Records. Recently Senior Vice President, West Coast, Griffiths will helm the label from New York. Epic Records has also announced the appointment of Frank Ceralo to Manager, National Dance Music Promotion.

Symbol manufacturer the Avedis Zildjian Company has announced the appointment of Jim Roberts to the post of Director of the Company. A nine-year veteran with the company, Roberts was recently Chief Operating Officer.



Donna Goldstein

Elektra Entertainment has announced four new appointments: Donna Goldstein assumes the position of Director, Business Affairs; Elizabeth Bailey becomes the company's Vice President, Video Production; Joan Martin has been made Merchandising Coordinator; and Suzanne Berg has been named Vice President of Adult Contemporary Promotions.

MTV Networks has appointed Steven Mark to the newly created post of Senior Vice President of Business Management, Nickelodeon/Nick at Nite. Mark will design Nickelodeon's business strategies and will oversee programming, marketing and ancillary business deals.

Hohner harmonicas has signed a new artists endorsement agreement with Jumpin' Johnny Sansone, known as the "gentle-



Don Eason

A&M Records has appointed Don Eason to the newly created position of Vice President, Black Music Promotion and Marketing. In his new post, Eason will oversee all aspects of the label's expansion efforts in the Black music marketplace, including promotion, retail and marketing. **MC**



Bob Skoro

Company: PolyGram Records
Title: VP/A&R
Duties: Talent acquisition
Years with company: 3 1/2

Dialogue

Great Guns: "To be honest with you, there were a lot of things that were responsible for the great success of L.A. Guns. With the band working so hard on the road, it was a sign to retailers and radio that they weren't giving up at all. What also happened was that CHR radio decided to go on the ballad. Bands like L.A. Guns and Guns N' Roses—bands of that musical genre—are not conducive to CHR play. CHR radio does not want to play records that are that heavy. But when a band gets to the point where they're big enough—when MTV keeps playing them and the fans want to hear them—then CHR radio gives in a little bit and plays the record. The same is true of Faith No More now. Finally the video is kicking in and people are catching up to them."

MTV: "MTV is the most powerful radio station in the world, by far. But the negative side of that is the fact that MTV is starting to become like CHR radio. They're starting to determine who gets played and for how long. So when you have tons and tons of product and only a few open slots, that's not a healthy situation. You have thousands of listeners to a radio station at a given time, but millions of MTV viewers, day and night. Whether they dictate to CHR or not, they are for sure the most powerful radio station in the world."

Locally: "I don't know if the scene is stagnant. I think the reality is that there is so much product out there and there's no way to stop people

believe there is a lot of product out there."

Early Signings: "I think the problem in our business has always been that one guy is afraid to let a band develop because his neighbor next door might sign them if he doesn't. Of course, the ones who will lose by all of this are the bands. There are a lot of new record labels that are now open for business, but radio still has the same number of slots to fill regardless of the number of new acts getting signed."

Darling Cruel: "A lot of people in the industry thought their first record was brilliant. I think it went over a lot of heads. The record was too over the top, too different for radio to want to play. The truth is that we at the company are definitely committed to the act, and we're doing a new album right now. Right now, they're writing with Holly Knight which I'm ecstatic about. I think when they come up with a couple of songs that are palatable and plausible for mainstream radio, the band will be superstars. The company as well as their new management, Eddie Wenrick and Tom Hulett, also see the vision. And all we need with Darling Cruel are one or two radio records. Once we break this act, people will go back to their first record like they did with

Bowie and Prince and Queen and others."

New Signing: "There's a new band I signed out of Chicago and they're called Material Issue. I feel it's one of the best signings I've ever made. The thing that's amazing about this band is that they're going to bring the power pop of the Sixties right into the Nineties. Everyone at the label is excited about them also. It's Tom Petty meets the Clash meets the Jam. They're a trio playing real mid-Sixties power pop with great melodies."

Attention Getters: "All a band has to do to get my attention is go out there and make music. Sometimes bands go out there purely to get a record deal, and that's the wrong reason. If a band is out there because they're playing the music they love to play and they evolve and write great songs and they've got something special with regard to the musicianship, then they'll get signed. The reality is that what's going to sell records is if they make music that people want to come in and listen to. The Beatles, the Stones, Guns N' Roses—I don't think any of those bands went out and played their music to get signed. They just played and their music translated to the people. As an A&R

Pat Lewis

from signing these groups. I think the mentality sometimes is that if you sign a hundred groups and one hits, you make back all of your money and more. But we're dealing with a subjective art, so who's to say what's good or what's bad. The local scene is a cycle like anything else, but I still



According to either legend or their blo, "some one hundred billion years ago, the Master Of All Reality took a shit and the universe was born." This same Master also created GWAR, the scumdogs of the universe, "an ultra elite group of warriors especially culled from the lowest dregs of filth...chaotic and disease ridden beings." If you think rock stars can come up with bizarre stage names, check this out: The members of GWAR include Balsac-the Jaws of Death, Beefcake the Mighty, Flattus Maximus, Oderus Urungus and Jizmak the Gusher. Anyway, their Metal Blade album, Scumdogs Of The Universe, is great! It combines the best attributes of the Mentors (but with a lot more sleeze, if you can believe that) with some hard-core rock. Give this one a listen—if nothing else, it's totally unique and original.



Porcelain Doll: More and more bands are making the trip from Florida to Los Angeles. Now this Central Florida quartet joins the ranks of Cryer, Tryx, Cody Jarrett, Juliett, Roxx Gang, Wicked Teaze and others en route to that elusive record deal. With hard rocking tunes like "Games," "Love Doll" and "One More Night," these Dolls could be well on the way. Incidentally, they plan to release a remake of Alice Cooper's "School's Out" as their first indie single.

person, you can't just go out and sign every band that plays music and writes, you've gotta sign acts that are going to break. Anybody can get lucky with one hit album, but to be a true band you need that longevity."

New Trends: "I think there are going to be lots of new trends happening. This power pop thing will be big in the Nineties because people want to hear things that are uplifting and fun, and this music hasn't been around for some time. There are other people who feel that rap music will subside. It won't subside, it'll evolve into another form of rap music. Disco didn't go away, it evolved into the Paula Abdul and Madonna music. Rock & roll evolved into Guns N' Roses and bands like that."

Integrity: "If there's one word that can summarize this entire conversation, it's integrity. When people ask me what I look for in bands, it's integrity. The Beatles had it, Guns N' Roses had it, Edie Brickell had it and Tracy Chapman had it. That's what it's all about. It's being true to who and what you are. There's a place out there for bubblegum pop. There's a place for quality rap. There's a place for dance music or for hard rock. There's room for every kind of music that has integrity and is true to what it is. What I saw with the signing of Material Issue and with Michael Goldstone's signing of Mother Love Bone was integrity. When you see Bruce Springsteen you can see it. Or Madonna or Michael Jackson. Whether you like it or don't like it, it's true to what it is. It's real."

Grapevine

As soon as we went to press and gave you the name of the new

Warrant album, the band went ahead and changed it. The new "official" title of the second album will be *Cherry Pie* with the title track featuring members of *Poison* doing backing vocals.

Bassist **Sam Yaffa**, according to street buzzes, has left *Jetboy* to join **Michael Monroe's** band. Both musicians were previously in *Hanoi Rocks*.

PolyGram has reactivated its **Smash Records** label and has named **Marvin Gleicher** as President of the Chicago-based operation.

Jimmy Ienner's new label/complex through **RCA** will be called **Rendezvous Entertainment**. One of the most successful record producers of the Seventies, Ienner made some classic records with **Eric Carmen** and **Raspberries**.

Detonatoris is the title of the soon to be released **Ratt** album on **Atlantic**. The record was produced by **Sir Arthur Payson** with **Desmond Child** serving as Executive Producer.

It's history in the making on July 20th as **Bootleg Radio** broadcasts nationwide via satellite on **Satcom 1r**, Transponder 3 from Los Angeles. This marks the first time (or so we're told) that a show devoted to unsigned bands has gone national. The three bands to be featured on the show are **Casey Lee Jones**, **Risque** and **Tryx**. For a band to get aired on **Bootleg Radio**, send a tape of at least three songs along with a brief bio and mail to: **Bootleg Radio**, P.O. Box 4011, West Hills, Ca. 91308. Good luck, guys.

Legendary **Creem** magazine will be back on the newsstands beginning July 17th with a brand new look and a larger format. Though they're keeping it a secret, you can look for **Billy Idol** to grace the cover of the mag's debut issue. **MC**



Shawn Bryant

Contact: Right Type Management
(301) 561-3031

Purpose of Submission: Seeking publishing deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Shawn's management firm sent us this four-song cassette especially seeking some kind of publishing deal. Bryant is primarily a songwriter although he does a respectable job handling the vocals on three of the four tunes. Musically, the songs range from pop to R&B to rockabilly. Shawn, who also played all of the instruments in addition to writing and singing, seems to have quite a knack for songwriting but still hasn't managed to come up with that magical song that spells instant success. "Lesson In Love," though strong, just misses its mark. "Nothin' But Love," a rockabilly ditty, is cute, but so what. "The Best I Ever Knew" is a clear cut C&W tune that makes you bop along and "Tell You A Secret" is a Beatlesque pop tune that shows the writer has wit. Seems to me that collaboration is the key to developing Bryant's talents.



Caustic Monkey

Contact: Evolution Productions
(213) 225-7291

Purpose of Submission: Seeking management and label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Primarily concentrating on performing to college audiences across southern California, this quartet defies musical description. The reason for that is the band changes musical styles more times than Cher changes dresses! I can understand wanting to branch out musically, but when you listen to a tape and still come away with no idea as to what the band is about, maybe they're trying too hard. I hear shades of Hendrix and rock and psychedelia and *Living Colour* and this and that and the other thing. The first order of business should be to focus in on a single purpose of being and a single musical direction. When those tasks are complete, then the time will be right to seek professional management and a label deal. One step at a time, fellas.



tee-m

Contact: tee-m
(213) 874-7841

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

With college radio around the country picking up on many of this artist's songs, tee-m is certainly getting exposure. Tee's press package was quite inventive and his professionally recorded four song tape is chock full of pop goodies. My first gripe is that tee's voice isn't really that distinctive or recognizable. And although each of the songs makes you react, none of them is a standout on its own. The tunes seem to be surfacy and lacking in depth and development. My favorite track is "Day In The Sun," but unfortunately, the verse melody strongly resembles that of **Paul Anka's** "My Home Town." Tee-m is definitely on the right track. His songs need to be developed and possibly sung by another artist. Give it a little more time, okay?

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



Pat Lewis

Herb Alpert serenaded his longtime partner, Jerry Moss, who was honored at NARAS' Third Annual Membership Awards Luncheon.

Activities

NARAS recently held its Third Annual Membership Awards Luncheon at Le Bel Age Hotel in Hollywood. The gala event was heavily attended by songwriters and publishers alike as well as all types of industry folks. Columbia recording artist **Johnny Mathis** and **Jerry Moss**, who is the Chairman of the Board and President of A&M Records, were honored for their close involvement and distinguished service to NARAS and to the recording community. Certificates of commendation were presented to all chapter members in attendance who have been Academy members for five to thirty years. Noted actress **Sally Kellerman** served as mistress of ceremonies. Mathis joined the Academy in 1972 and was nominated for a Grammy in 1960 for his performance of "Misty." He holds the record for having one album, *Johnny's Greatest Hits*, on *Billboard's* best-selling charts for nine-and-a-half consecutive years. Rhino Records recording artists, the **Inner Voices**, sang Mathis a medley of songs with the name "Johnny" in them. In his touching thank-you ad-

dress, Mathis told of how he had to choose between his two loves—sports and music—when he was a teenager. Jerry Moss, who along with **Herb Alpert** founded A&M Records in 1962, has been a member of NARAS since 1963. The highlight of the afternoon came when Herb Alpert sang his 1968 Number One *Billboard* hit, "This Guy's In Love With You," to partner Moss while the song's composer, **Burt Bacharach**, accompanied him on piano.

Geffen Music has three songs in the movie *Dick Tracy* that were written by Broadway composer **Stephen Sondheim**. The songs are sung by Madonna's character, **Breathless Mahoney**, and are included on her Sire album, *I'm Breathless*.

Geffen Music has four tunes in the Tom Cruise action film about car-racing, *Days Of Thunder*. The songs are performed by Chicago, Apollo Smile, Maria McKee and Joan Jett. Geffen also is currently represented on the charts by songs recorded by Heart, Wilson Phillips, Howard Hewett, the Sundays and Michael McDonald, among others.

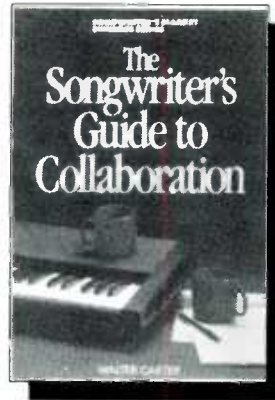
PolyGram Publishing/Island Music has a song in *Days Of Thunder*, the Terry Reid-penned "Gimme Some Lovin'." The company also has the Hollies' "Long, Cool Woman In A Black Dress" in the Mel Gibson movie vehicle *Air America*.

Famous Music composer/pianist **Earl Rose** has been nominated for an Emmy Award for his score for ABC-TV's *Afterschool Special* *My Dad Can't Be Crazy...Can He?*

Songwriter/producer/artist **David Foster** held a *SongTalk* seminar in which he talked about his career and took questions from the audience. The event was sponsored by the **National Academy of Songwriters**.

NAS has an Artist Development Program which is led by **Steve Schalchlin**, Director of Services, and **Blythe Newlon**, Assistant. Recent success has been garnered by a number of songwriters including **Joseph McClendon II**, **Alan Satchwell**, **Bill White Acre**, **Jenny James** and **Michael Stephen**. To become a part of this program, NAS

Book Review



The Songwriter's Guide to Collaboration

By **Walter Carter**
 Writer's Digest Books, Cincinnati, OH
 \$12.95 (paperback)

A quick glance at the *Billboard* charts will tell you that collaboration works. Even **Diane Warren**, who has had tremendous success as a solo writer, finds herself collaborating with others like **Desmond Child** or **Michael Bolton**. In this well-written book, **Walter Carter** tells you how to choose a collaboration partner, how to get started on your collaborations, how to sell your songs and what to watch out for on the legal side of the business. A lot of research has gone into these pages as Carter quotes and follows the careers of numerous successful collaboration partners from **Lennon and McCartney** to **Rodgers and Hammerstein**. If you are a successful solo songwriter, this book will not try to convince you to change your ways; however, it will show you how to double your output and get over dry spells. The language is colorful, inspiring and easy to understand.

encourages you to attend the new monthly *Singer/Songwriter Workshops* at 6481 Hollywood Blvd., Suite 780. For more information, please call NAS at: (213) 463-7178.

Weathers project for Reprise. **Sheldon** is scheduled to depart in August on *Earth, Wind & Fire's* 1990 worldwide tour.

Cherry Lane Music has entered into an exclusive long term co-publishing agreement with *Guitar Recordings'* artist **Blues Saraceno**. **Saraceno** is currently in pre-production on his second album for the *Cherry Lane*-affiliated label. **Cherry Lane** has also re-signed **Jon Carroll** to an exclusive songwriter contract. **Carroll** wrote *Linda Ronstadt's* 1981 hit, "Get Closer."

New Signings

New York-based **House of Usher** signed a worldwide co-publishing agreement with **Peer Music**. **George Usher** wrote the current **Richard Barone** single, "River to River," from Barone's debut *MCA/Paradox LP, Primal Dream*.

Sheldon Reynolds has signed an exclusive worldwide songwriting agreement with **Famous Music**. **Reynolds**, who is the vocalist and lead guitarist with *Earth, Wind & Fire* and a former member of the *Commodores*, wrote the title track and second single, "Man With The Right Rhythm," on the *Pointer Sisters'* upcoming LP, *Right Rhythm*, on Motown. He also wrote *Earth, Wind & Fire's* upcoming third single, "Wanna Be The Man." In addition, he co-wrote "My Only Love" on the forthcoming self-titled *Barbara*

The Business Side

Bug Music has promoted **Barbara Meador** to Vice President. **Beth Allison** has also joined the company as the new General Manager. **Bug** has named **Mara Bruckner** as Professional Manager. **Ms. Bruckner** comes to **Bug** from **Peer Music**. **Janeen Lae Heller** joined **Bug** as a Professional Manager. She previously was an independent song plugger and managed Toronto-based songwriter **Bill White Acre**. MC



Pat Lewis

At the NARAS Third Annual Membership Awards Luncheon, **Johnny Mathis** and **Jerry Moss** were honored. Pictured is **Mathis** (left) being sung to by members of the *Inner Voices*.



Martha Swope

Peer Music signed a worldwide co-publishing deal with **House of Usher**. From left: (top row) **Frank Carrado**, **Peer**; **George Stein**, attorney; **Bernadette O'Reilly**, **Peer**; **Ralph Peer II**, **Peer**; **Kathy Spanberger**, **Peer**; and (bottom row) band members **Lewis King**, **George Usher**, **Doug Larsey** and **Mark Sldgwick**.

SONGWRITER PROFILE

Alan L. Meyer



Taylor Rhodes

By Pat Lewis

Just because songwriter, producer and musician Taylor Rhodes resides in Nashville, doesn't necessarily mean that he writes country music. As a matter of fact, his success as both a songwriter and producer has come from his collaborations with harder-edged rock & roll artists such as Peter Wolf, Kix, Loverboy and Y&T. He also has scored successful cuts on albums by Johnny Van Zandt, Jennifer Rush and Celine Dion.

"Nashville is predominantly country," says Rhodes via a telephone conversation from his 16-track home studio in Tennessee, "but there's more and more non-country songs being picked up from here all the time. A&R guys who were a little more open to what Nashville's about years ago were coming here and picking up songs for artists like Tom Jones and Engelbert Humperdinck. I don't think people realize how many non-country songs have come out of Nashville. Not too many years ago, you'd send a demo out and if it had a Nashville return address on it, a lot of times in New York and Los Angeles, they wouldn't listen to it because they just took it for granted that it must be a country song or it's what Nashville songwriters think is pop or rock. But there are a lot of people here that are having some tremendous success now."

Even though he was not brought in originally to produce Peter Wolf's current LP (*Up To No Good!*), Rhodes ended up co-producing the entire LP as well as co-writing almost all of the material with Peter and Robert White Johnson. In the beginning, the songs were written and demoed in Rhodes' home studio, but when Irving Azoff (who was at MCA at the time) heard them, he was so impressed with the quality and creativity of their production, he suggested that Taylor co-produce the actual cuts for the LP. "It's funny because when Robert and I first started working with Peter," explains Rhodes, "he said he wasn't really sure if he needed any songs. I ended up writing eight songs with him. It happened like that with Loverboy, too. I ended up having four songs on that album. I don't take 'no' for an answer even if somebody says they have all of the songs. If I can get my foot in the door, I'm going to try to get something on that record—at least one song."

Rhodes works with other harder-edged acts as well. He is currently working with Kix on their forthcoming LP. "We are getting together, but I am working on songs by myself here as well," he confesses. "I think that the best thing a songwriter can do when he gets together with an act is get his homework done ahead of time if he possibly can. He's got to know what the act is about, obviously. He should have two or three ideas to present to the artist immediately because usually the artist does not want to hear you say, 'Well, what do you want to write,' and then start from scratch. It doesn't work that way very often and I know some artists who will just say 'next' if you come in there without anything prepared. At least show them something. I understand Desmond Child does the same thing. He comes in with half-finished songs and sometimes more. I think it's done more like that now. A songwriter goes in with 80% of the song complete and then re-grooves it to the particular act, and they help out on the lyrics and maybe add a bridge. I think that if you don't know the artist real well, you need to show them what you're about right upfront."

It would seem that writing lyrics for an artist is a tricky proposition. As a songwriter, you have to be concerned with whether or not the artist will feel comfortable with the subject matter that they are singing about. You certainly don't want to put the artist in a position that would make them uncomfortable or have them sing words that are objectionable. Taylor agrees. "With each artist you have to hopefully hear enough of their material to figure out what they will sing about. Some artists will sing more sexually suggestive lyrics than other artists will. Peter is not one of those blatant sexual guys but you could get together with some more rock-type bands and they will sing more sexual lyrics."

But what happens when an artist wants to change your lyrics? "Well, you kind of asked a sticky question there," answers Rhodes. "Sometimes they can change a few words, and if it's nothing big, they may not say anything or they may not ask for any credit. Obviously, the songwriters would prefer the chance to rewrite it first. Most of the time, however, it seems like if the song isn't there, the artist probably won't cut it anyway. I guess the main thing that songwriters don't particularly like is if the artist changes just a tiny bit and all of a sudden they want to stick their name on it and take a percentage of the song. You could lose a third of the song real fast that way." MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Cradle Of Love"

PRODUCER: Keith Forsey

WRITER: D. Werner, B. Idol

PUBLISHER: TCF Music/D. Werner Music/EMI April Music/
Boneidol Music/Chrysalis Music [ASCAP]

Billy Idol

Chrysalis

Finally, this artist has come up with a single worthy of his name. For a long time, Billy Idol has been much stronger in image than talent, style than substance and outrageous posing than delivery. I always felt he was trying to capture a niche in the rock arena by chasing the latest moves of his trendy rock influences rather than his own. Now he's arrived solidly on the charts, not with a trendy Nineties product, but with a well-produced and performed rock & roll classic.

While "Cradle Of Love" won't win any lyric competitions, the way it flirts with the edges of young teen sexuality is as timeless as Elvis and the Rolling Stones (two of Idol's idols). The song expresses its strong point of view in a well structured and well balanced composition and production.

Lyric: Rocking the "Cradle Of Love" has both its appeals and its dangers. The lyric expresses both, including the appealing nature of its dangers.

*You turn like a ball of fire
From a rebel to a little child bride
To tease me
So go easy*

*This love touches a million ways
Chase the devil when he misbehaves
I ain't nobody's fool
Shake it up whatever you do*

Groove: Straight ahead rock & roll 8th note groove! Not a 16th note or overlay is to be found. The tracks are reminiscent of the best of the Stones which are reminiscent of the best of vintage Fifties and early Sixties rock.

Scale: An early rock & roll major pentatonic scale with a b3 added is used in the melody, but the guitar lead and fills generally revert to the standard "box" blues scales familiar to all rock guitarists.

Melody: The song is more melodic than is usually found in this genre. While the hook is not particularly rangy, just repetitive, the verse and bridge sections contrast well in range, shape and phrasing.

Harmony: The standard I vi IV and V rock & roll, chords are used but not at all in that order. This gives the song a very familiar sound, but yet maintains surprises. This is an excellent example of an economical use of harmonization.

Form: Simple and straightforward. Signature Chorus Verse Pre-hook Chorus Signature Verse Pre-hook Chorus Bridge Chorus Fade

Performance: Idol does all the things a rock lead singer is supposed to do: the shouts, the screams, the wild yells. In this song, he enhances rather than replaces the melodic delivery of the song.

Production: Hats off to the producers for maintaining a hot, live energy in a very carefully controlled almost maincured production. Not an easy thing to do.

Influences: The most obvious influence is Elvis' delivery style in to Idol's vocal. Other influences include David Bowie and of course, the Stones.

Summary: "Cradle Of Love" is not going to be everyone's favorite dance song this year. The beat is not remotely hip-hop, the production hardly high-tech, the message not at all radical, dudes. Yet, within its genre, the recording is fun. All the elements are first-rate, and I wouldn't be surprised to hear it on the airwaves for quite some time. MC

LUCKY SEVEN



Duran Duran recently completed recording chores on their seventh studio outing, tentatively titled *Liberty*. Joining Duran Duran founding fathers John Taylor, Nick Rhodes and Simon Le Bon are guitarist Warren Cuccurullo (filling the void long left vacant by Andy Taylor) and drummer Sterling Campbell. Pictured at Olympic Studios are Duran Duran new recruits Sterling Campbell and Warren Cuccurullo, producer Chris Kimsey (with the beard) and Duran Duran relics Simon Le Bon, Nick Rhodes and John Taylor.

MAD HATTER: One of the comeback kids of last year, Donny Osmond, was recently at Mad Hatter laying down tracks for his new album, production chores handled by David Gamson, engineering chores performed by Steven Shelton and assistants Darren Mora and Robert Read....On-again-off-again Prince musical cohort Sheila E. was also in tracking with producer David Gamson, engineer Steven Shelton and assistant Darren Mora....Robert "GQ" Palmer was in adding orchestral sweetening to three tracks from his forthcoming LP, with Claire Fisher arranging, Arne Fragier engineering and Larry Mah and Bobby Jones assisting.

GROUND CONTROL: Island recording artist Dino was in making tracks with engineer Chris Fuhrman....Nevada Beach was in mixing their Metal Blade/Warner Bros. LP

with producer-engineer Simon Hanhart and Will Rogers....Veteran producer Phil Ramone (Paul Simon, Billy Joel, Barbra Streisand) was in mixing tracks for RCA/BMG recording act Boy Meets Girl, with Joey Wolpert handling the sonic chores and Alex Rodriguez assisting.

KINGSOUND: Tom Bocci was recently in producing two tracks for Eliza Gilkyson from the forthcoming Blake Edwards film *Switch*, Eddie King manning the boards.

IGNITED PRODUCTIONS: Suzanne Palmer recently cut some tracks under the supervision of Earth, Wind & Fire mainman Maurice White and Bill Meyers, with Paul Klingberg and Fletcher Dobrocke handling the engineering and Jeff Welch assisting....Speaking of EW&F, Maurice White and Bill Meyers produced the song "One World," which is the veteran R&B group's contribution to the

WONDER'S TRAVELING ONE-MAN STUDIO



Stevie Wonder has just added a third Akai Adam Digital Multi-track Recorder. The twelve-track recorder enables Stevie to digitally record in hotel rooms and temporary locations while on the road. Showing off their dental work are Woody Moran (Director, Akai, U.S.), Stevie Wonder, Ron Franklin (Akai Digital Product Specialist) and Ken Kondo (Akai Representative).

joint U.S.A./U.S.S.R. musical adventure, *Music Speaks Louder Than Words*.

PARAMOUNT RECORDING STUDIOS: Recent I.R.S. signees Rebel Pebbles tracked an EP in Studio C with engineer Eddie Ashworth....MCA artist Charlie Sexton, still looking for the record that will break his career, was in trying it again with engineer Jeff Lord Alge....Bad Company, the never-say-die band who scored enough of a success with their first post-Paul Rodgers effort so that we now have another vinyl outing to endure from a band who should have called it quits long ago, is in doing radio edits for their new label, Atco Records....Geffen act Junkyard, in Studio C demoing material for their next LP with engineer Sylvia Massey.

SKIP SAYLOR RECORDING: Phil Ehart, Steve Walsh and executive

producer Lennie Petze were in gang-mixing CBS artists the Blonz....Warner Bros. artist Gardner Cole was in doing overdubs for his latest opus, Keith Cohen, Brian Malouf and Bob Schaper engineering and Liz Stoka and Chris Puram assisting....Geffen's Apollo Smiles was in putting the finishing touches on "House Is On Fire," with David Bianco engineering and Chris Puram assisting.

DODGE CITY SOUND: MCA artist Tim Feehan was in doing production duty on Jimmy Osmond's new solo LP....Joey Averback is in producing Steve Cochran's first solo venture....Billy Osborne, in handling the production chores on World Records act the New Rules—engineering on all of the aforementioned projects by Jeffers Dodge....Fred Mandel, in producing Chrysalis Records artist Warren Pash, with Joey Wolpert engineering. **MC**

TWINKLE, TWINKLE LITTLE STAR



Veteran arranger/producer/songwriter Jeremy Lubbock (left), who arranged the three Stephen Sondheim-penned tracks that Madonna sings in Warren Beatty's movie, *Dick Tracy*, is pictured flashing the Vulcan "Live Long & Prosper" sign with Warner Bros. artist Twinkle and fellow Madonna cohort producer Pat Leonard.

GREAT SCOTT



Almo Irving artists Christine In The Attic recently finished an EP of new material under the veteran engineering-production guidance of Ken Scott (the Beatles, David Bowie, Supertramp and Elton John). (L-R): band members Jimmy DeJulio Jr. and Scott Sigman, Ken Scott, band members Alex Gibson, Christine Russell and Michael Barbera.

PRODUCER CROSSTALK



JOHN O'BRIEN

By Steven P. Wheeler

In a town filled with dreamers, schemers, winners and losers, one local boy is capturing the ears of artists and record companies alike. Twenty-four-year-old John O'Brien recently completed production work on Boo-Yaa T.R.I.B.E.'s album *New Funky Nation* and since that time he has been as busy answering his phone as he has been in the studio.

This former Fairfax High student has been around the music scene since his high school days when he was like any one of a thousand teenage rock musicians dreaming of stardom and fame. "I jammed with a couple of bands that went to Fairfax," says one of the industry's youngest producers. "I was playing bass and jamming with people from Guns N' Roses and L.A. Guns."

While none of these musical match-ups ever grew beyond the limited scope of rudimentary jam sessions, the career of John O'Brien kicked into high gear a short time later when the versatile young man worked as a sound man during an extensive worldwide tour with his friend Fishbone. "I toured with him doing the monitor mix. We went to Japan and Canada as well as an American tour." O'Brien says that while he learned a lot during the lengthy stint with Fishbone, he also began to feel stifled as a musician. "I was on the road for two years with Fishbone," explains O'Brien. "When I got back I decided that I wanted to start playing again because I missed that when I was on the road."

This burning desire to rekindle his career as a musician brought immediate results as O'Brien tried his hand in a number of bands around town. This version of musical chairs eventually began to

pay off as the hungry and talented L.A. resident began to receive offers for various session gigs. "After doing a couple of sessions with a few people, I got some work through Island Records," O'Brien recalls. The record company asked the budding studio wizard to do some work with Boo-Yaa T.R.I.B.E. "They gave me some drum programming sessions which I did and then they called back and asked me if I wanted to demo some material with the band."

O'Brien jumped at the chance and recorded the demos at his house. "They liked the demos so much that they asked me to come in the studio and produce those three cuts." The resulting work was released this past February, and O'Brien has been a hot commodity ever since. "I kept getting calls, and I ended up writing a song for a girl named Kristen Vigard and I did a track for her that's going to be the single ['The Announcement'] on her album that's coming out in July."

At the present time, O'Brien is in the studio producing his first album in its entirety. "I'm working with Bronx Style Bob for Sire Records. I'm doing a lot of programming, bass, guitar and keyboard parts too." This 'hands-on' approach is O'Brien's basic production philosophy. "I do end up playing a lot of instruments on things that I produce."

This commanding presence in the studio is also a big part of O'Brien's professional outlook once he steps outside the studio walls, since he is intent on finding and developing unsigned artists as well. "I'm developing a couple of artists by myself. One of them is a girl named Kate Gibson. We've kind of invented our own thing, we call it 'psychedelic hip-hop.' She sings kind of like Edie Brickell but she's singing over a 'hip-hop' beat. It's very interesting stuff."

O'Brien has also been contacted by the platinum-rap production team collectively known as the Dust Brothers (Tone-Loc, Young MC, Beastie Boys). "I've been working with them and they've approached me about working on some of their upcoming projects. It will most likely have more to do with writing and playing than production." But production is the ultimate direction that O'Brien hopes to keep his sights set on. "Production is definitely the direction I'm heading in, but I'm also writing as well."

As for the immediate future, O'Brien is very excited about a project he's going to be working on for Arista in the UK. "It's for an artist named Booker Newbury. We just did a remake of 'Bad Luck' [a song originally recorded by Harold Melvin and the Bluenotes]. He had a Number One record in England a couple of years ago, even though he's from Cleveland, Ohio."

Well, John O'Brien is from Los Angeles, and judging by his rising career in the fickle music business, he will be making a very big noise in the City of Angels for a very long time. MC

NEW TOYS—BARRY RUDOLPH



Two New Amp Lines from JBL Professional

JBL Professional has two new audio power amplifier lines called the ES Series and the SR Series. The ES Series fills the need of sound contractors and features a computer-aided design with reduced weight, compact size, reliability and clean performance. The ES Series starts with the ES150 with 75 watts/channel into four ohms, 20 Hz to 20 KHz both channels driven. Next comes the ES600 with 300 watts a side, the ES900 with 450 watts each channel and the ES1200 with 600 watts a channel. The ES600, 900 and 1200 all have high frequency power conversion supplies which reduce the overall weight of the amp by not using the huge

power transformer used in older linear power supplies.

All major circuit sections are modular and removable while quick diagnosis of each amplifier's operating condition during troubleshooting is provided by a LED indicator of input signal, output signal and operational status. Another cool thing is the variable speed fan that is linked to the temperature of the power output transistor heat sink and the filtered air flow that allows a nearly air-tight package with no vent holes on the top or bottom of the case.

The SR Series is a more cost-conscious version of the ES Series. All of the SR amps also have the same power supply circuits as the ES and come in the SR6615 with 150 watts/channel, SR6630 with 300 watts/channel and the SR6650 with 500 watts.

For prices and more data, contact JBL Professional at 8500 Balboa Blvd., Northridge, Ca 91329. Phone number is (818) 893-8411 or you can Fax (818) 893-3639.



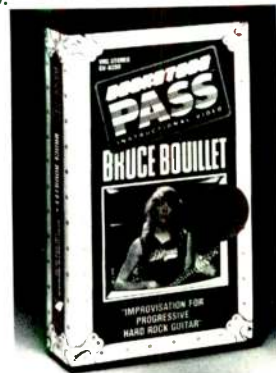
New TX Series Loudspeaker from Ross

The new TX452HL loudspeaker system is the largest and newest model in the Ross line. Made in America, this system is designed for medium throw applications such as large clubs and smaller concert venues.

The TX452HL consists of two, 15-inch LX15 low frequency drivers loaded to a horn enclosure. High frequencies are handled by an HF03 titanium compression driver that has a field replaceable diaphragm. This driver is loaded into an HT511 bi-radial horn which will increase the dispersion of high frequency sounds.

Speaking of coverage, the response of this system is 45Hz to 18.5 KHz. in a funnel shaped coverage pattern that is 90 degrees in the horizontal plane, and 40 degrees in the vertical plane. The TX452HL is rated at a conservative 300 watts RMS with a peak rating of 600 watts. The speaker has a 1.5 KHz crossover point and has an input impedance of four ohms. Measurements (check your truck) are 48" X 26" X 17" and the cabinet is made from OSB plywood covered with Ozite™ carpet material. The list price is \$649.95.

For more information about the TX452HL or any other Ross Systems products, call them at (817) 336-5114. Faxers can reach them at (817) 870-1271. Their mailing address is Ross Systems, P.O. Box 2344, Fort Worth, Texas, 76113.



Instructional Video from Backstage Pass

The newest instructional video from Backstage Pass Productions features guitarist Bruce Bouillet and is entitled *Improvisation for Progressive Hard Rock Guitar*. Bouillet establishes his credentials right away with a live jam with former band mates from Racer X at the beginning of the tape.

The video covers: How to play major, minor, pentatonic and blues scales, correct three note per string positioning, basic to advanced arpeggios, and advanced applications of arpeggios. Included with the tape are 47 on-screen note and fretboard fingering charts.

Recommended for both beginners and the advanced, the video sells for \$49.95 and is distributed by Silver Eagle at 6747 Valjean Ave., Van Nuys, Ca. 91406. Phone number is (818) 786-8696 or (818) 787-5517. To learn more about the video, write to Backstage Pass Productions, Inc., P.O. Box 90, Van Nuys, Ca. 91408. MC

RADIO PIX

SUNDAY, JULY 8

12:00 noon **KNAC FM 105.5**—**High Voltage:** Better late than never, **Tawn Mastery** unleashes two hours of raw power rock during this Independence Day all-concert special.

7:00 p.m. **KXLU FM 88.9**—**Brain Cookles:** L.A.'s premier radio showcase for underground music presents **Mr. Jones** and the **Previous**.

7:00 p.m. **KMGX FM 94.3**—**Dick Clark's Sixties Party:** In this special, America's oldest living teenager takes us back to the golden age of rock & roll with great party records such as "Louie, Louie," "Wooly Bully" and "Dancing In The Street."

8:00 p.m. **KLSX FM 97.1**—**Dr Demento:** Bizarre, eccentric and downright demented songs about fish and fishing.

11:00 p.m. **KLSX FM 97.1**—**Blues Deluxe:** A brand new program promising wildcat blues players alongside all your favorite traditional blues legends. One hour.

FRIDAY, JULY 13

11:00 p.m. **KWNK AM 670**—**Bootleg Radio:** Rockin' favorites from **Madam X**, **Idle Threats**, **Wired** and **Rocknee**.

SATURDAY, JULY 14

8:00 a.m. **KJLH FM 102.3**—**The Countdown:** Join host **Walt Love** as he counts down the Top 25 urban contemporary music tracks in the country.

SUNDAY, JULY 15

8:00 a.m. **KLSX FM 97.1**—**Off The Record With Mary Turner:** An exclusive one-hour interview with and music by **Bruce Hornsby & the Range**.



Bobby Brown

11:00 p.m. **KJLH FM 102.3**—**In The Spotlight:** A one-hour, once-a-month look at the careers of top urban artists heard through music and interview segments. This week, host **Jewel McGowan** spotlights **Bobby Brown** plus **BeBe & CeCe Winans**.

FRIDAY, JULY 20

11:00 p.m. **KWNK AM 670**—**Bootleg Radio:** A gala celebration with **Jimmy Harnen** as the show's special guest host as **Bootleg Radio** goes national via satellite for the first time. Performers include the **Casey Lee Jones Band**, **Tryx** and **Risque**.



Madonna

Our readership has most likely noticed that **Madonna** has had the Number One song in the country recently with "Vogue" and its many remixes. Taken from her new Sire LP *I'm Breathless*, the single's success has certainly not hurt the publicity for Touchstone's *Dick Tracy* feature. However, like **Prince's** "Batman" single from *Batman*, "Vogue" does not actually appear in the movie. Only three songs from the album ("Sooner Or Later," "More" and "What Can You Lose")—all written by **Stephen Sondheim**—are actually in the flick. The rest of the record is made up of songs "inspired" by the Material Girl's role as **Breathless Mahoney**—all, that is, except for "Vogue" which is pretty much an extension of the great dance tracks **Madonna** has been developing all along. Rate **Madonna** a "10" for business sense and a "5" for artistic continuity. But pat her on the back anyway. *I'm Breathless* made its debut in *Billboard's* Top Fifty while the "Vogue" single is at or near Number One on every domestic and international sales chart.

Just how important is **Madonna** to her fans? Very. Just ask the **Association To Save Madonna From Nuclear War**. *Show Biz* is told that the members of this organization seek to declare a "nuclear free zone" within a 200 mile radius of any place that the pop singer hangs out. To find out more about this, send an SASE to 228 McCormick, #3,



Harvey Kubernik, Gavin MacLeod and MacDonald Carey

Cincinnati, OH 45219. This is no joke.

Jon Bon Jovi, working for the first time sans the rest of his group, has been in a studio locally recording an album tentatively titled *Blaze Of Glory*. The album, which is tied to the August 1 release of 20th

Century Fox's *Young Guns II*, will include a couple of orchestral pieces from the flick and will not have a photo of **Bon Jovi** on the cover. So is it the film's soundtrack? Nope. The official line is that the record is to be labeled "Music From And Inspired By *Young Guns II*."

"Doubleback," the appropriately-titled first single from *Back To The Future, Part III*, is slowly but surely inching its way up the charts. This new offering puts *Show Biz* faves **ZZ Top** back in the musical limelight. The **Tops** also have a short cameo in the new opus, but you've got to look quick to catch them twirling their guitars in the back of a wild west bar scene.

Wild comic **Sam Kinison** sent off a telegram demanding that **MTV** execs quit showing his "Under My Thumb" video. The original "Thumb" piece, taken from **Kinison's** *Leader Of The Banned* LP, had been re-

jected because of a segment featuring scantily-clad females walking down a runway. **MTV** had been playing an edited version that **Kinison** approved, but the comic seems to have had a change of heart. "I definitely feel there's a double standard going on," said **Kinison's** note. "I can turn on **MTV** and see **Cher's** butt or **Madonna** grab her crotch...and you have to revise my video? It's like cutting the best parts out of a movie."

Pictured above are producer **Harvey Kubernik** and actors **Gavin MacLeod** and **MacDonald Carey**. The occasion was the recording session for **Kubernik's** *Hollywood* project which is due out this August. To warm up for the festive release, a host of the project's participants recently convened at **Cafe Largo** for a night of poetry and revelry. **Kubernik** is also serving as project coordinator of the June release of *The Jack Kerouac Collection*, just released on **Rhino/Wordspak**.

Good news! It was reported that workers scrubbing the graffiti-splashed walls of a Mojave Desert cave inadvertently defaced by the crew making **Oliver Stone's** *Doors* movie were hopeful that the cave could be returned to its original condition. Using water, a non-toxic citrus-based detergent and a soft-bristle brush, a **State Parks and Recreation** Department spokesman said he was optimistic that the 100 fake Indian pictographs applied by



ZZ Top



Mary's Danish

the film crew could be removed. Chameleon recording artists **Mary's Danish**, who are best known for last year's Top Five alternative hit "Don't Crash The Car Tonight," have just become involved with **Recording Artists Against Drunk Driving (RAADD)**. The band has completed a 30-second Public Service Announcement to be seen nationally on MTV and other networks. The spot combines actual footage of automobile accidents with the group's signature single. All six Mary's Danish band members appear. Other participants in the campaign include **Phil Collins, Elton John, Bryan Adams, Fleetwood Mac, the Kinks** and **Def Leppard**.

An organization called the **Elvis Presley Impersonators International Association** just held their first annual convention in a suburb of Chicago. Almost 100 impersonators representing fifteen states and six countries—including a female Elvis named **Janice Waite**—participated in such seminars as "How To Be A Better Elvis."

Speaking of missed photo opportunities, *Show Biz* has learned that thirteen of the original **Munchkins** recently traveled to Grand Rapids to mark what would have been **Judy Garland's** 68th birthday. The diminutive actors and actresses walked down a genuine yellow brick road built in Garland's hometown last year to honor the

late actress. Born **Frances Ethel Gumm**, Garland left the northern Minnesota town at age fifteen to star in *The Wizard Of Oz*. She died of a drug overdose in 1969.

Attention Deadheads! **Grateful Dead** drummer **Mickey Hart** has written an autobiography to be published by Harper and Row this September. The environmentally aware musician has stipulated that the publisher plant a tree in a tropical rain forest for every tree cut down in the production of the book.

Look for an all-star extravaganza to be broadcast in the U.S. on October 9. **Beatle-philes** will recognize that date as it would have been the late **John Lennon's** 50th birthday. Under the auspices of **Yoko Ono**, such celebrities as **Lou Reed, Roberta Flack, B.B. King, Cyndi Lauper** and **Paul McCartney** participated at the May 5th concert in Liverpool, which unfortunately conflicted with a separate remembrance at the Berlin Wall planned by **Cynthia Lennon**. **Ringo Starr**, who could attend neither party, taped a version of "I Call Your Name" with **Jeff Lynne, Joe Walsh, Tom Petty** and **Jim Keltner** for playback at the



Cast of I Love Lucy

concert in Liverpool.

Writer **William S. Burroughs** is said to be releasing a spoken word album on Island with musical backing by **Chris Stein, John Cale** and **Donald Fagen**. **Hal Willner** is to produce this esoteric mix of personalities.

Chrysalis will release a two-CD tribute to **Cole Porter** with the proceeds going to benefit World AIDS Day, December 1st. The album will feature contributions from **k.d. lang, U2, Fine Young Cannibals, Iggy Pop, the Neville Brothers, Lou Reed** and **Debbie Harry**, among others.

Show Biz comedy faves the **Campers, Chanteuse, Gaylel Von** and a host of others just performed during a shindig at the Rose Tattoo in West Hollywood to benefit the **Vivian Vance Memorial Foundation**. This non-profit organization was set up to continue the late actress'

charity work and to sponsor her for a star on the Hollywood Walk of Fame (The other *I Love Lucy* co-stars—**Desi Arnaz, Lucille Ball** and **William Frawley**—have had their own stars for years). If you missed that magical evening of songs and comedy, the organization is planning a second one for August 17th (at the Rose Tattoo again, we assume). For more info about the organization or the upcoming second concert, write them at P.O. Box 461096, Los Angeles, CA 90046. Tell them *Show Biz* sent you. **MC**



John Cale

TELEVISION PIX

SUNDAY, JULY 8

11:00 p.m. **MTV**—**MTV Unplugged**: Members of hard rock favorites **Great White** and **Damn Yankees** go acoustic.

THURSDAY, JULY 12



Jo-Ei Sonnier

8:00 p.m. **THE NASHVILLE NETWORK**—**Cajun Country**: This special features **Jo-Ei Sonnier, Jimmy C. Newman** and **Doug Kershaw** performing classic cajun songs such as "Jolie Blon" and "Jambalaya."

SATURDAY, JULY 14

5:00 p.m. **MTV**—**Knebworth '90**: A benefit featuring performances by a plethora of stars including **Paul McCartney, Tears For Fears** and **Genesis**.

8:00 p.m. **BRAVO**—**Big World**: Superstar **Janet Jackson** guests.

9:00 p.m. **PBS**—**Sunday In The Park With George**: **Bernadette Peters** stars in this play loosely based on the life and work of painter **Georges Seurat**. Music and lyrics by **Steven Sondheim**.

SUNDAY, JULY 15

1:00 a.m. **KNBC**—**It's Fritzi!**: The **Primitives** are **Fritz Coleman's** musical guests.

9:00 p.m. **THE DISNEY CHANNEL**—**Sunday Night Showcase**: **Sinatra: The Man And His Music**. **REPEATS**: July 24.

11:00 p.m. **MTV**—**MTV Unplugged**: **Sinead O'Connor** appears along with the **Church**.

SATURDAY, JULY 21

8:00 **BRAVO**—**Big World**: A special appearance by **Paul McCartney**.

9:00 p.m. **PBS**—**Swingin' Over The Rainbow With Willie Nelson**: The country legend and his acoustic quintet perform instrumental numbers from the golden age of swing.

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

Local Notes

By Michael Amicone

Contributors include Pat Lewis, Scott Schalin and John Lappen.



SALUTING L.A. JAZZ: Renowned L.A. artist Richard Wyatt and Capitol Prez Hale Milgrim are pictured in front of the "Hollywood Jazz: 1945-1972" mural-in-progress on the south wall of the Capitol Records building in Hollywood. The completed mural will pay tribute to the artists and jazz clubs that have contributed to making Hollywood a leading force in innovative jazz. Artists included in the painting are Duke Ellington, Nat King Cole, Ella Fitzgerald, Charlie Parker, Miles Davis, Billie Holiday, Dizzy Gillespie and Chet Baker, with the names of prominent jazz nightclubs to be etched into the background.

DISCO RHINO: This month's Rhino releases include a two-volume series entitled *The Disco Years*, covering the dreaded disco explosion of the Seventies, and *Hip-Hop Greats*, a set focusing on rap music's formative years. The former includes such Seventies disco dance floor dregs as Diana Ross' "Love Hangover," Chic's "I Want Your Love," Kool & the Gang's "Celebration" and KC & the Sunshine Band's "That's The Way I Like It" (Incidentally, Rhino Records has also released a "best of" collection by the best-forgotten KC & the Sunshine Band, probably the most disposable CD ever released by these usually great reissue archivists). The latter set, *Hip-Hop Greats*, includes seminal rap recordings of the early Eighties—Grandmaster & Melle Mel's "White Lines," Grandmaster Flash's "The Message," the Sugarhill Gang's "Rapper's Delight," plus early singles by Run-D.M.C. and the Fat Boys.



TOWERING TEACHER: In order to draw attention to Roger Waters' upcoming restaging of *The Wall* in Berlin, a 40-foot tall teacher, one of the characters from the Pink Floyd album as created by animator Gerald Scarfe, was flown in from Berlin last week for a traffic-stopping appearance at Tower Records on Sunset Blvd. The

BANNING THE BOX: In an effort to speed up the elimination of CD longbox packaging, the Ban The Box coalition is encouraging consumers to tear open their CDs and leave the torn outer shell for disposal by the retail outlet. The coalition hopes that this will force retailers to contend with the mounting waste generated by these disposable and useless cardboard outer shells.

VINTAGE FLOYD: July is a good month for Pink Floyd fans. In addition to Roger Waters' restaging of *The Wall* in Berlin, Mobile Fidelity Sound Lab is releasing the album in a special Limited Edition 24-karat gold Ultradisc format. The double CD, which is the company's first-ever Limited Edition Ultradisc, includes an expanded booklet and is housed in a deluxe slip case. Floyd fans can now hear *The Wall*, one of the band's most famous works, in the best possible sound quality.

concert, to be staged on July 21 at the site of the Berlin Wall, is being billed as the largest musical event ever (the performance is expected to draw over 150,000 people and will also be broadcast in 60 countries. —JL



IT 'IS' UNUSUAL: In an unusual musical pairing, Tom Jones joined Billy Idol (Idol's first live performance since his motorcycle accident) onstage at the N.Y.C. Jam, held on June 21 at Hollywood nightclub Spice. The duo sang Idol's hit, "To Be A Lover," and a few rock chestnuts—"Great Balls Of Fire" and "Be-Bop-A-Lula." Jones, who is currently recording a new album, got a thunderous ovation from the lucky throng of club-goers who were present for the jam. Billy Idol, who is apparently going through an Elvis/Vegas look-alike period, showed no ill effects from the February accident that severely damaged his right leg and left forearm.



THE LEGS HAVE IT: Brash Canadian singer Alannah Myles is shown cavorting with the Scorpions' Rudolf Schenker (left) and Klaus Meine at one of her recent Roxy shows.



Lisa Rose

BYRNE'S BRAZILIAN BASH: Opening with "Office Cowboy" from his latest LP, *Rel Momo*, David Byrne and his fourteen-piece Brazilian band performed an engaging two-hour set that had the entire audience dancing in the aisles. David's band, along with their wonderfully spastic leader, wore striking white suits, stood on an elaborate three-tiered stage and were as tight as a whistle. Most of the material came from Byrne's new *Sire* release, which is an unusual departure from his work with the Talking Heads, and included the samba "Don't Want To Be Part Of Your World" and "Independence Day," a festive cumbia about an X-rated dream. Of course, David performed a number of Heads tunes including "Mr. Jones" and "Burning Down The House," both of which lent themselves quite nicely to the rich ethnic mood of the evening. —PL



Anna "Flash"

COME ON DOWN: Christine In The Attic came downstairs long enough to perform an intriguing set of soulful pop at Club Lingerie in Hollywood. The band, whose sound is highlighted by the chilling vocals of Christine Russell, played selections from their self-titled independent debut, produced by legendary producer-engineer Ken Scott (the Beatles, Bowie and Elton John). Creating a semi-surreal attic look, the stage was adorned with wispy white curtains to augment the ethereal quality of the performance. —SS

CLASSIC RICHARD: Late last year, Specialty Records—the label where Little Richard made rock & roll history during the years 1955-64—released a deluxe five-album, three-CD box set chronicling the recordings of Little Richard, one of rock's seminal figures. *Little Richard: The Specialty Sessions* is a collector's dream, containing every song the Georgia Peach released on the label and, more importantly, previously unreleased demos, outtakes, false starts and in-studio conversation. In addition, there are true stereo versions of his 1964 Specialty recordings and a series of radio commercials that Richard cut for *Royal Crown Hair Dressing* in the mid-Fifties (Richard's high-rise pompadour was as famous as his patented "woo's"). The Specialty Sessions, which also includes comprehensive liner notes and a 32-page booklet (placing the Little Richard story in its proper historical perspective), offers a fascinating glimpse into the recording sessions that spawned some of the most exciting, important rock music ever recorded. Though some rock historians may quibble at Richard's persistent claim that he invented rock & roll—Chuck Berry immediately comes to mind as another serious contender—there's no disputing the fact that this flamboyant rocker was one of rock's founding fathers.



World Radio History



COMING OUT PARTY: George Balaskas, President of Amethyst Entertainment and Century 2000 Records, and composer-musician-actor John Draikis are pictured at Trumps during a party held to celebrate Century 2000's first record release, "Hold On," by Thelma Houston. A recording and publishing division of Amethyst, Century 2000 Records will license the music to Amethyst's original film soundtracks and acquire and license other music catalogs. The label has acquired the Century catalog of classic jazz recordings, including music by jazz legends Buddy Rich, Woody Herman and Benny Goodman.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

A SPECIAL PARTY: Chrysalis Records held a private listening party recently for the new LP *More Specials*, by British ska band the Specials at the O.N. Club in Silver Lake. The debut of the album and several live and studio-produced videos attracted a full house including Stiv Bators, fourth-fifths of Blondie, some B-Girls, the Boxboys and Rodney Bingenheimer. **IN THE 'FICKLE FINGER OF FAME' DEPARTMENT:** The most popular wake-up duo in Los Angeles? John London and Ron Engelman were recently honored after radio listeners named them their favorite AM radio personalities.

JUNGLE MUSICIANS—AND PROUD OF IT: The Ramones, when asked about their three-chord song reputation, stated, "We don't play three or four chords! MC: "Two Chords?" "Nope," replied Joey Ramone, "we play one chord!"

Those of us living in Los Angeles are indeed fortunate. Because of our proximity to the very pulse of the music industry, we get to see rock history in the making. Actually, we very often get to see it before it's made.

Not too long ago, the local club scene was vibrant with aspiring rockers who strutted their stuff up and down the Strip on a regular basis in an effort to get noticed by the A&R community. With their melodic teen anthems, devil-may-care attitude, glam attire and stage acrobatics, Poison not only attracted the largest crowds in town, but were also awarded a recording contract with the then-independent Enigma Records.

Look What The Cat Dragged In, the band's first album, almost died a terrible death had it not been for the hard work of the band members and the dedication of a handful of Enigma staffers. Enigma was a relatively new label and Poison, a new band. The two had to grow together. While on the road, group members would note which record stores weren't stocking their album and report these stores directly to their label. Day after day, both band and label worked diligently to break an act many dismissed as merely an image-conscious glam band. However, the results of their combined efforts yielded two Top Twenty hits—"Talk Dirty To Me," which peaked at Number Nine, and "I Won't Forget You," which made it to Number Thirteen on the Billboard charts.

With the release of the Tom Werman-produced Open Up And Say... Ahh! the group had definitely matured. The songs were tighter, more melodic and more true to life. Eye shadow and jeans were replaced by hair stylists and leather. Poison was now arena-ready.

The group's sophomore effort produced the chart-topping singles, "Nothin' But A Good Time" (Number Six), "Fallen Angel" (Number Twelve) and their only Number One single to date, "Every Rose Has Its Thorn." Poison had grown up.

Relying on Bruce Fairbairn's production expertise, Poison's new Flesh And Blood album is harder, heavier and more sincere than any of their previous efforts. This time around the band drew on their innermost personal experiences—though not always very pleasant ones—for their song inspiration. "Valley Of Lost Souls," "Life Goes On" and "Something To Believe In" exemplify their newfound attitude and songwriting growth.

In a recent conversation with Bret Michaels, the lead singer traced Poison's development and spent some time previewing their new album. Here's what Bret had to say:

Poison



Rikki Rockett

Bret Michaels

MC: The new album, *Flesh And Blood*, is a lot heavier than your previous efforts. It also seems to be a lot more mature than the first two albums. How would you chart the progress you guys made from one LP to the next?

BM: I think this record is going to throw people back just a bit. I think this is an album that has legs—it's going to take a bit more getting used to, but I think it will last longer. When we did *Look What The Cat Dragged In*, we were a bunch of kids doing an independent record for Enigma with hardly any money.

And basically, we did the songs that we played in the clubs. We didn't really have that many experiences. We had just moved to L.A., and we played the club scene for a couple years and said, "No one is signing us, let's do an independent record." And needless to say, when we put the album out, it almost died a miserable death. But we kept touring and plugging it. Finally, Capitol picked it up and gave us a chance with "Talk Dirty To Me" and fortunately it did what it did. I don't know if it was fate, or God, or just us working at it.

GROWS UP

By Kenny Kerner



Neil Zlozower

C.C. DeVille

Bobby Dall

After that, we toured with groups like Quiet Riot, Dokken, Loudness, Cinderella, Ratt, you name it. We opened every door we could open, even some headlining shows. Finally, we stopped touring after a year and eight months. We peacefully parted ways with Howie Hubberman and everyone, and we moved on. At the beginning of our second record we finally got rid of Sanctuary Management when we found out what they were doing with our money and all this other kind of stuff that was happening. Musically, I think the songwriting, with "Every Rose" and "Fallen

Angel," got a little more mature by virtue of us being out on the road and getting to see more of what life's about. I got to taste the not-so-glamorous side of Hollywood and a bit of losing someone I love. We were fortunate with our second record—all the songs set their own pace. We toured as the opening act for David Lee Roth for six months. Then we toured by ourselves for about a year and two months until we had pounded the record into the ground, and finally we were ready to take a break.

MC: The songs on this new LP seem more

serious and appear to be based on true-to-life experiences.

BM: With *Flesh And Blood*, we seemed to have been experiencing both the good and the bad in life. I lost a very close friend of mine, Kimo, who was a good friend of everybody's on the tour, as a result of constant drinking and partying. He had a respiratory problem, like I have diabetes, and it shocked me the hardest. He was my personal body-guard, and he helped me with my diabetes. He was my best friend on the road. We lost him over Christmas time after "Every Rose" had just gone Number One, and it was too much for me to take. I had sort of a setback, a realization of life, that it's not like a love song. When you lose somebody that is that close to you, you don't just call them and say, "Come on back. I'm ready to be faithful to you now." It doesn't work that way. I think that, and a couple of other things that happened on the tour, made me see things differently than before. So maybe that's why there's a seriousness on this record that wasn't on our other records.

MC: The title of the album implies that you're ready to pour your guts out on this one.

BM: It's a little less comical and more serious. There's still some great fun-loving rock & roll tunes, and that's still very much a part of us. But there's a seriousness. The fun-loving songs are easy to write. You're having a great time, you're having a couple of beers, you go into rehearsal and they're easy to write. They're also easy to pass away, too. Songs like "Something To Believe In" or "Life Goes On" are harder to write, but they make more of an impression on people.

MC: The band also changed producers on this record. Is that part of the growing process?

BM: By all means. We changed from Rick Browde who we didn't get along with, but he was the only one there for us on the first record. So it was a love/hate relationship with him. On the second record, I thought Tom Werman was wonderful—he did a great job. Every producer is like a new referee, and every time we play a new game—which we consider to be a new album—we like to get new blood in there, someone who sees and thinks a bit differently. For this album, just like for our other records, we wrote all the songs ourselves. So there isn't an outside writer who came in and said, "OK, I've written you ten great hits." We just write how we feel. Hopefully, the reason a song will become a hit for us is because the fans relate to it. We put our meat and potatoes on the table with this record.

MC: Do you feel that you still have to prove something as songwriters because of the early glam image that you had?

BM: I don't feel as if I need to prove things to others. I think it's more important to prove to myself that I can keep getting better. Since I grew up listening to Kiss, Aerosmith and Alice Cooper, those kinds of bands are always going to be my forte. That's going to be reflective in our show and our appearance. But it doesn't necessarily mean it has to be in

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ORANGE COUNTY MUSIC

KNAC

Bringing PURE ROCK to Orange County

By Tom Kidd

Here's the scenario: You've just recovered from a Saturday night on the Strip and you find yourself in the middle of the week needing a quick fix of leather and spandex. The trouble is, you live in Orange County and your old man took the good car, so there's no way you can make it back to Hollywood. What are you going to do?

If you're wise, you'll head to your local hangout—because chances are Long Beach-based KNAC (105.5 FM) is sponsoring a concert or club night right in your neighborhood. The "Pure Rock" radio station not only sponsors big-name recording artists like Rush at such mainstream concert halls as Irvine Meadows and Pacific Amphitheatre, but they also bring smaller acts such as L.A. Guns or Bang Tango to a showcase club near you. (They have been known to promote shows from Ventura and L.A. all the way down to the Coach House at the northern edge of San



Heather Harris

Tawn Mastrey (far right) with Sam Mann and Jessica Hahn during the filming of *Heavy Metal, Thunder & Mud*.

Diego county.) The good folks at KNAC each week sponsor head-banging "One Night Stands" where they break out all their promotional gear at clubs like Shooters (725 Baker, Costa Mesa), Bandstand (1720 S. Manchester, Anaheim) and the Marquee (7000 Garden Grove Blvd., Garden Grove). And of course, those amazing DJ's are always on the road doing personal appearances. Because of that and scheduling overlays, there might be as many as five KNAC events happening in Orange County and L.A. on any one given evening.

For those in the mood to rock but not in the mood to deal with festival seating, KNAC also sponsors nights of partying at the Mardi Gras (401 Shoreline Drive, Long Beach) and at various Red Onion restaurants around the county.

"Red Onion?" you scoff. "Isn't that a chain of Mexican restaurants that pushes Margaritas to the disco crowd?" Yes, it's that and so much more. KNAC works with about twelve different restaurants in the chain, all of which are converted to "Pure Rock" hangouts when KNAC comes to call. The flagship of this moveable operation is the Lakewood Red Onion (5117 Lakewood Blvd., Lakewood) where veteran DJ Tawn Mastrey has hosted the night for over a year. What's it like? "About 10 p.m. it's totally packed with rockers in their finery," explains KNAC's program director, Pam Edwards. "You don't see anything like it. They really switch it over. The waitresses dress differently and obviously the

music's different. From what I hear, they sometimes even have different employees working those nights who dress up rock & roll. The dance floor gets packed with everyone dancing to AC/DC, Iron Maiden and Bang Tango. It's a whole other place."

Magical nights like those are what helps keep KNAC in touch with what the O.C. people want. The folks at the parties will tell the DJ's what they like or dislike about the station and sometimes suggest bands that might otherwise have slipped through the cracks. "It might be a record that's not happening that much nationally, but for us it will because it's happening at the clubs," says Edwards. "Bang Tango is a good example. We got on that band, and it's proven to be an incredibly good thing for us even though it's not happening nationally. They have this song, 'Love Injection,' that they do. I thought it was an okay song, but everyone was telling me we should pay more attention to it because at our Orange County clubs it was getting the most attention. We started playing it, and it turned into this monstrous hit."

The folks at KNAC are proud of their ability to break new talent. They do a show called the Pure Rock Local Show on Sunday nights which is hosted by Craig Williams who is also the station's production director. This program features the best bands of both L.A. and O.C. Their other DJ's, some from as far away as Thousand Oaks, are constantly scouring the

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city, lending their support to those bands they deem worthy and sometimes bringing them back home to the KNAC offices. Currently, KNAC is sponsoring a "Sunset Strip Series" in Hollywood in conjunction with Avalon Attractions (they are considering a like-minded venture behind the Orange Curtain). This is something they're trying to do with new and upcoming bands. On these nights, the radio station gives away almost all the tickets if they can, or they try to make it a "low dough" or free show. They also add incentives like T-shirts or CDs and feature the performers' music on the airwaves for a week prior to the event.

When a club band finally breaks through, they often find that KNAC is right there for them. Aside from the *Local Show*, KNAC doesn't play much unsigned talent, yet they can still be considered very supportive because of the club nights. Edwards says, "We've promoted so many club nights with them locally for so many years that when they finally do get a quality record out on a major label our audience already knows the songs. Because the metal scene is based out here, many of the acts we play are from this area."

For you metal addicts, KNAC-sponsored club nights are probably just what the doctor ordered. If your favorite signed act plays the Strip on one night, the Marquee or a similar venue in O.C. will most likely have them the next. Thanks to KNAC, the same bands play both the northern and southern circuits. "Our only thing is to try not to do the same band too close in proximity to where they've last played," says Edwards. "But we don't feel bad about playing a Hollywood show on a



Heather Harris

Pam Edwards

Wednesday night and an Orange County show on a Thursday because they're 60-70 miles apart." She cautions, however, that certain unnamed acts don't always fly. "Orange County seems fairly conservative," Edwards observes. "I'm not saying the people who listen to our station are, but I think it's probably harder to have certain bands play in Orange County at some of the clubs. I think the clubs are not as lax as say the Strip would be or some of the other Hollywood clubs."

Really lucky listeners may also get to be part of a live broadcast. KNAC broadcasts quite a bit from the Marquee as well as from what they term "Backstage Barbeques" based at Irvine Meadows. These emit from a big area backstage at Irvine where there's a basketball court for the bands to play around on before they go onstage. KNAC completely takes over

the area, setting out a free barbeque and drinks for about 200 people, and broadcasts live from phone lines backstage at the Amphitheatre. The last show they had featured L.A. Guns, Y&T and Bang Tango. Edwards advises metal heads to listen for their chance to win a backstage pass and an opportunity to meet the bands.

Other new wrinkles in the KNAC concert schedule of particular interest are their new "Clean and Sober Parties." While they've only done a couple of those so far, Edwards says, "It's something we'd really like to explore now because when we do a club night we try not to base the fun around the drinking. We really try to base it around the music and the prizes and things. We have a really good push on the 'Don't Drink and Drive' campaign. If we can do underage events or clean and sober events, that's great and to our benefit." When these finally become part of the litany, KNAC plans to equally service both L.A. and O.C. sober rock fans.

KNAC has a lucrative and helpful foothold in the Orange County market. It may be because of their proximity to the locales, it may be because they're working a little harder at it than other radio stations or it may be because, as Pam Edwards says, "We have our own niche and we know what the audience wants to hear. We can program for that specific group." For whatever reason, the Red Onion, Shooters, Irvine Meadows and anywhere else KNAC hangs their sign is the place to party in Orange County. Let the old man keep the car. Pure rock is as close as the corner club. MC

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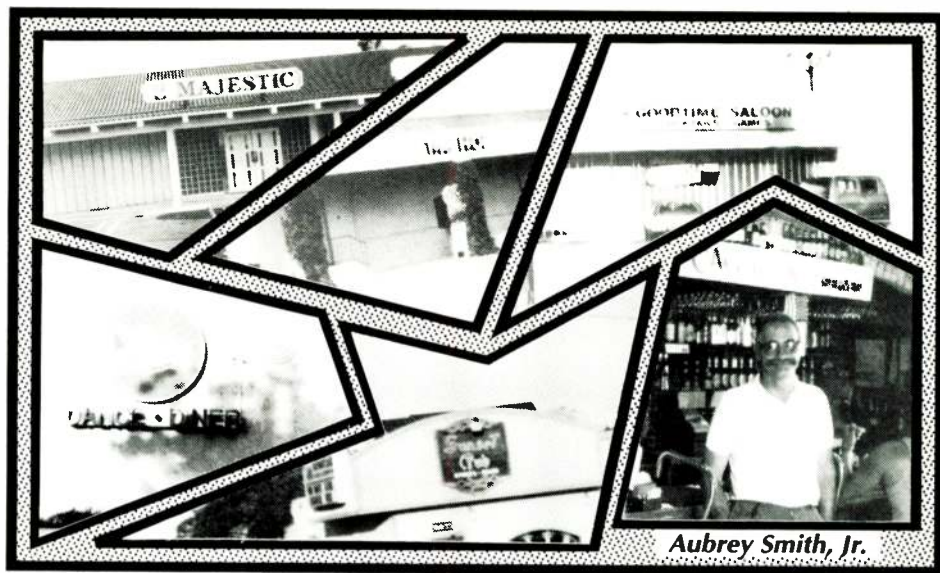


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ORANGE COUNTY MUSIC

The Night Life

By Randy Karr



Aubrey Smith, Jr.

Until recently, the mere mention of Orange County to anyone in Los Angeles conjured up images of a stale, lifeless community. The land "behind the Orange Curtain" where all who dwell belong to the John Birch Society, have little black figurines on their front lawns and spend every weekend at Disneyland.

Probably the most criticized aspect of this rural heaven was the local music scene, especially rock music. Most Orange County music lovers had to journey to Los Angeles for any "real" music, or so it seemed. With the ever-growing distance between Orange County and Los Angeles, the demand for local entertainment grew so that Orange County residents could avoid the already overloaded freeway system. Now Orange County currently has all the aspects of a "big city" music scene: clubs, concert halls, recording and rehearsal studios, managers and booking agents.

So what is so different about the Orange County music scene? Is it worth the drive from Hollywood? Do the A&R people go there to find new talent? To answer these questions, *Music Connection* traveled south and spoke with local club owners and their patrons.

One of the most obvious and surprising differences about Orange County is that hardcore regulars support their favorite clubs. Most club owners were quick to point out how loyal their customers were in comparison to Sunset Strip clubs. In addition, they note that most of their patrons don't really care about seeing a band from Los Angeles, as opposed to a local band, as long as the music is good.

One of the most popular nightspots is the Hop in Fountain Valley. Owned and operated by Sixties vocal duo the Righteous Brothers, it has become one of the most important spots for top-name entertainment in Orange County. Spokesman Mike DiGiaccio explains: "To play the Hop, you've got to be great—top-notch. People have come to expect the best from us, and they always get it." DiGiaccio contends that the Hop's clientele is a "mature, professional crowd, not yuppies really, just established."

In contrast to the Hop, Goodies in Fullerton

also books name acts, but with its location near three colleges, it naturally caters to the college crowd. Goodies claims they only get people from Hollywood or the industry A&R reps when a signed act is playing or when a band has already attracted some label attention but isn't showcasing in L.A.

Do other Orange County clubs bring in the Hollywood heavyweights? According to most club owners, very rarely. Aubrey Smith Jr. has worked at Cagney's beachfront nightclub in Huntington Beach for the past three years and says, "It's a shame because [L.A.] bands could really expand their following by playing down here." But will these L.A. fans follow music from the Strip down to Huntington Beach? Probably not. "People want to party," says Aubrey, "but they don't want to be on the freeway longer than they have to. Nobody wants a '502' on their driving record."

If not to see name-brand entertainment, why make the drive to Orange County? "Because we in Orange County are different and original," claims the proprietor of Shooter's Tequila Bar and Grill in Costa Mesa. "We have a 'shooter chair' [drinks mixed in a person's mouth with their head tipped back on the bar], and this is a hot spot, this is Los Angeles South." Shooter's books L.A. bands and feels that more of them should consider gigging in Orange County: "We have L.A. Top 40 bands—most of them rock-oriented—and our young crowd could really help an up-and-coming band."

Orange County clubs are very accommodating to Top 40 bands, allowing them to mix their original songs with cover tunes. "There isn't a problem with that. They can play their own songs, but we like them to do things people are familiar with, too," say the talent-bookers at Shooters.

Curiously, none of the clubs *Music Connection* spoke with (Top 40 or not) were concerned with unions. One club owner, who wishes to remain anonymous, says, "We pay the band, and if the band wants to pay the unions that's up to them."

The question of the pay-to-play situation was also interesting. Several clubs had never even heard of this concept (so they claimed), but others, such as the Green Door in

Montclair, leave that choice up to each individual band. According to the Green Door's Lisa Deal, "It's certainly an option bands have with us, but we don't enforce pay to play."

What a person pays to enter an Orange County club varies greatly from club to club. Most places have a cover charge, and Aubrey Smith explains one reason for this: "We get a lot of homeless people in our area because of the beach, and the cover charge—even if it's only a dollar or two—keeps them from just walking on in." Most of the higher cover charges reflect the entertainment involved, those without advance tickets for a large draw situation will have an entrance fee that varies from evening to evening. By comparison, L.A. cover charges are much higher than Orange County's. For example, the Sunset Pub in Sunset Beach is walking distance from the beach and is situated on the busy (and high-rent) Pacific Coast Highway, yet the night that *Music Connection* stopped by, admission was only three dollars...and we even found a good table!

Although Orange County boasts of its advantages over Hollywood (cleaner air, lots of parking, lower prices) most people in L.A. do not go to Orange County for entertainment. "Why should we?" said Ron Delaney, outside FM Station, "Everything is right here." Yet the reverse is not true, as many Orange County residents travel to L.A. for live music even if the same band is playing locally in Irvine or Anaheim. "It's more exciting in L.A. I don't know exactly why, it just is," explained Karen Lutton, a Newport Beach resident waiting to see Wild Child perform at the Whisky. "I've seen them [Wild Child] all over the place, but it's more fun here...more historic."

Whatever the reasons, L.A. is still the club entertainment leader. Maybe we're gluttons for punishment, or maybe we won't settle for anything less than the best. For now, L.A. is still the scene and the place to be in music. Of course, that could change. Perhaps all that needs to happen is for Randy Newman to write a song for a slightly different metropolitan area: "Anaheim, we love it! Beach Boulevard, we love it!"

MC

GUIDE TO O.C. NIGHTCLUBS

What follows is a select listing of Orange County Nightclubs. We'd like to thank the club owners and bookers for taking the time to provide us with this valuable information. As cover prices and show times may vary, we suggest calling the club for daily information.

Compiled By Randy Karr

DJ CLUBS

The Bandstand
1721 S. Manchester
Anaheim
714-956-1410
Cover: \$2 to \$12.50

The Cafe Serenata
35 Calle de Industrias
San Clemente
714-498-8800
Cover: none

D.J.'s
204 S. El Camino Real
San Clemente
714-498-8113
Cover: Thur. \$1, Fri & Sat \$3

El Mexi Rock
28411 Marguerite Pkwy.
Mission Viejo
714-364-6674
Cover: Tues-Sat \$3

The Frat House
8112 Garden Grove Blvd.
Garden Grove
714-897-3431
Cover: \$3

Fullerton Hof Brau
323 N. State College
Blvd.
Fullerton
714-870-7400
Cover: None

Genesis
23111 Muirland Blvd.
El Toro
714-472-0604
Cover: None

Playa Castillo
807 Adams Ave.
Huntington Beach
714-960-7655
Cover: None

Stuart Anderson's Black Angus
205 E. Imperial Hwy.
Fullerton
714-773-5101
12900 Euclid
Garden Grove
714-638-9981
23221 Lake Center Dr.
Lake Forest
714-837-4200
Cover: Fri & Sat \$2

Via Maria
9969 Walker Street
Cypress
714-821-9300
Cover: None

Wounded Knee
815 S. Brookhurst
Anaheim
714-635-8040
Cover: Sun & Mon. \$5

LIVE MUSIC CLUBS

Airporter Inn
18700 MacArthur Blvd.
Irvine
714-833-2770
Cover: None

Bentley's
7000 Beach Blvd.
Buena Park
714-522-7000
Cover: \$3
Contact: Keri Gies

Bubbles Balboa Club
111 Palm
Balboa Peninsula
714-960-9318
Cover: \$1-2
Contact: Aubrey Smith, Jr.

Cagney's By The Sea
406 Pacific Coast Hwy.
Huntington Beach
714-960-9318
Cover: \$1-2
Contact: Aubrey Smith, Jr.

El Capitan
14210 Culver Drive
Irvine
714-551-3310
Cover: None
Contact: Carlos Paccatto

The Coach House
33157 Camino Capistrano
San Juan Capistrano
714-496-8927
Cover: Various ticket price per band
Contact: Ken Phebus

Five Points Bar & Grill
18685-H Main Street
Huntington Beach
714-841-3679
Cover: None
Contact: Necko

Goodies
1641 Placentia Ave.
Fullerton
714-524-8778
Cover: Various ticket price per band.
Contact: Dave or Sharon

The Green Door
9191 Central
Montclair
714-930-9741
Cover: Various ticket price per band.
Contact: Jason

The Righteous Brothers Hop
18774 Brookhurst
Fountain Valley
714-963-2366
Cover: Various ticket price per band
Contact: Butch Rillera

Jezebel's
125 N. State College
Blvd.
Anaheim
714-522-8256
Cover: Various ticket price per band
Contact: John Schultz

Kelly's
713 S. Brookhurst
Anaheim
714-999-1745
Cover: None
Contact: Rich Soliwada

La Vida Saloon
6150 Carbon Canyon Rd.
Brea
714-996-0720
Cover: None
Contact: Don Heinz

Louie Louie's
77 S. Main Street
Orange
714-547-7020
Cover: None
Contact: Louie Nigro

Marmac's
12777 Knott Ave.
Garden Grove
714-898-5645
Cover: None
Contact: Carl

The Marquee
7000 Garden Grove Blvd.
Westminster
714-891-1181
Cover: Various ticket price per band

Mississippi Moonshine
409 W. Katella Ave.
Anaheim
714-956-0690
Cover: Fri. & Sat. \$3
Contact: Harmony Artists, 213-659-9644

Out of Bounds
21022 Brookhurst St.
Huntington Beach
714-968-9800
Cover: Fri. & Sat. \$3
Contact: Gina

Peppers
12361 Chapman Ave.
Anaheim
714-740-1333
Cover: Wed. & Thurs. \$3, Tu., Fri. & Sat. \$5
Contact: Corporate Office 714-240-8500

Perq's
117 Main St.
Huntington Beach
714-960-9996
Cover: Various ticket price per band.
Contact: Tommy or Buddy

Pink Cadillac
420 S. Brookhurst
Anaheim
714-533-1261
Cover: Wed. & Thur. \$3, Fri. & Sat. \$5
Contact: Ray Camacho

Popeye's
1700 Placentia
Costa Mesa
714-650-1840
Cover: None
Contact: Steve Schiro

Rumplestiltskin's
114 McFadden Place
Newport Beach
714-673-5025
Cover: Fri. & Sat. \$2
Contact: Louie Mansfield

Studio Cafe
100 Main Street
Newport Beach
714-675-7760
Cover: None
Contact: Bruce Davidson

Sunset Pub
16555 Pacific Coast Hwy.
Sunset Beach
213-592-1926
Cover: \$2-3 (depending on band)
Contact: Mark Coultas

Takao
425 N. El Camino Real
San Clemente
714-498-7111
Cover: Fri. & Sat. \$3
Contact: Roger

T.C.'s
18528 Beach Blvd.
Huntington Beach
714-963-7744
Cover: None
Contact: Dennis McNeekin

Texas Loosey's
2720 E. Nutwood Ave.
Fullerton
714-738-4988
Cover: None
Contact: Kevin

The Villa
34311 Coast Hwy.
Dana Point
714-496-5739
Cover: None
Contact: Mario Arais

The White House
340 S. Coast Hwy
Laguna Beach
714-494-8088
Cover: \$2-5 (depending on band)
Contact: John Noller

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Photo of: Nick Beggs, of Ellis, Beggs & Howard, the English rock band.

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ORANGE COUNTY MUSIC

GUIDE TO MUSIC BUSINESSES

Many changes appear in this year's directory of Orange County businesses, due to the ever-changing O.C. music scene. Some names and numbers have changed, some new places have opened and some are in a state of flux even as we go to press. Perhaps the most obvious change is that one-man scene, agent-and-other-things Jim Palmer, left the county for Las Vegas. Such vitality inevitably creates a certain number of errors and omissions; our apologies if that is the case here. And a special thanks to all those who helped us put this guide together.

Compiled By Lyn Jensen

AGENTS

Creative Entertainment

1360 N. Hancock St.
Anaheim, CA 92807
(714) 693-9090
Contact: John MacEntire
They book the Ruben E. Lee (Newport Beach) and similar establishments.

Entertainment Network

642 East Katella, Suite B
Orange, CA 99976
(714) 771-0500
Contact: Terry Fitton
They book Peppers Golden Bear (Huntington Beach) plus out-of-county.

Harmony Artists

8833 Sunset, Penthouse West
Los Angeles, CA 90069
(213) 659-9644
Contact: Ed Little
They book several O.C. restaurants and clubs, including Mississippi Moonshine.

Jensen Crew

P.O. Box 9532
Anaheim, CA 92812
(714) 534-8912
Contact: Madeline R. Crew-Jensen
They handle several original county-based acts, including Exude.

Sue-Del Talent Agency

2033 South State College
Anaheim, CA 92806
(714) 978-6265
Contact: Sue Smart
They book most of the country outlets in O.C., and also handle "oldie" acts.

CLUBS

The Bandstand

1721 South Manchester
Anaheim, CA 92802
(714) 956-1410
Their Wednesday night rock shows are booked by Joe Schultz at (714) 522-1780. Other shows are booked by Sue-Del Agency (see above "Agents").

The Blue Beet Cafe

107 21st Street
Newport Beach, CA 92802
(714) 675-2338
Contact: Wasy (he wants "oldies, a trio or less")

Cafe Lido

501 30th
Newport Beach, CA 92663
(714) 675-2968
Jazz seven nights a week.

The Cannery

3010 Lafayette Avenue
Newport Beach, CA 92663
(714) 675-5777
Copy/cover

Cattleman's Wharf

1160 West Ball Road
Anaheim, CA 92802
(714) 535-1622
Contact: Heather (9-5 weekdays)
Copy/cover

The Coach House

33157 Camino Capistrano
San Juan Capistrano, CA 92675
(714) 496-8930
Contact for headliners: Ken Phegbus (1-5 Fridays)
Contact for locals: Nikki Sweet (1-5 Fridays)
"Major national and international acts" that will play a 300-seat venue.

The Crazy Burro

Adam and Beach
Huntington Beach, CA
(714) 960-7644
Reggae

The Crazy Horse

1570 Brookhollow Dr.
Suite 108
Santa Ana, CA 92705
(714) 549-8233
Voted Academy of County Music's top nightclub for three years.

Canyon Bar & Grill

859 Laguna Canyon (next to the Postnuclear)
Laguna Beach, CA 92651
(714) 494-1911
Mostly reggae.

The Doll Hut

107 Adams Street
Anaheim, CA 92802
(714) 533-1286
Contact: Dirk, John or Linda
75 person capacity, no cover, no pre-sale, no pay either—but club makes sure each band member gets one or two beers. Bills itself as "the only beer bar by and for musicians."

Foul Play

(formerly Night Moves)
5902 Warner
Huntington Beach, CA 92649
(714) 840-6118
Contact: Ezra or Colin
Everything from Elvis impersonators to local bands to national acts. No pay-to-play.

Goodies

1641 Placentia Avenue
Fullerton, CA 92670
(714) 524-7072
Contact: Erleen (after 3 p.m., Sundays-

Thursdays)

Bands have "options," including pre-sale.

The Hop El Toro

23822 Mercury road
El Toro, CA 92630
(714) 768-6178
No, it isn't owned by the Righteous Brothers, but it plays oldies just the same.

Jezebel's

125 N. State College Blvd.
Anaheim, CA 92806
(714) 776-4546 (after 8:30 p.m.)
Pay to play.

La Vida Hot Springs Saloon

6150 Carbon Canyon
Brea, CA 92621
(714) 996-0720
Live bands and dancing on Fridays, Saturdays and Sunday afternoons. Not often open to "new people," but Sunday afternoon is "audition time."

Loose Moose

8901 Katella
Anaheim, CA 92802
(714) 826-2040
Live rock bands, Wednesdays through Saturdays.

The Marquee

7000 Garden Grove Blvd.
Westminster, CA 92683
(714) 891-1971
Contact: Kitty Bash and Octavius Rock run "Club Tangent" here on Wednesdays, contact them at (714) 998-0423.

NYC

1670 Newport Blvd.
Costa Mesa, CA 92627
(714) 645-6830
Contact: Aldo Bender (10 a.m. daily)
Dance and concert club.

Peppers Golden Bear

300 Pacific Coast Hwy.
Huntington Beach, CA 92648
(714) 374-BEAR
Contact: Terry Fitton at Entertainment Network (see "Agents" above)
Club opens on August 20th.

Picasso's

"In the Pavillion at Dana Point:"
Dana Point, CA 92629
(714) 661-7282
Jazz three times a week.

Perq's

"at the Huntington Beach Pier"
Huntington Beach, CA
(714) 960-9996
Copy/cover and R&B.

Pink Cadillac

420 S. Brookhurst

Anaheim, CA 92804

(714) 533-1261 or (714) 1071
Contact: Ray
Original live bands on Friday.

Popeye's

1700 Placentia
Costa Mesa, CA 92627
(714) 650-1840
Original band showcase every Sunday, talent content Wednesday, country Tuesday.

Postnuclear

775 Laguna Canyon Road
Laguna Beach, CA 92651
(714) 494-1432
Contact: Steve Clifton

The Quiet Woman

3224 E. Coast Highway
Corona Del mar, CA 92625
(714) 640-7440
Contact: Lynne or Marlee
Copy/cover, for soloists.

The Righteous Brothers' Hop

18774 Brookhurst Avenue
Fountain Valley, CA 92708
(714) 964-5902
Contact: Butch (after 8 p.m., Tuesday-Saturday)
Oldies and tribute shows.

Studio Cafe

3210 E. Pacific Coast Hwy.
Corona del Mar, CA 92625
(714) 675-7575
Contact: Frank (after 8 p.m.)

The Sunset Pub

16555 Pacific Coast Highway
Sunset Beach, CA 90742
(213) 592-1926
Contact: Susan Tyler at Headway (see "Agents" above)

The Swallows' Inn

31786 Camino Capistrano
San Juan Capistrano, CA 92675
(714) 493-3188
Contact: Tacy Lee (9 - 11 a.m.)
Country

Takao

425 N. El Camino Real
San Clemente, CA 92672
(714) 498-7111
Rock, blues, etc.

The Trocadero

4237 Campus Dr.
Irvine, CA 92715
(714) 854-5599
Contact: Mark Tues. nights.
Live rock & roll Thurs.-Sat.

Tustin Yacht Club

14401 Newport Ave.
Tustin, CA
(714) 544-1995

Contact: Jack, Tues.
Copy/cover/top 40

The Warehouse

3450 Via Oporto
Newport Beach, CA 92663
Contact: Steve McClintock at Headway
(see separate listing).
Copy/cover

The White House

340 S. Coast Hwy.
Laguna Beach, CA 92651
(714) 494-8088
Copy/cover

The Wounded Knee

815 S. Brookhurst Ave.
Anaheim, CA 92804
(714) 635-8040
Contact: Frank and Patty or Sue-Del (see
separate listing).
Country

The Villa

34311 Coast Hwy.
Dana Point, CA 92629
(714) 496-5739
Contact: Mario, after 5.
Rock, blues, Top 40

CONCERT VENUES

The Anaheim Convention Center (indoor)

800 W. Katella Ave.
Anaheim, CA 92802
(714) 999-8950
Contact: Barbara Devich

The Celebrity Theater (indoor)

201 E. Broadway
Anaheim, CA 92805
(714) 535-2000
Contact: Nick Masters at EGH

Irvine Meadows Amphitheater (outdoor)

(818) 708-8855
Contact: Avalon Attractions

The Orange County Performing Arts Center (indoor)

600 Town Center Drive
Costa Mesa, CA 92626
(714) 556-2121 admin. office 9-5, Mon.-
Fri.
Contact: Jim Fleishmann

The Pacific Amphitheater (outdoor)

100 Fair Drive
Costa Mesa, CA 92626
(213) 468-1700 or (714) 468-1700
Contact: Laura Gold, 9-6.

MERCHANDISING

Abbey Road Distributors

2228 Ritchey
Santa Ana, CA 92705
(714) 546-7177
Contact: Sales Manager
The principal distributor in Orange
County, network reaches out-of-state.

Beggar's Banquet

1215 Beach Blvd.
Anaheim, CA 92804
(714) 828-BEAT
Contact: Matt and Andrea Rosney
Hours: 11-6 Mon.-Sat., 12-5 Sun.
Matt and Andrea take records and T-
shirts on consignment.

Black Hole

108 1/2 S. Brea
Brea, CA 92621
(714) 529-4478
Contact: Rogan
Hours: 11-7 weekdays, 12-5 Sun.
Specializes in metal, punk and industrial,
takes consignments, does shows.

Dr. Dream Record Store

60 Plaza Square
Orange, CA 92666
(714) 997-9387
Contact: Jonas
Hours: 11-8 Mon.-Thurs., 11-9 Fri., 10-9
Sat., 11-6 Sun.
Probably the best place to get Dr. Dream
records. Consignments.

Moby Disc

15255 Beach Blvd.
Westminster, CA 92683
(714) 897-2799
Contact: Tom Gracyk
Hours: 11-10 weekdays, 10-10 Sat.
Takes records and tapes on consignment,
features in-store appearances.

The Music Market

2701 Harbor
Costa Mesa, CA 92626
(714) 546-0038
Contact: Jennifer
Hours: 10-10 Mon.-Sat., 11-7 Sun.
The largest independent record store in
Orange County. Consignments.

Pepperland

9376 W. Katella
Anaheim, CA 92804
(714) 827-5100
Contact: Mike
Hours: 11-8 Mon.-Sat., 11-6 Sun.
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Beatles memorabilia. Consignments.

RECORDING STUDIOS

Across the Tracks Mobile Record- ing Studio

P.O. Box 2612
Garden Grove, CA 92640
(714) 636-3780

Adamo's

16571 Higgins Circle
Huntington Beach, CA 92647
(714) 842-2668
Contact: Jerry Adamowicz
Services: 24-track recording

Studio Addario

Costa Mesa, CA
(714) 540-4490
Contact: Joey Dee
Services: A 16-track private studio.

Beach Cities

2147 Laguna Canyon Rd.
Laguna Beach, CA 92651
(714) 497-0979
Contact: Phillip Morgan or Mike Canipe
Services: 24-track recording

Casbah

1895 W. Commonwealth, Ste. N
Fullerton, CA 92632
(714) 738-9240 or 738-5234
Contact: Chaz Ramirez
The studio once used by Berlin. 16-track
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Creative Media

11105 Knott Ave., Ste. G
Cypress, CA 90630
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Yorba Linda, CA 92686
(714) 966-2048
Contact: Tom Foss or Ryan Daily
Services: A private 24-track studio.

Front Page Recorders

P.O. Box 12010
Costa Mesa, CA 92627
(714) 548-9127
Contact: Biff

Golden Goose

2074 Pomona
Costa Mesa, CA 92627
(714) 548-3694
Contact: Dennis Rose
Services: 16 and 24-track studio, 40-
track sequencing.

Headway

7560 Garden Grove Blvd.
Westminster, CA 92683
(714) 891-0868
Contact: Steven McClintock
Services: 24-track studio, 16-track
studio. A point of contact for several
services including McJames Publishing,
Headway Talent Agency.

Lyon Recording

2212 Newport Blvd.
Newport Beach, CA 92663
(714) 675-4790
Contact: Naomi Davis

Mastersound

15571 Producer Ln., Ste. J
Huntington Beach, CA 92649
(714) 891-3330
Contact: Bryan Foster or Robin Akins
Services: 16-track recording.

Public Recording

1220 Pioneer
Brea, CA 92621
(714) 526-0323
Contact: Dave Longueay

Rising Star Recording

655 N. Berry, Ste. I
Brea, CA 92621
(714) 671-7815
Contact: Rudy Ising

Sideways Recording

2931 W. Central Ave., Ste. H
Santa Ana, CA 92704
(714) 549-9849
Contact: Jim Hahn
16 and 24-track studios, digital mastering.

Sonic Sound

5023 River St. #A
Newport Beach, CA 92663
(714) 722-9505
Contact: Wayne Birkle

Sound Affair

2727 S. Croddy Way, Ste. G
Santa Ana, CA 92704
(714) 540-0063
Contact: Andree E. Hogg

Services: 16 and 24-track studios (fewer
track studios available), cassette
duplicating and record pressing.

South Coast Recording

1818 1/2 N. Main
Santa Ana, CA 92706
(714) 541-2397
Contact: Jim Dotson

Sound Mixer Recording

2301 E. Nutwood
Fullerton, CA 92631
(714) 738-4581
Contact: John Sirca
Services: 16 and 24-track recording.
Involved in educational and theatrical
projects with South Coast Repertory.

Spot Recording

1700-P Newport Circle
Santa Ana, CA 92705
(714) 432-8310
Contact: Dave Kory

Webber Sound Productions

1416 N. Batavia
Orange, CA 92667
(714) 953-5082
Contact: Kip

Evan Williams Recording

1519 S. Grand Ave.
Santa Ana, CA 92706
(714) 543-6155

SERVICES

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1911 Betmor Lane
Anaheim, CA 92805
(714) 634-9016
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CVC Audio Supply

(cassette duplicating)
646 S. State College
Fullerton, CA 92361
(714) 871-1419
Charge varies with the length of the tape.

Cheadle & Garrett

(entertainment law)
1151 Dove
Newport Beach, CA 92660
(714) 833-1066

Musician's Association, Local #7, AFM, Orange County

2050 S. Main
Santa Ana, CA 92707
(714) 546-8166
Contact: Frank Amos, President or Bob
Stava, Secretary/Treasurer

Spice of Life

(cassette duplicating)
1569 E. St. Gertrude Place
Santa Ana, CA 92707
(714) 641-1742

THEME PARKS

Disneyland

1313 Harbor Blvd.
Anaheim, CA 92803
(714) 999-4000
Contact: Nancy Eskew 9-6 Mon.-Fri.

Knott's Berry Farm

8039 Beach Blvd.
Buena Park, CA 90620
(714) 827-1776
Contact: Entertainment Office

ORANGE COUNTY MUSIC

SOCIAL DISTORTION

Picking Up The Pieces

By Eric Niles

Born into the fertile right-wing stomping grounds of suburban Orange County in 1979, Social Distortion was arguably Southern California's archetypical punk band.

Saturated with teen angst, a hatred of the record industry and a general feeling of societal alienation, Social Distortion lashed back at the status quo by organizing a "scene" through which they vented their anger.

Although falsely labeled by the mainstream media as incessantly violent, underground club shows became the movement's focal point. Hundreds of self-produced, self-financed singles and EPs followed. In the punk scene, anybody could play, organize a show, even put out a single. Limitations on a band's freedom were unheard of. Social Distortion even went so far as to organize their own U.S. tour in the summer of 1982.

Another State of Mind, a documentary film on that visionary (albeit disastrous) tour undertaken in a yellow school bus, illuminated both the strengths and limitations of the punk lifestyle—a lifestyle which ultimately demanded



Christopher Reece Mike Ness John Maurer Dennis Danell

a heavy price for bandleader Mike Ness.

Between the release of the band's seminal debut LP *Mommy's Little Monster* in 1983 and 1988's *Prison Bound*—a period that the band terms "the black hole"—Mike Ness' personal battle with heroin escalated, sending him in and out of county prison and methadone clinics and, more importantly, alienating him from the rest of the band. The band's second LP, *Prison Bound*, was virtually Ness' autobiography as well as the band's musical phoenix. After a string of successful tours during 1988 and 1989 and the financial success of *Prison Bound*, CBS Records inked the band.

Ah yes, the music industry makes strange bedfellows. Heck, if someone told you back in 1981 that Social Distortion would one day put out a record on a major label, you would probably have thought him institutionally deranged.

Regardless of their punk underpinnings, Social Distortion's rise to prominence has nothing to do with selling out to the establishment. It has a lot to do with hard work, experience and perseverance—words easily bantered about but rarely put into action.

The following are highlights of our recent interview with Mike Ness:

MC: In the early Eighties punk scene, it was the kiss of death to be associated with the establishment. Now you find yourself on a major label. Did you outgrow the scene or did the establishment change?

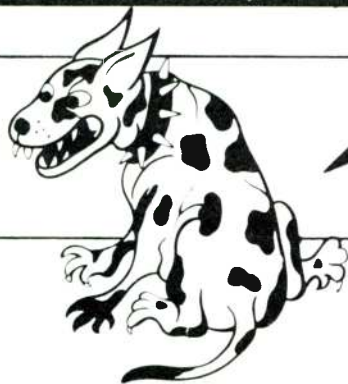
MN: You know what I was doing in the early Eighties? I was eating out of a can, drinking beer, shooting heroin and dodging the landlord. Yeah, it was fun for awhile, but you get to the point where you want to get a life. The early years of the underground scene were really cool. Unfortunately, the drugs became more of a priority. The scene changed for me. It got big, it got popular—everybody was into it. I think that one of the things that the punk movement did was that it opened up avenues for alternative bands like the Rave-Ups, the Replacements and us to get signed.

MC: Granted, the fact that got the band got a record deal is a sign that maybe things did change, but it seems that most of the stuff on the radio is just formulaic crap that punk actually rebelled against in the first place.

MN: I can't listen to the radio. I don't. It's still a formula to a certain extent. A lot of bands are really pathetic. It seems to me that they get models who can dance and stick 'em on the tube singing songs someone else wrote. It's just a big formula to market to fourteen-year-olds. Going back to the punk thing, all those underground clubs were there because they were necessary, because mainstream clubs wouldn't book bands like SD. So these clubs gave us the whole music scene as "alternative."

MC: Do people from the old days ever accuse you of selling out?

MN: Not really. I think that the majority of people I've come across have been following us for years; they're still very supportive and I



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think most of them have gotten on with their lives, too. When I see someone from the old days, I look at it like this: "We survived." Because you know what?—a lot of people didn't. It was really a self-destructive era, even though it was a positive thing for the music industry. What we were doing to ourselves back then wasn't so positive, but I believe it was necessary.

MC: During a period between *Mommy's Little Monster* and *Prison Bound*, a period of roughly five years, what was happening in your life?

MN: Heroin. I got consumed by the lifestyle. The music just lost its importance. It's like I was caught in quicksand, which made it impossible to record or tour. We lost our rhythm section during that period.

MC: What made you surface again?

MN: Personally, I just couldn't take it [the drugs] anymore. I was dying. The pain was just too great. I had to do something about it, and I did. As a result of that, everything in my life started to fall back into place, including the band. When I was all fucked up, the band wasn't an option in my life. It was like I had to get clean first, and then if I could continue with the music, I would. If not, then I didn't know what the fuck I was gonna do.

MC: Let's say there's some eighteen-year-old kid who's singing in some underground band and you see that he's starting to get into trouble—it must be hard to watch that.

MN: Yeah, it is. But I also know how I was when I was eighteen, and I didn't care even if you were Keith Richards—because there's nothing you could have told me when I was that age that



Mike Ness

would have changed me. Nowadays I just try and make kids aware of the consequences, but without preaching to them. If you want to play, you have to pay. There's a price on everything. If you want to wreck a good life by shooting dope, then that means you want to spend some time in county jail. It means that you want to go down to the methadone clinic every day. It's a real personal thing with me. You know, if a kid comes up to me and he's got a problem and he's sincere, then I'll show him the ropes. I'll show him what I do now to stay clean.

MC: Lyrically, your songs reflect a lot of the shit that the band has been through, yet you don't go overboard and try to preach about the ills of drugs. Why that approach?

MN: First of all, I don't have anything against people who still drink and do drugs. Some people can, and some people can't [handle it]. I'm just one who can't, and I've accepted that. But I ain't going to go try and change the fucking world. I'm not an activist or a public servant. A lot of the rock people that preach end up contradicting themselves somewhere down the line. I don't want to be like that. I mean, there's no guarantee that I'll be clean in five years.

MC: As compared to the self-sufficient trip the band was involved with over the years, how have you changed as a result of hooking up with CBS?

MN: Doing stuff on an independent label has its advantages, but I don't think I'd always want to stay at that level. The advantage of being on a label is that they get things done right. They get the artwork done on time; they put your ads in magazines, they get your tours going—they get all the shit going. I've met over a hundred people [at CBS] over the last few months that have the same thing in mind as me—to show the public who Social Distortion is.

MC: How does someone like Epic go about marketing a band like SD? What's their angle?

MN: I'm not really sure, but I think we're an entry into a new marketplace for them. I would assume that you would market us the same way you'd market any other band, except that you'd have to go down to the street level more. I mean, you got to go down there, which is cool. It's good for them; they need to do that. I think that we're cool for their image, and they're good for ours. I think we'll be able to help each other.

Greg Allan

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BRUCE DICKINSON'S MAIDEN VOYAGE

By Scott Schalin

Well let's see...Dickinson, Bruce. What can I tell you that you don't already know? He's the lead singer of Iron Maiden. He's a professional fencer who is now embarking on a solo career that he hopes will parallel his continuing work with Iron Maiden. His first solo effort, *Tattooed Millionaire*, recalls a traditional Seventies rock style that differs from Maiden's brilliant histrionics and features the guitar skills of Janick Gers, the man chosen to fill the Maiden guitar slot vacated by Adrian Smith.

MC: It'll be strange not seeing Adrian on your left when Maiden goes on tour. But if Janick's playing on your solo record is any indication, he should fit in well in the Maiden scheme of things.

BD: Oh yeah! Adrian was never really happy with the more machine-gun-type of playing we liked to do. He would always try and go around it by playing behind the beat. His solo style was very distinctive, but I have to say, Janick is much better for the band. This is a killer lineup.

MC: What's your favorite Maiden material?

BD: For me, the *Number Of The Beast* album and *Piece Of Mind* are the two best things we've ever done. After that, we went off on a few tangents. It became this pattern of tour-album-tour-album. After the "Powerslave" tour we were supposed to have six months off which turned into four. And believe me, four months off after six years of touring was no time at all.

MC: As a result, the *Somewhere In Time* album suffered.

BD: It's my least favorite album. First off, I didn't write anything on it. But more than that, I was feeling fried and backed into a bit of a corner. At



that point, I was just concentrating on being the singer in the band. We came back stronger with *Seventh Son*...but again, I think we were starting to suffer from overexposure. We'd been out there every year, put an album out every year, and there's only so much attention and bucks that people can give to a band.

MC: So how long has this current break been?

BD: Two years, and I think this new Maiden album is right up there with *Piece Of Mind*. It's getting back to the choppy style with more a guitar-bass-drum sound than the sound of the last couple of records. We don't have a name or a cover concept yet for it, but there's some seriously heavy shit on this record, and it's hopefully going to piss some people off.

MC: It's interesting hearing your enthusiasm for a return to the classic Maiden style since the solo record is such an easy-going traditional rock album.

BD: Maiden is more about everybody overplaying, but somehow it sounds alright down the line. We have a characteristic style and sound that's immediately recognizable, so we have to work within those guidelines. We're never going to be played on AOR radio, and we accept that. *Tattooed Millionaire* is an attempt to capture the vibe I got listening to Seventies rock albums as a kid and translate that into a Nineties studio sound. It was very consciously kept to a simple minimum, and I think it's brilliant.

MC: Since the solo album does possess commercial AOR possibilities, I wonder what impact that'll have on giving Maiden a shot at the airwaves.

BD: [Laughs] I'm sure that's occurred to somebody somewhere down the road. Everything helps. It helps Maiden if people realize that we don't eat children for breakfast.

MC: I think by now all those nonsensical claims of Iron

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—Bruce Dickinson

Maiden being card-carrying satanists have dissipated.

BD: Sure. But the name itself—Iron Maiden—still has people choked on their croissants.

MC: Are you concerned what the reaction of staunch Maiden fans will be to the slower style of the solo album?

BD: If somebody doesn't like it because it doesn't sound like Maiden, then fine. The new Maiden will be out in the fall, wait for that. But *Tattooed Millionaire* is a good fucking album, and people don't make good albums anymore. If I wanted money in the bank, I

could've dreamed up a hundred dodgy concepts that sounded like metal-by-numbers Maiden, which would be a real cop-out.

MC: Adrian's solo album (called *Silver And Gold* on Enigma) isn't exactly setting the charts ablaze. What kind of pressure is on you to have some success with yours?

BD: I'd be bummed if it didn't do respectably because it's a good album. It's not the kind of album that becomes the classic critics' album that nobody can deal with except once-a-month when you bring it out and contemplate slashing your wrists to it. This is a good-time rock & roll album that you pop in your car tape player and just blast it!

MC: What is a tattooed millionaire?

BD: It's like an icon for somebody who gets involved in music out of the desire to be a star and not because they want to say something or try to turn people on with music. It's funny, we were just finishing off the [solo] record and I turned on MTV in Europe and there was this band on, Pretty Boy Floyd, and my eyes started to bulge and I shouted, "It's them...it's four of them!" There's no warmth to it, no depth, no roots—it's just completely empty. So mine was an attempt to make a

sincere record with some passion to it.
MC: What bands do you see now that excite you?

BD: I really like the band Soundgarden. I think they're great.

MC: In addition to all the recording, you somehow found time to write a book that sounds rather interesting.

BD: Yeah, it's called *The Adventures Of Lord Iffy Boatrace*, and it's a black comedy about a broke English transvestite aristocrat and his sexually dysfunctional butler who together create the world's most perfect sex machine, called Pelvotron.

MC: I can already see it on the shelves, right next to Emily Dickinson. So much dark, sexual comedy comes from the British, and yet they seem so staid sexually.

BD: That's why, because we're so fucked up in the head. I think we have more perverts per square inch in England than anywhere else on the planet.

MC: Is that why so many Brits are heavily into bondage and discipline?

BD: Oh, they're just nuts about it.

MC: I understand you were recently married. What made you decide to "Buy American," as they say?

BD: Because I love her and because we're having a baby in October and I don't believe all this bullshit about single parenting. Besides, American women are the best at sex in the world. English women are hung up, and I'll tell you another thing, if you find an English woman who's wild in bed, stay away from her because she's fucked up and hates men.

MC

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Raving 'Bout The

RAVE-UPS



By Steven P. Wheeler

I know that a lot of A&R people who never saw this band as a commercial entity have long since lost their jobs, but we still have ours." That factual statement by Rave-Ups leader Jimmer Podrasky goes a long way in explaining the special quality of this intelligent and refreshing four-piece band.

After six years of being hailed as a favorite among the critics, the Rave-Ups are crossing-over into mass acceptance as well. Their newest album *Chance* (named for Podrasky's son) is already a hit on college radio with the first single "Respectfully King Of Rain" garnering steady airplay. Ironically, the 32-year-old Podrasky says that with the popularity of the new album, some of the critics have jumped off the bandwagon. "We're basically doing what we've always done. I think this record might sound a little better than the

previous two, which some critics interpret as selling-out. Which is a load of bullshit, because the Rave-Ups have always played simple songs based around the guitar, and that's what's on this record."

The blond singer/songwriter seems unable to comprehend critics and their attitudes. Fortunately, he doesn't want to either. "Some critics have the feeling that the minute you start wanting to sound good or sign with a major label [this is the band's second album on Epic Records], you're compromising your ideals. It's not as if we became a techno-pop band."

The strength of the Rave-Ups—Jimmer Podrasky, vocals, guitar; Terry Wilson, guitar; Tim Jimenez, drums; Tommy Blatnik, bass—is an aggressive acoustic rock attack on songs like "The Best I Can't" and "For The Loser

(Hallelujah!)," mixed with a more laid-back yet poignant approach on songs like "Watching Out For Jesus" and "If It Was (A Matter Of Mind)."

But it's Podrasky's unique lyrical observations that really make the listener sit up and take notice. The master of the twisted-riddle phrase, Podrasky has an abundance of thought-provoking lines on *Chance*: "I've got nothing to say and twelve ways to say it" ("Hamlet Meets John Doe"); "If hatred was a virtue then both of us could smile" ("If It Was (A Matter of Mind)"); "Jesus can't watch out for everyone, so you better watch out for yourself" ("Watching Out for Jesus").

These few examples encapsulate Podrasky's ability to choose slicing phrases much like a surgeon selects a scalpel, a fact that the soft-spoken Los Angeles resident recognizes. "That

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seems to be my strength for some reason," the lyricist says modestly. "I think if I hadn't been a songwriter, I probably would have been a good advertising executive. I guess I try to establish in the lyrical sense what a musical hook would do."

It's obvious that Podrasky has developed a songwriting style and lyrical approach that echoes some of the legends from the Sixties. "I think there is definitely an influence from Dylan, John Lennon, John Prine and Harry Nilsson. I admired them, not so much in what they were telling me, but in their ability to use words and put them together in an interesting way. They all did what they did with a lot of integrity, and they seemed to have their own personal bent on the world which they were able to communicate through their lyrics."

Yet Podrasky also realizes that music covers a wide spectrum of emotions and feelings and that not everyone wants to listen to lyrical ideas and acoustic-influenced rock. He writes in the band's bio: "[The Rave-Ups] are no less valid than Bob Dylan and no more valid than Debbie Gibson." This honest evaluation summarizes Podrasky's personal feelings about music appreciation. "I don't buy everything Bob Dylan tells me just because he's Bob Dylan, and I don't immediately dismiss everything that Debbie Gibson does merely because she's Debbie Gibson." Podrasky laughs and sheepishly admits, "There have been times I've gotten up in the morning humming 'Electric Youth,' something about that melody line got to me. Granted, lyrically and sociologically it may not mean much, but music comes in so many forms and it can be

appreciated on many levels."

Although Podrasky concedes that he tries to challenge himself when he's writing lyrics and music, he also has no grandiose misconceptions about changing the world through rock & roll. "To think that you're saving lives by making music is obviously a gross overstatement. I wish there was something I could write or say that would help feed somebody but I know damn well I'm not

"To think that you're saving lives by making music is obviously a gross overstatement."

—Jimmer Podrasky

going to. I might make somebody feel better for the moment, but it's just a very small bandage on a huge wound. Music is a healing kind of thing for me, and I like to think it works that way for a lot of people. But it still is only rock & roll, and how important can that really be?"

While Podrasky questions the importance of rock & roll in day-to-day life, he is also serious about his craft and the direction of the

band. "The Rave-Ups were never about making money or having a hit record. If we're consciously attempting to please other people, we may easily become embarrassed about what we do. I would much rather struggle to keep a roof over my son's head and constantly worry about bills and still know that I'm proud of myself, than make a million dollars and walk around not believing in what I'm doing." The songwriter pauses for a brief moment before attempting to clarify his position. "I'm not going to lie to you, I'd love to see the Rave-Ups sell some records, but that's out of our hands to a certain extent. This is a very funny and fickle business."

Podrasky's realistic view of a career in the fickle music industry is as honest and unique as the Rave-Ups' classy material. In an open letter to his two-year-old son, Podrasky states quite plainly: "By the time you're old enough to read and understand this letter and this story, the Rave-Ups and the album we named for you will probably be long forgotten." Asked to elaborate, Podrasky simply replied, "We're four of the closet friends in the world. We like what we do and we enjoy each other's company. The Rave-Ups have never been very ambitious. To a certain extent we're not enormously motivated guys, so we take it at our own speed. I never want this band to break up because of some outside influence. We're doing better than we've ever done at this point, and we're still doing what we want to do."

Who says artistic integrity and commercial success can't go hand in hand? Take a *Chance* on the Rave-Ups, you'll be glad you did. **MC**

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the music. We're still going to be ballsy, have an attitude and have an outrageous image, but maybe not so glamorous, maybe more street.

MC: "Unskinny Bop" is the first single from the album.

BM: We've always gone with the kind of "anthemy" songs first, like "Talk Dirty." "Unskinny Bop" is more of a riffy, funky-sounding song. We all like it, and we all feel comfortable with it being the album's first single.

MC: How has success changed your personal lives?

BM: It confuses me. The other night I went to the Improv. I walk in being Bret. There's a couple of people that recognize you, there's a couple that don't recognize you but they think they've seen your face before and there's a couple that don't give a fuck. So you have to take the backlash from the few that don't give a fuck and you have to be nice to the ones that love your band and you have to answer the silly questions for the ones that aren't sure who you are. Those are the three levels of success. So here I am, trying to be me, and we're trying to



enjoy watching Roseanne Barr. And I still live on the same level. Success has made me feel more uncomfortable. Before, when you have nothing, you have nothing to lose. You can make an ass of yourself because no one cares!

MC: Don't you feel like it's an invasion of your privacy sometimes?

BM: I don't feel it's an invasion of my privacy. I still do all my own stuff, so I'm around people a lot. So the only time it's an invasion is when someone's trying to heckle me. If someone is being nice, I consider it a compliment.

MC: The "Swampjuice" track—is that an attempt to stretch out and do something different?

BM: Definitely. My heart goes out to C.C. because he's the one who's the most uncomfortable with taking the success and the ridicule. I say, fuck it, this is who I am. With C.C., he's a great guitar player and he's really underrated. So I said C.C., if you want to stretch out and show people what you can do, go for it. I think he wanted to prove to the people who love the band that he really is a good guitar player.

MC: A lot of people probably think that life on the road is a piece of

cake. How grueling is it?

BM: The first month of a tour is great, you're all fired up. The second month is pretty good. The third month you say, wait a minute. But by the end of a year and a half, there is a little bit of callousness. I wish it was a piece of cake every day. We play four shows right in a row, and then one day off.

MC: So sometimes you can wake up and not know what city you're in. It's like having jet lag for a year!

BM: Right. It's not so much that you're tired, it's a feeling of being lost. I woke up inside the bus once and we were just outside of Boise, Idaho, and everybody had gone out already. You go, where am I, and there's usually 15-20 kids standing outside of the bus and you start signing some autographs and it's like, can you tell me which way my hotel room is? They expect you to know. It gets confusing!

MC: Do you have one great road story to tell?

BM: We were driving, and we usually take a couple of crew guys with us when we're in the bus. We were going from New Orleans to Lake Charles. A couple of girls were following us, and they'd been partying on Bourbon Street and stuff. So they're looking at us, and we started pressing our asses up against the glass of the bus getting pretty shit-faced. And the next thing I know, the window busted out—not just a piece of it cracked, but the whole window fell out. I started to fall out

of the bus from the suction and I thought, this is it, I'm going to land smack on my ass! That was the most frightened I'd ever been.

MC: Is there a special story behind "Valley Of Lost Souls?"

BM: A friend of mine, Adam Wayne, was in a band with me when we were fifteen or sixteen—a band called Axe. And we thought for sure that we had the world by the balls. So we were both going to go to New York City to make it. You know, we could play like three songs. The whole story of the song was about us going. We were gone three weeks. There was nothing. We got there, didn't meet anybody, didn't know anybody. We were scared to death. We stayed in Greenwich Village because that was the place to be. We stayed in a seedy hotel. The story of the song is about that experience.

MC: Are you happy with the new record?

BM: There's always things you could change. But I'm very, very happy. I think my vocal range on this album is the best it's ever been. And lyrically, it's probably the most fun I've ever had—especially with "Unskinny Bop." It's also the most serious I've been, with songs like "Something To Believe In" and "Life Goes On." Being able to grow and express myself is going to help me to be a better writer in years to come. On the first album I wasn't ready to wear my heart on my sleeve. On the second album, maybe I did a little bit, but I still worried about it. On this album I said, "Look, this is how I feel. I sing things because it's how I feel." If the next album comes along and I don't have a ballad in me, I won't write one.

MC: Do you have some advice for the bands today who are trying to do what Poison did?

BM: I think they should realize that looks are important and the sound is important but it really comes down to determination in heart. A charismatic person, Mick Jagger, Steven Tyler, they stick out because the charisma is there in their heart. It's a matter of believin' in it and doing it. Work hard at it, but don't be a rock star before your time. Until we opened up for Ratt, our band never had a limousine. We never knew what they looked like inside! I see all these bands pullin' up to the Troubadour in limos, and there's only fifteen people inside the club. It's more important to get the people there, and a little less important whether you look cool doing it. We worked on our look, but we worked at our show twice as hard. **MC**

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Band Members: Skid, Jizzy Pearl, Jon E. Love, Joey Gold.
Date signed: January, 1989
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By Scott Schalin

I have this image of Nancy Reagan sitting on her living room floor in front of a pair of giant speakers, a can of beer at her side, playing air guitar to *Black Out In The Red Room* by Love/Hate.

Alright, maybe not. In fact, this is one of those albums that people like old Nance would prefer never sees the light of day. The content fluctuates between odes to alcohol, pot and the debauching of girls too young to smoke—you know, normal stuff—issues that will surely open up a Pandora's box of parental accusations.

"One side tells me that [writing about getting drunk] is cheap and exploitive, but another tells me that it's real," explains Skid, the writer/bassist for Love/Hate. "The lyrics are a statement on the hypocrisy of the whole drug issue. I've been a pothead my whole life but other people have decided that's bad. Yet, they'll sell tobacco and 350,000 people will die each year."

"Look at television," argues lead

singer Jizzy Pearl. "It's a drug. People who claim to be drug free can be found sitting in their bed at three in the morning with that channel changer, that syringe, in their hand, flipping around. Basically, everyone has to take responsibility for themselves."

It took Love/Hate many years to achieve this freedom of expression. Since this particular unit came together some five years ago, the band has changed their musical style so many times even they don't remember all the genres they've tried. "We were always thinking about what other people liked. We wore makeup with our hair ten feet high, but that wasn't our niche, so we kept searching," Skid recalls with a gulp of Bass ale. "We went through post-modern, goth-rock, death metal, you name it. Now, we're at a point where we're going to play music that's fun. I mean, do we want these intellectuals watching and scratching their chins and going, 'Well, that's imaginative,' or do we want people to put their fists in the air and just rock."

A listen to Love/Hate's debut affirms the latter. It's a hard-rocking album that on first impression pays more than a passing homage to the path of glory paved by Guns N' Roses. In fact, Columbia has unapologetically marketed this band as the next Guns N' Roses. "I think we were signed to Columbia at a time when they had no gutter bands and were looking for one," Skid asserts. "The Guns N' Roses comparison has been a blessing, and we're thankful for it. It's not about being like them, we really don't even sound like that. It has to do with the freedom and the dream of rock & roll

rebellion. We're happy being marketed as degenerate alcoholic outlaws."

As the band searched for a musical identity, paying the rent and buying food often became a more prominent concern. Band members held jobs ranging from flower peddler (Skid) to gigolo (Jon). As demo after demo was passed on by labels, the band incurred thousands of dollars in debts to friends and family, yet still managed to keep the dream alive.

The fact that it took the band as long as it did to secure a deal may have been beneficial to their emotional development. "Had this happened earlier in our lives, we might have made mistakes," Jizzy says with a roll of his eyes. "We've gotten a lot more serious since being signed. None of us want to go back to the gutter."

This maturity level also carries over into their alcoholic endeavors, something that has kicked the legs out from under more than a few promising young bands in the annals of rock & roll. "My prescription used to be four tall Buds before a show," remembers Jizzy, currently on the wagon. "I'd be onstage, and literally it was like I was abducted by UFO's because I wouldn't remember a thing. It used to be funny to be that fucked up." "We spent years trying to find ourselves, and now that everything's gotten really fucking hairy, we can't fuck this up," Skid adds. "It's actually a kind of socialism in the sense that the group is more important than any individual. If anyone gets drunk before a show, they're fined—because everyone else's ass is hanging in the balance. We're all like doctors on call now."



Love/Hate

Black Out In The Red Room
 Columbia
 Rating: 7

Producer: Tom Werman
Top Cuts: "She's An Angel," "Why Do You Think They Call It Dope," "Tumbleweed."

Material: To the uninitiated, this could very easily be another in a long line of Guns N' Roses clones. Yet, subsequent playings reveal a sturdy rock outfit with unique musical shadings ranging from funk to subtle string arrangements. All the songs were written by bassist Skid who sometimes displays the nuances that marked Nikki Sixx's best writing. The album is filled with too many excesses which often betrays a band's first release. Every song has some passing reference to the pain/pleasure of alcohol, and many also deal with that age-old issue: psycho sluts. Still, Love/Hate might want to think in terms of a little expressive subtlety next time around, otherwise the music becomes too stale, too fast.

Performance: The album actually makes you thirsty, which seems to be their intention. Jizzy's voice has that Marlboro-edged flair that we've all come to love (or by now hate), made famous by Axl. The real potential of the band is hidden in their above-the-norm hard rock/pop structures. The guitar work of Jon E. Love switches briskly between raucous leads and softer passages, always keeping the music lively. The length of time this unit has played together is especially evident in the cohesiveness of the rhythm section, anchored by Skid's bass.

Production: Tom Werman certainly knows how to capture a hard rock sound. Listen to any of the Mötley Crüe albums up to *Dr. Feelgood* and you realize this guy knows how to make something distinctive out of something derivative. *Black Out...* certainly does rock, but it's the subtleties, like (dare I say it) the Beatle-esque cello-tinged opening of "She's An Angel," that make it unique.

Summary: When you take a leak at three in the morning and realize you're singing a Love/Hate song (in this case, "She's An Angel") you know the band is doing something right (either that or you need therapy). I'll lay you odds right now, their second album catapults them to fame.

—Scott Schalin

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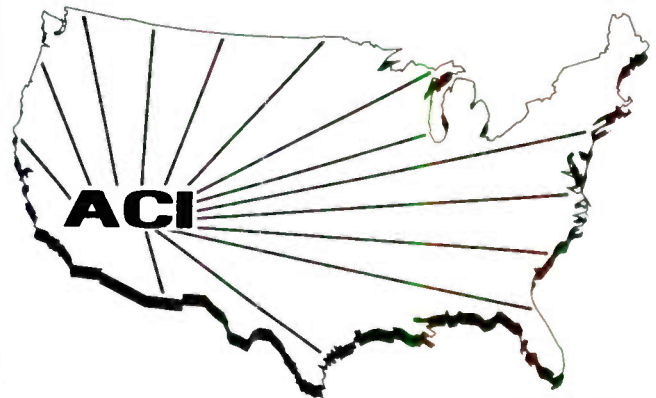


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NIGHT LIFE



Pygmy Love Circus

ROCK

By Tom Farrell

A recent **Hollywood Live** performance by a local speed metal band ended up looking like some sort of get together for the saddest and scariest dregs of rock inhumanity. While the band and their fans engaged in the usual slamming and headbanging that goes hand in hand with their genre of music, several scuffles (one which required police intervention) raged throughout the club, perpetuated by rockers whose main goal was to cause trouble rather than to hear the band. This kind of garbage is usually standard fare at concerts, but not on the local level. To make matters worse, **MC** contributors witnessed two teenage girls shooting up in the ladies room and saw a pregnant lady mumbling to herself on the floor. What the hell is going on here?

First of all, these idiots that come to gigs to get rowdy are ruining it for everyone else. Their lousy behavior ruins it for the bands and the fans and gives that particular musical style a bad name. Our local scene, like the face of rock music itself, is under enough fire from special interest groups as it is. As for the drug abuse,

it's much the same.

Hollywood's rock nightclubs are full of these sad creatures and once again, rock music takes the blame. This kinda makes the pay-to-play situation insignificant.

Haunted Garage kept their reputation as one of Hollywood's last bastions of over the top live performers at their recent **English Acid** show. By the second song, proprietor **Janice DeSoto** had to ask the crowd to mellow out. According to **HG** vocalist **Dukey Flyswatter**, "Bodies were just flying and being passed over hand. Several weak-stomached 'normies' tossed their dinner during our fake bondage and razor blade number. Eventually, five squad cars from the West Hollywood division came and they stopped our performance." Now *that's* rock & roll!

Voted the "best glam rock band in Los Angeles," **Tryx** will headline the **Roxy** on Saturday night, July 28th at 11:30. Get your tickets early 'cause this one is gonna sell-out.

Things are really hopping for **Liquid Jesus**. It looks as if the band has signed with MCA Records. Additionally, their live album on Triple XXX Records has just been released. Labelmates **Pygmy Love Circus** has finished up their live album which is set for release in September. Both albums were recorded at **Raji's** in Hollywood.



Liquid Jesus

C&W

By Billy Block



Andy Anderson

Doug Legacy

Doug Legacy and the Zydeco Party Band layed down their funky cajun rhythms at the **Taste of Orange County Festival** last week. If you're not familiar with zydeco music, it's a delightful blend of French cajun fiddle music, blues progressions, latin rhythms, German button accordion and a little rock & roll, all mixed together to create a unique sound guaranteed to move the soul. If you would like to experience this swamp roots phenom, the Zydeco Band will be appearing at **Patout's Louisiana Restaurant** (2260 Westwood Blvd., Los Angeles; call 213-475-7100) every other weekend throughout the summer begin-

ning July 20 & 21. Their debut album, produced by **Jim Keltner**, is available on cassette and features guest artists **Ry Cooder**, **David Lindley** and **Syd Straw**.

Best wishes to **Chuck Schumacher** and family. Chuck has relocated to Nashville where he will continue to play his country sax and front a new version of his **Silver Wing Band**. Chuck's talents and easy going manner will be missed.

The multi-talented **Lonnie Allen** has joined **Jann Browne's** touring band as their acoustic rhythm guitarist. Lonnie is also a talented songwriter and a fine drummer.

Lee Ving James, who leads the cowboy outfit **Range War**, called from Mexico where he is playing another bandito in an upcoming movie. He will assemble **Range War** to record material for the film's soundtrack as soon as he completes shooting.

The **Southbound Band** is back at the world famous **Nordondo Club**. Catch **Hal & Toni Dodd** at this popular **Gardenia** night spot at the corner of Normandy and Redondo Beach Blvd. Sunday night is country jam night, so head on down.

The **Boy Howdy Band** will be showcasing for major labels at the **Palomino Club** on July 19. Just back from a series of successful Nashville appearances, **Boy Howdy** is radio ready with a great sound and lots of good material.

Patty Booker is responsible for writing one of the songs on **Hightone Records'** new **Points West** collection. The **Heather Myles** cut, "Lovin' The Bottle," is just one of the many fine songs in **Patty's** catalogue.



Steven Krause

Paul Cotton



JAZZ

By Scott Yanow



Doc Severinsen

Julia Pado

The Playboy Jazz Festival is such a major event that we've devoted this entire *Night Life* column to that memorable weekend. Saturday's marathon started with an excellent set from the Northern Arizona University Jazz Ensemble (which boasted colorful arrangements). The Elaine Elias Trio at times sounded like Keith Jarrett's; "The Way You Look Tonight," and "Desafinado" were highlights. Tony Williams' Quintet, an updated Jazz Messengers, found trumpeter Wallace Roney sounding like Miles, but the leader's thunderous drum solos and compositions gave the group its own personality. Chick Corea's Akoustic Band played a fine set of straight ahead jazz, but primarily served as background to dozens of beachballs—a jazz festival tradition.

The highpoint of the day was an inspired and often roaring performance by Doc Severinsen's Tonight Show Band. Their set was fueled by challenging Bill Holman arrangements and superior solos—especially by Doc, tenor man Pete Christlieb and trumpeter Snooky Young—and Bill Henderson's surprise vocal led to some riotous ensembles. Why doesn't Doc record some of this excitement? Singer Joe Williams dominated a blues set that

had a rare appearance from the masterful pianist Jay McShann, while the potentially great quartet of guitarist Pat Metheny, keyboardist Herbie Hancock, bassist Dave Holland and drummer Jack DeJohnette did not add up to the sum of their parts! The music was explorative, but Hancock's contribution could have been played by any studio musician.

And then it was time for Miles Davis. Despite some hamming for the cameras, Davis' music made superb use of space, mood contrasts and dramatic trumpet blasts. Altoist Kenny Garrett preached a bit to the crowd, and Miles hit some impressive high notes. Closing out the Saturday show was the only dance music of the day, sizzling Latin jazz from Pancho Sanchez's band with guest Tito Puente.

Sunday's festivities began as legendary pianist Dorothy Donegan charmed the crowd with a diverse set ranging from classical music to funky jazz. Guest violinist Laura Canaan sounded great on a blues number. Baritone master Gerry Mulligan played standards during a bop-ish set. I'd really love to hear him use a trumpet in his band again.

Etta James screamed and hollered in her not too subtle style; guitarist Lee Ritenour shifted between light funk and Wes Montgomery-type jazz; Milton Nascimento's Brazilian folk music was out of place; Chick Corea's Elektric Band featured the very best in fusion; and Hiroshima's blend of traditional Japanese music and fusion impressed everyone.

The weekend concluded with a rerun of the 1988 festival; Eighty-one-year-old Lionel Hampton played vibes, drums, sang and even danced as his eighteen-piece orchestra wailed. After "Flying Home," the stage turned around and, despite ten minutes of roaring from the crowd, the festival came to a close. This was by far one of the strongest shows in the twelve-year history of the Playboy Jazz Festival.

BLACK MUSIC

By Wayne Edwards



M.C. Craze & the Funksters

Arsenio Hall kicked off "Peace Weekend" with a memorable show featuring all the members of Warner Bros./Grand Jury Records' *We're All In The Same Gang* project. The Saturday events included a basketball game pitting the City Recreation of Parks Late Night Basketball All-Stars against the Grand Jury All-Stars. The Late Night All-Stars team was comprised of inner-city gang members who participated in the city's midnight basketball program. The Grand Jury team, who lost the game, featured many of the new artists showcased on the *We're All In The Same Gang* album, along with actors Reginald T. Dorsey

(Booker & 21 Jump Street), Willard Pugh (*The Color Purple*, *Robocop 2*), and Stan Foster (*A Tour Of Duty*). M.C. Craze and the Funksters attracted most of the attention with their big afros and walking suits. At first glance, they looked like a throw back to the Seventies.

Also on Saturday night, KJLH Radio presented a special party/program entitled *Voyage To The Legends In Black Music*. The party was held aboard the Queen Mary to celebrate Black Music Month and honored such legendary greats as Nat "King" Cole, Sarah Vaughn, Marvin Gaye and Sammy Davis, Jr. The party concluded with a Legends In Black Music concert on the Spruce Goose.

On the same night in Hollywood, world beat group the Boney M. performed at Club Lingerie. Producer/songwriter Preston Glass described their set as "exciting." Glass, who was "pleasantly surprised" by the band, said the music was "a unique blend of reggae, latin, R&B and funk."

A capacity crowd showed up at the Roxy to catch Atlantic Records' super guitarist Paul Jackson, Jr., who was in fine form showcasing material from his new album. In the audience were producer Ollie Brown, keyboardists Patrice Rushen and Bobby Lyle, MCA Publishing VP Carol Ware and her husband, songwriter Leon Ware. Jackson's band wasn't too shabby either, featuring James Jamison, Jr. on bass, Kevin Toney on keyboards and sister Carrie Jackson on percussion. The fine-tuned set included an instrumental version of Jackson's lead single, "Make It Last Forever." MC



The Grand Jury (basketball) All-Stars



Julia Pado

Dorothy Donegan



Anna Flash

David Bowie

David Bowie

Los Angeles Sports Arena
Los Angeles

"Give the people what they want" seems to be the motto of David Bowie's Sound + Vision world tour, and that's exactly what rock's favorite chameleon did during his two recent Southern California appearances (one at the Los Angeles Sports Arena and the other at Dodger Stadium).

Backed by a pedestrian four-piece band—old Bowie cohort Adrian Belew on guitar, Rick Fox on keyboards, Michael Hodges on drums and Erdal Kizilcay on bass—that seemed undermanned on some songs, Bowie ran through a greatest hits set that focused on the familiar and shied away from the adventurous (which comes as no surprise, since this concert was in support of his latest greatest hits package, *Bowiechanges*). Except for a few numbers—Bowie's signature tune "Space Oddity," which made the best use of the large interactive video screen, and "Young Americans," which ended with an excellent closing blues vamp—the concert never came alive, with the vaunted video effects wearing thin after a few numbers and the usually excellent Adrian Belew overplaying

on many numbers. And with Bowie looking like he was going through the motions—something he has never done before—this concert proved that if Bowie is to be believed and he will put these songs away forever after this current tour, then it has come not a moment too soon.

Seeing Bowie, one of our most interesting and adventurous artists, a musician who has bravely trusted his own musical instincts sometimes at the expense of his commercial fortunes, perform a bland "best of" set was extremely disappointing. Let's hope that this was just a well-deserved paycheck for Bowie and that he will get back to making music which looks forward instead of backward.

—Michael Amicone

Fleetwood Mac

Irvine Meadows
Irvine

As Fleetwood Mac enters its fourth decade in the pop spotlight, this musical icon continues to combine innovative pop instincts with sound commercial textures to produce a style that has been truly one of the strongest and most enduring of the past fifteen years.

With their just-released first al-

bum of the Nineties, *Behind The Mask*, the revamped Mac lineup—including Rick Vito and Billy Burnette, the guitar tandem that replaced Mac producer-guitarist Lindsey Buckingham—have produced a tantalizing thirteen-song collection of stirring ballads, power pop and bluesy rock. In anticipation of hearing this new material, I was ready for an adventurous evening. Unfortunately, this was a night to salute the past; fortunately, it was done in a way that avoided the nostalgia tag.

Opening with the live staples "Say You Love Me," "The Chain" and "Dreams," the band also acknowledged its original blues roots as Burnette led them through a rousing version of the Peter Green classic "Oh Well." Touching on the new material, the always professional Christine McVie sang the album's first single, "Save Me," with the band adding a harder-edged sound to this rather wimpy pop tune. Unfortunately, "Save Me" and Vito's brilliant hard rock performance of "Stand On The Rock" were the only new songs featured on this otherwise magical night.

Unlike the last tour where she was virtually invisible, Mac's Witchy Woman, Stevie Nicks, returned to the forefront onstage. Looking enticing in her silken capes and trademark high-heeled boots, Nicks sang with far more conviction and clarity than on any of her recent performances. The most welcome surprise was the lengthy performance of her haunting composition, "Rhiannon," and an intimate rendition of perhaps her best song ever, "Landslide."

The band closed out the regular portion of this two-and-a-half hour set with the only Lindsey Buckingham-penned tune of the evening, "Go Your Own Way," a show stopper that had the crowd on its feet as Nicks and Vito engaged in some good-time antics onstage.

All in all, Fleetwood is a far better band live with Vito and Burnette—something that was proven on the 1988 tour. A sterling show from one of rock's greatest bands and further proof that Fleetwood Mac remains a vital act.

—Steven P. Wheeler

Taylor Dayne

Greek Theatre
Los Angeles

The broad appeal of R&B/dance diva Taylor Dayne, who sports some of the most powerful pipes in pop,

was very apparent in her fun and fast-paced performance at the Greek where she worked fans of all ages, shapes and complexions into a frenzy.

By virtue of her frenetic stage moves, numerous sexy costume changes and dance club classics such as "Don't Rush Me," "With Every Beat Of My Heart" and "Prove Your Love," Dayne has been shuttled into the Paula Abdul/Janet Jackson category. But there is one crucial difference: This little lady can wait! On rockers like "Can't Fight Fate" and "Up All Night," Dayne showed a Tina Turner-like gritty intensity but saved her most passionate expressiveness for the power ballads like "I'll Always Love You," "Love Me Somebody" and "Love Will Lead You Back," which brought the house down. It's no



Lisa Ross

Taylor Dayne

surprise that these romantic tunes have been her biggest hits since her powerful performances on these songs are what propels her above the dance singers with lesser vocal chops.

In addition to the seductive voice and body moves, Dayne showed considerable charm and charisma in enticing her audience to sing and dance along during the all-too-short 70-minute set, which also featured some outstanding musicianship and exciting staging. It's always a pleasure when an artist's live show proves to be an exciting enhancement to, rather than just a rehashing of, their hits. And Dayne, offering a cool sexuality and infectious energy, certainly kept her customers satisfied on this night.

—Jonathan Widran



Heather Harris

Christine McVie, Stevie Nicks and Billy Burnette of the revamped Fleetwood Mac.

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CLUB REVIEWS



Psychotic Waltz: A little more seasoning, please.

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Psychotic Waltz

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① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Buddy Lackey, vocals; Dan Rock, guitars; Brian McAlpin, guitars; Ward Evans, bass; Norm Leggio, drums.

❑ **Material:** Unlike bands with similar names (Bang Tango, Asphalt Ballet), Psychotic Waltz is a five-piece progressive metal outfit whose material, chock full of tempo changes and harmonized leads, ranges from aggressive attack ("I Of The Storm," "Strange," "...And The Devil Cried") to inspired balladry (most notably the Jethro Tull-like "I Remember") and back again. These transitions are rather unique and refreshing in concept and scope in light of recent label signings.

❑ **Musicianship:** On this particular night, the Gazzarri's sound system did not do this band any favors, blunting a powerful, tight-sounding unit. But, for their part, the Waltz gritted their teeth and laid down a powerful set of progressive metal stylings that showcased the fusion-like drumming of Norm Leggio as well as the riff-heavy playing of guitarists Dan Rock and Brian McAlpin who eschew million-note-per-second extended solos in favor of playing intricate but brief harmonized passages that were a perfect match for their material. In addition, bassist Ward Evans has seemingly found the perfect balance between knowing when to lay

back in the tempo and when to force it.

❑ **Performance:** On first impression, many in the crowd did not know how to react to vocalist Buddy Lackey's stage presence—two parts Ian Anderson and one part loveable goof. There were times when Lackey came across as a court jester, but the fact that this guy can carry a tune more than makes up for that. Stage movement by the band was rare and somewhat expected, as there really was no room to maneuver on the small Gazzarri's stage. The fact that McAlpin is confined to a wheelchair did not deter him from going for it, nor did it deter the others from using him as a focal point whenever they did move. Highlights of the set were the aforementioned tunes, the majority of them lifted from their demo tape which has reportedly outsold Ratt's first EP in their hometown of San Diego. The rather small crowd, however, could not have expected that Psychotic Waltz could hit them between their eyes like they did that night.

❑ **Summary:** A San Diego band (playing a rare L.A. club gig) on the surface sounds like so much hyperbole, but the fact is that Psychotic Waltz is a band that, with a little more seasoning and a few more gigs under their belt, could be the next big thing, as well as the best band of the metal genre that their hometown has ever produced, and that ain't blowing smoke, either. Check these guys out when they hit L.A. again. You won't be disappointed. —Drew Siojowski

Elaine Summers

Molly Malone's
Los Angeles
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Elaine Summers, vocals, guitar; Danny Pinella, guitar; Danny O'Hanlon, bass; Donald Lindley, drums.

❑ **Material:** Summers' songs are in that vein of pseudo-Americana populated by the likes of John Cougar Mellencamp or Melissa Etheridge. Her songs are some of the best representations I've heard of that genre, particularly on the local circuit. All of the songs have really good hooks and melodic development. A few, like the Jefferson Airplane-meets-the-Smithereens-meets-acoustic-Poison set closer "Valentine," have "hit" written all over them. Also notable was a very tender song called "Seeds" which Summers began alone on electric guitar before allowing her sometimes overpowering backing band to join in.

❑ **Musicianship:** Arrangements were all hip and modern, which often worked against the maturity of Summers' material. Also, the rest of the band seemed more interested in showing off their rather rudimentary skills than in putting across the songwriter's vision, in particular, guitarist Danny Pinella, who was much too heavy handed with his rhythm work, drowning out a lot of Summers' lighter emotional attempts.

❑ **Performance:** With her captivating stage look and alluringly deep



CLUB REVIEWS



Pat Lewis

Elaine Summers: A strong contender, but tone down the band.

vocals, Summers could be one great performer. First, however, she needs to lose that rhythm guitar she is hiding behind. Right now, the show is all on Pinella's antsy shoulders (he was all over his fretboard and his corner of the tiny stage). That would have been a good thing, given a different set of circumstances or a different style of music. What Pinella needed to do was back off instead of upstaging Summers and let the evening's emphasis remain on the songs.

□ **Summary:** Elaine Summers is an exceptional songwriter with a very mature style of performing. As a solo artist, she could easily slip onto just about any playlist you care to name. That may not happen, however, as long as she is attached to players who favor a more bombastic style of music. Either the guys will have to mellow out and accept that Summers is their strong point, or the lady will have to start writing something harder-edged. —Tom Kidd

□ **The Players:** Ramsey Royce, lead vocals; J.D. Dilworth, keyboards; Dennis Burns, bass; John Snoke, lead guitar; Jono Brown, drums.

□ **Material:** Low tempo, low volume classic country for all the lovers back at the homestead. That's more likely the ranch in Fresno rather than the farm in Nashville, however, for Royce's set list included cuts by Elvis Presley, Kris Kristofferson and the

immortal "Whole Lotta' Shakin' Goin' On." Yes, you can rock to 'em, but the Silver Clouds are better designed for dance floor smuggling.

□ **Musicianship:** Ramsey Royce has a full-bodied voice that hits the ear like sorghum hits the taste buds. He seeks to caress rather than confront the senses, which befits the more mature standing of his fan club. Royce never once stretched beyond the boundaries of that deep baritone of his, but then again the material never once called for those kinds of calisthenics. For the record, his pick-up players picked up rather well. Aside from a presentable mock pedal steel setting from keyboardist J.D. Dilworth on one number, and some pretty neat leads from Dilworth and guitarist John Snoke on "Havin' Some Fun Tonight," there really wasn't much to write the folks about. The band's job was to support rather than shine and this they did commendably.

□ **Performance:** From the first chords of "That's Alright Mama" Royce was a-dancin' and a-slidin' around that itty-bitty stage. The ladies just loved the way he wiggled in them tight black jeans of his, and he was eatin' up the attention. All the way to the middle of the set, that is, when he got kind of carried away dancin' and plum forgot to hold onto his microphone. The ladies forgave him, though, 'cause right away he went into a ballad called "Welcome to My World" that was sure pretty. Only thing was, none of them could understand why he kept having to tell the band what keys to start the songs in. He oughta get him some boys with better memories.

□ **Summary:** All kidding aside, it sure is soothing to see a good country band and certainly a change from Hollywood Live's usual fare. I could say that I'd like to see Ramsey Royce do more uptempo material. I could say I'd like to see him next time in his natural environment. I'd really like to see him when there are more than eight people in attendance, but I suppose that goes without saying. —Tom Kidd



Ramsey Royce: A fun night out.

Ramsey Royce and The Silver Clouds

Hollywood Live
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



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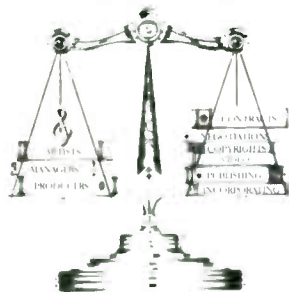
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CLUB REVIEWS

Blackjack Bandit

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Jayne Reaction, vocals; Punky, lead guitar; Crunch, rhythm guitar; Heidi Leigh, bass; Tami Talle, drums.

□ **Material:** Blackjack Bandit's hard driving rock pulls from a lot of influences that don't seem to be reaching the rest of the bands on Sunset Strip. The fact the band is from San Francisco could explain the lack of L.A. clichés in their songwriting style. The group managed to weave through some hard-edged rock and punk that brought to mind the influence of someone like Joan Jett.

□ **Musicianship:** The group's rhythm section rocked and rolled like a runaway freight train. Leigh and Talle kept it tight and moving with a battery that powered BB's songs along with upbeat and memorable rhythms. Rhythm guitarist Crunch added her touch and filled in the spaces rather nicely. Lead guitarist Punky seemed to be the most promising member, but it was hard to tell due to the many technical difficulties that plagued her throughout the evening. What I heard was well-executed and brought to mind a style that belies strong Seventies' influences.

□ **Performance:** Onstage, the girls seem to copy many of the Seventies bands by allowing the rhythm section to hold down the fort while Punky and Reaction set themselves up in the Jagger/Richards slot. While Punky was cool to watch, Reaction did virtually nothing for me as a frontperson. She came off too friendly for the band's musical style and she



Blackjack Bandit: Hung up on the Seventies.

Tom Farrell

lacked any real distinguishing features.

□ **Summary:** Blackjack Bandit is a band I'd keep my eyes on. Though they seem to have what it takes, they do need lots of work. Despite the fact that there was definitely something missing, you do get the feeling that they were a welcome change from most of the other pay-to-play bands currently populating the Strip clubs.

—Tom Farrell.

Pretty Vacant

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Kenny Vacant, vocals; Davey Trace, guitars; Dave Belanger, bass; Marc Anthony, drums.



Pretty Vacant: Their name says it all.

Denny Marek

□ **Material:** Upon inspecting the band's bio, I had two distinct impressions: Either these guys are the best tongue-in-cheek songwriters ever, or they're the most clueless aggregation of humans on the planet earth. Try these lyrics on for size: "Four friends from high school/they got a plan, gonna make a bundle/Gonna form a band/Put on some makeup, spray in their hair/Outside the backstage door/Sex awaits them there..." Suffice it to say, after enduring seven or eight of the boys' numbers—straight out of the Poison songbook—I was convinced that Bob Dylan had nothing to fear.

□ **Musicianship:** No slouches, but not confident enough in their own abilities to try anything original. Each riff, fill or solo had every metal cliché ever invented soldered into it. Who hasn't done a hammer-on lately? Who doesn't have a double bass kit? Who doesn't have a singer with hair down to his ass? With all due respect, the boys had some decent chops, but decent chops in themselves are like uzi's without clips—not much good in the clutch.

□ **Performance:** Given the fact that the boys derived their name from an old Sex Pistols ditty, I kinda' expected a little hell-raising on the old Troubadour stage. The most action I got was from three fat female butts staring me in the face. The situation wasn't due entirely to Pretty Vacant's inactivity onstage, though, but also from a glazed-over apathetic crowd.

□ **Summary:** Certainly it is not my nature to rake a young band over the coals. But I find it awfully depressing that every band from outside of California (P.V. is from Cleveland) think they can come out to Hollywood, play a few obviously-clichéd licks and become rock stars overnight. Pretty Vacant is the archetypal cookie-cutter band; the name is a Sex Pistols original and a majority of the songs and image belong to Poison. And what about the anarchy logo that the boys use? Hey guys, anarchy means fuck the status quo, not embrace it with open orifice. Sorry man, but I'm pissed. —Eric Niles



CLUB REVIEWS



del Amitri: Proficient and well-rounded.

del Amitri

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Justin Currie, vocals and bass; Iain Harvie, guitar; Mick Slaven, guitar; Paul Tyagi, drums; Andy Alston, keyboards.

❑ **Material:** Del Amitri is a raw but polished roots-rock ensemble from Scotland. They take the basics of good ol' rock & roll and rejuvenate it in an incredibly refreshing way. They give a slightly Dylan-esque touch to their modern-day folk and translate it into music with a Nineties sensibility. Although the material is reminiscent of the idealism of a bygone era, in no way does it sound hackneyed or even dated. Their songs are dynamic and effective but without sounding formulaic. Justin Currie's brilliantly-crafted lyrics make each song into a perfect little story; he gets the point across in plain English without turning to trite or overused metaphors. The

music itself is harmonically simplistic but extremely precise and melodic. It can be understood on various levels and appreciated by many types of listeners, regardless of their degree of musical sophistication.

❑ **Musicianship:** Often times the word folk evokes images of crude musicianship and flat vocals. This is definitely not the case with del Amitri; it was a real pleasure to listen to this band. Every member played with meticulously clean technique. Although they were evidently influenced by Sixties folk, they expressed it in a far more focused fashion. Justin Currie has a calm, easy-to-listen-to style that was always precise and perfectly intonated. The other players were equally skilled. Drummer Paul Tyagi, for example, was like a metronome. His rock-solid delivery laid the groundwork for a very tight set that was consistently "in the pocket." Guitarist Iain Harvie also stood out. He played with an ever-so-slight twang which reaffirmed the band's musical ties to retro Americana.

❑ **Performance:** There was nothing particularly spectacular about their performance nor was there anything particularly offensive. The excellence of their musicianship spoke for itself. A band of this quality has no need to illicit the kind of cheap, tawdry imagery utilized by the bulk of groups bombarding the Roxy of late. When a band is as proficient and well-rounded as del Amitri, there is nothing to hide and therefore no reason to resort to diversionary tactics. Their style brings the viewer back to a time when all that was required was a guitar and a message.

❑ **Summary:** It's amazing how the British can take something that the Americans invented in the first place and make it even better. This band restores one's enthusiasm for the direction of rock & roll for the Nineties. They have the potential to achieve greatness and offer a glimmer of hope to those listeners who crave something that surpasses the common banality of today's music.

—Lex

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DISC REVIEWS



New Kids On The Block

Step By Step
Columbia

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Maurice Starr
 □ **Top Cuts:** "Step By Step," "Never Gonna Fall In Love Again."
 □ **Summary:** The key word here is momentum as this Boston teen quintet will rack up even more impressive sales figures just in time for their massive summer tour. Unfortunately, in an effort to rush out this album, not enough care was taken in the songwriting department. There are two strong tunes and a handful of mediocre ones. In their favor, however, is the fact that NKOTB fans don't know good from mediocre! Expect plenty of airplay, MTV exposure and platinum. I prefer *Hangin' Tough*, but the Kids are on a roll so they should be yet another chart topper.
 —**Claire Rifkin**



Steve Vai

Possion And Worfore
Relativity

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Steve Vai
 □ **Top Cuts:** "For The Love Of God," "Erotic Nightmares."
 □ **Summary:** For those who felt that Coverdale's moronic meanderings about prepubescent lust diluted the splendor of Steve Vai's playing in the latest incarnation of Whitesnake, this instrumental solo offering should surfeit the GiT masses. You get Vai, the whole Vai and nothing but the Vai. The playing is obviously first rate from pop stylings ("I Would Love To") to moodier passion-plays ("For The Love Of God"). The nice thing about Vai is that he meshes playing at the speed of light with a softer subtlety wherein his guitar sings the lyrics that he didn't write.
 —**Scott Schallin**

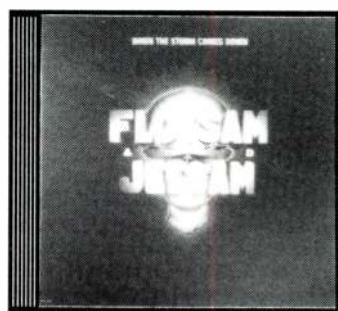


The Church

Gold Afternoon Fix
Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Waddy Wachtel & the Church.
 □ **Top Cuts:** "Metropolis," "Grind," "Disappointment."
 □ **Summary:** This Aussie quartet may not be R.E.M., but it does rate fairly high in the crowded folk-rock field. What sets the Church apart from most of the jingle-jangle pack is an ability to convincingly play in a number of different styles. They can go light, hard, exotic, psychedelic or a combination of the above. They're also capable of penning the odd killer track. Last album it was the swirling "Under the Milky Way"; this year it's the hookish "Metropolis." If the quartet can develop into more consistent songwriters, it could become a force.
 —**Jon Matsumoto**



Flotsam And Jetsam

When The Storm Comes Down
MCA

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Alex Perialas
 □ **Top Cuts:** "Suffer The Masses," "Greed," "K.A.B."
 □ **Summary:** A new label and producer, as well as what would seem to be a more melodic shift in musical direction, only hint at the talent of this Arizona-based quintet. The production emphasis is mainly on Eric A.K.'s clear, operatic vocals, somewhat burying an above-average guitar tandem of Edward Carlson and Michael Gilbert in the mix. Most of the songs are mid-tempo riff-fests that should please many of their more hard-core fans. Whether or not this album is a transition is hard to say. In summary, F&J is a band with a lot of potential whose future looks intriguing.
 —**Drew Slojowski**

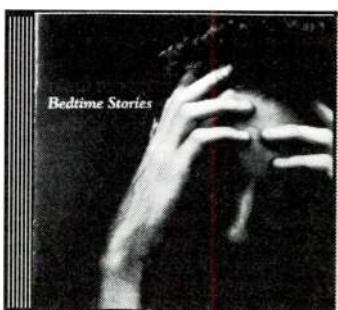


Mark Josephson

Dream State
Capstone

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Malcolm Cecil
 □ **Top Cuts:** "Classical Rascal," "That's It."
 □ **Summary:** Throughout *Dream State*, Mark Josephson (on synthesizers and electric violin) runs the gamut from new age to classical music to a pop vocal and even a hint of electric Chick Corea-type jazz. His musicianship is impeccable (successfully imitating an orchestra on some pieces), but many of his originals seem like part of a soundtrack to a nature film or a science fiction movie, particularly when environmental sounds are thrown in. Less repetition, stronger melodies and maybe even a bit of chance-taking would invigorate this all-too-perfect synthesizer demonstration.
 —**Scott Yanow**



David Baerwald

Bedtime Stories
A&M

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Good Times," "Liberty Lies," "Hello Mary."
 □ **Summary:** Formerly one-half of David & David, David Baerwald has continued his realistic view of contemporary society and modern relationships. This elegantly crafted album contains poignant lyrics amidst hypnotic textures and soulful rhythms. Baerwald's lyrical approach is thoughtful and never rushed, and the intricate production keeps things smoothly interesting. This album sounds like another critical smash, but may not sell much. This is one of those few albums released every year that can be truly classified as an artistic statement.
 —**Steven P. Wheeler**

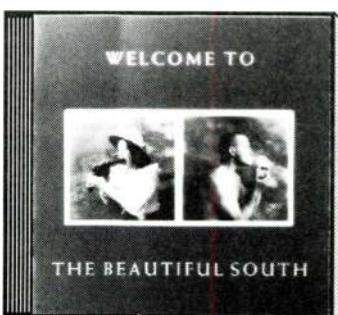


Louie Bellson

Jazz Giants
Music Masters

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Not listed.
 □ **Top Cuts:** "Allen's Alley," "Threesome Shuffle," "Another Who?"
 □ **Summary:** Drummer Louie Bellson heads an all-star sextet for six lengthy bebop jams. L.A.'s own Conte Candoli (long a well-respected trumpeter), clarinetist Buddy DeFranco and the underrated tenor of Don Menza (an Angeleno until his recent move to Las Vegas) all get plenty of solo space at this concert in Switzerland. Pianist Hank Jones heads the top-notch rhythm section (which includes bassist Keter Betts) but, despite the personnel, it is impossible to overshadow Louie Bellson, his two bass drums and eight hands.
 —**Scott Yanow**



Welcome To The Beautiful South

Welcome To The Beautiful South
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Mike Hedges
 □ **Top Cuts:** "Song For Whoever," "Have You Ever Been Away," "Love Is..."
 □ **Summary:** For those who may be growing weary of Morrissey's re-release pattern, a stunning new alternative has surfaced. WTTBS combines the sweetest, softest melodies with some of the most biting cynical lyrics not heard since Morrissey went celebate. It's that juxtaposition of good (the music) and evil (the words) that makes this album such a find. A lilting piano here, an almost calypso beat there—the band meshes their classical pop style with the brooding insecurity of the modern age.
 —**Scott Schallin**

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Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable.

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11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 823-8026
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Audition: Open mic Mondays, 7:30 pm.
Pay: Negotiable

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8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
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Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

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7000 Hollywood Blvd. L.A., CA 90028
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Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
P.A.: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable

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4222 Glencoe Ave., Marina Del Rey, CA 90292.
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Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
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Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
P.A.: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable

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18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M. (818) 881-5601.
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
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PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
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Piano: No
Audition: Send tape, promo pack, SASE.
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4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable

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10943 Camarillo St., North Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable

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

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

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Contact: Milt Wilson & Deborah Randall, (213) 820-8785.
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Stage Capacity: 15
P.A.: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No.
Audition: Send demo on cassette.
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Lighting: Yes
Piano: Yes
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Stage Capacity: 8
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Lighting: Yes
Piano: No
Audition: Call or send tape & bio, attention Herman.
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Club Capacity: 1000
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, CA 90028.
Pay: Negotiable

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

ORANGE COUNTY

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9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type of Music: All-original only.
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Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Audition: Call for info.
Pay: Presale & negotiable.

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125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
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MUSIC MARKETING CO. seeks highly motivated person w/ good communication skills. Contact John, (213) 652-9002.
PART TIME PROMOTION sales for LA's hottest band. Make your hours. Work from home. Good commission involved. Ask for Steve, (213) 652-8795.

PUBLICITY PROMOTION firm seeks interns to work w/ rock, R&B, rap, pop, gospel recording artist & in-house promotions. Expenses paid. (213) 857-5940.

CHAMELEON MUSIC group needs interns. Call Moose (213) 973-8282.

SBK RECORDS seeking 2 promotion dept. interns ASAP. Please call Stacy (213) 274-3560.
EXPERIENCED ENGINEERS, 2nd engineers, & techs; free lance, part & full time for 24 track studio. Send resume: GMR, P.O. Box 2747, Hollywood, CA, 90078.

ROADIE INTERNS needed for summer of '90 "Summer Of Change" concert series. Contact Paul (213) 876-1134.

INTERN WANTED: Management office of major rock bands seeks intern. Contact Steve @ (213) 851-8800.

INTERN WANTED for studio. Must have transportation. (818) 765-6932.

MUSIC PRODUCTION CO. seeks composer/producers w/ own recording equipment. Experienced in jingles & film scores. Leave message for Brad @ Whooya Productions, (213) 393-1660.

SHARP, DEPENDABLE person wanted w/ interest in public relations/artist management. Must be organized self-starter. No pay to start. John (213) 384-9107.

VOLUNTEERS NEEDED to assist w/ various tasks for Vocal Faire '90, Sept. 8-9, 1990. Work in exchange for admission. Call (213) 969-1607.
BRIGHT, CREATIVE, experienced exec-director w/ admin. skills wanted by charitable entertainment corp. Send resume: The Benefit Network, 8033 Sunset Blvd., Suite 579, West Hollywood, CA 90046.

MANAGEMENT CO./SHOW promoter offering the following internships: Marketing, Media, Driver(s), Concession Sales, Stage Crews. May lead to pay after training. Gary, (818) 768-5242.
INTERN for tour bus co. w/ possibility of becoming paid position. Call Anita, (213) 466-6900.

INDEPENDENT RECORD distributor has 3 F/T Positions open for an experienced telemarketing/field sales rep., buyer & key punch operator/typist. Call Bob, (818) 778-3266.
SONG PLUGGER wanted to represent the

catalogues of a team of writers/producers. Motivated, experienced preferred. Possible royalty position. Pat (213) 874-4733.
ARTIST MANAGEMENT/promotion co. seeks interns. Non-paying to start, great way to learn business. Contact Kelly, (818) 753-1234.
ENIGMA RECORDS is seeking 2 self motivated interns to assist in Publicity dept. No pay to start but could lead to paid position. Steve, (213) 390-9969 X 223.

ALL AROUND SALES person/song plugger needed. Low pay & commission. Sincere opportunity. References required. Equal opportunity employer. Leave message for Sally, (213) 468-9000.

ROCK MANAGEMENT co. needs interns. Must be dependable. (213) 393-5955.

WANTED: Live sound engineers for local & national tours. Send resumes to Pro Show USA, 20409 N.E. 100th St., Redmond, WA 98053. FAX # (206)-868-6476.

SOUND ENGINEER wanted for studio work. No pay but great opportunity for right person. Also live work. Guitar based hard rock. Dag @ Main Attractions, (818) 907-0527.

COCONUT TEASER seeks P/T intern/bookings assistance, weekdays. Over 21 w/ car & knowledge of local scene. Will lead to paying position. (213) 654-4887.

INTERN ENGINEER wanted for top rehearsal facility in N. Orange County. Non-paying position. Excellent hands-on training. No experience necessary. Craig (714) 529-8220.

ESTABLISHED SOUND effects co. seeks career-minded intern w/ exceptional writing skills & exp. in sound. F/T; Pay begins after 30 days. Call Vicky (213) 463-4840 (12-2pm).

COCONUT TEASER seeks P/T receptionist/door girl 2 nights/wk. Paid position & possibly F/T later w/ booking responsibilities. (213) 654-4887.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568

Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESC-1, Korg M-1.

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY—COUNTRY PRODUCER & PICKER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders

WANTED:

PART-TIME TYPIST FOR



Applicant must have Macintosh experience,
 80 w.p.m. +. Good pay, easy hours.
 Call (213) 462-5772

★ PRO PLAYERS

equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

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

MIKE GREENE

Phone: (213) 653-9208

Instruments: Yamaha TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, E-Mu Proteus, Oberheim DPX-1, Matrix 6, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Alan 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.

Read Music: Affirmative.

Styles: R&B, dance, rap, pop.

Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.

Qualifications: Vanessa Williams, Siedah Garrett, Above The Law, MC Cam, Big Lady K, The Pink Fence, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D. Barbra, Nordstroms.

Available for: Producing, playing, programming, and writing. Equipment rentals.

YALE BEEBEE

Phone: (213) 254-8573

Instruments: Kurzweil Midiboard; Korg M1R Music Workstation; Emulator II-HD; Roland D-550. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7/TX7, TX816; Memorymoor Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.

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

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

Read Music: Yes

Vocal Range: Tenor

Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/Video/conducting experience. Tapes, resume, videos, references available.

Available for: Any professional situation.

NICK SOUTH

Phone: (213) 455-3004

Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Ampeg SVT amp w/8x10 cab.

Read Music: Yes

Styles: All

Vocal Range: Mid-tenor backing vocals

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

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

Available for: Pro situations; also give private lessons.

KIM EDMUNDSON

Phone: (818) 892-9745

Instruments: Linn 9000 w/disc drive, sampling & SMPTE. Great library of samples triggered by acoustic drums, octapad & DW pedal. Rack w/SPX90, DEP-5, 16 channel Hill multi-mix. DX FB01, D-50, acoustic drums & percussion.

Read Music: Yes

Styles: All

Vocals: Yes

Technical Skills: Acoustic & electric drummer & percussionist; writer & arranger; MIDI keyboard sequencer, MIDI drums & computer interface.

Qualifications: Extensive recording & live experience.

Available for: Sessions, concerts, touring, clubs—pro situations only.

STEVE ADAMS

Phone: (818) 597-9231

Instruments: Valley Arts and Fender Strats, Bottleneck slide, Lap Steel. Full effects rack powered by simul-class stereo Mesa/Boogie.

Read Music: Charts

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

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

Qualifications: Great guitar tones, easy to work with, many years exper. in Various recording & performance situations. At home on stage and in the studio.

Available for: Recording, touring, demos, & showcases.

LARRY SEYMOUR

Phone: (818) 985-2315

Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.

Read Music: Yes

Vocal Range: Tenor-baritone.

Styles: All

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

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

Available for: Sessions, touring, private instruction.

CARLOS HATEM

Phone: (213) 874-5823

Instruments: Drum set percussion—acoustic & electronequipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.

Read Music: Yes

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

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

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

JOHN BRAINARD

Phone: (818) 783-6399

Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/performer software.

Read Music: Yes

Styles: Pop, R&B, funk, jazz, classical, country. **Tech Skills:** Multi track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).

Qualifications: Have performed and/or recorded w/: Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Mandy Lee, Gloria Loring, Tony Orlando, Jeffery Osborne, Freda Payne, Greg Phillinganes, Gary Puckett, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder. TV & film: Who's The Boss, The Facts Of Life, High Mountain Rangers, Jesse Hawkes, Glory Days, The Gong Show, Warner Bros., Motown, Embassy TV, Norman Lear Productions, M. A. D. D., Hard Ticket To Hawaii.

Available for: Studio & live gigs.

NED SELFE

Phone: (415) 641-6207

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

Read Music: Charts.

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

Vocals: Lead & back-up.

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

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

Available for: Studio & stage.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.

Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.

Read Music: Yes

Vocals: Yes

Styles: All with energy & commitment. Specialize in rock & R&B.

Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.

Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.

Available for: Stage, sessions, showcases, demos & casuals.

STEVE BLOM

Phone: (818) 246-3593

Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.

Read Music: Yes

Styles: R&B, jazz fusion, rock.

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

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

Available for: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG

Phone: (818) 902-0998

Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.

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

Read Music: Yes

Styles: All

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

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

AL LOHMAN

Phone: (818) 988-4194

Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.

Read Music: Yes

Styles: All

Qualifications: 20 yrs. experience in all areas/styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.

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

ANTHONY LOVRICH

Phone: (213) 833-9371

Instruments: Akai/Linn MPC60, sampling drum machine w/ 99 trk sequencer & extra sample time, Yamaha drums, electric/acoustic set, PM-16 MIDI converter, E-MU Proteus, Roland U-220, DRV3000 FX etc.

Read Music: Yes

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

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

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

Available for: Studio work, programing, sampling, etc.

FUNKY JIMMY BLUE

Phone: (213) 936-7925

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

guitar, Simple lock-up.

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

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

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

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

CORY JAY - BASS PLAYER

Phone: (714) 983-1385

Instruments: 4 string Warwick Streamer bass, 5 string Guild Pilot bass, 4 string ESP Custom fretless, Roland R-8 rhythm composer w/ library & triggers, Roland Octapad II, Roland U-220 synth module, Roland RD300 electric piano, two Carvin 4x10, 1x18 full stacks.

Read Music: Yes

Technical Skills: Any style, any day, any time - as long as it rocks & it grooves!! I love to play every chance I get. I've got a lot of feel and a great groove!!!

Qualifications: Over 2,500 hrs. of studio recording, engineering, producing experience on audio & video projects.

Available for: Live and/or studio work, demos, production, drum triggering live or in studio, showcasing, etc.

HARVEY LANE

Phone: (818) 986-4307

Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.

Read Music: Charts

Vocal Range: High baritone.

Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket!! Excellent w/ the arrangement.

Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!

Available for: Recording, touring, lessons, any professional situation, live or studio.

KEITH BURNSTINE

Phone: (805) 251-5981

Instruments: Guitar: Electric & acoustic.

Read Music: Yes

Styles: Rock, blues, jazz, R&B, classical, slide, country, funk, show, ballads, etc.

Technical Skill: Strong feel & groove; in the pocket rhythms. Soloing w/ personality from blazing fast to slow, heart wrenching melodies. Every recording session guaranteed. If you decide you want to change the part later... no problem. I will come back at no additional charge... well, OK, maybe lunch!

Qualifications: Studio & live work for 12 yrs. U of Miami, Fla. Grad. Have worked w/ Andre Cole, The Sheilas, Iron Butterfly, The Standells, Chris Browne, Eric Marienthal, Ric Flanding, & more.

Available for: Studio & live sessions, touring, showcases, etc.

BOB BUDAVICH

Phone: (213) 837-3973

Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulclass stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.

Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.

Styles: All
Technical Skills: Versatile guitar & vocal; full

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

Mail correct amount and this coupon to:

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Note: Please use this listing only if you are qualified

Name: _____ Phone: _____
Instruments: _____
Read Music: Yes No _____
Technical Skill: _____
Vocal Range: _____
Qualifications: _____
Available For: _____

PRO PLAYERS

arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.

Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuals, lessons & tours.

JERRY SOMMERS

Phone: (213) 876-6938
Instruments: Gretsch wood shell drums. Sound great live & recorded. Well versed in electronics.
Read Music: Yes
Styles: All (except jazz).
Qualifications: Studio & road veteran. Studio work from rock albums to movie & TV soundtracks. Record sessions w/ Giorgio Moroder, Ringo Starr, Dee Murray, Monkees, Boyce & Hart, Chuck Rrain, Mike Porcaro, Paul Butterfield, Garth Hudson, Clyde King, Vanetta Fields, Ronnie Hawkins, Hunt Sales, Code Blue & many others. Any kind of click track-no problem.
Available For: Recording sessions of ALL types, videos, looking for summer tour.

ALFI AGIUS

Phone: (213) 939-3011
Instruments: Bass guitar.
Read Music: Chords.
Technical Skill: Bassist, composer, producer, some guitar.
Qualifications: The Fixx, The Teardrop Explodes, Haysi Fantayzee, Fastway, Ron Wood, The Commitue U.K.
Available For: Any professional situation.

EDDIE GREELEY

Phone: (213) 313-3756
Instruments: Korg M1R Sampler, Yamaha DX 7 (modified), Roland Juno 60 w/ MD8 Midi interface, Alesis HR-16 Sampled drums, Alesis MMT-8 sequencer. Yamaha MT1X Multi-track recorder.
Read Music: Yes.
Vocals: Lead & background.
Qualifications: Composer, keyboardist, arranger, programmer. Studied piano since age 6; educated at UCLA, Associated Arts degree. Credits: Arranger & keyboardist for The Rivingtons' "Papa's Show Stoppers" album; composed songs for films produced by Canon & ITM Pictures; plus various background material for Musac. Performed in concert w/ several revival acts including The Coasters, Peter Noone, & Little Anthony. ASCAP published writer.
Available For: All recording work (film scoring, TV, recording artists, producing, programming, Plus live performance.

VOCALISTS

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.

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

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

CRYSTAL SCOTT

Phone: (213) 288-1129
Technical Skill: Lead & background vocals, improvisation, voiceovers, fast & hard-working w/ great attitude.
Vocal Range: 3 1/2 octaves.

Styles: Pop/top 40/rock, ballads, Broadway.
Qualifications: Award winning vocalist, numerous demos, live performances, weddings, casuals, & sessions (background & lead). Call for demo, resume & photo.
Available For: Any pro situation -live or studio.

MARQUITA WATERS ZEVIN

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

LANA NORLANDER

Phone: (818) 906-3956
Style: Rock/Everything
Technical Skill: Powerful & versatile lead & harmony vocals. Incredible pitch & melodic sensibility. Super creative improvisation. Songwriter, lyricist, vocal arranger. Influence: Ann Wilson.
Range: 3 octaves.
Qualifications: RCA/BMG recording artist. Vocal & improvisations for Dione Warwick, James Ingram, Island recording artist "Vain", & David Hasselhoff. Back-up & lead for numerous L.A. club & small arena bands, various commercials & demos. Demo/photo.
Available For: Sessions, demos, jingles, club/concert dates, pro situations.

2. PA'S AND AMPS

• Yamaha G-112 guitar amp, 100 watt, sounds xint, parametric EQ, clean/distorted chnls, \$195 obo. 818-505-1281
• 2 Carvin cabs, 15" w/whm, \$350 obo; 2 Peavey Mini-Monsters, 10" w/wheteers, neat pkg, \$150 obo. Toby Petrie, 213-925-4835
• 2 Toe 3805C spkrs, xint cond, list price \$1600, sell for \$695. Call Scott, 619-457-3438
• 1968 Marshall Major 200 watt bs head, \$450 obo. Jon, 818-442-5813
• Carvin 100 watt amp head w/graphic EQ & Randall bottom w/4 12" Celestion spkrs, \$500 for both. Ernie, 818-908-0102
• Carvin TB200 bs head avail, \$300 obo. Allan, 213-745-2479
• EV 215 bs spkr, \$400 obo. 714-527-6564
• Killer bs amp for sale, \$500, 500 watts. Francois, 213-464-5431
• Lee Jackson Perfect Connection pwr amp, ST1000, 125 watts per chnl, 1 sprckr mt, perf cond, \$325 obo. 818-773-0687
• Marshall 4 12" Celestion spkr cab, \$375. Ask for Tony, 213-924-8242
• Marshall 100 watt Superlead top, circa 1971, recovrd, lks



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OK but sounds incredible, 2 separate chnls for outputs, EL34 pwr tubes, \$650 obo. 818-761-3735
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• Soundcraft Series 500, 24 chnl soundbrd, xint recrdg brd, mint cond, \$6500 obo. 818-781-7003
• Trace Elliott 1408 in 15, 18 bs cabs. Still under warranty, mint cond, the best there is. Custom padded covers, won't separate. \$1200 firm. Raney. 818-376-6324
• 1118 bs cab, \$300; 1 1/4 x10 bs cab, \$250. Both \$500. Rick, 213-957-9947
• Carvin 1622P pwr mixer, 200 wts per, 16 chnls, 3 auxiliary, grt garage, stage, recrdng mixer w/arrvl flight cs, \$1250. Tom, 213-931-3992
• Crabe cab, 4x12" spkrs, mint cond, \$150. Rob, 818-509-9740
• Furman parametric EQ, model PQ3, \$80, xint cond. Jeff, 818-985-4002
• Gallien-Kruger 800 RB bs head, 412 cab, 115 cab, all for \$2100. Call Kevin, 818-501-5871
• Marshall 100 watt Mossette head & 2 cabs, brnd new, \$750. 213-388-5630
• Peavey stereo chorus w/2 12's, has reverb, ft pot that goes to control the reverb & clean 260 watts, about a mo old, xint, \$450. Dusty, 213-745-2801
• Fender Bronco tube amp, late 60's, hot sound w/rcf driver, \$100. Call Pat, 213-667-0798
• JBL PA cabs, each cab has 2 15" E140's & VCB driver, \$650 for pair obo. Barry, 818-780-4572
• Marshall 1/2 stk, JMC800 series, 50 watt head, mint cond, Marshall/Park style 4x12 cab, rough cond, sound standard. \$560 firm, 818-213-837-1462
• Roland jazz chorus 120 amp w/2 12" spkrs, built in distortion, chorus & reverb, Mint cond, less than 1 yr old. \$350 obo. Ace, 213-657-6725

3. TAPE RECORDERS

• 2" tape, used Ampex 456 & Scotch 250, recorded on once, \$50-80. Carter, 213-542-9222
• Forest model 80, 8 trk recrd w/remote control, rck mnts & 1/2" cable snakes. All mint cond. Asking \$1350. Marty, 213-313-7373
• MCI JH110B, 7 1/2, 15 or 30 IPS, xint cond, \$2650 obo. 714-893-0156
• Recording studio 18x8 console w/patch bay & 8 trk 1" Scotch tape recdr, both \$4500. John Reed, 213-316-4524
• Tascam M50 mixing console, 12x8, xint cond, \$2400. 818-331-0218
• Yamaha DX7 in xint cond w/light cs & cartridges, \$700. Call Ray, 213-871-8054, x 560
• Forest model A80, xint cond, hardly used, 8 trk 1/4", standard 7" ris, \$1250. 818-213-837-1462
• Tascam 88 B trk w/remote, 8 chnl DBX noise reduction & cables. \$2000 firm, 818-763-3742
• Otari LX550 4 trk r/t to r/v, very gd cond, \$650 obo. Barry, 818-780-4572

4. MUSIC ACCESSORIES

• Alesis Midiverb, perf cond, only used in home studio, \$195 obo. 818-505-1281
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• 500 watt par 64 cans, brnd new, 8 avail, \$50/ea. 818-761-8482
• AMS DNx 1580S w/8 sec sampling, \$5200. Clive Taylor, 213-934-8707
• Arrvl road case, 22 spc, shock mt style w/12" plywood & lockable half & casterbrd. Like new cond, \$595 obo. Call Dave, iv msg, 213-856-4929
• B1 amp 7 spc rck mnt 6 chnl mixer, 2 band EQ, 1 fx send, \$200. 213-267-1830
• FX comprsr sustainer, octaver, distortion pds. \$50/ea. Mike, 213-857-7515
• Ibanez HD 1000 harmonizer, \$200; Ibanez DM2000DOL, \$200; Sound Workshop stereo reverb, \$150; MXR10 band graphic EQ, \$50. 818-761-3735
• Orbis 822B parametric EQ, \$300; Yamaha Rev 7, \$600; DOD fx pdl, ACO Octapus, both \$50; stereo phaser, \$30, pdl cs, \$60. 714-838-3777
• Roland Dep 5 fx unit w/mni. \$295 or trade. 213-662-9595
• Roland TR505 drm mach, gd cond, \$125. 213-989-1908
• Roland TR707 drm mach. \$175. Jim, 213-372-5806
• Stereo & spkrs, \$700 obo. 213-826-0220

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- Symetrix SG200 dual chnl noise gate, \$100. Joe. 714-540-4490
- Tascam 246 4 hr for sale, xint cond, \$700. 213-756-1542
- Univox BC100 echo box in gd wrkg cond, \$150 obo. Call Victor. 213-461-5461
- Wild-Arville 2 spc amp rock cs. Call John. 818-446-9688
- Wid-black Taylor bs trem. Will pay \$100-150. Call evas 9-12. Mark Silva. 213-472-0351
- Wid-mid 70's Electro-Harmonix big mutt fuzz. Mensi. 818-995-7923
- Boss fx polys digital metatizer. \$120: dimension chorus, \$75; Octaver. \$40. Randy Korstik. 714-893-8398
- 2 Ultimate Support studs. 1 tin, \$115; the other table, \$60. Allan. 818-445-0955
- Furman parametric EQ, PQC3, xint cond, \$80. Jeff. 818-985-4002
- Roland FDE1000 digital fx unit, xint cond, sacrifice sell @ \$180 obo. 213-657-0273
- Roto-sound bs strings, 4 & 5 string sets, \$10/set. Rick. 818-841-6081
- Sampson Stage 22 wireless unit w/rk mnt, \$225. 213-957-9947
- TAC Scorpion console, 34-8-18-2 in, leak desk w/12 rck spc above meter bridge, 288 point wired patch bay w snakes, pwr supply, \$110,000 firm. 818-763-3742
- Boss bc flanger w/pwr supply, new, \$75; Ibanez bs compressor w/pwr supply, new, \$50. Peter. 818-577-8732
- Boss DD-2 digital delay, brnd new, \$100; Boss PH-1R, mint cond, \$50. Call Pat. 213-667-0798
- Nady 501 wireless guit sytm, non-diversity, formertop of the line, \$150 obo. Call Aca. 213-657-6725
- Shure SM57 w/pouch & 25 ft cable, new, \$100. AKG mic D1000E w/25 ft cable, \$75. Chris. 818-577-8732
- Strobe tuner, xint cond, \$195. 818-783-6782

- Beautiful 54" upright grand piano, orig ivories, xint tone, refinished & rebuilt. Moving out of state, must sacrifice. \$1250. 818-563-3483
- Ensoniq EPS perfmic sampler, like new w/ft switch & sound disk. \$1325 obo. Brett. 818-577-3978
- Junio 60, in gd cond w/HSC, \$450 obo. Steve. 805-298-1454
- Korg M1 synth, xint cond in orig box w/mns. Never left home, \$1425. Brian. 714-923-2640
- Roland D20 WorkStation synth, perf cond, you'll love it. \$1000 obo. 213-820-2140
- Roland W30. \$1900. 714-891-2890
- Ensoniq EPS sampler, 4x memory, 1 mg, 6 signature features, new cond, \$1350. 213-663-1001
- Mint-Moog synth, the ultimate in bs synth, \$650. Rick. 818-841-6081
- Roland Juno 60, grt cond, \$400. Mike. 213-857-5761

- Crunching L/R guit, infl Zodiac, Tango, Cult. Equip. Imprsn, pros only. Tom. 213-874-6604
- Explosive dynam guit hero, 27, sks relentless musicians or band for world domination. Must have equip, lks & att. 213-850-9537
- Feat guit lkg to form band. Non-pro sit. Your snags & mine. Call Linda. 213-466-7619
- Guit & voc lkg for others to compl an open minded thrash band into everything. Call Tony & Adrian. 213-461-2164
- Guit avail for new collab progrsv HR. Srs inquires only. Julian. 818-985-3076
- Guit avail, 21, Tesla, old VH image w/pro equip & exp. Call Dave. 818-905-0862
- Guit avail, ultra image, mega hr, total tint, glam pop hell raizer sks band. Infl LA Guns & Crue. Ask for Razz. 213-962-9626
- Guit aka 2 guit cmrcl rock prot. Gd chops, pref'rhyth, hvs lks, Imprsn, xint equip. Infl Angel City, AC/DC, Zep, Santana. Mensi. 818-995-7929
- Guit aka all orig creatv rock band, blues infl, Beck, Page, Hendrix. 213-830-2890
- Guit aka band, P.Floyd, Supertramp, Gabriel. Jim. 818-784-7937
- Guit aka estab mel metal band. Xceptnl plyr, writr, showman w/guit, exp, very lng hr image. Killer gear & pro att. 213-988-4074
- Guit aka estab speed metal band. Contact Lou Anthony. 818-509-5971
- Guit aka open minded musicians for raw feedback drenched band. Infl T-Rex, Pixies, Velvet Underground, Modern Lovers. 818-880-5809
- Guit w/grt sngs, image, true R&R soul. Infl Stones, Who, Stewart for totally orig. Sks full band or voc. Paul. 213-462-1305
- Guit w/vocs, also keybrd abil avail for studio &/or stage sits. Jazz, jazz rock, funk, R&B, blues, T40. Pro sits only. Craig. 213-466-2941
- Guit, L/R, sks to J/F R&R band. Infl Stones, Clapton, Dire Straights, Little Feat. Ira. 213-659-1951
- Guit w/vocs, sks demo projt. Matt. 818-995-4348
- Guit/wgrntvr skg collab/form band. Infl include Beatles, Bowie, Floyd, Rush. Mark. 213-654-6389
- Guit/wgrntvr w/bkng vocs sks estab HR band w/balls. Have lks, equip, tmprsn, exp. Lkg for same. Call Ken. 818-785-5095
- Guit/wvoc, 32. R&B, funk, 14 yrs pro exp. USA, Europe. Avail for pro sits only. No beginners, no garage bands. Alex Dee. 818-789-5457
- Hot ld guit sks HR band. Exp tours, stage, studio. Have top equip & lks, srs pros only. Call Billy. 818-501-0470
- Hungry jazz, reggae, rock guit, 31, extremes, very pressy, flowin improv, eloquent chord voicings, rck/MIDI/passport. Avail. Albumtour exp. Dale Hauskins. 213-281-3165
- Hyv loud bluesy HR guit. Style of Lynch & Angus. Previously signed to RCA. Lkg for pro band or dam gd plyrs. Paul. 88-789-7521
- Jazz guit for wrkg sits. Igor. 818-994-6008
- L/R guit, HR metal edge, pro equip, image, studio/stage exp & att. I have demo, call now. Michael. 714-990-5621
- L/R, blues, rock, etc. avail for clubs, sit-ins, etc. Call Victor between 2-5 pm. 213-461-3449
- Ld guit avail, lkg to J/F successful HR band. I could dbl on keys, srs, deditcd, lntnd. Rick. 213-962-2029
- Ld guit/ld voc, grt image, pro, chops, MIDI rck gear, tmprsn, skg wrkg T40 or cs/mk image making band. Tony. 818-993-8354
- Ldlt handed metal head axeman ala G.Lynch, J.Norm, J.Sykes. lkg for 90's pro writr & motivation. No glam or gutter punks. Call G.Diga. 818-788-1953
- Mel HR guit/wrtr w/pro gear, exp, bkng vocs, lks. Must be over 23, must be totally pro, must have vocs. Bob. 213-

- 869-6791
- Pro guit sks band or voc w/mngt & lbl instr. Have xtensv tour exp, grt sound, grt lks & orig style. Srs only nd inquire. Dave. 213-667-1980
- Pwr house, tasteful, mel blues rock guit sks prs sit only. Infl Damn Yankees, Bad Co, Bad English. Currently doing session wrk in LA. Pros only. 213-274-0405
- Rhyth guit, strong image, seasoned, mature, deditcd plyr/sngwr, bking vocs, for estab signed HR band. Also plyr side & id. Tape avail. 617-646-9368
- Rock guit sks band w/mngt & direction. 15 yrs exp, team plyr. Have lks, hooks & equip. Call Dan. 714-432-0932
- Rock guit sks prs sit. Much studio & stage exp. Pro equip & image. Leo. 818-243-8936
- Sharp guit w/vision to J/F trippy/funky mean band. Slash, Hendrix, Dr Know, Peppers done my way. Lkg for the real thing. 213-467-4505
- Who plyr guit w/their hr anyway? I use my fingers. Big nosed, 4 eyed guit w/short hr sks band. Fenson. 213-739-4824
- Young L/R guit avail to J/F HR band. Lks a must. Infl you name it. Call Tom. 818-957-2501
- Christian guit avail to J/F mel HR/HM band. Srs & lntnd. Infl Barata, Lynch, Santani, Beach. Call Randy. 818-908-1978
- Cntry pickv w/weird unusual style sks Cowboy Junkies type org band. Also sing & wrte. Call Will. 818-848-2578
- Fem guit avail, altmv music infl, would like to find band intrst in recrdng & prodng product. 213-462-8774
- Fem ld guit/ld voc/sngwr/dancer w/grt lks, equip, sks lunk rock band w/deal or pro plyng sit. No flakes. 213-851-9396
- Guit plyr hvv grind, enjoys steel music, lkg for hl energy crazy people to jam with or start band & see what happens. Dusty. 213-745-2801
- Guit, 23, lkg to form band. Uniq L/R style, hvv groove rhyms, sharp dark bluesy attack. Smooth melodies, hook orientd snags. 818-340-0971
- Hot blue & righteous guit sks hrd rocking pro band. No BS. Infl Beck, Hendrix, Santana, E. Johnson. Johnny Mack. 714-948-9800
- Ld guit sks pro cmrcl metal band w/grt image, mngt, lbl instr. Infl Whitesnake, Striper, Dokken. Johnny. 818-990-4551
- Pro ld guit, formerly w/members of A.Cooper, sks cmrcl HR/HM band. Must have mngt &/or bkng. Srs pros only. 213-465-6828
- Pro San Fran guit sks place w/brand & mngt. Call AJ Conn. 503-585-0883

5. GUITARS

- 1955 Gretch Country Club, cadillac green, model 6196, \$2800. Tony. 818-386-7257
- 1986 Tele, refinished, natur, all orig, rosewood neck, grt cond, HSC, \$675; 1972 Stral, DeMarzio hmbking, locking trem, rosewood neck, mint, HSC, \$500. 818-761-3735
- Carvin 8 string slide guit for \$150. Jim Aubrey. 818-353-4575
- Marvel Strat, xint cond, selling for \$400 obo. 213-656-5436
- Custom bs. won @ Bass Centre bs contest, lists for \$1800, will sell for \$625 obo. 213-255-6492
- ESP jazz bs w/warm ebony fretbrd neck, tuners, B/A bridge, nice finish on neck & body, phys grt, \$450. 818-773-0877
- Jackson soloist, white w/F. Rose, xint cond, cs included, \$1000. Call Dave. 818-762-7866
- Rickenbacker 5 string bs, mint cond, \$700; Roland GR-77B bs & synth, mint cond, \$700. 714-838-9777
- Tele, brown Fender body, Mighty Might PUs, Schecter Hong Kong rosewood neck, HSC, sounds grt, \$250. Randy. 818-376-6324
- BC Rich Warlock, white w/HSC, \$700 or trade for Tascam Port-5. 213-957-9947
- Fender Precision bs, built in pre-amp, B/A bridge, \$300. Jeff. 818-985-4002
- Honer classical elec for sale, new cond, copy of Gibson Chet Atkins model, \$300 obo. 818-566-8787
- Kramer bs, aluminum neck, \$350. Phil. 213-627-0924
- N.Schon signature Jackson, neck thru, T. Anderson hmbking, 2 single coils, flame maple top, \$550. 213-663-1001
- Roland GN-70/GK1 guit synth w/Robin Rader guit. Magical guit controls 4synths. Everything included, \$1250. 213-931-3992
- Roland GR700 guit synth & GR707 guit control + memory card. \$425 obo. Michael. 213-258-5233
- Strat type guit, F.Rose, perfmic neck, maple fretbrd, J.Beck, Jackson single coil, DeMarzio S.Vai PU. \$450 obo. 818-284-1764
- Yamaha BB300 elec bs, black w/strap cs, new cond, \$230. 818-763-3742
- 88 Steinberger Honer. G3T Pro, headless guit w/trem, bright white w/cs, \$375 obo. 213-397-7111
- 1966 Fender Strat, gold transition logo, modified w/ hmbking @ bridge & refinished. Sounds gorgeous & phys like a dream. \$800 firm or swap. 818-788-0610
- Carvin dbl neck 6 & 12 string, black w/FEM PUs, phys grt, \$700. Jim. 818-761-9697
- Fender DuoSonic, 1959, refinished, all the rest orig, w/cs \$225. 818-783-6782
- Gibson 1962 Les Paul Jr, \$700, all orig. Bruce. 213-962-9054
- Gibson Explorer, white w/Kaylor, JV PU's & HSC. Xint cond, \$400. Damian. 818-986-3008

7. HORNS

- Buffet E flat alto ebony clarinet, collector's item, Albert sytm, recently overhauled, \$2000 value, sell for \$225. Xint for Arabic & Armenian music. Michael. 213-258-5233

8. PERCUSSION

- 7" deep Sonar metal snare for sale, \$200; cymbals, \$2/ inch. 213-308-4689
- 8 pc red dbl bs drm set, \$400. Kevin. 213-477-7545
- 1985 Yamaha tour custom drms, 6 pc, deep shell, hrdr, grt sound, \$1000. Call Chuck. 213-259-6350
- Millette no-Temps fiberglass drms, 18x24, 8x12, 9x13, 15x16, 8x14 Yamaha snrds, Paiste 2002 cymbals, \$1800 obo. Lou. 818-789-2969
- Pearl 24" bs drm, NLX series, white, never used, built in pic, \$350 obo. 213-668-0323
- Piano black 6 pc Pearl GLX kl, 18x24, 10x12, 11x13, 12x14, 8x14. Hrdw & custom cs included. 2 cymbals included. \$2500 obo. Dennis. 213-850-7391
- Radio King 1940 white Pearl 4 cck set, \$5000 obo. 818-506-7466
- Simmons SDS1000 brain & kick pad, like new, \$150. Call Tom. 818-799-8451
- Zildjian 20" China Boy, clean & shiny, \$130 obo. Mike. 714-949-9607
- Dynacord Ad 2 16 bit drm sampler w/vast sound library, cost \$5000, like new. In box. \$3100. 28" Zildjian pong w/ std & beater. \$250. 818-999-2945
- Tama Grand Star white, 8, 10, 12, 13" toms, 16" floor tom, 22" bs drm. Xint cond, near new, \$900 obo. Tony. 818-786-4615

9. GUITARISTS AVAILABLE

- 2nd guit avail for bluesy rootsy R&R band ala Stones, Crowes, Georgia Satellites, Smithereens. Acous/elec/slide/bckup vocs. Jeff. 213-371-8016
- Asgartv ld guit sgs pro HR proj. Picked best of the month, Kl.O.S. image, pro equip w/fulltime tech, demo avail. Gary. 818-340-0291
- Axeman sks musicians or band to J/F with Stage, recrdng exp in vein of Montrose, Kiss, Malt. 213-653-0240
- Berklee grad, guit avail for pd sits. Any & all styles including cs. 818-705-4723
- Blues rock for jam or band. Call Jeff. 818-831-2976
- Blues rock guit avail for estab band. Pros only. 818-240-6150
- Cmtrcl HR guit w/over 300 gigs perfmd & 7 yrs recrdng exp including 2 pro EP's, image, snags, stage presence, personabilty, will travel. Steve. 213-692-8322
- Creatv guit for team band. Characteristics VH, Hanging Them High, Pussycat. Guit plyr mag spotlight column, 5/ 90. Todd Duane. 213-466-0504
- Creatv L/R guit sks cmprl band w/room to practice to my orig music. Infl R&R, HR, funk & HM. No drugs. 213-938-3109

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FREE CLASSIFIEDS

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NEXT DEADLINE: WED., JULY 10, 1990

- Rhyth guit, 25, sks orig estab non-image orientd bluesy HR band. Writs, equip, insprnt, dedictn. Short hr. After 5:30 p.m. John. 818-985-0027
- So you're into Jane's, Mother Love Bone & Lidquid Jess? So am I. Let's groove. Edward. 818-994-2596
- A killer guit w/imag, equip & insprnt sks to JF for HM band. Infi Queensryche, S. Row. Ozzie. James. 213-659-2639
- Ambitious guit/voc sks pro orig att & studio wrk. Xlnt equip, gd att & unqi sty. Pros only. pls. Keith. 818-405-8933
- Cmrcy young guit sks xtremely image minded band. Must have ks, dedictn, att. No losers, lks or fossils. Infi Kiss, Cru, Poison. John. 818-367-8789
- Fem guit, tired of Hillywd att & posers wants to form R&R band where the music comes first. Call T.L. 818-349-8909
- Guit avall, pro equip, image, att. Infi Tori Tori, Cult, S. Row. Mark. 818-992-8160
- Guit that also plays harmonica sks blues or rock band. Would like to collab on orig. Infi Stones, Wintner, Butterfield. Mike. 213-396-3009
- Guit/sngwrtr for sng orientd band or singr to form. Commitmnt, exp, excellence. I've got it, I'm kg for it. Cmrcd HR. Jeff. 818-719-7605
- Hrd & hvy rock guit, deep blues roots, lkg for estab hvy rock proj. Exp musicians only. Paul. 818-789-7521/818-787-9678
- Ld guit sks wrkg cts/oldies/blues/T40 band. Ld vocs as well. Have charts, equip, exp & gd att. 818-783-6782
- Orig guit avall. Xtreme, dynam & energy. Srs sngwrtr, lks, gear, studio, etc + actual identity. Zep, Richards, Beck, Hendrix. 818-843-7405
- Slide/guit plyr sks young gypsy blues band to J.F. Infi R. Wood, K. Richards, C. Berry, F. King, CalJack. 213-413-8558

- Monkees, Bangles, Syvia. 818-782-7607
- Best sks guit w/strong bckng vocs & stage presence to form metal edged band that's infi by altrmv music. Jay. 818-360-9717
- Cntry kd guit/voc ndd for estab band. Career minded, free to travel. Call Karan. 213-430-5838
- Digging roots rock new cntry philosophy art proj sks devoted to earth band orientd guit who burns & slides. John. 213-662-3510
- Ecletic, creatv, dynam ndd for all orig guit orientd P/R proj w/studio, video, etc. Vocs, abil to improv & sns of humor essential. 213-820-2140
- Estab altrmv pop wrtr/snglr sks intellgit guit/voc for live shows. Infi Kinks, Beatles. Other proj OK. sns of humor a must. 818-772-0421
- Experimentl band sks 2nd guit for altrmv metal edged proj. Practice in N Hillywd, many inrl, gd hooks, srs only nd apply. Russ. 818-568-3173
- Fem front person/sngwrtr w/recrdng & stage exp sks w/retl HR/HRM guit for collab. Gd att & ks a must. 213-878-0603
- Fem hot shot mythy guit ndd for maj bl altrmv rock band. Vocs & sns of humor essential. Call Kate. 213-289-2231
- Fem HR voc sks Perry/Hendrix guit plyr to form HR groove band. Pros, lng hr, att, no drugs. Roxy. 818-506-2940
- Fem mythy guit ndd for modern instrmntl surf band. Exp only. Call Dan. 213-938-9467
- Former lbt respected snglr/sngwrtr sks guit plyr to fill combo urgently. Infi Van Morrison, N.Cave, J.Hatt. Vocs pref. Call John. 213-461-8309
- Funking wiggd out drugless guit ndd to compl 4 pc band, formerly Atomic Cocktail. 18-23, live in Simi or Valley. Perfll unik music. John. 818-716-6103
- Gen ltr Proj rock guit ndd age 21-28 for 90's soundw/70's att. No slugs, slash, bubblegum. What made legends? 213-876-9229
- Guit ndd, L/R capabilities, bckng vocs a +, image, chops, showmship, hungry for success, band before anything att. No drugs. 213-326-9448
- Guit plyr/wks ndd for P/R band. Infi Duran, Bowie. Must be srs. 213-650-6547
- Guit w/gd vocs wtd for HR band. Srs only. Steve. 213-641-3425
- Guit wtd by psychc acid blues HR band starting fresh. Infi Sabbath, Guit, Zep, Doors, Undergrnd atmosphere, exp only. Call Frank. 818-282-2208
- Guit wtd for demo. showcng, Leppard, Sykes mts Cru. Mngt, limited fundng. Shredded street urchin image. Must be dedict, reliable, humble & feeling. Rudy. 213-851-3358
- Guit wtd for progrsv rock tunk band. Infi Gabriel, Sting, Steely Dan, L. Colour. Call Jesse. 213-464-6270
- Guit wtd for psychc R&R band. 213-871-0125
- Guit wtd to form core punk band. Infi by Pistols, X, Kennedys, DOA. Must have radical lk. Call Dave. 818-352-5428
- Guit wtd, exp band w/dynam ld singr, lbt matrl & industry contacts. Ready for live showcng. Infi Bowie, Iggy, Idol, Social Distortion. Keith. 818-908-9035

- Guit wtd, L/R, Infi Ramones, A. Cooper, J. Carroll, L. Reed. Gigs waitng, must be dedictd. 213-668-0323/213-660-0957
- Guit/collab/wrtr wtd by music/voc. Infi Cars, B. Adams, Beatles. 213-876-2296
- Guit/voc wtd to form band by dmrr. Infi Fishbone, surf, rap, Peppers, Ventures. No HR. WLA. Kevin. 213-477-7545
- I have the sngs, you have the ltrf, dedictd & desire to ply gd strong ml rock. Jim. 818-353-1645
- Inane speed metal guit wtd for death delayng metal band. Must be able to kill on command. Dag. 213-469-7360
- K/A fem snglr/sngwrtr. Joplin mts Tyler mts Gramm vox, sks pro male bluesy HR riff masters w/strong sngwrng, vocs, streeview att, image. 818-781-5607
- L/R guit ndd wtd by LA rock band. Infi Cult, New Church, Iggy Pop. Image, equip & dedictn a must. 818-994-9325
- L/R guit wtd, Infi Tesla, Kix, AC/DC, Aero, Gd bckup vocs req'd, strong wrtr lyrically & musicly. 213-390-1264/818-866-7883
- Ld guit ndd by voc/rhyth guit w/comp 24 ltrk tape, rehrl spc & 8 ltrk studio. Sound is orig hrd edged pop. Rik. 213-924-2438
- Ld guit wtd by nearly signed cmrcd HR blues band. Vocs amust, image amust. Style Robertson, G. Moore, Sanboro. Call Bobby. 213-874-8617
- Ld guit wtd for 2 guit pwr metal band w/fem front person. Have gigs & recrdng pendng. Exp pros only. Infi Metallica, Overkill, Sabbath. 213-299-8485
- Ld guit wtd for C&W band, Hillywd area, pd rehrls, recrdng & gigs. Call John. 213-969-8180
- Ld guit wtd to join all orig P/R band. Must be willing to ply lds already written. Infi include Smiths & Bowie. 213-454-5708
- Lkg for guit plyr into Bowie, Duran, Prince, Sand bio, tape, pic to Diamond Rose, PO Box 461119, LA CA 90046
- LOOKER nds a 100%, dedict, memorabe, very lng hr, gd kg, energetic, outgoing, responsl, pro att guit plyr. Infi Tesla, S. Row, Cru. 818-787-8055
- N. Finn, Harrison, M. Campbell style for 2nd guit. Band has music, atty, bl instrf. Petty, Beatles, Smitherens, Stones. 213-466-8636
- Rhyth guit w/strong vocs ndd for T40 cntry & rock band leaving on tour 8/20. Pls call Laura. 818-799-9754
- Rhythy guit wtd, Infi Circus of Power, Thin Lizzy, 100 wtt 1/2 stck. Les Paul Indian image, att. Tom. 213-874-6604
- Richards/Berry type guit. Have developmnt deal w/recrd co for demo. Send tape/pic to 280 S Lemon #185, Walnut CA. Frank. 714-594-6637
- Rock band w/own music, demo, mngt, sks blues based L/R plyr w/own image. Srs, ltrtd plyrs only. Tim. 818-762-8639
- Santana covr/tribute band sks guit. Pros only. Contact Tony. 213-217-7564
- Soul artists nds artist to compl P/R soul, new music band or just whatever to ply gigs & possibl recrdng. Mitch. 213-652-5123
- Steel guit ndd to form srs hot new cntry grp. Call John. 213-391-2414
- Tlntd HR singr/sngwrtr/guit w/pro everything lkg to team

- w/whol flashy lasty gtrs/sngwrtr. VH, Lepparo, Scorpis, Jovi. Mike. 818-506-6028
- Urgent-ws nd a 2nd guit w/rgt bckup vocs to compl a 5 pc HR band w/fem ld singr. 213-851-4316
- Voc & bck skg responsl guit to form innovatv HR band. 213-285-3128
- Young up & cmng progrsv rock band sks rhythy guit/keyboard to fill gap. Equip, voc necessary. Exp req'd. Call Jimmy. 818-907-8981
- Band nds guit gd w/lines & atmosphere ala J. Mars, P. Buck, M. Campbell. Lots of live pnyng. George. 818-998-8232
- Grt lkg bluesy L/R guit/sngwrtr w/pro att & gear wtd for name plyr w/connx. Infi Mountain, Steppenwolf mts J. Page, some slide. Ndl. Rik. 213-461-8455
- Guit plyr ndd to ply monk/funk/smooth/groove/slamming/jamming style for band w/albwm & real mngt. Call 818-901-8452/213-452-3776
- Guit plyr who writes wtd by singr/sngwrtr to form unstoppable sngwrng team as foundation of proj. Infi old Bad Co, Queen, Jovi, Leppard. 818-377-4491
- Guit wtd by 2 guit hrd pop band. Infi Gem X, Costello. Call Tony. 818-346-6856
- Guit wtd for band currently gigng. Should be sng orientd, tasteful. Infi REM, Petty. Call Tony. 818-705-4615
- Guit wtd for R&B band, Aero infl. Image import. All orig matrl. Must be srs. 213-851-7905
- Guit/sngwrtr wtd by pwr metal band, 23+. Infi C. Trick, LA Guns, Kix. Stage presence, pro att, ambition a must. If srs, call Richard. 213-851-8781
- HR cmrcd band sks guit plyr. Lbt instrf. Must have image & be team wkr. 213-280-9906
- Image conscious black leather bluesy ld guit w/pro att & gear wtd for team proj. Have snags & connex. Infi James Gang mts S. Row. 213-641-8455
- Ld guit/sngwrtr w/rgt image, att & gear wtd by name proj. Have sngs, ks, connex. Infi J. Page mts Jake E. Lee. You nd a tape. 213-461-8455
- Risk orientd guit w/bckng vocs wtd for cmrcd rock act skg blt. 24 hr rehrls, contacts. Infi N. Schon, N. Giraldo, R. Sambora. 818-766-0458
- Tall & thin funk guit, grt on ballads, gd dancer & w/alked by grt R&B concert band w/rgt mngt. Babyface direction. Stevie. 818-344-3816
- Theatrical minded shock glam image pop guit plyr, willing to wrk w/out ideas to make it. 818-788-8794
- Grt lkg black leather bluesy ld guit w/pro att & gear wtd for name plyr proj. Infi Mountain, James Gang mts S. Row. Nd tape. Rik. 213-461-8455
- Guit wtd by bst & dmrr on West side to form band, collab on P/R snags w/recg, African infl. Vocs a +. Scott. 213-392-7286
- Guit wtd for band, a melting pot of Guns, Pistols, Cru, sleaze & flash. Pls lvs mng. 213-865-6404
- Guit wtd for estab gigng 2 guit Hillywd rock act w/ prodctn deal. Must have R&R image & gear. Infi Faces, Aero. 213-281-7456
- Keyboardist/sngwrtr ndd guit, accousld, into melody & lyrics & snags that make a difference. Be a part of something big. Call John. 818-509-0740
- MYSTERY GIRLS sks 2 guit plyr w/ks. chops. R&R gear. Infi C. Trick, Hanoi. 818-761-3722
- Pro fem voc proj w/infl, snags, lks, hr, passion, presence, albwm, gigs, connex, sks same guit. Aero, Cult, AC/DC, Grt White, etc. 818-787-7649
- Pro guit plyr, willing to do anything to make. We have snags & ideas. Infi Kiss, A. Cooper, Cru, Poison. 818-788-8794
- Rhyth section, collab, wide range guit to form ml groove rock band. Simple Minds, INXS, Flx, Roxy. John. 213-281-6294

9. GUITARISTS WANTED

- 2 guit, M/F, wtd by dmrr & bs/guit. Rock, reggae, altrmv direction. Other instrmtes a +. We have snags. Call Allan. 213-933-3282
- 2nd guit wtd to help form vicious & rebelious band. Infi Cru, Aero, GNR. Must drink, no posers or 818's. Under 23. 213-878-1244
- Accomplshd snglr/compr, orig repetoire, crossover, altrmv T40, Tears, U2, sks guitar/strng/producer for collab for deal & live pnyng. Call Scott. 619-457-3438
- Acous guit/keybds/bckup voc ndd for band w/rgt snags & drive. Infi include REM, Replacements, Stones & Concrete Blonde. Call Danny. 213-858-4030
- Amateur L/R guit wtd for amateur tem band. Music style ranges from pop to bubble gum pop. Must like GoGo's,

- Guit ndd, L/R capabilities, bckng vocs a +, image, chops, showmship, hungry for success, band before anything att. No drugs. 213-326-9448
- Guit plyr/wks ndd for P/R band. Infi Duran, Bowie. Must be srs. 213-650-6547
- Guit w/gd vocs wtd for HR band. Srs only. Steve. 213-641-3425
- Guit wtd by psychc acid blues HR band starting fresh. Infi Sabbath, Guit, Zep, Doors, Undergrnd atmosphere, exp only. Call Frank. 818-282-2208
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- Guit wtd, exp band w/dynam ld singr, lbt matrl & industry contacts. Ready for live showcng. Infi Bowie, Iggy, Idol, Social Distortion. Keith. 818-908-9035

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- Guit/voc wtd to form band by dmrr. Infi Fishbone, surf, rap, Peppers, Ventures. No HR. WLA. Kevin. 213-477-7545
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- K/A fem snglr/sngwrtr. Joplin mts Tyler mts Gramm vox, sks pro male bluesy HR riff masters w/strong sngwrng, vocs, streeview att, image. 818-781-5607
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- L/R guit wtd, Infi Tesla, Kix, AC/DC, Aero, Gd bckup vocs req'd, strong wrtr lyrically & musicly. 213-390-1264/818-866-7883
- Ld guit ndd by voc/rhyth guit w/comp 24 ltrk tape, rehrl spc & 8 ltrk studio. Sound is orig hrd edged pop. Rik. 213-924-2438
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- Ld guit wtd for 2 guit pwr metal band w/fem front person. Have gigs & recrdng pendng. Exp pros only. Infi Metallica, Overkill, Sabbath. 213-299-8485
- Ld guit wtd for C&W band, Hillywd area, pd rehrls, recrdng & gigs. Call John. 213-969-8180
- Ld guit wtd to join all orig P/R band. Must be willing to ply lds already written. Infi include Smiths & Bowie. 213-454-5708
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- Rhythy guit wtd, Infi Circus of Power, Thin Lizzy, 100 wtt 1/2 stck. Les Paul Indian image, att. Tom. 213-874-6604
- Richards/Berry type guit. Have developmnt deal w/recrd co for demo. Send tape/pic to 280 S Lemon #185, Walnut CA. Frank. 714-594-6637
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- Soul artists nds artist to compl P/R soul, new music band or just whatever to ply gigs & possibl recrdng. Mitch. 213-652-5123
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- Tlntd HR singr/sngwrtr/guit w/pro everything lkg to team

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- Voc & bck skg responsl guit to form innovatv HR band. 213-285-3128
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- Guit plyr ndd to ply monk/funk/smooth/groove/slamming/jamming style for band w/albwm & real mngt. Call 818-901-8452/213-452-3776
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- Ld guit/sngwrtr w/rgt image, att & gear wtd by name proj. Have sngs, ks, connex. Infi J. Page mts Jake E. Lee. You nd a tape. 213-461-8455
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- Guit wtd by bst & dmrr on West side to form band, collab on P/R snags w/recg, African infl. Vocs a +. Scott. 213-392-7286
- Guit wtd for band, a melting pot of Guns, Pistols, Cru, sleaze & flash. Pls lvs mng. 213-865-6404
- Guit wtd for estab gigng 2 guit Hillywd rock act w/ prodctn deal. Must have R&R image & gear. Infi Faces, Aero. 213-281-7456
- Keyboardist/sngwrtr ndd guit, accousld, into melody & lyrics & snags that make a difference. Be a part of something big. Call John. 818-509-0740
- MYSTERY GIRLS sks 2 guit plyr w/ks. chops. R&R gear. Infi C. Trick, Hanoi. 818-761-3722
- Pro fem voc proj w/infl, snags, lks, hr, passion, presence, albwm, gigs, connex, sks same guit. Aero, Cult, AC/DC, Grt White, etc. 818-787-7649
- Pro guit plyr, willing to do anything to make. We have snags & ideas. Infi Kiss, A. Cooper, Cru, Poison. 818-788-8794
- Rhyth section, collab, wide range guit to form ml groove rock band. Simple Minds, INXS, Flx, Roxy. John. 213-281-6294

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 Must have chops and be a writing collaborator. Please send picture, bio & tape showcasing playing, writing and/or singing abilities to:

AUDITIONS
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 Beverly Hills, CA 90212

BASSIST WANTED

Bassist with backup vocals, Rock image and dedication to succeed needed to complete hard rock act with strong commercial style. We have contacts and the material. Interested players should call
 Dave at (818) 895-1744

HEAVY METAL BASSIST WTD

For career opportunity with heavy metal band. Reputable legal representation & major label interest. Influences: Dokken, Priest, Scorpions. Pro equipment & experience a must! Interested parties call (213) 850-8870 or mail tape & bio to:
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W/strong vocals, attitude & image for comm. Blues Rockband. Must be a team player. Call:
 Phil (818) 783-1814
 or Mike (818) 981-6717

10. BASSISTS AVAILABLE

- Bs plyr skg wrkg band, plys all styles. 213-827-7739
- Bs plyr w/lots of stage & studio exp avail. If you have gd connex & gd matrl, call Jason. 213-398-0609
- Bs plyr. California. Billy Ray. 213-457-2547
- Bst avail, w/pro exp, att, lk & equip. Sks exp hl energy live orientd compl act ala Whitesnake. Guit, VH, Tesla. For those about to rock. 818-570-0280
- Bst sks career minded image conscious HR band ala

BASSIST WTD

Looking 4 slammin', funk-o-matic bass machine w/outrageous image, vocals or rap & a tendency to be bizarre! Infi: RHCP, Fishbone, Living Colour, Faith No More, Bang Tango. Don't call if you're drunk, over 23 or normal.
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Bst sks hrd driving rock band w/big vocals, focus & pro. 213-255-6492

Bst sks pro HR bluesy oriented band. Must have good image. Call Rob. 213-923-1550

Bst, 22, ready to go & still lkg for decent atmtrv proj. Intl Smiths, Church, REM. No synch pokays or hr farmers. 818-955-6522

Bst, strong voc, immed avail for gigs. Classic rock, T40, Motown, etc. Dbl on keys & guitar. Ralph. 818-594-5949

Bst/lid voc lkg for wrkg clubs/T40 band. Gd gear, lks, Impsrtn & exp. Tony. 818-893-8354

Fem bst avail, Into Hawaii, Cure, Cult, Ramones. Call Sandy. 213-876-4680

Funky funk, pwrfl, aggrvly vnt behind the beat, on time, in the pocket, slap, pluck & lingers. Wnts to jam & gig. Douglas. 213-353-0253

Form w/srong bkng vocs & stage presence vnt by bst to full metal edged atmtrv Intl band. Jay. 818-360-9717

HM bst w/bkngmd vocs, lots of exp, best of equip, black lng hr image. Speed or mxdg pros ntd to call only. AC/DC, Ozzy. Tommy. 213-962-0849

HM bst w/smpic but aggrv style sks permanent gpy sro. No vocs. Pro att. Call Mark Silva. 213-472-0351

Bst w/skcs, chops, image, sks partly R&R band ala C.Trck, VH, Poison. Call Ray. 213-837-6519

Bst soloist, new LP w/recroding co, ml touting exp, lkg for overseas booking, 1 niters, fill ins, recroding sits, all styles. 213-662-6380

Bst/stic key/bst/tenor vocs avail for majlb ltoes, recroding, Pop, funk, rock, no metal. Modern image, top gear, reads. Joe. Peletier. 213-578-6439

Bst avail, lkg for HR, willing to form or join comp band. Will consider atmtrv fr. No HM. Lng hr image. Chris. 818-577-1826

Bst, reads & phys jazz, funk, Latin & rock styles. Avail for sit ins & plying gigs. Fretless & fretted. Bill. 213-735-7385

Party R&R bst w/voc, chops & image sks band ala C.Trck, VH, Beatles. Poison. Call Ray. 213-837-6519

10. BASSISTS WANTED

Amateur bst w/d for amateur fem band. Music style ranges from pop to bubble gum pop. Must like GoGo's, Monkees, Bangles. Sylvia. 818-787-7607

Are you into reggae, metal, punk, funk? Call us. 24/7 weekend, demo & gigs. 213-465-4968/213-461-3664

ARISTOCRATIC TRASH sks killer bst into Zep, NR, UD. Ready to go. 213-665-7190

Attn, hungry young drms save time, call us first. New band, pros, w/girt pkcs, connex, rehrl spc, PR, possibl bkng. Definite lks & lnt. 213-876-9229

B. Wyman type bs plyr. Have developed ml deal w/recrd co. Send tape/cd to 280 S Lemon Hill, Walnut CA. Frank. 714-594-6637

Bs gnt ndd, bkng vocs a +, chops, showmship, hungry for success, band before anything aft. No drugs. 213-326-9446

Bs plyr ndd by pro orig pop/jazz/R&B band vnt local shows. Gd snwrtw welcome. Wayne. 213-655-7781

Bs plyr w/pwr & passion ntd to compl 5 pc HR band. Stones, Aora, Crowes. Vocs a must. Chris. 213-962-9531

Bs plyr w/vocs, elec/acous ntd for new age rock band. Lkg for grn pjr w/solo abtl. 213-868-1823

Bs plyr w/d for mel HR band w/mage & groove, in Spiders, Mother Love Bone, Bad Co. Must lks & sound the part. Lv msg. 213-957-1626

Bs plyr w/d for rebellious R&R band. Young dark image a must. 213-851-8446

Bs plyr w/d. Some bkup singing to form 3 pc. Intl who. REM. Call Eric. 213-280-0474

Bs plyr w/d. Must be over 20 y/o & plying for most of his/her life. For instrmnt rock, Intl R, Montrose & bands around there. 818-989-5125

Bs plyr/sngwr w/srong oriented w/d to compl 5 pc rock band w/Bad English, Power Station, Damn Yankees, Leppard type sound. Have prodr, lgal revr. 818-999-1628/818-931-5786

Bst for unq rock band involved w/lm concept based in Toronto Canada. Blues based rock that wanders. Open minded pros only. Darren. 416-221-4479

Bst is all that's ntd to compl lasty HR band. Intl Crua, Rhodes, Aero, VH, Grt connex, ongs, image & equip. Call Damian. 213-859-5893

Bst ndd for org rock proj, progrsv, hrd rock crossover, creativity, versiflty & committmt. Brett McCay. 818-998-5200

Bst ndd to form srs hot new cntry grp. Call John. 213-391-2414

Bst plyr w/gd cmrcl rock sound w/d. Gnt equip, lks, dedicatn a must. No egos or drugs. Pros only. For audcatn call Joe after 4 pm. 213-397-3991

Bst plyr w/d for prevoys signed proj. Recroding in 2 wks. Dokken to Scorpis. Must have Intl equip & lk. Call Kirk. 818-773-9134

Bst w/bkup vocs badly ndd by snwrtw duo for guit based recroding band proj. N Hilywd rehrl. Call Brian/818-782-7630, Phil/818-769-4059

Bst w/d by funk rap rock band. Must have equip, must be srs. 18-23. Call Jason. 818-884-9167

Bst w/d by ld voc & guit plyr. Cross between Jane's & old Aero. Gypsy lks & ait a must. Must be srs & dedicatd, no posers. Call Chaz. 818-980-8001

Bst w/d by pro HR/HM band feel/groove. Exp. lks a must. We have album credits. Pros only. Mike. 818-762-5445

Bst w/d for blues/pop band. Call Mike/213-857-5761, John/213-933-3925

Bst w/d for demo, showcsng. Leppard, Sykes mis Crua. Mngt, limited funding. Shredded street urchin image. Must be dedicatd, reliable, humble & feeling. Rudy. 213-851-3358

Bst w/d for hi energy funk rock band. Xlnt vocs & equip ntd. Srs only. Contact Steve. 213-371-6744

Bst w/d for org R&R band. We have rehrl spc & matrl. We're ready to gig, are you? Bill. 213-379-5062

Bst w/d to compl HR proj w/local connex & goal of success. Dedicatd, equip, image a must. No flakes. 818-359-9635/818-357-7863

Bst w/d to help compl band w/Britsh HR sound. Deep Purple, Badlands, Whitesnake. Music k, business brains & ait. 213-939-1731

Bst w/d to help form vicious & rebellious band. Intl Crua, Aero, GNR. Must drink, no posers or 818's. Under 23. 213-878-1244

Bst w/d to start band into Tango, S Row, Bullet Boys. Dedicatd, image, pro equip a must. Alt a +. Call Louis. 818-763-4866

Bst w/d, exp band w/dynam lkd sngtr, hit matrl & industry contacts. Ready for live showcsng. Intl Bowie, Iggy, Idol, Social Distortion. Keith. 818-908-9035

Bst w/d, HR funk. Style Hendrix, Mothers of Finest, L Colour. Equip & Impsrtn. Call Miles. 213-295-0842

Bst w/d. Forming dark atmtrv band behind theatrl voc. Equip, Impsrtn, image, dedicatn req'd. Mngt, lbl Infrst. Andrea. 818-980-6135

Bst voc. Sks estab org prn w/foik, cntry, pop & rock Intl. Bruce. 818-846-9350 x 490

Christan bst w/d, must have lng hr image, ages 17-23, fun pr att. Intl by C-Trck, Hancock, Painrdge Family. Call Ben. 213-735-8887

Creatv groove orientd bst ndd for reforming band. Intl Stiouxe. Cure. Dependable & motvated only. Ken. 818-342-4955

ETERNITY LEAGUE sks bs plyr immed. Must have gd time, gd chops & gd image. We have gnt sngs & connex. Intl Tl Tuesday, Pretenders, Cure. David. 213-851-9594

European style bst w/d for hrd edge mel rock band w/blues feel. Hany. 818-986-4513

Experimnt band sks bst for atmtrv metal edged proj. Practice in N Hilywd. Many Intl, gd hooks. Srs only nld aggr. Russ. 818-568-3173

Fem bst w/d by male sngtr/snwrtw for acous pop band. Must have bkup vocs, no metal or leather. Intl T-Rex, Church, Love/Rockets, A Ridgley. 213-467-9089

Fem bst voc w/d for wrkg classic rock band. 818-762-1704

Frontman & guit sk tall sklnky black hr bst. Must have balls, ait & car. No P/T rockers. Billy Slide/213-274-2883, Mike Hall/818-753-8548

Full band w/mgt, rehrl spc, gigs & A-1 matrl nds pro bst w/meter, chops & pro att. Intl Stones, AC/DC, Sex Pistols, Tango. 213-447-2727

Fun loving improv eclectic seasoned & slightly perverse ndd for gnt orientd P/Rproj w/studio, video, etc. No metal. No hr? Who cares? 213-820-2140

Fusion bs plyr ndd for org band. Intl Holdsworth, Dregs, Zappa instrmnts. Some reading necessary. 818-705-4729

Grooving bl. Hilly. ntd to estab funk HR band. Intl L Graham. D. Phil. 213-656-7335

Guit aka soulful groove orientd bst into roots, R&B, blues & swing music to collab with. Outstanding blues guit w/mngt. 818-501-0377

I look an all Instrmnt proj & smoked LA. I'm back & ready for the world. Aggrv lkg for sks bst/drmv team. Gary. 818-340-0291

KA fem sngtr/snwrtw. Joplin mis Tyler mis Gramm voc, sks pro male bluesy HR rfr masters w/srong snwrtw, grooves, streetwite ait, image. 818-781-5607

KELI RAVEN nds bs plyr immed for dance metal act. Must have lng hr image & equip. 213-874-3649

Lkg for bs plyr w/gd rock & R&B chops. Band sounds like Journey, UD, Queen. Call Joseph. 818-753-0872

Picking toner bst sought for digging range rock art proj. John. 213-662-3510

Platinum proj sks solid creatv bs plyr to compl mel HR act. Pros only. Barry. 818-344-6445

Punk bst w/d, Intl Pistols, Iggy, Sham 69. Pros only. 818-848-7605

Pwr trio sks bs plyr, M/F, w/10-15 yrs exp. Pis call Ste. 213-734-3028

ROCK R&R sks bs plyr for org cmrcl HR band. ROMANCIER has gd contacts, instrt & rehrl spc. Vocs a +. Srs & dedicatd. Tim. 818-368-3346

Santana covr/contrib band sks bst. Pros only. Contact Tony. 213-217-7564

String bst w/d for atmtrv acous band ala Violent Femmes. 213-207-0854

Speed metal band lkg for singing screaming roaring bst. Intl Slayer, Creator. You must be 100% srs. Pwrfl, very incredbl lnt. 818-787-6206/213-457-8367

THE BLAME sks drivng bst w/d ait into Stones, Faces, Crowes. Call Ron. 818-769-6042

Wrgk T40 rock band sks bs plyr. Intown wrk, vocs a must, image a +. Keston. 213-328-5128

BIRD THAT WHISTLES sks bst, atmtrv sng orientd band w/mngt, lbl Infrst. Must have ait, bkng vocs & hate B. Jovi. 818-980-6960

Bs plyr ndd for hi energy groove orientd band w/album & real mngt. Intl your momma. 818-901-8452/213-452-3776

Bs plyr w/d for cmrcl HR, skg highly hungry bs w/mage, chops, groove a must. No drugs. 213-326-9446

Bs plyr w/d into Pussycat, old Crua, dark straight hr image a must. 213-851-8446

Bst for new band. Intl Hendrix, Duran, Prince. Band ages 19-22. Jeff. 213-933-0850

Bst w/d by creatv rock band w/substance. We have outstanding ongs & image, bkng vocs & image a +. Keys preld. 213-473-8636/818-887-9435

Bst w/d for cmrcl rock act skg lbl. 24 hr rehrl. contacts. Intl John Taylor, Mike Sippalina, Mark Andes. 818-766-0458

Bst w/d for org rock/blues band w/very hvy edge. SRV, AC/DC, Blasters, Crt. Must be under 26. Call Pete. 619-208-7487

Bst w/d for R&B band. Aero Intl. Image import. All org matrl. Must be srs. 213-851-7905

Christan bst w/d by guit to form mel HR/HM band. Must be srs, exp & lntd. Call Randy. 818-908-1978

Exp bst w/srong harmony abtl ndd for classic rock band dzooing Zep, Aero, Nugent, Bad Co. Xtra money weeknds. Lnt have fun. Jeff. 714-NE1-HERE

Groove orientd bst ndd for versfl band. Lbl inrt & showcsng. Srs only. Call Chris. 213-818-5414

Latino P/R proj in rd of commtmd pro bs plyr. Rock image a must, ages 22-30. Call Tony. 213-410-9237

Lipstick shock glamour pop pretty boy bst ndd for upcmg band. Call Razz. 213-892-6212

Pro proj now audting keys, guit, bs, drms, bkngmd vocs. Rock, lunk, R&B. Backed, have studio. 818-346-4045

Srs bs plyr w/d to start band. Intl Tango, S Row, Bullet Boys. Dedicatd, image, pro equip a must. Call Louis. 818-763-4886

Are there any more HM bs plyrs out there? Intl Queensryche, S Row, Ozzy, James. 213-659-2639

ARMEGEDDON nd import bs plyr. Be impo. Call AL

213-202-1295, Johnny/213-850-0322

Attn bst ndd w/image & bkng vocs to compl hi energy mel metal band. Call Donny/213-515-9452, Richard/213-254-2733

Bs plyr ndd for band, Intl Aero, Cua, LA Guns, Warrant. Eric. 818-980-1733

Bs plyr to share Captain Kirk's philosophy to take music beyond w/holdbrashness. 60's spirituality, groove w/stylistic charm. Funky HR. Call Amie. 213-874-4626

Bs plyr w/d by org 3 pc rock band. Must be dedicatd & reliable. Killer matrl req bkup vocs & solid groove. 213: 313:0588

Bs plyr w/d for 3 pc org band. Must be srs, no one under 25, pls. Ready to R&R. 213-469-0397

Bs plyr w/d for all org covrd oriented HR band. Lng hr image & group name. 213-851-1372

Bst ndd for T40 HR covrs, vocs helpful. Rehrl studio in So Bay. 213-978-4619

Bst w/d by AXIOM, the pwr trio. Blah, blah, crackle, crackle, wool, wool. Call Eric. 213-674-4007

Bst w/d by newly forming up & cmng HR band. Intl Winger, Whitesnake, VH, Danger Danger. Emi/818-355-1236, Eddie/818-286-6936

Bst w/d for band currently plying circuit. Wild early Bowie, alien image & music. Have demo, mngt, shows lined up. Soon to shoot video. 213-962-9054

Bst w/d for band, a melting pot of Guns, Pistols, Crua, Zeke & Ash, Pis w msg. 213-856-6404

Bst w/d, just compl trk, sks persevering dark hr bst/snwrtw. Vocs & slapping abtl a must. Mature HR groove band. 213-645-1216

CMrcl HR band w/killer vocs sks solid bs plyr to compl proj. We have what it takes, do you want it? 818-980-6090

CMrcl rock band w/hit sngs & incredbl vocs sks determined bst w/sng writing abtl to compl band. Call for demo. 818-708-7831

E Crt HR band w/girt vocs & sngs sks rocking bs plyr to compl proj. We have studio in LA. Eric. 818-980-6090

Skinny image conscious gtyr type bs plyr ndd for jukey R&R band. Intl Faces, Stones, Crowes, Quireboys. Jacky. 213-413-8558

Solid bst w/bkng vocs ntd to compl 4 pc mel HR band. Intl Dokken, Scorpis, Europe. 818-985-1271

Speed metal band, hvy, skg gd bs plyr. Must wrk hrd, ply fast. sound gd. 213-558-0044

11. KEYBOARDISTS AVAILABLE

Exp keybdst. G. Hudson, R. Manzarek, T. Monk. avail for session & pro shts. Toby. Petric. 213-935-4835

Keybdst sks w/girt weekend sht. Call John. 818-446-9688

Keybdst/angwr sks muscians for org band w/ commtmt & lnt. Horns, keys, drmv, voc, guit, bs. Jeremy. 818-760-7456

World class rock keybdst ala Jovi, Europe, Winger or Intl. Soon relocating to Hilywd. Avail for session/wmgt/trl. Have eqpt, chops & killer hr. 714-753-1345

Accordianist avail for session wrk, mostly cntry, ld or bkngmd Rick. 818-567-4667

Keybdst w/new equip, pro gear, sng sks pro proj, MIDI sequencer program, shts avail for sng dems & recroding shts & any style. 213-662-6380

11. KEYBOARDISTS WANTED

Accomplhd sngtr/compr, orig reperitrs, crossover, atmtrv/T40, Tears, UD, sks qual arangr/prodr for collab for deal & live plying. Call Scott. 619-457-3438

B. Tench, B. Hornsby plan & organ keys for band w/bl inrt, music ait, upcmg showcs. Petty, Beatles, SmtHEREINS, Stones. 213-466-8636

Exp keybdst plyr w/d for wrkg blues/jazz/R&B band. Vocs helpful. 714-648-1251

Fem keybdst/voc w/d for classic rock covr band. 818

MULTI-PLATINUM

ROCK & ROLL ARTIST

SEEKING KEYBOARDIST

W/ good image for album and tour. Vocals an asset but not necessary. Must have chops and be a writing collaborator. Please send picture, bio & tape showcasing playing, writing and/or singing abilities to:

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Private instruction in all aspects of playing and writing. Get started or get stronger... in rock, blues, pop, classical, etc. 213-827-1375

ROCK KEYBOARDIST

/guitar/vocals

Pro experience, excellent gear, look & attitude. Label and/or touring situation only. Call for bio. Pete (817) 274-5857

Devo

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Beginners / Intermediate / Advanced

FREE CLASSIFIEDS

762-1704
 -Fem keyboard plyr wid for almost compl fem funk band. No egos, pls. 213-486-5449
 -Keyboard nidd by pro orig pop/jazz/R&B band doing local shows. Gd singing welcome. Wayne. 213-655-7781
 -Keyboard wid harmony voc ndd for orig rock band in Phoenix AZ. Have been recding & plying shows. Ready to make it happen. 602-234-2419
 -Keyboard wid by all orig instrmntl grp. Style ranges from J.Beck to new age. 3 sing master compl. 213-453-9135
 -Keyboard wid eclectic myth rock band. Infl Police, INXS, Genesis, Talking Heads, etc. Upcoming shows. Max. 213-208-5039
 -Keyboard wid for previously singng prof. Recding in 2 wks. Dokken to Scoop. Must have xint equip & ik. Call Rich. 818-773-9134
 -Keyboard wid for R&R orig band. Must have strong backup vocs, image & att. Team plyrs only, pls. Infl Benatar, Giant Heart, So Bay area. 213-372-3119
 -Keyboard wid for wrkg T40 grp. Must have current equip, bckng vocs a -. Call Darryl. 818-894-0401
 -Keyboard wid infl by Whitesnake, Bad English. Must have pro att, pro gear, pro image & a wrkg knowledge of music theory. Call Mike. 818-986-3422
 -Keyboard, must read music, willing to rehns, jazz, pop, blues Infl. For info call Leanne. 213-338-1464
 -Keyboard/scoos gull/bkup voc ndd for band w/rgt snags & drive. Infl include REM, Replacements, Stones & Concrete Blonde. Call Darryl. 213-558-4030
 -Keyboard/musicl director for teenpop proj w/pro mngt & maj lbi distribution, w/concrt/studio/sngwrtr exp aia New Kids, Jets, Wham. 213-960-5114
 -Keyboard/voc ndd for steady wrkg R&R covr band. Must sing id & be pro & dependbl. M/F. 213-650-6556/213-878-7527
 -Keyboard plyr ndd for orig rock band w/upmngng pgs. Call Laurie. 818-545-8738
 -Keyboard plyr wid for HR/HM orig. If instrtd, call Lester. 818-955-6444
 -Keys for orig rock band involvd w/feature film concept based in Toronto, Canada based rock that wanders. Open minded pro team plyrs only. Darren. 418-221-4779
 -Killer keyboard for HR band, infl YNT, Scoops, UFO. Call Sean or Mark. 818-609-7925
 -Lkg for keyboard to form srs hot new crtry grp. Call John. 213-391-2414
 -MIRROF sks keyboard for cmrd HR band w/legit connx. 818-941-5160
 -Multi-keyboard wid for alt/rn/nc dance rock band. Infl Bowie, Duran, Pet Shop. Send bio/tape/pic to Diamond Rose, PO Box 461119, LA CA 90048
 -Orig sngwr/crtry currently booking solo pgs sks MIDU/lyric master. Call Greg. 818-783-2907

-Pro keyboard plyr wid w/synth for wrkg duo w/fem voc. All T40 style, some orig. Orange Co area. Call Surya. 714-635-8769
 -Pro rock keyboard wid for C.Trick mts Journey orig rock band. Backup vocs a -. Glendora rehns. Troy. 818-448-4151
 -SUN GODDESS lkg for keyboard for local shows, rehns, pending tour, recrd lbi instr, mngt & booking in place. 818-892-7240
 -Young up & crngn progrv rock band sks keybds/rhyth to fill gap. Equip, voc necessary. Exp req'd. Call Jim. 818-907-5211
 -Keyboard wid for CHR band w/strong voc edge. Chops, lks, deduct a must. We have a lot of offer. Power. 213-669-6286
 -Keyboard plyr wid by cmrd HR outfit ala Boston, TNT, V.Vincent Invasion. No drugs, egos or tape walkers. Call Peter. 818-990-2724
 -MARSHALL LAW, progrsv HR band w/video sks keyboard plyr. Lng hr image, Ask for Matt. 818-994-8561
 -San Fran golden rcdheads sks fem keyboard plyr, proficient in Latin, jazz, funk, R&B. Relocation necessary. Tourng, recding. 415-863-7739
 -Keyboard wid for male voc for rehngng & showngng. Also lkg to form band. Strong 4 oct voc. R&B, pop, jazz, gospel styles. Robert Joseph. 213-285-7703
 -Keyboard plyr wid to compl orig band/covr band. Must be verstl. Call Rocco. 818-345-3711
 -Reggae band sks bubble man. Call Gary. 818-980-1424

12. VOCALISTS AVAILABLE

-22 y/o voc sks blues rock band. Must have mngt, rehns/trl spc, full band, hly dedid. Infl Faster Pussycat, GNR, LA Guns. Call Mark. 818-918-0044
 -Black fem voc avail for studio wrk only. All styles, 5 oct range. Call Guen. 213-833-7934
 -Black fem voc stylist, jazz, blues, pop, R&B, gospel, sks studio & demo only. Call Casey 9-5. 213-292-5562, FAX 213-293-9557, pager 213-704-1426
 -British voc/frontman, moving LA, uniq souful rock vox, dynam image/stage presence, dls gnt/keys, sngwrtr, sks pro sl. No metal. John. 800-521-0632 ID#8438735
 -Called enough boozes? Mop top singr w/chops, future sex symbol/rock star. Full pckg, exp, etc. 24 & hungry. Pro, call while there is time. 213-878-9229
 -Dokken, Crue, S.Row, Iron Maiden. Must be some cmrd, some metal. Whole band must have killer ik & tnt. Greg. 818-997-1814
 -Exp dynam id singr/sngwrtr sks bkup band. Has hit main, tapes & industry contacts. Ready for live showngng. Infl Bowie, Iggy, Idol, Keith. 818-908-9035
 -Exp pro male voc, R&B, soul, funk, sks to J/F grp. Have matrl, connx, home studio, pro gear. Larry. 818-769-0590
 -Fem id voc/sngwrtr avail for P/R band, 15 yrs exp, srs only. 818-995-6960
 -Fem voc avail for recding projs or band. Helene. 213-

663-6213
 -Fem voc avail for studio wrk, all styles, pop, MOR, crtry, R&B, maj recding credits. Melinda. 714-533-5965
 -Fem voc/lyricst lkg for funk rock band of 90's. No drugs, no egos. 818-709-8726
 -Grt voc lkg to J/F band w/P/R sound. Infl INXS, The The, Waterboys. Very dedid, xciting energy & purfl entertainer. Nick. 213-874-5248
 -Hilywd junkie type city sleaze voc skg Les Paul band-Kix mts Ozie-Lynn. 213-462-8434
 -Intense male voc w/llimate range & xint vibrato, alot like Tate, TNT, Whitesnake, Tesla. Call Jeff. 213-312-1432
 -Killer star bound fem voc sks orig rock band. My vox is like A.Wilton mts Aretha. Rocking w/lots of soul. Cassie. 714-897-5721
 -Ld fem singr. 22, 4 yrs pro exp, pop, jazz, T40, strong ballads, attract warm personality. 515-262-7142
 -Male voc avail for studio sessions for intrng maj projs. After 7, Stylistics. Very srs only. Call Marcus. 213-285-5120
 -Male voc, infl ranging from Lennon & McCartney to Eno skg inflgnt unpretentious sperimnt modern pop grp. Accessbl music, unconventional approach. Jim. 213-668-0913
 -Multi-dimensional poetic sensual singr lkg to form musicl outfit reminiscent of Doors, Cult. I'm attracted to ideas of rebellion & freedom. Sammy. 213-871-9258
 -One of a kind uniq bizarre ing straight black hr skinny male. 213-876-8214
 -Opera infl ala Tate for brillantly orchestrated rock. Call Chris. 714-241-0551
 -Outstanding hl tenor HR male voc, lng blonde hr, strong frontman/sngwrtr, team plyr, w/world tour & album credits. Avail for pd stl. 213-318-0814
 -Pro fem HR voc w/lks, att, matrl & maj lbi instr, sks band. Pros, ing hr, att, no drugs. Call Roxy. 818-506-2940
 -Pro male voc lkg for orig or T40 R&B pop band. Call Dale. 213-874-0281
 -Pro voc w/maj credits sks recding projs. Call Mike. 818-980-8605
 -Pwrfl fem voc sks HR band w/gd image. Call Jennifer. 714-447-8527
 -Rock singr w/tourng & recding exp lkg for P/R projs. 213-969-4806
 -Seasoned ara id voc, multi-instrmntl sks mel HR band for shows, recding, Have snags, image, stage/studio exp. Mainstream radio, Aero, Zep, Leppard. Tommy. 213-821-1344
 -Sazy fem voc lkg for HR band. Infl P.Smythe, A.Wilton. Suzanne. 818-786-1727
 -Singr on the scrh lkg for gnt, bst & dmtr w/integrity. Infl May Chan, Hendrix, Bauhaus, Bowie, Classy tribal punk. 818-994-0328
 -Singr, 21, grt lks, moving to Hilywd 8-1-90, skg band w/maj lbi instr, grt snags & image. Cmrd HR. Chris. 215-783-7861
 -Sleazy teese rock voc sks Six, Mars & Lee type plyrs. Entertainment or death. Bobby. 818-288-6453
 -Tall blonde sexy frontman avail for HR, blues pop band.

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-Must be signed to lbi, pros only, Sean West. 213-592-2440
 -Tnted black fem voc avail for recding, bckups & voc overs. Reasonbl fee. 213-636-5540
 -Voc & gnt lkg for others to compl an open minded thrash band into everything. Call Tony & Adrian. 213-461-2164
 -Voc lkg for kicking HM Metalica mts Winger, S.Row. Eric. 818-762-1009
 -Voc sks pro sngwrtr keyboard plyr for demo & live wrk. Infl Rary Crawford, L.Ronstadt, Air Supply, T.Turner. 213-882-6008
 -Voc/rhythm gnt w/comp 24 trk demo, rehns spc & 8 trk studio lkg to J/F band for upmngng shows. Grt snags & image. Flo. 213-936-2436
 -Voc sks pro sngwrtr keyboard plyr for demo & live wrk. Infl TNT, Bach, Chase. 213-962-9700 #204
 -Exp male voc from NY moving to LA in 9/90. Waite, Jagger, Stewart. Real singr & gd image. Tape & pic. Jeff. 315-445-9029
 -Fem id voc/id gnt/sngwrtr/dance w/rgt lks, equip, sks funk rock band/wide/or pro/plyng slt. No flakes. Catherine. 213-851-9396
 -Fem voc nds sngwrng gnt plyr to collab w/on future band proj. Bluesy style. Infl Pretenders, Concrete Blonde, Metals. Suzanne. 213-931-8572
 -Ld singr skg voc partners. Has orig & master tape. Dance, funk, R&B. Phillip. 213-957-9851
 -Male voc/lyricst sks band &/or sngwrtr. Infl INXS, Rundgren, U2, Erasare. Call Don. 818-342-5775
 -Pop sngng/wrtr lkg for band. Beatles infl, Cars, Echo. 213-876-2258
 -Pro caller id voc sks hrd edged blues rock or HR band. No flakes, lnt over image, P.Rogers infl. Nathan. 213-437-6621
 -Pro rock singr lkg for blues orientd grp ala CCR. 213-969-4808
 -Pro San Fran musicn sks place w/band & mngt. Call Al Conn. 503-585-0863
 -Pwrfl voc w/stage & recding exp sks estab blues rock band w/mngt, lbi instr. Srs pro only call. Michael Ray. 818-595-1822
 -Singr formng orig band in vein of Aero, AC/DC, GNR, old Cooper. Skg 2 gnt, lks, drms. Will relocate. 415-525-2237
 -Singr/sngwrtr lkg for British pop band or individuals to form. Very srs. Infl Ah-Ha, Ice House, Cutting Crew, Crowded House. John. 213-839-5024
 -Souful bluesy singr/sngwrtr sks band or musicns. 24-29. My infl id Bad Co, Jovi, Queen, Leppard. 818-377-4491
 -Voc lkg for uniq dancable hrd bluesy edged band. Orig hl voc w/vibrato. Infl Joplin, Crue. Have lks & stage presence. 213-434-5023
 -Voc, 21, lkg to form band to ply chubs. Infl from Cult to DaPeche Mode. Cal Lowe. 213-874-5248
 -Vox like B. Streisand skg mngt & prodr. Anna. 213-397-9596
 -Wtd-seem pro musicns for Billie Holiday type jazz band. Willng to rehns. 213-975-2170/213-850-8646

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-Classical contmproy dark white nvy sott pschodic rock blues pop rock, arranger, wrtr, voc. Rick. 213-680-9990
 -Fem voc avail for sessions, lds & bkgrnds. tape avail upon request. Jennifer. 818-769-7198
 -Male voc avail for pro sfts, also lkg to J/F a band. 4 oct range. R&B, pop, jazz, gospel styles. Robert Joseph. 213-285-7703
 -Solist. clean cut, energetic. hrd wrkg. has new LP w/ recrdng co. Mal touring exp. lkg for new mngt. overseas booking. 213-662-6380
 -Unlk male voc/lyncst lkg for R&R band. Infrt U2, Winwood, Cocker, Sting. Creatv, srs, dependbl. David. 213-280-3192
 -Voc avail to J/F band. Melting pot of Guns, Pistols, Crue, sleaze & trash. Pls lv msg. 213-402-2261

12. VOCALISTS WANTED

-2 voc/dancers pref. wtd for pro funk band. All orig music, all orig choreography. Abdul, Prince, Jackson, L. Colour. Vincent. 818-568-8256
 -All orig wrkg band lkg for dynam youthful fem voc. Gd image, pro att a must. Infrt Basia, Prince, Marley. Call Mickey. 213-392-3472
 -BULLDOZER lkg for singr w/soul. If you're cool, call us. If you're not, call the next ad. John. 213-657-1513
 -BUSTED sks id voc for forming band. Image a must. Infrt White Lion & Dokken. Call Jordan. 818-882-5386
 -Estab band sks world class voc. Infrt U2, Crue, Mission UK, Fix. Only the best. 818-379-2663
 -Extreme xperimntll voc nnd. Psychotic persona & presence, capable of influencing millions. Compromising perfmrns nrd not apply. Dave. 213-837-7731
 -Fem bak up voc for band w/bi intrst. music atty, upcmng shows. Beatles, Mellencamp, Stones. 213-466-8636
 -Fem bakng vocs for mal lbi altmvt rock band. Must ply rthm guit & display demented humor. Call Kate. 213-289-2231
 -Fem voc w/wide range wtd for hi qual demo of contmproy R&B ballad. No up front pay but xint shows. David. 818-982-8708
 -Fem voc wtd by signed recrdng prj. Atmospheric rock w/ folk infl. No wdy rock, R&B or jngle singrs. pls. 213-285-9273
 -Fem voc, very strong w/fantastic range. R&B. 805-631-1739
 -Funk, rap, rock band sks voc. Must be able to sing & rap. 18-24 y/o. Infrt Peppers. Call Jason. 818-884-9167
 -Glamorous voc nnd for P/R glam CHR band of 90's. Have spec deal, bckng, direction, industry dialog. Enuff, Crue, Jexzbel 23 or under. 213-856-4760
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metal. skg strong clean creaty responsbl voc. Call Dave/ 213-429-6561, James/714-894-1531
 -Guit virtuosos/sngwrtr lkg for male singr. Many pop sngs. If you're srs, call. San Gabriel, have mngt. can shop now. 818-782-9790
 -Hyperactive career minded ultra groovy versitl voc for lunky blues rock band w/drive, desire & 24 hr lockout. Peppers to Zep. Dan. 714-968-6649
 -I have the sngs, you have the lnt, dedctnd & desire to ply gd strong real rock. Jim. 818-553-1645
 -J.T. RIFTER is audting prft emotional voc. Team plyr, orig mnded, a wrkg knowledge of music & melody. Aggrv voc control. Slick. 213-804-1847
 -Jagger/Tyler type singr. Have developmnt deal w/recrd co for demo. Send tape/pc to 280 S Lemon #185, Walnut CA. Frank. 714-594-6637
 -Jazz tempersussnd for world class American grp w/ Brazilian infl. Immed wrk + planned Asian tour. 213-458-6184
 -Killer frontman abil, massive lng hr, voc style Jovi, S. Row. Testa for cmcl HR att + band. Robby. 818-567-7330
 -Ld singr/sngwrtr wtd for killer rock proj. Jason. 714-650-3024
 -Ld voc wtd by lazy cowgirls rthm section for new band. You must be crazy. 818-994-5079
 -Lkg for id voc, orig HR/HM. Must have pro att & dedctn. Infrt Queensryche. Must have demo. Infrt/Dave. 818-955-6444
 -Male & fem voc nnd by keybdst/arranger for demo wrk on spec. D.Hathaway, P.Hyman style. Exposure & possibl deal. Call Aanon. 213-465-1684
 -Male bs singr ready to wrk, to dance & have gd knowledge of bs singing. Have recrd deal. 213-982-2795
 -Male voc wtd by guit & bst to form P/R ong grp. Infrt Midnight Oil, Gabriel, Police. Very exp. pro qual only. 213-396-9558
 -Male voc wtd, infl by style of Ferry, Palmer, Bernard. 818-209-9646
 -Male voc/frontman wtd w/pwrtl thorty masculine voc, J.Gillian, P.Rogers style, for band w/Brstl HR sound. Music lkg, all business att. 213-659-5750
 -Male voc/lyncst wtd by creaty guit to collab on sngs to form core of band. Infrt Zep, Floyd, Wie, Beatles. Pro att, tmprnt, bckng vocs. srs only. Mark. 213-462-0540
 -Operatic fem voc w/wh tone to sing O.Mio, Babino, Caro for recrdng. No pay, but possibl airply. Ken. 818-342-4955
 -Outstanding guit & bst sk charismatic very exp male voc for top notch blues R&B swing grp w/mngt. Call Rod. 818-501-0377
 -Platinum proj sks dynam voc w/gd range i.e M Bolton to compl metl HR band. Pro only. 818-344-6445
 -Pwrfl moody believable voc wtd by estab band w/16 trk

studio. Dark edged dynam new rock ala U2, Cult, Iool. 818-379-2663
 -RAKHA, pwrfl R&R band sks hi voltage voc/frontman/lyncst. We're gd, call our mngt. 213-997-4440
 -Rip tearing voc wtd to comp/rp tearing crunch band. Pwr vok that really sings & sngs of humor a must. No glam. Joe. 818-246-8767
 -Rock band sks ld singr/frontman. Infrt Zep, Aero, AC/DC. Mal lbi intrst. Call Brian. 818-341-7884
 -ROMANCER sks strong ld voc for orig cmcl HR. ROMANCER has gd contmproy, instrt & rehrsl spec. Srs + dedctn only. Tim. 818-366-9695
 -Singr/frontman/sngwrtr nnd by guit to form HR band. Lks a must. Infrt you name it. Call Tom. 818-957-2501
 -Sngs wtd for demo wrk, all styles, recrdng not necessary. Grt opportunity to be heard. 213-851-3971
 -STRANGLER OVE sks emotional soulful pwrfl voc. Infrt HR, blues, funk. Image a must, pros only. Contact Kane. 818-701-9643
 -Strong singr/lyncst sks strong singr/compr for P/R tok duo. Chris. 818-505-6543
 -Tmrd guit & keybdst sk creaty poetic lyricst & voc to collab on writng & form ong HR band. Call Rick. 213-962-2029
 -UNITED SNAKES sks dedctd tmrd voc ala S. Tyler, S. Bach to front pro bluesy lunky HR band. Presence & att req'd. Call George. 818-506-1839
 -Voc front man for top notch So Bay rock band. Fully pro, totally exp w/mal connex & refernces. Compl current CD prj. Call Jeff. 213-376-8776
 -Voc nnd for estab HR band for recrdng & shows/prof. Infrt Dokken, Badlands, Testa. Have mngt. Lv msg. 714-236-2242
 -Voc nnd, srs apply only. HR, must be pro. 714-761-0524
 -Voc wrung, strong passionate vox desired for mel HR band. Infrt Queen, TNT, Rush, Angel. Have mngt. Kurt. 818-995-4041

-Voc who can also ply keybrds & rthm guit wtd for steady wrkg R&R covr band. Must sing ld, M/F. 213-876-7527/213-650-6556
 -Voc wtd for HR psychid groove band. Early Aero, Tango, LA Guns. Must have tons of style & strong pipes. Tripp. 213-876-6743
 -Voc wtd for orig cmcl rock band. Lkg for team plyr w/pro att. For more info call Clayton/818-988-1571, Bobby/818-901-7128
 -Voc wtd for pro HR band. We have studio in LA. You have gd lks, pro att, personality & lnt. Very srs inquiries only. Contact Kenny or Kevin. 714-821-8323
 -Voc wtd to comp/r HR prj w/local connex & goal of success. Dedicm, equip, image a must. No flakes. 818-359-9635-818-357-7863
 -Voc wtd, opera infl ala Tate for brillianty orchestrated rock band. Call Chrs. 714-241-0551
 -Voc wtd, rock, blues. Jewish soul band w/mngt. E Cst tour. Infrt Cocker, Petty, Grateful Dead. Pls call Jerry. 213-957-1959
 -Voc/wtd wtd, style of Miles, Bland, King, Burton, J. Johnson. 213-971-2147
 -Vocs for unlk rock band involved w/future film concept in Toronto Canada. Blues based rock that wanders. Darren. 416-221-4779
 -We're lkg for a young 20-24 voc. Infrt Jovi, K. Winger. Lks, abil, lnt a must. Give us a call. 213-337-1164
 -Christian guit sks mel pwrfl voc to form mel HR/HM band. Must be srs, exp & tmrd. Call Randy. 818-908-1978
 -Fem voc wtd for R&B dance grp. Must be 5'8" or taller, have strong vocs. 213-840-8610
 -Ld voc wtd by cmcl HR outfit ala Boston, TNT, V. Vincent Invasion. No drugs, egos or tape walkers. Call Peter. 818-990-2724
 -Lkg plyng glam band into Poison, C.Trick & real skinny members nrd gd singr. Like B.Michaels, V.Neil. Jon. 213-

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 •Male voc wtd by P/R band w/bl & mngrt lntrst. Intl Babies, Outfield, Jovi, 25-30, no smoking or drugs. Call John 818-840-9131
 •Pro proj now auditing keys, gu, bs, drms, bckgrnd vocs. Rock, funk, R&B. Backed, have studio. 818-346-4045
 •Progress yet cmrl rock band auditing trmtnm w/wide range, soul & showmanship for recrdng & showcng. Michael 818-377-5189
 •Psychd lic funky HR band into Kravitz, J. Brown, Hendrix, Stones sks charismatic voc god w/a nd. succeed. 818-353-6179
 •Sra voc wtd to start band. Intl Tango, S. Row, Bullet Boys, Dedcin, Image, pro equip & att. Call Louis. 818-763-4886
 •STRANGELOVE sks emotional soulful pwrfl voc. Intl P. Rogers, J. Brown, J. Joplin. Image a must, pros only. Joel 818-368-2495
 •THE MIRRORBS are lkg for a altmty music voc ala Social Disortion, Replacements. 818-908-1739/213-321-9567
 •Voc ndd for estab HR band for recrdng & showcng proj. Intl Dokken, Badlands, Testa. Have mngr. Lr msg. Call Glen. 714-236-2242
 •3 scoops of trbital icecream layered w/thick groove syrup & jazz nuts sprinkled w/Jane's, Velvet Undergrnd, T-Rex, Peppers. Call Scott 818-881-1282
 •Altmtty band in srch of eclectic voc w/energy \$ style. Intl Jane's to Soundgarden, Peppers to Waterboys. Call Tim 818-761-2497, Scott 818-881-1282
 •ARMEGEDDON writs male voc mach/fronman. Be somebody. Call Ar 213-202-1295, Johnny 213-650-0322
 •Audits for voc, M.F., 17-21, R&B, dance, new jack swing, rap. Call Rod 818-753-4151
 •If you're a grt sng'r w/style, if you nd that one grt sng to make it happen, call John. 818-509-0740
 •Party pop R&B band sks fronman w/vocs ala Tyler, Vander, Roth, Gullt a+. Call Ray 213-637-6509
 •Sng'r wtd by estab band that took a PIL, ate some Peppers, put on the latest Furs & went to the Misson. Rick 213-667-2329
 •Sng'r wtd by newly forming up & cmng HR band. Intl Winger, Whitesnake, VH, Danger Danger. Emi 818-355-

1236, Eddie 818-286-6936
 •Skriny 70's rock star type w/mg hr ndd for gypsy bluesy R&R band. Faces, Stones, Crowes, Quireboys. Jack. 213-413-8558
 •SOUNDER, between rock & a funky place, orig funk rock proj sks bckgrnd sng's for industry shows. Srs, positiv only. Tony 213-293-4428
 •Teen sng's who can dance, ages 14-19, ndd for pop/ recrdng/performng grp. Maj bl release w/pro mngrt ala New Kids. Wham, New Edition. 213-285-3300
 •THE DARK sks ld voc. 213-654-9793
 •Voc wtd for blues/R&B Intl band. Charisma a must. 818-951-3773/818-374-6268
 •Voc wtd for HR band w/progrsv edge. Distinctly orig cmrl sound. Must be mature, pro, strong vox. Call Dave. 818-985-1900
 •Wtd-ld & bckup voc w/strong image & blues/rock sngs for studio demo. Into blues & rock. Intl T. Dayne, E. Clapton, Whitesnake. Charly Luv. 213-650-3764
 •Wtd-ld voc fronman for cmrl HR band. Killer image, dedcin & stage presence a must. If you have these qualities, call 818-985-6953

13. DRUMMERS AVAILABLE

-24 y/o Swedish pro dmr skg pr rock act. 14 yrs exp. honor grad from PIT. Signed bands pref. Intl Buterlich to T. Lee. 818-508-5840
 •Advanced solid dmr, 24, sks wrkg rock band, style like Bad English, Winger, Journey. Have lots of live & studio exp & pro equip. Michael 714-949-9607
 •Driving force dmr avail for aggrsv funk rock band. Intl Bad Brains, Jane's, P. Gabriel, Peppers. No flakes. Nolan. 213-856-4292
 •Dmr & drm prgrmr avail for recrdng sessions. Xnt equip, ply all styles. Call Bill 213-874-7118
 •Dmr lkg for different fun upbeats at energetic band w/sns of humor. Intl Fishbone, Ventures, rap, Peppers, surf. No HR, WLA. Kevin 213-477-7545
 •Dmr skg 90's dance/pop altmty band. Bernie 213-543-1789
 •Dmr sks estab HM band. Lng hr image. Call Mike. 213-946-1132
 •Dmr w/studio & stage exp lkg for gd Hilywd R&R band. Intl S. Row, Aero. Call Patrick. 213-216-9302
 •Dmr, 16 yrs exp, gigs & tours, sks wrk. Jazz fusion, Latin

Intl Call Roland or Jill. 213-851-2334/213-654-8499
 •Dmr, 29, hrd hting, xnt meter, stage, recrdng & video exp. Specialize in R&B & HR. Pls call Dan. 818-246-9339
 •Dmr, 31 y/o, 14 yrs pr show & studio exp. T40, R&B, funk, HR. Hire to travel, sing bckups. Buddy. 213-393-8625
 •Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image, studio access. Intl Aldridge, Bohman. Pro shts only. Tom. 818-766-5714
 •Exp dmr w/sks & gd stage presence lkg for wrkg or near wrkg R&B or jazz grp. Call Robbie. 213-473-0630
 •Pro dmr w/10 yrs exp including Japan avail for recrdng, gigs & touring. Xnt groove & equip. Jim. 805-986-4741
 •Pro dmr w/live studio exp & image sks gipng band ala Dokken, Great White, Brad. 818-894-4479
 •Pro groove dmr avail, 10 yrs exp w/acous, MIDI, vocs, lkg for short term gigs, recrdng or subbing. Intl Thompson, Copeland. Paul. 213-856-3946
 •Pro versal dmr, grt for show band, 50's, 60's, rock, jazz, Latin. Dependbl & responsbl. Dave. 213-464-5446
 •Hrd hitng dmr sks estab band. Pro gear & att. Intl Badlands, VH, Bozoo, Call Ronny Jay. 805-583-4371
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 •Strong dmr, grt feeling grooves w/rock solid time, xtensv recrdng/performng exp, ck ck. Hr-no problem. Grt equip, image, pro only. 818-965-0644
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 •Clean cut tasteful rock dmr. Have own rehrl spc. 805-255-2012
 •Dmr w/20 yrs exp lkg for pro &/or gd ongr sit. Acous & elec drms, all styles. Alt 818-988-4194
 •Dmr, dbl bs sks pr estab HR proj. I have xntf image, equip, ltr, chope & exp. Rick. Lr msg 213-978-8079
 •Eddie Cross, dmr/voc, formerly of Autograph, avail for signed or almost signed innovatlv hvy rock band, Lng bnde hr, xtensv tourng & recrdng exp. 818-640-0737
 •Pro chope, image, meter, rock solid. Dallas. 818-377-5077
 •Sold dmr lkg for pro band. 213-466-4771
 •The dmr of the 90's now avail. No drugs, no BS. Signed or close to only nd apply. 818-980-9595
 •Dmr sks wrkg band, T40, fusion, rock, funk, etc. Also do cstc & studio wrk. Srs time keeper & groover. Ty. 714-537-2257
 •Dmr w/intemat'l touring & studio exp in all styles, equip w/elec & acous equip sks pr sit. Ron. 818-999-2945
 •Dmr, 23, sks others, 90's minded, groove orientd. Rod, idol, Alarm, Jazebel, Pete. 818-767-8280
 •Exp dedcin dmr, age 29, lkg for non-typical grt sngwrng band. Intl HoneyMoon Suite, Bad English, 818-360-4787
 •W-Attn-pro dmr ndd to compl hl energy met metal band. Dbl bs & bckng vocs a+. Call Donny/213-515-9452, Richard/213-254-2733

•A pro hrd core thrash nds dmr. Must ply like non-mortal. Wild Bl/213-374-1210, Heart Attack/213-469-6167
 •A solid simple dedcin capable dmr wtd for altmty band w/demo & lots of gigs. 213-420-2371
 •ATOMIC BOMBZ sks dmr/gd. Ramones, Blondie, Pistol, old Crue Intl. Bumper. 213-655-2838
 •Creatv dmr wtd immed to join all ongr P/R band. Intl include Smiths & Bowie. We're ready to go. 213-578-7527
 •DANGEROUS PLAY skg ntd dedcin dbl bs dmr into Pert, Powell, Aldridge. Have hit matf. Crue rts Maiden. Have demo, showcng gigs. Call Mike. 213-370-9835
 •Dmr poudner ndd for upcmng gigs. Zep, Sabbath style. Pref lem but men may apply. Must be reliable, no flakes. Beginners welcome. 213-531-7959
 •Dmr ndd by voc/rhythm wtd w/comp 1/24 trk tape, rehrl spc & 8 trk studio. Sks hrd hting dmr for upcmng shows. Must ply w/ck. Rot. 213-936-2436
 •Dmr ndd for ongr rock proj, progrsv, hrd rock crossover, creatlv, versltty & commtmtf. Brett McCay. 818-998-5200
 •Dmr wtd by gut & bst to form P/R ongr proj. Intl Midnight Oil, Gabriel, Police. Very exp, pro qual only. 213-396-9558
 •Dmr wtd by nearly signed band w/maj mngr. Lkg for hrd hitr, Bonham style, for cmrl HR band. Call Bobby. 213-874-8617
 •Dmr wtd by pro HR/HM band feel/groove. Exp. lks a must. We have album credits. Pro only. Brian 818-762-5445
 •Dmr wtd by showcng band. Pd rehrl spc. Intl Winger, Whitesnake. Pls call days. 213-630-2934
 •Dmr wtd for altmty acous band. Must be creatv. Intl from Church to REM. Pls call Victor. 213-851-6052
 •Dmr wtd for altmty P/R cow punk band w/ndie LP. Into Danned, Pixies, Danish, Concrete Blonde. No pay yet. 213-461-5135
 •Dmr wtd for LA based band w/upcmng gigs. Intl Midnight Oil, P. Murphy. Call Phil 213-376-1865
 •Dmr wtd for ongr P/R band. Have mngr, grt potential. 818-718-2656
 •Dmr wtd to compl ongr 4 pc. Intl Allan White, N. Pert, J. Bonham. Call Terry or Charlie. 818-705-2486
 •Dmr wtd to compl ongr HR trio. Must have gd time, no glam rockers, pls. Single people pref'd. Intl Bad Co. Call John. 818-343-9825
 •Dmr wtd wtd for rebellious R&R band. Young dark image a must. 213-851-8446
 •Dmr wtd, HR funk. Style Hendrix, Mother's Finest, L. Colour. Equip & tmprtn. Call Miles. 213-295-0842
 •Dmr wtd, Intl Circus of Power, Kings of Sun, Indian. 23-25. Mngr. Tom. 213-874-6504
 •Dmr wtd, Intl Who, REM, to form 3 pc band. Call Eric. 213-280-0474
 •Dmr wtd, org HM/HR. Must have own tmprtn, pro w/ dedcin & gd att. Rehrls in N Hilywd. Instr'd? Call Lester. 818-955-6444
 •Dmr wtd. Intl Cult. Love, Siouxsie, Sisters of Mercy, undergrnd psychdlic rock band. Call Dave. 213-913-2852
 •Electric stand-up dmr wtd for modern P/R grp. Euro sound, bckup vocs a+. Upcmng live shows, video, CD. Call Grayson. 213-258-8036

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•FALLEN ANGEL nds killer K/A hot dmr for orig HR blues. 213-275-8007

•Fem dmr ndd for estab mel metal band. Must have pwr, deditcn, xnt meter, image & dbl bs. Pros only. 213-323-2523

•Fem dmr wtd by male singer/sngwrtr/guit for acous pop band. Must also perform other percussns, no metal. Infl T-Rex, Church, Love/Rockets, M.Penn. 213-467-9089

•Fem dmr wtd for recrdng & live gigs. Modern Infl. Caterinell to Slouzie, Cure to Bad Brains. 213-462-8774/213-662-9220

•Frontman & guit skt tall skinny black hr dmr. Must have balls, att & car. No P/T rockers. Billy Slade/213-274-2883, Mike Hell/818-753-8548

•I have the sngs, you have the trnt, deditcd & desire to ply go strong mel rock. Jim. 818-353-1645

•I look an all instmnt proj, & smoked LA. I'm back & ready for the world. Aggrsvld guit sks bsdmr team. Gary. 818-340-0291

•Intense dmr ndd for progrsv metal stagnation. Watch Tower, Fates, Rush, VoiVod. Bob John. 818-508-4704/805-492-7828

•K/A fem singer/sngwrtr. Joplin mts Tyler mts Gramm vox, sks pro male blues HR nfl masters w/srong sngwrtr, vocs, streetwise att, image. 818-781-5607

•KILLER KITTENS nd a dmr. MF. The style is punkabilty R&B. Must ply, must keep time & must ply drms. 213-451-8992/213-960-7604

•MECCA sks straight forward dmr w/gear, trnsprtn & time. Infl LNR, early Cult & Bowie. We have gigs & a following. Trent. 818-787-2538

•Modern altrmv rock band k/g for someone to ply drms, etc. Infl Echo, Simple Minds, Tears, Cure. Pro goals, pro equip. 213-466-2773/213-660-2705

•Nid gd dmr for HR act. Pending tour & recrd lbi instrt & sold mngt. booking. 818-892-7240

•Percussn plyr ndd for orig rock band wrpcomg gigs. Call Laune. 818-545-8738

•Percussnstm/dmr ndd for unusual rhythms for new age

rock band. Must have technique & be rock solid. Something different. 213-668-1823

•Platnum proj sks solid hrd hting dmr to compl mel HR band. Pros only. 818-344-6445

•PREACHER'S SEED sks dmr for hrd hting butt kicking boogie woogie rock & roll mach. Infl early Nugent, Kiss, Foghat, Cooper, Bruce, after 8. 714-874-8670

•Punk dmr wtd, Infl Pistols, Iggy, Sham 69. Pros only. 818-848-7605

•Pwr metal dmr wtd for band w/maj developmnt deal. Contact Steve. 714-846-1587

•Santana covtrntrbutie band sks dmr. Pros only. Contact Tony. 213-217-7564

•Solid dmr for 1st rate rock band, pros only. 213-855-7959

•THE BLAME sks accomplished dmr wtd att into Stones, Faces, Crowes w/gd knowledge of music history. Call Ron. 818-769-6042

•Verstl, many styles, funk, psychdl, rock, folk, for important new band for L/A/LB showcsng. Band ages 23-26. Pros only. Jack, h msg, 714-241-9843

•Violent speed metal dmr wtd. Must fear nothing, must be hrd hting & grooving. No Metallica clones, pls. Dag. 213-469-7360

•Wtd-modern MIDI dmr for estab radio band. Must be committd to rehrrs. 818-989-0574

•Xnt feel dmr ndd for pro band. Infl Gabriel, Floyd, Genesis. Band has mngt prodr, studio & lbi instr. Rovr. 818-772-2385, Craig/714-529-8220

•Youthful hrd hting stick twirling lunatics being audited now. Buzz, Kns, Koni or Danny. 213-464-1756

•Charlie Watts, T. Headon, L. Mulren, obo. Srs contenders nd only apply. Call Steve. 213-950-4461

•Creatv dmr wtd for cmerl rock act skg lbi. 24 hr rehrrl, contracts. Infl Kenny Aronoff, T.Pnce, N.Curry. 818-766-0458

•Dmr ndd, gd time keeper, grtw speed changes, grooves, org matrt w/different style. Call Theolynn. 213-663-6516

•Dmr wtd by band. Infl Smiths, REM, Echo, Mike. 213-660-3938

•Dmr wtd for R&B band, Aero Infl. Image import. All org matrt. Must be srs. 213-851-7905

•Dmr wtd wtd into Pussycat, old Cruce, dark straight hr image a must. 213-851-8446

•Dmr wtd, age 19-23 to compl band. Must be deditcd &

pro minded. Infl Church, Zep, Bunneymen, Yes. 818-963-8787/818-444-2455

•Latino HR proj nnd of committd pro dmr. Rock image a must. ages 22-30. Call Tony. 213-410-9207

•MF dmr wtd for orig fun garage P/R band. Infl B52's, Orbital/Mechanics. Ply WLA & So Bay. No HR. Ted. 213-377-0376

•Orig rock band, platinum album & tour under belt sk ing lasting dmr. Infl BH Surfers & Jovi. 213-398-3218

•Percussnst ndd for lolk lno. Congas, limbalas, chimres, etc. etc. Recrdng & perfoming. Call Frankie. 213-434-5420/714-472-8441

•SADDLETRAMP sks hrd hting HR groove dmr w/chops & R&R image. Aero, Zep, GNR, Stones, Satellites. Exp pros only. 213-876-4777

•BAD HABITS sks cmerl HR dmr w/image, equip & trnsprtn. Deditcd & srs. S.Row, Tangeo, Aero, etc. Fred. 213-876-6398

•Band sks dmr Infl by Moon, Moon, Bonham, Bozoo. Our sound luses Killing Joke, Mission UK, Church, U2. Berv. 818-584-1454, Steve/213-949-4765

•Deditcd dmr wtd to compl xtremely org band. Infl from VH to Rush. Call Terry or Charlie. 818-705-2486

•Dmr & bst ndd for unq proj forming in So Bay area. Have rock covrs & orgs. Have connex. 714-492-7447

•Dmr wtd for HR tro. We are estab & prime muscns. Infl Metallica to P. Floyd. age. 818-894-7500

•Dmr wtd into X. Elvis, Hank Williams. Call Neil. 213-662-5730

•Explosv dmr w/solid grooves wtd for very intense & org HR band. Sngs from ballads to violence. Zep, Who, Aero, Soukgardner. 818-843-7405

•Fem skg srs dmr. MF, for estab org band w/unq altrmv sound. Must have own trnsprtn. Contact Joan. 213-438-4114

•Orig rock band sks dmr for Jefferson Airplane mts Metallica type band. 213-658-1063

•BAD HABITS sks loud deditcd dmr for cmerl HR band. Image, equip & trnsprtn a must. S.Row, VH. Steve/818-506-4909, Kirk/213-462-4147

•Rock band Into blues, progrsv, new age, acous & mixtures thereof sk creatv soulful w/ig grooves for demoband. Phil or Lance. 818-992-6251

•Rock band sks dmr. Infl early Motels, Babies, UFO, Brazilian music. 213-657-2422

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14. HORNS AVAILABLE

•Sax plyr/EWI synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318

•Solid sax plyr sks wrkg band. All styles. Alto, tenor, MIDI wind synth. Call Sherman. 214-592-3354

•Harmonica plyr k/g for HR/HM band. Infl Hanoi, Tango, AC/DC. Call John. 213-456-5963

14. HORNS WANTED

•Trombone wtd for estab org funk proj w/3 pc horn section. Pls call David. 213-473-3120

15. SPECIALTIES

•Attn A&R industry-wake up for Midnight Paradise. You've heard of them, now see them live. Org LA rock. Believe It. 213-461-3461

•Australian fem sks audio traineeship/wrk. Has muscl knowledge. Some ofice/engineering exp. Contact R. Turner. 50 Lennara Rd. Umlna NSW 2257, Australia.

•Back issues. Modern Drummer, compl set from 177 to 9/86, every issue like new. \$300. Call Dean. 213-783-0258

•BIG SKY sks pro sound man for local shows. Must have exp. Call Richie. 213-913-3676

•BMI wrtr sks prodr to compl dance proj similar to Soul II Soul image & style. Also intrstd in publishing deal. Call Steve. 213-904-3499

•Chorographer/stager ndd for fem voc to help stage acts. 213-299-3607

•CIRCUS nds gut tech & roadie. Must be exp, very lrg ng, loud, custom gut, deditcd, grt ply. 213-652-8667

•Film scoring, arranging avail. Pro snts only. Craig. 213-466-2941

•Infl & dmr tech & roadies ndd for fem band. Call Michelle or Wendy. 818-366-5868

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 •Jackie w/ing braids, call Damion from NY. We hung out w/Alien last summer on the Strip. Call Damion to form "the band". 516-692-7858
 •Jim Morrison & Doors tribute band sks agent or promoter for bookings. 213-946-2000
 •Killer all around mngr wld by orig mel HR band. Have club dates, pics, tapes & that something extra. Call Tim 818-367-4353, Bob 213-821-1470
 •Musical director/band leader for teen/pop proj w/pro mngt & majl bl distribution, w/concrt/studio/sngwr/exp ala New Kids, Jets, Wham. 213-960-5114
 •One drop dead gorgeous xtremely tintd fem voc from Delta sks investors & mngt. Must uniq fox in LA. Green soul & blues. Sonny. 213-392-0290
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 •Wtd, male dancers, attractv & tintd, hip hop style pref, creativity & uniq a +. Contact Sherree Sat & Sun, 7-11 pm. 213-636-6540
 •Wtd-JAGGED EDGE sks pro roadies w/trisprtn. 818-785-4681/818-788-0899

•Exp engineer sks P/T studio wrk in learning sit. Will exchange wrk for studio time. Call Ken. 213-370-5011
 •Mngt/booking agent wtd for estab rock funk band w/hot fem voc/guk/dancer, video, grt sngs, reviews, airply, xceptnl tint. Pros only. 213-851-9396
 •Pro San Fran music sks place w/band & mngt. Call Al Conn. 503-585-0863
 •2 fem dancers wtd for R&B grp & who can hold a tone. 213-971-2959
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 •British voc w/maj credits sks financl bking for demo pkg development. -Gibson Les Paul custom, 1975, xint cond, cherry red sunburst, gold parts, ebony neck, 100% orig, nice cond w/HSC, \$650 obo. Pat. 213-667-0798
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 •R&R orig band skg sngwrts w/mairt or for collab. Inll Benatar, Giant, Heart. So Bay area. 213-372-3119
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 •Fem singr/sngwrtr lkg to collab on music w/style P/R, P. Collins, M. Bolton, Heart. Call Sheila. 818-980-2499
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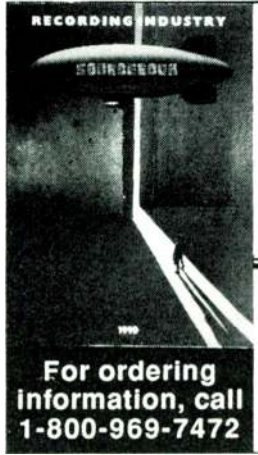
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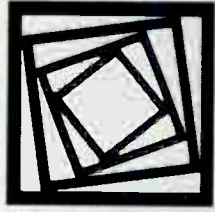
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