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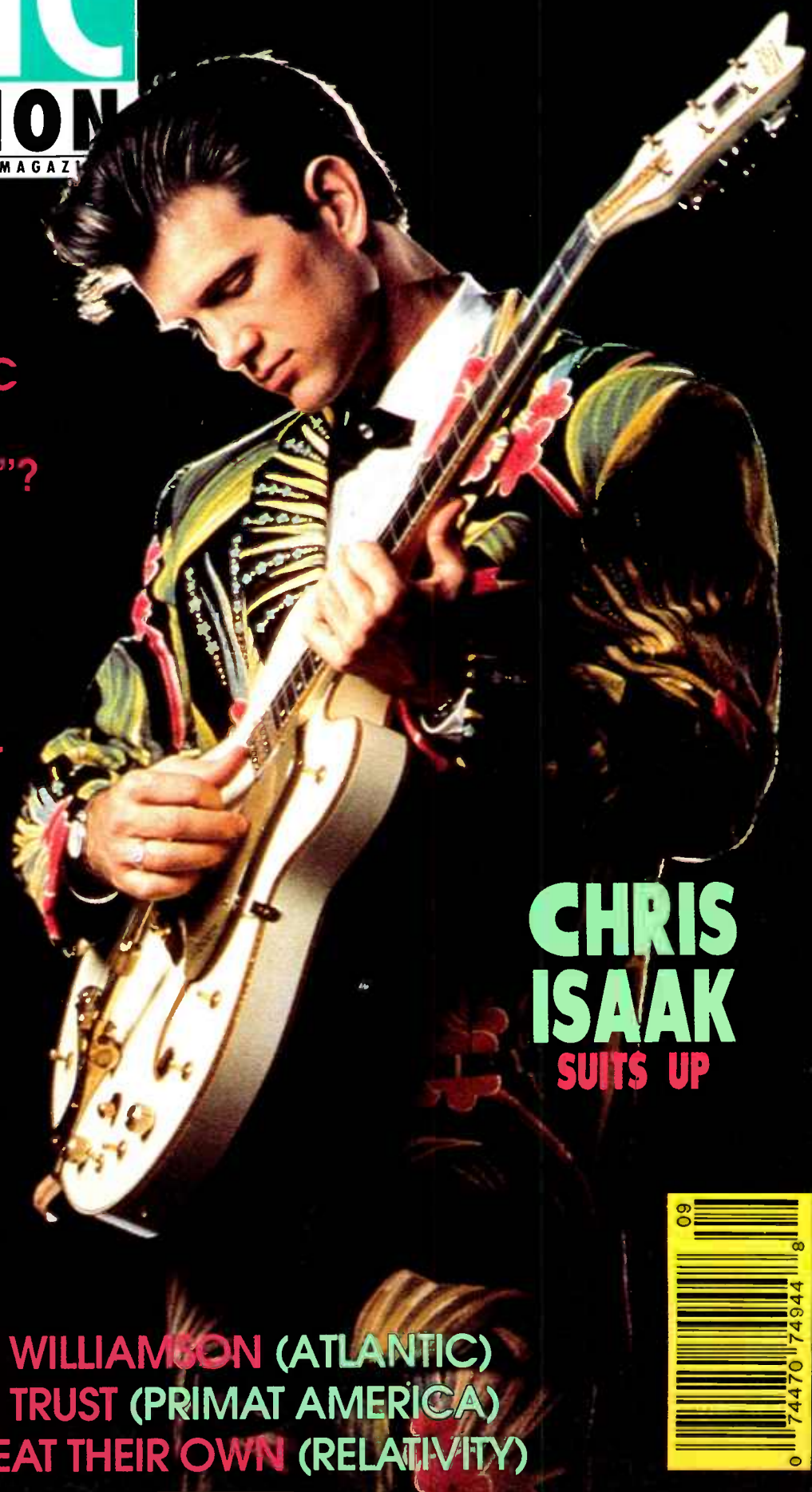
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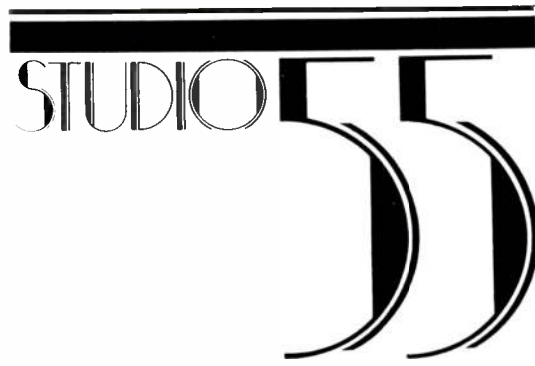
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MUSIC CONNECTION

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FEATURES



20 CHRIS ISAAK

Released a year and a half ago, Isaak's third LP *Heart Shaped World* stalled on the charts until director David Lynch decided to include "Wicked Game" on his *Wild At Heart* movie soundtrack. The rest, as they say, is pop Top Ten history.

By Jon Matsumoto



24 MUSICIANS ON TOUR

Both local and national musicians tell *MC* about the problems they encounter on the road—like where to do their laundry, how to pass the time of day before sound check and who's taking care of the bills that are piling up at home. A must-read if you're gigging.

By Sue Gold

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FEEDBACK

Hots For Hoff's?

Dear MC:

Regarding your Susanna Hoff's cover story (Vol. XV, No. 4; Feb. 18-Mar. 3, 1991), why on earth did you assign this piece to Steven P. Wheeler? His all-too-obvious schoolboy crush on Hoff's made reading this article a near-painful experience. "Exotic beauty"... "sensual set of lips"... "lithe body"... "enchantress"...for a moment I thought I had picked up a romance novel, rather than a music trade publication.

Also, I found Wheeler's insinuations (as well as those of Hoff's managers Arnold Stiefel and Randy Philllips) that Hoff's was "the true creative force behind the Bangles" and that her solo career will easily supercede that of her former band's, a definite case for argument. Anyone who has listened to the Bangles' albums must realize that the singing and writing contributions of Vicki Peterson, Debbi Peterson and Michael Steele were every bit as relevant and important to the band's sound as those of Susanna Hoff's. To imply otherwise is an insult to these three immensely talented women.

The Bangles started out as a wonderful combination of *four* gifted individuals...until the CBS moneymaking machine decided to single out and market one of them as the "star." And, regardless of what Arnold Stiefel may say or think, one of those parts is *not* greater than the whole. Susanna Hoff's as a solo artist will probably sell truckloads of records, but we all know that high-gloss, over-produced commercial pabulum geared toward MTV-addicted sixteen-year-old boys does not a great artist make. The Bangles were a great band who, unfortunately, let their magic be snatched away by someone else's business decisions. And that, in the end, is everyone's loss.

Tracey Davenport
Sherman Oaks, CA

Anti-Sampling

Dear MC:

I am in a band and am very proud of our live three- and four-part harmonies that we work our butts off rehearsing. We all agree that if you can't play or sing it—*don't do it*.

It really irritates me to see local bands who hide the other additional samplers in the back room receiving major amounts of publicity and credit for their great background vocals

and live sound when they are not even performing them.

People should open their ears and eyes to what's live and what's Memorex and give the proper bands the proper credit.

Kristina M. Redoble
West Hills, CA

It's R&B Again!

Dear MC:

Over the last few years, *Music Connection* has been a valuable source of information to me, providing limitless reviews and articles. As a musician, I have received tremendous insight into this crazy business of music and tools to work with to achieve my goals. Bravo!

However, it has come to my attention that the *Night Life* section of this magazine lists musical styles as rock, C&W, jazz and *Black*. I never knew black was a style of music, but rather a color of a person's skin. I have noticed the following names of artists or groups listed under this section, and the only similarity I can find is the color of their skin: Janet Jackson (soul/R&B), The Bonedaddy's (world beat), The Neville Brothers (R&B), Living Colour (rock), Etta James (blues) and Jimmy Cliff (reggae). Even Paul Simon was listed in this section!!

What's going on? Wouldn't it be more ethical to simply add a R&B/soul/rap section and another for all other styles? It would make me feel a whole lot better knowing musicians were not categorized by their skin color. Let's put an end to racism by putting the emphasis on music styles rather than the color of skin.

Terri Brinegar
Santa Monica, CA

CORRECTION

RADD experienced difficulties with their telephone lines shortly before *MC* went to press and failed to contact us. RADD can now be reached at (213) 456-0298.

OBITUARY

Robert Trabue Davis, Manager of Promotions and Advertising for the Yamaha Music Corporation, died on January 23rd. Davis, who was 55, joined the Yamaha Corporation of America in 1983.

A Robert Trabue Davis Scholarship Fund has been established to benefit the Central Kentucky Youth Orchestras, 161 North Mill Street, Lexington, Kentucky, 40507.

CALENDAR

By Trish Connery

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

Calendar, C/O Music Connection,
6640 Sunset Blvd.
Hollywood, CA 90028.

Current

Practicing Law Institute will hold a three-day series, "Counseling Clients In The Entertainment Industry" at the PLI Training Center in New York City. The programs focus on Music (March 20th), Business Management (March 21st) and Motion Pictures and Television (March 22nd). Program times are 9:30 a.m. to 5:00 p.m. each day. An experienced faculty of entertainment professionals will discuss the legal, financial, business and ethical issues which confront attorneys engaged in the practice of entertainment law. The faculty will examine fee arrangements, types of services rendered, how to develop an entertainment law practice, ethical considerations in entertainment law practice and negotiate the essential deal points of entertainment agreements. The fees for the seminars, including the course handbook (which will contain state of the art forms in all of the entertainment areas covered by the program) are Music, \$325; Business Management, \$350; Motion Picture And Television, \$325. The special three-day rate is \$650. For further information, contact the Practicing Law Institute, Dept. 8A-105, 810 7th Ave, New York, NY., 10019, or contact the Customer Service/Sales Department at (213) 765-5700.

This year, the South by Southwest (SXSW) Fifth Annual Music and Media Conference and Music Festival, scheduled for March 20th through March 24th in Austin, Texas. This conference is one of the most influential musical events in the nation, hosted by *The Austin Chronicle* and BMI and co-sponsored by KLBJ-FM and Pepsi. Kicking off this year's event will be the Austin Music Awards on March 20th, with the following days to include panel discussions, intensive sessions, workshops covering a variety of topics pertaining to the media and the music industry as well as showcases at night in various Austin venues. In fact, such is the attraction of this festival that over 2000 bands have applied to appear in this year's showcases (over 350 live acts will be scheduled). The 1991 SXSW Music Festival is expected to attract over 20,000 avid music fans as well as music industry professionals such as A&R reps, publishing company reps, managers, booking agents and club owners. Registration for the entire conference costs \$175.00. Admission for the Music Festival only (four full nights of music) will be \$25.00. To make your reservations or receive addi-

tional information, contact SXSLW, P.O. Box 4999, Austin, TX., 78765, or call (512) 477-7979.

Independent producer/publisher and artist consultant Paul DeWitt will give a one-day seminar on how to develop a well-focused business plan for yourself or your band entitled, "What It Takes To Get A Record Deal." This particular workshop, offered through the Information Exchange, is scheduled for March 16th, 9:30 a.m. to 4:30 p.m. in Santa Monica. Topics include raising capitol and attracting investors, establishing contacts, the importance of the press and self-promotion, planning for an independent release and how to create an effective demo package. The course fee is \$48.00. Contact the Information Exchange at (213) 839-4500 for registration. Also from Paul DeWitt this month, in association with the National Academy of Songwriters (NAS), is a special Pitch-A-Thon with Dewitt Productions on March 21st, 7:00 p.m. If you're familiar with NAS Pitch-A-Thons (usually sponsored through LASS), you'll remember that it's a great opportunity for artists and bands to have their material heard by music industry professionals. In this case, DeWitt Productions is looking for alternative rock acts for a new compilation release and college radio promotional album. For more information, contact NAS at (213) 463-7178.

The 6th Annual Alcohol and Drug Awareness Festival is coming up at the end of the month, March 30th to be exact. This is an annual event designed to prevent drug and alcohol abuse in our communities. Brought to you by Classe Events, People Coordinated Services and Security Pacific Bank, this event will have as its guests such industry heavies as Jheryl Busby of Motown Records, The Winans, Barry White, Vesta Williams, Jim Brown, actor John Hurt and my personal favorites, Yogi Bear and Boo-Boo. For more information, call Virgie Walker at (213) 735-1231.

On March 25th, 8:00 to 10:30 p.m., vocal instructor Elizabeth Sabine will present another evening of questions, answers and demonstrations of her controversial voice strengthening techniques. Also included in the evening will be some of the history, research and current exercises used in the voice training of actors, speakers and, of course, rock singers. Members of the audience will not only be invited to participate in demonstrations of her techniques, but will also hear several of her students speak and give examples of their vocal successes. Although there is a \$10.00 fee for the evening, this fee can be applied toward a special discount on lessons if taken within the next three months. Reservations are required. Contact the Sabine Voice Strengthening Institute, (818) 761-6747.

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CLOSE-UP

ANDY CAHAN

By Maxine Hillary J.

Compared to a professional recording studio, at first sight, it's hard to believe that Andy Cahan's demo facility is capable of producing high-quality demos. But with the recession hanging on like a stubborn fungus, and Operation Desert Storm making matters worse, the cost of studio time continues to sky rocket. Most musicians come up more than a dollar short, when it comes to recording.

Ex-Turtle, Rhino producer and independent producer, Cahan can make a demo for \$100 a tune. He's never had an unhappy customer. Using CD-quality, 16 bit sampled sounds of percussion, guitars, keyboards, orchestra and vocals, as well as various ethnic sounds such as bagpipes and Peruvian flutes, Cahan can offer the next best thing to a recording session for a fraction of the price.

"I've made demos where I didn't even pay my musicians and just paid for studio time and bought used tape and it cost me a thousand



bucks to cut one tune," he says. "And it took ten hours." Cahan claims he can turn out demos that

can be "transferred into perfect synch independently to separate tape with no generation loss," should someone want to go into a 24-track studio. He'll supply you with a few dupes too.

Cahan started his demo business less than a year ago. His Pomona studio may seem a bit distant from the Hollywood glut of recording shops, but the financial benefits make the drive worthwhile. "I have clients from Orange County, Ventura County, Hollywood, even Woodland Hills. Some of them come out here just to see what I've got and then they come back. They realize it's worth a 45 minute drive to get a good sounding demo." Cahan figures on a maximum of eight hours per tune. If a client needs a bit of touching up after the demo's been cut, Cahan is happy to comply. It's the people who finish the product then decide later on to radically change it that boost the bottom price. Cahan elaborates, "I'll spend an eight-hour day with you if you need it, to do it right, the way you want it...I'll have clients say, 'can I please fix one little vocal part in that song.' I say 'fine, no charge.' They come in, I plug in the mike and we touch up the vocal part on that song. But if they want to change and change and change, I'll charge either a portion of the \$100 or the full amount." Cahan holds that the majority of his clients don't request changes once the demo is cut.

A session player and live musician, a producer for Flo and Eddie, Julie Brown's "Homecoming Queen's Got A Gun" demo, Rhino's very successful *Grandmother's Of Invention* album and numerous commercials,

Cahan also offers help in arrangement. Singers and songwriters with limited musical knowledge often rely on him to provide the sonic partner to their lyrics. His arrangements are custom made to order. He doesn't mind players brining in their own axes, but for those who require instrumentation, the sky's the limit. "I have over five thousand sounds of every instrument you can possibly imagine. From bongos to sound effects and back to acoustic and electric guitars."

A veteran rocker, Cahan grew up on the Beatles and the Stones. Melodic rock still counts as his favorite music, but he appreciates commercial artists Madonna and George Michael as well as Guns N' Roses, Whitesnake and Barbra Streisand. He realizes the differences between the days when he solicited A&R reps and the way artists attempt to gain A&R interest in the Nineties. "In the days when I was presenting tunes, you could sit down at the out-of-tune upright in the guy's office. He could visualize. Nowadays you need a full-tilt production." He comments on the volume of tapes A&R guys get and what, in his opinion, makes a demo successful. "I screened for Flo and Eddie when they gave speeches for songwriting organizations. People submitted tapes to them and they laid hundreds of tapes on me. When you're doing that behind a desk, you pop it in...the intro, it better hit you quick and then you hear that verse and if you don't go to a chorus, the tape's ejected. You have to hear the intro, the verse and the chorus in around twenty seconds. If a song doesn't turn you on in twenty seconds you either bulk erase it or throw it in the garbage."

Cahan performs evenings in several bands. No Forum gigs, but they're definitely profitable. He likes to help people with their music and having been in the industry for over twenty years, he can offer tips when it comes to getting around snares in the industry. He expects to be paid for his services, but he never hassles his clients. His formula of affordable, laid-back recording seems to work. "I've had a lot of comebacks. There's been an actor who cut one tune and his management liked it and a month and half rolled by and he did another one. One of my clients submitted the demo he recorded with me to Star Search and won the semi-finals. He also got a recording contract. Others have used my studio for commercials and tracks for vocal coaches." Cahan helps the artists whose talents exceed their wallet. "Some of the clients that come in here are starving." He offers that most people don't even know the variety of music available and contends that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict the notion that bigger is better and real talent has to rot in the gutter.

Andy Cahan can be reached at (714) 622-5165.

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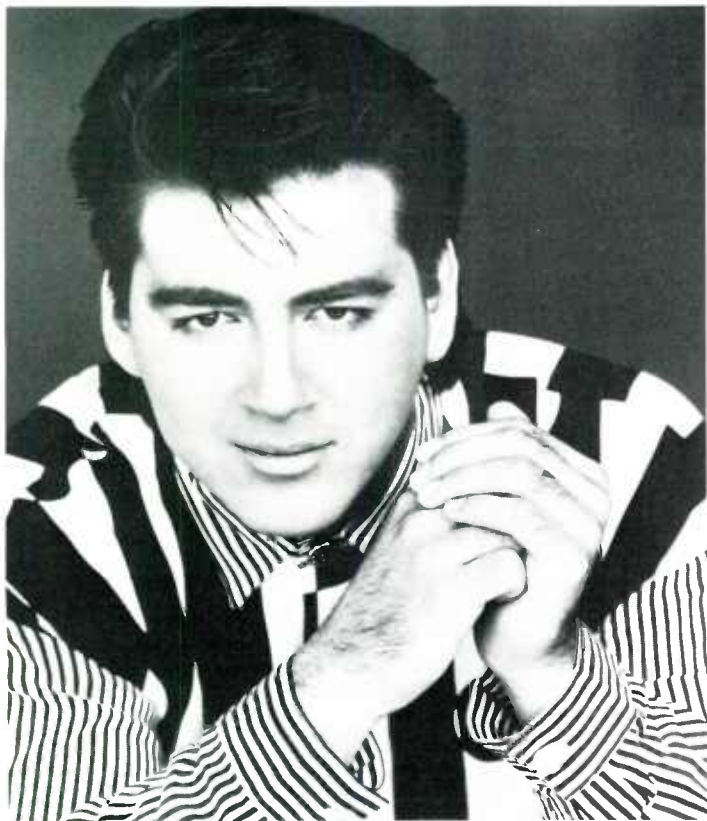
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Health Of Top 40 Radio Debated At Gavin Convention

By Oskar Scotti

SAN FRANCISCO—The 1991 Gavin Convention, held annually in San Francisco, is looked upon with the greatest scrutiny by the majority of the tastemakers in the record industry. This year's extravaganza, although as ornate and festive as in past years, was a more somber affair, and will be remembered by its weighty political and international overtones, with the debate centering around the alarming decay of Top Forty radio.

According to the most recent Arbitron ratings books, it appears that not only are music pundits avoiding the format, but mounting numbers of the blue and white collar community as well.

The pressing issue at the St. Francis Westin Hotel, where this year's convention was held, was:



Vladimir Pozner

What steps do we take to remedy the situation?

The most compelling seminar at the Gavin concerning Contemporary Hit Radio (Top 40—Back To

The Basics Or Back To The Drawing Board) and its architects brought out four of the most respected names in the business. All agreed that radio needs to challenge listeners by increasing diversity on playlists and increasing the musical spectrum.

The panel, which included Steve Rivers of WXKS in Boston, noted consulting guru Jerry Clifton, Bill Richards of KIIS in Los Angeles and Garry Wall of Q106 in San Diego, all made salient points on the issue and all concurred that it's time to stop letting *Radio & Records'* Back Page determine playlist adds. And judging by the applause and catcalls from the packed auditorium, their sentiments were shared by the lion's share of those in attendance.

This year's fest was not based

exclusively on formats, it also touched on the U.S. at war. The Gavin braintrust, led by the publication's publisher Ron Fell, procured the services of the Soviet Union's most internationally respected spokesman, Vladimir Pozner, to anchor the meeting's keynote event. Pozner laid it all on the line with a brilliant series of volleys leveled at politicians on both sides of the Atlantic. He also admonished American radio programmers for not offering up a more culturally diverse menu to substance-starved Yankee listeners. Pozner surprised the audience with his deft understanding of jazz and folk music and his passion for creative expression.

Another important event was the much-anticipated First Amendment Forum, which touched on the hot topic of censorship, with Gold Mountain President Danny Goldberg and veteran rock journalist Dave Marsh offering the more liberal side of the argument. **MC**

Miller Sponsors Fledgling Bands

By Sue Gold

MILWAUKEE—The Miller Genuine Draft's Band Network has added seven bands to its program this year, a program designed to help club level bands with tour, publicity and equipment support. Now in its tenth year, the Band Network sponsors 26 bands around the country.

There are two basic requirements to join the Network. "We look at the number of club dates the band plays, and if they are regional," Angela Chicorel of Gary M. Reynolds & Associates, an agency that works with Miller on the project, said, "they have to play a minimum of 120 club dates a year with original tunes."

Each of the 26 bands gets advance tour support, including local and national print advertising, publicity, banners, radio promotions, souvenir posters and other merchandise. They also get approximately \$15,000 worth of music equipment from co-sponsors Kurzweil, Shure, Pro-Mark, Sabian, Ernie Ball and Switchcraft.

"The Band Network is for bands who can't afford to do this stuff on their own. But they have to be on the verge of something so we can assist in supporting their career," Chicorel explained.

In return, Miller Genuine Draft gets promotion for itself. "It creates brand awareness for Miller Genuine

Draft and links the brand with music—which is important to our consumers," Craig Connelly, Manager of Entertainment Marketing at Miller explained. "For the past ten years, the Band Network has taken on the responsibility of promoting and publicizing club tours and allowing bands to concentrate on making music."

The amount of time a band stays in the program varies from six years to one year. Among the local Los Angeles bands involved are Monkey Meet, who joined this year, the Wild Cards and the Bonedaddys, who have been in the Band Network for three years. "At the time, the Band Network mainly had blues bands, so we were the first world beat band to get involved," Mike Temp, percussionist for the Bonedaddys, said.

Temp said the radio promotions were especially beneficial to his band. "We did a radio ad with them, which really helped us. We now have name recognition throughout the country."

"They originally gave us a choice of three different types of ads we could do. We then just made up our own. We were kind of surprised they took it, because we weren't sure if they would. But it worked out great."

Besides getting the support from the Band Network, Temp said there

were other benefits. "The most enjoyable part is knowing the other bands around the country. It's a pretty good hook up as far as meeting other musicians," Temp said.

The seven new bands added this year are Egypt (Washington, DC), the Toasters (New York), Monkey Meet (L.A.), Beat The Clock (Minneapolis), Lord Traey (Memphis), Molly and the Heymakers (Hayward, Wisconsin) and the Jinns (Denver).

Rounding out the 1991 lineup are returning acts Almost Nuts, Anson

Funderburgh and the Rockets, the Bonedaddys, BOP, Dash Rip Rock, Dick Holliday and the Bamboo Gang, the Dynatones, Grayghost, Inner Circle, Joe "King" Carrasco, Little Charlie and the Nightcats, Lucky 7, Marcia Ball, Morning Star, the Neighborhoods, the Paladins, Terrance Simien and the Mallet Playboys and the Wild Cards.

Those interested in joining next year's lineup can contact Gary M. Reynolds & Associates at (414) 786-5600. **MC**

McCARTNEY WINS BMI AWARDS



Paul McCartney, author of the Beatles classic "Yesterday," the most performed song in BMI's catalog, recently received his 1990 BMI/PRS Awards in London. The honor is bestowed upon songwriters whose works are among the most performed in the United States. Shown presenting the ex-Beatle with the award is BMI exec Phil Graham. McCartney was presented with performance awards for "Michelle" (four million plays), "Let It Be" and "Hey Jude" (three million) and "Penny Lane" (two million).

CEMA Campaign Targets Developing Artists

By Steven P. Wheeler

LOS ANGELES—CEMA Distribution has inaugurated a nationwide campaign called "Hot Music For Cool Nights" to help support thirteen developing artists from eight record labels. The campaign is designed to heighten consumer awareness of the developing artists by releasing CD and cassette samplers in 4,000 retail locations. One song from each of the participating artists is included on the sampler compilation.

The projects and artists featured in the current campaign are *At Your Own Risk* by King Tee, *Take It To The Floor* by Special Generation, *Make A Difference* by Tracie Spencer, the self-titled albums by Dave Koz and Maggie's Dream (all on Capitol Records), the self-titled album by Alias (EMI Records U.S.A.), *Crunch* by Cry Wolf (I.R.S. Records), *I Am* by Elisa Fiorillo and the self-titled albums by Trouble Tribe (Chrysalis Records), *Eyes* (Curb Records) and *Pirates Of The Mississippi* (Capitol Nashville), *King Of Hearts* by Terry Steele (SBK Records) and *Funk Of Ages* by Bernie Worrell (Rhino Records).

In addition to the massive campaign at the retail level, CEMA's branches are also setting up listening parties, contests and various promotions, featuring the "Hot Music For Cool Nights" theme in their respective territories.

"CEMA has never done a developing artist campaign of this scope before," says Rand Bleimeister, Vice President of CEMA's Marketing and Strategic Planning Di-

vision. "We are working closely with the labels to complement their own marketing efforts for these artists. This type of campaign will make CEMA a leader among distributors in artist development marketing."

Contests have been established by CEMA to encourage retail employees to play the samplers in-store. In addition, a long-playing compilation music video featuring "Hot Music For Cool Nights" artists will be distributed to 2,000 locations as part of the ongoing promotional "CEMA Vision" series.

Throughout this complex marketing scheme, CEMA will be tracking sales of the thirteen artists for eight weeks in the participating outlets in order to provide a controlled study of the impact of the promotion and the sampler CDs and cassettes. Each sampler includes an "800" telephone number to encourage consumer feedback about the featured artists and their personal music-buying patterns. Consumers who do participate will receive prizes from CEMA.

"This controlled study will also help measure, in a quantitative sense, the consumer reaction to the sampler cassettes and the impact a campaign of this nature has on consumer purchasing," explains CEMA's National Marketing Manager Elizabeth Evans. "The '800' number program will provide us with a detailed qualitative feedback about our sampler cassette, the artists and their music." MC

AFTER 7 GARNERS PLATINUM



R&B group After 7 were recently awarded a platinum plaque for their Virgin platter. Shown congratulating the group after their recent New York City performance is Elektra recording artist Keith Sweat. Pictured (L-R): After 7 member Melvin Edmonds, Keith Mitchell and Kevon Edmonds; Keith Sweat; Virgin's Kathy Moore and Sharon Heyward.

By Michael Amicone



John Hey

Impact Records has announced the appointment of John Hey to the position of Vice President, Album Promotion. Hey was formerly a VP of Album Promotion for MCA Records and also served a twelve-year stint with EMI Records.

Giant Records has announced the promotion of Jean Johnson to the post of Senior Director Promotion. Johnson will perform her duties out of the label's Los Angeles offices.

Charisma Records has made two changes in its promotion staff: Lenny Bronstein has been advanced to Vice President, Album Promotion, and Al Moinet has been promoted to Vice President, Pop Promotion. Both men are founding members of the Charisma Staff and will perform their duties out of Charisma's Los Angeles office.

I.R.S. Records has named Michael Scurlock to the position of National Director, Field Promotion. Scurlock will direct the field staff and promotion at the CHR and AOR formats.



Shelley Mays

Def American Recordings has announced the appointment of Shelley Mays to Director, National Retail Sales and Marketing. Mays will oversee the creation and implementation of all merchandising, retail and marketing campaigns for the label's roster.

Atlantic Records has appointed Bob Heatherly to the post of Director of Marketing/Atlantic Nashville. Heatherly, formerly the label's Director of Promotion, will oversee Atlantic Nashville's local, regional and national marketing campaigns.

In related Atlantic news, East/West Records America has announced the appointments of Jodi Williams to the post of National Director of Marketing & Promotion, and Rick Nuhn to the post of National Promotion Director/Black Music. MC

Elektra Records has announced the appointment of Jodi Smith to the position of Coordinator of the Press and Media Relations department. Smith, who joined the label in July, 1989, was formerly an assistant to the Vice President of Press and Media Relations.

In more Elektra news, Amy DiDonato has been advanced to the position of Manager, Press and Media Relations. DiDonato was formerly a coordinator in the department.



Kevin Odegard

Kevin Odegard has been named to the newly created position of Director, Education and Member Services, for NARAS (National Academy of Recording Arts & Sciences). Odegard was formerly the Director of Creative Services for Filmtrax and was also Executive Director of the National Academy of Songwriters.

Arista Records has named Christine Minot to the post of Manager, East Coast Rock Promotion. In her new post, Minot will handle the label's album rock radio promotion throughout eastern U.S. Ted Florence has also been named Assistant to the Vice President, Finance.

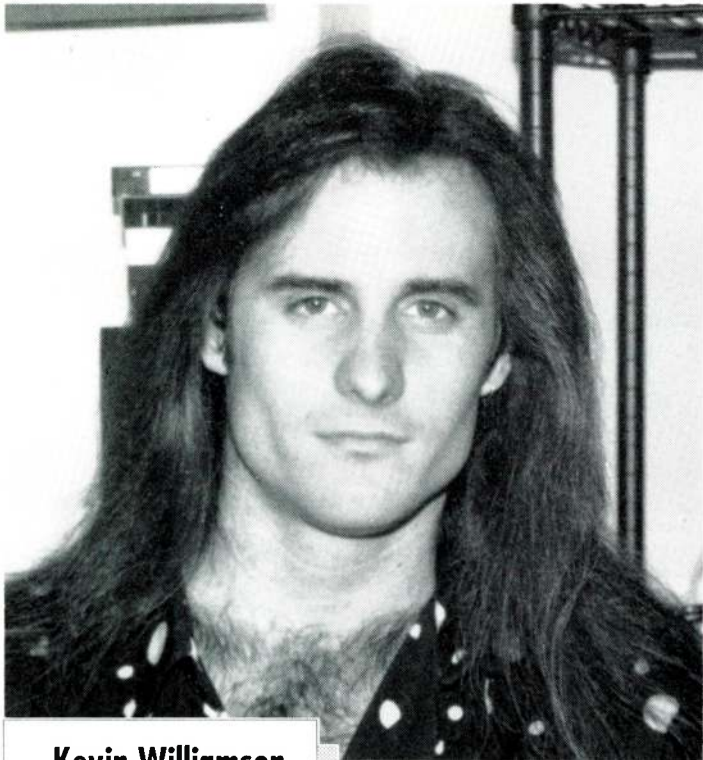
EMI Records USA has announced the appointment of John Sutton-Smith to the post of Associate Director, Publicity. Sutton-Smith was formerly a contributing editor for *HITS* magazine.

Epic Records has appointed Steve Backer to the post of Vice President, Alternative and Video Promotion. His responsibilities will include coordinating and implementing promotional and marketing strategies for the label's alternative roster.



Marvin Robinson

Zoo Entertainment has appointed Marvin Robinson to the post of National Director, R&B Music. Robinson served a thirteen-year stint as Program Director for San Francisco radio station KSOL-FM. MC



Kevin Williamson

Company: Atlantic Records
Title: Manager/ West Coast A&R
Duties: Talent Acquisition
Years with company: One

Dialogue

Learning Process: "When I first got here, I was really excited and immediately I started turning on people at the label to four or five things that I liked. But after a while, after becoming a little more aware of the inner structure and the people you're working with, you become much more selective. After a few A&R meetings with Jason Flom and Doug Morris and Ahmet Ertegun, you begin to understand what they're looking to bring to the label. So if anything, now I can go out with more information under my belt.

"During my first year at Atlantic, there have been six bands that we passed on that were signed by other labels. At first, you kinda go 'shit, I really wanted those bands,' but as it turns out, the bands that we did sign were the right ones for me. Right now, I totally rely on people like Jason and Doug because they have my best interest in mind when I'm bringing them things. And that's something you don't always realize at the time.

"If I bring an act to Doug or to Jason and they don't hear it right away, now I just step back and try to understand their reasoning. I try to understand why it doesn't seem to be turning them on. And all of this makes me feel twice as confident now as when I first joined the label. I know there are a lot of labels that

don't really work real closely with their new A&R Reps, but these guys are great teachers and role models. Here at Atlantic, Doug and Jason come out to the West Coast regularly. We talk daily about everything on a regular basis and I've learned more from these two guys than I ever imagined."

New Signings: "I did sign a new band that is managed by Lindy Getz

who handles the Chili Peppers. The band is called Ginger, but I think they're about to change that. The lead singer is Fred Astaire III. The band is very unique and is doing something like Living Colour meets the Police. There is no other band around that sounds like these guys do. We also just signed a rap band out of Seattle called Culture Shock. I'm not a big rap fan, but this is a party your brains out and have fun type band."

Meeting Ahmet: "I first met Ahmet at an Atlantic A&R meeting in New York. There must have been some fifteen people sitting around the room and everyone gets an opportunity to stand up and play a couple of songs and the rest of the staff listens and evaluates the tapes. I was shaking in my shoes. How was I going to stand up and play anything for Ahmet Ertegun—the man who discovered Led Zeppelin and so many other superstars on Atlantic Records. But Ahmet can read people very well and he's one of the most supportive people in the business. He can hear you speak just a few sentences and know if you're cut out for this job. Ahmet is a legend in the industry who has been successful for decades. And just when you might think you've found something brand new and unique and original and get ready to present it, you'll discover that Ahmet already knows about it. He's so hip he'll blow your mind. He's amazing—and Doug is the same way.

"One of the great things about the way Ahmet and Doug run the company is that they treat their employees like family members. They stand behind you 100% and that gives you

much more confidence when you go out. If you make a mistake, so what. They let you take a couple of chances. And that's how you find the big artists. After all, everything can't be safe. I think if they ran the company with an iron fist, you'd find everyone running out looking for the kind of music that was hot on the radio right now instead of trying to keep Atlantic as an innovative, leading-the-way label. And that's where I think they really shine."

Veteran Acts: "Naturally, when I first came to the label I had to prove that I was hard working and responsible. And one of the rewards that was handed back to me was the trust that the label showed in me by allowing a newcomer to A&R an act like Mr. Big and then to work on a new project with Lou Gramm. To me, Lou is the epitome of rock vocalists and I jumped at the chance to work on the project. It was great of Jason and Doug and Ahmet to allow a newcomer, someone just learning to spread his wings, to work on something like this. What's happening is that Lou put a band together with some heavy, well-known musicians and we thought it would be fun to give it a band name. When we presented that thought to management, we found out that they and Lou felt the same way. I can't reveal the name other than to say we're excited about everyone getting reacquainted with Lou's voice. We're excited about this one."

Traveller: "This last weekend was the first weekend I've been home in about two and a half months. During that time I've been to New York,



Los Angeles-based rock band Snarlin' Darlin' takes a few minutes off to relax with producer/fashion plate Chip Z'nuff, bassist/namesake of Atco Records group Enuff Z' Nuff. Z'nuff is currently producing a series of demos with Snarlin' Darlin' at Red Zone and Silver Cloud Studios in Burbank. Pictured from left to right are SD bassist Layne Sheridan, guitarist Steve Mojica, Chip Z'nuff, SD vocalist Cody Jarrett and drummer Tommy Craig. You can catch Snarlin' Darlin' at the Teaser on March 6th.



Lester Cohen

To celebrate the record soundtrack sales of *Pretty Woman* which is approaching the six million mark internationally and the successful association between EMI Records and Touchstone Pictures, execs from both companies gathered to display their quintuple platinum award plaques. Pictured above from left to right are: Ken Antonelli, VP Sales/EMI; Chris Montan, Sr. VP, Music Motion Pictures & Television/Walt Disney Pictures; Steve Reuther, Independent film producer; David Hoberman, President/Touchstone & Walt Disney Pictures; Mitchell Leib, VP/A&R West Coast, EMI; Sal Licata, President/CEO, EMI Records and Ron Fair, EMI's Senior VP/A&R.

Nashville, Portland, Seattle and Atlanta. Things are happening all over the country and more and more A&R people are traveling. My traveling schedule is so intense that I can't even make appointments for a week in advance because I never really know if I'll still be in town."

Scenes: "Bands have to stop following the trends on the local scene and start playing what they feel. The main thing that any band should be interested in is doing what they do best as a band. They should work on what really feels honest to them in their gut. If you do that, your band will come off as being more believable and more honest. And that's what L.A. needs. Instead of following what's hot on the streets right now, these kids should say 'screw it, let's try to do what we do best; let's try to make it the best we can.'"

Trends: "What I'm seeing now on the local scene is not a new series of trends in music but rather a trend toward each new band selecting some of the more talented musicians in town. A couple of years ago the attitude was to see how flashy and wild looking a band could be. Nowadays we're seeing bands come along with real talented players. So the accent seems to have shifted toward talent over image. More people can now play their instruments and write songs. So if you wanna call that a new trend, to me that's beautiful."

Notice Me: "Although the official Atlantic Records policy is to not accept unsolicited material, I still listen to every single tape that manages to sneak its way through the cracks. It might take me two weeks or so to get to them, but I still document every tape I listen to by writing some sort of comment on the side. As for getting

to notice a band, it's really quite simple. If a band is great, they'll get noticed regardless of what they do. I don't look for fancy promo packs—in fact, fancy promo packs usually mean the band sucks. I don't look for anything cosmetic to draw me into a band. I just think that the cream always rises to the top."

Grapevine

Well, they've done it again. Those classical rockers, **Mozart**, have not only sold out the Whisky (drawing another thousand people to their last show), but they managed to attract no less than six record company A&R teams. What we're watching is a label bidding war in the making. When you're hot, everyone knows it.


Johnny & Joey Gioeli (formerly Johnny & Jojo Law of Brunette) are in "serious negotiations with several labels." Former Journey member Neal Schon produced the duo's demo tape.

Guitarist **Kristy Majors** (Pretty Boy Floyd) and drummer **Anthony Focx** (Tommi Gunn) are in the process of forming a new rock band together. Interested bassists and lead singers call (213) 878-2325.

Hard rock band **Lage** should be ready to headline in just a few months. The band that features three brothers and their mutual best friend has some great musical chops, impeccable vocals and is building a strong, loyal fan following.

The debut album from **Tuff** is almost completed and we hear it's a killer. Look for a spring release from Titanium/Atlantic.

On The Move

Randy Nicklaus has been named Senior Vice President of A&R for the newly formed record label **Impact Records**. 



Flying Tigers

Contact: Jackie Frost
(818) 994-5890

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Flying Tigers is a Los Angeles-based rock quartet that has its collective finger on the pulse of radio ready music. Comprised of Gary Usher, Jr. and Tony Avalon (the sons of Gary Usher and Frankie Avalon) along with bassist Mike Riojas and drummer Mike Gerema, these guys have obviously honed their Top Forty craft. Opener "Bigger Than Life" sounds like an out of the box smash, yet all five songs on the tape ("How Does It Feel," "Menagerie," "Waiting" and "Keep Me Running" are the others) are well-arranged and ready for record or live performances. The playing on this demo submission is tight and lively—it's good to hear real musicians for a change. If the rest of Flying Tigers' material is like the tunes on this tape, they really oughta knock em dead on the local club circuit. The only negative thing is that their tape was defective and had portions of the songs missing. Please play your tapes before sending them out in the future.



Faith And Desire

Contact: Blythe Newlon
(213) 463-7178

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Hailing from Vancouver, British Columbia, this five-piece band has cornered the market on funk rock. The problem is, though, after Faith No More and Red Hot Chili Peppers, will there be room for another funk rocker? The band was completely responsible for putting this solid tape together—they wrote, produced and recorded it all by themselves. There is little question about their ability to play or perform. The problem is still that this particular genre of music already happened and it might be a case of just missing the bus. Their demo submission is pretty close to master quality and their collective talents clearly shine through. Though much of the material is AOR, some of the hooks are strong enough to make Top 40 impact. Funk rock aside, this is a very solid demo submission from an act well on the road to success.



Hidden Crimes

Contact: Larry Burns
(818) 996-3620

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Boasting a group of musicians from around the world, Hidden Crimes submitted a three-song demo tape that includes "The Remedy," "No Expectations" and "Waiting For The Storm." Trying to put a label on their music is going to be a difficult task as the band combines the best aspects of pop and rock with a decidedly new wave angst which makes for some mighty interesting listening. Especially noteworthy is their big ballad called "No Expectations" which really builds and shows off the band's vocals and lyrical ability. If this group can keep coming up with high caliber songs on a regular basis, it won't be long before they are snapped up by the major labels. As it stands now, these guys are on target for success. Maybe some live shows will do the trick and focus the attention of the A&R community on them.

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



Pat Lewis

Singer-songwriter John Welch (pictured) recently showcased his wares for a capacity crowd at the China Club in Hollywood. Although his set was rather short, it nevertheless brought to light the compelling vocal abilities of this blue-eyed soulman. Welch performed his material at this particular showcase in an entirely acoustic format. His set included "If I Shed A Tear" and "Scarecrow In The Rain." This is an artist definitely worth checking out! John's management tells Songworks that they are currently shopping him record and publishing deals. For more information, please call (818) 902-0747.

Activities

The Independent Music Conference (IMC91) will be held this year at the Hiatt on Sunset, May 10, 11 and 12th. Guest panelists from every aspect of the music industry will be speaking as well as listening to unsolicited demo tapes. Panels will include hit songwriters, publishers, producers, agents, managers and A&R reps from independent and major labels. Special awards will be presented at a dinner sponsored by BMI to NEM President Ira Jaffe (Most Promising Newcomer—Publisher) and Michael Masser (Songwriter of the Year). For information about the conference, please call IMC91 at (818) 980-3966. And as IMC's Director, Joe Reed says, "Hold that dream."

Peer Music staff songwriter/artist/producer Marvin Etzioni has three songs on the Williams Brothers (Warner Bros.) album scheduled for release in late March. Two songs, "Can't Cry Hard Enough" and "Shimmering," were co-written by the Williams Brothers. The third song, "Miss This World," was written solely by Etzioni.

MCA Music is affiliated with close to twenty Grammy nominations this year, including the Song of the Year nomination for "Hold On," co-written and produced by veteran staff writer Glen Ballard. Ballard also received the Producer of the Year nomination for his work on Wilson Phillips' debut album and a nomination for his arrangement of "The Places You Find Love" from Quincy Jones' *Back On The Block* LP.

New Signings

Songwriter/arranger/composer/producer/artist Lara Lavi recently signed a development deal with publisher Warner/Chappell. Lavi, who resides in Seattle, wrote, arranged, sang and produced her own solo LP, *The Art Of Living*, which sold over 10,000 units. Not bad for an album that she also put out on her own label, Cody Records! She received the Best New Artist Award of 1990 from the Northwest Area Music Association. And Lara Lavi is certainly a diverse individual. She has a Masters degree in Wildlife Biology from the University of Michigan and is the tribal attorney for the Muckleshoot Indian Tribe based in Seattle. Her material is highly emotive and deeply personal and falls somewhere in the Adult Contemporary category. For more information, please contact Jim Cardillo at Warner/Chappell at (213) 288-3330.

MCA Music signed a worldwide co-publishing deal with songwriter-artist Kym Mazelle. Mazelle is a featured vocalist on the most recent Soul II Soul LP and co-wrote the group's single, "Missing You." She is also a solo artist signed to Capitol, and although she has already had a release overseas, she is presently working on her American debut for the label.

MCA has also signed rap writer-producers Mark Rooney and Mark Morales to a worldwide exclusive writer and co-producing agreement. This dynamic team is currently enjoying the success of the Father MC LP, *Father's Day*, on which they wrote five cuts, including the LP's first single, "Treat Them Like They Want To Be Treated." They are working with Sony Artist Octavia and will be starting several new projects for Uptown Records as well as developing their own rap product.

MCA Music also announced the signing of a worldwide exclusive writer and co-publishing deal with the much-touted rock band Tyketto, who have just had their debut album released on Geffen.



Pat Lewis

Pictured is Christine Russell, lead singer-songwriter in local L.A. band Christine In The Attic. Christine and her alternative music band (who are signed with publisher Almo/Irving/Rondor Music) recently inked an impressive recording contract with Morgan Creek Music.

The Business Side

An innovative alternative to traditional music publishing companies has been created by L.A. songwriters Tom Harriman, Pamela Phillips Oland and Dana Walden and Nashville writer Austin Roberts. Under the umbrella name of "Four Writers Only," the new company will be headed by Janet "Planet" Smith. Smith's responsibility will be to represent the songwriters' current song catalogs and personal publishing companies to record company A&R departments, artists, management, and for film and television projects. She will also work to create co-writer situations on record projects for her four writers.

Cindy Dupree has been named Director, Corporate Relations at BMI,



They Eat Their Own recently signed a co-publishing deal with Virgin Music. The band's first single, "Like A Drug," has been moving up the Alternative and New Rock Charts and can be seen on MTV's 120 Minutes. Pictured at the signing dinner are (from left): Doug Mark, attorney; Jono Brown, band member; Rick Stevens, manager; Susan Collins, Director of A&R, Virgin Music; Laura B, the band's vocalist; Kaz Utsunomiya, Virgin Music President; and band members J.D. Dotson, Shark Darkwater and Kevin Dixon.



USA JOHNSON

Armored Saint signed a publishing agreement with Zomba Music Publishing. Their new album, produced by Dave Jerden, will be released in March on Metal Blade/Warner Records. Pictured at the signing festivities are bandmembers Gonzo and Joey Vera; Jon Sutherland, A&R Zomba; Neil Portnow, VP Zomba; Phil Sandoval and Jeff Duncan, bandmembers; L.T. Clay, Zomba; John Bush, bandmember; and Gene Salomon, attorney.



Pictured is William Topley, the vocalist and primary songwriter of the Blessing, a band who recently signed a co-publishing agreement with BMG Music Publishing. To celebrate the release of their debut album, Prince Of The Deep Water on MCA, a lavish bash was thrown by BMG Music Publishing, MCA and BMI at the elegant Wilshire Theatre in Beverly Hills. The theater's lobby was jam-packed with industry folks, who sampled an amazing array of finger foods and exotic drinks. The evening's festivities culminated with a rousing live set performed by the Blessing (with a little backup vocal help from MCA recording act Perri). This signing should prove a healthy one for the publisher, as it seems to be the label's Number One priority.

New York.

Peter Catro has joined **Playhard Music**, the music publishing division of Shankman De Blasio Melina Inc., as Creative Director. Peter joins the company from **Chrysalis Music**, where he was a Professional Manager.

Lynne Robin Green, Vice President Professional Manager of **Lansdowne & Bloor Music Publishers**, has acquired the catalogs of **Winston Music**, **Hoffman House Music**, **Ben Ross Music** and the **Jack Hoffman Song Catalog**. **MC**

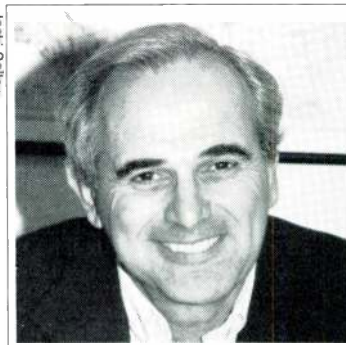


Julie Gordon (pictured) has been promoted to the position of Director, Writer-Publisher Relations, BMI, Los Angeles. In her new position, Gordon will continue to sign new writers and publishers as well as answering the needs of current BMI affiliates. She will also be largely responsible for BMI's New Music Showcase Series in the western region.



Peer Music staff songwriter-producer Jud Friedman (pictured) is very active these days following his success with the Number One pop single "I Don't Have The Heart" recorded by James Ingram, which he co-wrote and co-arranged. Friedman is currently producing four songs for Mona Lisa (Quality). One of those songs "If You Could See Through My Eyes," Jud co-wrote with Greg Abbott and another, "I Wasn't Looking for A Miracle," was entirely self-penned by Jud. He also co-wrote "But I Love You" with Miki Howard (Giant) for her new LP. Other artists who are recording his songs are Gladys Knight (MCA) and James Ingram (Warner Bros.).

PUBLISHER PROFILE



Sam Trust

President
Primat America

By Pat Lewis

In March of 1990, a new, independent publishing company known as Primat America, was born. The brainchild of veteran music publisher Sam Trust, Primat America is a joint venture between Trust and Japanese investors, Sazale Group. Trust brings to the venture, Killer Tracks, a production music library he founded with Ron Hicklin in 1989. Both the production library and publishing company as well as four 24-track recording studios are housed in their spacious facility on Sunset Blvd.

Trust recently brought on board veteran record producer/engineer and motion picture music supervisor Brooks Arthur, who oversees the creative department. Simultaneously, he hired Tami Lester to head up the talent acquisition department. Primat's roster is impressive and includes Dennis Lambert, Steve Lindsey, Pam Reswick and Steve Werfel, Peter Canada and local band East of Gideon, among others.

Sam Trust has a long history in the publishing world. After ten years with BMI as their Executive Director, Trust was recruited to take over the music publishing of Capitol Records (Beachwood Music). "It was a very good period in my life and I had a bird's eye view of the music business," he says. "In two years we had enormous success, we won BMI's Song Of The Year with 'Snowbird,' which believe it or not, out-performed 'Bridge Over Troubled Water,' and then we came back with 'Put Your Hand In The Hand' and we had numerous hits. During that time I was buying catalogs when other people weren't."

In 1972, Trust joined ATV Music as their CEO. "Everybody thought [we had it made] because we had the Lennon/McCartney and Northern Songs catalogs," he remembers. "That was a great benefit but it was also a millstone around my neck and I had to prove that we were not just a conduit for Beatles hits. So, I did everything I could to build an American company. The biggest breakthrough was acquiring Barry Mann and Cynthia Weil in 1976. I signed a long-term agreement with them and everything started breaking for us. We had one hit after another. In 1985, ATV was sold to Michael Jackson and after building a rather powerful company over twelve years, I found myself on the outside looking in."

In less than a year, Trust was hired by Lorimar Music. "I had very quick success in the three years that I was there," he states. "I had Number Ones with Cheap Trick, Tanya Tucker, David Benoit. But low and behold, the same thing happened—Lorimar got purchased by Warner Bros. and Warner Bros., having some five hundred employees and a newly appointed CEO, wasn't too interested in having another CEO. So, they quietly paid my salary for the remainder of my contract, during which time I said, no more big companies and decided to go into business [for myself]."

So, Trust joined forces with Ron Hicklin, who is in the commercial and pop jingles business and has had tremendous success producing such commercials as the Original Levis 501 Blues, Wheaties, and California Raisins, among many others. Together they formed Killer Tracks, which is a production music sound library useful to television stations at the local level. "Killer Tracks released its first product in March of 1990," says Trust, "and we're now formatted on subscription on over one hundred stations in the United States and several hundred in Europe. We've been sold to companies like CNN, Prime Ticket and all of the networks."

During the time that he and Hicklin were getting Killer Tracks up and running, Trust was approached by Sazale Group, who was looking to acquire a music catalog. "I cautioned the Japanese that now is not the time to invest in acquisition," he says, "because multiples are far too great to realize a return on your investment. I explained, however, that due to the lack of creative, independent publishers, now does present an excellent time to invest in young talent and develop it."

And thus, Primat America came to be. "So what we set about to do was set up a three to five year budget for developing artists and writers," he continues "and what I obviously needed was production capability and so, my first employee was Brooks Arthur, who has a track record of producing young artists and film scores. I then brought in Tami Lester, who had worked with me at Lorimar and has some of the best contemporary ears in the business."

"We are not set up to get into bidding wars with EMI or Warner/Chappell or Polygram or BMG," Trust continues. "Whereby they're offering six digit figures for new artists who are just getting a release. It's a part of the business that I call 'Rent A Hit' and I don't subscribe to it. You see, we put together a considerable budget and a limited number of candidates to work with and we will not be working with them on the bases of throwing out buckshot and hoping to hit something. But instead, we will zero in on our targets and produce artists and groups that we feel strongly about and that we can help market as well." **MC**

IN THE STUDIO



Pictured at the console during a recent session at Dino M. II recording facilities are (L-R; back row): Ricky Taylor (bassist), Dana Croucier (backup vocals), Chris Maddalone (engineer), Charels Givings (backup vocals), Russell Nakaoka (President, Kenaco International) and Sandy Benton; (front row) Daniello DeLaurentis (artist) and Dino Maddalone (producer).

NRG RECORDING SERVICES:

This recently expanded recording facility (it now includes a pre-production/rehearsal sound stage) recently played host to PolyGram act L.A. Guns, in laying down tracks with producer Michael James Jackson...Thomas Dolby, in self-producing and self-engineering tracks for his new EMI Records album, assistance supplied by Greg Marchant...Island Records artist Fontaine, in recording her debut with producer Stevie Salas and engineer Larry Fergusson.

TOPANGA SKYLINE RECORDING CO.:

Rickie Lee Jones and producer Don Was, in working on tracks for her long-awaited new album for Geffen, with Greg Penny manning the boards...Producer Carlos Lara, in mixing the new Marianne album for CBS Mexico, engineer Moogie Canazio turning the knobs, assisted by Luis Quine...Peter Bardens (Camel, Them), in recording and mixing a solo album for Miramar

Recordings with producer/engineer Phil Da Costa.

STUDIO ON WHEELS: Surface recorded their recent Number One song, "The First Time," with John Faizarano engineering...Herbie Hancock and Wayne Shorter, in working on some tracks for Fragile films with engineer Rick Darby.

PARAMOUNT RECORDING: L.A. Guns and producer Michael James Jackson, in tracking for their new album with engineer Chris Mento... Former Blaster Dave Alvin, in recording tracks for an upcoming album with engineer Mike Becker...Righteous Brother Bill Medley, in working on some new songs for a new album...Legendary bluesman Taj Mahal, in recording with guest artists David Lindley and Anita Pointer.

STUDIO 55: Veteran producing ace Arif Mardin and veteran recording artist Bette Midler, in working on tracks with engineer Jack Puig manning the board...Private Music artist

ON THE SET



A group of moonlighting rockers recently banded together and christened themselves Contraband (they originally called themselves Strawdogs). Their self-titled debut on Impact Records will feature a handful of classic covers as well as originals penned by outside songwriters. Pictured on the set of the group's video are director Billy Henderson, drummer Bobby Blotzer (Ratt), guitarist Tracii Guns (L.A. Guns), singer Richard Black (Shark Island), Share Pedersen (Vixen), Michael Schenker (McCauley Schenker Group) and Impact Marketing exec Gilles Gautier.

Taj Mahal and producer Skip Drinkwater, in working on tracks, ex-Beatle Ringo Starr guesting and engineer Phil Nicolò adding the sonic expertise...Geffen Records artist Half Way Home, in mixing their debut album with engineer Csaba Petocz and producer Tom Dowd...Dr. Dream Records act Food For Feet, in working on some new songs with producer-engineer Jeff Lord Alge...Sony Music act Five Star, in working on new tracks with producer-songwriter Michael Jay and engineer Csaba Petocz.

JBL PROFESSIONAL: Recent installations include: new West. L.A. nightclub Club Radio, which installed four SR4732 Dual 12-inch 3-Way High Level systems, four SR4718

18-inch Subwoofer/Bass systems, four SR4722 12-inch Two-Way Full Range systems, four Control 1 systems, one Soundcraft 24-channel 200 Delta console and assorted JBL SR Series power amplifiers; Markus Audio and Lighting Systems, which completed several new projects using JBL and Soundcraft products; La Lagune Nightclub, which is using four SR4722 systems and four SR6630 power amplifiers; 127 Fashion Theatre, using eight SR4722 systems, two Control 5 monitors, two ES600 amplifiers, one SR6615 power amplifier, two UREI 5547A equalizers, two JBL/UREI 7110 limiter/compressors, one UREI 1620 Music Mixer and two Harman 6810 video projectors.

SOPHOMORE OPUS



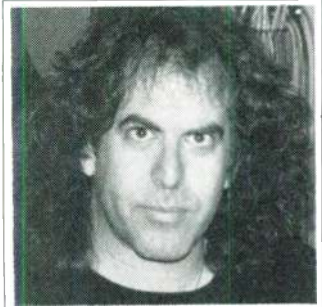
EMI platinum recording duo Roxette are shown in the studio completing Joyride, the follow-up to the band's phenomenally successful album, Look Sharp. Pictured (L-R): producer Clarence O'werman, Marie Fredriksson of Roxette, engineer Alar Suurna and Per Gessle of Roxette.

IN SESSION



Rick Parker, former lead singer of Lions & Ghosts, is pictured putting the finishing touches on his debut album for Geffen. Pictured at the session, which was held at Sunset Sound and engineered by George Tutko, are (L-R): keyboardist Joe Simon, producer Jim Cregan (Rod Stewart, London Quireboys) and Parker.

PRODUCER CROSSTALK



Jessica Allman

MARC TANNER

By Steven P. Wheeler

Next time you're walking through one of the many recording studios scattered throughout Los Angeles and you happen to catch a glimpse of a little poster proclaiming "I Like To Create A Fun And Free Environment For Abnormal And Excessive Behavior," you have entered the world of 37-year-old veteran songwriter-producer Marc Tanner.

Tanner's career first began as an artist, leading his own band (simply named the Marc Tanner band), which released three albums on Elektra during the early Eighties. Next came a stint as a film and television composer, followed by a successful songwriting career (that continues to this day), with things culminating this past year when he produced Nelson's debut album, one of the Cinderella success stories of 1990.

During a recent interview at Cherokee Studios, where the friendly and outgoing producer is working with veteran rocker Eddie Money, Tanner encapsulated his musical career with a contagious enthusiasm that proved once and for all that nice guys don't always finish last.

After his band's third album, Tanner says he started to feel a little frustrated. "I toured the world and did the rock thing for years. But the third album never really got off the ground, and it reached a point where being an artist got to be too confining."

After a couple of years writing and scoring soundtracks for movie and TV, Tanner followed his heart back to the music business. "I started writing songs for other people, and I have had quite a bit of success as a songwriter. I think songwriting is what I really do best. I think I'm an okay singer, a fair guitar player and I'm getting to be a good producer—but I think I'm a pretty darn good songwriter."

Unfortunately, the music industry has the tendency to pigeon-hole people, something that Marc Tanner found out three years ago when he started to look toward production as a career.

"When you do a demo for somebody and you hear the final version of the record and every single part is exactly the same as your demo, you start to wonder why they used somebody else. It mainly comes down to the fact that you don't have a track record as a producer, so they won't give you the time of day."

However, through his success as a songwriter, Tanner eventually was able to get some production work with a variety of different artists such as Ian Hunter, Dwight Twilley, the Little River Band and Shalamar. But it wasn't until he hooked up with the Nelsons that his career as a producer began to take-off. "Right before the Nelson project got under way, I had people tell me that I wouldn't be producing the album because I was only a songwriter [Tanner co-wrote a majority of the songs on the Nelson album]. If it wasn't for the Nelsons themselves and John Kalodner [A&R Rep at Geffen], I don't think I would have gotten the shot."

Tanner took advantage of this opportunity and brought in his occasional studio partner, engineer/mixer David Thoener (who has worked with Michael Bolton, Def Leppard, Cheap Trick and Cher). "I have a partnership with David where I'm the song guy and he's the sonic guy. I'm into the song, the arrangement, the performance and the overall vision, so I need somebody to make sure it gets recorded properly."

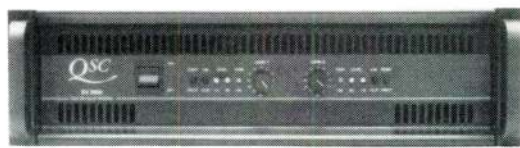
According to Tanner, the Nelson project has changed his professional life. "I'll never forget something that John Kalodner said to me when he asked me to produce the Nelson album. After I told him that I wasn't going to let him down and that I was going to deliver a great record, he said, 'You already did,' which meant that the demos we had delivered were so close to being records that we were already there."

The success of the Nelson album has opened doors for Marc Tanner. His current project with Eddie Money is something that Tanner is especially excited about. "I think Eddie's last album was a little too generic, and they were trying to find some people who could come in with a fresh energy and try to rev up the songs a little bit."

When it comes to choosing the right project, Tanner admits that he is rather picky. "I'm trying to choose music that emotionally hits me. I'm not doing it for the money and all the hoopla, because the producer has to spend three months in the studio with the artist, and if you're not digging the people, it's really not worth it. I'm not about to spend three months with someone I don't like."

Tanner sums up his present career status with refreshing honesty. "The success of the Nelson album has offered me a much bigger menu of artists to choose from—but I'm just the flavor of the month right now. It's up to me to make sure my restaurant lasts." **MC**

NEW TOYS—BARRY RUDOLPH



EX Series Power Amps From QSC Audio

The EX Series of audio power amps offer a range of amplifiers to meet all needs by professional sound contractors and recording studios. All the EX Series amps from the smallest to the largest share features that are usually reserved for top end models.

QSC's "Open Input Architecture" allows for future interfacing of control and signal processing devices as they become available. The rear panel supports the ability to change XLR polarity, paralleling inputs, mono bridging and mounting internal input transformers. So any kind of installation can be accommodated without any hassles. All the amps have a built-in limiter to prevent clipping and over-temperature protection sensing circuitry. QSC uses the new Neutrik

Speakon high current speaker jacks as well as the standard five-way binding posts. Size and weight are kept to a minimum with these amps because they use the very latest in Surface Mount Technology.

There are now five models in the EX Series: The EX 4000 and EX 2500 occupy three rack spaces and are rated at 720 watts and 500 watts a side into eight ohms respectively. The EX 1600, 1250, and 800 are rated at 400 watts, 275 watts, and 175 watts per side into eight ohms. These three amps take up just two rack spaces each.

For prices and more information, contact QSC Audio Products, 1926 Placentia Ave., Costa Mesa, CA 92627 or call (714) 645-2540, FAXers use (714) 645-7927.



Near Field Monitor From USCO Audio Engineering

The USCO monitors are compact and powerful near-field audio monitors. These speakers measure 9 1/2 inches wide by 9 1/2 inches deep and only 8 inches high. This low profile design makes them perfect for

console-top use or as main monitors for remote recording applications.

These three-way reference speakers use a unique down-firing 6 1/2 inch woofer mounted in the bottom of the enclosure. USCO Audio Engineering says that by using a down-firing woofer, the woofer is better loaded to the cabinet thus reducing low end distortion which is a main consideration in small speaker design. The front baffle uses a 5 1/4 inch mid-range driver and a one inch phase corrected dome tweeter. The woofer and mid-range units are mechanically aligned while the tweeter and mid-range are electrically matched by way of the hand-wired crossover network. The crossover is designed for minimum amplitude and phase distortion. The crossover frequency between the woofer and the mid-range driver is 287Hz, and the crossover frequency between the mid-range and the tweeter is 4.7KHz.

The frequency response is 60Hz to 15KHz + 3db with a power rating of 100 watts. Input impedance is four ohms. These speakers are hand-made and all the components are carefully measured and matched then assembled in mirrored pairs. The cabinets are painted with scratch-resistant Zolatone paint.

I found these units a welcome change from the usual "small speakers" most studios have in their control rooms. I could play these very loud and not suffer any listener fatigue. I also feel that you get a much better picture of the true character of the sound with these speakers particularly in the bass end. I also liked the excellent imaging and sound stage—i.e. you can really hear all the points (pan positions) sounds occupy between the left and right speakers.

Priced at \$600 a pair, the USCO Monitor comes with a one year warranty on parts and labor and is perfect for your home studio. For more information, call or write USCO Audio Engineering at 2623 Canyon Drive, Hollywood, CA 90068, (213) 465-4370. **MC**



Hohner's New ST-Lynx KBS-Trem Guitar

HSS, Inc., who distributes Hohner and Slingerland, has a new guitar called the ST-Lynx. This slimline electric comes with a locking KBS-tremolo designed by Steinberger and two EMG pickups. The pickups, one single coil and one humbucker, were especially designed for Hohner.

The body is made from maple and has an Indian rosewood fingerboard on a bolt-on Canadian rock maple neck. The neck has 24 silver-nickel frets and precision deluxe machine heads.

Suggested retail price is \$649 and the ST comes in metallic red, pearl white and metallic midnight blue. For more info about this guitar contact: HSS, Inc. Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005, Phone number is (804) 550-2700.



See/Saw

Show Biz mentioned local hero Curt Wilson last time concerning his appearance on *General Hospital* as "Richard, the Video Bootlegger." Since then, we've received a promo package and tape from the busy actor/performer and...well, there's a lot of good stuff in it. For instance, beginning March 7, one can view a musical production called *Jelly's Last Roll* at the Mark Taper in Los Angeles wherein Wilson lends a musical helping hand. He also just engineered and co-produced a Gospel record called *Kim Fields and Carvin Winnan's Gospel Buggy* that is out now on Selah Records. The record

has vocal appearances by the Winnans, Kim Fields (*Facts Of Life*), David Peaston, and Gerald Albright. On the acting front, Wilson was a semi-regular on the ABC series *Sunset Beat* and he backed up the *New Kids on the Block* in their Coca Cola commercial. On the musical side, Wilson has a hot new demo tape which he made with partner Phyllis Bailey as *See/Saw*. To bring this item full-circle, note that Bailey also stars in the aforementioned *Jelly's Last Roll*. For more *See/Saw* information, call (818) 763-2028.

Another play *Show Biz* feels

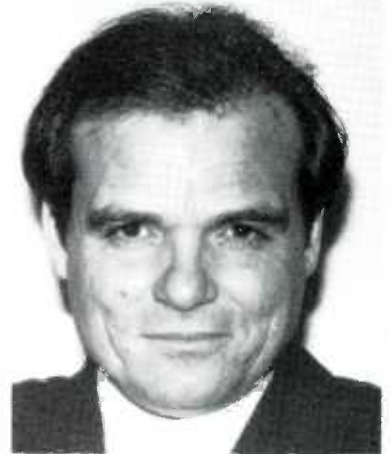
compelled to recommend is *The Organized Male*. This multimedia original musical is the \$50,000 brainchild of Larry Weir (big brother to Michael Damian). The initial idea for the score was to showcase Weir's music with a fifteen-song set that ranged from rap to R&B, built around the story of a thirty-something guy who goes from being a wild-and-crazy single man to an obnoxious perfectionist. "What I'm trying to do is present the idea of how to do rock musicals for television in a comedy style by combining MTV with television," says Weir. "I consider this

a prototype for a network or cable series or special." Any other ulterior motives? "Where else would I get people to sit through fifteen songs?" chuckles Weir. *The Organized Male* runs through March 6 at the *Coast Playhouse* in West Hollywood. Call (213) 653-9944 for info.

This issue we seem to be hearing from quite a few of our favorite local heroes. *Show Biz* is especially happy to hear from Charity who wrote in to tell us that she is the voice of the character Kelly on Fox TV's animated *Bobby's World*. In this well-received cartoon, comedian Howie

Mandel provides the voice for both a suburban father and his four-year-old son, Bobby. Much of the action takes place in the kid's overly fertile imagination. Charity's also one hot singer. Check out her new demo for yourself by calling (213) 657-5084.

Did everyone catch *She Rok* during their appearance recently on MTV? The 24-hour video channel



Larry Weir

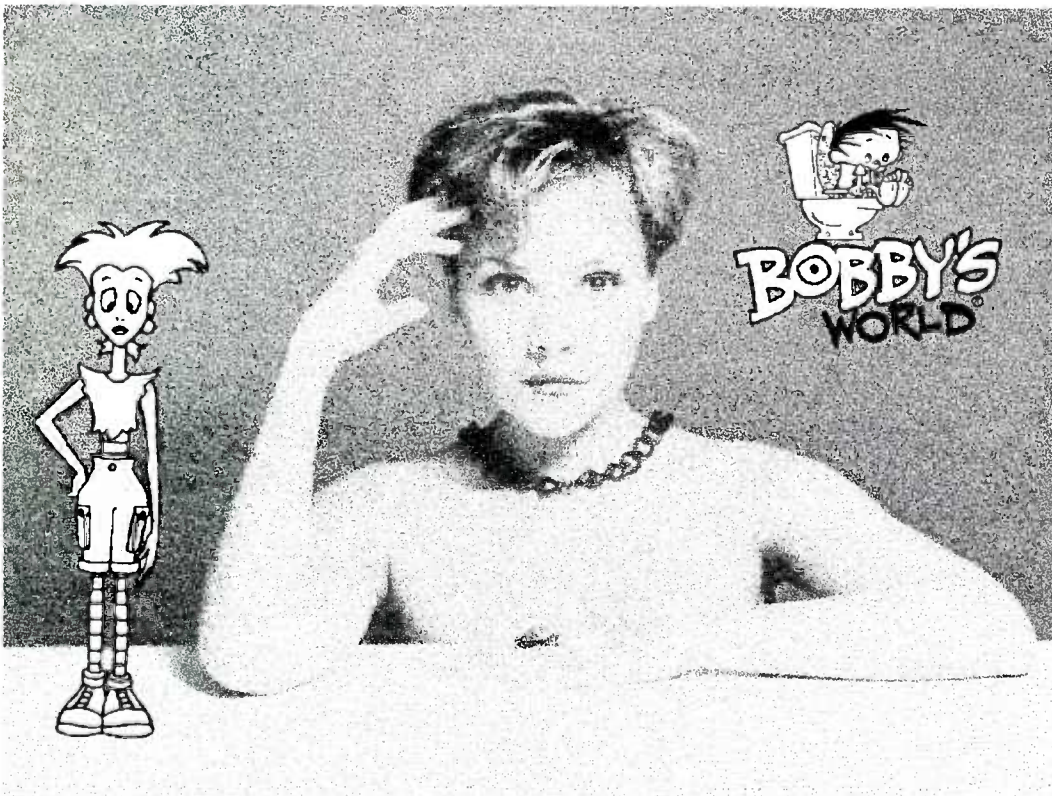
caught the first on-stage appearance by *She Rok*'s new lead guitarist Leah Aldridge, who we understand is one hot player, down at the China Club for a segment of *Kari Whurer's Street Party*. *She Rok*, L.A.'s premiere female rock band, are currently in the studio with famed producer Paul Sabu.

With so many worthy local acts trying so diligently to make it in this business, *Show Biz* couldn't help but bristle when Sinead O'Connor told *Entertainment Tonight* she's fed up with the whole thing. "I don't want to be in this business any longer," she proclaimed. "It makes me sick." Life is hard.

MTV's Kurt Loder, who most recently compiled a collection of his journalistic pieces for a book of fast-paced profiles of rock and film stars called *Bat Chain Puller*, says that he is pushing for MTV to start a late-night video show for more adult-oriented fare. "It's a fight," Loder is quoted. "I mean, it would be nice to see the William Burroughs video, for instance, on MTV. The limitations are puzzling. There are all these things you can't say, show or even suggest." Loder reportedly disagreed with the decision to ban the suggestive Madonna video, "Justify My Love."

Look for Mick Jagger to return to the big screen when he plays a 21st century scoundrel in Morgan Creek Productions' new *Free-Jack*. The Rolling Stones singer has signed to play the villain Vacendak. *Free-Jack* will star Emilio Estevez as a race car driver pursued by Jagger and other bounty hunters.

The son of J.P. (Big Bopper) Richardson announced on the 32nd anniversary of the his father's death that there is Hollywood interest in a



Charity



She Rok

Heather Harris

film about his dad. If there is a movie, the younger Richardson promises an album of previously unreleased Big Bopper tracks. The elder Richardson, a Texas discjockey who had a big hit with "Chantilly Lace," was killed in the same plane crash that took the lives of **Buddy Holly** and **Ritchie Valens**. Both of the latter artists have already been subjects of biopics.

Scott Garrison, who wrote and sang his own songs as **Matt Kubiak** on the now-defunct Fox network series *Tribes*, has his own album out on A&M. The Texas native has also joined the cast of American cable's *Swamp Thing* series.

Oakland-based funksters **Toni! Toni! Tone!** appeared on NBC-TV's *Fresh Prince Of Bel Air*. The PolyGram recording artists, whose new album *The Revival* has been certified platinum, portrayed them-

selves on the show and performed three songs, including their current hit single, "Feels Good."

It's **M.C. Hammer** time! **Mattel** is planning to give Hammer his own doll this coming season. Now you can touch whatever you want...Also, Hammer has formed his own stable, **Oaktown**, and has purchased two horses to run at Golden Gate Fields in Albany, Calif. Hammer will be teaming with **Jerry Hollendorfer**, who has been the leading trainer at both Golden Gate Fields and Bay Meadows for the last five years, and is considered by many to be the most successful trainer in Northern California...Hammer made his acting debut on ABC-TV's *Amen* recently. The rapper played a dual role as both himself and a flamboyant preacher...And finally, Hammer was honored at a ceremony in Fremont, Calif., to thank him for his contribu-

tions as a role model for needy children and for his charity work. Proceeds from Hammer's song "Help the Children" go to a charitable foundation of the same name.

Rapper **L.L. Cool J** makes his movie debut in *The Hard Way*. The flick stars **Michael J. Fox** as an actor doing research for a detective movie who is paired with a homicide cop played by **James Woods**.

Just heard about Century Cable's *Rockin' In A Hard Place*, which series host **Danni Krash** calls "America's only live performance-driven rock & roll show." For those of you in Hollywood, look for the program on Channel 3 at 10 p.m. Wednesday nights. Previous guests have included **Faith No More**,

Cheap Trick, **Jane's Addiction**, **Warrant** and just about every other major local band of the last couple of years. *Rockin' In A Hard Place* is also in most major cities across the U.S. and the producers are negotiating to be the first American rock & roll show in Russia. To find out when the show airs in your town, call (213) 654-8977.

Congratulations to VH-1, the channel that plays the greatest hits of music video, for taking top honors in two categories at the 12th Annual ACE Awards. The ACE (Award for Cable Excellence) award, the industry's most prestigious honor, was awarded to the VH-1 to One series for "Best Music Series" and VH-1 to One's *Still Rockin' After All These Years* as "Best Music Special." The VH-1 to One series airs Sundays at 10:30 a.m. (PST) and Monday through Thursday at 8:00 p.m.

Norman Schoenfeld, talent director for cable television's VH-1 music channel, visited **Cher's** \$4 million Malibu home overlooking Santa Monica Bay to put together a two-hour video collection of songs for Operation Desert Storm troops. To dress up the place, two dozen technicians hung a giant American flag inside the entry and scattered smaller flags throughout the actress-singer's house and gymnasium. Cher hosted the show which featured 22 videos by well-known artists. The program has been scheduled to air through the Armed Forces Radio and Television Service.

Meanwhile, police in Lyon, France, seized hundreds of videotapes and cassettes of a song that glorifies **Saddam Hussein** and urges Arabs to fight the multinational force arrayed around them. They seized the tapes of the song "Z'Dam Ya

Sadame" (Go For It, Saddam) from an Algerian distributor, who authorities say could be charged with provocation to crime. The song's lyrics incite Arabs to fight the "bastards" who have "installed their armies in the gulf to profit from the oil."

Early one morning, 36,000 of San Diego's **B-100 FM** listeners gathered in the city's Jack Murphy Stadium to make a human flag. Not only did these supportive people receive worldwide coverage of the station-sponsored feat, but the troops in Saudi saw their message as it was broadcast live via CNN.

What do the troops really want? According to a recent letter in **Ann Landers'** column, music cassettes are a big item as are video cassettes of popular television shows. What really drives them crazy, however, are chocolate chip cookies.

This month *Brain Cookies* has a whole bunch of really wonderful guests for you to listen to. On March



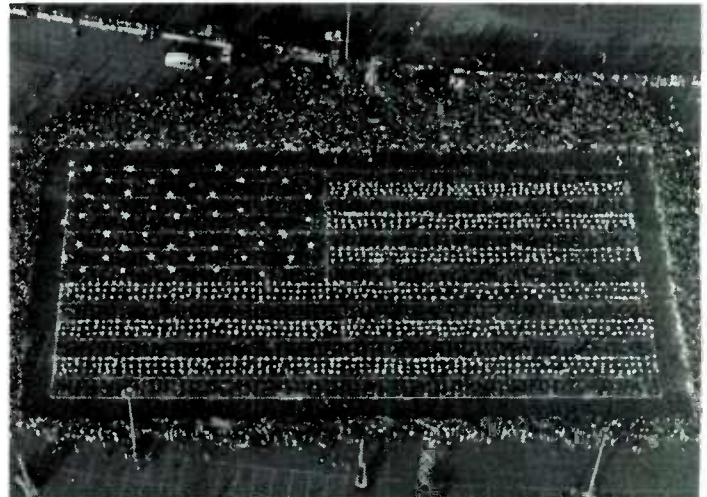
Danni Krash

3rd, host **Splat Winger** welcomes **Paul Roessler**, **Richard Derrick**, and **Brian Wells**. On the 10th, it's **Sativa Luv Box** and coming on the 17th, it's **Paper Bag**. *Brain Cookies* airs every Sunday from 7:00 p.m. to 9:30 p.m. over **KXLU FM 88.9**. **MC**



M.C. Hammer

Lori Stoll



B100 listeners' human flag.

Local Notes

By Michael Amicone

Contributors include Tom Farrell, Steven P. Wheeler and Billy Block.

BANDS WANTED FOR ALICE COOPER TRIBUTE LP: Hot on the heels of Triple X Records' Ramones tribute LP, *Gabba Gabba Hey*, which features close to twenty L.A. bands interpreting Ramones classics, Triple X Records is assembling another tribute compilation, this time saluting macabre rock pioneer Alice Cooper. L.A. bands interested in contributing a version of an Alice Cooper classic can call Bruce Duff at (213) 221-2204.



Billy Block

HILLBILLY CATS: Hillbilly rocker Marty Stewart made his Palomino debut as MCA/Nashville Chief Tony Brown congratulates him backstage. Brown has also discovered such major talents as Lyle Lovett and Nancy Griffith. —BB

SAMSON & DICKINSON: In collusion with U.K.-based Rock Hard Records, America's Grand Slamm Records has released *Live At Reading '81* and *Head On*, the first of a five-part series by British metallers Samson. The band, which included singer Bruce Dickinson, who quit the band to join Iron Maiden, earned a cult reputation for being one of the cornerstones of the early Eighties British heavy metal wave. —TF

CUT IT OUT, MAN: That's right, Bart Simpson, along with Geffen Records, is at the forefront of the industry's environmental movement. The Simpsons Sing The Blues, the album spawned from the hugely successful Fox TV show, *The Simpsons*, has to be one of the surprise hits of the new year—but there's more to this package than meets the eye. Geffen's Graphic Arts Manager Samantha Martinez decided to attack the compact disc longbox controversy by designing a longbox worth saving—there's a punch-out stand-up doll of Bart Simpson on the back of the box. "I thought that since a lot of kids would be buying this album, it would be cute to use the box in a creative way, instead of just throwing it away," explains Martinez. —SW



Lester Cohen

PLAY BALL: Raising over \$15,000 for the T.J. Martell fund to benefit victims of leukemia and cancer, the Second Annual MTV Rock N' Jock Softball Challenge drew over 1,500 well-wishers and fans to USC's Dedeaux Field. Sponsored by Pepsi-Cola, the softball game was originally started as a sidebar to the T.J. Martell athletic charity week, which has been taking place for almost a decade now. Pictured (L-R) Dave Winfield, Cindy Crawford and Matthew Nelson. —TF



RAPPING ALL THE WAY TO THE BANK: Rap superstar M.C. Hammer is pictured with fellow Capitol artist Tracie Spencer at the label's post-American Music Awards party. Hammer, whose latest album, *Please Hammer Don't Hurt 'Em*, has sold an incredible nine million and still counting, walked away with an amazing five AMA's.



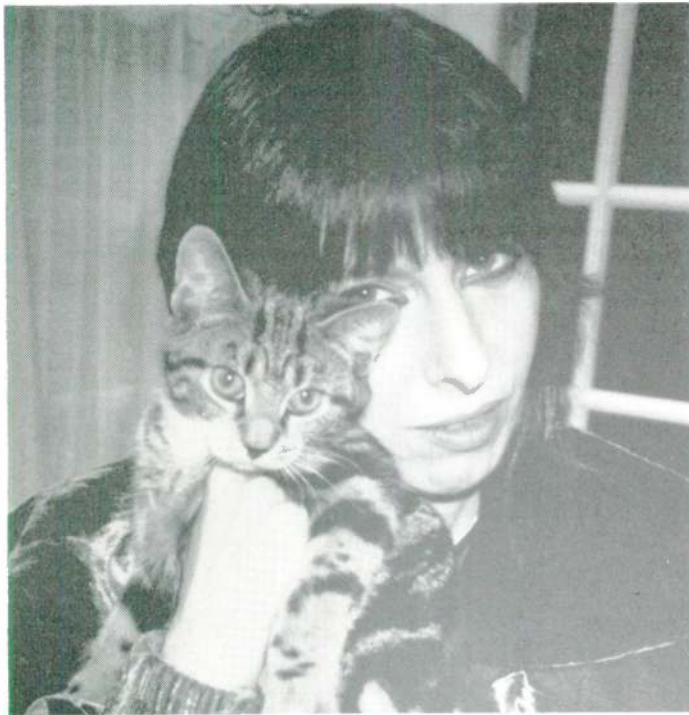
CREATING A BUZZ: Six-piece alternative rock band the Horse Flies recently performed selections from their MCA debut album, *Gravity Dance*, at the Roxy in West Hollywood. Pictured backstage are (L-R): MCA exec Bill Bennett; Horse Fly Rich Stearns; MCA's Pam Marcello; Horse Flies Peter Dodge, Judy Hyman and John Hayward; MCA's Teresa Ensenat; Horse Fly Jeff Claus; MCA's A&R exec Paul Atkinson; and Horse Fly Taki Masuko.



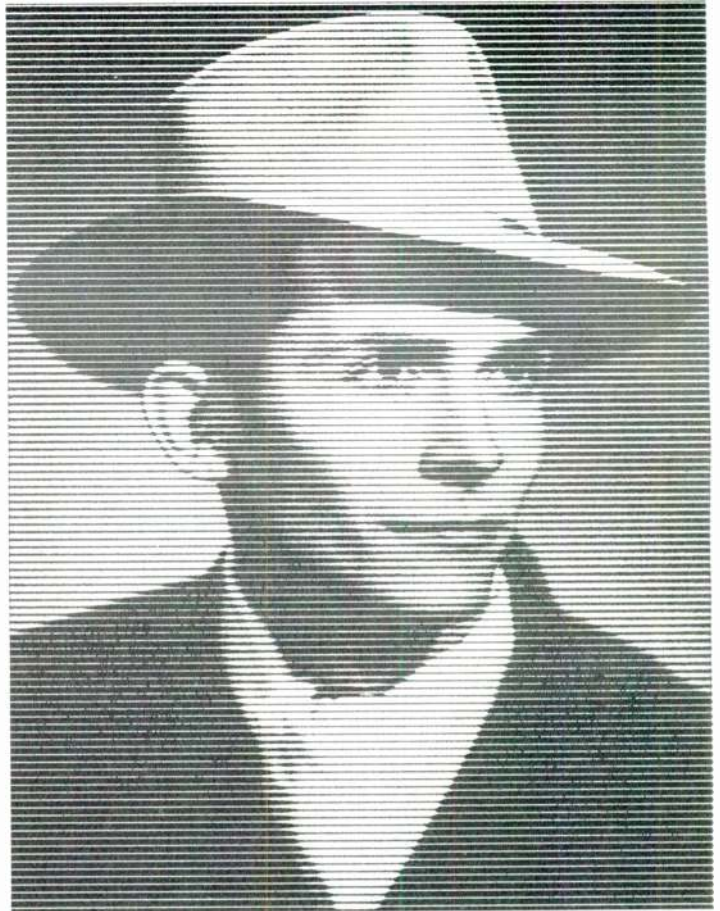
NEW MOTORHEAD LP: Motorhead leader Lemmy Kilmister recently dropped by radio station KNAC's studios for a premiere playing of the veteran metal group's latest and first major label album, 1916. Pictured (L-R): KNAC Promotion Director Tom Maher, KNAC Music Director Bryan Schock, Lemmy Kilmister, KNAC DJ Tawn Mastrey and Epic's Sky Daniels.



COUNTING THEIR BLESSINGS: MCA recording act the Blessing recently gave a special showcase performance for critics and label staffers at the Wilshire Theatre in Beverly Hills. The band, whose MCA debut, *Prince Of The Deep Water*, will be released early in March, is pictured with BMG Music Publishing VP/GMD Danny Strick (far left, back row) and assorted MCA execs including label President Richard Palmese (fourth from right) and MCA Entertainment Group Chairman Al Teller (second from right).



THE GREAT PRETENDER: Main Pretender Chrissie Hynde (with cat in hand) is one of the many artists who have banded together to help raise money for People For The Ethical Treatment Of Animals (PETA). Their Rhino Records album is called *Tame Yourself* and includes tracks by such artists as the B-52's, Indigo Girls, R.E.M.'s Michael Stipe and Belinda Carlisle.



HOWLIN' AT THE MOON: PolyGram's fine retrospective Hank Williams: The Original Singles Collection was a late entry in the onslaught of year-end box sets. An absolutely must-have three-disc set, The Original Singles Collection collects every single (both the A and B sides) that Williams released during his lifetime, along with posthumous singles (undubbed), several demos (including his earliest known recording in 1942) and a few of the singles that he recorded under the pseudonym Luke the Drifter. Williams, who took the country music world by storm during the late Forties-early Fifties, released a phenomenal body of work—both in quality and quantity (with a new single appearing every few months), including a two-year stretch (1951-1953) which saw the greatest country artist of all time release (among others) "Cold, Cold Heart," "Hey, Good Lookin'," "Jambalaya" and his signature song, "Your Cheatin' Heart"—a single that he never lived to see; tragically, Williams, who lived on a steady diet of pills and alcohol, died on New Year's Day, 1953, at the age of 29.

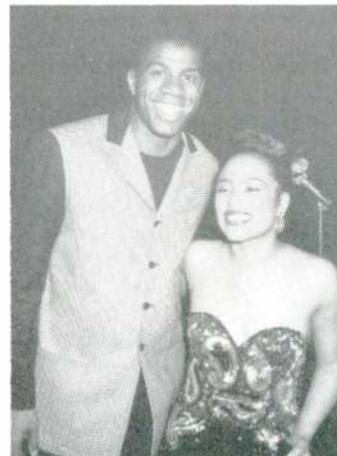
MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THE EYES HAVE IT: "Marty Feldman Eyes," the parody of "Betty Davis Eyes" recorded by Bruce "Baby Man" Baum for Horn Records, has picked up a lot of flack. Both "B.D. Eyes" writer Jackie DeShannon and singer Kim Carnes have been quoted as saying they hate it.

SIGN ON THE DOTTED LINE: Slash Records has just signed the Blasters, giving the Downey boys the distinction of being the third local group to be signed this year (the Go-Go's and Suburban Lawns were picked up by I.R.S.).

SIMPLY SHOCKING: Talk about breakthrough: How about rock & roll hot pants. Designed by David Lloyd, the device wires your shorts or panties to a stereo speaker with a fifteen-foot chord which relays the music to a two-inch disc on your wasteband. "You get an incredible tingle all over your body," says Lloyd.

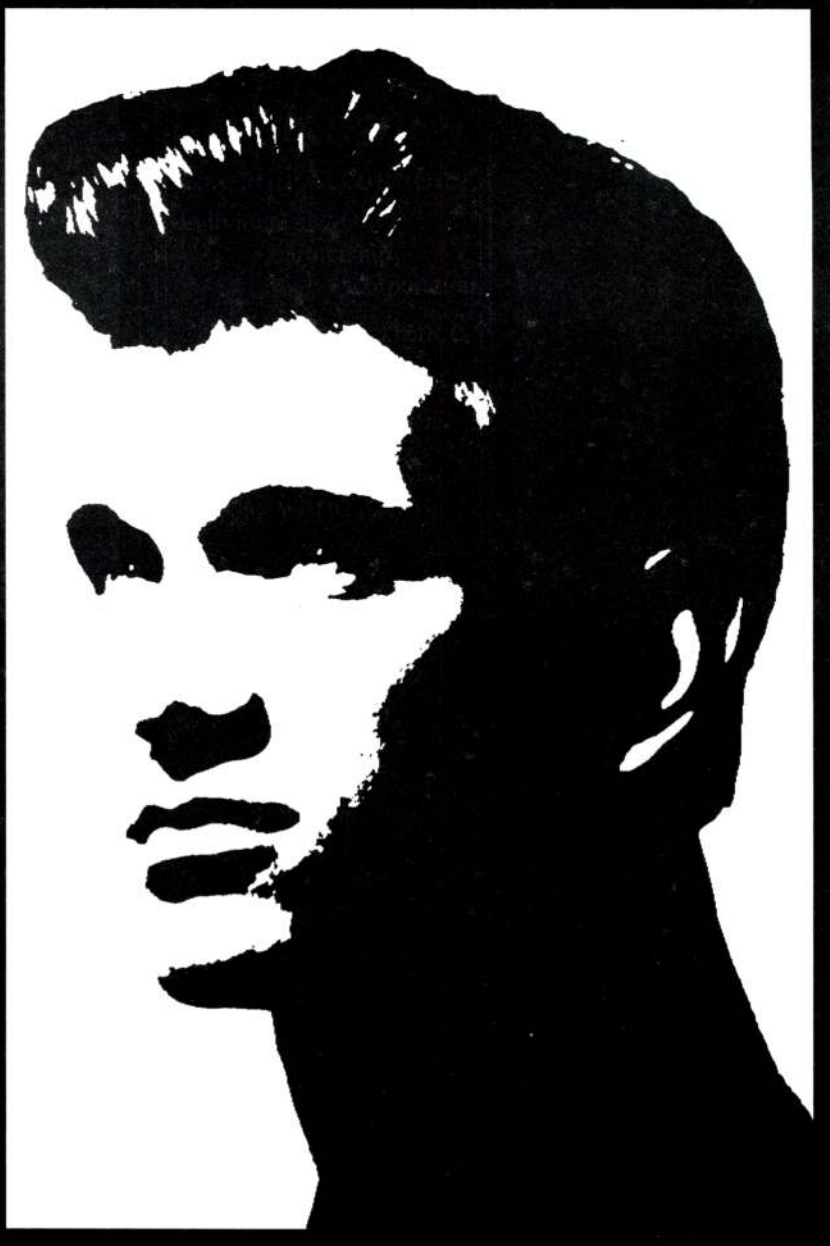


MAGIC MAN: The Lakers' Magic Johnson and Giant Records soulstress Miki Howard are pictured at Howard's recent sold-out performance at the Roxy.

CHRIS ISAAK

REPRISE'S LATE-HIT WONDER

By Jon Matsumoto



If you believe *People* magazine, Chris Isaak is one of the "50 Most Beautiful People in the World."

Yet in a recent interview at Warner Bros. Records, the handsome singer-guitarist hardly seemed like the type who would take such an honor very seriously. Despite such rag-mag distinctions and the Top Ten success of his current "Wicked Game" single, Isaak appeared as unaffected and as level-headed as a third-string catcher on a last-place baseball team.

"To be honest, I've hardly ever read a review or article on me," admits Isaak. "I hardly see any television stuff that I do, either. I really try hard to avoid reading anything or seeing myself; it makes me nervous. I worry that I'll think I'm good by looking at it, and I'll get a big head. On the other hand, I take my music seriously, and I want it to sound good. So, if somebody didn't like it, it would probably hurt my feelings. So why would

I want to do that to myself?"

These days the 33-year-old guitarist is undoubtedly having a tougher time avoiding the media stories and interviews surrounding him. Due to the enormous popularity of "Wicked Game," the man with the Elvis-like ducktail has been everywhere: on the radio, on MTV, on *The Tonight Show* and Rick Dees' *Into the Night*. Plus, there are the innumerable print interviews.

In past years, Isaak was more of a cult artist. The sales of his first two albums were modest at best, and he seemed to have the makings of another John Hiatt or Joe Ely: a respected figure more popular with hip rock critics than with the record-buying public.

Indeed, Isaak's third and most recent album, *Heart Shaped World*, initially looked like another commercial dead-end. Released a year-and-a-half ago, it quickly stalled on the charts.

But when director David Lynch (Isaak

had contributed music to his movie, *Blue Velvet*) decided to include "Wicked Game" on his *Wild At Heart* soundtrack last summer, there was a dramatic reversal of fortune for the Fifties-rooted singer. The song became Isaak's first hit single after nearly six years with Reprise Records and helped boost the sales of the accompanying *Heart Shaped World* album.

"I guess they finally came around to me," says Isaak. "But if someone said, 'Is this going to be played on the radio?' I would have never known that would have happened with 'Wicked Game.' I just made it the way I liked it. The fact that they didn't make a single out of it at first didn't really surprise me—though I would have wanted it to be released as one. It really was a surprise to everybody."

"Wicked Game" really isn't a typical Top Forty single. It has none of the mechanical dance grooves or frothy

stylizations of most of today's pop hits. Instead, it's characterized by Isaak's typically blue mood singing and melancholy musical textures; most of his material is dark hued and deeply cinematic in a noir-ish way.

Isaak may have been aided by the success of Lynch's TV serial, *Twin Peaks*. The music employed in that series is similarly shaded and may have helped set the table for "Wicked Game's" unexpected popularity.

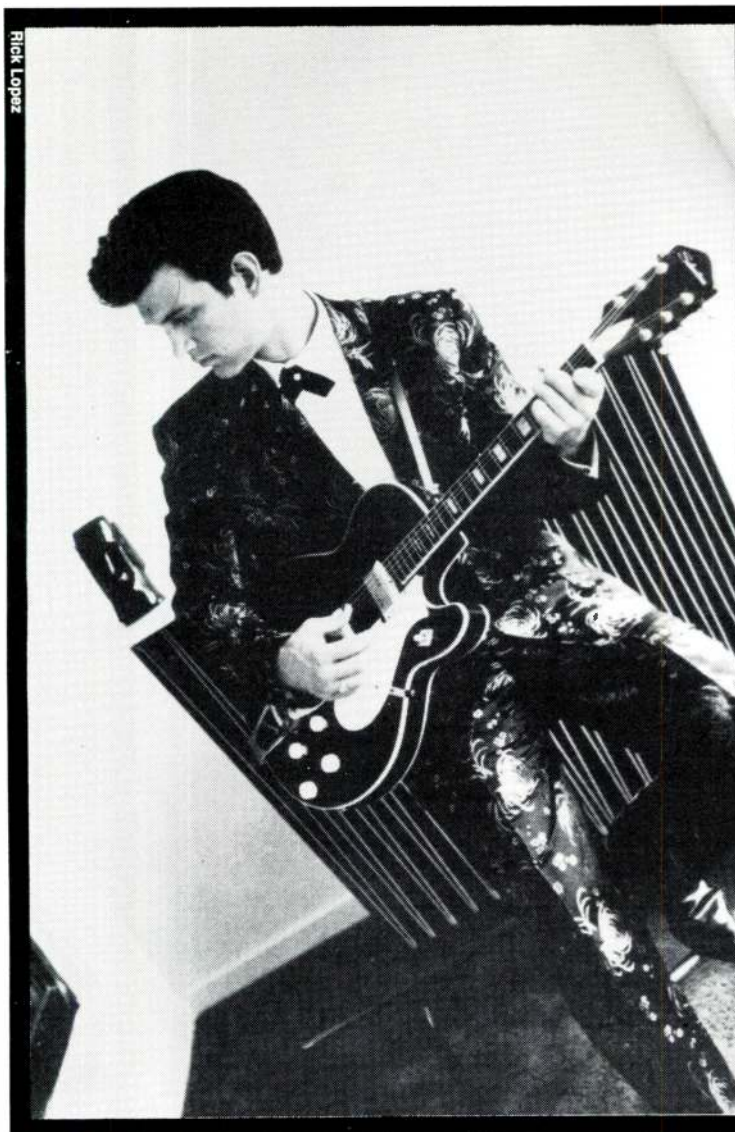
To the San Francisco-based Isaak, selling records isn't nearly as important as playing the kind of music he feels comfortable with. Isaak is in this business for the long haul and talks—with a chuckle and without dread—of playing the Holiday Inn lounge circuit in twenty years. "I'll do whatever it takes to keep playing music," says Isaak. "If you look around, you'll find a lot of great artists who aren't well known. Before Roy Orbison made his comeback [with the Traveling Wilburys], I can remember telling people that I really liked this artist Roy Orbison, and they'd say, 'Who's that?' I couldn't believe there were people who didn't know who he was."

Isaak pauses a moment before concluding: "It's real easy—you're popular, and then you're not popular. And if you hang around long enough, you might come back again. I realize there are going to be times when people aren't going to want to hear from me."

There's a genuine air of modesty surrounding the singer. Isaak isn't the type of artist you'd ever expect to move next door to Rod Stewart, even if he did reach that mega-star level.

"I'm taking elocution lessons," jokes Isaak, when asked if his life has changed since "Wicked Game" became a hit. "I'm learning to talk with an English accent [laughs]. No, nothing's changed. I have the same apartment and car. I'm working with the same people. I like doing this job, and this kind of assures that this will continue for another couple of years. Eventually, if you don't have hits, they say, 'You know, Chris, maybe you should think about a job in advertising.'"

Isaak possesses an ingratiatingly boyish enthusiasm. An interview with the singer isn't so much an interview as it is



"I CAN REMEMBER TELLING PEOPLE THAT I REALLY LIKED THIS ARTIST ROY ORBISON, AND THEY'D SAY, 'WHO'S THAT?' I COULDN'T BELIEVE THERE WERE PEOPLE WHO DIDN'T KNOW WHO HE WAS."

a rap session with a long lost buddy. He loves to tell stories, like the time he and Joe Ely inadvertently found themselves in the midst of a barroom brawl in England, or the time he went to a party thrown by Madonna (the Boy Toy singer is a big Isaak fan) but was too shy to converse with her other celebrity guests.

"Madonna comes to some of my gigs," offers Isaak. "So I went to a party at her house one time. I was happy to go, because I got to meet a bunch of famous people, and I could tell my mom. She was impressed...like 'mom, I saw Dustin Hoffman, I saw Rob Lowe!' I didn't really talk to them because I didn't really know what to say to them. I knew who they were, but they didn't really know who I was. I ended up talking to the guys who were catering the party."

Born and raised in Stockton, CA, Isaak grew up listening to early Beatles albums, soundtracks to bad Elvis Presley movies and a lot of country music. However, it was the discovery of Elvis' *Sun Sessions* when the young singer was a student boxer at a college in Tokyo that really inspired him.

Isaak remembers: "I met this Japanese

guy there who played guitar, and we used to play in the hallways in the school. I never studied Japanese when I was supposed to, and he never studied English when he was supposed to, so he couldn't speak a word of English, and I could hardly speak Japanese. But we'd cut classes and sing all this *Sun Session* stuff. It sounded great in those halls, too!"

Lately, music hasn't been Isaak's only career interest. He's also landed some bit acting parts in several Jonathan Demme movies: he was a killer clown in *Married To The Mob*, and he'll also play a cop in the director's upcoming film.

Clearly, life's been good for the likable singer, even before "Wicked Game" landed him on *The Tonight Show*. "I like those first two albums," he states, "and we always had enough success to keep going. My life wasn't terrible [before his current success]. It's not like I had to work a day job at McDonalds or something. I've traveled to Europe when I've had hits over there, and they've treated me like a big shot for a couple of weeks. They've even let me sing the national anthem at baseball and basketball games up in the Bay Area!" **MC**

RUSS REGAN

Bringing Quality To Quality Records

By Steven P. Wheeler



There aren't too many veteran record company executives who can boast of a career that would match that of Russ Regan. During his thirty years in the music industry, Regan has accomplished more than most people ever dream of. After all, this is the man who turned two Tin Pan Alley-era songwriters into two of the biggest superstars in the history of pop music. Russ Regan signed both Elton John and Neil Diamond over twenty years ago, and their spectacular careers speak for themselves.

But Regan is also responsible for discovering other talent as diverse in musical styles as the Beach Boys (Regan actually named the band), the Alan Parsons Project, Barry White and Olivia Newton-John.

However, this is not to suggest that the career of Russ Regan is a thing of the past. Regan celebrated his thirtieth year in the business by becoming the Vice President/General Manager of Quality Records U.S., an independent subsidiary of the Canadian-based R-Tek Corporation. The label made its stateside debut on February 15, 1990, and in that short span of time, Regan has already made some big noises courtesy of his latest find, new R&B sensation Timmy T. The first single released by Quality Records, Timmy T.'s "Time After Time," rose to Number 40 on the *Billboard* charts, and the third single by Timmy T., "One More Try," was Number

Three with a bullet and has sold over 750,000 copies at press time. Not bad for starters, but anyone who is familiar with Regan's Midas Touch would expect nothing less.

During a recent interview, the 56-year-old Regan spoke openly about his prestigious career, interjecting some often humorous anecdotes along the way. Regan began his career back in 1960 as a 26-year-old independent promo man. "Sonny Bono actually trained me," states Regan. "He was in promotion long before I was. So I learned the ropes of making the rounds and meeting people by doing lunches and dinners. After that you set up accounts and you represent various manufacturers and get products through the door that way." One of his early clients was Motown Records, a relationship that would take an interesting turn a quarter of a century later.

The industry and the general public was shocked by the revelations of the independent promotion industry in the recent best-selling book *Hit Men*, but Regan says the book is fairly accurate when it comes right down to it. "The reason for independent promo men is that they have relationships with various people at different levels of radio. Those relationships enable a record to be heard. The ultimate decision is made by the person in radio, but getting a product heard is the first phase of promotion. If they

can't hear it, they can't make a decision, right? So at least they can bring their attention to the product, they can get through the doors that maybe other people can't."

After six years, Regan moved to the other side of the fence in 1966 and became the General Manager of Loma Records (the R&B subsidiary label of Warner Brothers), where he spent twelve months. In 1967, Regan became the National Promotion Director for a new label on MCA called Uni. Thus began a long series of career moves that would keep Regan at the forefront of the music industry.

Less than a year later, Regan became General Manager of Uni, where he signed and developed three future superstars: Elton John, Neil Diamond and Olivia Newton-John. Probably the most important moment in his career has to do with his early association with piano-pounding Englishman Elton John, whom he signed in 1970 and brought over to America later that year. "I presented him at the Troubadour on August 25, 1970," Regan says recalling that memorable night. "That was one of the Top Ten greatest moments in rock & roll history. Elton's show that night got rave reviews [most notably from Robert Hilburn of the *Los Angeles Times*, and he went on to become one of the biggest-selling superstars in pop music history."

In keeping with his desire to find new challenges, Regan left Uni in 1972 and went on to form 20th Century Records with 20th Century Fox, where his golden streak continued. "The first record I released was "The Brighter Side Of Darkness" which went to Number One on the R&B Charts, and also cracked the Top Ten on the pop charts. I signed Barry White, Love Unlimited, Maureen McGovern [who scored two Academy Awards for Best Song], the DeFranco Family, and we had the Record of the Year with "Kung Fu Fighting" by Carl Douglas in 1974. During this time, Regan also saw the potential for a veteran engineer-producer named Alan Parsons who was being coaxed by his manager, Eric Woolfson, to enter the creative arena. "The Alan Parsons Project was very original and extraordinarily successful for us. Woolfson is a very creative guy. I think he encouraged Alan to record, and it worked very well."

After five years at 20th Century Records, Regan left to form Parachute Records with

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Casablanca founder Neil Bogart, but the magic eluded Regan for the first time in his career. "Parachute Records only lasted fourteen months and was what I consider to be my only failure. The problem with Parachute had to do with us not having enough time. The first four months were with independent distribution, and we started out pretty damn good, and then they pulled us into the PolyGram branches. When that happens you lose a couple of months, and then you have to re-group, and it's easy to get lost in a bureaucracy."

However the bottom-line is that I accept full responsibility for the failure of Parachute Records. You can't blame it on anyone else, because you have to be responsible for your own failures."

During his brief stint at Parachute Records, Regan worked with industry legend Neil Bogart. Since his death in 1982, Bogart has been dubbed by some as "the man who nearly sank PolyGram Records." PolyGram had bought into Casablanca in 1977 and purchased the entire label in 1980. Regan takes offense at those charges and feels that Bogart has posthumously become something of a scapegoat. "I think Neil has taken a bum rap for the problems at PolyGram, because he actually did an incredible job there. People who knock Neil never seem to mention that his artists sold millions of records worldwide. They always talk about the U.S. operation, but Neil was an international record guy. His worldwide success contributed to the PolyGram bottom-line, and he was definitely the most charismatic

record guy I've ever seen."

After the Parachute debacle, Regan took nine months off and went through some changes. "I got a divorce, took some time for myself and basically went through a complete cathartic experience [laughs]." Ironically, when Regan did return to the fold, he came right back to PolyGram. "I had a very

"I think Neil [Bogart] has taken a bum rap ...because he actually did an incredible job. People who knock Neil never seem to mention that his artists sold millions of records worldwide."

—Russ Regan

successful career with PolyGram," says Regan honestly, "I went there to be VP/GM of the West Coast operation, which I did for the first year." Soon after reorganizing and restructuring the West Coast offices, a new creative opportunity arose, and Regan jumped at the chance to be in the trenches again. "An opportunity came for me to do

the soundtrack for *Flashdance*, and I became involved with motion picture soundtracks. While I was with PolyGram, I think my products sold over 20 million units, which isn't too bad," Regan says modestly.

Regan remained with PolyGram until 1986 when he was approached by a former business associate, Berry Gordy. "Motown was going through a lot of changes at that time, and Berry asked me to work for him as the Head of the Creative Division. My first words were, if he was going to sell the company, not to bring me aboard. He assured me that he was not going to sell Motown," Regan says with a laugh. Of course, Gordy did sell Motown two years later.

During his abbreviated stint at Motown, Regan was able to bring back some of the glory days. "I'm very proud of the fact that I was the one who brought Smokey Robinson's career back—because we had two very big hits with him." Yet, Regan is adamant in his belief that in the over-all scheme of things, Motown could not reach the phenomenal success of those early years. "The problem that Motown was having at that time was the plain and simple case of a person outgrowing his own company. I think Berry became very successful and very rich, and he started delegating the creative control to various people who didn't come through for him, so he lost heart."

Looking back on his lengthy career, Regan has certain misgivings about shuffling from label to label. "That's something I regret, but there was a reason for every one of those

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MUSICIANS ON THE ROAD

Whether it's a world tour or playing gigs in Arizona, almost every artist hits the road at one point during his career. When major artists go on the road, musicians are hired to go with them, sometimes for as long as a year. They leave family and friends behind to spend the next few months living in hotels and traveling on buses and planes.

By Sue Gold

When musicians leave town, their apartments and bills must all be taken care of. When they are hired for a major tour, bills are usually sent directly to business managers. However, when it's a local band hitting the road for a few weeks at a time, there is usually no business manager to handle things. "The bills pile up and sit there until we get back," says K.K., lead singer of Taz. "Sometimes we can't bring the whole road crew on a tour, so they watch our apartments for us, or we have girlfriends or other friends check on

things. Someone is always around."

When a local band hits the club circuit outside of Los Angeles, it's usually in the back of a truck. "We get [to the gig] by whatever means we can. When we went to Utah, we traveled in the back of a truck for twelve hours. It's crowded, but that's the price you have to pay," K.K. says.

XYZ's lead singer Terry Ilous adds, "There is no privacy on a bus. The only privacy you get is in the bunk when you pull the curtain. It's like communal living from the Sixties. Most of the time we do a show and have to travel 300-400 miles to get to the next city. So we can't go to a hotel anyway."

XYZ bass player Patt Fontaine prefers trav-

eling by bus. "You get to stop for lunch on the road, and you can make more noise. You can play music as loud as you want. I hate sleeping in a hotel. It's depressing waking up in a different place every night. Besides, it would be too much money to book a hotel every night, so everyone sleeps in a bus."

Once musicians start playing bigger tours, they are usually on the road for months instead of weeks. "The biggest problem is you are physically away from home," says Greg Phillinganes, who has toured with Eric Clapton, Michael Jackson and Lionel Richie. "Your life gets put on hold. If another opportunity comes along, you miss it."

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"You have so many people doing things for you that you become a spoiled little brat."

—Jai Winding

While musicians are on the road, families are usually left behind, except for occasional visits. According to veteran bass player Lee Sklar, who has toured with Phil Collins and James Taylor, "I'm married, but I don't have children, so that makes it slightly easier," Sklar confesses. "When we're some place good, she'll come out and join me on the road. But it's a lot easier for her to stay at home, because there's a lot of wear and tear on the road."

Sklar continues, "For the players, it's really nice, because they have the show to look forward to—but the family doesn't have anything except for sightseeing. If your family comes out, they're kind of looking at it as a vacation, so they get a little bothered if you pull into Florence and you're there for six hours, and then you have to move on for a show in Rome for the next day."

Families are allowed to visit musicians at the discretion of the artist, and usually depends on the room available. "Families are discouraged from coming out when we're doing overnights on the bus, because there's only so much room. It's best to give the tour manager plenty of notice as soon as you know when someone is coming out."

Producer/keyboardist Jai Winding, who was Musical Director on Madonna's last tour and has toured with Michael Jackson and Don Henley, adds, "Usually they establish a policy upfront. On Madonna's tours, we had a private plane, so I could bring people. There was a problem on this last Madonna tour, however, because it was a fifty-seat plane, and there were forty in the entourage. The only fair policy was

no one could bring a guest. On other tours, though, it's more like a family and they say, 'Yeah, bring them all along.'"

While the tendency is to feel sorry for the wives left behind, Sklar says it's the musicians who have it rough. "My wife is in her home, with her own pets and in her own familiar surroundings. I lose contact with my home, my pets, my hobbies, all of it. It's a lot harder on the person who's going away."

However, once they are on the road, life is very different. Phillinganes admits, "The biggest decisions you make on the road are what you're going to eat and what you're going to wear. It's not like low budget acts where you worry about paying for hotels and stuff. Everything is taken care of for you."

Winding adds, "You have so many people doing things for you that you become a spoiled little brat. You never really touch your luggage."



Paul Monroe, Terry Hous, Marc Richard Diglo & Patt Fontaine

All you have to do is pull up in from the airport, wait for someone to get the keys to you for your room and go up. Sometimes your bags are already there ahead of you. Everything is really taken care of for you."

The cleaning of costumes worn onstage is also taken care of for musicians but not their personal clothing. "On the bigger tours and most tours, there is a wardrobe person who takes care of the costumes. If you get friendly with them sometimes you can sneak in some stuff," Winding says.

Dry cleaning of clothes on the road, however, can be expensive. "I had one friend who sent a bunch of clothes out in New York to be cleaned and when they handed him the bill, he told them to keep the clothes. He could buy new clothes cheaper," Sklar says. "When you

send out dry cleaning in places like New York and Chicago, the bill can be quite staggering."

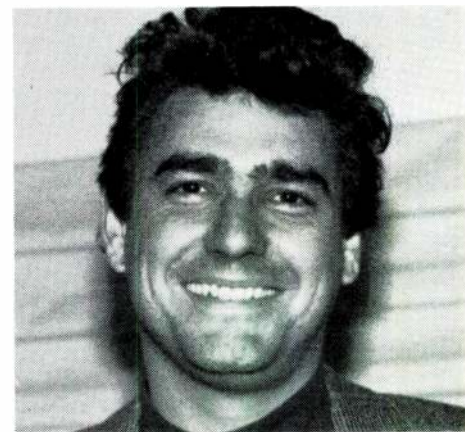
Besides dry cleaning, musicians also have to find a place to do their laundry. "Your life revolves around when you can do laundry," Sklar adds. "Sometimes it might be a week before you can do laundry. Sometimes you get lucky and some of the halls you play have washers and dryers. I tend to just look in the *Yellow Pages* for a local place. In Boston, there are a couple of laundromats in Little Italy, so you can walk around. For basic stuff, I just carry soap, and I'll just do laundry in the sink or the bathtub and hang it to dry before I leave."

Winding continues, "As soon as you check into the hotel, they have a laundry list stuck on your pillow—but basically what you're doing is buying all that clothing again because they charge so much. We have so much time on the road, that what a lot of people usually do is get a bunch of guys together and do laundry. We find a laundromat that says fluff and fold, drop it off and come back in a couple of hours. It's five bucks versus the hundred and five bucks it would cost to get it through the hotel."

Laundry isn't a problem on smaller tours. "It's in our contract that the venue needs to supply us with a shower and a place to do laundry. We also get a night off every six or seven days, so we get to [do laundry] then," Fontaine explains.

Playing the same music every night for several months at a time can also get to the musicians. "You know it's part of your job to maintain your interest in the material," Winding says. "A lot of it does become tedious, but

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Jai Winding

Sue Gold

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TRIXTER

By Richard Rosenthal



William Hames

Mark Peter Steve P.J.

There's more to Trixter than meets the eye. To the record-buying public, the band appears to be four happy-go-lucky young kids, barely out of their teens, who got together in their parent's garage to play a few songs and, lo and behold, suddenly found their way to fortune and fame. It's the image reinforced by the video to "Give It To Me Good."

As is often the case, though, image and

reality can be two different things. Before they were signed, while some of the band members were still in high school, Trixter worked hard, playing close to 200 gigs in one year. After they were signed, an ace producer was brought in to co-write material with the band. And even before the record was released, a shrewd marketing campaign kicked in designed to target Trixter's prime audience of pre-teen and teenage girls.

A textbook example of the fundamental principle of marketing—namely, finding a need that isn't being met and then filling that need—Trixter has filled the gap for the masses of young girls who are turned off by the "wimpiness" of New Kids on the Block, yet are not ready for the hard rock of bands like Bon Jovi. The four guys in Trixter are wholesome enough for parents, but have just enough long hair and rebel image to tickle the imagination of their fans.

Much of the credit for the success of Trixter has to go to Steve Sinclair, founder and President of Mechanic Records. Sinclair has been described by Joe LeSte of Bang Tango, another band on the Mechanic roster, as "a marketing genius." With all of the hype of Trixter being "MCA's first rock act to break big in years," it is sometimes forgotten that Trixter was signed by Sinclair, who brought in producer Bill Wray to co-write most of the songs with the band. It was also Sinclair who helped to develop such marketing gems as using a comic book to tell the story of the band, inviting fans to join the Trixter fan club by sending in a photo of themselves holding a Trixter cassette or CD, and placing large pin-up style head shots of each band member on the back of the CD box with the simple inscription beneath each photo, "Peter," "Steve," "P.J." and "Mark." No last names, please.

Until now, Trixter has been riding the crest of the wave in fine form, first touring clubs with Stryper, then small halls with Dokken, and now arenas with Poison. However, after the Poison tour comes a true challenge as they join up with the Scorpions, which seems like an odd match, to say the least. After all, according to lead vocalist Peter Loran, Trixter usually plays to an audience of 80-85 percent girls, (must be tough) while the Scorpions, having been around for the past ten years, have accumulated a hard-core following of beer-swilling, honest-to-God, 110 decibel headbangers.

When Loran called the office of *Music Connection* from Winston-Salem, North Carolina, he sounded tired. He explained that he had gotten almost no sleep the previous night. "A lot of times at the clubs, after the show people want to say 'hi' or take a picture, and we do our best to stay out there. But last night, it was twenty degrees, and I was out there for an hour and a half, and that's why I



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probably feel like this today."

"We're touring with Poison, and then we switch over to the Scorpions. It's an honor, because I'm sure they had their choice of many bands, and they called us. It's definitely going to be a different variety than the Poison tour. The Poison thing's more up our alley, but I think we'll do okay. What's good about it is the ordinary Trixter fan would not be at a Scorpions concert, so that's cool because there will be new people exposed to us, and hopefully they'll dig it.

"I'm just hoping that the crowds accept us and it's not all boos. Hopefully, it won't be like that. Radio and TV are doing pretty good, so at least people will know who we are when we get up there."

Loran's voice had a nervous confidence to it, but when he spoke of another tour they were being considered for, he sounded very pleased that they didn't get it. "We almost did AC/DC. We would have had a real tough time with that gig. I was a little worried about that one. Wear your helmets tonight, guys."

Asked about the "hard rock New Kids" image, Loran admitted that there is some truth to it as their audience does consist of mostly girls, but he likes the challenge of winning the guys over. "It's easy to get the girls turned on, but the guys are skeptical at first. We really have to work hard to show them that we can rock with the best."

Speaking of how quickly everything has happened, Loran sounded as if he is still trying to absorb it all, as though his life has suddenly been switched to fast forward. Less than one year ago, the record hadn't been

released yet, and here they are now playing their hometown arena.

"The record's just about gold, and I can't believe it. We're gonna be playing the arena that's in our hometown on April 18 with the Scorpions. That's the arena where I saw my first concert ever, Van Halen, in 1982. We'd



always walk around this place like 'one day, we're going to play here.' And now I have the date on paper."

In addition to learning how to be a rock star, he is also learning the business side of music. "Yeah, that's something you don't think about in the beginning, but you get used

to quickly. For example, when we were deciding which tour to go on, we sat down with our management and the record company and talked about the pros and cons of each tour. We were in on the decisions, so you won't hear us bitching about how we were forced to do this or that. I even bought a briefcase that I carry important papers in," he said, laughing over the un-rock-star-like image.

"It's tough, though. You're busy now, and your friends think you have no time for them. I've read interviews where people say that it's not the person that changes with fame, it's how others view them. I've even noticed people in my own family looking at me kind of weird, and I'm like, 'Don't look at me like that. I'm the same guy! Don't put me under a microscope. Nothing's changed.'"

Trixter will be touring with the Scorpions until the end of April, and although nothing is planned after that, the way things have been going, Loran doesn't even want to venture a guess as to what the near future holds for his band. "By the time we finish the Scorpions tour, I'm sure we'll be past gold, and we may even be platinum. It's unbelievable. I would not be able to believe it."

Believe it, Pete, for it very well may happen. Their army of adoring female fans dreams of Pete, P.J., Steve and Mark, while continuing to buy truckloads of T-shirts, concert tickets, cassettes and CDs. And even their most vocal detractors would have to admit that Trixter has tapped into something. Something big. What a rocket ride for the four young kids from Paramus, New Jersey. MAG

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HL A21

◀ 25 Musicians on the Road

if you're fortunate enough to have some leeway, or can solo, you can keep your interest by doing that."

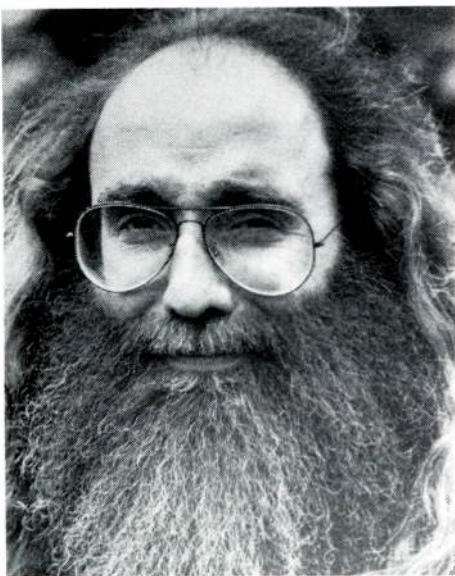
Phillinganes adds, "I try to find ways to challenge myself and excite myself within the framework of what I have to do. With Michael [Jackson], I could stretch and challenge myself a lot."

When a small band is on the road, playing the same music is not a problem but filling up the club is. "You never know how people will perceive you. When we get to a town, we scan the radio to see if they play heavy metal or hard rock. If they are, then they're probably playing XYZ music, too. When there is no radio at all, like in some towns of Georgia, they have no clue as to who we are. No one shows up at the club except people who travel from Florida, which is kind of depressing."

Unlike major acts, smaller bands sometimes aren't treated that well by the clubs on the road. "If they're assholes, we'll just back off the show," K.K. says "We did that in Riverside a few years ago. They were treating us like shit, so we didn't do the show. We work our butts off and deserve some respect."

While the small acts struggle for respect on the road, musicians on major tours have to find a way to kill time, something they have a lot of. "Hopefully, you're working with people you like, so there is a certain camaraderie. The hard thing is the cycle, and the cities you go through are consistently the same every year. So, things that were real adventurous years ago, aren't anymore. Museums don't change exhibits that often," Sklar says.

So how do they kill time? "I go to matinees before the sound checks," continues Sklar. "I constantly walk and spend lots of time going to gyms and health clubs. If you end up in Lincoln, Nebraska, on Sunday, with a day off, let's face it, there really isn't that much to do."



Lee Sklar

When the tour finally does hit a major city, it is not something they look forward to, especially when friends call for tickets. "It's probably the singular biggest pain in the ass," says Sklar. "When it comes to playing Los Angeles, I dread it more than anything we do."

Each band member gets allocated a certain

number of tickets each night and beyond that must pay for tickets. "When we play Los Angeles, it costs me hundreds of dollars," Sklar says. There are people who say if you get the tickets, they'll be happy to pay for them, and then don't pay you. Then you start asking them for the money, and you end up on the guilty end of it. Then there are the people who call you for tickets, you leave them at the box office and they don't even show up. The tickets go to waste, and you have to pay for them, and they never touch base with you. I'd rather play Portland, Oregon, where I don't know too many people."

Winding is more philosophical. "They always call. It's part of it. What you do on a high profile tour is, even before you leave, they give you a sheet and ask you how many tickets you want for each city, and you reserve tickets. It's the road manager's or the tour manager's job to take care of tickets, so you can also get to know them."

The veterans admit that life on the road has mellowed in the past few years. Phillinganes says, "There are still bands who keep that philosophy of sex, drugs and rock & roll alive. But generally speaking, I think it's toned down." Winding adds, "It's become more of a business. As far as promiscuity goes, I think AIDS has people toned down. People in general are more responsible. There's a lot at stake."

While everyone admits the road is a different lifestyle, they all agree the good outweighs the bad. "You can be a different person every night, says Ilous. "You can be an asshole one night, and a nice guy the next. You have so much freedom. It's an incredible life."

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◀ 23 Russ Regan

moves." At Uni and 20th Century, Regan was hired by people who eventually moved on, leaving him disgruntled. His years at PolyGram were even less stable, "At PolyGram, I went through three presidents in five years, so its always been a case of becoming disheartened."

Regan has never been with a record company with a constant hierarchy. "I think if I had worked for a company like Warner Bros., where Mo Ostin's been the only president for like fifteen years, I would have stayed put. You don't leave those kinds of companies. But I was always with companies that had turmoil at the top, which brings turmoil to my job."

Then again, label loyalty is something that is hard to come by in the music business. "I'm not the only person who has worked for a lot of different labels. I think a lot of people in this industry start to look elsewhere if they're not feeling appreciated or not being properly compensated. What other choice do you have? Do you stay and get kicked around some more, or do you leave?"

When it comes to running a record company, Regan says there are two different types of presidents. "There's the 'lawyer president' and the 'record man president'. There's also presidents like Clive Davis, who is probably the premier record man in America—a lawyer with ears [laughs]." As for his personal style, Regan prefers to be linked to the later of the two descriptions. "There are some presidents who are very involved with the creative process, and I'm



"The challenge of running another record company was something I could not resist. I evaluated my career, and everywhere I've been where I could call the shots and push the big button, I've been successful."

—Russ Regan

one of those. I love to be involved in the creative side of things."

Before coming to Quality Records a year ago, Regan was a motion picture soundtrack consultant for Clive Davis at Arista. While

Regan was content with his duties at Arista, he didn't hesitate to leave when he was offered the opportunity to run another label. "The challenge of running another record company was something I could not resist. I evaluated my career, and everywhere I've been where I could call the shots and push the big button, I've been successful. If someone gives me the ball and tells me to run with it, I usually run for a touchdown. R-Tek gave me the ball, and they're letting me run with it."

Working at a small independent label has thrust Regan back to the streets, a place he has been away from for more than a decade. "I wear about four hats here, and I love it! I love getting my hands dirty again. Since 1978, I've been mainly an executive at these big corporations, but now I'm back in the trenches."

Although Quality only opened its doors a year ago, it is now fully stocked with a versatile staff who all "wear three hats." With a fantastic start by way of the Timmy T. project, Regan is very optimistic about the label's future. "The plan at Quality Records is to take every artist that we sign and give them the time and attention to make them into the biggest star that they have the potential to become. Not everyone has the potential to be a superstar, but everyone has the potential to become a star. I'm going to put all the money and expertise that I've learned over the years behind every artist we sign here. We don't sign an act just to be signing an act. We're very careful because you have to make every shot count."

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They Eat Their Own

They Eat Their Own
Relativity

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Jeff Eyrich
□ **Top Cuts:** "Like A Drug," "Why Don't You Disagree?," "Cancer Food," "Video Martyr."

□ **Material:** The Eighties and Nineties have largely come to be associated with mindless narcissism. Such songs as "Don't Worry, Be Happy" and such "artists" as Vanilla Ice are symbolic of an era whose primary virtues are instant gratification and a dearth of self-examination; cleverness, it seems, is careening down the pop-culture express route to oblivion. All the more refreshing, then, when a rock & roll band from Hollywood places a premium on lyrical and structural sophistication. These ten songs echo writer/vocalist Laura B.'s influences—styles and eras when rock & roll dared to flirt with aesthetic considerations. The best work here is "Like A Drug," a melodic, unforgettable rocker about a person trapped in a co-dependent relationship. Less melodic, though just as rocking, are "No Right to Kill" and "Video Martyr," both showcasing Laura B.'s prodigious lyrical capabilities. Largely uptempo, *They Eat Their Own's* material is straight-on rock & roll, with a sophisticated, literate edge.

□ **Musicianship:** Guitarists Kevin Dickson and Shark Darkwater are alternative-rock rarities: superb musicians. Bassist J. D. Dotson and drummer Jonno Brown are excellent as well. And Laura B.? Her voice is as formidable an instrument as anyone's in rock & roll.

□ **Production:** Alas, production values are the album's Achilles heel. An earlier version of this same album, recorded for a European label, was making the rock-press demo-tape rounds early in 1990. It sounded great, sporting as it did the sound of *They Eat Their Own sans* additional instrumental accompaniment. But in this new version, for example, "Like a Drug" is embellished with strings, which is unfortunate since the song—a genuine masterpiece—does not need such bells and whistles.

□ **Summary:** *They Eat Their Own's* debut album is a rock & roll tour de force. It represents an all-too-rare convergence of intelligence, wit and excellent playing and singing.

—Jack Briggs

They Eat Their Own

Label: Relativity

Manager/Contact: Rick Stevens, Summa

Address: 20525 Manhattan Blvd., Penthouse, Torrance, CA., 90501

Phone: (213) 854-6300

Booking: Scott Weiss, Electric Artists

Legal Rep: Doug Mark of Schwartz and Mark

Band members: Laura B., Kevin Dickson, Shark Darkwater, J.D. Dotson, Jonno Brown.

Date Signed: August, 1990

A&R Rep: n/a

By Jack Briggs

The long-distance line from Los Angeles to New York crackled with interference as Laura B. spoke—yet her bouyant optimism cut through the reluctant connection strongly. Which is easy to understand: Laura's band, *They Eat Their Own*, was on a roll.

During the midst of a remarkably successful tour of various East Coast clubs, their current single, "Like A Drug," had climbed to the top of the charts at radio station WDRE, New York's version of L.A.'s KROQ. All along, according to Laura, "Drug" has been turning up consistently among the top five of several East Coast alternative music stations' most-requested songs, while the band's self-titled debut album on Relativity Records was receiving widely positive notice among critics.

Thus, after much heavy-duty dues paying on the Hollywood rock circuit, Laura and cohorts were at last reaping their just rewards—except, that is, in their hometown. "I don't really know why we haven't made it in L.A. yet," says Laura. "Maybe it's the limited marketplace; there are so many bands competing for limited exposure. And some of the radio stations are a little conservative."

Yet, *They Eat Their Own* is not in any way a shocking album. Rather, the disc showcases songwriting of unusual intelligence and depth; it is a rock & roll oasis filled with complex, catchy arrangements and timely, topical subject matter. Though clearly "underground," this disc seemingly possesses all of popdom's right stuff: It is laden with memorable hooks and riffs, its songs—all penned and brilliantly sung by Laura—are marvelously well-crafted and the band's playing is a definite cut above Hollywood's rock & roll norm.

Unfortunately, *They Eat Their Own* is probably a victim of their own environment; there seems to be a tendency in L.A. to reject that which is homegrown. If a band produces similarly intelligent material and hail from London, New York or even Seattle, they automatically receive the critic's God Housekeeping "Seal Of Approval." But assemble your band in L.A. and expect to be consigned to an eternity playing local clubs, while occasionally hearing your demo tape on KXLU.

This East Coast swing is, in truth, a trip home for Laura. Yugoslavian born, Ms. B. grew up and came of age in New York and was heavily influenced by late Seventies punk, even trying her hand at playing bass ("I'm a lousy musician," she admits).

After having endured all she could of the Big Apple underground, Laura headed for California three years ago and formed *They Eat Their Own* as a vehicle for expressing her musical angst. Meanwhile, her band seemed to go through more personnel changes than Chrysler before arriving at what she believes is the right chemistry. The current lineup—guitarists Kevin Dickson, Shark Darkwater, bassist J. D. Dotson and drummer Jonno Brown—looks permanent. "The interplay [among us] is ideal," Laura enthuses.

But behind all this band comradery, do the other band mem-

bers object to Laura's starring role? "I don't think so," she muses. "An egomaniac like me is into being a star. I am the focal point, and by nature I am a leader. And for a long time, I was the only one writing the songs and doing all the arrangements. But there's a lot more collaborating taking place now."

Indeed, according to Laura, most of the songs on their next record will be collaborative efforts. And, she adds, the material will be as strongly topical and socially relevant as on their first album. "I write from the heart," she asserts, "and social issues affect me. So most of the next LP's songs will be socially oriented. There are going to be only two so-called love songs. One of them, 'Gaining My Sanity,' is about a person's inability to cope with a sane relationship." Apparently, even in the love-song arena, the band manages to chart a trendy, relevant course. In fact, their most popular song, "Like A Drug," is a virtual paean to co-dependency, giving one the impression that she always writes with the intention of saying something.

Meanwhile, *They Eat Their Own* is refining their stage act, adding a touch of theatricality. And while the band's show is not as outrageous as, say, Haunted Garage's, they are beginning to attract similar audiences. "We've been getting some wild, crazy, aggressive crowds lately," Laura admits. "For the most part, they've been college-oriented, in the 17-25 age bracket. But during some recent shows, we've been getting the slam dancers. I suppose it's because our album has that fast-tempo, punk sound."

So, will *They Eat Their Own* ever devour Los Angeles? "Yeah," answers Laura, "I think so. You've got to remember that Los Angeles is one of the last places where you can make it. The problem is competition—everybody comes to Hollywood."

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Kristy Majors

Kristy "Crash" Majors has left **Pretty Boy Floyd** and will be heading up a new local project, supposedly with some area heavyweights. Majors' replacement is none other than **Aeriel Stiles**, formerly of **Kery Doll**, who co-wrote the vast majority of PBF tunes.

Some news from clubland: First up, my award for coolest underground club scheme goes to **Sean Perry** and **Gary Blitz** of the **L.S.D.**, **L.O.V.E** and **S.E.X.** clubs. They're the folks who brought you the **Grinch Destroys Christmas** and current **Mickey Drops A Double Hit** clubs. In the true fashion of underground clubs, no one really knows where

this club is. To find out (as well as to hear an interesting message to expand your headspace and timing) call (213) 960-5664. If you make only one phone call this year, please, make sure it's this one!

In other club news, Glendale's **Club Excess** (223 N. Glendale Avenue) has started their **Rock Solid Show/Climaxx At Excess** in conjunction with **Bootleg Radio**. This format will be every Wednesday night, and you don't have to pre-sell!

The **Beauties** (featuring ex-Kill For Thriller Jason Nesmith) have inked a deal to the new **Gasoline Alley** label, a joint venture with **MCA**. You can catch the Beauties March 22nd at the **China Club**, with **Whose Image** and **Double Freak**. Also, the Beauties are looking for a producer. Interested parties may call the band's management company, **Steifel Phillips** at (213) 876-7450.

I saw **Charlotte's** recent performance at the **Red Light District** and was very impressed. The band combines a host of notable influences which call on the vocal and persona influences of the **Doors** combined with the guitar heaviness of **Led Zeppelin**. They're very unique; they're not funk metal and don't even remotely sound like something from the Seattle grunge music blight. You can check them out on March 5th at **FM Station** and on the 14th at the **KNAC**-sponsored **Florentine Gardens** gig.

What has two heads, four legs, good harmonies and the same birthday? Give up? It's **Matt and Mark Baker**, the twins who front **Mirror Image**, currently climbing up the local gigging ladder, headlining the **Whisky** on March 22nd. Also, you can catch them on the **National Easter Seals Telethon**, broadcast March 2nd on **KTLA**, Channel 5.



Tom Farrell

Charlotte

C&W

By Billy Block



Billy Block

Marty Stewart and Manuel

The big news around these parts was the **Marty Stewart** show at the **Palomino**. Making his West Coast debut and performing for a lengthy ninety minute show, Stewart hit biggest with the title tunes from his two **MCA** releases, **Hillbilly Rock** and **Tempted**. Those unfamiliar with Stewart should know Marty gained notoriety at the tender age of thirteen as a member of **Lester Flatt's** band for several years, while graduating to a position with **Johnny Cash** a couple of years later. Support for Stewart at this Pal date was plentiful as **Tony Brown** head of **MCA Nashville** was on hand, **Dwight Yoakam** was spotted at the back bar with the lovely **Catie Derryberry**, **BMI's Paige Sober** kept looking at her watch, a gaggle of **William Morris Agency** folks couldn't stop talking about that **Dale Watson, P.R.**

gal **Cathy Gurley** worked the room effectively and designer to the stars **Manuel** (who outfitted the entire **Stewart** band) was also in attendance. **Laurie Kaye** and her crew from **Country Music Video** magazine were shooting live concert footage for their Vol. #3, due this spring.

Opening the show for Stewart was **Ronnie Mack's Barndance** featuring **James Intveld**, **Dale Watson**, **Rosie Flores**, **Jeffrey Steele** and **Cary Park** of **Boy Howdy**, **Marty Rifkin** and **Steve Van Gelder**. **Ronnie** actually performed several of his own original compositions while generously sharing the bill with **Barndance** favorites. The evening was a big success for all concerned.

Country music in the west valley can now be heard on Monday nights at **Pelican's Retreat** (24454 Calabasas Rd., Calabasas, CA) with **Gary Hill**. Gary is a C&W veteran who has assembled an excellent group of backup musicians. Tuesday nights you can check out their **Bluegrass Hootenanny Night** with live bluegrass from **Crossroads**.

Country songstress **Laura Tate** showcased her newly recorded material at the **Improv** in Santa Monica. Laura, who is getting a lot of interest from **Sony Music**, has recorded several of **Mel Harker's** songs and performed a song by **Shandi Cinamon** this night. Her band included **Dwight Yoakam** keyboardist **Skip Edwards** and **Dave Pearlman** on pedal steel and guitar. Seen in the crowd at the **Improv** were manager of the stars and star of the managers **R.C. Bradley**, session stalwart **Dave Jackson** and songwriter **Mel Harker**. Upcoming showcases at the **Improv** include **Riva Hunter** and **Mandy Mercier** on March 18. Both of these ladies are fine singer-songwriters, so check 'em out.



Billy Block

MCA/Nashville Chief Tony Brown, Rosie Flores and James Intveld



JAZZ

By Scott Yanow



Maynard Ferguson

There are always fireworks when trumpeter **Maynard Ferguson** is in town, and his appearance with his **Big Bop Nouveau** at Catalina's recently was no exception. Maynard, at 62, has still lost nothing from his phenomenal range (he remains one of the great screamers), and now that he has shed his commercial funk band for a return to bebop, MF can be heard at his best fronting a jazz nonet. Although he started a little slow at Catalina's, with his tone surprisingly cloudy on "Night In Tunisia," he became stronger as the night progressed. Standards such as "In A Mellotone," "But Beautiful" and the "I Got Rhythm"-based "Hit And Run" (which featured a long tone "traffic accident" every other chorus) were highlights of the powerhouse show. Of Ferguson's sidemen, valve trombonist **Mike Fahn** has become one of the best in the business (soloing with the speed of a saxophonist), the rhythm section (which includes eighteen-year-old **Nathan Bere**, who plays like a 25-year old) was strong, baritonist **Lee Sikoff** was excellent

on "Stay Loose With Bruce" and MF's two other trumpeters (**Roger Ingram** and **Peter Olstad**) kept the ensembles raging with fire.

Vine Street Bar & Grill has been renowned for its roster of superb jazz vocalists, and recently Bay area-based **Madeline Eastman** added her name to the list. Backed by the swinging trio of pianist **Tom Garvin**, bassist **John Heard** and drummer **Vince Lateano** (whom she recently married), Eastman's distinctive phrasing and willingness to take chances quickly won over the crowd. She improvised off of the melody of "Star Eyes," took "You Are My Sunshine" as a slow dirge (a la Mose Allison), sang "Get Out Of Town" partly unaccompanied and utilized humorous arrangements on "I Only Have Eyes For You" and "Three Little Words." Her debut recording on **Mad Kat** is well worth acquiring.

The late, lamented no-cover Valley hangout **Alfonse's** has returned as **M.K.'s P.O.V.** (10057 Riverside, 818-760-4412), looking the same except that the stage is in a more logical place. Although their booking policy was at first more conservative, recently this club/restaurant/bar has started featuring top bop soloists such as tenor great **Pete Christlieb**, who sounded in top form on standards before a small but vocal crowd on a Tuesday (along with the **Marty Harris** trio).

Also seen recently at the **Ambassador Auditorium** in Pasadena were pianists **Marcus Roberts** and **Ellis Marsalis**, who performed an equal number of solos and duets. While Roberts is a young talent who reaches back towards Monk, Ellington and Tatum, Marsalis has had his own individual style for years. Marcus won solo honors while Ellis was the star of their duets in this delightful concert.



Madeline Eastman

BLACK MUSIC

By Wayne Edwards



M.C. Hammer

A lot of unfavorable press has been cropping up on rap superstar **M.C. Hammer**. *People* magazine recently published reports that **Kirk Burrell**, aka Hammer, refused to repay initial investors from baseball's **Oakland Athletics**, who reportedly sank over \$20,000 apiece into his then fledgling career in exchange for a third of all his earnings. When one of the former ballplayers had his house go into foreclosure, he approached Hammer about the large sum of moneys due him, but he was left holding the bag. That's when the attorneys were called, and after several fever pitched meetings, an undisclosed agreement was reached whereby Hammer would adequately compensate the men for their troubles and ensuing hardships.

All of this negative publicity follows a *Rolling Stone* article in which several deposed band members said that Hammer had welshed on moneys due them and had turned into a tyrant and slave-driver after the onset of his unprecedented success. Add to all of that, the whispering from

industry insiders that the Hammer's ego has been severely out-of-control as of late, and the picture that's being painted is not a pretty one. Everyone's allowed to trip a little bit, so let's just hope that the extraordinarily good sense and business acumen that Hammer originally displayed while getting his record deal will once again surface.

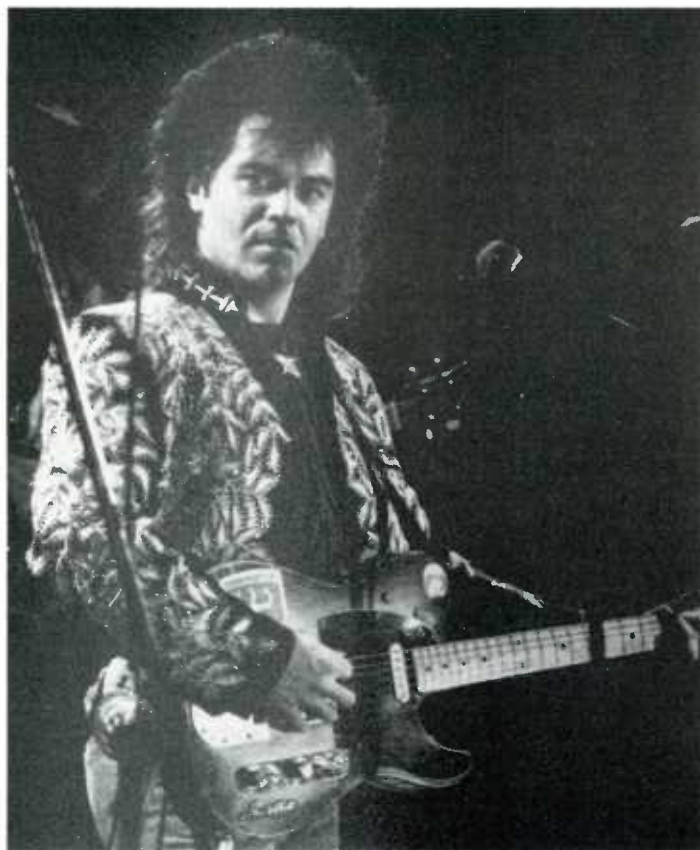
The promoters of the recent **Triple Threat Tour** featuring **Keith Sweat**, **Johnny Gill** and **Bell Biv DeVoe** didn't give concert-goers much advance notice for the February 22-24 dates at L.A.'s **Great Western Forum**. Just another good reason to keep up with your favorite column where you heard about it first over a month ago.

KACE FM, L.A.'s premier "quiet storm" radio station, recently played host to **Teena Marie** at the **Strand** and now features saxophonist **David Sanborn** at Anaheim's **Celebrity Theatre** on March 9th. By the way, have you noticed that through its April schedule, the **Celebrity Theatre** has yet to announce a rap concert following 1990's year-end shooting at the **Ice Cube/Too Short** date? The only rap concert since then occurred two nights later when SBK sensation **Vanilla Ice** played, but that show had been booked before the violence, and for the record, went off without a hitch. The **Celebrity Theatre** may want to better screen the rap shows it allows in, but hopefully it hasn't engaged in a silent ban on rap concerts.

Mellow Notes: **Capitol** recording artist **Phil Perry** will appear at the **Roxy** on Tuesday, March 5, with saxophonist **Eric Kaz**. For anyone familiar with Perry's vocal stylings, his new album, *The Heart Of A Man* may be a tad disappointing, but his live shows are always killers. The **Strand**, the mellow notes' favorite nightspot, is heating up in March with performances by the legendary **Isley Brothers** with **Angela Winbush** (March 2 & 3), **Bobby Caldwell** (March 9 & 10), **Rodney Franklin** (March 17) and **Jonathan Butler** (March 23 & 24). **MC**



Phil Perry



Heather Harris

Marty Stuart

Marty Stuart

The Palomino
North Hollywood

The Palomino Club in North Hollywood lived up to its world famous reputation as the world's greatest honky tonk as it played host recently to the foot stompin', knee slappin' hillbilly rock of Marty Stuart.

This country boy from Mississippi put on a high energy show of pure rockabilly magic. He showcased his wide range of talent by performing a variety of appealing styles. Naturally, there were the expected traditional country songs that get you tappin' or teary like "The Only Daddy That'll Walk The Line" and the classic "Today I Started Lovin' You Again." However, there was also the welcome addition of some blues. Add to that an irresistible bluegrass jam to "Soldier's Joy" and "Black Mountain Rag"—which featured Marty's incredible guitar picking—and it's easy to see how this musician has rightfully and successfully come into his own in the country music world.

Marty's current album release is titled *Tempted*, which follows on the heels of the success of his previous record, *Hillbilly Rock*. He performed a substantial number of selections from both albums, including his present country hit "Little Things," and, of course, "Hillbilly Rock," which immediately brought the crowd to its feet.

As if listening pleasure isn't

enough, Marty Stuart is a visual joy as well; he is always decked out in the finest, sparkling Manuel fashion. His band was also spiffily attired and their flashy jackets were a good match for their dazzling musicianship.

This was the first time Marty Stuart played the Palomino, and he was obviously thrilled to be performing on their legendary stage. I'm sure all the ghosts of the country greats who played there before him were clappin' and stompin' and equally thrilled that there is someone like Marty out there still holding the torch and keeping it alive.

—Sharyn Lane

Black Women In Rap

Los Angeles Sports Arena
Los Angeles

Ladies night, what a concept—especially on Valentine's Day.

So what better way to pay tribute to women than to line up some of the best female rappers around (twelve in all) for a marathon concert at the Sports Arena.

Of the twelve acts on the bill, Nefertiti brought a political edge to the show with talk of the war (unfortunately, her unsettling opinions and soapbox stance dominated her performance); MC Smooth was the first to offer evidence that some rap artists can come across better live than on record; and the petite storyteller of rap, MC Lyte, who was the

first rapper to get the crowd on its feet through her best known songs, "I Cram To Understand You," "Cappucino" and "Cha Cha Cha."

MC Peaches gave a satisfactory but anticlimatic performance, which only made those who boasted a more distinct style shine brighter, including Michee Mee, who added a burst of color in her smooth approach to rich Jamaican raggae-influenced rap.

Another favorite proved to be Yo Yo, who stomped out one of the evening's best sets. Known for schooling women in self respect with songs such as "Girl Don't Be No Fool" and "Put A Lid On It," Yo Yo demonstrated that she is undoubtedly a strong contender for top new female MC.

For the evening's grand finale, the Queen of them all—Queen Latifah—capped the show with a tight set, performing many of her best known songs, including "Dance 4 Me," "Come Into My House" and, of course, "Ladies First."

Unfortunately, despite the talent involved, the show was poorly attended and the special guests who were supposed to attend never materialized.

Still, overall, it was a great display of what the newest and best female rappers have to offer. Though the competition was fierce, it was obvious that the rappers who appeared with dancers stole the show, making the rappers who appeared without them seem naked and awkward onstage. As MC Hammer and Vanilla Ice have proved, nowadays dancers are expected to be a part of a rapper's entertainment package, and those who can't contend—especially when lined up one after the other, as in this show—will fall by the wayside.

—Kastle

Exene Cervenka

Club Lingerie
Hollywood

When Exene Cervenka first appeared onstage at the Club Lingerie, she appeared withdrawn and perhaps a little nervous. Indeed, it took her a good 15-20 minutes before she even uttered a word to the sold-out crowd.

But by the mid-point of her sometimes rapturous show, Cervenka was full of confidence and life, and she spoke freely and naturally. Suddenly, it was as if she were holding court in her living room with some of her closest friends. She was having a grand time, and as a result, her music took on a spirited life of its own.

Watching Cervenka's confidence blossom on this night reminded you of how she's grown as an artist; her singing has improved dramatically since her early days in the acclaimed punk band X. And her recent and second solo album, *Running Sacred*, is proof positive that she has the talent to be a solo artist of some impact.

Like X, Cervenka may never be a big album-seller; her material is probably too eclectic and free form to fit the rigid categories that make up the commercial pop machinery. At the Lingerie, the singer explored the multitude of styles that have caught her fancy in recent years. She presented a strikingly moody ballad ("Clinic"), a reggae tune replete with an anti-war rap ("The Ballad Of Roberta"), a dust bowl type folk tune penned by Hazel Dickens ("Will Jesus Wash The Bloodstains From Your Hands") and a number of country rock tunes that had a couple in the back dancing in a style that looked like a cross between the twist and a square dance.

Cervenka's band was particularly sharp. When they were called to rock, they did so mightily. When they were required to present more delicate or funkier sound-scapes, they were, again, equal to the task. Guitarist Tony Gilkyson was especially noteworthy. While he never seemed to quite fit the punk-ish mold of X, he's a marvelous interpreter of country rock, country and roots rock styles. His twangy Ry Cooder-like segments on "Missing Nature" were particularly effective.

The surprise of the night came when former partner, X bassist-singer John Doe, crept up onstage (to Cervenka's obvious surprise) for a duet on "Just Another Perfect Day." To any X fan, hearing those two distinct voices harmonizing once again provided quite an emotional buzz. And the way in which John and Exene eyed each other with the affection of two lifelong friends, showed that they, too, were strongly moved by this occasion.

—Jon Matsumoto



Exene Cervenka

Pat Lewis

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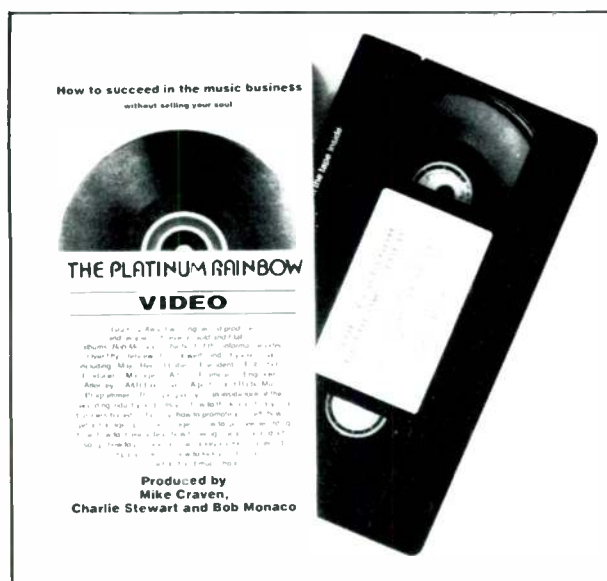
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CLUB REVIEWS

Skin & Bones

Coconut Teaszer
Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Robert Ace: (213) 659-5897

□ **Players:** Johnny Vamp, vocals; Jimi K. Bones, lead guitar; Pete Pagan, rhythm guitar; Steve Mach, bass; Gregg Gerson, drums.

□ **Material:** Skin & Bones play commercial rock with a street-level attitude; MTV-friendly music visiting from the tri-state area. They combine the raw, bluesy edge of bands like Aerosmith and the New York Dolls with the melodic sensibilities of later day platinum-selling wizards like Bon Jovi and (gasp!) Skid Row. Lyrically, they blaze no new trails, but they put refreshing spins on tired themes, such as in "Kiss This" and set-closer "Resurrection Of Love." Economical arrangements and their sense of dynamics make each song an emotional adventure. No song features pointless guitar noodling or repeated fluffy hooks. Their independent debut album was produced and recorded in London by Andy Taylor (Power Station), and their press kit mentions some sort of participation by producer-songwriter, Vinnie Poncia. This may account for some of Skin & Bones' professional prowess. Nevertheless, their material is extremely well-written, arranged and performed.

□ **Musicianship:** No member of this Long Island quintet is a virtuoso, but each member is more than adequate for his chosen genre. Above aver-



Skin & Bones: Everything but the show!

age marks go to both singer, Johnny Vamp and seasoned-pro drummer, Gregg Gerson. Vamp's flamboyant frontman persona is in the "classical" Sebastian Bach/MTV mold. His gritty second tenor had no trouble duplicating his recorded performances. His cocky stage manner was a bit too large for this small, dead audience (the club had discontinued the beer portion of their free buffet and word had spread). Yet, the band had just come in from New York and a somber crowd could not dampen Skin & Bones' enthusiasm. Gerson has toured as Billy Idol's drummer, and his tight, meat and potatoes precision serves this band equally well. The two guitarists and bassist got the job done. Though the guitar solos were perfectly suitable, their simplicity puts them into the area of great arrange-

ments rather than musical ability (a categorical, not musical distinction). Yet, successfully packaged bands in this style feature a restricted guitar hero.

□ **Performance:** Though the songs on their tape were by far the best I'd heard by a band I've been assigned to review, their performance was unconvincing. They played tightly and confidently, but their songs came off sounding like any of a dozen mediocre L.A. bands playing out in Hollywood. They played the same arrangements that were on their tape, and the mix sounded decent. Still the songs had no impact live. It could have been partially the audience's sober inertia, and it's not as if they couldn't liven up the production of their recordings; they played the songs letter perfect. I still can't put my finger on how a band with such potential could be so ordinary live.

□ **Summary:** Skin & Bones have great songs, a great tape and a great, video-ready image—all the elements for American commercial success. Live, they are a colossal bore.
—Jeff Charroux



Kacey Jones: A dynamic entertainer.

Kacey Jones

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Contact:** Goldwater Associates: (818) 881-7565

□ **The Players:** Kacey Jones, lead vocals; Will Ray, lead guitar; Dorian Michael, guitar; Dave Pearlman, steel guitar; Tim Horrigan, keyboard; Billy Block, drums; Paul Marshall, bass; Molly Pasutti and Suzie Stevens, backup vocals.

□ **Material:** Kacey Jones, one of Los Angeles country music scene's most prolific songwriters, featured all-original material in her seven-song set when she debuted her new band, Locomotion, on the Ronnie Mack Barndance. Kacey Jones' background is in classical, jazz and blues, but her roots are pure country. All of Kacey's songs have strong melodic lines underscoring the lean,

CLUB REVIEWS



Katmandu: Impressive and well-seasoned.

powerful lyrics where every word counts. The tunes ranged from the high-energy "Back On Track" to a slower, bluesy rendition of "Choosing Goodbye," both co-written with one of our best lyricists, Sharyn Lane. The set also included Kacey's composition "Cold Turkey," recorded by David Allan Coe, and a jumpin' version of Mickey Gilley's Top Ten hit, "I'm The One Mama Warned You About," that Kacey co-wrote with Mickey James.

☐ **Musicianship:** Kacey Jones and Locomotion are a new group, but each member has paid his dues and represents some of the best of the Los Angeles country music scene. The band is a tight, well-rehearsed unit that is a perfect compliment to Kacey's powerful vocal style. The well-integrated backup work of Molly Pasutti and Suzie Stevens added depth and dimension to every song, while Tim Horrigan on keyboards and Dave Pearlman on steel guitar provided quality solo work that added color and subtlety to the overall sound. Dorian Michael on guitar and Paul Marshall on bass filled out the rhythm section, along with the solid drumming of Billy Block. Lead guitarist Will Ray was outstanding in his ensemble work and solo performances. His ability to embellish any melody line with a solo of depth and structure gave Locomotion's music a quality that few bands can achieve.

☐ **Performance:** Kacey Jones has packed a lifetime of show-business experience into a few years and is in her element onstage. A dynamic entertainer, she has natural charm, confidence and charisma that immediately established rapport with the SRO audience at the Palomino Club. She's a powerhouse performer who jams the show into high gear immediately and never puts on the brakes.

☐ **Summary:** Normally, it's unfair to review a new band on their first gig as it takes a few shows to get the minor problems worked out and get everyone settled down. That's not

the case with Kacey Jones and Locomotion. They're all top professionals in the music business, and the results show. This group is ready. Their blend of rock, blues and folk into the traditional framework of country music is exciting and will broaden the Los Angeles country sound of the Nineties. Kacey Jones and Locomotion are shopping for a record deal, and the line forms on the left.

—Peter Carlisle

Katmandu

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

☐ **Contact:** Hannah Bolte, Epic Records: (213) 556-4870

☐ **The Players:** Dave King, vocals; Mandy Meyer, guitars; Caine Carruthers, bass; Mike Alonzo, drums.

☐ **Material:** Katmandu kicks out well-crafted, hard-hitting Seventies rock, with Led Zeppelin and Queen as the prominent influences. Lyrically, the band dabbles in social consciousness and other thought-provoking themes, steering clear of the typical teen anthems. The band's musical heavy guns are King's throaty, powerful vocals and Meyer's heavy guitar parts, which form the catchy tunes that stick to your memory like peanut butter to the roof of your mouth. Katmandu's songs are nicely structured and definitely one of the band's strongest points; they come off as memorable without being contrived or relying on formula.

☐ **Musicianship:** Coming off as a full blast Robert Plant with the power of a mountain lion, King's workhorse vocals are certainly a contrast to his diminutive stature! King hits and punches like a cherished bottle of twelve-year-old Scotch that retains its smoothness. Meyer's guitar riffs show the heavy Seventies influence that the band is steeped in; his lines delve into legato and staccato styles,

and his tones and lead styles are quite reminiscent of the Cult and Jimmy Page. Meyer is the type of guitar player that puts his ego in the back seat, preferring to get the job done rather than perform showy riffs designed to impress other musicians and little girls. Katmandu's rhythm section is tight and functional, guiding the band's tunes along with the demeanor of a hip traffic cop.

☐ **Performance:** With Carruthers hanging back a la Bill Wyman (but getting into it a lot more) and Meyer displaying a heads-down introspective stance for most of the evening, the main brunt of Katmandu's emcee responsibilities fell on King's shoulders. It's been a while since King has been onstage (since his mid-Eighties Fastway days), and it showed just a bit. On the other hand, King's demeanor is straightforward and lacking in pretense—and since Katmandu's audience won't be geared toward the younger party crowd of teens that expects the typical heavy metal circus antics, King's sincerity, although a bit clumsy at times, might come off nicely. I have to hand it to King. For having to play in front of an industry crowd, the singer handled his chores quite nicely, and the rock world might view it as a refreshing change to see a frontman of his type substituting natural charm for a sense of pomp and contrivance.

☐ **Summary:** Katmandu is one of the most impressive bands of their type to come down the road in a long time. All of the members are seasoned musicians who have put together a group of well arranged and written songs that are both entertaining and high ranking in the fields of integrity and craftsmanship. The band's live performance only serves to better their stronger points, and unlike too many other bands of the day, Katmandu has managed to come up with something that pays homage to the classic masters of rock and metal without blatantly stealing from them. —Tom Farrell

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CLUB REVIEWS

TMK
FM Station
North Hollywood
① ② ③ ☆ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Judy Horenstein: (818) 781-1973
□ **Players:** Alex Hernandez, vocals; Ron Kimberlin, drums; Judy Horenstein, guitar; Natalie Mahaley, bass.
□ **Material:** TMK plays a brand of rock that runs the gamut from the Dio-esque "Socially Unacceptable" to the Dokken-ish "Show Me A Tear." They venture into Motorhead territory with a tribute to Harley riders ("Wild Horse") and throw in the obligatory back-porch blues ("Dog Days Of Summer"), replete with harmonica intro and the instrumentalists kicking back on their monitors. "Save Your Love" begins with the chord progression from Zeppelin's "The Rover," and the intro to the last song was so familiar I thought it was a cover of Van Halen's "Hot For Teacher" at first. With all of these diverse influences evident in the music, it is amazing how generic TMK manage to sound. Halfway through the set, all the songs become so hookless that they all begin to mesh in your mind.

□ **Performance:** TMK is not awful, just boring. They suffer from a severe lack of intensity. You get the feeling that they are trying like hell to be into it—headbanging here, closing their eyes there—but instead they just end up going through the motions, without even really believing the act themselves. The music doesn't seem to be flowing from their souls, which is really what separates an intense performance from a dull one.
□ **Musicianship:** It is clear that guitarist Judy Horenstein is talented, but her talents need a more focused vehicle. Her style alternates from tasteful and impressive to outright overplaying on some parts. Vocalist Alex Henderson also seems to possess natural vocal ability, but lacks the charisma to be a successful big-time frontman. Drummer Ron Kimberlin is the most consistently strong link in the TMK chain, supply-



TMK: Simply generic and boring.

ing a steady beat and inventive fills.
□ **Summary:** Again, I say TMK is not a bad band, they are just boring. This certainly is not the kiss of death, however. An intensive road workout could pull them together as a unit. But don't look for TMK to be anything more than an average club band at best, unless they get some new material.
—Daria DeBuono

Charlotte
Whisky A Go-Go
West Hollywood
① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** Liz Levy: (818) 955-6545
□ **Players:** Eric Gantenbien, vocals; Vinnie Cacciotti, Nick DiBacco, guitars; Chris Marxx, bass; Eric David Brewton, drums.
□ **Material:** Primarily plying their trade in the blues-tinged rock genre proffered by bands such as Great White, Charlotte has a couple of things going for them on the basis of their four-song demo tape, not the least of which would be their slightly



Charlotte: A bright future awaits them.

bent lyrical subject matter. Clear, defined vocals, bluesy guitar stylings, and well-crafted songs are Charlotte's strengths.
□ **Musicianship:** Talentwise, Gantenbien has an expansive, powerful range that is in the true blues-rock tradition of Gillan, Morrison, et al. Couple that with a stage presence that at times evoked the spirit of the late Doors icon, and one has a solid frontman. Background vocals by the band as a whole were live (no Milli Vanilli B.S. here), and effective when needed. The guitar stylings of Cacciotti and DiBacco were tasteful, slavishly getting the point across on their own terms. The rhythm section of Marxx and Brewton was solid throughout, Marxx in particular showing command of his instrument.
□ **Performance:** In front of a coolly receptive audience, the one thing that readily became apparent to these eyes and ears is that Charlotte is loud, and, although their set was plagued by sound difficulties—particularly in solo spots—this quintet's set was well-paced and well-executed in the best L.A. tradition. In particular, "Woman Behind The Eyes," a sinuous rocker and a highlight of their set, was a prime example of good rock & roll. However, an attempt by Gantenbien to immortalize a cardboard effigy of Saddam Hussein onstage in order to fire up the crowd, while in itself a bold political statement, ended up being aborted thanks to Whisky security, and also served to impede Charlotte's momentum. In the end, however, their spirited rendition of the Doors' chestnut "Love Me Two Times" won the crowd over, as well as being an effective capper for their night's efforts.
□ **Summary:** While only time will tell if this band will make it, Charlotte's tight, efficient live performance and consistently strong material show their future to be a bright one.
—Drew Siojowski

CLUB REVIEWS



FTJ: Typical Hollywood rock.

Freight Train Jane

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Jeff Gordon: (213) 653-1555

□ **Players:** Jamie St. James, vocals; Tommy Bolan, guitar; Dave Jones, drums; Scott Werner, bass.

□ **Material:** You can tell a lot about a band's sphere of interest by examining a few song titles. Freight Train Jane's interest apparently rests squarely upon the opposite sex (how unique and inventive!). Songs like "Daddy's Little Girl," "Got Me A Woman (God Help Me)," "Welcome To My Love" and the self-titled "Freight Train Jane," all rock out in the approved Hollywood club band fashion, while providing enough musical and vocal hooks to overcome the fact that they are travelling down well-worn lyrical avenues. Indeed, both "FTJ" and "Strange Emotion" have radio-ready choruses, and "Strange Emotion" also benefits from great drumming (in fact, musically, Dave Jones is the most talented member of FTJ) and a good groove. Not funky, but *groovy*...in that L.A. ex-metal kind of way.

□ **Performance:** FTJ's performance was really something to watch. Both St. James and Bolan have had extensive road experience (with Black N' Blue and Doro, respectively), and no matter how enthusiastic or talented a band is, there is no substitute for road scars. It was abundantly obvious that Jamie St. James had done all this before, and he had the crowd in the palm of his sweaty little hand. The whole band had the intangible energy and electricity that separates the sludge from the professionals.

□ **Musicianship:** FTJ's overall sound was big (especially the drum sound), but suffered a bit from a

guitar mix too fuzzy to allow any subtlety in Bolan's rhythm playing or soloing to be discernable. However, the rhythm section of Jones and Werner were skillful enough to overcome the less-than-complimentary guitar sound and keep the tunes rockin'. Jones was one of the best drummers I have seen in a long time. No doubt, all of these guys are professionals from head to toe.

□ **Summary:** I don't know if Freight Train Jane has the ability to become the Next Big Thing or blaze a new trail through rock & roll history. But if you are heading out for a night in the clubs and just want a good, fun, energetic rock & roll show, FTJ is pretty much a "can't miss."

—Daria DeBuono

Limbomaniacs

Bordello
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Kerry Cooley, Relativity Records: (213) 212-0801

□ **The Players:** Butthouse, vocals/bass; Brain, drums; Mirv, guitars; Pete, keyboards.

□ **Material:** The Beastie Boys had a good idea when they invented heavy metal rap, but the Limbomaniacs have vastly improved upon the concept in that they're a band playing live instead of a couple of rappers talking over background tapes. In addition, while funk-metal is very vogue these days, Limbomaniacs go back to the roots of the genre by playing honest-to-God disco-metal, as in their version of that disco stalwart "Brick House." All of their material has an irresistible funky groove to it, and their lyrics are outrageously funny. Check out the words to "Butt Funkin'" or "The Toilet's Flooded"—definitely not for the meek.

□ **Musicianship:** Butthouse is a master rapper and bass player who seems to have learned his skills on the four-string from the best disco records of the Seventies, making his playing hard to keep your feet still to. Mirv, on the other hand, comes from the Led Zeppelin school of guitar, and his metallic leads and monster Sabbath-like riffs shook the house. Brain is a drummer who can adapt to all styles, and rounding out the Maniacs is Pete, who played keyboards and sampled congas, jungle noises, female screams and everything else.

□ **Performance:** A band like this would probably put on a pretty wild show given room to roam, but the tiny stage of the Bordello limited their motion to occasional head bobs and hair flips. During one of the songs they were joined onstage by a pair of Go-Go dancers, one of whom was actually a petty good dancer, the other seeming like a Miss Gazzarri's reject. Other than that, the excitement was mostly aural, not visual.

□ **Summary:** Limbomaniacs are on the cutting edge of hard rock, being in the company of a select few bands that are doing something other than writing three-chord progressions about babes and booze. Although some may be quick to dismiss Limbomaniacs because of their comical image, those critics will be the losers, as the hope for the future of hard rock and metal lies with bands like these that choose to push the barriers instead of being content to remain behind them.

—Richard Rosenthal



Limbomaniacs: On the cutting edge of rock.

Toni C. Holiday

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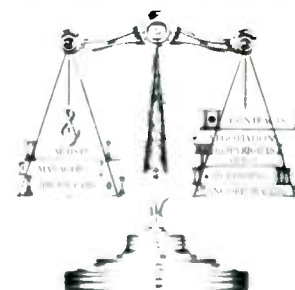
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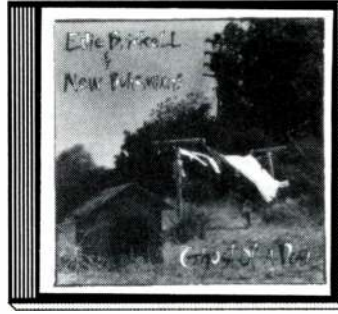
DISC REVIEWS



Roger McGuinn
Back From Rio
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** David Cole and Roger McGuinn
 □ **Top Cuts:** "Someone To Love," "The Trees Are All Gone," "King Of The Hill."
 □ **Summary:** This is one of those albums that makes you feel like you've been visited by an old and dear friend. The former Byrd may have been away from the recording studio for a decade, but "King Of The Hill" is well on its way to becoming one of the top singles of this young year. "Someone To Love" sounds like it'll be a smash come summertime, "Car Phone" is unadulterated fun and "Suddenly Blue" is reminiscent of a bygone era. Welcome back from Rio, Roger, it's been a long, long time. — **Steven P. Wheeler**



Edie Brickell & New Bohemians
Ghost Of A Dog
Geffen

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Tony Berg
 □ **Top Cuts:** "Strings Of Love," "Mama Help Me," "Times Like This."
 □ **Summary:** This follow-up to their massively successful debut fails short of duplicating the classic textures of that first effort. However, it's not the tiresome failure that some critics have made it out to be either. The problems stem from a lack of focus, not weak material. Whereas the first album flowed seamlessly from song to song, that remarkable cohesion is missing this time out. On the bright side, songs like "10,000 Angels," "Strings Of Love," "Times Like This" and "Black & Blue" demonstrate a new maturity and direction for a very bright future. — **Steven P. Wheeler**



Chicago
Twenty 1 Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

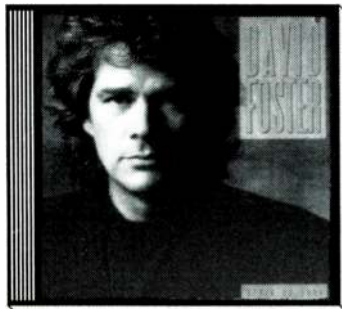
□ **Producer:** Ron Nevison
 □ **Top Cuts:** "One From The Heart."
 □ **Summary:** The best tunes on this latest effort are the rockers written by the band members themselves. Robert Lamm wrote the album's top cut, "One From The Heart," which should please a lot of old fans, while newer ones can enjoy the slick ballads the band has become known for lately. Horn players James Pankow and Lee Loughnane, who were responsible for a lot of the group's earlier trademark horn arrangements, give this album the tightest sound Chicago has had since the Seventies. It's clear that Chicago is having no problem moving into their fourth decade of music. — **Sue Gold**



The Mission U.K.
Grains Of Sand
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Hands Across The Ocean," "Butterfly On A Wheel"
 □ **Summary:** These 12 "new" tunes were actually recorded in 1989, the same sessions that produced last year's *Carved In Sand*, the breakthrough album for these guys in America. Fortunately the first couple of songs, "Hands Across The Ocean" and the violently impressive "The Grip Of Disease" with its Middle Eastern musical shadings rival anything from the previous effort. There are also some artistic stretches like on the cabaret-feel of the humorous "Mr. Pleasant," and the heart-tugging "Kingdom Come," more than make up for the few lapses contained here. — **Paul Stevens**



David Foster
River Of Love
Atlantic

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

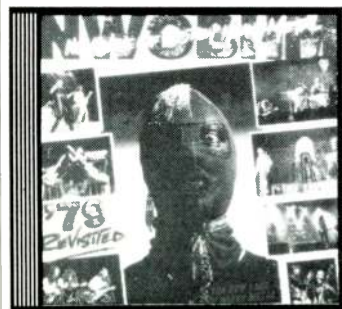
□ **Producer:** Humberto Gatica
 □ **Top Cuts:** "Is There A Chance," "Freedom," "Living For The Moment."
 □ **Summary:** After a brilliant departure into the classical world on 1988's stunning *The Symphony Sessions*, top pop keyboardist/songwriter/producer Foster takes a step backwards with a mostly mediocre array of simplistic tunes and messages which hardly measure up to his impressive body of pop work. The explosive Foster-esque production is there, but the songs and most of the singers (except Natalie Cole) fall a little short. A great composer, he should've included more instrumentals (there's only one) and less "We Are The World"-like posturing. — **Jonathan Widran**



Julio Iglesias
Starry Night
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

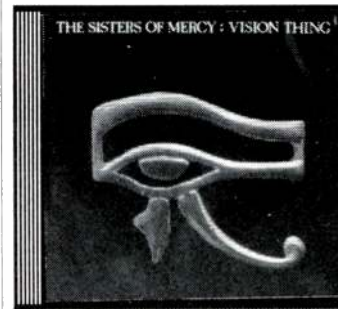
□ **Producer:** Albert Hammond
 □ **Top Cuts:** "If You Go Away," "Vincent," "99 Miles From L.A."
 □ **Summary:** It should be against the law to have as much charm and charisma as this snappy Spaniard, but those million graces can't truly conceal the fact that Iglesias has never had a powerful or classic voice like vocal legends Mathis, Sinatra, et al. Still, his tones are pleasant, his choice of material luscious and Hammond's production is properly restrained, giving Iglesias center stage. If you want great singing, try Michael Crawford. But if you want devastating suavity and oodles of romance, look no further than this disc. — **Jonathan Widran**



Various Artists
New Wave Of British Metal: '79 Revisted
Metal Blade

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Helpless," "Don't Need Your Money," "Motorcycle Man."
 □ **Summary:** This wonderful collection gives fans an earful of a period when the British were changing the way the world listened to hard rock. The album has been assembled with a fan's love by Metallica's Lars Ulrich and Kerrang editor Geoff Barton. Many of the groups have since disbanded but whether it's a very young Iron Maiden (with Tony Parsons on guitar) or Bruce Dickinson's first band Samson, this album captures the excitement this genre was capable of providing until a glut of tragically mediocre bands and, yes MTV, shifted the focus from sweat to sawbucks. — **Scott Schalin**



The Sisters Of Mercy
Vision Thing
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Andrew Eldritch
 □ **Top Cuts:** "Ribbons," "Vision Thing," "More."
 □ **Summary:** Another Sisters Of Mercy album means another lineup as *Vision Thing* sees the (unfortunate) departure of ethereal bassist Patricia Morrison and the synth-heavy sound of 1987's stunning *Floodland* LP in favor of a heavier guitar sound reminiscent of earlier work. The core of the band's vision remains the genius of Andrew Eldritch who drones deeply personal lyrics that somehow provide a universal catharsis. He's an extremely underrated writer who screams brilliance with often nothing more than a whisper. — **Scott Schalin**

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LOS ANGELES COUNTY

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15322 Victory Blvd., Van Nuys, CA 91411.
Contact: Mona McElroy, (818) 996-1857 or (818) 997-8562.

Type Of Music: Top 40/All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: No/Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o Mona &/ or call.
Pay: Negotiable

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7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type Of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable

CLUB 4222

4222 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Fritz, (213) 821-5819
Type Of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
Contact: Mona McElroy (818) 996-1857.
Type Of Music: Original rock, all styles.
Club Capacity: 300
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo to club c/o Mona &/or call.
Pay: Negotiable

CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley, (818) 347-6276
Type Of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
PA: No (must bring your own).
Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

CLUB WITH NO NAME

836 N. Highland, Hollywood, CA 90028
Contact: Davie Gloria, (213) 461-3221
Type Of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Scott Hurowitz, G.M., (818) 881-5601.
Type Of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

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5112 Wilshire Blvd., Los Angeles, CA 90036.
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Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable

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6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.
Type Of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Mitt Wilson & Deborah Randall, (213) 820-8785.
Type Of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
Pay: Negotiable

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Contact: Brent Hunsaker, (818) 896-6495.
Type Of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes -house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable

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Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
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Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type Of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes.
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type Of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
PA: 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

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Type Of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No

THE GREEN DOOR
9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
Type Of Music: All-original only.

Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Presale & negotiable.

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Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.

Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX7IIIFD, TX802, 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 Garrett, 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.

TOMMY INCAEGNE

Phone: (213) 476-7310
Instruments: Korg T-3, E-max sampler, EPS sampler, Akai MPC-60, Roland D-50, Roland D-20, Juno 106, Oberheim Matrix, Roland MKS module, Casio. Mac SE computer with sequencer notation, film scoring and editing capabilities.

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Fully automated 16 track digital recording studio. DAT tape machine, CD sampling, effects, outboard EQ's plus m.m. more.

Read Music: Yes
Styles: Pop, R&B, Jazz, Dance, New age, Hip hop, Rap.

Technical Skills: Full MIDI implementation, SMPTE recording, Keyboards, drums, sample editing and programming. Start to finish productions in my studio.

Qualifications: Producing and writing dance grooves, extensive recording and live experience, arranging, programming: Thompson Twins, Roxette, Steve Halpern, Ah Ha, Donna Summer, Billy Ocean, Eddie Grant, Teena Marie, plus T.V. and film projects.

Available For: Master and demo production sessions and scoring.

HARVEY LANE

Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 JB, 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.

BILL QUINN

Phone: (213) 658-6549
Instruments: Acoustic/electric drums, acoustic/electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/ huge sound library), Roland R8-M, rack w/ mixer & outboard gear.

Read Music: Yes
Styles: All.
Qualifications: BM from The New England Conservatory of Music. Album work for Angela Bofill, Vesta Williams, Pretty In Pink, Patti LaBelle & Demetrius, Radio/TV commercials for MacDonalds, SEGA, Pizza Hut, Colt 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/ Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geisman, Gerald Albright & Brandon Fields.
Available For: Jingles, albums, TV, motion pictures, touring, live performances.

WILL RAY—COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-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.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 938-9081
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, Hosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuels.

NED SELFE

Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.

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

Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

STAN SCATES

Phone: (213) 754-3327
Instruments: Roland D50, Roland U110, E-mu Proteus, Linn 9000 w/ SMPTE, Roland R8, Akai S950 sampler, Mirage sampler, MC12 2 inch 16 trk w/ autolocator, Soundcraft 1600 console/Lexicon PCM70, 2 SPX90, Vally People & JBL compressors, Studer 1/4 inch mixdown, DBX 4435 & Yamaha NS10m monitors.
Read Music: Charts.

Styles: R&B, dance, hip hop, rap, pop.
Technical Skills: Writing, producing, arranging, engineering, drum programming, midi expert.
Qualifications: Top Ten singles, Top 40 albums, radio jingles, films, TV.
Available For: Master & demo production, producing & writing.

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic fretted bass, MIDI bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Akai S-1000 and S-900 samplers, Roland U-20 keyboard, Macintosh w/Performer sequencer.

Read Music: Yes
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretless, slap bass, fretted and synth (MIDI) bass, imaginative & melodic approach. Film scoring, production, composing and arranging. Extensive experience programming and using computer based MIDI studio.

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. Material released on Island Records, Anisla, W.E.A., Polygram, M.C.A., Capitol, Verve, CBS and E.M.I. Good image and stage presentation.
Available for: Pro situations; also give private lessons.

MERRY STEWART

Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odesseys, 2 drum machines, Atari w/Hybrid Arts Simple Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.

Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical/piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

JOHN CASEY

Phone: (213) 479-2010
Instruments: Akai MPC-60, Electronic drums, Simmons pads, Roland PM 16 pad controller, Pearl acoustic drums, Roland S 330 digital sampler, Roland R8M, U-220, Korg Wavestation, Lexicon LXP1, Alesis Midiverb IIf, Digital guitar processor, Fender Strat w/ EMG pickups, MX8 Midi patchbay, Tannoy monitors, Sony 2 trk. 3 head cassette 8 channel mixer.
Technical Skills: Programming, sequencing, sampling, live drum tracks, arranging.

Read Music: Yes
Styles: All
Qualifications: 15 yrs. experience as professional drummer, percussionist. Extensive drum programming, sequencing, & direct recording of electronic drums.
Available For: Pre production for demos, drum programming, studio work, sessions, casuels. Getting the killer rhythm tracks.

DAVID LEWIS

Phone: (213) 394-3373
Instruments: Kawai K4, Roland U-220, E-Max, Ensoniq VFX, Memory Moog Plus, DX7E1, TX7's, Roland Axis. Sound library.

Read Music: Yes

Qualifications: Grammy Award Winner: 1988 with Shadowfax, Ambrosia: 1977-1981, Shadowfax: 1984-1990. (4 albums, major contributor in songwriting.), extensive touring, BFA in music from Cal Arts, other: Jane Fonda's videos, Tonyo K., Demos.
Technical Skill: Rock, new age, jazz, funk, pop. Player, composer, arranger, scoring, sequencing, pre-production with midi sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music. Parts/Scoring. Transcribe from tape.

Available For: Sessions (professional/demos), touring, casuels, local gigs, transcribing, consulting, teaching (synths, piano, macintosh-midi-music.) Film/Video scoring.

D. J. BARKER

Phone: (818) 787-7944
Instruments: Steinberger and Spector basses, elec/acoustic guitars, harmonica, (all styles), lead and background vocals (plus excellent sound-alikes).

Read Music: Charts-plus I have a killer ear.
Technical Skills: Rock, Pop, Funk, R&B, Blues, Country, etc.

Vocal Range: Low lows - high highs.
Qualifications: 18 years extensive touring, studio, and solo work throughout U.S. Great attitude and stage personality.
Available For: Open minded and enthusiastic about any and all situations. Try it, you'll like it.

RANDELL YOUNG

Phone: (714) 556-5955
Instruments: Electric and Acoustic Guitars (Gibson, G&L, Martin, Mesa Boogie) and Vocals.
Read Music: Yes, but not enough to hurt my playing.

Technical Skills: Guitar solos, textures and rhythm parts in perfect time with soul. Lead and background vocals in tune, in time on first take, doubled on second. Full production services and other top musicians also available.

Vocal Range: Baritone to A with strong falsetto to D above high C.
Qualifications: Best determined by analysis of current work. Call for CD, DAT or Cassette.
Available For: Blues and R&B sessions only. Will play on spec.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.

Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All

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

Qualifications: Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Mansells, The Committee UK, Jingles for Sunkist, Pepsi, ect.. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, ect.. MTV, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc..
Available For: All types of recording sessions, touring, & private instruction.

ROGER MIELKE

Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.
Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg MI, Yamaha-TX 802, Emu Proteas, Roland D550, MKS-80.

Qualifications: Many film & record credits.
Read Music: Yes
Technical Skills: Keyboardist, Composing, Arranging, Orchestration, Musical direction, MIDI.
Available for: Composing, Arranging, Producing, Recording, Tours, T.V. and Film scores.

VOCALISTS

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 /Ramona (818) 368-4162.

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 Finera (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 (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

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 & casuels; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/demos/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

DIANA DIVINE

Phone: (818) 787-1433.
Instruments: Voice.
Vocal Range: 3 octaves.
Read Music: Yes, sight read.
Technical Skills: Lead & background vocals, vocal & harmony arrangements, songwriting, some production.
Qualifications: 6 weeks on top 10 WUFI college radio-Miami as singer/songwriter w/ "Obsessed With You", airplay on KNAC's Local Show. As singer/writer/producer w/ "Colorado River" & "Sacrifice", airplay in 5 different states on 10 different stations including NY, FA, TX, IL, CA. Written & recorded w/ Mike Pina (Blues Image), Hill Davis (Motown), Marty Powers (Arthur Kane). Live performances & video, strong theatrical background, reliable, pleasant to work with.
Available For: Demos, live performances, sessions, voice-overs, commercials.

KRIS NEVILLE

Phone: (714) 899-3240
Vocal Range: 3 octaves
Read Music: Yes
Styles: Contemporary country, middle of the road, pop.
Technical Skills: Lead and background vocals, tight harmonies, excellent blending, songwriting.
Qualifications: National television, feature spots including singing original song. Co-host experience, commercial work, extensive stage performance.

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



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mances including, Nashville, Minneapolis, and California. Substantial demo work, extensive singer/dancer experience. Sound has been compared to Karen Carpenter, Marie Osmond and Debbie Gibson. Excellent stage presence. Available For: Jingles, sessions, background vocals, touring (for established artists only), demos, voice overs, industrials, commercials etc. Serious business calls only.

SWEET DREAMS
Sister Vocal Duo
Phone: Leslie (818) 881-6079 / Jan (818) 274-4490
Vocal Range: 3 1/2 - 4 Octave
Styles: All
Tech Skills: Lead and back ground vocals. Improv-quick study-excellent blend. Telepathically tight we're sisters.
Qualifications: Worked for or with Timothy Schmidt, Dalaney Bramlett, Jack Murphy both with extensive vocal training and live and studio experience-jingles-great look.
Available for: Sessions, jingles, voice overs, demos, live performance, videos, demo/pic on request.

TYSA GOODRICH
Phone: (818) 718-2190
Instruments: Soprano voice/keyboards.
Sight Read: Yes, vocals.
Chart Read: Yes, keys.
Vocal Range: 3 octaves
Styles: Pop, new age, R&B.
Technical Skills: Symbiotic combining of styles and emotions. Good vocal technique, intonation and adaptive blending ability. Songwriter/composer (educated). Keyboardist, variety of styles. Qualifications: 10 years intensive 5-7 nights a week performing experience (keyboardist/vocalist). Pre-production and studio experience. Worked in partnership with grammy nominee songwriter/performer for the last year.
Available For: Sessions, demos, local performances.

TECHNICAL

FRANK LaROSA
Phone: (818) 766-4426.
Technical Skills: Home studio design, private consultation, engineering, sequencing.
Qualifications: B.S. Degree, Electrical Engineering. Indiana University School of Music. 4+ yrs experience in Los Angeles as engineer & consultant on top projects.
Available For: Home studio consultation & private tutoring on equipment usage & sequencing.

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TO PLACE FREE ADS

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

2. PA'S AND AMPS

- 1 Carvin cab, 4x12, \$250 obo. 213-464-3845
- 1 Marshall JCM 800 kd series head, 100 wts, asking \$300. 213-464-3845
- 2 Trace Elliott cabs, mmi cond, 1 for 10 cab & 1 15 cab, must sell. \$1000 obo. Call Mark. 818-248-4400
- 64 Fender Concr. pr CBS, black face, 4x10, grt blues tone, xlt cond, \$425 firm. 818-783-6782
- Barcus Berry bs amp for sale, \$100, gd cond. Dave, 213-540-2197
- B51 RAMbs cab w/18" Gauss spkr, grt cond, \$210. Kevin, 213-876-9427
- Fender Rhodes. nds repair w/2 12" spkrs, \$125 obo; Yamaha 100bs amp, \$75; 1 15" spkr/wcab, \$25. 213-874-8327
- Fender Tweed Champ amp from 1950's, fantastic gd orig cond, hot sound, \$450 obo. 213-667-0798
- Gallian Kruger 400RB amp, sounds grt, industry workhorse, \$400 obo. David, 818-795-3041
- IVP parametric pre amp for sale, \$80 obo. Mike, 213-483-4780
- Marshall 50 wtt head, 1979, gd cond, grt sound, \$395 obo. Doug, 213-969-0480
- Marshall 100 JMP head, late 70's, master volume model, built in fan, grt sound, very loud. Must sell, \$400. Al, 818-964-2212
- Marshall 100 wtt hi gain master volume, \$550 obo. Danny, 213-558-4030
- Mesa Boogie Mark 2, 1 12" combo amp, 60 or 100 wtt option, gd cond, sounds grt, \$675 obo. 213-878-5560
- Mesa Boogie, road ready bs cab w/15" EV spkr, 400 wtt, xlt cond, \$350. Jim, 818-888-5236
- Peavey pro bs 1000 pre amp, 1 rck spc, 9 band graphic EQ, crossover, 2 lx loops, balanced out, headphone jack, \$160. Jeff, 818-751-2720
- Randall dummy cabs, 2 stcks, factory made, used once, lk real. 1 stck modified w/wheels. Steal @ \$90/ea separate or \$175/pr stck. Rick, 213-461-8455
- Wtd, 4x10 bs cab. Kip, 213-280-3804
- 1990 Mesa Boogie, 50 calibret 1/2 stck, brnd new cond, \$1200 obo. Mark, 213-461-6771
- Fender BXR 400 bs stck, 400 wtt rck mnt head, 1x15 & 4x10 cabs, brnd new, \$900 or will separate. Charlie, 213-221-4337
- Fender Princeton tweed, 1956, \$285; Fender Deluxe tweed, Jensen blue cap, no mods, incredbl tone, \$595. 818-788-0510
- Fender Sidekick 15 chorus amp, \$75; Sun 4x12 cab, \$125. 818-353-9354
- Fender Vibralux reverb, early 70's silver face, 40 wts w/ 2 10" JBL spkrs, new tubes, \$375 or trade for 7 Curtis, 213-969-9066
- Gallian Kruger 800RB bs amp, \$450 firm, EV 15" bs cab w/5" mtd range, \$200. Lv msg. 213-452-2663
- H&H V800 pwr amp, \$1000. Ceisa, 818-905-6510
- Marshall 50 wtt vintage 1969, 99% orig, no modifications, sounds & lks grt, \$650 firm. Bob, 818-769-2142
- Marshall 100 JCM800 head, Groove Tubes, + stck, 2 cabs w/arrnl cs's, 2 avail, used 6 months only, \$1200/ea. David, 213-462-5609
- Mesa Boogie D180 bs head, rck mntbl, 200 wts/chnl, graphic EQ, xlt cond, \$425 obo. Doug, 213-969-0480

- Mitchell bs cab w/JBL E140 15" spkr wcasters, xlt cond, \$125. Fred, 818-882-2664
- QSC pwr amp & AMP pre amp, in 6 sprckr w/xtras, \$275. Larry, 714-593-0707
- Sun cab w/412 spkrs, casters, in grt cond, \$180. 213-466-2403

3. TAPE RECORDERS

- 8 trk & console, Tascam 388, Studio 8, DBX, 3 band parametric, 16-8x8x2, accessories, pristine, modified for extended band width, \$2500 firm. FOB Seattle, Richard, 206-364-7881
- Tascam 4 trk, Porta 5, used once, brnd new, \$200 obo. Alex, 213-806-3558
- Tascam 32 1/2 trk r/ to r/ xlt cond, lite studio use only, \$850. Stewart, 213-276-3804
- Akai MG1212, 14 trk mixer/recrdr w/stnd, auto locate, updates, box & mnt, \$3200. 818-843-2355
- Tascam 42 w/1 rck mach, grt cond, \$1300. 213-936-7925
- Tascam 388, gd cond, \$1200. Tom Viscount, 213-392-1698
- Tascam 688 8 trk recrdr for sale, hardly used, \$2100 obo. Kyle, 213-829-4193
- Tascam M3500 recording console, 24 buss, 48 remix, \$5000; Tascam TR8 1/2" 8 trk recrdr w/remote, \$3000. Both new. Rolly Ladd, 619-948-0427
- Tascam MSR 16 trk recrdr w/remote, \$4000, like new. Carvin 16 trk recrdng & live console, \$2500, like new. Jesse Morgan, 818-343-2821
- Teac 2A 4 trk recrdng brd, \$175. Matt, 818-980-5058

4. MUSIC ACCESSORIES

- Aleis Microverb 3, 16 bit digital reverb & delay, 256 programs, brnd new in box w/warranty, \$175. 213-466-6454
- Aleis QuadraPlus, warranty & mnt, \$390. Nagila, 213-656-8653
- Aleis Quadraverb, in box w/mnt, xlt cond, \$340. Jim, 213-857-1898
- Anvil II light cs for Mesa Boogie 112 combo amp or same size amp. Gd cond w/wheels, \$150 obo. 213-878-5560
- Art SGE, gd cond, \$375. Bob, 805-298-7727
- Bartellini Jazz PU & Musicman PU & Bartellini pre amp for sale, \$170 obo. Mike, 213-483-4780
- B22 sonic maximizer, brnd new, \$200. 818-763-3742
- Boss DM-2 delay, \$60. DOD American Metal, \$40; Ibanez compressor stereo chorus, \$50; Seiko quartz guit tuner, \$40. All xlt cond, 213-667-0798
- DBX model 166X stereo comprrsr, limiter w/noise gate. New in box, mnt & warranties, \$450. Gilbert, 213-962-6223
- Drm mach, Univox w/25 preset beats, Wrks w/any amp, \$95. 818-990-2328
- Hush X2 unit, mint cond in box, \$250; Samson stage 22 wireless guit set up, in box, \$250. Dave, 818-446-2052
- Ibanez UE400 rck lx, comprrsr, stereo chorus, llanger, overdrive & fantastic laser. Must sell ASAP, \$175. Dave, 213-905-7764
- Laser projection system including Argon laser, 50 ft remote console, quick set up, \$7500. Laser only costs \$14,000. Richard, 206-364-7881
- MID Interface Roland MPU IPC for IBM, 1 in, 2 out, tape in/out, sync, melonome, \$75. Justin, 213-664-8709
- Morley wah-wah pdl, \$40. Roy, 818-763-8669
- Performer 3.5 music softwr progrrm, unopened, \$350. Jeff, 213-312-7874
- Roland PG-300 synth progrrm for Juno 1 &/or Juno 2, brnd new in box, never used, \$30. Solo, 213-285-6643
- Teac Tascam M35 audio mixer, 8x4x2, have 8 mic line & tape inputs + lx sends. Xlt cond, \$450 obo. John, 714-998-2600
- Yamaha RX7 rhythm/mch, incredbl sounds, brnd new cond, \$400. Lou, 818-753-1732
- Celestion spkrs, 12" 70 wtt, gd cond, \$45/ea. 818-509-8321
- Digital GST5 rck mnt multi lx process, \$250 firm. Cash only. Scott alter 6 pm, 818-762-9242
- Digitech IPS 33 digital harmonizer, perf cond, \$350 obo. Kyle, 213-829-4193
- EPS compl library of sounds & lx, all instrmnts included for Ensoniq Percim sampler only, \$10/disk. Andy, 714-622-5165

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•Fender PU's from 1962 re-issue Strat, \$20/ea; Boss HM2 HM distortion pdl, \$30. Curt, 213-969-9067
•Banez digital flanger, \$60, comprsr pdl, \$30; stereo chorus, \$35. 818-353-9554
•IBM XT Turbo computer w/MPU 401 interface & pro seqncg systm, pro seqncg systm for n475. Stu, 818-763-9682
•Peavey 14 spk rck cs, better than anvil, w/frnt & rear covrs, sacrifice, \$200. Must see Pate, 818-812-9683
•Road cs, custom made, wood, padded inside, size 5 1/2 ft x 31 1/2 x 21. \$250. Roy, 213-465 4524
•Roland SDE 1000 digital delay, xint cond, \$150. Phil, 213-430-8558
•Sound insulation panels, 4" thick, used as sound buffers in industrial refrigeration. Enough for irg garage. Must sell, \$600 obo. Dennis, 818-760-4594
•Wid, Yamaha SBX90 2, DBX 160, will pay cash. John, 213-464-4152

5. GUITARS

•Fender Jazz bs, 1975, black w/rosewood neck, xint cond, av orig w/rtc, \$550 obo, 213-667-0798
•Fender Precision bs, 1983, USA made, clean body w/ maple neck, compl mtnt, unused cond, w/HSC, \$410 obo, 213-841-6385
•Fender US Strat + Clapton electrics, like new, \$750. Tom, 818-286-4437
•Gibson Les Paul, custom & standrd, sunburst, wine & cream colors, all xint cond, unmodified w/HSC, \$650-800 obo, 213-878-5560
•Ibanez S singing bs, black, grt cond w/HSC, \$500 obo. Rob, 213-651-4699
•Kramer Stage master custom, F. Rose, S. Duncan PU, worth \$1295, \$500 obo. Andrew, 818-889-6495
•Yamaha elec bs, black body, plys grt, \$350, 818-990-2328
•BC Rich guit, 1 volume knob, 1 PU, maple neck, bright red, \$500 obo. Victor, L vsq, 213-461-3461
•BC Rich Mockingbird bs, handmade, actv electrics, black finish, HSC, must sell, \$350 obo. Charlie, 213-221-4337
•Custom built Star guit, black w/black h/wr, blonde Chandler neck, F. Rose trem, Jackson PU bs, blonde, grt, plys grt, action grt, \$350. Glen, 714-236-2228
•Danelectro Deluxe, collectors dream, dbt cutaway, 2 PU's, woodgrain finish, all orig, xint cond, xtremly rare, \$650 obo. Darryl, 213-466-3907
•Early style Randy Rhodes, Grover Jackson, w/EMG PU's, a steal @ \$550. Call Mark, 213-461-6771
•Fender Jazz bs, American made, all orig, black, \$350. Scott, 818-985-9492
•Fender Jazz Irelless bs, red, brnd new, for \$300. Dean, 818-718-1445
•Gibson Les Paul copy, black, chrome h/wr, 2 Hmbckng PU's, xint cond & plys grt, w/strap & cs, \$135 firm. 818-788-0610
•Kramer Stryker, made in USA, single Hmbckng PU, F. Rose vibrato, rosewood fingerbrd, candy apple red, brnd new cond w/cs, \$165 firm. 818-783-6782
•Rickenbacker, 1 PU, red sunburst, \$250 obo. Also wnt white guit, any model, 818-790-1762
•Spector bs, top of line model, blue stain finish over exotic wood, gold h/wr, mint cond, w/cs, \$1100 obo. Doug, 213-969-0480
•Univox Rick copy, collectable, mint cond. \$175 obo. Matt, 818-980-5058

6. KEYBOARDS

•DX7 II SD, \$1500 obo, 818-907-2742
•Hammond VP organ & Mosley spkr, \$3000. Gordon, 213-939-3967
•Korg M1, mint cond, mtl & warranty, \$1540. Nagla, 213-656-8653
•Oberheim Matrix 1000, analog sound module w/1000 sounds & mtl, \$275. Alex, 213-466-6454

•Emu Emax w/sound library, HSC, \$900. Doug, 213-545-3865
•Kawai M800 MIDI contrlr, xint cond, like new, 4 months old, \$1100 obo, 818-343-3223
•Mini Step bs pdls, brnd new, moving, must sell, \$250 firm. 818-812-9668
•Mini Moog elec bs synth, \$450 obo, 714-627-0773
•Roland Juno 106, MIDI synth w/750 patches, xint cond, \$325. Phil, 213-430-8558
•Yamaha DX6, 2 DX7's in 1, w/6 oct keyboard, also includes 12 RAM sound cartridges, gd cond, \$1650 obo, 213-425-6410
•Yamaha SY77, new w/cs, \$2000. Tish, 714-550-4729

7. HORNS

•Haynes flute, #6025, 1920, closed hole, C foot, gold plated keys & Embouchure, Medicus special model, collectors item, \$5000 obo, 213-828-6878

8. PERCUSSION

•Pearl dbl bs rck, \$150 obo, must sell. John, 818-969-7582
•Yamaha brass snare drm, xint cond, \$350 obo. Doug, 818-249-4543
•Dbl bs Pearl drm set, #650; Zildjian 20" ride, new, \$120; Tama drm set \$350 J.J., 818-986-1478
•7x14 Sonar chrome snare drm w/cs, \$100, 16x24 Ludwin kick drm, w/cs, \$100. Mark, 213-306-4689
•Ludwig 9 pc super classic pwr tom kit, many extras, brnd new, must sell, \$2900 obo. Todd, 714-989-8502
•Pearl 5x14 brass snare drm, brnd new, orig heads, \$250. Dennis, 213-850-7391
•Tama dblbs, 22x30 kicks w/DW5000 pdls, 14 & 16 ioms, 16 floor tom, 12x14 marching snare, \$1500. Max, 213-390-8715
•Upper rck, \$150. Scott, 818-753-2036
•Yamaha 24" lour custom black bs drm w/cs, \$250 & other Yamaha drms & h/wr, all in xint cond. George, 213-822-9616
•Yamaha RX11 drm mach avail, only used twice, \$200. Rex, 818-769-5747
•Yamaha RX15 drm mach, xint cond, \$140. Phil, 213-430-8558

9. GUITARISTS WANTED

•AAA rated burning verstl guit avail for pro sals, check out my pro plys ad. Steve Blom, 818-246-3593
•Ace rock blues guit plyr, mtl Gibbons, Perry, Thunders, Hendrix, w/side, vocs, image, exp & equip sks signed or near proj. Terry, 818-789-8933
•Acid rock guit, 22, sks xpressy pro plys to form band, Hendrix, Doors, Brian Jones, Page, Dru, 213-461-9564
•Alttrnq guit/wrtr lkg for gigging modern pop band ala Posies, Stone Roses, Echo, Call Brian, 818-883-9269
•Attn, guit/sngwrtr w/image, mtl & bckng vocs sks to form party rock groove band ala old VH, Extreme, S.Row, Donny, 213-371-4995
•Blues rock guit/sngwrtr avail for band w/deal or grt prospects, Intl Jagger, Richards, Beck, Crowes, Pro only, 818-981-2171
•Craig Beck, formerly of Foolish Pleasure, sks HR band of 90's. Have album credits, internatl press, have endorsements, 213-450-7080
•Exp pro guit avail for paid sals, any & all styles, always muscl & always reliable, 818-705-4729
•Guit avail for R&B, blues or Southern intl band, 805-581-4861
•Guit avail to form muscl cutt. Intl psychdc rock to form something ultra cool. 213-394-3635
•Guit skg to J/F HR band w/no backdrops. Ong a must. Lng hr image, Etc, 818-986-9326
•Guit sks band in vein of Replacements, Beatles, Soul Asylum, Stones, David, 213-938-0862

•Guit sks rock band w/deal or pending, I'm 30, have 10 yrs stage/studio exp, grt chops, creatv wrtr, ing hr. David Poriny, 213-543-2602
•Guit team forming proqrs thrash sit. Have over 40 ongs, gear, lks, studio, Intl Megadeth, Kings X, Prong, L.Colour. Pro sals, 213-674-4028
•Guit, seasoned pro w/studio & touring exp sks orig rock band w/grt vocs, I have pro gear & atl. Jeff, 818-980-8307
•Guit, Stanley Jordan, Chapman sick style, sks wrkg s75. Joe, 213-597-2140
•Guit/sngwrtr, 24, grt image & very strong sngs, tons of mtlr ranging from lggy to Dylan. Skg band or muscians w/gd connex. Paul, 213-462-1305
•Guit/voc sks wrkg covrtrng band w/aggrs repertoire Have 12 yrs stage & studio, lapes & refs. Seasoned pros only. Kent, 213-288-6670
•Jazz guit for wrkg s75. Igor, 213-482-8658
•Jazz, rock, reggae guit, 32, very xpressv, flowing improv, eloquent chord vox'ngs, rck, passpor. Dale Hauskins, 213-695-4089
•L/R guit avail for Christian ml HR band. Steve, 818-990-0398
•L/R guit sks HR funky metal 1 guit band or muscians to form band. Intl Lynch, Extreme, Pro only, Dave, 213-463-9413
•L/R guit sks in low wrkg csbs, blues, oldies band. Ld vocs as well. Have charts, equip, exp & cheery atl. 818-783-8782
•Ld guit w/exp, gd equip, licks, mtlr & image sks gigging or soon to be HR metal band. Pro only, Steve, 818-880-6801
•Ld guit w/gd equip, licks & exp sks HM band. Must be pro & wnt to make it. Steve, 818-880-6801
•Rhyth guit sks sks/reggae band. Steve, 213-660-4538
•Ripping guit, HR licks w/groove edge, gear, trnsps & equip, 213-620-8776
•Acid slow hand echos slow hand rainbow colored feedback trails pro vox/wrtr sks together muscl exp. 213-960-5555
•Ambitious guit/voc sks studio wrk & happening pro band. No pay to ply Xint equip, pro sound, unq style. Pro only, pls, Keith, 818-405-8933
•Armageddon guit avail w/drmr & singr. Lkg for bs plyr. Call Al or Kenny, 213-850-0322; 213-578-2036
•Awesome guit/voc/sngwrtr/perfrm sks to J/F orig band. Very determnd, energetic, intense, R&B, funk rock. Let's do it. Jon Seth, 213-467-6414
•Berklee grad, guit avail for paid sals, any & all styles. 818-705-4729
•Blues guit sks perfrmng band. Jack, 213-546-2953
•Blues, R&B, Sks pro sit. Ernie, 714-882-2239
•Crunchy L/R guit, Intl Zodiac, Tango, Cult, Trnsps, equip, pro only, Tip, 213-656-0982
•Fem blues guit avail, exp, no beginners, pls, 213-913-3391
•Guit avail for all occasions except for permanent sals. Dependbl & reliable muscien. Victor, pager #, 213-871-6431
•Guit avail for Stones type R&B band, age 25. Jeff, 818-509-8321

•Guit avail for wrkg T40 or csbs band. Ld vocs, xint equip, pro atl. Mike, 714-962-4468
•Guit avail to J/F cmrl HM band, 21 y/o, over 30 ongs, vocs, image, equip, exp, Jarrod, 213-851-4030
•Guit plyr w/grt studio gear & chops avail for demos, showcs's or ? Very verstl. Joe, 818-954-0742
•Guit sks estab mel HR/HM band. Xceptlly plyr, wrtr, showm w/vocs, exp, very ing hr image, killer gear, pro atl. 213-323-3687
•Guit sks to J/F 2 guit cmrl band w/edge. Intl Dokken, Tesla, Grt White, Angel, 818-764-9322
•Guit, 20, sks glam rock band or muscians to form band. Intl Pretty Boy, Crue, LA Guns, Poison Srs only. Ted, 818-572-0007
•Guit, elec, classic & acous, very verstl, avail for T40, csbs, sessions, demos, showcs's, Jeff, 818-982-5254
•Guit/guit synthesiz/voc skg wrkg sit. Pros only. Phil, 818-743-2533
•Guit/sngwrtr/voc avail, Intl Clapton, Beatles, Stones, Winter, No nvy rock, Mark, 818-584-0380
•Hang It low, glam boy rhyth guit, into Hanoi, Pretty Boy, Flax, Anals, 818-600-0212
•K.Richards, R.Wood guit/side plyr wants to join pro R&R band or form band w/Stones, blues & cntry sound. 213-413-8558
•Ld guit, 23, sks band w/righ atl, lk & most import, intense tuhrs. Intl O'Ryche, UFO, Lynch Mob, R.Rhodes & myself. Charlie, 818-352-8460
•Ld, slide, rhyth guit sks band w/strong rhyth section. Rick, 213-696-0730
•Lkg for sit w/people who love real music, not money or BS, just music. Chris, 213-826-7455
•R/L guit, formerly of Stimpetaze, lkg for 2 guit cmrl HR band. Image, equip, responsbl. Into Young Guns, Tango, Steven, 818-505-0160
•Sexy 6 ft guit plyr sks cmrl HR band to ply around LA. Intl old VH, River Dogs. Have equip, no drugs. Alex, 213-850-6483
•Stereo pwr boodie rck guit avail, 10 yrs pro exp. Steve, 714-646-4503

9. GUITARISTS WANTED

•Die My Darling sks L/R guitarists. If you like The Lords, Damned, Hanoi & have soul, tunes, a gd lk/attude & sht togrh call Rich 213-654-4134 or Sean 213-822-0860
•2nd bckng vocs, orig band, Intl Beatles, Posies, Jellyfish, Cure, 213-306-7531, 213-397-5492
•2nd L/R guit rdd for very hvy yet ml metal band w/killer ongs. Call John after 5 pm, 714-522-1336
•Afftrnvt guit wtd by xint rhyth section to create new muscl ideas. Intl U2, Cure, Bruce, 818-887-1941
•Are you an extreme plyr lkg for Cinderella story & can beat the Slaughter of Lynch Mob? Call Sticky, 818-887-7106
•Cleveland based HR band skg guit. We have mngt in LA, club tour pending this summer. You must have grt ks & chops. Ernie, 216-864-0615

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- Guit w/rastrel driving sound sought by lyricst for develeppmnt of demo & publictn of snrgs. Steve, 213-281-4762
- Guit wtd by dmr to form Christian orientd progrsv rock band. Intl Yes, Genesis. Pls no HM or glam. Srs inquiries only. J.J., eves, 714-699-9029
- Guit wtd for altrmv collage type band. Intl Echo, Stone Roses, P. Townsend, Dusty, 213-851-7850
- Guit wtd for band w/incredbl new sound. Outrageously cool image, creatv writng abil. Sisters, Intl, Ministry, Cult. 818-360-5219
- Guit wtd for grooving, rocking, straight forward band. Pros only. 213-463-7316
- Guit wtd for LA band w/upcmng showcs's. Intl P. Gabriel, P. Simon, Crowded House. Phil, 213-376-1865
- Guit wtd for org & covr matrl, some recrdng exp pre'd, wrkg rock band & R&B grp. Cormack, 213-453-6760
- Guit wtd for pmanrv rock funk band. Must be grooving textural abil. Our mtr Gaonrd, Sting, Steely Dan & Sly. Rob, 213-651-4699
- Guit wtd w/Midas touch. Pop R&B orig recrdng. Delano, 213-751-4053
- Guits nrd for ml speed gothic acous band w/vision. Determined & ready. Call Dave, 818-957-2475
- HUSTLER sks gnt w/LR abil, bking vocs a+. Image, chops, showmshpr, hungry for success. Band before anything att. 213-326-9446
- IMAGINE WORLD PEACE sks gnt, Intl Steve Stevens, J. Perry, etc. Xlnt lk & stage presence a must. 213-878-2284
- J.Joplin type band but better is lkg for seasoned guit fluent in blues, some jazz & R&R. Carmon, 213-466-5434
- K. Richards races G. Harrison on R. Ford's Harley. Must sing & be clean, sober, young, agrsv rockng Christian dude. Srs only, no bible thumpers. 818-505-8105
- LR guit wtd for altrmv band w/bkng vocs. Intl Smiths, Charlatan, GK, Stone Roses. Contact Brooks, 805-495-8198
- LR singr & keybdst, sngwrts, sk guit to enhance AC/P/R style for orgs & recrdng. Formng band, creatv, commttd, confident. John, 213-954-1306
- Male acous guit w/vocs wtd to accompany fem singr/sngwr w/matrl, ready to go, srs only. 818-760-3530
- New wave Euro techno dance guit nrd for org keybrd orientd band. Vocs & MIDI abil a+. Recrdng & showcsng. No alt's. Jordan, 213-655-2048
- Pro HR proj w/album credits, stage orientd cool style, passion, image, Aero, AC/DC, Gr White. 818-787-7649
- Pwrfl groovy rock band sks guit wringng fingers for kds & discipline for straight rthm. Intl LA Guns, Pussycat, Crua, 818-989-2562; 818-887-0613
- R/L guit wtd for pop altrmv band w/connx. Pro team plyr w/bkng vocs. Intl Smithereens, Pretenders, U2, Crowded Hs. Karen, 213-202-1603
- Raw grooving guit wtd w/bkng vocs, image & pro equip for estab band. Intl Cult, Iggy, Jane's, Soundgarden. Lv msg, 213-850-8569
- Rhythm guit nrd for 3 pc rock grp. Intl Jane's, Peppers, Love Bone, Deirdre, 818-506-5113
- Rhythm guit sought by HR band w/reall lbi intrst & vintl history. Intl AC/DC, Kiss, Zodiac. No kds necessary. Brian, 213-876-9427
- Sirius Trixon, legendary Detroit rocker nds hottest, badest, crudest, nudest, loudest, coolest LR guit/sngwr pramer w/image. No booze, no drugs. 213-960-9498

- Soul groove proj sks acous/elec guit plyr w/hrd edge, funk/oul, textural. Intl Hendrix, funkadelic, Fishbone, Jane's. Sean & Joe, 213-365-1432
- STACKS sks hot kd guit. Mngt & lbi intrst. Srs inquires only. Billy, 213-874-4959
- TRUTH PROJECT, soldiers of our God wtd to glorify his name. Intl Sabbath, U2, Mark, 213-735-6221
- Verstl guit wtd, creatv, mature. 33+. Westside, wrk w/ progrsv fem sngvr/sngwr, metaphysical lyrics, jazz, blues sound, nd atmospheric plyr for partner. Damia, 213-392-5765
- Wtd, HR/HM lng hr guit for touring orig & covr band. Must wnt travel, vocs a must. Call Mike, 213-969-9337
- Young vocs sks guit into 50's music to form band. Intl Elvis to Little Richard. Pete, 213-876-7362
- 1 string rhythmless guit plyr nrd. Must have exp w/ugly women. Pete, 816-455-6452
- 2 out of the ordinary HR orientd guits wtd. VH, Slash, Prince like abil. Truly dependbl, creatv, adventurous. Have matrl, gigs, etc 23-656-0344
- 2nd guit plyr wtd. Id & rthm, Intl Cult. Zep, Tango, Greg, 213-949-5641; Art, 213-696-0230
- 2nd guit wtd for band. Have own rehrl spc. Intl eclectic, Cult, Sisters.
- Acous guit w/strong vocs for all acous folk/rock trio. Tight harmonies, youthfld g lks & sngwrng abil a must. Jerome, 213-318-6888
- Altrmv groove sometimes atmospnc mostly energetic dance rock outfit sks able guit to comp 3 pc line up. Some radio airply, constant gngng. Max, 213-208-5039
- Bad boy glam bad sks sleazy lipstck guit plyr for theatrcal shows & recrdng. Black or blonde hr, pls. Intl old Crua, Kiss, Wasp, 818-338-3233
- Bst, 23, ks, dedcn, slap, pop, lng hr image, wrts muscns w/same to develop style. Ramiro, 818-362-9134
- Can you feel the psychdc thrash groove burning up thru your feet? Feeling the grnd? Now, can you ply guit, drms? Call Sy, 213-461-0633
- Cntry blues rock formng band, sk kd guit plyr. Intl Skynyrd, Allman Bros, Satellites, Hank Jr, Tini, sounds, sngwrng impor, image 2nd. Dennis, 213-657-4458
- Cntry singr/sngwr w/pics & demos sks guit/sngwr to collab, form band. Must have time for showcs proj. Cntry only. Christine, 818-563-4207
- Dramatic guit w/passion & angst who is aware & exp. Cura, McCulloch, Murphy, Jezebel. Are you in LA yet? 213-467-0335
- Eclectc dynam down to Earth voc, age 23, desires dreamy provocative passionale funkadelic folk altrmv guit. Pref Intl & org over exp. Peter, 213-390-8722
- Eiectc, ethnc, world rthm band audting guit. Must love plyng rthm & also be very competent kd plyr. Andrew, 213-823-8984; Michael, 818-281-4803
- Fem singr/sngwrtr sks male guit/sngwr for pop cntry duo. Pros only. Laurie, 213-453-1950
- Flery HR fem singr/sngwr, Joplin, Tyler vocs, sks bluesy funk edged kd/sngwrtr. Aero, Pussycat, Love/Hate. Pro, srs only. 818-781-5607
- Folksy rootsy, nrd cntry sngwrtr/guit wtd for sngwrng, recrdng & perfmg. Call Mark, 213-874-4295
- Glam trash plyr w/att, willing to wrk w/bng prodcn & stage theatrcs. Jodi, 818-788-8794
- Guit w/dedcn wtd by bst & dmr. Must have lng hr R&R image. Intl K. Richards, Page, Clapton. 19-22 only. Jack, 213-649-5271
- Guit wtd by pro dmr & bst. We have snrgs, equip, rehrl spc, lks. You have lnt, pro equip, grt image. 213-437-6996

- Guit wtd for copy band. Tom, 818-891-8021
- Guit wtd to collab w/vocs. Hrd cmrcal rock. Intl Warrant mis Tesla mis Aero, Jovi. Srs only. No flakes. Larry, 213-654-0648
- Guit wtd to form R&R band w/sngvr/sngwrtr/guit. Intl by Crowes, Stones & others. Must ply lttle slide, lttle lnger picking as well. 213-437-0192
- Guit wtd to help compliment Richards/Wood type guit plyr. Hopng to form band w/very hvy Stones Intl & cntry & blues. 213-413-8558
- Guit wtd, must have equip, lmpso, must be young, agrsv, dedcn, able to collab, no egos. Lng hr, taloo wearing Les Paul pnyng punk. 213-463-2693
- Guit wtd, must have equip, lmpso, must be young, agrsv, dedcn, able to collab. No egos, taloo wearing Les Paul pnyng punks. Slide guit helpul. 213-463-2693
- Guit/sngwrtr, 24, skg same for covr/origs band. Must sing lkd/bckup. Blues, Berry, Elvis, Beatles, Stones. Guido, 213-286-2879
- Intellnt creatv textural guit wtd by voc/sngwrtr to wrte grt rock ltnes. Bands nrd. Intl. Srs. 213-333-9232
- LR sngwrtr/voc wtd by same for collab on proj ala Bob Seger, Dire Straights. Dan, 818-891-2616
- LD guit for funk band to ply orgs & oldies. Should have lmpso, be dependbl. Intl James Brown, Cool & The Gang, etc. Pedro, 213-489-4689
- LD guit sought by artist w/recrdng deal for studio & live wrk. Creatvty & vocs a must. Jess, 818-996-0249
- LD guit wtd for elec/acous modern psychdc, funk, rock band. Harmonies & positive att a must. lmed gigs, promos, etc. Noah Kemper, 213-654-2782
- LD guit wtd to ply w/grp, R&B or P/R. Michael Angelo, 213-367-6232
- LD guit/harmony singr into Albert Lee & Peterson, wtd for hot org trad'l cntry band w/edge, rehrgs in N Hillwd. Kenny, 805-296-1386
- LD guit/harmony singr w/Tele & twin reverb sound into Albert Lee & Pete Anderson, for hot org trad'l cntry w/ litle. Rehrgs in N Hillwd. Kenny, 805-296-1386
- LILLY WHITE, theatrcly induced, agrsvly edged, mel sound orig band sks rthm gnt/keys, wkllr lks, att. Intl bands that plyd the old Scream. 818-767-6728
- Maj lbi HR act sks 2nd kd guit, must be arena ready. Send comp pkg to Guitant, 33 S Craig #4, Pasadena CA 91107
- Pro dmr & bst w/grt image, sks HR/HM guit plyr w/grt image, lnt & dedcn. Rob, 213-437-6996
- Pro guit sought for recrdng blues R&B band. 30 or older w/deep roots to Delta. Mo, 213-677-5561
- Pro HR guit & dmr team nrd. Mike, 213-882-6917
- Rhythm guit & singr skg guit plyr. Intl Gibbons, Vaughn, Allman, Rossington, Collins. Dave, 213-874-6843
- Rhythm guit nrd for theatrcal band. Emotionally charged, grungy, grooving org sound. Falon, 818-753-4015
- Rhythm guit plyr wtd that can ply progrsv groovy odd meter metal style. Must have lmpso & equip. Intl Metallica, early Fates, Voi Vod. Les, 818-567-2007
- Rhythm guit wtd for estab hot cmrcal HR band w/mngt & industry contacts. Pros w/rock image only. pls. 213-739-0140; 213-379-1875
- Richards, Berry plyr, have financng, demo deal from mid-sized lbi. Paid rehrl. Frank, 818-962-3867
- Rock bst/sngwrtr sks guit &/or singr for collab on org matrl. Intl C. Trick, VH, Aero, Rush. Have 4 lrk & recrdng spc. Eric, 818-288-7442
- Sngvr/sngwrtr lkg for kd guit to collab on matrl, eventually form band. Intl U2, Alarm, Who, Zep. Dan, 213-856-9463

- Soul singr sks Steve Cropper Jr for already gngng 60's soul band. Vocs a+. Ron, 818-441-2715
- Soulful agrsv HR guit & dmr team sought by keys, bs, vocs. Arthur, 213-834-1858
- Spirit orientd altrmv speed band nds guit & bst. Chris, 818-545-1581
- Voc & bst skg respnsbl guit to form innovatv rock band. Terry, 213-285-3128

10. BASSISTS AVAILABLE

- Altrmv bst lkg to J/F orig commttd band w/integrtty & vision. Intl U2, Cure. Bruce, 818-887-1941
- HM bst & HM voc team sk hrd core HM dbl kd guit plyrs. Early I. Maiden, Megadeth. Pros only, pls. 213-464-1532
- Pro bst avail for pro wrkg sks. Pls all styles. Mike, 213-483-4780
- 6'3" maniac on the lookout for a wild bunch of guys in nd thundrng low notes. Mark, 213-461-6771
- Bs plyr lkg for wrkg club band into classic rock, oldies or cntry rock. LD & bckgrnd vocs. Not young, thin or flashy, just grt. George, 213-767-5052
- Bs plyr w/some vox, studio & touring exp sks pro bst/bst altrmv sit. Intl not limited to Smiths, 4AD bands, KXLU. 213-656-7925
- Bs plyr w/vocs & rehrl spc sks wrkg reggae or soul blues band. Also consider classic rock or c/sls. Dennis, 818-760-4594
- Bs plyr wtd to start band. Into Tango, S. Row, Bullet Boys, Crua. Dedcn, image, pro equip a must. Att a must. Louis, 818-334-6968
- Bs soloist, new LP w/recrdng co, pro gear, maj touring exp, overseas, obdn on keys, 1 niters, hillns, recrdng sats, all styles. 213-662-6380
- Bst avail for pro HR band. Maj touring & recrdng exp. Grt stage presnc, chops & lks. Pro bands only. Joseph, 818-753-7712
- Bst avail, exp. Intl Peppers, Jane's. Call anytime. Joa, 818-783-9222
- Bst avail, road ready exp bst w/pro att, equip & lks, sks estab arena rock band ala Whitesnake, Extreme, VH, etc. Promo pkg avail. Raul, 818-570-0280
- Bst avail, roots in 70's soul & funk, wrtr w/MIDI studio, lkg for sng orientd grp or muscns. 818-508-0690
- Bst, 22, sks Westside area funk band. New style. Intl Peppers, Jane's. BIT grd. Must be wrkg sit. 213-450-3143
- Bst, 28, pro equip, pro att, sks to J/F intense passionale w/brains, image & edge. Intl Cult, U2, Zep. Lex, 818-501-8402
- Fem bst avail for touring & recrdng proj or band w/upcmng touring & recrdng. 213-960-7604
- Fretless bst w/sngs wrts collab's w/vision & heart. Steely Dan, Prince, Jane's, Monk. Lyrics import. Srs only. David, 818-795-3041
- Funk, metal bst sks band w/followng & gigs. If you like Fica, you'll love me. Tony, 213-878-0923
- Hl tech bst & keybdst team sk mel rock proj, Have equip, chops & matrl. 818-785-8069
- HM bst & HM voc team sk hrd core HM dbl kd guit plyrs. Intl early Maiden, Megadeth, Testament. Pros only. 213-464-1532
- Pro bst, grt bckng vocs, sks pro band w/lk & gigs. Must have grt wrts & intense Ironmtn. Intl Badlands, Lynch Mob. Aero. Pros only. 818-774-0019
- Solid bst/sngvr for altrmv pop band gngng band. Sns of style, groove, live & recrdng. Cure, Jezebel, Jesus Jones, Sino. Curtis, 213-467-0335

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10. BASSISTS WANTED

- *Are you an extreme plyr lkg for Cinderella story & can beat the Slaughter of Lynch Mob? Call Sticky, 818-887-7105
- *Attn, solid exp bst ndd to form party rock groove band ala old VH, Extreme. Image & bckng vocs a must. Donny, 213-371-4995
- *Bs plyr for C&W band w/prodr. atty, studio, gigs & following, Hilywd area. 213-969-8180; 213-965-7868
- *Bs plyr w/rd for ElPsycho Tribal Loco Love Funk Guanco Band w/album & real mngt for band sit & touring. Andrew, 818-901-8452
- *Bs plyr w/rd for intense passionate music. Mohi, 213-390-7431
- *Bs plyr w/rd for orig rock. 213-658-1063; 818-281-2404
- *Bs plyr w/rd for pro HR proj Call Don, 818-780-4895
- *Bs plyr w/rd to collab w/keybist for formation of jazz fusion & funk band. Positiv att & musicianship a must. Barry, 818-783-7516
- *Bs ndd for copy/orig R&R band w/emoion. Must be dedicd & of pro caliber. Practice in Hawthorne. Infil Trump. 213-675-3713, 213-538-8421
- *Bst wtd by gut & dmr to form hrd drwing rock band. Must have gd equip. Impso. Call Bobby, 818-995-8133. Jay, 818-861-6362
- *Bst wtd by HR guit & dmr forming band. Have studio, equip & sngs. Must have hr, lks & equip. Call Rudi, 213-329-7525
- *Bst wtd by hrd & hvy rock band ala Lynch Mob, Whitesnake, Dedicdn, lng hr image & solid groove a must. Lou, 818-882-6862
- *Bst wtd for bluesy, funky Zep type HR band, have rehrsl studio, compl set of sngs, grt connex, gigs pending. 213-859-2231
- *Bst wtd for pro HR proj. Infil Sabotage, Lion, Dokken, Image, Infil & equip a must. Rick, 213-370-4571

- *Bst wtd for rock band. Infil Beatles, Stones, Police, Hendx, Mike, 213-857-5761; John, 213-933-3925
- *Bst wtd. Flea mts N.Sixx. Abil & sns of humor a must. Have maj bil deal. Infil AC/DC, Peppers, early Crue. 805-563-9300; 805-962-3779
- *Bst wtd, polytypical only, poeticaly ethical make up band sks bst in vein of old Kix, Cure, Voi Vod, Destruction. Giam image req'd. 213-465-4708
- *Bst wtd, solid plyr w/wngwrtng abil to join dmr & guit to rock the nation. Have opportunities. Call Brian, 818-244-8139
- *Cleveland based HR band skg bst. We have mngt in LA, club tour pending this summer. You must have grt lks & chops. Ernie, 216-864-0615
- *Cmrcr HM, Warrant, Dokken & Ratt. Dave, 213-874-3032
- *Creativ HR band w/hvy jazz & blues elemnts. Must have strong pocket, feel & energy. Dedicdn a must, no Strip scum. 213-876-3234
- *Dmr & guit lkg for blues band. S.R. Vaughn, BB King, Smitherens, nof HM, John L. Hooker. Strong rhyth orientd. Pete, 213-208-7487
- *Expndng raw prw punk bst wtd to compl all orig 70's British invasion punk band. Short hr, pro to a must. 818-848-7605
- *Fembst ndd, must sing harmony for punk rock band. Infil INXS & Pnace. Have grt sngs, maj mngt & bil intrst. For shows & recrdng. Call Mark, 213-850-7284
- *Formng something new. Be creativ & solid. Some rock, blues, classict, cntry, everything. Vocs a +. So Bay, Ron, 213-782-3515
- *Fusion: bs plyr ndd for orig proj, infil Holdsworth, Tribal Tech, Dregs & instrimtl Zappa. Must read & understand odd meter & polyrhythms. 818-705-4729
- *Grooving bst wtd by gut forming band. Infil Tesla, Lynch Mob. Extreme. Must have equip, trnspo, image. Pros only. Dave, 213-463-9413
- *HOOKER sks young open minded bst w/drive, lks & hr to compl, vocs a +. Confidential, mail response. 4520 Van Huys #669, Sherman Oaks CA 91403
- *HR/HM lng hr bst for touring orig & covr band. Must wnt travel. vocs a must. Call Mike, 213-969-8337

- *HUSTLER sks bst, bckng vocs a +, image, chops, showmanship, hungry for success. Band before anything ait. 213-326-9446
- *J.Joplin type band but better is lkg for seasoned bst fluent in blues, some jazz & R&R. Carnon, 213-466-5434
- *New wave Euro techno funk bst ndd for orig keybrd orientd band Vocs & MIDI abil a +. Recrdng & showscng. No at's. Jordan, 213-655-2048
- *P.McCartney, Jaco to B.Wyman bs. Must sing & be clean, sober, young, agrvs rocking Christian dnde. Srs only, no bible thumpers. 818-505-8105
- *Pro bst wtd for orig rock fusion band. Must ply in styles of Jaco Pastorius & Marcus Miller. Call Bill, 213-874-7118
- *Smoothed out slap master wtd, under 25, bil intrst. If you pocket desires gap, Duran, Time, Winger & lots of money, call, Spence, 818-441-6256
- *Solid bs plyr wtd to compl all orig 4 pc. Infil Nathan East, G.Lee & Sting, Call Jonathan or Charlie, 818-705-2486
- *Wtd, bs plyr for covr band. Vocs helpfil. Paul, 818-781-4183
- *Young voc sks bst into 50's music to form band. Infil Elvis to Little Richard, Pete, 213-876-7362
- *70's punk Infil rock band w/riestab sngs & sound, sks bst & dmr. Short hr, under 6 ft, w/abil to ply 3 chord rock. 213-876-1357
- *A1 bst wtd, world class orig band, infil Police, Beatles, U2, Gabrel, many others, Grt sngs, vocs, image. Maj contacts waiting. THE MCMCHT, 213-851-1873
- *Acid rock band w/maj connex sks J.P. Jones type, U2-E. Aveye type bs plyr, keybrd exp a +. Less is more. 213-394-3635
- *ARMEGEDDON lkg for J.P. Jones, Geezer Butler type bs plyr. New EP finished. Must tour. Call Al or Kenny, 213-850-0322; 213-578-2036
- *Bad boy glam bad sks sleazy lipstick bst for theatrc shows & recrdng. Black or blonde hr, pls. Infil old Crue, Kiss, Wasp, D.C., 818-338-3233
- *Bad Finger, L.A. Guns, Hendrix style guit band w/bst sounds in town, gigs, nds solid gd lkg bst w/rebel image. 23-27. No burnouts or junkies. 213-663-0498
- *BEAUTIFUL GREEN SKELETONS is a unq ml creatv band, skg bst to lay down foundation w/varying tones & fx, weaving ml lines & rhythms. Nicole, 818-986-3813
- *Bill Wyman plyr, have lng mngt, good deal from md-sized lbl. Paid rehrsl. Frank, 818-962-3867
- *Bs plyr for funk band to ply orig & oldies. Should have impso, be dependbl. Infil James Brown, Cool & The Gang, etc. Pedro, 213-489-4669

- *Bs plyr ndd for band. Infil Warrant, Poison, Swinging Thing, Eric, 818-980-1733
- *Bs plyr ndd for HR band. Must be sober, absolutely no drugs or alcohol. Davd, 213-392-0555
- *Bs plyr ndd to compl cmrcr/HM band. Infil Dokken, Winger, Ratt, Warrant, Dave, 213-874-3032
- *Bs plyr ndd to compl orig proj. Energetic rock w/ substance Infil Enc Johnson, Bruce Hornsby, R Plant. 818-705-4729
- *Bs plyr wtd by Christian rock band, must have pro att, image, we have rehrsl spc, recrdng studio & internatl touring exp. George, 818-988-2140
- *Bs plyr wtd for band to ply music for the love of it. Infil all music. Sammy's Fishy Handshake, Chris, 213-826-7435
- *Bs plyr wtd for blues rock band. Infil Stones, Faces, Crowes, Solid simple plyrs. 213-462-7465
- *Bs plyr wtd for modern classic rock, soon to be wrkg band. Call Jim, 818-782-7746
- *Bs plyr wtd for unq estab blues band. Rick, 818-342-9452
- *Bs plyr wtd, must have everything together for the hottest rock band LA's ever seen. Alex, 213-390-2152
- *Bst extraordinary wtd for recrdng proj for hrd edged rock, R&B, funk hybrid. If you groove & wnt to make a grt tape, call Kurt, 818-780-1846
- *Bst ndd by pros w/dbl album exp, lng hr, equip, dedicdn a must. Lynch Mob, S. Row styles. 213-876-3943
- *Bst ndd for HR band w/demo deal. Infil O'Ryche, Lynch Mob, Dokken. Have trnspo, dedicdn, image, att. Andy, 818-888-3917
- *Bst ndd to form hrd mel proj w/groove. Infil Lynch Mob to Stynger. Gd att, gd equip, lng hr. Your impt is import. Sid, 818-957-2654
- *Bst w/chops, groove, equip & lks wtd for exceptin ml rock grp, IN COMMAND. Have bckng & ready to showcs. Ron, 714-636-0528
- *Bst wtd by guit plyr who wnts to start band w/hvy Stones, Faces infil. Must be into Robert Johnson & cntry stuff. Jack, 213-413-8558
- *Bst wtd for classicty infil HR, Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472
- *Bst wtd for orig rock band, must be OK w/rfm voc. C.C. 805-466-2995
- *Bst wtd for red hot jumping, bobbing Texas swing & rocking band, formerly on Warner's Radar lbl. Preparing for new launch. Groove masters only. Tom, 818-763-3823
- *Bst wtd for world class HR band w/bckng, ready to go. Joey, 818-791-3738
- *Bst wtd for wrkg band. R&B flavored R&R w/dance beat. Must have solid dance groove & bckng vocs. Dave, 818-845-7341

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- Bst wtd, infl Beatles, Dylan, Clapton, Dedicatd & committd. 213-392-2693
- Bst, drmm team wtd for orig rock band. Jerry Pitkin, 213-798-2047
- Bst, over 30, wtd by HR/blues covr band, orig later. Gd equip a must, bking vocs helpful. Bob, 818-895-1821
- Cool bs plyr into 90's sound, hip hop. HR. Cory, 213-656-2923
- Fem bst wtd for uniq hrd driving sound. Must be dedicatd to your art. I know you're out there. Cindy, 818-764-8239
- Fem voc w/orig P/R matrl, own lbl, singles, EP, video, etc, nds new bst. No know it alls or sheep, pls. 213-656-0344
- Forming uniq rock band of 90's. Keybdst/sng'r & gtd skg pr mindd individual only. We are sngwrtrs & team plyrs. El, 818-986-3941; Dan, 818-988-3945
- Funky versti bs plyr wtd for fun orig retro grp w/strong harmonies lkg to create new sound. 818-567-0889; 818-789-1553
- Groove orientd career minded adult w/younq rock image for ALICE TO THE MOON ala Cuit, Aero. If you flake for interview for audtin, don't call. Todd, Tyler, 818-842-9361
- Guit & drmm skg wtd to form progrs HR grp. Infl Rush, Kings X. Vocs a+. Michael, 213-654-6388
- Instrmntl bst wtd. Jay, 818-881-6362
- LOCOMOTIVE wnts hrd hting groove bs plyr w/image, strong bckup vocs a must. Band is estab w/strong matrl, studio & mngrt. Steve, 818-769-3463
- Pro mindd 25-30, varied infl, Cuit, Cure, Priest, Nugent. Pref vocs & enthusiasm over hr & image. Scott, 213-658-6560; 213-876-5661
- R&R: ng hrd wrk wtd bst wtd by all orig band. Tint. 818-705-0875
- Ragging lkg & whiskey vox'd singer nrd bst & drmm to form the real R&R band. Have practice spc. Vince or Dan, 818-288-5183
- Solid bs plyr wtd feel wtd for progrs P/R band. Infl Rush, VH, O'Ryche, Charlie or Jonathan, 818-705-2486
- Team effort bs plyr wtd by mel HR band. Nelson, D.Yankees, Jovi. Very voc orientd band. Mark, 805-494-0136
- The band DaCapo, sks pr bst w/vocs. We have mngr, legal rep, paid rehrl spc & storage. Jamie, 213-393-7913
- The next big thing nds the next big bs plyr. Bluesy grooving HR. Zep to Sabbath. Must dbl on keys, willing to travel? Kevin, 213-466-6453
- World class act nds bst. Must have tint, vocs, lks & hr. Infl Journey, D.Yankees. Alex, 818-994-0456; Jeff, 213-398-2190
- ZOO KEEPER sks over 30 bst for HR/blues covr band. Origs later. Gd equip a must, vocs helpful, Chaz, 818-883-3615

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- Fem keybdst skg srs cmrcl HR/HM band. M/F. Infl Warrant, Guns, Vixen, Cindy, 213-851-2175
- Keybdst wnt to date pro MIDI gear avail for R&B, funk, dance projs. Pro only, 213-962-3007
- Pro keybdst/sngwr avail for estab P/R grp. Bad English, Journey, Grt image & perform. Srs projs only. Loren, 213-475-5577
- Classically trained keybdst/pianist, perform exp, 11 yrs training, wnts recrdng exp, any style. 818-789-2436
- Hi tech keybdst & bst team sk mel rock proj. Have equip, image & job. 818-785-8069
- Keybdst avail for any studio proj from B.Hornsby to J.Jackson. Sean, 818-909-4643
- Keybdst sks & drmm to rehrls real book & jazz standrds. Bill Evans style. Pasadena area. Steve, 818-405-1020
- Keybdst wntwv pro gear, sks proj, MIDI, any style, sampling abil. 213-682-6380
- Keys, sax & ld vocs avail for P/T wrkg sit. Brett, 818-985-5621
- Totally pro rock keybdst, fully equip'd w/M1, DS1, DSS1 sampler, etc, currently skg pr recrdng/showncs acts. Only w/inanc'l bking & mngr. 818-718-2948
- Versti keybdst/w voc, grt appearnc & gear, lkg for estab wrkg club band w/paid gigs only. Dean, 213-823-3763

11. KEYBOARDISTS WANTED

- Estab wrkg band sks exp fem keybdst w/bckgmd vocs into funk, R&B, rock, dance, pop, etc. Srs & dedicatd callers only. Mike, 818-594-1374
- Futuristic techno industrial, stnd up drmm w/uniq sci fi drmm set & guit w/mass distortion & fx, sks keybdst. Chris, 213-413-6363; Louis, 818-241-5991
- Headlining airtntv band w/vinyll radio ply & maj lbl instrnt now audtin'g keybdst/pianist for demo proj & shows. Infl Beatles, Clash, Jellyfish, 213-938-9099
- HR/HM keybdst/guit for toung orig & covr band. Must wnt travel, vocs a must. Call Mike, 213-969-8337
- Keybdst w/seqncr wtd by singer w/lks & tint for gigs. T40, dance, oldies, standrds, et al. Linda, 818-509-0113
- Keybdst wtd by drmm to form Christian orientd progrs rock band. Infl Yes, Genesis. Pls no HM or glam. Srs inquiries only. J.J., eves, 714-999-9029
- Keybdst wtd for house funk dance music. Must have recrdng device. The stage is set w/collab, a deal is a sure bet. Contact Robbe, 213-937-2931
- Keybdst wtd for orig & covr matrl, some recrdng exp ndd, wrkg rock band & R&B grp. Cormack, 213-453-6760
- Keybdst wtd that plys Hammond organ. 818-243-2858
- Keybdst wtd, orig prj, plly mabod matrl, lolk rocks w/rock edge. Greg, 818-790-3948
- Keybdst/sax plyr ndd, must sing harmony for funk rock band. Infl INXS & Prince. Have grt sngs, mal grnt & lbl instrt. For shows & recrdng. Mark, 213-850-7284
- Keybrd plyr wtd for pro orig prj w/studio. Must have strong vocs & gd equip. Rehrls in Burbank. Mark, 818-248-4400; Tony, 818-845-0355
- Monk lover for orig prj. Rock or something like it. Lbl instrt. Brian, 213-456-1374
- Pro keybdst wtd for orig rock fusion band. Must ply in style of Jan Hammer. Call Bill, 213-874-7118
- Schooled keybdst ndd for fusion trio. Infl J.Beck, A.Holdsforth, Current matrl. 818-957-7078
- ARMAGEDDON lkg keybdst that can do blues, J.P. Jones, Gaezer Butler type style. HR/HM. Call Al or Kenny, 213-850-0322; 213-578-2036
- Awesome multi keybdst wtd for HR grp w/mntr & 1st class rehrls room. Wrkg on 4th album. Infl Bad Co, Scorpis. Denny, 213-214-3725
- BEAUTIFUL GREEN SKELETONS is a uniq mel creaty band, skg keybdst to weave melody & creaty atmosphere. Emphasis on emotion & expression. Nicole, 818-986-3813
- Boogie blues rock style keybdst wtd for estab band. Must be young w/exp. Stones, Aero, Faces, Muddy. Carrie, 213-388-9953
- Bst, 23 w/dedictn, chops, lng hr, xint image, wnts muscns w/same to develop style. 818-362-9134
- Cool keybdst into 90's sound, hip hop. HR. Cory, 213-656-2923
- Eclectic, ethnic, world rhytm band audtin keys. Must be comfortable grooving on 2 chords as well as 20. Andrew, 213-823-8964; Michael, 818-281-4803
- Keybdst ndd for rock band. Infl House of Lords, UFO. No egos or atts. You nd equip, we have studio. Paul, 818-953-9117
- Keybdst ndd to compl 4 pc P/R band wedge. Band from San Fran w/fresh sngs & att. New equip & ideas a must. Tim, 818-752-9335
- Keybdst wtd for classically infl HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472
- Keybdst wtd. Maschon, 213-841-2946
- Keybdst/sng'r/sngwr ndd by mel HR band. Must have lks, ambition & current equip. Style ala Bad English, Winger, Jovi. Paul, 213-913-1784
- Keybrd synth plyr wtd for orig Christian rock band. Rehrls WLA. Tim, 213-396-9641
- Sng'r/sngwr wtd for 6x40 recrdng studio sks classcpianist w/jazz exp for collab. 818-509-1329
- Sngwrtr, words/music, sks collab, arranger. Infl Tears, Henley, G.Michael, B.Hornsby, Marjorie. 818-848-5559
- Top Minneapolis plyrs skg keybdst to compl psychdic blues hvy groove orig prj. Lv msg w/Todd, 812-290-9861
- Uniq sng'r/sngwr ala K.Bush, sks collab for orig airtntv prj. Have much exp, contacts. 213-829-3287
- X-House of Lords, Nitro, Silence, sks keys w/top voc, gear, image for cmrcl rock band. We have developmnt deal w/ maj lbl. 213-657-9556

12. VOCALISTS AVAILABLE

- Dynamite mezzo soprano fem voc avail for sessions & demos, lks & bckgrnds. Infl by Anita Baker, W.Houston, Diane Reeds, Siresand, Mitz, 818-907-7079
- Eclectic dynam down to earth voc, age 23, desires dreamy/provocative/passionate/funkadelic lkg atm/bv band. Pref uniq & orig over exp. Peter, 213-390-8722
- Exp & pwrfl pr voc, fem, for hire. Shows, recrdng, tours. Sngs funk, pop, rock, R&B, rap, etc. Ld or bckgrnd. Srs calls only. Anne, 818-516-3384
- Exp pwrfl rd voc, versti frontm sks open minded wrkg on nwrk band of future. Pro only. Call Mr D, 818-242-4356
- Fem ld voc, grt image, srs vocs, avail for recrdng sits. 213-281-7454
- Fem voc avail for T40 & csls. Lds & bckgrnds. Tape & references avail. Jennifer, 818-769-7198
- Fem voc avail, R&B, gospel, pop, 213-299-2934
- Fem voc skg wrkg T40 band, also demo wrk, also skg prodcr for orig dance pop prj. Infl Madonna, Martika. Debbie, 818-889-8439
- HM voc & HM bs plyr team sk hrd core HM dbl ld gtd plyrs. Early I.Maiden, Megadeth. Pro only, pls. 213-464-1532
- Hvy exp voc avail for R&R grooving band w/mntr, lbl instrt, atty. 213-463-7316
- Intense male voc w/xint/vibrato & ultimate range, alot like J.Tate, TNT, Aero, Whitesnake. Jeff, 213-477-1344; 213-288-1147
- Ld voc avail w/reel man vox. Infl Roth, Jagger, Morrison. Pls contact Sean, 818-753-9160
- Ld voc lkg for band. Sean, 818-753-9160
- Male sng'r/sngwrtr/arranger, finished R&B contract, sks only estab R&B bands in Hlwd area. Infl Babyface, S.Wonder, Jim, 213-851-5082
- Male voc avail for R&B, pop & jazz bckgrnds or demo sessions. Ask for Christopher Todd, 213-851-5838
- Male voc sks estab orig mel rock band. Infl Foreigner, Jovi. Very responsbl, alot of club exp. Doug, 818-883-1169
- Orig voc, range mid to hi, gd strong hi's w/groovy touch. Wnt orig band. Eric, 213-434-5023
- Pro voc/sngwrtr/lyricst lkg for estab wrkg cmrcl rock band, performng & recrdng exp. Infl McCartney, Plant, Collins, Mercury, Robert, 714-293-4329
- Rock male voc avail for R&B, pop, demos or voc outfit. Srs only. James, 818-705-7470
- Sng'r/sngwrtr, visionary, lyricly sound, xint range, strong presnc, emollon eclectic idiosyncrasies. Infl Floyd, Doors, Zep, Jane's, Kanan, 213-467-4789
- Sirius Triton, legendary Detroit rocker nds hottest, badest, crudest, nudst, loudest, wildest, coolest L/R guit/sngwrtr partner w/image. No booze, no drugs. 213-960-9408
- Soulful pro voc lkg for srs funky prj, recrdng or live. Sean, 818-953-9309

- Tall skinny exp pro voc w/cool image & uniq sound sks hvy grooving band. Infl Jane's, Lords, Iggy, Cult. Ace, 213-965-1947
- Voc avail for grooving rock band w/mntr, atty, lbl deal pending. Pro only. 213-463-7316
- Voc avail. Infl Skinny Puppy, Ministry, Cure, Sisters, Live in Valley, Brian, 818-609-1583
- Shameless dog sks pro wtd w/mntr ala Rose Taloo mts Steve Jones & go to lunch w/Cooper. Johnny Sleaze Blues, 818-506-1523
- Voc sks HR cmrcl type band, no glam, no metal. Image, att a must, exp a must. Trick, 213-461-0858
- Voc, 27, has desire, dedicatn, range, pwr, emotion, lks & hr. Ready to J/F orig R&R band. Infl Hagar, Coverdale, Tate. Srs only. Hugh, 818-848-9773
- Vocs for covr band. Sks vocs, bckup guit or keys a+. Infl Travelling Wilburys, Alarm, ZZ Top, Kim Rex, 805-583-3617
- Young voc sks muscins into rockabilly music to form band. Pete, 213-876-7362
- 1 hot male voc avail. 3 1/2 oct, tunes, image, studio. Ply guit, bs. Recrdng, live, orig, covr, short/ing term. Anything but HM. Jon, 213-851-1873
- 2 sexy dark complexion fem black voc to form R&B girl grp, ages 25-29, srs only. Allison, 818-787-9153
- 21 y/o voc, dedicatn, lks, voc abil, equip, nds raw grungy hi energy punk infl band. AC/DC mts Ramones. No glam, no blues. Tony, 818-503-4490
- Ballsy voc, formerly w/Klier Mockingbird, sks R&R band. Xint lks, voc & presnc. Exp only. Rande, 213-957-1063
- Bckgrnd voc w/3 oct range +, sks wrkg prxs. Ask for Rente, 213-326-0792
- Bss rock sng'r avail, infl Stones, Crowes, Doors, Muddy Waters, blues. Have the lks & dedicatn. No flakes. Lear, 213-644-1175
- Christian R&R voc sks to J/F Christian of Ramones mts C.Trick mts Crowes. Fun but srs. 818-763-9218
- Dynam versti voc sks xtrmly pro mature band or muscns, 26 & older in San Gabriel Valley. Fiest, R&B, O'Ryche, Bullet Boys. 818-912-2378
- Exp ld voc sks mainstream HR muscins to J/F grp for shows's, recrdng. Exp, writing w/signd artists. VH, Crowes, Aero, ToFmy, 213-821-1344
- Fem bckgrnd voc avail for P/R or R&B to do club dates & do sessions. Hrd wrkr & no ego. No metal, pls. 818-769-4230
- Fem C&W sng'r lkg to form band. Carol, 213-876-1043
- Fem sng'r wtd for blues funk band, srs only. 213-693-9622
- Fem sng'r/sngwrtr rhytm guit sks tintd socialy conscous intense muscns. Infl 60's & 70's or any qual R&R. Non stop to the top. Per, 818-765-0564
- Fem voc & ld guit duo sk wrkg T40 band. Julie, 213-876-8950; Rich, 213-876-7527
- Fem voc avail for T40 & csls, sessions & demo wrk. Lds & bckgrnds. Jennifer, 818-769-7198
- Gd lkg Asian American pop sng'r/lyricst w/sensual vocs sks wrkg gigs w/wrk band. Open to origs, rock. 213-296-3482

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•**Ld voc avail** for demos only 3 1/2 oct range, comparable to Micky Thomas, Dokken, Winger. Lv msg. 714-848-1639
•**Ld voc forming band**, vox like Motels, band like Pretenders. If you are dedicid to success like we are, call Rachel. 213-392-8147
•**Ld voc sks bckup band**, new ong matrl, P/R, accous, for showncng & recrdng prjs on the way. Neil, 818-773-7238
•**Male rock voc w/strong vox & lng hr image** sks paying sfs. Dean, 818-341-8093
•**Male voc avail** for R&B, hip hop & dance. Bckups sessions &/or demo sessions. Christopher Todd, 213-851-5838
•**Male voc sks bluesy funky jazzy R&B fusion band**. Infil Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John, 213-875-5440
•**Pro black ld & bckgrnd voc stylist**. R&B, jazz, blues, pop, gospel, sks studio & demos only. Union allfil. Page K.C., 9-5, 213-704-1426
•**Pro fem voc sks pr studio wrk only**. Located in Hillwd. Kim, 213-461-3461
•**Stones, Seeds, Trog**. Sam the Sham type voc sks 60's rooted band w/modern edge. I have writing abil, presnc & motivation. 213-660-8833
•**Tintd voc/sngwrtr sks** bl orientd band. 604-732-9285
•**Uniq agrsv xtra ordinary type** quy sks moitvd band w/ vision. Infil Cooper, Pistols, AC DC, Iggy, Johnny, 818-505-1523

•**Voc avail** for hi energy straight ahead rock band. Infil Joe Elliott, Paul Stanley, Roth, Roger, 818-787-8055
•**Voc avail** to colab w/guit to form cmrl HR proj. Infil Warrant, Jovi mt Testa, Aero. Sfs only, no flakes. Larry, 213-654-0648
•**Voc sks uniq HR band**, Crimson Glory mts S.Row. Lots of ideas & lyrics. Gavin, 818-243-9133
•**Voc, 4 oct range**, strong rock image, rock, soul & blues. Bryant Sterling, 818-982-7468
•**Voc, fem, if that's a big deal**, sks band for live & studio. Infil Scorp, Dokken, Suza, 818-506-7014
•**Voc/lyricst sks org** sounding classy band w/new Plant Nirvana mts INXS. Sexy style of rock. Must have keybdst, hot music & image. Michael, 714-988-5353
•**Voc/sngwrtr skg** intellgnt creaty textural guit to write grt rock tunes. Form band soon alter. No metal. John, 213-836-9230
•**Xtremely creaty** pwrfl singr/sngwrtr sks mature band or musicians, studio wrk, etc. San Gabriel Valley. Infil from A-Z, Presti, Queen, Downe, Idol. 818-955-5307

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•**4 fem & male enry singrs w/Int harmonies** ndd for non paying recrdng proj. Jeff, 213-312-1874
•**Adept voc ndd** by uniq mel HR band. Must actually be able to sing. Infil Queen, Angel, TNT, Rush. Have mngt. Kurt, 818-995-4041
•**Attn, voc ndd** for rock blues band. Sfs recrdng & live proj. Pros only. 213-464-1933, 213-466-6156
•**Band w/pro sit sks** sexualist poet voodoo lyncst/sngtr/ frontm to form musicicl. Infil Zep, Hendrix, Jane's, Love Bone. 213-394-3635
•**COLD SHOT** w/mngt & lbl intrst. grt sngs, sks new ld singr. Infil varied, Alice in Chains to Bullet Boys. Pls call Tony, 818-761-3376
•**Estiab cmrl HR band** sks frontm, studio, demo, grt lks & sngs, that's what we have. Infil Jovi, Ramone, 213-279-9331
•**Exp soulful male voc ndd** to compl HR & sng orientd proj. Image import, tint a must. Rethrs in Hilywd. Infil VH, Extreme. Mark, 213-851-6643
•**Exp wrkg band** skg pwrfl black fem voc into funk, rock & R&B w/rock image into Tina Turner, J Jackson, Nola Hendcnks style. Mike, 818-508-1374
•**Fem bckgrnd voc** for org band w/mngt Infil Lennon, Fleetwood! Guit abil pref'd. showc's pending, pro only. Brad, 213-461-2510
•**Fem singrs wid** for studio sessions, no demos ndd iust nd to be srs. Aqe 19-24 pref'd. Cool Chris, 213-755-2628

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•2 attracty sexy lems for girl grp. Infil En Vogue, Body,

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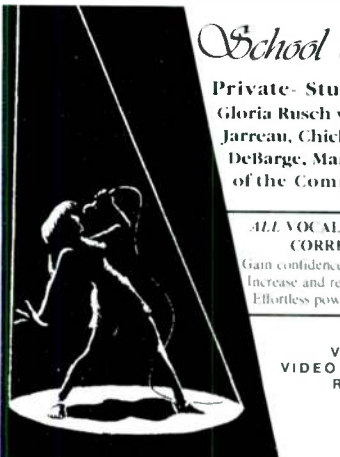
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 •Singer/rtrst ndd for HR band. Must be pro & dedicd. Brian, 213-316-0774
 •Singer/rapper to compl orig dance grp, male, 18-21. Clayton, 213-464-8586
 •STREET LETHAL sks mel pwrlf voc w/wide range. Intl J Tate to D Coverdale, Billy, 213-583-5039
 •Texas based OP ROCKS, sks voc ala Whitesnake, Crue. Must have lng hr, range, dedicdn. Album proj, tour, salary. 214-226-7143
 •Tntd singr/dancer wid for girl pop R&B grp Very srs only 818-994-6202
 •Tribal psychd/crsmetal pop band sks voc Intl Damned, James, VU, Hendrix No bg hr, stone washed jeans or mustaches Brad, 818-340-7562
 •TRUTH PROJECT, soldiers of our God wid to glorify his name. Intl Sabath, U2, Mark, 213-735-6221
 •Up & coming sexy R&B pop girl grp nds 2 sexy soprano tem singr. Nationally open, ages 18-24 only, Brenda or Tamiko, 213-487-9525; 213-750-5337
 •Voc wid by cmrl HR band w/grt bckng vocs Able to sing bluesy & harmonize well. Intl Tesia, Aero, Warrant, Dan, 818-591-0242
 •Voc wid by drmr to form Christian onentd progrsv rock band. Intl Jives, Genesis, PIs no HM or glam, Srs inquiries only, J.J., eves, 714-699-9029
 •Voc wid for estab rock band. Tint & lks a must. PA & tmspo a +. Intl Aero, Hanoi, Taylor, 213-851-4308; 818-330-2318
 •White boy funk band w/rock edge sks srs agrsv soulfrntrn, lng hr image. Intl L.Coulor, Public Enemy, Bullet Boys, Sam, 818-282-8330

•White boy rapper/singr/dancer wid for MIV band pop grp 18-21, you must call. Sean, 818-765-1553
 •Wid, sexy lem singr/dancer to compl all girl grp ala Bell Biv DeVoe, Good Girls. Recrdng video proj, 818-994-6202
 •1st glam band ever w/killer lipstck image & muscnshp go hand in hand. Must have golden vox for killer pop metal tunes. 818-344-6645
 •1st tenor ndd for male voc grp. Able to sing in falsetto & natrl voc. Must have soprano range & know harmony. Michael, 213-766-9275
 •A keybrd singwr lkg for singr. I have studio & live exp, estab yet flexble matri, dance groove intl. Scott, 818-287-5875
 •Ace voc wid by singwr for demos, etc. Some pay. Pop, R&B, C&W, Lv msg for Dee, 213-960-8886
 •Agrsv P/R band w/album sks exp pro tem voc w/image for local & out of town wrk. Lv msg. Jim, 818-848-3111
 •All orig band lkg for dynam versl lem voc. Band plvs dance music, lunk, jazz & reggae. Intl Basia, Stanfield, Sade Nicky, 213-392-3472
 •Amateur voc lkg to form 18-25 R&B white voc trio. Music like Bell Biv DeVoe, New Kids. No exp necessary. Just desire. Freddie, 818-883-2282
 •Band w/bl instr, maj connex, sks voc, voodoo singr/trst, sexualist, to write & form music cult with. Intl, most cool sluff, 213-394-3635
 •Bckgrnd vocs wid to compl British pop soul grp for recrdng & video. Gospel style w/beautifl smle. 818-347-9753
 •Bluesy HR band w/maj legal rep sks hi tenor ala Steve Walsh, Glen Hughes. Strong stage presnc & gd lks req'd. 818-981-1063
 •Christian voc wid for all orig rock band. Pro, evangelistic & own tmspo. Rich, eves, 213-392-5678
 •Estab cmrl HR band now auding frntmtrn Grt lks, grt sngs, studio, demo, instr. Jovi, Winger, Mike Tramp intl. Allan, 213-939-8357

•Fem bckup voc wid, attractv, thntd, by pro estab lng hr R&R act Paul Gold, 714-840-9591; Ronny North, 213-867-6122
 •Fem singr/sngwrtr sks male singr/lkg for pop cntry duo. Pro only. Laurie, 213-453 1950
 •Fem voc wid for orig R&B pop recrdng proj. Intl Karen White, Chaka Khan, S.Wonder Jerome, 213-417-3566
 •Guit sks singr w/olbeat sns of style to form brave new band. Rock style but w/various intl Jymm, 714-592-1173
 •Hl range voc ndd for rock covr band. Travel abt a must. Intl abt a +. Gd money Jason, 714-220-2115
 •Hot 1st tenor wid for all male grp R&B, lunk, gospel intl. Must be able to travel. Terrell, 213-878-1143
 •Hot new LA band auding gld voc. If you got what it takes, call us or come to our studio. John, 213-925-4916, Mike, 213-867-5849
 •HR band w/bl skg pwrlf voc ala D Coverdale. Must have pro image & att. 818-596-2043
 •Hyv psychd Beatles intl band sks singr. Intl by early C Thrck, Rasbernes, Lenny Kraviz & Jellyfish. Pro sit, maj bl comex. Lv msg, 24 hrs 213-288-7828
 •Male ld singr wid for blues rock band Intl Stones, Faces, Crowes. Nid singwrtr skils & hrd wrkrs. Harmonica plnr a + 213-462-7465
 •Male ld voc ndd for exp HR proj. Hrd wrkg & dedicd. Intl Dokken, Badliands, Tesla Rehrrs in Lng Bch area. Lv msg. Glen, 714-236 2242
 •Male singr/sngwrtr ndd to compl 4 pc HR band. 213-856-4774
 •Male voc wid to front killer line up. Matr ala Dokken, Lion, Whitesnake. Xlnt opportunity for right person. 213-323-3687
 •Mel metal band w/xlnt matri sks pro world class voc w/lntr, dedicdn, thntg & image. 100% team plyr. Let's do it. Sam, 818-907-5563
 •Operatic pwrlf voc to compl the only rock & metal act worth listening to O'Ryche, Metallica, Maiden. Pro att, srs, dedicd w/tmspo. Mike, 818-505-1346
 •Prty black fem singr ndd immed for classic recrdng grp Xlnt harmony, ear & gd ld voc req'd. Elmer, 213-399-4992
 •Pro HR/HM band, signed to indie lbl. Has distribution co & album, nds pro voc. Send pkg to 1770 N Highland Ave #821, Hillwd CA 90028
 •Pro voc ndd to compl cmrl rock band. If you have the looks & hooks, we have the sngs. Bad English, Whitesnake. Mick or Jay, 818-999-7755
 •Rock bst/sngwrtr sks quit &/or singr for collab on orig matr. Intl C. Trck, VH, Aero, Rush. Have 4 trk & recrdng spc. Eric, 818-288-7442
 •Sngrr ndd by pros w/dbl album exp Sebastian B. O Logan lype, lks dedicdn & wring skils a must. 213-876-3943

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., MARCH 6, 12 NOON

•Sngrr ndd for rock band Intl Stones, Faces, Muddy Waters, Graham Parsons. Skiny 70's rocker. Rk, 213-413-8558
 •Sngrr wid for K/A R&B band. Must have lks & clear vox. Must be srs. Call Rick, 213-856-8990
 •Sngrr wid for K/A R&B band. Must have lks & clear vox. Must be srs. Call Vic, 213-387-3980
 •Sngrr/sngwrtr wid for collab w/gut Jagger, Stewart type R&R Jett, 818-509-832
 •Stewart, Jagger singr, have financng, developmnt deal from mid sized lbl. Paid retrsl. Frank, 818-962-3867
 •Strong male voc w/acous gut for all acous folk/rock trio. Tight harmonies, youlful gd lks & sngwrng abt a must. Jerome, 213-318-6888
 •Team effort voc wid by mel HR band. Nelson, D Yankees, Jovi. Very voc orientd band. Mark, 805-494-0136
 •Top Minneapolis plyr skg singr to compl psychdcl blues hvy groove orig proj. Lv msg w/Todd, 612-290-9661
 •Top ranked estab HR band in So Cal sks world class voc Pro image & att. We have publicist & atty. This is your best offer. 213-827-7446
 •Voc ala Steve Marriott, R Stewart, John Waitt, wid for orig rock band. 818-705-0875
 •Voc ndd to compl HR proj. No beginners, no pros, srs inquiries only. Rehrrs in Whittier. Pele, 213-692-8656
 •Voc ndd to form hrd mel proj w/groove. Intl from Michael Sweet to Ray Gillan. Gd att, gd image, lng hr image, srs inquiries only. 818-357-2654
 •Voc w/strong range, energy & personality, down to earth, ready to rock, nd equip, we have studio. Paul, 818-953-9117
 •Voc wid ala Alice in Chains, Love Bone, Jane's. Show me something I haven't heard. Max, 213-475-8203
 •Voc wid for experimtl artistic atrtrv hvy band, open minded. 18-23. Intl Doors, 9' Nails, U2, Slayer. Roman, 213-461-0955; Jett, 714-843-0252
 •Voc wid for lunky blues band of 90's. Intl Mary's Danish, 3 O'Clock, Keith, 213-693-9622
 •Voc wid for mel HR band. Tate, Solo, Harnell. Must have lng hr & pro demo. Neil, 818-980-2472
 •Voc wid for modern classic rock, soon to be wrkg band. Cali Jim, 818-732-7746
 •Voc frntmtrn wid for mel metal band. OVERTURE. Must have qual vocs, image, gd range 818-248-3008
 •WAR PARTY sks llamboyanit & exciting young singr for recrdng & tour. Ron, 213-654-4134
 •Wid, fem voc for hip hop & house matri for pubshng. Must have soulful vox aka Karen Muir & Barbara Weathers, etc. Tracy, 818-501-4310

HARD EDGED MELODIC ROCK BAND WORLD AFFAIRS seeks intense male vocalist
 to complete band with a cause. If you've got what it takes...send tape & photo to:
 WORLD AFFAIRS c/o AJP
 9454 Wilshire Blvd., Suite 600
 Beverly Hills, CA 90212

You are Plant to our Zeppelin, Scott to our AC/DC and Stewart to our Beck.
SEEKING VOCALIST
 who can sing the blues their bluesiest and knock the back row through the back wall. Band has major label, management and agent.
 Send your 3 best songs with photo/resum: S.O.S., Suite 257, 1617 Lincoln Bl. Venice, CA 90291
 No death, no drugs, no dragons.
 Tapes will not be returned.

Mike Campbell's VOCAL PERFORMANCE WORKSHOP
 Wanted:
Serious Singers!
 For auditions and info, call
(818) 505-1029

SINGER WANTED FOR SIGNED BAND
 13-16 year old male vocalist for rock n' roll band with record deal. Great opportunity. Do you know anyone like this? Call Chuck.
(213) 208-6547

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OUR STUDENTS GET SIGNED:
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 We'll help you expand your range, increase your power & build your confidence! Beginners welcome
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Vocalist Wanted
 Outstanding vocalist for melodic hard rock act with eye on Billboard Top 100. Must have the presence, experience & drive to take a hot act with great songs to the top.
 Call Dave.
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 Study with a professional and experienced singer.
Kevin Fisher
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 The Thompson Vocal Eliminator is an incredible device which removes the Lead Vocal from Standard Stereo Records & CD's! Easily Record or Perform with the music. An Unlimited source of Background Accompaniment from Standard Stereo Recordings! Manufactured and Sold Exclusively by LT Sound.
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 Phone: (404)482-4724
24 Hour Phone Demo & Info Request Line: (404)482-2485

13. DRUMMERS AVAILABLE
 •Blues drmr from Memphis lkg for orig R&R band w/bl instr & mgnt 213-462-5699
 •Dmr & gut lkg for blues band. S.R. Vaughn, BB King, Smithereens, not HM. Strong rthym orientd. Keith, 213-478-1651
 •Dmr avall w/prokfl & tmspo for HR band w/ast moments, sustaining ranging voc & at least 15 sngs. Steve, 818-848-8758
 •Dmr lkg for csls/wedding band. Reads, plys all styles, brushes, dependbl. Sings bckup. Dave, 213-920-7943
 •Dmr nds to lind band w/groove & feel similar to Gene/Jezebel. I have exp & grt att. Will travel. Chris, 714-572-2817
 •Dmr skg band w/grt sngs, grt image, no drug problems. I'm dedicd, hrd hting meter master. 818-906-2576
 •Dmr sks invasion style T40 band w/orig matr too. Gt meler, chops, tmspo, equip. Love HR blues also. Jimmy, 213-645-9490
 •Dmr sks reggae/ska band. Steve, 213-660-4538

Female Vocalists WANTED
 FOR NEW DANCE ORIENTED ACT WITH PRODUCER/ARTIST. ABILITY TO PLAY AN INSTRUMENT AN ADVANTAGE BUT NOT ESSENTIAL.
 Send tape & photo to:
 70 Universal City Plaza, Suite 425
 Universal City, CA 91608 Attn: Chris

WANTED: DRUMMER & BASS PLAYER
 For rock n' roll band with label development deal. Under 25.
 Influences: Bad Co., Faith No More, Led Zeppelin.
 Call Chuck.
(213) 208-6547

DRUM LESSONS
 Learn exciting new ideas and expand your playing!
 All styles: Heavy Metal to Jazz.
 Now accepting students.
RIK STEEL
 (as seen in Modern Drummer and "Drumst6" TV show)
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FEMALE VOCALIST WANTED
 Prominent Producer/Composer and Music Attorney are seeking the next Mariah Carey. Are you it? Will search until we find her, and when we do, she'll be a megastar.
 Send tapes and photos (will not be returned) to:
Voice of the 90's Search
8306 Wilshire Bl., #1008
Beverly Hills, CA 90211

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MARCH 6, 12 NOON

- Drmr sks signed alt/rtv band, intl Damned, AC/DC, Replicamens, Jane's. Studio & touring exp. John, 213-806-3104
- Drmr w/album credits, specializing in bebop, fusion & the blues, lkg for wrkg band. Have played w/the best. I'm ready. Curly Martin, 213-856-2449
- Drmr w/inst exp, equip, image & lnt sks pro estab pwrfl Hll proj, Intl Aldridge, Rockenfield. LV detailed msg, Rick, 213-370-4571
- Drmr, HR lkg, gd set, gd timing, lkg for band w/deal or recrd instr. Dave, 213-598-9183
- Drmr/progmmr w/stage & studio exp in all styles, strong groove & chops, pro sits only. Ron, 818-999-2945
- Drmr/voc w/much recrdng & touring exp lkg for pro sits. Pref signed or funded. Paul, 213-969-8236
- Image conscious flashy lkg hr dmr avail to compl cmrcl band into Enuff, Poison, S Row 818-774-3704
- Lkg for a dynam dmr to ply jazz, lunk, fusion or T40? Jam or gigs, clubs or csts, concerts & recrdng. Call Al, 818-447-4228
- Michael Graves, dmr for Broken Homes, now avail for addit'l wrk. Pro only, lv detailed msg 818-980-5850
- Pro dmr, solid, versit, edge to dance, exp wrkg music, vocs, acous/elec, image. Studio, live. No pay to ply proj. Jerry, 213-585-7114
- Pro solid rock dmr avail. Compl all orig pro band w/ image. Ask, 818-964-3720
- T40 dmr sks 140-740 band, no ongs pls. Pierre, 213-425-8999
- Versit dmr sks T40 band or alt/rtv band. Intl Yes, Toy Machine, Rush, P Collins, etc. John, 818-969-7592
- 2B y/o black dmr skg band, ready to attack club circuit. Skg pwr lunk band in WLA, 213-837-8799
- Alt/rtv dmr, up for anything alt/rtv, industrial/psychic. Dave, 818-994-0679
- Blues jazz lkg for club or lounge gig or musics. Srs only. Pat, 818-563-2881
- Charlie Watts style dmr sks wrkg F/T band w/paid gigs. Pro only. Jim, 818-881-4273
- Drmr avail, rock, T40, R&B, jazz, Latin, Brazilian, Caribbean, C&W, etc. Reads, MIDI gear avail. Xsensy plyng exp. Call me. Norm, 818-705-0764
- Drmr lkg for team plyrs, rddt bs ply & sngr, mel/HR rock. Nelson, D Yankees, Jovi. Very voc orientd band. Mark, 805-494-0136
- Drmr lkg for weddings/csts band. Reads, brushes, sngs bckups & ds. Dave, 213-598-9183
- Drmr sks band into world beat or musics, mltisrd in starting band. Must be srs, dependbl & have some spirituality in their lives. Robert Canilo, 213-465-1035
- Drmr sks formed mel HR band, style ala D Yankees, Tesla, Aero. Lng hr classy image. No drugs or taicos. Brian, 213-466-4771
- Drmr sks org alt/rtv band into Pixies, Screaming Blue Messiah, Replacemnts, Dana, 818-344-0554
- Drmr, 28, exp, lks, equip & trnsps sks blues intl HR band. Into Aero, Crowes, Audtins only, no tape games, pls. John, 818-753-3320
- Drmr, hrd hitting, team plyr, exp in studio & club circuits, grl rock image, Intl Aldridge, Boniham. Pro sits only. Tom, 818-766-5714
- Drmr, Intl Who, M.Oil, Replacemnts, explosive energy, steady time, for srs band. Mike, 213-256-1560
- Dynam dmr avail to ply jazz, lunk, fusion, rock or T40. Jam org, clubs, csts, concerts & recrdng. Call Al, 818-447-4228
- Energetic plyr, full rig, electric toys, exp, jazz, lunk, ready for wrk. Tray, 805-274-2129
- Exp dbl bs dmr sks pwrfl org band. Intl include Prong, Mud Honev, Parliament & MC 5. Chris 213-658-6847

- Fern dmr w/lks, equip, positive att. sks to J/F cmrcl HR band. Babies, Kings X, Cry Wolf, 213-437-6996
- Funky dmr lkg for funky or lunk fusion band. Intl are Omar Hakim, Hank, 818-507-8545
- Hrd lunk dmr sks band w/ultimate state presnc. Intl Peppers, Faith, Jane's, Soundgarden, Damon, 818-906-1156
- Multi percussant, Octopad, drm mach, congas, timbals, sks org band w/snon, goals & purpose. Strong matrl, pls. 213-221-7354
- Pat Travers' dmr avail for signed &/or financed proj. Aronoff to Zappa. Keith, 818-769-7501
- Pro dmr lkg for positiv & dedicd progrsv metal band that has what it takes to make it. Intl Megadeth, Peppers. Kevin, 213-654-6388
- Pro dmr w/grt image & equip, lkg for cmrcl HR band w/ same. Rob, 213-437-6996
- Pro dmr w/grt image, att, dedicd, sks HM/HR cmrcl band w/grt image, att & direction. Rob, 213-437-6996
- Pro dmr w/inasty drm sound, down under style, skg band w/mgmt, lbi instr. Pro only. Tom, 818-799-8451
- Pro session dmr lkg for hi caliber musics & wrkg T40 or jazz band. Csls OK. Gary, 818-793-4336
- Pwr house solid dmr lkg for raw intense HR groove band. Intl Aero, Cull. Exp in studio & club circuit. Rock image. Pro sits only. Wolf, 818-905-9653
- Straight ahead pwrfl rock dmr avail for band sit, recrdng & travel. Young, exp, eager, determnd & responsbl. Jeff, 818-766-3212
- X-Buddy Miles dmr now living in LA, lkg for wrkg solid rock or blues band. Have xtensv studio & road exp. Vic C, 213-856-2449

13. DRUMMERS WANTED

- Band lkg for dmr & gutt plyr. Intl Echo, Strangers, Doors. Greg, 213-467-8481
- Drmr wid for all org band, rock orientd, w/R&B intl. Pro alt, career orientd, srs injures only. Bruce, 818-994-5962
- Drmr wid for band GRID. A brow of alt/rtv aggrsv psychc beauty swirled around groove. Big sound, Motown to 4AD. Sean, 818-289-2049
- Drmr wid for beautiful educated psychc band. Must have lots of drums, abtl, energy & cool hippie image. Intl KXLU, M.Oil. Scott, 213-392-2524
- Drmr wid for covr band, vocs helpful. Paul, 818-781-4813
- Drmr wid for estab org band. Must be hrd hitting, skillful, creatv, dedicd. Should ply multiple styles, vocs a +. Intl anything mel. 213-379-4310
- Drmr wid for perrfme of diverse org & covr music, exp fusion, lunk, jaz. Musicianship & positiv att. Must. Barry, 818-783-7516
- Drmr wid, pro w/dbl kick set & chops between Cobham & Per for progrsv rock band. Cliff, 818-896-0081; Bill, 818-994-9252
- Drmr's dmr for wid psychc hippie band, style of Mitchell, Ginger & Moon ndd + ambition, abtl, equip & image. Kip, 213-380-3804
- Explosive raw pwr punk dmr wid to compl all orig 70's British invasion punk band. Short hr, pro att a must! 818-848-7695
- Fern dbl bs dmr wid for xtremly hvv band Intl Fates, Megadeth. Call WARBRIDE, 818-377-5636
- Forming something new. Be simple, light & creatv. Some rock, blues, classc, entry, everything. So Bay. Ron, 213-782-8515
- Hrd hitting aggrsv dmr wid by gutt forming band. Intl Lynch Mob, Extreme. Must have equip, trnsps & image. Pros only. Dave 213-463-9413

- Hrd hitting groove orientd dbl bs w/lng hr image for groove estab LA rock band ala old VH, Aero, Extreme. Chops. Trnsps. 213-876-9229
- METHODONE COCKTAIL sks much more than a punk dmr. Intl Pistols, L Colour, Ramones, Jane's. 213-874-3640
- Percussnst wid for LA band w/ucpmmg showcs's. Intl P. Gabriel, P. Simon. Phil, 213-376-1865
- POISON IVY sks dmr, acous, speed & style a must. Nd trnsps & set, 24 hr lockout studio, lull PA. Andy or Mike, 818-876-7205
- Pop R&B org recrdng. Call Delano, 213-751-4053
- Pro dmr who sngs bckup ndd for org rock band. Intl include U2, P. Gabriel, Eurythmcs. Pls call Gary, 213-325-1943
- Pwrfl dbl bs dmr ndd for very hvv yet mel metal band w/ killer origis. Call John after 5 pm, 714-522-1336
- Ringo & Charlie Watts jam on Buddy Richards houseboat. Must sing & be clean, sober, young, aggrsv rocking Christian dude. Srs only, no bible thumpers. 818-505-8105
- Rocking groove style dmr wid, prel age 27 & up. 213-552-0726 or 818-986-4513
- Skg hrd hitting groove orientd dmr for HR band w/mgmt Intl. Phil, INXS, Zep, etc. Todd, 213-255-4037
- Save org HR band lkg for dmr, practice spc a must. Call Dave or George anytime, 818-893-2249
- 70's punk Intl rock band w/estab sngs & sound, sks dmr & bst. Short hr, under 6 ft, wabt to ply 3 chord rock. 213-876-1357
- A1 dmr wid, world class org band. Intl Police, Beatles, U2, Gabriel & many others. Grt sngs, vocs, image. Maj contacts waiting THE MOMENT. 213-851-1873
- Blues dmr wid for unq estab blues band. Rick, 818-342-9452
- Can you feel the psychc thrash groove burning up thru' your feet? Feeling the grind? Now, can you ply drums or guit? Call Sly, 213-461-0633
- Cool dmr into 90's sound, hip hop. HR 213-656-2923
- Dmr & guit ndd to compl mel HR proj. Pros only. 213-428-0597
- Dmr for P/R grp. Intl Journey, Bad Co, Bad English & Yes. Pending prodn co & mngr deal. Must have gd timing, chops & rock image. Marvin, 818-765-4905
- Dmr ndd for theatrc band Emotionally charged, grungy, grooving org sound. Falon, 818-753-4015
- Dmr ndd to compl org proj. Energetic rock w/substance Intl Enc. Johnson, Bruce Hornsby, R. Plant. 818-705-4729
- Dmr w/cstabl chops & gd writing wid for all org 4 pc. Intl Rush, Zep, Q. Yncbe. Charlie, 818-705-2486
- Drmr who can ply in live & groove w/lunk bst & HR guit. Truly dependbl, creatv, adventurovs. Have matrl, gigs, etc. 23-656-0344
- Dmr wid by band to tour & recrd. Exp in alt/rtv music pwrfl. Music is fast, intense, aggrsvy style, intl by tradt American music. Greg, 213-766-0733
- Dmr wid by band. Intl Morrissey, Trash Can Sinatras Mike, 213-660-3938
- Dmr wid for band, Intl C Trick, AC/DC, no staving artists, pls. John, 818-343-9625
- Dmr wid for band, where are you? Have own rehrl spc Att & image import, Electricintl, early Cult, Sisters. Lvmsg Leslie, 213-969-0704
- Dmr wid for lunk band to ply orgs & oldies. Should have trnsps, be dependbl. Intl James Brown, Cool & The Gang, etc. Pedro, 213-489-4889
- Dmr wid for hi tech keybrd orientd band in CLP type concept. 818-785-8069
- Dmr wid for org rock band, M/F. Must be OK w/tem voc. C.C. 805-466-2995

- Dmr wid w/vocs. Must be creatv, gd chops, listens. Intl Smiithereens, Aero, Bobby, 213-552-0726
- Dmr wid, all orig blues intl HR band, Single bs, Watt, Bonham style. Gigs & rehrl 6+ nites/wcek. Under 29 only, non married. 818-982-6369
- Dmr wid, band forming, Blondie mts Pretenders. If you are a solid plyr & dedicd to success like we are, call Rachel, 213-392-8147
- Dmr wid, bluesy org rock & folk proj, sks dmr. 213-913-3391
- Fern dmr wid by estab HR/HM all tem band. Must have lks, trnsps, equip, dedcin. Kim or Wendy, 818-366-5868
- Forming unq rock band of 90's. Keybd/sng'r & guit skg pro mnded individual only. We are sngwrts & team plyrs. El, 818-986-3945
- GUNG HO sks dmr. Mark, 213-465-6419
- Killer thrash dmr ndd, dbl bs, must be able to ply odd meter. 818-985-8287
- LA's hottest rock band sks shredding dmr, boom groove. Pros only, no kooks. Alex, 213-390-2152
- LILLY WHITE, theatrcly induced, aggrsvy edged, mel sound org band sks dmr/wllkr lks, alt, chops. Intl bands that plyd the old Screem. 818-767-6728
- Pro dmr wid for band w/mvove & LP out next month. Intl Peity, Stones, FLEM. Johnny, 213-465-1518
- Pro HR proj w/album credits, image, style, passion, hrd driving, lntd, stage orientd. Aero, Grt White, AC/DC, Cull 818-787-7649
- Progrsv rock band sks lntd dmr. Must be comfortable wood meters, total dedcin a must, rock image helpful but not necessary. 818-504-2670; 818-985-3076
- TALL WALLS lkg for dmr w/balls, must have grt meter, grt feel, ply dbl kick or dbl pl, grt opportunity for right person. Greg, 818-761-4974
- THE BLAME, R&R band, sks Charlie Watts style dmr. Precise wgd att. Intl Stones, Crowes, Cougar-Mellencamp. Ron, 818-763-6042

14. HORNS AVAILABLE

- Exp & versit sax plyr from Est Cst avail. Very versit, reads. Call Lorenza, 818-901-1291
- Sax plyr, EWI wind synth plyr, avail for studio wrk, demos, all styles, also for horn section arrangemnts. Rick, 818-845-9318
- Trumpet plyr, MIDI wnd synth plyr, horn section, avail for recrdng only. Chris, 818-882-8354
- Sax plyr, wind synth plyr, ASCAP sngwrtr, aggrsv R&R horn plyr. Will be in LA end of March. Pete, 816-455-6452
- Sax/keybrd plyr avail for tour & studio wrk. Much exp. Michael, 213-256-5924
- Trombone plyr avail for studio wrk, demos, Strong reader, will ply all styles. Howard, 714-776-1026
- Trumpet plyr avail for studio wrk, tours & other gigs. Exp, all styles. Bruce, 213-423-5992

14. HORNS WANTED

- Sax plyr wid for org R&R band. Kathleen, 213-444-3333 x 531
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