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Exclusive Guide
NEW YORK CLUBS

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Natalie Cole has reached a new pinnacle with the across-the-board success of *Unforgettable*, a tribute to her father, Nat King Cole. *Music Connection* talked to Natalie about the new album and her roller coaster career.

By Michael Amicone



24 NEW YORK CLUBS

After spinning their wheels for years in L.A., many local bands make that trek to the Big Apple hoping to find the gods more receptive. Here's a story (complete with a Club Guide) that tells you what to expect from the local New York Club scene.

By Jesse Nash

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Cover photo: E.J. Camp

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FEEDBACK

A Hook To Get

The Reader

Dear MC:

I must reply to Mr. Perkins' accusations against Cafe Largo [Vol. XV, #17]. His description of the attendance to the benefit he organized here is a gross exaggeration of reality. About 30 people paid to come to that event and over 20 others were guests or performers. This benefit was not a success and Mr. Perkins tries to make Cafe Largo responsible for his own mistakes by slandering the club's reputation and manipulating the press. Also, if he was warned of so called "unethical methods," why did he choose this venue for his activities?

Because the very poor attendance made our losses very high, at the end of that evening I discussed with Mr. Perkins if he would assume the expenses of the soundman and doorman. He agreed to this alternative arrangement, "because he liked the place," concluding that we were friends and leaving with a smile. What he called my "tirade performance" probably dwelled too much on a frank but constructive description of the failure of the event and what could have been done for better P.R. I can only think that, with his ego frustrated by a lack of success, he is trying some malicious accusations and knife in the back tactics after having left the place satisfied.

Furthermore, I suggest you call Earth Action, the City of Angels Hospice, Act Up LA and other non-profit organizations who have raised thousands of dollars at Cafe Largo to check their impressions.

Finally, the title *Music Connection* chose for Mr. Perkins' letter, "Steal From The Poor," is totally unjustified and shows a lack of journalistic professionalism and a dubious taste for sensationalism. After calling Mr. Dolan, publisher of the magazine, I found that this was "just a hook to get the reader" (August 15, 1991). Well, maybe you need a hook, but I am certainly not going to be the bait.

Jean-Pierre Boccard
Cafe Largo (213) 852-1073

Changing Laws

Dear MC:

On October 1st, 1991, U.S. Immigration plans to impose a worldwide quota of 25,000 for foreign professionals planning to work in the U.S. market. This would apply

to not only musicians, but technical personnel, dancers as well as actors, athletes and many other categories of foreign professionals and would include all individual team members, orchestral players, band members and crews. Since this quota is a small percentage of the current level of foreign talent, the quota would be filled quickly and work permits would be denied to the majority of foreign artists. Applicants would be rated on their past level of success in the U.S. market, so only established artists would be allowed access to the U.S. The new immigration law also states that filing cannot be accepted any more than 90 days prior to employment and for most engagements this is a ridiculously short lead time.

This legislation is contrary to the spirit of the Free Trade movement around the world and this change would have an extremely negative effect on the range of culture and entertainment enjoyed by the U.S. public. Since many foreign governments, including Canada, are considering reciprocal action, international access may also be denied to emerging U.S. artists.

Public comment is urged and should be faxed in triplicate to: The Director, Policy Directives and Instructions Branch, Immigration and Naturalization Service, FAX number (212) 514-0197. Since comments from U.S. citizens are much more effective, please fax a copy of this letter on your letterhead to any relevant U.S. contacts urging them to fax a letter of protest and to fax a copy to their U.S. contacts urging them to do likewise.

Jim Norris, Publisher/Musician
Toronto, Canada

Censorship

Theodora Goebel
North Hollywood, CA
"Dyslexic censure strikes again. The recent cover artwork flack raised over David Bowie's new collection is worse than laughable. Retailers balking at distributing Bowie's album are running a smoke screen past the public. This smacks of token retribution for mass marketing garbage that shouldn't have been pressed in the first place. That Tower Records would run an advertisement for an obscure baby act, intimating they have Stevie Ray Vaughn's endorsement, albeit the fact that Stevie's been dead for less than a year, is far more obscene than utilizing classic art work created more than 3,000 years ago. In the

FEEDBACK

sense of Bowie's artistic integrity, he stands among the elite coterie of interpretive geniuses. Whether you appreciate his musical/theatrical presentations or not, you have to admire his ability to constantly evolve putting his talents in primary position. 2 Live Crew's album, on the other hand, was obscene not only for what was on the cover but also for the fact that its monotonous drone hammers psyches with morally incorrect messages. These people assume the stance of role models for their followers, yet they negate the responsibility of gay bashing, women rapping, fire bombing and gang banging that their product endorses. Had Michaelangelo lived in this time period, he would no doubt be equated with that twist in Indiana who was butchering young men. There is a major difference between making artistic statements evoking analysis and appreciation and people utilizing the media to disseminate hatred credos and being paid for it at the same time. That's obscene. That retailers have skewed reporting in the publications charting sales success, leaning toward those artists having mega-promotion campaigns while leaving solid artists boasting ten, twenty and thirty-year strong core audiences in the dust, smacks of new age payola. It's time artists were judged on the societal merit of their worth, rather than the sales charts and award show hype. What's next, burning down libraries?"

Commercial Apathy

Larry Rosenblum
Los Angeles, CA

"In response to Doug Turlow's letter [Vol XV, No. 16], all I have to say is that today's music is so miserably bad and commercial anyway, who cares if your favorite rock star is selling soft drinks, Taco Bell or beer? It doesn't matter."

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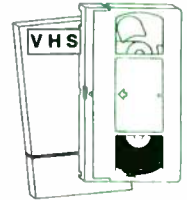
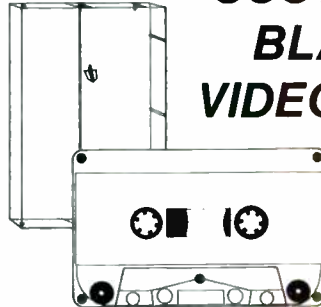
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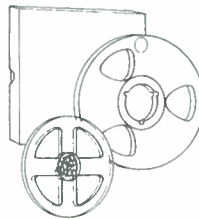
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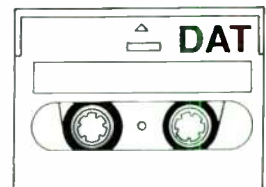


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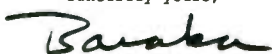
We have recently been appalled at the level of quality coming from our competition's studios. Tapes without levels marked clearly, track sheets written on toilet paper, straggly ends of tape with no protection, tracks recorded and not marked on track sheets, vocals poorly compressed, tracks equalized to the point of extinction, bass drums found on vocal tracks, SMPTE found almost everywhere on almost every track, and wow and flutter response that would frighten a tech into hibernation. These are only a few of the atrocities that we have seen lately.

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CLOSE-UP

Sheldon Tarsha

By Maxine Hillary J.

It's mid-summer. The smog lays on the San Fernando Valley like a thick blanket. Most kids his age would be at the beach or perhaps in the mall. Anything to escape the heat. For most fourteen-year-olds, summer vacation is a chance to be with friends and to explore the first possibilities of independence. But for Sheldon Tarsha, summer vacation doesn't exist. His life is music.

It's been that way since he was two years old, and if he has it his way, it'll be that way forever. Says Tarsha, "I'm fourteen, I'm an engineer and a musician...I just got a compilation promotional deal with Mercury 2000 Palino Records." He could go on for hours, but wait a minute: Don't people balk at the prospect of having a "kid" engineer their album? "I had that problem when I was eight or nine. I've been doing this for so long now...I wasn't always this big. I just recently grew. As a matter of fact, people are always a bit leery. They're paying 85 bucks an hour. But all it takes is for them to see that I know what I'm doing."

Sheldon's interest in the music industry started when his producer/father Danny Tarsha brought him to sessions as an infant. He recalls the days when Ratt worked on their first album and when Herman Rarebell of the Scorpions used his father's studio (Prime Track) to cut his solo album. When other kids were playing with Tinker Toys, Tarsha was experimenting with electric gadgets. "My dad taught me the ropes from A to Z," he proclaims. "I could come in here and work a session from start to finish, because he has taught me everything. I've been messing around with electronics since I was about three. My dad used to sit me down and say, 'Here's a PC board. I want you to take out this component and put it over here. Now this is what it does.' And I'd say, 'Okay!'"

Sheldon and his dad still maintain a close relationship. Aside from working sessions together (the elder Tarsha still does the majority of sessions with the younger Tarsha helping out) the two of them make music every chance they get. No generation gap here—dad's love of rock & roll lives on in his son. It's not unusual for the younger Tarsha to plug in the vocals that go with his father's guitar work or to play rhythm alongside him. The deal with Palino is actually based on two Tarsha songs,



Maxine Hillary J.

Sheldon doing the vocals and some of the instruments.

School—that nasty six-letter word adolescents abhor—doesn't bother Sheldon, who, already two grades ahead of where he's supposed to be, attends classes a brief two hours a week. As part of a program known as Options for Youth, he receives packets of schoolwork that must be completed in order to continue in the program. According to Tarsha, the local schools are gang infested and the accelerated learning process enables him to spend more time in the studio. "I just whiz through them. I can go out and party on the weekends."

Partying means hanging on the Sunset Strip on Friday and Saturday nights. Drugs, drinking and who knows what else, symbolize the section of West Hollywood that houses the major rock clubs—but Sheldon Tarsha expresses that he can handle all that without succumbing to their dangers. After all, he's been exposed to drugs and drinking in the studio since he could walk. At this point in his life he sees them as diversions from getting real work done and people that come in the studio and drink a 12-pack are just wasting money. The Strip is a place to hang with friends and listen to live music. As would be expected, his personal taste leans toward heavier rock, with Skid Row and Guns N' Roses standing as favorites.

One would wonder if someone so young really has a grasp on what the functions of a producer/engineer really are. According to Tarsha, his duty is not to change someone's music but to make it more of itself. He elaborates, "Our job is to broaden originality. In our studio they come out with something that's fully them, only finished, refined and polished. A person's music is them, we don't change that." Not bad for a "kid," but even that term doesn't really apply to Sheldon Tarsha. He'll be the first to tell you he's not missing out on anything and that "being a kid is a state of mind. There are 40-year-olds who are still kids. I feel I have the best of both worlds."

Sheldon and Danny Tarsha can be reached at Prime Track Studio, 7437 Laurel Canyon Blvd., North Hollywood (818) 765-1151.

Seventh Annual Music/Tennis Festival Comes To Southland

By Sue Gold

WOODLAND HILLS—Eddie Money, Kansas, REO Speedwagon and Rush will all participate in the Seventh Annual KLSX/Vital Care Music and Tennis Festival on September 12-15, 1991. The four-day event is designed to raise money for MusiCares, Grammy In The Schools and the City of Hope.

The tennis tournaments will be held at the Warner Center Trillium Complex (located in Woodland Hills) and will feature musicians

and professional tennis players competing on the courts. The weekend will also include an all-star concert at the Warner Center Club Stadium, featuring both musicians and tennis pros onstage, with the artists singing some of their biggest hits.

Also scheduled to participate are co-founders Dave Austin and Phil Ehart (Kansas), members of Survivor and Yes, David Foster and tennis pros Brad Gilbert, Roscoe Tanner and Todd Witsken. **MC**



Dave Austin (Music & Tennis Festival Co-Chairman), David Crosby (MusiCares Man of the Year), Stefan Edberg (1990 ATP Player of the Year) and NARAS President Michael Greene are pictured at the Beverly Hills press conference announcing the Seventh Annual Music & Tennis Festival.

Henley Concerts Benefit Walden Woods Project

By Sue Gold

LOS ANGELES—At least \$300,000 is expected to be raised by Don Henley from his current tour in support of the Walden Woods Project.

Henley, who was inspired by Henry David Thoreau's book, *Walden*, has been at the forefront of the fight to stop developers from building on the land. Henley is co-chairman of the Walden Woods

Project. Other members of the project include Bonnie Raitt, Arlo Guthrie, Michael Douglas, Whoopi Goldberg and Don Johnson.

Henley will perform at the Irvine Meadows on September 7th and 13th and is donating fifty cents from each ticket to the project. In addition to donations from each ticket, special Golden Circle Tickets have been

sold in several cities around the country. Golden Circle Tickets (the buyer receives a Walden Woods membership) will be available for both Irvine Meadows shows, as well as his performance in Santa Barbara on September 14th. "There will be 150 Golden Circle Tickets available for each night [at Irvine] at \$200 each," explained Sharon Fratello, Promotion Director of Pollack Media Group. "There will also be an after show party, but there's no guarantee that [Golden Circle Ticket holders] will meet Don."

Radio stations around the country, including local stations KLSX

and KCAL, are involved with the project under the name Rescue Walden Woods. In addition to radio stations giving away Golden Circle Tickets, several tickets have been auctioned off (\$1,700 was donated for a pair of tickets in Miami), and PSAs, which have been recorded by Henley, are being used by participating radio stations.

According to Kathi Anderson, Executive Director of the Walden Woods Project, there has been talk of extending Henley's tour to raise more money. More than \$1.5 million has already been raised, but approximately \$6-7 million is needed in total to save the land. They will not know exactly how much has been raised from the tour until it is completed.

Two benefit concerts featuring Henley, Billy Joel and others are scheduled for New York on October 21 and 22, 1991. Henley held a similar benefit last year in Massachusetts, which included a reunion between him and former Eagles Glenn Frey and Timothy Schmit. A book featuring chapters written by a variety of celebrities ranging from President Jimmy Carter to Jack Nicholson is also scheduled to be released this fall.

Tickets for Henley's shows are available through Ticketmaster. For information on Golden Circle Tickets, which are tax deductible, contact Sharon Fratello at Pollack Media Group at (213) 459-8556. For more information about the project, write: Walden Woods Project, 18 Tremont St. #630, Boston, MA 02108. **MC**

PLATINUM LUCK



Bonnie Raitt is shown receiving a platinum plaque for her latest album, *Luck Of The Draw*. Pictured (L-R, standing): Rob Gordon, Director, Regional Marketing, West Coast, Capitol; Marcia Edelstein, VP of Creative Services, Capitol; Mick Kleber, VP of Video, Capitol; Tim Devine, VP of A&R, Capitol; Bonnie Raitt; Paul Bishow, Director of Artist Development, Capitol; Jeremy Hammond, VP of Marketing, Capitol; (kneeling) John Fagot, Senior VP of Promotion, Capitol; and Hale Milgrim, President of Capitol.



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World Radio History

THE NEW JUDGES

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TROY WHITE

National Director of Promotions, Epic Records

PAUL EGGINTON

Head of Programming, Super Channel

MTV Expansion Due By 1993

By S.E. Silverman

NEW YORK—MTV Networks will create three separate 24-hour music channels by 1993. One of the stations will resemble MTV's current format, while the other two will specialize in specific genres.

The announcement comes as MTV celebrates its tenth anniversary. According to Tom Freston, Chairman and CEO of MTV Networks, "1991 has been the most successful year in MTV's history, and we're thrilled to celebrate MTV's tenth birthday with this announcement. The supply is certainly there; far more videos are produced than we can program on MTV. This is a new way to deliver MTV and more of it. It's advantageous to artists, record companies, cable operators, advertisers and most importantly, to our viewers."

The new services are scheduled to coincide with new fiber optic and compression technologies which are expected to impact cable channel capacity. With the planned installation of this new technology, MTV

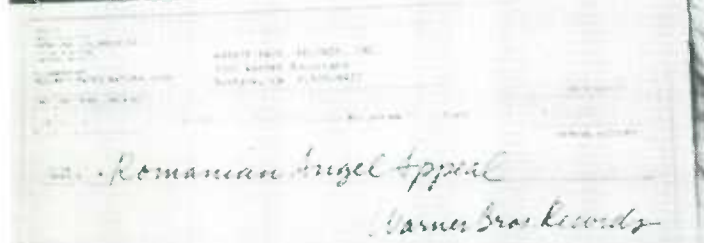
hopes to deliver three simultaneous feeds on the same transporter at relatively low incremental costs.

The three MTV feeds will be refined during limited market tests on five cable systems in four markets, set to begin next year. Test areas include cable systems in Massachusetts and Media General in Fairfax, Virginia.

Don Mathison, Senior Vice President, Marketing and Programming for Media General, said, "We are extremely interested in experimenting with this programming and distribution concept and believe that it may have the potential to strongly reinforce the value of cable to our subscribers."

Freston concluded, "As we end our first decade, it is fitting for us to be looking to the future with this new concept. As we move forward on this project and into our second decade, we continue to put the viewer first. They'll get more MTV, and more of exactly what they want to see." MC

BENEFIT LP RAISES \$500,000



George and Olivia Harrison pose with Warner Bros. Records Chairman Mo Ostin. A \$500,000 check was presented to Romanian Angel Appeal organizer Olivia Harrison, representing the first royalty payment from the sale of the benefit album *Nobody's Child*, which features performances by Elton John, Eric Clapton, Guns N' Roses, Stevie Wonder, Van Morrison and the Traveling Wilburys.

By Michael Amicone



Hanna Bolte

Zoo Entertainment has announced the appointment of Hanna Bolte to the post of Director, National Publicity. Bolte was formerly with Epic Records, where she was Associate Director, Media Relations, West Coast. In more Zoo news, Leah Horwitz has been named Manager, National Publicity.

Derek Shulman has been promoted to the post of Chairman of Atco Records and Harry Palmer has been promoted to the post of President of Atco Records. Shulman formerly held the position of President of the label, and Palmer was Executive Vice President/General Manager of the label.

Sony Music Entertainment Inc. has announced the appointment of Sue Satriano to the post of Vice President, Press and Public Affairs. Satriano joins Sony Music direct from her six-year stint with Capitol-EMI Music, joining the company in 1985 as National Director, Media and Artist Relations, for Capitol Records, and exiting the company as Vice President, Public Relations/Corporate Communications, for Capitol-EMI Music. Satriano will plan, coordinate and liaison with Sony USA, Sony's U.S. headquarters and Sony Software.

Digital musical instruments manufacturer E-mu Systems, Inc. has announced the appointment of Peter A. Hayes to the post of Vice President of Marketing. Hayes has served professional stints with Metaphor Computer Systems, Businessland, Inc. and IBM Corporation.

Quality Records has announced the appointment of Les Silver to the post of Vice President, Sales and Marketing. Silver was formerly West Coast Marketing Director for Capitol Records.

WEA has announced a plethora of new appointments: Jeanine Merget has been named

Merchandising Manager for the Los Angeles branch; Dawn Mori has been appointed In-House Marketing Rep for the Los Angeles branch; Shilah Morrow has been named National Product Development Coordinator; Sue Costello has been appointed to the post of Field Sales Manager for the Philadelphia branch; and Mark Stocke has been made the company's Merchandising Manager for the Philadelphia branch.

SBK Records has announced two new appointments: Michael Mena has been named the label's Senior Director, New Music; and Neil Lasher has been named Senior Director, National Album Promotion. Both men will be based at the label's New York headquarters.

Charisma Records has named Phyllis Purpero to the post of Ad/Merchandising Manager. Purpero will coordinate all tip sheet and consumer advertising and will oversee the manufacture of all point-of-purchase materials. In more Charisma news, Jay Perloff has been named East Coast Regional Sales Manager. Perloff will coordinate all of the label's retail activities on the East Coast.

Columbia Records has announced the promotion of Paul Rappaport to the post of Vice President, Artist Development. In more Sony Music news, Columbia has advanced Kid Leo to the post of Vice President, AOR; and Jim Delbalzo to the post of Senior Vice President, Promotion.



Linda Alexander

MTV Networks has announced the promotion of Linda Alexander to the post of Vice President, Corporate Communications, West Coast. Alexander, who was formerly Director, Corporate Communications, West Coast, will oversee MTV Networks' corporate public relations efforts for the West Coast as well as press activities for MTV-owned cable networks. MC



Industry veterans Norman Winter and Wayne Edwards give a thumbs up to Edwards' new appointment. Edwards has been named to the newly created post of Executive Vice President, Norman Winter/Associates/Public Relations. Edwards, formerly with Capitol as a VP of A&R (he signed M.C. Hammer, BeBe & CeCe Winans and Tracie Spencer) and CBS as Publicity/West Coast Marketing Director, will continue his Music Connection *Black Music Night Life* Editor duties and also continue to function as a correspondent for *People* magazine.



Jill Johnson

Company: MCA
Title: A&R East Coast Rep
Duties: Talent scout & acquisition
Years with company: 2 years

Dialogue

Background: "I'm a little farm kid from Iowa. I came to New York three years ago and attended the Institute of Audio Research where I trained as an engineer. After engineering school, I interviewed for a lot of record companies and was hired by MCA as an A&R assistant. About a year and a half later, I was promoted to A&R Rep."

Why A&R: "I was a musician and thought that engineering would fascinate me. It did, but not enough to make a career out of it. A&R didn't become my goal until I was hired as an assistant. For this record company, it all starts with A&R. I worked under Bruce Dickinson and Susan Dodes here. They're both very strong people with strengths in different aspects of A&R. Working under them made me decide that this was what I really wanted to do. Hopefully, I'll get to spend more time in the studio and eventually become a producer. But that's down the road."

Coming Up: "We have some great new product coming from our New York offices over the next few months. The Tragically Hip and Steelheart are from the N.Y. offices and near the end of the year we'll have albums from Law And Order, Spread Eagle, the Lightning Seeds and Jill Sobule, who is now on tour with Joe Jackson."

NY Scene: "The one great thing about the local New York scene is that any time of the night, you can walk into any club or bar and find a band playing there. And I'm not talking about rock bands only—like in Los Angeles—I mean all different kinds of music is being played here. In a club like CBGB's you can see a rock group or an alternative group or a folk group. The Cat Club and Beowulf are more rock—but the clubs aren't like in L.A. where you have to drive all over the place to get to them. Right now, lots of bands are getting into the funk/rock thing like Chili Peppers and Faith No More."

World Beat music is also happening. A lot of bands are of the feeling that you've gotta make it in New York before you make it anywhere else."

Signable Artists: "I usually look for two or three things. Nowadays, the songs absolutely have to be there. They've got to have at least two songs that just hit you. Also, I need to see and hear strong musicians. The rhythm section has to be tight and the front man has to be great and have a good vocal range. If the singer has a very limited range, he'll bore his audience immediately. As for performance, chances are with new bands, their stage show will need developing and it's up to each individual A&R person to determine how much and if it's worth the effort. The songs and the musicianship are the two main elements for me."

The Hardest Part: "Probably, the most difficult part of the A&R job are the hours. The hours are incredible. I get in about nine in the morning and usually don't leave the office until eight or nine that evening. Then I'll go out and see bands in clubs. From the record company standpoint, it doesn't matter how many hours you put in—what matters is what you deliver. You have to understand that this is not a glamour job. We do not sit here with our feet up on the desk listening to tapes all day. Another difficult thing is that you're always having to test your own self confidence. Making decisions that you're making for your label. And your name is going to be associated with that decision. You've got to have self-confidence if you intend to make it through this job."

Unsolicited Tapes: "The label policy is that we do not accept unsolicited tapes. The people who are serious enough about their careers should also be serious enough to find out

who is in what position. If a tape comes in with my name on it, I will listen to it and send out an appropriate response. If you're sending in your tape to someone who worked here two years ago, you haven't done your homework."

Advice: "Before setting out on the road to play out, you need to know that you are absolutely, 200% ready to give it everything. And that what you do, you do best. Understand that more likely than not, people will pass on you many times over—that's why you need to know you're doing your best. It's the same as us back here doing A&R—we spend most of our time failing. But we keep going on trying to find that one act. If you believe in what you're doing, go for it. Eventually you'll get it if you're ready."

Grapevine

A Band Called Horse has just signed a development/record deal with **Epic Records** and a publishing deal with **Sony Music**. A&R Rep Ben Goldman signed the act to Epic while Patty DeVries delivered the guys to Sony Music Publishing.

Look for the **Geffen** debut of **Chastity Bono** sometime next year.

The local L.A. club scene—especially on the Strip, is as boring as its ever been. Nobody out there is causing any kind of a buzz at all with the possible exception of one or two alternative acts. What's going on, guys? Where's the flash? The excitement? The lines around the block? The imagination?

Word on the street is Taz has called it quits after many years and a couple of demo deals that didn't pan out. We wish 'em well.

We hear reports that the **China Club** (which just opened another branch in Chicago) is selling its Los Angeles location.

Morgan Creek act **Mary's Dan-**



Adding to their ever-growing roster of successful artists, **Impact Records** has recently signed **Michael Learns To Rock** to the label. Pictured above (L-R) are (standing): Steve Barri, VP/A&R with Soren Madsen and Kare Wanschler of **MLTR** and Randy Nicklaus, Senior VP/A&R. Shown sitting is Jeff Sydney, President of **Impact Records**, with group members Mikkel Lentz and Jasca Richter.



Capitol Records has signed **Blind Melon** to a recording contract. The band, currently recording its debut (*The Sippin' Time Sessions*) with producer David Briggs, is comprised of vocalist Shannon Hoon (you may remember him as a guest vocalist with *Guns N' Roses*), guitarist Thomas Rogers Stevens, guitarist Christopher Thorn, drummer Glen Graham and bassist Brad Smith. Pictured with the band above are various and sundry Capitol A&R execs, along with label president Hale Milgrim.

Ish will be headlining four nights at the Troubadour on September 8-11.

appears on the weekly Fox-TV show *In Living Color*.

Phoebe Snow has inked a recording contract with SBK and is scheduled to make her label debut early next year.

Chart Activity

The new album from the **Cult**, *Ceremony*, will be in stores in September.

U2 will release a new album entitled *Achtung Baby*, which will be preceded by the single "The Fly." This will be the band's first new album released in some four years.

Waking Up The Neighbors is the title of the forthcoming **Bryan Adams** album on A&M. The single "Can't Stop This Thing We Started" hits the stores first.

Coming in September: *Leap Of Faith*, **Kenny Loggins**, Columbia; *Psychotic Supper*, **Tesla**, Geffen; *World Gone Strange*, **Andy Summers**, Private Music; *Help Yourself*, **Julian Lennon**, Atlantic.

Arista will be releasing a double record set from the **Jerry Garcia Band**. The set is comprised of cover tunes that include versions of the Beatles' "Dear Prudence" and Dylan's "Tangled Up In Blue."

In early October, **Van Morrison** will issue a two record CD called *Hymns To The Silence*.

On The Move

Capitol Records has named **Tita Gray** Associate Director, Black Music A&R East Coast.

Margie Hunt has been promoted to the post of Director/A&R for **Sony Music/Nashville**. She will be involved with talent acquisition as well as producer and song selection.

Virgin has signed the **Fly Girls**, the singing/dancing team that ap-

Commentary

The big news in the industry over the last two weeks was that veteran rockers **Aerosmith** had left the green grass of Geffen Records for the greener grass of Sony/Columbia, from whence they came. What many insiders neglected to mention was that **Aerosmith** still owes Geffen two studio albums and a Greatest Hits package. On the surface, this doesn't seem like much—unless you stop and consider how long it takes **Steven Tyler** and company to deliver a studio album. It is conceivable that **Aerosmith's** first release for Sony/Columbia will be at the turn of the century.

Furthermore, who knows what shape the guys will be in at that time. I'm not talking about drugs or sex or alcohol—I'm talking plain wear and tear on the human body for performers who are already in their mid-forties. And what about Tyler's voice over the next nine years or so? Or their album sales for the remaining Geffen LP's? What if they don't sell as expected? What if hard rock music is passe? Suppose the rock/metal marketplace grows smaller by then?

Seems to me there are too many ifs standing in the way of concluding a new, multi-million dollar record deal. But don't fault **Aerosmith**. They, like so many others in the music/entertainment industry, seem to be turning Japanese. I really think so. **MC**



David Michael Jahn

Contact: Michael Ackerman (213) 288-1620

Purpose of Submission: Seeking label deal.

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

We here at Demo Critique understand the problems of the struggling musicians. We know they don't have the bucks to submit a master, 24-track recording of their songs. That's why this is called Demo Critique and not Disc Reviews! But remember one thing: if your demo sounds really poor, perhaps it's too poor to play for industry movers & shakers. Such is the case with **David Michael Jahn's** five-song submission. The guitars and drums are virtually buried in the mix. Guitar solos jump out of the track at an incredible volume and bury the vocals. It's all too much. The shame of it all is that most of this could have been fixed with a decent mix! David's vocals are felt, but hard to decipher through the garbled batch of instruments. Either start from square one with a new tape or take this one back in for a complete remix—but don't send this out to the industry!



Roger Campo

Contact: Roger Campo (213) 274-6305

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Immediately you know that there's got to be something to the music of **Roger Campo** if it attracted producer **Rudy Guess** (producer of **Carole King's** *City Streets* album) for the entire project. Campo's songs are sensitive and meaningful and shed some insight into the problems we all face. His vocal delivery is adequate though he's no **Billy Joel**. Campo is looking for "Something Soft In A Hard World" (great title) but really gets no relief. This is great stuff to listen to because the song topics appeal to us all. There are a few nice choruses here and there, but still nothing that I hear as a radio ready hit. **Roger Campo** is from the **Jackson Browne-Bruce Hornsby** school of singer/songwriters. When he writes, he makes certain that no words are wasted. I liked the tape but want to hear more of a selection next time.



The Mirrors

Contact: Angie Vance (818) 783-3162

Purpose of Submission: Seeking label deal.

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The **Mirrors'** three-song submission contains "I Used To Be Wild," "A Lennon Song" and "Dusted"—and they all sound as if they were written by a ten year old! Lead singer **Ed Tigier**, an award winning songwriter according to the band's bio, has a great radio voice. Really. But the songs just seem to get in the way. These should be called "ideas" rather than songs because they aren't the least bit developed. And then there are the lyrics—as trite and simplistic as could be. Here's a sample verse: "From 'Hard Day's Night' to 'Let It Be' / Oh how his music used to set me free / For when it seemed I had no place to go / 'Penny Lane' seemed the place to go.' Give me a break! You can't possibly be looking for a record deal with songs like these. Spend a few years developing your writing skills or collaborate with someone that has more experience and more of a handle on songwriting. Not with this tape you don't.

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



Pat Lewis

Singer-songwriter Paul Brady.

Activities

Jambco/Mercury Records held a record release party for singer/songwriter **Billy Falcon** (whose publisher is **Pretty Blue Songs**) at the World Cafe in Santa Monica. The festivities included a beautifully decked out continental cuisine buffet including some monstrously delicious pizza and climaxed with a short performance by Billy Falcon accompanying himself on acoustic guitar. A low-key introduction to Falcon's set was given by Jon Bon Jovi (who is the founder of the newly-formed Jambco label of which Falcon's debut is the second release). Falcon should be in town shortly for a full-blown concert in support of his new album, *Pretty Blue World*.

Rondor Music's singer-songwriter **Paul Brady**, who is a hero in his native Ireland, performed recently at the Roxy for an appreciative audience, most of whom seemed to know the lyrics to his songs and sang along with him. It was interest-

ing to see the Roxy set up with chairs and tables all neatly arranged on the dance floor and the waitresses serving drinks in glass instead of paper cups. Brady's set, which ran close to two hours, was riveting and highlighted numerous songs from his new album on Mercury, *Trick Or Treat*, as well as many older favorites.

MCA Music Activities

MCA signed a co-publishing contract with pop songstress/Atlantic recording artist **Alannah Myles** as well as an administration deal with the music publishing companies of **GRP Records**. The GRP agreement features the music of GRP recording artists **Special EFX** and works by composer-artist **Dave Grusin**. Grusin's catalog contains his music from the motion pictures, *The Fabulous Baker Boys*, *Havana*, *Tequila Sunrise* and *On Golden Pond*.

MCA also picked up publishing



Pat Lewis

Songwriter/artist Peter Murphy signed a co-publishing agreement with MCA Music.

rights to writer-artists **Peter Murphy** on **Beggars Banquet/BMG**, **Blackeyed Susan** on **PolyGram** and **EastWest/Atlantic** recording artists **Troy Newman** and **Blue Rodeo**. **Blue Rodeo**, by the way, was recently featured in the movie *Postcards From The Edge* as **Merrill Streep's** backup band.

Overseas, MCA concluded a sub-publishing deal with **Joe Jackson**, which includes the songs he wrote on his new LP for **Virgin**, *Laughter And Lust*.

Bob-A-Lew Music Activities

Bonnie Raitt wrote four songs on her new **Capitol** album, *Luck Of The Draw*, including "One Part Be My Lover" (co-written with her new husband actor, **Michael O'Keefe**). The album also features a duet with staff writer **Delbert McClinton**. "Slow Ride" was co-written by **Andre**



Pat Lewis

Pictured is Dave Coultts from Ten Inch Men, a Long Beach-based hard rock outfit who recently signed a development/publishing deal with Warner/Chappell Music. This photo was taken at a recent Best Kept Secrets showcase held at the Coconut Teasler in West Hollywood and sponsored, in part, by ASCAP.

Pessis and **Bonnie Hayes**, also staff writers.

Huey Lewis and the News' new **EMI** album, *Hard At Play*, contains songs by Lewis and other **Bob-A-Lew** writers **Chris Hayes**, **Johnny Colla**, **Bill Gibson**, **Dave Fredericks**, **Geoffrey Palmer**, **Annie Stocking** and **Bonnie Hayes**.

Bruce Hornsby penned two songs in **Universal Pictures'** *Backdraft* ("Set Me In Motion" and "The Show Goes On"), plus "Barren Ground" in the film comedy *Switch*, starring **Ellen Barkin**.

Andre Pessis has four songs on the new **Atlantic** album from **Mr. Big** and two cuts on **J.J. White's** debut album from **Curb Records**.

Australian artist Daryl Brithwaite penned three songs for his **Epic** album, *Higher Than Hope*.

Another **Australian** talent, **Chris Knox**, wrote "Face Of Fashion" on **Marshall Crenshaw's** new **MCA/Paradox** album, *Life's Too Short*.

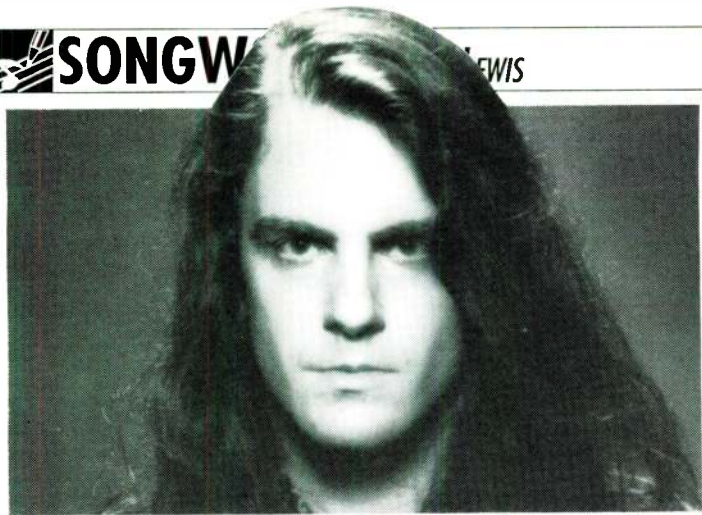
Tower of Power makes its **Epic**



The catalog of writer/artist **Stephen Bishop**, which includes such hits as "On And On" as well as future compositions, will be represented worldwide by **BMG Music Publishing**. Pictured (L-R): **Scott Welch**, Bishop's manager; **Deborah Dill**, Senior Director, Creative Affairs, **BMG**; **Bishop**; and **Danny Strick**, Vice President and General Manager, **BMG**.



The **Scorpions**, who are published by **PolyGram/Island Music**, take time out to pose for a picture with **P.I.M.** staffers after a recent performance at the **Great Western Forum**. Pictured with members of the band is **P.I.M.'s** Creative Director **John Baldi** (he's the bespectacled chap in the middle) and standing next to **Baldi** is **P.I.M.'s** Vice President **Victoria Claire**.



Pictured is singer-songwriter John Welch, who was recently featured at a Best Kept Secrets showcase. We recently received his latest demo here at Songworks and were quite impressed with his new, harder-edged sound and strong, well-written tunes (he's moved away from his earlier pop R&B sound, opting for a melodic rock sound that seems to fit him like a glove). This is an artist who is definitely worth checking out. Give his attorney Gary Gilbert a call at (213) 859-6800 for a copy of this dynamite tape.

debut with *Monster On A Leash*, featuring songs by group members Emilio Castillo, Stephen "Doc" Kupka, Greg Adams, Nick Milo and Rocco Prestia, plus staff writers Tim Scott, Billy Kent and Huey Lewis.

Ray Benson (from *Asleep At The Wheel*) made his acting debut with a lead role in the TV movie *Big T* opposite Dolly Parton. Benson wrote the score, plus three songs for the film.

Bob-A-Lew has signed New York writers Jon and Sally Tiven, who wrote "He Don't Know" for the new Huey Lewis and the News album and have four songs (co-produced by Jon) on an upcoming B.B. King album.

The Business Side

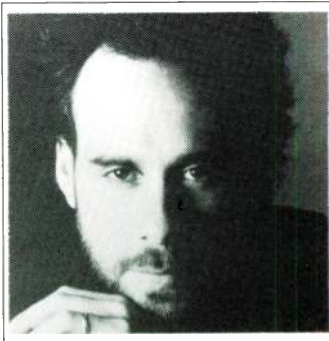
In further expansion of its Nashville Division, BMG Music Publishing has acquired the Southwing

Music catalog containing such Number One country singles as "Ocean Front Property" and "Miami, My Amy," as well as the catalog of writer-artist Gene Pistilli, who has also signed a publishing agreement with the company.

Worlds End, the producer management company, has been busy with their new publishing company, with Andrew Brightman handling the A&R duties and Diane Medak handling the administration. Their recent signings include Daniel Rey (who is the guitarist for Delicious Vinyl's *Masters of Reality* and has written with the Ramones, Circus of Power and Cycle Sluts From Hell), Joe Hardy (who has written with Georgia Satellites, ZZ Top, Little Caesar, among others), Ron Day (who recently completed producing demos for Mercury's *Shooting Gallery*) and Soul (an unsigned Los Angeles band with a Southern rock flavor). MC



New country music foursome the Mavericks charged into Music City for a spring showcase and left town sporting a deal with MCA Records. The Miami-based group will begin recording their debut album in mid-September at Miami's Criteria Studio. Pictured in Nashville waiting for the ink to dry on their BMI writers agreements are (L-R): BMI's Clay Bradley; Mavericks Ben Peeler, Bob Reynolds and (in the cowboy hat) Raul Malo; manager Frank Callari of TCA Group; and Paul Deakin.



Marc Cohn

By Pat Lewis

Walking In Memphis' is literally about a trip I took to the South about five years ago," explains singer-songwriter Marc Cohn. "I met some amazing people and heard some incredible music without really intending to. By the time I got home, I realized that all combined, it might make an interesting song." Cohn, of course, is talking about the first single from his self-titled Atlantic debut album. But "Walking In Memphis," which is climbing both the *Billboard* Hot 100 and Adult Contemporary charts, isn't the only song from his new album (which, by the way, is also steadily moving up the album charts) that reflects the incidents and the people in his own personal world. "The whole album is pretty much a soundtrack about what's been going on with me during the course of my life and the people who listen to this album will pretty much get caught up with who I am and where I've been."

Yet as self-examining and as personal as Marc Cohn's music tends to be, there's something so universal about who he is, where he's been and what he has to say, that it forces the listener to examine his own thoughts and feelings and say, "Yeah, I can relate!"

"We're all isolated in our own way," says Cohn, "but, in another way, we're all connected. That's the beauty of music: It's one of the connecting links between people. So, it's a wonderful thing to see my music connecting with people that I don't know and that somehow we all have this record in common."

Even beyond his earliest recollections, Cohn, who is the youngest of four boys who all grew up in Cleveland, was always fascinated by the power of music. "I think there's just some people who have a music sensor in their soul and if they hear something, it just goes off," he says. "I was told that music was the first thing that I was immediately obsessed with. And my older brother had a band and they practiced in the basement, so, I'd hear like Burt Bacharach coming up through the floor boards. I was surrounded by music and had an affinity for it from the beginning."

And at an age when the only thing on most of our minds was how we were going to sneak up on Peggy Sue and put a frog down the back of her dress, Marc Cohn was already formulating plans for his future career. "I guess the thing that really turned me around was the singer/songwriter type music that was coming out when I was about ten or eleven and onward," Cohn recalls. "I remember when I got *After The Gold Rush* by Neil Young. I was obsessed with it. I listened to it all of the time and was intrigued that this is what somebody did with their life. I listened to a lot of other artists too like Van Morrison, Joni Mitchell, Dylan, the Band, all those people. I was not only moved by what they did, but I became moved to do what they did. So that's what I've been working on ever since."

A self-taught guitarist turned pianist, Cohn attended Oberlin College, eventually transferring to and graduating from UCLA. He then moved to New York to join his fiancée (they have since married and recently had their first child) and joined a fourteen-piece big band-styled group called the Supreme Court. Of course, all along, he continued writing and refining his songwriting chops. The next eighteen months, he spent writing and recording piano/vocal demos of his tunes, a copy of which wound-up with Atlantic Records. And the rest, as they say, is musical history. Cohn signed with Atlantic and co-produced his debut album with Ben Wisch, who had engineered his original demos.

Cohn doesn't have a set "ritual" or a specific process that he goes through when he writes. "[A song idea] could come from a conversation where somebody could say something to me that evokes a mood or an idea," he suggests, "or I can wake up from a dream and have an idea and have no idea where it came from. I could even be sitting at the piano and play a song that I know and make a mistake and that mistake leads to a new chord progression and that in turn leads to a lyric and the next thing I know, I'm walking off the piano bench eight hours later and I have a song. I try not to think too much about it because really, it's mostly magical."

"The work comes in if you have an idea and you're not able to finish it—something is distracting you or you have to leave and you can't finish it. You come back a week later and sometimes it's impossible to finish because that original mood is gone. That's when the work and the discipline come in and really trying to get that mood back. So, that's why, when I start a song, I do almost everything I can to make sure that I finish it that day." MC

MAKING HIS MARX



*Billy Joel recently joined Richard Marx in the studio during sessions for Marx's next album release, **Rush Street**, his first for Capitol Records. Joel played piano on the track "I Get No Sleep."*

DODGE CITY SOUND: Dirty Looks, recording their new album with producer/engineer Max Norman and assistant Jeff Shannon...Geffen recording act the Hangmen, putting the finishing touches on a new project with producer/engineer Jeffers Dodge and assistant Jeff Shannon...PolyGram act Lady Antoinette, working on a new project with producer Jeff Scott Soto and engineer Jeffers Dodge...The group Pressurehed, recording with producer-engineer Randy Pekich and assistant Jeff Shannon...Willie Basse, recording with producer-engineer Dennis McKay and engineering assistant Jeff Shannon.

MAD DOG STUDIOS: Atlantic Records' Alannah Myles, working

on her next album release with producer David Tyson and engineer Brian Foraker...Labelmates the Snap Dragons, remixing two new singles, with Dusty Wakeman and Michael Dumas manning the console...Preston Glass, working on material for publishing company All Nation's Music, Donald Tittle engineering.

SKIPSAYLOR RECORDING: Guns N' Roses, recently completed mixing chores on their long-awaited, long-delayed new album project, Bill Price engineering and Chris Puram assisting...Bill Price, also working on the debut release by EMI recording act RPLA...mix specialist John "Tokes" Potoker, mixing Virgin artist Nia Peeples for producer Howard

SOUL MUSIC VETERANS



*Legendary Motown songwriting-producing team Holland/Dozier/Holland (Brian Holland, Lamont Dozier and Eddie Holland) recently dropped by Ocean Way Studios to visit fellow soul music veteran Barry White during sessions for his new A&M Records album entitled **Put Me In Your Mix**.*

Hewitt, Louie Teran and Chris Puram assisting on the project...Stephanie Mills, working with producer Donald Lawrence and engineer Taavi Mote, recording an upcoming Christmas release for MCA Records, assisted by G. Aaron Miller...A&M recording artist Scott Grimes, tracking his debut album with producer Billy Hughes, executive producer Herb Alpert, engineer Chris Brunt and assistant G. Aaron Miller.

SUMMA MUSIC GROUP: Mariah Carey, in Studio A, working on her new project with producer Walter Afanasieff, engineer Dana Chappelle and assistant Kyle Bess...MCA recording act Bell Biv DeVoe and Bobby Brown, overdubbing and mixing with producer Richard Wolf and engineer

Ken Kessie...Producer Paul Fox, in Studio B, cutting tracks for the new Sugarcubes album, engineered by Ed Thacker, assisted by Scott Blockland...Producing team L.A. & Babyface, in Studio A, working on a dance remix for Arista multi-platinum artist Whitney Houston, engineered by Paul McKenna and assistant Kyle Bess.

RED ZONE: Kenny Loggins, recording vocal tracks for his next release, Terry Nelson engineering, assisted by Scott Lovelis...Dana Strum, remixing various Slaughter tracks, assisted by Scott Lovelis...The Temptations, working on their upcoming release for Motown Records, producer Ron Tyson and engineer Rick Clifford manning the controls.



IN THE STUDIO



Engineer Tom Weir and Steve Plunkett, former lead singer for Autograph, are pictured at the console during sessions for Plunkett's debut solo album, due this fall from Quality Records.

PLAYING UP A STORM



Interscope recording act the Storm and producer Beau Hill (Warrant, Winger, Ratt) are pictured during sessions for the band's self-titled debut release, due in September. The band consists of ex-Journey members Steve Smith and Ross Valory and Greg Rolie, a former member of Santana and Journey. Rounding out the band are Kevin Chalfant and Josh Ramos. Pictured (L-R): Beau Hill (sitting on the console), Ross Valory, Greg Rolie and Kevin Chalfant; and (standing in back) engineer Jimmy Hoyson.

PRODUCER CROSSTALK



Pat Lewis

JOHN PORTER

By Pat Lewis

Originally from Leeds in England, John Porter started out in the music business as a guitarist ("I got into music when I first heard Little Richard on the radio when I was a kid," he recalls. "It was like—ah, *this* is what I was waiting for!") He performed with numerous bands throughout the Sixties and did quite a lot of session work as well—which eventually led to a stint with Roxy Music as their bassist ("I never really thought of myself as a bass player," he says, "I just did it because there were no bass players around"). It was during his tenure with Roxy Music that he began arranging, engineering and ultimately producing.

His first, full-fledged credit as a producer was on Brain Ferry's first solo album. Since that time, he has gone on to produce the Smiths, Johnny Marr, the Five O'Clock Shadows, the Alarm, Buddy Guy, Circle C, School of Fish and Miracle Legion, among many others. Porter now makes his home in California, even though his work often takes him abroad.

In his twenty-odd years of producing, Porter has found that no two projects are the same, and thus, his job varies greatly from one project to the next. "Essentially," he says, "you want to make people feel good and relaxed and try and get the best out of them. And there's many ways of doing that. It might just be being there at the right time and smiling and making them feel confident, and on another project, you might have to write the songs, play on them, arrange them and pretty much do it all yourself. I just try to get the best out of people and try not to impose myself [on them] until I'm quite sure that things are going to definitely be better. But again, not until I'm pretty sure that they've showed me everything that they want to do. Quite often, I work with young bands and I generally try and get everything that they want down on tape as close to the way they want to hear it.

Then maybe I'll tighten up the rhythm section or [tell them that] the choruses aren't in the right places or whatever, or I'll just jolly it along."

Over the years, he's also found that as musical styles have changed, so has his outlook as a producer. "After the punk thing came along and everybody started bending notes and vibrato and everybody used to leave the room and go to the pub," he admits, "I found that what I liked in music wasn't necessarily what was appropriate with certain bands and how I thought it should be was ideologically unsound. I mean, I was into what they used to call R&B and blues, and Paula Abdul has kind of put the last nail in the coffin. So bands wanted to be out of tune and out of time and things like that and that was cool for what they wanted to be. They didn't want to be slick and funky anymore. So, I learned to, in a sense, start the music from how the band wanted it to be. But having said that, I can only take that to a certain level. I like it to be sort of tight, and I like bass parts to be bass parts, etc., and I like to hear melodies, and I like good songs.

"That's the other thing about producing records—the song is 75 percent of it and then the performance is another 25 percent, and if you've got somebody with a good song and they perform it well, you can record it on a cassette player and it will be a hit. On the other hand, if you've got no tune and no performance, you can spend billions on digital toys and it's still going to be just average. You can create anything in the studio nowadays, but there's no substitute for a good tune and performance. I love programming and all that stuff, but I still think that it's the tune that's all important."

Porter has produced artists who cover a wide gamut of musical styles, yet he finds it extremely easy to move from one style to the next. "It's all just made out of the same notes," he says. "Music is a space/time relationship, and the time is one, two, three, four and the space is the notes around it, the chords and the harmony or whatever, and it's all composed of the same ingredients—like the alphabet. And I can hear, from somebody's point of view, that it's sort of street music and dance thing or whatever. I love the blues, and if any music is really good to me, it has that effect on me. Mozart is really good because it sounds like the blues to me and that's my criterion of music.

"You can't expect every singer to sound like Aretha Franklin, you know, and I really don't mind that. I try to be broad-minded. I wouldn't like to get caught up in just one thing—which I did after working with the Smiths. I got lots of calls from Smith clone bands with jangly guitar players from Manchester and places like that. And you do get lumbered according to what you've done before. It was the same after I played with Roxy Music, all the bands that wore high heels and make-up and sounded like art school bands started calling me, which is why it was so nice to do Buddy Guy, because that was the first time in twenty years that I had done something that I felt really close to.

"I'm trying to work with anything that's good. I love country music, but I've never done country. When you don't have a formula for producing, any kind of music fits in."

NEW TOYS—BARRY RUDOLPH



Dual Channel Compressor from Alesis

The Alesis Model 3630 Dual Channel Limiter/Compressor with Gate defines the expression "cost-effective and efficient design." Priced at \$299 retail, the 3630 offers features usually only found in more expensive strictly "pro" gear.

To begin, the 3630 is a dual channel unit that can be stereo linked for dynamic control of the entire stereo mix. You would connect the 3630 between your mixing console and your two-track or DAT recorder. This is a critical application for a limiter/compressor and tests sonic transparency. I found the 3630 works just fine and there is enough output gain to get any final level to tape I wanted because the 3630 is switchable between -10dbv and +4dbu levels. There are two operating modes for the 3630: Peak or RMS modes. In RMS or average mode, the attack and release times are fixed at nominal values for most complex music sources such as guitars, pianos, synth pads or vocals. I found little "dulling" of the sound when a moderate amount of compression was used. In Peak mode, front panel controls for attack and release times are provided for precisely setting how quickly the limiter/compressor "attacks" and begins compression and how long the limiter/compressor "releases" or ceases compression. Another professional feature of the 3630 is your choice of either "soft knee" or "hard knee" response. Soft knee compressors work much like your ears in that they compress sound in a progressive and more gentle musical way. When you want the average loudness of a guitar part to be louder, soft knee limiting will help. Hard knee limiting, generally considered more severe, means that the sound is immediately held to an absolute maximum as soon as the threshold level setting is exceeded. If a guitar part is played very dynamically or peaking a lot and you need to control it because you may distort the tape recording with unexpected or accidental peaks, hard knee limiting could help.

Besides attack, release and threshold controls for each of the 3630's two channels,

the unit also has a separate Ratio control (for each channel) which sets the compressor's "slope." Slope or ratio controls how the output signal of the compressor will change in relation to how the input signal changes. So a ratio setting of 4:1 means that for every input signal change of four db's the compressor will only allow the output to change one db. Higher ratios mean a more clamped sound such as for peak limiting. In addition, the Model 3630 also has a separate noise gate for each of the channels. The simple gate has a Threshold (independent of the compressor threshold control) control that sets the input level at which the gate will "open" or allow the signal to pass and a Rate control which sets the time period the gate stays open after the input signal falls below the threshold setting. (This control is usually called "release" and I think Alesis opted to call it Rate so as not to confuse it with the compressor Release control). The Gate becomes important if you are severely compressing an already noisy source signal like a distorted guitar sound. Any limiter/compressor will bring up the noise floor because the dynamic range has been reduced so you may have to gate or shut off that sound when it is not playing. Both noise gates can be operated without using the limiter/compressor section of the 3630.

Lastly, the Model 3630 has excellent 12-LED display metering of all functions. There are three meters for each channel: gain reduction or compression amount, an input/output switchable meter and noise gate meter that indicates open or closed. The 3630 also has rear panel jacks for side chain connections which allow external processors to be interfaced to the limiter/compressor's internal circuitry. So advanced studio "tricks" such as "de-essing" (removing sibilance), "ducking" or automatic volume control and "keying" one signal on and off with another signal can all be accomplished.

If you are interested further, contact Alesis at 3630 Holdrege Ave. Los Angeles, CA 90016, or call (213) 467-8000.



Audio-Technica PRO 10HE Dynamic Microphone

The PRO 10HE "Hi-Energy" microphone is a hypercardioid dynamic microphone that has a floating diaphragm for reduced handling noise. Since the voice coil is wound from copper clad aluminum wire for lower mass, the mic has very high output with

extended high frequency response. Frequency response is measured at 50Hz. to 15,000Khz. with a sensitivity of -54.4dBm.

For more about the PRO 10HE, call Audio-Technica at (216) 686-2600 or write to: 1221 Commerce Drive, Stow, Ohio 44224.



Cast of The Commitments

Be sure to catch *The Commitments*. This new film by Alan Parker follows the adventures of the self-described "World's Hardest Working Band" in their quest to bring soul music to Dublin. With a soundtrack full of classic soul music offerings from the likes of James Brown and a cast full of unknowns, this film is rollicking and full of fun, as was the Los Angeles pub tour to which Twentieth Century Fox and MCA treated us press vampires. The film's plot follows the band through their quest to raise their own working-class expectations through their badly-timed self-destruction, with glimpses afterward of what happened to the individual band members. The ample cast of musician/actors is led by Robert Arkins as Jimmy. Though

this film may be a bit too European in its bent for the mainstream, Show Biz thinks our readership will like it just fine.

A couple of issues ago, we told you about the Rails appearing on that most wonderful of cable access television shows, *Musican Discoveries*. Unfortunately, at that time there were gremlins in the works and one of them ate the photo. Here they are again folks: those are the band members in a group shot with series host Julia Ball and producer Wendy Barnes. Your band can get on the show by writing to Barnes Productions, 4141 Ball Road, Suite 109, Cypress, CA 90630.

The Stevie Wonder soundtrack for Spike Lee's *Jungle Fever* is in the stores. The release of the CD

should eliminate all the complaints from those who felt Wonder's music detracted from the images on the screen.

Look for Michael Jackson to headline *MTV's 10th Birthday Special* when it airs over ABC this November. This special marks one of Jackson's rare television appearances. Throughout the past decade, he has only performed on the *Motown* special in 1983, the *Grammy Awards* in 1988 and most recently on the *Sammy Davis Tribute* in 1990. He is first among five planned superstars to be signed for the birthday celebration.

Don't look for Madonna to appear on Michael Jackson's long-awaited *Dangerous* CD when (and if) the disc arrives during October. After the two attended this year's Oscars together, there was much speculation about the two teaming musically. However, Jackson was reportedly not pleased with Madonna's statements to the media that she would like to redo his image. Reports that he's already shot a video with Macaulay Culkin (*Home Alone*) are also premature. Though the *Gloved One* has signed up directors David Lynch, Tim Burton, John Landis and Richard Attenborough to do videos for the album, he won't be doing any until he's finished the album. *Dangerous* was originally scheduled to hit stores a year ago.

On October 26, MTV viewers will be center court in Los Angeles for the first *MTV Rock n' Jock Hoops* charity basketball game. MTV and an all-star team of athletes, musicians and actors will be traveling to Loyola Marymount University for a full-court spectacular to benefit the *Pediatric AIDS Foundation (PAF)*. Ken Ober, veteran announcer of MTV's *Rock n' Jock Softball Challenge* will host the event, with color commentary by Ahmad Rashad, Downtown Julie



Michael Jackson

Brown and referee Colin Quinn. Participating celebrities are expected to be announced shortly.

ABC's In Concert '91, the late night entertainment series which premiered June 7, has been renewed through the end of the year. The show, which provides the television audience with front and center seats for dynamic concert performances, will continue to feature an illustrious variety of music. Stars appearing will include Alice In Chains, David Coverdale, Bad English,

Fishbone, Susanna Hoffs, Chris Isaak, Morrissey and Yes. They will also air artist performances from the 25th Anniversary of the *Montreux Jazz Festival* in Montreux, Switzerland. The program airs Fridays at midnight over the ABC Television Network, with stereo simulcast on the ABC Radio Network.

Roberto Angotti, former host of KROQ's *Reggae Revolution*, has moved to KMAX 107.1 FM with a new show entitled *Reggae to the Max*. The program airs at 6:30 p.m. on Saturdays.

Congratulations to Miles Davis, whose popularity in France has won him the Knight of the Legion of Honor



The Rails with Wendy Barnes and Julia Ball on Musican Discoveries set.



Heather Harris

R.C. and T.C. Hogart, Tom Kidd, Tracy Carrera and Randy Karr at Radio

medal at a ceremony at the Culture Ministry in Paris. Another American, **George Wein**, organizer of the Nice Grand Jazz Parade, was also honored at the July ceremony.



John Denver

John Denver is planning to resurrect his acting career. There are several roles possible, but nothing set," he told *Parade* magazine. "I made a very big mistake not to pursue films more seriously after the success of *Oh, God!*, so now it's as if I have to break into film all over again. I want to explore and expand that role (as a movie actor) and cut my travel because of the children. Concerts and the record business demand travel." The twice-married Denver has three children; **Zach** (16), **Anna Kate** (14) and **Jesse Belle** (2).

Grammy-winning songstress **Anita Baker** has been set to sing the title song for **Steven Spielberg's** sequel to his 1986 animated hit *An American Tail*. Baker will record the tune "Dreams to Dream" for *An American Tail: Fievel Goes West* that will be released this Thanksgiving. The first film's title song, "Somewhere Out There," was nominated for an Academy Award and won two Grammys.

There was a wonderful cable access party thrown recently at **Radio**

in Santa Monica where everyone from **Tequila Mockingbird** to various MTV employees attended. The occasion was the completion of the *Subterranean Sounds* episode featuring **Mommygod**. Though the guys from **Mommygod** never show their faces in their videos, that's not the reason they're absent from the photo. Credit the aforementioned gremlins with leaving us this picture of series host **Tracy Carrera** (front and center) with (L-R) **R.C.** and **T.S.**

Hogart, yours truly and **Randy Karr** representing our own **Tom & Randy's Excellent Videos**.

The **Hogart** couple mentioned above have finished writing the pilot script for an hilarious network television situation comedy called *Life's A Drag!* Should it come into being, the musical comedy would follow female impostors the **Campers** as they purchase a rundown motel/disco located in the netherworld between Los Angeles and Las Vegas. Being the industrious beavers that they are, the

Hogarts are trying to arrange for the presentation of this script as a play. The venue has been lined up, and as soon as they find a **Carol Channing**-like lady (preferably with a track record) who can sing as well as act, everything will be a go. Interested parties should write to **Boxholder**, 7985 Santa Monica Blvd., Suite 109-274, West Hollywood, CA 90046.

Bravo has a very full month for you. Beginning on September 7, there's *The Entertainer* wherein **Laurence Olivier** earned an Oscar nomination for his portrayal of the seedy, amoral vaudevillian **Archie Rice**. This contemporary classic co-stars **Albert Finney**, **Alan Bates** and **Joan Plowright**. Look for it at 5:00 p.m. PST. Also look for *The Secret Life of Plants* with music by **Stevie Wonder** on September 3 at 10:30 p.m. and again on September 11 at 8:05 p.m. Jazz great **Pat Metheny** makes his mark on September 13 at 7:35 p.m.



Laurence Olivier in The Entertainer

Former **Miss America**, current recording star and hostess of *The Soul of VH-1*, **Vanessa Williams**, currently stars as **Richard Pryor's** love interest in *Another You*. But don't look for her to steal thunder from **Pryor** or co-star **Gene Wilder**. "Look—**Pryor** and **Wilder** are legends," she is quoted. "It's their flick. I'm just the dressing."

Premiering on **Showtime** September 13 is *Louise Duart: The Secret Life of Barry's Wife*. This is the second big Showtime special for the talented impressionist/comedienne, who stars as a put-upon housewife and mother whose fertile imagination and dead-on impressions of **Madonna**, **Cher**, **Jackie Mason**, **Katherine Hepburn** and many others provide her escape from household drudgery. Co-star for the event is **Fred Willard** (*Fernwood Tonight*) who currently hosts the excellent MTV-related program *Access America*. MC



Louise Duart

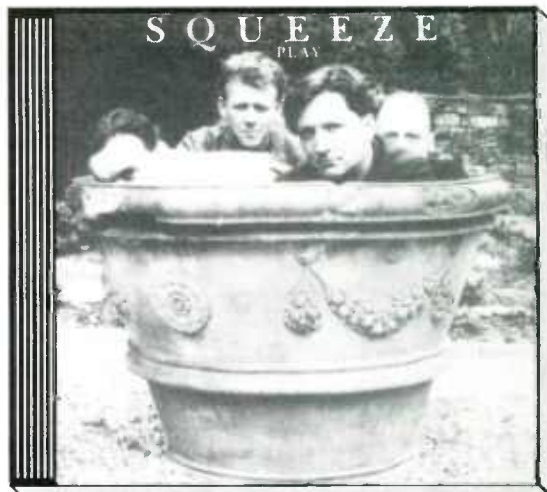
Local Notes

By Michael Amicone

Contributors include Kenny Kerner, Steven P. Wheeler and Tom Kidd.



SQUEEZE PLAY: Squeeze, a veteran British pop band which has been cranking out excellent music long on lyrical wit and melodic invention, has just released what may be their finest outing—and what is certainly one of the finest records of the year, simply entitled *Play*. Led by songwriting partners Glenn Tilbrook and Chris Difford, Squeeze has rebounded from their last LP, *Frank*, an album that fell through the cracks at A&M (they subsequently left the label for Reprise) and has crafted an LP that is chock full of musical pleasures, strong subject matter and wonderful arrangements, all of it superbly produced by Tony Berg (Michael Penn). Standout tracks abound: "Satisfied," "Letting Go," "Cupid's Toy" and virtually everything else on the record. The CD booklet is also quite interesting, with the song's lyrics laced into an actual play, something which, depending on your mood, is very clever or mildly irritating as you're trying to decipher where the lyrics are hidden. A highly recommended album.



CELEBRITY ROCK: New from those crazy folks at Rhino is *Golden Throats 2*, the second installment in their on-going quest to bring listeners the best (or the worst) of celebrity sung rock & roll. We really like how Senator Sam Ervin makes "Bridge Over Troubled Water" sound like a campaign speech, the convincing match of celebrity to tune in Phyllis Diller's version of "(I Can't Get No) Satisfaction" and Leonard Nimoy's (pictured above) rendition of "Put A Little Love In Your Heart." What's really impressive, though, is the CD's 3-D cover, modeled after the Rolling Stones' *Their Satanic Majesties Request* cover. And just in case the same demons who

possessed Muhammad Ali (then known as Cassius Clay) to sing followed reviewers home, Rhino has provided an Audio Sickness Bag, which we found unnecessary. One develops a strong stomach, not to mention a sense of humor, rather quickly in this business.

—TK



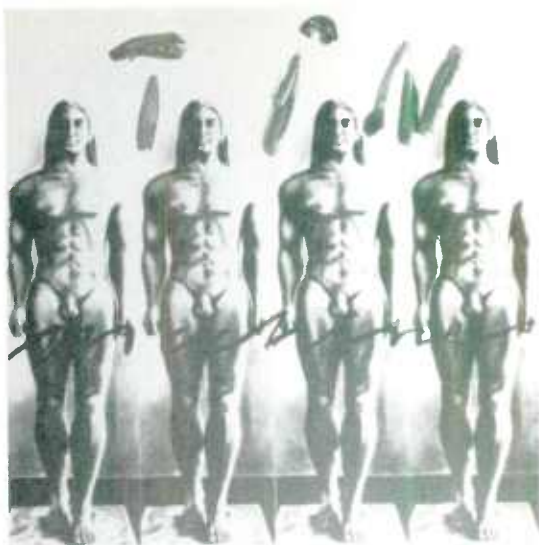
ALL SMILES: Capitol recording artist Richard Thompson (fourth from right) poses backstage with various label execs at his recent Wiltern Theatre performance. Thompson's solid new album, *Rumor & Sigh*, is another example of this fine songwriter/guitar player's talent.



SIXTEEN CANDLES: Capitol recording artist Tracie Spencer made her L.A. concert debut and celebrated her Sweet Sixteenth birthday with a sold-out show at the Roxy recently. Tracie, who is currently enjoying success on the Black charts (her latest release, "Tender Kisses," is following the path of its predecessor, "This House," up the charts), was presented with the world's largest Twinkie, emblazoned with sixteen candles. Pictured (L-R): Capitol President Hale Milgrim, Tracie Spencer, Capitol Senior VP of Promotion John Fagot and Senior VP/GM of the Capitol's Black Music Division Step Johnson.

PLATINUM PALS: Fellow labelmates Amy Grant and Extreme's Gary Cherone are pictured congratulating each other on their respective platinum successes: Amy Grant has scored two consecutive hits singles ("Baby, Baby" and "Every Heartbeat") and Extreme hit it big with their better-late-than-never hit, "More Than Words."

ARTISTIC CASTRATION: As you may or may not recall, when the David Bowie-led band Tin Machine released its first album, each configuration—cassette, CD and LP—sport a different cover (different poses from the same photo session). Now, for their second release, Tin Machine 2, their first for new label Victory Music, they've outdone themselves. The original cover design (pictured right), which has since been censored for stateside release, features four Greek statues (known as Kouros) with fully exposed genitalia—the same statue that can be found in some of the world's top art galleries. Apparently, when certain retailers warned that they wouldn't stock the LP with its original cover, censorship reared its ugly head and the band was forced to zip up its collective crotch and release a less graphically offensive cover for American consumption (though the album will appear in a cleaned-up version in the U.S., with the genitalia "chiseled out," it will sport the original cover outside of the U.S.). Let's hope that, like the cover, the music on Tin Machine's fine new album can create a stir, since their first album received a cool reception from the public.



ALL IN THE FAMILY: Not content to rest on his laurels or his famous brother's name, 20-year-old Marky Mark Wahlberg (pictured left, shirtless), after performing in front of 70,000 screaming kids in Massachusetts and Los Angeles, quit New Kids on the Block to put together a grass roots rap band. "I left New Kids," Marky told MC, "because I could never see myself singing those ballads. I didn't care if I was poor as long as people understood my music." Well, as fate would have it, Marky won't ever be poor again. He's got a smash single on Interscope called "Good Vibrations" and a hit album, Music For The People. And as for his brother Donnie Wahlberg (a current member of NKOTB), just check out the production credits on Marky's album. "If it wasn't for Donnie, I probably wouldn't have made the record," Marky revealed. "Because we're brothers, we've been communicating with each other all our lives. And besides, Donnie has all of that studio experience behind him. Some of the beats he came up with for the record were incredible." Thin on samples and thick on grooves and positive messages (although in one tune, "Wildside," the band does stray into Lou Reed territory and lift one of his more famous melodies), Marky Mark & the Funky Bunch are concluding several whistle-stop promo dates before heading off to Europe. As for whether or not Donnie's name on the LP will influence buyers, Marky puts it this way: "Everyone knows that Donnie was involved, but I think they're curious to see and hear what I'm about. Anyway, I have to make my own identity." —KK



DAVE SABO



JERRY GARCIA



VINCE NEIL



Lynn Gotsman/1991



Steven P. Wheeler

TAPPING ON THE DOOR TO STARDOM: Los Angeles faves the Woodpeckers have been one of the busiest local bands. First, their bluesy rocker, "She's Bad," was the focal point of the HBO film Ski School, then they filmed concert footage for the new Karen Black film Tuesday Never Comes. But, best of all, one of the band's songs, "Got It Bad," has been included on the new edition of The Album Network, a compilation CD of the best unsigned bands in the country, which is sent out to radio programmers as well as the A&R industry. Here's hoping that the A&R community finally wakes up and realizes what Woodpecker fans—affectionately known as "peckerheads"—have known all along: These guys are what American rock & roll is all about. —SW

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THAT'S A LOT OF BULL: We told you how loud disco music can turn mice deaf, so, to be fair, we'll give you some news on the country front this time. The medical profession has linked riding mechanical bulls with a new disease called rhabdomyolysis, which can cause kidney failure, "chew up" muscles and turn urine red.

FLYING HIGH: *The Eagles Live* makes a perfect sweep for the band. It recently went platinum, meaning that every album the Eagles have released has sold more than a million copies.

PLAYING THE WAITING GAME: John Waite has ended a five-year stint as lead singer of the Babys to pursue a solo career. The Babys, meanwhile, will be looking for a new singer/guitarist.

IN THE CARDS: Brockum, a premier manufacturer of rock merchandise, in conjunction with the Major League Entertainment, Inc., has released the first rock & roll trading cards. The complete ROCKCARDS collection consists of 288 photo cards of bands and individual members, 18 peel-and-stick art cards from rock illustrators, 9 peel-and-stick hologram cards of band's logos and limited edition Legacy cards featuring the Grateful Dead. ROCKCARDS (99 cents a packet) are available at record, book, hobby and convenience stores.

NATALIE COLE

Bringing It All Back Home



E.J. Camp

By
Michael
Amicone

In the reality of the record business, there are no guarantees of anything," muses Natalie Cole, whose roller coaster musical career has reached a pinnacle with the success of her new album, *Unforgettable*, a tribute to her father, Nat King Cole. "We all hoped that the album would kick some serious butt," she recalls, "but that was just us sitting around, talking and enjoying the fruits of our labors. We were just hoping that, if the album affected people half as much as it affected us, that it would do okay."

"Do okay" is an understatement. The album recently spent five weeks in the Number One spot, holding off some stiff competition from rap upstarts and rock veterans alike. Not only is it a gratifying success from a commercial standpoint, it also proves that Natalie's career is back on the right artistic track. Though she has scored several successes in recent years ("Pink Cadillac" and "Miss You Like Crazy"), it's the impeccably crafted *Unforgettable* which demonstrates, once and for all, that Natalie has regained the winning artistic and commercial instincts she displayed during her late Seventies heyday.

It's a vindication of sorts for this famous offspring who, following her initial late Seventies splash with the Aretha Franklin-infused hits "This Will Be," "Inseparable" and "I've Got Love On My Mind," found it tougher going in the Eighties. The dawning of the decade saw this Grammy winner's life and career beginning to unravel. "Some of it was burn-out, some of it was plain old low self-esteem," explains Natalie. "The worst thing that can happen to someone is to become immediately successful and not believe it."

In her current record company bio, it's described as "a recording hiatus," but in reality, Natalie's life and career were in serious jeopardy as she desperately tried to wean herself off drugs, a period culminating with a harrowing six-month stay at a rehab clinic. "It's like being in your own prison," says Natalie, recalling her stay at Hazelden. "I could've walked out of those doors anytime, but I wasn't so sure that I had anywhere to go. I really didn't have a life anymore: My husband was threatening to take my son away from me, and my mother took control of my estate. It was a rough time. I thought, will I be able to sing again? Do I even have a career? I basically went in there torn apart, and they literally put me back together again."

When she re-emerged in the mid Eighties, Natalie had some ducs paying ahead of her. "It was a long haul," says Natalie. "When I came out of Hazelden in 1984, I signed with Modern Records and recorded an album [*Dangerous*] which sold 150,000 copies. And that was good, because the album that I recorded before I went into Hazelden [*I'm Ready*] sold only 40,000 copies."

A change of labels to EMI-Manhattan, and Cole's comeback switched into gear. Her label debut, *Everlasting*, contained three hit singles: "Jump Start," "I Live For Your Love" and her Top Ten cover of the Bruce Springsteen composition "Pink Cadillac." Her follow-up, the appropriately titled *Good To Be Back*, contained another hit, the Michael Masser-produced "Miss You Like Crazy," but the next single failed to set the charts on fire. "After the success of 'Miss You Like Crazy,' which was a big, serious pop song, EMI tried to follow it up with an R&B song ['I Do,' a duet with Freddie Jackson]," explains Natalie, "which was the biggest mistake that EMI made. And it almost killed my career again."

"The bottom line is, I just wasn't happy," continues Cole, "I was getting ready to do another album for EMI, and when we started talking about this tribute album, they were kind of lukewarm. I didn't necessarily want it to be the next album after *Good To Be Back*, I just wanted it to be part of my contract. And I couldn't get that from EMI. They kept saying, 'Well, we really feel like you should be coming off

Producing 'Unforgettable': A Labor Of Love

By Michael Amicone



Andre Fischer



David Foster

"It was a husband helping his wife say goodbye to her father," that's how Andre Fischer describes his work on wife Natalie Cole's LP tribute to her father, *Unforgettable*.

Fischer, who produced half of the album's 22 songs, divided the production chores with David Foster, who did seven tracks, and Tommy LiPuma, who produced four tracks and executive produced the LP with Natalie.

"Natalie and I sat down and decided what had to be done," recalls Fischer, a former member of funk/R&B outfit Rufus who has produced Brenda Russell, Janet Jackson and Diane Schuur. "She knows that I have relationships with all the arrangers and musicians, so it was like the husband doing the grocery shopping."

Fischer then sat down with Foster, and the two men picked the songs they wanted to produce from a working list of 30 songs. "I got to choose the songs that I loved, and Andre did the same," explains Foster, who has also worked with his fair share of notables (Michael Jackson, Barbra Streisand, Paul McCartney and Chicago).

The album's current hit single, "Unforgettable," a studio-aided duet between father and daughter, is a seamless blend of old and new recordings. "It was fairly basic," explains Foster. "We were dealing with a 3-track master—the original performance by Nat. It was stereo, with the vocal on its own track. We transferred Nat's vocal track to a 24-track machine and put a click track down. Then we re-recorded the orchestra. The problem was, apparently Nat sang in the middle of the room, because there was a lot of leakage on his vocal track. So Johnny Mandel, who did a brilliant job, had to make the new arrangement close to the original and yet still sound Nineties."

Natalie, who had already been performing the duet in concert (with her dad's voice on a tape recorder), sang over the finished product. What really involved some studio sleight of hand was having Nat answer his daughter's vocal lines during the last verse, an idea courtesy of Foster. "I woke up one morning and thought I could have Nat answer Natalie; because the chord changes stay the same long enough, we could delay his vocal," states Foster. "When I played it for Natalie, she loved it. It really sounds like Nat singing over her shoulder."

One person that both Fischer and Foster give credit to is veteran engineer Al Schmitt. "When coordinating something with other producers, there has to be a thread running through it," explains Fischer. "And it was decided up front that Al Schmitt—who has forgotten more than I know—would mix the total project."

When it came to coaxing the right performance out of his wife, Fischer says it was unexpectedly easy. "When we'd get to the studio, she'd run through the song a couple of times, and then all of a sudden, it was right there. It was like something was guiding her. Now, I'm not gonna get cosmic or mystical, but that happens sometimes, because we don't own what we do, it just kind of passes through us."

a huge album before you do this kind of record.' And I kept saying to myself, 'What if that never happens? What if I never have a huge album?' I really felt like it was time for someone else to start taking some chances. It seemed like I'd been the one taking all the chances."

Natalie and the tribute album to her dad found a welcome home at Elektra. Initially intended as her second release for the label, the project was pushed to the fore at the behest of label chairman Bob Krasnow. "Unforgettable is a real credit to Bob," adds Natalie, "because, once I signed on the dotted line and we decided to go ahead with this, he really gave me free rein. I did exactly what I wanted to do with this album. We didn't have any disagreements or obstacles—which was really amazing in itself."

The idea of doing the album had percolated in Natalie's mind for many years. "I even had a vision of the way this needed to be done—that there would be so many orchestrated tunes, there would be so many big band songs, so many trio tunes. I really wanted to do a double album. I knew it couldn't be a ten-song record, and I let Bob know up front that it was going to be a long single record."

The 22-track album, which was executive produced by Natalie and Tommy LiPuma, definitely

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**"Unforgettable
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—Natalie Cole**

Classic Cole Cuts

By Scott Yanow



Natalie Cole's *Unforgettable* should continue to fuel the resurgence of interest in her father's music. That's not to say that Nat King Cole has ever been forgotten, for—like Bing Crosby and Louis Armstrong—he has remained a magical name decades after his death.

As with Bing, Nat King Cole's main appeal was not his vocal range or musical virtuosity, but his down-to-earth style. His fans felt that they could sing along with him, and his perfect enunciation (one could always understand the words), easy swing and always in-tune jazz phrasing were almost taken for granted.

Five CDs do an excellent job of summing up Cole's legacy:

Hit That Jive Jack (MCA/Decca)—Nat Cole would have been a legend (although to a smaller audience) even if he had never sang. A talented jazz pianist influenced by Earl Hines and Art Tatum, Cole first gained popularity as the leader of a piano/guitar/bass trio which set a standard that, in turn, influenced Oscar Peterson and Tatum himself. This MCA set consists of Nat's first sixteen commercial recordings (from 1940-41), mixing together instrumentals, vocal novelties and Cole's first hit, "Sweet Lorraine."

Jumpin' At Capitol/The Best Of The Nat King Cole Trio (Rhino)—this set spans the years 1943-46 (with one selection from 1950) and features Cole's piano playing at its best. Caught somewhere between late swing and early R&B, this highly accessible music (which has a generous sampling of Cole's increasingly confident voice) is highly recommended to jazz listeners, along with those Cole fans who do not realize how strong a pianist he was.

The Capitol Collector's Series (Capitol)—By 1950, Nat King Cole was a hot commercial property, and for his final fifteen years, Cole's piano would be greatly de-emphasized in favor of his voice. This CD contains Nat's 20 biggest hits spanning 1943-64, including "Route 66," "Mona Lisa," "Nature Boy," "Unforgettable" (sans Natalie Cole) and "Ramblin' Rose."

After Midnight Sessions (Capitol)—For a change of pace, in 1956 Nat Cole returned to the trio format, added some guest soloists and created a gem that reminded the jazz world what it had lost when he switched to pop music.

The Nat King Cole Story (Capitol)—In 1960, Cole re-recorded in stereo most of his earlier hits in what would be a retrospective of his first 20 years. Starting with five trio numbers before revisiting his later orchestra and big band recordings, Nat King Cole (using most of the original arrangements) sings beautifully throughout this double-disc set. Although one could speculate how he would have survived artistically through the rock era if he had not died of cancer in 1965 (at age 47), this superb two-CD set demonstrates how timeless and truly unforgettable his music was.

Michael Ross and Delicious Vinyl



By
Steven P. Wheeler

It's been four years since two 25-year-old L.A. DJs decided to turn their dreams of musical success into visions of reality. Back in 1987, Michael Ross and Matt Dike turned in their headphones and turntables for an L.A. office and their own record label, naming their creation Delicious Vinyl. Since that time, the 29-year-old entrepreneurs have turned this tiny label into one of the most successful independent labels in recent years.

These two men helped bring rap music into the commercial mainstream with their two most famous acts: Tone-Loc and Young MC. Tone-Loc became a platinum superstar with two infectious hit singles, "Wild Thing" and "Funky Cold Medina," while Young MC won a Grammy for his multi-platinum album *Bust A Move*.

However, Michael Ross and Matt Dike are not mere rap advocates, as Delicious Vinyl's roster boasts a wide array of musical styles.

"Delicious Vinyl has a certain sound," maintains Ross, "whether it's rap, rock or

R&B. It has to be about songs that kind of represent our musical tastes, because we don't want to put out records that we don't believe in. Once we do that, we might as well pack it in."

The past four years have been an exercise in commitment, dedication and a never-say-die mentality. "When we started this label we didn't really have a financial backer," Ross says. "We really started this thing on a shoestring, with about \$5,000, and my dad loaned us about \$10,000. That was basically all we had as capital, until we made a distribution deal with Island about a year-

and-a-half after we started." (PolyGram purchased Island and is now handling the distribution.)

But what separates Delicious Vinyl from other independent record companies is, Ross and Dike will not give up any of their independence, preferring to control their own destiny.

"We pay for our own promotion and marketing, so our financial futures are still very much on the line," Ross explains with a laugh. "I don't know if it's the smartest thing to be doing, but we look at it like we're kind of betting on ourselves, because we want to have control."

Ironically, according to Ross, it was this "control" that led to an ugly divorce from their leading act, Young MC. "We made the first record together because we had an idea of what we could do with Marvin (Young MC's real name) as an artist, and we had an enormous success. But sometimes personalities change, and people seem to forget what it was that got them there and they want to go out and do their own thing. Unfortunately, that was the case with Marvin. He wanted to have complete control, and musically we weren't about to sacrifice the sound of the label to let Marvin control things from a production standpoint."

The bitterness ended with Delicious Vinyl losing Young MC to Capitol Records, but Ross insists that it was all for the best. "It became more of a relief to us once he finally went to Capitol because it was kind of a negative thing hanging over the label, and who needs that."

Ross, a former intern at MCA Records ("I was a white guy in the black music department, so I think a lot of people just thought I was some freak of nature"), says that Delicious Vinyl is able to compete with the majors because he and his partner can offer something to the creative community that the majors seem to ignore.

"This label is based on developing artists, not just developing radio singles that have nothing beyond that one song. There's more of a feeling with us of working with artists and developing their ca-

Anna F. Flash

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reers and not just trying to get music on the radio."

If David is ever to challenge the industry's Goliaths, success comes down to one thing, according to Ross. "It comes down to us finding better music. Good music is the only way that we can compete. Securing a reputation for putting out music that has some integrity, so that people can pick up any Delicious Vinyl record, whether it's rap, rock or R&B, and know that there's something cool on there."

"These major labels are so well-financed," adds Ross, "that they can push things on the radio, and they can almost control the marketplace just through dollars and cents. We're out-numbered, out-manned and out-financed, so we have to be creative with it and hope that we can find a niche through the music."

And how does Ross evaluate the new Soundscan System, a computer system that registers sales through a scanning process at retail record stores which is being used by *Billboard* to tabulate the pop music charts?

"I think Soundscan is great, and it will help us, but there are two arguments about that system and its effect on the small independent labels," says Ross. "A lot of people think that many of the smaller record stores who carry a lot of the independent releases won't be on the system, thus it might not be as helpful to smaller labels. But I think it's going to

help us, because a lot of our music isn't as alternative. I think it's going to be a much truer barometer of what's going on in the marketplace."

In Ross' mind, the advantages of Soundscan far outweigh the disadvantages. "If it is done correctly and distributed properly across the country—which I still think it needs work on—I think it's going to be really positive. You have to understand that big labels have been known to buy their way up the charts, but with this system, it's obviously going to be harder for them to do that. Hopefully, it will be a more real reflection of what's being sold to the public, rather than what's being promoted by the majors."

When it comes to signing acts, Ross says that Delicious Vinyl doesn't look at mere sales potential but also at musical integrity. "I don't really look at the potential of acts in terms of platinum or gold. We sign bands that excite us musically and write good songs. Certain bands are going to sell more because of the marketplace. We have a punk rock band called Spinout, but I

would be stupid to think that I can sell as many Spinout records as I could of the next Tone-Loc release. I just want to see them get some exposure, because they have a great sense of humor and they rock."

Inside the hierarchy at the label, Ross and Dike handle the creative aspect of things, while Ross' younger brother Rick handles the day-to-day operations at the office.

"We're lucky to have my brother in there. In two years, he's gotten an incredible education in the record industry, and with him running the day-to-day operations of the company, it frees Matt and I up to work with the artists and the music."

In a final comment, Ross sums up his fears and dreams of the future. "You're only as good as your last hit. You can never really rest on your laurels when you're a record label because it's a never-ending process."

The young label executive lets out a laugh before adding, "It's a good way to make a buck, the trick is to hold on to it." MC

"This label is based on developing artists, not just developing radio singles"
—Michael Ross

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INSIDE NEW YORK CITY CLUB LIFE

By Jesse Nash

The New York club scene is a bit of an enigma. Most people who inhabit the City That Never Sleeps will be the first to tell you how difficult it is to make it in this town. But, nonetheless, it keeps on thriving night after sleepless night. For you see, everything old is new again in New York, and on any given day, a club will be opening as another one closes its doors.

The Big Apple is a city of survivors, where being a musician means you are automatically facing an uphill struggle. You most likely will have to work two jobs and deal with a modest living space, probably with a roommate who will be just as broke as you are. But that's where the true test of durability comes in. If you can deal with this naked reality and, as most New Yorkers will tell you, "somehow you just get used to it," then you may be destined to at least get your shot. A chance to reach your creative goals, or better yet, as the late Andy Warhol once put it, "your fifteen minutes of fame."

Well, Warhol must've been right, because there are thousands flocking to New York with just that thought in mind. But their grandiose visions span much broader than just a measly fifteen minutes. Young women and men, who feel the need to express themselves, albeit on electric guitar, drums or some other instrument, are making their attempts to create music that will, they hope, cast a spell over some well-connected A&R man. Every night in New York City, each of these dreamers goes through it, and every once in awhile, a few lucky ones manage to find a way to break out.

There are many clubs in this city, and the following diatribe will attempt to provide you with some of the highlights of a typical week hanging out at many of these establishments. Each evening offers an opportunity

for you to recognize one or more of your favorite entertainers who might be hitting the stage somewhere between 125th Street and wayward downtown. Sometimes (yes, even in New York), we're lucky enough to get a special treat. But, for me, a real New Yorker at heart, the anxiety and the tension are worth it. What other place in the world could house so much extraordinary talent in a 250 block area?

The **Bottom Line** on West Fourth and Mercer Streets moved into the forefront of the music scene around 1975 and has remained an industry favorite since its inception. Alan Pepper is one of the club's owners who smiles proudly at some of the glory days. I mean, who could forget the night Bruce Springsteen made history by literally blowing away an entire industry and making them believers in just one night; it was the turning point in his career. Or when Prince appeared out of a dense fog to introduce the future classic "1999." This is a club that offers you a consistent history. When you played the Bottom Line back in 1975, you knew you had arrived. To this very day, the privilege continues. (Booking suggestion: If you're a band seeking a gig, talk to Alan Pepper. Usually the management of the headliner performing decides who the opening act will be, but a good suggestion would be to approach Mr. Pepper anyway.)

In every decade, there are the clubs in the city that everyone just "dies" to get into. **Tatou**, located at 151 East 50th Street between Lexington and Third Avenues, is just one such phenomenon. Most nights at Tatou are a bit crazed. If you're not into being reduced to a slab of meat at the door (the doormen can be a bit power crazy), Tatou might not be the place for you. But if you can

deal with the many oversized egos, then there's plenty inside to keep your interest.

First of all, Tatou is a wonderful structure to look at. Its decor reminds you of Europe, in particular, France, and if one's imagination gets carried away, you could almost expect to see Joel Grey and Liza Minnelli (a frequent visitor to the club) recreate their roles in *Cabaret*. At the recent Marlboro Country Music press conference announcing a series of shows during the month of May, the original lineup of America played a song or two. Heck, even Joan Rivers played the room to raise money for a charity event. (Booking suggestion: Send tape, bio and photo to the club and follow up with a phone call.)

New York City has a very strong jazz clientele, and one particular mainstay is **Fat Tuesdays**, located at 190 Third Avenue. Monday nights belong to guitar legend Les Paul (and have for seven years), and there to celebrate the 75-year-old musical legend's tenure were Jeff "Skunk" Baxter (Steely Dan/Doobie Brothers), Brian May of Queen, guitar great Al Dimeola and adorable Les himself. A must for anybody who thinks he knows anything about the guitar. (Booking suggestion: Send a press kit which includes tape, bio and photo to the club. Follow up with a phone call. In many cases, the headliner for the evening has his management booking the opening act, but the club can provide you with that information.)

The **China Club**, on Broadway off of 75th Street, has been a haven for music types of all persuasions. Everyone who is anyone in the music industry has walked through the club's doors at one time or another. John Entwistle was recently there jamming on a Wednesday night, which has become traditionally known as "Jam Night." Paul Stanley





(L-R) A party outside Tatou; Paul Stanley and Richie Sambora at the China Club; Fat Tuesdays with Jeff "Skunk" Baxter, Brian May, Al DiMeola and Les Paul; Tana Steel; Sonic Youth at the Academy Theater.

of Kiss and Richie Sambora from Bon Jovi hit the club on a Tuesday night, which often features Jimmy Vivino's Little Big Band Jam. Donald Fagen was just there, and on a recent Saturday, promoter Constance Hope threw her weekly Saturday Night Industry Jam which featured Nile Rogers and Rick James in attendance (Saturday nights have traditionally been the least desirable nights to go out, but promoter Hope is changing all that).

A lot of music's greatest acts love the joint. Bowie, the Black Crowes, Rod Stewart, to name but a few, frequent the place on a regular basis. On many occasions, the jam sessions have given some unknowns a chance to strut their stuff. One such performer, who should've been signed a long time ago, is Frank Carillo. An expert guitarist and vocalist, Carillo has taken the stage many a night and driven it home. (Booking suggestion: Send press kit to club. Usually they will listen to everything. If the club is really blown away by your tape, they'll book you a night with pay! If they're not totally convinced, they might want to see you perform at another club first before making a decision. But this is a club run by people who know good music, so your chances are great.)

There are legends in this city, and the **Academy Theater**, located at 234 West 43rd Street, is one of them. One of the last great music halls in New York and America (the other is the Beacon); such bonafide acts as Sonic Youth and Living Colour have performed there to SRO houses. Truly a landmark. (Booking suggestion: Call the club for booking information. Do not waste your time sending a press kit until you talk to club management.)

Mention Bleecker Street in Greenwich

Village and two landmark clubs come to mind—the **Village Gate** and the **Bitter End**. Located on Bleecker off the corner of LaGuardia, both have housed the likes of Bo Diddley. The Bitter End, in particular, still contains its magic, and for that you can credit two guys: majority owner Paul Colby and manager Kenny Gorka. These gentlemen understand what the word "magic" means and have carried on a grand tradition, being responsible for attracting such superstars as Tracy Chapman, Bob Dylan, Patti Smith, Bette Midler, Woody Allen, to name just a few. (Booking suggestion: Send a press kit to Kenny Gorka and then follow up with a phone call. He manages the club, and he's one of the most aware people in the music business.)

What would a city be without a **Hard Rock Cafe**? Don't answer that because we'll cut you off at the pass with the latest fun events to hit the Hard Rock, located on 57th Street between Seventh Avenue and Broadway. Recently B.B. King was the recipient of the Lifetime Achievement Award from Gibson Guitars for their First Annual Orville H. Gibson Guitar Awards. Les Paul was there and so was former Cars guitarist Elliot Easton and, of course, the Duke of the blues himself, B.B. King. Then there was the PETA party celebrating Rock Against Fur. It was all the veggie burgers you could eat with Pretender Chrissie Hynde hosting the event. (Note: Specifically a special events place that the music community frequents quite a lot.)


Unsigned Talent: There's a beautiful blonde named **Tana Steel**, and can this girl sing. Often she can be heard at the **Cat Club** on West Thirteenth and Lafayette Street. As I mentioned earlier, there's guitarist/vocalist **Frank Carillo**, who often shares the spotlight

with singer Annie Golden at **True Blue**, a club that showcases original music and no cover charge, located at 69th Street and First Avenue.

Gadget is a new rock & roll band which features strong singing and playing and unique and evocative lyrics. Jon Albrink (vocals/bass guitar) has played with everyone from Buddy Rich to David Johansen. Jim Gately (vocals/guitar) is an established recording engineer and has performed and recorded all over the country. Peter Valentine (vocals/keyboards) has performed as a sideman with Pat Benatar, Bruce Springsteen and Tony Bennett. Gadget is filled with imagination and can be seen performing at clubs all over New York City.

Powerful, yet vulnerable; hard-hitting, yet tender—these are some of the qualities of **April Higuera's** dynamic performances. With a richly textured rock voice that spans three-and-a-half octaves, April and her band are causing a stir in the music community. Her songs and expressive interpretations lend a different perspective on the pleasures and pains of life and love.

Meet the **Wallflowers**, one of New York City's most progressive unsigned bands. They write great songs and have a rawness that has music industry insiders taking note. They can be seen in clubs throughout the city, and the group's leader can be contacted personally for more info at (212) 758-8652.

Robbie Hendrix is an artist from Lincoln, Nebraska, but he is getting the attention of record labels. A cross between the Beatles, Queen and Todd Rundgren, Robbie should be signed to a major. His demo tape alone is a marvel to listen to. Done on only a 4-track, these songs showcase his genuine talent. For more info, call Robbie's representative, Don Casale (516) 333-7898. 



Pictured (L-R): Lene Lovich, Liza Minnelli, k.d. lang, River Phoenix, Chrissie Hynde, Keith Strickland, Kate Pierson, Fred Schneider, Elliot Easton, Eric Johnson, Les Paul, Ian Ralfini, Henry Juszkiewicz, B.B. King, Melba Moore, Eartha Kitt, Freddie Jackson, Vanessa Williams, Kid N' Play. All photos: David Allen

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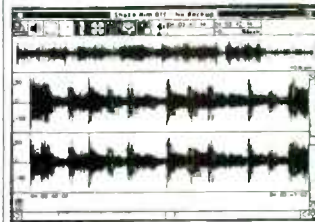
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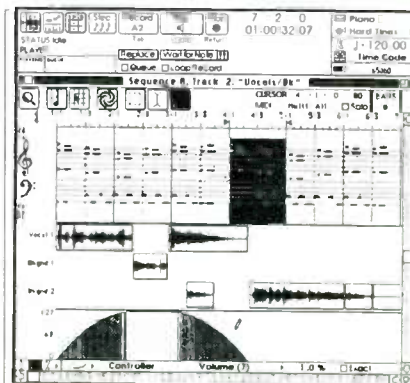
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New Location

Chicago

By Sue Gold

With fourteen platinum albums under their belts, Chicago ranks as one of the most successful acts of the rock era, yet, no band has been ignored or dismissed by the music industry as many times as they have.

Chicago has consistently proven themselves, bouncing back from death, drugs and personnel changes to remain one of the most successful bands of all time. According to *Billboard's* pop charts, they were the top band of the Seventies. They also racked up impressive numbers in the Eighties with four platinum albums in a row and a greatest hits package which has sold just under one million copies.

With a track record such as this, it comes as somewhat of a surprise that their recent album, *Twenty-1*, has sold only 450,000 units (as of June). The first single from the album barely broke the Top 40, and the second never made it that far. "Comparatively speaking, [450,000] is a substantial number of records, but if you compare it to their track record, it's very disappointing," Bob Merlis, Vice President, Publicity Director of Warner Bros. Records, says. "But it's not like they haven't had their ups and downs before."

The first two singles were written by Diane Warren, who also wrote their Number One hit, "Look Away." "I don't know if radio was as receptive to Chicago this time around," she explains. "There was a lot more rock on the radio at the time of 'Look Away,' and that was kind of a rock ballad. You don't see as much of that now. It's not as easy to get through. I think 'Chasin' The Wind' could have been a hit record. It was as good, if not better than 'Look Away.'"

In spite of the failure of the first two ballads (the second was "Explain It To My Heart"), Chicago has just released a third ballad from the album entitled "You Come To My Senses." It's a song that former Chicago producer David Foster says should have been the first choice: "I think they released the wrong single

**"We see ourselves
as the Rodney
Dangerfield of rock.
We don't get
any respect."**

—Walt Parazaider



Chris Cuffaro/Visages

Lee Loughnane, Dawayne Bailey, Robert Lamm, James Pankow, Bill Champlin, Walt Parazaider, Jason Scheff

first. 'You Come To My Senses' is a terrific song, and I would have chosen that as the first single."

Since 1980, only two uptempo Chicago tunes have reached the Top Twenty, unlike their first ten hits which were all rockers except for one. Keyboardist/guitarist/vocalist Bill Champlin explains, "Radio kind of expects [ballads] of us. We tried putting out a single last summer, a real hard burning song called 'Hearts In Trouble.' Radio played it a little bit, but it didn't do as well as everyone wanted. I don't think radio is ready for a non-ballad from us."

While the band seems to be stuck in between the cracks of the charts for the time being, they have proven that they can bounce back. Chicago has gone through many changes in the four decades they've been recording, and most of those changes have happened in the past six years: the loss of their original drummer Danny Seraphine, the loss of bassist/singer Peter Cetera (who left with harsh words about the group) and several changes in producers and musical direction.

Cetera sang many of the band's early Eighties hits and, thanks to MTV, had become very visible. Champlin says Cetera was unhappy before leaving and feels he was tired of being in a band situation. Cetera, along with producer David Foster, had taken a lot of the credit for the success of *Chicago 17*. Sax player Walt Parazaider states, "If that's what they believe, then I have to send them a thank you note. I really appreciate that they were the only ones involved.

"Peter had a lot of energy and was on a

creative up," Parazaider continues. "Who else was writing at the time? Robert [Lamm] had a song and Jimmy [Pankow] had one, but Peter was definitely writing. If he thinks he was responsible for the 'up' of Chicago, then you can also say he was responsible for the down when we took a dive on the 14th album, because he wrote a lot of those songs."

The members of Chicago have since turned their attention back to the band and horns, something which had diminished in the Foster era. "Horns and that sound mean something to old Chicago fans," says Champlin. "I think some of the things [on the new album] will strike a heartbeat in old Chicago fans."

While two members were lost in the past six years (Seraphine left quietly last year due to a mutual decision between Seraphine and the band, according to Champlin), it was the 1978 accidental shooting death of co-founder/guitarist Terry Kath that was the biggest hurdle for the band to overcome. Unlike other bands who replace members and then continue on, Chicago had problems. They refused to accept Kath's death, replacing him with a totally opposite player, Donnie Dacus, who lasted less than two years. It wasn't until four years later when Champlin joined the band in 1982 that Chicago played "Colour My World" and other songs associated with Kath.

"We probably weren't facing [Terry's death]," Parazaider admits. "For the longest time, it was the hardest thing to play any of the songs he was connected with. It was very hard for me to put that flute to my lips and play 'Colour My World.' There was a time when I couldn't have done it. A big obstacle was we

◀ 21 Natalie Cole

gives the listener plenty of music for his or her dollar. It was also, looking at the long list of credited musicians, arrangers and producers, a job bonanza for session musicians. Among the many musical notables lending their expertise to the project are arrangers Michel Legrand and Johnny Mandel. What the arrangers and producers Andre Fischer (Natalie's husband), David Foster and Tommy LiPuma have managed to do on *Unforgettable* is to update the original song arrangements in a way that makes them sound modern without sacrificing the qualities and charm that made the originals work in the first place.

"The one way that you could screw this up," explains Natalie, "is by trying to make it more modern—then you'd be open to all kinds of criticism. And I think that you would be, inevitably, taking away the essence of what made these songs so great. The arrangements made

them great. If you listen to the originals and then listen to these tracks, there are very subtle differences, but basically the foundation is still the same."

In addition to making sure that the arrangements worked, Natalie and her team of producers handpicked the material. Her father's signature tunes, such as "Mona Lisa," "Route 66," "Nature Boy," are included, but it's the album's current hit single, "Unforgettable," a studio-aided duet between daughter and father, that is the album's centerpiece. "Initially, we did it onstage. We'd take a reel-to-reel tape recorder and mute the music behind dad's voice on 'Unforgettable.' We had a live orchestra, and the orchestra would play throughout all the muted parts. And it was always very effective. There was no real technical genius at work. We'd just hope that, when we pushed the button, it would work. Then when we got ready to do it for real, it was a lot more involved. We literally took dad's voice off the

original track and recorded a fresh, new track and put it back on again. That way, it allowed me to sing with him."

The album, which is as much a tribute to classic American pop as it is to her father, is connecting with a cross-section of music buyers in a way that no record has done in recent memory. It's the kind of across-the-board success that will effectively silence any criticism that Natalie is cashing-in on her dad's reputation and memory. "I've heard that, and also that I've turned my back on the people that made me: the R&B crowd. That's bullshit. You know why, because of all my contemporaries, I'm one of the few singers who can do this and go right back and do R&B."

With *Unforgettable*, Natalie Cole has soundly reclaimed her career. It's not only a triumph for her, but for her father, a consummate artist and racial pioneer who continues to move people with the power of his voice and music. **MC**

◀ Chicago

had to confront our own mortality. We were young guys. I believed I could walk on water. Now I know I need a couple of inner tubes."

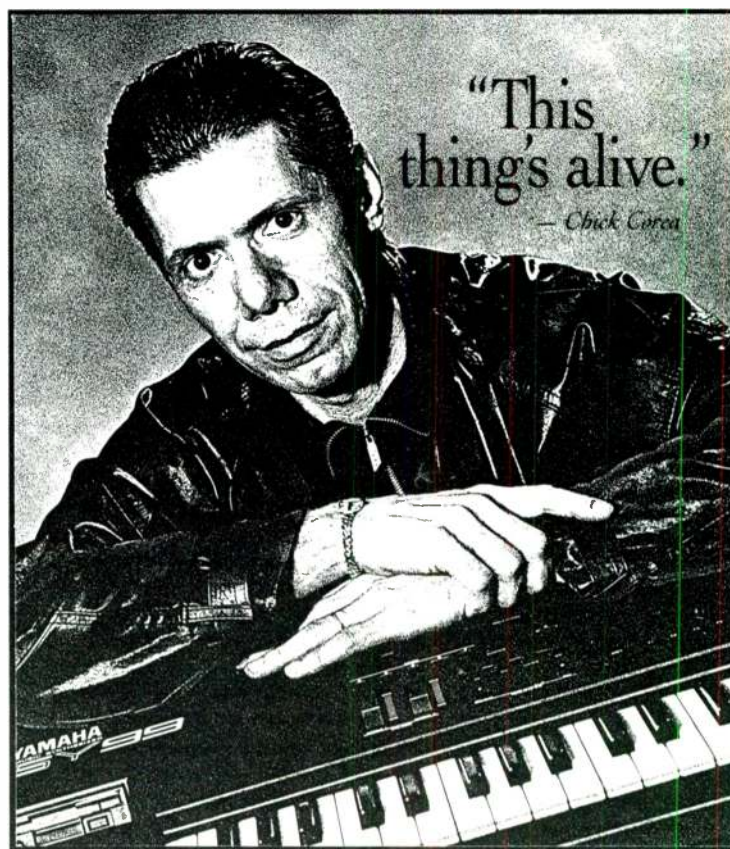
Until Kath's death, the band underwent few changes. They had the same producer/manager for eleven albums, James William Guercio, and, with the exception of adding a percussionist, the same lineup. Guercio had been fired shortly before Kath's death, an incident referred to by another band member as "similar to firing Hitler."

"Whoever made the Hitler remark is right, and that's probably a mean thing to say. With Guercio, it was like, 'I'm doing all this, all you have to do is play. You guys have no say.' That was Guercio. It worked for awhile, but I'd say it started wearing thin around *Chicago 7*. By the eighth album, we started sending him to bed around 9:00 p.m. at the [Caribou] ranch, and we started doing as much of the stuff as possible ourselves," Parazaider remembers.

After working with Foster on their 16th, 17th and 18th albums, the band turned to Chas Sandford and Ron Nevison to split chores on *Chicago 19*. While both producers came up with hits, Nevison got the gig for *Twenty-1*, a producer whose way of working was substantially different from Foster's. "The difference is, with Ron [Nevison], I'd sit down at the piano and say, 'What do you think of this?' and he would say yes or no. With David [Foster], he would sit down at the piano and say, 'What do you think of this?' and I would say yes or no," Champlin explains.

As they continue into their fourth decade of recording, Chicago is still waiting for acceptance from the media. "We see ourselves as the Rodney Dangerfield of rock. We don't get any respect," Parazaider says.

While *Chicago Twenty-1* may not have scored big, the band isn't too worried and is looking toward the future. So what about the cover of *Chicago 30*? "Maybe gold flame walkers and chauffeur-driven wheelchairs," Parazaider says. "I'd like to have a hit come the turn of the century. I don't know if that's a possibility, but it's something to shoot for." Despite their ups and downs, rock fans can probably expect to see Chicago on the charts in the year 2000. **MC**



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Voice Farm

Bigger Cooler Weirder
Morgan Creek

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **Producer:** Wally Brill and Voice Farm

❑ **Top Cuts:** "Seeing is Believing," "Free Love."

❑ **Material:** Is it art or is it commerce? To paraphrase an old Certs commercial, it's two, two, two bands in one. You can dance to "Free Love" if you want to, as many members of the disco community have discovered, but the Voice boys also appeal to the brains. "Free Thinker," for instance, quite logically sets off in lyrical exploration of both sides of the free thinker movement. And in a move that is the epitome of the trash-to-art movement, Voice Farm explores both sides of singer Rosemary Clooney and discovers that "Come On A My House," surprisingly to everyone but Voice Farm, is quite a good song.

❑ **Musicianship:** If *Bigger Cooler Weirder* is historically noted for nothing else, it will be for the recononization of the keyboard. That lately much-maligned musical machine, usually dressed as an orchestra or impersonating some other hard-to-play instrument, is in its natural glory here. Not since the last Erasure album have keyboards been so well-used. Vocally, the sly lyrics are presented simply, and the simple lyrics have a sly flavor to them. It's just ironic enough to get the listener listening and definitely interested.

❑ **Production:** Voice Farm almost pulled in a protege of Prince to help with the record, but it may be a good thing that they didn't. By keeping the record production somewhat organic, and rather limiting themselves to the not-quite-state-of-the-art equipment at their own private studio, they keep the production job from becoming overbearing. The record was produced with the songs and performers in mind, rather than to become a star in its own right.

❑ **Summary:** Like most people, I'm a sucker for anybody who tells me I'm smart, which is exactly what Voice Farm is implying to those who buy the record. Like many people, I often tell myself that I'm smarter than John Q. Public because I can understand things that go way over his head. John and I both like this album, which has a number of different implications, but the one I choose to believe says Voice Farm has created one grandly universal album.

—Tom Kidd

Albert Sanchez

Voice Farm

Label: Morgan Creek
Manager/Contact: Wally Brill
Address: 2370 Market Street, Box 84, San Francisco, CA 94114
Phone: (415) 928-3092
Booking: FBI
Legal Rep: Ross Schantz
Band members: Ken Weller, Charly Brown, Myke Reilly
Type of music: Modern synth-pop
Date signed: December, 1990
A&R Rep: David Kershenbaum

By Tom Kidd

There are many colorful clarifying modifiers one could use to describe both the sounds and collective personality of Voice Farm. "Smart" would be a good first choice, unless one prefers the equally appealing and definitely descriptive "cynical." One might also refer to Voice Farm as "fun," or even a combination of all of the above.

But probably the most distinct and definitive description of what they do comes from the San Francisco-based band itself. That would be the title of their new Morgan Creek CD, *Bigger Cooler Weirder*. Let's examine those three points in sequence.

One might say that Voice Farm is bigger in a number of different ways. First of all, the group is clearly more than the sum of its parts. According to the group's legend, the nucleus of Voice Farm coalesced when Charly Brown, an artist from Portland and member of the anarchistic Da Da Event group, got it in his head to put out a more positive expression than conveyed by his group's CD, *Death In A Disneyland*.

Meanwhile, Myke Reilly had just come to the city by the bay from the city by the wall, Berlin, after serving a three-month jail sentence for beaming the likes of *I Love Lucy* into Eastern Bloc nations from a mobile transmitter. Introduced at a loft party by graphic designer Tom Bonauro, who would eventually provide the package design for *Bigger Cooler Weirder*, the two hit it off.

With the later edition of former minor league baseball player Ken Weller, the group was on its way.

But on their way to what? Though the new record, which the band insists on describing as "*Gilligan's Island* meets Fellini," is their third release, it is not only their first for a major label, but can be seen as the culmination of a career that they first assumed would go in quite a different direction. You see, the original gig for Voice Farm was as backup for an eight-piece dance troupe known as Oblong Rhonda.

"Initially, Voice Farm was doing backup music for their dance concerts many, many years ago," Weller explains. "They were a performing post-modern dance company. It evolved to a point where now they perform only with Voice Farm." The roles have switched.

Anyone attending a Voice Farm concert is unlikely to see the trio with all eight dancers, because, well...that would be too big. Sometimes they pull out all the stops, but the band saves their all for special times such as their recent L.A. appearance. Usually they travel light with only three dancers, who are picked on the basis of availability, or, in the words of Charly Brown, "the ones that are most sexually active."

The participation of sexually active dancers in a rock show format is pretty cool, but it isn't the only aspect of Voice Farm's existence that makes them one of the cooler bands around. For one thing, there's a really cool single in "Free Love," which right now is moving steadily up the dance charts and onto radio playlists across the country. Another cool aspect is the group's fixation with Rosemary Clooney, whose "Come On A My House" they cover on this new outing. (Depending on who one believes, by the way, the band's relationship with the former diva entails her being "our good friend," "one of our idols," "our love slave" or merely interested in working with Voice Farm on one of their upcoming projects.)

Another really cool character of the band, in a punk sense, is the fact that they are so often misunderstood. "Quite

often, when we think we're being humorous, people perceive us as being cynical," complains Reilly. As a for instance, he points to the song, "My Idea." "There's a line in it that says, 'You won't catch me with a baby and a wife.' Some people found that very cynical and offensive as if we were putting down getting married and having children. It was a humorous reflection on someone who once had a lot of great ideas and who has since opted for the hook, line and sinker of marriage, a house and having children and is now unhappy and miserable."

Such observations are what Voice Farm collectively describes as realism, as opposed to cynicism. They are, after all, happy and positive people, they remind us, but one can be nice and happy and still have a skepticism or cynicism about what one experiences in life.

The group's realistic attitude towards life in general is reflected in their loving and lyrical recycling of the trash icons of culture. Seemingly, everybody from Patti Smith to Connie Francis gets some sort of reference in Voice Farm's world.

This, indeed, may be the heart of Voice Farm's lack of darkness. Brown, Reilly and Weller see the group's work as taking a more interactive, rather than passive, relationship with today's media. The group seeks to do in their art what they seek to do in their lives: to make something better out of the cultural rubbish at hand.

But cultural rubbish is hardly to be the fate of Voice Farm, not if the trio and their octet of dancing friends have anything to say about it. After all, in the final analysis, there isn't anything that would make the discerning record buyer consider *Bigger Cooler Weirder* to be weirder than most other records in the racks. That is, unless one considers it weird that three smart guys should create intelligent and realistically cynical music from the dross that surrounds them in their everyday life.

In reality, that seems pretty cool. And hopefully, eventually that approach will also lead to Voice Farm becoming very big.

MC

TOMI KITA

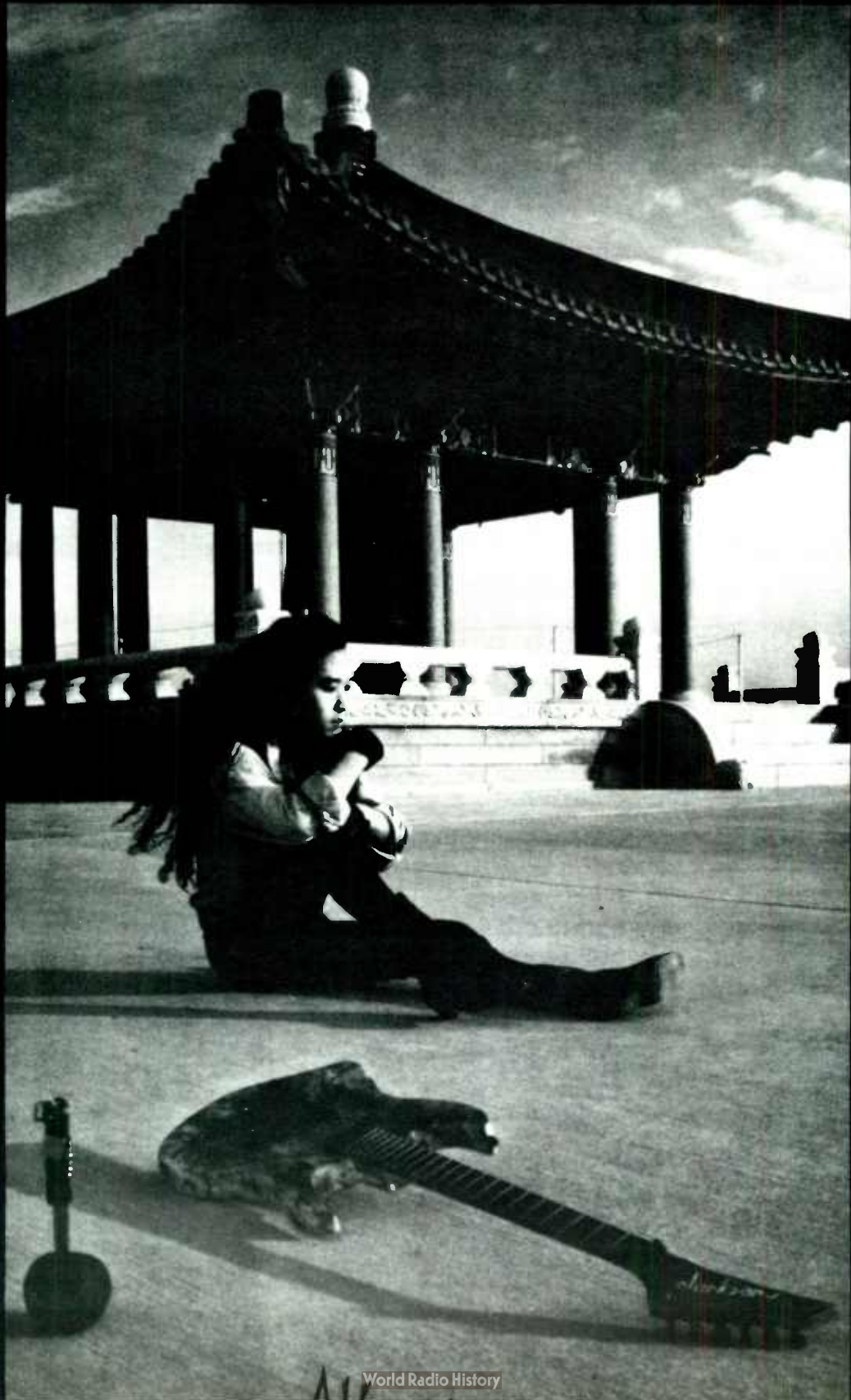


foto by Wesley Alison

NIGHT LIFE



ROCK

By Tom Farrell



Snake Rock

It's the end of the Strip as we know it. **Ballystyx**, "the first hip-hop, dance and funk club on the Sunset Strip" opened its doors at the **Whisky** a couple of months ago and is enjoying overwhelming success. On any given Thursday night you can drive by the club and see a line stretching from the front doors of the Whisky all the way down to the **Roxy!** When was the last time we saw a line like that for a live rock act at this venue? Operated by "I Thought U Knew" productions, the overwhelming success of Ballystyx clearly shows the need for an all-ages dance club in the city. Let's see how their crowds are after school starts!

Despite loads of local media attention and overwhelming critical response, **Atlantic** records has elected to drop **Redd Kross**. In addition, guitarist **Robert Heckler** has parted ways with the band.

We've heard rumours that the **Country Club** may be getting their liquor license (and lease on life!) back in the near future.

True-to-your-roots rockers **Snake Rock** have completed their demo with guitarist **Vivian Campbell (Dio, Riverdogs)** lending his chops to the song "Tongue Twisted." Ex-**Lou Gramm** drummer **Kevin Valentine** handled the production chores. Snake Rock's recent **Roxy** show drew a good response with the band's blend of "real rock" and hard energy.

Jeff Scott Soto has bailed out of **Eyes**.

Critical Mass, a benefit for L.A. rock critic and musician **Craig Lee** (who is suffering from AIDS) has been slated for Wednesday, September 4th at 8:00 p.m. at the **Palace**. Lee, formerly Music Editor for **L.A. Weekly** and writer for numerous publications, was instrumental in the early days of the L.A. punk scene, serving a brief stint with the **Alice Bag Band**. Among those scheduled to perform are the **Circle Jerks**, **firehose**, **L-7**, and members of the **Red Hot Chili Peppers**, **Mary's Danish**, the **Go-Go's**, **Redd Kross** and a host of others. **Jane's Addiction** frontman **Perry Farrell** is scheduled to make a film presentation - pretty ironic considering Farrell's recent careless onstage remarks concerning the prevention of sexually transmitted diseases. Lee was also responsible for increasing the music industry's social awareness towards AIDS.

Some hot upcoming shows: **Dread Zeppelin**, August 31st at **Bogarts**; **Tomorrow's Child** perform at the **Whisky** the same night; **Pygmy Love Circus** return home to the **Florentine Gardens**, Thursday, August 29th with **Black Cactus Stampede**, and **Restless** recording act the **Zeros** celebrate their long-overdue album release September 6th at the **Whisky**.

Cold Shot have replaced their drummer: **Allan Prince** is their new kid on the kit.

Converse (the sneaker & tennis shoe company) has signed endorsement deals with locals bands **Baron Von Rock** and the **Zeros**.

C&W

By Billy Block



Steve Kolander

Billy Block

Lucinda Williams made a brief stop in L.A. to perform at **McCabes** last week. Lucinda is currently without a deal (can you believe that?). She has enough material in the can for at least two records and is undoubtedly in the vanguard of contemporary American music. Maybe the folks at **Elektra** who are responsible for the outstanding **American Explorer Series** can find roster space for Williams; she is most deserving. **Rob Bleetsteen**, who should be an A&R guy at some hip label, would be just the guy to sign her.

Gurf Morlix (who appeared with and has produced tracks for Lucinda) is in town from Austin, working with **Micheal Penn** on pre-production for his next release. Gurf is also playing with fellow Austin transplant, **Steve Kolander** who is coming out of retirement to play some shows and record demos for interested labels.

Songwriter extraordinaire **Vince Bell** played an impromptu mini-set at **Highland Grounds** recently. Vince sang a couple of tunes that have

been cut by **Nanci Griffith** for her upcoming release. Vince is yet another fine writer from Texas.

Atlantic/Nashville West Coast A&R rep **Carol Lee Hoffmann** is busy looking at talent and songs for artists on their roster. **Atlantic/Nashville's Karen Tobin** (and hometown girl) is slated for a big label showcase in Santa Monica at **At My Place**, Oct. 12th. Carol Lee, it's great to have you here!

The **CCMA Annual Awards Show** will take place Sept. 22, at the **Palomino**. At a recent **Barndance** several of the nominees were featured in a special CCMA Showcase. Appearing were nominees **Kathy Talley**, **Kim McAbee**, the **Mustangs**, **Eddie Dunbar** as well as **Reach For The Sky**.

Check out the **Dry Run Band** at **J.R.'s Honkytonk**, Sept. 17-19. These guys are one of L.A.'s busiest and best bands and J.R.'s is a great place to see 'em.

Ritt Henn will be spreading his warmth and musical wit at the **8121 Club** on alternating Weds. in Sept. Let's see, that would be the 11th and the 25th. All concerned citizens are encouraged to attend. Ritt is also appearing with **Shandi** at **Genghis Cohen** on the 15th and 29th of Sept. Oh! yea, and don't miss the opening act.

Producers **Wendy Waldman** and **Brad Parker** have returned from Nashville where they have been very successful in shopping the new **Rick Vincent** project. Rick Vincent was featured at a recent **Barndance** with **Waldman**, **Parker** and **Paul Marshall** helping out.

The powers that be are coming ever so close to developing the **Ronnie Mack Barndance** as a television production. Will Ronnie finally gain the recognition he deserves? Will he finally be able to quit his day job? Will **Marty Rifkin** find a house on the west side? The answers to these and much more in issues to follow. Remember, keep it country.



Cold Shot

Tom Farrell



Dusty Wakeman, Ray Doyle, Lucinda Williams, Riva Hunter, Lorne Ralland & Wyman Reece

Billy Block



JAZZ

By Scott Yanow



Cecelia Coleman

JAX in Glendale has the reputation for being one of the louder jazz clubs, essentially a singles bar with music. However when I heard that the talented pianist **Cecelia Coleman** was going to be appearing there on a Monday night, I took a chance. Despite the fairly large crowd, the audience was respectful and **Coleman's** trio (featuring bassist **Eric Von Essen** and drummer **Kendall Kay**) won them over with inventive versions of such tunes as "Moment's Notice," a harmonically complex "Sweet Lorraine," "I Hear A Rhapsody" and a sensitive "Old Folks," along with a few originals. Although hinting at various times at **Bill Evans**, **McCoy Tyner** and **Horace Silver**, **Ms. Coleman** is quickly developing her own style in the modern mainstream idiom and clearly has a very bright future. Check her out when you have a chance, either with her trio or as part of **Benn Clatworthy's** quartet.



Julie Pado

Clark Terry

Altoist **George Robert** recently performed at **Catalina's** with his quartet and special guest **Clark Terry**. As well as **Robert** (who was reminiscent of **Phil Woods**) and his Swiss rhythm section played, the ageless **C.T.** stole the show, making people smile at his instantly recognizable tone on fluegelhorn, his joyous solos and his joking and occasional scatting. The group played such tunes as "The Red Snapper," "In A Mellotone" and a witty uptempo arrangement of "Over The Rainbow." Best was a version of **Duke Ellington's** "Mood Indigo" that found each of the soloists getting a chance to improvise in three separate tempos, from a ballad to a hot stomp. **Clark Terry** at 70 remains a master while **George Robert** made a very strong impression.

Pianist **Andy Laverne**, whose excellent CD **Pleasure Seekers** is on **Triloka**, led an all-star group at **Catalina's** featuring the **Coltrane** tenor of **Bob Sheppard**, the **Yellowjackets'** **Jimmy Haslip** on electric bass and former **Weather Report** drummer **Peter Erskine**. Focusing on his stimulating originals, **Laverne** displayed a great deal of growth from his earlier days; he no longer sounds like anyone but himself. Using light funky grooves that were complex yet relaxed as a basis for strong solos, the pianist took "When You Wish Upon A Star" as a trio feature while allowing his sidemen plenty of solo space of their own. **Sheppard** was best on soprano during a passionate "Circadian Rhythm" while **Haslip** and **Erskine** both blended in very well. Throughout the set, **Andy Laverne** performed music that crossed between the artificial boundaries created by **Billboard**. Who said that all jazz is either mainstream or contemporary, and why are so many record labels lazy enough to let a trade magazine define what is or isn't jazz?

BLACK MUSIC

By Wayne Edwards



Mica Paris

Mica Paris. The name may not immediately ring a bell...yet. Her voice possesses the same sultry quality as **Diana Ross'**, the power of **Chaka Khan's** and the smooth texture of the late **Sarah Vaughn**. The young U.K.-bred singer, best known for her quasi-hit, "My One Temptation" (from her memorable debut disc *So Good*), has recorded two albums so far.

Ms. Paris' voice carries all the qualities of one that will be around for a very long time, so this attractive diva is sure to have her turn on the musical merry-go-round. In fact, if her songs are carefully chosen—meaning if she can avoid the anonymous dance fluff that marred her sophomore effort—**Mica** may even get an extra ride. As her two American tours (first opening for **Ashford & Simpson**, then **Simply Red**) have proven, she's definitely for real.

South Africa's premier a capella group **Ladysmith Black Mambazo**, gained international prominence when their rhythmically haunting chants first backed renown singer/composer **Paul Simon** on his heralded "Graceland" tour. Branching out on their own, the group has done

surprisingly well as evidenced by its recent return to the Southland as part of the aptly titled "World Beat '91" tour, featuring reggae's **Third World**.

And the melody continues. **Ziggy Marley and the Melody Makers** will be gracing the stages of the **Greek Theatre** (Sept. 18) and **Irvine Meadows** (Sept 22). The tour will be filled with the old as well as the new, now that the **Zigmeister's** third major label album, entitled *Jahmekya*, has hit the streets. Rounding out the fun-filled bill is **Queen Latifah** and **Crystal Waters**.

Rumor has it that **Luther Vandross** will not be replacing dynamic vocalist **Lisa Fischer** this tour 'round. **Fischer** scored big with her own hit, "How Can I Ease The Pain," and **Vandross** has graciously agreed to let her work some of the songs from her self-titled debut album into his show. She will also be keeping her spot as a backup singer/dancer in the romantic crooner's upcoming national tour.

While we're on **Luther**...it's reported that the opening act will be **Jimmy Jam's** and **Terry Lewis'** inspirational proteges, **Sounds of Blackness**, whose single, "Optimistic," made major noise. Supposedly, the group is also slated to open for **Prince** in the U.K.

Congratulations to budding songwriter **Raquel Chung** on the birth of her first child (a girl). Congrats also to **Virgin** recording duo **Linsey**, whose debut disc, *Perfect Love*, continues to be played in heavy rotation at the **Strand** nightclub between live sets.

The **Celebrity Theatre** plays host to **Bebe & CeCe Winans** (Sept. 21) and the **O'Jays** with **Lever** and the **Rude Boys** (Sept. 6), but the theater's "Night On The Town" date featuring **James Ingram** and **Patti Austin** has been cancelled. No word on whether the show's **Universal Amphitheatre** date is still on.

Mellow notes: at the **Strand**, R&B vocalist **Miki Howard** (Sept. 6), legendary saxman **Sonny Rollins** (Sept. 19), **Lou Rawls** and **Vesta Williams** (Sept. 28). MC



Wayne Edwards

Raquel Chung (center), with Sheryll Graham (right) and friend

CONCERT REVIEWS



Tom Farrell

Perry Farrell of Jane's Addiction

Lollapalooza

Irvine Meadows Amphitheatre
Irvine

I don't know whether the Lollapalooza festival was meant to be a "Woodstock of the Nineties," but the presence of many socially conscious-raising booths gives me reason to believe it was. While canvassers displayed literature and pins extolling the virtues of gun control, condom use, ethical treatment of animals and the importance of voting, outside vendors plied ethnic and vegetarian foods, incense and tour merchandising.

I spent the vast majority of the first half of Lollapalooza finding out exactly why they call the 405 freeway (south) the "world's longest parking lot." The general consensus on opening acts Henry Rollins Band and Butthole Surfers was they came, they saw, they entertained. They were followed by rapmaster Ice-T, whose charisma and ability as a frontman appealed to the primarily college-age white audience.

Hard rock act Living Colour was met by the same disinterest that they conveyed to their audience. Aside from their radio-recognizable hits, Living Colour was unable to inspire the masses, even with a failed attempt at audience participation during the chorus of "Elvis Is Dead." "I thought we were supposed to be bonding during this part!" asked bassist Muzz. Bonding? Bombing was more like it.

Taking the stage at sunset, British alternative queen Siouxsie led her Banshees through radio-friendly tunes like "Cities In Dust," playing a 45-minute set that had very few slow moments. With fifteen years of experience, Siouxsie has been performing longer than half the groups on the bill put together, which definitely showed. Siouxsie's non-conventional stage moves, addictive music and delivery earned her my vote for band of the evening.

Jane's Addiction hit the stage to the opening strains of "Up On The Beach" and was met with overwhelming approval from the audience.

Sporting his new shaved head and goatee look, Farrell looked more like the guitar player from Anthrax than his old "dreadlock and plastic skirt" self.

His usual offbeat stage raps were present, although far less admirable than some of his more inspirational diatribes. "I was walking around the grounds, and some guy gave me some mushrooms, and do you know what I did? I ate them!" spouted Farrell to a giddy crowd. A stone's throw away, booths promoting better and healthier living stood mostly vacant while Farrell spoke (a cheap rap like that logs Farrell right alongside whiskey bottle-touting metal stars who rely on such tactics to win audience support). To make matters worse, Farrell brought out two spandex clad girls onto the dimly lit stage during "Nothing Shocking," who gyrated and mimed copping feels off Farrell and then each other, much to the delight and occasional embarrassment of howling audience members.

On the up side, the band played well, with guitarist Dave Navarro finally catching up with Farrell's ability to translate the band to arena-sized venues. —Tom Farrell

Guns N' Roses Skid Row

Great Western Forum
Inglewood

Although it's become cynically correct to denounce these corporate giants, this concert bill is one of the most entertaining metal-for-the-masses packages circulating today.

The Skids opened with "Slave To The Grind," the coolest selection from their bag of riffs, and quickly set a relentless pace for their hour set of government-approved, bad-ass rock, which contained enough of the requisite tenderness with "I Remember You" and "18 & Life" to drain the audience of energy and Bic butane.

Sebastian Bach was a ball of tireless enthusiasm with just enough androgynous sexuality to compen-



Tom Farrell

Siouxsie Sioux

sate for a band that's yet to develop a style and identity beyond Bach's sneer. "Monkey Business" had a riff far too familiar for the band to call its own, while calculated anthems like "Youth Gone Wild" and "Get The Fuck Out" prevent the band from broadening its range beyond the teen scream market.

Since Guns N' Roses respects its fans enough to treat 'em like shit on any given night, it was refreshing that on this, the first of four nights at the Great Western Forum, the band was content with the pure adrenal pleasure of music to purge its demons.

Pacing and song selection was clever and oddly ironic in spots. "Patience" followed "Civil War" to juxtapose innocent love with legal hate. Later, Slash, who had the habit of slithering about the stage like one of his anacondas, executed one of many intricate solos, this time interpreting *The Godfather* theme, with its undercurrent of violence, that made a clever buffer to the treacley intro of "Sweet Child O' Mine."

It remains to be seen if all of the many songs on the *Use Your Illusion* albums will be gems, but judging from the handful of newborns featured this night, there's certainly enough for one excellent disc. "November Rain" was an epic struggle between a soothing guitar echo and the shrill piano pounce of Axl, who cooed about love, loneliness and the price of tea in China. "Estranged," the first encore song, was another display of Axl's broader songwriting approach, which has advanced far beyond the gut-level purge of *Appetite*. That song's feeling of isolation was abetted by Dizzy Reid's melancholic keyboard, whose involvement all night, added a subtle, yet beefier fill to the material.

Among the evening's low lights: "Knockin' On Heaven's Door" and Axl's exhaustive sprints of energy, while undeniably passionate, made his out-of-breath vocals even more off-key than normal. His screech during both "Live And Let Die" and "My Michelle" had dogs surrounding the Great Western Forum.

—Scott Schalin

The Divinyls

The Palladium
Hollywood

The Palladium was the perfect Southland venue for this Australian outfit whose recent self-titled album has become their biggest American hit. For whatever reason, the Divinyls have inexplicably been lumped together in the punk category over the past decade. The reason for this punk tag has always had to do with the wild abandon unleashed onstage more than anything they've put on record, so it was a perfect setting as the crowd that was surging in front of the stage brought back fond memories of a vibrant rock scene that vanished from L.A. years ago.

Led by one of rock's sexiest and most charismatic women, Christina Amphlett, and no-frills guitarist Mark McEntee, the Divinyls delighted the packed house with a straight-ahead, no-holds-barred journey through their lengthy career. However, the only early selection that compared with the new material was the underground hit "Boys In Town," which probably explained the brief hour-long set. "Lay Your Body Down" signaled the unofficial beginning of the evening for many in the crowd as the long-legged, high-heeled Amphlett strutted across the stage and teased the largely male horde.

Of course the best was saved for last as the Divinyls ripped through tunes from their recent LP, including the powerful "Make Out Alright" (arguably their strongest song to date) and their sole American Top Ten hit, "I Touch Myself," which featured the band at its fiery best.

Many people have pointed to the band's recent success as evidence of a commercial sell-out. But after seeing these veterans rock this L.A. crowd as hard as any band that's made the trek recently, this show proved that the Divinyls still have plenty of gutsy integrity to offer their loyal followers. On this night, they not only touched themselves, but a roomful of Los Angelenos felt the sensation as well.

—Steven P. Wheeler



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CLUB REVIEWS



Jeff Levitt

Bootleg: More attention to detail, please.

Bootleg
Coconut Teaser
West Hollywood
① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

- **Contact:** Staci Slater, The Talent House: (213) 658-7403.
- **The Players:** Suzi Setka, lead vocals, rhythm guitar; Leona Kenyon, lead guitar; Brooklyn Cyr, rhythm guitar, keyboards; Leigh Cadwallader, bass; Claudia Rossi, drums.
- **Material:** Roots rock & roll, with a wall of electric guitars that give Bootleg's songs a metal edge. The arrangements aren't complicated, and the songs have all the right

clichés, yet the sum total is far from original. Their bawdy anti-drug anthem, "Leave It Alone," would fit well into any medley by the London Quireboys and "It's All True" and "No Soul" parted from predictability with a few interesting breaks...mostly, though, the sameness of the songs kept any one from soaring.

□ **Musicianship:** Bassist Cadwallader is truly nasty (and that's meant in the best way): Her grungy, driving bass lines enhance most all of Bootleg's offerings. Combined with Rossi's mean pounding on the drums, the two make a potent rhythm section. Kenyon is a competent guitarist in the slow-hand school, but

failed to raise any goose bumps with her playing—and that unfortunately extends to her solo during "Show Me." But she and Cyr did manage to pair up for a few furious riffs in the middle of "Weapon." Setka's Marlboros-and-whiskey voice is well suited to the honky-tonk material, but you can't help but want more soul, more gut-wrenching growl in her efforts.

□ **Performance:** Probably the most compelling aspect of this band is their stage presence. Cadwallader, barefoot with painted toenails, seems like some pagan Lolita milling around on the platform. There's something heathen about the image she creates, and its effect is notable. The other Bootleggers are intense and concentrated; sensual without projecting overt sexuality. What they need here is just more attention to detail—like shorter pauses between songs. Setka doesn't need to turn her back to the audience, either. She should seize the position as ring leader of the band and harness its collective energy into something more powerful and certainly more memorable.

□ **Summary:** Fervid, impassioned and penetrating. That's the potential of Bootleg. But, for the moment, they are strictly not-ready-for-prime-time players.

—Sam Dunn

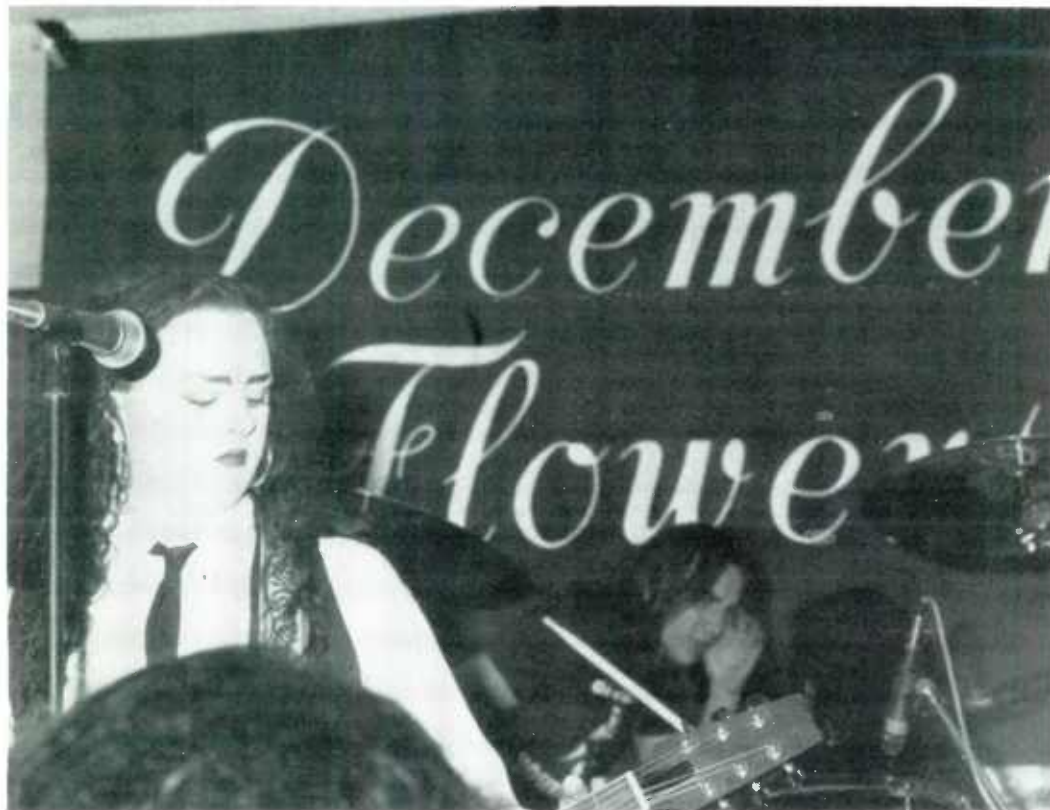


Jon Peit

A.K.A. Romeo: Some variety, guys.

A.K.A. Romeo
Madame Wong's
Santa Monica
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

- Contact:** Greg K. Richard: (213) 388-5285
- **The Players:** James K. Moore, lead vocals; John Baker, guitar; Joseph McClendon, bass; Rickie Price drums.



Jeff Levitt

December Flowers: Flamboyant and charismatic.

❑ **Material:** A.K.A. Romeo's specialty is R&B/funk with danceable grooves that, with a few exceptions, have stories to tell about love relationships good, bad and indifferent. So into romance are the four band members that they even named the group after one of history's most famous lovers. With the exception of a final bluesy number, their songs were similar in tempo and structure, and tended to be on the lengthy side. The extended choruses and instrumental breaks wore on a bit too long for the listener, although they were a delight to the people on the dance floor.

❑ **Musicianship:** The set began on an ominous note as the four guys took the stage and proceeded to sing the first song to a completely pre-recorded instrumental track backing them. Fortunately for fans of real music, from the second song on the vocals, particularly Jayme Moore's smooth lead crooning.

❑ **Performance:** Here's where Moore really shined slicker than bald tires on wet pavement. Towards the middle of the set, he introduced a song by saying that they weren't going to play unless every girl in the club came to the front of the stage. Every lead vocalist at one time in his career has tried this, but damned if Moore didn't have most every girl up there by the time the song started. Even more amazing, before the fol-

lowing song, he tried the same thing with the males in the audience, and although the response was not as great, a substantial portion did move forward from the recesses of the room.

❑ **Summary:** Live R&B at the club level is practically an endangered species in L.A., with limited venues available for bands like A.K.A. Romeo to peddle their wares. The Romeo guys have to be commended for their perseverance, at the very least. With their core of a charismatic frontman who also happens to be a very good singer, a little more variety in their material could make the big difference in their career.

—Richard Rosenthal

December Flowers

Helter Skelter
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Blossom Records: (213) 850-8986

❑ **The Players:** C.J. Eiriksson, drums; Steve Shannon, bass; Keith Wellings, lead guitar; Michael Hammond, vocals and rhythm guitar.

❑ **Material:** Moody, sincere modern rock with a slight English flavor. Though the band's melancholic pallet does not encompass the full spectrum of emotions, they have carved out a sincere, unpretentious niche for themselves in this underground

genre. They steer clear of the Gothic extremes of heavy-handed melodrama and wispy, ethereal textures. They concentrate on song arrangements and subtle dynamics and have a firm grasp of a variety of song structures.

❑ **Musicianship:** All of the members in December Flowers are adequate musicians and their interaction and listening skills are key elements in the band's professional sound. The standout player is drummer C.J. Eiriksson whose dynamic use of tom tom patterns gave each song a distinct identity. The weak link was Wellings' guitar work. On more than a couple of tunes, his rudimentary arpeggios made the Chameleons seem like a progressive rock band in comparison. His first-guitar parts dissipated the band's power and could be a bit more fleshed out or shortened.

❑ **Performance:** The band is flamboyant and individually charismatic which makes them entertaining to see and hear. Michael Hammond's sincerity as a frontperson is impossible to dismiss. However his hair and makeup style misleadingly suggested that he might have possessed a campy sense of humor. Their sense of pacing was skillful though: each selection of midtempo melancholia contrasted well with the next.

❑ **Summary:** December Flowers have a firm grasp on this sleek, British influenced genre, and since they seem to be uninterested in aping the current musical trends, they'll undoubtedly improve if they remain true to their own heartfelt vision.

—J. Charroux



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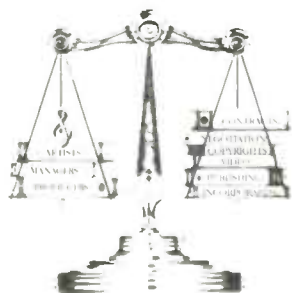
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CLUB REVIEWS

Gaston Rene and Mazatlan

At My Place
Santa Monica
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Robin Schiff (213) 558-3269
□ **The Players:** Gaston Rene, guitar and vocals; Jeffrey Bryan, bass; Dave Beyer, drums; Ray Frisby, percussion.
□ **Material:** Rene's mostly catchy compositions could be called tropical jazz/funk, but it might be more accurate to say Brazilian heavy metal, because Rene would be the result if Eddie Van Halen played Brazil jazz. There is a very earthy, honest feel to Rene's unique instrumental hybrid—and some nice variation in style. Calypso and cha-cha are just two of the areas he explores. His tunes have a tendency to be a bit repetitive, but overall, are hip and hummable.

□ **Musicianship:** It goes without saying that Rene and company are a finely honed professional package, complete with a smooth and adventurous way about them and a seamless band vibe. But while Rene is a monster technical player (he could easily be a fusion guitar god), his electric guitar has an often irritating, bleating tone to it, and this "crunchiness" takes away from the smooth groove of his compositions. Bryan's bass stood out on the tribal "Recall," and Frisby's soundscaping worked wonders, but a keyboard or sax could soften a very harsh, fusiony presentation.

□ **Performance:** Besides being a strong player, Rene also is a fine scat singer, and I wanted to hear even more of his original vocalizations. He has a charming way about him, a nice smile, a certain warmth, but he tends to keep his eyes closed (he's into his own groove, I suppose) and this hinders his overall communication ability. The energy was definitely in first gear, however.
□ **Summary:** It's always nice to report that an up and comer has a new angle on things, and Rene's mesh-



Gaston Rene: Brazilian heavy metal.

ing of oxymoronic styles is very intriguing. The harsh quality of his guitar should be modulated, and the one, much smoother number ("Amazon") he did on acoustic guitar was a welcome treat (he should balance the scales even more!). Once he smoothes out the edges, he'll definitely be cruising in high gear.

—Jonathan Widran

Saigon Kick

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

□ **Contact:** Laura Gold, Atlantic Records: (213) 205-7412

□ **The Players:** Matt Kramer, lead vocals; Jason Bieler, guitar, vocals; Tom DeFile, bass, Phil Varone, drums.

□ **Material:** One of the truly unique and innovative bands playing hard rock/heavy metal, Saigon Kick's material ranges from the thrash of "What Do You Do" and "Month Of Sundays" at one extreme, to the very Beatle-ish "My Life" at the other. In between are soaring, magnificent

songs like "What You Say" and "Colors" that rely heavily on the lead vocal harmonies of vocalist Natt Kramer and guitarist Jason Bieler.

□ **Musicianship:** Bieler could be rightly considered in line to be the next guitar god. Most of Saigon Kick's songs are built around his massive rhythm riffs, which he pulls from his axe like thick, juicy slabs of prime rib being cut from a roast. His lead work is equally impressive, and is complemented by bassist Tom DeFile's fluid style. Kramer's lead vocals were electronically enhanced with the use of a harmonizer, which made them sound as sweet as they are on the record but took something away from the live feel of the concert.

□ **Performance:** Kramer takes his cues from punk and thrash singers and adopts an angry, intense role onstage. His antics are the visual equivalent of Bieler's power chords. A moment of diversion was provided during "My Life," when two of the band's roadies ran from backstage to perform the kazoo solo.

□ **Summary:** After having almost worn out my Saigon Kick tape from constant play, I had been looking forward to seeing them live for months until the anticipation became almost unbearable. But once the show began, I couldn't really get into it, and I left the club feeling disappointed. Why? The use of the harmonizer on the vocals left them so stark-perfect that they sounded virtually identical to the album. Maybe with a band like Trixter you expect it, but from a thrashy group like Saigon Kick? Bands that do everything live, even though the vocals might be a little sour, earn my respect more than a band that uses electronic gimmickry to make everything perfect. Maybe I'm old-fashioned, but I was weaned on rock & roll before the MTV era, so I don't expect concerts to be exact re-creations of an album or video. To paraphrase a line from one of Saigon Kick's songs, I'm feeling used. —Richard Rosenthal



Saigon Kick: Mixed emotions.

Toni C. Holiday

CLUB REVIEWS



Toni C. Holiday

X-Piracy: Falling grades.

X-Piracy

FM Station
North Hollywood

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Doug Campbell: (818) 767-6272

□ **The Players:** Shane Thornton, vocals, twelve-string guitar; Robb De Crabaugh, guitar; Tony Antone, guitar; Danny Jack, bass; Jerry Johnson, drums.

□ **Material:** A mixture of Black Sabbath and AC/DC, X-Piracy aims for stylistic toxicity and aural assault. Reveling on the underbelly of suburban life and singin' songs about rivers, girlies and gun-totin' badasses, this motley crew of five from Eugene, Oregon does not try to soothe the savage brow. Rather, they are the savage brow. Sounding chaotic, metal-edged and steely-stringed (picture a guitar played with a power drill), the set opens with their best, "Carry A Gun (Gonna Murder Someone)." Good for a night of rebel-rousing trouble, this tune thrashes like a vacuum cleaner swallowing up spare change—but believe it or not, it has a catchy chorus. The other tunes are pretty much out of musical focus—noisy, mean, and center lyrically on hard-edged country-living ("Ever Loving River," "Days In The Rough") The two or three ballads of the night were off-key and strident attempts at pathos in a rock club. The best tune of the night unfortunately wasn't theirs: a rip-roarin' version of Leadbelly's "Black Betty."

□ **Musicianship:** EGBDF—this needs to be drummed into the heads of this gang of musicians who sounded raw, untrained and actually got themselves dizzy from too much spinning around the stage. Ham-handed drummer Jerry Johnson is precise yet needs to diversify and lend a tempo change or even a bit of subtlety to make his pounding sound more provocative. Bass player Jack and guitarists De Crabaugh and Antone played in a free-for-all attitude, with lots of lost notes and fly-

way melodies that repetitively crash and burn onstage. If I hadn't heard their demo tape, which is substantially better musically than their live show, I would be astounded at the fact that these guys have been together for more than six years; it's still a surprise. The one exception is singer Shane Thornton. Though off-key on the ballads, this guy can snarl and scream and play the twelve-string; though his instrument was all but drowned out by the others.

□ **Performance:** Shane Thornton should take his show and go. As a matter of fact, he is the show. With a beer-drenched voice, lynx-like face and taboo between-song remarks, I found him most compelling in a David Lynchian way. As for the rest X-Piracy—well the old get up and thrash mentality may have been gold for other local bands, but these guys just looked stupid. With stilted Four Tops choreography and lots of bumping into each other out of sheer confusion, I recommend the musicians take a good look at themselves on video tape and perhaps try for their real estate licences.

□ **Summary:** X-Piracy should be a controlled substance; not for addictiveness, but rather, for abuse. I could recommend a look—just to catch Shane Thornton in all his glory; however my best advice is to wait until he gets a more professional band behind him. —Heidi Matz

Lawrence Lebo And Her Little Big Band

Upstairs At The Improv
Santa Monica

- ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** On The Air Records: (213) 450-9249

□ **The Players:** Lawrence Lebo, vocals; Denny Croy, string bass; Tony Mandracchia, acoustic guitar; Dave Winstone, mandolin; David Strother, violin; Keith Barry, viola; Jeff

McCutcheon, drums.

□ **Material:** Ms. Lawrence Lebo may perform swing, jazz and blues material that dates back to the Thirties and Forties, but she's given it an interesting face lift to bring it up-to-date for the Nineties. Instead of using your typical big band instruments in her arrangements, Lebo has creatively re-orchestrated the songs using acoustic string instruments that are usually associated with country or folk music (ie. mandolins, fiddles, upright basses, etc.). I'm convinced this artist is attempting to singlehandedly start a big band or ballroom dance revival trend. And as impossible a task as it may seem, she has begun to succeed quite nicely. A number of the tunes presented at this cozy jazz night club were taken from her independently released EP *Don't Call Her Larry*. Highlights included Koko Taylor's "Please Don't Dog Me," "Somebody Goofed," and "You Can Have My Husband (But Please Don't Mess With My Man)." Lebo and her band also performed a tune written by the artist entitled "It's Not The First Time," which showed her creative abilities as a songwriter.

□ **Musicianship:** Backed by a proficient pick-up band, Lebo was definitely the center of attention with her striking black hair and Forties inspired gown and accessories. Her smoky voice captured the mood and feel of the era exquisitely. Viola player Barry's solos were a standout as well, with a phrasing and harmonic sense miles outside of the standard jazz violinist's bag of tricks.

□ **Performance:** Ms. Lebo took complete control of the stage. She was a comfortable performer who worked her audience well, often times offering humorous as well as educational explanations for her choices in the numbers. She had style, spunk and charisma.

□ **Summary:** This was a thoroughly enjoyable evening, but I'm anxiously awaiting the day when I will get invited back to see her perform an entirely original set. After all, as indicated from the one original tune performed, Lawrence Lebo has quite a knack for writing songs that are fresh, yet poignantly reminiscent of the early bebop/jazz era. And I sincerely believe that's where her true strength lies. —Pat Lewis



Pat Lewis

Lawrence Lebo: In complete control.

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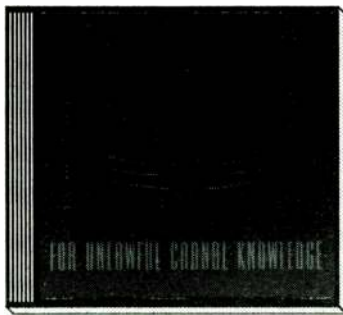
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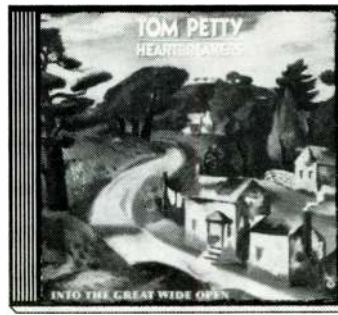


Van Halen

For Unlawful Carnal Knowledge
Warner Bros.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Right Now," "Run-around," "The Dream is Over."
 □ **Summary:** Hey, you can't argue with success, and Eddie VH's guitar is often loud and inspired genius for the metalheads out there. Unfortunately, Sammy Hagar just screams and the few more accessible pop-oriented exercises are hurt by his lack of modulation and subtlety. "Right Now" shows what a softening effect a keyboard can have. As usual, there's too much crunching, but beneath it all, there are a few worthwhile, smoother tunes, including an instrumental. Unfortunately, getting to the good stuff means suffering through a minefield of mindbending noise. —**Chas Whackington**

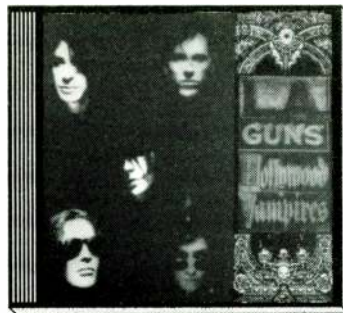


Tom Petty & The Heartbreakers

Into the Great Wide Open
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Jeff Lynne
 □ **Top Cuts:** "Into the Great Wide Open," "All The Wrong Reasons."
 □ **Summary:** Petty may still be missing the Top Ten edge of a decade ago, but this musically logical follow-up to *Full Moon Fever* and the Wilbury projects is full of raucous rockin', righteous rollin' and some pretty dandy slice of life Americana narrations tackling the themes of adventurous roads and the accompanying disillusionment. Petty's voice has never been terrific, but his and Mike Campbell's guitars have a gritty intensity perfect for their down to earth songs. Quite simply, another winner from one of mellow rock's truly great artists. —**Jonathan Widran**



L.A. Guns

Hollywood Vampires
Polydor

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Michael James Jackson
 □ **Top Cuts:** "Kiss My Love Good-bye," "Crystal Eyes," "It's Over Now."
 □ **Summary:** These cap pistols aren't as scary as they think. Okay, they're tougher than Nelson, a little edgier than Alias, but not quite Queensrÿche. On the other hand, they're easier to swallow than Van Halen. Why all the comparisons? Despite some nice hooks, a soft heart and a few wicked guitar runs, these dudes sort of remind me of everyone else in the light metal genre. That is, they fit in comfortably, just not originally. But, hey, those 3-D glasses are extremely cool and the cover art rules. —**Nicole DeYoung**



Bonnie Raitt

Luck Of The Draw
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Don Was and Bonnie Raitt
 □ **Top Cuts:** "I Can't Make You Love Me," "Come To Me."
 □ **Summary:** From Raitt's moving vocals to her awe-inspiring musicianship, this LP is loaded with exceptional sounds. Bruce Hornsby contributes to the sultry piano/keyboard work, while Richard Thompson provides an amazing display of guitar playing. The insightful tunes are emotion-packed with touching lyrics that are strengthened by Raitt's sincerity and passion. While the music scene is loaded with commercialized LPs that lack a powerful impact, you can say that *Luck Of The Draw* came in the "Nick Of Time." —**Diane L. Castro**

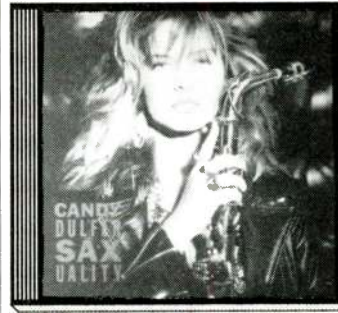


Marshall Crenshaw

Life's Too Short
Paradox/MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ed Stasium
 □ **Top Cuts:** "Don't Disappear Now," "Delilah," "Stop Doing That."
 □ **Summary:** This singer-songwriter's been boppin' along the edges of pop/rock a long time without any widespread household word success. Why not? His tunes are likeable, accessible, smooth and purposeful rock & roll, his guitar lines run fluidly and stylistically, his voice beats Tom Petty big time. He can even be tender and romantic. This disc is often bar band boogie at its finest—so what's missing? Promotion? A dance hit? Rap? What? Either way, *Life's Too Short* to keep ignoring this vastly underrated major league artist. —**Jonathan Widran**



Candy Dulfer

Saxuality
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ulco Bed and Candy Dulfer
 □ **Top Cuts:** "Lily Was Here," "Donja," "Saxuality."
 □ **Summary:** Any time an instrumental cracks the Top Fifteen, it's news, and Dulfer's duet with Dave Stewart "Lily Was Here" is a cool, jazz/rock headline. The other cuts here are pure pop-jazz dance-funk, with Dulfer blowing her heart out and letting listeners know the "j" word is nothing to be afraid of in this age of the Quiet Storm. Technically, she's certainly proficient, but, like a lot of young players nowadays, there's a lot of Sanborn and only pieces of originality in the mix. Still, it's hard to resist the Dutch girl's many musical charms. —**Jonathan Widran**

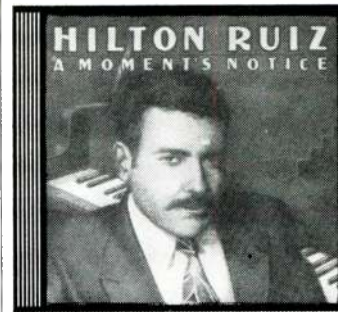


Cheryl Pepsii Riley

Chapters
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Full Force
 □ **Top Cuts:** "Unbelievable Lover," "In God's Hands," "I Don't Want To Be Alone."
 □ **Summary:** Here's a musical book well worth reading by a sprightly and soulful vocalist who gets less recognition, but is equal in voice and spirit to the Mariahs and Whitneys of the world. A few moments even recall vintage Natalie Cole. There are a few moments of preachiness, a few dance misfires, but the ballads here are pure silk—smooth, sensuous and exciting, and her wailing is more often than not pure, gospel-inspired TNT. The unpretentious Pepsii challenge is one every R&B lover should take. —**Nicole DeYoung**



Hilton Ruiz

A Moment's Notice
Novus/BMG

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** John Snyder
 □ **Top Cuts:** "Cuchi Cuchi," "A Moment's Notice," "Naima."
 □ **Summary:** There is something very exciting about the rhythms—Latin jazz, mambo and salsa et al, and this pianist brings them to glorious life on an album steeped in the traditional jazz vein. Along the way, Ruiz pays glorious homage to John Coltrane, whose compositions are the longest and best here. Ruiz only allows himself one turn as a writer, but his playing, as well as that of soloists Dave Valentin (who defines Latin flute), Kenny Garrett and George Coleman (sax) is excellent. The only dud is the fruitless bass solo by Joe Santiago. —**Nicole DeYoung**



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 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 KTWW, KKG, 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 casuall. 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) 893-3959
 Instruments: M1, Proteus, DSS 1 sampler w/large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.)
Styles: Melodic rock, hip hop, dance pop, industrial pop.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, fixtsee.
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 Keifer & 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 TV spots: CBS Sports, CBS made for TV movie, MTV, PBS series. Reliable, fast, easy to work with.
Available For: Sessions, demos, club or concert dates, showcases and tours.

STEVE BLOM
 Phone: (818) 246-3593
 Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/EMG's, Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study at CSUS, jazz study w/Ted Greene, Henry Robinette, the Faunt School & more. Have played/toured w/Maxine Nightingale, David Pomeroy, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlota.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuall and Top 40 gigs.

BRAVE & STONG HORNS
 Phone: (818) 753-3375
 Instruments: Trumpet, T-Bone, all saxes/EWI, keyboards, korg MI, M3R, Roland W3, Jupiter 6, Yamaha TX812.
Read Music: Yes
Vocals: Yes
Styles: All
Technical Skills: Instant arrangements, keyboard doubling.
Qualifications: Toured or recorded with: Anita Baker, EWF, Robert Gordon, Johnny "Guitar" Watson, The Temps, Chaka Chan, Bob Marley Day, and many others.
Available For: Pro situations as a 3 piece horn section.

GREGG BUCHWALTER
 Phone: (818) 794-5992
 Instruments: Hammond B-3 w/modifications, beefed up Leslies, memory Moog plus w/MIDI, two Roland D-50's, Daion 12 string acoustic,

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.

LOS ANGELES COUNTY

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028
 Contact: Reine River (213) 667-9762 or (213) 661-3913
Type Of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, Los Angeles, CA 90026.
Pay: Negotiable.

BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066
 Contact: Jay Tinsky (213) 319-1610
Type Of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
PA: Yes
Piano: Yes
Audition: Open mic Mondays, 7:30 pm.
Pay: Negotiable.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

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

CLUB 4222

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

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
 Contact: Len Fagan (213) 654-4887
Type Of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable.

FAME OF HOLLYWOOD

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

FM STATION

11700 Victory Blvd., North Hollywood, CA
 Contact: Suzzette, (818) 769-2221
Type Of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008
 Contact: Geneva Wilson (213) 294-9646
Type Of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appt. at above number.
Pay: Negotiable.

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254
 Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.
Pay: Negotiable.

MADAME WONG'S WEST 2900

2900 Wilshire Blvd., Santa Monica, CA 90403
 Contact: Lisa Rose or Alan Yee, (213) 828-4444
Type Of Music: All Styles.
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photos to above-mentioned address. No calls.
Pay: Negotiable.

THE MUSIC MACHINE

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

PORK CHOP BROWNS

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

SAUSALITO SOUTH

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

TRANCAS ROADHOUSE

30765 Pacific Coast Hwy, Malibu, Ca.
 Contact: Mark Friedman (213) 271-7892
Type Of Music: R&R, alternative, R&B, jazz, blues, reggae.
Club Capacity: 700
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape-promo pkg. to above address.
Pay: Negotiable.

THE TOWNHOUSE

52 Windward Avenue, Venice, Ca. 90291
 Contact: Frank Bennett (213) 392-4040.
Type Of Music: All types (danceable).
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
 Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type Of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WATERS CLUB

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

ORANGE COUNTY

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
 Contact: John Schultz (714) 522-8256
Type Of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

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.

INTERN WANTED for independent record label. Gain experience in public relations, sales, video promotion, etc. Contact Jill or Brett at (818) 566-1034.

RECEPTIONIST/SECRETARY wanted. Phones, light typing, computer/wordstar or word perfect. Pro audio sales division regarding studio complex. Good pay. Call Steve (818) 843-6320.

MIDI STUDIO needs female interns for phone publicity. 10 hours/week days. Trade for studio time at first, with possibility of pay after 3 months. (818) 996-2917

INTERNS NEEDED for major management company. Positions available in artist management, publicity, public relations and record promotion. Call (213) 656-7212

MAJOR MUSIC publisher requires interns (experience/credits) for fifteen or more hours per week for various departments. Please call Penny or Benair at (818) 843-4046.

INTERN'S WANTED for medis relations firm. Collage credits available. Great way to learn about the music business. If interested call Irene at (818) 907-5105.

COUNTRY & WESTERN artist management firm seeks reliable intern secretarial background good. Must be in North O.C. area call Paul (714) 449-9209.

RELATIVITY RECORDS looking for intern with alternative music taste. Working with bands like the Mock Turtle, Seers, Godflash, Murphy's Law. Located in Torrance. Contact Marco. (213) 212-0801.

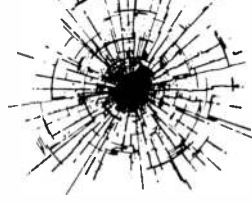
INTERN/ASSISTANT needed to screen new music, and assist radio personality while on the air, & handle phones. Light typing helpful. No pay. Great experience. (213) 655-7781.

MANAGEMENT CO. seeks interns. For the right people this will lead to paying positions. Serious inquiries only. Contact Kelly at (818) 753-0016. Thurs-Fri only.

MUSIC MANAGEMENT/publishing company is seeking intern 5 days a week to answer phones and work publishing, typing required. \$100.00/week to start. Call (213) 399-7744.

INTERNS NEEDED at energetic independent record company. Flexible schedules and college credit available. Positions available in radio promotions, publicity & production. Call Melanie at (213) 967-4357.

PROMOTION ASST. wanted for E.E.G. Must have good communication, phone and written skills. College a plus. Hours are flexible, good opportunity for career advancement. Call (213) 371-2245.



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various harps, piano.
Read Music: Charts.
Styles: Hard rock, metal, blues, R&B.
Qualifications: Performed/recorded/wrote for with: Peter Wolf (J. Geils Band), Charlie Farren (Joe Perry Project, Warner Bros., Farrenheit), Dave Dicenzo (Cromags), Rich Spilburg (profile wargasm), various East coast/Boston club dates, tours with Crystal Ship, Stun Leer, Southern Comfort, etc.... Fast, easy to work with, total pro with local.
Technical Skills: Rock keyboardist, back-up vocals, writing, arranging, co-producing.
Available For: Pro-situation, touring, recording, videos, writing, lessons available.

CRAIG CALDWELL
Phone: (213) 296-6124
Instruments: 4 and 5 string music man basses (stock). Powered by SWR.
Read Music: Yes
Styles: R&B, fusion, dance grooves.
Qualifications: I've been a bassist for 13 yrs. Played professional with many Top 40 acts such as: Island recording artist, Laquan. Capitol recording artist, Koolha. Have done numerous tour dates with Rose Royce. Will send demo upon request.
Technical Skills: Strong sense of rhythm and melody. Can be relied upon to produce powerful exciting bass lines that "fill" the song.
Available For: Tours, demos, sessions.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI tuning, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.
Read Music: Yes.
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. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available For: Sessions, concerts, touring, full service production in my studio, MIDI and studio consultation. Original songs available to singers. 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/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & film; Roseanne Barr, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX7IIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, *Above The Law*, Big Lady K, *World Peace Posse*, *Hot Wheels*, *Barbie*, *Nordstrom*, *The Broadway*, as well as TV & film projects.
Available For: Master & demo production, sessions, scoring.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums, shakers, bells and
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's

Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

J. HANZ IVES
Phone: (818) 761-8823
Instruments: Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadverb, Switch 11-L.
Read Music: Charts
Vocal Range: Lead, background, 3 octaves.
Styles: Rock, pop, R&B, funk, folk.
Technical Skills: Tasteful, melodic, burning leads. In the pocket rhythms.
Qualifications: 12 years professional experience as live performer. Concerts, showcases, Top 40, casuals, demo sessions, songs and jingles. Record credits for several indie releases, (12's, E.P.'s). Movie soundtrack *Space Case* (foreign release) w/ the Village People. Musical director, guitarist for the Runts' comedy revue. *Rocky Horror Picture Show Tour*. Regional bank jingle.
Available For: Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

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 8/ 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.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING
Phone: (213) 833-9371
Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk Midi sequencer. Yamaha recording drums, electric Midi pads & drum set, PM-16 MIDI converter, E-MU Proteus w/32 voices, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track mixer, color tv & air conditioning, DAT.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programming, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: I sequence, program, preproduce & perform on dozens of records- all styles. I work w/a couple of producers/major labels on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

CHET E. MCCRACKEN
Phone: (818) 888-6687
Instruments: Acoustic drums with internal mics, electric drums, triggers, kat midi mallet, percussion, full-blown midi 8 track studio.
Read Music: Yes
Technical Skill: Advanced
Styles: Anything
Qualifications: Two solo records on Voss records. Leader of my own band currently working L.A. Grammy nominee for performance. Recorded and toured with: Doobie Brothers, Joe Walsh, America, Danny O'Keefe, Delbert McLinton, Hank Williams Jr., Brenda Morie.
Available For: Just about anything.

MICHAEL MCGREGOR
Phone: (818) 982-1198
Instruments: Complete midi pre-production facilities including Akai S-1000, Roland S 330, Roland 808, Yamaha DX, Korg M1, pro

sequencing software, Atari 1040, Dat, two track, and eight track.
Styles: Pop-rock, R&B, hip hop and house.
Technical Skills: Arranging, producing, programming, slamm'n' tracks and killer vocals.
Qualifications: Written/produced songs for Denise Williams, Five Star, Mona Lisa, Taylor-made. Keyboards and programming on Color Me Badd's second single "All For Love" remix. Produced many songs for films. Songs on CBS, Giant, Epic and Quality records.
Available For: Producing/writing for your project, programming or sweetening your tracks, remix production.

ROGER MIELKE
Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.
Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteas, Roland D550, MKS-80.
Qualifications: Many film & record credits.
Read Music: Yes
Technical Skills: Keyboardist, composing, arranging, orchestration, musical direction, MIDI.
Available For: Composing, arranging, producing, recording, tours, TV and film scores.

CRAIG NEWTON
Phone: (805) 962-1677
Instruments: Acoustic guitars (6 and 12 string), mandolin, lead guitars, digital piano, trombone, voice.
Read Music: Yes.
Technical Skills: Adept at acoustic-rock, country-rock, blues, pop...whatever. Finger or flat picking, slide in variety of tuning. Lead or background vocals w/excellent ear for harmonies. Composing, arranging, and producing.
Vocal Range: Tenor
Qualifications: Twenty years of performing experience. Studied music at USC, plus three years private voice training. Have made 3 solo tours of college campuses. Album projects from acoustic-rock to Christmas music.
Available For: Interesting acoustic-rock projects, sessions, live dates, or lessons.

CHRIS NOVICKI
Phone: (213) 969-8500
Instruments: Drums and percussions.
Read Music: Yes.
Technical Skills: Versatile drummer.
Styles: Rock, jazz fusion, country, R&B.
Qualifications: have been playing for 13 years. Three years Berklee College of Music. Played for Berklee clinics with faculty. Extensive 24 track recording experience plus extensive experience on student projects. Record for Sequence One Productions, New York.
Available For: Session work, demos, live performances, jingles, lessons.

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.

MITCH ROSS
Phone: (213) 952-2964
Instruments: Tama drums, Zildjian cymbals, drum kat, simmons, Roland octaped and R-5. Alesis effects, Peavy amplification.
Read Music: Yes
Vocal Range: Tenor
Styles: Rock, pop, funk, jazz.
Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Strong odd time player. Good knowledge of Midi. Teach private lessons. Play all acoustic, electronic, or mixed.
Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runts comedy revue. Appeared on public television music shows. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.
Available For: Sessions, programming, live performance, videos, tours, lessons.

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

RICK ZAHARIADES
Phone: (818) 246-4042
Instruments: Electric and acoustic 6-12 string guitars, doubles, guitar synthesizer, full rack (Soldano-Bogner preamps, various midi controlled effects, VHT amplification).
Read Music: Yes.
Technical Skills: Extensive musical education, all styles, read music amazingly, arranging, strong groove and solo skills.
Vocal Range: Tenor.
Qualifications: Recorded/performed with Bobby McFerrin, Brandon Fields, Herman Rarebell (Scorpions), Eddie Daniels, Brian Bromberg, Ladd McIntosh, Tony Guerrero, Steve Reid, Eddie King. Soundtracks: "Dead Men don't Die", *Royal Viking Cruises*.
Available For: Studio sessions, jingles, tours, live work.

VOCALISTS

VENNETTE GLOUD
Phone: (818) 397-1791 or (818) 792-5967
Instruments: Voice, piano.
Read Music: Yes
Vocal Range: 4 octaves
Styles: All
Technical Skills: Lead/background vocals, instant arrangements, songwriting, production, voice overs.
Qualifications: Studio, stage, TV and soundtrack work with: George Benson ("Turn Your Love Around"), Al Jarreau ("Boogie Down"), Dionne

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Vocal Range: _____

Qualifications: _____

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Available For: Lead/back-up vocals, jingles, records, tours, demos, soundtracks, clubs, voice-overs, coaching, counseling, co-writing, arranging, seminars etc. Pros only.

2. PA'S AND AMPS

•2 EV PA spkrs, models SH1512ER, 1 horn, 115" percab, 600 watt peak, on wheels, \$675. Michael, 213-969-9140
•Acous PA cab w/15" woofer & horn tweeter, ported, gd cond, \$125. 818-997-6395
•Carvin folded horn bs cab w/18" spkr, xint cond, hrly used, \$300. Call anytime 818-982-8346
•Celestions in 2x12 cab, \$160. Andrew, 213-836-1298
•EV drivers, model 118245 w/Ashtond lenses, \$50/ea obo. Gerry, 213-661-0259
•Fender Champ gut amp, basic model, volume, treble & fs controls, xint cond, \$100. 213-828-6878
•Fender old style Sidekick, 15 chorus, \$65. Skip, 818-567-4214
•Fender Twin reverb for sale, 1978 amp, \$450. 213-464-4155
•Gallian Kruger 210-LC, 100 watt guitar amp, \$200 obo. David, 818-505-1523
•Gallian Kruger ML260E stereo gut head w/fx, new, \$475; G.K. 4x12 Celestion cab, \$400; Chris Craft 1x12 Celestion cab, \$300/pair. Curtis, 213-969-9067
•Marshall 50 watt combo, solid state, chni swiching, fx loop, perf cond, \$400. Steve, 213-465-3294
•Mesa Boogie 60/100, 112", black anvil flight cs, perf cond, \$1000. 213-957-0975
•Mesa Boogie Mark III, chni swiching, rck mntbl head, \$800. 818-609-9889
•Mesa Boogie Simululact 295, stereo pwr amp, \$800. Steve, 818-597-9231
•Metaltronix tube preamp, \$150. Jim, 213-372-5806
•Peavey CS400 stereo pwr amp, in gd cond, w/2 spk rck included, \$225. Jimmy C, 818-982-8346
•Peavey monitor brd, 16x6 MD series, \$600 obo. Dan, 818-340-6313
•Polytone mini Brute IV, reverb, 15" spkr, 100 RMS, very gd cond, \$325 obo. 818-990-2328
•Rare Fender 1965 black face, \$500. Brian, 213-464-8444
•Roland JC120 head, \$200. Chris, 818-769-1308
•Stock Marshall 50 watt head, 1978, JMP series, very nice shape, sounds grt, \$400 firm. Will consider cash + trade. 818-788-0610
•Studio Master all tube 60 watt id combo, 112" JBL, graphic EQ, crunch, new tubes. Must sacrifice @ \$250. Jon, 213-654-4304
•SWR SM400 bs amp, new in box, \$725. Mike, 213-452-2663
•Trace Elliott combo bs amp, model #1110, 4 10" spkrs, 90 watts into 8 ohms, \$600 obo. Richard, 213-715-1580

TO PLACE FREE ADS

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3. TAPE RECORDERS

•DAT P/lyr/recrd, Sony DTC300ES, like new, \$660. Steve, 213-969-9452
•Fostex B16, includes 8091 monitor, 8710 interface, 2 4030 synchmrz w/4035 keypad, 4050 remote & 8700 TCG & rck mnt, \$6000 obo. Richard, 213-666-2857
•Sony MCI JH24, 2" mach, less than 100 hrs w/auto locator, \$16,000 firm. Jim, 213-372-5806
•Sluder Revox, PR99MXIII, 1/4" 2 trk, like new, xint cond w/calibration tape, \$1800 obo Peter, 818-761-9081
•Tascam 4 trk recrd, Tascam 246, \$800, xint cond. Michael, 213-463-5252
•Tascam 388 8 trk recrd & mixing console w/3 band paramtrc EQ, xint cond, sacrifice, \$1500. Chris, 818-769-1308
•Tascam M30 8 trk console, 8 in, 4 out, paramtrc EQ's, 2 sub mixes, xint cond, \$600. 818-506-4138
•Tascam M3500 console, TSFR recrd w/remote & sind, both new w/warranty, \$7500. Rolly Ladd, 818-947-5316
•Tascam Teac 388 Studio 8, 8 trk recrd w/mixer, 3 band paramtrc, accessories, \$2500 FOB Seattle. Richard, 206-364-7881
•Teac 44 r/r 4 trk, recrd, Tascam series w/mnis & sub sonic attachment, along w/Teac 2A 4 trk mixer w/meter bridge. Perf cond, \$550 obo. 213-654-2647
•WTD to rent, Sony PCM601 w/digital outs. Jim, 213-372-3782

4. MUSIC ACCESSORIES

•1 Rat distortion pdl, very gd cond, must sell, \$30. 213-661-7326
•2 Ampex, 1 pack, 2" tapes for sale, \$100/both. Craig, 818-767-7895
•2 SMI99 Shure mics, matched set, \$150/both. 213-316-4551
•3 antique music rolls for sell plyng piano, \$25/ea obo. Lee, 213-397-7141
•Andrian Vondenberg PU, special order, not easy to get, hurry up, \$70. 213-676-7161
•Alpha aural exciter, type C, stereo, have receipt, \$175. Jack, 213-969-0126
•Boss 1/2 spc rck mnt, digital reverb, \$50. Mike, 213-452-2663
•Boss pdlts, DD-2 digital delay, \$100; DM-3 analog delay, \$80; Ibanez compressor/limiter, \$35 obo. All xint cond, wrkg perf, 213-667-0798
•Boss TU12 tuner, \$40. Andrew, 213-836-1298
•Boss WS100 wireless system for gut, rck mntbl w/fx loop, only used a few times, \$170 obo. Angel, 818-764-9322
•Digittech DST 256, multi fx unit, \$250. Brian, 818-339-6911
•Emu SP12 Turbo sampling dr mach, perf cond, like new, hrly ever used, must sell, w/Mac separate drive, \$750. 213-654-2647
•Evenlode H3000S harmonizer, xint cond, \$1950. Ron, 818-907-5445
•Kawai O80 digital 32 trk seqncr, very user friendly, new in box, \$300. Chris, 714-899-3738
•Mesa Boogie 12 spc rck, shock mnt, \$225. Michael, 213-733-3340
•Mesa Boogie Quad pre amp, xint cond, \$800. Steve, 818-597-9231

•Nady 701 wireless voc mic systm, top of line, xint cond, grt for live perfmc, must sell, \$1100 obo. John, 213-378-9689
•Reverb rck mnt unit avail, \$100. Scott, 818-339-6911
•Roland MT32 multi timbral sound module w/all mnis & rck mnt, \$200. 818-448-4151
•Roland TR505 drm mach w/mnt, \$100; comprrsr pdl, stereo chorus pdl, Ibanez digital flanger pdl, \$100/lakes al. Skip, 818-567-4214
•Roland TR707 drm mach w/adaptor & mnt, \$125 obo. Lisa, 213-477-6136
•Roland TR707 drm mach w/cartridge, \$100. Jim, 213-372-5806
•Small anvil flight cs, gd for drm mach, seqncr, disks, pdls, etc. Interior dimensions are 15x20x7. \$65. Michael, 213-969-9140
•Turbo Rat distortion, \$50; Audio Technica N/D 357 mic, \$100; Boss CE2, \$35; MXR 6 band EQ, \$30; Jeff Beck PU, \$45; DelMarzio HK3, \$40; Curtis, 213-969-9067
•Yamaha iversty wireless for gut or bs, \$400; Ibanez multi fx unit w/ctrl, \$50. 213-969-9757
•Yamaha GC2020 comprrsr/limiter w/expander gate, new, \$225. Lary, 213-943-6225
•Yamaha MuCB Midi patch bay, 8 in, 8 out, \$200. 818-763-3742
•Yamaha REX50 fx processor, \$350 obo. Jeff, 213-839-3810
•Yamaha SPX90 digital multi fx unit, fantastic combo of sounds, xint cond, wrks pert, \$325 obo. 213-841-6914

5. GUITARS

•12 string Connacous, xint cond, \$200. Michael Kamensky, 818-766-3671
•1967 Fender Tele, blonde finish w/rosewood neck, Duncan P.U.s, Shaler tuners, lks wmt but plys & sounds xint, w/cs, \$750. Dave, 818-997-6395
•Aria Pro II, bs gut w/EMG's, \$250. Skip, 818-567-4214
•Dean Elite, '79, USA, handmade, white, ebony brd, DeMarzio's, hrwr, lks OK, plys & sounds incredbl, \$300 w/HSC. Jon, 213-654-4304
•Fender Bullet gut, perf cond, made in USA w/Fender HSC, \$175; Les Paul copy, xint cond, black, very nice w/HSC, \$130. 818-788-0610
•Fender Tele's, 1973, orig black w/maple neck & 1978 sunburst w/maple neck, Both xint cond, all org w/cs's, \$650-850 obo. 213-841-6914
•Fender Tele, '77, natrl finish, all org, nice worn in neck, grt lb PU, \$750. 213-413-8558
•Gibson gold top Les Paul, 1 yr old, never plyd, mint cond, in cs w/receipt, List \$1650, sell for \$800 firm. Frank, 818-338-3106
•Gibson Les Paul custom, early 70's w/gold F.Rose, refinished natr color, new jumbo trat w/cs, \$400. 213-876-6503
•Gibson Les Pauls for sale, custom, standard & pro model w/P90's. All stock, xint cond w/HSC, \$625-800 obo. 213-667-0799
•Gibson SG custom, 1968, orig rare, black custom color, Triple PU, gold hrdr w/factory trem, gd org cond w/cs, \$1000 obo. 213-878-5560
•Gretsch Clipper, mid 60's, single PU, F-holes w/HSC, \$435; 1986 Epiphone Century, xint org cond, F-holes w/HSC, \$485. 818-788-0610
•Ibanez custom series, elec gut, w/cs, xint cond, must sell, \$225. Alex, 818-764-0103
•Ibanez RG530, tan finish, all black hrdr, F.Rose, Tapping hbckrs, grt action & tone, perf cond w/HSC, \$350. 213-439-3737

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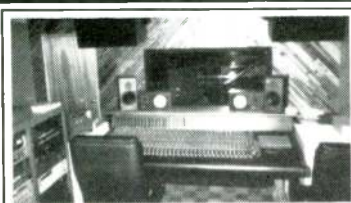
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 •Kublitz Factor bs, yellow finish, maple neck w/bony fretboard, xtended range, grt cond, must sell, \$800. 818-882-6340
 •Ovation 1200 acub, asking \$300, 25 y/o, xint cond. Jack, 213-969-0126
 •Randall 412 cab, bottom, w/Altec spkrs, very punchy, grt distortion. \$200. Jonathan, 818-609-9334
 •Rickenbacker 3000 bs, short scale w/cs, late 70's, \$400. Eddie, 818-848-4278
 •String bs, modern, all wood handmade bass w/PU & cover. Bg, deep, clear tone. \$2900. 818-990-2328
 •Supro Lap Steel guitar, black, perf cond, xint sound. \$150. 213-957-0975
 •Tokai left handed '57 Strat copy, tobacco sunburst w/o maple neck, currently strung nght handed, \$400 obo. David, 818-505-1523
 •Yamaha Pacifica, Strat style body, bolt on neck, 2 w/hmbngs, 1 single coil PU, locking trem. Brand new, won in contest, \$325. Darryl, 213-466-3807

•Tama Super Star 6 pc, 7 cymbals, 3 1/2 yrs old, chery red, pwr/rck systm, all cs's, \$1200, xint cond. Alan Nitzberg, 213-214-1014

9. GUITARISTS AVAILABLE

•2 guit team avail w/xint matrl & xint image. Creatv, soulf, dynam, groove plyng. Love Bone, Zep, Beatles, U2. Only pros, pls. Eric, 818-986-9326
 •23 y/o LR gut sks to J/F agrvsv, 2 guit cmrcd band. Intl Dokken, LA Guns, Testa, Angel, 818-764-9322
 •AAA rated burnng, verstl gut avail for prs. Check out my prs plyrs ad. Steve Blom, 818-246-3593
 •Acous gut/sngwr sks to J/F band into mainstream rock, modern rock. Phil Collins, Simple Minds, Petty, Fixx, Howard, 213-255-7911
 •Ambitious gut/voc sks estab, pro act & studio wrk. No pay to ply. Very uniq stlye. Grt 90's tone. Pros only, pls. Keith, 818-405-8933
 •An ordinary, average drmr. Intl Joe Walsh, B. Seger, P.Travers, Nugent, 213-375-9272
 •Avail, guit for orig, metal band. Have chops, equip, tmppo, ing hr image. Intl Maiden, O'Ryche, Ozzy, Dio, etc. Pls wr detailed msg. 213-466-9745
 •Berklee grad, guit avail for paid sits. Any & all stlyes. Appearance in Guitlar Player & Guitlar World mags. 818-705-4729
 •Blues, blues, blues, blues, slide, blues, blues, to the bone, blues, blues, dirty blues, blues, blues, Muddy, EC, SRV, stage studio. Bluc, 213-969-5855
 •Bluesy rock gut plyr in Hillwyd. Grt equip, plys slide, sks sleazy band w/killer snags, att. image. Intl Aero, Stones, Crowes, No corporate crap, 213-957-4760
 •BIMI recrdng artist/gut/sngwr avail for pro sit only. Album credits, top endorsements, exp, chops, image, feel. Only pros reply. Edward, 213-656-2245
 •Cntry plyr sks jam, csls, Top equip, Tele, Strat, lap steel, string bender. Rick, 213-977-8234
 •Exp pr gut avail for paid sits. Any & all stlyes. Always muscl, always reliable. 818-705-4729
 •Exp pr gut avail. Steady, tastef, metcd. Jazz, blues, cntry, Brazilian, hybrids. Luffin, Jerry Lee to Junio to Joao to Joni, Malt, 213-829-9779
 •Extremely pwrfl, agrvsv, verstl beat gut avail. Ld or bckng vocs, origs, sns of humor. Townsend mis Jimmi mis Slash, L.ets do it. Jon, 213-654-4304
 •Gut avail for demos, recrdng prjs or jngles. Gd gear, grt sound & engineering exp. Joe, 213-655-2969
 •Gut avail. Intl Sabbath to VH. Pro equip, pro act. Eddie, 213-666-5706
 •Gut avail. Intl The Edge, Andy Summers, Alex Lifson, Simon, 213-281-8687
 •Gut avail. Into Rush, Zep, Yes. Srs inquires only. No drugs. Dan, 213-465-9484
 •Gut Into Zep, AC/DC kind of stuff is lkg for real band. Got equip, B, & strong wllk. Mark, 213-874-9114
 •Gut lkg to form metcd, progrsv, HR, metal band in vein of Rainbow, Rising Force, Sabbath, Christopher, 213-876-0656; 213-556-8900
 •Gut lkg to J/F straight ahead, raw, pwrfl, sleazy, grooving, K/A band w/rgt image. Chris, 818-994-4782
 •Gut plyr avail for rock, pop sit or demos & showcs's. Gr gear & att. Joe, 818-954-0742
 •Gut requrres band or members into Manchester Sound to form live band w/sampling. Intl Jesus Jones, EMF, 9' Nails, My Bloody Valentine, Johnny, 818-773-9024
 •Gut skg pro rock, blues band, 25 yrs exp. Intl Almans, ZZ, Clanton, etc. Numerous credits. Pros only, pls. Don, 213-376-6282

6. KEYBOARDS

•Ensoniq Mirage sampling keybrd, \$500 obo. Jim, 818-340-6313
 •Korg EPS1 elec piano. 76 touch sensitive keys, EO, mpsors to any key, strings, etc Xint cond, \$700 w/mdl. 818-990-2328
 •Korg T3, new, cs, stnd, disks, mnls included, \$1900 obo. Aussie, 818-895-7130
 •Pro accordion, brnd new cond, beautfl, perf, expensive qual. A1, \$1000 obo. Lee, 213-397-7141
 •Roland D110 rck mnt, \$300; single spc keybrd mixer, \$100. 213-969-9757
 •Roland JX8P keybrd for sale, \$600, includes cs, xint cond. Jack, 213-969-0126
 •Roland SBX90, Midi, SMPTE sync box, perf cond, \$300. 818-763-3742
 •Roland Super JX10 w/sound cartridge & Pro Tec cs, \$800. David, 818-505-1523
 •Wtd. Hammond B3 organ, pref w/Leslie. will take w/out. 805-945-2832

7. HORNS

•Haynes flute, serial #16051920, closed hole, C-foot, gold plated keys & Ambasure plate, \$1725 obo. 213-828-6878

8. PERCUSSION

•14" Zildjian hi hats & Tama hi hat stnd, \$70. Cozy, 213-395-3963
 •Drum triggers, hi qual & durable, 3 for \$25. Darren, 818-787-1018
 •Emu Drumulator, xtra Bonham, Collins samples, perf cond, \$130, 213-957-0975
 •Emulator SP12 drm mach, \$700. 213-247-9328
 •Pearl bs drm, red sparkle, blue sparkle snare, \$75; brown tom, \$60. Lee, 213-397-7141
 •Premiere Resonator drm set, 12, 13, 14, 16, 18 & 22" w/ Aoyote custom snare drm, 7x14", black, \$900. Kevin, 213-823-7122
 •Tama hi hat stnd, hvy duty w/out legs connected, connected to 22" Tama Swing Star bs drm, red, separate, perf cond. all for \$300. 213-827-5176

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

•Guit, 20, avail for flashy, cmrcd rock band. Must have cool tunes & lks. No fathers, flakes, junkies. Intl Kiss, Poison, Crue, Aero, Johnny, 818-367-8769
 •Guit, 20, sks mega imaged, glam rock band or muscns to form band. Intl P.B.Floyd, Tiger Tail, Crue, Poison. Ted, 818-972-0007
 •Guit, 23, sks dedicd, open minded bs, drms & vocs to form 90's band. Metallica mis Police. San Gabriel Valley, pls. Jymm, 714-592-1173
 •Guit, 29 y/o, GIT grad, lkg to J/F band. Intl Hendrix, Clapton, Joe D'Onof, Alex, 818-772-9649
 •Guit, creatv & determined w/intl gear, lks & att, sks to join srs, org prj. Sing l'd & bckup. BIMI sngwr. Intl Beatles to Big Audio Dynamite. David, 213-682-1845
 •Guit, elec, classid & acous, very verstl, avail for sessions, demos & pro perfng sits. Jeff, 818-786-0539
 •Guit l'd voc lkg for wrkg cover or cs's band only. 3-6 nites/week. All stlyes, sings 40 snags, image. Imppo. Steve Lukather Intl. Mark, 213-653-8157
 •Guit/sngwr/wrrecrdng studio avail for soull, creatv, HR band w/diversifed roots. Xlnt equip, lks, seasoned veteran. 818-786-7066
 •Guit/sngwr/voc sks altmty band or muscns. Intl Velvet Undergrd, Pixies & Sonic Youth. Tom, 213-730-0289
 •Guit/sngwr/voc, 70's stlye w/90's edge, sks strait ahead rock ala Tyketto, Bad Co. Tim, 818-789-4622
 •Ld guit & bst lkg for blues based, HR/HW band, ages 14-18. Intl Intl GNR, Skid, Guit, Junkyard. No drugs. Chris, 818-507-6876; Neil, 818-244-7695
 •Ld guit, 24, gd sngwr, verst, gd att. Have demo, image, bckng vocs & mngt. Extreme, VH, Sanbora, Schon, Mario, 818-333-5162
 •Ld gut/sngwr, 21, skg srs pr band. Intl Cult, Cure, Jesus Jones, EMF, Lou, 213-657-7319
 •Ld gut/voc, Berklee grad, many yrs of road exp, sks paid, pro wrk. Demos, T40, oldies, variety, blues, R&B, folk, Gerry, 213-444-7181
 •Lng hr in the 90's is boring. I'll rock your bones to the ground in a unq stlye. Unq bands apply for HR & meidc metal. 213-876-7161
 •Outstndng blues rock gut sks near wrkg, primarily cover band. No mediocrity. Dan, 818-881-2891
 •Outstndng blues, jump blues gut, very exp, roots oriented, comng intensity w/40's, 50's image. Into band w/same. Rod, 818-501-0377
 •Pro caliber gut, skg classy, HR band w/voc. I have pro image, chops, hit snags, huge tone. Intl Lynch, Rhoades, Doug Aldrich, Curt, 714-531-1460
 •Pro cntry rock l'd gut avail for F/T wrk. Artist exp. David, 702-438-9798
 •Reggae, Jazz, rock, gut, 32, very presv, flowing improv, eloquent chord vox'ngs. Album, tour credits, Rck, passport avail. Dale Hauskins, 213-695-0489
 •Smoking l'd gut avail for metal prj/wrrecd deal or maj mgnt. Have image, chops, recrd releases & dedicd to max. 818-956-6423
 •Sweidl gut, tourd Euro, Japan, recrdrd 4 albums worldwide, voted best guit in Euro mags. Bob, 213-465-3755
 •Uniq & verstl, HR & funk gut lkg for compd band w/24 hr renl room. F/A included. Dead srs calls only. 213-876-7161

•Uniq rock gut/voc sks bst l'd voc for enlightned trio. Intl Police, Kings X, Hendrix, Beatles, John, 818-718-7377
 •Uniq, verstl, killer gut w/xint equip & imppo is lkg for comp HR band w/sale, 24 hr rehsl room in Hillwyd. Intl Frest, AC/DC, Ozzy, 213-876-7161
 •Unscholcd, old school Tele Les Paul plyr avail. Blues, boogie, swamp, honk, HR, bottle neck, open tunngs. Johnny, 213-850-1476
 •What II VH, GNR & SVR got together & then occasionally jammed w/Holdswoth & Matheny? Only 1 way to find out David, 818-506-6243

9. GUITARISTS WANTED

•#1 exp l'd voc sks xplvsv guit to J/F meidc, mainstream, cmrcd, radio friendly HR grp. Showcs's, recrdng Aero, VH, Crowes, Zep Tommy, 213-836-3713
 •2nd l'd gut w/d for all orig HR band. Dedicd, pro equip & tmppo a must. Lbl intrst & demo. Mark, 213-402-5050
 •2nd pr gut w/d, LR, to compd 5 pc band. Stlye, sound, image, all import Intl Kiss, AC/DC, Aero. Gd connex, wrk. 818-508-5377
 •Acous blues gut w/strng bckng vocs w/d for cafe, club wrk & colab. Labor of love prj, no money haulers. Pils. Niles, 818-906-3109
 •Aggrsv l'd voc lkg for orig rock band w/upcmng shows. Intl Husker Du, Byrds, Soul Asylum, Doors. 213-463-1439
 •Altmtv band stlye l'd gut w/bckng vocs who can jangle & distort at the proper moment. Into Clash, Mondays, Echo, bad, groovy riffs. 213-939-8086
 •Altmtv gut w/bckng vocs nrd for estab LA band. Must be creav, confidnt, team plyr. Into Bad, Farm, Jam, Who. Gigs waiting. 213-653-4360
 •Altmtv gut, 25-30, w/d by voc/sngwr for cmrcd rock tunes w/own stlye. Exp sngwrts only. Form band soon after. No metal. John, 213-836-9230
 •Altmtv, rooted band that's spans acous rock to speed core, nds gut. Image is gothic oriented. Srs, determined & ready. Chris, 818-545-1581
 •ANGELS WITH DIRTY FACES sk creatv, altmtv gut w/ bckng vocs. Gigs, recrdng waiting, into team wrk, Clash, world domination, Jesus Jones, Johnny Marr, Beatles. 213-939-8086
 •Anrgy young l'd gut, dedicd, team plyr, dark image, must be innovaty, no bubblegum, lolipop Snip rock. Tmpso & job a must. 818-766-1099
 •Band sks R/L gut for xtrmly hvy prj. No drugs, no flakes. Have lbl intrst. Lv msg. 213-893-9260
 •Blues gut w/passon nrd for 7 pc band, if you're intl by Wolf, Moody & SRV, then call Jay, 818-781-1661
 •BRAVE NEW WOLF sks HR gut wrfng hr image. We have maj bexp. Robert, 213-665-9312; Danny, 818-848-1557
 •Bs plyr w/xint wrting abil & pubshd matrl lkg for gut/collab. Intl Zep, Whitesnake, Lynch Mob, Michael, 818-981-9928
 •BST formng spooky, meidc, hvy, modern, metal band. Macabe, black image. Pro & genuie only. Intl Sabbath, King Diamond, Sanctuary, Witch Funder, 213-221-4337
 •Creatv gut w/d for altmtv stlye band. Dedicd? Lust for art & creatng? Srs plyr w/dg sns of humor. Joe, 818-776-8820
 •Dark, glam band sks gut. Lng black hr, car, job, tnt, responsibility, dedicnt, srs only. No fat, ugly hr bears. 818-503-7571

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•Dark, pwrfl, vicious, underrnd R&R band sks skinny, young, dark hr rhytm guit. Committed, att, integrity necessary. Tour minded. 818-904-0841
•Demoted metal, HR guit pwr/wedge wtd for demoted trio. Lary, 213-655-4885
•Dmrr ndd to wrk w/guit/sngwrtr & fem sngwr/sngwr/keyboard. Intl New Order, Blondie, Police. Teresa, 213-935-0891
•Electric, innovatv, free style guit wtd. 213-288-6567
•Elec/acous rhytm guit plyr w/sps of space & strong voc harmony. ndd for Crowded House type band. Max, 213-479-8465
•Fem ballisyt guit w/ks & gd att, able to ply hr heart & soul thru guit. Intl Vain, Aero. 818-503-7586
•Fem guit ndd immed for hvy, progrsv fem band. Pro att, image, equip, decidit team plyrs only. Intl include, Fates, Megadeth, Q Jherc. 818-989-1537
•Fem rock guit wtd for collab w/sngwr/sngwr to start all girl, melic, funk rock band. Thin & attractv a musi. Toni, 818-792-5967
•GORGOG, the 1st overweight HM band, sks rotund & rowdy guit for industry shows. Arnold, 213-556-2727
•Groove oriented ld guit wtd for pop rock band ala Pretenders. Concrete Blonde, M. Ettridge. 213-848-9253
•Guit avail, VH, Shanker, Scorpis. Image, pro gear, xint demos & press. Joey, 213-869-1000
•Guit for estab HR band in So Cal. Skg top guit in So Cal. Pro image, impsp & equip. We have publcst & atty. 213-402-7794
•Guit plyr wtd. Textured, altmvt & strong, for fem sngwr/sngwr. Sandy, 818-761-7882
•Guit wtd by bst & dmrr for band in traditoin of Zep, Stones, R&R image, 19-22 only. Jack, 213-649-5271
•Guit wtd by bst, Intl early Madlen, Rush & Metallica. N.Hollywood or Hilyed are prefid. Alan, 818-508-4947
•Guit wtd for altmvt music. Soft & hrd, mysterious, body moving music. Michael, 213-465-2482

•Guit wtd for band, formed but nd guit. Into HR orgs. Bill, 818-240-1589
•Guit wtd for dark, altmvt band. No flakes, posers or beginners. Joe, 818-342-9118
•Guit wtd for innovatv HR band. Must be responsbl & motivid. No att. Terry, 213-285-3128
•Guit wtd now by sngwr/wrmtgt. Intl Aero, Zep, Sabbath, Jane's, Jeremy, 818-774-1009
•Guit wtd, K. Richards, cntry, junkie type who can also rock like Joe Perry. Must have style & quick ear. 213-225-7443
•Guit wtd, pref Intl of Alex Lifson, Trevor Rabin, Queen, for org, progrsv rock band. Bckng vocs, quilt equip also prefid. Lv msg, Michael Dean, 805-296-8384
•Guit wtd. Hrd edged, pop rock band sks pro guit ala Angus Young, J.Perry, Slash, Nick, 213-465-6317
•Guit wtd. Intl Bauhaus, Love/Rockets, Siouxie & Bowie. Lyle, 213-850-0339
•Guit wtd. Org HR music. Dedictd plyr nnd, L/R. 213-957-4605
•Guit, 2nd ld wtd, for speed metal band w/2 albums. Ld or bckgmrv vocs +. Pros only. Joe, 818-781-3344; 206-842-4952
•Guit/sngwr/sngwr wtd by voc to collab & write org matrl in T40, cntry, jazz. Sincere minded individuals. 213-457-8328
•Guit/sngwr wtd by fem voc/sngwrtr for collab in Orange Co. Pop, rock, dance. 714-547-1596
•Guit/wrtr w/integrity, eclectic taste, wtd by English voc to become writing team, form band. Kravitz, Sly Stone, Crowes. Lv msg if srs. 213-823-4781
•HR blues guit wtd. L/R, slide guit. Ply Les Paul, Strats, age 21-26. Intl early Kiss, Cinderella. 818-762-7403
•HR blues guit wtd, Page, early Beck, Hendrix, Ry Harper. Must be into open tunings, slide, acous & grl riffs. Be very creatv. 818-543-0866

•HR cmrcl band sks versit ld guit plyr, ready to start on all new matrl. No flakes. Matt, 818-241-4967
•Hrd core guit wtd by bst & dmrr to form band. Intl Bad Religion, Excel. Scott, 818-986-1227
•Industrial, new wave, techno rock guit position avail for live showcsng & recdrng proj. Mld & voc abil +. Jordan, 818-973-2205
•Ld guit plyr wtd to perform & recdrng upcmg events. Publishng cdt negotiable. Tasteft, meaningft. Exp only w/ vocs & image. Craig, 818-781-0388
•Ld guit wtd for progrsv, pwr metal band w/maj connex & tunes. Must have xint showcs, image & wto metal. fusion, blues. David, 818-769-5089
•Ld guit wtd. Intl David Gilmore, for orig rock band w/fem sngwr. Srs only, w/image. Lv msg. 213-937-9942
•Ld sngwr/sngwr/guit sks guit/voc/sngwrtr to collab & visual new rock act. Cool image, hrd sounds. Duran, O. Trick, Jezebel, Dave, 213-376-6842
•Let's take chances. Male sngwr/keyboard/sngwrtr sks sngwr/guit/sngwrtr to form duo for immed showcs & club appearances. Have prodr. Fem's welcome. 818-585-9359
•Lrg for ld guit for orig. Celtic rock mls Hendrix. Srs potential avail. Intl Van McQuinn, 213-650-4415
•Minneapolis FT, org cmrcl rock band w/mmg, image, art sngs & studo. nds rhytm guit/voccs. Intl Winger, Jovi, Giant. Must relocate. Tim, 612-546-0984
•Old style funk band skg ld guit who doesn't follow current trends. Xint rootsy & funky. Intl Parliament, Sly, Fishbone, Hendrix, Hamilton. 213-483-1559. Rob, 213-299-3007
•Org Instrmntl jazz rock band sks guit who dbis on keys. Intl Eric Johnson, Steely Dan. Only exp. gd plyrs nd apply. Clayton, 714-997-2162
•Pro guit for estab, progrsv rock band showcsng for recdr co's. Intl Saga, Yes, Queens. Must sing & read music. 213-395-6428
•PYGMY RIOT sks 2nd guit, Les Paul sound. Lyle, 213-661-9300
•Rhytm guit wtd by aggrsv R&R band. Tour minded a musi. No ld plyrs. Ages 18-23. Rick, 213-223-3558
•Sngwr/lyricst, melody maker, w/orig sngs, sks collab w/ virtuosu, versit guit. Intl God, Mr Bungie & the 90's. Edgarr, 818-548-4320
•Sirius Trlxon, legendary Detroit rocker, nds Beck, Richards, Wood. Perty type guit/sngwrtr/partner w/coo image, vintage gear. No dmrr bootz. 818-992-8340
•Skg 2ld guit for HR band. No GIT musicsn at all. Must be over 25. 213-732-7476
•Skilled 6 string & 12 string acous & elec guit for Sabbath, Doors, Stones swif. Straight ahead R&R band. Must have singing & sngwrng abil. Kevin, 818-992-8340
•Srs funk band skg ld guit. We're lrg for someone w/a rootsy, funk sound, yet xperimntl. Intl Parliament, Fishbone, Sly, Prince, Hamilton, 213-483-1559; Rob, 213-299-3007
•Tampa S&M band sks guit intl mainly by old Crue. Relocate to Tampa for once in lifetime opportunity. Dana Black, 818-955-5244
•THE MOVIES sks versit guit for immed recdrng & showcs's. Signed sngwr w/top connex. Ace, 818-893-3959
•Versit, open minded guit/sngwrtr ndd for orig, melic HR band. Slamming groove & bckng vocs a musi. No mercanaries or wanners. 818-761-5238; 818-984-1764
•Voc sks guit w/integrity, eclectic tastes, to become writing team & form band. Sly & Family, Kravitz, Crowes. Lv msg. 213-823-4781

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•Voc/sngwrtr sks guit to form single guit band. Must writ! Siple, catchy R&R. Lks, moves. Hollywood area. Crue, Poison. No makeup. Chris, 213-876-5772
•Wrtr wtd by voc. Rock steady. Let's call this sng exactly what it is. What it is, is a funky & low down genius. Wtd for fem sngtr/lyricst, glam, hippies, 90's. Beatles, Dylan, Edie Brickell, Manicass. 213-281-1758
•Your Angus to my Bon. Ld voc/wrtr skg guit to collab & ultimately form HR band. It starts w/grt sngs. Jay, 818-909-0412

10. BASSISTS AVAILABLE

•19 y/o bst lkg for young musics. Have att, trmsp, equip. Intl Skid, E.Mothers Nightmares, Tango, Lyncsb Mob. 818-766-0831
•A #1 pro bst/voc w/4 world tours & 18 albums under belt. lkg for signed or bckd HR band. 818-545-4550
•A #1 pro bst/voc w/4 world tours & 18 albums under belt. lkg for signed or bckd HR band. 818-545-4550
•Altmtv bst avail. Intl Church, Firehoos, Flesh for Lulu, REM, etc. Skp, 818-907-3157
•Bs & dmrs, 23, not bakd, image, sng bak w/sngwr. Intl Rose Tattoo, AC/DC, Curt, Mick, 213-452-5819
•Bs plyr avail for pro HM band w/mgmt or lbl, 6 ft, gd lks. lrg hr, have equip, 7 yrs exp. Louie, 213-664-6765
•Bs plyr lkg for band. Intl Scorpis, Slaughter, Pirate Radio rock. I have equip, gd att & trmsp. Srs only. Mark, 714-931-5227
•Bs plyr lkg for wrkg club band into classic rock, cntry rock or soft rock or oldies. Ld & bckgmrv vocs. Not young, thin or flashy, just gd. George, 818-764-6063
•Bs plyr or guit avail. Intl Sex Gang Children, Skinny Puppy, Lkg for estab band. Joe, 818-787-2835
•Bs plyr w/rd demo, promo & exp lkg for proj w/songwr melic matrl. Those w/late & exp. call, Michael, 818-981-9928
•Bs plyr w/vocs avail for altmvt, hrd edged pop, pro band sit. I have maj ourng & recdrng exp. grt gear, image, stage presnc. 213-936-2436
•Bs plyr w/voc/wrtr/nd in talk, cntry, pop & rock, avail for demo proj. Bruce, 818-247-2767
•Bs plyr/voc, dbis on keybrds, has huge PA system, sks lntsrng, orig rock sit w/wrkg band. Mature plyrs only. pls. Joseph, 408-678-1950
•Bs soloist, new LP w/recrdrng co, pro gear, maj ourng exp. lkg for overseas sits, 1 niters, lili ins, recdrng sits. All styles. 213-862-6380
•Bst avail for pro HR, funk band or any wrkg snt. Pro stage appearance, recdrng & ourng exp. Lks & chops. Joseph, 818-753-7712
•Bst avail, hvy but versit. Intl Geezer Butler, Jack Bruce. Album & touring credits. Xint chops & feet. Ray, 818-768-9208
•Bst, 20 yrs exp. pro, ply acous & elec bs, Pete Torres, 714-530-0425
•Bst/guit, contrapuntal, melic, multi cultural music. Ry Cooder, Crusaders, African, Neville Bros. sks similar skilled musicsn. Bernie, 818-761-8683
•Bst/ld sngtr, 30. Intl Jay Mitchell, XTC, Pretenders, space jazz. Larry, 818-989-3838
•Bst/ld voc lkg for wrkg cover or csts band only. 3-6 niters/week. All styles, sngs & bcks, current on T40, hvy lkg, plyr image, trmsp. Mark, 213-653-8157
•Dream come true. Bs/sngwr/sngtr ala Bruce, J.P. Jones, Sting, Jocko. Will plyr your show or session. You'll never go wrong w/ite best. 213-960-5655
•Everyone's favorite. Industrial funk a flip, poly jazz bs plyr avail for formed band. James, 818-981-8292

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The ultimate Les Paul/Marshall tone.
Intl: Bloomfield, Gary Moore, Robyn Ford, Bluesbreaker era Clapton. Professional situations only.
Joe (818) 884-4039

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Must Have: great musicianship, image and equipment.
We Have: major connections and label interest.
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Live demo recording, production services available.
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BLUES MUSICIANS AND BANDS WANTED
For Local Showcases
Send tape (any quality) & phone # to:
Homefry Niles
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Beverly Hills, CA 90213-1764

FREE CLASSIFIEDS

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

-Fam bst, drmr team w/recrdng, toung, sngwrtr & headlinng exp. lkg for pro, ctrnl, melcd HR band. Lisa, 213-851-9866. Joey, 213-913-1603.
-Fam R&B bst avail. I have tmspo & equip. Lkg for band w/mngt deal &/or lbl deal only. 213-960-7604.
-HM bst avail. Intl early Maiden, Rush & Metallica. Alan, 818-508-4947.
-HR bst avail. Exp. fairly bored w/what's going on. Wnts to have fun again. Scott, 818-507-5649.
-Hrd core bs plyr & voc team lky to JV dbl id, hrd core, speed metal band. Pro metal heads only. Intl early Maiden, Testament, Slayer, Megadeth 213-464-1532.
-Pro bst avail. 40. Upright or elec. Latin, R&B, blues specialties. Hom bands welcome. Pro only. Glen, 213-250-7335.
-Pro bst lks for srs gig. Has gd equip, can read & is srs about the approach. Mike, 213-285-7824.
-Pro bst w/bckgrnd voc avail for wrkg classic rock, oldies or R&B band. Grt gear, lks & att. Lots of exp. Srs, pls. Gunther, 818-780-7010.
-Pro bst, upgrht, elec. 40 Latin, R&B, blues, cntry specialties. Pro srs only. Glen, 213-250-7335.
-Pro tem bs plyr w/strong bckng vocs. gd gear & image avail for estab, cmrcl HR band. 213-653-5753

Hugh mngt, maj deal pending. Early Bowie, Beatles mts Love Bone, Alice/Chains. Randy, 818-769-8618
-Amani, arena, Billboard, bilford, Fortune 500 funk, models, megalomania, awaits 1st, young, eligible pop sound. P.S., lbl intrst, mngt, legal, Spence, 818-441-6256
-Attr, bs plyr! Call now to audfn for a grt rock band. Grt sit for the right person. Pros only. 818-980-8323
-Band sks bs plyr who plys stand up & elects. Intl Smiths, Doors, Orlando, 213-274-5884
-BLOWFISH lkg for bs plyr. Intl Cure, Smiths, New Order, Sundays. Chrysalis demo deal. Lv msg. Derrick, 213-285-7770
-Blues rock band w/upcmgng gigs, covers & some origs, ala B.Raitt, S.R.Vaughn, Little Walter, BB King. 818-559-7679
-Bs plyr nds for upcmng, orig band. Intl Bowie, Arcadia, Duran, Roxy Music. Call for further info. Lance, 213-567-4584
-Bs plyr nnd to compl rock band w/grt sngs. Intl Sisters, Zodiac, Cull, Skinny Puppy, Mikey, 818-846-5969
-Bs plyr nnd to wrk w/guit/sngwrtr & sng/rky/bst/sngwrtr. Intl Police, Blondie, New Order. Teresa, 213-935-0891
-Bs plyr wtd by estab rock, rockabilly, cntry band currently showcng in LA area clubs. Paul, 213-465-6398
-Bs plyr wtd for 7 pc rock band w/hom section. Must be exp. vershl, no att's. Vocs a+. Rhs in Tustin. Howard, 714-778-1026
-Bs plyr wtd for 60's psychic, hip hop, pop, blues, reggae, rock band. Morrison like vocs, Hendrix guit, Bonham drms. Rudy, 213-971-2376
-Bs plyr wtd for band & acous wrk. Intl Beatles, Dire Straits, Chns leacs, Aco, etc. 213-874-9176
-Bs plyr wtd for dedcd metal band. Propy. Intl Megadeth, Sabotage, Priest. Joe, 213-957-9381
-Bs plyr wtd. 21-25, by guit & drmr for HR band. We have matrl, Intl Ozzy, Whitesnake, Blue Murder, Days, Richard, 213-360-3744, eyes, Eric, 213-360-9590
-Bs plyr wtd. Band w/sng demo & drcctn nds solid plyr. No lipslck. Call for free tape. Rudy, 213-836-2697
-Bs plyr wtd. Textured, altmty & strong, for fem sngtr/sngwrtr. Sandy, 818-761-7882
-Bst nnd for pro HR prj. Hrd wrkg & dedcd. Intl Dokkan, Badlands & Testa. Rhs in Lng Bch area. Lv msg. Glen, 714-236-2242

-Bst nnd now Lks, image, att, musicianshp, uninhibitedness necessary. Bands we admire, Patty Smith, Dramarama, Cull, Cure, 818-767-6728
-Bst wtd by orig, hvy rock band. Instrmnts supplied if necessary. Intl-Hendrix, L. Colour. Must have tmspo. Rhs in LAX area. Enc. 213-874-4007
-Bst wtd by P/T musicsngwrtr for recrdng & showcng. New soundng rock. No HM. Intl Who, Cars, Police, Rush, Phil, 213-838-8799
-Bst wtd by rock cover dance band. Classics, T40, etc. Gd equip necessary, vocs helpfl. Bob, 818-895-1821
-Bst wtd for classic rock cover band. Srs only. No drugs, no att, no mercenaries, pls. So Bay area. Rocco, 213-539-2407
-Bst wtd for dark, altmty band. No flakes, posers or beginners. Must groove. Joe, 818-342-9118
-Bst wtd for dedcd, progrs, speed metal band w/lockout. Megadeth, Sanctuary, King Diamond. Srs only. Brian, 213-371-5820
-Bst wtd for estab, aggrsv, undergrmd, dark imaged R&R band w/rhrls spc. Tour minded a must. Ages 18-23. Rick, 213-223-3656
-Bst wtd for orig metal. Must be dedcd, have pro equip & tmspo. Lbl intrst & demo. Ron, 213-868-5784
-Bst wtd for progrs, metal band w/lockout. Maiden, Priest, Megadeth. John, after 5 pm, 714-670-8576
-Bst wtd to form orig HR band w/sngtr/sngwrtr. Blaze, 213-957-4605
-Bst wtd, M/F, open mind, tntd, in time w/sng team. Various styles, chance taker, R&R, groove plyr. Mike, 818-508-8780
-Bst wtd. Incredbl, flashy image. Must have gd equip, tmspo & grt lks. Intl Sisters, Love/Rockets, Cull, Jane's. 818-931-9129
-Bst wtd wtd to compl rock trio. Intl Kings X, Hendrix, Beatles. John, 818-718-7377
-Christian metal band w/album sks bst/bckup voc w/strong laith, image, pro gear. Perfrmc & recrdng. Intl Yngwie, Malmsteen, Dokken. Phil, 818-458-1332
-Cntrl rock grp sks pro bst/voc for proj w/mngt & lbl intrst. Brian, 818-767-1481
-Dark, glam band sks bst. Lng black hr, car, job, tnt, responsibility, dedcd, srs only. No lat, ugly hr bears. 818-753-7571

-Dark, prfl, vicious, undergrmd R&R band sks skiny, young, dark hr bst. Commitmt, att, integrity necessary. Tour minded. 818-904-0841
-Do you wnt a challenge? Bs plyr wtd by progrs HR band. 818-504-2670, 818-985-3076
-Fem bst wtd to compl tmspo w/mngt. Altmtv Intl. Private rhts spc, grt sngs, live recrdng & video. 213-876-3176; 818-348-9375
-Finger bs plyr nnd, M/F, Band like Cramps, Damned, foggy, Minute Men. Must have time & commitmt to practice & tmspo. 213-223-5217
-Funky, groove bst wtd by sngtr & guit. Writing a must. Intl Love Bone, Aco, old VH, Jane's. 213-466-7972
-Groove orientd bst w/image, lbl, lockout, sks bst wrks, tnt & att. Must be dedcd & responsbl. 714-596-8444
-Guit, 23, sks dedcd, open minded bs, drms & vocs to form 90's band. Metallica mls Police. San Gabriel Valley, pls. Jymn, 714-592-1173
-Guit/voc lkg for 23-29 fem bst. Bckng vocs a must. Know a grt drmr? That's a+. Bob Mould, Pixies. Jeff, after 8 pm, 213-925-1596
-HIGH ANXIETY sks bst & voc. Intl Metallica, Kings X, 213-462-7753
-HR blues band w/image, lbl, lockout, sks bst wrks, tnt & att. Skid, Testa. 818-449-7375
-HR, sharp edged, driving, melcd, progrs, blues Intl. Very ungt, tempo changes. Only xnt, progrs style plyrs w/ adequate musicl knowledge. Some pay. Joshua, 818-718-1981
-Hrd core, metal, crunch band nds bst. Equip & att necessary. Attack plyr & Anthrax, Pantera style. David, 818-547-3383
-Hugh mngt, maj deal pending. Amazing, creatv, melcd, solid plyr w/vocs. Xntl image. Intl Love Bone, Alice/Chains. Nathan, 213-962-1890
-Image, Image. Bs plyr sought by guit & drm forming sng oriend, hi energy, CHR band. Bag Magnets only. Hillyrd area only. Jovi, Skid, Winger. Johnny, 213-876-3485
-Industrial, new wave, techno rock bst position avail for live showcng & recrdng prj. Mldi & voc abll a+. Jordan, 818-973-2299
-Into being uniq before Jane's went platinum? Ply w/soul & not w/our wallet? Compl act w/gigs & intrst wnts to know. Brett, 213-876-3234

10. BASSISTS WANTED

-A drug free bs plyr. Intl Dramarama, Ramones, U2, etc. Anthony, 818-244-6967
-Acous pop duo, the LIVING RUMOURS, sks decent bs guit for covers & origs. Must be a team plyr. Drew, 213-882-8328; Joe, 818-766-5530
-Aggrsv bst nnd to compl 90's cmrcl metal w/wicked groove, killer sngs. Image & bkups a must. Nicki, 213-327-2507
-Altmtv, pwr pop trio sks sharp bs plyr. Intl Police, Gabriel, Who, Mngt, lbl intrst, gigs now. Vox a+. Justin, 213-820-2024
-Altmtv, rooted band that's spans acous rock to speed core, nds bst. Image is gothic oriented. Srs, determined & ready. Chris, 818-545-1587
-Amazing, creatv, melcd, solid plyr w/vocs & xntl image.

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-Amazing, creatv, melcd, solid plyr w/vocs & xntl image.

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Alternative/pop band seeks bassist w/groove, vocals & common sense.
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FREE CLASSIFIEDS **24-HOUR HOTLINE: (213) 462-3749**
NEXT DEADLINE: WED., SEP. 4, 12 NOON

J.P. Jones type bst/kybdst wtd for HR blues band. Must be very creative & exp. 818-543-0866
KIDS OF CHAOS sk Sid. We nd a bs plyr now. Gigs, tpls, recrdng. Ala Ramones, Generation X, Pistols. 213-957-0256
Ld singr/sngwrtr/guit sbs bst/voc/sngwrtr to collab & form visual new rock act. Cool image, hot sound. Infl Duran, Trick, Jezebel. Dave. 213-376-6842
Lkg for bst. Infl Clash, Jam, Dylan, to form band. Beeper # 213-460-1803
LOCAL HEROES is audlntg bst w/nt, lks & die for success att. Grrp proddn deal, free recrdng & free hrsl. 213-960-1070
Loud, fast, pwr metal band nds bst. Pro equip, exp, team plyr only. Chris. 213-463-1164
M/F bst wtd for altmnv, rockng, passionat, hrd & soft cultural music. Michael. 213-465-2492
Melodic metal band w/grt sngs, real tint, direction & rock image sks same in male bst. Pro vox, pro att. Sam. 818-907-9264
Minneapolis F/T, org cmrcl rock band w/mngt, image, grt sngs & studio, nds bst/vocs. Intl Winger, Jovi, Giant. Must relocate. Tim. 612-546-0984
Multi style bs plyr wtd to cmpl band w/passion for jazz, love of reggae & energyf R&R. All orig matr. Pat & Jenny Jean. 213-390-3706
Nd avnt garoe bs plyr for signed artist w/frg following in Europe. Must be able to read. Music. Zappa mts P.Floyd. Bst must have wild image. Billy. 818-996-0203
Nd srs bs plyr. Must have gd image & equip & be solid plyr. We have maj bckng & lbl instrt. Susan, 213-515-3648; Bubba. 213-530-5381
NEVADA CHAD nds bs plyr who can plyr like Dusty Hill. 213-423-5875
Phemetic bst wtd for signed band w/recrd. Must lk beautiful & plyr like Tony Visconti or Jack Bruce. Brian. 213-464-8444
Pro bst sought by estab. HR band w/mngt. Lng hr, solid reputabl bckgrnd, etc. Call for appt. Sean. 818-762-3081
Pro line up sbs bst for very hvy, in your face R&R. Billy. 818-758-1007
Road rock band skg recrd deal, nds bs plyr w/vocs. \$300/week, Orgs & classic rock covers. Lv Sept 18. Maj agent. 818-769-6458
Rocko, where are you? Your band awaits. We are, Prince, INXS, Duran & Scritty, Maj lbl instrt. Spence, 818-441-6256
Singr/sngwrtr lkg for bst to form dance orientd band. Infl Prince, Antoine. 213-656-1394
Skilled upright & elec bst for Sabbath, Doors, Stones swirl. Straight ahead R&R band. Must have singing & sngwrng abil. Kevin. 818-992-8540
Srs bs plyr ndd for funky, hip hop band w/publishing & lbl instrt. Can you dance? Ace Michaels. 213-856-2266
Srs bs plyr wtd for org. So Bay band. Free retrsl studio & lbl instrt. If you can slap, call. 213-679-6245; 213-640-0965
Srs, dedictd, orig band skg bst. Voces +. Exo. no att. no

drugs. Allman Bros, Driving & Crying, Crowes incl. 213-452-2236
***Star** qual R&R band w/pwrfl, unlk singr sks hrd hting, strong driving, image conscious rthm section. Mngt, bckng, prodr. Success guarnt'd. 213-514-4684
***The band, DA CAPD,** sks bst w/bksg vocs for estab, contmpy rock band w/pro demo, radio airpl, mngt, free rehrsls & storage. Jamie. 213-393-7913
***Totally dedictd,** fully pro, ultimate image band sks bst. Sleazy Hllywd image a must. Ages 20-23. No tats or browns. Infl Skid, GNR. 213-654-6926
***Ultra hvy, pwr metal** band lkg for exp bst. Only aggrsv & trnd wtd. Mike. 818-246-8767
***Unlk, aggrsv, industrial, textural, intellgt, hrd, groove, metal, funk** prkts srs, competnt, image conscious, slap happy bst. Richard. 818-716-9659
***Vsrst, open minded** bst/sngwrtr ndd for orig, melc HR band. Slamming groove & bckng vocs a must. No mercenaries or wankers. 818-761-5238; 818-284-1764
***VILLAIN** sks bst for melc HR/HM band. Team plyr w/ cool image & grt image. 24 hr lookout studio w/PA. Pros only. Koz. 818-785-2280; Brian. 213-665-3535
***VON SKELETON** sks ld singing bs plyr. Zep, Sabbath, Kings X, Priest. Be pro, ready & very intense. John. 818-509-6757
***We nd a B/A** bst w/equip, tmso & att for creatv, orig band. Must be 24 or under, no glam. Derrick, 213-657-4729
***Wtd, 1 K/A** bst w/all necessities. HR cmrl w/itvty groove. Les. 213-925-1157

11. KEYBOARDISTS AVAILABLE

***\$25,000 worth** of pro gear, pro chops, pro att. Pro bands, pro shts only. Zach. 818-786-9424
***Hammond B3,** Oberheim, sampler, bckng vocs & rock image. To join orig band w/wrapping tunes. Dan. 818-985-7363
***Keyboard** sks wrkg weekend band. Pref R&B. John. 818-309-4319
***Keyboard w/Berklee degree,** world touring credits, many keybrds & full blown Midi studio. Avail now for genuinely thrd band, proj. 213-469-4981
***Keyboard w/new** pro gear, has album credits, sks proj. Midi, any style, multiple sampling abil. Lkg for overseas shts. 1 mfrs, fill ins. 213-692-9390
***Keyboard w/sampling & seqncng** equip avail for wrkg sht. Ryan. 714-337-7655
***Keybrd/pwr voc wnts** to demo you sngs. Also plys guit. Pis have tapes &/or charts read. Abx. 503-585-8063
***Multi keyboard,** Bernie Worell type, bst all styles. Top gear, chops, strong vocs. Avail for pro live, studio shts. Have demo studio, credits. Dan. 818-564-1309
***Plantst/singr/sngwrtr** avail for band w/recrd deal. 818-344-8657
***Pro keyboard** avail for demos & studio sessions. Willing to shows & tour for samples & pricing. Pager# 213-953-9037; Ohns. 213-756-3073

***Pro multi keyboard w/mt equip & full Midi expertise** for live & recrdng shts. Tourng exp. grt image, grt chops. Jim. 818-781-8238
***World class keyboardist,** dbis on sax & guit synth, many pro credits, ready for touring & recrdng. Phillip. 818-989-9887

11. KEYBOARDISTS WANTED

***1 accompanist** or piano plyr ndd for pop & R&B voc. David. 818-912-8024
***BLACKBERRY JAM** lkg for keybrd/piano plyr. Infl Leon Russell, Scott Joplin, Billy Payne, Professor Long Hair. Call today. Bill. 213-461-2575
***BLOWFISH** lkg for keybrd plyr. Infl Cure, Smiths, New Order, Sundays. Chrysalis demo deal. Lv msg. Derrick. 213-285-7770
***Boogie blues keyboardist** wtd. Vocs a +, tmso, dedictd a must. Males under 30 only. Peaty, Stones, Zep, Crowes. We have gigs, mngt, demos. Frank. 818-506-5193
***Cals** band sks fill in keyboardist for wedding, 9/7. Be smart w/quick ear, vocs, varied sounds, gd att. Standrds, Beatles, Motown, modern pop. 213-829-3287
***Fem keyboardist/bkcp voc wtd** for maj proj w/rtem ld voc. Guit abl a +. deal pending. 213-288-3562
***Hammond B3,** keybrd plyr, ndd for lng hr, Faces, Stones type band. Must know blues, boogie woogie style ala Hopking, McLaughlin. 213-413-8558
***Keyboardist** for recrdng artist, band, w/winde release. Funk, rock & pop styles. Must be in the pocket. Justin. 818-501-6990
***Keyboardist** sought by guit & bs, 39 & 38, very well seasoned. Must be unlk for all org grp. Image irrelevant. Michael. 714-540-8290
***Keyboardist** wtd to cmpl our orig, highly inspirational rock band. Infl are Boston, Kansas, Giant, 992Rehrs in LA area. Srs inquiries only, pls. Steve. 714-992-2066
***Keyboardist** wtd to join attractv, pro, fem voc. Standrds, blues, jazz & contmpy, for hotel & piano bar gigs. Terasa. 213-225-5578; 213-382-4845
***Keyboardist/sngwrtr** wtd by fem voc/sngwrtr for collab in Orange Co. Pop, rock, dance. Kathleen. 714-547-1596
***Keybrd plyr** ndd for orig act. Band infl, Bowie, Roxy Music, Duran. Call for further info. So Bay area. 213-567-4584
***Keyboardist** wtd for rehrs band sht. Rock to jazz, reading helpful. Let's have fun. Joe. 818-954-0742
***Keyboardist** wtd by singr for jazz, blues, coffee house duo. Renee. 213-659-1698
***Keybrd wtd** for band negotiating maj mngt & publishing deal. Cmrc, melc HR, Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472
***Latin piano plyr** for pro salsa, samba band. Wrkg. Glen. 213-250-7335
***Latin style keyboardist** to cmpl 6 pc Latin, jazz & rock band. Infl Santana, Claire Fisher, Eddie Palmeri. Paul. 213-268-7302
Ld singr/sngwrtr/guit sks keyboardist/voc/sngwrtr to collab & visual new rock act. Cool image, hot sound. Infl Duran,

Trick, Jezebel. Dave. 213-376-6842
Lkg for keybrds/comprr/arranger to do T40, R&B & soul for duo. Steve Osborne. 213-779-3634
Melc metal band w/grt sngs, real tint, direction & rock image sks same in male keyboardist. Pro vox, pro att. Sam. 818-907-9264
Minneapolis F/T, org rock band w/mngt, image, grt sngs & studio, nds keybrds w/vocs. Infl Winger, Jovi, Giant. Must relocate. Tim. 612-548-0984
***Pro** callibr, wrkg, blues rock cover band sks keybrd plyr. No cstl or flakes. Must have tmso, gd equip & be team plyr. Natha. 213-437-6621
***Pro jazz,** pop voc nds keyboardist to continue act. Must be over 35, have equip & dedictd. 818-893-9391
***Progrsv rock band** sks keybrd plyr, bckngm vocs a must. Spec deal in progress. David. 818-352-8927
***Radical,** pro keyboardist wtd for cmrc HR band. Winger, Whitesnake, etc. Bckup vocs a +. Stanton rehrs. Troy. 818-448-4151
***Singr/sngwrtr** lkg for keyboardist to form dance orientd band. Infl Prince, Antoine. 213-666-1394
***Skilled pianist** for straight ahead R&R band. Sounds like Sabbath, Doors, Stones. Must have voc & sngwrng abil. Kevin. 818-992-8540
***So Bay** pro keybrd plyr/wgd equip, Musicinfl, Gabriel mts Rush, Alex. 213-372-4950
***Srs keyboardist** ndd for funky, hip hop band, publishing & lbl instrt. Can you dance? Ace. 213-856-2266
***Synthesist/keybrd wtd** for T40 band w/wrkg gigs. Shetty, 818-361-9414; Michael. 818-781-6805
***Theatrcal rock performr** w/innovatv, estab act sks English or black infl mntions. Exp, clean, spontanous. B.B.Gun. 213-288-3690

12. VOCALISTS AVAILABLE

***#1 exp ld** voc sks muscns to J/F melc, mainstream, cmrc, radiotrendy HR grp. Showc's, recrdng. Aero, VH, Crowes, Zep. Timmy. 213-836-3713
***21 y/o** voc sks cmrc HR band w/image & sngs. Dedictd & gd att. Must. Joe. 818-242-2825
***Alttrvty** guit, 25-30, wtd by voc/sngwrtr for cmrc rock tunes w/own style. Exp sngwrts only. Form band soon after. No metal. John. 213-836-9230
***Bckgrm** voc w/3+ oct range sks wrkg prjts only. All styles. 213-675-7390; 213-326-0792
***Black R&R** singr/sngwrtr avail for duo or band sht. Infl L. Colour, Springstein, REM. No hvy drinkers, no drugs. A band w/something to say. Gene. 818-506-5331
***Blue eyed soul** or steely jazz, male, 30, sks to J/F quality grp. N. Hillywd. Darren. 818-769-3923
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*Extremely handsome, 23, male w/strong R&B vocs, Intl Christopher Williams, Johnny Gill, sxs demo & studio session wrk. Also sngk R&B musicians, Jimmy, 714-888-4048
 *Fem backup voc avail to sessions, demo wrk, Hrd wrk & no ego. Rosanna, 818-769-4230
 *Fem voc avail for showcs's. Tape avail. Jennifer, 818-769-7198
 *Fem voc w/xint stage presnc, legs, brains & tint, skg mngrt. Willing to tour & relocate. Intl Benatar, Wilson & Slick, Lee, 602-823-1270
 *Fem voc, exp stage & studio, prt voc & versatiltiy, sks wrk, T40 or cntry band or session, demo wrk. Tracy, 818-343-2498
 *Fem voc/sngwrtr for collob in Orange Co. Pop, rock, dance, Kathleen, 714-547-1596
 *Gult/voc w/sngs sks band or musicians to form band. Gult oriented, 2 gults on all sngs. Altrntv rock. Have demo. 1 am fem, 213-469-5527
 *Gung ho fem voc/dancer skg demo wrk in T40, dance & ballads. Intl Mariah Carey, Lisa Stansfield, G.Estefan. Nd orgs. Tracy, 714-848-0454
 *Hi energy voc for band to kick it out, funk it up. Intl Rare Earth, James Brown, Little Feat. Pete, 213-397-2592
 *Hrd core voc & bs plyr team lkg to J/F dbl ld, hrd core, speed metal band. Pro metal heads only. Intl early Maiden, Testament, Slayer, Megadeth. 213-464-1532
 *Hrd core voc & bs plyr team lkg to J/F dbl ld, hrd core, speed metal band. Pro metal heads only. Intl early Maiden, Testament, Slayer, Megadeth. 213-464-1532
 *Incredibly tintd sng/grlt/sngwrtr sks bckrs &/or pr sit. Live & studio. Exp, xrimly prfl stage presnc. Substance, pro, gults Jonathan, 213-654-4304
 *K/A snglr lkg for K/A band. Grt range & sngwrng compl the deal. Have no demo or rps, so don't ask. Call if you're ready to rock. Steve, 818-951-1703
 *Killer fem voc sks HR band w/srs mngrt & lng hr image. Jennifer, 714-523-4366
 *Ld sng/sngwrtr/acous guit lkg for srs minded, college oriented rock band. Intl include REM, Smithereens, Michael Penn, Beatles, Dave, 213-372-4293
 *Ld voc & drmr lkg for medc, HR band, Team plyrs, gd att, all the right stuff. 213-654-5929; 818-505-0123
 *Male HR/HM. Att, k, dedictn & range. R.J., 213-462-8176
 *Male pop snglr avail for demos, jngles & session wrk. Exp, tintd, most styles covered. When you nd a real snglr, call me. Steven, 213-976-3703
 *Male pop snglr skg orig, cmrcl, funk, dance prfl. Voc style intl by George Michael, Rick Astley, Michael Briggs, 213-850-6059
 *Male voc avail. Have giant vox, 3 yrs of classicl training, lots of stage exp. Lkg for balley band who wnts a manly snglr. Nigel, 213-413-6390
 *Pop rock snglr avail for demos. Doug, 213-315-3432
 *Pro black ld & bckgrnd voc stylist. R&B, jazz, blues, pop & gospel. Skg studio & demos. Page K.C., 213-704-1426
 *Pro fem voc, 3+ range, gd lks, stage & studio exp, sks jazz, pop/wrkng band or sessions, demo wrk. 818-893-9391

*Pro fem voc, verslt, wide range, total prfrm, exotic lks, pros only. 818-981-1369
 *Pro male P/R voc/sngwrtr lkg for keybrd ply to form partnership. 213-315-5432
 *Pro voc avail for metal prfl w/recrd deal or maj mngrt. Have image, chops, recrd/releas & dedictd to max. 818-506-6423
 *Pro voc for estab band w/mngt & lbl intrst. TNT. Leatherwolf, Warrant. Have CD, image, dedictn, lint. Pros only. Jason, 213-952-5292
 *Pro voc lkg for pro glgng band w/maj mngt or lbl intrst. Lynch Mob, Zep, Slaughter, Skid, Grit, lks, lint, ambition. Hillywd area. Tim Branom, 213-960-2010
 *Pro voc, star qual, frontm extraordinaire. Roth, Tyler, Stanley style. Pros only. Must have it together or don't call. 415-357-2163
 *Pro, ballsy HR band skg star frontm. Loud, agrsv & in your face. Joe, 213-787-3561
 *Pro, bluesy, HR fem voc/sngwrtr, pwrhouse range, style, sks pr band. Groove driven HR crunch, bluesy, funky edg. Pro, srs only. 818-781-5607
 *Quick results. Pwrtl, emotional, rock pop vox avail for demos & all studio wrk. Grt range & att. Mark, 818-585-9359
 *R&B & pop standrd voc avail. Exp. 818-349-0085
 *Rock throt w/image & imagination sks pr proj. Strong vox ala Cornell & Bach. Altrntv rockers OK. Dana, 213-850-5996
 *Rookie voc/lyrcst, into rock, blues, swing, wrts to create prfl, emotional music. Dedicd, gd att. Hugh, 818-848-9773
 *Srls/lyrcst sks unq HR band. Vain mts Alice/Chains. Wnts band w/att & immed gnging. Gavin, 818-244-6737
 *Sirius Trlxon, legendary Detroit rockr ala Jagger, Mitch Ryder, nds gut, keybdst, bst, dmr w/cool image, vintg gear. No drugs, booze. 213-960-3408
 *Studio voc, many yrs, many referencs, very dependbl, any style. Quick & efficient. Joe, 818-731-3738
 *Voc avail for medc rock band w/hrd drng, ht sngs & heart felt ballad matr. Pro sit only. No drugs. Terry Kaiser, 818-366-2883
 *Voc avail for studio. Over 20 yrs pro exp. Pop, R&B, dance. Rudy, 213-655-0124
 *Voc avail. HR blues. Jesse, 213-850-8909
 *Voc w/pressv, unq & rich vox sks groovy, altrntv prfl w/ positive energy, 90's psychdlia & creatv, cohesive, textured sngs. Sean, 213-663-4801
 *Voc/lyrcst sks musicians to develop new rock band. Intl Uz. Concrete Blonde, REM. Pro plyng not as import as pro desire to grow. Maura, 213-932-8125
 *Voc/sngwrtr avail for grunge, wall of sound band. Intl Soundgarden, Nirvana, Stoooges, Hendrx, Joel, 213-850-1063
 *Voc/sngwrtr forming 4 pc, simple, catchy R&R. 100% dedictn. Lks, moves, a must. Hillywd area. Ala Crue, poison. No makeup. Chris, 213-876-5712
 *Wild, maniacal frontm for AOR HR. Lois of matrl, will relocate. Send tape to 281 Juana Ave, San Leandro CA 94577

*Xint fem pr voc, R&B, jazz & soul. Image, presnc & voc abil. Srsly skg pr gng, touring or recrdng sit. Pros only. Eve, 714-362-0749
 *You wnt a fem rock, blues prfrm/voc/lyrcst to be mega stars w/h71 wrnt band w/commitmt, humor & ambio! B.Raftt, Queen. 213-247-3313
 *Young male voc sks unq altrntv band. Skg energetic, upliting, xtra funky gd time boys for srs noise making. Peppers to Jesus Jones. Aaron, 213-466-7722

12. VOCALISTS WANTED

*2 fem sngrs nnd for acapella trio to prfrm in LA area. Must have xint harmony. Call for info. Deidre, 818-360-6478
 *2 fem voc wtd for funk, jazz, choreography grp. Srs only. 213-398-9205
 *2nd tenor nnd for male voc grp. Must have hi natrl & hi falsetto. Must be able to sing smooth & pretty & hrd & rough. Michael, 213-766-9275
 *5 man singing prfl, tribute to Temptations. lkg for natrl bass singer. Must know how to dance, must have exp. 213-962-2765
 *10 sngrs wtd, M/F, demo unimport, tint is. Have studio, connex, credits. Sing sxs welcome. Send into, demo to Anton, PO Box 1434, Topanga CA 90290
 *Agrsv voc guru w/srs presnc & charisma, into No Means No, Smashing Pumpkins, Nirvana. This is srs. Brian Ray, 213-935-4456
 *Altrntv groove pop band ala EMF, J.Jones, Jane's, Bowie & others, sks voc/frontm w/charisma, energy, image & demo. Strong sngs, industry connex, rehsl spc. 213-227-7790
 *Arena rock band replacing voc, M/F. Must be career sincere. Funky folk rockers to metallic groove slammers. Tom, 213-286-3582
 *Attrn. Nrd soull l d voc/frontm/lyrcst w/clean image & stage presnc. ASAP. to compl rock grp. Have maj mngt & prodcr. J.Cocker, Springstn, M.Bolton. Gary, 213-451-5870
 *Auditing black fem sngrs & black fem grps for srs recrdng prfl. Lvmsg on 24 hr answering ser. Chns, 213-758-3073
 *Auditing sngrs & rappers for recrdng contract. Donan, 213-467-3833
 *Band sks aacrs, open minded, responsbl voc to compl

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band. Be yourself. We're very srs. Paul, 818-340-9921; Ken, 213-462-1294
 *Band sks voc w/pro abil & att. We are worth the call. are you? Radio qual matr. Rehsl spc w/PA. Darryl, 818-345-6314
 *Beatlt, energetic, tintd fem voc wtd for young band w/ publishing & lbl intrst. Hip hop w/inst. Ace, 213-856-2266
 *Black fem ld voc w/srtng bckgrnds wtd. Must have dynam singing style, personality & energy. 213-652-9557
 *Bs plyr w/xint wrting abil & pubshd matrl lkg for voc collob. Intl Coverdale, Plant, Graham. Exp prs only. Michael, 818-981-9228
 *Bst forming spocq, meldy, hvly, modem, metal band. Macabe, black image. Pro & genuine only. Intl Sabbath, King Diamond, Sanctuary. Wlch FINDER. 213-221-4337
 *Call machine, hear matrl. Uz, Idol Stevens, Cult. 21-29. 818-994.9488
 *Christian male voc for prfl, groovy, psychidc, 90's gutt band w/amazing sngs & lbl intrst. All tintd, brilliant Jesus freaks apply. 213-392-2524
 *CRASH PALACE lkg for male frontm. Gd image, stage presnc, exp. Cmrl rock w/dge. Jack, 818-765-3563
 *Creatv, dynam & intense rock band sks accomplishd voc. Catchy tunes & chops galore. Intl Q'Ryche, Extreme, Skid, Dangerous Toys. 818-951-2850
 *Dynam, tintd voc/frontm wtd for pr cmrl rock act. Winger, House of Lords, Lynch Mob. Frank, 818-595-6039
 *Estab HR band w/studio, legal rep, skg frontm w/ ultimate presnc & vox. Image, imagination & maj exp a must. Forrest, 213-780-8598; 213-768-7488
 *Fem bckng voc wtd by orig, hvly rock band. Intl Hendrix, L.Colour, Patra in LAX area. Eric, 213-674-4007
 *Fem bilingual sng/rdancer to compl 6 pc Latin, jazz & rock band. Intl Santana, Gypsy Kings. Paul, 213-268-7302
 *Fem Japanese voc wtd for maj prdctn deal. Sandy, 818-781-7882
 *Fem voc for glgng & recrdng w/orig folk rock duo w/LA following. Gd harmonies a must, instrumnt a +, lyricst a +. Intl Jackson Browne, Bruce Coburn, P.Simon. Darryl, 818-377-4004
 *Fem voc w/motivation, style, tint & lks wtd to be the artist on recrdng prfl. Master to be sold to dance orientd lbl. 213-837-5625
 *Fem voc wtd for altrntv, rocking, cultural, passionate, hrd & soft music. Michael, 213-465-2482

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-Fem, 16-21, wtd, for hottest, upcoming hip hop, singing, dancing grp. Infil BBD, ABC, High 5. No immed. Alecks, 213-982-4839
-Funky, soulful, backup voc wtd for band. M/F w/rl range. Must be into funk, soul & hip hop. 213-668-2020
-Grinding metal band sks voc w/xtns range & own PA systm. We have lockout rehrl studio in Whittier. Paul, 213-945-7979
-Guitr/sngwrtr w/recrdng studio sks innovatr, soulful rock voc for recrdng, collab, shopping & possibly forming band. Must have diversified roots. 818-766-7066
-Hl energy frontmn wtd by guit & drmr to compl band. Gd vocs & lyric abil a must. 25 & under. Coverdale & S.Perry range. Les, 213-925-1157
-HIGH ANXIETY sks voc & bst. Infil Metallica, Kings X. 213-482-7753
-HR blues band w/image, libi, lockout, sks voc w/ks, Infil & att. Skid, Tesla, 818-449-7375
-I am arrangr/compr w/Midi studio, lkg for voc to wrk wth. 213-648-8418
-Image, image, image. Singr sought by guit & drmr forming hl energy, CHR band. Grl rance. Bao Maanets nd

only apply. Jovi, Skid, Winger, Johnny, 213-876-3485
-Incredibly pro singr, not a voc. wtd for cmrcl HR band. Know the difference? Troy, 818-448-4151
-K/A HR/HM voc sought to compl 48 trk digital recrdng. No beginners. Fees negotiable & comensurate w/exp. 818-972-9867
-LA's all girl, comedy, singing grp, CHERRY COKES, are auding for hot lds soprano & bc singers. Sappho band. Pam, 213-391-8878
-Let's take chances. Male singr/keybdst/sngwrtr sks singr/guit/sngwrtr to form duo for immed shows & club appearances. Have prodr. Fem's welcome. 818-585-9359
-Lkg for voc for melc HR band. Infil Journey, Rush, Whitesnake. Srs only. Audits held Mon & Wed eves. Clayton, 818-999-1893
-Male & fem vocs ndd by keybdst/arrngtr for demo wrk on spec. Jeffery Osborne, W.Houston style. Contimpry R&B only. Aaron, 213-465-1884
-Male lds voc ndd for exp HR proj. Hrd wrkg & dedictd. Infil Dogken, Badlands & Tesla. Rehrls in Lng Bch area. Lv Mss, Glen, 714-236-2242
-Male lds voc wtd for hrd, melc, blues based rock band. Must not only think you're grt, but be grt. Tim, 818-367-4353
-Male voc wtd by progrsv HR band. Exp pref'd. 818-504-2670; 818-985-3076

-Male voc wtd. This is the band you've been waiting for. Melc rock w/keys, radio hit singr, real singr only. Clayton, 818-999-1893
-Melc metal band w/grt snrgs, real Infil, direction & rock image sks same in male voc. Pro voc, pro att. Sam, 818-907-9264
-Neo baroque, altmvt band w/maj publishing deal, sks intrng fem singr. Infil Marianne Faithful, Big Star, Cocteau, Left Bank, Scott Lawrence, 818-986-9586
-Phenomnl male voc wtd for band negotiating maj mngt & publishing deal. Cmrc, melc HR. Soto, Tate, Hamell. Must grt range & image. 818-980-2472
-Pop, be pop, rock band w/crazy, lng hr glam image, nds young, Infil singr w/golden vox. Mass harmonies, grt tunes, music lit. 818-344-6645
-Pro band w/1990's HR sound sng Infil voc. Eric Martin, Dan Huff. Call for details. Rick, 213-397-3212
-Pro caliber, wrkg, blues rock cover band sks fem voc. Must have stage exp, chops, no flakes or csls plyrs. Nathan, 213-437-8621
-RAGE IN EDEN sks voc champion who wrts to make honest, music ist. statement worldwide. Emotional, charisic & orig. We're into all styles of R&R. Lance, 818-992-6251; Phil, 818-831-9389
-Singr ndd for band like Cramps, Damned, Iggy, Minute Men. Must have time to commit to band & tour. 213-223-5217
-Singr wtd for cmrcl rock band w/keys/brds ala Bad English, VH, Journey, Bijan, 818-888-2673
-Singr, not screamer, ndd for very melc metal band. We are not bluesy. Young, lng hr, happy. Exp not necessary, Infil is. Yorick, 818-982-7777
-Singr/sngwrtr/guit sks open minded singr/sngwrtr for collabduo. Infil front 1675 to 1991. Everything, Everlye Bros to Mozart, McCartney, Lennon, etc. Alex, 213-462-7751
-SISTER STRANGE is currently sng HR fem voc w/ charisma, Infil & lks. No bad att's. 818-907-6741
-Sk g fem voc for pro outfit/grp. Possible recrd contract. This is for srs voc only. Fem voc that can handle R&B, pop, jazz, ballads. 213-285-7824
-Soulful voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886
-Srs, dedictd, orig band sng Paul Rogers style lds voc. Exp, no att. no drugs. Allan Bros, Driving & Crying, Crowes Infil. 213-452-2236
-Strong vox, gd stage presc. Band Infil James Brown, Peppers, Alice Chains & various blues & Motown artists. Greg, eves, 714-621-2464; days, 818-560-7882
-T40 funk band sng voc, prefl black male &/or fem. Auditing week of Aug 26-31. Andy, 818-981-0899

-The band Duran, but we nd an Ax lke frontmn, 20-24. Sean, 818-785-1533
-The band, DA CAPO, sks 2 fem bckng vocs between ages 18-29. Exp pros only. Jamie, 213-393-7913
-Uniq, aggrv, industrial, textural, Infil, hrd, groove, metal, funk proj sks srs, image conscious, soulful, aggrv male voc. Richard, 818-716-9659
-VILAIN sks voc for melc HR/HM band. Team phr w/ cool image & grt image. 24 hr lockout studio w/PA. Pros only. Koz, 818-785-2280; Brian, 213-665-3535
-Voc for orig, hl energy, pop, altmvt, funk band. Fishbone, Peppers. Have backup gigs. No flakes or hanks. Papparazzi, 714-650-6142
-Voc ndd for orig, acous, harmony trio. Infil CSNY. Hollies, Byrds & Beatles 20-30 y/o only. Rob, 213-397-7909
-Voc ndd for xperimntl, modern, bizarre band w/Infil of industrial, dance, hvy grooves & soul. Infil 9' Nails, Prince, Slayer. 18-23. Roman, 818-753-9025
-Voc wtd by guit & bs phr, 38 & 39. Must be unq for all orig grp forming. Michael, 714-450-8290
-Voc wtd for 7 pc rock band w/rom section. Must be exp, versit, no att's. Rehrls in Tustin. Howard, 714-776-1026
-Voc wtd for band. Infil Beatles, Dire Straits, Chris Isaak, Aero, etc. 213-874-9178
-Voc wtd for blues based, HR/HM band, ages 15-18. No drugs. Infil GNR, Skid, Cult, Junkyard, Chris, 818-507-6876; Neil, 818-244-7695
-Voc wtd for cmrcl HR band. Infil Crue, Kix, Kiss, Roxanne. Must be Infil frontmn. Lv msg, 213-945-2057
-Voc wtd for dedictd, progrsv, speed metal band w/ lockout. Megadeth, Sanctuary, King Diamond. Srs only. Brian, 213-371-5820
-Voc wtd for demos, dance & rap. M/F. Mark, 213-378-6625
-Voc wtd for melc HR band. Been together for 5 yrs. Srs pros only. We're ready for success, are you? 818-999-1893
-Voc wtd for melc HR band. Infil Journey, Whitesnake, Rush, No flakes. Darryl, 818-345-6314
-Voc wtd for melc metal band. Must have pro att & equip. Veyrs only. Infil Q'Ryche, M.Shenker Grp, Euro style. 818-248-3008
-Voc wtd for melc speed metal. Pref rthm, 2nd lds guit. Have 2 recrds, 2 Euro, 2 US tours. Pros only. Joe, 818-781-3344
-Voc wtd for progrsv, metal band w/lockout. Maiden, Priest, Megadeth, John, after 5 pm, 714-670-8576
-Voc wtd, M/F or ? for altmvt band. Must hear demo to understand. Trey, 818-998-4736
-Voc wtd, M/F or ? Try anything once att a must. Leather tattoos nd not apply. Kevin, 818-718-2811
-Voc wtd, R&B hip hop, all male voc grp lkg for males, 18-22. Pwrl vocs, dancing abil w/attractv lk. Keith, 714-980-1906
-Voc/frontmn wtd to form srs, groove HR/HM band. Must have exp, image, dedicin, very gd voc range ala Gillan, Coverdale. 714-596-8444
-VON SKELETON sks lds singng cult phr, guit optional but would be nice. Zep, Sabbath, King's X, Priest. Be pro, ready & very intense. John, 818-509-6797

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FREE CLASSIFIEDS

•We're lkg for an intense, creatv lyricst/voc w/character, personality & xtreme dedictn. Must be 24 or under. Chris, 213-657-4729
 •Wtd, aimgt, loud, aggrsv voc. Hwy xperimtl band w/ alt/mv infl. No metal, no rookies. 213-960-4459
 •X-King Swamp guit sks voc/sngwrt to form exciting new rock band w/alt/mv edge. Strong voc & abil for intrnsig lyrcl ideas. Nick, 213-392-0079

13. DRUMMERS AVAILABLE

•Afro-Brazilian percussnst avail for studio, tours or video. Elec programming for drms & bs. Big set up, all styles, xint credits, image. Cassio Duarte, 818-753-4932
 •Aggrsv, wild, solid dmr sks pro HR band w/killer instinct, image & groove. I'm tall, skinny, black hr, tattoos. Love Hate, Crue, 213-281-9685
 •Dmr & guit avail for groove orientd metal outfit. We offer 24 hr lockout, xtreme image, exp, persistence. 213-871-8054 x 527
 •Dmr avail for recrdng prjs & toumg. 10 yrs exp, pro att, pro equip. Srs inquires only. 213-471-3167
 •Dmr avail for T40 cover band, wrkg bands only. Gd solid plyr. Have gear & tmspo. Read music if necessary. Steve, 213-828-9309
 •Dmr avail, lkg for estab LA band w/showcs's. 16 yrs exp, quick study. Like REM, Smithereens, Phil, 213-376-1865
 •Dmr avail. Pro gear, tour exp, overseas sits, 1 nfters, fill ins, recrdng sits. All styles. Pros only. Bckgrnd vocs. 213-750-4482
 •Dmr for HR/HM band into odd time & different grooves. 16 yrs plyng exp. 24. Sonar dbl bs. Q'Ryche, Rush, Andy, 818-764-8180
 •Dmr lkg for alt/mv, HR band. All styles, all time signatures, no limits att. Midi acous set up. Infl by Garabaldi, Gad, Bozzio & Mitchell. 818-574-0245
 •Dmr lkg for estab or newly forming rock band. 33 y/o, short hr, 4 pc dmr set. Pros only. Live in Whittier area. Dan, 213-941-0965
 •Dmr sks Hlywd circuit band w/potential. Infl Crue, Poison, Slaughter, GNR, Alan, 818-752-0879
 •Dmr w/13 yrs exp, grl meter, chops, vocs, lks & references. Skg melc, cmtrl band. Infl Q'Ryche, Rush, Kansas. Pro att. ols. Jovv, 213-913-1603

•Dmr w/killer equip, image meter & chops sks all pro HR/HM proj. Infl Aldridge, Scott Travis. Pls iv detailed msg. Rick, 213-970-1426
 •Dmr, 20, lng black hr, avail for HR band. Crue, LA Guns, Pussycat, Russ, 213-467-2647
 •Dmr, grt abil, att & equip, ld & bckng vocs, lkg for ong rock band w/mngt. I have reh/rs/recrdng studio. Brian, 818-335-3615
 •Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image. Infl Aldridge, Bonham. Pro sit only. Tom, 818-766-5714
 •Dmr, tight, dedict, sks classic rock type band, 60's thru 90's. Ready to ply now. Steve, 818-909-9945
 •Dmr/ld voc. 38, sks steady 2-4 nite cntry, classic rock, oldies or R&B band. Srs. pls. Jay, 818-934-5002
 •Dmr/percussant/voc avail for pro wrkg sit
 •Sessions, videos, live perfmc. 213-943-6225
 •Dms & bs, 23, not hald, image, sk band w/snglr. Infl Rose Tattoo, AC/DC, Cuit. Mick, 213-392-0752
 •Fem dmr w/exp sks to J/F dedict R&B band. Infl Beat Farmers, Driving & Crying, T-Birds. No att or drugs. Srs only. Pam, 213-452-2236
 •Fu, young & dedict dmr lkg for grp of hi qual musics. Infl Police, Huey Lewis, Chicago, Toto. Have equip & tmspo. Dustin, 213-514-5791
 •Gat ars. Total pkg HR, rock, dmr avail. Full promo including video. Srs acts & prjcs only. Craig, 213-275-5979
 •Hrd driving, single bs dmr w/vocs avail to compl lng hr, cmtrl rock band ala Skid, Love Bone, Vain. Pager #, 213-899-2670
 •Hrd edged pop dmr w/gd lk & equip lkg to compl, not starr, srs band. Into Enuff, Poison, C. Trick, Long Gone & many others. Pros only, pls. 818-766-7798
 •Hrd hting exp dbl bs pro att. No speed or death metal. Jack Hamer, 818-765-3563
 •K/A tem dmr avail for studio, showcs's, tours, etc. Killer sound. Also skg agent. 818-980-4839
 •Pro blues dmr avail. Smooth, steady, shuffle, 6/8 grooves. Hooker, BB King, S.R. Vaughn. Much road & recrdng exp. Andy, 213-478-1651
 •Pro dmr avail w/pro att, equip, groove. Exp studio, live & toumg. Pro sits only. Greg, 818-785-9514
 •Pro dmr avail w/pro groove, att, equip & lks. Solid hrd htr & strong bckng vocs. Srs pro sits only. Greg, 818-785-9514

•Pro dmr skg audtins. Lkg for cmrcl or progrsv metal band w/maj mngt & financl bckng. Have exp, tint, lks & showmshp. Don, 216-731-5541
 •Pro dmr sks wrkg band or studio wrk. Paid sits only. R&R, blues, R&B, cntry rock & Zydeco. Jim, 818-881-4273
 •Pro dmr, all styles. Grt gear, gd att, gd reader, gd lks. Avail to join or fill in w/wrkg grp. Sorry, paid sits only. Mark, 213-306-4898
 •Pro dmr, solid single kicker, endorsemras, grt team plyr. Hrd htr. Skg top notch act. Must have mngt, studio lockout, grt future. Ricky Lee, 805-296-2654
 •Pro E Cst dmr w/maj toumg & recrdng exp sks cmrcl band w/mngt ala TNT, Ratt, VH, Charlie, 818-247-9117
 •Pro rock dmr avail, killer equip, chops, lks, exp! Skg maj br HR grp w/same! For recrdng & toumg! Chris, 619-295-5372
 •Qualified percussant on bongos, congas, Afro-Cuban, Latino Infl. Also dbl on flute. Skg Latin jazz band. Infl Poncho Sanchez, David Valerline. Pro w/many yrs exp. 818-994-3187
 •Totally pro dmr, exp, Barleee grad, sings, reads, Infl Smiths, Bissonette, Young MTV lk, sks estab pro sit w/ promise & originalty. Roel, 818-508-6806
 •X-Hell's Kitchen dmr avail. Very aggrsv, dbl bs showm. Xtensv live, studio exp. Pro gear, chops, lks, Pro HR/HM sit only. Cozy, 213-955-3963

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13. DRUMMERS WANTED

•#1 exp ld voc sks tasty dmr to J/F melc, mainstream, cmrcl, radio friendly HR grp. Showcs's, recrdng, Aero, Vh, Crowes, Zep. Tommy, 213-836-3713

•A drug free dmr. Infl Dramarama, Ramones, U2, etc. Anthony, 818-244-6967
 •AC/DC, Stones like band requires Who like dmr. Keith, 818-246-0445
 •Aggrsv, funkied out, hip hop, metal band nds baddest, moto', groove monster, Dedictn, lng hr image. Public Enemy, Faith, Kravitz, Peppers. Vernon rehrst. Sam, 818-457-8447
 •Alt/mv band w/vibe ala Jane's & Doors, sks dmr w/pwrl presnc. Got the time? Ed, 818-994-2596
 •Alt/mv dmr sought by exp singr & bst w/grt sings. Into team wrk, groovy beats, creatvly, Clash, Motown, Beatles, Jesus Jones. No metal types. 213-939-8086
 •Alt/mv gothic band lkg for intense, pwrl dmr. 213-578-5014
 •Band sks dmr for melc rock. Infl Badfinger, U2, Dave, 213-338-1078
 •Barefoot dmr ndd. Band like Cramps, Damned, Iggy, Minute Men. Must have time & commtmt to practice & tour. 213-223-5217
 •BLOWF! lkg for dmr. Infl Cure, Smiths, New Order, Sundays, Chrysalis demo deal. Lv msg, Derrick, 213-285-7770
 •Cutting edge, alt/mv band sks dmr w/uniq, pwrl style. You like old Bowie, Cure & Caterwaul? Gd, Rob, 213-874-9221
 •Dark, glam band sks dmr. Lng black hr, car, job, tint, responsibility, dedictn, srs only. No fat, ugly hr bears. 818-503-7571
 •Dark, psychdlc band, CRYPTORCHID, just finished 24 hr demo, lkg for tribal dmr for gigng, recrdng, Robbie, 213-874-9221

MALE VOCALIST WANTED

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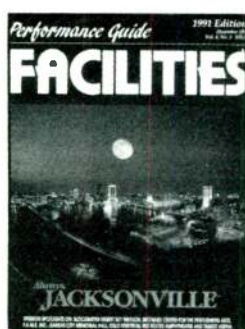

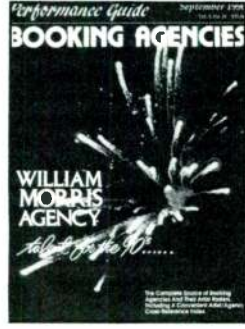
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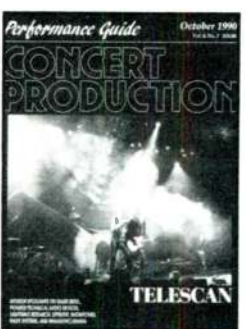
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FREE CLASSIFIEDS

- punk, pwrfl, vicious, underground R&R band sks skiny, young, dark hr dmrr. Commitment, att, integrity necessary. Tour minded. 818-904-0841
- Dmrr nrd to compl very orig band. Into Jane's, Love Bone, Bad Brains, 9' Nails. Creativity, soul, crucial. 213-485-7525
- Dmrr nrd for forming spooky, melic, hy, modern, metal band. Pro. dedictn, image. Infi Sabbath, king Diamond, Sanctuary, Wtch FINDER. Genuine only. 213-221-4337
- R&R nrd for very orig altmiv style. Petty mts REM type R&R band. Fierce dedictn & reliability a must. Gary, 818-249-7139
- Dmrr wd by altmiv rock band. Infi Echo. W/mngt & recrdng deal & prodr. James, 213-969-8765
- Dmrr wd by multi progrvs keyboard band. Infi Kansas, Rush, Yes. Call if intrstd, srs inquires only. Must ply accous & elec. 818-709-2726
- Dmrr wd by pro HR/HM band w/arena, stage exp & album credits. Mngt pending, Brian, 818-762-5445
- Dmrr wd by rock cover dance band. Classics, T40, etc. Gd equip necessary, vocs helpful. Bob, 818-895-1821
- Dmrr wd by rocking blues band w/intrst & promo facilities. Lee, 714-960-5394
- Dmrr wd for blues based, HR/HM band, ages 14-18. No drugs. Infi GNR, Skid, Junkyard, Chris, 818-507-6876; Neil, 818-244-7695
- Dmrr wd for blues rock grp. BLUES DELUXE. Must be 30 or over, have exp & trnspro, for recrdng & plying gigs. Mike, 213-483-4780
- Dmrr wd for classic rock cover band. Srs only, no alt, no mercenaries, pls. So Bay area, Rocco, 213-539-2407
- Dmrr wd for innovatv HR band. Must be responsbl & motlvtd. Terry, 213-285-3128
- Dmrr wd for innovatv, HR band. Must be responsbl & motlvtd. No att. Terry, 213-285-3128
- Dmrr wd for metal band. Dbl bs ptyr, 2 guit plyrs, voc. Priest, Sabotage, Megadeath. Joe, 213-957-9381
- Dmrr wd for pro, orig proj w/maj mngt. Infi REM, Simple Minds. 213-829-1508
- Dmrr wd for progrvs rock band. Must have lrg, clean kit. Infi Rush, ELP, Kansas. Yes. 818-785-8069

- Dmrr wd to compl rock band w/grt sngs. Infi Sisters, Zodiac, Cult, Skinny Puppy, Miley, 818-846-5969
- Dmrr wd to form orig HR band w/singrsngwrt. Blaze, 213-957-4605
- Dmrr wd willing to relocate to San Fran. We have live in rehrl spc. Becky, 415-285-8910
- Dynam pro dmrr for estab progrvs, rock band showings for recrd co's. Infi Saga, Yes, Queen. Must read music, exp w/clck trk. Roger, 213-395-6428
- Estab, progrvs pop rock band sks dmrr for local showings & gigs & eventual tour. Exp pros only. No drugs. Jim, 818-848-3111
- Fem dmrr wd by funk, pop band. We are lrg for dedictn & desire to make it. We have upcmg tours & paid gigs. Must have gd melo, bckup vocs a -. 213-856-8927
- Fem dmrr wd for lem band w/mngt. Altmiv inrl. Private rehrl spc w/dms, grt sngs, live recrdng & video. 213-876-3176; 818-348-9375
- Fem dmrr wd for fem HR band. Infi Dokken, Scorp, Tesla. Srs only. 818-841-4761
- FULL MOON sks dmrr w/dsire, dedictn, gd att & chops w/plyng style ala Steve Smith, Alex VH, S.Copeland, to compl orig rock band. We have grt sngs. Conrad, 213-255-7552
- Funky, groove dmrr wd by singr & guit. Writing a must. Infi Love Bone, Aero, old VH, Jane's. 213-466-7972
- Groove orientd hrd rocking dmrr wd to form HR/HM band. Badlands, Extreme. Srs calls only. 714-596-8444
- Grooving, solid, versit dmrr nrd for estab rock band w/mngt, gigs. Males under 30, vocs a +, trnspro, dedictn, Stores, Aero, Petty, Zep, Frank, 818-506-5193
- Gult, 23, sks dedict, open minded bs, drms & vocs to form 90's band. Metalcica mts Police. San Gabriel Valley, pls. Jymm, 714-592-1173
- HR, sharp edged, driving, melic, progrvs, blues inrl. Very unq. Only xlnf, dbl bs, progrvs style plyrs, tempo changes, paid rehrls. Joshua, 818-718-1961
- Hrd hting, young, open minded, faith in your own thnt, understanding of struggle to make it. Drop dead, srs, mlc. netai. Yorick, 818-982-7777

- Industrial, new wave, techno rock dmrr position avail for live showings & recrdng proj. Midi & voc abil a -. Jordan, 818-973-2209
- Inventiv dmrr wd/blt attn, sks rock ptyr w/funky foot for srs rhyth section. Mr. T, 213-390-9947
- K/A dbl bs plyr nrd immed for cmcity progrvs, melic HRV/HM act. Lbl pending. Pro sk. Scott, 818-988-7911
- Latn prbusanast wd for pro wrkg grp. Timbals, conga, bongo, etc. Vocs. Must sing. Glen, 213-250-7335
- Lrg for dmrr for orig, Celtic rock mts Hendrik. Srs potential ala Tull, Van Morrison, Noah, 213-650-4415
- Percussant w/flrl rg sought by guit & bs. 39 & 38, seasoned. All orig prj forming. Help create your own destiny. Image Irrelevant. Michael, 714-540-8290
- Percussant wd for pro Latin, samba, flamenco grp. Glen, 213-250-7335
- Prgwr, pwr metal band w/maj connx & tunes sks aggrvs dmrr ala N.Pert, Aldridge, Rockenfeld, Bonham. Dbl bs monster. Srs only. David, 818-769-5089
- PYGMY RIOT sks dynam, solid, groove dmrr. Lyle, 213-661-9300
- Road rock band skg recrd deal, nds dmrr w/vocs. \$300/week. Origs & classic rock covers. Lv Sept 16. Maj agent. 818-766-0458
- Singr/angwrt lrg for dmrr to form dance orientd band. Infi Prince, Antonio, 213-666-1394
- Sing orientd dmrr for creatv, groove band. Keith, 818-246-0445
- Star quik R&R band w/pwrfl, unig singr sks hrd hting, strong driving, image conscous rhyth section. Mngt, booking, prodr. Success garent'd. 213-514-4684
- Theatrl rock perfm w/innovatv, estab act sks English or black inrl musics. Exp, clean, spontaneous. B.B. Gun, 213-288-3690
- Uniq, aggrvs, industrial, textural, intellignt, hrd, groove, metal, funk prj sks srs, image conscous dmrr. Richard, 818-716-9655
- X-Jaded Lady voc & guit sk male dbl bs dmrr to compln proj. Infi Lynch Mob, MSG. 818-508-6230; 213-538-5816

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

14. HORNS WANTED

- Trumpet, trombone & sax plyr wd to compl 6 pc Latin, jazz & rock band. Infi Santana, Caribbean trumpetens. 213-268-7302
- Accredted BMI sngrwr, Litter rapper sk A&R personnel for demo tape exchange. Killen remake sng ala Gerardo. Steve, 818-904-3499 x 456
- Acous, altmiv pop, pop w/deal sks mngt. 818-994-7117
- Alt miv music band, lem rd, ready to move. Call for tape. 818-790-1762
- Attn, A&R industry, MIDNIGHT PARADISE is negotiating. Where are you now? 213-461-3461
- Attn, investors. New HR band w/inrl sngs & tremendous potential rds push to the top. Steve, eyes. 213-641-3429
- Attn, mngt/prodnco mts. I'm lrg for F/T position. I have exp in A&R at maj lbl & prodnco music videos. Steve, 818-786-6262
- Band auditions, oldies, rock, T40, at new niteclub in Valley. Eileen, 818-763-4301; Jerry, 818-780-9559
- Band auditions. Oldies, rock, T40 bands for new dance club. S.F. Valley. Eileen, 818-763-4301; Jerry, 818-780-9559
- Beautfl dancers wd for upcmg visual proj. 213-288-9662
- Booking agent nrd for wrkg musics. No exp necessary. Commissions + bonus. 213-960-2074
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