

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

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HI-TECH OVERVIEW

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- How OINGO BOINGO DEALS WITH MIDI MADNESS

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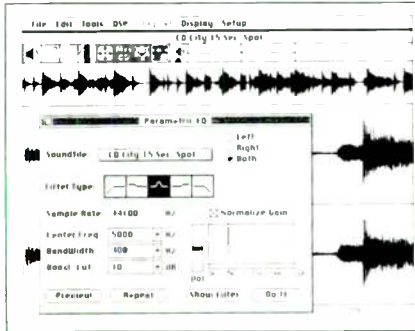
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By Michael Amicone



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Technology has developed so quickly, that it's now possible to record an entire album in the comfort of your own home. Hi-Tech expert Marc Mann takes us into the wonderful world of desktop digital recording.

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FEEDBACK

We're Not Product

Dear MC:

I can't resist responding to Kenny Kemer's recently printed interview with Bob Skoro of PolyGram. As a musician, I resent Mr. Skoro's repeated reference to us as "product." The term "product" ignores and degrades the human element of our chosen form of expression. This may sound sensitive, but I'm damn proud of what I/we're doing and it's a shame there are people such as Mr. Skoro who hold the simple opinion we are just another unit of "product" waiting to be sold.

Being that my day job is acting like a secretary for Epic's A&R department, I should let the musicians who read this column know that (probably much to your surprise) most of the A&R people I've met are the truest and biggest fans of music out there. They work longer and harder hours than you'll ever appreciate and risk their careers with each and every signing they make. I've never heard musicians referred to as "product" in any of my conversations with them. I wouldn't be as surprised if this was spoken by a member of the marketing or legal departments.

In conclusion, to Mr. Skoro I'm simply defending the "integrity" (which he himself deems as being a key ingredient) of a breed of human beings who are willing to truly sacrifice for the sake of their art and freedom of expression. To the musicians out there, A&R people are not as bleak as they sometimes seem.

David Culiner
The David Culiner Band

A Question of Balance

Dear MC:

I'm writing to question the validity of a couple of the reviews that appeared in the July 23—August 5 issue. To be more precise, I refer to the two reviews written by Randy Karr.

In the first place, the two bands reviewed were Lynzee and Midnite Jammer. Both of the groups received the same score (a non-committal 6), even though the positives outweigh the negatives in one review and the opposite occurs in the second. However, the bulk of both reviews come off like they were written by some dis-

gruntled staff writer who got sent out on assignments on the nights he planned to sit at home in front of the TV.

He compares the bands to "strip bands" when, in fact, neither of the clubs he attended were even in Los Angeles. He also mentions that Lynzee is lacking in the guitar department. This also is completely untrue. If anything, the lead guitarist is one of the most talented and innovative musicians I've ever heard. The singer (who also dons the guitar on several songs) is no slouch either when it comes to playing.

To top the whole thing off, Mr. Karr claims he is "not the biggest fan of hard rock..." Then what is this guy doing reviewing hard rock bands?

I have been a loyal MC reader (and still am) and I often look to this magazine as a reliable source of what's good and what's not. Unfortunately, in this case, I'm going to have to give Randy Karr a rating of 2.

Shawn McLaughlin
Huntington Beach, CA

Good Goin', MC

Dear MC:

Lately, I've noticed a lot of whining from readers with regard to the MC Club Reviews and Demo Critiques. I must speak in defense of MC as I feel that MC has been pretty accurate overall with their reviews.

If you've been around for a while, you know that MC isn't the type of magazine to give kiss-ass reviews to every band...and especially to bands that buy ad space. MC's reviews are overall intelligent critiques. If you want a rave review, go buy yourself one from any of those free local tabloids.

Even some of the best local bands have lots of things to work on. Let's face it, if all those bands (that, according to the other tabloids) "played an incredible show," they would all be signed by now...and be superstars!

To the reader in the last issue who asked MC to "clean up it's act," I must counter with my plea for MC to try to continue to constructively critique bands on a realistic level. Remember it's better to get ripped by MC now than by an A&R guy later. Bands should take bad reviews with a grain of salt and work on their weakness.

Re-Pete Dzogi
North Hollywood

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.

□ The California Lawyers for the Arts (L.A.) will be presenting two informative workshops in the near future. On August 8th, CLA will host "Songwriters' Royalties Rights," a workshop taught by Steve Finer, music attorney for Capitol/EMI. Mr. Finer will address how royalties work in addition to sources of income for songwriters. On September 7th, attorney Rod Berman of Spensley, Horn, Jubas & Lubitz will conduct "Trademarks, Copyrights & Patents" which discusses the differences between these three forms of protection. Both workshops take place at the law firm of Gold, Marks, Ring & Pepper, 1800 Ave. of the Stars, 3rd floor in Century City. Both begin at 7:00 p.m. with admission only \$15; or \$5 for CLA members. Call the CLA at (213) 623-8311 to reserve your space.

□ In keeping with the trend of summer concerts, Long Beach Parks and Recreation is holding its own summer concert series, Twilight Star Concerts. Scheduled to date are Curtis Mayfield, appearing at the Amphitheatre on August 11th and at King Park on August 12th. Next is Freddy Fender at the Amphitheatre on August 18th and at Silverado Park on August 19th. Twilight Star Concerts are co-sponsored by the Long Beach Redevelopment Agency and are produced by Kramer, Heller and King. To get more information, call the Concert Hotline, (213) 421-9431, ext. 4100.

□ The Los Angeles Songwriters Showcase (LASS) for the next few weeks is as follows: August 8th, Cassette Roulette Publisher Song Evaluation at 7:00 p.m. with Jason Dauman, founder and President of Dauman Music who is looking for straight ahead R&B, pop and R&B for artists including Regina Bell, Cher and Natalie Cole. At 9:00 p.m. on August 8th is the Pitch-A-Thon with Billy Cioffi, producer for Virgin Records U.K. and Back to Back Management. Mr. Cioffi is seeking uptempo female R&B and roots R&B; he's also looking for a title theme song for a sitcom. August 15th is the next date with the Cassette Roulette/Publisher Song Evaluation at 7:00 p.m. with Lynne Robin Green, professional manager of Lansdowne & Winston, Bloor-Hoffman House Publishing. Lynne is looking for unusual attitude rap and male/female R&B/dance music. The August 15th Pitch-A-Thon takes place at 9:00 p.m. with Karen Dumont, Director of A&R at Atco Records, who is searching for pop/R&B songs as well as hard rock, pop and alternative acts. All showcases are held at the Palato Ristorante at Hollywood Live, 6840 Hollywood Blvd. Admission for LASS

members is \$7 with tape, each additional tape \$7; non-member admission is \$10 with tape, each additional tape \$10. For further LASS information, call (213) 654-1665.

□ The City of West Hollywood is still running its classic movie series this summer at the West Hollywood Park Auditorium, 647 N. San Vicente Blvd. They have some wonderful movies lined up, including the time honored classic *Hamlet* starring Sir Laurence Olivier (August 11th, 6:00 p.m.), *The Private Life Of Henry VIII* with Charles Laughton (August 11th, 8:00 p.m.), *Fuller Brush Girl* featuring Lucille Ball (August 18th, 6:00 p.m.) and *It Happened One Night* with the very dashing Clark Gable (August 18th, 8:00 p.m.). Admission is free (although donations are accepted) and refreshments will be available. To get a schedule of upcoming classics to be shown, call the City of West Hollywood Department of Human Services, (213) 854-7471.

□ Recapping the upcoming UCLA Extension summer courses yet to start and some of the new fall/winter courses: "Sound Check: Sound Reinforcement And Mixing For Live Performance," a one-day seminar on August 18th; "Electronic Music II: Introduction To MIDI," starting August 8th, 7:00 p.m.; "The Digital Musician: Tools for Making Music in the MIDI Era," taught by Jeff Rona, President of the MIDI Manufacturer's Association, held in the evenings beginning November 1st; "MIDI Sequencing," starting November 5th, 7:00 p.m., with composer/songwriter/producer Lee Curreri as instructor; "The Cutting Edge-The Latest Technologies For Electronic Music," taught by Scott Wilson, editor in chief of *Home And Studio Recording Magazine*, beginning November 6th; and finally "Computers For Musicians: A Hardware And Software Overview," starting November 7th and instructed by Lachlan Westfall. For complete details on these courses, call (213) 825-9064 or write UCLA Extension, The Arts, 10995 LeConte Ave, #414, Los Angeles, CA 90024.

□ The largest event in the country specifically for singers, Vocal Faire '90 is coming up September 8th and 9th. Vocal Faire '90 features music industry pros conducting workshops and seminars on numerous topics and areas of interest for singers. Also featured are performance evaluations and a special Vocal Pitch. Exhibitors will also be on hand to showcase their products and services. Vocal Faire '90 will be held this year at the Holiday Inn Conference Center, 303 East Cordova Blvd., Pasadena, CA. Tickets for the two-day event are \$165 for members of the Vocal Registry, Los Angeles Songwriters Showcase, National Academy of Recording Arts and Sciences or the National Academy of Songwriters; non-member tickets are \$190. Tickets for one day only are available at the door for \$145. For further information, call (213) 856-6246 or writer to Vocal Faire, P. O. Box 65134, Los Angeles, CA 90065. **MC**

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Louisiana Governor Vetoes Labeling Bill

By Steven P. Wheeler

BATON ROUGE—In a resounding victory for the recording industry, Louisiana Governor Buddy Roemer vetoed a mandatory record labeling bill on July 25 that would have threatened retailers, manufacturers and even producers with fines and/or jail sentences if it had passed.

The bill, which passed through both the Louisiana Senate and House of Representatives on July 6, brought the state of Louisiana to the forefront in the attack on popular music. Roemer's recent decision ended

weeks of speculation, as he did not make his decision until his twenty-day deadline expired.

The proposed law would have made it illegal to sell a "stickered" recording to "unmarried person(s) under the age of seventeen." Retail violators would have faced fines of up to \$1,000 and prison terms of up to six months. In addition, manufacturers as well as producers could be fined up to \$5,000 if controversial or "obscene" records were not labeled.

Roemer was up against an out-

raged recording industry which had threatened various economic sanctions against the state of Louisiana if he did not veto the bill. Various artists have stated that they would not consent to any live performances within the state boundaries if the bill were signed into law. Other industry factions like the RIAA (Recording Industry Association of America) discussed the possibility of pulling all products from the shelves in Louisiana. Yet the most serious threat was made by NARAS (National Academy of Recording Arts and Sciences) President Michael Greene who told

Roemer that he would pull their proposed museum site out of New Orleans if Louisiana became the first state to put mandatory record labeling measures into law.

Faced with the potential loss of millions of dollars in a state fighting for its economic life certainly played a part in Roemer's decision. Although this is without a doubt the biggest victory for the recording industry since the record labeling concept was first raised back in 1985, numerous other states continue to gather support for similar state measures, so the fight is far from over. **MC**

Madonna Among Those To Be Honored At AIDS Benefit

By Sue Gold



Heather Harris

Bernie Taupin at the July 18th press conference announcing APLA's September 7th AIDS Benefit.

LOS ANGELES—Pop superstar Madonna, Congressman Henry Waxman (democrat-Los Angeles) and artist David Hockney will be honored at AIDS Project Los Angeles' "Commitment To Life IV" show on September 7, 1990, at the Beverly Hilton Hotel.

According to Barry Krost, co-chair of the fund-raiser, all three have contributed heavily to the battle against AIDS. "All of the honorees are role models. They're people who not only give to APLA but to AIDS research," Krost said.

Krost added that Madonna has been extremely generous with her time and money. "Madonna was one of the first celebrities to do public service announcements for AIDS. She has given vast amounts of money to AIDS research and has donated the gross from several of her concerts, such as at Madison Square Garden, to the cause. She also does a lot of work individually with people."

Veteran Elton John lyricist Bernie Taupin is one of the show's entertainment producers and believes recognition of Madonna's efforts is long overdue. "I think the honor is very justified." Taupin feels that Madonna's involvement helps to reach people that most performers can't. "She can really shed light on the subject with the younger people who aren't aware of AIDS and what it is."

Taupin admitted to having a personal interest in both the show and the cause. "I'm committed mentally and from the heart to the cause. I've had four friends who have succumbed to the disease and a very close one last year. There's nothing to be said for not getting involved," Taupin said.

APLA is hoping to raise more than one million dollars. APLA is a non-profit community-based organization dedicated to improving the quality of life for people with AIDS and symptomatic HIV diseases. **MC**

Young MC Sues Label & Publishing Company

By Scott Schalin

LOS ANGELES—Grammy Award winning rap artist Young MC has filed a breach of contract lawsuit against his label, Delicious Vinyl, and publishing firm, Varry White Music, Inc. In the complaint filed May 16, Young MC, whose real name is Marvin Young, cites the defendants for numerous contract violations including failing to account for royalties due Young from sales of recordings he wrote with rapper Tone Loc (such hits as "Wild Thing" and "Funky Cold Medina") as well as favoring the careers of other artists to the detriment of Young's. Young is seeking court confirmation that his recording contract with Delicious Vinyl has ended which will free him to record for another label.

Young originally entered into an exclusive recording and publishing agreement with Delicious Vinyl and Varry White Music in October of 1987. According to Stacy Fass, an attorney with the law offices of Gary Greenberg, the firm which represents Young, it was a "multiple album agreement that has not been adhered to regarding the release of a prescribed minimum of recordings featuring Young as a performer." The label financed and released only one album by Young, *Stone Cold Rhym'n'*, and did not allow him "the freedom to work for other people," according to Fass. In addition to that album, Young also co-wrote three songs with Tone Loc,

another Delicious Vinyl artist, including "Wild Thing," "Funky Cold Medina" and "Showtime."

In the multi-page lawsuit, Young claims that the defendants failed to account to him for sales and royalties earned as a result of his collaborations with Tone Loc and his own album. Young, at this time, "does not know how much [money he lost]" and will only find that out "when we get into their [Delicious Vinyl's] books," according to litigation counselor Anthony Kornarens who will represent Young in this case.

Michael Ross, the President of Delicious Vinyl, refused comment and instead provided a press release detailing his company's reaction to the lawsuit. The label claims it is "hurt and disappointed by this unnecessary and baseless action." In addition, the label asserts that the complaint is "completely without merit."

Young's complaint also includes charges that the defendants made untrue and disparaging statements to the press regarding the rap artist as well as making changes in musical compositions written by Young for the purpose of diluting the percentages of his ownership interests. The disparaging statements are not specifically cited in the complaint. Young was also not available for comment as his attorney would rather this case "not be fought in the press." **MC**

**CLUB
RADIO**

By Maxine Hillary J

Musician Bruce Paine always wanted to have a nightclub, so when his brother-in-law, real estate agent Benjiman Conn, proposed turning the derelict Club 88 into the next biggest night haunt in L.A., Payne jumped at the idea. Of course, a few small details had to be worked out—like where was the money going to come from and how in the world could they turn a club that had a five-year collection of garbage behind the bar and a smell reminiscent of the former owners' feline menagerie into a nightclub that would attract the top players and DJ's in the city, as well as a quality clientele. But, as partner number three, stockbroker and sometime promoter William Johnson puts it, "Benji is very, very convincing." Not only did Conn convince Johnson to throw his hat into the ring, he managed to get longtime friend, actor Ray Sharkey (*The Idolmaker, Love And Money*) to invest, and within two days of signing the lease, demolition had begun and Club Radio was born.

The look of the club is best termed "post nuclear industry." Walls are coated with "California One Coat," a thin set cement, and what appeared



Lisa Rose

to be work lights will remain as the permanent fixtures. Steel plating covers the bar as well as the doors, and instead of posh carpeting or tile, patrons will walk on rubber matting. According to Paine, the idea for the decor was Conn's, and while the Spartan look appears to be the latest in interior design, there's a real practical thought behind the concept. Says Paine, "Benji came up with the idea and to me it was so appealing because it's all exposed lines. There's an advantage to doing it this

way because of the materials and the time it takes to put it in. It's also easy to keep clean. As far as the look goes, nobody's got anything like this going. It's a completely new idea for the look of a club."

While the four partners pinched pennies when it came to the cosmetics of putting their nightclub together, their fists loosened when it came to supplying the sound. With the concept of Club Radio being live music five nights a week and dancing every night, they plan on offering live entertainment and celebrity jams as well as dance music that veers left of commercial. "I like old R&B," contends Conn. "I like some old disco from the Seventies. I think it's really fun, and people like to hear it. Also, some old James Brown, Marvin Gaye and Aretha Franklin. Rap, too. We'll be playing an incredibly wide range of music. Conn also hopes to be able to offer live performances from bands such as the Black Crowes, Hunters & Collectors and Mary's Danish. Paine, the vocalist for Iguana, a band he terms a cross between Tito Puentes and Tower of Power, calls the music he selected for the club "sophisticated." He wants to be able to offer gigs by Billy and the Beaters, Nina Larson, Catfish Hodge and Buzzy Feedan as well as Iguana.

And while Conn and Paine discuss their musical selections, Ray Sharkey wouldn't mind if his friends Darryl Hall and John Oates come down and jam a while. He describes his concept of Club Radio as "a place where people can come and hang out and feel comfortable, and rockers can get up and perform. The possibilities of hosting varied and well known talent at the club appear massive. Conn, Paine and Sharkey all maintain active friendships in the music industry, and if all else fails, they've secured the services of a well connected booking agent from a major concert venue to help out.

To ensure that this cornucopia of music won't sour out of the monitors, Radio employs the services of L.A.'s Bob Schroeder whose reputation as



Ray Sharkey

a soundman is as colorful as his tattoos and bandana. He'll be pushing dbs out of a prototype system called Selasound that, according to Johnson, can deliver up to 120 db with zero distortion. "So people can come in here and listen to loud music and not leave with their ears ringing."

If a relaxed decor, solid music, dancing and great sound can't make a club successful, bar manager Chuck LaValle will. Under LaValle's supervision, Radio will offer a full bar as well as a large selection of non-alcoholic drinks. The club also promises to be a night spot where security means security not interrogation by Gold's Gym rejects. Obnoxious drunks and drugs will not be tolerated, but patrons are innocent until proven guilty as Conn calls his future employees "people who think."

Plans for Radio seem lofty and costly but not nearly as difficult as were the logistical challenges of opening the club. City permits and regulations had to be met and that's where you can run into roadblocks. While Sharkey's publicity firm handles putting the club on the local map, Conn, Wilson and Paine attend to both the business and some of the actual nail and hammer tasks. With the help of LaValle, every detail from what the staff uniforms will look like to where the condom machine in the bathroom will hang on the wall is dealt with. Making sure that a capacity of 325 patrons can have a good time proves challenging, and small mistakes can prove costly.

Radio promises to be a one of a kind club—a pseudo-dive free of trends and clichés. Not to be compared with any other joint in town, this heroic effort could be a revolution of its own. A West Side location about fifteen minutes from almost anywhere in L.A. with tons of parking and a nominal cover charge of ten to fifteen bucks, could be the answer to the need for a classy yet not snobby venue. Making a dead club rise isn't easy, but as Ray Sharkey puts it, "Most of the clubs in Los Angeles are like Euro-trash or retro-chic or whatever. They aren't like what I was used to when I was growing up in New York. But when I went down and I looked at the old Club 88, I walked in and there were rock & roll ghosts. I felt the vibes, and it was just trashy enough."

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Both the MAGI II and MAGI III feature high quality dbx VCA's for audio transparency. The MAGI II Controller reads and generates all SMPTE formats. The powerful software program runs on either a Macintosh or Atari computer.

Mixes may be performed and edited in real time, or off-line with MAGI II's powerful cue list. Cut, Copy, Paste, Merge, Undo, Redo, and other precise numeric edit decisions are fully supported. Our MIDI Event Generator allows the recording and triggering of all types of MIDI events. Film and Video composers can take advantage of our hit list to spot cues in real time. No other automation system gives you this flexibility!

The Bottom Line

Other manufacturers would like you to believe that an automation system must have a high price tag to be on the cutting edge. The MAGI II dispels that myth. The MAGI system with its wealth of professional features starts at just \$5,000.00, and it works! That's the bottom line.

MAGI is being used in a number of applications from

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J.L. Cooper Electronics and its Authorized Dealers are confident that once you own MAGI II, you'll never go back to manual mixing again. So confident that we're putting our money where our mouth is. For a limited time, our participating dealers are offering a money back guarantee.* If you're not totally satisfied within 30 days, return the system and they'll refund your money.

With the cost of perfection finally within reach, why wait? Call us today for the location of a dealer in your area. It's time to see what MAGI II can do for your mixes.

The Video

You can preview the MAGI II with our video demonstration. This Video offers a complete overview of the system's operation. It's just \$13.95 and can be charged to your VISA or MasterCard. To order, contact J.L. Cooper Electronics at:

(213) 306-4131.

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First Annual Orange County Consumer Music Expo

By Steven P. Wheeler

COSTA MESA—In an industry fascinated with trends, manufacturer and retailer expositions are quickly becoming the next big thing. On Saturday, August 11, Orange County jumps into the fray with the First Annual Orange County Consumer Music Show & Expo, set to take place at the Orange County Fair & Exposition Center in Costa Mesa.

Despite the similarities between this show and others like the NAMM Convention or the L.A. Guitar Show, Richard Seidel, the director of the Orange County Music Expo, says this event is aimed at the budding rock star: "This is a 'must attend' event for the musicians, because it's going to allow them to go to a NAMM show and not have to be a member of NAMM. If the musicians support this show, then every year will be better. We will be able to get more and more sponsors and exhibitors if the consumers show a good response. So it's to their benefit to come to this show. The manufacturers already feel that there is a need for this type of show, but we have to get the consumers to demonstrate that they want it as well."

Seidel promises that the newest technology will be displayed and demonstrated, yet the real attraction for musicians is their bargaining power and what they will be able to afford. "We are including the best deals that you can ever get, it's a blow-out sale. You'll be

meeting with the manufacturers of the products as well as the retail stores. Purchasing is the whole name of the game at this show, and there's going to be huge discounts. The idea is to really stimulate the industry and give the consumer an increased awareness of the industry."

Other highlights include giveaways (a Gibson Les Paul), a Bikini Contest to be judged by an all-star celebrity panel, a rock & roll fashion show (demonstrating the newest trends in clothing, hair and makeup) and live performances throughout the day, including Cherry Street, Little Gypsy as well as jazz and R&B artists.

Of course, the manufacturers will be well represented, including Yamaha, Marshall, Carvin and Jackson/Charvel. Needless to say, Seidel is really excited about this year's event and is already planning next year's as well: "We are definitely looking forward to next year's show. All the exhibitors are already talking about this show dominating the Orange County area and putting this thing on the map. I've had exhibitors say that if we do well at this show, then they won't even do the L.A. Guitar Show anymore."

Admission is \$10 and only available at the door. The expo will run from 10:00 a.m. to 10:30 p.m. with an all-star jam performance closing out the festivities. For further information, call (213)865-8104. **MCA**

I.R.S. & CEMA PACT



I.R.S. Records and CEMA Distribution have signed a long-term manufacturing and distribution agreement, effective September 1, 1990. Under the new pact, CEMA will manufacture and distribute all future I.R.S. releases. Pictured (L-R): Senior VP, Marketing and Sales, I.R.S., Barbara Bolan; I.R.S. President Jay Boberg; I.R.S. Chairman Miles Copeland; CEMA President Russ Bach; and VP, Business Affairs, CEMA, David Kronemyer.

By Michael Amicone



Andrea Ganis

Atlantic Records has promoted Andrea Ganis to Senior Vice President. Ganis will perform her executive duties out of the label's New York headquarters.

VIVID Productions has announced the appointment of Lisa Levine to the post of Executive Producer. Levine will represent the company's roster of music video and film directors as well as executive produce videos.

MTV Networks has announced the promotion of Judianne Atencio to the post of Manager, Corporate Communications, West Coast. Atencio joined MTV in 1985 as a marketing assistant in Affiliate Sales. Since July 1987, she has been instrumental in the expansion of MTV Network's West Coast publicity office.



Sharon Womack

MCA Records has appointed Sharon Womack to National Promotion Administrator. Womack will oversee all the departments organizational systems and will be responsible for coordinating the department's radio reports.

RCA Records has made three new appointments: Laurie Marks has been advanced to Associate Director, Recording Administration, East Coast; Sherry Rettig-Alain has been promoted to Associate Director, Recording Administration, for the West Coast; and Ray Carlton has been named National Director of Field Promotion.

Arista Records has appointed Linda Engbreghof to the position of Regional Marketing Director, West Coast. Engbreghof was formerly with Island Records.

Capitol Records has promoted Michele Adams to National Marketing Manager, Black Music, and Karen Goodman has been named Director, International Promotion and Artist Relations.

The Chameleon Music Group has appointed Maxanne Sartori to the newly created position of Director, National Album Promotion. In her new post, she will help secure album radio airplay for the label's acts.

Epic Records has announced the appointment of Trupiedo A. Crump, Jr. to the post of Vice President, Black Music Promotion. Crump will supervise all aspects of Black Music promotion and will work closely with the label's pop staff in order to maximize crossover potential.



Troi C. Torain

Virgin Records has announced the appointment of Troi C. Torain to the newly created post of National Alternative R&B Promotion Director. In this new position, Torain will develop and oversee the promotion of Virgin's R&B and rap artists at Black college radio and on specific rap shows at the commercial radio level.

MCA Records has appointed Sharon Womack to National Promotion Administrator. Womack will oversee all the departments organizational systems and will be responsible for coordinating the department's radio reports.



Ron Wilcox

CBS Records has promoted Ron Wilcox to Senior Vice President, Business Affairs and Administration. Wilcox will shepherd talent and music properties negotiations on behalf of CBS Records. **MCA**



Russ Miller

Rachel Matthews

Company: Hollywood Records
Title: Vice President / A&R
Duties: Talent acquisition
Years with company: Seven months

Dialogue

Focus: "We're actually trying to concentrate on artists that we believe in for the long run. Artists that we think might actually make those seven records that you sign 'em up for. And hopefully, artists that have something to say—an opinion. Whether it's a negative opinion and they want to kill everyone or it's a positive opinion. But there has to be some opinion, some stand, some reason for them to exist beyond wanting to be cool and wear black clothing."

Signings: "We've signed Sircle of Soul from Los Angeles, Brent Hutchins (from Detroit), the Party (from Orlando), the Poorboys from Pomona, the Pleasure Thieves and World War III. Brent Hutchins used to be in the band Ready For The World and he was signed by Steve Jones from our A&R department."

A&R Reps: "So far, our new department is comprised of myself, Steve Jones and Laura Ziffren. I want A&R people who like things that I don't. I want them to come in to me and tell me they'll die for this act and they

don't care if I understand it or not. I don't necessarily want all of us to sit around telling each other how we all like this new act. If we all love something, there's probably something wrong with it. We shouldn't all agree on everything. We all still hang out in the clubs, but I'm still looking for a few good street people."

The Scene: "I think that now a lot of bands are going back to the drawing boards after realizing that they can't be the next Guns N' Roses. This is good both for the bands and the A&R people who can give these bands a chance to develop and create their own sound and image."

A&R Clubs: "I really think it's wrong for all of the local clubs to start pandering to the A&R people. I mean all of the clubs that have these jams and showcases with six or seven bands a night, each playing abbreviated sets on strange equipment. I think this is detrimental to both the band and the club. By doing that, the club doesn't get any kind of vibe or reputation for knowing how to book good shows. They're booking shows that are cattle calls. The bands don't get paid, they don't get to play on their own equipment, they don't get food or beer and they only play for twenty minutes. By the time they warm up and get to their third or fourth number, they're cut off. I think it's the worst way to see a band because the only taste I ever get is a bad taste. You don't build the reputation of a club by wondering what A&R people will show up that night. That's not how it's done."

Playing-Out: "In this town, bands are getting signed before they have a chance to develop. Or, if they are signed, they shouldn't make a record right away. They should go away, write and get a grip on what they are about and define their own sound. They have to work on becoming an original, great band. What happens here is that a band goes out to play and there are six A&R people in the audience. The band performs and the A&R guys all look at each other, each afraid the other is going to sign the act in six months, so they sign the band now. Then, the band gets

signed and they either break up or they make a record that sucks because the band wasn't any good yet and they get dropped."

Eye-Catchers: "What usually gets my attention is the picture of the band. I still look at the actual band ads to see what the groups look like. Also, an interesting name of a band might catch my attention as well as an unusual instrument being played by someone."

Unsolicited Tapes: "Unfortunately, we're still accepting unsolicited tapes from everyone. Send them to the A&R person of your choice at Hollywood Records A&R Department, 500 South Buena Vista, Burbank, CA. 91521."

WWill: "I do know that when Danni Krash was still at Columbia A&R, he brought them World War III as a potential signing. I don't know if Danni's not being with the label had anything to do with the label not signing the act. I do know that both Peter [Paterno] and Steve [Jones] like the band. We signed them to Hollywood Records, and they've just completed some very incredible tracks for their album."

Hurdles: "The biggest hurdle we've had to overcome so far is that in the beginning, because we had no logo, it was impossible to get business cards made. So when you go out to a club, you've got no card to give them, and when someone asks for your office phone number, you have to borrow a napkin to write it down."

Censorship: "I think that the one question that always came up since day one concerned itself with what kind of censorship we'd be faced with considering this is a Disney label. Disney is aware of the music



Arista President Clive Davis is pictured above presenting Lisa Stansfield with her first ever platinum album for her debut, Affection. The album also yielded a platinum single, "All Around The World." Also pictured backstage at New York's Ritz Theatre are (L-R) Lauren Moran, Roy Lott & Clive Davis, Arista; co-writer/producer Ian Devaney; Lisa Stansfield, co-writer/producer Andy Morris; Jazz Summers, management; Tony Anderson, Rick Bisceglia and Bill Berger, Arista.



For as long as I can remember, Tuff has been a staple on the local L.A. club scene. Their shows have sold out for years and the band, because of pretty boy lead singer Stevie Rachelle, has continued to be abused and overlooked. Recently, Tuff signed a recording deal with Titanium Records, a subsidiary of Atlantic. So all of their hard work and years of frustrations have finally paid off. Considering their touring schedules and lengthy mailing lists, they should be able to unload a goodly portion of their debut album right out of the box. Let this be a lesson to everyone: Never give up.

business and what kinds of artists we're likely to come across. They know what our times are like and they understand that you have to release material that's important and pertinent and they want to be part of that."

Personal Tastes: "I personally like bands that are self-contained and write their own music and play their own instruments. I just find that I personally have more appreciation for those musicians."

Films: "There isn't an automatic tie-in between Hollywood recording artists and Disney film soundtracks. We're gonna be bidding for soundtracks like everyone else. Naturally, since we're located on the lot with Disney, we want to build a strong relationship with them so they bring us their best scripts first. Disney already has established relationships with most of the other labels, so they're not just going to drop off their scripts with us because we're here. We're gonna have to prove ourselves."

Grapevine

Living Colour's next Epic LP will be called *Time's Up*, and like their debut, it was produced by Ed Stasium. First single will be "Type." Expect the LP to hit the stores in late August with contributions from Mick Jagger, Little Richard, Queen Latifah and Doug E. Fresh.

On the heavy metal scene, we can expect new albums from Megadeth, Anthrax, Slayer, Scorpions and Iron Maiden be-

tween now and the end of the year.

Lots of people have been hearing "Civil War," a track from the forthcoming Guns N' Roses album. Will it follow "Knockin' On Heaven's Door" as the next single? We'll keep you posted.


Two of the hottest MTV videos are from Los Angeles-based acts Slaughter and Nelson. Lead singer Mark Slaughter, incidentally, has joined the ranks of Sebastian Bach and Axl Rose as one of the new breed of sexy rock singers dominating the charts. Gunner & Matthew Nelson are also tearing up the *Billboard* charts with their debut single, "(Can't Get Enough Of Your) Love And Affection."

Look for lotsa labels to start signing teen-oriented acts hoping to cash in on the New Kids on the Block fame. There's already a new Saturday morning TV show featuring the Guys Next Door, five young male kids. It's not gonna work, fellas.

The Knack has officially signed with Charisma Records and will debut early next year.

On The Move

Bob Buziak, President of RCA Records, has announced the promotions of Bob Feiden and Wendy Goldstein-Ishkans to Senior Directors, A&R.

Michael Goldstone, who recently resigned his A&R post at PolyGram, has resurfaced as the newly appointed Vice President/A&R for the Epic/Associated Labels. 



Liquor Sweet

Contact: Terri Crispin
(213) 556-1866

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Formed in Cleveland, Ohio, in July, 1988 by drummer Michael D. and bassist Cristal Roxx, this five-piece rock unit can really turn on the charm. They've submitted a three-song demo tape that features "Spin Me Like A Top," "Down N Dirty" and "Money In The Bank." And while the musicianship helps carry the songs along, lead singer Dave Zavior has an annoying, nasal tone to his voice—much like Vince Neil on the very first indie Crüe album. Additionally, the band can't seem to find anything new or original to sing about. On the positive side of things, Liquor Sweet (what's with the name, guys?) can come up with a catchy melody or two but still need to strengthen their songs. Considering the band is relatively new to the local Los Angeles scene, they're doing just fine. More time spent with the song structure will make their next demo even more desirable.



Mumbles

Contact: Scarface Charley Agency
(714) 631-1032

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Formerly known as Drowning Pool, the guys added a part-time vocalist, some fresh, new material, and now call themselves Mumbles. Though this four-song demo offering sparkles with a potpourri of musical styles, the band is decidedly alternative. There are jazz shadings, scatt singing, touches of rock—you name it. And that's one of the more serious problems. You can't really put a finger on what it is this band does. I'm all for diversity, but it would be nice to know what's coming next. As songwriters, the band lacks continuity. Their songs are really a tapestry of feelings tied together musically. "Lullabye Blue," for example, starts off like a remake of "Iko Iko" until the crunching guitar enters. There's also very little concern for melody here and that too troubles me. If Mumbles plans to reach the masses with their music, they'd better write things that are a bit more accessible.



Awlo Bunni

Contact: Awlo Bunni
(414) 337-2207

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Growing up in a ghetto-type neighborhood doesn't turn on many people. But it didn't stop keyboardist Awlo Bunni who's been performing in one way or another since the tender age of five. To his credits, Awlo has opened shows for the likes of Spyro Gyra and Stanley Jordan as well as having produced jingles for some national companies. Awlo's demo submission is a pleasant one reminiscent of songs written and performed by Earth, Wind & Fire. The vocals are soft and silky and the musical accompaniment tight, funky at times and always right in the pocket. Before passing judgement on this artist, I'd like to hear a few more selections in a more contemporary mode. The ones on this tape seem distant and out-dated. If Awlo keeps at it, he's more than likely to succeed.

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

BMG Music signed a songwriter agreement with singer/guitarist Steve Pryor. This brilliant songwriter, who hails from Tulsa, is heavily influenced by such blues greats as Muddy Waters and Freddie King. He recently performed at the Cafe Largo for a small but receptive audience. If you love blues guitar music with vocals that are reminiscent of gutsy vocalists like Joe Cocker, check out this wailing cat and his band, Trailer Trash.

Activities

MCA Music songwriter Andy Prieboy's recent record release party at the Cafe Largo was a huge success. Prieboy performed a rousing set of material from his new LP, *...Upon My Wicked Son*, on Dr. Dream, which is loaded with strong, memorable material with the accent on clever and intriguing lyrical content. He also has a song, "Tomorrow Wendy," on the new Concrete Blonde album. Andy's version of the song (with a little help from Concrete singer Johnette Napolitano) is also included on his debut solo LP.

Another heavily attended record release party was held at Spice in Hollywood for **Chrysalis Music's Billy Idol**. Idol performed a number of tunes from his recently released Chrysalis LP, *Charmed Life*, including the LP's second single, "L.A. Woman." Idol also has a song that he and **David Werner** wrote, "Cradle Of Love," on the *Adventures Of Ford Fairlane*

soundtrack. Billy was certainly in good spirits and walking with only a slight limp after his very serious motorcycle accident. Watch for a major world tour to be announced shortly. I just can't figure out how he keeps his lip in that odd position all night long!

BMG Music recently showcased one of its newest signings, songwriter/vocalist/blues guitarist **Steve Pryor**, at the Cafe Largo in Hollywood. Definitely worth a listen if blues is in your blood. Steve Pryor is a strong vocalist and a sensitive, expressive guitarist. Highlights of his set included "Last Breath" (which included some dynamite slide guitar work), "Just Another Ghost Town" and "Guns Have Spoken."

Matthew Wilder, a staff writer at **Geffen Music**, has a song on the *Pretty Woman* soundtrack entitled "Wild Women Do," performed by Natalie Cole.

BMI and **RCA** recording act Alabama jointly announced the establishment of the Music Row Paper Recycling Center. The paper collection containers are located in the rear corner of the BMI (New York) parking lot and are labeled for designated types of wastepaper. Kudos to BMI for being the first on the block to instigate such an earth awareness program. Hopefully, other music industry folks will follow suit.

Bug Music songwriters are certainly keeping busy. **Jules Shear** co-wrote and produced the LP *Louder Than Words* for the Canadian band the Jitters. **Rick West** placed his song, "Walk That Line," on the new Lacy J. Dalton LP. **House of Freaks** has signed with **Irving Azoff's** new Giant Records. **Steve Berlin** produced and co-wrote a song, "Colette," on the new David Baerwald LP on A&M. **Patty Loveless** has cut **Lucinda Williams'** "The Night's Too Long."

New Signings

Ziggy Marley signed an administration and co-publishing agreement with **EMI Music**. Marley is currently on tour with the B-52's.

Songwriter **Michael Dan Ehmig** signed a co-publishing agreement between his company **Largest Man In The World (BMI)** and publisher Em-



Pat Lewis

MCA Music's Andy Prieboy (sitting) has a new record out on Dr. Dream entitled ...Upon My Wicked Son. The first single, "Tomorrow Wendy," should establish Prieboy as a premiere songwriter. You may remember Andy from his stint as lead vocalist/songwriter with alternative rockers Wall of Voodoo. To the left of Andy stands MCA Music's Betsy Anthony and Leeds Levy. Others in the photo include employees and executives from Dr. Dream Records and Andy's manager Mike Gormley from LAPD.

Book Review



Beginning Songwriter's Answer Book

By Paul Zollo
Writer's Digest Books, Cincinnati, OH
\$16.95 (paperback)

Paul Zollo, who is the editor of *SongTalk* (a monthly magazine published by The National Academy of Songwriters (NAS)), has answered over two-hundred questions that he is most often asked by beginning songwriters. He categorizes the questions into well-thought out chapters including such topics as song structure, music theory, publishing and getting feedback. Since Zollo has done extensive interviewing for his magazine with many of today's top-notch hit songwriters, he has included useful advice, quotes and anecdotes from those transcriptions. His advice is excellent and shows time and time again that he has a good handle on the songwriting business. The language is colorful, inspiring and responsible. A highly recommended book.

erald Forest Entertainment.

A&M recording artists **Innocence Mission** signed a co-publishing agreement with **PolyGram/Island Music**.

Bug Music signed **Blackgirls**, whose debut LP *Procedure* is out on Mammoth Records. Bug also signed songwriter **Johnny Harris**, who wrote "Voice Of The Big Guitar" on Tish Hinjosa's A&M release. The **Hellcats** and **Bob Howard** have also signed songwriter agreements with Bug.

The Business Side

MCA Music has appointed **Sherry Orson** to the position of Manager of Creative Services.

Warner/Chappell Music announced that **Jim Cardillo** has joined the firm as Director of Talent Acquisition.

Brenda Andrews has been ap-

pointed to the position of Senior Vice President at **Almo/Irving/Rondor Music**.

Marvin Cohn has been appointed to his new post of President, **CBS Music**. During the past eighteen months, CBS Music has been re-establishing itself in the publishing world. The purchase of **Tree International** added some forty catalogs to the division. The roster has increased to some fifty writers, including **John Waite** of Bad English, **Bonham, Riverdogs, Regina Belle** and **Maurice White** of Earth, Wind & Fire.

Bug Music will administer manager **Chuck Morris' Tugali Music**. The first signing is songwriter **Tom Kell** whose "Walk Away," co-written with **Bob Carpenter**, will be on the new Kenny Rogers album. Morris manages Leo Kottke, the Desert Rose Band, the Dirt Band and Highway 101. **MC**



Roz Levin

Ziggy Marley signed an administration and co-publishing agreement with **EMI Music**. From left (back row) are: **Charles Koppelman**, Chairman and CEO, EMI; **Addis Gessesse**, manager; **Martin Bandier**, Vice Chairman, EMI; (front row, seated) **Rita Marley**, Ziggy Marley's mother & **Ziggy Marley**.

SONGWRITER PROFILE

Pat Lewis



Jeff Silbar

By Pat Lewis

Although Jeff Silbar won his first Grammy Award in March of this year for the Pop Song of the Year "Wind Beneath My Wings" (which he co-wrote some eight years ago with Larry Henley), he certainly is no novice to the music industry. Jeff's songs are featured in films (*Beaches*, *Karate Kid III*), television series (*Knots Landing*, *Days Of Our Lives*), mini-series and television and radio commercials. Kenny Rogers was nominated for a Grammy for his rendition of "All My Life" and Gladys Knight won a Black Music Award for her version of "Wind Beneath My Wings" which she called "Hero" ("Gladys Knight's is one of my favorite versions," says Jeff.)

Other artists who have recorded Jeff's songs include John Cougar Mellencamp, Fleetwood Mac, Sheena Easton, Poco and Willie Nelson, among others. He has also been honored as the Nashville Songwriters Association Songwriter of the Year and received the Song of the Year award from both the Country Music Association and the Academy of Country Music. It's no wonder that this thirty-five year-old songwriter is proud of his self-proclaimed title of "veteran."

At an early age, Silbar became an accomplished guitarist and played in a number of rock & roll bands. In the early Seventies, while he was a pre-med student at the University of Kentucky, his love for music and songwriting began to outweigh his desire to become a physician. So, after careful consideration and probably many heated arguments with his "profession minded" parents, he dropped out of school and moved to Nashville where he secured a job as a staff songwriter/publisher with the House Of Golden Music. Remarkably, out of the first three songs that he wrote, two became singles—"Where Were You When I Was Falling In Love," recorded by Poco, and Kenny Rogers' "All My Life." "It was a blessing and a curse when you have success that quickly," remembers Jeff.

While in Nashville, Jeff wrote numerous country songs, however, he actually had a reputation as a pop music songwriter. "It was a good niche to be in," he recalls. "At that point, there weren't many pop songwriters in Nashville. That was early in some of the crossover phases—Anne Murray and Kenny Rogers—they were crossing over to pop. I was never a 'country songwriter.' Being in Nashville and working for a publishing company, we were just out to get to anybody's next record—we wanted a song on the date. And if none of the other writers in our company had it, then I would go home and stay up all night and try to write it myself."

Jeff got a lot of songs covered during this time (of course, he continues to have tremendous success finding "homes" for his "children") because of his "naive approach about the music business," as he describes it. "I would never really try and second guess about sending songs out that I really believed in. And much to my surprise, some of them got recorded. John Cougar [Mellencamp] even cut a song of mine. It's a song called 'China Girl' on his *American Fool* album."

Writing the Mellencamp song with collaboration partner Joe New was actually Jeff's most memorable songwriting experience. "I had come from Nashville to Los Angeles to pitch songs," he recalls, "and I met Joe New—a friend of mine who lives in San Francisco. I had never seen the Coast Highway before, so we drove from Los Angeles to San Francisco. We wrote the song in the car on the way up. I can still remember to this day that beautiful coastline, and if you know the lyrics of the song, it's very California. It was one of those great songwriting experiences where the idea came and by the time we had gotten to Marin, it was finished."

In 1984, Jeff finally decided to make Southern California his permanent place of residence. He settled into a lovely home that overlooks the San Fernando Valley. The walls of his music room are covered with gold and platinum records and songwriting awards of every description. And although he is proud of these achievements, Silbar is gracious and thankful and speaks highly of his many collaboration partners, of his mentors and of the producers, publishers and artists who gave him the chance to prove himself in the first place.

Of course, Jeff Silbar's most impressive work to date is that of "Wind Beneath My Wings," which is considered by many in the music industry to be one of the only standards that has been written in the past ten years. I ask him how it feels to be bestowed with such an honor. "The commercial success of it is one thing," he answers. "I felt we had a dress rehearsal for that one back in Nashville, when it was Song of the Year there. But just since the Grammy, the profound impressions it made on the public have really hit me—from the letters I receive to people I run into. Everyone has a story or a 'wind beneath their wings' that they tell me about—whether it's their parents, or their teachers or a loved one. It's amazing the things that people get out of that song. Recently, I was at a Junior High graduation and they were singing it to their parents and their teachers. It's also used in weddings as well as funerals. It's gone beyond the commercial success, and I guess that's what a standard does."



ANATOMY OF A HIT

By David "Cat" Cohen

"Vision Of Love"

PRODUCER: R. Lawrence/N.M. Walden

WRITER: M. Carey

PUBLISHER: Vision Of Love Songs/
Ben Margulies-Been Jammin' Music [BMI]

Mariah Carey

Columbia

It is an unwritten rule in the recording industry that it takes an uptempo single to launch an album, especially that of a relatively new artist. Ballads and mid-tempo songs don't seem to generate enough excitement among promoters and radio programmers to give them a big push unless a hot dance hit has paved the way beforehand. This week's hit, "Vision Of Love," by Mariah Carey, is a mid-tempo song that has broken this rule. It has enough energy and excitement at 80 BPM to bypass the accepted route to chart success. Carey, a high-energy white R&B songstress who sounds as black as black radio itself, belts out an emotional, passionate and soulful performance of this stirring song about victory in love.

Q Lyric: Gospel in its fervor, the lyric tells the story of how the singer's belief in finding the love she needed led her to realize it.

*You treated me kind
Sweet destiny
You carried me through desperation
To the one that was waiting for me
You took so long
Still I believed
Somehow the one that I needed
Would find me eventually*

*I had a vision of love
And it was all that you've given to me*

Q Groove: A bright, snappy mid-tempo triplet groove in a neo-Fifties style. This bluesy-gospel-pop track drives non-stop only to be punctuated with a few effective rhythmic counterpoint riffs. Occasional breaks near the end highlight Carey's virtuosity.

Q Scale: The melody is set in a 6-tone major scale with an added b3 tone, basically a ragtime-gospel scale. Another bluesy tone, the b7, is added in the bridge.

Q Melody: The powerful and expressive melody covers a wide range of one and half octaves that Carey uses to demonstrate her vocal prowess (extending this to over two octaves with her additional riffs). What is unusual in this song is that the chorus is actually lower and less dramatic than the verse.

Q Harmony: The song is constructed over standard triadic and 7th harmonies with a couple of innovative touches. This includes a striking diminished chord typical in gospel - D#dim D7 F G C and the use of augmented harmony at the end.

Q Form: A new adaptation of an old traditional song form. Intro Verse Chorus Verse Chorus Bridge Verse Chorus. The chorus being more of a button hook at the end of the verse rather than a full section, one could actually combine the two into one large A section and call this an A B A song.

Q Influences: Traditional blues, gospel, Fifties and pop. Aretha Franklin's vocal styling is strongly felt.

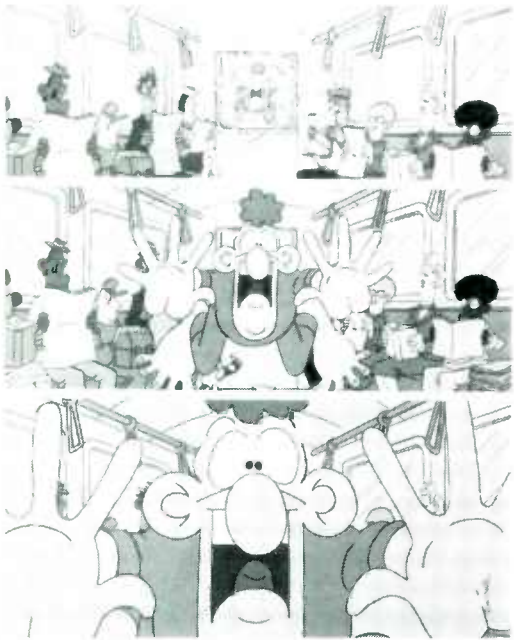
Q Production: The track is solid, the recorded sounds are crisp and clear, and the music supports but does not overshadow the vocal.

Q Performance: Carey's performance is electrifying. Her conviction and feeling are matched by the virtuosity of her licks.

Q Summary: "Vision Of Love" has the kind of soulfulness and delivery that ought to keep it on the airwaves for some time. The song's message and style should also inspire many covers. Hats off to Carey for this exciting performance. I'm looking forward to more of them.



IT'S A MAD, MAD, MAD, MAD WORLD



Music video channel VH-1 recently launched a new multimedia ad campaign featuring the animation of veteran Mad magazine cartoonist Don Martin. The campaign, created by Fred/Alan, Inc., made its debut on June 26th. The two 30-second animated shorts, *Timeline* and *Day In The Life*, feature Martin's well-known alter ego, *Fester Bestertester*, in various situations depicting the frenzied pace of the modern world.

GROUP IV RECORDING, INC.:

The Beach Boys and John Stamos (on drums) were recently in this recording facility laying down tracks for the title song from the Universal picture *Problem Child*. This recording studio also recently beefed up its equipment lineup with the installation of a 60-input Neve V series console in Studio A. The console is equipped with a Flying Faders automation system and has been customized to accommodate the studio's film scoring and audio post-production needs.

MASTER CONTROL: A&M recording artist Tina Baker was in putting the finishing touches on her project with producer Michael Baker, engineer Mark Plati and assistant Scott Blockland...Chameleon recording artists the Wild Cards

were in finishing their latest opus with producer Robert Kraft and engineer Dave McNair...Robert Kraft and Dave McNair, also in shepherding recording and mixing for Disney's new show, *Disney Afternoon*, with Andrew Ballard acting as their assistant.

CONWAY RECORDING STUDIOS: In Studio A, Guns N' Roses and producer-engineer Mike Clink, tracking and mixing for the soundtrack to Paramount's current Tom Cruise starring vehicle, *Days Of Thunder*...Michael Bolton, producer Walter Afanasieff and engineer Dane Chapelle were in working on Bolton's next album...PolyGram hard rock artists L.A. Guns, in mixing a tune from their LP, *Cocked And Loaded*, with engineer Mick

MIDI MAGIC

1990

How MIDI Works

With Home Recording!



By Dan Walker

Alexander Publishing

- Non-Technical Easy-to-Read & Understand
- Explains the Parts of the MIDI Studio and How They Work
- MIDI & Home Recording Set-Up
- Dictionary of MIDI Words Plus Much More

Alexander Publishing has released an updated and improved version of their 1989 book *How MIDI Works*. Entitled (appropriately enough) *1990 How MIDI Works* and written by composer/performer Dan Walker, the book is sub-divided into three sections—*Concepts of MIDI*, *MIDI Tools* and *MIDI in Practice*—and is geared toward home studio use. Those interested in 1990 *How MIDI Works*, and the other helpful books in the Alexander Publishing catalog that detail home recording as well as MIDI technology, can obtain a free catalog by calling 1-800-633-1123.

Arista Records, with Geza X turning the knobs.

AMERAYCAN STUDIOS: Don Barnes, formerly of 38 Special, was in mixing with engineer Brian Malouf and assistant Pat MacDougall...MCA artists For Sure, in with engineers David Konig and Dave Shedden and assistant Shuana Stobie...Engineer Tom Lord-Alge and assistant Ross Donaldson performed mixing duties on the Paramount motion picture *Days Of Thunder*.

ARTISAN SOUND RECORDERS: Engineer Greg Fulginiti recently mastered LPs for the following artists: Earthshaker for Mike Porcaro and Shep Lonsdale, Nevada Beach with Simon Hanhart, Timmy T with John Ryan and Chris Poland with Randy Burns.



HI-TECH 'STAR TREK'



Ron Jones, co-composer for the television series *Star Trek: The Next Generation*, is pictured with his state-of-the-art MIDI and keyboard gear.

Michael Jacobs

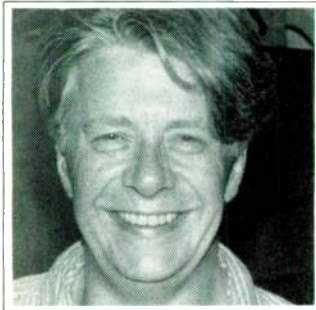
JAMES IN JERSEY



Colin James recently completed a video for his Virgin single, "Just Came Back," from his new album, *Sudden Stop*. Pictured on location in New Jersey are director Chuck Stone and Colin James.

Chuck Pullin

PRODUCER CROSSTALK



Lisa Rose

KEN SCOTT

By Steven P. Wheeler

In our last issue, we focused on Ken Scott's success and notoriety as an engineer for such artists as the Beatles and Elton John. In this issue, we focus on Scott's prowess as a producer for David Bowie and Supertramp as well as his Midas Touch in discovering new talent.

In 1971, after years of engineering and mixing, Scott made the choice to try his talented hands at production. "By that time I knew what I was doing with the board, so I was spending more time thinking artistically and musically than I was about the sound. I wanted to have more say in that way. I wanted the control."

His first project as a producer was David Bowie's *Hunky Dory*. "I had done two albums as an engineer with David prior to that, and he had given up for a while. But then he came back to do a couple of singles and asked me to be his engineer."

It was during a tea-break with Bowie that Scott's career began to take an exciting detour. "I told him of my desire to produce and he said that he was going to produce his next album but he really wasn't sure of himself. He asked me to co-produce it, and I leapt at the chance."

For the next two years, Scott co-produced four of Bowie's most famous albums—*Hunky Dory*, *Ziggy Stardust*, *Aladdin Sane* and *Pin-Ups*. During that time span, Bowie was changing his image like most people change their socks. But Scott says this was no mere publicity stunt: "When David takes on a persona, he really and truly becomes that person completely."

Scott's personal philosophy of production is one of a democratic nature: "As far as I'm concerned everything I've done has been a co-production. I rely very heavily on the musician. I'm not the dictatorial-type of producer. I look at my job as putting the artist across in the best possible light, but also the way the artist wants it."

After his Bowie years, Scott began a two-record series with Supertramp. Ironically, Scott was anything but interested in the band after receiving one of

their demo tapes. "They gave me a tape that was the worst collection of demos that I had ever heard," the studio wizard says with a laugh. "It had a four-bar intro of one song, then it would leap to the chorus of another song. It was all bits and pieces, and I couldn't make heads or tails of it."

Scott's manager tried to change his mind, but it wasn't until he saw the band perform a showcase that Scott became convinced that the band had something. The resulting albums, *Crime Of The Century* and *Crisis*, *What Crisis* were big sellers and included such classic Supertramp tracks as "Bloody Well Right," "Dreamer" and "Rudy."

By the early Eighties, Scott was more comfortable in all areas of the music business and he began to seek out unsigned talent. His displeasure with the A&R philosophy is still evident. "There were no A&R departments in the old days, it was the producers who worked for the labels. For whatever reason, the labels began to get rid of staff producers and began bringing in businessmen into the A&R departments, and now that has stretched to the point of including kids off the street." Scott believes this new philosophy is reflected in the lack of original artists currently being signed to label deals. "It just really bugs me when everything is the same, and then these people wonder why all of them aren't hits. I think that 'gut feelings' are what is missing from the business these days."

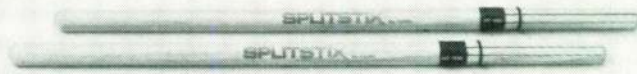
One such "gut feeling" hit Ken Scott in the early Eighties when Frank Zappa introduced him to a flamboyant drummer by the name of Terry Bozzio. "I have absolutely no idea what it was that struck me about Missing Persons," Scott says in retrospect. "A lot of people around me were saying, 'Why are you doing this?' I don't know what it was but something just grabbed me right in the gut."

In addition to producing the Missing Persons' dynamic debut, Scott also became their manager which helped teach the life-long studio personality a lot more than recording techniques. However, the marriage was short-lived, and after Scott and Bozzio parted ways, Missing Persons disappeared into rock & roll oblivion. Scott laughs before taking a verbal jab at his former clients. "They decided to produce and manage themselves on the second album...what did ever happen to them?"

In the Nineties, Scott has discovered another local band and is pouring all his time and energy into securing Christine In The Attic a record contract. To help convince A&R personnel of the band's unique vision, Scott produced and released a five-song CD. "I got a gut reaction with this band, and I've got to see it through to the end. That's why we're doing the groundwork that doesn't seem to get done these days by the labels. Right now, this project is a 24-hour-a-day job because I'm managing them as well."

With his overwhelming success over the past three decades, Ken Scott's gut reactions have proven to be a million-dollar indicator. So don't be surprised to hear Christine In The Attic blaring through your radio in the near future. Such a feat would be quite extraordinary as it would put Ken Scott's mark on the charts for the fourth consecutive decade. Not bad for a former tape librarian from England. **MC**

NEW TOYS—BARRY RUDOLPH



Splitstix Special Purpose Drum Sticks

Calato U.S.A., makers of Regal Tip Drumsticks, has a new drumstick called Splitstix that features a split playing end so you get the playing feel of a regular stick with a sound that is closer to the sound of brushes. Playing technique is just like using sticks but with a softer attack. Furthermore, there is an adjustable rubber ring that closes or opens

the split end and accordingly opens and closes the sound.

Similar to size and weight of a Regal 2B, the Splitstix come in a sixteen inch length and a .655 inch diameter. Splitstix sell for \$13.95 a pair. For more information, contact Calato at 4501 Hyde Park Blvd., Niagara Falls, NY 14305 (716) 285-3546.

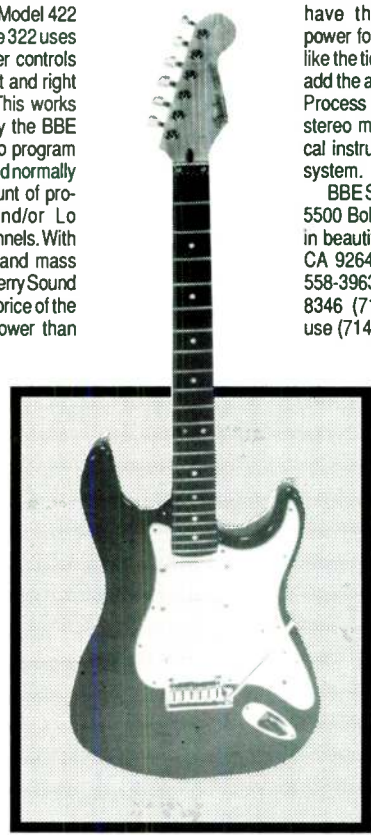


Model 322 from BBE Sound

The Model 322 is a new lower priced version of the Model 422 Sonic Maximizer. The 322 uses a single set of master controls to adjust both the left and right channels together. This works out fine since usually the BBE unit is used on stereo program material and you would normally want the same amount of process (Definition and/or Lo Contour) on both channels. With a lower parts count and mass production, Barcus-Berry Sound is able to reduce the price of the 322 to about 25% lower than

the Model 422 unit so you can have the same processing power for less money. Sounds like the ticket if you would like to add the attractive Barcus-Berry Process to your studio, P.A., stereo music system, or musical instrument amplifier sound system.

BBE Sound Inc. is located at 5500 Bolsa Avenue, Suite 245 in beautiful Huntington Beach, CA 92649. Phones: CA (800) 558-3963 — U.S. (800) 233-8346 (714) 897-6766 Faxers use (714) 895-6728.



U.S. Strat Ultra from Fender

The new Strat Ultra is an upscale Strat Plus. Having said that, you must know that features carried over from the Strat Plus include: the same Fender-Lace Sensor pickups, Bi-flex truss rod, and natural satin finished neck. Colors available are: Crimson Burst, Ebony Burst, Blue Burst and Antique Burst.

The three-way tremolo stability system of the Strat Plus has been improved with the addition of highly polished saddles to lessen string breakage. You still get the Fender/Schaller tuning machines, a Wilkinson needle-bearing roller nut and the American Standard bridge/tremolo.

The new Ultra looks different with top and back made from figured maple and the dark ebony fretboard—both of these qualities are said to add crispness and

brightness to the tone. On the subject of tone, the new Sensor pickups make the Ultra a very versatile instrument. The neck position Blue Sensor produces warm, clean tones a la humbucker and the Gold Sensor in the middle position works in or "out of phase" with either the neck pick-up or the two Red Sensors at the bridge. With the three-way toggle and five-way selector switch, there are eleven possible Sensor pick-up combos. The three controls on the Ultra are: Master volume, Tone (for the neck pick-up) and TBX for the middle and bridge pick-ups.

The Ultra sells for \$1,399.99 retail and for more information you can call Fender Musical Instruments at (714) 990-0909. All you Faxers use: (714) 990-3986. Fender's address is 1130 Columbia Street, Brea, CA 92621. **MC**

RADIO PIX
SUNDAY, AUGUST 5

12:00 p.m. **KLSX FM 97.1**—David Bowie: The final performance of David Bowie's "Sound + Vision" tour is broadcast live to five continents from Keynas Bowl in England. This could be the last chance to hear Bowie's classic songs in concert as he has promised to retire many of them at the end of this tour.



Elvis Presley

7:00 p.m. **KMGX FM 94.3**—Dick Clark's Legends of Rock and Roll: Dick Clark hosts a guided tour of the most legendary musicians of the rock era. Includes music and interviews from such subjects as Diana Ross, Brian Wilson, Frankie Valli, Roy Orbison, Stevie Wonder and Elvis Presley.

7:00 p.m. **KXLU FM 88.9**—Brain Cookies: Something for everyone from the Assortive Quartet.

8:00 p.m. **KLSX FM 97.1**—Dr. Demento: Demented doggie tunes.

FRIDAY, AUGUST 10

11:00 p.m. **KWNK AM 670**—Bootleg Radio: Rock for the intelligent by PHD. Plus Arch Rival, Majestic and Lancia.

SUNDAY, AUGUST 12

8:00 a.m. **KLSX FM 97.1**—Off The Record with Mary Turner: One full hour of music and interview segments. This week: **Bad Company**.

12:00 a.m. **KNAC FM 105.5**—High Voltage: Host Tawn Mastrey turns over the metal reigns to special guest DJ Steve Vai.

7:00 p.m. **KXLU FM 88.9**—Brain Cookies: Best name of the week: it's local faves the Julcewhistles.

8:00 p.m. **KLSX FM 97.1**—Dr. Demento: Kinky kitty ditties.

FRIDAY, AUGUST 17

11:00 p.m. **KWNK AM 670**—Bootleg Radio: This program features some of the area's hottest local talent. This week welcome Joe Peletier, Major Rex, Outback and Ego A'Go-Go.



Tom Cruise

Show Biz has been listening over and over to the new soundtrack for *Days Of Thunder* that just came out on DGC Records. The record features lots of nifty artists including Cher (whose "Trial Of Broken Hearts" was written and produced by her pop paramour Richie Sambora), Elton John, Tina Turner, John Waite and Chicago. Guns N' Roses are also there with the first official release of the Bob Dylan classic "Knockin' On Heaven's Door." (Collectors beware! This is an overproduced studio version instead of that nifty live recording you're probably used to hearing.) Also of interest is "The Last Note of Freedom" sung by David Coverdale. This song, which has music by film composer Hans Zimmer with lyrics by Billy Idol, is a glorious anthem which serves as the movie's theme and which also does a wonderful job of setting the tone for this action-drama. Set against the gritty, competitive world of the NASCAR racing circuit, *Days Of Thunder* is described as "a story of personal endurance and self-discovery." The Paramount production, which is slowly driving its way up the attendance charts, stars Tom Cruise, Robert Duvall, Randy Quaid, Nicole Kidman and Cary Elwes.

Congratulations to sometime MC scribe Bruce Duff whose video magazine show *Hard 'N' Heavy* welcomed Bill Ward to the pro-

gram's July edition. Ward reportedly discussed his past with Black Sabbath and his new Chameleon album *Ward One: Along The Way*. The former heavy metal drummer, who has just surfaced after a long period of self-enforced hibernation, has been receiving airplay on a cut recorded with the assistance of old pal Ozzy Osbourne.

Olivia Harrison (a.k.a. Mrs. George Harrison) has assembled an all-star cast for a new album to be called *Nobody's Child*. This new album was designed to raise both funds and awareness for the impoverished orphans of Romania. Proceeds from the sale of the album will go to the Romanian Angel Appeal Fund, of which Mrs. Harrison is a founder. Artists scheduled to appear include (not surprisingly) the Traveling Wilburys,

Ringo Starr and Dave Stewart with additional support coming from Billy Idol, Elton John, Stevie Wonder, Paul Simon, Edie Brickell, Ric Ocasek and Guns N' Roses. The Warner Bros. release should be in stores just about now.

Don't look for a sequel to last year's *Fabulous Baker Boys*, according to Beau Bridges. To review, the film starred Beau and his brother Jeff with Michelle Pfeiffer (who won an Academy Award nomination for her performance as a shady lady turned lounge singer). The film has been a runaway hit since its release on videocassette, but only did moderately well during its run in theaters. That's not why Bridges is dragging

his feet, however. He just feels there's not much more to say about those characters.

Former Wall of Voodoo voice Andy Prieboy, whose excellent first solo album *Upon My Wicked Son* is out now on Dr. Dream Records, has written, arranged and produced two songs for actress Jennifer Beals to sing in an upcoming I.R.S. Media film called *Blood And Concrete*. The two songs, "How Would I Know Love Now?" and "One Girl In A Million," represent the first time the *Flashdance* star's pipes have been heard. What's she sound like? "Jennifer has a beautiful voice," says Prieboy. We'll see.

Tiffany wants you to know that the songs she sings as Judy Jetson in *The Jetsons: The Movie* are "not the real Tiffany." You can hear the real Tiffany for yourself when the eighteen-year old teenybopper releases *New Inside* this September. "I'm more into rhythm and blues with this album," she says. "I don't want to freak my fans out, but I've grown up."

Show Biz is told that Mojo Nixon has completed a first draft of a screenplay called *Citizen Mojow* with writer Art Sellers. Sellers is best known for his work with Richard



Andy Prieboy

Pryor and Chevy Chase. Nixon will also appear as the "Spirit of Rock 'n' Roll" in the upcoming sequel to *Rock 'n' Roll High School* which is scheduled for release later this year. In that flick, everyone's favorite San Diego wild man performs a song called "High School Is A Prison" which he wrote espe-



Bruce Duff (second from right), Bill Ward (far right) & crew of Hard 'N' Heavy

SHOW BIZ—Tom Kidd

cially to the film. Mojo Nixon's new Enigma album, *Otis*, is in the stores.

Van Dyke Parks has the scores to two movies, the *Chinatown* sequel *Two Jakes* and an upcoming **Terry Gilliam** film, *The Fisher King*.

Fans of early Seventies music will want to pick up the soundtrack to the **Mel Gibson** film *Air America*. Songs included are **Aerosmith** with their tribute to **Doors**-mania in a cover of "Love Me Two Times," **B.B. King** and **Bonnie Raitt** covering **Dr. John's** "Right Place, Wrong Time" and **Charlie Sexton** doing the **Hollies'** "Long Cool Woman In A Black Dress."

Tom Waits has finally completed the soundtrack album for his musical of last summer called *Frank's Wild Years*. The work, which was performed to sold-out audiences by Chicago's **Steppenwolf Theater Co.** with Waits playing and singing the lead role, was co-written by Waits' wife, **Kathleen Brennan**. The gruff-voiced singer (Waits, not Brennan) was also seen in the movie *Ironweed* where he portrayed, in his own words, "Rudy the Kraut." *Ironweed* co-starred **Jack Nicholson** and **Meryl Streep**.

economy, the environment and sociopolitical events along with music tracks.

A great big "Welcome to California!" to the folks at MTV. Two shows, *MTV Primewith Martha Quinn* and *Totally Pauly* with **Pauly Shore** are now being filmed in and around Los Angeles. This marks the first time that the video music channel has set up permanent shop outside of New York City.

James Newton Howard, who most recently scored the high-grossing *Pretty Woman*, is responsible for the music in the new Columbia picture *Flatliners*. The drama stars **Kiefer Sutherland**, **Julia Roberts**, **Kevin Bacon**, **William Baldwin** and **Oliver Platt** in the story of a group of ambitious medical students who attempt to push through the confines of life and touch the face of death by taking turns alternatively stopping their hearts and reviving each other. The consequences of these

little experiments are, as one might expect, very profound indeed. The equally profound **Dave Stewart** of Eurythmics fame contributes a song to the soundtrack. Called "Party Town," Stewart's offering is the first single from the

soundtrack and is also included on his forthcoming Arista solo opus.

Splat Winger, principal of South Bay-based **Splat-Co Records** and main man behind **KXLU's Brain Cookies** radio program, has proudly announced the release of a double album set called *Taste Test #1*. This most excellent col-

lection has offerings from way cool underground acts like **Firehose**, **Wanda Coleman**, **Crimony**, **Lawndale, D. Boon** and **Universal Congress Of**. The record has just been issued via a distribution agreement with **New Alliance Records**. Splat-Co has previously released products by **Victor Banana** and **Sativa Luv Box**.

Bad news! Asbury Park, NJ, where **Bruce Springsteen** got his start, is losing the museum that documented his rise to fame. According to caretaker **Bill Smith**, Springsteen sauntered into the Asbury Park Rock 'n' Roll Museum housed in the now-defunct **Palace Arcade** only once. Smith describes that day in 1987 as "one of the happiest of my life," but his happiness proved to be short-lived. When the **Arcade** closed, Smith's collection of rare posters and recordings was soon homeless and has now been put up for sale. "We looked into the possibility of reopening, but we couldn't find any place to move to," said the heartbroken Smith.

On a lighter note, let's talk about the very busy lady, **Kathryn Grimm**. Aside from having a song called "Little White Lies" in the movie *Groovy Ghoollies* (with her band the **Screaming Sirens**) she will also have a song called "Dotted Line" which Grimm recorded with her other band, **Group Therapy**, in a movie to be called *Last Obsession*. The video for the latter song is out now. Grimm also tells *Show Biz* that "Dotted Line" has been chosen by **MUV Underground U.S.A. Music Magazine** to be used on one of their compilation videos which are broadcast in 39 countries (including Russia) and sold in all major video and record stores. Good work!



Bruce Springsteen

Annie Leibovitz

TELEVISION PIX

SUNDAY, AUGUST 5

1:00 p.m. VH-1—VH-1 to One: a daily series spotlighting artists through interview, performance and music videos. **Joe Cocker** guests.

6:00 p.m. HBO—**Madonna - Live Blond Ambition World Tour 90**: Madonna stars in her first-ever in-concert special for television in this two-hour telecast from the final night of her "Blond Ambition" tour.

7:00 p.m. PBS—**Evening At Pops**: A two-hour presentation in two parts. In the first, Grammy Award-winning singer **Bobby McFerrin** and his **Voicestra**, an eleven-member a capella group, perform with the **Boston Pops**. Part two features the legendary **Carol Channing**.

TUESDAY, AUGUST 7

3:00 p.m. KNBC—**Donahue** (synd.): Musical family the **Jacksons** guest.

SUNDAY, AUGUST 12

1:00 a.m. KNBC—**It's Fritz!**: **Kenny Rankin** is the musical guest.

8:00 p.m. BRAVO—**Luclano Pavoratti** at Viareggio:

TUESDAY, AUGUST 14

8:00 p.m. THE DISNEY CHANNEL—**Hey Cinderella!**: **Jim Henson** directed this wacky, musical adaptation of the classic fairy tale. **Kermit the Frog** appears as Cinderella's coachman. REPEATS: August 18, 22, 27.

THURSDAY, AUGUST 16

8:00 p.m. THE NASHVILLE NETWORK—**American Music Shop**: **Eddie Rabbitt** and **Southside Johnny** compare their New Jersey Johnny with songs that include "Jersey Boy" and "The Garden State."



Rodney Crowell

11:00 p.m. THE NASHVILLE NETWORK—**What On Earth...:** **Rosanne Cash**, **Rodney Crowell** and the **Bellamy Brothers** star in this 60-minute concert special with an environmental message

SATURDAY, AUGUST 18

1:00 p.m. VH-1—VH-1 to One: A look back at **Anita Baker's** career.

9:00 p.m. BRAVO—**Big World**: **Terence Trent D'Arby** performs.

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



Group Therapy

Bill Coules

VH-1 has launched its newest multimedia ad campaign featuring the unique animation of *Mad* magazine cartoonist **Don Martin**. The two 30-second animated spots feature Martin's well known character, **Fester Bestertester**. The segments feature soundbites representing concerns about the



Cast of Flatliners

Local Notes

By Michael Amicone

Contributors include Pat Lewis and Heather Harris.

HE'S BACK: Kevin Dubrow, the original frontman for early Eighties hard rock/heavy metal act Quiet Riot and purveyor of such Riot classics as "Cum On Feel The Noize" and "Bang Your Head (Metal Health)," is back in action with a new band called Little Women. The band will be making its local debut at the Roxy on August 10th. For those who remember, Quiet Riot achieved early notoriety with SRO performances at the long-defunct Starwood club.



Mike Smith

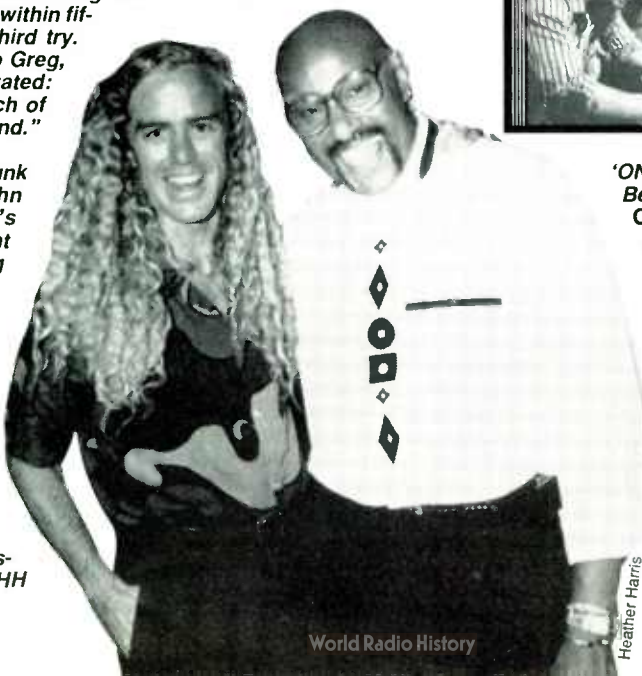
RETURNING THE FAVOR: New Orleans jazz ensemble Dirty Dozen Brass Band received a helping hand from none other than Elvis Costello on their new Columbia LP, *The New Orleans Album*. Gregory Davis, leader and spokesman for the band, which features six horn players and two drummers, recalls how they hooked up with Costello: "We were playing a club in New York, and we had the place rollin'—everybody up dancin' and singin'—except for one person in the back of the room. So, after the gig was over, I went over and asked him how come everybody was into the music except him—and it happened to be Elvis." Though he had a peculiar way of showing it, Costello definitely liked what he heard that night, so much so that he subsequently invited the band to play on his Warner Bros. debut, *Spike*. When it came time for the Dirty Dozen Brass Band to record the follow-up to their critically acclaimed album, *Voodoo*, Costello returned the favor by guest vocalizing on the Dave Bartholomew-penned "That's How You Got Killed Before," a sly take on the dangers of womanizing and one of the standout tracks from *The New Orleans Album*.



Michael Quarterman Ltd.

HANGING BY A THREAD: Stew Herrera, one-half of the KNAC morning radio team which bucks the immensely popular Mark & Brian show on KLOS, recently risked life and limb to gain some needed publicity when he took a dive off the L.A. Harbor's Vincent Thomas Bridge on Friday, July 13th (I guess he's not superstitious). Held only by a bunji cord, Herrera jumped three times during the live on-location radio broadcast, coming within fifteen feet of the water on the third try. Herrera's on-air partner, Gonzo Greg, in a heartfelt show of support, stated: "I was there with him every inch of the way—right here on the ground."

POETRY IN MOTION: Surf Punk Drew Steele (left) and bassist John B. Williams of Arsenio Hall's Posse are pictured at a recent Cafe Largo appearance during which they performed as spoken-word entertainers. The show, presented by Harvey Kubernik, was held to promote Kubernik's forthcoming HollyWord compilation on Rhino's Word Beat label. Among the best poets of the evening were Tommy Swerdlowe (who has a role as a Venice beat poet in Oliver Stone's movie, *The Doors*), Danny Weizman and the all-stops-out Linda Albertano. —HH



Heather Harris



Elliott Erwit

'ON THE ROAD' AGAIN: Also on Rhino's Word Beat label is the just-released *The Jack Kerouac Collection*, a lavish box set including the recorded work of "beat generation" icon Jack Kerouac, author of the Fifties classic *On The Road*. In addition to several unreleased recordings, this definitive collection contains albums that have been out of print for over thirty years. The box includes the LPs: Jack Kerouac/Steve Allen: *Poetry For The Beat Generation*, *Blues And Haikus and Readings By Jack Kerouac On The Beat Generation*. The Jack Kerouac Collection also includes a 40-page booklet featuring extensive liner notes, complete biographical information, rare photos and various written tributes. A fascinating recorded portrait of an enigmatic figure whose legend continues to grow.



A CAMEO APPEARANCE: The China Club recently hosted a listening party for PolyGram R&B group Cameo. Selections from the band's newest platter, *Real Men Wear Black*, were previewed as a cornucopia of industry insiders and journalists munched on the usual delectable offerings from the China Club's dim sum kitchen. During the evening's festivities, PolyGram's L.A. Branch Manager, Bill Follett, and ASCAP's Julie Horton and Loretta Munoz presented Larry Blackmon and Tomi Jenkins of Cameo with a plaque declaring the band "The Kings of Funk"—a highly debatable claim, indeed. (L-R): Jenkins, Horton, Blackmon, Munoz and Follett.



YOU GOT ME DIZZY: On Monday, July 16, downtown nightclub Vertigo, one of L.A.'s newest entries into the jam night club sweepstakes, played host to Warrant members Jani Lane (right) and Joey Allen (left) who joined Jim Ehinger and the Nasty Survivors (Vertigo's resident jam band) onstage for a few numbers (pictured in the middle is guitarist John Duva of the Nasty Survivors). If Monday night's healthy turnout was any indication, Vertigo—which sports an interesting look, comfortable surroundings, easy access from the freeway and a decent sound system (a few of the early sound problems were eventually ironed out)—may soon be giving Spice and China Club some competition in the jam night wars.



NOT-SO-GREAT WHITE: Great White continues to rake in the awards and platinum certifications for reasons which remain head-scratching unclear (it certainly can't be because the music merits it). Here (pictured right), they present Pirate Program Director Scott Shannon with a plaque signifying double platinum sales of their latest opus, *Twice Shy*. (L-R): Ritch Bloom (Senior Director, Pop Promotion), Susan Epstein (L.A. Promotion Manager), Great White's Michael Lardie and Jack Russell and Scott Shannon.



Lisa Rose



Hugh Brown

THEY GOT DEVILS IN THE HEAD, MAN: I.R.S. Records has just released *Un-led-Ed*, the debut album from Dread Zeppelin, a motley crew of renegade musicians who perform Led Zeppelin tunes reggae style. Elvis impersonator Tortelvis, who fronts the band, offers his explanation of the band's origins (with a Memphis drawl of course): "Well, it was back in 1977. Elvis actually contacted me and said, 'Led Zeppelin music reggae style is the way it's suppose to be done.' I wasn't sure what he meant at the time, but years later I suddenly realized what I had to do. Then, coincidentally, I ran into the back of a Ford Pinto and out popped these five reggae musicians, and I hired them on the spot. That was two years ago, and we've been playing together ever since." And what does the future hold for this bizarre band? "We're already starting to work on some new material for our second record," answers Tortelvis, "which is going to be a double album. As of now, it's going to be titled Albert. It's a rock opera based on a man who couldn't make it as a musician so he became a rock critic just so he could make fun of dead musicians." —PL

EVERY PICTURE TELLS A STORY: Rod "The Mod" Stewart (pictured left) made a surprise appearance recently at the N.Y.C. Jam, held every Thursday night at Spice. Stewart is flanked by N.Y.C. co-promoters Steven Scarduzio and Leo Fenn (right).

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

WHO'S NEXT: The Who's Pete Townshend is planning to write a film script with top filmmaker Nicholas Roeg, who directed David Bowie in *The Man Who Fell To Earth* and Mick Jagger in *Performance*. The Who leader has spent three years writing *Lifehouse*, and Roeg is plowing through the script at the moment. It's the first time Townshend has written a script specifically for film, though he's already been involved in three successful movies—*Tommy*, *Quadrophenia* and *The Kids Are Alright*. *Lifehouse* very nearly didn't reach Roeg when it was sent to musician Nick Lowe by mistake. According to a London newspaper, Lowe took one look at it and threw it in the trash. But Townshend realized the mistake in time and rescued the manuscript.

ROCKIN' IN MY ROCKIN' CHAIR: Club 88 recently hosted two special afternoons for senior citizens. There were rock & roll dancing lessons to live music by Daily Planet, Lt. Elmo and the Flakes. The Blasters also played and gave a talk about early rock to the estimated 200 seniors present.

THEY MADE ME A CRIMINAL: "They came into my club, handcuffed me, sat me down and prevented me from properly closing the doors. Then they took me to jail at 1:00 a.m. and released me at 9:00 a.m." This is the sixth time in less than three weeks that Jan Ballard, manager of the West Hollywood rock club Blackie's, has been arrested. Along with Jan, local rock band Code Blue was taken in and booked on P.C.372, a misdemeanor nuisance law that is used to bust someone when no other law applies.

BILLY IDOL

By Michael Amicone

The title of Billy Idol's latest album, *Charmed Life*, couldn't be any more prophetic. Not only is this rocker with the spiked blonde hair and trademark sneer enjoying a major career renaissance, he has, like a cat with nine lives, recovered from a harrowing motorcycle accident that cast serious doubt on his ability to perform again.

"It's pretty wild," says Idol, reflecting on the aftermath of the February 6th accident that left him lying on the street semiconscious with a severely damaged left arm and right leg. "I have this great big hole in my leg—you can look right in and see the bone and everything. That's the thing that was really dodgy about it all, the fact that there was such a big hole in my leg, and they really didn't know if they could cover it up. I even asked the physiotherapist if he had seen anybody with a bigger hole in their leg, and he said no."

Many operations, grafts and hours of grueling physical therapy later and Idol has a new leg to stand on and a new lease on life. But that's nothing new for a man who has made a career out of confounding his critics and beating the odds. When, as frontman for the late Seventies British punk rock outfit Generation X, Idol's career began to fizzle, he packed his bags and relocated to New York. There, by sheer force of will, enough charisma for two careers and the help of the then-emerging MTV, he became the ultimate rock pinup boy. Later, as he racked up hit after hit during the Eighties—"White Wedding," "Eyes Without A Face," "To Be A Lover," "Mony Mony"—those who scoffed at his cartoonish rock posturings, saying that he was only a flash in the pan, were forced to eat their words. And those who believed that Idol had finally received his comeuppance with his motorcycle accident, that he had flirted with the dangerous side of rock & roll one too many times, were silenced once again by his remarkable recovery.

With Idol currently enjoying a hit album, *Charmed Life*, and a hit single, "Cradle Of Love" (its follow-up, Idol's take on the Doors classic "L.A. Woman," should be equally successful), and with a major world tour waiting in the wings, one thing's for certain, whether you love him or hate him—and he definitely inspires polarized emotions—Billy Idol is here to stay.



Lisa Rose

MC: Your first brush with rock fame was as the frontman for the British punk band Generation X. After a promising debut, the band lost its creative direction.

BI: On the first Generation X album, Tony James and myself were the main forces within the group. When we came to do the second album, *Valley Of The Dolls*, the other members of the band wanted a lot more say in the music, so we tried to do everything democratically. But all that meant was there was no real focus. And by the time we'd taken the group back—on the last Generation X album, *Kiss Me Deadly*, which had "Dancing With Myself" on it—it was already a bit too late in terms of England; punk rock had kinda run its course. But over here in America, "Dancing With Myself" was a massive dance club hit, which proves to me that it was right to stick to my guns and follow my own course—because it's great to be democratic, but it's shitty if the music sucks.

MC: After the demise of Generation X, you uprooted yourself and moved to New York. Why the change of scene?

BI: I always loved the music that came out of New York—the Velvet Underground, the New York Dolls. So when I looked at the scene in England and really thought about it, I could have stayed there, but I think in the end, for a lot of people, I would have been a bit of a has-been. "Dancing With Myself" had been a huge club hit here, and Generation X never played in the States, so it wasn't like anybody had ever seen us. It was a lot more exciting to be looked upon as something new as opposed to something that's over. And I wasn't in a position where I could sit back on any laurels. I was still carving out my own destiny and musical style. So it was a really great time for me, in the sense that I was struggling in a place which is always in turmoil.

MC: You were extremely cocky in the beginning of your career—with your raised fists and ever-present sneer.

BI: Throughout the late Seventies and early Eighties, there was this feeling that all the great music had already been. Even record companies, until punk rock happened, were signing things that were basically carbon copies of what had just happened. It wasn't as if they were into breaking any new ground in music. And I think, to a certain extent, that led to a lot of frustration in people who did believe that rock still had a future. It was a bit like you had to bash people over the head to get yourself heard.

MC: So, in the beginning, you had a hard time getting your music heard?

BI: Radio stations had this thing that anybody who looked like a punk rocker, they weren't gonna play the music. When we put out "Mony Mony" the first time [a live version would become a hit in 1987]—and there's not even a hint of punk in that song—they wouldn't play it, 'cause I had spiked hair on the cover of the single. So when we put out "Hot In The City," we didn't put my picture on it, and it became a hit. And then with "White Wedding," we put my picture back on it, and once again they wouldn't play it. The only people who were supporting us were the college stations and the clubs.

MC: Did the record company ask you to change your look?

BI: They showed me a Rick Springfield album and told me that I should look like that. They were saying that punk rock didn't sell. So it was like, "I'll show you bastards." A lot of people think that they should do what the record company says, that the record company knows what's best. Fuck the record company. If they knew anything wildly creative about music, they'd be making it and not just marketing it.

MC: Your success was aided greatly by the advent of MTV.

BI: It became the one place where I could get heard. It became my platform for a bit. And there was definitely a level of frustration and anger that made me want to snarl and be nasty to people, or at least put myself over in the sense that "I'm here to rock & roll."

MC: In the mid-Eighties, following the

"...using all the machines...you're not getting the 'bounce off' of other personalities, you're sort of bouncing off yourself. It's like jerking off. I mean, I'd much rather somebody else was jerking me off than me doing it..."

—Billy Idol

Whiplash Smile tour, you changed musical environments again, this time relocating to Los Angeles.

BI: One of the reasons that I moved out here was because it seemed that there was a bit more of a scene going on where you could meet musicians. And my producer, Keith Forsey, lived out here and he knew a lot of musicians as well.

MC: You also parted ways with your long-time guitarist and collaborator, Steve Stevens.

BI: He's a very accomplished musician, and anybody who's got the talent, in the end, will want to explore things for themselves. And it's just as well in a way, because a musician shouldn't be limited to playing somebody else's vision. He was bound to wonder what Steve Stevens stuff would sound like. And we had played together for something like six years—most bands don't last that long.

MC: It took you quite a long time to complete

your new album, *Charmed Life*. Was your record company, Chrysalis, concerned because of the delay?

BI: I don't know if they were or not. That's not my problem. The record company doesn't really have much say in what we're doing until very near the end of the album. They only get to hear it when we're nearly finished. In between *Whiplash Smile* [1986] and *Charmed Life*, they put out the *Vital Idol* sort of dance-dub album, and it had a Number One hit on it—"Mony Mony." So it might have been a long time for a new album, but it wasn't as if I hadn't been around completely.

MC: How did you hook up with your new guitarist, Mark Younger-Smith?

BI: Keith Forsey had worked with Mark when they both worked with Charlie Sexton; they actually got fired from that. So we played together, and it was really great. But, unfortunately, it took a much longer time to find the rest of the musicians, and the course of the album was spent doing that, so it took a longer time to finish.

And one of the things that I really wanted to do with this album was to make sure that I had live musicians on it. When we recorded *Whiplash Smile*, we used all the technological tricks we could. The album was more or less made with just me, Keith Forsey and Steve Stevens. And, of course, the thing about using all the machines—although they have your personality because you're playing them—you're not getting the "bounce off" of other personalities, you're sort of bouncing off yourself. It's like jerking off. I mean, I'd much rather somebody else was jerking me off than me doing it—although when it comes right down to it, I don't mind doing it myself [laughs].

On *Charmed Life*, I wanted to avoid the situation where you're slogging away with machines for hours and you end up manufacturing the music and not enjoying it as it happens. Unfortunately, some of the tracks on the album had to be done like that, because we didn't find the right group. And it's only been after we put the album to bed that we've found a great drummer and a great bass player, so the next record—even more than this one—is gonna have a lot more of that musician interchange.

MC: The material on the new album seems more autobiographical and reflective than your previous efforts.

BI: It is, mainly because when I came out here to L.A., I had a son, and it's the first time since I came to America that I've had some time to reflect on what the fuck's happened in the last fourteen years. And that just naturally led to writing songs like that. It's also the first time in my life where I've gotten to a point where I've done enough that I could look back.

MC: Looking back over your career, you've definitely been the epitome of the rock star, living life to its hedonistic limit.

BI: Sometimes you have to push yourself beyond the limit a bit to gain the experience to put certain emotions and feelings down in a song. That's one of the exciting things about the motorbike: You're obviously flirting with danger—and I almost killed myself on it—

31 ►

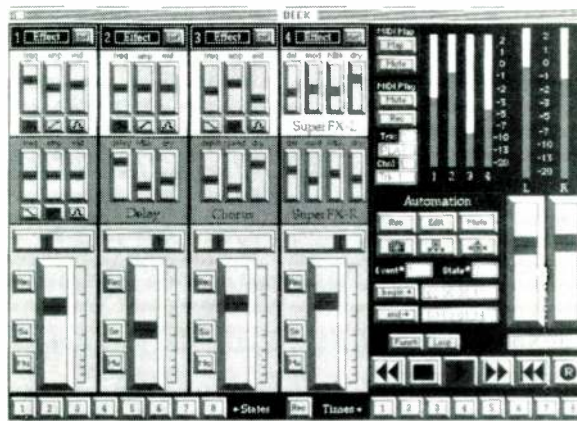
HI-TECH OVERVIEW

DESKTOP DIGITAL By Marc Mann

There's a revolution going on. I'm not referring to the political developments in the world but to the change from recording sound on tape to digitally recording sound on a computer. You store the sampled sounds on a hard drive, and you can edit it like anything else you have on a computer. It's amazing and powerful and relatively inexpensive compared to the half million dollar systems you needed to do this before. You can easily edit mixes you've recorded to DAT, or do post-production audio without losing a generation, or blend live instruments with MIDI sequences. To understand more about it, here is an overview of digital direct-to-disk recording systems for the Macintosh computer.

SOUND TOOLS

Sound Tools from Digidesign is at the heart of the digital audio revolution for the Macintosh. The Sound Accelerator card is placed into a Mac (either a Mac II series or SE/30) and provides the digital signal processing power to handle high quality audio. Getting audio into the computer can be done with either an AD/IN analog input box or a DAT/IO digital input box. The Sound Designer II software controls the hardware and offers powerful editing capability to complete the system. Sample rates are that of Compact Discs and Digital Audio Tapes (44.1Khz and 48khz) and a lower rate for sampler compatibility (32khz). You will also need a large hard drive for recording to, since one minute of stereo sound will fill approximately 10 megabytes. Not counting the cost of computer and hard drive, the Sound Tools system retails for \$3285 with one input box or \$4280 with both—a fraction of the cost of bigger, more expensive systems that have much the same capabilities.



You can record any audio source with the AD/IN, or transfer directly to and from a digital source such as a DAT player with the DAT/IO. Once the music is recorded onto your hard drive, you can then rearrange parts using non-destructive playlist editing or move them permanently using cut and paste. You can EQ the music using a parametric or graphic EQ without adding any noise

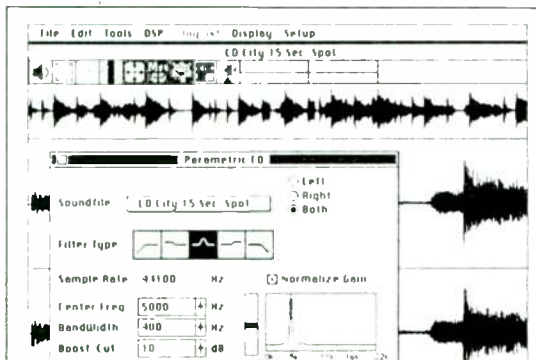
since the change is all done digitally. You can mix separate files together and also do fancy crossfades between different sections. Of course, you can do all this with SMPTE as your timing source, so locking to video or a multi-track recorder while manipulating sound is quite easy.

AUDIOMEDIA

Audiomedia is similar to Sound Tools in function, but scaled down and even lower in cost (retail \$995). The differences are the Audiomedia card has built in analog inputs, so no external box is needed, and it does not have a digital input. It will also record at 44.1 only and has no SMPTE lock capabilities. This is fine for desktop multimedia production or other semi-professional sound editing needs. Both the Audiomedia card and Sound Tools can be used with other software.

DECK

Deck is a recent addition to Digidesign's digital audio software catalog. A four track recording system, on screen Deck looks much like a



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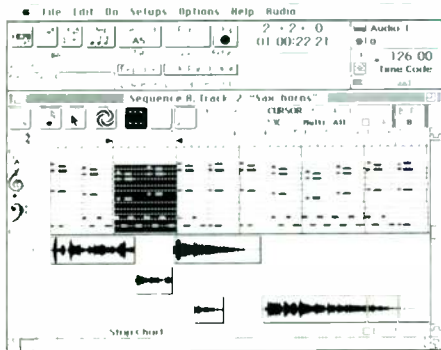
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HI-TECH OVERVIEW

portable cassette recorder and costs about the same (\$349). A big difference is, of course, no noise! Add high powered features such as automated mixing, unlimited bouncing and merging of digital audio, EQ and digital FX, and you've got it all with CD quality sound. Sound FX or dialog placement and mixdown can all happen right in your computer without using one piece of tape. You can even have it play back a MIDI file you've transferred in from your sequencer program and mix your

MIDI performance back to the same computer!



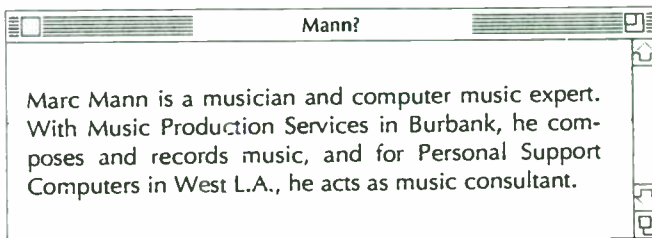
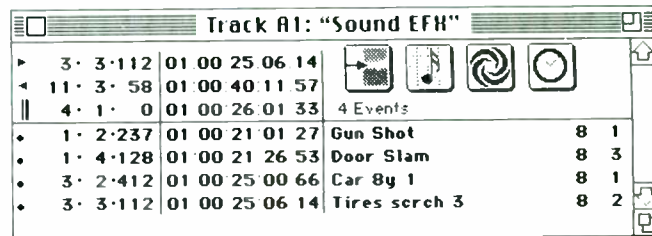
STUDIO VISION

For even more powerful interaction between digital audio and MIDI, look to OPCODE and Studio Vision. A new version of their highly successful sequencer, Vision has been created to incorporate

digital audio recording. This means you can now do what could never be done with a computer and sequencing software: record vocals or a guitar or any acoustic instrument right into the track you are working on and work out your MIDI arrangement in the sequencer (drums, overdubs, etc.) while hearing the digital audio playing back. You can place background vocals at each chorus at precisely the right place, even correct rhythmic placement of audio events. Automate your mix of both audio data and MIDI data within one program and store everything together in one file.

A few years ago you could never imagine that such powerful tools

would be on your desk, with the highest quality sound output you have to hear to believe. With faster and smaller data storage systems for computers, we can be sure that a small disk the size of a floppy will someday hold as much as the large hard drives of today. Analog audio cassettes may become a thing of the past, much like CDs have affected vinyl records. The important point for today's musician and engineer is access to these great tools for making and recording music. High quality storage and playback of music will be available to everyone, and the products described in this article are the first step toward that digital audio future. **MC**



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OINGO BOINGO & MIDI

By Jacques Du Long

Computers. Hard drives. Interfaces. Data routers. Event processors. Some of the items in a modern music store must seem as interesting to a traditional musician as a toaster oven, and just as musically useful. Yet not only have these techno-toys revolutionized the way music is recorded, they are also making possible the sonic punch and performance value today's audiences demand.

Oingo Boingo is one band who has championed the use of technology in live performance since the dark ages of the pre-MIDI era. Far from the "man-machine"

"Grey Matter," recalls Boingo's Bartek, "we couldn't do it with the xylophones because we didn't have enough people, so we decided to play it with a tape-recorded bass. This allowed the bass player to play the xylophone live, which was real fun. It added more to the electricity of the stage presentation than someone playing a synthesized bass line." With the advent of reliable MIDI synthesizers and computer sequencers, this approach was explored more fully. Bartek explains, "Our philosophy has been, if parts were played by machine or are machine-like, why not have the machine play it live? As we got into things like 'Weird Science,' we were experimenting with sequences that would be impossible to play live. And, without them, it doesn't feel like the same song."

The band eventually graduated to the Macintosh computer-driven sequencer system that it presently employs. With eleven synthesizers and samplers to control, however, playing sequences on the twenty-plus songs that use automated accompaniment is only one small part of the computer's job. The Macintosh also sets up each synthesizer for every song with its proper patch or sample, a task that the keyboardist would normally handle. Marc Mann notes, "Carl Graves, who is the keyboardist onstage, does a lot of background

vocals and performance stuff. If he had to be concerned with setting up all these pieces of equipment, he'd go nuts. There'd be no way he could concentrate on his vocal and performance parts."

Relying on a system this complex as you perform for thousands of people is, as Mann points out, "liberating as well as taxing sometimes. The machines have minds of their own. You're dealing with boxes from different manufacturers, and they respond to things differently. Designers in the companies work with a particular box in a nice clean laboratory environment. In the real world, it's never the same." He describes a software flaw in the MIDI implementation of Boingo's two Roland S-550's. Seemingly random samples were

being retrieved from the sampler hard disk units rather than the desired sounds during performances. Mann discovered that the note values Graves played on his keyboard controller during mid-song loads were being interpreted as patch numbers. The solution? The computer was programmed to send out a MIDI note of the proper value after each load command. "You always have to deal with problems out of the blue, and you'll never know where they come from. Just think of anything it could possibly be."

So is this the wave of the future? "I don't think there's a professional level band that is not using MIDI," asserts Mann. Bartek agrees: "Everybody has got to use this somehow. You can't do what you do in the studio and present it at all reasonably without having some way of controlling it." Still, the unpredictable nature of computers in a live music environment has driven more than one act back to their acoustic guitars. Is there an acoustic album in Boingo's future? "Actually, we may," says Bartek. "Because, while the computer allows you to do things that you pulled off in the studio onstage, it can also really cripple you. Say someone sang an extra verse on one of the songs, what do you do? Or you want to go play a small club...the stage isn't big enough to hold all this stuff. So there's technological negatives. Chances are on the new album there'll be quite a few songs that aren't sequenced."

For now, Boingo is happy with their computerized "band member." And Mann is proud of his part in its creation. "I get a good feeling out of making sure that artists are able to do what they want to do without having to worry about it. Like Michael McDonald, Lionel Richie, Stanley Clarke—all these guys that actually utilize this stuff. Oingo Boingo is very lucky, because Steve has got a handle on this really well. I didn't have to do that much to bring this where it is. It's Danny and Steve utilizing the tools available to musicians today to create their music." **MC**



Marc Mann (left), Steve Bartek (right) in Boingoland

aesthetic of Kraftwerk, this is a band that gets a crowd on its feet from note one and keeps them there all night long. Yet, behind the athletic antics of lead singer-songwriter Danny Elfman, and the muscular crunch of a crack live band is the computerized brainchild of guitarist Steve Bartek. Re-designed and re-built before the latest tour by "MIDI Doctor" Marc Mann and wiring wiz Chris Holbrook, this six-foot tall temple of technology helps Oingo Boingo bring Elfman's studio masterworks alive.

The desire to do justice to these intricately recorded pieces without expanding an already large eight-member troupe led the band to tape technology in the MIDI-less days of the early Eighties. "For instance,



Steve Bartek

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The Gray Matter Behind The Scenes

By Jacques Du Long

Boingo's not-so-secret weapon is surprisingly compact and efficient for all it does. Two Apple Macintosh computers (an SE-30 and a Plus for backup) running Mark Of The Unicorn's Performer 3.33 sequencer, set up and automatically test the system, load and select samples and synthesizer patches between and during songs and play the sequences. Every tune in the 44 song repertoire is held in memory at once in a massive data file that takes fifteen minutes to load pre-show, even on the speedy SE-30. This allows the tight song transitions that Boingo is noted for. The computer instantly goes to the head of each piece, calls up the required patches and stops. Backstage technician David Kragen need only visually scan the synthesizer displays for errors, then press ENTER to start the song. All synthesizers go to the same patch number and display the same name, even if their patch is blank, to aid in error detection.

The system contains two Roland S-550 samplers, which alternate playing and loading from their hard disks, to reproduce percussion samples, sound effects and pitched sounds. Two Yamaha TX-802 synthesizers, one main and one backup, provide keyboard bass sounds. Danny Elfman's beloved piano sounds emanate from Roland MKS-20's, again backed-up.

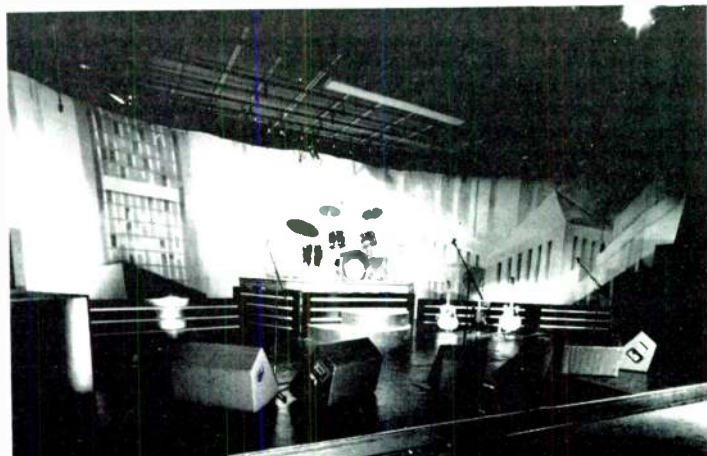
A Roland D-550 and Planet-S and a Sequential Prophet VS handle the less essential pads and synth sounds from the old days. Keyboardist Carl Graves uses two Yamaha DX7 II FD keyboards onstage for controllers

and to produce other sounds. All outputs are mixed through two Yamaha DMP-11 MIDI programmable mixers, except for the bass and piano sounds which are taken direct. MIDI data routing and processing is the function of two J.L. Cooper MSB+ units, one for backup, and an MSB 16/20. A hardware switch and MIDI patch bay allows instant switching of MIDI lines in the unlikely event of a breakdown. In addition to the two DX7's, MIDI control comes from Graves' Roland Octapad and bassist John Avila's Roland Axis remote keyboard.

Last but not least, drummer Johnny "Vatos" Hernandez's "weird, very personal click," consisting of a one bar pattern of cowbells and agogos, comes from an Alesis HR-16 drum machine hidden in a nifty rack-mounted drawer. This sound, fed only to Hernandez's headphones, keeps him on time with the sequencer without deafening him or driving him crazy like a normal click might. And lest anyone think that those powerful drum sounds or thick backing vocals come out of a machine, think again. "Johnny's all live drums," corrects Bartek. And the vocals? "Oh, yeah. Carl, John and Danny sing well together. Danny doesn't let me sing too often, though. And my wife doesn't like me to sing [laughs]. She says, 'Don't sing to the kids, you want them to learn pitch.'" **MC**



Jacques Du Long



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GEARY TANNER



On Top With RCA

By Jesse Nash and George Flowers

In January of last year, Geary Tanner was named Senior Director, National Promotion at RCA Records. During his first year, Tanner settled into his new position and found RCA a productive place to be—largely devoid of the corporate layering that so often bogs down a creative business.

In 1971, during his senior year at Georgia Tech (where he was Music Director at WREK), Tanner worked in the mail room at a big independent record distributor in Atlanta. After graduation, he took his first promotion job with Polydor.

Since then, Tanner has held local, regional and national positions at Atlantic, Capricorn, MCA, Elektra, A&M and Chrysalis. In 1987, he joined RCA.

"Obviously, I'm committed to RCA because Butch Waugh and Rick Dobbis convinced me to move my family from Atlanta to New York," Tanner says, adding that the main thing he's learned in his nineteen years in the music business is "there's always so much more to learn."

Tanner shared some of what he's learned and a bit of his philosophy in a recent interview.

MC: When you start work on a specific project at RCA, what strategy do you begin with?

GT: We have a meeting every week to discuss what records we're going to be releasing within the next several months. At that time, we start to formulate our plans on the promotion side, including what formats we expect will lead the way on a particular record, based on its sound, the type of artist and, if they've had records before, what their track record is. Then we plan a release date. Depending on the type of record, we may release it at Top 40 radio first, and then go to other formats. If it's, say, one of our black artists that has a base at R&B radio, then we'll release it there first and see how it does. If it does well in black radio and we feel it's a sound that can crossover to Top 40, then we schedule a release at that format.

MC: Are radio programmers becoming too dependent on statistics and polls for making decisions, thereby losing sight of the music?

GT: I agree that radio has leaned too much on research in the past several years. But it seems that the programmers who are the most successful now are those who take their research and just use it as a guideline. I recall reading that programmers are becoming too objective when they should be more subjective and rely on their gut feelings more, as they have in the past. The winning programmers around the country are the guys who know their audience well enough to know instinctively what records are best for them; they can just listen to a new record and know whether or not it'll be right. I'd like to see more programmers get back into that. Not to abandon the research, but to use research for what it's worth, as a guideline, and then to use their ears and their knowledge of their market and listeners to make their decisions.

MC: How important is your personality in dealing with radio people?

GT: First and foremost, record promotion is a people business. It always has been. It deals with the basics of relationships and knowing clients well enough to be able to communicate with them in a manner they will listen to. Over the last few years, though, record promotion has become more difficult and more complicated. I think the basis of it still remains the personality or "people" aspect, but local record promotion people are now required to be much more professional than they were in the early days which involves a very large workload. One-on-one communication with the programmers remains at the heart of it, though, and

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having a thorough knowledge of the programmer's station, market and needs. In effect, the promotion person needs to know the programmer's market almost as well as the programmer to communicate intelligently.

MC: Talk about your interaction with your staff.

GT: We have no corporate layers here at RCA, although we do have a national staff and a local staff of field reps. Obviously, Butch Waugh, as Vice President of Promotion, is the man who formulates the primary direction within the promotion department. But we encourage, for instance, any of our staff people to give direction or ideas, not only to their fellow staff people, but to those at other levels, too. We're very open-minded here. In fact, Butch has a saying that I like: "If you have a great idea, be careful, because you may be put in charge of it." We allow anybody on our staff to take on as much responsibility as they want, and that allows people to grow as quickly as they want to. We're very keen on promoting from within when we have a higher position or a new position. We look first at those people who want to take on more responsibility.

MC: In the year since you assumed your post as Director of National Promotion, what areas have you been working to build up?

GT: When I first came here, I was assigned to help out in the Midwest, for instance, where we were having some difficulties getting airplay on some of our projects. I believe I made a contribution there in my early months. Since then, we've been very lucky to get a couple of new people in the Midwest who have made an astounding difference in that market.

MC: Were any important lessons learned in the process?

GT: We had labeled the Midwest as a very difficult market, and a market where we weren't going to be able to get early airplay on our projects. We've completely turned that around, and it's primarily due to new people in the area; they're excellent and among the best people in the business. They were really the key. As for lessons, you know, you can do wonders with

"We're not a company that's going out to find and pay a lot of money to procure some superstar..."
—Geary Tanner

the right people and you should never write-off a market as, say, the last area in the country where product will be played, or as an area where they're not going to be able to play anything. The right chemistry and the right people who are committed to getting the job done can make it happen in any market.

MC: Do you believe that radio stations aren't receptive to new music?

GT: Sometimes, a record by an unknown artist

who has a song that is a little different and maybe doesn't immediately fit, according to the ear of the programmer, into their music flow—like, it's not instantly identifiable as a dance-pop song or as a straight ahead rock song—means you have to work doubly hard just to get the guys to pay attention to the music. But we had overwhelming press support on Michael Penn's album and that gave us a large advantage. We really played up the fact that this was so well accepted by the press and by the critics, and we tried to get radio's attention by using that information. MTV added the video and got everybody's attention by giving it more rotation than I've ever seen on any artist.

MC: Where do you see RCA going in the Nineties?

GT: We have established our direction now with artists like Peter Murphy, Michael Penn, the Cowboy Junkies, Kings Of The Sun and the Stone Roses. We are in that direction. We have an artist named Grayson Hugh, who is more in the pop/urban vein, and Tyler Collins, who is breaking big urban and had crossed-over to CHR. We're going to continue to find new, innovative talent. We're not a company that's going out to find and pay a lot of money to procure some superstar. We're going to develop everything from the ground level. We have quite a few artists now who are going into their second and third albums, and we're building more equity at radio and at retail on all of these projects every time we go out with them. We're really what the record industry is all about, and that's breaking new artists. And that's the direction RCA will continue to take through the 1990's. **MC**

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JUDE C O L E

A View From 3rd Street

By Steven P. Wheeler

Singer/songwriter Jude Cole is one of those artists who spent years playing second-fiddle to various rock & roll notables before finally choosing to embark on a solo career. A self-titled solo debut released in 1987 went absolutely nowhere, and the word on the street was that Jude Cole was nothing more than a talented sideman who needed to be surrounded by bigger stars in order to achieve any measurable amount of success in the music business.

Well, there is egg on the face of many critics and DJs alike because Cole's second solo effort, *A View From 3rd Street* (Reprise Records), is a bonafide hit. Within months of its release, the album's first single, "Baby It's Tonight" has sailed into the Top Ten, and this L.A. resident is on his way to true rock & roll stardom.

During a recent interview, the transplanted Midwesterner struggled for the right words as he attempted to shake the cobwebs from a drinking bout the night before. "I'm gonna have real trouble today," said the good-natured Cole with a laugh, "I'm really nursing a hangover." Judging by radio's positive response to his album, the man with the Don Johnson facial stubble has every reason to be celebrating.

Ironically, the first single that brought Cole to the attention of rock fans across the country almost didn't make the final album. "Funny enough, 'Baby It's Tonight' was probably my least favorite. It was the 'poppiest' one and probably the one that said the least, but it was everyone else's favorite, so we went with it." Yet, the talkative music veteran truly believes that his album is not a one-hit wonder.



Cole chooses his words carefully so as not to appear conceited but he is very proud of the album's material. "I really don't want to sound pompous, but I really like all the songs. There's not a stinker on the album. I don't want people who like 'Baby It's Tonight' to think that song is all that I'm about because I think the record has a lot more depth than that."

True to his word, *A View From 3rd Street* (the album title stems from the fact that Cole wrote over eighty songs for the record in an L.A. apartment on 3rd Street), is loaded with potential chart-busters. "Time For Letting Go" (the second single) sounds like it could duplicate the success of its predecessor, while "Hear Of Blues," "Hallowed Ground" and the stunning ballad "Compared To Nothing" have equal commercial potential and artistic integrity. The style and sound of this brilliant pop/rock release reflects the simplicity and clarity of the classic rock sound patented in the Seventies, a fact that Cole says is no accident.

"While I was writing the album, I had started to replace my record collection with CDs, and it was like reliving those albums all over again," explains Cole. "During this time, the self-described 'rock fan' made an interesting discovery. "I realized that I like the Seventies records sonically better than the records of the Eighties. With all the technological advancements that we have had with digital, you would think that today's records would sound far superior, but they don't. The recording techniques of the Seventies were really great; you could feel the air of the kick-drum, the pump of the bass and the guitars and vocals hit you in the face. When you listen to bands like the Black Crowes you can hear that philosophy as well."

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Of course, there is no way to effectively record in the Nineties without using some contemporary means in the studio. "It's hard to get away from the digital reverbs and delays, but I prefer an old Trident board. I don't care to work on SSL stuff. I don't mind mixing on it, but I don't like to record on it. There's just too much in the way of the signal." Despite his preference for older studio gear, Cole says he can still find certain studios outfitted with his technical desires. "There are some studios, like Ocean Way, that are well-equipped with Seventies equipment, but it is getting harder and harder to get away from the new technology."

Born in East Moline, Illinois, Cole headed for the golden coast back in 1979 in search of the rock & roll dream. Within a week of his arrival in Los Angeles, Lady Luck shined her light on the struggling musician when he intercepted a phone call intended for his roommate. The called was from singer-songwriter Moon Martin. Martin had just released his first album, *Shots From A Cold Nightmare* (which included Martin's most famous song, "Bad Case Of Loving You," which would eventually become a gigantic hit for Robert Palmer). "I did a worldwide tour with him as a guitarist and vocalist, then we came back and did *Escape From Domination*." By this time Martin's songwriting prowess began to rub off on Cole who started to shine as a composer.

"Actually I began writing songs around the age of eighteen," writes the versatile musician. "One of the first songs that I ever really finished was called 'Paula Meet Jeanne,' and

Dave Edmunds recorded it on his *DE7* album. That gave me a little inspiration to keep me going." Yet, Cole admits that the influence of Moon Martin was the most important: "With Moon I got to see firsthand how a song is written. I think I sort of copied his method just by association. I had one song on Moon's album, *Escape From Domination*, and a song on the next one as well."

Throughout this period in the early Eight-

"It does bother me if someone thinks that I sat around listening to John Waite or Phil Collins and stole their style."

—Jude Cole

ies, Cole was not intent on securing a solo deal. Instead, he toured extensively with the likes of Billy Thorpe and Del Shannon, among others. But by the mid-Eighties, Cole had become disgruntled with touring and began to seriously consider undertaking a solo career. "It's an evolution that just sort of happens when you get bored like I do. The last tour I did was with Dwight Twilley in 1984, and after I got off the road, I just said, 'Fuck this.' My energies were spent, and I was really tired of working for other people."

Although Jude Cole has proven his songwriting talents are of hit-making quality, don't expect to find him duplicating the never-ending work ethic of people like Desmond Child or Michael Bolton. "If somebody wants a song, they can have it, but I'm not gonna go solicit it because I'm not really interested in that." Cole pauses before explaining that this lack of motivation has always been a part of his nature. "I was the kind of guy in high school who had one picture in the yearbook [laughs]. I'm not out for the Lifetime Achievement Award. Some guys are out there producing this or writing that and doing somebody's ironing. Those types of people tend to lose credibility with me, they become more entrepreneurs than artists."

While Cole avoids being lumped together with these "entrepreneurs," he is still haunted by the comparisons to John Waite as a singer. "It doesn't bother me at all," Cole says matter of factly, "but it does bother me if someone thinks that I sat around listening to John Waite or Phil Collins and stole their style." Ironically, Cole himself admits to comparing other singers because of their vocal style, "Johanne Napolitano [lead singer of Concrete Blonde] used to sound a lot like Chrissie Hynde to me, but after living with it for a while, she has taken on her own style. Hopefully, that will happen with me [laughs]. I think that over time, you can differentiate it immediately and the comparisons go away."

The unfair comparisons may go away, but judging by *A View From 3rd Street*, Jude Cole can rest assured that he will not be going away anytime soon. MC

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SAGAS OF THE UNSIGNED



Making Their Own Rules

By Tom Kidd

It's been said of the guys in Lil' Gypsy that they play as if their lives depend on it. Well, their lives and livelihood do depend on their playing—for Lil' Gypsy is a self-propelled, self-motivated California rock band who have garnered industry interest and a ravenous following through a system of non-stop, self-financed touring.

Guitarist David Robin and drummer Karl Roy gave birth to Lil' Gypsy in August of 1989. (The Lil' Gypsy lineup also includes bassist Anthony Barrios and guitarist Scott Lang.) The New Jersey natives put together the band's first lineup and headed to Big Bear. The wonders of nature in that locale proved inspiring to Robin's songwriting skills and the band soon had what they considered a good batch of songs. Upon their return to Los Angeles, however, they were astonished to learn that their rental house had been sold from under them.

So what was a rock & roller to do but get on the phone and find a gig, which just happened to be in Las Vegas. The gig went well enough to allow the band to buy their own P.A. system and light show. It also whetted the band's appetite for those far-off and lucrative gigs. It was then that they met "The Bus."

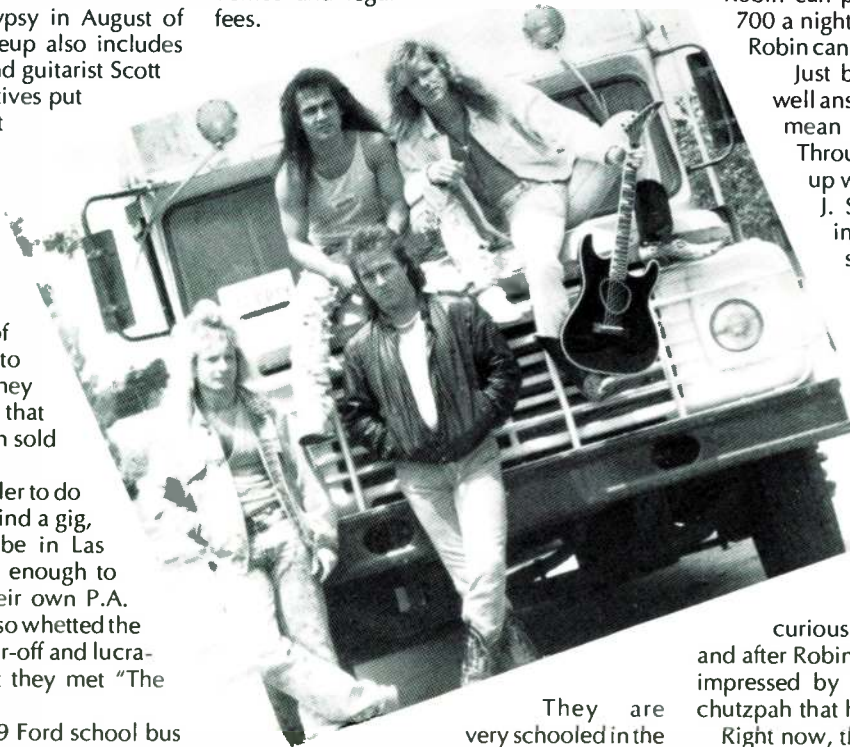
The Gypsy Bus is a 1969 Ford school bus which has no seats. What it does have is a retaining wall to forestall wayward rock & roll equipment. It doesn't have a lot of space, but the guys in Lil' Gypsy say that's no problem. Except for one nocturnal television fan, the band admits to no conflicts.

That's a good thing, because Lil' Gypsy spends a great deal of time in the world of exhaust fumes and black top. "Usually you play locally and get a good following going," says David Robin as the other guys listen attentively. "But on a Friday night, I put us onstage in Arizona or Las Vegas. The guy

announces us, and 700 people who have never seen us before lean forward. It's the greatest feeling in the world when an entire roomful of people are punching their fists in the air and asking where they can get our tapes and T-shirts. It's the greatest test market for our material."

It must be noted that while their originals are what the L.A. industry thrives on, it's Lil' Gypsy's playing of rock Top Forty cover tunes that helps them survive. They always include all their originals in a set, but the mix varies depending on the club and the night. This approach has had a definite influence on Robin's writing. "I hate to be called commercial, but commercial's what sells," says Robin. "My stuff is really accessible both lyrically and musically so it fits in with the cover material we play. It fits in with the songs that are really popular on the radio, which means we're going to be really popular on the radio."

Another great thing about playing on the road is the pay checks. The first time Lil' Gypsy traveled to Arizona, they were making between \$1600 and \$1700 per week. Now that they have proven themselves, however, the band makes up to \$2300 for the same week. According to Robin, they take 30% off the top to reinvest into the band for advertising, demos and legal fees.



They are very schooled in the business end of the business. "We send girls out in the crowd before and after a show to collect names for our mailing list," Robin explains. "We have a mailing list book that's getting up to 1000 names."

After the band returns from the road, they sit down with their "house mom," Diane, and sort it all out. Before a gig, they will run off between 700-800 flyers and do a mailing to those fans in the vicinity of their next gig (the cost to the band at this point is usually on the lighter side of \$200). They will also make a

close contact in each town out-of-state who they can count on to go in the venues a week ahead of time and hang up posters. Their press connection, Teresa Conboy, will contact local papers and magazines to set up interviews which they will do when the Lil' Gypsy caravan reaches town. The ruse seems to have worked. Lil' Gypsy has an entire bedroom wall covered with press clippings from various publications around the American Southwest.

"It's basically what the record company would do for you, only we do it ourselves," says Robin. Does all this extra pre-publicity really have an impact on attendance? "Two weeks ago, we went onstage at Zero's in Arizona," the singer answers. "The club was two-thirds full on an opening night. They called in an extra bartender and waitress. They thought it was incredible."

Things have worked so well for Lil' Gypsy on the business end, that David Robin is branching out by booking bands into Northern California and Arizona. "One leg shakes the other in this business," he says. "I'm just trying to help these bands that are together and can travel." He offers to help those groups who have a good show and presentation and whose music is not "too out in left field," which eliminates heavy metal and speed metal bands. For good rock acts, however, Robin can promise anything from \$600-700 a night out there on the road (David Robin can be reached at 213-542-3144).

Just because Lil' Gypsy has done well answering to no master, it doesn't mean they're not looking for one. Through a fluke, they have hooked up with ace music attorney Owen J. Sloane whose influence was instrumental in the signing of such bands as Van Halen and Warrant to record deals. Sloane is currently working on a publishing deal for Lil' Gypsy. The ink on the deal should be drying as you read this.

As the story is told, Robin sent Sloane a flyer and scribbled on the back "Owen, how you doin', buddy? Here's my new number." The

curious attorney called the number, and after Robin admitted the ruse, he was so impressed by both the band's music and chutzpah that he took them under his wing.

Right now, the band is on the road again. After they return, "We'll enter into this publishing deal we've been offered," relates Robin. "At that time we'll go into the studio with an outside producer and cut some new masters. With some more heavy hitters like the publishing company behind us, we will then do the serious approach to the labels."

Robin and the crew feel this whole signing business will take another six months to a year. If it doesn't happen, though, they seem only too happy to gas up the bus, force feed their overnight driver/sound man, make lots of coffee and keep on making it work. **MC**

◀ 21 Billy Idol

but, at the same time, that doesn't take away from the sheer buzz you get from riding it. And that's how I feel about rock & roll. You sort of have to push yourself to the edge. Not just with dangerous or wild things, but also with emotional things like love. You have to be able to experience things in a wild, passionate way.

MC: But a lot of rock stars have died pushing themselves to the limit. How have you managed to survive the excesses?

BI: I think that people take what I say a bit too literally. I mean, I'm not hurling myself under the wheels of cars every day. But when you do get the chance to experience things, it's worth it to go all the way.

MC: Though *Charmed Life* was finished before the accident, its reflective tone makes it sound like it could have been recorded after the accident.

BI: When I listened to the record after the accident, it made me realize how many of those ideas I had put into the record even before I had the accident. The accident really brought it into focus. If I had had the accident first, then I would have written this album. It was saying all the things that you would say after you've had a near-

death experience.

MC: You'll be starting your first major tour in several years and your first since your accident. Are you itching to get back on the road?

BI: Yeh, that's the only reason I'm doing all

do just to be able to function. The reason why I wrote things like "White Wedding" and "Rebel Yell," with that simple rock backbeat, was because that was the way I could control the musicians around me and create something that had my style in it—so nobody could

fuck with it. 'Cause that's what people do, they ruin it. If you keep everything simple, then they can't get it wrong.

Now that I've put together a band—and I think it's the best band that I've ever had—once again I can start experimenting with the music. On tracks like "Trouble With The Sweet Stuff" and "Pumping On Steel" from the new album, I'm still playing heavy rhythm music but, at the same time, also getting into almost funk grooves—which I don't think people necessarily associate with Billy Idol.

MC: People definitely associate you with a certain look and sound.

BI: I think people have a stereotype picture of Billy Idol. But the actual sounds

that I've been making are really quite different. It's not like I've made carbon copies of "Rebel Yell" or "White Wedding." I think that's one of the things that has kept people really interested in what I'm doing, in spite of the fact that in their minds they see the sneer and the fist.



Albert Sanchez

"I think that people take what I say a bit too literally. I mean, I'm not hurling myself under the wheels of cars every day."

—Billy Idol

this physio-bloody-therapy. And what I'm hoping is, since I've got a working musical union once again, I can really explore my music. It's been almost six years since I've had a full-time band. Before, I couldn't really explore my music. I was always making the lowest common denominator of what I could

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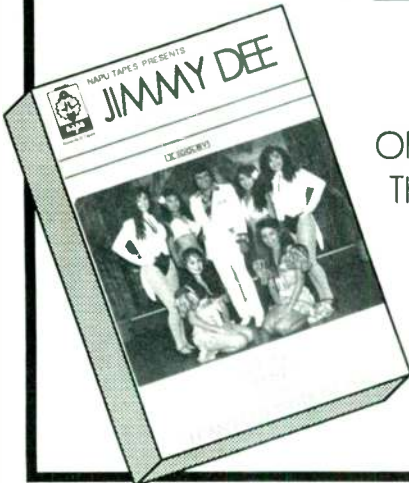
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Legal Rep: Fred Davis
Type of music: Soft pop
Date signed: April 1, 1989
A&R Rep: Susan Dodes

By Pat Lewis

After struggling for a number of years as an unsuccessful musician, Jill Sobule decided to shelve her old Washburn guitar and lead a normal life, "whatever that is," she laughs as she recalls her decision to leave the music scene. She was convinced that she had finally slain the dragon that kept telling her that she wanted to be a rock & roll star. So she enrolled at the University of Boulder and began studying political science and international affairs. But during her junior year, when she went abroad on a special study program, that old dragon resurfaced, but this time with a vengeance.

"It was really a fluke," Jill explains during our phone conversation from

her home in Nashville. "One day, another American on the program said, 'Let's go and play on this street where all the street musicians perform.' I had never sung in front of anybody before, but I thought, what the hell, I'll never see these people again. It was really fun. About an hour later, this guy came by and said he was a nightclub owner and wanted us to play at his club. I actually ended up playing in his club. When I came back to the States, which was a few months later, I could do nothing else. So I dropped out of school."

From that point on, Jill put all of her time into honing her songwriting and performing skills. In the process, she developed quite a following on the local Colorado club scene. She then did a short and rather unsuccessful stint in New York where, instead of playing the premiere showcase clubs, Jill wound up selling women's shoes in a department store. Nevertheless, she persevered, and finally her knight in shining armor arrived. His name wasn't Sir something-or-other but it was Randy Talmadge, and upon hearing her exceptional talent, he signed her to a publishing deal with Warner Bros./Refuge. He then proceeded to sweep her off to Nashville where she continued to write as well as record demos and perform for a number of surprisingly receptive audiences.

When one thinks of Nashville, one automatically thinks of the Grand Old Opry, but Jill Sobule is certainly not a country artist. "I think the fact that I was so different was actually an advantage for me here," says Jill. "When I did the Nashville Rock Extravaganza, which is like The New Music Seminar where A&R people come to the town and thousands of bands play, I think it was an advantage to do it in Nashville because I was so different that the A&R people thought, 'Well, this is refreshing.'" As a direct result of her impressive performance at the showcase, Jill was signed to MCA.

On her debut LP, *Things Here Are Different*, Jill played acoustic guitar and wrote all but one of the songs. Although she falls into the category of singer-songwriter, it is a label that she feels does not accurately describe her style of music. "When I think of a singer-songwriter," she explains, "right away I think of Janis Ian. The one thing that I don't want to be labeled as is a folk singer, because those aren't my roots. When I first started playing, I was in an electric funk band playing kind of funky rock music—we did Ohio Players kind of stuff. Then I went through a little jazz period. I did a lot of Brazilian and Bossa Nova stuff, too. There's definitely elements of folk, and there's a lot of acoustic music on the album, but I'm not really a folk-based artist. But I suppose the singer-songwriter thing still applies to what I do."

Jill's album was masterfully produced by Todd Rundgren. But before he even so much as put one foot into the studio, he flew to Nashville to see what Jill was like as a live performer. "I was playing with this little trio," she recalls. "I thought I did a really cool show, so I asked him afterwards what he thought and he said it was educational. He never compliments you on anything. What he meant was he knew how he was going to produce me. He was going to leave it as he heard it and add, as he called it, the 'fairy dust.'"

In the studio, Rundgren attempted to recreate the live environment that Jill was so comfortable in. "Some of the experiences that I've had in the studio in the past have really been sterile," confesses Sobule. "Todd just wanted me to record like it was a live performance. On some of the songs like 'Pilar' and 'Sad Beauty,' the bass player Michael Rhodes and I would just play it live through a monitor. I didn't even use headphones because Todd wanted me to feel like I was playing live. Then he added the percussion and the keyboards on top of that later."

Jill Sobule is extremely pleased with Rundgren's production. "Todd let the songs breathe," she concludes. "He gave them enough space, and I shined through. This is the first time that I've listened to something that I've done where I'm kind of proud of it. I think that I'm at my best live, and *Things Here Are Different* is the closest that it comes to that."



Jill Sobule

Things Here Are Different
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Todd Rundgren

□ **Top Cuts:** "Life Goes On Without You," "Living Color."

□ **Material:** Colorado-native Jill Sobule's debut LP is quiet, beautiful and stirring. The tunes are masterfully written yet never forced or contrived. This is the kind of writing that comes from the depths of the heart and soul. There is no sign of compromise anywhere. Jill is blessed with the rare ability to draw her deepest emotions out from their secret hiding places and lay them smack on the table for all to examine. She teaches. She tells vivid stories. She touches the listener with her stark honesty. Half of the album contains delicate, acoustic guitar-based or piano/vocal songs, while the other half rocks with tunes that are electric in feel as well as instrumentation. "Too Cool To Fall In Love" and "Sad Beauty" have a slight jazz feel, while the uplifting "Tell Me Your Dreams" and "Living Color" fall more into the pop, commercial vein. The stunning ballad "Life Goes On Without You" has a universal message and shows Jill at her creative best.

□ **Performance:** "Jill Sobule is like a Joni Mitchell for the Nineties," comments producer Rundgren. I definitely agree. She's a breathy vocalist and has that same jazzy Joni-Mitchell or Rickie Lee Jones quality to her voice.

□ **Production:** My kudos to Mr. Rundgren who most certainly knows when and where to add his creative touches and when to just sit back and let the artist do the work. This album does not show any sign of that famous Todd Rundgren stamp. The production captures Sobule's natural and earthy vocal delivery.

□ **Summary:** With such an overabundance of acoustic guitar totting female solo artists vying for those ever shrinking vinyl dollars, it still remains to be seen whether Jill Sobule will be able to make any sort of mark. However, given half a chance, I have more than a sneaking suspicion that this beautiful debut from Jill Sobule will definitely turn some heads.

—Pat Lewis

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Tuff

Reprise/Warner Bros. recording artists **Rhino Bucket** layed down the tracks for their live album at the **Coconut Teaser** last Tuesday, July 24th. The EP, appropriately titled **Rhino Bucket-Live At The Coconut Teaser** is scheduled for an August release. The album's availability will be scarce, being distributed only to underground record stores.

Dear Mr. President did their swan song last Monday at the **Roxy**. The local quintet has been undergoing a series of annoyances recently, including a year long victorious battle to reclaim their name (their first album was re-released under the new moniker **Flesh and Blood**). The band, known for their lyrical depth and hauntingly beautiful melodies had just completed work on their second vinyl, **Kent State State Of Mind** (which will never be released) with producer **Mike Clink** (Guns N' Roses, Whitesnake) when a decision was made to part from their label, **Atlantic Records**. Frontman **Julian Raymond** is currently working as a producer for **Hollywood Records** and plans to release

a solo record by late next year.

More good stuff from the folks at **Goldenvoice**, with **Sonic Youth** at the **Palladium** August 17th, and the first local appearance in over four years of **Suicidal Tendencies**, who will be playing at the **Bren Center** in Irvine with Capitol recording artists **Exodus**. Also, there's a special show at 8:00 p.m. on August 12th at the **Roxy**, a benefit concert in memory of **Rob Graves**, a local bassist whose band credits included **45 Grave**, **Thelonus Monster** and **Gun Club**. Graves died recently of a drug overdose. The above mentioned bands and more will be playing the concert, with the proceeds to be donated to local recovery homes.

Selling out their two final L.A. appearances, **Titanium/Atlantic** recording artists **Tuff** are finalizing their choices for a producer as the band gears up for the studio. The group plans to do pre-production in Los Angeles and then head off to the East Coast to record.

You've seen 'em on the cover of **Music Connection**, but don't expect to see 'em locally for a while. Geffen's **Little Caesar** has just completed a stint opening for **Kliss** and **Slaughter** before going onto headlining club dates and playing a biker's festival in the northwest. The group has just released their second single, "From The Start," an R&B power ballad.

They're called **Freight Train Jane**, and it's the new project headed up by ex-**Black 'N Blue** boy **Jamie St. James**. The group has finished their demo and is gigging locally. Check them out at their **KNAC**-sponsored **FM Station** show, Thursday, August 16th.

Ah, the amazing power of **Music Connection!** In my last **Night Life** column, I mentioned the plight of English semi-alternative rockers the **Tunnelmen**, who were facing deportation back to the Mother Country at the end of August and were trying to secure something before leaving the city of smog and heading back to the fog. Well, the band has garnered label interest and has begun negotiations. Any last minute interested parties may contact the Tunnelmen at (213) 396-3533.



Teri K.W.

Jani Lane & Jamie St. James

C&W

By Billy Block



Billy Block

Dale Watson & Eddie Dunbar

In our last issue, you probably saw a great picture of **Paul Cotton** taking up a major portion **C&W Night Life** and wondered what's this here for? Well, **Paul Cotton** fans, **Cottonball** has just released a new record on **Sisapa Records** that is now available in stores. The new material on this album is very good and made for radio. Although I haven't heard the record yet, I did hear the demos produced by **Jeff Steele** (the other **Jeff Steele**) and was knocked out.

Dale Watson, the "little man with the big voice," will celebrate the release of his first **Curb Records** release, "One Tear At A Time," at **Ronnie Mack's Barndance** on Tues. Aug. 7th. Dale will be joined by his friends **James Intveld**, **Rosie Flores** and **White Lightnin'** who will also appear on the bill. Dale is a prolific writer as well as an exceptional vocalist and is certain to become a major recording artist.

The following week, on August 14, the **Barndance** will host a record release party for the West Coast country music

anthology **Down In The Valley**. **Down In The Valley** features ten of Southern California's most promising newsinger-songwriters, including **Eddie Dunbar**, **Heather Myles**, **Joe Williamson**, **Re Winkler**, **Jenny Yates**, **Dave Austin**, **Theresa James**, **Dale Watson**, **R.B. Greaves** and **Dave Pearlman**. The performers will be backed musically by the "Old Guys With Little Amps" who are also featured on the record. They are **Skop Edwards** on keyboards, **Scott Holmstrom** on guitar, **Doug Atwell** on fiddle, co-producer **Dave Pearlman** on steel, **Re Winkler** on bass and the record's other co-producer **Billy Block** on drums. Copies of **Down In The Valley** will be available at the release party.

Chris Gaffney and the **Cold Hard Facts** will be hitting the road as they embark on their Texas World Tour this month. Dates include shows in Austin at the world famous **Antone's**, "Austin's Home of the Blues," and on 6th St. at **Steamboat Springs**. **ROM Records** will release "King of the Blues" as the second single from their self titled LP. Gaffney is one of the finest talents playing right now and a must see!

Touch of Country had the **Crazy Horse Saloon** dance floor packed when I caught them there last week. Their new release, "Ain't Gonna Do You No Good," has topped the **Indie Bullet Charts** and is available on **O.L. Records**.

The **Chad Watson Band** has been tearing it up at the **Cowboy Palace** in Chatsworth.

The **Romeo Sisters** are a talented new act to keep an eye out for. They are performing around the S.F. Valley and made a strong showing at a recent **Bandance**.

Queen Ida and her **Bon Temps** **Zydeco** thrilled a huge audience at the **Santa Monica Pier Sunset Concert Series** last week. This free concert series takes place every Friday night thru the summer. So head on down to the Pier. Shows begin at 8:30 p.m. sharp.



Billy Block

Queen Ida (center) & her Bon Temps Zydeco Band



JAZZ

By Scott Yanow



Jackie McLean

Bob Comden

Most big bands are somewhat predictable with functional arrangements, good soloists and a professional sound. The Clayton-Hamilton Jazz Orchestra, as they proved at a recent Monday night at the Grand Ave. Bar and on their new CD for Capri (*Groove Shop*), is in a category of its own. The continually inventive, colorful and surprising arrangements of John Clayton (whose voicings are a little reminiscent of the late Thad Jones) give his seventeen-piece orchestra a unique sound. With drummer and co-leader Jeff Hamilton driving the rhythm section, Clayton's charts feature plenty of solo space for the likes of trumpeters Oscar Brashear (brilliant on "Sashay"), Bobby Bryant, Clay Jenkins and Snooky Young (who, due to an injured lip, just sang "T ain't What You Do"), the full trombone section and a versatile reed contingent. "The Bluesblower's Blues" featured all five reeds soloing on tenors while "Brush This" found them playing two clarinets, oboe, flute and bass clarinet. There were plenty of other highpoints, including a fine Duke Ellington medley and a very funny Jeff Clayton cadenza on alto.

But the main memory one retains of this group is how much fun they were playing this swinging music.

Alto-sax great Jackie McLean recently appeared at Catalina's for his first L.A. visit in two years. At 58, McLean could be excused if he slowed down a bit, but the opposite was true. With pianist Hotel Galeta, bassist Nat Reeves and drummer Carl Allen (who was loud!), the music was very high-powered from the start, and McLean's emotional solos (featuring his very distinctive tone) were quite explorative with no clichés in sight. The alto master sounded in top form on such originals as "Jay Mac Dynasty," "Not the Blues," "Zimbabwe" and his rendition of "Round Midnight" (which included some Dexter Gordon quotes). Outstanding music!

Eighteen-year-old keyboardist Vernell Brown Jr. made his major club debut in a special performance at Catalina's. Most of his set featured groove music (a la Ramsey Lewis), but he surprised some with versions of "Willow Weep For Me" and "I Know That You Know" which were taken straight from Art Tatum records; pity that he never acknowledged the source! Not quite ready for prime time, Vernell Brown Jr. looks like he has a potentially strong future.

Upcoming: The Grand Ave. Bar (213-612-1595) features big bands on Monday nights. Diane Schuur appears at the Coach House Aug. 11 (714-496-8927); guitarist Wayne Johnson is at Le Cafe (818-986-2662) Aug. 6, followed by the Blazing Redheads (Aug. 12); Mike Stern and Bob Berg appear at At My Place Aug. 7; the great Lionel Hampton is at Santa Monica College Aug. 19 (213-480-3232); and, finally, Catalina's (213-466-2210) hosts Horace Silver (through Aug. 5), Ray Anderson (Aug. 8), the Cedar Walton Trio (Aug. 9-12) and the great young organist Joey DeFrancesco (Aug. 14-19).



Julie Pado

Clayton-Hamilton Orchestra

BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Tony Warren

At My Place, the Santa Monica showcase room, recently hosted vocalist Tony Warren. Managed by (Ramon) Herve & Co., Warren sported pipes reminiscent of the Freddie Jackson/Glenn Jones genre but without the same emotional fervor. Warren's bio lauds his wonderful writing abilities but this showcase was all cover tunes so, from that standpoint, it was a bit of a disappointment. Warren persevered despite an unbalanced sound system (whose fault was it anyway that the audience had to wait outside while sound check was going on at show time?) and even managed to dig deep into his showmanship bag to compensate. He was very entertaining but his style seemed better suited for the lounge circuit.

The Clarke/Duke Project returned to town with a high energy show at the Strand. Appearing as a quartet (a drummer and second keyboardist augmented the sound), both bassist Stanley Clarke and synth wiz George Duke had the freedom to walk through the audience, high-fiving folks during the many extended solos. When these two get loose, it's nothing but a good time.

Thanks to Kery Davis, General Manager & Legal Counsel for the play *Mama, I Want To Sing — Part II*, for getting me a pair of tix. The play, which enjoyed a limited run at the Wilshire Theatre in Beverly Hills, is a continuation of the saga of Doris

Troy (capably played by Capitol Records vocalist D'Atra Hicks), the talented singer who left the church to pursue a career in pop music. Unlike the original, the sequel was short on emotional tension and the plot was nothing more than a loose excuse to introduce song after song. On the other hand, the singing was so good it made the deficiencies tolerable.

Warner Bros. rapper Master Ace was in town recently to support his new album and single, "Me And The Biz." He says he's got a show to beat all shows (I don't think M.C. Hammer is losing sleep yet) and can't wait to hit the road. This native of Brooklyn's tough Bedford-Stuyvesant area says he'd like to one day own a record company and put his marketing degree to use.

The Gap Band, Michael Cooper and Body will make an appearance at the Celebrity Theatre (Aug. 19), followed by the Winans (Aug. 24). For those wanting something different, catch the folk/pop/r&b/ artistry of Joan Armatrading at the Wilshire Theatre (Aug. 22).

MELLOW NOTES: The Strand's got the best of the mellow sets. Appearing the latter half of the month will be Little Anthony (Aug. 22), Regina Belle (Aug. 24&25), saxophonist Najee (Aug. 26) and the Stylistics (Aug. 31). Guitarist Stanley Jordan opens for Larry Carlton at the Universal Amphitheatre (Aug. 18) and Anita Baker & Perri grace the stage at the Irvine Meadows Amphitheatre (Aug. 12). Don't wanna go out? Spend an evening at home with Baker's new *Compositions* CD. MC



Wayne Edwards

Master Ace



Jacques Du Long

Todd Rundgren debuts album #28.

Todd Rundgren

The Strand
Redondo Beach

It was a night for unveilings as the Strand showed off its newly remodeled club and greatly improved sound system and Todd Rundgren debuted ten new songs from his forthcoming LP for Warner Bros., which, by the time of this writing, will have been recorded live at the Palace of Fine Arts in San Francisco. For those still counting, this will be his twenty-eighth solo album since *Runt* was released over twenty years ago.

This was an extremely informal night for Todd, who wore a Madonna-inspired cone bra, Groucho Marx nose and T-shirt that read "New Shit On The Block." His eleven-piece backup band (also sporting matching bras and noses) featured Utopian keyboardist Roger Powell and drummer Prairie Prince and Vince Welnick on keyboards from the Tubes. This sneak preview was also about as close as it comes to an actual studio recording experience. Each musician paid strict attention to his performance and wore a pair of headphones instead of relying on stage monitors. The result was a two-hour set that was close to letter perfect, especially in the vocal department.

Though Todd never dipped too deeply into the oldies bag, he did rely on material from his last LP, *Nearly Human*, including "Want Of A Nail" and "Can't Stop Running." Todd also performed three selections from the off-Broadway musical *Up Against It* for which he wrote the music and lyrics.

In typical Todd fashion, the highlight of the evening came when he dismissed the band, picked up an acoustic guitar and played a ballad which he thought might be his "wedge into the commercial marketplace" entitled "I Just Want To Say Fuck You" with choruses

dedicated to Tipper Gore and Pope John Paul II. —Pat Lewis

Barry White

The Universal Amphitheatre
Universal City

Nothing personal against Heavy D., but the *real* overweight lover was in the house when Barry White returned to the stage with a greatest hits performance at the Universal Amphitheatre which showed, once again, why he earned his well-deserved nickname, The Maestro. This was a concert that made you want to rush home and pull out those old Barry White tapes with all the brilliant orchestration that he duplicated live with a thirty-something-piece orchestra. Real strings never sounded so good.

The ninety-minute set included such favorites as "It's Ecstasy When You Lay Down Next To Me," "I'm Gonna Love You Just A Little More Baby," "I've Got So Much To Give" and "Let The Music Play." White included some of his more recent material from *The Man Is Back* LP as well as "The Secret Garden," from Quincy Jones' *Back On The Block* LP.

The show peaked when White gave that splendidly rich voice a break and conducted the orchestra for a spirited rendition of his classic "The Love Unlimited Theme." The not quite full house jumped up on that one as memories of MFSB and the Salsoul Orchestra filled the theatre. Judging from the way he was swirling that baton, White obviously enjoyed the song, too.

Although it's been years since White's performed in Los Angeles, he hasn't lost anything. The vocal ability and the charismatic charm that made him the unlikely sex symbol of the late Seventies and early Eighties are still very much in place. —Wayne Edwards

The Cramps

Hollywood Palladium
Hollywood

If you missed the original stage version of *The Rocky Horror Picture Show*, fear not, just make your way to the Cramps in concert—certainly the next best thing. As the leaders of horror movie rockabilly music, the Cramps can dish out more musical camp than an uncensored Frederick's of Hollywood catalog.

Most of the fans packed into the Palladium looked about half of the band's age but with twice the energy. From a backlit, smoke-filled stage, the Cramps seemed to float in from nowhere. The crowd saluted their heroes with a shower of drinking cups most of which were still full.

Lead singer Lux Interior knew right from the start what everyone came to see and made sure they got an eyeful. Dressed in his trademark shiny black leather and high heels, Lux seemed perfect for the job as a replacement principal at the McMartin Preschool. Bumping and grinding his way through the opening song "Muleskinner Blues," the fans began to slam dance the night away. With his built-in vibrato, Lux and company concentrated heavily on their current material which boasts such poetic titles as "God Damn Rock 'N' Roll," "Daisies Up Your Butterfly" and "Bikini Girls With Machine Guns."

Whatever power the Cramps seem to possess over their audience, it certainly works. This new generation of fans riding the second wave of punk are as hard-core as any other, despite the lifeless stage presence in the rest of the band's members. It's best to keep in mind, however, that much of the Cramps influence comes from B-horror movies. Frankenstein and the Mummy also kept relatively still, but the audience sure ran like hell. —Randy Karr

Suzanne Vega

Wiltern Theatre
Hollywood

If you'd have asked my opinion about Suzanne Vega a couple weeks before this show, I might've inquired as to which make and model you were considering. It wasn't until a close friend handed me a copy of her second LP, *Solitude Standing*, that I became an enlightened admirer. This friend described the nights she drove aimlessly with Suzanne Vega her only passenger, a companion with whom she could identify and in whom she could confide.

The term "folk music" is improperly confining, since Vega's show at the Wiltern proved that musical categories are of utter unimportance when honesty is reflected through art.

Material from her newest album

Days Of Open Hand, offered similar themes to her previous releases, however, they're bathed in more oblique, dreamlike passages. "Institution Green" proved haunting and mysterious, while "Tired Of Sleeping" had more of an eye on forward progress in lieu of past stagnations.

There was nothing flashy about her performance. Vega lets the strength of her words take center stage, the music's majesty underscored by superb lighting effects that infused a myriad of colored patterns as rich as the vocals themselves. Only on the splendid title track of *Solitude Standing* did the lighting scheme seem inappropriate, the flashing bright colors distracting from the song's thematic aloofness.

Her band of white folksters was musically efficient, especially on the moodier pieces like "Language" and "Gypsy." Only on a pedestrian version of "Left Of Center" did the group sound like a cover band lacking the haunting melody that made the Joe Jackson version such a treat.

Peccadillos aside, the performance incorporated a wide spectrum of emotions often relaxed and uptight in the same instant. Like the childhood memories that Vega recounted so vividly between songs, her music and words possess that same innocent intuitiveness that elucidates our common bond. To sit in a room of Suzanne Vega fans is to sit among friends who themselves prefer to sit alone. As the final words of the a capella "Tom's Diner" capped the second encore, I thanked my friend for the introduction before we drove home in silence feeling slightly closer than we had on the drive to the show. —Scott Schalin



Donna Santisi

Suzanne Vega

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CLUB REVIEWS

The Horse Soldiers

The Gaslight Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Col. Jeff Wolfe, vocals, tambourine; Lt. Col. Bob Willingham, guitar, vocals; Sgt. Robbie MacDonald, guitar, vocals; Glen Laughlin, mandolin, vocals, tambourine; Bryan Lamb, bass; Brad Gepner, drums.

□ **Material:** To say that the Horse Soldiers play country-rock inspired by the Civil War doesn't quite do them justice. Some of their songs, "Jine The Cavalry" and "Bonnie Blue Flag" are actually from the Sixties—the 1860's, that is. Other selections are much closer to the current era, such as the rock-as-can-be "Run Rebel Run"—reminiscent of the Untergiven, although the comparison is superficial. (The Horse Soldiers approach their style differently.) In between come a batch of contemporary folk originals and such covers as Johnny Horton's "Joe's Been Agittin' There." A very grand concept indeed, and a group needs to cross several artistic boundaries to pull it together successfully. The Horse Soldiers succeed about three-quarters of the time.

□ **Musicianship:** The Horse Soldiers' musical approach isn't dazzling but it's solid. Guitarists Willingham and MacDonald play adequately, but a little healthy competition between them would encourage guitar-lovers to enlist as Horse Soldier fans. Lead singer Wolfe at times seems to have trouble coaxing sufficient emotion into some melancholy lyrics, but that could be an accident of the arrangements. He certainly has no trouble with either the delicate regret-filled "Virginia Farewell" or the rambunctious "Colorado."

□ **Performance:** Here is perhaps the Horse Soldiers' most uneven area, although there's nothing amiss that a greater sense of collective discipline wouldn't cure. About a third of the show rocks, a third soothes, and a third just wanders pointlessly. The individual performances by and large don't add up to a sense of unity. Wolfe gets too rambunctious for the mood occasionally, while Willingham seems to confuse the



Horse Soldiers: Civil War rock.

audience with that row of mirrors decorating the Gaslight stage. "Soldier Not Alone," a vocal confrontation and reconciliation between North and South, needs a stronger arrangement and possibly stronger vocals to work. Another weak link is "Alabama Telegram," a song with no theme. One last flaw is their slapdash approach to costuming—if they're going to make a blue-and-grey visual statement, they need to go all the way. However, these are distractions that don't negate the concept.

□ **Summary:** On a purely technical level, the Horse Soldiers' musical skills are limited. However, they've collectively developed a concept and style that compensates for their limitations. Their re-interpretations of Civil War music make them a group one may like or dislike but won't forget. Provided they bring some military discipline to their playing and develop a savvy marketing plan, they'll find plenty of record-buying and show-going enlists.

—Lyn Jensen

MOGG

FM Station North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Mats Attaque, lead vocals, guitar; Tomas Cartors, vo-



MOGG: A refreshing change.

cals, guitar; Janne Eklund, vocals, bass; Jonas Ostman, vocals, drums.

□ **Material:** At first sight, this band can be very deceiving, dressed in extremely torn denims and just the very basics in equipment. Your first impression is not to expect much. However, this time that impression was wrong. This band had the part-musician, part-skeptical F.M. crowd in the palms of their hands. When they announced they were from Sweden, cat calls of "Ya, Ya" were completely silenced. This band, as the jaded F.M. crowd immediately realized, had it all—great songs, a casual command of the stage, confidence and the most incredible four part harmonies this reviewer has heard in a long time. Every song was right on the money.

□ **Musicianship:** Mats Attaque, lead vocalist, doubling on guitar, has a fluid, soulful voice perfectly suited for this solid unit. Both Attaque and Cartor's lead playing were melodic and never over indulgent, both complimenting whatever song they were playing at the time. Drummer Jonas Ostman and bassist Janne Eklund played as tight as you would expect a rhythm section would play after performing together for ten years. In this case, they were just flawless.

□ **Performance:** This band is a refreshing change from the cliché strip, trendy, all clothes and no show bands that riff or whammy bar their way into musician heaven. This reviewer watched the throng of arm-crossed "let's see what you can do" crowd and soon found them looking at their friends in jaw dropped amazement every time this band did a four-part harmony. It was soon clear, that rare as it is, they had won over a crowd that did not know who they were. Songs perfectly suited as hits were: "Evil Geenie," "In From The Outside" and "Trouble."

□ **Summary:** MOGG has personality, and it's obvious they know what a hit song is made of. They have all the traits other rock bands could only wish for. I'm sure that if enough of



The Link: Improvements are needed.

this town sees the band, the right A&R man would only have to make a few image adjustments before he had himself a talented (non sampled) hit machine. —Nick Paine

The Link

Madame Wong's West
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Bret Dillion, guitar, vocals; Brook Dillion, drums, vocals; Zack Dillion, bass, vocals; Chuck MacIntosh, keyboards.

□ **Material:** The Link describe themselves as alternative, but "new wave" (or is it "old wave"?) would be more accurate. Although the tunes themselves are refreshingly simple and unpretentious, the overuse of dated synth sounds and tired Segio-Mendezian arrangements undermining the impact of otherwise strong material. I couldn't decide if this band was stuck in a time warp or on the cutting edge of an early Eighties revival. Either way, their lyrics demonstrate a heartfelt sincerity. The main problems are their stylistic drawbacks which diminish the accessibility of their message of a live audience.

□ **Musicianship:** There were no awesome guitar solos or outrageous displays of ability, but there was an overall cleanness. They lacked the solidity necessary to pull off the style they are going for. Each player seemed to be good in his own right, but there was little or no communication between the members. Whoever was singing the song (they trade vocals) fell off on his playing a bit. The switching-singer routine may indeed be one of the major obstacles standing in the way of the group achieving the necessary tightness.

□ **Performance:** They have this "no image" sort of an image, but they don't quite make it work. This is mainly because they have not developed the stage presence required to counteract the lack of visual appeal that goes along with their plain look. Compounding the problem, during the songs in which the drummer sings,

there is a huge visual void. Unfortunately, Brook's vocals are far and away the most interesting. This leaves the audience searching desperately for someone to look at and identify with. It's kind of hard to see someone sitting down behind a drum set and get into their vocal performance. It's as if the invisible man were the lead singer. It may work on tape by not live. This band is just screaming for a frontman. This may not have been such a problem if the guitarist and/or bassist were at all interesting to watch. Actually, around the last song, Bret started to get into it. He seemed to have been holding back throughout the vast majority of the set. I found myself wishing he had unleashed his charisma about six songs earlier. The band's sudden burst at the end showed me that they did have the ability and that it was more a problem of dynamics and momentum than anything else.

□ **Summary:** All in all, the Link have several good things going for them. The most important being that they have tunes with a message and good songwriting ability. Beyond that, there are a multitude of things that need work before this band is ready to be signed. Bringing the drummer out from behind the drums and making him the lead singer would be a good way to start. Secondly, they need polishing and their image could also use help. Anything to distinguish them as entertainment rather than

some Joe sitting at the bar. If the Link ever want to graduate from the Wong's bargian basement, they need to concentrate on honing their style, performance and delivery. If and when they do, they could be very successful because they write good material and that's the bottom line.

—Lex

Sweet F.A.

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Steven David DeLong, vocals; Jon Lighting, guitars; J.T. Thunder, guitar; Jim Quick, bass; Tricky Lane, drums.

□ **Material:** Sweet F.A. is one of those bands that about sums up the term "ass kicking rock & roll." Their music is high energy, full speed ahead stuff with more than an occasional trace of melody, but still needing work in the songwriting department. Most of their tunes follow all too common formulas, and it's going to plague Sweet F.A. when they find out that there are a ton of bands out there that sound just like them.

□ **Musicianship:** Once again, the emphasis seems to be on high energy and balls out exertion, complete with whooping vocals, drums pounded by someone who might have been a blacksmith in a previous life and screaming guitars. Unfortunately, that's about the jist of it—no Eddie Van Halens or Robert Plants here, folks.

□ **Performance:** Frontman DeLong is reminiscent of David Lee Roth, with his energetic stage presence, yet he is lacking in the charisma department. These guys actually made good use of the small stage, and you could tell they were getting into it.

□ **Summary:** The fact is, Sweet F.A. is a good band, but are these guys going to be able to run with the big dogs? That's a question they should be asking themselves since they're on a major label. Personally, I wasn't really knocked out by these guys, and I don't see anyone taking their Skid Row or Warrant records off the turntable to replace it with Sweet F.A.

—Tom Farrell



Sweet F.A.: High energy rock.

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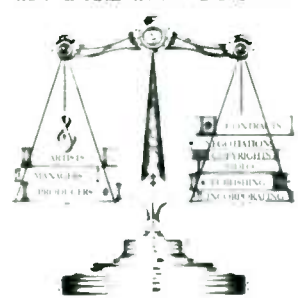
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CLUB REVIEWS

Bad Bones

Coconut Teaszer
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Jimmy Swan, vocals; Mickey Mess, guitars; Andre Troxx, guitars; Mattely, bass; Damien Hall, drums.

❑ **Material:** Given the inherent heavy image that the name 'Bad Bones' implies, this scribe was anticipating a night of grinding, grating, bone-jarring hard rock a la LA Guns. Shows ya' what the hell I know. Sure, Bad Bones sports plenty of street smarts, but the band's musical operandi is more in a bluesy, soulful, rock vein. Heck, I almost heard a downright Allman Brothers feel—mellow bottom end accented with lark-like guitar work—on a couple of numbers. Well constructed songs, both musically and lyrically, made Bad Bones' material a pleasant surprise.

❑ **Musicianhip:** Bad Bones was refreshing in that they didn't feel the need to splatter G.I.T. scales all over the clean Teaszer patrons. I get the feeling that rather than studying Paganin and Malmsteem, these guys would just as soon bust a hump in the practice studio working on songs. Both Mess and Troxx were impressive soloists, whilst granite statues Mattely and Hall were efficient links in rhythm-land.

❑ **Performance:** Quite a number of pretty lasses flocked to this one—here, no doubt, to catch budding heart-throb Jimmy Swan ply his wares. All looks aside, though, the beanstalk-ish Swan has an impressive set of galvanized pipes. His husky blues timbre reminded me of a Paul Rogers/Steven Tyler mesh. Show me two dozen great guitar players and I'll show you one great vocalist. Mr. Swan, a little lathered himself, did an admirable job in desobering the mostly under-21 gathering.

❑ **Summary:** Bad Bones strike me as a signable commodity. In Swan they have a legitimate frontperson, not a one-dimensional poser. Their songs are well written, effectively performed, and most importantly, not copped from elsewhere. What can I say...I was impressed! Don't let it go to you heads guys, okay?

—Eric Niles

Walking Wounded

Palamino
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Jerry Giddens, lead vocals, guitars; Tom Lillestol, percussion; Robert Williams, drums; Kent Housman, guitars; Jamie Carter, bass.

❑ **Material:** A wise man once said that no voice reaches Heaven unless they have something to say. If that's true, then thanks to Jerry Giddens



Eric Niles

Bad Bones: A signable commodity.

and company the spirit of Woody Guthrie is smiling. Walking Wounded play socially experienced folk songs, with their tart messages sweetened by some of the most wonderful melodies and lyrical turns ever. There's the morality tale of a man wanted for murder at one turn ("A Murder Mystery") and there's a song about the plight of the Latino population just around the next bend ("Los Muchachos"). Commercial potential seems almost superfluous given the themes Walking Wounded favor, though "The Loneliest Road In America" rocks out with the best of them and the mesmerizing tender story of "Hard Times" is all but irresistible.

❑ **Musicianhip:** The music is dangerous and driving, the vocals gritty and down to earth. I especially liked Kent Housman's mellow and full-bodied synth guitar sound, but the rest of the band is very strong as well. No matter their individual strengths, because everyone had the group's best interests at heart. Expression and restraint were the rules of WW, leaving plenty of room for Jerry Giddens' compelling yet

sensitive readings of each song's individual story line and message.

❑ **Performance:** Jerry Giddens began the club's night with a five-song acoustic set. For all you non-players out there, that's one of the very hardest things to pull off set-wise, especially when faced with a rowdy crowd anxious to hear the headliners. He pulled it off well, however, simultaneously forcing the audience's attention right to his songs and voice. Giddens remained the focus even after the rest of the crew joined him on stage. Together, Walking Wounded played with total professionalism, never once overshadowing the messages that were at the heart of their being.

❑ **Summary:** Maybe not everyone agrees with Walking Wounded's decidedly left-wing politics, but they would have to admit that the group puts across its message well. With sixteen songs in the set, the lecture did go on a bit, but that's something that's easily remedied. Walking Wounded is angry, they're accomplished, and they believe that what they're doing is right. Who else exudes this much sincerity?

—Tom Kidd



Tom Kidd

Walking Wounded are dangerous and driving.

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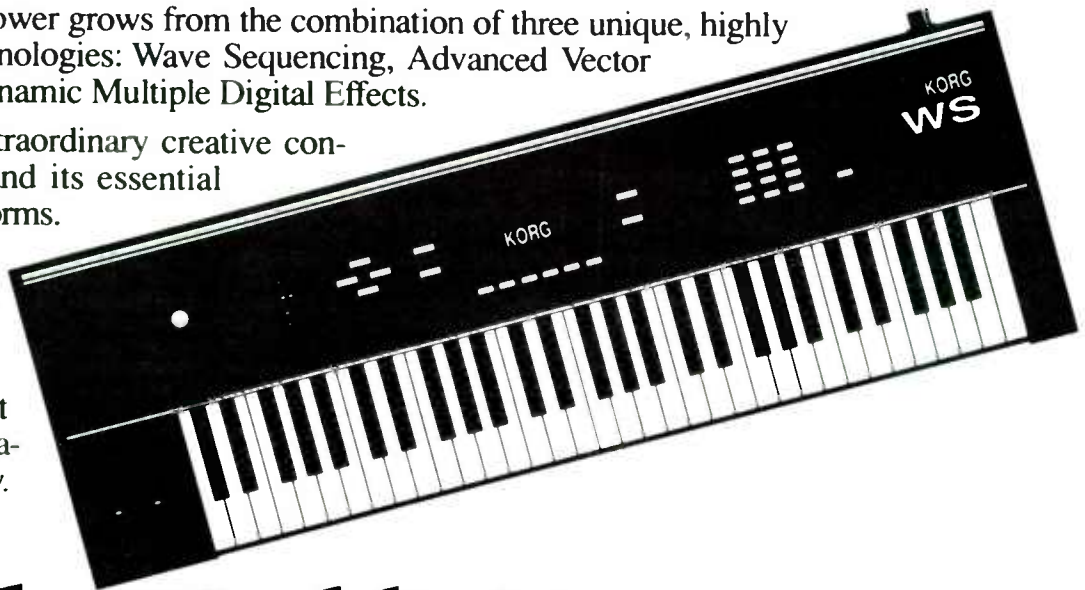
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3600 Highland Ave., Manhattan Beach, CA 90266
 Contact: Samantha or Debbie
 Type of Music: Rock dance, top 40, no heavy metal.
 Club Capacity: 200
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape & photo to above address.
 Pay: Negotiable.

SPEAK NO EVIL

5610 W. Sunset Blvd., Hollywood, CA 90028
 Contact: Dayle or Billy, (213) 859-5800.
 Type of Music: Best of alternative rock & roll.
 Club Capacity: 1000
 Stage Capacity: 15
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
 Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
 Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 2-6 pm
 Type of Music: All types
 Club Capacity: 300
 Stage Capacity: 8
 PA: 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.

THE WATERS CLUB

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

THE WHISKY

8901 Sunset W. Hollywood Blvd., Hollywood, CA 90069
 Contact: Louie the Lip (213) 652-4202
 Type of Music: All original, Heavy Metal, Pop, Funk.
 Club Capacity: 400
 Stage Capacity: 8-10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call or mail tape/promo pkg. to above address.
 Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

THE GREEN DOOR

9191 Central, Montclair, CA
 Contact: Jason (714) 522-8256
 Type of Music: All-original only.
 Club Capacity: 400
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Audition: Call for info.
 Pay: Presale & negotiable.

JEZEBEL'S

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
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call for booking.
 Pay: Negotiable

SASUALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266
 Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100
 Type of Music: R&B, Contemporary and Pop Jazz and Blues.
 Club Capacity: 100
 Stage Capacity: 6
 PA: Yes
 Lighting: Yes
 Piano: Yes - acoustic
 Audition: Send tape and bio to Thornburg, Witte, Inc. 1334 Parkview #100, Manhattan Beach, CA 90266.
 Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

MUSIC DIRECTOR needed for new cable access TV program. Must have sampler & sense of humor. No pay. Lots of exposure. Tom (213) 532-9448.

RECORD CO. w/ hot acts & great future needs public relations & marketing interns. Pay negotiable for 6 weeks. (213) 856-4826.

MANAGEMENT & RECORD CO. is seeking weekend graphic artist to earn extra money, paste-up & layouts a must. Contact Monroe, (213) 856-4826.

NEEDED & WANTED: Music public relations expert. Send resume to: Public Relations #2, 8686 W. Olympic Blvd., Suite 2, Los Angeles, CA 90035.

MAJOR LABEL seeks responsible & enthusiastic non-paying intern for A&R dept. Must be available mornings. Prefer college level. Call Waddell. (818) 777-4103.

INTERN WANTED w/ interest in studio management. Mac experience helpful. Promo books & phones. Great experience, no immediate pay. North Hollywood location. Call John, (213) 384-9107.

INTERNS NEEDED for metal alternative dept. of major record co. Must be extremely responsible & reliable. No pay to start. (818) 777-4579.

POSITION AVAILABLE for director of retail marketing. Dr. Dream Records. Please send resume: Attn: Dave Hansen, no phone calls. 60 Plaza Dr., Orange, CA 92666.

SHARP, DEPENDABLE person w/ interest in publicity needed for various music & other projects. No pay to start. John (213) 384-9107.

INTERN WANTED for publishing/A&R dept. @ Enigma Records. Flexible schedule, P/T. No pay but opportunity to gain valuable experience/contacts. Randy (213) 390-9969 ex 151.

TOTAL MUSIC Public Relations seeks motivated intern, P/T. No pay to start but could lead to paid position. Diana (213) 461-3068.

TWO SHARP, RELIABLE interns needed by S.A.M. for artist management/production co. Must be dedicated, organized self-starters. Call Cate Sage, (213) 464-7005.

INTERN WANTED for music video production co. Tues. & Thurs. Call (818) 909-0144.

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) 857-5540.

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.

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 ESQ-1, Korg M-1.
 Read Music: Yes
 Styles: Pop, R&B, jazz, dance, new age.
 Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Gubar. Released solo synthesizer album w/ nationwide airplay including KTWW, KKKO, 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, production, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY- COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER

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, nuke-a-billy, modern & traditional country.
 Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/ string benders. Have access to the best country musicians in town for sessions & gigs.
 Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE

Phone: (213) 653-9208
 Instruments: Yamaha DX71IFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.
 Read Music: Affirmative.
 Styles: R&B, pop, hip-hop, rap.
 Technical Skills: Start to finish productions in my studio. Killer grooves.
 Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
 Available for: Master & demo production, sessions, scoring.

NICK SOUTH

Phone: (213) 455-3004
 Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/ fretless & fretted neck, Rickenbacker fretless w/ EMG pickups. Ampeg SVT amp w/ 8x10 cab.
 Read Music: Yes
 Styles: All
 Vocal Range: Mid-tenor backing vocals
 Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
 Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/ Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A.
 Available for: Pro situations; also give private lessons.

CARLOS HATEM

Phone: (213) 874-5823
 Instruments: Drum set percussion—acoustic &

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., AUGUST 8, 12 NOON. (213) 462-5772

electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes.
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

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

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 & casuats.

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 Faut School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, 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, transcripts for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Arlenenthal, Andrew Woodfolk, Chuck Wayne, Grant Geissman, Bill Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film: Rosanne 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 & casuats, both originals & covers.
Available For: Sessions, club work, originals, casuats.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., 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.

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.

LEE BROVITZ
Phone: (813) 642-0112
Instruments: Bass (electric & upright) / vocals.
Read Music: Yes
Technical Skill: Fretted, fretless; Melodic & groove oriented.
Vocal Range: Tenor (lead & back-up).
Qualifications: Toured &/or recorded w/ Cyndi Lauper & Blue Angel, The Shadows Of Knight ("Gloria"), Lynn Jones (Canadian TV star), In The Pink, Maynard Ferguson, Screamin' Jay Hawkins. Produced commercial productions for A&E network, Eastman Kodak, Bausch & Lomb, Gaslight Video, Berklee College of Music, numerous song festival awards, staff bassist w/ Musicamerica Studios.
Available For: International Touring & recording.

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 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 casuats & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuats, lessons & tours.

EDDIE GREELEY
Phone: (213) 313-3756
Instruments: Korg M1R Sampler, Yamaha DX 7 (modified), Roland Juno 60 w/ 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 Rivington's" "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.

DREW DEASCENTIS
Phone: (213) 450-2015
Instruments: Electric & acoustic guitars. Full digital stereo FX system powered by Marshall

amps. K.K. audio cabinets w/ EV speakers.
Read Music: Yes
Styles: Pop, R&B, jazz, rock.
Technical Skills: Guitarist, writer, arranger, producer.
Qualifications: Berklee College graduate, studied w/ Gary Burton, Jim Ogden & Jim Kelly. Have done various video scores & numerous live & recording sessions from Boston, N.Y. & L.A. Member ASCAP.
Available For: Producing, arranging, scores, concerts, recording.

MARC LEVINE
Phone: (818) 361-5034
Instruments: Electric fretted & fretless basses, upright bass, keyboard bass, vocals.
Read Music: Yes, sight read.
Styles: All styles.
Technical Skills: Will play exactly what's needed for your music- excellent time, groove, feel, etc. Easy to work with.
Vocal Range: Baritone to low tenor.
Qualifications: Recorded &/or played live w/ Uncle Festive, Barry Manilow, Michael Damien, Bette Midler, Dionne Warwick, Johnny Rivers, Dianne Schuur, Olivia Newton-John, Ronnie Mack, The Undisputed Truth & more. Appeared on The Young & Restless, Carson, Arsenio Hall.
Available For: Studio, live, lessons.

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 Piner (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doozie 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, casuats & 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, casuats, weddings.

MARQUITA WATERS ZEVIN
Phone: (818) 890-5188
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 & casuats; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

DEBORAH RUTH
Phone: (818) 892-7240; (213) 288-9660.
Instruments: Vocals, lead & background.
Technical Skills: Producer, songwriter, keys/ synth, video & stage choreographer, dancer. Wide range vocals.
Qualifications: Multi award winner, vocal production for self-produced 12 video series, (Golden Star Halo Awards). Soundtrack productions, "Diamonds Are A Man's Best Friend". Ld vocals/ self-produced product aired in USA, "Diamonds in My Backyard". Darlene Como. Many demos. Asheia Adonnus.
Styles: Rock, heavy metal, ballads, (my songs have aired on black & rock stations), Funk rock, progressive, jazz, standard-like material, (member of Past Three Choirs), Night with Joe Sample.
Available For: Demos, sessions, soundtracks, collaborations. Majors, rock band back-ups, pop, & pro paid situations.

PRODUCER
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- PRODUCING
- MIDI RECORDING

IN 24 TRK STUDIO
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\$55 PER HR
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MUSICIANS!!! GET PAID FOR YOUR TALENT
 Use the PRO PLAYER ads to help you find studio/session and club work.
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.
 Mail correct amount and this coupon to:
MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028
 Note: Please use this listing only if you are qualified

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

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUGUST 8, 12 NOON

TO PLACE FREE ADS

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

2. PA'S AND AMPS

- 2 Cerwin Vega sub-spkr boxes, loaded w/2 400 wtl 18" ETC. Grt cond, \$450/ea obo. Fran, 213-316-1030, 213-540-0987
- Carvin bs head, \$175. Matt, 818-980-5058
- Carvin X100B tube head w/chnl switching, EQ, reverb. It screams! Brnd new, \$450; Decuir 12 spc rolling fx rck, dark grey, brnd new, \$250. 213-957-2228, 213-859-2287
- Carvin, new mode, X100B head, going for \$435 obo; 4x12 Celestion, \$275 obo. Call Ron, 213-876-4493
- Decuir 2x15 cab w/15" Gauss spkrs, \$300 obo or trade for studio monitors & pwr amp, something like Yamaha or Tannoy. Ralph, 818-773-1115
- Fender spkr cab for gtr, 4 12" Celestion spkrs, \$200. Brian, 213-469-4545
- Former Club 88 PA & light show, pkg or separate, \$9500 obo. Andy, 818-991-8568
- Marshall 100 wtl '69 classic head, modified, \$1000 firm. Call Ray, 818-761-7659
- Marshall 100 wtl super loop top, circa 1971, recovrd, lks OK but sounds grt. 2 separate chnls, 4 outputs, EL34 pwr tubes, \$500 obo. 818-761-3735
- Peavey bs amp, 1 12" spkr, 150 wts for \$150. 213-969-1908
- Peavey ED100 100 wtl drm amp w/16" spkr & tweeter. \$200 obo. John, 213-399-7432
- Randall stereo pwr amp, RM280, \$300 obo. Call Bobby McNeil, 818-794-3513
- Raney 50 wtl master volume pro tube id series, grd cond, nds tubes, paid \$600, asking \$300. Michael, 213-876-1698
- Roland JC120 w/2 12" spkrs, built in chorus, reverb & distortion, mint cond, less than 1 yr old, \$350 obo. Call Ace, 213-657-6725
- Trace Elliott 1048 & 1518 bs cabs, still under warranty, mint cond, the best there is, custom padded covers, will not separate, \$1200 firm. Randy, 818-367-6324
- Yamaha model EMX2200, pwr'd 2 chnl stereo mixer, 250 wts, digital & special fx unit built in, graphic EQ, 4 months old, \$1425. 213-221-7354
- 2 JBL spkr cabs, 15" JBL E140 series spkrs, \$425 per pair. Call Chris, 213-374-2252
- Boogie Mach 3 head, fully loaded, like new, \$800; KK Audio custom 410 cabs w/EV spkrs, \$200/ea; 1 4x12 cab, \$100; vintage Fender 212 cab, \$125. 818-508-6227
- Custom JBL studio PA club PA system. Consists of 15" spkrs, 2 mid-range drivers & 4 hi-freq spkrs w/elec crossover. \$3500. Call Dave Brown, 213-653-3412
- Leo Jackson Perfect Connection pwr amp, SP1000, 125 wts/chnl, perf cond, asking \$250 obo. 818-773-0687
- Peavey stereo chorus w/212 260 wts. Approx 4 months old, have receipt. Asking \$450. Dusty, 213-745-2801
- Tangent 24 chnl mixer w/road cs, \$500; 24 chnl snake, \$200. Wally, 213-478-9481

3. TAPE RECORDERS

- Akai model GX255 1/4" 2 trk, xint cond, \$200 obo. Contact Alex, 818-761-4739
- Riffmatic 12 speed cassette recrd, new warranty, learn anything! \$145. Call Ron, 213-876-4493
- Ampex 440 type 2 trk 1/4" tape recrd w/Pacific recdrds, VSO, in walnut grain cabs, \$1100 obo. Call Dave Brown, 213-653-3412

4. MUSIC ACCESSORIES

- 1 Shure SM57 mic w/wind screen & 2 cables, for sale, \$30. Must sell immed. 213-592-2440
- Anvil road cs w/wheels, 27x15x33, hold 2 SVT heads, \$150. 818-848-8600
- Anvil road cs w/wheels for sale, 2 ft x 2 ft x 4 ft, hold 2 floor toms & accessories, \$200. 213-306-4688
- Art DRX digital signal processor in new box & mnis, \$480. Naglia, 213-656-8653
- Boss CS2 comprssr/sustainer, new in box w/mnl & pwr supply, \$65. Chris, 818-577-8732
- Boss pdl, comprssr/sustainer, like new, \$50. 213-657-3192
- Compl recrdng studio, console 18x8x2 w/patch bay & 8 trk 1" tape recdr, \$4000 obo. 213-316-4551
- Flightics, specially designed for jazz bs or copy. Room for cables & accessories, \$100 obo. Jeff, 213-850-1351
- Ibanez EPR400 fx patch progrmmr, controls up to 5 fx @ once, includ MIDI pdl brd, like new, \$250 obo. Joe, 213-874-1298
- Late 60's Maestro Echoplex, \$85. 213-874-8272
- Pro PA fx rck & snakes, \$1450 obo. Andy, 818-991-8568
- Rat D2DU, 2 rck mmid rats w/remote ft switch, true stereo distortion all cascade together for the meanest sound around, \$125. Ted, 213-923-2547
- Roland R5 drm mach, \$400; Ibanez dual 16 band stereo EQ, \$100. Call Harlan, 213-876-3088
- Roland R5 drm mach, new in box w/mnis & warranty, \$550. Gilbert, 213-962-6223
- Roland TR505 drm mach, MIDI, superb cond w/AC adaptor & mnl. Home use only, \$100, must sell immed. 213-592-2440
- Sampson wireless, \$75; Effectron, \$100. Matt, 818-980-5058
- SBX 902, xint cond, \$350. 818-995-4310
- Shure SM57 w/25 ft cable, mint cond, \$80. Chris, 818-577-8732
- Shure SM58 mic, \$50. 213-318-5803
- SPX 90, \$300. Doug, 818-901-7390
- Strat replacemnt neck, maple fretbrd, custom handmade, \$150/ea. 213-399-1951
- TAC Scorpion console, 34 8-16-2 in, custom teak desk w/12 rck spcs above meter bridge, 288 point wired patch bay w/snakes, pwr supply, \$12,000. 818-763-3742
- Univox EC100 echo box in grd wrkg cond, \$150 obo. Call Victor, 213-461-3461
- Wtl-anvil 2 spe amp rck cs. Call John, 818-446-9688
- Wid-mid 70's Electro-Harmonix big mull pi fuzz. Mensi, 818-995-7929
- Wid-TC Electric stereo chorus ft pdl. 415-453-4084
- Boss CE3 stereo chorus, brnd new in box, \$50; Korg GT6 gtr or bs tuner, like new, \$50. Ted, 213-923-2547
- Linn Drm w/Cooper Mtn modification & xtra chips, perf cond, \$500. 818-763-3742
- Roland 626 drm mach, in box, includ pwr chords, \$200 obo. Michael, 213-432-0255
- Yamaha RX5 drm mach w/percussn card, \$325 obo. Jim, 213-439-2955

5. GUITARS

- '88 Hofner-Steinberger, pro G3T, headless 6 string w/ trem, white w/cs, strap. Cheap, \$375. 213-397-7111
- '82 Fender strats, blonde & tobacco, \$900 for both obo. Andy, 818-991-8568
- '1964 Fender Mustang gtr, B. Lawrence PU's, xint cond w/cs, a steal @ \$350 obo. Contact Alex, 818-761-4738
- '1966 Tele, refinished, nair, all ong, grt cond, HSC, \$600; '1972 Strat, DeMarzio hmbockng, looking trem, mint, HSC, \$450. 818-761-3735
- '1974 Gibson Les Paul, black, gold hrdrwr, HSC, xint cond, \$700 firm. 213-969-4766
- '1980 Fender Les Paul, rear model, lake placid blue, all gold hrdrwr, unplyd cond, HSC, \$525 or trade for Les Paul. Rick, 818-990-9609
- '85, custom Lorivee, Canada's finest, ENG PU's, ebony fretbrd, mahogany body, white w/black pick guard, \$300. 818-346-9716
- Carvin DC135C, brnd new, F. Rose trem, loaded, koa wood/tongue oil finish w/cs. Must sell for food. \$575 obo. Phil, 818-507-6567
- Classical solid body elec gtr by Honer. Like Chet Atkins model. New cond, \$425 obo. 818-566-8787
- Epiphone 1977 Cabalero, xint cond, \$200 obo. Call Janet, 818-506-4767
- Fender USA Strat, red w/Jackson PU in bridge position. Xint cond, \$475 obo. 213-864-7567
- Hamer Chapparel, Kramer Bareta, Warmoth solist. Have all real Floyd's & Duncan PU's. \$1900, will separate. 818-985-0185
- Jackson Randy Rhodes D. yellow w/black F. Rose, Jackson cs also. \$950. Kevin, 619-482-7472
- Jerry Jones Longhorn gtr, aqua, new w/cs, \$490. 213-874-8272
- Kramer Bareta custom airbrush, F. Rose, neck scalloped above octr. Cost \$1500, sacrifice for \$750. Phil, 213-450-0584
- String bs, modern, all wood, handmade bass w/adj. bridge, new covr & PU. Big deep tone & easy action, \$200. 818-990-2328
- Taylor Jumbo acous 800 series, rosewood sides & bck, Spruce top, Fishman PU & bndge, delux HSC, brnd new, will sell for \$1350. 702-454-6660
- Tele, brown Fender body, Mighty Mine PU's, Schecter Hong Kong rosewood neck, HSC, sounds grt, \$200. Call Randy, 818-367-6324
- Univox Rick gtr bs, \$225 obo. Matt, 818-980-5058
- Yamaha BB300 bs, red body, xint cond, \$425 obo. Call after 6. 213-370-7748
- Yamaha BB300 elec bs, black w/strp & cs, new cond, \$200. 818-763-3742
- Yamaha CG160S classical gtr w/cs, \$200. 818-448-4151
- Fedora custom bs, neck thru, ENG's, Explorer shape, must see, \$1500 obo; Charvel fusion, new, top model, all extras, \$500 obo. Jason, 213-871-2028

6. KEYBOARDS

- Baldwin elec piano, full size keybrd, grd cond, \$500 obo. 213-851-2779

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 •Kawai acoustic console piano. Mint cond, black gloss finish, perf size for apartments. \$2400. 213-318-5803
 •Korg Concert 3500, used only 2 weeks in show, brnd new, \$1250 obo. Eddie, 213-656-0490
 •Korg Poly 6 synth, 32 presets on board, 1000 sound tape library, mint cond w/stand, covr & mpls, \$150. 818-761-3734
 •Korg Poly 61, 64 presets, xint cond, no MIDI. \$200. Jeff, 213-312-1874
 •Roland Axis 1 remote MIDI keyboard, bright red w/avail flight cs & all accessories. \$695. Perf cond, must sell immed. 213-592-2440
 •Roland Azte, silver grey color, \$700 cash, xint cond. This is the kind of keyboard you wear around your neck like gutt. Awesome if you nd stage presence. 818-980-9176
 •Yamaha 52" upright piano. Gloss ebony, xint cond. Beautiful tone & even action. \$3900 w/bench. 818-990-2328
 •Yamaha SY77 synth w/FM Synthesis, digital sampled sound, built in sequencer, \$2350. George, 213-856-9180
 •Ensoniq EPS Perfrmnc sampler keybrd, like new w/switch & sound disks. \$1325 obo. Call Brett, 818-577-3978
 •Roland Juno 80, analog synth w/MC8 MIDI interface & stand, a classic in perf cond, \$450. 818-763-3742
 •Yamah TX-7 synth module w/avail cs, \$350 or trade for Roland D10 or D110. 213-718-6438
 •Yamaha DX7 in xint cond w/light cs & cartridges. \$700. Call Ray, 213-871-8054 x560

7. HORNS

•Alto sax, Selmar USA pro model, xint cond, grt tone, asking \$1200 obo. Paul, 213-461-4290

8. PERCUSSION

•Cymbals, \$2-\$5 per inch; 16x24 Ludwig kick dnm w/cs, \$200; Sonar metal snare, \$200. 213-306-4889
 •Must sell, 7 pc Pearl, black, \$700 obo. Danny Mesaro, 818-794-3513
 •Pearl 7 pc dnm kit, model GLX, maple & pwr shells, hrdwr, cymbals, stands & fiber cs. Immaculate cond, \$2050. 213-221-7354
 •Peavey elec dnm amp, 100 wtt, hardly used, 16" bs spkr, \$200 obo. John, 213-399-7432
 •Simmons size electric kit, 5 pc, undr warranty, \$900. 213-399-6831
 •Tama Art Star 2, 24" bs dnm for \$425; 14" pwr tom, \$125. Both are white & in xint cond. Call Dave, 714-243-2328
 •Roland 626 dnm mach, in box, includ pwr chords, \$200 obo. Michael, 213-432-0255
 •Wtd-7 pc dnm set. Mine was stolen. Can trade roadie wrk, engineer wrk, carpentry wrk, stage mngrt, anything. Nd drms bad! 818-785-4679

9. GUITARISTS AVAILABLE

•23 y/o guit w/xint image & equip sks musicians or estab band. Must be tlntd & dedicd & have sns of humor. Infl VH, Satrln, Lynch, Vai, Red Beach. Call Kenny, 818-352-8010
 •A. Frehley mts R.Sambora, L/R guit plyr, 26, lng hr rock image, sks cmrci HR mel band to compl. Pls call Steve, 818-504-9627
 •A. Frehley mts R.Sambora, L/R guit plyr, 26, lng hr rock image, sks cmrci HR mel band. To compl, pls call Steve, 818-504-9627
 •Acous/elec, L/R plyr, lighter, infl Zep, Floyd, U2. Contact Seth, 213-436-7427
 •Alcohol Infl guit plyr sks cool/kg band into Pussycat, AC/DC, Old Crue. Call Greg, 213-851-8446
 •Beer drinking, bourbon sntking, gut wrenching, skinny blonde, gut plying fool. Jeff, 213-878-0214
 •Blues guit kg for blues band. Call Jack, 213-374-3313

•Crunching R/L guit, Zodiac, Tango, Cult. Equip, tmsprtn, pros only. Tom, 213-874-6604
 •Deal or alive, exp semi-exp guit to form orig pop R&B grp w/MIDI studio. Dedicd on 213-753-5876
 •Extremely dedicd guit plyr avail, willing to do all to make it happen. Must be young, image minded, sns. Infl Kiss, Poison, Aero, John, 818-367-8769
 •Funk guit, also have guit synth, also have keybrd synth. Avail for touring, T40, orig pros. Pros only, vhd sfts. 818-363-0894
 •Funk/T40/guit w/vocs sks wrkg band, 3-5 nites/week. MIDI rck, choreography? No problem. Formerly w/ Dominones, Harmony Artist band. Andy, 818-981-0899
 •Guit avail for immed gigging HR band. Infl Stykes, Sksnker & D.Huff, 213-676-5473
 •Guit avail for wrkg classic rock, T40 band. Into Stones, Zep & likes of that. 818-240-6150
 •Guit avail, cmrci rock. Will send promo. Chip, 407-671-6330
 •Guit avail, L/R, blues, rock, etc. Avail for clubs, sit-ins, etc. Call Victor between 2-5 pm, 213-461-3461
 •Guit avail, sks to form HR band w/direction ranging from blues to neo-classical. Can also ply keys. Srs, hrd wrking. Rck, 213-962-2029
 •Guit sks 2 guit cmrci rock proj. Gd chops, pref rthm, have kcs, tmsprtn, xint equip. Infl Angel City, AC/DC, Zep, Santana, Mensi, 818-955-7929
 •Guit sks estab mel metal band, xceptnl plyr, wrtr, showman w/vocs, exp, very lng hr image, killer gear & pro att. 213-988-4074
 •Guit sks estab speed metal band. Contact Lou, 818-509-5971
 •Guit sks musicians to J/F dark metal band. Clean dty swtching, stereo equip, srs & dedicd. Sabbath, Sanctuary, Rainbow, Kansas. 213-387-0737
 •Guit that also plys harmonica sks band or singr/guit to create orig blues style rock. Infl Thunderbirds, Muddy Waters, C.Berry, Mike, 213-396-3009
 •Guit, 24, w/ing hr, equip & tmsprtn for a fabulous HR band. Infl Whitesnake, Badlands. Mark, 818-989-5447
 •Guit, 30, exp, sks srs jazz artists to build repetoire & perform. Glendale area. Phil, 818-507-6567
 •Guit, 30, exp, sks srs jazz artists to build repetoire & perform. Glendale area. Phil, 818-507-6567
 •Guit, dbts keys & bs, sngs & id & bckgrnd vocs, sks wrkg sit. Gd rock image, wll travel. Call Gary, 213-661-0976
 •Guit, determined, hungry, exp w/vocs & equip & xtreme abil. I get the job done. Pros, pls. Jobo, 213-392-0132
 •Guit, L/R, sks to J/F R&B band. Infl Clapton, Stones, Little Feat, Dire Straights. Ira, 213-659-1951
 •Guit, pro, gear, tmsprtn, image, sks pro band or forming. Michael, 714-962-1452
 •Guit/ld voc avail for wrkg T40 band only. Strong ld singr, current on T40, oldies, R&B, rock, dance. Call Mark, 213-653-8157
 •Guit/voc avail, R&B, jazz, rock, funk, 12 yrs pro exp, pro sfts only. 818-352-9905
 •Guit/voc, R&B, funk, rock, jazz. Avail immed for wrkg sfts only. 818-789-5457
 •HM/HR guit avail. Call Steve, 213-463-2042
 •Jazz guit for wrkg sfts. Igor, 818-994-6009
 •Ld guit/sngwr/ldr for estab HR act only. Pref 1 guit band w/keys. Infl Giant, Winger, Whitesnake, Lng hr image. Guit Intl M.Shanker, G.Moore. Call Mark, 213-653-8157
 •Lettly guit avail for studio/demo wrk & to J/F band ala Toto. Eric, 213-469-7900
 •Mtl HR guit/wrtr w/pro gear, exp, bking vocs & lks. Must be over 23, must be totally pro, must have vocs. Bob, 213-869-6791
 •Orig guit avail. Xtreme dynamcs & energy. Srs singr, wrtr, lks, gear, studio, etc. Aero, Beck, Richards, Angus. Uniqt sty, 818-843-7405
 •R/R guit/sngwr/arranger/voc avail w/rgt equip, chops, att, education, exp, lks. Avail for any pro sfts. Lou, 213-306-6246
 •Pro lem guit plyr skg cmrci rock band w/male plyrs. Pros only. My style combo of Rhodes, Hendrix, VH, Lynch. 818-509-9214
 •Pro ld 12lt, formerly wrk-members of A.Cooper, sks pro HR/HRM band. Srs pros only. Must have mngrt & bckng. 213-465-6828

•Pro ld guit, NYer w/xint chops, gear, image, sks mel metal band. Tour, studio, live exp. Ply live/ape over phone. Brian, 213-665-3535
 •Pro San Fran music sks place in band w/mngt. Call Al Conn. 503-585-8063
 •R&R guit, singr/sngwr wts to J/F band w/enthusiasm. lvs sngs, equip & att. What's your story? Rick, 818-990-9509
 •Reggae, jazz, rock, 31, very xpressv, flowing/improv, eloquent chord voicngs, rack, passport. Pros only. Dale Haukins, 213-725-3180/213-261-3165
 •Rock guit sks band w/mngt & direction. 15 yrs exp, team plyr. Have lks, hooks & equip. Call Dan, 714-432-0932
 •Rock, guit sks pro sfts. Must studio & stage exp. Pro equip & image. Leo, 818-243-9936
 •Rock guit, versed in all styles, L/R, very impressv falling chord inversions, dynam vocs, team plyr w/tmsprtn. Call Eric, 213-850-6436
 •Rocking bluesy loud lng hr handsome guit, lots of exp, live & sngwrng. Sounds kind of like AC/DC mts Zep in Aero's basement drinking beer. 213-878-0214
 •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
 •Slam grooving guit plyr desperately wnts to join slam grooving band. Infl Colour, Faith, Peppers, etc. Call Johnny, 213-659-5648
 •Slide ld guit ala R.Wood, K.Richards tradition to J/F band like Faces or Crowes. Gd gypsy outlaw image, age 24. 213-413-8558
 •Textural guit requires image conscious band or members to form dark emotionally intriguing yet contmtry sound. Cure, Mission, P.Murphy, Johnny, 818-773-9024
 •Who plys guit w/whr hr anyway? I use my fingers. Big nosed, 4 eyed guit w/short hr sks band. Fenson, 213-739-4824
 •Young guit/sngwr/ldr kg to J/F band. Lks a must. Infl Blood, Swags, Tears, GNR, Tango, Badlands. Call Tom, 818-951-4935
 •2nd ld guit sks young intense 90's cmrci metal band w/ style & groove. Have gear, exp, killer matr, image. Infl Queensryche, Testa, Skid, Mki, 213-375-2259
 •Barklee, grad, guit avail for paid sfts, any & all styles including cs. 818-705-4729
 •Black guit sks R&R stl. Have equip, have chops, have grt tunes, perseverance. 818-578-0073
 •Bluesy, ballsy crunchy guit/sngwr avail for band of same or to collab w/voc. Equip, tnt, image & tmsprtn. Pros only. Jim, 818-997-1926
 •Fender man, 23, w/pro equip, vocs & clean arrest recrd wts to A.Summers baby, Industry exp, pref lrio. No breathers. Tony, 818-993-9580
 •Flery K.Richard M.Taylor infl guit plys standard & open tuning. Sks band into Stones, Mellancamp, Social Distortn. Lets have fun. 818-366-2481
 •Guit/sngwr, elec & acous, sks band or musicians beyond rock & hvy music. Have equip, image, att, imagination. No babies, no maybes. Christian, 213-461-4579
 •Ld guit/sngwr avail for right gig. Infl Aero, C.Trick, Kix. 818-753-3919
 •Lkg for musicians to jam/form band, referral service in Latin, funk vein. Jesse Johnson, Santana, let's go boys, grt att. Scorpio, 818-955-8245
 •Pro guit plyr, very verstl & tasty. Lkg for tight band. Southern rocking blues style. Pros only. Pls call if you're hungry for success. 213-871-1152
 •Pro ld guit plyr w/lot of sngs. Xint plyr, dedictn. Infl old VH, Leppard, Scorp, Call Edgar, 214-426-0850
 •R&R guit wlls to join R&R/metal band. AC/DC mts GNR. Image, att, equip, srs. 213-461-0517
 •Street level guit w/image & stage presence sks crazy hi

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energy musicians to ply my mel in your face H&H. 213-743-2801
 •X-CBS recrdng artist, HR bluesy guit avail for pro sfts. Salary &/or maj lb position pref. Jason, 213-871-2028

9. GUITARISTS WANTED

•2 guit wld for bluesy HR band w/lem singr. Must sing bckups. Infl Aero & Janis Joplin. 213-851-4316
 •2nd & ld guit wld for rock outfit w/mngt, booking, pending contracts & shows. 818-892-7240, 213-288-9660
 •2nd guit wld for colorfl elec/acous rock band preparing for possbl indie album. Wade, 213-874-3759
 •2nd guit, L/R, sought by signed band. Fun, hi energy, hrd edged semi-altmvt rock. Creativity, sns of humor & commtmt essential. 213-469-7492
 •A pro guit wld by singr/sngwr to form band. Image, chops & exp a must. Infl Southern rock, blues & folk. 213-461-2193
 •Acous guit w/strng voc for fun pseudo acous grp w/gd sngs & gys. 213-207-0854
 •Alttrmtv band w/nat'l LP, Clash, Badfinger, punk, sing-a-long, nd rthm guit, some vocs, under 30 pref'd. Contact Dan, 213-874-5416
 •B&B guit sks a L/R sngwr grooving guit w/lcks, att & equip to compl twin guit cmrci HR band. Call Steven, 818-506-4909
 •Band sks raw skinny ld guit, dark punky edge & image. Pwr Chords, Distortion, early Cult, old Bowie. No metal. Christian, 213-878-2660
 •B&B alttrmtv guit plyr wld for R&R orig band. Gd image & att, instrmt abt helpful, infl Heart, Giant, Bad English. So Bay area. 213-372-3119
 •Bst that dbts on keys sks guit for collab. Into progrsv HR, blues rock & new age music. Verstl & creatv. Lance, 818-703-8049
 •CIRCUS nds guit tech, must be exp, dedicd, dependable. Big custom 4 stick rig, custom guit w/many gadgets. Gt pay. Jeff, 213-652-8667
 •Estab alttrmtv music band, currently wrkg w/prodcr. Infl Clash, 9' Nails, Jane's, immed sks creatv guit for upcmg recrdng. 213-851-4900 x231
 •Fast wld whiskey guit plyr wld to form band by eclectic fem voc/sngwr w/ot demo tape & maj lb intrst. Call Kathryn, 213-851-7527
 •Fem percussant & male voc sk fem guit to create. Infl Fleetwood to Bahaurs. Enjy dance beat, some own equip. 805-653-4986
 •Fem voc sks guit to accompany her on lint & jam nites. Lucia, 818-753-7788
 •Guit & bst sk guit w/vocs. Srs commtmt, not pro yet. Rock, ska, R&B, acous. Many orgs, no metal, no image. Call Andy, 818-869-7936
 •Guit for progrsv pop band ie KROQ. Have mngrt, att, nat'l college airply. 818-988-4924
 •Guit nnd for rock grp/rokk infl, improv ablt/wrtr/vocs a -. Infl Sundays, Church, REM. Pro att. Lv msg for John, 818-880-6371
 •Guit nnd w/att & image, big sound for P/R band. Grt sngs, age between 22-26. Infl Fix, P.Murphy, B.Idol, U2. 818-882-5120
 •Guit plyr wld in style of Kix, Guns, Pistols, Crue, Sleaze & flash a must. Pls lv msg. 213-865-6404

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24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUGUST 8, 12 NOON

•Guit plyr w/d. Industrial HR mix. Pretty Boy Floyd, Easy O mts Zig Zag Spunk. 818-913-2978
•Guit w/d by amatuer singer for informal grp. Stones, Barry, Idol, Pretenders. In Venice. Tom. 213-859-4669
•Guit w/d by lunky bst & dmr to form jamming upbeat grooving funk band w/sns of humor. Infi Fishbone, Peppers, Primus & Surf. Kevin. 213-477-7545
•Guit w/d for 2 guit hrd pop band. Infi Ramones, Costello, Generation X. Call Tony. 818-346-6656
•Guit w/d for blues proj, over 30 w/exp. pls. Call Mike, lv msg. 818-716-4190
•Guit w/d for estab altmty HR band. We have studio, investor, prodr, mngt, lb instr. Infi Clash, Cult, Zep, Bowie. We wd Marshall Les Paul sound. Be yourself. Lv name/phone#. 818-794-7124
•Guit w/d for Metallica style band, L/R plyr, band is signed w/Bl. Immed pay. Call Mary. 818-842-5595
•Guit w/d for org solo proj. Infi Simple Minds, U2, INXS. 714-671-4033
•Guit w/d, Infi S.Vai, S.R. Vaughn, V.Raid. Must be funky, crealy & under 25. Srs only. Call Greg/213-949-3641, Tony/213-568-1127
•Guit w/d, L/R plyr, hvy groove based band. Infi Testa, Aero, AC/DC, Kix. 213-398-5040, 818-886-7883
•Guit w/d, L/R, hvy blues based band. Infi Ratt, Montrose, AC/DC, Tesla. 213-398-5040/818-886-7883
•HOLLYWOOD DAWGS sk guit ala Social Distortion, J&M Chain, Hangmen, no cowboys. Call Kelly. 818-761-0877
•New band, LACY KANE, sks guit into Poison, M.Monroe for pop metal hit matrl party rock band. LACY KANE has mngt, agnt & atty. 213-962-7359
•HR band lkg for 2nd guit. Writing abil, harmonies & bk, bckng vocs helpful. Infi Testa, Thin Lizzy, Iron Maiden. No egos or atts. Call Bob. 213-466-4771
•If you k & plyr lke you could be in Crue, LA Guns or Poison, call. 213-467-2647
•KINGS OF OBLIVION sk id guit, have shows & recding. Infi by Stooges, MC5, Motorhead, Dictators. Call Mike. 213-837-7299
•Ld guit w/d for chord orientd band w/dark image. Skinny ing hr lk, into Cult, Iggy, Lords, Ramones, bear. No HM. John. 818-901-7644
•Ld guit plyr nrd for all girl band. Able to read if possbl. Must be determined, must have own equip, be dependbl. Call Michael. 213-766-8536
•Ld guit w/d for estab org rock band in LA. Todd. 213-473-9095
•BAD HABIT sks a L/R sngring grooving guit w/lks, att, equip to compl twin guit cmrcd HR band. Call Mike. 213-318-0547
•Ld guit w/d for org altmty rock band. This is for pros only. No. Orange Co area. 714-990-6044
•Ld guit w/d for org plyr ala Violent Femmes & REM. Call Dave. 213-469-3614
•Ndd, HM id guit, A.Cooper type for theatrical muscl presentation. Call Jerry. 213-661-0259
•Orig R&R band lkg for id guit & keybst w/p Floyd Infi. Call between 5-10 pm. 818-973-1118/818-985-7364
•Pro id guit w/d for cmrcd metal band. Must have image, equip, tmprtn, team att. Have rehrl spc. Lbl & bckng intrst. Call J.R. 213-864-7567
•Pubshd sngr/wrtr/guit w/d by vocsngwrtr to collab on rock orig to make demo. John. 213-356-9220
•Richards, Berry guit, have developmnt deal w/recrd co for demo. Send tape/cd to 280 S Lemon Box 185, Walnut Ca. Frank. 714-594-6637
•SALEM'S LOT sks id guit w/image, equip, exp. Mel, cruch & sngrs. Infi Megadeth, Queensryche, Sabbath, King Diamond, Call Charlie. 213-221-4337
•Scumbag id guit for Hillywd band. Job & tmprtn. 213-851-3756
•Sngtr, bst sks dedictd guit w/evated consciousness for sngr/wrtr, perfrmng, collab. Maj lb instr. Infi Manzanera, Daniel Ash, Chameleón, Cooder. Randy. 818-367-6324

•Tall & thin lunk guit, grt on ballads, gd dancer & sngtr, wtd by grt R&B concrt band w/grt mngt. Babyface direction. Stevie. 818-344-3816
•THE STREET BOYS are lkg for id guit w/crunch, groove & feel. Like Petty & Cougar, we're hvy on sngring. Call Nacho. 213-804-5524/213-439-9678
•The next maj act out of Hillywd. Must have grt strumming hand. Gd lks & gd att. Infi L. Colour, Jean/Jezebel, old Cult. 818-377-4763
•Theatrical minded, shock, glam image, pop guit plyr, willing to wrk w/our sngrs & ideas. No drugs. Call Jakk. 818-788-8794
•Tone mngt, Infi S.Vai, S.R. Vaughn, V.Raid. Must be funky, crealy & under 25. Srs only. Call Greg/213-949-3641, Tony/213-568-1127
•2nd guit w/d for altmty band. Keybrd & vox a +. Infi Bunnyman, Midnight Oil, Gabriel. Must be that special person. Dedicd only. Infi. 213-306-4909
•A guit w/d for pre-hrd core punk w/synth. Doug. 213-850-1492
•Band nds guit. Infi Mission UK, Church, Smithereens, Petty. Lots of playing around town. George. 818-996-8232
•Bluesy tem sngr/wrtr/sngtr sks guit w/progrsv soulful dark groove. Dedicd only. Infi. 213-306-4909
•Fusion guit hero nrd for soon to be recding, gnging, lounge jazz grp. No moonlighters, pros only. 714-738-4547
•Groove orientd K.Richards style L/R guit plyr wtd for P/R band area B.Ratt, M.Ehridge, Terry. 213-202-0883
•Guit plyr for almost formed HR band. Vocs a must. Ing hr a must. Infi Poison, Cinderella, Kiss, Blonde pref. 818-985-8319
•Guit plyr wtd to form band w/sngr/bst w/strong vox, sngng strgs. Infi Smiths, Coceau Twins, REM. Jeff. 213-663-3883
•Guit plyr wtd to ply simple dynam atmospheric lds. Must be sng orientd, mature. Infi REM, Smithereens, Petty. Call Tony. 818-705-4615
•Guit w/d for pop grp. Must be able to sing id as well as read & wrte. Styles of new Chicago & K.Loggins. Call Bill. 213-530-7749
•Guit w/d for rock hrd blues proj. Stevie Ray, Grand Funk, Montrose. We have matrl, free rehrl. Charisma, dedictn a must. 213-225-5578
•K/A tem sngr/sngwrtr. Joplin mts Tyler mts Gramm vox, sks pro male bluesy HR rfmistars w/strng sngring, vocs, streetwise att, image. 818-781-5607
•M/F guit wtd to showcs w/techno-rock artist on lbl. 213-278-6187
•NEW IMPROVED GOD sks L/R guit plyr. Have mngt, bckng & pigs. Infi Stones, Pistols, Rosa Tatro, AC/DC, etc. Call Dave. 213-469-3614
•Pro tem voc proj w/intr, sngrs, lks, hr, passion, presence, albums, gigs, connex, sks same guit. Aero, Cult, AC/DC, Great White. 818-787-7649
•Progrsv rock duo nds Alex Lifeson. Sing, wrte music like Rush, Yes. Day job, clean cut image, keybrds, Orange Co pref. Mike. 714-772-8270/Mentill. 714-551-3371
•Sngtr & bst skg the 1 guit/sngwrtr, mel w/hvy edge ala Lynch, Rodas, Vai. Have album credits & much exp. Kelly. 818-883-2852
•Sngtr/sngwrtr/keybst ncs L/R guit to showcs. Grt sngrs, grt proj, grt connex. Vocs a +. Altmty pop. Don. 213-542-1883
•Wtd, id guit for org grp. Infi Violent Femmes, Cure, REM. Call Dave. 213-469-3614

•British bst, 36, much pro exp, top equip, etc. skg pro w/rtl soulful syncopated R&R band w/severe prospects. Stewart. 818-352-2002
•Bs plyr specializing in R&B, funk, Latin w/stage & studio equip. Dwight. 213-937-7732
•Bs plyr, 24 y/o, lng hr, avail for demos & shows. Into HR, blues & funk. Xint slap techniq. Call Fabz. 213-937-7731
•Bs soloist, new LP w/recrdng co, maj touring exp, lkg for overseas booking, 1 niters, fill-ins, recrdngs sfts, all styles. Dbl on keys. 213-662-6380
•Bst & dmr avail for pro sfts. Exp & lng hr image a must. Infi Tango, Bullet Boys & Crue. Call Jeff. 213-982-7827
•Bst avail for classic rock T40 csls band & studio wrk. Strong vocs as well. Ralph. 818-773-1115
•Bst sks estab HR band w/mngt. Strong image & stage presence, pro offers only, pls. 213-851-5392
•Bst sks musics for collab. Into into progrsv HR, blues rock & new age music. Verstl & creatv. Lance. 818-703-8049
•Bst, 22, srching for altmty rock band. Infi include Smiths, Church, REM. 818-955-6522
•Bst, 24, have exp, dedictn, tmprtn, equip & image. Infi Maiden, Metallica, Sanctuary, Fates. No drugs or jnks. Srs career minded pro only. Steve. 818-997-6026
•Bst, 24, lng hr image, equip, exp, sngrs. Forming SALEM'S LOT, mel crunchy, spooky metal band. Infi Ozzie, Megadeth, Queensryche, Diamond, Charlie. 213-221-4337
•Bst, pro, 247, sks a srs pro slt, willing to void, already with a top grp but would like to wrk in bellie. Have all equip, reads & is very, very equip'd. 213-285-7824
•Bst/vid voc lkg for wrkg T40 or covr band only. Solid id sngtr, styles rock, R&B, funk, oldies, classic rock, jazz. Also obs on guit. Call Mark. 213-663-8157
•Fam bst sks band of musics who still think music should be fun. Grt image, equip, Intl, keys, vocs, etc. Laurie. 818-567-2670
•Hi-tech bst & keybst team sk members to J/F mel/progrsv HR band. Bst sngs id & bckups, keybst plyr flt. 818-785-8069
•Pro bst avail for srs muscns. Gd sight reader, quick ear, bckng vocs. If your regular guy can't make it, I'll be there. Jeff. 213-850-1351
•Virtuoso Sheehan guit, best chops in town, Intl, xtr gear, image, etc. sks estab grp w/mngt, bckng & studio. No thrash, glam or dngrs. 213-923-2547
•Well connected bsrng/sngwrtr/prodr sks guit & dmr w/ro att & equip. 818-783-3702
•Any srs lunk, rock, reggae or rap grp, getting paid or close to it. Having trouble finding an xint reliable bst? Call this number. 213-856-2582
•Avail bst, dedictd, motivatd image, grooving & pro. Lkg for uni metal band. Rene. 818-792-7146
•Bs plyr avail, avail for very org groove HR band. I have equip, tmprtn, image. 818-407-1499
•Bs, stlck, keybs, tenor vox avail for maj lb tours, recding only. Pop, lunk, no HR/HM. Modern image, top gear. Joel Peleier, 213-578-6438
•Bs, tenor vox, sngrtr, pro equip, finger or pick, some stap. Lkg to commit to gnging cmrcd band, no thrash, SSV. Call Gary. 818-882-9235
•Bst/voc w/grt gear, image, toung & recding exp lkg for hrd edged pop proj w/something going on. Ralph. 213-936-2436

10. BASSISTS WANTED

•3 pc pwr rock band w/scorching fem blues singer lkg for hi energy team plyr to bottom down. Music 1st, deal comes later. We know you're out there. 818-781-4339
•Aggrsv bst, Maiden, Queensryche, Sabotage, Suicidal, mel hvy grooving metal. Srs & dedictd, equip & ready. We have it all, pro slt. Call Mike. 818-505-1346
•American P/R band w/Spanish lyrics? Bst wtd w/commitmt to crack open Latino recrd buying market. Call Tony. 213-410-9207
•Attn rock bst, are you an arrogant, lazy flake? Don't call. If you know fame & fortune is as close as you want, call. 213-851-8768
•BAD XAMPLE sks bst for raw blues lunk orientd HR band. Image & total dedictn a must. Call Bruce or Jimmy. 213-289-0952

10. BASSISTS AVAILABLE

•Amazing bs, name London bs plyr, internat'l mega-credits, 29, tough rock image, sessions & pro offers only. 213-873-1062
•Avail, bas/voc, verstl, competent, 18 yrs exp, sks wrkg band. Call Michael. 213-664-5644

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(602) 224-6161

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUGUST 8, 12 NOON

Axe, rig, gig, lettuce. 213-250-3531
-DR WHISKEY sbs bst. Gd groove, tempo & solid bckbone. Drive to make it big. Equip, impsrtn. Infr Pistolts, GNR, Peppers, AC/DC. 213-654-4134/213-936-9228
-Estab Christian band sbs pr bst. 17-23 y/o. Ing hr image, intense stage presence, infl by Duran, C. Trick, Partridge Family. Call Ben. 213-735-8887
-Estab LA band sbs bs plyr. Must have pro act. Infl straight ahead R&R, no metal, no make-up. Call John, 213-927-8897
-Estab wrkg band sbs bs plyr. Infl Peppers, T. Petty, Stones. Must be srs w/pro act. Call Will, 213-928-3139
-FAST BECOMING ADAM sbs w/commitmt to xfc. Have connex & gigs pending. Infl Who, Floyd, U2. Call Scott or Mike, 213-393-1855
-Fem percussant & male voc sk fem bst to create. Infl Fleetwood to Bauhaus. Enjoy dance beat, some own equip. 805-659-4986
-Funky punkish drmr, infl Peppers. Fishbone. Public Enemy & Doors. Goes for jams to start srs band. Must be semi-srs. Noel. 213-876-8227
-Funky tribal groove rock sbs pr bsd/drm team to form band. Call Tim. 818-769-5338
-Hrd rocking bsd nrd for speed thrash HM band. Mel. 818-769-3236
-Fm kig for a cool kig super groove bs plyr. Should have lng brown hr & into Kiss, Crue, VH. Call Jason. 213-949-3955
-Kicking by plyr wtd for K/A rock band. No holding back. In vein of Montrose, Trick, Kiss. Matt. 213-653-0240
-LA area band sbs bs plyr. Our infl incl Pkies, Doors, Smiths. Gender is not import, att is. Call Steven, 818-269-1568
-LADATWATT kks for bs plyr. We nd you. Have drms, have gut, have vocs. Image, streetwise, gd chops, music vision a must. 818-578-0073/213-951-1723
-LEGAL REFERENCE sbs hrd R&R bst for natl tour & recording. Have matl & indie releases. 213-913-1477
-Lgt for bst to join nrd pro band w/sngs & upcmg gigs. P/s call Linda. 213-466-7619
-LOVE SHIKK is bok & we nd a killer bst ala B. Dall of Poison. Must have lng hr, tmprnt & a pro att. For info, call Penney, 213-351-1533
-M.C.O.L.M BLISS sbs bst for encompassing hypnotic driving sound. Must be able to carry own equip. 213-850-0698
-Male bst wtd for HR/HM band. Must have previous exp. 818-718-6710
-Ndd, black male bstr/rapper for musical theatrical prodcn. There is pay. Call Jerry. 213-662-0259
-Parrot head bst wtd to form band w/drmr. No drugs. Call Scott. 213-839-9182
-Pro proj now audting bst. Funk, rock, R&B, bckd prodcn. Has studio. 818-346-4045
-Rock bst, fem pref for rock band ala White Lion, Vixen. 213-289-9680
-Rock solid bst wtd by estab prwl HR prj. Image, att, equip, tink a must. Infl Sabotage, Dokken, Queensryche, Call Rick, 213-978-8079
-Satellite, Stone sbs plyr, have developmnt deal w/recrd co for demo. Send tape to: 280 S. Lemon Box 185, Walnut CA, Frank, 714-594-6637
-Scumbag bst wtd that lives in Hilywd area. 213-851-3756
-Singing bst wtd for pseudo acous trio w/gd sngs & gigs. 213-207-0854
-Slamming jamming funkng grooveing bst nrd to start a grooveing ml hip cool band. Call Johnny, 213-659-5648
-Solid bst wtd for rockably folk/rock grp, org matrl, grt sngs. Call Ted, 805-481-6008 or Vanessa, 213-462-3783
-Soul bst wtd, no picks, prf black plyr, bckups, demo prfd. Infl by Motown, the Delta, some blues rock. Sonny, 213-392-0290
-Srs bs plyr req. Must sing, have chops, equip & posvly att to compl band. All orig rock band w/strong sngwrng qualities. Troy, 818-448-4151
-Stand up bst nrd to ply blues, boogie, barrel house, stomp & live. P/s call Dalton. 213-463-1017
-THE ETERNITY LEAGUE sbs bs plyr immed. Must have gd time, chops & image. We have grt sngs & connex. Infl Til Tuesday, Pretenders, Cure. David, 213-851-9594
-Where's a bst who's ready to recv money for what he

loves, rather than pay. Rock ala Jovi, Winger, Connex, equip, rehrt, motivation. 818-562-1515
-Wild pro bs plyr wtd to form band by eclectic fem voc sngwr/wtd/dmro tape & maj bl instr. Call Kathryn, 213-851-7527
-Wtd, bs plyr to ply R&B, blues, 60's classic rock band. Call Tom, 213-856-0451
-Wtd-bs plyr to be part of next big thing. Let's redefine the music scene. Only srs rd call. Mark, 714-661-9651
-Wtd-bs plyr to form org Smiths/Morrisey infl band. Must be diehard Smiths & Morrisey fan. 818-781-3681/818-645-3264
-Acous upright bs plyr nrd for new age rock band. Nrd groove plyr w/solo abil. 213-568-1823
-Aggrv bst, Maiden, Queensryche, Sabotage, Suicidal. Mel hvy grooveing metal. Srs, dedictd, equip'd & ready. We have it all, pro sft. Call Mike, 818-505-1346
-Aggrv solid bs plyr wtd by pro HR keybd orientd band. 24 hr studio, dcmr. Must have equip, HR image & a showwnt. VH, Whitesnake, Bruce, 213-851-1372
-Band w/pro mgmt & bl ties sbs bst w/wrting/voc skills, commitmt to music/career. Rock w/depth. XTC, Police, U2, Ois. 213-960-8986
-Bs plyr & keybdst nrd for very verstl band. No flakes, no egos, must be able to ply everything. Lbl instr. 213-318-1111
-Bat nrd to compl band, someone who can walk, groove & rock to orig music. Queensryche, Whitesnake sound. 213-851-9174
-Bat w/att problem nds the youngest baddest guit for R&R band. Infl old Crue, Kiss, Aeros, 213-387-3980
-Bat wtd by AXIOM, hvy groove & hook rock band. Mngt pending. Infl, only the best. Must have chops, exp, tmprnt. Call Eric, 213-674-4007
-Bat wtd by id guit & voc to form HM band ala Whitesnake, MSG. Must have dedictn, lng hr image. Call Lou, 818-682-6862
-Bat wtd by pop grp. Styles of new Chicago & K.Loggins, etc. Must be able to read & write as well as sing id. Call Bill, 213-530-7749
-Bat wtd by shows band, pro only. Winger, Whitesnake infl. Call Dave, 213-630-2934
-Bat wtd by sngwrnt of previously estab band. Cmrcl, mel, HR infl. Sngwrng groove. Lv msg, 213-376-6238
-Bat wtd for rock blues welcome band. Srs only. Call Jay ASAP, 213-385-3320
-Bat wtd, hrd wrkg, hrd driving, pro equip & chops a must for mel altmvt music v/dge. Call nights, 213-676-1745
-Bst wtd by sngwrnt of previously estab band. Cmrcl, mel, HR infl. Sngwrng groove. Lv msg, 213-376-6238
-Bst wtd for rock blues welcome band. Srs only. Call Jay ASAP, 213-385-3320
-Bst wtd, hrd wrkg, hrd driving, pro equip & chops a must for mel altmvt music v/dge. Call nights, 213-676-1745
-Fem bst w/vocs wtd by guit to form 3 or 4 pc HR/blues band ala AC/DC, Britany Fox, & mainly originals. 818-895-1821
-Guit sks to put together rock & soul band. Have gd equip, be a sngwr, give me a call. 818-578-0073
-HR/HM bst wtd by singr & guit plyr. Call Blaze & Steve, 818-241-3407
-K/A fem sng/sngwr, Joplin mts Tyler mts Gramm voc, pro male bluesy HR rfmasters w/strong sngwrng, vocs, streetwise att, image. 818-781-5607
-Lgt for bs plyr. Must be loxier than Farrah Fawcett & groovier than Marsha Brady ala Mother Love Bone, Rattlesnake Snake. Call Arnie, 213-874-4264
-New age rock band skg pr bst, specialzing in jazz, funk, fusion or Latin styles w/gd k/s. Call Laurent, 213-671-7426
-Pro bst wtd for band w/prodcor, lbl instr. McCartney, Phil Chan, Nathan East. 818-981-2171
-Sng/sngwrnt/keybdst nds bst to shows. Grt sngs, grt prj, grt connex. Voc a +. Altmv pop. Don, 213-542-1883
-Sngwrnt, keybdst/sng & guit forming unique rock band of 90's. Career minded only. Lel, 818-986-3941/Dan, 818-988-3941
-Solid bst nrd to compl 4 pc mel HR band. Infl Dokken, Scorpis, MSG, UFO. Srs pros only. 818-985-1271
-Trash glam bst wtd into grt bl & criminally rocking tunes. If you're not young & angry, don't call. Crue, Skid, LA Guns, Poison, 213-856-8990

11. KEYBOARDISTS AVAILABLE

-Eclectic keybdst/sngwrtr sbs fem guit/voc into Celtic music. Infl 10,000 Maniacs, Waterboys, Sundays. Pastoral amateurs only. Call Carl, 213-447-0947
-Fem keybdst kig for srs cmrcl metal band kig to get signed. Bckng vocs & equip. Infl GNR, LA Guns, Whitesnake. Call Cindy, 213-851-2175
-Former keybdst for Tuft w/Hilywd/road exp. Have gear, k/s, tmprnt. Returning to LA. Infl Kiss, Eruft, Duran. Call for demo pckg. Benny Bruce, 504-641-4440
-Guit/keybdst, BA from UCLA, sampler, D50, JBL's, Charvel, Mesa Boogie. Avail for demo prjs or P/R or funk band w/proj & paid rehrt. Matt, 818-981-4816
-Hi-tech keybdst & bst team sk members to J/F mel progrv HR band. Keybdst plys flute, bst sings id & bckups. 818-785-8069
-Keybdst sbs weekend wrkg sts. Call John, 818-446-9688
-Keybdst w/hw equip, pro gear sbs pro proj, MIDI & any styles. 213-662-6380
-Recrdng artist/voc/keybdst/wrtr/prodcor w/orig matrl kig for maj recrdng toung act. John David, 713-666-4125

11. KEYBOARDISTS WANTED

-Altmv pop sng/sngwrtr w/mngt, recrd co instr, sbs creatv adventurous keybdst w/drm programming, segwngnng skills. Possbl lng term involvment, some pay. 213-829-3287
-Dead or alive, exp or semi-exp keybdst to form org pop R&B grp w/MIDI studio. Dedicd only. 213-753-5875
-Guit & bst sk keybdst w/vocs. Srs commitmt, not pro yet. Rock, ska, R&B, acous. Many originals, no metal, no image. Call Andy, 818-889-7396
-HUMAN KIND sbs keybd w/vocs, all orig, must have burning desire to succeed. M/F. Dave, 213-318-6010
-Keybdst dbl on bs & bckup vocs nrd by wrkg pr bst. Oldies & pop dance orig. 213-969-4808
-Keybdst nrd for rock band ala White Lion, Ozzy, Vixen. Fem pref. 213-288-9660
-Keybdst wtd ala Fireball, Aladin, for aggrv answer to new Manchester psychdla. 213-663-3614/818-506-6364
-Keybdst wtd for cmrcl HR band, under 25, must have wrting abil, drive & image. Call alter 5. Hans, 213-337-1164
-Keybdst wtd for estab pro rock act. Xlnt bckng vocs & equip a must. Call Jeff, 818-765-0929
-Keybdst wtd for R&R org band. Must have gd strong bckup vocs, gd image & att. Team plys orig, pls. Infl Heart, Giant, Bad English. So Bay area. 213-372-3119
-Keybdst wtd to form sophisticated rock funk band. Eric, 213-469-7900
-Keybdst/collab wtd to write love sngs w/sng/sngwrtr. Infl D. Frost, L. Ritchie. Pros only. 818-787-1433
-Keybdst wtd to form sophisticated rock funk band. Eric, 213-469-7900
-Keybdst/collab wtd to write love sngs w/sng/sngwrtr. Infl D. Frost, L. Ritchie. Pros only. 818-787-1433
-Keybdst wtd to form sophisticated rock funk band. Eric, 213-399-5349

-Multi-keybdst nrd for all girl band. Able to read if possibl. Must be determined, must have own equip, be dependbl. Call Michael, 213-766-8536
-Ndd, keybdst, w/rtg/stage presence, voc abil necessary. Call Jerry, 213-662-0100
-Planist/keybdst wtd for orig pop jazz shows proj. Infl Basia, Sade, Anita Baker. Call Joe, 714-871-6320
-Pro proj now audting keys. Funk, rock, R&B, bckd prodcn, has studio. 818-348-4045
-Rock band skg keybdst, lock out srt, very marketbl w/bl instr. Just nd keys to roll. 818-785-2229
-Sng'r, bst sbs dedictd keybdst w/elevated consciousness for sngwrng, perimng, collab. Maj bl instr. Infl Eric, Gabriel, Ferry, 30's blues. Tony, 213-393-5431
-Wrkg band w/mngt nds keys rehrt. Call Rick alter 6. 213-399-5349
-Young orig progrv rock band w/solid matrl & instrd parties sbs keybdst/rhythm kig to wrk with. Exp necessary. Call Jim, 818-907-8961
-Ariana rock outfit in nd of keybdst plyr. The sound of the future awaits you. Call Peter, 818-890-2722
-Bluesy fem sngwr/sng/sks keybdst w/sngwrng southd drd groove to form band. Infl Eurythmics, DePeche. Have sngs, you too. Xlnt contacts, spc. Beth, 213-655-7948
-Depndbl keybdst wtd w/equip & abl to ply k for P/R band. Grp minded who foul habits. 213-658-0546
-Fem keybdst wtd by singr & founder of previously estab band. Mel, progrv & HR infl. Team plyr, sngwrng welcome. Lv msg, 213-678-6238
-Fem percussant & male voc sk fem keybdst to create. Infl Fleetwood to Bauhaus. Enjoy dance beat. Some own equip. 805-659-4986
-Keybdst wtd for pop grp. Styles of MOR, new Chicago & K.Loggins. Must be able to sing as well as write. Call Bill, 213-530-7749
-Keybdst wtd for salsa & Latin jazz music for collab. Call Oscar, 818-352-8499
-Keybdst/guit wtd for altmv band infl by Bunnymen, Midnight Oil, Gabriel. Must be very mel, tastful & xtremely dedictd. Jeff, 213-306-4909
-Keybdst for recrdng/band proj. Into World Beat mts Oingo, Midnight Oil, Gd equip, improv skills a must. Steve Robbins, 213-271-8144
-Multi-keybdst nrd for orig recrdng prjs, future club dates, musicly verstl. Infl wide variety. Srs inquires only, no BS's & no egos. 818-783-8134/818-377-5128
-Pro keybdst wtd for band w/top prodcor, lbl instr. 818-981-2171
-Sng/sngwrnt/keybdst nds L/R keybdst to shows. Grt sngs, grt prj, grt connex. Vocs a +. Altmv pop. Don, 213-542-1883

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12. VOCALISTS AVAILABLE

- 27 y/o to sing backup/idle/ hornsby or P. Rogers. Trained, exp. flexible. Male. 213-327-4380
- A singer/songwriter/writer, chops & exp skg orig band. No beginners. Infl Southern rock, blues & folk. 213-461-2191
- A vox, some words & ideas. Pop 60's style. 213-876-2296
- Aggrav frontman lkg for dark edged band. Infl Stooges, Bowie, Cure, Cult etc. 213-462-5179
- Ammatv singer/songwr lkg for alt/rv band. 818-761-8043
- Ammatv slngr sks informal grp. Stones, Berry, Idol, Pretenders. In Venice. Tom. 213-859-4669
- Black fem & male duo w/strng bckgmd vocs, 11 yrs wrkg together would like to do bckgmd vocs for recrdng projs or band. Prof R&B, Call Debbie & Gil. 213-463-4014
- Crowses, Faces Passionate, believable voc lkg for compl snags & lyrics in same vein. 818-762-0674
- Deborah Ruth, expeirncd voc avail for paid sessions, demos, recds, bckups, bckgmds or lds, collab. 818-892-7240
- Dynam, xpressv fem voc/lyricst lkg for uniq rock band. Call Stephanie. 818-965-5593
- Exp male voc/saxophonist/keybdst sks orig R&B flavored modern groove stl. Victor. 213-262-5595
- Fem ld voc w/gd tone & moves skg band. Infl 10,000 Maniacs, Cocteau Twins, Til Tuesday, Mary. 213-396-4558
- Fem metal voc avail, infl by Queensryche & Warlock, no Jovi or GNR posers, no pop, R&B or anything else normal. Denise. 818-982-9453
- Fem voc lkg to J/F rock band. Infl S.Row, Crue, Warrant, Rena. 213-957-0055
- Fem voc w/clear strong vox lkg for recrdng projs. Soul, R&B, jazz only. 818-896-4046
- Fem voc wrts to join or recrdng proj. Pwrlt sexy uniq vocs & street image. Folk, blues, southern rock & groove infl. 213-461-2191
- Fem voc/guit/sngwr, MI grad, sks to J/F sophisticated streetwise mel HR band. Uniq, creativity req. Take the chancel J.P. Minton, 213-465-7212
- Fem voc/lyricst avail for recrdng projs. Infl Blondie, Doors, GNR, Lucia. 818-753-7788
- Fm a male voc skg band w/rlnt, determination. Ramones, etc. Tony. 818-503-4490
- Intense male voc w/ultimate range, xmt vibrato, pwr & grl tone alo like Tale, TNT, Whitesnake, Testa. Call Jeff. 213-312-1432
- Killer HR fem voc sks mel HR band. Aero, AC/DC, Heart, Zep. 714-897-5721
- Ld voc w/compil set of HR orig snags sks muscians to form

- grp. I have grt matr, ready to be pyd. image, oedictn a must. Dan. 213-371-3555
- M. Sleazy the type w/ h3 3/2 oct range, sks pro band w/ xmt image, mngr, bckng, bl ntrst pref. No jokes, pls. 818-988-9551
- Male slngr avail. 213-651-0411
- Male slngr/sngwr, finished R&B contract, sks new band in Hollywood area. Infl S.Wonder & Babyface. Jim. 213-851-5062
- Metaphysical slngwr, exp in all styles, lkg for intrstng wrkg projs. Call Asena. 213-281-9766
- P/R slngwr w/maj touring & recrdng exp. no metal. 213-969-4808
- Pro San Fran muscn sks place in band w/mngt. Call AJ Conn. 503-585-8063
- Pro voc, 1st tenor, young, sngwrng abil, sks pro g/gigs. Rock, jazz, blues, funk, R&B. 213-469-9317
- R&B voc, wrote 1980's gold hits. Phys killer sax ala Sanborn, dls on dime, versit, any style, rock, jazz, skg wrkg band. Buddy. 818-996-9301
- Radical stage monkey wrks & hooks that cook sks grooving band w/bkng pref'd. 818-988-9551
- Soloist, clean cut, energetic, hrd wrkg, has new LP w/ recrdng co. Maj touring equip, lkg for new maj overseas booking. 213-662-8390
- Tall blonde sexy 25 y/o slngwr, formerly frontman for Mae West. Style ala Roth, White Lion, Poison. Sks band w/ mngt. Call Sean West. 213-592-2440
- Aggrav frontman lkg to J/F hrd grooving dark edged band. Infl old Bowie, old Cure, new & old Cult & Stooges. 213-462-5179
- Trained prof, infl early V.H. Warrant, Crue, Danger, image, range, lks, hooks. Pref signed, bckd or mngt. 818-988-9551
- Veratll uniq black male voc/lyricst/dancer avail for sessions, gigs as ld or bckup & collab for dance music & ballads. Eric. 213-469-4055
- Voc avail to J/F band in style of Kix, Guns, Pistols, Crue. Sleazy & flash a must. Pls w msg. 213-402-2261
- Voc avail, 26, no image, live in Santa Monica, West side. Infl Rickie L.Jones, Sundays, Maniacs. Male voc. 213-399-6538
- Voc sks band or muscians to form band. Infl from Jovi to GNR. Pls call Johnny. 213-312-0050
- Voc sks band or muscians to form band. Infl Jovi, V.Nell, A.Cooper, Axl. Intrstd? Call John. 213-398-3801
- Voc sks signed or almost signed band, fem/warm gutsy 3 oct vox. I have 10 yrs. outstanding presence & dedictn for success. 213-392-8147
- Voc/sngwr w/personal studio & rehrl spc lkg to J/F band. Music is hrd edged pop ala C. Trick, Beatles, Clash. 213-936-2436
- Voc/sngwr wrts to join band or recrdng proj. Pwrlt sexy

- vox ala Martha Davis. Have strong snags, stage presence & dedictn for success. Lisa. 213-392-8147
- Weirdo, weirdo singr lkg for strange band for alt/rv scene. No compromise, compromise or die. Dr Brown. 818-761-8043
- X-Baby Dolls voc sks guit/sngwr to form hrd hitting rock band. Dark glam image a must. No drugs. Infl early Crue & Vain. Contact Sean. 213-882-8307
- Bluesy fem sngwr/sngwr sks band or muscians w/progrsv soulful dark groove. Infl Eurythmics, DePache. Have snags, you too. Xmt contacts, spc. Beth. 213-655-7948
- Fem voc/lyricst lkg for funk rock band of 90's. No drugs, no egos. 818-709-8726
- Fem voc/sngwr/rhythm guit, positiv pwrlt perfom, gonna lay down the law of rock for 90's. No chain smokers, clones etc. Real rock, no metal. Teri. 213-464-9204
- Ld voc lkg for lng blonde guit plyr to collab wrting snags. Must sing harmonies. Poison, Cinderellas, Kiss, Jovi. 818-995-8319
- Male voc avail for rock, pop, R&B, jazz demos. Christopher Todd. 213-633-1734
- Recrdng artlst/voc/keybdst/wrtr/prodcr w/orig matr lkg for maj recrdng touring act. Rock, pop, contmpry, new music. Lv msg. 713-666-4125
- Recrdng artlst/voc/keybdst/wrtr/prodcr w/orig matr lkg for mngt, recrd co, band or proj. Lv msg. 713-666-4125
- Rock slngwr formng orig band, nd all instrmnts. Infl old Aero, old A.Cooper, Priest, GNR, Thunder. 415-525-0237
- Sexy, gutsy prof fem voc/sngwr wrts to form rock band. Uniq voc style & pwrlt presence, connex. Srs only. Angela. 818-967-6621
- Sngr/dancer lkg to form. join, funk rock band. Infl James Brown, Zep, Bowie. Call John. 213-960-1605
- 12a-Voc, 23, w/snags, hr, drive, sks to J/F burlesque cntry metal blues band. Infl Skynyrd, Stones, Foghat, Aero. 213-225-7443

12. VOCALISTS WANTED

- 1st tenor ndd for male voc grp. The higher the falsetto, the better. Able to sing id. Call Michael. 213-766-8536
- Alt/rv rock band sks voc w/soul & sincerity who can sing. Style be yourself. Larry Ellis. 818-567-4274
- Band w/a k, a sound & a goal sks dedictn lyricst/sngwr/ frontman. TV appearance in Aug & gigs constantly avail. Andy. 818-259-9635
- Bckup voc w/d for R&R orig band. Gd image & att, instrmt abil helpfl, ml Heart, Giant, Bad English. So Bay area. 213-372-3119
- Bluesy sklnny 70's rock star type sngrrnd for grp w/hvy Faces, Stones, Crowses, Quireboys infl. Must have gypsy image, Hillywd area. Jack. 213-413-8558
- BRATS ska howling androgynous sex god. We have comex, shows, mailing list, smoke mach, be willing to wear make-up & love pancake. Johnny. 818-980-2727
- Chops orientd groove rock band sks commtd & accomplishd front man. Infl L.Colour, Mr Mr, Winger. Michael. 818-377-5189

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•Male voc w/magnetic cocksure persona. Trained soulful operatic vox, aggrv & open minded. Contact Ripper. 213-423-8906

•Male voc wtd by guit & bst forming P/R org grp. Infil Midnight Oil, Gabriel, Police. Very exp, pro qual only. 213-396-9558

•Male voc wtd by P/R band w/ltl & mngt instrnt. Infil Babies, Outfield, Jovi, 25-30, no smoking or drugs. Call John. 818-840-9131

•Male voc wtd for crush & groove band. Image import, Infil a must. No tape, no call. L. Colour, Mr Big, Rly. 818-213-551-6643

•Mature fem voc wtd by reforming HR/blues band. Covrs ala AC/DC, J. Jett & Benatar, covrs & orig. 818-895-1821

•Metal act sks aggrv world class voc in the Tate/Halford tradition. Creatly, image conscious pros only. Singing imminent. 604-888-3021

•Metal act w/maj lbt instrnt sks aggrv world class voc/lyrics in Tate/Halford tradition. Singing imminent. 604-736-1930

•Nd the vox for my sngs ala Gram, Rogers, Daltry. Have xnt guit rock band & industry audience. Am well connected. David. 213-556-4856

•Orig & ltrnd voc wtd for hvy band. Ages 20-24, very srs. Infil everything tasty, pls no straight forward metal geeks. 213-804-1009

•Outrageous lipstic glam star qual voc, 23 or younger, ndd for anthem orientd pop band. Infil Enuff, Gilder, Poison, Suite. 213-856-4700

•PRINCESS PANG sks male ld voc ala Tyler & Stewart. Must have image, writing & pro att. 818-981-9050

•Pro fem sng wtd for pro recrdng grp. Pop & R&B dance music. Call Immed. 213-839-3211

•Pro prof now auding bckgrnd vocs. Funk, rock, R&B, bckd prdctn, has studio. 818-346-4045

•Pro pro for srsly dedicatd cmrcl HR act w/sngs. Direction, lbt instrnt, credits & new concept for L.A. Let's rock. 213-876-4424

•R&KHA, pwrfl R&B band sks hi voltage voc/frntman/lyricst. We re gd, call our mngr. 818-997-4440

•Rock band sks ld voc/frntman to complt proj. Many orig. Infil Aero, Zep, AC/DC. Call Brian. 818-341-7884

•Sngtr wtd to complt dynam bluesy progrrv HR band. Must have range, pwr, emotion, image. Under 25 pref. Hugh or Pete. 213-962-8182

•Sngtr/lyricst wtd for HR mel metal band. We have alot of matrl & desire. 100% dedicatd. Call Mike. 818-753-1472

•Skg M/F voc into R&B sound for recrdng contract w/maj co. 213-298-4550

•Skg M/F voc into R&B sound for recrdng contract w/maj co. 213-298-4550

•Sngwrtng duo sks creatly, responsbl fem collab for spec proj. 818-907-2755

•Voc & bs ptyr wtd for HR/HM guit & drm team. Have studio time & rehrl spc. Dedicatd, image, exp a must. 213-479-7208

•Voc ndd to complt hrd edged hypnotic gothic groove quartet. Open mind, Infil, imagery a must. Infil Sisters, Bowie, Bauhaus, Cramps. Killjoe. 818-768-7981

•Voc ndd to complt the most hardest edged hypnotic gothic groove quartet. Open mind, Infil, imagery a must. Infil Pistols, Bowie, Bauhaus, Cramps. Killjoe. 818-768-7981

•Voc wrtng strong passionate vox desired for mel HR band. Infil Queen, TNT, Angel, Rush. Have mngt, possibl deal. Kurt. 818-995-4041

•Voc wtd by bel & dmr. Must have hyper stage presence, creatly lyrics. Infil Fishbone, Primus, Peppers, funk. Kevin. 212-477-7545

•Voc wtd by cmrcl rock band w/many connex, dedicatd & devotn. Behn In Van Nuys area. No flakes, no fools. Call Jerry. 805-584-1703

•Voc wtd by guit & dmr to form HR band. Ages between 20-28 Infil Night Ranger, Damn Yankees, Leppard, Triumph. Ask for Mark. 213-806-1485

•Voc wtd by progrrv metal band w/something different. Randy. 714-893-8398

•Voc wtd for cmrcl HR band, under 25, must have writing ablt, drive & image. Call after 5. Hans. 213-337-1164

•Voc wtd for hvy rock bluesy metal band, all orig music, to showcs & do future recrdngs. Infil Plant, Rogers, Gillan. Call Mark. 213-846-7739

•Voc wtd for immed recrdng. INXS, Stones, Crowes, Tyler vox. 213-654-0132

•Voc wtd to form sophisticated rock band ala Toto. Eric. 213-469-7900

•Voc, Malden, Queensryche, Sabotage, Dio, hrd, hvy, mel, semi-cmrcl. We are fully equip'd, srs, dedicatd & ready to rock. No flakes. Call Mike. 818-905-1346

•Voc/frntperson wtd by P/R band w/ltl & mngt instrnt. Infil Babies, Outfield, Jovi. 25-30, no smoking or drugs. Call John. 818-840-9131

•Wtd-well known fem voc to sing in P/R AIDS video. Pro only. Steven. 213-663-0572

•Wtd-young black ld sngtr w/gd vox & nice image, able to be a gd entertainer to replace old ld sngtr for grp proj going places. 213-935-8994

•Ximt musician lkg for ximt keybrd plyr. Infil Heart, Bad Co, Aero. Pros only. No drugs. Janet. 818-440-1841

•All points bulletin band skg vocalist, tenorizer, Hair, Kings, Supremes w/Infil beyond human reach. Planning to make Crue our opening act. Call Danny. 818-547-3216

•Arena rock band, still in quest of voc who can actually vocalize. The sound of the future awaits you. Call Peter. 818-590-2724

•Band sks sngtr w/maj lbt deal. Must have own trnsprt. Pros only, no egos. 213-621-0455

•Down right shameless sngtr sought by baltic KROQ style band w/ltl edge. Hvy connex, maj lbt instrnt, 24 hr lock out, top notch plyrs. Rick. 213-867-2329

•Estab act sks world class frntman. Dark edged atmospheric new rock ala early Cult, U2, Zep. Have free rehrl & 16 trk. 818-788-4922

•Fem voc wtd by signed recrdng proj. Atmospheric rock w/ folk infl. No hvy rock, R&B or jingle sngs. 213-285-9273

•Frontman w/image, presence, gd vox, att, for pro band w/ mngt, lbt instrnt. Must have rock, funk & soul qualities. Mike. 213-874-3746

•Guit plyr sks Ozzie to Randy, Jimmy Page to Plant, that type of writing team. Intent rock & soul band. 818-578-0073

•Hip hop/R&B dancers/vocs ndd for fem grp forming. Must be xtremely pro & srs. Trey. 818-509-1998

•If you enjoy singing rock, blues & groove give Jay a call. 213-385-3329

•Kansas, Rush, Queen, Styx Infil band, no keys, replacing voc. All orig matrl, nat'l alrply, showcs. Mark. 612-888-0423

•Male bckup voc ndd for industry showcs in late Aug. Orig rock proj, there is pay. Tape & photo req. Send to Project. 29 Navy St #4, Venica CA 90291

•Male sngtr wtd. Must be loxier than Farrah Fawcett & groovier than Marsha Brady ala Mother Love Bone, Rattlesnake Shake. Call Arnie. 213-874-4264

•Male voc wtd for pro HR/HM band to complt studio proj. Infil Tate, Dio, Coverdale, Halford. Pros only. Kevin. 213-804-2649

•Outrageous cool lkg frntman ndd for rebellious young R&B band. Guit +. Infil old Crue, old Kiss, Aero, Skid. 213-387-3980

•Outstanding guit & voc sks charismic very exp male sngtr for top notch blues, R&B swing grp. It's w/mngt. Rod. 818-510-0377

•Pro HR band, world class plyrs, legal rep & pro demo sk voc/frntman, image, Infil. Bach, Plant, Coverdale, etc. Victor. 213-258-5898

•Progrrv rock metal grp sks ld voc w/lyricl ideas. Ask for Stark. 213-343-8045

•Sngtr/frntman wtd for funk & roll band w/mngt deal. Must be verstl, exp, charismic & dead srs. Sam. 818-282-8330

•THE DARK sks ld voc. 213-654-9793

•Vtrano guit/sngwrtng lkg for grt sngtr to complt recrdng proj. Have mngt, can shop. Gabriel, Sting, Call Randy. 818-782-9790

•Voc wtd for HR band w/progrrv edge. Distinctly orig cmrcl sound. Must be mature, pro, strong vocs. Call Dave. 818-965-1900

•Voc, I got the sngs, can you sing them? Into World Beats mts Olngo, Midnight Oil, Rehrsls for recrdng/band. Steve Robbins. 213-271-8144

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•Whiskey vox, male voc/sngwrtng wtd by guit/sngwrtng to form sngwrtng team from hell & form band. Image, Infil a must. Pros only. Jim. 818-997-1926

•Wtd-fem bckup voc for maj proj. Must be srs minded. Bio/demo a must. Call Dave. 714-841-3769

•X-CBS recrdng artist sks HR blues voc. Tyler, Plant, Atsbury w/srong image & wrtng ablt. Pros only. Jason. 213-871-2028

•Young male voc wtd for estab blues rock band. Muddy Waters to Stones. No Whitesnake. Have mngt, gigs, demos. Terry. 213-388-3953/Frank. 213-874-9327

13. DRUMMERS AVAILABLE

•Bombastic solid grooving dmr sks HR band w/ltl deal & mngt. No sngtr, don't call. Lng hr image a must. J.D. 818-885-7842

•Bat & dmr avail for pro als. Exp & lng hr image a must. Infil Tango, Bullet Boys & Crue. Call Jeff. 714-982-7227

•Clean cut lustful rock dmr, etc. Paul. 805-255-2012

•Dbl bte dmr sks pro estab HR proj. Have Infil, image, equip, chops, exp, etc. Call Rick. 213-978-8079

•Dbl kick dmr lkg for Sabotage, Crue, Priest type band. Pro gear, imagrtn, job. Let's K/A In LA, tomorrow the world. Doug. 213-465-8828

•Dmr avail for baltic rebel rock band. Infil Bonham, T.Lee. Jeff. 213-463-6838

•Dmr sks band or musicians Infil by D. Gruson, B. James, D. Sanborn, D. Benwolf. Call Roger. 818-249-5830

•Dmr sks band w/Infil & gd att. Infil by reggae, world beat, ska, blues, funk. Call Adam. 213-379-2139

•Dmr sks creatly mel rock band, socialy & reality aware, some accous pref, wrkg or non, real people only, pls. Alarm, U2, REM. Al. 818-585-7008

•Dmr, 21, dedicatd, skilful, gd lkg, srs inquires only. Into GNR, S.Flow, Crue. Lv msg. 714-952-4659

•Dmr, hrd hitng, team plyr, exp in studio & club circuits, grt rock image. Infil Aldridge, Bonham. Pro sits only, pls. Tom. 818-768-5714

•Eddie Cross, dmr/voc, formerly of Autograph, avail for snged or almost signed estab metal band. Lng blonde hr, xtreme toung & recrdng exp. 818-840-0737

•Exp dmr avail, all styles from AC/DC to ZZ Top includ Chick Corea. Contact Alex. 818-761-4738

•HR dmr avail. Sks proj, lng hr, timing, dynam, vocs, cool image. Infil 60's, 70's, 80's rock. Contact Anthony. 805-251-0207

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•Multi-percussn, Octipad, drm mach, congas, timbais, sks org band w/vision, purpose & goals. Strong matrl, pls. 213-221-7354
•Pro drmr filling calendar now. Csls, clubs, any style, 15 yrs exp in LA area. Call John, 213-399-7432
•Pro drmr lgt for orig rock, jazz, fusion band. King Crmson mts Weather Report. Call Bill, 213-874-7118
•Pro drmr sks career minded image conscious HR band ala LA Guns, Crue. Rob. 213-437-6996
•Pro drmr w/studio exp & image sks gigging band ala Dokken, Grt White. Brad. 818-894-4479
•Pro rock drmr, seasoned plyr, avail for w/crcdentials. Have all the skills & qualifications nnd to be xtra hot. Call Louie. 818-830-9249
•Quality drmr w/10 yrs exp including Japan avail for recrdng, gigs & touring. Xlnt straight ahead eq. Jim, 805-986-4741
•Rock drmr, solid, hrd hitting straight ahead plyr kg for pro rock band. Will relocate from San Fran. Mike. 415-442-0285
•Rodger Carter, drmr, road & studio ready now, pro exp, grt wk att, ply w/ckick, team plyr. Avail immed. 818-981-8822
•Simple solid drmr sks wrkg or toung band. Call Morey. 213-641-8232
•Solid drmr lkg for pro band. Cd snqs a must. 213-466-4771
•Solid rock drmr lkg for groove orientd band. Gd att, dedicat, lng hr image. Infil Bonham & Bozoo. Call James. 213-465-4746
•Southern drmr lkg for barroom blues band. No HR or blues rock, pls. Call Jack. 213-856-0451
•Srs drmr lkg for srs gnt & bs plyrs into Rush, Genesis, U2ed & A Holdworth. Have studio to ply in. Pls call Gil. 213-397-4746
•Strong drmr, grt feeling grooves w/rock solid time. Xtensv recrdng, perform exp, click trk no problem. Gri equip, image. Pro only. 818-891-8374
•Ultra hlp electric percussn/dmr for technoid big beat unit. Pros only. 213-399-6831
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•Drmr sks pro sit where fun & groove remain the law of the land. Into Fishbone, Peppers, L. Colour. No nasty habits. Pete. 213-464-5055
•Drmr w/20 yrs exp lkg for pro sit &/or strong orig sit. Acous/elec drums. Pls call Al. 818-988-4194
•Drmr w/recrdng & toung exp lkg to J/R altmrv band w/ groove. Srs only. Ross. 213-559-2631
•J.T. Sledge, formerly of Newly Used is now considering

bands. The most solid pocket in town, sequences, no problem, image import. Call Joel, 818-753-5758
•Pro drmr avail, lng hr image, pro gear, 15 yrs plyng exp. Infil Lee, Sweet, Aldridge, Smith. Let's rip & blow this stand. 818-605-9762
•Pro drmr w/ks, lnt, image sks band w/same. No flakes, pls. 213-473-8636
•Pro world class drmr, jst bck from tour w/maj act avail. Pros only, pls. Scott, 213-328-9255

13. DRUMMERS WANTED

•ADRENALINA sks drmr w/solid hvy groove for orig proj w/gigs, mgnt. Lyrics in Spanish. Infil Duran, Ice House. Raul. 818-968-2122
•All tem metal band sks dbl bs hrd hitting drmr. Must be avail for practica 5 nites/week. Have lock out sat. K.K. 818-881-4314
•All star voc band sks plyrs who sing. Orig Infil, Alabama, Soul II Soul, Sting, K. Bush. Lv msg for Ms Jones. 213-960-8886
•All star voc band sks plyrs who sing. Orig Infil, Alabama, Soul II Soul, Sting, K. Bush. Lv msg for Ms. Jones. 213-960-8886
•Alttrv band sks drmr. Must have no infl or preconceived ideas. Loyalty, dedicat, small kit, hvy foot to simple fills a must. Sayre. 213-666-2234
•American P/R band w/Spanish lyrics? drmr w/td commitment to crack open Latino recrdng buyng market. Call Tony. 213-410-9207
•BAD HABIT sks cmrcd HR drmr w/image, equip & tmprsn. Dedicat & srs. Infil S. Rung, Tango, Aero, etc. Steven. 818-506-4909
•Band lkg for drmr. Infil ranging from U2 to early Cut. Call Mark or Greg. 818-902-1987
•Band now audting drums. Captain Crunch & the Disciples of Love are waiting. Tom. 213-874-6804
•Band sks drmr for orig altmrv rock band. Must have edge yet a moody groove. Srs & exp only. Glen. 213-478-0514
•Band w/3 albums sks drmr, pros only, image import. 818-882-9658
•BEWITCHED sks drmr for cmrcd metal band. We don't have mgnt or lbl instr. We have tem front, grt image & snqs. Call Johnny. 818-990-4551
•Creatv dynam drmr w/bckng vocs for band w/lbl instr, music atty, for current snqs & lbl shows. Smitherens, Stones, Police. 213-831-1729
•Dbl bs drmr wid by voc & lgt quit to form HM band ala Whitesnake & MSG. Must have lng hr image & dedicat. Call Lou. 818-882-6862
•Drmr for estab gigging band. Infil Cooper, AC/DC, Pistols & Nazareth. Balls, grt & att req. 818-377-2743
•Drmr nnd for tem progrsv mel metal band. Must have creatvity, pwr, xlnt meter, dedicat, pro equip & dblbs. Pros only. 213-323-2523
•Drmr nnd w/chops, taste, imagination ala Per, Bozoo for Rush inspired proj. Bob/818-508-4704, John/805-492-7828
•Drmr wid by band based in Burbank. Infil Smiths, I, McCulloch. Call Mike. 213-660-3938
•Drmr wid by big beautiful psychd altmrv band. Must have lots of drms & abil. Infil Cocteau, Soundgarden, Mud Honey, KXLU. No beginners. Scott, 213-392-2524
•Drmr wid by cmrcd rock w/may connex, dedicat & devotion. Rehrs in Van Nuys area. No flakes, no fools. Call Jerry. 805-584-1703
•Drmr wid by gnt & bst forming P/R orig grp. Infil Midnight Oil, Gabriel, Police. Very exp, pro qual only. 213-396-9558
•Drmr wid by keybdst & bst team to join hi-tech keybd orientd mel progrsv HR band. Infil Phillips, Pert, Palmer, Aldridge. 818-785-8069
•Drmr wid by pro HR/HM band. Feel, groove, exp, lks a must. We have album credits. Pros only. Brian. 818-782-5445
•Drmr wid by voc & guit into Zep, L. Colour. Call Richard. 818-243-7784
•Drmr wid for band infl by X, Pixies, Blondie, Danish, etc. Have indie LP. 213-451-5134
•Drmr wid for HR band. Infil C. Trick & early Kiss. 818-782-2592
•Drmr wid for HR/HM, chops, meter, dblbs, under 25 pref.

rock image, Purple, Zep, UFO, Queen. Hugh or Pete. 213-962-8182
•Drmr wid for orig solo proj. Infil Simple Minds, U2, INXS. 714-871-4033
•Drmr wid for pro rock proj w/demos, atty, lock out. Call Mauro, 213-957-2286
•Drmr wid for progrsv pop band the KROQ. Have mgnt, atty, natl college airply. 818-988-4924
•Drmr wid for rock orig, exp only. Infil Lords, C. Trick & Sule. Image a must. 818-906-2728
•Drmr wid for lgt band. HR band. Passion of Bonham, simplicity of Rung. Dedicat, dynams & fresh att a must. 213-650-1916
•Drmr wid in style of Kix, Guns, Pistols, Crue. Sleaze & flash a must. Pls lv msg. 213-402-2261
•Drmr wid or the ALLEN COTTON BAND. Skynrd mts April Wine. Must be band orientd team plyr. We have snqs, lnt, connex. Allen. 213-462-2171
•Drmr wid to compl orig K/A hi energy R&R band w/punk edge & att. Infil Pistols, L. Pop. 818-848-7605
•Drmr wid w/style ala jazz, Doors, Byrds, Zep, Sabbath. Pls call Patrick. 213-398-3218
•Drmr wid, hvy altmrv psycho-sound, energetic, forward thinking. Cream to Pais, Jane's to Rush. Lbl instr, ready to gig. 818-346-9716
•Drmr wid. Aggrsv yet tasty for orig proj. 213-851-4480
•Drmrs nnd to compl srs altmrv band. Must be light & retrsd. Upcmg gigs & tour. Wimgt, studio & PA. Infil REM, Furs, Church. etc. 213-874-0604
•Explosive madman drmr wid w/sold groove sensibilities for pro HR band. Ballads to violence, lots of creatv spc. Pros only. 818-843-7405
•Fem drmr wid to form HR band. Rock image, infl S. Row, Cms. Wrttng. Rena. 213-957-0055
•Funky punkish drmr, infl Peppers, Fishbone, Public Enemy & Doors. Goes for jams to start srs band. Must be semi-srs. Noel. 213-876-8227
•Gnt & bst sk drmr. Vocs a +. Srs commnt, not pro yet. Rock, ska, R&B, aggrsv. Many orgs, no metal, no image. Call Greg. 818-889-7936
•Gnt, 30, exp, skt srs jazz drmr w/rehrs! spc to build reputatn & perform. Glendale area. Phil. 818-507-6567
•Hi energy Rush like mel HR band drmr w/creatvity & abilit Rush & Dream Theater. Currently plyng out. Dennis. 818-763-3123
•Hot lnt drmr wid to form band by eclectic fem voc/ sngrwrt/hot demo tape & maj lbl instr. Call Kathryn. 213-851-7527
•HR/HM drmr wid by singr & guit plyr. Call Blaze & Steve. 818-241-3407
•HR/HM drmr wid. Age 20-23. Creatv, equip, image, tmprsn a must. 213-463-2042
•Hrd hitting drmr wid to form speed thrash HM band. Mel. 818-769-3236
•Hrd hitting K/A drmr wid for rock proj in vein of Montrose, Kiss, Trick. 213-653-0240
•Hrd hitting pocket drmr wid for San Diego HR band. Image, tmprsn a must. We have studio, snqs, gd contacts. Terry. 619-440-7302
•Hrd hitting pro dbl bs drmr w/gnt chops, grt meter, lng hr image & voc abil wid by pro HR band w/album. 818-347-5138
•I've got the snqs, you provide the back beat. I'm lkg for a drmr into T. Lee, Alex VH & P. Chris. This is the band of 90's. Call Jason. 213-949-3955
•Image & att a minus. Synch w/mach, sound study & out of control, join the WILD STARES, see the world. Fran. 213-469-2123
•KILLER KITTENS nrd hrd hitting drmr. Punctably R&Bintl & must ply, must keep time & must plyr drms. Small set pref. 213-960-7604
•LA area band sks drmr. Our intl includ REM, Pixies, Doors, Smiths, Dedicat in a must. Call Steven. 818-289-1565
•New act lkg for drmr w/meter & abl. Call J.J. 818-377-5138
•OF CURIOUS BEAUTY sks groove orientd drmr for tem fronted sexually dysfunctional orig proj. Infil bring your own. 818-645-6074
•Outragous hungry drmr for ambitious British grt band. Infil Pistols, AC/DC, Nazareth, Rose Tatoo. 818-831-9322
•Percussn nnd for folk trio, congas, timbais, chimes, etc, etc. Recrdng & performng. Call Frankie. 714-472-8441/213-434-3420
•Percussn nnd for voc wid to ply live sampled percussn on Octipads by grt R&B concert band w/grt mgnt. Babyface direction. Steve. 818-344-3816
•Princess of strangeness req'd by STRANGE

BEHAVIOUR from London, England. Fem drmr for funk groove but rock orientd outfit. Lbl instrt & gigs waiting. 213-399-0733
•Pro drmr wid for estab HR band w/alot of potential. Chris. 213-645-4244
•Psychid eltrnv rock band w/mngt sks drmr w/ imagination. Age 19-28. Must be dedicat & pro minded. Infil Bauhaus, Bunnymen, Jane's, Zep. 818-963-8787/213-276-4799
•S&A DLETRAMP sks hrd hitting HR groove drmr w/chops & R&R image. Aero, Zep, Jason, Stones. Pros only. 213-876-4777
•Scumbeg drmr wid w/gd kit & gd image, tmprsn. 213-851-3756
•Simple but solid drmr for slightly altmrv band. Furs, REM, Pixies. Lbl instrt, demo pls, after 8 pm. Jeff. 213-935-1596
•Soul drmr, hvy infl, able to funk up! Pref black man, bck ups & demo pref'd. Infil Molotov, Delta blues rock. Sonny. 213-392-0290
•TAMPER sks world class drmr, must be a team plyr, hrd hlt w/solid meter, tasteful chops, lng hr image & vosc. Pros only. 818-989-4072
•THE TRAVIS DEMPSEY BLUES BAND is audting traditional blues drms. Pls call Stan/213-760-STAN, David/213-772-1413
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•Wtd-dmr to be part of next big thing. Let's redefine the music scene. Only srs nnd call. Mark. 714-861-9651
•Bk drmr w/altmrv for funk rock band. Must hit hrd, lgt grt & ply even better. Have top atty & lbl instrt. Craig. 818-760-2509
•Dbl bs drmr wid by lgt guit & voc to form HM band. Must have dedicat, lng hr image. Call Lou. 818-882-6862
•Dbl bs drmr wid. Must have chops together for pro drmr w/album. HM band. Career minded only. 818-242-5440/818-765-2821
•Dependbl drmr wid to compl all orig progrsv 4 pc. Infil S. Copeland, Steve Smith, T. Bozoo. Call Terry or Charlie. 818-705-2486
•Drmr for Latin contmry rock proj. Grt snqs, uniq opportunity w/abd wistromg mgnt. 213-216-0172
•Drmr nnd by singr/guit of previously estab band. Progrsv & mel rock infl ala Rush, Yes. Sngwrtng welcome. Lv msg. 213-376-6238
•Drmr wid by Chapman Stick-ist, open, innovatv & dependbl. Grt gear & tmprsn, MIDI & vocs a +. Have matrl & rehrs lck. Ready to lck. 213-344-2636
•Drmr wid for altmrv band infl by Waters, Bunnymen, Lloyd Cole, Wire. Call Eric. 213-484-6007
•Drmr wid for lgt & rollband w/mngt deal. Must have per meter & grt showmship. Infil Faith, Prince, Public Enemy. Sam. 818-282-8330
•Drmr wid for HR band. Abil, equip, grt minded, no foul habits. Responsbl enough to show for audfns, rehrs & gigs. 213-656-0546
•Drmr wid, hrd wrkg, hrd driving, pro equip & chops a must for mel altmrv music w/edge. Call nights, 213-676-1745
•Fem percussn nnd for hndrnt infl altmrv band. Gd att & dedicat critical, negotiable. 213-392-4445
•Grooving HR drmr wid by gigging band. L. Colour, early VH, Badlands. Team plyr, studio & stage exp. No flakes- you know who you are. 213-645-9216
•HOPE TRIP kills drmr, nds replacemnt. Energy of punk w/ progrsv abil. Hope-Love, Cream, Rush, Faith. 818-346-9716
•Hrd hitting aggrsv drmr wid by pro HR keybd orientd band. 24hrs studio. Must have equip, HR image & showman. VH, Whitesnake. Bruce. 213-851-1372
•K/A tem singr/sngwrt. Joplin mts Tyler mts Gramm voc, 213 pro male bluesy HR rftmsters wistromg sngrwrt, vosc, streetwise att, image. 818-781-5607
•Orig HR band sks solid drmr. Meter & dynams a must. Fred. 213-871-1829/Mal. 818-831-0506
•Outstanding guit & voc sks vry exp drmr for top notch blues, R&B swing grt. It's wimgt. Rod. 818-501-0377
•Percussnast for recrdng/band proj. Into World Beat mts Oingo, Midnight Oil. Must have intrnsng sounds, wrk well w/drmr. Steve Robbins. 213-271-8144

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-Sngwrtrs, keybdst/sngnr & guit frmng unjrk rock band of 90's. Career minded only. Lei, 818-986-3941/Dan, 818-988-3941

14. HORNS AVAILABLE

-Horn soloist/soul specialist, groove or street funk, wind synth. Will. 714-875-8483
-Killer sax man. R&B, jazz, rock. Ld vocs, wrote 2 1960's gold hits, plays like Samboro, sings gd rock, dbls drms. Sks wrkg band. Buddy. 818-996-8301
-My name is Chuckie B. Saxophonist, avail for gospel, jazz, R&B. 213-604-4289
-Sax plyr avail for any kind of music. 818-774-0796
-Sax plyr/EWI synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318
-Sax, tenor, alto soprano, WX7, gd tone qual, read charts, have little exp but dependbl & srs. Rock, rap, reggae, funk & blues. Pedro, 213-489-4689
-Tenor/soprano sax & flute plyr. Any style, any tempo, any key. Lkg for band or studio wrk. Call Paul. 213-461-4290
-Trombone plyr sks wrkg funk band. Can sight read anything, plenty of exp, flexible schedule. Call Jim. 818-355-1556
-Trumpet plyr who dbls on valve trombone & piano. Sks srs pros & estab bands. Gd image. 213-386-2946
-Alto tenor sax plyr nds ld, bs, multi-keybdst for orig recording prj. Future club dates & musically versil. Infl. wide variety. Srs inquires only. 818-763-8134/818-377-5128

14. HORNS WANTED

-Wtd, bamoom blues sax plyr for local gigs in R&B blues band. Call Tom. 213-856-0451
-Wtd, sax plyr for contmpy band, vocs a+. 818-334-6765

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-Baby blue Mike Gagliardi skg finncil bckng for demo that is done, hot, fresh & intelligent. No LA infl. Mike. 818-377-4746
-Blind man would like for someone to donate used beginning/adult piano instruction books. Richard. 213-938-5347
-CIRCUS nds guit tech, must be exp, deditcd, dependable. Big custom 4 stick rig, custom guit w/mny gadgets. Grt pay. Jeff. 213-652-8667
-Exp in-house booking agent lkg for P/T or F/T in-house &/or agency position. Have beach gigs lined up. 213-540-0997
-Fem voc w/maj lbi contacts sks P/R matrl ala Heart, Roxette, E.Money, etc. Call Rebecca. 213-551-0595
-Folk guit wtd to jam with & create orig sngs. Call Sean. 818-980-5371
-Guit tech ndd for signed rock band. Must well w/ F.Rose systems & MIDI rcks. Also be able to tour, have valid CA drivers lic, no drugs. 213-856-6175
-Hot pro Camban band skg booking agent, mngr.

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-Investor wtd for outstanding cosmic spiritual crossover pop music prj. esoteric sci-fi dance opera. John. 213-394-7900
-Jim Morrison & Doors tribute band sks agent or promoter for bookings. 213-946-2000
-Lkg for choreographer for musical prodn. 213-650-9600
-London rocker wtds to meet mngrs & prodrs. My credits, O'Brien, McCartney, R.Palmer, etc. My sound, Arrng, lgy, Stones, etc. Steve. 213-873-1062
-Mngt nodd to develop American career for famous new age avant garde German popstar from Berlin. Call Michael. 213-395-2587
-Multi-keybdst artist & sax plyr w/style, very similar to Kenny G & G.Washington new age sks A&R prj for demo placement. Contact Steve or Tim. 818-361-3765
-Multi-trk nodd voc/guit w/24 trk demo & touring exp sks mngt co or individual to help further career. 213-936-2436
-Music director/band leader for teen/proj pop w/pro mngt & maj lbi distribution, w/concerts, studio, sngwrng exp ala Jels. Wham, New Kids. 213-960-5114
-Nodd, 1 beautiful black fem dancer for nat'l TV show. Call Rob. 213-453-0248
-New age keybd plyr/reggae infl new age dance music sks A&R instr. Also info concerning Japanese indie recrd deals. Steve. 818-904-3499
-Percussnist w/strong vocs wtd to ply live sampled percussnt on Octapads by grt R&B concert band w/grt mngr. Babyface direction. Stevie. 818-344-3816
-Pr arranger avail. Arrangemnts & orchestrations for all instrmnts & vox's. Music, demos, any style. Ld sheets from tapes. Jeff. 213-850-1351
-Pro rock prjts w/demos, lock out, atly, recding gear skg mngt. Call Mauro. 213-957-2286
-Pro San Fran musician sks place in band w/mngt. Call Al Conn. 503-585-8063
-Religious rap act, R&B infl, sks posity people to fill positions in grp. Matrl avail but will consider new sngs. Singrs, dancers, musicians. 213-473-6775
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-Teen singers who can dance, ages 14-19, ndd for pop/ recording prj. Mngt exp. Maj lbi release w/pro mngt ala New Kids, Wham, New Edition. 213-285-3300
-Upmngt Britsh sngwr w/top charted lyricst skg sngwrtrs, prodrs in Madonna, T.Dayne vein for collab. Mail tape w/ return address & phone # to Karen, 1537 Benedict Cyn, BH CA 90210
-Video audio man ndd to do rock video, AIDS prj. Pros only. Steven Mirante. 213-663-0572
-Violinist wtd for intrsig new music. Call Doug. 818-841-3492

-Violinist nodd by altrmtv rocking & popping band. Pls have dedictn, loyalty & no love for cmrcism. College radio, 120 min orient. Sayna. 213-666-2234
-Wtd-LONDON AFTER MIDNIGHT sks dependable roadie, must be willing to learn & travel w/itlfe or no warning. Call Mon-Fri. 213-551-9034
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-Hip hop/R&B dancers/vocs nodd for fem grp frmng. Must be xtremely pro & srs. Trey. 818-509-1998
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-Wtd-recording by Keiko Matsui, A Drop of Water. Wtd either album, tape or CD. Shirley Walker. 213-684-5575
-Asplngt lyricst wtd for album prj. Inventy yet catchy lyrics. Joe Levano. 818-377-4041
-Arrnger/MIDI progrmmr, multi-instrmntlst w/maj credits will wrk w/sngers &/or sngwrtrs for recding purposes. David. 213-837-5625

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rap, reggae, funk, blues band. Pedro, 213-489-4689
-Black male, lyricst/voc/dance w/orig avant garde style sks contngs for collab on hol hi energy dance music. Eric. 213-469-4055
-Fem sngtr/lyricst lkg for music & bluesy rock band to perform & recrd with. Stephanie. 818-965-5593
-Fem sngtr/lyricst sks compsr/studio. Intl Blondie, Doors, GNR. Lucia. 818-753-7788
-Gd acous guit/sngwrtr sought by same to collab, harmonize & ply in estab band. 213-207-0854
-Guit sngwrtr sks musicians to collab in writing sngs, progrsv rock, jazz fusion. Call Bobby. 818-985-8133
-Intense lyricst ready to set lyrics to any type of music. Styles, pop, rock, cmrc rock. Contact Jeff. 213-312-1432
-Lyricst sks collab w/other sngwrtrs, compsr or band. Pro att & recrdng equip a must. Call Chuck. 818-342-4426
-Male sngtr/sngwrtr, finished R&B contract, sks new band in Hilywd area. Intl S.Wonder & Babyface. Jim. 213-851-5062
-Musician nds lyricst for all styles of music, versil, pref pianst/keybdst. If srs & instrld, pls call Tony. 818-882-9971
-Publshd sngwrtr sks instrld estab music co's who nd immed matrl for their artists & projts. Pls call Dave. 818-242-0590
-Publshd sngwrtr/musician wtd by voc/sngwrtr to collab on rock songs to make demo. John. 213-836-9230
-Sngtr/sngwrtr wgrt lyrics & Euro sound matrl sks srs same for collab ala Gabriel, Sring, Trower. 213-766-9812
-Sngwrtr/acous sks musicians on the fringe of rock w/heart of blues & conscious of folk. Call Rick. 818-786-8944
-Sngwrtr/musician sks stay star qual lem voc/lyricst into R&B, dance & pop. Call Steven. 213-829-4193
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