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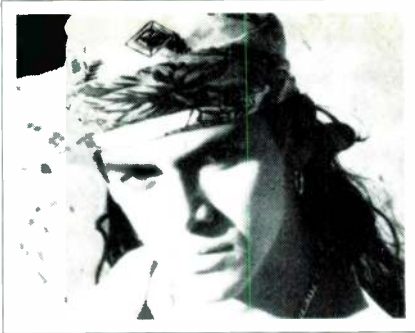
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FEATURES

Randee St. Nicholas



20 GERARDO

Newly formed Interscope Records has scored big with a Top Ten smash via this Latin rapper's "Rico Suave." Though controversy surrounds the lyrics of the single, Gerardo claims it's all tongue-in-cheek. You decide.

By Sue Gold

Helmut Werb



22 WARRANT

These L.A. natives defy the sophomore jinx as their second Columbia album, *Cherry Pie*, surpasses the platinum mark. A cutting edge video of "Uncle Tom's Cabin" gives the record even more longevity.

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Gerardo cover photo: Randee St. Nicholas

Warrant cover photo: Helmut Werb

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FEEDBACK

MC East?

Dear MC:

I have been a long time reader of your publication and eagerly await every new issue. However, I truly find it unbelievable that *MC* has no East Coast counterpart, or at least, an East Coast/New York scene section in your West Coast publication.

Does New York not have one of the largest musician populations in the U.S.? Doesn't almost every record label have, if not headquarters, representation here? Is it not true that New York is revered as the leading city when it comes to hot trends in music, dance, fashion, etc.? Doesn't New York host many music programs, seminars, award ceremonies and so on? Do we not have one of the most specialized retail centers in the world when it comes

to musical instruments?

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I am one of many people who is trying to break into the music industry here on the East Coast, in the A&R Department, and I know that if *MC* had an East Coast publication, most of us out here, in this sometimes inhumane city, would not only be better informed, but those who are already in the business would have an opportunity to be recognized for their contributions to the industry. And I think that should be reason enough to get your *Music Connection* plugged into the East Coast!

Kelly A. Tillers
New York, NY

OBITUARIES

Ron Baron

Industry veteran Ron Baron passed away in Los Angeles on April 13th, 1991, after a lengthy illness. He was 42.

Baron began his career in 1967 as the West Coast Editor for *Record World* magazine and subsequently held executive positions with *Cash Box*, Farrella, Woltag & Munao, Norman Winter & Associates and ASCAP.

In 1987, Baron left Norman Winter & Associates to start a book publishing venture with Richard Weaver. Together, the two partners opened Tale Weaver Publishing, one of the few successful West Coast boutique publishing companies. Among their many releases, Tale Weaver Publishing issued the soft cover version of the history of the *Hollywood Reporter* entitled *Hollywood Legends: The Golden Years Of The Hollywood Reporter*. Other Tale Weaver successes included *My Journey With A Mystic*, with an introduction by Henry Miller, *The Course Of The Seeker* and *The Ruby Slippers Of Oz*.

Once their publishing venture achieved success, Baron and Weaver started their own public relations company called PR Works, which represented Serif Publishing—a division of Xerox, the Just Say No Foundation, Asylum Restaurant and Dell/Bantam/Doubleday, among others.

Baron is survived by two sisters (Robin & Liz), their families and his father, all living in Southern

California. In lieu of flowers, contributions or donations can be sent to the Harmony Workshop, 2049 Pacific Coast Highway, #205, Lomita, Ca. 90717.

MC Nitro

Twenty-five-year-old rapper MC Nitro (Joey Wortham) was accidentally killed while crossing an unmarked railway path in his vehicle on April 8th, 1991.

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CALENDAR

By Christy Brand

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.
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Current

□ Jazz Central will present "Guitar Night" at the Musicians Union Auditorium, 817 North Vine Street on Saturday, May 11th at 8:30 p.m. The concert will feature guitarist Geroge Van Eps and Joe Diorio. Other musicians include bassist Dave Stone and Putter Smith and drummer Gordon Peeke. Saxophonist Bill Perkins will be a special guest. For more info, call (213) 257-2843.

□ The Los Angeles office of The Songwriters Guild of America is pleased to announce that the next Jack Segal songshop will be held on Thursday, May 2, 1991, 7 p.m. The workshop will be a three-hour session, it will run for eight weeks and the cost to SGA, NAS and LASS members is \$150 (\$225 for all others). The workshop encourages writers to go for the great song while concentrating on taking the finished product to the marketplace. An audition is required, or consent of the instructor. Register early because this workshop is a constant sell-out with SRO attendance. Please call the Guild office for more information at (213) 462-1108. The next SGA song critique will be on Tuesday, May 7, 1991, 7 p.m., with guest industry pro, Dexter Moore, BMI executive. Free to SGA, NAS and LASS members, this session will allow participants to present a song for critique. Bring one song on cassette with typed lyric sheet. Song critique is held at the Guild office, and reservations are required. Call SGA at (213) 462-1108.

□ Here's the calendar of events for the National Academy of Songwriters for May, 1991: May 8th—"Making Money in Print," with Ronny Schiff, for all songwriters, and also for composers of musical styles not usually associated with print, such as heavy metal, movie scores, etc. The seminar will cover the basics of earning money from the print media, 7:00 p.m. at the NAS Conference Room, \$4 NAS/LASS/SGA/NARAS members, \$10 non-members. On May 10th—"Master Class" with Steve Dorff. Composer of such songs as "Through The Years," "I Just Fall In Love Again," "Every Which Way But Loose," as well as themes and music for such TV shows as *Growing Pains*, *Murphy Brown*, *Major Dad* and *Alien Nation*, 7:00 p.m. at the NAS Conference Room, \$5 for members of NAS/SGA/LASS/NARAS, \$10 for non-members. On May 13th—"Song Talk Seminar, An Evening with Jimmy Rodgers." This legendary singer-songwriter appears for interview and Q & A session from the audience, Santa Monica's At My Place, 1026 Wilshire Blvd., 7:00 p.m., \$4 for NAS/LASS/SGA/NARAS members, \$10 non-members. On May 22nd—"NAS/LASS Pro Party." All are invited to schmooze with the industry and with songwriters, \$5 members/\$10 non-members.


□ Noted film and orchestral composer David Gibney will debut his upcoming release, *Shaman Journey*, at the Wiltern Theatre,

Saturday, April 27th, at 9:00 p.m., during the first ever New Age World Music Festival. Paul Horn, one of the most expressive and influential voices in jazz and the "godfather" of New Age music will join Gibney onstage for the world premiere. Other guests appearing at the festival include Dik Darnell with a group of native American singers and dancers; Jai Uttal, an East/West band; Steven Halpern; violinist Steve Kindler with Spencer Brewer and World Beat band Tajalli featuring Billiam, among others. Tickets for the festival are on sale at all Ticketmaster locations, Music Plus, May Co. and the Wiltern box office (213) 480-3232. The seven-hour concert runs from 5 p.m. to midnight. Ticket prices are \$25, \$35, \$41.50 and \$49. All proceeds benefit native American causes.

Re-Caps

□ Record Production II: A Studio Workshop for the Producer/Engineer, taught by Joe Julian, Ph.D., composer/producer/engineer. This seven-session course will be held Tuesday and Thursday nights, 6-10 p.m., May 2-16, and Saturday and Sunday, May 18-19, 9a.m.-7p.m. Address will be mailed upon enrollment. Fee is \$550 and the course qualifies for four units of credit in music. Enrollment limited. For a free catalog, more information or to enroll, contact UCLA Extension, Department of Performing Arts, Room 437, Los Angeles, Ca 90024 or call (213) 825-9064.

□ Rodri Rodriguez will lead UCLA Extension's new "Producing and Promoting Major Events" course. Rodri Rodriguez, owner/founder of The Rodri Group production company, will be starting classes May 7th. He will be organizing the students participation in the production of this year's Mariachi USA festival. Students will begin by forming teams and creating an event or concert on paper, applying techniques learned in lectures. At course's end, they will be offered the opportunity of gaining behind-the-scenes experience at Mariachi USA, which sold out the Hollywood Bowl last year. Specific topics include marketing strategies, cross-marketing to the Latino audience, selecting venues, securing sponsorship, public relations/advertising, budgeting, negotiating artist contracts, merchandising, sound/light/laser companies and unions. This class meets on Tuesday evenings, May 7-28 and June 11, 6:30-10 p.m., and on the weekend of June 8-9, 7-10 p.m., in Room 3117 Bunche Hall, UCLA, for a fee of \$255. For complete details, call UCLA Extension, (213) 825-2012.

□ L.A. Pierce College Community Services will offer a Songwriting course, May 2-June 6. The class will meet six Thursdays, 7:30-9:30 p.m. In addition to constructive critique of students' songs, topics include lyric writing, melody, "hits" vs. good songs, re-writing, demos, song pitching and placement, publishing, contracts, royalties, staff writing and survival until the big hit comes. Instructor Jason Blume is the former Assistant to Director of A&R, RCA Records and is currently a songwriter and independent publisher with songs recorded by the Oak Ridge Boys, White Heat, the 5th Dimension, Darlene Austin and NRG. On TV, his songs have been on *Fame*, *Entertainment Tonight*, *PBS Frontline*, HBO and Emmy-award winning TV specials. There is a \$40 registration fee. For more info, call (818) 719-6425. 

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CHARLIE PARKER MEMORIAL FOUNDATION

By Maxine Hillary J.

January looked to be a dismal month for Eddie Baker, Executive Director of the Charlie (Bird) Parker Memorial Foundation and Academy of the Arts, a non-profit organization offering low-cost and free classes in the fine arts to underprivileged children in the Kansas City, Missouri area. The newly elected County Executive announced that the foundation would have to leave the home it has been leasing from the county since 1975. Supporters of the Foundation—including Casey Kasem, Dizzy Gillespie, Clark Terry and Nat Aderly—were outraged and a fund drive to save the organization was established. Money came in with the help of a 900 number, but the real saving day came when barbecue restaurateur Ollie King bought the

THE INTERNATIONAL JAZZ HALL OF FAME



building outright and offered it to the organization for as long as they would need it. Long having harbored hopes

of expanding the scope of the Foundation, a double miracle occurred when Kansas City's first black mayor and the City Council approved a sales tax bond program which would grant \$20 million dollars for the establishment of the International Jazz Hall of Fame in conjunction with the development of historic 18th and Vine Streets, in hopes of attracting tourism into the Kansas City area.

The establishment of the Hall of Fame would mean that besides offering a place where jazz lovers could commune in pursuit of their favored form of music, it would provide a permanent home for the Charlie Parker Memorial Foundation and the expansion of its ongoing programs, which include the Count Basie Academy of the Arts and the Parker-Gillespie International Institute of the Jazz Masters. Says Baker, "The Charlie Parker Memorial Foundation has had the International Jazz Hall of Fame concept for many years with the help of Dizzy Gillespie, Clark Terry, Max Rhodes, Ella Fitzgerald, Count Basie...so many people have participated in its development. The Charlie Parker Memorial Foundation is an educational institution set up to teach jazz to kids. Jazz was created in the United States and we know less about it than anyone."

The program has existed in its current location with the express purpose of "establishing and creating programs that would enhance the development of creative arts; create a performing arts academy with divisions in instrumental and vocal music, drama, visual arts, cinema, dance; promote performing arts festivals and programs; create an

International Jazz Hall of Fame; and purchase, sell, lease and distribute music, records and albums, all for the primary purpose of creating funds and accumulating finances for carrying out the purposes of the Foundation." The concept of getting kids "off the street and into the arts" became the rallying cry when its home was threatened in January. Now that the issue of where the classes will be held is settled, planning and implementing new programs has become the main focus of energy.

While the International Jazz Hall of Fame will house a museum containing jazz memorabilia, and the existing Foundation provides free classes for kids who can't afford to go elsewhere, plans for the new facilities go far beyond a simple attic for old horns or a few classes a week. The Count Basie Academy will offer classes not only in music, but in recording techniques, martial arts, music therapy and the development of discipline through the arts to name a few. The Parker-Gillespie International Institute of the Jazz Masters will center entirely on jazz from the learning of the instrument to the signing of a contract and performing onstage. Students will have the opportunity to learn directly from jazz greats whose formal education bars them from teaching in most colleges and universities. Hopes are that eventually this segment of the educational program will be able to offer a Bachelors degree in music.

The International Jazz Hall of Fame Museum will provide a home for jazz recordings and written jazz as well as instruments, footage, photos and anything else pertaining to the development and history of this most American art form. Estimates are that the facility will break ground in the fall of 1991 and be completed sometime in 1993.

In the meantime, kids come as far as 75 miles away to the building that almost never was, to study the arts. While no great and famous superstars have evolved through the program, some of the kids that started there have gone on to play with Diana Ross, Art Blakey, Dizzy Gillespie and the Count Basie Orchestra. Some become actual musicians, others work lights and props, or go on to continue the study of dance or acting. The first love is jazz, but anything that can keep young minds occupied and out of trouble is worth putting time and money into. Says Eddie Baker, "Even though Charlie Parker played the saxophone, it was really a vehicle. He might have been able to pick up a paintbrush and be the most beautiful painter you ever saw. You might come to Charlie Parker and think you want to be a sax player, but you might end up being the best prop man in the theatre."

The Charlie Parker Memorial Foundation is located at 4605 Paseo, Kansas City, MO 64110. (816) 924-2200. Its 900 number is 1-900-726-BIRD.



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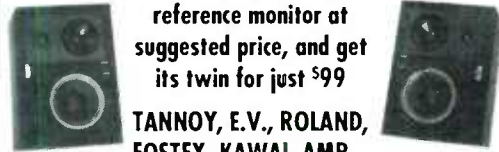
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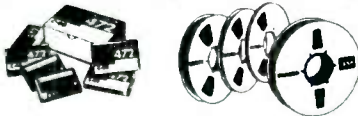


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NARAS Hosts Heated Music Industry Racism Panel

By Wayne Edwards

UNIVERSAL CITY—On March 27th, the National Academy of Recording Arts and Sciences (NARAS), the official governing body of the recording industry, held an emotionally charged panel called “The Real Color Of Black Music.”

The four-hour panel featured rap artist Def Jef, MCA Records President Richard Palmese, veteran recording artist Barry White, former Stax and Motown head Al Bell, composer Preston Glass, video director Paris Barclay, Jive/Zomba’s Neil Portnow and Sharon Heyward, Sr. Vice President of Virgin Records’ Black Music Division.

Held at the Beverly Garland Hotel in Universal City, the tone was set early for the 300-plus attendees when, asked if racism exists in the music industry, Def Jef quickly responded, “Is there racism in the music industry? You’re damn right there is!”

Barry White quickly agreed, adding that one of the easiest, and most necessary, solutions is for blacks in the industry to help each other out. “For some reason,” said

the Maestro, “there’s this feeling that unless white people accept you and embrace you, you haven’t really made it.

“During my career,” added White, “I’ve been blessed enough to sell over 100 million records worldwide, and I can sit here and tell you honestly and truly that I never once made a record for white people. I just do what comes from my heart, and I think that’s exactly why I’ve done so well in the international arena—I never sold myself out. We need to be proud of who we are as a people, and then everything will fall in line.”

Paris Barclay, who has directed numerous videos for both black and white artists, said it was amazing how little work was given to him by major black recording acts. “I remember when we tried to get Quincy Jones’ ‘Secret Garden’ video. We prepared storyboards at our own expense, and we couldn’t even get our calls returned. Same thing with Janet Jackson. If you’re black and trying to get in her camp, you could forget it. I’m here to tell you Janet



Pictured at the recent NARAS-sponsored panel, “The Real Color Of Black Music,” are (L-R, seated): Preston Glass; Barry Mayo (President of Broadcasting Partners); Sharon Heyward; Neil Portnow; Richard Palmese; (L-R, standing) Al Bell; Michael Greene (NARAS President); Paris Barclay; Dr. Kwaku Person-Lynn (California State University); Barry White; Stix Hooper (panel committee chairman); and Paula Jeffries (President, L.A. chapter).

Jackson wanted nothing to do with black people. I mean, if we don’t give each other the opportunity, how can we expect others to?”

Heyward echoed those sentiments: “I’m not saying every black video should be done by a black director, but I do wish black artists would make a stand and dictate the direction of their videos.”

The most touching point of the evening came when Club Nouveau mentor Jay King suggested that black execs hold some sort of training course for young blacks in all

phases of the business. “When Club Nouveau hit,” he confessed, “I was a 22-year-old black man from the ghetto with \$5 million in my pocket. I went crazy and damn near blew it all. Now I’m out here struggling, because I didn’t know a thing about how to spend and invest that kind of money, or how to best utilize the power I had. We need help out here. We need to be taught some things.”

The panelists agreed to work with NARAS in the formation of committees to help educate industry minorities. **MC**

All-Star Cast Assembled For ‘Take It Back’ Recycling Campaign

By Sue Gold

BURBANK—Stevie Wonder, Quincy Jones, Kenny Loggins, Bette Midler and Pat Benatar are among the nineteen artists who perform on a new updated version of the old Leiber and Stoller-composed Coasters hit, “Yakety Yak.” The project, entitled “Yakety Yak—Take It Back,” is designed to promote recycling.

Other artists who participated in the project—which includes a video, a cassette and CD (all formats include a 24-page booklet promoting recycling) are Natalie Cole, Charlie Daniels, Lita Ford, Dr. John, B.B. King, Leiber & Stoller, Tone Loc, Ozzy Osbourne, Randy Newman, Queen Latifah, Brenda Russell, Ricky Van Shelton, Al B. Sure! and Barry White. Animated characters

Bugs Bunny and M.C. Skat Kat are also featured in the video.

The project was developed by the Take It Back Foundation, founded by Quincy Jones’ daughter, Jolie Jones, last year. “I was involved in the environment, but not particularly with recycling,” Jones said. “I started recycling at home, and the more I learned the more I realized that we were in trouble. I realized that there was a need for a foundation which just deals with recycling.

“The foundation promotes awareness about the importance of recycling and the effects it can have, as well as the different benefits of it,” Jones continued. “It can create jobs and clean up neighborhoods.”



Jones spent two years getting this project off the ground, with most of the time spent raising money. “It’s expensive, because it’s half animated and half live action,” Jolie explained. “In order to shoot celebrities, so we could later mix them with animation, we had to shoot them on a blue screen, which costs a fortune.”

Besides airing the video on cable and television, the video will also be shown as a trailer in more than 1,600 AMC movie theaters nationwide. The video will play throughout April and then begin again in June and be played throughout the summer. The AMC presentation alone is expected to reach

more than 40 million people by the end of the summer.

The Take It Back Foundation hopes to raise public awareness with the video. “The video is the centerpiece of the campaign to create public support for recycling, so they know what the benefits are, and to know how to buy recycled products,” Jones said.

In addition to appearing in the video, all of the artists taped public service announcements for the Take It Back Foundation, which will air on cable, television and radio starting this month. “After the artists were finished with their part in the video, they went over to a separate part of the studio and shot a PSA,” Jolie Jones said. “Our ad writers wrote 30-second spots for each of the artists involved.” The public service announcements can also be heard on the cassette and compact disc.

A 50-minute home video will also be released in which Jones narrates a behind-the-scenes look at the making of the video for “Yakety Yak—Take It Back.” It’s available at video stores, or it can be ordered through a special toll free number: 1-800-9-YAKETY. **MC**

WEA Introduces Higher Quality Cassettes

By Sue Gold

BURBANK—A new cassette manufacturing process improving the sound quality of mass-produced cassettes has been introduced by the Warner/Elektra/Atlantic Corporation.

According to Pat Shevlin, WEA Manufacturing Chief Engineer of Tape Duplicating, the sound improvement is created by using a solid state memory process called DIGalog which allows the analog cassette to be duplicated directly from a digital source: "Each DIGalog cassette is a first generation copy of the digital master, with more audio energy and clearer sound than ever before possible in a mass-produced audio cassette."

Queen's latest release, *Innuendo*, was the first tape to be released using DIGalog. According to Jordan Rost of Warner Music Group Inc., WEA has just begun the transition: "All the labels [in the WEA family] will be able to release titles on DIGalog, hopefully by the spring. Every label has a choice, but we're confident that they will use it, because it's an improvement."

No new equipment is needed. "They can be played on whatever equipment a person has now. It's still analog, not digital. It is, however, about as close to digital that we could get," Rost said. "It's just one generation away, instead of two

generations like regular analog cassettes."

Rost said pricing will be up to each label, but Queen's cassette was regularly priced. "Anytime we can improve the quality of our product, we'll do it. This is something we can manufacture in mass quantities for consumers," Rost explained.

WEA's manufacturing company and Concept Design have been working on DIGalog for four years. DIGalog tapes were revealed to an audience for the first time at the NARM convention in March. "Everyone applauded when we played it at NARM. We've had very enthusiastic feedback from everyone we've talked to," Rost said.

Henry Droz, President of WEA Corporation, has offered to make the DIGalog name available free of charge to other manufacturers interested in matching this quality standard. "Our goal is to make it easier to get the quality improvement message across to music buyers," Droz said. "The DIGalog process demonstrates our ongoing commitment to offer products with the highest quality sound available.

"Supporting the popularity of the analog cassette is an important goal for our industry," he continues. "This configuration serves the majority of music buyers, including CD player owners." MC

DICK CLARK HONORED BY ROCK WALK



Rock & roll broadcasting pioneer and TV mogul Dick Clark, whose *American Bandstand* show was America's longest running televised dance party and one of the shows which made rock & roll palatable to a national television audience, was recently inducted into Hollywood's Rock Walk, located in front of Guitar Center on Sunset Blvd.

By Michael Amicone



Eric Kronfeld

PolyGram Holding Inc., the corporate umbrella which overseas all of PolyGram's interests in the U.S., has appointed Eric Kronfeld to the post of President and Chief Operating Officer. Kronfeld will direct all activities in the areas of finance, personnel and corporate legal and business affairs administration for the various PolyGram-owned companies.

Virgin Records has announced the promotion of Larry Silver to the post of Vice President/Controller. Silver will oversee the day-to-day operations of the finance department.



Denise Cox

Geffen Records has formally announced the appointment of Denise Cox to the post of Media & Artist Relations Director. Cox, who has served professional stints with Capitol and Island Records, handles publicity for artists on the Geffen and DGC labels. She performs her duties out of the label's L.A. offices.

Geffen has also named Cindy Gray to the post of Media & Artist Relations Director; Debbie Lewis becomes Geffen/DGC's Regional Sales Manager, Midwest; and Don Pratt has been named Geffen Promotion Manager for the Kansas City and St. Louis markets.

Capitol Records has named Dennis Brady to the post of Regional Promotion Manager, Cleveland. Brady will guide Capitol's promotion and marketing departments in the regions of Cleveland, Columbus and Cincinnati (Ohio); Buffalo and Rochester (New York); and Pittsburgh (Pennsylvania).

Sony Music has announced the appointment of Don Burkheimer to the post of Senior Vice President, Sony Music, West Coast; and the promotion of Michael Becker to the post of Associate Director, Dance Music Promotion for Columbia Records. MC

MCA Records has named Michael Steele to the post of Vice President, Field Promotion; and Pat Martine to the post of National Promotion Director. Steele will be based at the label's Atlanta branch, and Martine will perform his duties out of the label's Universal City headquarters.

East West America Records has announced the appointment of Pat Marsicano to the post of National Director of Adult Contemporary Promotion. Marsicano will work out of the label's New York headquarters.

Atlantic Records has announced two new appointments: Mojoy Nicosia has been promoted to the post of Creative Manager, Dance Music Department; and Marco Navarra has been appointed Manager, Dance Promotion.



Lisa Gladfelter

In more Geffen Records news, Lisa Gladfelter has been appointed Media & Artist Relations Director. Gladfelter moves over to Geffen direct from a four-year stint with beleaguered label Enigma Records, and will perform her duties out of Geffen's L.A. offices.

WEA has announced several new appointments: Pam Bannister becomes the company's National Development Coordinator and Patti Fullard has been named Field Sales Manager/Black Music, Cleveland Branch.



Mark Green

EMI Records USA has announced the appointment of Mark Green to the post of Manager, Vice President, Urban Promotion. Green will work out of the label's New Jersey-based sales branch and will handle all local radio promotional activities in the Northeast.

In more EMI news, Brenda Hazell has been appointed National Urban Marketing Manager. She will be responsible for coordinating urban marketing and retail activities. MC



Michael Goldstone

Company: Epic Associated
Title: VP/A&R
Duties: Talent acquisition
Years with company: Seven months

Dialogue

A New Home: "I had spent some time with Richard Griffiths in New York and he was talking about starting up a label within CBS called Associated that already had an existing artist roster. After having spent some time dealing with the acts on the label, it became apparent that he had relationships with many of the artists on the Associated roster—like Ozzy Osbourne and Henry Lee Summer—with whom he had signed publishing deals while at Virgin. So, at a certain point in time, Richard was approached with regard to his running the Associated label. Realizing that he had a roster of artists but no staff, he approached me about being his West Coast A&R person. I have a lot of respect for what Richard did while at Virgin, and I have a lot of confidence in what he was talking about in terms of building up this label. I wanted this opportunity; it was really attractive to me."

Lip-Syncing: "It doesn't really bother me as long as it isn't misleading, mismarketed, misrepresented, and as long as people are aware of it. People listen to music for different things. It's not something I would be attracted to, but that doesn't mean it should be invalidated. It's only dubious when people aren't truly representing what's actually on the record. That's when I have a problem

with it. As long as people know what it is they're buying and what it is they're going to see in concert, then they can decide for themselves whether they want to spend money on it."

The Local Scene: "I still get out to the clubs about five nights a week.

The scene was quiet for awhile but I think it's starting to turn around now. There are some bands that have put in lots of rehearsal time in garages that are starting to play out now and some of them are quite interesting. But part of the reason that I go out so often is to run into people that I just can't get around to calling on a regular basis because of my schedule. During any given day, you don't necessarily get to initiate as many phone calls as you would like. So, another reason for getting out is to run into people so you can have an intelligent dialogue with them."

Ups/Downs: "The up side of A&R is definitely being involved in the entire creative process—from hearing the actual demo of an artist to working on the finished recorded product and being able to contribute to it. You're always hoping for situations that self-generate and are as focused as possible. On the other hand, what's really difficult is trying to be accessible and sensitive to people that you're not going to be working with. Just to make up a number...if I see 300 acts a year and I like seventy of them, how many of those seventy can I actually sign? So it's possible to see a lot of things you really like but you won't be able to work with them. And that makes it difficult sometimes."

Star Quality: "For me to believe a band is worthy of being signed, they must have the ability to write great songs, must have star quality, passion and a vision. It comes down to trying to work with people that are

going to make it happen themselves, as opposed to those who just wait around for someone else to make it happen for them."

Getting Noticed: "Again it goes back to those self-generating things that a band can do. Maybe it's playing in some areas near their home or maybe it's coming to Los Angeles every so often. They can play in neighboring areas and create an identity for themselves or even release their own record. I don't think the idea is to wait for the record companies to discover you. There are plenty of bands that have shown what they can do by releasing indie records and touring the country in a van two or three times. Within every city, there's a club owner or someone at a radio station with industry contacts. These people constantly report to their connections at the labels about the hottest bands in their areas. So, by trying to be the biggest band in your home area, you can actually reach the industry A&R community by word of mouth. I don't think it's a disadvantage to be a big fish in a small pond."

Traveling Plans: "I do travel a lot, but I try to tie it in with other things. Lately, there have been a lot of cities presenting lots of new, unsigned, bands performing over a weekend like the South By Southwest Conference or the National Music Extravaganza. I try to go to as many of those things as I can. The idea would be to get there either before or directly after so that there aren't twenty A&R



The good folks at Mechanic Records were all smiles for two reasons: Firstly, their band Trixter recently completed two sold-out shows with Scorpions at Irvine Meadows and secondly, the Trixter debut album was just certified Gold. Pictured above (back row, L-R) are Peter Loran, lead singer, Trixter; Joel Weinsanker, band manager; Mark Scott, drummer, Trixter; Richard Palmese, President MCA Records; Geoff Bywater, Vice President Marketing, MCA; Pat Martine, National Promotion Director, MCA; P.J. Farley, bassist, Trixter. (Front row, L-R) Bill Wray, Producer; Glen Lajeski, Vice President MCA Artist Development; Steve Brown, guitarist, Trixter and Mechanic Records President Steve Sinclair. Group's third single, "Surrender," will be released in early May.



Pictured during the release party for their debut Charisma album, Tainted Angel, are the members of Southgang (Jayce Fincher, Butch Walker, Jesse Harte and Mitch McLee) leaning on the strong shoulders of label president Phil Quartararo. The album was produced by Howard Benson, with Desmond Child acting as Executive Producer.

people hounding the bands."

Advice: "I think it's important to be patient and stay committed. Bands may want to record their own tapes and make them available to audiences in L.A. as well as in other cities in which they perform in order to build a large fan-following instead of building an A&R audience. You don't see too many bands now like Jane's Addiction where the fans came first. Most bands want to play at A&R showcases. Because of all the places to play here, maybe bands should play less and make each show count more toward bringing in more fans rather than more A&R people. It's all of those self-generating ideas that I believe in. I'd be more impressed if I walked into a club and saw that seventy people knew the words to the songs than if I walked in and saw ten A&R guys. We're in a very aggressive environment here and there will be A&R people at almost every important show. It really loses its importance. That's why Los Angeles can be a deceptive place to judge bands."

Grapevine

Poison lead singer Bret Michaels has announced that after three multi-platinum albums, his band's next release will be a live LP, tentatively titled *Swallow This Live*. The project is supposed to be a two-record set with as many as five new studio cuts—tracks that for one reason or another didn't make it on their last record. Sounds like more platinum to me.

When Guns N' Roses takes to the road this spring to promote their new record, they'll ask their buddies Skid Row (who will also be releasing a new album) to open for them. Boy, talk about an appetite for destruction...this is a package nobody should miss. It shouldn't take more than three or four weeks for both of these new albums to top the charts.

Lots of good things happening with some of the local Coconut Teaser resident bands. For example: **Bad Example** has signed a demo deal with **CBS**, **Male Order Brides** are recording a demo with **Robbin Crosby** producing, **Children's Day** has signed a publishing deal with **Virgin Music**, **Michael Kline & the Gypsies** are recording their album with **Paul Rothchild** producing (Rothchild will shop the LP upon completion), and last but not least, **Kings Horses** are in the midst of their **Atlantic Records** demo deal. Way ta go, Len.

An emergency operation to remove an inflamed appendix from **Chris Lage** forced the band **Lage** to cancel their April 20th Gazzarri's gig. Band will reschedule as soon as Chris has recovered.

Chart Activity

Lotsa big name recording artists are having problems keeping their new LPs moving up the charts. Already slowing or taking downward dives are albums from **Great White**, **Queen**, **Roger McGuinn**, **Bullet Boys**, **David Lee Roth**, **Robert Palmer**, the **Fixx** and **Susanna Hoffs**. At the same time, there are a lot of names at the very top of the charts that we're not used to seeing—like **Amy Grant**, **Londonbeat**, **Tara Kemp**, **Cathy Dennis**, **Enigma**, **Tara Kemp**, **Cathy Dennis**, **Enigma**, **Timmy T.**, **Tracie Spencer**, **Gerardo**, the **Triplets** and **Another Bad Creation**.

On The Move

East West Records America has announced two appointments to its New York A&R staff. **John Mrvos** has been named Vice President/A&R while **Wendy Goldstein** was named Senior Director/A&R.

Kevin Evans has been named Director of A&R/Black Music & Gospel for **A&M Records**.



Bomb Squad

Contact: Mark O' Toole
(301) 644-0145

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Combining members from such successful bands as **Mannekin**, **Sacred Rite**, **Kody Lee** and **Sidewinder**, this East Coast-based quintet can truly rock with the best of 'em. Their three song demo submission of "Down And Dirty," "Lotta Love" and "Take It To The Top" packs a solid rock punch both melodically and musically. Structurally, the songs seem to be well written. The band is currently on a West Coast swing performing at local clubs, so the extra effort can only strengthen their appeal and help work out the kinks in their material. Though there isn't really much to say on the negative side, I didn't hear anything remotely sounding like a hit, and that could be a problem. Where would **Skid Row** or **Motley Crue** be without their **CHR** friends? Considering their professionalism, it's bound to come in the future.



Daniel Brown

Contact: Bliithe Newlon
(213) 463-7178

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Daniel Brown is a new singer/songwriter that is already stirring things up in the wonderful world of publishing. Thus far, we are told that no less than eleven publishing companies are after the same seven songs. Brown's five song demo submission is interesting indeed. Tunes such as "Sweet Pleasure Of Pain," "Perspective" and the closer, "Sister Princess" are all fresh, unique and show a definite affinity for the pop genre. The two songs in the middle, however, ("Obdach" and "Inside") are both kinda weak structurally and melodically. If these two songs were omitted, I believe the entire package (now containing only three songs) would be a lot stronger. Nonetheless, **Daniel Brown** is well on the way to success as a writer. Though he did sing the songs, there weren't any real memorable vocal moments.



Outa Line

Contact: Jeff Vittetoe
(714) 636-7540

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Originally formed in Tennessee some seven years ago, this rock quartet has laid down some mighty powerful tunes on their new demo tape. Showing off their electronic percussion and fiery guitar riffs, the guys plow through five thunderous original tunes designed to wake the dead. One of the problems on their tape is that the bass is virtually non-existent in the mixes. The bottom end of the tom toms are fine, but where's the bass? Another disturbing thing about **Outa Line** is that they aren't even coming close to breaking any new ground in the rock area. It all sounds so familiar—like we've heard it before over and over again. I think these guys need some more time to fine tune their songwriting abilities. They can play and sing well, but unless the songs stand out, the band will go unnoticed. Back to the drawing boards, guys.

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

SONGWORKS—PAT LEWIS

SxSW CONFERENCE HIGHLIGHTS



BMI's Jody Williams (standing) moderated a songwriting panel that featured songwriters (from left): Marshall Crenshaw, Bill Lloyd, Lucinda Williams and Fred Koller, who each sang (while accompanying themselves on guitar) two of their own songs and described the process they went through to write them.



Pictured are the participants on the panel "Has Conglomeration Stifled Creative Publishing?" The panel included N.E.M. President Ira Jaffe (third from the right); Susan Hendersen, Director Talent Acquisition, Music Corp of America (next to Jaffe); and Kenny MacPherson, Vice President East Coast Creative, Warner/Chappell (second from the left), among other independent and major publisher.



Among the eight participants on the panel "How Do You Develop An Artist's Career?" publisher Jerry Love (right) and Alan Melina (second from left) gave many helpful hints about the publisher's role in artist development. Melina is currently developing hard rock L.A. band Stilletto and Spencer the Gardener, a band residing in Santa Barbara.

Activities

Annually, Austin, Texas, plays host to the South By Southwest conference, which is one of today's most successful music conferences/festivals. In its fifth year, the conference attracted several thousand people, who were exposed to four intense days of seminars and live band performances. The daytime panels featured key individuals in the music industry, from A&R executives, to publishers, to songwriters, who discussed a wide array of topics and accepted many demo tapes. One such panel was entitled "How Is A&R Changing?" Panelist Mark Williams (Virgin Records) suggested

that if you're being courted by a record label, do your homework—find out how successful they have been in breaking acts that are similar to yours. Warner A&R execs Brad Hunt and Michael Hill stressed the importance of touring—becoming familiar with the rigors of the road at an early stage is vital for the longevity of a band. Kevin Patrick, who is VP of A&R at Island, believes in the strength of a street buzz. "You can't buy street credibility," he said. Ron Oberman (Columbia) explained that according to the label's policy, they are not allowed to accept unsolicited tapes. However, while he and his staff do prefer to get tapes from managers, attorneys, publishers,



ASCAP sponsored a hard rock night at the Backdoor. One of the five featured bands was Voodoo Cowboy (pictured). This unsigned band recently signed a development/publishing deal with Warner/Chappell. The turnout was very A&R heavy. Watch for something to happen with this band shortly.

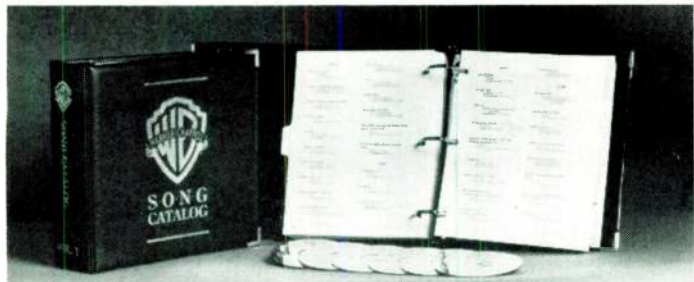


Pictured is a band called Stick People, who scored a development/publishing deal with Sony Music at last year's convention. Maybe this year's performance will net them a recording deal!

etc., they still listen to most everything they receive. Capitol's Tim Devine suggested that regional bands should showcase in L.A. or N.Y. once a year because he tends to check out a lot of out-of-town bands when they play L.A. clubs. During another panel entitled "How Do You Develop An Artist's Career?" publisher Jerry Love (Famous Music) suggested that a good "back door" approach to getting a recording contract is signing with a publisher as a staff writer, building credibility as a hit songwriter and then parlaying that into an artist career. Publisher Alan Melina (Shankman, De Blasio, Melina) cautioned that if you are an artist-songwriter who is considering signing with a publisher, you should make sure that they believe in you as an artist as well as a writer. A question that seemed to be on the minds of many audience members was: When is the right time to get a manager? Hugo Burnham, Director of A&R at Imago Records, summed things up: "The right time to get a manager is when you find the right person," he answered, "rather

then waiting for the 'right time' to get a manager." During an indie publishing panel, President of Moon Music, Leslie Salzillo-Schmidt said she accepts unsolicited material (Box 41643, Nashville, TN 37212, 615-321-3156).

During the evenings, twenty-five clubs showcased signed and unsigned bands from all around the globe. Songworks managed to see approximately forty of those three-hundred or so bands (two thousand bands had actually sent audition tapes in this year!). Some highlights were: the Wannabes (contact Amanda Bowman at 512-459-0831)—a young, energetic college radio band from Austin who are really going for the high-geek factor with their matching Elvis Costello-inspired glasses. They kind of fall in the R.E.M. vein, but are very raw. Then there's Austin's Stick People (contact Donna Shepherd at 512-467-2247), who played the convention last year and scored a development/publishing deal with Sony Music. Stick People play a potpourri of ethnic/world beat-styled music with



Pictured is Warner/Chappell's two-volume 28-CD "state of the art" music reference sourcebook, which is available—free of charge—to the music, film, television and commercial productions industries. The project took two years to produce and is part of the company's ongoing commitment to improve access of their song catalog for film, television and commercial producers as well as A&R executives. For information, please call Warner/Chappell at (213) 273-3323.

a constant funk undercurrent. Lead vocalist-songwriter **Malford Milligan** has such a dynamically rich R&B voice that he literally stopped me in my tracks. Another great set came from **Punkinhead** from Arizona (call 501-442-7980) who played some pretty darn inspired and infectious funk grooves. Definitely a band to keep an eye on, Punkinhead seemed heavily influenced by both Sly Stone and George Clinton.

The Business Side

Kenny MacPherson has been named Vice President of Creative Services for Warner/Chappell Music.


Tom Collins Music, one of the

largest independent music publishers in Nashville, recently purchased the **Hallnote Music** catalog, which includes "Harper Valley P.T.A.," "Country Is," "I'm Not Ready Yet" and "I Love."

This year's prestigious Lionel Richie Songwriting Scholarship of UCLA Extension has been awarded to L.A. songwriter **Jody Davidson**.

Lonnie Sill has been appointed BMI's Senior Director, Writer-Publisher Relations, Los Angeles.

New Signings

Darlene Austin, one of Nashville's most popular television performers, has signed a publishing agreement with **BMG Music**. 

PUBLISHER PROFILE



Tom Sturges
Senior VP/General Manager
Chrysalis Music

By Pat Lewis

Chrysalis Music is having the best year that we've ever had from a pure income standpoint," says the publishing company's Senior Vice President/General Manager, Tom Sturges, "and from an activity standpoint as well, thanks in large part to Slaughter and a very active synchronization license campaign that has been run by Jody Munday [Senior Director Licensing and Administration] who is responsible for getting our songs out and in front of commercial users."

And Sturges should be proud. In these days of recession, Chrysalis Music has managed to keep increasingly busy in all areas of copyright exploitation. Additionally, they've signed a number of new songwriters as well as helped several of their developing bands gain recording contracts. Tom Sturges couldn't have been more accurate when he recently described Chrysalis Music as "the little publishing company that could."

"Through Jody's efforts," continues Sturges, "we have Jethro Tull's 'Locomotive Breath,' being used in a Miller Beer Genuine Draft commercial. We also have the end titles in the films, *If Looks Could Kill* and *Goodfellas* [Sex Pistol Sid Vicious' version of "My Way"]. And courtesy of Denise Rendal—my assistant who is stepping out of her assistant role as much as possible—she's been doing a lot of work getting our songs out to all the cable TV people. So, it's been a good year for us in that sense. I haven't had the opportunity to sign as many bands as I would like, even though we're bringing in a lot of cash, I've just been asked to be extremely conservative this year.

"We've also had some great signings. Nick Kershaw, who we signed in the U.S. only, is a good example. We've gotten four covers from his catalog already, including 'The One And Only,' which has been Number One in England for three weeks now. We signed Slaughter last year, which was a fantastic signing. Billy Burnette is doing a solo album for Warner Bros. And our new Sheena Easton single written by Antonina Armato is racing up the pop charts. I've also got these two gentlemen in New York—Charles Farrar and Troy Taylor—two writer-producers who really know how to keep busy. They have projects at PolyGram, PWL, Epic, Motown, Arista—and all of them are quality projects. During this calendar year, there will probably be thirty-five copyrights released into the marketplace that Chrysalis co-owns with these guys as a result of their production efforts."

Even though Tom Sturges spends many long and tedious hours running a substantial-sized publishing company, he still finds time to get personally involved with his writers. "Chrysalis Music provides a unique service," he comments. "I have time to sit down with my writers and work with them on their albums, projects and songs. My job is to encourage my writers to write the best songs they possibly can and also to encourage my staff to bring in the best covers and thus the biggest money. So, I do a lot of encouraging and advising."

Our conversation now moves away from Chrysalis and onto the music industry at large.

The current economic climate coupled with the formation of a number of new record companies has begun to bring about significant changes in the publishing industry. Sturges comments: "I think what's happening is that the economic climate is going to make the healthy become healthier—because they are going to buy some of the smaller companies—and I think it's going to make the weak become weaker—because the companies that don't have cash will be out of the business."

"There are some significant and important start-up record companies that I believe have a really good chance. Interscope is one. [Ted Field] has proven that he has good insight about people and he's chosen some of the best. Charisma is fantastic. East West is a beautiful opportunity and has great funding. And Morgan Creek may make some things happen."

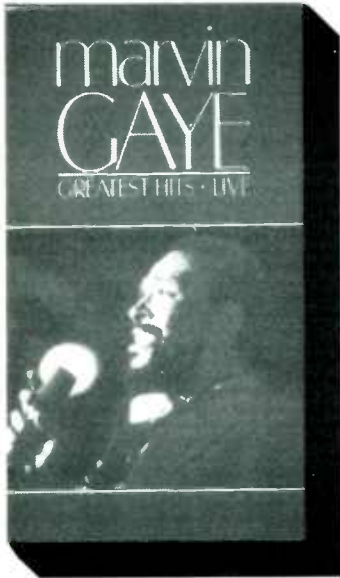
"Comparing the record business to the publishing business—the good times are never as good and the bad times are never as bad. Within the next two years, you'll see at least three major publishing companies start up. [They will be formed] either out of these independent record companies or from Japanese, Italian or other overseas investors. They will probably be stand-alone companies—similar to what David Geffen did with Geffen Music. I believe this will have a dramatic effect on the music publishing business and how it will be run."





Arista recording artist Bryan Loren recently stopped by the BMI offices in Los Angeles to celebrate the success of his hit song, "Do The Bartman." His debut album is due out later this year. He's currently writing and producing with Michael Jackson. Pictured from left are: BMI's Dexter Moore, BMI's Barbara Cane and Bryan Loren.

MARVIN GAYE LIVE



This concert video, culled from a 1978 performance in Holland, contains most of Marvin Gaye's greatest hits—"What's Going On," "Ain't That Peculiar," "Let's Get It On" and "Stubborn Kind Of Fellow." This Motown legend, in fine vocal form and sporting the beard he favored in later years, demonstrates the vocal ability and sex appeal that made him a star.

TOPANGASKYLINE RECORDING CO.: Violin virtuoso Jean Luc Ponty, in mixing his new Sony Music album with co-producer Brice Wassy, engineering skills supplied by Peter R. Kelsey and assistant Luis Quine...Kid Frost, in finishing up several dance remixes with producers Todd Alexander and Ralph Rivers, engineer John Cevetello handling the sonic chores...Wendy MaHarry, in mixing her new album with producer Dwight Marcus and engineer Jeff Parks....Rickie Lee Jones, in cutting several tracks with producer David Was.

IN THE STUDIO



Priority artist MC Lyte, Brett "Epic" Mazur and Richard Wolf are pictured working on MC Lyte's next album, tentatively scheduled for a May release.

FREEWHEELING SESSION



Geffen act Freewheelers are pictured recording their debut opus at Crystal Sound in Hollywood. Pictured (L-R, standing): Freewheelers Chris Jolner, Craig Aaronson, Jason Hiller, Luther Spritt and Dave Sobel, (sitting) assistant engineer Edwin Hobgood and producer-engineer John Fischbach.

VALLEY CENTER STUDIOS: Phil Upchurch, in putting the finishing touches on his new release, sessions produced by Bob Wertz and engineered by Dave Jenkins...Famous Music artist Todd Griffin and Graveyard Train, in recording new tracks with producer-engineer Dave Jenkins...Producer-engineer Larry Duhart, in mixing Kenyatta's next Delicious Vinyl release, and recording tracks for Acid Jazz artist Dread Flimstone...This Valley recording complex has announced the opening of Studio 2, designed and built by Jerry Steckling and incorporating his new modular pre-tuned control room design.

SCREAM STUDIOS: Atlantic recording act Skid Row, in recording and mixing their sophomore release

with producer Michael Wagener, assisted by Craig Doubet.

LION SHARE RECORDING STUDIOS: Producer Jack Allocco, engineer Guy DeFazio, in working on the soundtrack for the movie *Naked Gun 2 1/2*...Warner Bros. recording act Seal, in working with producer Trevor Horn and engineer Steve McMillan.

CRYSTAL SOUND: Island rap band Boo-Yaa T.R.I.B.E., recording tracks for their second album, produced by Doug Wimbish and Skip McDonald, with Matt Hyde engineering...Sly Stone, in working on tracks with engineer Andrew Berliner and programmer Matt Hyde...Another Seventies soul workhorse, War, in working on tracks with producer Jerry Goldstein, engineer Larry Goetz and programmer Matt Hyde.

PARAMOUNT RECORDING STUDIOS: Celebrity Skin, in tracking and mixing their debut opus for Triple X Records, produced by Geza X and engineered by Mark Desisto...Rap artist Schooly D and producer L.A. Posse, in Studio B, working on Schooly D's new Capitol release, Mike Becker manning the board...Atco act Flies On Fire, in overdubbing for their album with engineer Stoker...Dwight Yoakam, in producing Sacramento band Go, Dog, Go with engineer Barry Conley.

PRESENT TIME RECORDERS: After fifteen years, this recording facility is moving its location to Burbank Blvd. in Burbank. The first week of May will mark the opening of their expanded new 24- and 16-track automated studio. 

NILSSON SCHMILSSON



Demo doctor Andy Cahan and veteran artist Harry Nilsson are pictured at the EPS16+ Workstation, working on a song for Ringo Starr's next star-studded solo album. Nilsson, who scored a Number One hit in 1972 with "Without You," but who hasn't released an album in over a decade, is in pre-production for his next LP.

PRODUCER CROSSTALK



Heather Harris

EDDIE KRAMER

By Steven P. Wheeler

Eddie Kramer has come a long way from the South African School of Music where he studied in the Fifties. Since that time, Kramer has become one of rock & roll's legendary studio figures. As a leading engineer he has turned the knobs for the Rolling Stones, Led Zeppelin, Jimi Hendrix, Traffic, David Bowie, Joe Cocker, Bad Company and Humble Pie. However, Kramer has also sat in the captain's chair and produced the works of such hard rock acts as Kiss and Triumph, as well as a wide spectrum of artists like Carly Simon, Peter Dinklage and Twisted Sister.

Kramer got his first big break when he began engineering at the landmark Olympic Studios in London during the early Sixties. "Olympic Studios is really where I began to come into my own, largely because of my work with Traffic."

"I learned the craft of engineering through an apprenticeship," Kramer says of his studio birth, "which was the usual way back in the infancy of the business. I don't know if it's done that much today, because most people go to school to learn how to be an engineer, which gives one a good technical background, but the actual hands-on experience is really what teaches you."

While his work with Traffic and Jimi Hendrix started Kramer on his way to becoming a leading engineer, it wasn't until he began to work with the Stones on their Sixties masterpiece, *Beggars Banquet*, that his position was solidified.

"I did three or four tracks on that album, then I came to the States in April of '68 when I was working with Jimi Hendrix." In fact, Kramer spent the next two years building Hendrix's studio, Electric Lady, and ran the studio from 1970 to 1974.

As for his work with Hendrix,


Kramer says that it was a give-and-take relationship. "When you're talking about the Hendrix albums, you're talking about Jimi producing and me engineering, but there's a fine line between engineering and production. He and I used to mix things together, so he certainly knew what he wanted, but I showed him some of the fader moves and things, so it was very much a joint venture."

Around the time he first arrived in New York Kramer also began working with the band that would set the tone for future heavy rock bands, Led Zeppelin. Through his work at Olympic, Eddie Kramer had worked with Jimmy Page, but Kramer was closer to bassist John Paul Jones. "Just before I left for America, John played me their first album, and I was pretty stunned. So when they came over to America in '69, I recorded a bunch of stuff for them in New York for what would become their second album. I mixed the whole thing with Jimmy at A&R Studios in one weekend on a small little twelve-channel console."

With all this notoriety in the hard rock genre, it's ironic that the first project that helped change Kramer's career from engineer to producer was the first album by Carly Simon. "I've done everything from symphony orchestras and jingles, to film scores and Zeppelin. But I first became a hit producer when I did Carly Simon's album [which included the Top Ten hit "That's The Way I've Always Heard It Should Be"], which was the second thing I ever produced. So I broke in quite nicely."

Over the past few decades there have been numerous technical advancements in recording studios. Kramer believes that some, like QSound, will revolutionize the recording industry, but he discounts others in favor of the original technology. "I still think analog beats digital every time. Digital has its place, but I'm still a fan of the well-engineered, well-recorded analog tape."

It's ironic that the sound effects that Kramer helped create with Hendrix and Zeppelin are now done by simply turning a knob, something that Kramer has a problem with. "It's nice that you can punch a button nowadays to get a Jimmy Page guitar sound, but there's something soulful about the way those original sounds were put together. I still use tape delay rather than digital echoes because I think they're warmer sounding. I think there's something impersonal about pushing a button or flicking a switch."

Despite all these references to the past, Eddie Kramer refuses to rest on his laurels. In fact, at one point during our interview, he questioned the direction the conversation was going. Kramer recently completed producing a hard rock band from Finland called Havana Black for Hollywood Records. The new label must have been impressed because they have hooked Kramer up with another one of their recent signings, a band known as the Scream. If his past credits are any indication, both Havana Black and the Scream have a golden future ahead of them. 

NEW TOYS—BARRY RUDOLPH



Ensoniq EPS-16 Plus

The EPS-16 Plus is the rack-mount version of the very popular EPS-16 Plus Digital Sampling Workstation. So you get all the same features like: 16-bit sampling, 20 voice polyphony, extensive sampling and synthesis parameters, Patch Select buttons, and Ensoniq's unique "Play While Loading" feature. This feature is great for live performances or if you are as impatient as I am.

Some new upgrades for the EPS: 16 track sequencer with complete editing and MIDI automated mixdown capabilities. You get a 160,000 note memory and 96 PPK clock resolution. A new option called "Flashbank" lets you load your most often sounds in a set of user-programmable ROM

chips that are always ready to play when you power up the unit.

Power effects and effect combinations can be stored and loaded into the EPS which already has built-in reverb, chorusing, flanging, phasing, delay and distortion. You can use any of the 15 modulators to dynamically change the effects and the mixer settings within an EPS program. These modulators can be assigned to MIDI controllers or respond to MIDI information like key range values or velocity numbers.

The EPS-16 Plus sells for \$2,495 and for more information contact: Ensoniq Corp. 155 Great Valley Parkway, Malvern, PA 19355 or call (800) 553-5151.

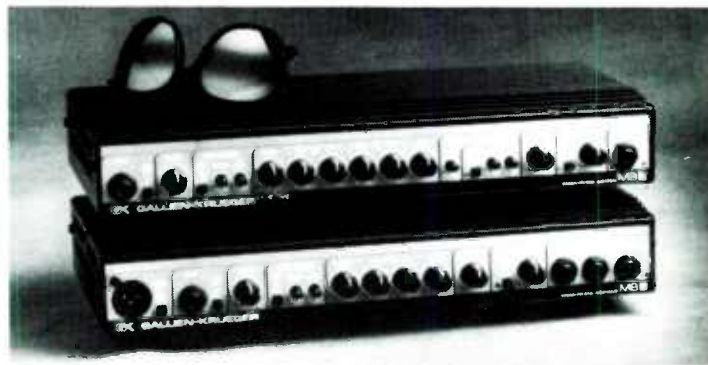


Dobro Guitar Reissue From Saga

Saga Musical Instruments has a reissue of the Regal dobro guitar that is made to the highest standards. The guitar features a maple top, back and sides and has the traditional Regal solid headstock. The guitar also has dot fingerboard position markers,

seven-ply white/black body binding, spun resonator cone, spider bridge and a high gloss sunburst finish.

The RD-65 sells for \$595 and for more information, contact Saga Musical Instruments, Box 2841 South San Francisco, CA 94080 or call (415) 588-5558.




Microamplifier Bass Series from Gallien-Krueger

The new MB/S and MB/E bass amps weigh in at just eight pounds but develop 150 watts into a four speaker load. Incredible as this sounds, the new MB's are based on the 1976 GK 400B amps and so deliver a rich and punchy tone.

Both these amps have three voicing filters: low cut, variable contour, and variable hi boost. The MB/S has the GK four-band active EQ while the MB/E comes with the same equalizer but includes a parametric midband feature. Both versions have a lim-

iter, direct out, line out, headphone out, effects loop and a ground lift. The MB/E adds a stereo chorus with footswitch, stereo balanced outputs, and stereo effect returns. Both of these amps are small—measuring only 13.75"W by 1.9"H by 7" deep.

If you are interested in one of these little jewels because maybe you're tired of lugging around some antique monster, call Gallien-Krueger at (408) 379-3344 or write to 1355 Dell Avenue, Campbell, CA 95008. 



The Five Heartbeats with Robert Townsend (front)

We have the press kit for 20th Century's new film, *The Five Heartbeats* here, and it looks to be a real winner. Filmmaker **Robert Townsend** has assembled a killer cast, which includes **Diahann Carroll** and a great soundtrack with everyone from the **Dells** to **Patti LaBelle**, in this story of five young African American men who come together to make music as the Sixties are unfolding. Townsend not only directs and stars in this vehicle, but



Stanley Jordan

you also get to hear him sing. This is Townsend's first film since he gained international prominence in 1987 as writer/producer/director/star of the comedy *Hollywood Shuffle*. He has more recently been known for a series of HBO specials where he created a national forum for some of the most promising black talents of our time. A must see.

For posterity, Show Biz wishes to note that the voice of **Michaelangelo** in the just-released New Line Cinema picture *Teenage Mutant Ninja Turtles II: The Secret Of The Ooze* is provided by one-time Los Angeles club performer **Robbie Rist**. We used to love his band during the waning days of New Wave and wondered whatever happened to him. Now we know. Also of note, **Vanilla Ice** makes his big-screen debut in the film, appearing as himself. Everybody's favorite rap star also contributes a ditty called "Ninja Rap" to the SBK Records soundtrack. Also appearing on the CD are **Ya Kid K**, who is returning from the first soundtrack, *Spunkadelic*, **Dan Hartman**, **Tribal House** and **Fifth Platoon**. The movie itself, by the way, is getting nothing but rave reviews from the kids we've talked to. Ask your parents to take you!

Herbie Hancock is putting the finishing touches on his score for *Living Large*, a Michael Schultz/Goldwyn Company film set for summer release. The plot follows a ghetto kid who becomes a name in broadcast news, which causes him to undergo personality changes and a stripping away of all his ethnic traits.

Newcomer **T. C. Carson** will star.

Look for **Stanley Jordan** to appear on Bravo. In this American television premiere, the renowned guitarist will perform pop and rock classics such as "Eleanor Rigby," "Stairway To Heaven" and "What's Going On." The extraordinary guitarist was captured live in concert at the 1990 Montreal Jazz Festival. The first airing is at midnight on May 24. Set the timer on your video recorder for this very special concert.

Over at Showtime, Show Biz recommends *Orchestra!* on May 14 and 19. Hosted by actor/musician **Dudley Moore** and **Sir Georg Scott**, this bi-weekly music series will highlight each section of the orchestra and is suitable for even the youngest family members. Also of interest to music buffs are *Dirty Dancin*, *A Chorus Line: The Movie*, *Absolute Beginners* and *Bill & Ted's Excellent Adventure*. All appear many times during the month so check your schedule.

MTV's own **Pauly Shore** has signed a four-comedy-album deal with CBS/WTG Records. His first offering, *The Future Of America*, is now in the stores. To celebrate the occasion, we are told there is a tour which began March 28 at the University of Kansas. Of course, MTV is along for said tour. They will film six of his 30 performances for use in his *Totally Pauly* show. If you're not lucky enough to catch this rapid-fire dudespeak live, you can see Shore by tuning in MTV Monday through Friday at 4:30 p.m. PST.

Coming up on the Movie Channel during May are quite a few



Pauly Shore

interesting flicks. On May 5, there's *1969*. It stars **Kiefer Sutherland** and **Robert Downey, Jr.** in a Vietnam War-era coming-of-age story with an appropriate soundtrack. May 7 finds *Ghostbusters II* which is worthwhile for the Bobby Brown-sung theme song alone. And don't forget to watch *Rockula* on May 13. This goofball horror spoof features **Dean Cameron** in the lead role with support from **Bo Diddley**, **Thomas Dolby** and **Toni Basil**.

Davis Gaines, a 32-year-old New York actor, has replaced **Michael Crawford** in the lead role of *The Phantom Of The Opera* at the Ahmanson Theatre. Crawford presumably needs more time to put into his recording career, which has just borne fruit in the form of an album called *The Phantom Unmasked*, courtesy of Quality Records. For the record, Gaines appeared in the Broadway produc-



Teenage Mutant Ninja Turtles

SHOW BIZ—Tom Kidd



ommends you go see it quickly before it's pulled from release. The flick co-stars **Alec Baldwin** as Basinger's love interest. We understand the two became a real-life love item during the filming.

We recommend you run very quickly to your local ticket outlet and pick up seats for a benefit concert May 2 at the Wilshire Ebell Theatre. That's where **Janis Ian** will join the **Los Angeles Women Singer/Songwriters** to raise money for caring for babies with AIDS. If you have to miss it, Show Biz has it on good advice that the organization is accepting donations. Dial (213) 931-9828.

Speaking of charity, we remind you that the fifth annual **T.J. Martell/Reebok Rock & Roll Celebrity Softball Games** will take place May 19 at USC's Dedeaux Field. The event is scheduled to include four all-star games to benefit cancer, leukemia and AIDS research. Scheduled participants include **Vince Neil, Alice Cooper**, members of **Warrant, Ratt, Trixter, Poison, Damn Yankees** and **REO Speedwagon**, plus DJs from **Pirate Radio, KNAC** and **KLOS**. Cast members of **Married With Children** and other FOX-TV shows will also participate. Tickets for the games are \$15 each and can be purchased at all Ticketmaster outlets.

Gary Busey will play opposite **Dolly Parton** in an as-yet-untitled TV movie which has just begun filming in Austin, Texas. The script has Parton playing a country singer who is accused of murdering her abusive lover. Also in the cast are **Ray Benson**, singer and band-leader of **Asleep at the Wheel**, and **Willie Nelson**.

The bankruptcy court is after **Dottie West**. Apparently, the famed country music singer may have stashed crystal, porcelain,

tion of *Phantom* in the role of **Raoul**, the Phantom's rival. He also appeared on Broadway in *Camelot* with **Richard Burton**, toured with **Carol Channing** in *Hello, Dolly!* and with **Alexis Smith** in *The Best Little Whorehouse in Texas*.

Better late than never, Mountain Records artist and President **Stewart Brodian** has churned out a war parody ditty in response to the long-ended Gulf War. But never mind that the subject matter is kinda dated because so is the format. Brodian has chosen to release his version of the World War II staple "We Did It Before (And We Can Do It Again)" as a 78 RPM record for collectors. Why? Seems there's still a demand for the old dinosaurs thanks to collectors and restorers of antique jukeboxes. At least that's what we're told.

Sure, **Kim Basinger** is attractive, but what else can she do? Sing, evidently, as demonstrated on the Hollywood Records soundtrack to her new film *The Marring Man*. You probably won't hear much of it on the radio, however. The Neil Simon story is set during the Forties and early Fifties, so period tunes are the name of the game. The Hollywood Pictures film, however, is entirely accessible, though from the looks of the reviews we've seen, Show Biz rec-



Stuart Brodian

Oriental rugs and paintings among other items to protect them from being auctioned by the court. West listed more than \$1 million in debts during an August 1990 bankruptcy petition.

Madonna has filmed a Japanese television commercial where she wears a sequined bathing suit while riding a huge elephant. According to rumor, while perched on the pachyderm and holding a prop whip in her hand pretending to flay the beast, she was asked to put more anger into her performance. "Think about somebody you hate," Madonna was reportedly told. The director got the performance he wanted when the material girl came up with the name of **Robin Wright**—better known as the pregnant current love of Madonna's ex, **Sean Penn**.

What's ironic about this picture of **Dick Clark** arriving to be inducted in Hollywood's Rock Walk? The car is a 1956 Chevrolet Bel Air.

American Bandstand didn't hit national television until 1957. **Julie Andrews** is planning to return to weekly television next season as star of an ABC series, where she'll play a wife and mom who also happens to host a network variety hour. The actress' husband, **Blake Edwards**,

will co-executive produce *The Julie Andrews Show*, which we hear has a commitment for thirteen on-air episodes. *The Julie Andrews Hour*, her last attempt at series stardom nineteen years ago, flopped miserably with audiences yet won an Emmy for its star.



Heather Harris

Black Cactus Stampede

We were saddened to hear that **Black Cactus Stampede** got bumped from their support gig at the recent tattoo convention at the Anaheim Convention Center. This caused the heavy tattoo enthusiasts themselves to lose out on some much-welcomed television exposure courtesy of a local cable company. The reason given for the last-minute cancellation was that, during their first performance at the gathering, the band played too loud for the sensitive eardrums of the conventioners. And you thought guys with tattoos were tough.



Dick Clark in his '56 Chevy

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler.



Caroline Paitney

FULL OF HOT AIR: As an advertising stunt befitting the biggest attraction in rock, a 65-foot-tall party doll named Ruby—one of the inflatable Honky Tonk Women used by the Rolling Stones during their mammoth Steel Wheels tour—straddles Tower Records' Sunset Blvd. store, heralding the arrival of the new Rolling Stones live album, *Flashpoint*.

GET WELL CARD: John Wesley Harding (pictured left), the proud bearer of the name of a Bob Dylan album and a style similar to Elvis Costello, showcased his effective songwriting and singing chops during a recent appearance at the Club Lingerie. Harding, who has just released a new LP, *The Name Above The Title*, on Reprise Records, premiered his new band, performing a blend of original and personal favorites during this sold-out show, the proceeds of which aided ailing former Music Connection Associate Editor Jim Maloney.



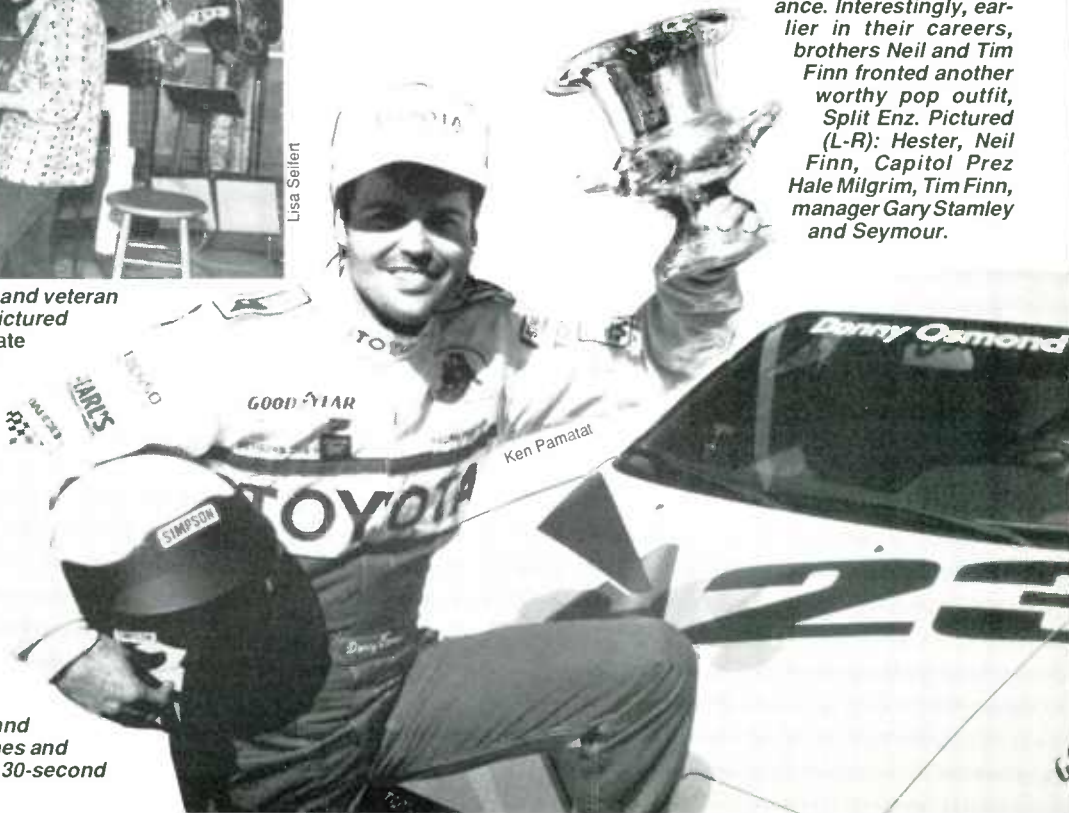
FULL HOUSE: Capitol act Crowded House recently debuted its new lineup for a packed throng of fans at the Club Lingerie. Billed under the pseudonym Largest Living Things, this pop/rock band, which consists of leader Neil Finn, Paul Hester, Nick Seymour and brother and new recruit Tim Finn (who released a fine self-titled solo album two years ago, also on Capitol), performed several promising new selections from their forthcoming album, *Woodface*, during this surprise appearance. Interestingly, earlier in their careers, brothers Neil and Tim Finn fronted another worthy pop outfit, Split Enz. Pictured (L-R): Hester, Neil Finn, Capitol Prez Hale Milgrim, Tim Finn, manager Gary Stamley and Seymour.



Lisa Sellert

BISHOP BLUES: Alligator Records artist and veteran blues-rock guitarist Elvin Bishop is pictured during his recent guest appearance on *Late Night with David Letterman*. Backed by Letterman keyboardist Paul Shaffer and band, Bishop—who scored his biggest hit in 1976 with "Fooled Around And Fell In Love" (sung by Mickey Thomas of Starship fame)—played the title track from his new album, *Don't Let The Bossman Get You Down*.

LIFE IN THE FAST LANE: Capitol recording artist Donny Osmond emerged victorious in the Toyota Grand Prix of Long Beach Pro-Celebrity Race, a 10-lap, 1.67-mile car race held on April 13th. Osmond beat out a field of drivers that included celebrities and such professional drivers as Parnelli Jones and Dan Gurney (each pro driver was given a 30-second handicap).





GUITAR GREATS: Rhino Records has just released the second set of compilations in its Legends Of Guitar reissue series, a collection of first-rate guitar performances spanning various musical genres and decades, compiled in conjunction with Guitar Player magazine. The new releases—Country (Vol. 2); Surf; Rock: The 70's; Jazz (Vol. 2)—feature performances by such famous fretmen as Joe Walsh, Django Reinhardt, Chet Atkins, Dick Dale and the Ventures, and are companion volumes to the first five releases in the series—Rock: The 50's; Rock: The 60's; Electric Blues (Vol. 1); Country (Vol. 1); Jazz (Vol. 1).



STANDARD ISSUE: Mercury pop act Material Issue recently performed their brand of melodic adolescent angst for an adoring crowd of well-wishers at the Roxy in West Hollywood. Their new album, *International Pop Overthrow*, and single, "Diane," are currently making waves on the nation's charts.



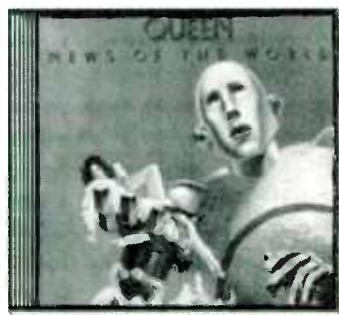
QUEENLY REISSUES: Hollywood Records has released the first four titles in its Queen reissue series. Released to coincide with Queen's solid new LP, *Innuendo*, these expertly re-mastered first four compact discs—*Sheer Heart Attack*, including the band's first U.S. hit, "Killer Queen"; *News Of The World*, the excellent 1977 album containing the Queen staples "We Will Rock You" and "We Are

The Champions"; *A Day At The Races*, Queen's flawless follow-up to *A Night At The Opera* (both LPs named after Marx Brothers movies); and *Hot Space*, Queen's ill-fated attempt to duplicate

the funk-soul of "Another One Bites The Dust"—are welcome additions to any rock fan's CD library. (Unfortunately, the promised bonus tracks are ill-advised modern remixes of Queen's most famous tunes by mixmeisters Susan Rogers, Matt Wallace, Randy Badazz, Michael Wagener and Def American owner Rick Rubin, whose mixing credit on "We Will Rock You" aptly reads "ruined by Rick Rubin.")



SHEDDING MORE OF THE LIZARD KING'S SKIN: April 19th marked the American premiere of *The Lizard King*, a fictional play offering a view of what Doors leader Jim Morrison was doing and thinking in Paris during the final 36 hours of his life. The play, which began a six-week run at Friends And Artists Theatre in Los Angeles, hot on the heels of Oliver Stone's new movie, *The Doors*, was written by Jay Jeffrey Jones in 1979 and had its initial run in 1988 in England. In the American production, Morrison is played by soap opera star Stephen Nichols (*Patch on Days Of Our Lives*), who told MC: "Nobody's saying that this is the actual story of what went on in Paris. It's just speculation to help peel back the media myth a little bit. We're trying to get a peek into the heart and soul of the man—we're not claiming to know the real truth. It's fiction based on fact." As for Oliver Stone's movie, Nichols adds: "I thought Val Kilmer hit a home run in an empty ballpark. I don't think they scratched the surface of who Jim Morrison was." *The Lizard King* can be seen on Fridays and Saturdays at 8:00 p.m., and on Sundays at 7:00 p.m. For more info, call (213) 664-0689. —SW



MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

VIDEODROME: Promotional videos of British band Heaven 17 provided some surprises recently. At the end of the song "Penthouse And Pavement," which was being shown on a Saturday morning TV show, the video went into some hard-core porn. The band said they didn't realize that the original tape wasn't blank.

WHO SAID YOU CAN'T GET WHAT YOU WANT?: With the Rolling Stones tour winding down, this figure ought to prove interesting: When you total gate receipts, concessions, album sales of *Tattoo You* during the period of their world tour, underwriting assistance from Jovan fragrances and other revenue, the Stones have grossed around \$127,000,000. Not bad for a few months work.

GERARDO

By Sue Gold



Latin artists have always been a part of rock & roll but Gerardo is the first Latin rapper to hit the pop charts and break into the Top Ten with a tune that's part English and part Spanish.

His debut album, *Mo' Ritmo*, is a combination of rap, dance and R&B grooves set to Spanish and English lyrics. His success on the charts is due in large part to the colorful and sexy video for his hit single, "Rico Suave," which is one of the hottest videos on MTV. The video is filled with bikini-clad women dancing with Gerardo and posing at various locations throughout Acapulco.

"I was down (in Acapulco) filming a movie. The assistant director of the film agreed to do the video for me, so we went out one night and got the best looking girls we could find. We told them we were doing a video the next day, and they all showed up. It was that easy," Gerardo says. "I wanted to put out something funny, something people could laugh about and just have some fun with. I really didn't take myself seriously in the video."

In addition to his tongue-in-cheek attitude, this latin rapper is trying not to limit the appeal of his music to just Hispanics. "I'm more of a rapper for everybody," he declares. "We didn't intend for my music to hit the pop charts—but it's really great. The Spanish people are behind me; they like me. But music is universal. I did a show in New York, and most of the audience was white. If the song is good, everybody is going to like it. A lot of it has to do with the right timing and people wanting to hear something new."

Gerardo Mejia admits he was taking a chance doing his songs in a combination of Spanish and English. "It is a big risk. 'Rico Suave' was first recorded entirely in Spanish. Then they said to do it all in English. But I

Randee St. Nicholas

stuck to my guns and I did it half and half, which worked. If I had taken the Spanish out of it, it would be another song."

Gerardo sees this way of writing as an extension of himself. "I was born and spent twelve years of my life in Ecuador and thirteen years in Los Angeles, so it's like half of my life there and half here. That's what my songs are—half and half. It's a total reflection of who I am."

His lyric style isn't the only unusual thing about the album. While most artists record their albums and then shoot videos, Gerardo shot the video to "Rico Suave" before he did the album. He then returned to Los Angeles to fix up some of his tunes in the recording studio. One of the engineers at the studio heard his songs and sent them to veteran producer Michael Sembello.

After hearing the tunes and seeing the video, Sembello jumped at the chance to work with Gerardo. "Michael called me and asked if we could get together. I said yeah, but I didn't want to change what I have; I wanted to record things in my own style. He agreed and said he loved the tunes and wanted to work with me. The next week we signed with Jimmy Iovine (a founder of Interscope Records)," he explains.

Sembello, whose credits include *Flashdance*, Donna Summer, Stevie Wonder and Diana Ross, kept Gerardo's sound, but gave the album a veteran's touch. "For two years I tried to get a record deal, but everybody wanted to change something. Michael didn't. Michael gave it the musical texture it needed and the hook. My stuff was a little more hard-core. He brought in a lot of the percussion and stuff," Gerardo explains. "He knew what I wanted. We started out with a funky bass line, and he put percussion on

top of the rhythm. It had to be funky, and it had to be very danceable."

He continues, "Everybody thought just because he's an old-timer, it wouldn't work out. Well, this is a guy who's been in the business for 25 years. He's worked with Stevie Wonder and Diana Ross—the biggies. Michael had a lot of great ideas. I was very lucky to work with him."

While he likes making records and videos, Gerardo enjoys performing the most. "When you get that crowd screaming and going, that's the payoff. We did a show in New York where the place was packed. It was wall to wall people. They were screaming and yelling. It felt great. It was a small stage, and every time we did something, girls would rush the stage and it would start shaking. After the show I said thank you and I started walking off the stage. I turned around and saw a wall of people coming after us. We just turned and kept running," he says,

The Controversy

Gerardo's first single, "Rico Suave," reached the Top Ten on *Billboard's* Pop chart, but not without controversy. The macho Latin rapper has been called sexist for exploiting women in the song and video. Gerardo defends his position saying, "A lot of women are very honest and like to be eaten raw like sushi. You can't please everybody. You can look at it two ways: You can be offended or love it."

Gerardo says he wrote the song after he was hurt by his girlfriend, the subject matter of another song, "Christina," from the album. Gerardo continues, "'Christina' is a very angry song. 'Rico Suave' is the kind of guy she turned me into. I didn't want to be a nice guy for awhile. I was a nice guy, it didn't work out, so here I am now. I don't want to be a sucker anymore. I'm cautious."

Here are some excerpts from the lyrics to Gerardo's Top Ten hit, "Rico Suave."

*I don't drink or smoke ain't into dope
Won't try no coke, ask me how I do it, I cope
My only addiction has to do with the female species
I eat 'em raw like sushi*

*So please don't judge a book by its cover
There's more to being a latin lover
You got to know how to deal with a woman
That won't let go
The price you pay for being a gigolo*

*There's not a woman that can handle
A man like me
That's why I juggle two or three
I ain't one to commit, you can omit that bit
You pop the question that's it*

*So again don't let my lyrics mislead you
I don't love you but I need you
Would you rather have me lie
Take a piece of your pie and say bye
Or be honest and rub your thighs*

*Well it's ten o'clock and I'm two hours late
I never said I was a prompt date
But you kept persisting that I meet your parents
Huh, they're going to love my appearance*

Writers: Gerardo Mejia/Christian Carlos Warren
©1991 Mo' Ritmo Music, ASCAP/St. Louis Music, BMI

laughing at the memory.

With a hit single and album on the charts, Gerardo is looking forward to hitting the road this summer and performing again.

"I can't wait to get onstage again. I just hope it's not as crazy as it was in New York," Gerardo says. "It was a great feeling, but sometimes I got scared."

WARRANT

By Steven P. Wheeler



It's only been a couple of years since Warrant was toiling in the basement of despair more commonly known as the L.A. club scene. After being turned down by practically every record company in the musical universe, this five-piece band rose above it all with a double-platinum debut album, *Dirty Rotten Filthy Stinking Rich*, that proved that the L.A. hard rock scene still had much to offer.

Cherry Pie is also approaching double-platinum status, while signaling a growth and ma-

turity, and all of this success can be directly attributed to the talent of Warrant's lead singer and songwriter, Jani Lane.

As we talked during an early Sunday morning trans-Atlantic telephone call, it became apparent that the Los Angeles resident was suffering from a severe bout of homesickness. "I'm gonna kiss the ground when I get back to the States," Lane exclaimed from his hotel room in Birmingham, where the band was in the midst of a worldwide tour with L.A.'s favor-

ite son, David Lee Roth.

"I fuckin' hate Europe. I like the fans, but the place is so fuckin' dreary and boring. The weather sucks, and I always seem to get a cold. There's nothing to do, and everything's overpriced....I hate it."

With that out of his system, Lane settled down and revealed himself to be a rising star with a refreshing view of his career and future. He didn't hesitate to throw some verbal jabs at the A&R community, the press and Poison, who made life very difficult for Warrant during a recent tour.

"I can't imagine that jealousy was the motivation behind what they did to us, because they're doing so well," replies Lane, when asked about the much publicized feud that erupted on the Poison/Warrant tour when Warrant was reportedly winning over Poison's concert crowds. "Instead of telling us that we were doing a good job and giving us more, we got things taken away."

Lane's anger about the events leading up to Warrant quitting the tour is obvious during the conversation. "I'm a grown man, and this is my livelihood, and if you're going to punish me like a little kid, then you better have a damn good reason for doing it. Don't look at me and say, 'Because I said so.'"

The problems reached a head when Poison started dictating what Warrant could and couldn't do onstage. "I did what any other person in my shoes would do and said, 'Well, fuck you, I'll do this somewhere else,'" states Lane.

Originally from Cleveland, Lane moved to Florida for a time before arriving in L.A. where he hooked up with the guys from Warrant. The first song he played for the band upon meeting them was "The Down Boys." It was soon obvious that Jani Lane had found a band and Warrant had found a singer.

But it would be a few years before Warrant was able to convince the A&R community that the band had that intangible quality needed for success. "I don't think anybody's ever accused an A&R rep of being a brain surgeon," says the outspoken singer with a laugh. "Every label sent out its junior A&R guys to check us out, and we got passed on by almost every label in L.A. It's really hard for the young, inexperienced A&R guys to commit to anything, so we were basically ignored."

With an enormous local following but not much in the way of label interest, Warrant reached that fork in the road that every strug-



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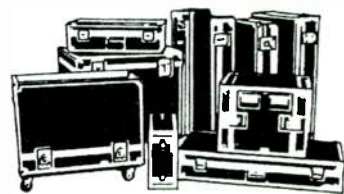
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gling band hits during its career. "Looking for management is a Catch-22 situation," explains Lane. "One person will tell you that management can help you get a deal, then somebody else says that you should wait for the type of management company that will jump on you once you get some label interest. So you need one or the other first, but you supposedly can't get one without the other. Luckily, things just fell into place when we least expected it."

The main piece of the puzzle arrived when Weintraub Entertainment came calling. "It just so happened that Tom Hulett, who manages a lot of veteran artists, was looking to break a young upcoming rock band." Hulett's partner, Eddie Wenrick, checked out the band and recommended them to Hulett, who was able to bring Warrant the label interest they deserved. "It took someone like Tom Hulett to bring in the people who are higher up in the record companies, the ones who are able to sign the checks. Through his reputation, he was able to get these people to take us seriously."

What makes this even more amazing is the business relationship between Hulett and the band. "We worked together during the first two years—including the entire first album—on nothing more than a handshake," Lane says before adding without a hint of sarcasm, "which is pretty incredible in this business if you think about it."

Drawing on the strength of two singles, "The Down Boys" and the ballad "Heaven," which rose to Number Two on the *Billboard* charts, platinum success was assured. Despite the incredible success of their debut album, Lane downplays the significance of their double-platinum standing. "I wouldn't call it incredible success. I mean we sold two million records. But compared to Guns N' Roses, that isn't incredible."

With the newest album following the platinum path cleared by its predecessor, Warrant has been the target of many critical pens who claim that the band is nothing more than a flavor of the month band, serving up hard rock fluff for sexually deprived teenagers and high school girls looking to grow up in the fastest way possible.

Warrant's songwriter disagrees with critics who maintain such views. "If people want to call me intentionally commercial, then fuck them. I don't think that's true at all. I have always written the way I write, and if it happens to get played on the radio and sells a lot, hey, that's

great. Someday, when that style of writing isn't chic anymore or isn't commercial, I'll still be writing like that."

The biggest difference between their debut and *Cherry Pie* is the obvious development in Lane's lyrical ideas and themes, something the blonde singer acknowledges. "Yeah, I was trying not to use as much of a juvenile approach to the lyrics. There are some introspective songs on the album that mean a lot to me."

But don't go thinking that Warrant has abandoned their bread and butter, as Lane points out. "There's still plenty of tongue-in-cheek 'let's fuck' songs that are definitely aimed at beer-drinking high school kids, because those songs are a blast to listen to when you're out drinking and partying. I mean, not every song needs to be a political statement."



The songs that Lane is most proud of on the album deal with a variety of emotions. "Uncle Tom's Cabin" deals with one's social responsibilities in the light of personal peril, while "Song And Dance Man" is an attempt by Lane to figure out his place in the world amidst all the hype and excesses associated with stardom. Not exactly your standard teenage fare.

Yet it's the Top Ten ballad "I Saw Red" that has sent this album rocketing up the charts. This is another personal statement by Lane, revolving around a failed relationship. "It's the closest thing to an actual experience that I've ever put in a song."

There's an even more interesting story revolving around this song, which has to do with the two videos the band made for MTV. The

original one featured the band, while the second and more popular one was merely an acoustic version featuring Lane all alone. The latter is the one that helped the single crack the Top Ten, while at the same time, making Warrant fans wonder if the band was breaking up.

According to the charismatic leader of the band, the decision to make a second video was made by the Columbia hierarchy. "That was an executive decision made by the label. The single was very slow in catching on; it was on the charts for a long time before it eventually went into the Top Ten. MTV called and said that although the song was climbing the radio charts, they were burned out on the video and asked the label if they had something else."

So excess footage from the original video showing Lane walking through a confederate cemetery in Memphis was spliced together and the half-drunken singer was thrown into a tiny studio in Fort Wayne, Indiana in the wee hours of the morning following a concert, where he quickly recorded the solo rendition.

In fact, MTV played another key role in re-energizing the band in the setting where they thrive best: the concert stage. Jani Lane explains, "MTV had a promotion called 'On The Road To Uncle Tom's Cabin,' which was basically us performing at nine of our favorite clubs on the East Coast." Lane lets out a laugh before continuing. "It was a zoo and one helluva time. We played these little clubs and there were no lights or lasers. It was just the band, amps and sweat."

This return to their roots actually revitalized a band who had grown leery of the arena tours. "After playing in these huge arenas, we were starting to think that you couldn't get a reaction from the audience unless a bomb went off onstage. But after those club dates, we realized how fun it is to just go out and play."

When it comes to the future, Jani Lane is not stupid. He has already started his own production company, aptly titled Malibu Lane, and he has signed two bands, *Risque* and *Queen Anne's Revenge*, that he feels are going to be signed in the very near future.

"You can't think of having a career like the Rolling Stones," says Lane, "that's a fluke. I really don't know how long this career will last, there's no way to guess. I just want to continue to do something positive, because I'm a very strong believer in karma. In the twilight years of my life, I'd like to look back on this and say 'Yeah, I kicked ass and had a great time.'" **MC**

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Red Light Records, Inc.

By Maria Armoudian

Starting from scratch in the confines of his bedroom with nothing but a telephone and a self-produced record of a local band, Mark Nawara realized his dream—his very own record label. Although it's still in its infancy (a year-and-a-half old), Red Light Records has grown from a bed and dresser operation to a staff of seven, a roster of seven bands, an office building in Chicago and a major label distribution offer.

And it continues to operate with a profit. How? Nawara keeps the costs of recording low by spending most of his time in pre-production, then uses his alternative marketing smarts to get attention for his artists—perhaps in places where major labels rarely venture.

MC: When did you decide to open a record company?

MN: Even when I was playing in a band, the record business was like an obsession with me. I studied up on it and read books. I knew to which label every band was signed and who signed them. Then I became friends with a guy who worked for Elektra Records in Chicago, in regional promotions, and I watched him making calls in his office. However, what actually led me to starting my own label was a band out of Chicago called Diamond Rexx, who I managed and produced. They were signed to Island Records when Island didn't really know what to do with heavy metal. So I began wondering what I would do if I had a record company. Finally, I put them on my own label and recorded another album. I did all the artwork and business myself and had a friend do the photography. When I started getting a response from the press, and the record was



Mark Nawara

doing quite well, I decided to look for some other bands.

MC: How did you fund the operation initially?

MN: First, I called my cousin who is an attorney and asked him for the initial money. He was a little leary, but finally decided to loan it to me and told me to pay him back whenever I could. But when things started happening, he became more involved. Now he's my partner in the company and continues to help finance it.

MC: Tell us about your staff.

MN: I have two guys in retail promotion, who work primarily on getting our product into the stores, two radio promotion guys, two publicity people and one business affairs guy. They're a great staff, very dedicated, and we all work together. Now, our products are being distributed into major chains such as Musicland and Sound Warehouse, and we've gotten a lot of press.

MC: Who distributes your product?

MN: Right now, we have independent distri-



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bution through Important Records, and we deal with some retail outlets and one-stops directly, but we're talking with some major labels about a joint-venture distribution deal. Also, we have distribution in Japan through CBS/Sony, and we're distributed through certain parts of Europe. Basically, our products are well distributed throughout the Midwest and the East Coast. The only place we're not covered adequately is on the West Coast. But that's changing now.

MC: What are your artists like musically?

MN: They're commercial hard rock, not hard-core, underground stuff like many independent record companies. I think that mainstream, commercial hard rock is easier to sell and promote than the hard-core bands.

MC: Are you at a disadvantage by having your offices in Chicago?

MN: In some respects, yes, but I don't plan on staying in Chicago. I'm definitely planning to move my headquarters for two reasons. First, people in the industry don't take a company as seriously when it's outside of their territory. Also, it makes communication more difficult with all the booking agencies and labels.

MC: What are the advantages of your Chicago location?

MN: There is definitely an A&R advantage. A lot of good bands are overlooked by major label A&R representatives. I really don't agree with the major label A&R philosophy. They miss a lot of really good artists.

MC: Obviously, you're doing something which is competitive enough to allow you to survive and grow. Do you have to use alternative marketing routes?

MN: We use a lot of grass roots marketing and many things that seem borderline adolescent. For example, we call high school radio stations and work with the kids there and they help distribute our fliers throughout the cafeterias and record stores. We also promote to college radio and use various other routes.

MC: How did you find your current artists?

MN: Various ways. Diamond Rexx was my first band. They were a local band in Chicago. Manican Laff is a band from Sacramento. They used to call my answering machine

"I don't agree with the major label A&R philosophy. They miss a lot of really good artists."

—Mark Nawara

every day and say, "I will make you rich. My band is Manican Laff" and hang up without leaving a number. Finally they left a number. Then I met the manager of another band, Joker, at the Foundations Forum a couple of years ago, and he gave me a tape of them which totally blew me away. They've all been different.

MC: Is it hard to sign bands who have dreams of signing to a major label deal?

MN: A lot of the bands realize how hard it is to get a major label deal, and it's really

attractive to them to have the opportunity to record an album and get distribution.

MC: What do you foresee for Red Light Records in the future?

MN: I'd really like to be a legitimate label like Mercury is to PolyGram, or Island when it was happening. If this distribution deal closes, I plan to keep a small roster and give each act attention and promote them really well. But if I have to stay independent, I have to survive, which would require keeping volume out there and then having priority releases.

MC: Have all of your records at least broken even?

MN: I've had one stiff so far. It was in the early stages of the company, and I think it was due to the fact that we didn't have retail covered properly. The distributor wasn't excited about it. But we've grown since then, and I've made my money back on every record.

MC: What do you look for in a potential signing and how can bands reach you?

MN: Good songs are the most important thing. But they also have to have themselves together regarding their image and attitude. They have to be serious about their careers, with no alcohol or drug problems, and be ready to work. The whole package has to be together, because I don't have time to rearrange the band or make large changes. And in reference to their look, it may sound horrible, but they have to be attractive, because the kids out there are looking for role models and they're the ones buying the records. Bands can reach me by simply sending a tape to our offices in Chicago. I listen to everything that I get. MC

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THE RETURN OF

By Tom Kidd

BOY GEORGE

Everybody knows Boy George by either his work or his reputation. If people don't know him from his string of hits in the early Eighties when he was lead vocalist for Culture Club, then they know him from his appearances in the headlines of supermarket tabloids worldwide—"Boy George A Heroin Addict!" and "Friend ODs in Boy George's Flat!"

But, for George "Boy George" O'Dowd, who was calling from his home in England to promote his new Virgin release, *The Martyr Mantras*, the sensationalism of celebrity begins to appear extremely overblown.

"I tend to feel that the media analyzes things much more than you do as an individual," says the artist. "You just sort of get on with your life. You don't really think too much about a lot of things."

Boy George thinks his one mistake was making his personal life too accessible to the media. "Popularity really breeds contempt," he says. "I don't mean I wouldn't talk to anybody—because I know I could never have become successful by being mysterious. That was never part of my appeal."

The musical appeal of Culture Club was a mixture of light pop and dance rhythms matched with an alluring Caribbean flavor. In their heyday, the group saw six of their ten singles—"Do You Really Want To Hurt Me," "Time (Clock Of The Heart)," "I'll Tumble 4 Ya," "Church Of The Poison Mind," "Karma Chameleon" and "Miss Me Blind"—find their way to the Top Ten between January, 1983 and March, 1984.

Those were all undeniably great records, but it was Boy George's flamboyant stage persona that made the first impression on the fans. This breakdown of responsibilities was by design. According to George, in the early days of Culture Club, it was his job to write the



lyrics and melodies, do the interviews and pull in the attention. The production and day-to-day business of making the music happen fell to drummer Jon Moss, guitarist Roy Hay and bassist/co-founder Mikey Craig.

Due to that winning combination, the group experienced great success in a short period of

time, but just as quickly fell from commercial grace. Their May, 1984 release, "It's A Miracle," made it to Number Thirteen on the U.S. charts, a depressing showing considering that the previous "Miss Me Blind" made it to Number Five and "Karma Chameleon" which reached Number One just five months

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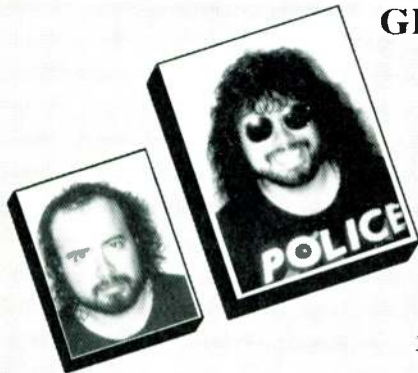
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earlier. Three more singles—"The War Song," "Move Away" and the ironically titled "Mistake No. 3"—reached American shores at roughly the same time as the rumors of the Boy's rapidly escalating heroin habit. George told a London Court that he needed help to solve his addiction during 1987, while (almost simultaneously) Culture Club left Epic for Virgin Records. In late summer of 1987, Epic issued a greatest hits package titled *This Time/The First Four Years*; unfortunately, the first four years were also their last four years.

George related that, from a personal perspective, what kept the group together and made it work for him was his relationship with drummer Jon Moss. As soon as the two lovers broke up, the band went to pieces.

Early Boy George had been extremely evasive about the question of his sexuality. He answered *Tonight Show* guest host Joan Rivers' query as to whether he liked boys or girls by saying, "Either one...I don't really have time to think about that these days." Today, Boy George is anything but evasive when the same question comes up. Indeed, he claims that he was out of the closet from the very beginning. "The way I looked," he says, "I don't think anybody had any doubts about the way I was. If they did, they're stupid."

Boy George still sees his former bandmates, including Moss. One of the songs on *The Martyr Mantras*, the appropriately titled "After The Love," was written, produced and mixed by the twosome. But it's guitarist Roy Hay that Boy George sees the most and states he is most likely to work with again. Just don't look for a Culture Club reunion any time

soon. "You have to be extremely understanding and forgiving to do that kind of thing," George chuckles.

After the breakup of Culture Club, Boy George released two solo LPs in America—*Sold* and *High Hat*—neither of which garnered any chart success.



Boy George, during his Culture Club tenure

George is philosophical about the failure of his first solo try, saying it was "pretty melodic" though "rough around the edges." But he also says, "I think at that time, it wouldn't have mattered what kind of record I would have made. That's from an industry point of view and also from a record company point of view. I don't think the record company wanted

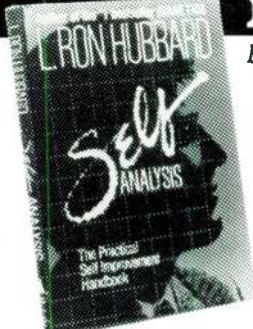
to be seen pushing somebody like me in America. I was bad news. It wasn't a good time to be making records."

When explaining the failure of his second solo LP, *High Hat*, the Boy's temper flares. "*High Hat* was butchered," he charges. "The original album [*Tense Nervous Headache*] was, as far as I was concerned, a great album. The Americans came in and they felt there was nothing on the album they could sell. It's kind of like industry censorship. They decide what the public gets to hear before the public gets to hear it.

"They took off my stuff and put the Teddy Riley stuff on it," he continues. "I was really upset about that. I only got to work with Riley three days, and anyone with a brain knows you cannot do anything brilliant in three days. Basically, I got disillusioned after that."

His disillusionment with the industry led him directly to the odd manner in which the artist made and marketed *The Martyr Mantras*. Though the record has been released in America and France as a Boy George effort, at home in England, one would have to ask for it under the name Jesus Loves You. And just to confuse things a bit more, the songwriting is sometimes credited to Boy George O'Dowd, but mostly to Angela Dust. What's the name game about? "I started to work with a friend of mine [Jeremy Healy]," George explains. "I was writing a lot of lyrics for him and keeping a low profile. I wanted to kind of not overshadow or neutralize the people I was working with. We have this joke that I was like a speck of insignificance. So that's why I called myself Angela Dust." MC

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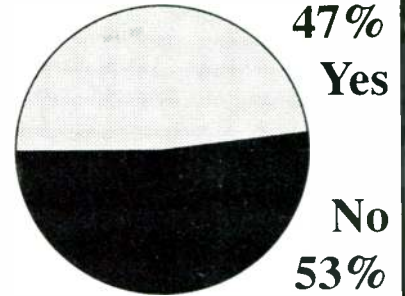
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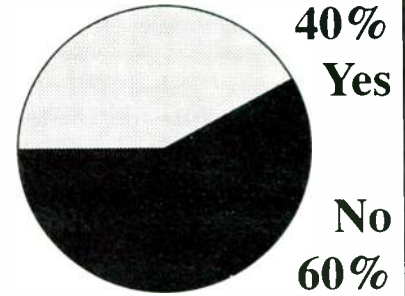
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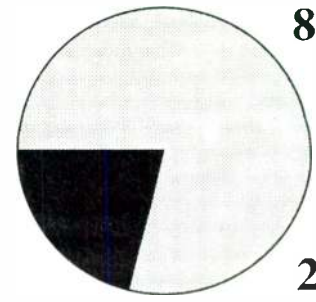
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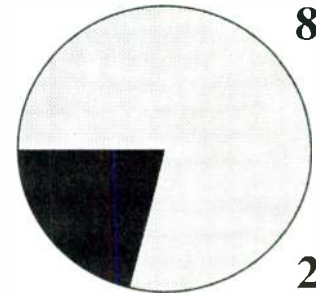
3.

For C&C Music Factory's video, "Gonna Make You Sweat," which features someone other than the recording artist lip-syncing the vocal, MTV created a separate credit, "Visualization." Do you feel it's a valid credit?



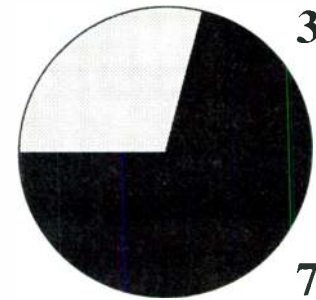
4.

Should album credits reflect any extra studio vocals that were done to enhance the featured artist's vocal performance?



5.

Should the music industry outlaw lip-syncing entirely?



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Michele Clement

I, Napoleon

Label: Geffen
Manager/Contact: Hector Lizzardi, Gallin Morey Associates
Address: 8730 Sunset Blvd., Hollywood, CA 90069
Phone: (213) 659-5593
Booking: N/A
Legal Rep: Codikow, Leventhal & Carroll
Band members: Steve Napoleon, Joe Fazio, Dave Imondi, Doug Stratton
Type of music: Hard rock/pop
Date signed: January, 1989
A&R Rep: Vicky Hamilton

By Richard Rosenthal

If you want to cheer yourself up, put on Side Day; if you're in a psychotic mood, turn on Side Night—talk to Steve Napoleon for a while, and you'll find that he is a little...uh, unconventional. Who else would label a record's sides Day and Night, or write a song about himself entitled "I Am The Idiot," or, describing another of his songs, come up with a phrase like "you don't have to be a tree to paint one?"

A native of Canada, Napoleon spent a lot of time in a recording studio he built in the basement of his parent's house in Ottawa. He had a hard time finding musicians he could

work with, so, with a background in keyboards and percussion he did most of the work himself using sequencers and drum machines. When he felt his material was ready, he sent out demos, which eventually lead to a phone call from Geffen A&R rep Vicky Hamilton.

Napoleon had no idea of Hamilton's reputation, but even if he had, he says it would have made no difference. "I've always been more impressed by a good person as opposed to a famous person."

Hamilton wanted to come to Canada to see Napoleon perform live, so he threw a makeshift band together and did a showcase for her in Montreal. She liked what she saw, signed him to a development deal and brought him back to L.A. to put a band together.

On a recommendation from Bang Tango's Joe Leste, he found San Diego musicians Joe Fazio, a bass player, and drummer Dave Imondi. Finding the right guitarist was a little harder.

"We asked every A&R person, every music store, every guitar contest winner, you name it. Finally, we put a nice big ad in *Music Connection* that read "Geffen recording artist seeks guitar player, must have all these requirements," and it worked

for us." Napoleon found Doug Stratton, a talented, if unknown player from Orange County. "The funny thing was that Doug had an ad running in *Music Connection* at the same time, so I guess it was meant to be."

Although he was the one that was signed to the deal, and is the sole writer of all the material on the debut album, Napoleon insists that the project is now a full-fledged band. As a matter of fact, he says, "The reason I signed a development deal was not to develop the songs, but to develop the band. I had some really good offers from other labels, but I wanted to bring this thing along slowly. The point was to handpick a killer band, and I got some great players. Dave and Joe are from San Diego, so they don't have that heavy L.A. vibe. Not that that's a bad thing, but it wasn't right for us."

The music of I, Napoleon certainly isn't typical L.A., and it really isn't typical anything else, either. While it is the goal of every band to say they don't sound like anyone else, the goal and the reality are often very separate. In this case, however, ask 25 people to describe what I, Napoleon sounds like and chances are you'd get 25 different responses.

"I've been told I sound like so many bands that I've lost count," says Napoleon. "We tried to incorporate different elements into it, not by saying, 'Well, I'm going to write a song with a jazz rock swing part in it,' but by letting these things just happen. I think as a band grows, you don't try to follow trends, you try to do stuff from the heart; and when you do that, you will always be a couple of steps ahead of everyone else." The irrepressible Mr. Napoleon then adds: "Unless they're doing it from their heart, in which case you'll be right along with them."

Instead of being dark and brooding, as one might expect from his songs, Napoleon is cheerful and upbeat to the point of almost being manic. He also has a way with words. "I think our music will go over well, because people want to go back to music with a big, honest feel. They're sick of synthesized bands. Like, if you're totally into carne asada burritos, and you eat them over and over, you get enough gas and pain that you just can't deal with it anymore."

Is this the same guy that writes songs about insanity and suicide? "I think that when you write about tension, it saves you from getting a major ulcer. And it's a way of dealing with frustration. I have cheery stuff, too. I have a lot of cheery stuff, but I think that an artist's best writing comes when they're depressed."

People always want to get inside a songwriter's head, to really understand the meanings behind the songs, but in this case, maybe it's best to let Napoleon do the analyzing.

"My songs are an extension of my personality," says Napoleon. **MC**



I, Napoleon

I, Napoleon
Geffen

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Godfrey Diamond
Top Cuts: "Perfect Absolution," "I Am The Idiot," "Feels Like Suicide."
Material: It's almost easier to describe what I, Napoleon isn't than what it is. It's not metal, not funk, not R&B, not pop...they rock hard, but they aren't really hard rock. Steve Napoleon claims that he has no influences other than Mozart, and listening to the wide diversity of this music on the record almost makes the statement believable. As far as the lyrics, they tell intense stories about such serious subjects as sanity, suicide and death, but are presented in a thoughtful, not morbid or exploitative way.

Musicianship: Napoleon uses his voice as an artist uses paints — different shades for different emotions. When he sings a phrase like "every time I feel the pain," you feel it too. From a gentle growl on the softer songs, to a full war cry on "I Am The Idiot," he's always on the mark. And he's not just a screamer with a strong set of lungs. His operatic training shows, with a rich voice that matches his songwriting talent. The long search for a guitarist was worth it, finding a gem in fretman Doug Stratton who stretches out his fingers with some tasteful, flowing lead work.

Production: Steve Napoleon insisted on co-producing the album, which he did with Godfrey Diamond, and the marriage between Diamond and Napoleon was a success. The recording treats the listener to a full, clear tapestry of sounds, from the delicate acoustic guitar intro of "Perfect Absolution," to a wild saxophone solo in "I Am The Idiot."

Summary: A very impressive debut, not just for I, Napoleon, but also for Vicky Hamilton. Instead of rushing everything from signing to release, as is so common these days, she chose to bring the whole project along slowly until they were ready, hence the true meaning of "artist development." If the radio program directors will give this material half a chance and not be scared off by anything that doesn't resemble Bon Jovi, Madonna or M.C. Hammer, then I, Napoleon should have a bright future.

—Richard Rosenthal

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Geoff Tate of Queensrÿche

Pick of the Month: **Tommy Boy/Reprise** act **Information Society** will be playing the **Strand** on May 1st.

Cherry St. vocalist **Roxy Dahl** has been ousted from his ranks; rumor has it that he was secretly wed, much to the band's disapproval! Anyway, we hear that he's started his own act under the moniker **Dahl House**.

Local DJ **Rick Anthony** has been burning it up on the airwaves. If you're signed and would like to get your artist on the show, call (818) 545-8256.

EMI recording act **Queensrÿche** is finally getting the success it deserves as the group starts its American tour. Their album, *Empire*, has re-entered the Top Twenty on the strength of their ballad, "Silent Lucidity." Look for an L.A. date around August.

The **Black Crowes** have been thrown off the **ZZ Top** tour for remarks made by lead singer **Chris Robinson** about commercialism, which offended ZZ Top and their corporate sponsors, or so the story goes.

Speaking of the **Crowes**, my quote

of the month goes to lead singer **Chris Robinson**, who unloaded this pearl of wisdom on the rock & roll lifestyle: "Don't get me wrong," starts Robinson, "I don't think sex, drugs and rock & roll are exclusive to people in bands, I just think we do it better!"

Some local demos that have caught my ear this month include vocalist **Stacey Robbins** and funk metal dudes **Monkey Paw**.

Picturesque guitarist **Micki Lord** has bailed out of **Bad Blood**.

Christian metallers **X-Sinner** are holding auditions for a new bass player. The quartet has one independent release and are garnering some major label interest. You can contact **Mike Buckner** at (714) 532-3552.

The underground club scene is really alive and kicking: **Helter Sklelter** and **X-Poseur 54** have just celebrated their second anniversaries, with the former adding a Friday night to their regular schedule—that'll be at 912 S. San Pedro in Downtown L.A. (the location of Saturday night's **God Save The Queen**); check out the "deep techno dance trance" of **Warsaw**, a new industrial club which happens every Saturday night at 3909 Hyperion; it's "non-stop, strictly funk dancing" every Friday night at **Petting Zoo**, located at **Madame Wong's** 2900 Wilshire Blvd. in Santa Monica; **Kontrol Faktory** happens every Friday night with its underground dance vibe at **Club Radio** (11784 W. Pico); as always, it's **English Acid** on Wednesdays, **Bordello** on Thursdays at 7969 Santa Monica Blvd.; and **1970** on Sundays, **Club With No Name** on Mondays and **Cathouse** on Tuesdays, holding court at 836 N. Highland. Now get out there and support your local music scene!

Okay, time for self promotion: After all these years, I've elected to open my own photo studio, and I'm doing local bands at a more than reasonable price. You can leave a message for me at (818) 503-5510 for more information.



Tom Farrell

X-Sinner

C&W

By Billy Block



Billy Block

Rose Maddox

The **Academy Of Country Music** will present their coveted Hat Awards on the 26th Annual Awards Show telecast from the **Universal Amphitheatre** April 24th on NBC. Hosting this year's awards show will be **Clint Black**, **Kathy Mattea** and **George Strait**. If you can't be there in person, be sure to watch at 9:00 p.m. on NBC.

On the strength of their **SXSW** showcase in Austin, TX, the **Mustangs** have attracted the attention of both the **William Morris Agency** as well as **Capitol Records**. In a very special industry showcase the Mustangs will appear at **At My Place** in Santa Monica, April 29th at 8:45 p.m. Plan to attend.

Well, it was ladies night at the **Palomino** recently as **Ronnie Mack** hosted four of California country music's finest. **Rose Maddox**, **Jann**

Browne, **Rosie Flores** and **Mandy Mercier** all played inspired sets to an SRO crowd. Mercier started it all with her special blend of country blues, highlighted by her well-crafted tunes and tight band. Rosie Flores exhibited her rockabilly inclinations with a rollicking set backed by **James Intveld**, **Don Lindley** and **Russell Scott** that really shook things up. **Jann Browne** followed with a spirited set of her recent hits and a new song titled "Blue Heart In Memphis" that has hit single written all over it. Then came the grand dame herself, **Rose Maddox**. Looking fit as a fiddle and singing better than ever, Rose led her band (that included her grandson on bass) through a great set that included a pumped up version of the Kristofferson classic, "Help Me Make It Through The Night" and climaxed with a stirring "Amazing Grace" that had the entire audience holding hands and singing along. Rose Maddox is truly a treasure to west coast country music fans. I'll long remember looking around the Pal at the many smiling faces who were all touched by Rose's magic that night. **Laurie Kaye** and her crew from **Country Music Video Magazine** were on hand to capture the event so, if you couldn't be there in person be sure to pick up the video, you'll be glad you did.

Curb Recording artists **New Frontier** appeared on **Nashville Now** last week creating a disturbance in Music City. Boy, that **Jeffrey Steele** is one photogenic, singing fool, ain't he! Hugh, what is it about bluegrass you don't like?

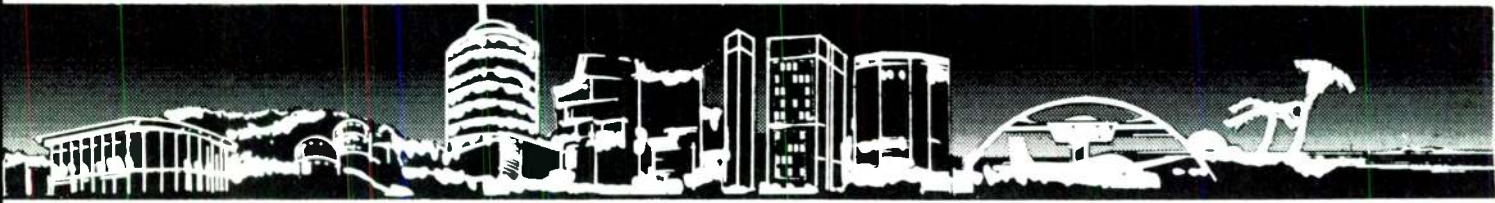
Singer/songwriter **Peggy Newman** made her debut at the **Rose Tatoo** last week. Newman is a dynamic vocalist who delivers her moving compositions with genuine emotion. Peggy Newman will head to Nashville to record with **Johnnie Pierce** in May.

To all who appeared at and attended the **J. Watson Garman** benefit, a heartfelt thank you. Over \$1,200 was raised to help our good friend.



Billy Block

J. Watson Garman (center in hat) with friends.



JAZZ

By Scott Yanow



Max Roach

Max Roach (along with Louie Bellson, Tony Williams and Elvin Jones) ranks as one of the top drummers in jazz today, but, unlike the others, the same could be said of Roach, 45 years ago! A youthful-looking innovator who has changed the way that the drums are played, Roach has remained quite contemporary. His longtime quartet includes three other masterful musicians: trumpeter Cecil Bridgewater, the intense tenor of Odeon Pope and electric bassist Tyrone Brown. Their continuous suite-like set at Catalina's (with brief pauses between songs to acknowledge the enthusiastic applause of the packed house) was full of architecturally sound creations by the drummer, speedy basslines, melodic but fiery trumpet and explosive tenor, all performed with close attention to dynamics and structure. Brilliant music!

Chick Corea, another obvious musical giant, performed at the Ambassador Auditorium in Pasadena with his Akoustic Band. The close communication and the virtuosity of the band members (which includes bassist John Patitucci and drummer Dave Weckl) was expected but the amount of witty humor was a major surprise. Corea

strummed chords from inside the piano, had crazy tradeoffs with Patitucci and got the audience to make sounds on cue that became part of a free improvisation; obviously Corea's appearances with Bobby McFerrin have influenced him favorably. "Humpty Dumpty," "Round Midnight" (which led into a nearly free "Hackensack") and a very humorous "Autumn Leaves" were among the highpoints of this memorable concert.

Jose Rizo of KLON organized a fine double bill at the Wadsworth Theatre. First, Poncho Sanchez, leader of one of the top Latin jazz bands around, performed a strong set with his eight-piece group. Halfway through, Francisco Aguabella joined the three percussionists with some exciting playing on bata and congas. Pianist Michel Camilo followed Sanchez with a performance that emphasized the jazz side of Latin jazz, featuring his dynamic piano, the tenor and soprano of Ralph Bowen and trumpeter Michael Philip Mossman (doubling on trombone); best was Camilo's solo encore, a virtuoso display featuring him imaginatively working a simple theme into a countless number of variations.

Switching to newer talent, guitarist Gaston Rene and his band, Mazatlan, which includes bassist Jeffrey Bryan and drummer Dave Beyer, showed great potential during their performance of "tropical funk jazz" at Sunset in Sierra Madre. The rockish guitar sounded best on the more rhythmic tunes, especially the calypso tunes. Although the background singer and the two mediocre dancers were frivolous, the basic trio is excellent, particularly on the more high-powered and danceable originals.

Upcoming: Catalina's hosts McCoy Tyner (through Apr. 28) and Randy Brecker (May 1-5); Harold Land will be at the Sheraton San Pedro Hotel (213-519-8200) during Apr. 26-27; and don't miss guitarist John Scofield at At My Place (213-451-8596) on April 26.



Chick Corea Akoustic Band

BLACK MUSIC

By Wayne Edwards



Gerald Albright


First things first. If you're looking for something to do one evening, please do yourself a favor and check out Robert Townsend's new flick, *The Five Heartbeats*. Sure, there are a few scenes that don't need to be there—particularly the one in which Townsend's baby sister writes a killer song by picking all his discarded ideas from the garbage can—but overall, the movie works. Solid acting, solid singing and a breakout-the-Kleenex tear-jerker ending make this a "must see." Nobody asked me, but I'll give it a rousing "thumbs up." Congrats to Townsend on a job well-done.

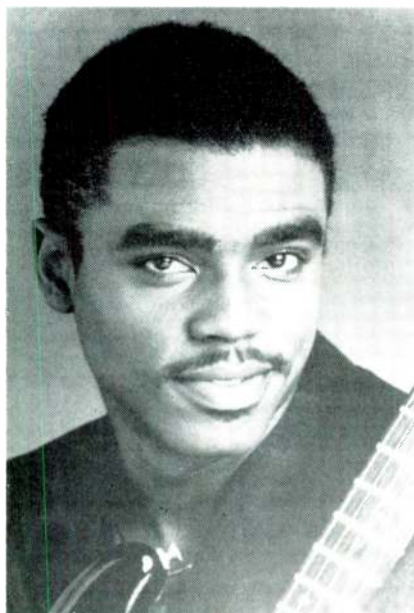
More on *Heartbeats*...most of the soulful singing is handled by the Dells and veteran Billy Valentine. Watch out, however, for newcomer Demetrius Harvey, who holds his own with the others. More impressive than his work on *The Five Heartbeats* is Harvey's forthcoming debut album on Motown, which is reminiscent of early Al Green. There are some soul-stirring ballads and mid-tempo brewing in Harvey's stew, but since the record hasn't been put on a release schedule, I won't tell you any more.

Last on *Heartbeats*...you'd better see it soon, because with the poor promotional push from 20th Century, this one will unfortunately hit the skids soon.

Two of my three 1990 year-end choices for favorite unsigned artists are making strong moves in '91 (and it's only April). Word is the ink is almost dry on guitarist Stormin' Norman Brown's deal with Motown. I've known Brown for quite some time and might actually be happier than he is (if that's possible). Thanks, Motown, for restoring at least a bit of my faith. I'm sure it'll be awhile before Stormin' Norman's debut is ready, but watch for it. Also on my year-end list was comedian Randall Coleman who, rumor has it, has been contacted by NBC-TV to serve as a warm-up host for its live audience tapings. It's not exactly a record contract, but I don't think Coleman will complain if he has to "settle" for a weekly sitcom. If you haven't caught his act yet, he appears fairly regularly at the Improv and At My Place, where he's been killing folks with his "family humor." Now if only rap trio Kold can land a deal, I'll be batting a thousand in my year-end predictions.

Have you noticed there's been a lack of rap shows at major venues since the year-end shooting episode at the Ice Cube/Too Short concert at Anaheim's Celebrity Theatre? Current listings show none at all. Hopefully, there's no silent rap ban in effect in Los Angeles.

Coming to town soon: The big news, of course, is Whitney Houston's mid-May date at the Great Western Forum. Opening the show will be After 7. Lalah Hathaway, L.A.'s favorite saxman Gerald Albright and keyboard wizard Joe Sample appear at the Pantages (May 4); the Stylistics, Dramatics and Chi-Lites at the Greek (May 18); and Al Green at the Celebrity (May 4). The Strand keeps rolling right along with George Howard (April 28), Tito Puente (May 5) and the return of Bobby Caldwell (May 11). 



Stormin' Norman Brown



Heather Harris

Happy Mondays at the Palladium.

Happy Mondays

The Palladium
Hollywood

Anyone who bopped into the Happy Mondays' long-awaited Palladium show anticipating greatness—or even competency—had his hopes dashed upon completion of "Kinky Afro," the Manchester moptop's crudely executed opening number. The crowd's indifference to the group manifested itself in awkward silence as the Mondays displayed neither the craft nor the energy of *Pills 'N' Thrills And Bellyaches*, their surprisingly bouncy debut album.

If the Happy Mondays are—as post modern pundits have labeled them—the heir apparents to the crown of the North England industrial dance movement, then credit should not go to the band itself, but to their label's (Elektra) PR staff.

That this ragtag aggregation ever escaped from the soot-infested alleys of Manchester smacks of both sorcery and payola. What a grisly canard. Not only can the Mondays scarcely tune their guitars, they look stupefied onstage—from singer Shaun Ryder's hunch-backed howling to the piteous prancing of Bez, the group's 98-pound comedy foil. Bez's role in this tragicomedy is something of a mystery. As best as anyone could tell, his primary function was to flail madly about in a twisted parody of the Scarecrow in *The Wizard Of Oz*.

If listening to Shaun Ryder clumsily attempt to sing in key was merely uncomfortable, watching Bez flog himself for 45 minutes was tantamount to a root canal. To add to this nauseating scenario, the group managed to repeatedly botch the intros of numbers. Twice guitarist Mark Day had to dampen his strings after plucking the opening riffs to tunes when the group failed to join in behind him.

Whether musical incompetence or pure miscommunication between band members was the culprit is irrelevant. All the group managed to accomplish in the aftermath of this 90-minute musical farce was the alienation of a substantial number of fans. Prior to this appearance, many of these fans (as well as myself) had believed that Manchester—which also boasts Inspiral Carpets and the Charlatans U.K. as native sons—was the breeding ground of a new Renaissance. Instead we came face to face with glorified hype in its most insidious form.

As for more efficient methods of winning over the unbelievably gullible American public, the Happy Mondays should opt for lip-syncing on Rick Dees' late night show or *Hollywood Squares*. It would certainly be an infinitely more humane gesture. —Oskar Scotti

Dave Koz Phil Perry

The Roxy
West Hollywood

After spending years in the shadows as sidemen for other artists, saxman Dave Koz and vocalist extraordinaire Phil Perry (a.k.a. Capitol's new golden pop/jazz/R&B boys) are erupting into the limelight with a rare intensity and vengeance. Not only are their debut albums currently among the elite in the NAC genre, but they also put on an exciting live show.

Each man performed several solo numbers before engaging in some brilliant sax-vocal harmonizing toward the end of the set. Koz's material comes straight out of Funksville U.S.A., combining heated, electric grooves, instantly hummable melodies and truckloads of energy and

flash. His Sanborn-esque wailing was in full effect on the tune he wrote with lookalike Richard Marx, "Give It Up," but he showed a rich and heartfelt soul leaning when using the soprano on "Emily." In addition to being a wild and melodic improviser, Koz is a born showman, prowling the stage like a madman, keeping the audience involved at all times while being sure to have fun.

Perry was born to perform as well, and his stirring vocals brought influences as diverse as Brenda Russell, Aretha Franklin and David Foster to glorious life with electrifying range and power. Perry's voice is an amazing instrument in itself, blending a deep, resonant balladeer style with a mindblowing amount of gospel tinges and a reliance on his one-in-a-million falsetto. By virtue of this kind of performance, as well as the others I've seen, it would seem that Perry is destined to be the R&B voice of the Nineties, one who truly enjoys catering to the crowd and making the ladies melt with a romance that's as heartwarming as it is jolting. When Perry and Koz joined forces on the encore, "Signed, Sealed, Delivered," their energy was truly a sight and sound to behold.

More than just a classy pop gig, this was a delightful and energizing musical experience. Capitol has an arm and a leg invested in these two, and Dave Koz and Phil Perry's dashing show is clear proof that they will be worth every penny. After boppin' around for so long, it's nice to see them finally reaping their just rewards. —Jonathan Widran

Drivin-N-Cryin

The Whisky
West Hollywood

As if they had just been unceremoniously plucked off the *Sgt. Pepper* album cover, Drivin-N-Cryin bolted through a set that was as colorful and brash as the campy army surplus outfits they sported. The group has been unfairly, and inaccurately, labeled as aspiring Black Crowes wannabes by some of

the less than discerning elements of the rock press. But this outfit has more in common with certain strains of the punk and post-punk era like the Replacements or 999, than they do with the Black Crowes or any of their deep-fried southern antecedents.

Lead singer/lead guitarist Kevn Kinney is the hub on which the tightly knit compositions revolve, and his distinctive kidney pinching howl is the perfect vehicle to convey the fury of the material. Drivin-N-Cryin's approach to entertainment is only slightly less delicate than a Mike Tyson hook to the jaw. The Georgian's crank up everything within reach to ten and crunch till the walls cave in. And therein lies what could be the Achilles' heal of their repertoire: the mind numbing similarity of the instrumentation.

Another conspicuous flaw is the exhausting urgency of Kinney's vocals which, after awhile, almost make the tonsil-grinding shriek of Michael Bolton seem understated by comparison. Kinney is one of those howlers whose facial features contort and whose arteries swell as he gamely tackles a lyric. I found myself longing for something a little less strident after a few numbers. Fortunately, the crowd was fortified with ale and ready to grind as the Marshall-fortified power chords of Kinney and second guitarist Buren Fowler careened madly off the Whisky's hallowed rafters.

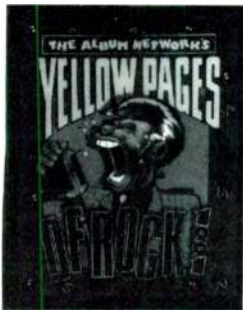
Maybe this band's appeal rests more in their directness than their versatility. Even their encore, a frenzied assault through the Seeds' "Pushing Too Hard," was as penetrating as a SCUD missile. So what if the bashers constitute little more than a blue chip bar band with swollen thyroids? In my book, that's a heap more relevant than the lion's share of today's ultra wimpy, saccharine pop.

More importantly, it was the only music in town if you happened to be blissfully awash on Pabst Blue Ribbon beer (like the Whisky faithful) and ready to rage unchecked till the wee smalls. In my book, that's the best compliment you can give to group these days. —Oskar Scotti



Anna Flash

Kevn Kinney of Drivin-N-Cryin



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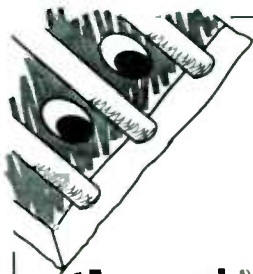
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CLUB REVIEWS

Carnival Art

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

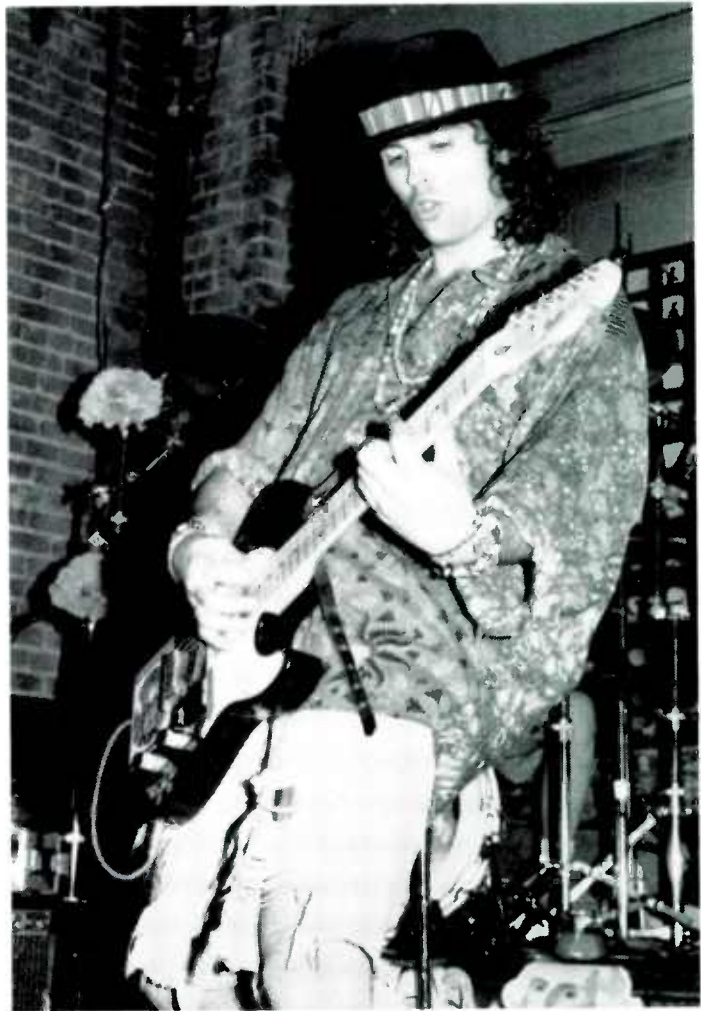
□ **Contact:** Spineless Voodoo Management: (213) 960-5160

□ **The Players:** Michael P. Tak, vocals, rhythm guitar; Brian Bell, bass; Ed, lead guitar; Keith Fallis, drums.

□ **Material:** Carnival Art's hard-edged, melodic rock contains elements found in many successful alternative bands—oblique lyrics, a dense guitar barrage, precise drumming, cut up, simple chord cycles, etc.—but the end result is not derivative. The intricate arrangements that support Tak's gravelly baritone will help to present CA's near-deadpan pastiche of collegiate alienation.

□ **Musicianship:** The key to this band's musical effectiveness lies in the brilliantly crafted arrangements. Each player contributes either harmonic counterpoint or rhythmic variation behind Tak's vocal lines and rhythm guitar. Occasionally, they break into a progressive rock, seven-eight break, giving a nice effect of controlled chaos while allowing the band to rock out. Fallis drove the music with a muscular backbeat peppered with intricate fills that never seemed too flashy. Along with the expert drumming, the other members pulled off their well-rehearsed parts with nary a hitch. Tak's voice was raspy from the onset but remained amazingly in control throughout the entire show.

□ **Performance:** The band looked very comfortable onstage and stayed out of frontman Tak's spotlight. He commented appreciatively about playing in front of such a large and receptive audience for a change. In fact, he made a lot of between-song comments. These stream-of-consciousness ramblings seemed to strive for a sort of blasé cynicism, but mostly served to dissipate the band's



Dawn Laureen

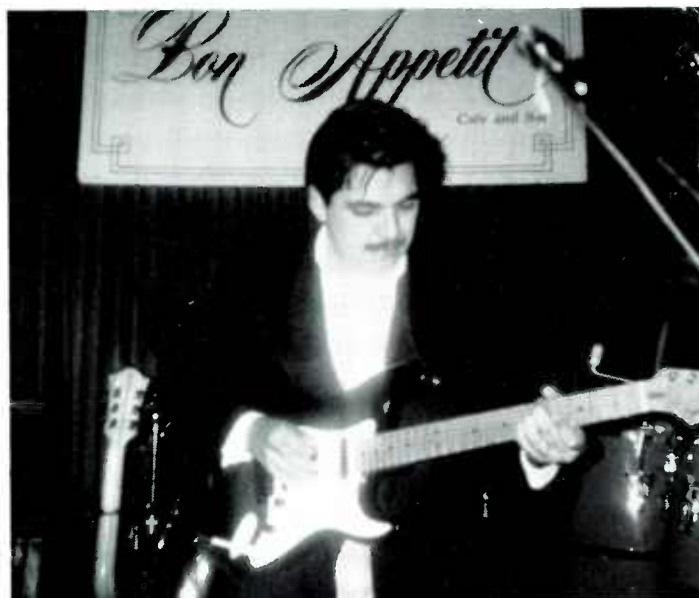
Carnival Art: Well-crafted arrangements.

steamroller momentum. During one rap, Tak yacked about peace and love, suggesting audience members turn to each other, embrace, exchange telephone numbers, etc., ending with a rhetorical question,

"Peace is just another word for apathy, isn't it?" (The Iraqi war had already concluded "victoriously," by the way, so it was a no-risk quip.) In other words, things worked out best when Tak let his songs do the talking. His colorful lyrics—when they could be deciphered—conveyed a juxtaposition of disembodied images, yet once in a while it seemed that the joy of wordplay overshadowed the desire to communicate any semblance of meaning. (e.g.: why did Tak describe one song's character as the son of a "sanitation architect" when the actual euphemism for garbageman is "sanitation engineer"?) But in the end, Carnival Art's lyrical ambiguity and semi-sarcasm coupled with hard rockin' memorable choruses (as in "Mr. Blue Veins") left a forceful, enigmatic impression.

□ **Summary:** Carnival Art has it all together musically and performance-wise. More concentration on the psychedelic words that go into the songs than the topical banter between the songs would give their show an even stronger impact. But in this nebulous genre called "alternative" rock, there's a hairline chasm between personality and professionalism. Hopefully, Carnival Art won't fall in.

—J. Charroux



J. Widran

Juan Carlos Quintero: True to his Latin roots.



CLUB REVIEWS



Kathy Fisher: A high caliber vocalist with a bright future.

Kathy Fisher

Cafe Largo
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Keller Hagood: (213) 461-1157

The Players: Kathy Fisher, vocals; Ron Wasserman, keyboards; Michael Purtill, guitar; Buy Marshall, guitar; Sal Alessandro, bass; Bart Hendrickson, drums.

Material: Fisher's powerful, raspy yet tender vocal energy serves her original, mid-tempo bluesy ballads well, allowing her to overcome her audience with deep, primal emotion; she seemed right at home on the intense, gut-wrenching strains of the songs in her set. She should add more cookin' hellraisers along the lines of her cover of the Stones' "Heartbreaker" and "Save Me" to her song list, which would add more electricity to her act.

Musicianship: With an explosive voice like Fisher's, it's only natural that her backing band would have difficulty keeping up with her. With the exception of Wasserman's standout keyboard work, the band

simply did a solid job providing the grooves and rhythms for Fisher's monstrous style. "Heartbreaker" gave them room to stretch out, with Hendrickson digging in to make the most of his solo time on the skins.

Performance: Fisher's material is definitely in the mix, but what's bound to attract the industry's undivided attention is that incredibly urgent and husky voice. Her voice combines the grit of Melissa Etheridge, the throaty sexiness of Alannah Myles and Bonnie Tyler, the bluesy edge of Bonnie Raitt, the desperation of Janis Joplin and even the tenderness of Bette Midler. Wrap 'em all together and we're talking an original. The one drawback is her tendency to eat the mike and remain in one place throughout the performance. But her singing is what the masses will pay to hear.

Summary: Clearly, the attractive Fisher is a high-caliber artist whose go-for-the-guttural approach should have her fending off major label offers left and right very soon. Some stage presence will help her achieve her goals, but close your eyes, listen up and you'll find she's all heart.

—Jonathan Widran

Juan Carlos Quintero

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: John Kuramoto Management: (818) 289-5765

The Players: Juan Carlos Quintero, electric guitar; Otmaro Ruiz, keyboards; Adrian Monge, percussion; Alec Milstein, bass; Bob Harson, drums.

Material: Quintero's lively electric strings are among the hippest and freshest contemporary Latin jazz has to offer, finding their home smack dab in the middle between light-hearted pop-jazz and rockin' fusion. Four of the seven tunes in his set came from his self-titled debut, the best of which were the furiously paced sambas, "Medillin" and "Susie's Children Song." A smooth and moody reading of Van Morrison's "Moondance" was the crowd-pleaser of this highly energetic and entertaining set.

Musicianship: Checking out live jazz in Los Angeles is always a predictably positive experience, as the musicians proliferating the local scene are all-pro and all-jamming. Quintero's fancy and dynamic fingering technique was at its best on the upbeat fare, and his improvisational sense is more exciting than many other so-called jazz guitarists. His band was no less frenzied, with Monge's perky percussion and Harson's relentless backbeat providing spiffy action on one number, and smoother, more relaxed grooves on the next selection. Ruiz also got in some steamy solo time, especially on the multi-rhythmic song "Por Que No."

Performance: In instrumental music, the musicianship is the performance, and Quintero and company worked overtime to ensure that their audience was moving and grooving throughout their set, which lasted just a bit over one hour. The percussive nature of Latin music lends itself to a party atmosphere, and with the exception of the somewhat tame "Anoche," the band's aggressiveness just kept things hopping along.

Summary: There are many fine fusion guitarists in the city of Los Angeles, and what sets Juan Carlos Quintero apart is his ability to draw from various inspirational sources to create different moods as well as a musical style all his own. He's true to his Latin roots, but he also dared in this particular show to pay homage to the Sixties and even mix a little mainstream jazz into his terminally hip, contemporary sound. Masterful playing, lots of energy and above-average material is what makes Quintero tick, and he'll no doubt be a presence in samba circles for some time to come. You owe it to yourself to catch him in concert.

—Jonathan Widran



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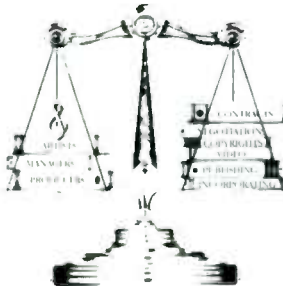
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CLUB REVIEWS

Angels With Dirty Faces

China Club
Hollywood
① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Maureen McComsey: (213) 931-5016

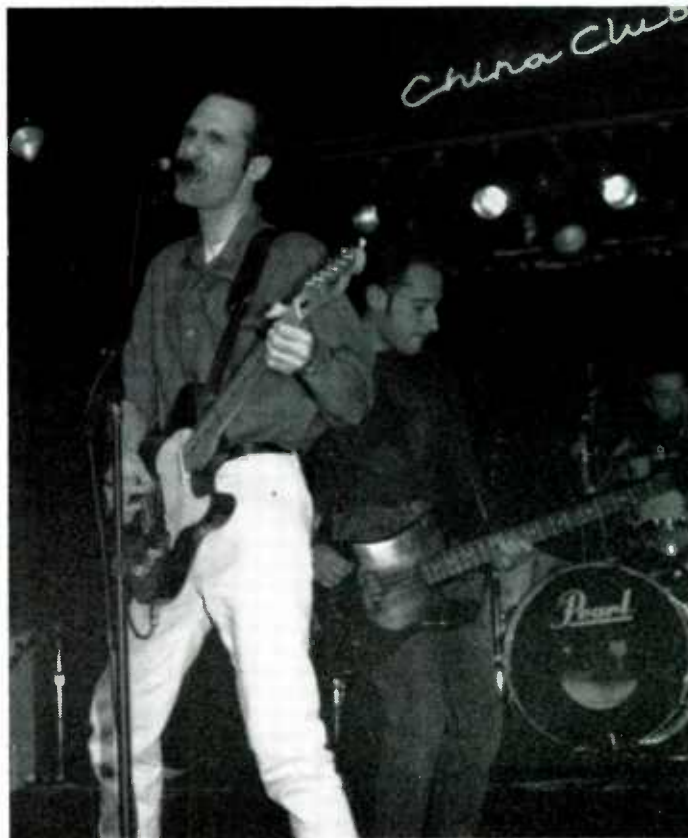
□ **The Players:** David Moore, lead vocals, guitar; Bidi, guitar, backing vocals; Vadim, bass guitar; Greg Helton, drums, backing vocals.

□ **Material:** Angels With Dirty Faces' songs rely on sharp, trebly, chordal guitar work with a clean, vintage Fender sound. (Imagine, if you will, a kind of punk INXS.) Their style is hard to classify, ranging at times from poppy to punky, and many songs rely on a call-and-response format between the lead vocalist and the backing vocals.

□ **Musicianship:** None of your flashy, time consuming guitar solos here. When there is an appreciable solo, it is more of a melodic, wah-wah-thing which complements the song without burying it. The vocals are very basic and plain, with David Moore sounding slightly Dylan-esque at times. The backing vocals of Bidi and Greg Helton were consistently flat, but to be fair, the band was apparently having monitor difficulties. None of the musicians is of standout quality, but they are competent—and the style of music that they play demands nothing more.

□ **Performance:** Angels With Dirty Faces is not a band you need to watch. They hit the stage with their basic Levis, basic haircuts, basic music and little else...hence, they are a perfect bar band, neither commanding your attention nor deserving it. You can listen to the music and carry on with your socializing without missing a whole heck of a lot.

□ **Summary:** Angels With Dirty Faces is a good bar band. This is actually not as bad as it sounds. It does take a special talent to succeed at this; a balance must be struck. You can't be so terrible that you annoy the bar patrons, while at the same time providing adequate entertainment without making it so big that you never get to play bars again. Angels With Dirty Faces



AWDF: A perfect bar band.

present an enjoyable evening of "hanging out" music, which is a lot more than I can say for most bands.

—Daria DeBuono

Menagerie

At My Place
Santa Monica
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Michael Gordon: (213) 439-3737

□ **The Players:** Antoine Morengo, Keyboards; Pat Ortiz, Bass; Mike Gordon, Guitars; Scott Stuart, Vocals; Ty Dennis, Drums.

□ **Material:** Menagerie is not your typical power-pop oriented act. They have managed to incorporate inter-

esting voice-overs with their material to expound on the socially conscious music they play. Not to be mistaken for trying to mock U2, this group has captured integrity, excitement and a good groove. Among the repertoire presented At My Place is a song called "Inspiration," which one can request on KLOS 95.5 FM. The songwriting is worth a mention. Aside from the typical love/relationship theme, Menagerie tackles several current social topics with great conviction.

□ **Musicianship:** Although together less than two years, the players are tight. Interaction with each other is wonderful, and this trickles into the audience to make one feel part of the show. The guitarist adds great riffs to compliment the melancholy sound.

□ **Performance:** All members showed fluid movement and exuded an abundance of energy into the crowd. Stuart expresses the emotion and honesty that not many singers possess. A unique quality could be found in the voice-overs which actually complimented their show as a intro or mood-setting state.

□ **Summary:** Menagerie recently completed a tour with Flock of Seagulls. They are a unique, uncompromising act that has taken a risk with their music and philosophy. Furthermore, in an arena where mediocre acts seem to be the majority, the ensemble will set themselves apart with their genuine and individual sound. In time, I think only good things can happen for this new band.

—Tracy Carrera



Menagerie: Genuine and original sounding.

Tom Farrell

Toni C. Holiday

CLUB REVIEWS



Lage: Ready to headline.

Lage

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Robert Dorne: (213) 478-0877

□ **The Players:** Todd Hooker, lead vocals, guitar; Stephen Lage, lead vocals, lead guitar; Chris Lage, lead vocals, bass; Terry Lage, vocals, drums.

□ **Material:** Opening the set with a tune called "Clap Your Hands," Lage blasted onto the stage with as much energy as Poison and Warrant. The songwriting could use some developing, but considering that the members of this rock quartet are all very young, this should work itself out in time.

□ **Musicianship:** This ensemble is unique in that all three frontmen share the duties of lead vocals. As a result, each song has an individual sound and feeling, which proves to be most interesting. Never experiencing this before, I was both impressed and surprised. The drummer was good and totally involved throughout the set, adding even more personality to the band.

□ **Performance:** The choreography of this group is incredible (Paula Abdul couldn't do better). All of their movements are planned yet appeared natural and each member compliments the other. Being as exuberant as they can be, Lage creates a certain energy that should be bottled for sale.

□ **Summary:** First of all, I entered

the Lage show with some preconceived ideas. Though I had heard varying opinions about the group, by the end of their performance I had come to the conclusion that this band is hot, hot, HOT! They offer an audience a fun-filled evening and display a kind of animal magnetism. There is definitely a bright future ahead for these boys. —Tracy Carrera

Kilauea

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Dean Whitney Enterprises: (714) 337-5161

□ **The Players:** Daniel Ho, keyboards; Greg Vail, saxes, flute; Dave

Murphy, guitar; Diana Dentino, keyboards; Marc Levine, bass; Dave Renick, percussion; Joey Cataldo, drums.

□ **Material:** Kilauea is one of those bands which was assembled by their producer after their material (super-breezy and melodic pieces composed by Russ Freeman of the Rippingtons) was chosen and recorded, expressly as a vehicle for the music. As such, the smooth and silky pop/jazz delights were the real stars of the show. Ho's two original compositions were unexpected treats as well, with the lush and romantic "Teresa's Confession" proving the biggest crowd-pleaser.

□ **Musicianship:** Kilauea is intended as a vehicle for Ho, but as solid as some of his keywork and solos were, the more experienced factions of the band (everyone else) brought the deeper essences of the memorable music to life with a tight ensemble sound. Vail, Levine and Murphy are jazz scene gig vets, and their formidable chops measured up to their reputations. With a little more exposure before live audiences, though, Ho may yet emerge as a true force in the instrumental world.

□ **Performance:** While Ho is purported to be the leader of the band, his nervousness at playing his first live gig prevented him from making his mark with any real stage presence. On the other hand, Vail's wailing and Murphy's screaming licks were totally engaging and infectious, working the audience and the music into a frenzy. With songs this charming, it's truly hard to miss, and overall, Kilauea left the packed room screaming for more.

□ **Summary:** That Kilauea's tunes are taking NAC radio by storm is less the issue than the assembled unit's ability to promote them by carrying off a fun and engaging live show. The vets succeeded in carrying the show to those usually dizzy and jazzy heights, but Ho's youth and inexperience don't yet inspire enough confidence that he will emerge from the pack as the head honcho, despite his obvious talents. Still, it was a fun show, one that reinforces pop-jazz as a musical force still on the rise.

—Nicole DeYoung



Kilauea: A pop/jazz delight.

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DISC REVIEWS



The Fixx

Ink
Impact/MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** William Wittman
 □ **Top Cuts:** "How Much Is Enough," "Crucified," "Falling In Love."
 □ **Summary:** When they keep the good times and the rollicking guitars rolling, this tight techno-pop outfit is hard to beat. But when they slow down or start to take themselves too seriously, watch out for a momentum crash. Lead singer Cy Curnin has a distinctive but not especially melodic voice (sort of a poor man's Bowie), so the stronger the lines behind him, the better. While once again the Fixx can take ordinary topics and make them seem fresh through thought-provoking words, they're still at the top of their game when having fun.
 —Jonathan Widran

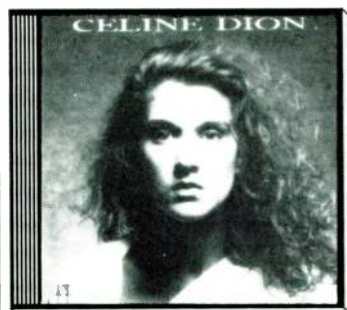


Oleta Adams

Circle Of One
Fontana/PolyGram

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Roland Orzabal & Dave Bascombe
 □ **Top Cuts:** "Circle Of One," "I've Got To Sing My Song," "Will We Ever Learn."
 □ **Summary:** It's not often that a singer can take tepid ballads and make them sound brilliant, but that's just what the wondrous gospel-tinged voice of Adams does on "Get Here" and Adams' own "You've Got To Give Me Room." "Everything Must Change," however, works on the same emotional level as the strong upbeat tunes in the bunch. Adams' powerful pipes combine the best elements of Dianne Reeves and Dionne Warwick, but with more "church" and more of a guttural approach.
 —Chas Whackington



Celine Dion

Unison
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Where Does My Heart Beat Now," "The Last To Know."
 □ **Summary:** Mariah Carey best beware of this latest and brightest competitor in the Whitney Houston torch singing marathon. While this winsome collection leans a little heavy towards lovelorn ballads, it's clear that the young French Canadian export is most at home when she can belt 'em out in this rich, reflective mode. The few uptempo offerings don't give Dion's wondrous vocal urgency enough room to tug on the heartstrings. If a combination of sincerity, strong production, great vocals and memorable hooks is what you're looking for, this one can't miss.
 —Jonathan Widran



Cowboy Junkies

Whites Off Earth Now
BMG

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Cowboy Junkies
 □ **Top Cuts:** "State Trooper."
 □ **Summary:** The Junkies play all your favorite blues songs, including "Baby Please Don't Go," "Crossroads" and (inexplicably) Bruce Springsteen's "State Trooper" (a single original, "Take Me," is also included). I can't fault their choice of material, but I have to question why everything is so darn slow. The lack of tempo gives Margo Timmins more than enough chances to wrap her sleepy vocals around the laments, which she does to best effect on the Springsteen number, but it sure makes the disc tedious. This sounds like a one-take lark that was probably best left in the garage.
 —Tom Kidd



Loose Ends

Look How Long
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Carl McIntosh
 □ **Top Cuts:** "Don't Be A Fool," "Love's Got Me," "Hold Tight."
 □ **Summary:** Loose Ends has been quietly pumping out the hits since 1984's Number One hit, "Hanging On A String." The band showed growth and promise, but then, just faded away. Now a revamped Loose Ends is back with a vengeance, with Carl McIntosh the only remaining original member. The hit single "Don't Be A Fool," is a McIntosh creation from start to finish. He had a hand in all the writing, played all the instruments and produced everything. Some of the tunes have a certain sameness about them but overall this album flies first class.
 —Wayne Edwards

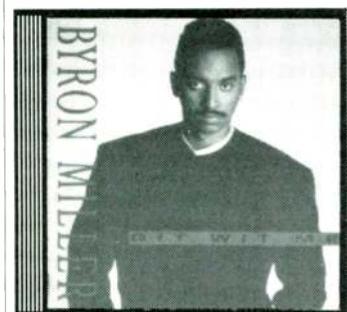


Horse

The Same Sky
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Pete Smith
 □ **Top Cuts:** "The Speed Of The Beat Of My Heart," "Never Not Going To," "Breathe Me."
 □ **Summary:** Get past the insipid band name (led by a lead singer named Horse), and this can be a fun, pop-for-pop's sake listen in the tradition of Depeche Mode and the like. While a similar happy tempo tends to make the tunes run right into each other, that's more a strength of consistency than a weakness. The one artistic digression (and thus the most distinctive cut) is the string-laden "Careful," which stretches Horse's vocal range. Lay your bets down and dispense with the "Mr. Ed" jokes—Capitol's got themselves a light-hearted winner.
 —Nicole DeYoung



Byron Miller

Git Wit Me
Nova

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Byron Miller
 □ **Top Cuts:** "Got To Get It Right," "You That I Need," "Git Wit Me."
 □ **Summary:** You've probably heard bassist Byron Miller with Luther Vandross, George Duke and others. Now, he's stepped front and center on his debut solo album. *Git Wit Me* showcases Miller in several formats including rap, ballads, straight ahead R&B and jazz-influenced instrumentals. To add to the festive mood, Miller calls in some of his very talented friends, including Stanley Clarke, George Duke, George Howard, Doc Powell and Ellis Hall. Miller needs to focus in and find his true direction, but this disc is a nice introduction to his considerable talents.
 —Wayne Edwards



Peter Kater

Rooftops
Silver Wave

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Peter Kater
 □ **Top Cuts:** "Easy Like Spring," "With Every Smith," "Fire Escape."
 □ **Summary:** After a few recent sluggish and not very involving new age collections, Kater's sense of pop-jazz energy here is an ecstatic surprise, perhaps the sweetest and most infectious instrumental release of the young year. Unlike before, Kater favors a stirring band approach here, and it brings his astonishingly lovely compositions to dazzling heights. Once again, however, the star is Kater's delicate touch on the acoustic, reminiscent of two other kings of the instrumental road, David Lanz and David Benoit. This gem is sure to set NAC radio on its ears.
 —Chas Whackington

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy, (213) 687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

BOURBON SQUARE/THE CAVE
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 and/or call.
Pay: Negotiable.

CHIMNEYSWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, CA 91423.
Contact: Oren, (818) 783-3348.
Type of Music: Acoustic material, both covers & originals.
Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Audition: Call for information or come in Sunday night & see Hal Cohen.
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 WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

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.

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

MUSICIANS

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

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 392-1966.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Percent of door, no guarantees.

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

NITE ROCK CLUB CAFE
7179 Foothill Blvd., Tujunga, CA 91042
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.

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

RADIO NIGHTCLUB AND LOUNGE
11784 W. Pico Blvd. W. Los Angeles, Ca 90064
Contact: Ray Jarvis & Danny Z (213) 444-9694
Type of Music: All types
Club Capacity: 350
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo, Att: Ray J.
Pay: Negotiable

SAMMY'S FIRESIDE
2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

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

ORANGE COUNTY

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Dave or Sharon, (714) 524-8778
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.

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock 'n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad - mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be canceled.
PROMOTER & NIGHTCLUB for hollywood rock club seeks assitant promoters. Percentage of door. For ft or p/t. Must be willing to work the L.A. rock club scene. Call Steve at (213) 827-5774.
FULL SERVICE entertainment company seeks outgoing individual with experience in publicity for outside sales position. Send resume to Coast to Coast entertainment: 6253 Hollywood Blvd #1003. Hollywood, Ca. 90028. Att: Renee.
INTERN WANTED for music management company. Non paying. Will be working with top artist, producers & songwriters. Great experience. Please call Karen Stevens at (213) 659-9081.
INTERN WANTED for entertainment company. College credits available for students. Could lead to paying position. Call Irene (213) 461-3068.

MUSIC MANAGEMENT/Publishing company is seeking enthusiastic interns to learn A&R, publishing & management. Expense reimbursement, call Julie Cross at (213) 399-7744.
INTERN NEEDED to assist alternative label/sound company with mail order catalogue and in recording film projects. Possible pay. Call Not Records Tapes (213) 656-4331.

INTERN WANTED at int'l metal label, small office in hollywood, part or full time to help out with telephone, mailings and organizational duties. Must be able to type. Call (213) 463-1764. L.A. CLUB seeks sound and lighting crew. Call Tom H. (818) 881-5601.
RECORDING ENGINEER seeks assistant. Must have recording studio exp. No pay, excellent opportunity. Call Tony (714) 594-3889.

FEMALE INTERN wanted for recording studio. No pay, but free recording time. Great experience. Call Paul (213) 655-4346.
24 TRACK studio seeks MIDI recording studio operator (Macintosh/performer) keyboard player. No beginners. Paid. Send resume to 10520 Burbank Blvd. N. Hollywood 91601. Fax (818) 762-0256.

IMPACT RECORDS needs interns (non paying) for the publicity, and marketing departments. We are looking for outgoing and energetic people. Office is in Hollywood area. Please contact Christine at (213) 962-5511.

INTERN ASSISTANT wanted. Must have transportation, positive outgoing personality, love the LA night life, and common sense approach to organization, administration skills. Should be female, single and available to travel on short notice. Call (213) 444-9694, ask for Ray.

VIDEOGRAPHER WANTED with own equipment wanted to videotape original rock bands at new nightclub in Hollywood. Person selected will be paid by bands performing. Call Steve at (213) 877-1937 X 444.

INDEPENDENT RECORD company seeks reliable, responsible, business focused interns, 5 days a week, many hours. Positions available in promotions, marketing, and assisting president. (818)-981-9050.

CORE ENTERTAINMENT, an aggressive alternative label, needs interns for their radio and promotion and retail marketing divisions. Non-paying internship. Enthusiastic and dedicated to learning the industry need only apply. Call (818) 716-9493.

INTERN WANTED no pay but great experience with independent record company. Contact Good Castle (213) 850-3321.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Fully automated 24 trk. digital recording studio w/ exceptionally competitive rates. 3 Atari 1040 computers w/ Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler. Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.
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 air-play including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*

Available for: Film scoring, commercials, 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.

ACE BAKER
Phone: (818) 908-9082
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/ SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbebe.

Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner, & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

CURTIS BALMER
Phone: (818) 548-4695
Instruments: Electric and acoustic guitars. (Jackson, Fender, Gibson, Rickenbacker and Ibanez).
Styles: Rock, hard rock, pop, R&B and funk.
Read Music: Charts.
Technical Skills: Strong melodic solos. Creative rhythm parts with great tone and feel.
Qualifications: Extensive stage and studio experience. Numerous demos and small album projects. National T.V. spots: CBS Sports, CBS made for T.V. movie, MTV, PBS series. Reliable, fast, easy to work with.
Available For: Sessions, demos, club or concert dates, showcases and tours.

ARTHUR BARROW
Phone: (213) 313-5803
Instruments: Roland U-220, Akai S-900, Akai S-612, Oberheim Xpander, DX7, VP8, Atari 1040ST with "Notator" software, Alesis HR 16, Foster 16 track, Soundcraft board, studio, bass.
Read Music: Yes
Styles: Rock, pop, R&B, hip-hop, classical.
Technical Skills: Full production studio for solo artist and bands.
Qualification: Billy Idol, Frank Zappa, Janet Jackson, Joe Cocker, Diana Ross, Berlin, Martha Davis, Giorgio Moroder, Robby Krieger, ect.
Available: Music production, scoring and sessions.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpite lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

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

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Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS. Jazz study w/ Ted Greene, Henry Robinette, The Faust School & more. Have played/toured w/ Maxine Nightingale, David Pomerant, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faust, Gloria Rusch, Nicky Hopkins, Glen Zatloua.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and top 40 gi

CHRIS CLERMONT
Phone: (818) 980-5852
Instruments: Guitars and voice - custom and Fender Stratocasters, Gibson ES-335, Ovalion acoustics.

Read Music: Yes
Vocal Range: Tenor.
Styles: R&B, pop, funk, alternative & commercial rock, blues, gospel, & fusion.
Technical Skills: Experienced in production, arranging, & songwriting. I can score & transcribe & have great ears. A whiz at midi-sequencing, drum machine programming, SMPTE, & tape synchronization. Have strong, dynamic voice & great stage presence. Also consult & professionally construct rack systems for electronic drums, keyboard, & guitar. Demo studio available.

Qualifications: Years of live & recording experience. Recently on tour in US & Japan with Ruthless/Atco Records' Michelle and M.C. Hammer "Please Hammer Don't Hurt 'Em" tour. Have performed &/or recorded with: Lynne Fiddemont & Wayne Lindsey, Greg Walker, Leslie Smith, Joe Jackson, "The Tonight show" - NBC-TV, Rick Dees "Into The Night" - ABC-TV. Commercial for MJB Coffee, Good Neighbor Pharmacy, & more plus videos & demos galore. Studied voice with Gloria Rusch. Summer teaching staff at Musicians' Institute.
Available for: Anything professional: sessions, jingles, voice overs, demos, T.V., film, videos, club or concert dates, showcases, casuals, tours, budget rack systems & solutions, master or demo productions.

DAVID CURRY
Phone: (818) 981-0377
Instruments: Bass and drums.
Read Music: Yes
Vocal Range: Lead and back-up.
Technical Skills: Killer rhythm section. Over seven years of experience performing as a duo in numerous professional situations including live, studio, and touring. Appreciate and easily adapt to all styles. We use the best equipment, have a great "look", and have low ego factor. Individual bass/drum information available.
Available For: Please call for details.

STEVE CURRY -GUITAR/KEYS
Phone: (818) 761-2532
Instruments: Electric & acoustic guitars, PRS custom guitar, Ensoniq EPS sampler, SO80 Keyboards, Roland D550, R8, Korg M1 Rex, Yamaha DX7, TX81Z, Alesis HR16, IBM PC, various outboard effects, Marshall, Vox, & Duncan amps.
Read Music: Yes
Styles: All styles of R&B & rock, jazz, pop, rap, reggae. Also children's music.
Qualifications: Album, demo, or tour credits w/ The Jacksons, New Bohemians, Fabian, Jerry Reed, Watuis, Harrison Kumi (African artist), film, TV & jingle credits for NBC, Fox, KCOP, staff guitarist for Will's Audio/Video in Dallas, TX.
Technical Skills: Guitarist, keyboardist, arranging, producing & programming.
Available For: Studio & live performance, sequencing, demo production in home studio (64 trk. digital & 24 trk. tape).

PETE DALLAS
Phone: (818) 377-5097
Instruments: Acoustic drums, new Tama Birchwood recording set, Sabian, Remo, Dean Markley six.
Read Music: Yes
Styles: Rock, funk, R&B. Single & double kick.
Qualifications: Live, exciting high energy in the pocket player. Studio-rock solid tracking w/ feel. Years of study, live & recording experience.
Available For: Touring, recording & local gigs, bandmate or sideman position

BURT DIAZ
Phone: (818) 889-2109
Instruments: Roland U110, Yamaha DX7, Peavy DPM 3, Prophet 5, Youngchang grand piano, Alesis HR16 drum machine, Roland 707 drum machine, MMT8 sequencer, Fostex 16 trk., Tascam 20 channel mixing console, effects; SPX 90, DBX compressor, quadraverb, etc.
Read Music: Yes
Technical Skills: All styles of keyboard playing, vocals, lead, background, songwriting, arranging, finished studio production.
Vocal Range: Tenor.
Qualifications: Worked w/ members of REO Speedwagon, White Lion, 707, Richrath, Ram Jam. Played opening act for Joe Walsh, Ted Nugent, Edgar Winter, Rick Derringer, Robin

Trower, Romantics. Recent North American tour. B.A. & A.A. degree in music from State University of New York, Stonybrook.
Available For: All professional situations.

MARC DROUBAY
Phone: (213) 306-4689
Instrument: Drums
Qualifications: Albums: *Premontion* released 1981, includes "Poor Man's Son"; *Eye Of The Tiger* released 1982, includes title track "American Heartbeat"; *Caught In The Game* released 1983; *Vital Signs* released 1984, includes "I Can't Hold Back," "High On You" and "The Search Is Over"; *When Seconds Count* released 1986, includes "Is This Love" and "Man Against The World"; *Karate Kid* includes "The Moment of Truth"; *Rocky IV* includes "Burning Heart," "Vidoe"; "Eye Of The Tiger," "Caught In The Game," "Moment of Truth," "I Can't Hold Back," "High On You," "The Search Is Over," "Burning Heart," "Is This Love," "Man Against The World."
Experience: Drummer for E/P/A recording artists "SURVIVOR" for seven years. During that time, recorded five LPs and two soundtrack singles. Of these, six singles made top 15 and three albums were certified platinum. Appeared in eight videos, seven "Solid Gold" shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, Roland D-110, Roland W-30, Akai 3-900 sampler w/ extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, amny outboard EFX, atari computer w/cubase.
Read Music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery records solo artist. Lots of live and recording experience. Jingle and songwriting track record.
Available for: Sessions, concerts, touring, full service production in my studio. No spec deals. Pro situations only.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes
Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

MIKE GREENE
Phone: (213) 635-9208
Instruments: Yamaha DX7 IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002-sampler, Oberheim Matrx 6, DPX1, MiniMoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
Available for: Master & demo production, sessions, scoring.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The

Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

AL LOHMAN
Phone: (818) 700-1348
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

NIKOLAS MANN
Phone: (213) 462-6744
Instruments: Keyboards, guitar, bass, full production facility including NED synclavier system, direct to disk tapeless recording, 48 track recording w/Dolby SR, Atari Midi sequencing system, etc.
Technical Skills: Producer, keyboardist, guitarist, songwriter, recording engineer/programer.
Qualifications: Extensive experience as artist (2 LP's, BMG), Producer/Engineer: Ozzy Osbourne, David Sanborn, Barry Manilow, Polygram Records, NBC, ect.
Available For: Music recording projects.

JOCK MCKABA
Phone: (805) 969-7665
Instruments: Trap drums, timbles, electric and acoustic guitars, lead and back-up vocals.
Vocal Range: 3 octaves
Read Music: charts
Styles: Rock, jazz, fusion, latin, etc.
Qualifications: Great chops and ideas but very sensitive and easy to work with. Performed with members of Earth, Wind and Fire, 3 Dog Night and more. Can also bring in other name players for projects. Extensive experience, references and credits. Call for demo tape and resume for your files, shipped same day of your call. (24 hours).
Available For: Professional offers.

ROGER MIELKE
Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio, Macintosh, IBM, Atan, Roland RDD 250 Digital PNC, 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 M1, Yamaha-TX 802, Emu Proteas, Roland D55C, 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.

DAVID PERRY
Phone: (213) 637-5625
Instruments: What I don't have, I can rent.
Styles: Dance, pop, R&B, latin, pop/rock.
Technical Skills: Producer, arranger, programmer, writer, musician, engineer with ability to put spotlight on your talent, not mine, and produce tapes that get deals and sell songs. Studio vocal coaching.
Qualifications: Billboard dance hits, pick hits, singles, albums, productions released on Warner, Electra, Atlantic, EMI, Anioia, MTM, Metro, Barclay, Jet, FA Records in America, England, France, Germany and Mexico.
Available For: Producing, arranging, programming, scoring, sessions, masters, demos, complete song packages. Very reasonable. Access to automated super midi-equipped 24-track 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 Geissman, 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.

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 Steeldriver 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.

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Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____



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NEXT DEADLINE: WED., MAY 1, 12 NOON

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.

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 Elliott 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/ Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Marisella, The Committee UK, Jingles for Sunkist, Pepsi, ect.. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, ect.. 1991 grammy's, MTV, ect. Arsenio Hall, Taxi, various albums, demos, musicclinics, endorsements, teaching, clubs, ect..
Available For: All types of recording sessions, touring, & private instruction.

PETER VIOLAS
Phone: (818) 780-7869
Instrument: Customized Ibanez fretted and fretless. Steinberger and Rickenbacker basses, Moog Taurus pedals, Roland D-50, Emax sampler, mid step pedals, rack system with wireless, Hartke 4x10, EV 1x15 cabinets, Tascam MSR 16 track recording studio with outboard gear.
Vocal Range: 2 1/2 octaves, strong high backgrounds and lead vocal ability.
Read Music: Yes
Styles: All, but I specialize in commercial rock and pop with a progressive edge.
Technical Skills: Groove master, dynamic stage presence. I play for the song and sing the right parts. Studio production and engineering.
Qualifications: BFA Music University of Buffalo, several "Solid Gold" performances with Samantha Fox. Toured with Vinnie Moore, many appearances on "Days of our Lives", member of AFTRA, Ashly and Roto Sound endorsee.
Available For: Showcases, demo's, albums and tour.

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.

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.

DIANA DIVINE
Phone: (818) 787-1433
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.

VOCALISTS

ARLENE MORHAUSER
Phone: (213) 557-8095, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings.

ARLENE MORHAUSER
Phone: (213) 557-8095, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings.

Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available For: Jingles, session work, demos, casuals, weddings.

MARQUITA WATERS ZEVIN
Phone: (818) 890-5188
Styles: Rock, funk, r&b, jazz, pop.
Sight Read: Yes.
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

TECHNICAL

PAUL CHURCH
Phone: (213) 461-6728
Instruments: My ears, heart, and attitude in the studio.
Read Music: Yes
Vocal Range: Getting better, about 60 yrds.
Qualifications: 8 years at the studio helm for records, demos, and preproduction. Releases with Geffen, Mercury, Famous Music and many independent labels as both producer and engineer. I love to focus on the song and the performance, and then let the studio capture and enhance that.
Available For: All levels of creative studio production and song development, with my final eye on releasable music. I believe in making fresh music provocative, fun, and successful.

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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2. PA'S AND AMPS

- 2 EV guit cabs, 112, ported, brnd new, \$450 for both. Tim, 818-981-2934
- 4 JCM800 Lead series 4x12 Marshall cabs, 260 wts RMS, \$400/ea obo. Richard, 818-716-9659
- 100 wtt Marshall head, JCM800 series amp, non chnl switching for sale, \$400. Mike, 818-981-0745
- ADA MP1 pre amp w/ADA II contrlr, perf cond, \$500 obo; SP1 stereo 100 wtt pwr amp designed by Lee Jackson, perf cond, \$500 obo. Both for \$900. 818-788-9175
- Ampeg bs spr cab, gd cond, \$300. Bob, 818-843-8225
- Ashley 3 way crossover, \$150; Peavey CS800 pwr amp, \$400; custom 412 cab, \$200. Eddie, 818-840-0681
- Carvin 410 bs cab, 6 months old, \$250. Elliott, 818-753-5299
- Carvin X100B gut amp, xint cond, \$325. 818-761-9603
- Community CSX-57, 3 way, sound reinforcement loud sprk, 2 15", 1 1" horn, bullet tweeter, internal crossover & protection, \$475. Craig, 213-370-1357
- Dean Markley, 40 wts, grt for clubs, easy to carry, \$175. 818-584-0380

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- EV S18-3 sprk, 1 left, very gd cond, cost \$1100 new, selling for \$380. Kent, 818-348-6065
- Fender Deluxe from 50's, weed, Jensen Blue Cap Alamaco 5 sprk, orig, no mods, xint cond, incredible blues tone, \$585 firm. 818-783-8782
- Fender tweed Champ amp from 1950's, fantastically gd orig cond, grt sound, \$450 obo, 213-667-0798
- Marshall 4x12 cab, straight model, grt sound, \$420. 213-850-7564
- Marshall 1969 Plexi, 50 wtt, small box, near mint cond w/ killer mod, \$950; rd JMP 50 wtt w/factory master, very rare, \$850. 818-788-0610
- Marshall cab, \$550. 213-851-6395
- Marshall JMP 100 wts, 1974, w/mid overdrive mod. \$475. Job, 213-726-7311
- Marshall straight cab, \$500. 213-851-1481
- Mesa Boogie 4x12 slant custom cab, 2 EV's & 2 Celestions, brnd new, never used, \$500. Trace, 213-654-0317
- Mesa Boogie Quad pre amp, stereo, 213-4 separate chnls, compl Mid capable, \$1000. Nathan, 213-962-1890
- Metaltronix tube pre amp, perf cond, \$200. Jim, 213-372-5806
- Peavey KB 100 wtt amp, \$275. 213-436-1421
- Peavey SM6 PA systm, 2 amps, 1 6 chnl head, 6 weeks old, xint cond, \$1100. Angel Bissan, 714-240-3126
- Randall RC100 full stk, Solid State head, cabs have Jaguar sprks, \$1000, cash only. Scott, 818-762-9242
- Toa KD-1 keybrd amp, absolutely perf cond, 4 chnls, reverb, fx return & send, recrd out, \$200. 818-902-0747
- Trace Elliott bs cabs w/1 18" & 1 10" sprk, 2 avail, \$325/ea. Robert, 818-314-7510
- Trace Elliott GP12 pre amp, like new, only 6 months old. Cost \$1295, sell for \$800. 714-988-7644
- Yamaha P-2200 pwr amp, xint cond, \$540. Mike, 213-662-5291

3. TAPE RECORDERS

- Akai MG14D, 14 trk rck mnt recrdr w/auto locator, mnt, updates & box, xint cond, \$3200. P.C., 714-544-8694
- Ampeg Grand Master 2" recrdng tape, very light use, no leader, \$45/roll, 818-902-0747
- Foxtex B16 recdr, mint cond w/wiremate & stnd, \$2950 obo. 213-850-7284
- Foxtex E16 15 trk tape recdr, recent compl check up @ Foxtex, \$3500 firm; Foxtex B16, perf cond, \$2500. 213-662-9595
- Tascam 246, \$850; Foxtex X15, \$200. Both xint cond. 213-865-6440
- Tascam 388 studio 8, less than 5 hrs of use, new in box, \$2600. 213-850-7564
- Tascam 388, gd cond, \$2900. 213-850-2322
- Tascam Porta 2, 4 trk, like new Pkngng & mnt included, \$430 firm. Mark Silver, 213-707-3953
- Teac A-3440 4 trk rto rd, brnd new heads, remote control, \$875. Jeff, 213-312-1874

4. MUSIC ACCESSORIES

- For sale-G&L hmbrc, \$20 obo; Fender machine heads, \$15 obo; strap locks, \$8 obo. 818-763-2103
- 12 spc gray carpeted rck, 17 1/2" deep, made by DeCure, hvu dyd casters, front & back rails & covers. Like new, \$180. Kent, 818-348-6065
- ADA MP1 pre amp, perf cond, \$500 obo, must sell, 818-788-9175
- Ampeg SS70, chnl switching, reverb, fx loop, headphone jack, \$200. 818-768-5455
- Ampeg 456 2" & 1" tape for sale, \$50 & \$25 obo. 818-845-1915
- Anvil carrying cs for Marshall head, perf cond, \$200 obo. Richard, 818-716-9659
- Anvil flight cs, 26"x22"x15" for Fender contrl Deluxe, etc. Used once, \$250 obo. Charles, 818-766-0876
- Art Multiverb III, brnd new in box, \$350 obo. Peter, 818-990-2724
- BBE model 402 Maxie stereo sonic maximizer, \$150. 213-477-0397
- Bl-amp 27 band 1/3 oct graphic EQ, 1/4" & LRX ins & outs, rck mntbl, \$250. Peter, 818-577-8732
- Boss pdls, D02 digital delay, \$100, DMS3 analog delay, \$60, DOD American Metal, \$30 obo; Ibanez comprsr, stereo chorus, delay & flanger, \$35/ea obo. 213-667-0798
- Boss WS100 wireless systm, 8 months old, mint cond, 2 fx loops, rck mntbl, \$225 obo. Tony, 714-562-9237

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Digital delay. Boss DE200, perf cond, rck mntbl, sounds grt, \$150. 213-850-7564
Digital delay. DE200, \$200. 213-850-1662
Digitaltech HM4 cash harmonizer, \$300, cash only. Scott, 818-762-9242
ETA 12514 4 chnl dimmers, \$75/ea; ETA 12 chnl dual brd, \$125; Lunatech sparkle pop systm, \$200; custom stage clothes, Tom, 213-461-0641
Eventide H3000 ultra harmonizer w/Sieve Vai chip/ progs. Perf cond, \$2000 firm. Steve, 714-968-0249
Hofner reissue Beatle bs cs, perf cond & some bs parts, \$165 all. 818-783-6782
Marshall ca's, foam lined, like anvil, won't last, have 2, \$75/ea. Brian, 213 665-3535
Midi Verb II, \$175. ADA digital delay, \$150; MXR flanger dibr, \$125; Midi Verb, \$100. Ernie Bail volume, \$55; Boss PSM5, \$60; DOD spring reverb, \$50. Eddie, 818-840-0681
Ramsa 820B mixer, 20x16x2, 48 inputs on mixdown, mint cond, \$6500 obo. Paul, 818-767-1609
Rockman Nkl pdt, brnd new, \$125 obo. Tam, 213-981-2934
Rocktron Max guit pre amp, \$150, cash only. Scott, 818-762-9242
Roland SDE 1000 digital delay, grt cond, \$300. Joe, 818-990-6777
Roland TR707 dr m mach, xint cond, \$200 obo; TR727 Latin dr m mach, \$150 obo; \$250 takes both. Leanne, 818-769-7260
Simmons 8 chnl Midi mixer, perf cond, \$300. Jim, 213-372-5806
Slightly used ibanez stereo chorus pdt for sale, \$35. M.D., 213-851-8768
Very rare Thoremin Maestro, as used by J Page, \$500. Rick, 818-760-3004
Vislon 1.2 pro seqncg softwr, new, never used, \$300. John, 818-840-9131

5. GUITARS

•1957 Fender Tele, xint cond, phys like a dream & sound even better, \$3100 or swap other vintage equip. 818-788-1010
 •1989 Fender Precision bs, w/cs, \$175. 818-997-9584
 •BC Rich Eagle bs, blonde, limited edition, neck, body 1 pc, actv elec, handmade, DiMarzio PU's, B/A bridge, HSC, xint cond, \$650 obo. 818-767-4127
 •BC Rich, neck thru body, xint cond, Dunstl PU's, F Rose, sunburst, list \$2200, asking \$550 cond. Must call. 213-654-2610
 •Carvin DC200 Koa, 1 yr old, mint cond w/gut stnd, \$510. 818-584-0380
 •Chavèl bs, neck thru body, Jackson PU's, red finish, black hrdwr, rosewood neck w/HSC \$400. Chris, 213-374-2252
 •Custom bs guit, handmade, thru neck body, 24 fretbrd, custom, actv elec, HSC, \$600 Joseph, 818-753-7712
 •Custom hand made Rhodes semi-V by J.Black w/Floyd & light cs, \$650 obo. 213-871-8797
 •Fender Strat Plus w/PU's, w/HSC, \$350 gets it. 714-272-5075
 •Gibson Les Paul Black Beauty, 3 months old, \$750 obo. Peter, 213-876-1168
 •Gibson Les Paul copy, 2 avail, xint cond, 1 w/cs & strap, \$35; 1 w/out cs, \$100. 818-783-6782
 •Gibson SG custom, 1968, orig jet black finish, gold hrdwr, triple PU's, Maestro trem, orig cond w/HSC, \$1050 obo. 213-841-6365
 •Ibanez RG550 gits, 1 w/ultrasonic PU's, 1 w/DiMarzio PU's, perf cond, bags included, \$450/ea obo. 818-788-9175
 •Ovation Celebrity sunburst, 12 string acoustic/elec w/ HSC, brnd new in mint cond, \$400 obo. Karen Vance, 213-423-4081
 •Rare vintage '77 Gibson RD Artist, black w/gold hrdwr, shaped like F firebird, w/inew cs, xint cond, \$500 obo. 818-355-4608
 •Rickenbacker 4001 bs w/anvil cs, xint cond, \$500. 213-640-3692
 •Roland G707 guit w/GR300 & GR100 modules, \$300. Ron, 818-913-0544
 •Tobias Signature 5 string bs, exotic lace wood, black hrdwr w/cs, \$1250 Robert, 818-344-7510
 •Tom Anderson Strat, totally custom, grt finish, F Rose, maple neck, \$850 obo. Bob, 213-656-9105
 •Yamaha elec bs, black body, new tuners, plys grt, \$350 no cs. \$395 w/cs. 818-990-2328

6. KEYBOARDS

•Akai AX-60 programmbl split Midi keybrd, \$400 obo; Oberheim OB-FX w/Hybrd roads, \$300 obo. Hitch, 213-313-0588
 •Akai S-900 sampler, \$750; orig Moog Taurus bs pdls, \$250 Tom, 213-461-0641
 •Akal S900 w/compl sample library & 2.0 softwr, \$900. Dan, 213-936-6891
 •Hammond B3, made '10' high by Keyboard Products, orig tube circuitry & solid state organ. Fly both together. Many more features, the ultimate organ. \$2500 obo 213-464-3568
 •Roland D50 synth w/cs & stnd, \$950. 213-436-1421
 •Roland Juno 106 synth, w/cs, xint cond, \$350. John, 818-840-9131
 •Roland S10 sampling keybrd w/disks, \$300 obo. Mike, 818-963-0263
 •Yamaha CP35 elec piano, must sell. Real piano feel w/ pdt Perf cond. classic. Sacrifice, \$500 obo. David, 213-864-2110

8. PERCUSSION

•7 pc Pearl dbl kick chrome finish, lks, sounds grt, \$700 obo. Patrick, 818-980-6592
 •Alesis HR16 dr m mach, hrly used, in box, \$295. Mike, 213-654-5333
 •China cymbal, Zildjian 20", must sell, new, \$99 obo. 213-931-7864
 •Electric blowout. Emu SP-12 turbo sampling dr m mach w/disk drive & cs, \$750; D-dr m & brain, \$750. Tom, 213-461-0641
 •Ludwig 5 pc dr m kit for sale, includes 3 Zildjian cymbals, all necessary hrdwr + xtra snare & hi hat stnds, gd cond, \$750 obo. 213-823-6439
 •Ludwig bx14 Coliseum snare dr m, like new, die cast hoop, new heads, big rock sound for only \$245. Eric, 818-348-8628
 •Pearl dbl bs pdt, xint cond, \$175; Yamaha RX11 dr m mach, like new w/all mnis, \$125. 805-255-9174
 •Sequential Circuits dr m trks, dr m mach, Linn 9000 chips & several mods, \$250. 213-477-0397
 •Tama 7 Superstar, natrl wood, grt cond, as well as 4 pc Rogers classic, becoming dbl bs, \$750 obo. Sabina, 213-370-1670
 •Tama Art Starr 11 kt, used on last Ozzy tour by Randy Castillo. Too many pc's to list, xint cond, call for details, \$300 obo. 818-763-1225
 •Zildjian 18" High Boy china cymbal, \$60 obo. 213-284-3610
 •Zildjian 18" K-Dark crash, \$135. Kirsten, 805-379-1599

9. GUITARISTS AVAILABLE

•Blues guit sks real wrkg blues band. Vintage gear & modern image. Wolf, Waters, Little Walter, S.R. Vaughn, Paladins, J. Winters, H. Sumlin, Clapton, 818-763-2103
 •22 y/o guit sks agrvs 2 guit cmrci band or musions. No glam. Infi Tesla, Dokken, S. Flow, Angel, 818-764-9322
 •AAA guit plyr avail for cmrci HR s'ts. Infi DiMartini, Schon, VH. Tint, pro gear, lks. 818-341-2584
 •AAA rated burning versl guit avail for pro s'ts. Check out my pro plyrs ad. Steve Blom, 818-246-3593
 •Ace guit. Gibbons, Clapton, Stones. Pros only. 213-957-0974
 •Accus/elec guit avail Voccs, sngwrtr, Infi Zep, Floyd, U2, Sath, 213-436-7427

•Agrvs ld guit sks very happening rock projw/male singr. Infi Schenker, Rhodes, Lynch, Charlie, 818-352-8460
 •Agrvs super guit avail. Formerly of Leslie Project. Picked best of the month by KLOS radio. Full gear, irmpso & tech. Gary, 818-888-8015
 •Agrvs xplosv guit sks to J/F 4 pc to do HR fusion funky metal Diverse & creatv. No flakes or posers. Joe, 818-340-5662
 •Attrnrv guit w/uniq approach sks estab band. Infi Gabriel, Poice, U2. Pros only. Larry, 818-996-3620
 •Berkeley grad. Guit avail for paid s'ts, any & all styles. 818-705-4729
 •Black hr white boy sks trashy blues band. I'm not Billy Gibbons but I wnt to be. 818-366-4851
 •Blasting guit avail, very orig, pro exp, real singr/wrtr. Lks, big energy & soufl dynams. All essentials. Jane's, Richard, Beck, Zep, 213-874-9946
 •Blues guit avail for blues band. Infi Clapton, S.R. Vaughn, Hubert Somelin 213-656-4992
 •Blues guit avail. Hvy inlf by S.R. Vaughn, J. Vaughn, T. Bone Walker. Slow shuffles to house rocking blues. Darryl, 213-876-8227
 •Bluesy hrd rocker, 11 Maiden type metal. Full Marshall sick, soufl chops, have own Irmpso, restrl s'p, promo facilities. Lee, 714-980-5394
 •Bob Marse, 22 yrs exp, avail for paid demos, sessions, showcs's. Nice rck, grt sound. Rock, blues, funk. Call me. Bob, 818-769-2142
 •Christian guit forming xtremly orig all fem metal act. Srs Christians, srs plyrs. Christine, 602-947-4416
 •Cmrci rck guit avail for demos, projs or possbl band sit. Have gd sounds, strong muscl knowledge & engineering exp. Joe, 213-655-2969
 •Craig Beck, sks HR band/singr frontmn of 90's. Have atmrcd credits, internal I'press, top endorsemnts. 213-460-7080
 •Eclectic Inld exp guit lkg for band w/similar qualities. K. Bush to Sabbath. Chris, 213-651-5326
 •Exp pro guit avail for paid s'ts, any & all styles. Always muscl & always reliable. 818-705-4729
 •Extremly pwrfl versl pro guit avail for srs pro band! Gd presnc, lks, sns of humor, sngwrtr, singr. Let's kick butt! Jon, 213-467-6414
 •Fem lunk guit wrtr image sks black inlf dance, hip hop, rap, lunk proj, Studio or band sit. Gretchen, 213-666-8826
 •Fem guit plyr sks to J/F band in style of Lynch Mob, Ratt, VH. Exp, pro gear, irmpso, lng hr, srs, dedidc. 818-509-7725
 •Fem ld guit plyr sks fem voc to form HR/HM band. Not all girl. Wnt hi range vox. Deborah, 213-820-3372
 •Fem rhytm guit plyr sks to join all girl pop band. Infi Bangles, B52's, Wilson/Phillips, etc. Must be srs. 213-856-8927
 •Gorgeous creatv guit lkg to create slightly older HR version of New Kids. John, 213-876-7921
 •Guit & drmr avail, very loud, hrd, beautiful, blues noise from soul. George, 213-650-3094
 •Guit avail to J/F HR band. Infi Ozzy, Whitesnake, O'Ryche.

Have ongs, acous/elec. Revelation mother earth sound. Randy, 213-653-0623
 •Guit avail, L/R, to J/F HR band. Have gd equip, image, Irmpso & gd att. Infi S.Row, Aero, VH, Burke, 805-259-7351
 •Guit avail. Also singing, sngwrtr, arranging abl. Blues, rock, 50's, 60's, 70's, cntry, Ld, acous & slide guit. Young, 22, 818-355-4608
 •Guit Inlt half time, down beat, hi energy, Seattle sub pop gloom, hvy undergrnd decadent, indulgent, no rules, enough inlt to make it. Dusty, 213-463-2230
 •Guit lkg for pro s'ts only. Stage, studio, also avail for touring & paid showcsng, R&B, lunk, jazz, jazz rock & rock. Fred, 213-882-8353
 •Guit lkg to J/F srs rocking K/A band. Grt lks, att a must. Inlt from early Leppard to Kixx. Chris, 818-377-4725
 •Guit plyr w/grt studio gear & chops avail for demos, showcs's or ? Very versl. Joe, 818-954-0742
 •Guit plyr/sngwrtr from Sweden, 30 y/o, w/16 yrs exp, sks srs inld musions for orig cmrci R&R HR proj. Inft Foreigner, Bad English, Eddie, 818-761-9603
 •Guit skg band w/potential to srly K/A. Infi Armoured Saint, Iron Maiden, Megadeth. Call Wade after 5 pm, 213-945-1277
 •Guit skg to J/F melcd HR/HM band. Strong chops, creatv sngwrtr, vocs. Pro gear, lng hr image & att. Brian Keith, 213-665-3535
 •Guit sks establsly HR band in Bullet Boys, Lynch Mob vein. Have gear, hr, vocs, pro att, Irmpso. Mark, 213-939-1662
 •Guit sks estab melcd metal band. Xceptnl plyr, wrtr, showm'n w/cocs, exp, very lng hr image, killer gear & pro att. 213-323-3687
 •Guit sks rock band w/cd al or pending. I'm 30, have 10 yrs stage & studio exp. Grt chops, creatv wrtr, lng hr. David, 213-664-4354
 •Guit w/grt sngs & grt image avail for bluesy HR band ala VH, Whitesnake, Aero, 213-851-4670
 •Guit w/pro gear & gd vox sks 24 wrkg bands, open to travel. Mauro, 213-969-2565
 •Guit, elec, classcl & acous, very versl, avail for sessions, demos & pro plyng s'ts. Jeff, 818-982-5254
 •Guit, L/R, sks to J/F 2 guit HR band. Infi Kiss, VH, Ratt, Tesla. Voccs, sngs, lks, pro gear, etc. 818-341-2584
 •Guit/sngwrtr/voc sks melcd HR/HM band. Infi MSG, Scorps, Fiest, Tim, 818-789-4822
 •HR guit, 18, avail to jam or form band. Infi Hendrix, Zep, VH, Ozzy, etc. Matt, 213-651-1073
 •Intermediate guit sks to J/F fusion metal band. Infi Zappa, Moort, Sathani. Glen, 818-781-6062
 •Jazz, rock, reggae guit, 31, very xpessv, flowing Improvs, eloquent chordov rgs. Albun, tour credits. Rck, passport. Avail. Dale Hauskins, 213-695-4089
 •L.A.'s baddest blues guit skg wrkg blues band. Plys ld & slide guit. Also sngs id & plys blues harp. Darryl, 213-466-3807
 •L.R. guit & bst as a team avail for HR band. Srs only. Infi VNI, Scorps, Sean or Mark, 818-705-8407

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•Ld guit avail for estab metal band. Have killer equip & lot of exp. Infl Megadeth, O'Ryche, Keith. 818-788-7580
•Ld guit in LA area avail for studio or live wrk. all styles. Jay. 818-957-2205
•Ld guit, org gut w/XYZ & Heaven. sks happening R&R band, cmrcd edged, hvy. Xlnt equip. Bobby. 213-656-9105
•Ld guit/sngwr skg pros to J/F band. Infl Psychodelia, Cult, Moody Blues, Doors. Lks & gd physical shape a must. Jack. 213-969-0128
•Loud droning open tunings, drinks too much, sks signed at w/millions of dollars for world conquest. Infl Sonic Youth, Velvet, Glen Campbell. Paul. 818-506-7132
•Pro gut avail, Infl Rhoads, Hendrix, Metallica, Holdsworth. Have pro gear, 24 hr lockout, image & att. Pros only. Jay. 213-957-1158
•Pro gut sks hvy grooving band into Iggy, Cult, Love Bone, Jane's. Have grt image, att & exp & demo. 213-965-1947
•Pro gut/slide/ply lkg wrk in Japan. Bkgdmd vocs. Lots of exp, speak some Japanese. Temporary OK. Bobby. 213-452-2868
•Pro San Fran gut relocating, sks place in band &/or mngt. Al Conn. 503-585-8063
•Pwhouse tasteful melodic blues rock gut sks pro sit only. Infl Bad Co, O.Yankess, J.Beck. Currently doing session wrk in LA. Pros only. 818-761-9354
•Rhyth gut avail. HR groove w/dge. Equip, image, tmspo. 213-620-8776
•Rhyth orientd lkg gut sks to join already formed band. Strat & Roland JC120. Fem vocs OK. Gregory. 818-981-7085
•Rupert Jeans, multi-instrmntl sks wrkg holliday in USA. Pro 16 yrs. Satisfaction garent'd. Srs only, pls. Write for tape & bio to 23A Vale St., Katomba, NSW, Australia
•Sexy 8 ft gut plyr, cmrcd rock, HR band to ply around LA. Infl old VH, Mr Big. Equip, no drugs. Alex. 213-850-6463; 213-464-6539
•Style, Jackie Lee, Edward VH. Have gd lks, gd stage perfrmnc & bckups Jimmy. 818-547-9052
•Tasteful sngwrng L/R plyr from cmrcd to HR. Lng hr, grt gear, ready to ply now. Infl Lynch, O'Ryche, S.Row. John. 213-876-3485
•World class HR gut, 25, recrdng/tourng exp, sngs, lks, lkg to J/F real band w/pro tmnt & chemistry. Klaus. 818-760-6690

9. GUITARISTS WANTED

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•DIE MY DARLING sks low slung, groovin w/punk edge 2nd guit. w/ a good look/attitude call Ritch 213-654-4134
•41 kd voc & dmr sk exp xplos lkd gut to shows, recrd. Cmrcd mainstream HR, radio friendly. VH, Crowes, Aero, Leppard, Tommy. 213-836-3713
•2nd guit w/ld voc abil wrd by forming 3 chord rock blues cover band. Origs later. Bob. 818-895-1821
•2nd guit wrd for edged orig proj. Must have lk, meter. We have sngs, lockout, connex. Infl Jane's, Concrete Blonde, Oivny's. Let's gig soon. Bonnie. 818-767-6728
•2nd guit wrd, M/F. Infl Motorcycle Boys, Hanoi, Pussycat, Eddie Cochran. Rick. 818-753-8548
•20 y/o sng/sngwrtr/guit sks gntwgrtr for accuss/elec voc harmonizing band. M.Penn, B.Adams, Byrds. Lbl instr. John. 213-850-7128
•Accous partner, orgs & covers, vocs a must, for fun & profit. Into Indigo Girls, Eagles & Beatles. Russell. 213-461-1395
•Aggrv pop rock recrdng artist sks lkd gut for showncng & tourng. Must sng. No drugs. Jim. 818-848-3111
•Altrmtv gut wrd to spark the fire in newly formed act w/ marketability. If you've got that style, abil & lots of drive, call. 213-202-7338
•Altrmtv rock act sks verstl gut. Infl early Rox Music, early Bowie, P.Furts, Cure. 818-509-2893
•Amateur bst/sngwrtr, 27, sks gut in Thousand Oaks area who's into the blues. Richard. 805-494-7248
•Anyone as crazy, imaginativ, confused as me? Voc/ sngwrtr skg pros for 90's rock proj. Movers & shakers only, pls. No thrash, trash. D. 213-851-8768
•Are you ready? I am. Tastefully streefy Chrs, voc/sngwrtr w/att for success. Nd variety & imagination. Michael. 213-871-6918
•Atmosphere creator w/intense sounds & ideas nnd for hvy groove duo lkg to create lro proj. Robert Fripp, Hendrix, Santana. Lv msg. Jeff. 213-851-8768
•Auditing muscns for wrk in Asia. Gut, keybdst, dmr. 213-681-5305
•Band still lkg for gut to meet pro image for orig 90's progsv band. Have mngt. Infl Yes, Rush, Genesis. Brian Scott. 818-339-6911
•Beach Boys style band plying orgs sks gut w/voc abil. This is a maj proj based in LA w/lnlt possibilities. 714-973-0650
•Blues harp plyr & bst sk gut for start up band. Infl Muddy, Wolf, Little Walter, SRV & Clapton. SF location. Jay. 818-781-1661
•Call WILD STYLE. Into Slaughter, Poison, Skids, Cnu. Must have stage presnc & killer lks. 213-463-ROCK
•Christian gut wrd for collab, band later by sng/sngwrtr. Cnfr rock, blues, Melony. 818-882-2299
•Christian gut wrd for secular proj. 213-459-5227
•Crazy R&R band, tight but loose. Infl Nugent, AC/DC, Raging Slab. John. 714-883-8947
•Creatv, orig, tasteful, dynam, aggrsv, S/X, groove, dedicid, image. HR band w/lnlt sngs. Andrew. 818-980-8327
•Dramatic sng/sngwrtr sks imaginativ gut. Be an artist, not a rock star. Should ply slide, blues, bckng vocs. Doors, U2, Lennon. Petty. 213-876-9237
•Drug free gut into warm creatv style for artistic band w/ cratty hrd edge mixed w/classicl overtones. Piano, organ, strings. Strong vocs, early 20's. 213-891-2780

ROCK 'N' ROLL GUITARIST WANTED
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•Estab 5 pc HR band sks pro gut w/exp, classic rock image & stage flash. O'Ryche to Deep Purple. Gary. 818-908-0978
•Estab band sks rythm gut w/vocs. Infl T-Rex, ZZ, Jimi, P-Funk. Randolph. 213-452-4175; A.Harris. 818-782-5766
•Fem gut wrd for altrmv music w/rfidecl. Eastern & Renaissance flavor. Infl Dead Can Dance, Savage Republic. Must be creatv, flexible. Michael. 213-465-2482
•Fem gut wrd for jamming 5 pc R&R band, anything goes. Dee or Nina. 213-286-1791
•Fem lkd gut nnd added for hvy progsv fem band. Infl include O'Ryche, Fates, Scorpis, Megadeth. 818-377-5636
•Fem rythm gut wrd for org rock band ala Hear, B.I.dol. Abil a must, lks a -. Stu. 213-463-1069; Jill. 818-769-5187
•Guit & dmr nnd, painful punk. Infl Flipper, germs. Call, lv msg 24 hr. 818-905-4631
•Guit nnd to form intense dramatic emotional band loosely infl by Nick Cave, Cure, Swan, Alarm, Seth. 818-781-2911
•Guit nnd to join band. Infl Zep, REM, Neil Young, blues gut. Mngt, bl instr. Srs & commitd only. Shane. 818-769-2703
•Guit plyr wrd, pro slt. Must sight read. Have mngr, vry cmrcd pop rock band. Eric. 213-769-8257
•Guit wrd by fem sngwrtr to collab on blues & swing style rock. Band forming now. 213-655-7805
•Guit wrd for estab metal band. Must be verstl & have matrl. No flut or whiners. 818-781-3344
•Guit wrd for gloom rock band w/dge. Srs muscns only. No thrash, trash. Infl Zep, REM, Neil Young, blues gut. Infl, death. Sean. 213-463-3358; 213-851-4214
•Life wrd for melic acoustic speed moody altrmtv band w/ gothic infl all black image. We have direction. We are dead srs & ready. Dave. 818-957-2475
•Guit wrd for pop rock band w/modern type style. Brian. 818-563-3464
•Guit wrd for progsv rock lunk band. Infl Sting, L.Colour, Steely Dan, Peppers. Monty. 213-878-0369
•Guit wrd to wrk w/fem sngwr for srs fun, no pay, 60's cover sngs. 213-659-4051
•Guit wrd, altrmtv, atmospheric, melic. space folding gut sought by sng/sngwrtr/showmtr to form pwrtl band. Infl U2, Duran, Ultravox, Roxy, Standard. 213-824-3482
•Guit wrd, exp harmony voc, piano a -. Infl Petty, Replacemnts. Jim. 213-656-8910
•Guit wrd, hvy studio, have gngs. Plyng local circuit. Headlining band. No beginners, real close, moving fast. Replacemnts, Quireboys, Crowes. Eves. 213-681-3888
•Guit wrd, ready to wrk. No beginners. Headlining 2 gut cmpl band. If you're ready to make it, call. Moving fast. Crowes, Petty. 213-664-1251
•Guit wrd, verstl, hrd edged, creatv, to collab w/beatrcl & unq HR proj w/demo, video & gigs. Jeff. 213-823-7003
•Guit/sngwrtr vocs, 18-27, wrd for rythm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creatv, energetic & open to anything. Jason. 818-995-1630
•Guit/sngwrtr, 25, skg same for cover, orgs band. Must sng lkbckup. Infl blues, Elvis, Berry, Stones, Beatles. Guido. 213-286-2879
•Guit/wrtr, strong rythm & ld, for artsy R&R band. P.Murphy, Townsend, Rob Castile, Michael Shankner. Eric. 818-992-8073
•Hip pro grooving gut wrd into Iggy, Cult, Love Bone, Jane's. Image, att & bckng vocs a -. Lv msg. Rlt. 213-850-8569
•HR band skg to J/F art rock freedom. Chris. 213-655-7012
•Intellignt creatv textural gut wrd by voc/sngwrtr to write grt rock tunes, form band soon after. No metal. John. 213-836-9230

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•L/R gut wrd for org rock band, straight ahead, no punk or metal. Over 30 y/o. pls. 818-762-1704
•Ld gut wrd for band. Stevie nrs. Presnders. If you are solid plyr & dedicid to success like we are, call. Rachel. 213-392-8147
•Ld gut wrd, band forming now. Grt muscl instnat a must. Midwest rock & blues feel, sngwrng & vocs a -. Patrick. 213-462-2606
•Ld gut, accous, bckup vocs, nnd to bck solo artist w/soon to be released nnd lndie album ala Fogerty, Dylan, Cougar. Call after 7 pm. Crosby. 213-466-8672
•Ld gut, tastful, groove & lck orientd ala Mike Campbell for estab altrmtv melic rock band w/strong matrl & connex. Team plyr. Greg. 818-990-2594
•LOVE SLAVE is now audtng L/R gut plyr. Must be org w/melc pwr style ala Steve Stevens, Neil Gerado, Charlie. 213-957-2457
•Male accous gut w/bckng vocs nnd to accompany fem sng/sngwrtr w/sngs. Ready to go. 818-760-3530
•Paid sesssngs for band, HUNTER, just signed to Capitol. 818-718-2948
•Pop rock artist w/maj mngt skg gut plyr, ages between 20-25, must be pro. Srs only. 213-874-2917
•Pro gut plyr, must have grt image, equip & dedictn for cmrcd HR/HM band that rehrlses in Lng Bch. Rod. 213-437-6996
•Pro team star qual snglr, dmr, bst, sks 2 star qual R/L gut w/style, knowledge, vocs & hunger. Success guaranteed. 213-768-8483
•Progsv pop rock gut w/dge, bckup vocs, nnd to cmpl band. Infl P.Garrett, Genesis. Yes, Rod. 213-339-5954
•Red hot voc into melic HR sks 24-28 y/o gut plyr. Org, dedictn & wrting abil a must. Carmelo, after 1 pm, 213-301-3983
•Rhyth gut wrd to join fem voc/sngwrtr & male ld gut in pop rock org forming band. Infl Fleetwood, Sundays. Strong bkgdmd voc abil. Joe. 213-826-8017
•Rhyth gut wrd. Music like NY Dolls, Lord of New Church. Image like Hanoi, Ziggy Stardust. 213-460-6932
•Rhyth gut sngwrtr w/hv voc. AC/DC, Zep + harmonies for T40 band. Gary. 818-882-9235
•San Francisco area w/lnlt instrt sks ld gut infl by Soundgarden, Love Bone, AC/DC. Must be willing to relocate. Dean. 707-795-7845
•SIRREAL lkg for gut w/exp, sks to fit org cmrcd progsv band. Infl Rush, Genesis, Yes. Carl. 714-964-9011
•Speed, altrmtv, mnd rooted rock w/igolthic overtones. Gut wrd. 19-24, approx. 818-914-2845
•Spooky funk rock artist sks lunk rythm gut. Maj lbl & publsr instrt. Hendrix, Funkadelic, Prince, Cameo. Christopher. 213-372-3208
•SUICIDE CHOIR audtng gut plyr. Infl Hanoi, Dogs O'Amour, Dolls, Thunders. Image, equip, tmspo a must. No curly hr. 213-859-3965; 818-914-2845
•THE MOMENT sks 2nd gut wrd to U2, INXS, Motown. Fix type band. Deal pending. Exp pros only. Must have cool lk. Bobby. 213-874-8617
•Verstl gut nnd by solid fem sngwr & dmr developing orig & cover act. 213-227-9328
•Voc & bst skg respnsbl motivated gut to form innovatv HR band. Terry. 213-285-3128
•Voc/sngwrtr w/grt lks & exp on 10 maj lbl releases sks fiery gut to form lunk rock proj. Funkadelic, Peppers, Sly, Aero. 213-969-9757
•VON SKELATOR skg ld sngng gut. Must have aggrsv vrytyle, qd equip, exp. John. 818-509-6797

Guitarist Needed Immediately
To complete a well connected and ready-to-happen 4-piece Rock N' Roll band. Strong backing vocals a must!
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SEEKS: • Blues Guitar Hero (Stevie Ray, Beck, Hendrix)
• Rhythm Guitar (Keith!)
• Bass (McCartney, T. Hamilton, Bach)
60's blues, R&R, sleaze - pshychedelic.
Influences: Janis, Stones, Beatles, Crowes, Aero, Otis.
5'9" & up, 20-26, slim, long hair. Must sing backups.
Call 2pm to midnight:
(213) 653-6786
Under 5'9", over 27, don't call!!! Musical midgets, don't call!!! out of state: send press kit to Vicky Hamilton c/o Geffen Records

FREE CLASSIFIEDS

*World class voc sks wrt w/maj. vox. gd lks. Infi Lynch, Nuno. Send demo, pic to 604 S Beach Blvd #1, Anaheim CA 92804
 *Wtd, 2nd kd gtr for metal band. No thrash. Infi Maiden, Dio, Ozzy, Priest. Singwriting abil a must. Sean, 818-891-5577
 *Wtd, 2nd kd gtr for proggy metal proj. No thrash. Infi include Maiden, Dio, Ozzy, Priest. If you're not pro, don't waste my time. Image recording. Sean, 818-891-5577
 *X-Jaded Lady voc & guit sk male rhytm gtr to compl new proj. Infi Lynch Mob, MSG. 818-508-6230; 213-538-5816

10. BASSISTS AVAILABLE

*Album credits, gd press, solid, don't overply, intrsig approach, lk gd, for band making a living at it. Infi Sonic Youth, Jane's, Velvet, Glen Campbell, Paul, 818-506-7132
 *Are you a blues fanatic? Bst w/in pocket feel sks band that plays the blues. Have gd equip & att. Jay, 818-781-1661
 *Bs plyr avail for altmrv band. Altrmv twisted pop. Plenty of performing & recording exp. Have trnspro, money & equip. Mike, 818-881-9030
 *Bs plyr lkg for wrkg club band into classic, cntry or soft rock. Ldk for overseas sit. 1 yr/2 yrs, ill ins. 213-662-6380
 *Bst id guit as a team avail for HR band. Srs only. Infi YNT, Scorpis. Sean or Mark, 818-705-8407
 *Bst avail for proggy proj. Chris Squire, old Yess, Floyd. Infi. Call after 5 pm. Joe, 213-820-5712
 *Bst avail for sick & wicked, dark & intense band. Have lots of exp. Pros only. Jammy, 818-760-6928
 *Bst avail for wrkg band. F/T, P/T, depending on sit. Pro clean image, easy, grt equip, trnspro, vocs. Would welcome steady touring band. 213-654-8607
 *Bst sks innovatv HR band of 90's. Infi O'Ryche, Whitesnake, MSG, Jordan, 818-882-5386
 *Bst id, reacts & plys for studio, csls & other plyng gigs. Pros only. Eric, 818-780-3688
 *Bst/guit, contrapuntal, melodic, multi cultural music. Ry Cooper, Crusaders, African, Neville Bros, sks similar skilled musicians. Bernie, 818-761-8683
 *Bst id voc/rhytm guit sks cover wrkg band. F/T, P/T. Rock, oldies, R&B, etc. Tom, 818-763-7827
 *Bst id voc/rhytm guit sks cover, wrkg band, F/T, P/T. Rock, oldies, R&B, etc. 818-763-7827
 *Bst/sngtr/sngwrtr lkg for various pro wrk. R&B, rock, jazz rock, funk, folk. Peter, 213-462-4652
 *Bst/wrttr sks collab w/sngtr/sngwrtr/guit or keybdst. Beatles, E. Costello, Rembrandts, Crowded House. Exp only, pls no beginners. Have recording studio. 213-553-9345
 *Fem bst no to J/F all girl rock band. Have gd equip, lks, att & style. Lisa, 213-851-9866
 *Hi tech bst & keybdst team sk melodic rock proj. Have chops, image & gear. 818-765-8069
 *HM hr core bst w/ voc team lkg for srs plyrs to J/F hr core speed metal band. Srs mashers only. 213-464-1532
 *Melodic solid very cool tem bst avail. Hendrix to Billy to Manchester. Infi. 213-392-4445
 *Pro bst w/bckng vocs sks hr dged melodic rock. Lng hr, 100% dedicatn, enable partnes Tesla, Winger, Ratt. Let's do it big. Craig, 818-787-7885
 *Pro bst, 10 yrs exp, for paying gigs only. Elliott, 818-753-5299
 *Rock solid bst. 23, w/killer chops, image, vocs, equip, trnspro, lkg for estab pro sit. Infi S Row, Bullet Boys, TNT, etc. Will, 213-851-1490

10. BASSISTS WANTED

*#1 id voc & drmk sk exp lastly bst to shows, recrd. Cmcrl mainstream HR, radiofriendly VH, Crowes, Aero, Leppard. Tommy, 213-836-3713
 *2 BAG UGLY sks N Sixx, Michael Anthony, Duff McCagan, Pete Way rolled into one but cooler for bluesy HR. 818-772-2612
 *2 guit team reforming band & auding bstst. Musical format.

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AUDITIONING BASS PLAYER
 May 19 & 20, for leading East Coast commercial rock band with major label interest. Pro image/attitude and strong vocals a must. Send tape, picture & bio to:
 F.M. Rocks Management
 23901 Civic Center Way, Ste. 237
 Malibu, CA 90265

cmrcl HR. Must have gd equip & trnspro. Pref finger style rock. Doc Jones, 818-980-4685
 *A definition of the right bst. Melodic style, grt att, clean image, bckng vocs, gd equip. No metal. Call for info. Alan, 818-249-0522
 *A show stealing awe inspiring funk bs plyr w/wide range of styles, but above all, lunky. Infi Fishbone, Funkadelic, Hendrix, Sly, Hamilton Camp, 213-483-1559
 *Aggrsv bst wrd for HR band. Have 24 hr lockout. 818-504-2670; 818-985-3076
 *Altrmv melodic rock punk band nds bs plyr now. Into Replacemnts, Generation X, Damned, Soc Distortion. Dead srs only. Mark, 213-469-9363
 *Are there any decent pro all bs plyrs out there into gd music w/gd att? If so, call. Mark, 818-367-3978
 *Are you a hol bst w/grt lk? Do you have ambition far beyond those you wrk with? Maybe wrte or sing? Paul, 213-913-1784
 *Attn, bs plyrs. Cmcrl HR proj w/best snags anywhere wrts you to be a part of it. No drugs, att or dead weight. Peter or David, 818-990-2724
 *Band nds gd solid rock bs plyr to compl demo for lbi intrst. Joe, 213-387-3991
 *Beach Boys style band plyng orig sks bst w/voc abil. This is a majrproj based in LA w/ink possibilities. 714-973-0650
 *Billy Lemon nds a bst in So Bay area for orig & cool oldies. 213-461-8053
 *Bs plyr wrd for altmrv proggy band. Now forming. M/F. Do it yourself all a. Hank, 818-797-7012
 *Bs plyr for unplugged band w/R&R att, gigs, demo, grt snags. John, 213-466-2314
 *Bs plyr ndd for rock band, FOC. Graphic lyrics, no posters, only the srs nd apply, in other words, don't waste our time. 818-765-4580; 818-242-3906
 *Bs plyr to groove band, thinker w/own lk. Bad element pref'd. Infi anything bizarre, labou, unholly, primal. 213-467-4505
 *Bs plyr w/bckng vocs. Love Bone, Jane's, Sabbath. Flares. 213-461-8053
 *Bs plyr w/ing hr image ndd for very hvy yel meidc metal band. Infi I, Maiden, Megadeth. John, after 5, 714-522-1336
 *Bs plyr wrd by estab band w/pending gigs. Harmony vocs a +. Infi Replacemnts, Soul Asylum, Dred Syndicate. John, 213-421-5912
 *Bs plyr wrd by fem sngtr/sngwrtr to collab on blues & swing style rock. Band forming now. 213-655-7805
 *Bs plyr wrd by guit plyr for hrstl band sit. Jazz to rock. Does anybody wrnt to have fun anymore? Joe, 818-954-0742
 *Bs plyr wrd by guit, drms, to form fusion trio. Must read. Paul, 818-767-1609
 *Bs plyr wrd by orig altmrv grp. Infi Beatles, Stones, Who, Replacemnts. Nd vocs, hr wrk, sng orientd. Call eves. Jim, 213-850-1921
 *Bs plyr wrd for 3c orig rock band. Have own hrstl & studio facility. 213-827-7137
 *Bs plyr wrd for altmrv R&R band w/pending gigs & practice studio. Barrett, 213-441-9190
 *Bs plyr wrd for altmrv lype band ala Pretenders mts Til Tuesday. Must be solid & melodic. Marvin, 818-765-4905
 *Bs plyr wrd for band w/2 indie albums. Infi include Who, Love, Move, Byrds. Voc abil pref'd. Dennis, 213-390-8838

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*Bs plyr wrd for verst orig rock band. Must be able to slap & groove as well as sing. Eric, 818-787-6216
 *Bs plyr wrd that sings for shows's w/maj lbi. 213-398-6898; after 3, 818-783-8130
 *Bs plyr wrd to compl band. Infi Smithereens, REM, Replacemnts. Have gigs, practice spc, dedicatn. Wade, 818-441-8347; John, 818-989-3899
 *Bs plyr wrd to complband, Infi Tango, Bullet Boys, Crue, Aero, Dedicatn, image, pro equip & att a must. Louis, 818-334-6968
 *Bs plyr wrd, band forming now. Grt musical instinct a must. Mkwst rock & blues feel, singwriting & vocs a +. Patrick, 213-462-2606
 *Bs plyr wrd, vocs a must, solid, to join orig rock Zep, Kiss, Funk, Time, Cameo band. Lbi intrst, yes, really! Nate, 213-259-8397
 *Bs wtd voc wrd for rocking cntry band. Orig & cover gigs. We have int'l tunes, singing gui. Your origs welcome too. Laurel, 213-306-2478
 *Bst ndd for cmrcl HR proj. TNT, White Lion. Mngt. Ndd immed for gigs & recrdng. Chops, image, att a must. Jason, 213-462-3013; Tim, 714-990-4736
 *Bst ndd for HR/HM act currently on LA Strip. Must have equip & trnspro. Style of Scorpis & early Crue. 818-848-5519
 *Bst ndd to join band. Infi Zep, Neil Young, U2, Mngt, lbt intrst. Srs & commnd only. Shane, 818-769-2703
 *Bst wtd to groove & be creatv for jams, writing & recrdng. Russell, 213-465-1395; Darren, 213-463-7975
 *Bst w/musicon education bckngnd, ages between 20-25, local Westside person would be gd. Eddie, 213-822-0389
 *Bst wrd by guit plyr in Hillyard area to create the new cosmic groove. John, 213-851-9694
 *Bst wrd by guit w/lem sngtr/wrd rocking funk. Must have gd stage presnc, vocs a must. No drugs. Tommy, 818-992-0403
 *Bst wrd by guit, 40, to help form rock blues cover band. Origs later. Vocs helpul. Bob, 818-895-1821
 *Bst wrd by guit/sngwrtr to create the new cosmic groove. John, 213-851-9694
 *Bst wrd by non generic HR/HM band. TWISTED FATE. We have mngt & prodr. Only open minded & hr wrk musicon nd call. 818-882-6862
 *Bst wrd for band, ADRIAN SLIM. Have private studio & bckng. Must have strong voc abil & image. Infi Dokken, VH. Pros only. Al, 818-964-2212
 *Bst wrd by band. Blondie mts Pretenders. If you are solid plyr & dedicatd to success like we are, call. Rachel, 213-392-8147
 *Bst wrd for gloom rock band wedge. Srs musicon only. No Hillyard rock stars. Trnspro, equip, style, att, Integrity. Infi lie, death. Sean, 213-465-3358; 213-851-4214
 *Bst wrd for melodic speed acoustic moodly altmrv band w/gothic int'l black image. We have direction. We are dead srs & ready. Dave, 818-957-2475
 *Bst wrd for MIDWEST DRIFTERS, industrial R&R. Srs inquires only. Craig, 213-461-8542; Andy, 818-242-4291
 *Bst wrd for orig contmpry Texas style blues proj. S.R. Vaughn mts Fab Thunderbirds &/or for separate cntry rock proj. Infi Molly Hatchet, 38 Special. Darryl, 213-876-8227
 *Bst wrd for proggy HR band. Must be dedicatd team plyr. Infi Megadeth, O'Ryche, Metallica. We have studio in LA. Nikki, 213-627-0924
 *Bst wrd for proggy metal band. Infi Maiden, Kings X, Anthrax. Demo a must. Paul, 213-462-7753

24-HOUR HOTLINE: (213) 462-3749 NEXT DEADLINE: WED., MAY 1, 12 NOON

*Bst wtd into rhytm section & doesn't overply. Into post punk/adv. gothic R&R. Santi, 818-957-8521
 *Bst wtd to compl altmrv rock act w/souill edge. 213-202-7338
 *Bst wtd to join rhytm section for hire. Plyrs are top of the line, xtremly verst & have xtensv exp. Scott, 213-874-8746
 *Bst wtd, M/F, w/bckng vocs for band Infi by Pretenders. Concrete, Zep, Floyd, David, 818-505-1523
 *Bst wtd, simple & solid for rocking cntry blues band. Infi CCR, Rock Ple, S.R. Vaughn. 213-656-4992
 *Bst wtd. We have grt snags, plyrs, vocs, lks & att. You have chops, style, vocs & lks. Journey, Foreigner, Kansas. Jeff, 213-398-2190; Alex, 818-994-0456
 *Bst wtd wrd for wrkg 50's thru 80's band. Some standrds also. M/F OK. 818-762-1704
 *Bst wtd wrd for wrkg 50's thru 80's rock band. Robert, 818-762-1704
 *Cntry bs plyr wtd, writers welcome. Band is recrdng & gigging. Logan, 213-738-0858
 *Dmtr, guit sks B/A hr grinding bs plyr. Must have xtreme dedicatn, trnspro & equip. 24 or under. Demick, 213-837-7552
 *Estab altmrv pop band nds bst to recrd &/or shows. Must sing bckup for shows. Gtr snags, connex, Tears, Sting, U2, Gabriel. Don, 213-390-0334
 *Estab band, Love Bone, Alice/Chains, Faith, Steve, 213-828-9309
 *Exp bs plyr for hot new R&R band. ROCCS COURT. Grt opportunity for dedicatd person. Westside. 213-822-0389
 *Funk bs plyr wtd who dwells in the groove for fresh orig band. Infi Sly, Loose Ends, Fela. Reliable & exp a must. Aahren, 213-202-9310
 *Groove bst for rock band w/lt intrst. mngt. Must be able to sing, have grt lk, compl pkg. Alex, 213-390-2152
 *Groove oriented in the pocket bs plyr ndd for pro blues based HR band. Image & equip a must. Steve, 818-985-3431
 *Guit & drmk sk bst for proggy HR grp. Infi Rush, Kings X. Shoud wnt to collab w/wrtng. Vocs a +. Michael, 213-634-6388
 *Guit & sngtr sk h energy straight forward solid plyng bst for S. Row leather image band to form. Jamie, 213-464-7334; Roger, 818-787-8055
 *Guit, voc duo ala Iyler, Perry, sk capable strlt & groove bst for collab effort & possible band sit. Dale or Tony, 818-761-3861; 213-876-7939
 *Guit/sngtr/sngwrtr sks musically antistc bs plyr for band. No dudes, maniacs or rock stars. Adnate, 213-462-2954
 *Hip exp pro grooving bst wtd into iggy, Cult, Love Bone, Jane's. Image, att & bckng vocs a +. Lv msg. Ritt, 213-850-8569
 *Hot psychdic Doors type sound for LOOSE CONNECTION. Joe Rossi, 818-355-9896
 *Hrd rocking bst wtd for upcmng metal thrash proj. Call now. 818-769-3236
 *HURTER, signed by Capitol, sks phenomenal bs plyr to replace box. 818-718-2948
 *Hvy hting groove orientd melcd HR guit team sks bs or bs/dr/m team. Gd chops, creatvty a must. Srs only. Jon, 818-766-3864
 *If we could only find the right bst, we could stop dealing w/all these flakes who seem to be clueless. Andy, 818-867-9370
 *Intense psychdic metal band w/image & gigs sks wtd w/image & exp. Love Bone, My Sisters Machine, Sabbath. Randv. 213-461-8053

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•**Keyboardist/singer** & **guitar** forming orig concept cmrcl rock band. Pro minded. Srs inquires only. El, 818-986-3941; Dan, 818-989-3945
•**Lng hr bs** plyr wtd for bluesy HR band w/gigs. Infil Aero. Jamie, 213-318-2489
•**OCOMO TIVE** aka aggrsv ripping bs plyr w/strong bckng vocs. Infil VH, Aero, Lappard. Band has snags, studio & mgnt. Steve, 818-769-3463
•**MASTERMIND** sbs bs plyr for altrnv rock act. Call for auditions. Ron, 818-840-8549
•**Minneapolis F77** orig cmrcl rock band w/mngt. Image, grt snags & studio, nds bs plyr w/vocs. Infil Winger, Euro, Jovi, Extreme. Must relocate. Tim, 612-546-0984
•**Ni Sixx** infil bst nodd for HR act w/pop edge. Young, iks & plyng a must. Ten, 213-271-4818
•**Orig HR band** reforming, auditing bst, dmr. Abil & desire to wrk hrd. Have studio. Pro att a must. Have all orig main ala O'Ryche. Mark, 818-951-3317
•**Our prodr** said, if we don't find a bs plyr soon, we'll have to scoop human excrement out of a toilet. Lynn, 818-786-5029
•**Outstanding guitar** sbs very exp soufl groove orientd bs plyr for blues, R&B swing grp w/mngt. Rod, 213-278-4524
•**Pop rock artist** w/maj mgnt. sbs bs plyr, ages between 20-25, must be pro. Srs only. 213-874-2917
•**Pro bst wtd** for reforming metal band w/2 recd releases. Lks, equip & chops a must. Only the best nd apply. 818-506-6423
•**Pro guit w/mega live** & recrdng exp sbs bs plyr for new proj w/killer matrl. Pro image a must. Early VH, Lynch, 818-718-8716
•**RACHEL'S GRACE** sbs aggrsv bs plyr. Dark image & att. Rick, 213-223-3658
•**Ronson roll**, R&B & killer groove leather gypsies sk bst to K/A. Infil Stones, Jack Daniels, Aero, Hanol, Bob or Ross, 213-461-0401
•**Singer & guit** plyr lkg for bs plyr w/vocs & dmr to compl HR proj w/blues edge. Tomi, 818-992-0403
•**Singer & guit** sbs bs plyr for altrnv band. Janine, 213-462-5445
•**Singer**, 2 plyr grp sbs lght groove plyr, no drugs, gd lks, for Kings X, O'Ryche style. Mike or Eric, 1943 Rodney Dr #208, LA CA 90027, 213-913-1556
•**Skp to reform** band, HR style, music freedom. Chris, 213-655-7012

•**Soul groove** pop grp w/edge sbs tintd bst. Infil Sly Stone, INXS, Motown etc. Falin, 714-841-8671
•**Speed metal** bst wtd who is into bands like Creator, Megadeth & Forbidden. Gregory, 818-509-3963
•**Speed, altrnv, mood** rooted rock w/gothic overtones. Bst wtd. 19-24, approx. Chris, 818-545-1581
•**Spooky funk** rock artist sbs black funk bst. Maj lbi & publishr intrst. Handrix, Funkadelic, Prince, Cameo. Christopher, 213-372-3208
•**Srs bst w/groove**, bckup vocs & image wtd by cmrcl HR band. Leo, 818-243-8936
•**T40 R&B** band still bs plyr who dbls on synth bs & dances to plyr BBD, Johnny Gill, J-Jackson, Luther Vandross. 5 nites/week. gd pay. Andy, 818-981-0899
•**TECHNO PRIML** sbs uniq bst to synthesize the jungle & technology. Funky w/style. Infil Bauhaus to Beethoven. Pro connected sit. Barry, 818-997-2828
•**THE DESIRES** sbs bs plyr. Cmrc R&R. Infil Beatles, Dylan, Clapton, blues. Dedicid, Robert, 213-392-2860
•**THE PARK** are taking it out live & are auditing bs plyrs. Orig, melck. Genre, Sling, Gabriel, Lennon, Michael, 213-654-5333
•**The band, DACAPD**, sbs tintd bs plyr w/bckng vocs. We have int diemo w/radio anply. We have mgnt, legal rep & paid rehsl spc. Jamie, 213-393-7913
•**The band, ROXY**, nds real bst, blues rock bckgrnd for immed srs showcng. No drugs, flakes or beer bellies. Call for audin. 213-962-3796
•**Upright bst & jazz** funk elec bst nodd for upcng contmpy ingnnt jazz recrdng proj. Must have strong knowledge of harmony. Fred, 213-882-8353
•**Verstl bst** nodd by solid tem singr & dmr developing orig & cover act. 213-227-9328
•**Voc/sng wtr w/gtr lk & exp** on 10 maj lbi releases sbs fiery bst to form funk rock proj. Funkadelic, Peppers, Sly, Aero, 213-969-9757
•**VON SKELETOR** is sbs very aggrsv bs plyr. Must have gd equip, pref pick plyr. Ld vocs a big +. John, 818-509-6797
•**Wtd, bst** for metal proj. Infil should include. Harris, Daisley, Butler & Bain. Image a must, 20-25 yo pref d. Sean, 818-891-5577
•**X-Jaded** Lady voc & guit sk male bs plyr to compl new proj. Infil Lynch Mob, BSG, 818-508-6230; 213-538-5816
•**You lk like John Taylor**. You plyr like Will Lee & act lk N. Sixx. Get it? Hunter, 818-441-6255

•**Young fretless** bs plyr wtd to accompany guit/sngr/sngwtr now plyng solo & starting band. Infil Dylan, Simon. Randy, 213-820-4638

11. KEYBOARDISTS AVAILABLE

•**Exp, has performd w/Turtles, Harry Neilson, Little Richard, Chuck Berry, Ringo**. Lkg for fun. Minimum pay \$100/gig. Equip, EPS, JP6, 600 wtt stereo Sunn systm. Andy, 714-622-5185
•**Hammond B3** plyr, jazz, rock, funk, etc. Reads & writes, will travel. Rob, 619-274-3407
•**Hi tech keyboardist & bst team** sk melck rock proj. Have chops, image & gear. 818-785-8069
•**Keyboardist** avail to assist srs band recrdng 24 trk demo proj. Creat, verstl, well equip'd pro. Paul, 714-962-7921
•**Keyboardist** aka imaginativ proj w/parallels to Eno, 11 Shadows, Siouxi, Hugo Largo. No cmrcl pop. Ken, 818-352-9278
•**Keyboardist** sbs musics for recrdng sessions. Weird instrmtl music only. Max, 714-595-6246
•**Keyboardist w/current equip, studio, iks & bckng vocs** avail for pro paid sits only. 714-860-8197
•**Keyboardist w/new pro gear** sbs pro proj. Midi, any style, multi sampling abil. 213-662-6380
•**Keyboardist w/pro equip** avail for touring band. Ryan, 714-337-7655
•**Keybrd plyr** avail for sessions, demos, most styles. Hammond B3 & 3R, DSS1, v intage to modern sound. 213-836-7397
•**Midi keyboardist** sbs wrko T40, funk or pop band. Grt sounds. Ron, 818-913-0944
•**Multi tintd** pro keyboardist, 5 album credits, tons of equip, rock image, dbls on flute, sax & guit synth. 818-989-9887
•**Rock keyboardist**, strong image, hi bckng vocs, sampling abil, sbs up & cmng band. Mike, 213-874-9557

11. KEYBOARDISTS WANTED

•**Altrnv band, THIS FASCINATION**, sbs textural percussv fem keybdst/bckup voc. 818-506-6518
•**Altrnv rock** act sbs innovatv keybdst w/grooving edge. 213-202-7338

•**Ambitious rock band** sbs keybdst/sngwtr. We have snags, image, connex. You have chops, vocs, image, current gear. Infil Bad English, Winger, Jovi. Paul, 213-913-1784
•**Beach Boys style** band plyng orig sbs keybrd plyr w/voc abil. This is a maj proj based in LA w/intl possibilities. 714-723-5404
•**Christian keyboardist** wtd for all orig rock band. Pro, evangelistic & own lrsngo. Rich, evs. 213-392-5678
•**Estab wrkg** band sbs exp tem keybdst w/bckgrnd vocs into funk, rock, R&B, dance, pop, jazz, etc. Srs & dedid callers only. Mike, 818-508-1374
•**Fem keyboardist** wtd for altrnv music w/Middle Eastern & Renaissance flavor. Infil Dead Can Dance, Savage Republic. Must be creatv, flexible. Michael, 213-465-2482
•**Fem keybrd arrangr w/bckgrnd voc** abil wtd to join tem voc/sngwtr & male guit in orig forming band. Pop rock infil, Fleetwood, Sundays. Joe, 213-826-8017
•**Fem keybrd plyr wtd** for T40 band w/upcmng paying gigs. 213-856-8927
•**HIPPIE SHAKE** sbs nds blues rock keybdst. Hillywd area. Lbl intrst. Arty, 213-652-7413
•**Keyboardist** wtd by altrnv proj. Infil Beatles, Stones, Who, Crowded House. Must be sng oriented. Vocs. Jim, 213-850-1921
•**Keyboardist** for all orig Christian orientd band. Infil Boston, Kansas, Giant. No metal or glam band plyrs. Srs inquires only. J.J., 714-699-9029; Steve, 714-992-2066
•**Keyboardist** wtd for csts bar band, KLSX type music. Dbl on guit a -. Sean or Mark, 818-705-8407
•**Keyboardist** wtd for orig cntry rock proj. Infil Molly Hatchet, 38 Special, Darryl, 213-876-8227
•**Keyboardist** wtd, atmospheric, melck, time spanning keybdst sought by sng/sngwtr/showm to form profwl band. Infil Duran, Ultravox, MC Hammer, Roxy, Standard, 213-824-3482
•**Keyboardist** wtd, mainly piano, who preferably dbls on rhytm guit for altrnv rock band. Infil Sisters, Mission UK, Nick Cave. 818-984-9325
•**Keyboardist/2nd** guit wtd to compl melck metal all fem band. Tint, iks & team spirit a must. 818-907-6741; 818-980-6394
•**Keyboardist/sngwtr w/vocs**, 18-27, wtd for rhytm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creatv, energetic & open to anything. Jason, 818-995-1630

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*Keys w/d for artsy R&R band that desires success & creativity. David Diamond, Jerry Lee, Herbie Hancock, Randy Newman. Have connex. Eric, 818-992-8079
*Knowledgeable young keyboardist w/ soul, intense pop gr/wedge. Intl Sly Stone, Dr Mr President, INXS, Motown, etc. Falin, 714-841-8671
*Minneapolis F/T orig cmrcd rock band w/mngt. Image, grt snrgs & studio, ncs keybdst w/vocs. Intl Winger, Euro, Jovi, Extreme. Must relocate. Tim, 612-546-0964
*Musician/sngwrtr/sks same in sparsely arranged groove pop style ala Police, Bryan Ferry & 70's funk music. Call anytime, lv msg. 213-484-1886
*Paid studio gig for night man. 818-718-2948
*Pro keyboardist w/d for cmrcd metal band. Have lbl instr, team plyr, range, showmtn, bckng vocs. Image import, Intl a must. No drugs. J.R., 213-864-7567
*Sngtr & guit skg keybrd plyr for altmvt band. 213-462-5445
*Sngtr/sngwrtr wishes to collab w/keybdst to help arrange snrgs for demo. Judy, 213-208-7386
*THE PARK are taking it out live & are auditing keybrd plyrs. Orig. mckdc. Genre, Sting, Gabriel, Lennon. Michael, 213-654-5333
*Unlq sngtr/sngwrtr/sks collab for orig altmvt proj. Have grt voc, much exp, some contacts. K.Bush, Innocence Mission, Concrete Blonde. 213-829-3287
*Versatl keybdst ncd by solid team sngtr & dmrn developing orig & cover act. 213-227-9328
*World class voc/sks keybdst w/matr, vox, gd lks. Intl mckdc metal. Send demo, pic to 604 S Beach Blvd #1, Anaheim CA 92804
*Young male bluesie keybdst w/d for estab band. Bckng vocs, (mpsc), dcdctn. Stones, Zep, Aero, Petty. We have gigs, demos, mngt. Frank, 818-506-5193

*Blues rock singr avail. Intl Stones, Crowes, Doors, Muddy Waters & blues. Have the lk & dedctn. No flakes. Lear, 213-644-1175
*Do you have Todd R. is God. S.R. Vaughn's blues are the best? N'd a bluesy, sultry singr w/intricate lyrics? 213-247-3313
*Dynam tenor vocwrtr, Intl by many, sks Intl dnr pop act ready to showcs. Tape & bio avail. Lkq for muscians w/abi, drive. 714-839-7351
*Dynam versatl voc/sks xtremly pro mature band or muscians, 26 & older, in San Gab Valley. Intl Priest, O'Ryche, Bullet Boys, R&B, 818-912-2378
*Exp & pwrfl black fem voc for hire. Shows, recrdng, tours. Singls funk, pop, rock, R&B, rap, etc. Ld or bckgrnd. Srs pro callers only. Anne, 818-675-5384
*Exp male voc/sks plyr sks srs R&B, dance or pop stl. Have catalog of matr avail if necessary. Victor, 213-256-9683
*Exp voc/sax plyr sks cover or orig R&B or pop dance stl. Victor, 213-256-9683
*Fem bckgrnd voc avail for pop rock or R&B to do club dates & sessions. Hrd wrkr & no ego. No metal pls. 818-789-4230
*Fem bckgrnd voc avail for pop rock or R&B to do club dates & sessions. Hrd wrkr & no ego. No metal pls. 818-789-4230
*Fem l'd singr lkg for all fem band. 818-790-1762
*Fem sngtr/sngwrtr w/sngs & ready to go sks male accous guit w/vocs for accompanimnt. 818-760-3530
*Fem sngtr/sngwrtr/rhymt guit sks socally minded exp muscians to create the immortal sound so deparately hnd. Intl Slick, Morrison, Joplin, Jagger, Peri, 818-988-1571
*Fem voc avail for bckup vocs & harmony arrangemnts. 16 yrs studio exp. Judy, 213-390-1413
*Fem voc avail for sessions, cals & T40. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
*Fem voc/lyncst lkg for rock band w/hvy groove. No drugs, no egos. 818-709-8726
*Fierly fem voc w/lks, hooks, pwr & passions, sks HR band w/same. Voc Intl Benatar, Wilson, P!ant, Tyler, Kathy, 714-761-1035
*Frontmtn voc/rhymt guit sks wrkg classic rock or roots rock band. From Beatles, Byrds to Eddie Cochran, S.R. Vaughn. Pay stl only. John, lv msg. 818-445-2991
*HR singr from Germany sks killer band. 818-794-6322
*HR throat sks pro slt in HR/altmvt rock band. Gd gut. Dana, 213-656-3127
*HR/HM voc sks srs act w/mpsc, equip, etc. Intl from Jeff Keith to Vince Neil, Rick, 818-349-5651
*Hrd core voc & bsplyr team lkg for srs plyrs to J/F hrd core speed metal band. Srs mashers only. 213-464-1532
*I'm a singr, I nd to get into a band. Linda, 714-680-8661
*I'm mad as heck & twice as motiwd. Future star w/ull promo, equip. in Hlwd. Intl Plant, Tyler, Jovi, Gillan, M.D., 213-851-8768
*Impressive fem voc will make your proj a hit. Avail for jngles, demos, projs. Specializing in cntry, rock, ballads. Reliable, reasonable. pro & exp. Dana, 213-455-1841

*Intl Doors, Peppers, INXS, altmvt music of any kind, jazz, raw energy & passion. Bryan Kovacs, 818-848-0945
*Ld voc avail. Intl Jagger, Cooper. Lkg for Aero, Stones type band. No glam or metal. Pros only. David, 213-323-7542
*Ld voc, HR, Intl Zep, Alice/Chains, Love Bone, Concrete Blonde. 213-851-0228
*Male pop voc skg srs pop music proj. Michael Bnggs, 213-656-3638; 213-652-7440
*Male rock voc w/ing hr image & gd range sks pro sits. 818-347-2571
*Male sngtr/sngwrtr/arranger, finished R&B contract, sks only estab R&B band in Hllywd area. Intl Babyface, S.Wonder, Jim, 213-851-5062
*Male voc skg aggrsv metal unit. Pro outfit only. Intl Pantera, Priest, O'Ryche, James, 818-506-1622
*Male voc sks bluesy funky jazzy R&B fusion band. Intl Bolton, Jareau, Vaughn Bros, Twr of Pwr, etc. John, 213-675-5440
*Male voc sks full polished band. Intl Jane's, Fishbone, Alice/Chains, Soundgarden. Robert, 213-851-4581
*Male voc sks HR but groovy music. Into Cult, Doors, Zodiac, Mud Honey & more. Set the gig. Eric, 818-358-4330
*Male voc w/rull circular tone, 4 oct range, lrg stage presnce. Lkq for clubs in Japan, Korea, lkg for wrkoverseas. 213-487-5681
*Male voc, no pro exp, wrting to form HR band. Freddie, 818-240-9241
*My vox is uniq in comparison to Michael Hutchins & Morrison. I sing l'd, harmony & ply bs & guit. Shane, 818-953-9138
*Pro fem black l'd & bckgrnd voc stylist. R&B, jazz, blues, pop, reggae & gospel. Sks studio & demos only. Page K.C., 213-704-1426
*Pro fem l'd singr for signed act, toumg pref'd. Will also consider bckup singing & any projs w/mngt. Lks, Intl, exp. Pros only. Lee, 602-623-1270
*Pro San Fran voc reolocating, sks place in band &/or mngt. Al Conn, 503-585-8063
*Pro voc skg pro sits. Intl Tate, Halford, Soto, Dio. Only srs inquire. Sean, 213-461-9932
*Pro voc sks hvy grooving band. Into Iggy, Cult, Love Bone, Jane's. Have grt image, att & exp & demo. 213-965-1947
*Pro voc/lyncst avail for recrdng or live performcs. Styles include rock, pop, R&B, altmvt, etc. Call me, open a new door. Robert, 818-282-6886
*Pro world class frontmtn voc, clear 4 oct range, gd lks, hr, comp'l & total dedctn, sks mckdc metal act, signed only. Don, 714-821-9814
*Pwrhouse frontmtn/voc sks estab R&B down & dirty blues band. Byron, 213-396-6981
*Sngtr lkg for act & dedctd Lng Bch area band or muscians. Intl John Cougar, Petty, Stones, U2. 213-434-5993
*Sngs make the difference. Sngtr w/many snqs ala Bad

English, Jovi, sks solo sng orientd band. Image, bckups, ambition a must. Keys a +. Paul, 213-913-1784
*Voc avail for loud, raw hrd edged blues band w/raunchy groove. Emphasis on balls & fun. Don, 818-358-6900
*Voc, gd as any man, walks like a lady, can belt it live w/ style/wide range. O'Ryche, Rush, Diamond Head, Hackett, Alison, 213-469-8704
*Voc/sngwrtr skg intellgnt creatv textural gut to wrte grt tunes. Form band soon after. No metal. John, 213-836-9230
*Voc/sngwrtr w/demos sks band or muscians over 21 w/ mngt, studio, atty. Into old VH, early Poison style groove rock. Anthony, 602-983-0163
*Wild Roth style frontmtn sks signed band. Hit snrgs presnc to burn, awesome range & guit chops. Let's do it now! Jon, 213-467-6414
*X-Abandoned l'd singr lkg for R&R bluesy jngling band. Xplos vox & presnc. Magazine reviews wrtting. Sounds like Jeni, Z.Neil, Bonn, Brendan, 213-882-8266

12. VOCALISTS WANTED

-1 million light yrs away, theatrcal guit, 22, sks pro spiritual sngtr for supergrp. Hendrix, Queen, James, Page. Lks & toumg exp. Dru, 213-461-9564
-1 of a kind male voc, 20-28, nbd by top notch guit/sngwrtr, 24, w/unlq snrgs for immed 24 trk demo. Intl Zep & Floyd. K.K., 818-790-9464
-Aggrsv fem voc ndd immed for hvy progsv yet mckdc fem band. Various Intl included O'Ryche, Fates, Scorps. 818-377-5636
-All pro band nbs A/sngtr to compl unit. John, 213-833-2182
-All pro rock band, RAKHA, sks hi performc frontmtn/lyncst. We have PA, private rehsl spc, killer demo, equip, lots of compl snrgs. 818-997-4440

12. VOCALISTS AVAILABLE

*81 l'd voc & dmrn sk exp muscians to shows, recrd. Cmrcd mainstrm HR, radio friendly, VH, Crowes, Aero, Leppard. Tommy, 213-836-3713
*4 oct, intense w/music & lyrics, for versatl band w/U2, Fixx, INXS sound, etc. Must have PA & spc. Rob, 818-282-6886
*18 y/o male voc w/Intl range & pwrfl voc, alot like O'Ryche, Warrant, S.Row, Tesla. Srs offers only. Pros only. Cas Crystal, 213-288-1147; 702-256-6998
*Aggravated voc sks young prsn w/rufe love of music for blues Intl marketable HR band. Style, determination, everything. Intl Cooper, Plant, Morrison. Michael, 213-871-6718
*Altmt sngtr/sngwrtr, grt control, emotion, hi range, much exp, sks collab for orig proj. Berlin, Innocence Mission, Concrete Blonde, K Bush, 213-829-3287
*Amateur Christian voc, eclectic wide range, stage presnc. Sks band to J/F, groovy & pretentious pop rock sounds. Intl Beatles to Ramones. Joe, 818-766-5530
*Ambitious sngtr sks mckdc rock band ala Bad English, Jovi, Winger. Pref band w/keys. Grt image & bckups a must. Intl John Waite, Lou Gramm, Paul, 213-913-1784
*Apocalyptic sngtr/wrtr to J/F altmvt band that will eat the cosmos. Intl Ultravox, Duran, MC Hammer, Doors. Standard, 213-824-3482
*Black fem R&R voc/sngtr/sngwrtr avail for band. Have demo. Jena, 818-506-5331
*Black male voc sks to J/F acapecala grp, pop, gospel. James, 818-705-7479
*Blues glam frontmtn w/lks, vox & exp lkg for hungry megaband. Must have it together. Intl Zep, Hanol, 213-288-2546

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- All singing, dancing girl 50's grp. CHERRY COOKES, nds ld soprano or sng based singr. No exp necessary. Pam, 213-391-8878
- Are you a high caliber, HR singr? Lkg to make it? This is your number to call. Pis, no losers, no posers. John, 213-833-2182
- ATOMIC JUNGLE sks intense voc/lyricst w/character, personality & xtreme dedictn. Must be under 24. Chris, 213-657-4729
- Attn singrs, wnt to make it? Can you sing? Got the balls & dedictn? Vic, 213-832-7264
- Attn, voc. The secret is grt sngs. This cmrcl HR prj has them. No drugs, egos or handouts. Peter of David, 818-990-2724
- Attractv black fem R&B voc for tape, recrd, video, demo. Versl, 3 oct singing range. Srs only. Ambassador, 213-933-6038
- Attractv tintd MTV & lbi ready dance, R&B, Latin, pop fem voc wtd for recrdng prj. Have hot sngs, majlb credts. David, 213-837-5625
- Auditing for B.Raitt, Indigo Girls type voc. Pro a must. 818-886-0339
- Auditing ld voc, hi range, guit a + for tintd refreshing promising melodic rock w/mngt, strong matrl, connex. Grt crowd response. Fred, 714-992-9702
- Auditing tintd fem singrs/dancers, ages 8-12, for young R&B singing grp. William, 213-913-9030
- Auditing tintd fem voc for video w/young lk. Bren, 213-960-8886
- Auditing voc, 21-29, must have killer pr tone qual to match w/U2, Cui, Floyd, Zep sounds. Sngs w/space. 818-994-9486
- Beach Boys style band plyng origis sks ld voc. This is a maj prj based in LA w/inkt possibilities. Bruce, 714-723-5404
- Blues oriented HR guit, drm team lkg for bs & male voc. Open mind & image. Danny, 213-837-3956; Tony, 213-464-3052
- Blues voc, gd frontmn nnd for DIAMOND DOGS. Jimmy, 818-547-9052
- Can you sing & perfrm? We totally KA. We can prove it. Intl O'Ryche, Deep Purple, Lppard & Megadeth. Jay, 818-957-2205

- CAST OF THOUSANDS sks male ld voc to front & compl 5pc modern alt/rnmpop band. Sngs near compl. Sam, 213-470-6180
- Cmrcl HR band nds to replace frontmn/lyricst. Lks alone must be worth a million dollars w/rw tint to boot. 818-761-7882
- Cntry singr, dbl on bs, wtd for rockng cntry band. Orig & cover gits. We have xltnt tunes, sngng guit. Your origes welcome. Laurel, 213-306-2478
- Creatv bst/compsr/guit sks collab w/male singr/lyricst/musicn w/creatv instincts, pro abil, wrkr for Costello, Beatles, altrntr minded music. 213-553-9345
- Creatv voc sought by altrntr progrsv HR band. Intl New Model Army, TSO, Danzig & early O'Ryche. Joe, 714-636-5385
- Dark pwrfl psychdc band infl by early Cult. Sisters, ourselves, skg voc infl by Bowie, Iggy, R.Zander, yourself. 213-936-3090; 818-983-4692
- Dynam male front w/wide oct range from subtle to volcanic nnd for reformng cmrcl rock band. Exp, abil, desire. Call after 4. Chuck, 818-894-7663
- Estab wrkg band lkg for pwrfl black fem voc, rock image. Intl R&B, funk, rock, rap, blues, etc. Wild stage presnc. Mike, 818-508-1374
- Estab wrkg R&B band lkg for pwrfl fem voc. Must dance & have dynam stage presnc. Intl J Jackson, Whitney, Mariah. Sandy, 303-832-3841
- Fantastic male singr w/voc, tint, image & emotion nnd for HR/HM band w/grt sngs, connex. Srs love of music req'd. Sam, 818-907-5563
- Fem ld voc, pwrfl rock bluesy emotional. Have ld singr appearnc & exp. Pros only, grt opportunity. Intl Cher, Alanah Nyles, Ronstadt. 818-881-7570
- Fem nnd for recrdng pop duet, ballads, w/lture male perspiar, srs. Fem must submit demo for screening. Lucky fem will be compensated. 818-994-9809
- Fem singr w/range & pwr wtd for recrdng prj/band. Intl Herd, Whitesnake, Dokken. 213-957-1387
- Fem voc nnd for bkup in rap grp. Must have exp, must have gd range & be versl to go into studio at any hour. Blade, 213-461-2081
- Fem ld voc, pwrfl rock trio. Must sing all styles from standrd to current dance. Reliability & pro a must. Leonard, 213-831-6294
- Funk rock artist, Intl Hendrix, Prince, Cameo, sks fem voc ala Chaka Khan, Jane Child, for collab. Christopher, 213-732-3208
- Funky fem voc nnd for uniq position in band. Must be into rap, hip hop & soul. Some percussn req'd. 213-668-0309
- Hip pro voc wtd into lggy, Cult, Love Bone, Jane's. Image, ait, pro minded. Lv msg. Rft, 213-850-8569
- Hrd rockng blues band sks very srs pro voc w/ik, tint & unig style. Lee, 805-594-3295
- Hrd rockng guit & drmr carving new ground sk very srs voc/lyricst w/grt chops. Seattle, Jane's, blues, soul. Randy, 213-461-3664
- I'm a keybst/sngwr/wr/wr studio & live exp. I have estab yet flexible matrl w/dance groove Intl. Scott, 818-267-5875

- If D.Roth & Ray Gillan had a kid, would it be you? Call now, signed act nds you. Lv msg. 213-399-4645
- Ld singr/rhyth guit w/h/voc, AC/DC, Zep + harmonies for T40 band. Gary, 818-882-9295
- Ld voc nnd for T40 HR style band w/shows pending. Image & exp req'd. Must be willing to travel. 714-827-8095
- Ld voc wtd for cal bar band, older T40 or KLSX music. Keybrds &/or guit abil a +. Sean or Mark, 818-705-8407
- Ld voc, male, age 19-25, wtd for xtens gigging & toumg. Estab act w/mngt & lbi intrst. Style, HR, all genres from thrsh to blues. 213-285-7833; 213-461-7172
- Lkg for attractv fem young voc, girl grp or solo artist. Sing R&B music, grt att, all nationalities, possibl recrd deal. Darryl, 213-757-2053
- MAD VIBE sks exp frontmn/voc for estab org uniq/distinct rock funk band. 818-774-9034
- Male & fem voc nnd by keybsts/arangr for demo wrk on spec. James Ingram, W.Houston style. Contmtry R&B. Aaron, 213-465-1684
- Male bkcup voc who plys percussn wtd for pro orig prj w/mngt. Intl REM, K.Bush. 213-829-1508
- Male ld voc nnd for exp HR prj. Hrd wrkg & dedict. Intl Dokken, Badladsns, Tesla, Rehrrs in Lng Bch area. Lv msg. Glen, 714-236-2242
- Male ld voc wtd to front melodic rock band w/srs musicianship, exceptl sngwrng, marketable image & more. Carl, 213-567-0931
- Male tenor nnd for singing grp. R&B infl, O'Jays. Harmonies exp a must. William Bryant, 213-913-9030
- Male voc nnd for high profile musically unbelievable HR band, anything but Winger & Warrant. 818-282-5944
- Male voc wtd for HR band. Have 24 hr lockout. 818-504-2870; 818-983-0078
- Male voc wtd for paid demo recrdng sessions on regular basis. Pop, rock & ballads. Lks unimpotr. Must be pro & versl. 213-827-2230
- Multi oct voc sought by intense hvy groove act. S.Bach guit. Lks, presnc, breaking undergrnd sound w/over the top vocs. 213-257-4251
- Music like NY Dolls, Lord of New Church, Image like Hanoi, Ziggy Stardust. 213-460-6932
- Ndd, fem singr, R&B, hip hop, pop. S'10" & over, model type, ethnic, exotic lk. Must physcally fit, dance abil, gorgeous. Joy or Kim, 213-837-1172
- Outrageous gloom & doom melodic chainsaw voc wtd for estab shock metal act. Sickng hrt image, dedictn, exp only. Ozzy, Crue. 213-688-2981
- Pro guit w/mega live & recrdng exp skg voc for new prj w/ikr matrl. Pro image a must. Early VH, Lynch. 818-718-7116
- Pro stnt band sks voodoo lyrics/poet/voc sensualst frontmn to form musical cult. Exp a must. Intl Jane's, Love Bone, Zep, Hendrx, psychdc. 213-394-3635
- Pro voc nnd to compl cmrcl rock band. If you have the lks & hooks, we have the sngs. Bad English, Whitesnake. Mich, 818-913-9987/755
- Pro voc wtd for cmrcl metal band. Have lbi intrst, team plyr, range, showmng. Image impotr, tint a must. No drugs. J.R. 213-864-7567
- R&B fem bkcup voc w/inkt harmonies nnd for non payng

- recrdng prj. Jeff, 213-312-1874
- RACHEL'S GRACE sks pwrfl & aggrsv singr. Dark image & att. Rick, 213-223-3658
- RARE TOUCH is skg dedictn enrgic male voc w/gd range, image & stage presnc. 818-348-2362
- Recrd deal close at hand. Have mngt, proctn deal. Cmrcl HR band nds to replace frontmn/voc. Tape & pic to PO Box 7401-705, Studio City CA 91604
- Reggae band sks ld voc for ready wrkg reggae band. Call after 8. Roy, 213-569-2690
- Signed band nds hot voc w/R&R, modern rock vocs that jam, that beat, bluesy. Mail demos to 1940 N Highland #5, Hilwyd CA 90068. Carrie, 213-876-0616
- Singer wtd for metal fusion album prj. Ray, 213-957-1158
- Singer wtd for progrsv HM band. Must be dedictn team plyr. Intl Megadeth, O'Ryche, Metallica. We have studio in LA. Nikki, 213-627-0924
- Sought by hrd rockng band, rehrrs in Whittier. Voc style pref'd. Badladsns, Deep Purple, Tesla. Peter, 213-692-8656
- Star Strch quality fem alto, bkups & solo, lrg repetoire, specialy 50's, 60's, standrds. MOR. No amateurs. For audit & info. call Jay, 213-957-1168
- Successful solo artist sks ld singr. Grt vox, gd att req'd. Only pros, pis. Arlette, 213-271-0899
- T40 R&B band still sks black male singr to ply BBD, Johnny Gill, Luther Vandross, Earth Wind & Fire. 5 mtd/week. Andy, 818-981-0899
- Techno instrmntlist sks voc/frontmn to form org duo. Intl Erasure. My music, your lyrics, let's go forward. Uniq opportunity. David, 714-622-1825
- THIN ICE sks male voc/frontmn for cmrcl rock band ala C. Trick, Nelson, Jovi. Grt sngs & connex. 25-30, no smoking or drugs. John, 818-840-9131
- Top ranked estab HR band in So Cal sks world class voc. Pro image & att. We have publicist & atty. This is your best offer. 213-402-7794
- Triple A vox w/srs humor for rock, funk, jazz, blues, cntry, R&B, lusion of joy & misery. Ellington, Weckel, Carlton. David, 818-795-3041
- Triple A world class singr wtd by srs HR band. Got something to give the world? Call this number. Dave, 213-548-8600
- Uniq passionat spiritual star qual male singr/lyricst wtd for socially conscious new age rock recrdng prj/band. Intl Fixx, O'Ryche, Gabriel, Yes. 213-876-4814
- Voc nnd for very hvy yet melodic metal band. Intl Maiden, Megadeth, John, after 5, 714-522-1336
- Voc wtd by melodic HR band. Must have PA & energy & drive wait to make it. Intl Thin Lizzy, Sabbath, Lynch Mob. 213-256-0090
- Voc wtd for compl thrash, death metal band. Have show 5/4. Fred, 818-983-4035
- Voc wtd for estab HR band. Tesla, Cinderella style. A little guit a + but not necessary. Keith, 818-548-8003
- Voc wtd for pop rock band w/modern type style. Brian, 818-563-3464
- Voc wtd for progrsv metal band. Intl Dickenson & Belladonna. Demo a must. Andy, 213-462-7753

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to front melodic, heavy rock act with serious musicianship, killer songs, marketable image, attorney, industry contacts, and more. Influences a la Whitesnake, Scorpions, Lion, Dokken. You must have powerful trained voice, stage & studio experience, aggressive stage presence, lean long-haired image, and pro attitude.

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Redondo Beach, CA 90278

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*Voc wtd to reform HR band. 213-655-7012
*Voc wtd. Infr. Rogers, Marcel, Stones. 213-957-0975
*Voc wtd. M/F. Uniq & energetic alt/rv rock. Jane's rnts L. Colour w/a little erotic feel for the act, versatility most important. 213-653-1430
*Vox for HR alt/rv Lng Bchband Infr. Jane's, Soundgarden, Peppers, Floyd. Exp & rmpso pref'd. 213-423-0387
*Wtd. fem voc for dance pop proj, between ages of 17-22. Phillip Michaels. 213-469-7871
*Wtd. voc for band w/sngs in vein of Circus of Pwr, GNR, Big F, Alice/Chains. Steve. 213-874-5486
*Young, aggrsv sngl/wrtr/wtd to compl 5 pc band. Must have lots of style, charisma & image. Infr by A.Wood. S.Tyler. P.Farrell. Scott. 213-676-7720

13. DRUMMERS AVAILABLE

*Aronoff, Bozzio. Drmr. x Pat Travers, avail for signed or financed band/sngwrtr. Keith. 818-769-7501
*Blues oriented HR quit, drm team lkg for bs & male voc. Open mind & image. Danny. 213-837-3956, Tony. 213-464-3052
*Dbls monster sks quality progrsv metal band. Pros only, no posers. Have equip & trnspt. Infr. Rockenfield, Peri, Aldridge. Mike McAfee. 818-980-4035
*Drm soloist w/recrdng co. pro gear, may touring exp. lkg for overseas sit. 1 mlers, ill ins, recrdng sits, all styles. 213-750-4822
*Drmr & guit avail. very loud, hrd, beautiful, blues noise from soul. George. 213-650-3094
*Drmr avail for jazz gigs & R&B gigs. Patnck. 818-563-2889
*Drmr avail for pro sit. Xtensv plyng exp in rock, R&B, Latin, Brazilian, African, Caribbean, jazz, C&W, etc. Reads, Mtd gear. Norm. 818-705-0764
*Drmr avail to join or fill in w/wrkg grp. Jazz, fusion, funk, rock or T40 styles. Al. 818-447-4228
*Drmr avail. 5 yrs exp. world travel. Lkg to: R&B or T40 band. Casey. 213-851-6298
*Drmr avail. grade A tint. lkg for touring or signed proj. Pro lkg, pro all, may coast to coast touring & recrdng exp. FLA based. 305-972-5731
*Drmr avail. grt image & style. 90's outlk, such a pretty kit, let me in. 818-982-3074
*Drmr avail. Hrd w/solid meter. Have att, tint, lks & all that stuff. Devin Jon. 213-465-9319
*Drmr sks band or musicians into world beat. Must be srs, dependbl & have some spirituality in their lives. Robert Carrillo. 213-465-1035
*Drmr sks orig alt/rv rock band. Likes movies where things blow up. Dana. 818-344-0554
*Drmr w/hops, groove, grt sounding kit, have rehrl spc, lkg to join band w/grt sngs & plyrs. Lng hr att. 818-243-6137
*Drmr, 17 yrs stage, studio, recrdng exp. lkg for jazz, csis, T40, Bob. 818-342-3766
*Drmr, hrd hting, team plyr. exp in studio & club circuits, grt rock image. Infr. Aldridge, Bonham. Pro sits only. Tom. 818-766-5714
*Dynam drmr avail to ply any style, jazz, fusion or funk. Ready to jam or gig clubs, csis, concerts & recrdng. Al. 818-447-4228
*E Cst versit drmr, 19 yrs exp, sks hrd mldc rock band. Russ. 818-508-0717
*Exp drmr sks hi quality act, time & groove oriented. Rock, pop, funk, progrsv cntry, no metal, no rap. Big ears, sight read. Pete. 818-359-0889
*Expensive HR drmr avail. I fulfill all your requirements. Eric. 818-769-7224

*Fem drmr sks all fem rock band that can ply as well as lkg gd. Dbl bs, bckng vocs, Crowes, Zep, Sabina. 213-370-1670
*Fem drmr sks fem band, rock or HR. Gd meter, hrd htr, bckup vocs. 818-353-3754
*God learning groove master skg Christian proj that's not afraid to get down for the Lord. No HM, pls. Drew. 213-823-8984
*Grade A tint avail for touring or signed proj. Pro lkg, pro all, may coast to coast touring & recrdng exp. Jody. 305-972-5731
*Hot drmr avail for paid sit. Bckgrnd vocs & dbl bs fem. Recrdng, touring, video, TV & radio exp. Grt stage presnc, lng hr. Craig Hollander. 818-786-8916
*Hrd hting hvy feeling exp rock drmr, pro equip & att. Lkg for night gig. 818-887-4920
*In the pocket drmr skg wrkg R&B, pop rock or jazz sit. I have elec. Brel. 818-994-8841
*Integrity. Drmr lkg for pros. Infr are That Petrol, Loop, Sonic Youth, Danny. 818-984-9567
*James Brown, Lenny Kravitz. L. Colour, GNR. Bruce. 213-500-9322
*Nd drms recrdrd? Pro drmr w/over 10 yrs recrdng exp avail. Blues, rock, pop, any style. Smooth, solid, easy to wrk with. Andy. 213-478-1651
*Pro drmr avail w/pro equip, image & att. Sks band w/same. Hrd to funk. Compl band only. pls. 818-774-0019
*Pro drmr avail, hrd hting groove lime keeper, single or dbl bs, pro gear, pro exp, lng hr image, ready to rip. No touring band, pls. Casey. 818-774-0019
*Pro drmr lkg for pro sit. Exp in studio, live, touring. Pro att, equip, groove & lk. Pro sits only. Greg. 818-785-9514
*Pro drmr w/rtg image, equip & dedictn lkg for HR/HM band w/same. Rob. 213-437-6998
*Pro drmr w/rlnt credits & endorsemnts. skg band w/mngt Infrst & studio. I sng bckup, have hot kit, image, dedictn & pkg. Ficky. 805-298-2654
*Pro E Cst drmr w/maj recrdng & touring exp sks crrml band w/mngt ala Extreme, TNT, Tesla. Charlie. 818-247-9117
*Pro rock drmr w/tourng & recrdng exp. avail for wrkg sit, pros only w/gd att. 213-969-4808
*Pwrhouse solid drmr lkg for raw, intense HR groove band. Infr. Aero, Cult. Exp & studio & club circuit. Rock image, pro sits only. Wolf. 818-905-9653
*Solid drmr w/lve & studio exp skg positive intellgnt band

ala U2, Floyd, Cult. No metal, no drugs. Tim. 213-836-8022
*Super stinging Est Cst drmr now living in LA, lkg for wrkg jazz grp. I have yrs of exp & album credits. Gene Martin. 213-856-2449
*T40 drmr sks T40 band. 213-425-8999
*T40 rock, pop drmr avail. Have electrics. 818-994-8841
*Tintd versit & single jazz drmr, new in LA, lkg for commtd band w/wrk. I ply all styles. Dennis Blanchard. 213-288-5763
*Totally pro drmr. exp. Berklee grad, sngs, reads. Infr. Smith, Bissonette Young MTV lk, sks estab pro sits w/ promise & originality. Roel. 818-508-6806

13. DRUMMERS WANTED

*50's rockabilly band sks drmr to compl proj. Infr. Elvis to Jerry Lee Lewis. Pete. 213-876-7362
*Aggrv drmr wtd to compl all orig HR band. Infr. Aero, Crue, Ratt. Practice in So Bay area. Exp & image. Dan. 213-371-3358, Jerry. 714-434-7433
*Alt/rv proj now touring, sks hungry hrd wrkg drmr. No exp necessary. Grt mnt. Infr. Galaxy 500, Television, Sonic Youth, Camper Van B. Hank. 818-797-7012
*Band sks R&B drmr. Aero, Stones, GNR, Leppard. Basic R&R. Exp, dedictn, ready to gig, very srs, ages 17-21. 805-583-4463
*Beach Boys style band plyng orig sks drmr w/voc abil. This is a maj proj based in LA w/rlnt possibilities. Bruce. 714-723-5404
*Big groove drmr. HR band, mngt, lib intrst, top of the line. Lks, equip, everything or dont call. Alex. 213-390-2152
*Blues harp plyr & bst sk drmr start up band. Infr. Muddy, Wolf, Little Walter, SRV & Clapton. SFV location. Jay. 818-781-1661
*Dbl bs drmr wtd by guit & fem singer. Vocs a+. No drugs. Infr. VH1, TNT, Tommy. 818-932-0403
*DREAM WORLD sks hrd hting alt/rv drmr for rehrl, recrdng & future gigs. Chops, meter, image impor. 100% org music. Emily. 818-760-8868
*Drmr & bst wtd for orig band. Must like Beatles, Buddy Holly. No flakes, Jimmy. 818-562-6718
*Drmr for catchy all orig 4 pc alt/rv pop quit band. Lots of

sngs, demo, uniq sound & style. Gigs waiting. 213-578-7527
*Drmr for estab HR band, equip, lks, style, dedictn, vision. Maj recrdng proj, showcs's in progress. No time to waste, pros only. Mark. 818-763-3136
*Drmr ndd for grungy yet mldc alt/rv sounding band. Concrete Blonde, Jane's, Pixies. 818-753-4015
*Drmr ndd to compl MIND'S CREATION, modern progrsv style. Must be open minded, srs & dedictd. Electric drms a+. Ross. 213-518-5013, Gil. 213-936-5596
*Drmr wtd 40 y/o guit to help form 3 chord rock blues cover band. Ongs later. Voccs helpful. Bob. 818-895-1821
*Drmr wtd by artist's staff wrtr/wprominent ally. Squeeze, Crowded House, Rembrandts. Exp only, voccs a+, tape & photo a must. 818-902-0747
*Drmr wtd by band. Infr. Smiths, REM, i McCullough. Mike. 213-660-3938
*Drmr wtd by estab rock, cntry, rockabilly band w/lots of college radio airply. Currently showcsng on So Cal club scene. Paul. 213-465-6398
*Drmr wtd by lem sngs/sngwrtr to collab on blues & swing style rock. Band forming now. 213-655-7805
*Drmr wtd by pro HR/HM band w/arena/stage exp & album credits. Mngt pending. Seasoned pros only. Brian. 818-762-5445
*Drmr wtd for alt/rv pop rock band. Must be articulate & intense. Knowledge of ethnic rhyms helpful. Ximi meter a must. Jeannette. 213-833-6727, Mark. 714-525-8328
*Drmr wtd for alt/rv rock band. We're ready to rock, have bookings, xlnl sngs & spc. Be srs. Infr. Roxy, Concrete Blonde, M. Orl. Belh. 213-655-7948
*Drmr wtd for bluesy lunky HR band w/fem singer. 213-851-4316
*Drmr wtd for edged orig proj. Must have lk, meter. We have sngs, lockout, connex. Infr. Jane's, Concrete Blonde, Duvivis. Let's gig soon. Bonnie. 818-767-6728

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#2 Priority: THE BAND!! #3 Priority: THE BAND!!! GET THE POINT?
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FREE CLASSIFIEDS

•Dmrr wtd for gloom rock band/wedge. Srs musics only. No Hllywd rock stars. Trsnpo, equip, style, att, integrity. Intl life, death. Sean, 213-463-3358; 213-851-4214
 •Dmrr wtd for HR band. Intl Whitesnake, Dokken, Yoris, 818-982-7777
 •Dmrr wtd for HR/HM 3 pc band. We have indie release. You nd dbl kick, bckgrnd vocs, 213-851-0907
 •Dmrr wtd for intellgent dance orientd rock band ala Copeland, Thompson. Must be proficent at plng w/click. Equip'd studio & industry connex. Chris, 213-498-6572
 •Dmrr wtd for keybord orientd progrsv rock band. Must have trg clean kit. Intl Yes, ELP, Rush, 818-785-8069
 •Dmrr wtd for metal fusion album proj. Ray, 213-957-1158
 •Dmrr wtd for name black rock band. Pro & att & equip a must. Tony, 213-469-5603
 •Dmrr wtd for Zep. Culti type funky bluesy HR band w/fem vocs. Gigs booked, rehrl studio, grt connex, compl set of snqs 213-859-2231
 •Dmrr wtd to compl all orig 4 pc. Intl Rush, VH, Police. Terry or Charlie, 818-705-2486
 •Dmrr wtd, band forming now. Grt musicl instinct a must. Nkwst rock & blues feel. Pro innovaty people only. Patrick, 213-462-2606
 •Dmrr wtd, exp for act recrdng album. Intl Petty, Pretenders, Replacemnts. Jim, 213-656-8910
 •Dmrr wtd. Music like NY Dolls, Lord of New Church. Image like Hanoi, Ziggy Stardust. 213-460-6932
 •Dmrr, dbl bs for cmrd proj. TNT, White Lion Have mngt. Ndd immed for gigs & recrdng. Chops, image, att. Jason, 213-462-3013; Tim, 714-990-4736
 •Dmrr/percussnst for acous band w/R&R att. Have demo, gigs, grt snqs. Brushes a +. John, 213-466-2314
 •Drug free dmrr into hvy hall time ndd by artistic band w/ cratty hrd edge mixd w/classicl overtones. Piano, organ, strings. Vocs a +, early 20's. 213-891-2787
 •Dynam & artistic dmrr ndd by gutt/sngtr/sngwrtr forming band. Must be dmrr. No manics or dudes. Adriane, 213-462-2954

•Estab R&R band sks verstl & dedictd dmrr. Image import but not crucial. Intl Stones, Cougar, Skynryd. Ron, 818-769-6042
 •Fem dmrr wtd for 5 pc R&R band, enough said? Jody, 213-874-6423
 •Fem dmrr wtd for fem melcd rock band. Intl Dokken, Scorp, Kings X. Must be srs only, 818-841-4761
 •Gutt & singr sk hi energy hrd hitng dmrr, S Row leather image band to form. Jame, 213-464-7334; Roger, 818-787-8055
 •HARSH REALITY sks dbl kick bckup voc dmrr. We have indie release 213-851-0907
 •HELOT REVOLT sks dmrr HR band. 213-487-1307
 •HR band why edge sks dmrr w/pro att, pro gear & no ego problems. We have rep & some financl bkng. 818-569-3022
 •HR In your face funky groove til it hurts band w/strng snqs. Intl music 213-851-0747
 •Hrd hitng dbl bs dmrr ndd for pro band w/mngt, gigs & upcmng recrdng. Jason, 818-753-7657
 •Hrd hitng dmrr wtd for upcmng HR metal proj. Call now. 818-769-3236
 •J Bonham wtd for estab band w/cool heads & hvy edge. Tony, 213-876-1086
 •Minneapolis F/T org cmrd rock band w/mngt. Image, grt snqs & studio, nds dmrr w/vocs. Intl Winger, Euro, Jovi, Extreme. Must relocate. Tim, 612-546-0984
 •MOULIN ROUGE lkg for dmrr for orig cmrd HR proj. Tony, 213-322-5421
 •New wave Euro techno dance funk dmrr ndd for orig keybord orientd band. Vocs & Midia +. Recrdng & showngs. Jordan, 213-655-2048
 •Outrageous pounding dbl bs skin basher ndd ASAP. Hrd hitr, pro gear, sick lng hr image. Deditcn, exp a must. Lost Ozzy, 213-688-2981
 •Outstanding gutt sks very exp dmrr for top notch blues, R&B grp w/mngt. Rod, 213-278-4524
 •Percussnst wtd for altrnv music w/Middle Eastern & Renaissance flavr. Intl Dead Can Dance, Savage Republic. Must be creatv, flexibile. Michael, 213-465-2482
 •Percussnst/dmrr/sngtr lkg for other percussnst or dmrrs to form orig band. Worldbeat orientd music. Intl range from jazz to metal. 818-848-0945
 •Pop rock artist w/maj mngt skg dmrr, ages between 20-25, must be pro. Srs only. 213-874-2917

•Pro caliber soon to be wrkg rock cover band sks reliable dependbl pro caliber dmrr. Nathan, 213-437-6621
 •Pro dmrr ndd for acous band familiar w/brushes & percussn for upcmng 24 trk recrdng in maj lbl studio. 213-461-9609
 •Pro estab band lkg for pro estab dmrr. Intl Cult, Deep Purple, U2. Must have solid chops, snqs of humor, be dependbl. Steve, 213-957-0295
 •Pro gutt w/mega live & recrdng exp skg dmrr for new proj w/killer matrl. Pro image a must. Early VH, Lynch, 818-876-8716
 •Pro hrd hitng dmrr ndd by estaba melcd HR band. Must have exp & classc rock image. Q/Ryche to Deep Purple. Bob, 818-772-0564
 •Pwr rock dmrr wtd. Powell, Dunbar, Aldridge. World class plyr only. We have album & magazine credits. Call evns. Bob, 818-884-0457
 •SEVENTH RAY sks hrd hitng altrnv dmrr for immed replacemnt. Intl Jane's, U2, Zep & most cool stuff. 213-455-1647
 •Sngtr & gutt plyr lkg for dmrr w/vocs a +. dbl bs a must. to compl HR proj w/blues edge. Tom, 818-992-0403
 •Sngtr & gutt sk dmrr for altrnv band. 213-462-5445
 •Sngtr, 2 plyr grp sks solid groove plyr, no drugs, gd lks, for Kings X, Q/Ryche style. Mike or Enc, 1943 Rodney Dr #208, LA CA 90027, 213-913-1556
 •Solid dmrr wtd for allong 4 pc. Intl S Copeland, Bonham, N.Pert, Jonathan or Charlie, 818-705-2486
 •Soul groove pop grp w/dge sks solid dmrr. Intl Sly Stone, INXS, Motown, etc. Fain, 714-841-8671
 •THE DESIRES sk dmrr. Cmrd R&R, Intl Beatles, Dylan, Clapton, blues. Deditcd Robert, 213-392-2869
 •Thrash dmrr ndd for album proj, 24 hr lockout. Jay, 213-957-1158
 •Thrash dmrr wtd by non cmrd blues intl orig band. HR dmrrs are also welcome. 213-661-0629
 •Verst dmrr for HM funk rock band. If you can't plyr rock & funk, don't call. Gigs, studio pending. Leonard, 818-761-9004, Dan, 818-773-3066, Ed, 818-896-6120
 •Voc/sngwrtr w/grt lkg & exp on 10 majlbl releases sks fiery dmrr to form funk rock proj. Funkadelic, Peppers, Sly, Aero, 213-969-9757
 •Wtd, dbl bs dmrr for progrsv metal proj. Tempo changes, click exp & image a must. No bckbeat, no audtn. Sean, 818-891-5577
 •X-Jaded Lady voc & gutt sk male dbl bs dmrr to compl new proj Intl Lynch Mob, MSG, 818-508-6230; 213-538-5816

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•You lk like Jon Ferris. You dmrr like Tony Thompson, you act like Tommy Lee. Get it? Hunter, 818-441-6256
 •Young dmrr wtd to accompany gutt/sngtr/sngwrtr now plyng solo & starting band. Intl Dylan, Simon, Randy, 213-820-4638
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 •Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
 •Saxophonst/keybrd plyr avail for tour & studio wrk. Much exp Call for pkg. Michael, 213-256-5924
 •Trombone plyr avail for studio wrk, demos. Strong reader, will ply all styles. Howard, 714-776-1026

14. HORNS WANTED

•Trumpet, sax & EWI plyr ndd for upcmng cntmry instrimntl jazz recrdng proj. Ndd strong soloist. Fred, 213-882-6353

15. SPECIALTIES

•2 fem dancers w/some bckup voc abil wtd for techno pop dance proj. Giggng & showng. 213-305-7221
 •Attn, A&R industry, MIDNIGT PARADISE is ready, waiting for your calls. Promo pkg avail. 213-463-5365
 •Attn, publishers, recrd co's & music compns & wrtrs. I have orig lyrics & music. They're hits. David, 818-989-1008; 702-368-2883
 •Australian blues duo w/sweetness & edge lkg for opportunities in your state. For info, pls write to Rupert Jeans, 23A Vale St, Katoomba, NSW, Australia
 •Black fem R&R singer/sngwrtr lkg for mngt. Have demo. Jenia, 818-506-5331

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Creazy prodc sought by uniq singr/sngwr/wrtr vox & intrng sks K Bush, Innocence Mission, Concrete Blonde. Berlin 213-829-3287

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Hot new LA rock band w/equl rep sks exp mngr ROCCS COURT. Joey, 818-940-4931

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Jazz, new age guit artist skg recrd deal. Have cmrol jazz now age orgs on 24 trk. Very strong marif. Very marketable. Wendall, 818-767-1481

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Road mngr & back line man avail. Previously w/Fates, Cyndi Lauper, Allman Bros, Lou Reed & more. Wrkg pros only. Robert, 818-980-0018

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Cntry sngwrtr bs plyr ndd for recrdng & gngng band. Logan, 213-738-0858

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Creatv bs/compr sngt sks male singr/lyncst/music for pop altimv mnded collab. Have studio, gd contacts. Must be creatv & pro. 213-553-9345

Fem funk guit sks collab in dance, hip hop, rap, funk prj. Let me ply on your demos. Gretchen, 213-666-6826

Fem lyricst who sings lkg for blues musicians to provide music. No girlfrend s'chrs, pls. Intl Joplin, Aero, Doors. Janine, 818-798-7078

Fem singr/sngwrtr skg collab in style of R&B, pop, dance. Have many connex. Call &/or send tape to PO Box 691183, LA CA 90069, 213-856-8927

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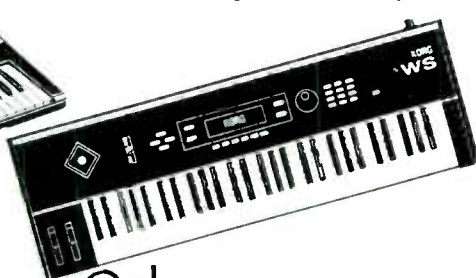
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