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**CAPITOL's 50th**  
Top Execs Look Back

**RAVE CLUBS**  
Music or Madness?

**ATLANTIC RECORDS' VP A&R N.Y.**  
Jason Flom

**PEERMUSIC's Dir. Talent Acquisition**  
Nanci M. Walker





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# MUSIC CONNECTION

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## FEATURES



Aaron Rapoport

### 20 LOS LOBOS

Long a mainstay on the local Los Angeles scene, this Hispanic rock band's latest opus, *Kiko*, their most ambitious album effort to date, is being lauded by critics as a masterwork. But will their fans react as favorably as the critics? Read what the band has to say about their career and *Kiko*.

By Steven P. Wheeler



### 22 CAPITOL'S 50TH

From Sinatra to the Beatles to Hammer, the Capitol Records legacy is known the world over. During this, their 50th anniversary, *Music Connection* spoke with three top Capitol executives who recall their years with this classic record company.

By John Lappen

### 24 RAVE CLUBS By Tom Kidd

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Cover photo: Aaron Rapoport

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## FEEDBACK

### MISSING:



**John P. Katsos**  
Rock Guitarist

6 feet tall  
blue eyes  
light brown (long) hair  
24 years old.

This person is missing and  
believed to be in California.

If you have any information on  
his whereabouts, please call his  
mother at (708) 848-2871. You may  
call collect.

### In Defense Of Geiger

Dear MC:

In response to "Beast" of Bogus  
Toms (Feedback, Vol XVI, #13): I  
would certainly not choose to judge  
your band simply by its name or  
what was written about it in a maga-  
zine article (even one I love such as  
*Music Connection*).

I had the pleasure of hearing  
Marc Geiger speak at a UCLA Ex-  
tension course last fall and he is a  
far cry from "record people that do  
not know what they are doing!" He  
did mention Rick Rubin at the time,  
but he most certainly was not ob-  
sessed. I found it remarkable to lis-  
ten to his fresh ideas and thinking.  
In addition to being a true music  
lover, which most artists appreci-  
ate, he also appeared to have above-  
average intelligence!

I am not trying to poke shots at  
you, only asking that you realize  
one magazine article is not neces-  
sarily a complete description of  
one's every thought.

Please consider judging Mr.  
Geiger from more than simply that  
particular article and hopefully he,  
in turn, would not choose to judge  
your band and its music from only  
your Feedback letter.

Shay Brown  
Tustin, CA

### Constructive Critique

Dear MC:

I am writing to thank you and  
the Demo Critique panel for their  
review of my music that I submit-  
ted. All in all, the Demo Critique  
section of your magazine is an ex-  
cellent vehicle for artists to be heard,  
to improve their craft and to get an  
unbiased response to their art. I can-  
not think of one negative response  
to the demo critique section. If it is  
a good review the artist could win  
by getting a deal and by knowing he  
or she is moving in the right direc-  
tion with their art. If it is not a good  
review, the artist can still win by  
knowing which way to grow to im-  
prove their art. And that is the name  
of the game, to create great, true art.  
I believe the critique panel does  
what they do to help the artist in the  
end, not to hurt them. Keep up the  
good work and all the best.

Ira Brown  
Singer/Songwriter/Producer  
Sherman Oaks, CA

### Who Cares?

Ken Tamplin  
Long Beach, CA

"I've performed on virtually every  
instrument including lead vocals on  
seven records and have produced  
and engineered over thirteen re-  
leases worldwide. My questions is  
this: What is happening to the mu-  
sic industry? Doesn't anybody care  
about songwriting anymore? Atti-  
tudes are great, but what happened  
to talent? Where are the latter day  
Beatles or Led Zeppelins? And what  
is this old, rehash of early Black  
Sabbath revisited by groups like  
Nirvana and Soundgarden? Doesn't  
anybody care about music any-  
more?"

Now's your chance to voice  
your opinion to the industry!  
CALL MUSIC CONNECTION'S 24 HOUR

OPINION  
HOTLINE

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You say it and we'll print it!

# CALENDAR

By Trish Connery

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

Calendar, c/o Music Connection  
6640 Sunset Blvd., Hollywood, CA 90028.

## Current

□ The Musical Theatre Writers Workshop begins a new six-week course in craft and business on Monday, July 13, 7:00 p.m. This six-week workshop is under the sponsorship of the Songwriters Guild of America in Hollywood, and will cover every aspect of developing a musical. The tuition is \$149 for SGA members and \$185 for non-members. The workshop will be held at the SGA offices, 6430 Sunset Blvd. in Hollywood. Call (818) 508-9270 for additional information.

□ The Lotus Festival is an annual event presented by the City of Los Angeles to celebrate the contributions of Asian/Pacific Islanders to Los Angeles. This year's festival is scheduled for July 11 and 12, and will be held in Echo Park to coincide with the blooming of the lotus flower in the park. The festival offers a sampling of distinctly different and unique Asian and Pacific Island customs and traditions in the arts, music, dance, drama and food. Now in its fifteenth year, the Lotus Festival has signed Hawaiian artist Keo as the headline attraction to appear on July 11 at 5:00 p.m. at the main stage. Keo's show combines contemporary pop music with African, Brazilian and Hawaiian overtones and includes dancers and a seven-piece band. For additional festival information, call (213) 485-1310.

□ Nine major record producers representing the diverse styles of rap, rock, pop, metal and R&B will be panelists for the LA/NARAS seminar "The Record Producer—The Personality Of Sound" at 7:00 p.m. on Tuesday, July 7, on the Chaplin Stage, A&M Records, 1416 N. La Brea in Hollywood. The panelists are Bill Bottrell, Derek Brambel, Bronek, Kenny Harris, Stix Hooper, George Massenberg, Michael Mavrolas, Marlon McClain and Max Norman, with Nik Venet as moderator. Bottrell's producing and engineering credits include Michael Jackson, Tom Petty, Thomas Dolby and Traveling Wilburys, to name just a few. Brambel has produced recordings by David Bowie and Whitney Houston, among others. Bronek and partner Kenny Harris have produced Small Change, Mellow Man Ace and Young MC. Hooper produced his group, the Crusaders, Joe Sample, B. B. King and Joe Cocker, and Massenburg is responsible for more than 90 recordings, including Linda Ronstadt, Little Feat, Lyle Lovett and many more. Mavrolas and McClain have produced the Dazz Band, the U Krew and the Dan Reed Network. Max Norman produced five Ozzy Osbourne albums and has also produced work by Armored Saint, Bad Company and Loudness. Moderator Venet produced albums by the Beach Boys, Bobby Darin, Glen Campbell and others. Admission is \$2 at the door. For information, call (818) 843-8253.

□ Vocal instructor Lisa Popeil is offering

her "Stage Performance Workshop" on two consecutive Saturdays, July 18 and 25. Her new rehearsal studio includes stage, lights and pro sound system. Students will be coached on microphone use, staging, audience connection, anxiety reduction and charisma enhancement. The enrollment fee is \$95 and there is an eight student maximum capacity. For additional information, contact Voiceworks, (800) BEL-VOICE.


□ Guitar Guitar presents a free songwriters' seminar July 16 at 7:00 p.m. Learn how to copyright your songs, how to handle the marketplace, ten points your publishing contract should have and sources for improving your skills. Call Guitar Guitar for reservations, (818) 789-1706.

□ The Songwriters Guild Foundation will sponsor a Supershop with John Sperling of Humble Heart Music on Wednesday, July 22, 7:00 p.m. SGA members will get an opportunity to pitch their pop, alternative and rock songs for current projects. Call the SGA office for additional information, (213) 462-1108.

□ One of the music industry's most respected mastering engineers, Bernie Grundman, who has worked on over 100 gold and platinum records by such artists as Michael Jackson, Barbra Streisand, Quincy Jones and Wilson Phillips, teaches a special two-day UCLA Extension course, "Music Mastering." It meets Saturday, July 11, 10:00 a.m.-6:00 p.m., at UCLA, 121 Dodd Hall, and Sunday, July 12 (time and field trip location to be announced). The fee is \$125 and students can earn a 0.9 continuing education unit in Music. For more information, contact UCLA Extension, Performing Arts Program, (310) 825-9064.

## Re-Caps

□ "Songwriting With Jason Blume" is a new summer course offered by Pierce College at their Woodland Hills campus, from July 13 through August 17. This class will be six consecutive Monday nights from 7:30-9:30 p.m. Instructor Jason Blume is currently a staff writer for Zomba Music and was formerly an independent publisher and Assistant to Director of A&R for RCA Records. His songs have been recorded by the Oak Ridge Boys, White Heat, Darlene Austin, and Becky Williams, and his credits also include two chart singles. Enrollment is limited to ensure individual attention. The course fee is \$43. For registration and additional information, call (818) 719-6425.

□ Songwriter/engineer Paul Shapiro will be repeating his six-week, hands-on course, "Making The Professional Quality Demo At Home," beginning July 13. Classes will be split between the Glendale Community College location and Shapiro's Pasadena-based studio, Songwood Studio, although most of the classes will be held in the studio. Students will participate in the making of a professional demo from start to finish and receive cassettes at the course conclusion. Call (818) 351-8744 for additional information. 

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- 16-bit sound
- 32 voice polyphony
- Extensive expressive controls
- 128 drum kits
- 16 part multitimbral



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- Foot switch operation
- Dolby noise reduction
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**Personal Computer**

- 1 meg RAM
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- System 7 capable



~~\$1000~~ **\$777**

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**Piano Module**

- True stereo samples
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- Stereo outputs
- Extensive MIDI implementation
- 15 stereo patches like grand pianos, rock pianos hunky tank pianos and more!



~~\$500~~ **\$299** SAVE 40%

### JUICE GOOSE Z-8 'ZILLA

**Rackmount Line Conditioner/Power Source**

- 15 amps 120 voice
- Spike protection
- Line filtration
- One rack space




~~\$95~~ **\$49** SAVE 47%

### OPCODE EZ VISION

**Sequencing Software for Macintosh**

- Tape recorder style operation
- 16 MIDI tracks
- Graphic note editing
- Graphic mixer control
- Full color compatible



~~\$150~~ **\$75** SAVE 50%

### KAWAI XD-5

**16-Bit Rackmount Drum Machine**

- 16 bit sound
- Digital filters w/response
- 8 output
- 16 voice polyphonic
- 88 instrument multitimbral capability



~~\$845~~ **\$299** SAVE OVER 65%

### E-mu PROTEUS

**Rackmount Sound Expansion Module**

- 16 bit sound
- 32 voice polyphonic
- 192 preset sounds
- 16 part multitimbral
- 3 stereo outputs
- Extensive MIDI implementation



~~\$1000~~ **\$599** SAVE 40%

### RHODES VK-1000

- 76-note weighted velocity sensitive keyboard
- 16 voice polyphony
- On-board effects
- Organs, vibes, electric pianos
- 64 user-editable patches
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**Eight Channel Parametric EQ**

- Single rack space
- 8 separate band EQ
- Keyboard, guitar, mic inputs
- 8 in / 8 out
- 50 Hz - 15 kHz



~~\$300~~ **\$99** SAVE 67%

### E-mu PROTEUS 2

**Rackmount Sound Expansion Module**

- 16 bit sound
- 32 voice polyphonic
- 16 part multitimbral
- 3 stereo outputs
- Extensive MIDI implementation
- Orchestral sounds



~~\$1500~~ **\$797** SAVE 47%

### ROLAND U-220

**16-Bit Synthesizer Tone Module**

- 16 bit sound
- 30 voice polyphonic
- On-board 24-bit effects
- 7-part multitimbral
- 128 sampled tones
- 6 outputs



~~\$1095~~ **\$599** SAVE 45%

### KAWAI XS-1

**16-Bit Rack Synthesizer Module**

- 16 bit sound
- 128 waveforms
- Multitimbral
- Built-in drum/percussion section
- MIDI
- 6 outputs



~~\$300~~ **\$199** SAVE 44%

### E-mu PROTEUS 3

**Rackmount Sound Expansion Module**

- 16 bit sound
- 32 voice polyphonic
- 16 part multitimbral
- 3 stereo outputs
- Extensive MIDI implementation
- World sounds



~~\$1000~~ **\$599** SAVE 40%

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- 108 split points
- 16 track sequencer
- 16 voice polyphonic
- 8 part multitimbral
- 28 second sampling time at 15 kHz



~~\$2995~~  
**\$1599**  
SAVE 57%

## KAWAI MX-8 BR 8x1 Rack Mixer

- 2 effects sends
- 4 returns
- 2 unit rack space



~~\$425~~ **\$199** SAVE 53%

## ANATEK POCKET PEDAL MIDI Controller

- Turns and volume pedal into a continuous MIDI controller
- Sends on multiple MIDI channels
- Sends pitch-bend, modulation, portamento time, MIDI volume



~~\$110~~ **\$39** SAVE 64%

## CASIO DA-7 DAT Recorder

- 16 bit equalization
- 48 kHz, 44.1 kHz recording
- 10 Hz to 20 kHz freq. response
- Includes carrying case
- Highly accurate LCD display
- Rechargeable battery



~~\$1295~~  
DEMO **\$599** SAVE 54%

## KAWAI MDK 61 MIDI Keyboard Controller

- 61 note velocity sensitive keyboard
- Extensive MIDI expressive controls
- Two wheels, volume slider, 10 numeric keys, 6 switches
- 10 selectable velocity curves
- 0-99 program change transmission
- LED display



UNBELIEVABLE!  
**\$299**

## ROLAND DT-100 Digitizer Tablet

Digitizer tablet for manual waveform drawing on all S-50 samplers



~~\$350~~ **\$9!** SAVE 98%

## KURZWEIL PRO 1 Digitally Sampled Sound Module

- 24 voice polyphony
- 17 bit sound quality
- 16 channel multitimbral
- 6 megabytes of sound
- On-board effects
- Full MIDI implementation



~~\$1895~~  
DEMO **\$699** SAVE 62%

## FOSTEX 812 12x8 Recording Mixer

- 8 channel output
- Two effects sends
- Two parametric and one shelving EQ
- Solo/mute functions
- 3 stereo effect returns
- Phantom power



~~\$1995~~ **\$999** SAVE 50%

## ROLAND PG-200 PROGRAMMER

Programmer for Roland MKS 30, JX 3P, GR 700



~~\$350~~ **\$7!** SAVE 98%

## ANATEK POCKET PLUS Macintosh MIDI Merging Interface

- 2 merged MIDI in/1 MIDI out
- Pocket merge circuitry built-in
- No batteries or external power needed
- High speed CMOS design



~~\$130~~ **\$88** SAVE 33%

## KAWAI K1 & II Rackmount Synthesizer Module

- 16 bit sound
- 16 voice polyphonic
- Multitimbral
- On-board drum section
- Full MIDI implementation



~~\$695~~ **\$299** SAVE 57%

## ATARI 1040 Ste MIDI Ready Personal Computer w/1 meg RAM

- MIDI in/out
- 3.5" floppy drive
- Mouse & keyboard
- Stereo digital sound
- Color monitors available
- Hard drives available



~~\$600~~ **\$299** SAVE 50%  
Full warranty  
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## ANATEK POCKET FILTER MIDI Data Filter

- Filter out unwanted or problematic MIDI messages like clock, sysex, status or controller messages
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- 4 octave range, 49 key
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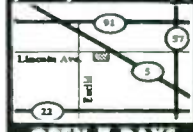
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CLOSED SUNDAYS

# The Electronic Music Box

By Karen Orsi

The Electronic Music Box was originated in 1985 by Peter Brunner in the form of a newsletter about MIDI, after which it became a recording studio. In 1989, Brunner turned his interests to a music software concession in Goodman Music in L.A., and by



February of 1990, Brunner moved into a storefront next door. In April of that year, Electronic Music Box moved to its current location at 14947 Ventura Blvd. in Sherman Oaks. They currently sell computers, software and keyboards for the express purpose of making music. It is currently the only store purely devoted to the computer music realm. They only sell computers and do not sell musical instruments, outside of keyboards. The intensely knowledgeable salesmen at Electronic Music Box perform the necessary tasks of consulting and sales, and they plan to add more consultants to their staff in the future. For those that know, and those that don't, computer consultants are the primal link in transforming an insolent black box into a useful tool. Software and hardware companies are intrinsically sneaky; your \$10,000 dollar investment in a cutting edge system can be outdated by a newly released product at any time without warning. Computer consultants and good sales reps with their ears to the ground can help you ward off dangerous purchases and soon to be outdated systems.

While Apple comprises about 40% of sales at Electronic Music Box, IBM carries another 40% and the remaining 20% is divided up by Atari and Omega. Brunner sees IBM as a formidable opponent to Apple, especially in the realm of multimedia and some of the future possibilities concerning CD ROM-based systems. "The market is changing," Brunner says, "and you can see that by the way the products are developing on the platforms that are out there. Atari has some very popular sequencer programs. C-Lab and Steinberg are two very big German manufacturers that have been very hot on the Atari since it came out. Steinberg just moved its cue based program over to the Mac, and it is now moving it over to the PC. And C-Lab is now moving their notator/creator program over to the Mac. So both of those big companies are branching out, so to speak from the Atari." Dr. T and Passport have also followed suit. What this means, according to Brunner, is that "the industry is starting to wake up to the numbers that are out there. There are something like 25 million XTs alone in the U.S. There are huge numbers of these DOS machines that are sitting there."

The Macintosh, however, still has the preference in the professional market, due to the software programs that are available such as Pro Tools, Vision Sample Cell, Performer and Finale. The PC market is beginning to awaken to the call also, and

Brunner predicts some major competition coming from this realm, especially for those who plan to use their computers for things other than just music. He also foresees a time in the near future where voice recognition will be a prime component of computer usage, and computer E Mail will be all but replacing the answering machine. "But multimedia is going to cause the biggest changes in all of this," Brunner predicts. "There's going to be more and more people who will be making music indirectly and who will be using existing music samples." The music industry will be a place for composers more than musicians, he feels.

"I think the multimedia market is going to be a much stronger PC based market than a Mac market," Brunner says. "Multimedia means that the computer can listen to you, if so desired, or will give you a variety of stimuli in terms of picture and sound. Apple is building a lot of the multimedia stuff directly into their systems. Quick Time, for example, is just that. It means that on a Quadra 950 [the new \$9,000 Mac monolith], you are going to be able to integrate what appears to be full motion video with stereo audio."

A PC does not come with this sort of equipment. You have to build this kind of a monster on a PC yourself. But it is because of this fact that Brunner sees the PC as a more flexible, possibly customized system.

In the meantime, your choice of a computer for music will depend on your particular needs. For CD quality digital audio, Macintosh is still the system of choice, but digital audio is also available on IBM-based systems as well. Intensive fortification of internal hardware is required to run these programs, including massive amounts of hard drive memory and RAM. Both systems require more chunks of change than your average IBM or Mac system for office or home use, and software is especially expensive. The new Pro Tools system, for example, can cost the average taxpayer anywhere from \$5,000 to \$7,000, depending on sales and industry connections. These systems are for those who are very serious and totally dedicated.

The Electronic Music Box is located at 14947 Ventura Blvd. in Sherman Oaks. The phone is (818) 789-4250. **MC**

# State Of Radio Debated At 'R&R' Convention

By Oskar Scotti

CENTURY CITY—This year's *Radio & Records* Convention in Century City (June 11-13) brought together a host of distinguished personalities, ranging from military field boss Norman Schwarzkopf, who served as Keynote Speaker, to country superstar Garth Brooks.

Schwarzkopf captivated the partisan crowd with a motivational address concerning business strategies and how to make them work. It didn't seem to matter that his experience in radio encompasses pushing buttons on his car radio, his winning formulas were as universal as they were insightful. During his often humorous 75-minute address, the general was treated to three standing ovations as he applied his Operation Desert Storm tactics to the everyday radio wars faced by today's general managers and programmers.

Other salient debates centered around what is being called Hot Adult Contemporary, the controversial new format that juxtaposes a hybrid of existing styles. In theory, the blend will intermesh material currently dominating both Top Forty and AC formats. The synthesis will target adults who like something more sprightly than elevator music, yet are opposed to the monolithic electro-pulp dispensed by the Power 106's of the world.

The panel assessing the new Hot Adult flagship exchanged animated and relevant dialogue. Judging by the boisterous remarks accorded

some of the more reactionary comments, it appears that, in the not too distant future, CHR owners may reassess the Top Forty format. The disparity between traditional CHR, which in the past focused on melody, hooks and dynamics, and today's bastard descendent has raised serious questions regarding the longevity of what was once considered radio's bread and butter.

Also pertaining to upper demo formats that steer clear of hard rock and rap was a discussion regarding "mix" programming—similar to Hot AC but even more sedate. Sales directors of three hugely successful Los Angeles easy listening pull-stops, KOST-FM, KBIG, KLITE, butted heads for nearly an hour on the viability of playlists which blend Lionel Richie, the Eagles, Alannah Myles and Phil Collins. Also, all three stations adamantly acknowledged the polarizing effect of most rap music currently dominating CHR playlists.

Another hot topic was sexual harassment of women in the music business. American Women In Radio & Television's newly elected President Sally Forman pointed out that 88% of women have experienced some form of sexual harassment. With that in mind, station owners Cap Cities and ABC have joined forces with an organized lobby group called, appropriately enough, "Stop Sexual Harassment" (a radio spot will be available soon). **MC**



The Allman Brothers Band and the Indigo Girls are pictured during their "unplugged" opening night performance at the *Radio & Records* Convention.



# Nominations For San Diego Music Awards Announced

By Jan McTish

SAN DIEGO—Corona Extra Beer has announced the nominations for the Second Annual San Diego Music Awards, to be held on August 19 at Humprey's Concerts By The Bay. Twenty-one awards will be presented in various musical categories.

Artist of the Year nominees are AJ Croce, Earl Thomas, Eddie Vedder (Pearl Jam), Danny Clarke (Asphalt Ballet) and Candy Kane; and in the Group of the Year category, A Miniature, Bordertown, Asphalt Ballet, the Paladins and Cardiff Reefers have garnered nominations. Album of the Year nominees are Fattburger (*Best*

*Of...*), Steve Laurie (*Passion*), Asphalt Ballet (*Asphalt Ballet*), the Origin (*The Origin*), Jimmy & Jeannie Cheatham and the Sweet Baby Blues Band (*Basket Full Of Blues*), Earl Thomas (*Blue Not Blues*), Mark Decerbo (*Baby's Not In The Mood*) and Forbidden Pigs (*Uno Mas Cerveza*).

San Diego residents will vote for their favorites via ballots available in the July 16th and 23rd editions of the *San Diego Reader*, *Go Magazine* and the entertainment magazine of the *Times-Advocate*. All proceeds from the event will go to assist the current budget deficit in San Diego Schools. **MC**

## CAPITOL FAMILY PORTRAIT



L.A. Mayor Tom Bradley and past and present Capitol artists and executives gather for a family portrait during the lavish 50th anniversary party thrown by Capitol Records at their Vine Street Tower.

# Quiet Riot Continues Efforts To Recoup Tour Money

By Tom Farrell

LOS ANGELES—Heavy metal band Quiet Riot is continuing their legal efforts against former booking agent Mark Hyman for \$22,000 owed them from concerts they performed

last year. According to Quiet Riot manager Pat Armstrong, checks written by Hyman for shows performed in Michigan last year totaling \$18,139 were returned stamped "non-sufficient funds." Hyman, who represented the band during their Eighties heyday, was fired last November when the group became aware of the bad checks. (Calls made to Hyman were not returned.)

In a recent phone interview with Quiet Riot lead singer Kevin Dubrow, he announced that Quiet Riot is currently preparing to release *Quiet Riot: The Randy Rhoads Years*, including re-mastered material from the band's Japanese releases and previously unreleased Quiet Riot tracks featuring Rhoads' guitar acumen. **MC**

By Michael Amicone



**Robert Sandell**

Fender Musical Instruments has announced the appointment of **Robert Sandell** to the post of Vice President of Marketing, Electronic Products. Sandell, whose previous experience includes stints with Yamaha, Kurzweil Music Systems, Inc., MARK IV Audio, Inc. and Anvil Cases, as well as being president of his company, the Sandell Company, will assist the company's growth in the pro sound and amplifier market.

Gibson Strings And Accessories Division has announced the appointment of **Michael Tafoya** to the post of Accessories Regional Sales Manager. Tafoya, an accomplished guitarist who has been with the company for three years, will supervise domestic and international shipping.

Capitol Records has named **Bruno Del Granado** to the post of Director, Artist Development, International. Based in Hollywood, Del Granado will be responsible for the marketing and advancement of Capitol's roster of acts outside of North America. Del Granado joins the label direct from a stint with Epic/Sony in New York.

In more Tower news, **Kim Niemi** has been promoted to the post of Manager, Product Coordination & Scheduling. Niemi, who was previously the Senior Coordinator for the department, will coordinate music, artwork and label copy for catalog and new releases by Capitol's current artists.



**Missy Worth**

Sony Music has announced the appointment of **Missy Worth** to the post of Talent Development. Worth, who was formerly Vice President of Talent Acquisitions for MCA Concerts, will help formulate tour packages and implement touring plans and schedules for the label's roster of artists.

MCA Records has announced the promotion of **Jonathan Coffino** to the post of Senior Vice President, Sales And Field

Marketing. Previously the company's VP of Sales And Field Marketing, Coffino will continue to oversee the day-to-day relationships between MCA Records and its retail accounts.

Public relations firm **Rogers & Cowan** has announced the promotion of **Karen Lee** to the post of Vice President, Entertainment. Lee will oversee the creative development and implementation of press campaigns for the agency's music, film and television clients.

**Blue Note/Manhattan** has appointed **Saul Shapiro** to the post of Director, National Sales. Based at Capitol's Hollywood headquarters, Shapiro will oversee all sales functions for the label's new releases and reissues.



**Lou Vaccarelli**

RCA Records has promoted **Lou Vaccarelli** to the post of Vice President, Production. In his new position, Vaccarelli will be responsible for all RCA and associated labels' promotional and commercial CDs and cassettes.

In more RCA news, **Thomas Derr** has been named Manager of Artist Development. Derr will perform his duties out of the label's New York offices.

Atco/EastWest Records has announced the appointment of **Karen Mason** to the post of Director of Marketing. Based at the company's New York headquarters, Mason is a Sony Music veteran, where she exited as Product Manager.

NARAS has elected **Bob Garcia** to the post of President of the Los Angeles Chapter of the Recording Academy. Incumbent board members which were re-elected include Jeff Baxter, Paul Grein, Jimmie Haskell, Bob Margouloff and Gerald Wilson, among others.



**Roger Mayer**

Capricorn Records has announced the appointment of **Roger Mayer** to the post of West Coast Promotion Director. Mayer will be based in Los Angeles. **MC**



**Jason Flom**

**Company:** Atlantic / New York  
**Title:** VP / A&R  
**Duties:** Talent acquisition  
**Years with company:** 13 years

**Dialogue**

**Background:** "I was a musician playing in a rock band around the city. When I was eighteen, I got a job at Atlantic as a field merchandiser putting up posters of great bands like Zeppelin and AC/DC in record stores. I thought that was the greatest job in the world. When I went to college, they asked me to keep working, so I did. By the time of my junior year, I had discovered my first band—Zebra—which had a tremendous following in Long Island and New Orleans. They were the biggest draw in those two cities and also had some excellent material. With all those factors going for them, the band was signed and the record became a hit."

**Volatile:** "You can't second guess yourself when you're about to sign an act. Everybody has hits and misses. You just have to sign stuff that you love and believe in and hope that the public agrees. When they do, it's the greatest feeling in the world; when they don't, it's very frustrating. But that's par for the course in any job that's creative like this one is."

**Economy:** "Everyone is very conscious about money; nobody wants to waste it. But it hasn't changed the fact that when you love a band, you've got to go after them. I've never believed in over-spending when sign-

ing a band. Over the past few years, most of the bands that have been the objects of bidding wars have failed to live up to the hype. If their first record doesn't sell well, it creates debt and puts tremendous pressure on both the band and the label going into the second record."

**N.Y. Clubs:** "The scene is always changing but most of the bands playing live shows in the New York area are alternative. There aren't a lot of places for straight ahead rock & roll bands to play in Manhattan, but it's always been that way. The club scene here isn't great. There are

great bands out there but it's tough for them to find places to play and get noticed."

**Talent Ingredients:** "The first things I look for in a new band are great songs and star quality. Crowd reaction to the band's live show is another important factor."

**New Signings:** "I just signed an Irish band called Clannad, who are tremendously popular in Europe. We look forward to breaking them here this summer. In May, I signed a solo artist named Giovanni, who's in the studio now. Another new signing I'm particularly excited about is Mighty Joe Young, a band that was discovered by Tom Carolan in the West Coast office. Bands that I've signed over the years include Twisted Sister, White Lion, Skid Row, Tori Amos and Saigon Kick."

**Unsolicited Tapes:** "Like most labels, we don't encourage unsolicited tapes. But I've told my staff that if a package comes in and it looks promising, to bring it to my attention. I have three boxes of tapes in my office right now. It may take a month, but eventually I will get to every one of them. Strange as it seems, Tori Amos was signed through an unsolicited tape sent to our Washington, D.C. office. They, in turn, sent it to our head of sales, and it eventually got to me. It was on my desk sitting in a pile, and I pulled it out."

**Traveling:** "I used to come out to Los Angeles every few weeks but now we have Danny Goldberg in our West Coast office, which is a tremendous plus for the company. He's doing a lot of the things that would have fallen to me. We now have the strongest and most diverse A&R department in the thirteen years that I've been at Atlantic."

**Advice:** "My advice is to spend your time developing your material and building your local following. Playing live will help you hone your material and will give you an idea as to which songs are the strongest. Always put your best song first on your demo tape. Include a picture and do something to make your package stand out from the rest."

**A Passion Play:** "Bands have to play the kind of music they love. Getting a record deal is not the answer—building a career and selling records is. People buy records because it makes them feel something passionately. Bands should stick to what they do best and not follow whatever the latest trend is. In order to make it, you've got to be the best at whatever you do, and you can't be the best if the music you're playing is contrived in any way."

**Grapevine**

A couple of issues ago I told you about a new rock band called **Vandal**, located in Miami, Florida. Well, they've just completed their fourth demo tape in the last year and it's a killer. The five songs—"Shadows," "Pictures Of Two," "Little One," "Slide" and "Little World"—are well-written and performed with a vengeance. The songs show a definite maturity and growth. Call for your copy of **Vandal IV**. Telephone (314) 946-3902. This is a band to keep your eyes on. They're just about ready to be signed.

Watch for a new local band called **Soul Chant**. Though still looking for a label deal, the guys did manage to secure a nifty publishing deal with **Virgin Music**. Additionally, the band's lead singer, **Marti Frederiksen**, is co-producing the debut album by **Child** (a Virgin records group) along with **Jim Mitchell**. The band also features



*Atlantic Records and Delicious Vinyl Records have entered into an agreement whereby Atlantic will distribute Delicious Vinyl product in North America. Delicious Vinyl was established in 1987 and has an artist roster that includes Tone Loc, the Brand New Heavies, N'Dea Davenport, Def Jef, Jesse Jaymes, Kenyatta, Masters Of Reality, Bogeymen and Spinout, among others. Pictured above, Atlantic and Delicious Vinyl execs celebrate their new agreement.*



Not wasting any time after signing with Arista, the members of Enuff Z' Nuff jumped right into the recording studio to ready their label debut. Pictured above in session are:(L-R) Phil Kaffel (engineer), Chip Z' Nuff, Richie Zito (producer) and band members Vikki Fox, Derek Frigio and Donnie Vie. The album, tentatively scheduled for a September release, is expected to be called *Animals With Human Intelligence*.

**Scott Lipps**, former drummer of Black Cherry. Movers & Shakers interested in hearing their demo tape should call (818) 763- 6400.

Come September you'll be able to hear the debut album from Kyle Vincent on *Gasoline Alley / MCA Records*. Vincent is a master at writing power pop songs. Strong, memorable choruses, great bridges and transitions and powerful vocals could make him the CHR Pop Prince of the Nineties. Vincent even produced some of the tracks. This record kicks ass.

The *London Sunday Times* recently published a listing of Britain's 300 wealthiest people. Heading that list with an impressive wealth estimated at about \$700 million is **Paul McCartney**. Others who made the grade include **Andrew Lloyd Webber** (\$332 million), **Elton John** (\$180 million), **Mick Jagger** (\$153 million), **George Michael** (\$144 million), **Keith Richards** (\$130 million) and **George Harrison & Rod Stewart** apparently tied with \$56 million each.

**Reelvision Music Video** is expanding into full-service marketing. The company wants to help small labels, managers, etc. represent their product on a worldwide scale. For more info, you can reach them at (818) 505-1300.

Wanna manufacture copies of your own CD but don't have the bucks to master thousands of them? **Master CD 50+** now makes it possible for an artist to professionally manufacture as few as 50 CDs. Each CD is mastered with the identical digital precision, the identical on-disc CD silk screening and the identical jewel case packaging used by the major labels. For additional information, call (408) 867-0514.

Alice Cooper keyboardist **Derek Sherinian** and former Coop bassist **T-Bone Caradonna** have joined forces musically and are in search of a vocalist. Interested parties (vocal-

ists a la Steven Tyler or John Corabi) send your packages to Renfield Productions c/o Derek, P.O. Box 8033, Sunset Blvd, #745, Los Angeles, CA 90046.

Will local record producer/engineer **Dito Godwin** accept an A&R position at a relatively new and upcoming label? Stay tuned.

The new album from **Trixter** is going to surprise a lot of people. Look for a September release.

### Chart Activity

**Billy Ray Cyrus'** "Achy Breaky Heart" becomes the first country single in a decade to crossover into the Top Ten on the pop charts.

Now that **Arrested Development** has scored a bonafide Top Ten smash with "Tennessee," the real hit—"People Everyday" will be released. This one oughta hit the Number One spot in a hurry. It's the perfect summer record.

The new **Warrant** album *Dog Eat Dog* is probably their best yet. It's a little harder and heavier than their previous two LPs.


### On The Move

**Twentieth Century Fox, Twentieth Television & BMG** have entered into a multi-year agreement to form **Fox Records**, a new record company, to be distributed by BMG.

**Michael Alago** to **Elektra Entertainment** as Director/A&R.

**Stephen Percy's** band **Tattoo** has signed on with **Epic Records**. No word yet regarding a release date.

Country singer **Patty Loveless** has signed a recording contract with **Epic/Nashville**. Initial single is expected in early '93.

Other signings include **Vince Neil** to **Warner Bros.**, **Boz Scaggs** to **Virgin** and Seattle band **Hammerbox** to **A&M**. 



### City Fixx

Contact: Anthony Carrera  
(818) 551-1604

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Getting rave reviews in almost every major rock and metal magazine, Baltimore's **City Fixx** shows that they have indeed earned all of the accolades bestowed upon them with their brand new three-song demo tape. The band wrote, arranged and produced all of the songs and there are no complaints there. The playing is rock solid, the material is well-structured and the singing is powerful. The choruses are good but just miss hit status by a hair. This sounds like a band that wants to go all the way and has been busy working on songwriting. The East Coast quartet played a few gigs in L.A. recently but not enough to work up any kind of a following. Next time more publicity would be appropriate. Don't be surprised if this band gets signed back in their hometown pretty soon. They sound ready, willing & able to take the jump to that next step in their careers.



### Carousel

Contact: Matt Clark  
(512) 834-0800

Purpose of Submission: Seeking management and label deal

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This five-piece rock band from Austin, Texas, has opened shows for the likes of **Trixter**, **Saigon Kick** and **Cry Wolf**. Having done well at the recent **SXSW** convention, the guys feel it's time to take a shot at the big time and go for a record deal. Their four-song submission is well-played but kinda generic sounding. **Carousel** is a talented bunch of musicians but they are not breaking any new ground here. Songs like "Kickin' And Screamin'" and "19 And Nervous" perpetuate the same teen anthems we've been hearing for years. Lead singer **Don Howell** has a powerful enough voice but the verses aren't at all melodic and aren't as strong as the choruses. This is a case of a good band that has nothing new to present. They play and sing well but need to come up with hit material to go that extra mile in the industry.



### No Man's Land

Contact: Eternal Talent  
(612) 770-0107

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

This five-piece band of female rockers has racked up plenty of professional credits, having opened for **Extreme**, **Vinnie Moore** and **Alice In Chains**, to name just a few. Even more impressive is their eleven-song cassette they sent in for review. Musically, these gals can rock out with anyone. However, their songs are noticeably weak—some reminiscent of early **Heart**. It's great that all of the material was written by the band, but it just doesn't seem to be working. Try writing with some other local musicians and see if that helps. I have a feeling it will. Also, I don't believe anyone will take the time to listen to all eleven songs. Next time, choose your strongest three or four and go with those. I don't think this is the tape that will land you a deal. You're almost there and just need some stronger material to put you over the top. Keep writing.

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.



Austin Texas-based Big Car signed an exclusive, long-term, worldwide co-publishing agreement with Playhard Music (in association with Warner/Chappell Music). Pictured (L-R) are: J.D. Groves, Mark Shultz and Myles Zuniga, bandmembers; Alan Melina, Playhard Music; Joey Shuffield, bandmember; and Jan Mirkin, manager.

## Songwriter Activities

Recently, MCA Music Publishing held a party at the Universal Hilton in Universal City to introduce John Alexander, the company's new Senior Vice President, Creative for North America. Not only was it an excellent opportunity for the songwriting staff to meet Alexander, but additionally, due to the company's recent purchase of the Geffen Music catalog, the MCA writers were also introduced to many of these former Geffen writers, who are now a part of the MCA Music staff.

## The Business Side

Brian D. Bush has been appointed Worldwide Chief Financial Officer for EMI Music Publishing. In his new capacity, Bush will be responsible for all financial and associated administrative functions in all twenty-two countries of the world in which EMI Music operates. He will be based at the company's New York headquarters. Prior to this appointment, Bush was Senior Vice

President/Chief Financial Officer of EMI Music USA and International Director of EMI Music Worldwide.

Scott James has been appointed to the newly expanded position of Vice President, Motion Picture and Television Music and New Technologies Worldwide for MCA Music Publishing. In his new role, James will be responsible for overseeing worldwide, the development, marketing and licensing of copyrights controlled by MCA Music and its affiliated companies in the areas of motion picture, television, video, advertising and new technologies. Prior to this appointment, James was Vice President of Motion Picture and Television, U.S. at MCA Music.



Pictured at a recent MCA Music gathering is the "MCA Music Family" of songwriters and administrative and creative staffers.



John Alexander meets his new Los Angeles staff at a party held in his honor. Pictured (L-R) are: John Alexander, Senior Vice President, Creative, MCA Music; Glen Ballard, staff writer, MCA Music; and John McKellen, President, MCA Music.

## Songwriter Pointers: L7



Things are certainly heating-up in the "industry interest" department for local hard-core metal band, Civil Defiance, who recently headlined at an ASCAP sponsored "Hardest Kept Secrets," held monthly at the Coconut Teaszer in Hollywood. Pictured is the band's charismatic frontman, Gerry Nestler (who, by the way, is expecting a bundle of joy with ASCAP staffer, Tami Campbell). Congratulations!



Local female rockers L7 are certainly no strangers to the trials and tribulations of the music business. The band has been beating the pavement for too many years to count, having toured the U.S. three times, as well as the U.K. They made a full-fledged, self-titled album for Epitaph Records back in 1987 and Smell The Magic, an EP for Sub Pop in 1990. Recently, Slash Records released Bricks Are Heavy (produced by Butch Vig), which has catapulted the band into underground/punk stardom. Guitarist/writer Donita Sparks took a few minutes out of her busy schedule to talk with Songworks about the band's songwriting techniques.

**MC:** Do you have a specific way that you go about writing songs?

**DS:** All three songwriters [Sparks, bassist/vocalist; Jennifer Finch and guitarist/vocalist Suzi Gardner] write the music first and then the lyrics. I keep a notebook, like a diary, and in the back of my diary I write down ideas for songs or just lines that I like or just words that I like. Then after I write music, I'll go back to my little diary and look and get a song together from the stuff that I've written down. Or sometimes, something will

just hit me and I'll write all the lyrics right then. And other times I piece together things that I've written down over a while.

**MC:** What inspires you?

**DS:** Twisted things that come into my head or things that make me angry. I'm rarely inspired by happiness.

**MC:** Do you have to be angry or upset while you're writing?

**DS:** Sometimes I can. That's when I'll go off and write a whole bunch. Sometimes I'll get a twisted thought in my head and it makes me laugh,

so I wouldn't say happiness inspires me, but humor does.

**MC:** Do you set aside a specific time to write?

**DS:** No. I'm not disciplined at all. As a matter of fact, I wish I wrote more songs. I don't write that many songs. It's like all of the songs that we write, get put on the records. Sometimes I think, if I wrote all of the time, maybe I'd write some really awesome song, you know? But then again, if I wrote all of the time, maybe I'd just write a bunch of crap.



Frances M. Preston (center), President and CEO of BMI, is congratulated by Michael Bolton and Patti LaBelle following her acceptance of the Humanitarian Award from T.J. Martell Foundation for Leukemia, Cancer and AIDS Research in New York recently. The Foundation, created 17 years ago and supported by the music industry, has raised more than \$50 million for research facilities in New York and Los Angeles. Preston's "Share the Dream" campaign raised more than \$6 million this year. A laboratory in Nashville's Vanderbilt Medical Center will be named in her honor.

SI-MAP 128-

Chuck Polini/BMI

**PUBLISHER PROFILE**

**Nanci M. Walker**

National Dir. Talent Acquisition, Peermusic

By Pat Lewis



**O**n a size level, it's really important to point out that we have a quarter of a million copyrights at this company," stresses Nanci M. Walker, who was recently promoted to National Director of Talent Acquisition at Peermusic. "To give you an example of our size, Virgin Music has about 24,000 copyrights and EMI has about a million, so we're right there in the middle. We're a worldwide organization. We have offices in 28 countries including Astoria. We also just opened an office in Ireland, where a lot of publishers don't have offices. In other words, we're set-up just like a Warner/Chappell or BMG Music. The difference is, mainly, that we don't belong to a record company. We are 'independent' of a record company. We also happen to be owned by one person, Ralph Peer II, whose dad started the company in the 1920's. The catalog is very rich and varied—anything from 'The Tennessee Waltz' to the Donovan catalog—and the company is old and proven. We just have a very low-profile."

Walker, who spent two years as Director of Acquisitions at BMG Music prior to moving over to Peermusic less than a year ago, explains that Peermusic is very selective in terms of the artists, bands, songwriters and catalogs that they get involved with. "We only work with a few artists," she says. "We have the Williams Brothers (Warner Bros.), the Spent Poets (Geffen), Jeannette Katt (A&M) and Marvin Etzioni (who is no longer signed to us) on Restless Records. So, basically, we take each artist from getting them a record deal to, for example, placing them with the right management or attorney. We get involved with hiring independent publicists in some situations to work on the band's publicity. Currently, we're involved with making a small video with one of our artists. We're also getting involved with tour support. This company really gets involved with a lot of unorthodox types of promotion for the artists, which I think sets it apart from the other publishing companies. We only have four or five artists to work with at one time and we put all of our efforts into selling that artist's records. In '92, I would imagine that we'll sign maybe two artists."

While Peermusic has a small staff of employees who "pitch" songs written by staff writers or older songs that are in their impressive catalog, Walker's primary function, on the other hand, is to sign and work directly with the artists and bands on furthering their careers. More often than not, Walker will sign bands that do not have record deals and then use her persuasive and creative skills to get them record deals. Her most impressive success story to date is Cypress Hill (which she brought to BMG Music and has since gone gold with their debut album on Roughhouse).

But what exactly is it that she looks for when she considers a band or artist for Peermusic? "No matter what kind of music it is—whether it's a rap band or a rock band in the Nirvana or Black Crowes vein, I'm looking for the same things," she answers. "Not only am I looking for great melodies, but I'm looking for lyrics that I can relate to. My first job upon getting here was to get the artists that were here record deals. So we've got them all taken care of and they're all putting out their records. So now I'm looking for something to work with, to develop, and to, hopefully in the next six months, get them off and running. It's hard to say exactly what I'm looking for. I'm looking for hit songs, and something that falls in the 'new music category.' That could mean something different to everybody—I think rap is 'new music.'"

Understandably, young bands who do not have record deals, are sometimes reluctant to "give up" their publishing too early for fear that they might be losing potential money that they may have collected further down the road. But Walker believes these worries are unfounded. "They are not giving up very much," she says, "and I sincerely believe that from the bottom of my heart. These days, the publishing deal is pretty much the same deal as it would've been if they were already signed. The difference being that the bulk of the money is released to the band upon the release of a major record. There will be some money advanced when they sign the publishing deal, another amount of money advanced upon getting a record deal and then the bulk of the money advanced upon the release of the record. We're all in this business to make sure that we give our artists fair deals, because we want to be involved with them for the next four or five records. We couldn't undersell the bands and still keep our reputations."

Walker does not accept unsolicited tapes. She prefers to have the bands referred to her by professionals in the business whose ears she trusts. She also regularly attends ASCAP's "Best Kept Secrets" showcase nights held bi-monthly at the Coconuts Teaser.

"Even though I don't accept unsolicited tapes, I definitely encourage invitations to live shows," says Walker. "I would not only like to get a flyer about when the band is playing, but a background about what kind of music it is, or a copy of a review—something to go on. I want to be as open as possible, especially with local bands. I'd like to know and hear most of what's out there."

**Songwriter Demo Spotlight**

**SHAKE!**

This beautifully produced demo came our way from *Shake!*, a self-contained writing/producing duo from L.A. consisting of **John Jerdone** (who is also responsible for vocals and guitar) and **Gabriel Robert** (who also tinkles the ivories and programs the keyboards). These four songs more-or-less fall into the pop/alternative music genre, yet I feel there's plenty of AC-formatted radio cross-over potential here as well. The swelling and captivating "Small Victories" tends to be my favorite on the tape.

However, I'm equally impressed with "Mary's Faith," "Stick With Experience," and "Drift," which is a touching power ballad about learning to let-go as your child grows up. There's plenty of instrumental texturing and interesting rhythmic grooves here to keep you coming back for more. Not to mention, Jerdone's sensual, soulful singing which, at times, reminds me of a cross between U2's Bono and the Babys' John Waite. For more info, give the band a call at: (818) 902-0747.

MLC



Pat Lewis

The Inclined, who signed a development/publishing deal last year with Chrysalis Music, have just inked a record deal with Columbia. Pictured (L-R) at a recent showcase held at club Nomad's in West L.A. are: vocalist Miles Tackett and bassist Gene Perry (drummer Steve Smart, not shown).

BY GEORGE



Superstar George Michael is pictured on the set of his video for "Too Funky," the first single culled from the Red Hot + Dance project. George Michael directed and appears in the video, marking the first time in several years that he has appeared in a video (not counting live performance footage). Those making cameo appearances include the original Cat Woman from the Batman TV series, Julie Newmar.

**MUSIC GRINDER STUDIOS:** Sony Music act Motörhead, recording their next opus with producer Peter Solley, engineer Casey McMackin and assistant engineer Lawrence Ethan (guest turns by Slash and Ozzy Osbourne)...Producer-engineer Arthur Payson and RCA recording act Beg, Borrow & Steal, working on tracks for the group's debut opus, Greg Grill assisting during the sessions...Island act Excel, mixing tracks for a live video, with Randy Burns producing and engineering the sessions, aided by assistant James Ross...Arlo Guthrie, working on tracks for an animated film project with drummer Russ Kunkel, bassist Hutch Hutchinson, producer Frank Fuchs, engineer Bob Kearney and assistant James Ross...Arista recording act Enuff 'Z' Nuff and producer Richie Zito, working on tracks for the band's first Arista release.

**SUNSET SOUND FACTORY:** Sony Music act Hiroshima, working on tracks for their next release, sessions produced by Dan Kuramoto and engineered by David Knight

and assistant Mike Piersante...Producer Mitchell Froom (Elvis Costello, Los Lobos) and A&M recording artist Suzanne Vega, in Studio B, working on tracks for an upcoming album, Tchad Blake supplying the sonic expertise, assisted by John Paterno...Sony Music metal act Motörhead, in Studio B, working on the title track to the movie *Hellraiser 3*, with the sessions produced by Billy Sherwood, engineered by Tom Fletcher and assisted by John Paterno...Blackboard Jungle and co-producers Paul duGre and Bob Muscat, in Studio A, completing a project for Riprock Entertainment, with Paul duGre manning the console, aided by assistant John Paterno.

**TAKE ONE RECORDING STUDIO:** Veteran instrumental act the Ventures, working on tracks for their next album, Duncan Aldrich supplying the sonic magic...Kiss co-leaders Gene Simmons and Paul Stanley, producing several tracks for Crown of Thorns, Ricky Delena manning the console.

**ON THE SET**



Giant recording act Flame is pictured on the set of the video for their single, "Rain," directed by Darren Lavett for Madhatter Films. Pictured (L-R): band members Steve Smith and Phillip Sullivan, director Darren Lavett and band members Billy Harvey and Denis Bostok.

**IN THE STUDIO**



Producer Chuckii Booker and engineer Rob Chiarelli are pictured during remix sessions for Atlantic recording act En Vogue's "Free Your Mind," held at Aire L.A. recording studios.

**ATOMIC SOUND:** Former Poison lead guitarist CeCe DeVil, cutting tracks for a new project...Ex-Mötley Crüe leader Vince Neil, recording vocal tracks...Veteran act Night Ranger and local bands Jaquar and Tuff, completing projects at this North Hollywood facility.

**DEVONSHIRE AUDIO & VIDEO STUDIOS:** Ex-Pink Floyd leader Roger Waters recently finished mixing his next solo project in Devonshire's Studio Three. The album was produced by Pat Leonard (Madonna), engineered by Nick Griffiths and mixed by James Guthrie. Also in this North Hollywood facility, Mer-

cury Records act Ugly Kid Joe and producer Mark Dodson, working on the band's first full-length LP.

**THE ENTERPRISE:** This Burbank facility announced that it has become the first U.S. recording complex to feature the Solid State Logic SL 8000 G Series Multi-Format Production System, a console designed for all music, television, video and motion picture formats which was first introduced at the AES show in New York. The installation of the 96-channel and 80-channel SL 8000 G Series consoles, both with Ultimotion, brings the facility's total number of SSL consoles to nine. **MC**

**BLOOD, SWEAT & CLAYTON-THOMAS**



Former Blood, Sweat & Tears lead singer David Clayton-Thomas is pictured during sessions for his first solo outing in twelve years, to be released in August (the first single is due shortly) on SRC/Zoo Entertainment Records. Pictured with Thomas at Bravo Studios are (clockwise, top left): SRC President Tim O'Brien, SRC A&R guy Gary St. Clair, Manager of Recording Services Steve McDonald and David Clayton-Thomas.

Annamaria DiSanto

# PRODUCER CROSSTALK



# DON SMITH

By Chuck Crisafulli

**P**roducer Don Smith sums up his approach to the studio this way: "Shut the doors and have fun." That may sound like a casual attitude, but Smith has some serious credentials to back it up. As a mixer and engineer he has manned the knobs for such heavyweights as Tom Petty, Keith Richards and the Traveling Wilburys. As a producer he has shaped the sound for such diverse acts as Cracker, the Tragically Hip, Peter Dinklage and Dramarama.

Working with newcomers as well as with certifiable rock heroes and juggling all the various production roles, Smith would certainly have to be considered open-minded. In fact, an open mind and open ears are the tools Smith relies on most in studio. "I like to make things up as I go along. It's important not to have preconceived ideas about an artist or a sound. If we have fun in the studio, it will show up in the music."

As far as influences go, Smith says he sticks with the meat and potatoes of album rock: the Beatles and Stones. "I must've worn out three or four copies of *Sgt. Pepper*, and I still carry a copy of *Exile On Main Street* to almost every session—just for the vibe of it. When you think you're getting too slick, you can put that on and say, 'Okay, here's what it's all about.'"

It was a special thrill for Smith to be able to work with Keith Richards on his 1991 live album and on his upcoming studio record, but he adds that intimidation was not a problem. "He makes you feel comfortable. After five minutes, you think you've known him a long time. And he's one of the easiest people to work with. You set up a microphone and hit the record button, and he'll do the rest."

"It's important to keep things as smooth as possible and to keep the machines out of the way of the mu-

sic," he continues. "It comes down to little things, like having enough spare tape. With somebody like Keith, when something great happens, it's probably going to be at four or five in the morning, and you have to be ready. It's all about capturing the moment. That's more important than worrying about picking up room noise. If the guy's ready to play, roll tape."


Dramarama's well-received *Vinyl* is a good example of how Smith gets his job done. The record sounds well-crafted, but it was whipped together with only two days of rehearsal and eight days in the studio and while breaking in a new drummer. "It was a challenge. Unfortunately, or maybe fortunately, there was no time to think about it, so the record just developed on its own."

An interesting touch on the LP is the inclusion of "Memo From Turner," a Stones tune from the soundtrack to the film *Performance*. "We learned that song in one day and then played it in one take, but no one knew the ending. In the mix, I couldn't figure out how to get the thing to end because we messed up recording it. I finally just turned on the vari-speed on the multi-track and slowed it down as slow as it would go on the last note. I got a chance to play it for Keith and he liked it. He said they didn't know the ending either."

Smith admits that he did feel slightly intimidated when he engineered for the Traveling Wilburys. At the time, he was bouncing around the country working on the Richards live album, Tom Petty's *Full Moon Fever*, an Everly Brothers project and the Wilburys all at the same time. "Being in the room with the Wilburys was pretty amazing. I'd be looking around thinking, there's Harrison, there's Dylan. Okay, what am I doing here? Sometimes you do have to pinch yourself."

Despite the star power of that project, it was recorded in the loose style that Smith enjoys. "There was something very innocent about it. Write a song in the morning and then get it done. Usually they'd start a track by all playing acoustics together. I'd be setting up for a sound, and by the time I'd be setting up George's mike, Dylan would be coming up with a new song, and I'd have to yell for somebody to roll tape."

Although Smith can handle an amazing array of equipment, he says he doesn't like working high-tech and prefers to deal with "the old funky stuff." He likes to record things as raw as possible before he turns to any gadgetry. "There has to be a song there to begin with, and if it sounds good without anything on it, it's going to sound great when we mix it."

He's also willing to try anything to get the right feel on a track. "We've recorded by candlelight, we've recorded in the parking lot, we've hung microphones from the rafters and spun them around the room to get a Leslie effect. It's all about the feel of it. I'll take a track with a good feel over a perfectly played track every time. There's some basic things that need to be done, like turning the tape machine on, but after that, no rules apply." 

## NEW TOYS—BARRY RUDOLPH



Furman's Punch 10

The Punch 10 is a bass enhancement system that synthesizes bass frequencies one octave below the existing fundamental bass frequency. The Punch 10 is not an equalizer and is just the thing for nightclubs or discos.

The Punch 10 can be used with or without a subwoofer system. There are two sets of outputs: Subwoofer only or Main stereo outputs. The subwoofer output covers frequencies from 85Hz down with higher frequencies rolled off. The

main stereo outputs can be adjusted to pass the synthesized bass with a high pass filter, adjustable from 15Hz to 135Hz. To complete the unit, Furman has thought to add a hard peak limiter in the subharmonic signal path since unexpected peaks can cause speaker damage with excessive speaker cone excursions. For further information, contact Furman Sound Inc., at 30 Rich Street, Greenbrae, CA 94904. Phones: (415) 927-1225 Ext. 23 FAX (415) 927-4548.

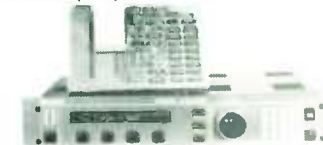


G&L's New Legacy Guitar

The Legacy guitar is the new guitar from Leo Fender's Company, G&L Musical Products. Before Fender died, he had started the concept of the Legacy and the company felt this instrument was an extremely important project to finish and produce.

Handcrafted at G&L's Fullerton, California factory, the Legacy comes in a wide variety of colors and traditional finishes. The guitar I looked at was all black with a maple neck and fingerboard. A rosewood fretboard is also available. The neck is flatter than an original Stratocaster, but otherwise, the guitar retains all the good functional features of the Strat. You can get a whole spectrum of sounds and tones to fit music from country to rock to blues to R&B. This, of course, is the reason the original Stratocaster is still so popular. G&L's concept is to refine an original classic design into the ultimate guitar. This is totally unlike other modern guitar makers who insist on targeting a certain type of music and certain type of player with a narrow use instrument. Some of the players that tried this guitar for me said they thought it sounded and played like a very good Strat but without some of the quirks of the original instrument.

The Legacy features a superior bridge called a Dual Fulcrum vibrato which has a pop-in/pop-out whammy bar. There are three single coil pickups, all passive circuitry and a complete set of treble, volume and bass controls. The guitar comes with a molded hardshell case and sells for \$849 retail. For more info, contact G&L Music Sales Inc. at 2548 E. Fender Ave., Unit G, Fullerton, CA 92631. (714) 871-4750. G&L is distributed by BBE Sound Inc., 5500 Bolsa Ave., Suite 245, Huntington Beach, CA. Phone (714) 897-6766 or FAX (714) 895-6728.




New Internal Sampler Board for Eventide's H3000

The existing and still available HS322 Sampling Board stores 11.8 seconds of stereo, 16-bit, 44.1Khz. sampled audio (or 23.7 in mono) in the H3000 Ultra-Harmonizer. The new HS395 board doubles that figure to 47.5 seconds stereo or a whopping 95 seconds in mono.

Both boards store two samples in RAM and output two independent mono voices or one stereo voice. You can start the sample recording with either a manual trigger, audio trigger or MIDI note. Likewise, sample playback can be triggered in the same three ways. Truncation or editing of the sample is accomplished with either the Soft Knob or by way of the numeric keypad on the front panel of the H3000. The real fun starts when you pitch change either one of the samples independently over a six octave range without changing its length. MIDI notes can control the pitches of the two samples. Conversely, the length of the two samples can be altered independently without changing pitch. By the way, the system also has a regular sample mode where pitch is changed by just changing the playback rate. (the usual procedure in most digital samplers)

If you have read this far, you are probably a big H3000 fan as I am, so you might be also interested in a new H3000 editor for the Macintosh computer. Developed by Richard Zvonar, the editor features: selection of presets by name from a set of pop-up menus; view and editing of all parameters at the same time; you can edit parameters using graphic sliders, number boxes and pop-ups; operate all front panel keys and the Soft Knob from the Mac; receive and send preset files to and from the H3000 (dumps) and save all work to Mac files. The program sells for \$175 and requires 2Mb of RAM and runs in conjunction with MAXplay from Opcode Systems.

If you're interested in the HS395 Sampler Board, contact Eventide Inc. at (201) 641-1200. FAX (201) 641-1640. Their address is One Alsan Way, Little Ferry, New Jersey 07643. For more about the H3000 editor, contact RZ Cybernetics at 11640 Amanda Dr., Studio City, CA 91604 (818) 985-9189. 



Pleasant Gehman

Pleasant Gehman is one of the pleasant voices on the latest *New Alliance* disc *DisClosure: Voices Of Women*. Harvey Robert Kubernik produced and compiled the release which includes offerings from *Debbie Patino*, *Mary Herczog*, *Tequila Mockingbird* and a host of others, alongside Gehman's great "She Was So Bad" and "Senorita Sin." (Kubernik has a second compilation, *Innings And Quarters*, which features 27 writers musing about the sports world.) Gehman has a solo album, *Ruined*, due out in September and will be featured on *Rock For Choice's* all-women compilation, *Cause*, and she also has a new booklet, *Black Nylons*, in the stores. We saw the lovely Gehman open for

the equally lovely *Holly Woodlawn* at the not-so-lovely *Bogart's* a while back and can tell you that her theatrical qualities are every bit as developed as her journalistic skills. If you can't catch her live—she is slated to appear at an AIDS benefit at the *Haunted Cabaret* later this month—and you can't find her records, at least buy her book. Write to *Carnival Knowledge Press*, 6546 Hollywood Blvd., Suite 201, Box 190, Hollywood, CA 90028. Whatever it costs, it's worth it.

Times are tough all over, so who can blame *Johnny Cash* for making a little coin? The man in black, who appears in the current crop of *Taco Bell* commercials, is only the latest legend—our favorite being *Leon Redbone's* series of *Geo* spots—to lend his abilities to publicity. Show Biz isn't going to bemoan Cash's need to make a buck, but we would like to point out that everyone we talked to in an informal poll thought that the spots were clearly beneath the star's stature and damaging to his credibility as an artist. Other starring stars take note.

*Tiny Tim*, who first hit the charts in 1968 with a ukulele rendition of "Tip Toe Thru The Tulips With Me," has declared himself comic *Pat Paulsen's* running mate in the upcoming election. In an interview with a Denver radio station, *Tiny Tim* praised Vice President *Dan*

*Quayle's* emphasis on family values, saying, "If Mr. Bush doesn't run, I'd like to see *Quayle* in there. I think a lot of people underestimate the wisdom he has." *Tiny Tim* criticized *Elizabeth Taylor* and *Magic Johnson* for raising money for AIDS research and said AIDS is caused by "the disobeying of God's laws and fornicating."

*Dr. Lois Lee* and the recently opened 24-bed *Children of the Night* shelter at the old *Van Nuys* post office have been busy thanking members of the music community for their support. The organization, created in 1979 out of a concern for children who are forced into prostitution and pornography, first aligned with the rock music community in 1986 when *Ronnie James Dio* and his then-band *Dio* earmarked more than \$75,000 from an *Irvine Meadows Amphitheatre* concert for the organization. Other contributors have included radio station *KNAC*, *Ozzy Osbourne*, *MSG* and *Damn Yankees*. The center, a dream of *Dr. Lee's* for thirteen years, opened June 11 at 14530 *Sylvan St.* in *Van Nuys*.

*Platinum Records* artist *K.K. Wilde* has landed five tracks from his CD, *Rock-N-Roll*, on the hit *ABC-TV* series, *Life Goes On*. We are told that with the placement of these songs, which include "Sex, Lust, Long Legs & Rock n' Roll," means every track on the product has been placed in a major film or television show.

Inspired by *Rodney King's* plea for unity, *Pat Boone* has returned to the recording studio. Boone said he will make "Can't We Get Along?" into a video and an album. "I listened to *Rodney* say, 'This is wrong. Can't we get along? Can't we work it out?'" said Boone. "I feel that yes, we can get along, we can work it out and we can be friends." The singer is counting on friends such as *Smokey Robinson* to help him out with the project.

On the 40th anniversary of the song-and-dance routine, "Singin' In The Rain," *Gene Kelly* remembers in *People* magazine that he "wanted to bring audiences back to their childhoods when they would cavort in the rain, even though their mothers would give them hell....I also wanted to

make them feel like they were in love. A fellow in love does silly things." The 79-year-old actor and dancer choreographed the number, which features an umbrella, a lamppost and a street full of puddles as props. An anniversary video will feature footage of co-star *Debbie Reynolds* singing "You Are My Lucky Star" to *Kelly*.



K.K. Wilde

*Capitol Records* has released a double-CD from *John Rattl*, *Highlights Of Broadway/Under Open Skies*. *Bonnie's* father first rose to prominence on Broadway in *Carousel's* leading role where, in 1945, he introduced "Soliloquy," this disc's first track. Also included are magical moments such as "I Love You" from *Cole Porter's Mexican Hayride*, "Strange Music" from *Song Of Norway* and "I Got The Sun In The Morning" from *Annie Get Your Gun*. "My favorite role will always be *Billy Bigelow* in *Carousel*," he says in the ample liner notes. "My three favorite shows to perform in are *Shenandoah*, *Man Of La Mancha* and *Zorba*. I like to challenge myself with whatever I do and the three shows I mentioned are my favorites because they are such strong, wonderful, challenging parts. The main thing in life is the challenge."

*KLSX-FM* and the *American Foundation for AIDS Research* have announced that the first *KLSX Classic Rock Art Show* raised more than \$300,000 for charity.



Johnny Cash





Original Motion Picture Soundtrack

*Pinocchio* should be in theaters just about now, which means Disney staffers should be busy biting their nails. They're nervous because the seventh release of the 1940 film, restored by the same team responsible for *Fantasia* last year, is a bit of an experiment. This is the first Walt Disney Co. animated feature to return to theaters after being released on videocassette. In its last theatrical run, during the 1984 holiday season, *Pinocchio* grossed \$26.5 million. Released on video in 1985-6, before video sales escalated, *Pinocchio* sold 700,000 units, contrasted with 14.2 million *Fantasia* units sold last year. Disney—and the rest of the industry—wants to know what impact video sales have on box office receipts. The movie's release has been timed so that it faces no competition for the potentially lucrative family viewing audience and its appeal has been bolstered by the first CD release of the soundtrack, which includes the Oscar-winning "When You Wish Upon A Star."

All you need is more **Beatles** memorabilia. To answer that growing need, **Queen City Bookstore** in Buffalo, N.Y., is offering one set of 11" vinyl Beatle dolls and another set of 4" PVC figures. Prices run from \$59.00 for the vinyl version, dressed as the early Beatles, to \$11.95 for the smaller set in collarless suits. Queen City is located at 3184 Main St., Buffalo, NY 14214. Call them at (716) 833-6220 or use the FAX at (716) 833-1781. All credit cards are accepted.

Miramax is re-releasing **Johnny Suede**, giving **Brad Pitt** (the bad boy in *Thelma And Louise*) his first starring role. This film is being billed as a spashy downtown comedy about a mildly talented musician whose life takes a turn for the better when he finds a pair of suede shoes and a woman he thinks is his perfect match. **Nick Cave**, sans his **Bad Seeds** backing band, gets to make his acting debut in the film as Freak Storm, Brad's music idol. Written and directed by **Tom DiCillo**, *Johnny Suede* took the Golden Leopard award for Best Picture at the 44th International Film Festival Locarno 1991.

The folks at Miramax invite you to the world of **Bob Roberts**, a satirical movie adventure into the tangled web of music, mass media and politics. **Tim Robbins**, who wrote and directed the film and, with his brother **David**, created its songs, takes Roberts' title role as a folksinger who is running for the U.S. Senate. Playing to sold-out audiences, the right wing candidate sings out in a clear, simple, heartfelt way for a return to the values destroyed by the permissiveness and political naivete of the Sixties. He battles mudslinging Senator **Brickley Paiste** (**Gore Vidal**) until



Tim and David Robbins star in Bob Roberts

Roberts is linked with a failed Savings and Loan. The rest of the plot involves investigative reporters, gunshots and cameo appearances from the likes of **John Cusack**, **Susan Sarandon**, **Robert Hegyes** and **Helen Hunt**.

Critics in Boston have awarded choreographer **Tommy Tune** and actor **Jason Robards** Elliot Norton Lifetime Achievement Awards for their contributions to stage and film. Tune made his Broadway debut in 1965, dancing in the chorus of *Baker Street*. He won Tony Awards for his *Grand Hotel* and *The Will Rogers Follies*. Robards made his stage debut in 1956 in Eugene O'Neill's *The Iceman Cometh*. He won Academy Awards for his performances in *All The President's Men* and *Julia* and was nominated for *Melvin And Howard*. The award's namesake has been a Boston drama critic for over 50 years.

As the latest in a continuing series, **TVT Records** has released *The Sullivan Years: The Best Of Broadway*. Culled from the 23-year history of the *Ed Sullivan Show*, live performances on this two-disc set come from **Richard Burton**, **Julie Andrews** and **Robert Goulet** in *Camelot* ("If Ever

I Would Leave You"), **John Raitt** from *The Pajama Game* ("Hey There") and **Georgia Brown** from *Oliver!* ("As Long As He Needs Me"). The music's neat, but the thing we like best about the package is the thick booklet of historical data that includes drawings by **Al Hirschfeld**, the theatrical illustrator, of whom **Jules Feiffer** said, he "is to his colleagues who draw as Fred Astaire is to those who walk." As you

know, other releases in the TVT series include *Born To Be Wild: Rock Classics*, *Big Band All-Stars*, and *Comedy Classics*. **TVT**



Cast of Johnny Suede



HIRSCHFELD

# Local Notes

By Michael Amicone

Contributors include Jonathan Widran and Keith Bearen.

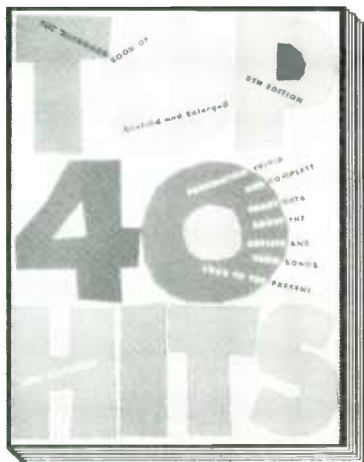


**BEATLES FOR SALE:** Capitol Records, in conjunction with Apple Records and Parlophone, is releasing The Beatles Compact Disc EP Collection, a fifteen-CD mini-box set of all the EPs the Beatles released in the U.K. during their career—from their first, *Twist And Shout*, to their last, the double-EP set *Magical Mystery Tour* (expanded to LP size for its original U.S. release). Originally released in England in 1981 (on vinyl), this is the first time the set has been issued in the U.S., and the first time it's been issued on CD anywhere. In addition to the fourteen EPs the Beatles released, the box set contains a special bonus CD, *The Beatles*, containing true stereo versions of four songs, which, when this set was originally released in 1981, were rarities. The EP, a popular format for many years, seemed to drop out of fashion for a while but has shown signs of making a comeback (Ugly Kid Joe scored a major hit with their EP). Pictured above is the Beatles' fifth EP, *Long Tall Sally*, one of the best ever recorded and, along with the *Magical Mystery Tour* double-EP, the only one they released that contained original material not found on an LP or single.



Martine Leoni

**SOFTBALL BENEFIT:** One of the pioneers of rock & roll, Little Richard, is shown leading an all-star crowd through the national anthem during the recent T.J. Martell celebrity softball game. The event featured members of Anthrax, Alice In Chains, Faster Pussycat, Trixter and Bullet Boys, KNAC staffers and cast members of Fox Network television shows.



**MAKING A GOOD THING BETTER:** Billboard Books has released an updated edition of its researcher's bible, *The Billboard Book Of Top 40 Hits*, a 600-plus page volume containing a wealth of information on every single that charted in the Top Forty (starting from 1955). An indispensable volume for anyone working in the music industry, it's also a worthwhile addition to any music buff's library—good for settling arguments and for discovering interesting trivia about your favorite artists.



**ACE PARTY:** Capitol artist/bilingual rapper Mellow Man Ace is flanked by several label execs during a party thrown in honor of this Latin rapper's latest opus, *The Brother With Two Tongues*, an apt album title if ever there was one, considering his unusual English-Latin hybrid rap language (Spanglish). The party was held on the roof of the Sunset Hyatt and featured Mellow Man Ace performing the album's first single, "What's It Take To Pull A Hottie (Like You)?" and a medley of songs from his previous album, *Escape From Havana*. Pictured (L-R): Capitol's Step Johnson and Art Jaeger, Mellow Man Ace and Capitol promo exec John Fagot.

**LOCAL HEROES:** Local heroes Mozart performed a special show at the Troubadour to debut selections from their forthcoming SBK platter. This Queen-influenced band (the album was produced by veteran Queen producer Roy Thomas Baker), was, along with quirky outfit *Life, Sex & Death* (whose Warner/Reprise debut will also be released shortly), one of the most highly sought-after L.A. bands before inking their lucrative SBK deal. Pictured performing during the show is Mozart lead singer Adam.



Anna Fash



Ebel Roberts

**BALLOON ACROSS AMERICA:** Dedicated/RCA recording duo Balloon—Ian Bickerton and David Sheppard—recently made their musical way across America in a touring station wagon, stopping at various points for shows at regional clubs. The British duo, who played the Los Angeles area on June 2nd at At My Place and on June 3rd at Genghis Cohen Cantina, concluded their interesting promotional trek with a recent performance in New York.



**TORI, TORI, TORI:** Atlantic Records recently hosted a pre-concert party at Cafe Moca for critically acclaimed singer-songwriter Tori Amos. The party preceded her sold-out performance at the Roxy. Pictured (L-R): Atlantic's Bob Clark, KLOS-FM's Rosemary Jimenez, Amos and Atlantic's Pamela Jouan.



Jeffrey Mayer

**ZOO SCHMOOZE:** Capricorn Records recently teamed up with BMI to host a West Coast listening party for the Zoo's well-crafted Capricorn debut, *Shakin' The Cage*. The band was founded by Mick Fleetwood and features the daughter of veteran blues rock vocalist Bonnie Bramlett, Bekka Bramlett, one of the best new blues rock voices (a la Bonnie Raitt) to emerge in recent years, and Billy Thorpe. Pictured (L-R): Capricorn's Jeff Cook, Bekka Bramlett, Billy Thorpe, Mick Fleetwood, Dennis Dunstan of Wel-Dun Management, Capricorn publicity maven Mark Pucci and Capricorn's Roger and Andre Mayer.



Jeffrey Mayer

**WHISKY SHOW:** Scottish rock band Del Amitri recently performed a well-received set at the Whisky. The band's new A&M LP is entitled *Change Everything*, featuring the first single, "Always The Last To Know." Pictured (L-R): band member Brian McDermott, A&M's Rick Stone, band members David Cummings, Andy Alston, Justin Currie and Iain Harvie and A&M Records' J.B. Brenner (A&M's Mark Tindle is in the bear suit).



Jeff Kravitz

**REEL LOVE:** *Terminator 2: Judgement Day* was the big winner at the first annual MTV Movie Awards. The film won for Best Movie and Best Action Sequence, Best Male Performance (Arnold Schwarzenegger), Best Female Performance and Most Desirable Female (Linda Hamilton) and Best Breakthrough Performance (Edward Furlong). MTV viewers voted for their film favorites via a 900 number or by voting at Blockbuster Video Stores. Proceeds from the 900 number went to AIDS research. Pictured (L-R): Furlong, Robert Patrick, Schwarzenegger, director James Cameron and Hamilton.



Paul Benys

**WHERE'S THE BEEF:** Golden Girl Rue McClanahan recently hosted a party to benefit animal rights organization PETA. The party, held in McClanahan's spacious backyard, was attended by such celebs as Elliott Gould and Cassandra "Elvira" Peterson. Performing at the barbecue (which, of course, featured veggie burgers and tofu hot dogs) was local singer-songwriter Janeen Rae Heller, who is also an accomplished saw player. Heller performed with a band of ace musicians (Oliver Brown on percussion, Jody Cortez on drums, Mick Mahan on bass and guitarist Tim Godwin). —KB

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**IT'S THE SAME OLD SONG: MAN VS. MACHINE:** Opposition to electronic drum machines and synthesizers by musicians' unions is beginning to spread beyond the British Isles. The Australian musician's union is moving to ban the devices if visiting artists use them to replace string and bass sections. The union has named Duran Duran, Grace Jones, Human League and the Village People as acts that have replaced live musicians with electronic effects during Aussie tours. From now on, acts touring down under had better plan on employing live musicians.

**SINGING SOAP STARS:** *General Hospital's* Anthony Geary, following in fellow soap opera star Rick Springfield's footsteps, has embarked on a rock career. He is appearing at the Panhandler in Dana Point and reputed to be asking in excess of \$15,000.

**BITING BACK:** Ozzy Osbourne's recent concert at Irvine Meadows was preceded by a film shoot at adjoining Lion Country Safari Park. While the fun-loving Mr. O was petting a monkey, it bit his finger, making it bleed profusely. Ozzy was still able to perform for the crowd of 10,000.

# Los LOBOS

By Steven P. Wheeler

It's been nearly twenty years since five East Los Angeles teenagers gathered together in the backyard of Mr. and Mrs. Rosas, the parents of budding guitarist Cesar Rosas, thus giving birth to Los Lobos, a Mexican-American rock quintet which has reached a new plateau of artistic accomplishment with their latest release, *Kiko* (Slash/Warner). It's an adventurous sixteen-song collection that echoes their critically acclaimed past while sowing the seeds of a new musical direction. The critical assessment of *Kiko* has already been nothing less than phenomenal—the common theme revolving around words like “masterpiece” and “epic” and phrases such as “the pinnacle of the band’s lengthy career.”

During a couple of cross-country phone calls to New York, where the band was conducting a series of interviews interspersed with a couple of promotional concerts, the chief songwriters of the band seemed to be basking in the rays of the rave reviews—although they’ve been around long enough to not let themselves become blinded by that very same light.

In the lengthy discussions with lead singer David Hidalgo and drummer/lyricist Louie Perez—both of whom were suffering from a mild case of the flu—it became readily apparent that while Los Lobos enjoys the current critical praise and the scattered commercial successes of their checkered past, they also continue to play the game by their own rules.

“I have to say that I’m really happy that people are finding this album to be really special, because



Aaron Rapoport

this album is extremely special to us,” states the 39-year-old Perez. “Throughout our career, we’ve gone forward and sideways, but we honestly feel that with this album, we’ve taken a big leap. There’s also a sense of artistic freedom that we’ve been working on since the big hit [1987’s chart-topping *La Bamba* soundtrack].”

Oh yes, the *La Bamba* album. For a band that prided itself on its unique and invigorating original material, the fact that the band’s crowning commercial achievement revolved around them singing the songs of Fifties’ rock hero Ritchie Valens had to be a mixed blessing, something that Perez and Hidalgo promptly agree with. “Since the early days on the Strip, we always planned on building a foundation and audience support,” explains Perez,

a lot of fans, but we also lost a few who thought we had sold out. The only reason we did the project was because of our feelings for Ritchie Valens [who paved the way for Latino musicians like Los Lobos]. The success of that album took us all by surprise.”

Returning a year-and-a-half later with an album of Mexican folk music entitled *La Pistola Y El Corazon*, Los Lobos proved its independence and true musical integrity by not falling victim to monetary rewards. “That album was definitely a conscious effort to thumb our nose at commercial success,” admits Perez, before attempting to clarify his feelings about the *La Bamba* episode. “But I don’t want to put that whole thing down by any means, because for two weeks in the summer of

“and make records without any compromise. Then we took a funny little detour with *La Bamba*, which sold millions of records worldwide, and it was scary because we suddenly had a whole world of fans because of that one song.”

The band was in the midst of a summer tour, promoting its 1987 release, *By The Light Of The Moon*, when the *La Bamba* soundtrack shot to the top of the charts, catching the band by complete surprise. Perez says the resulting fame caused the band to question what was happening: “It was a little frightening, and we did find ourselves in somewhat of an identity crisis.”

The band’s soft-spoken lead singer David Hidalgo agrees, “What happened with *La Bamba* is that a lot of people began to think of us as a cover band or something. We did gain

'87, we had the whole world singing along to a Mexican song, which, on a purely humanitarian level, was a truly great thing."

The 1990 follow-up *The Neighborhood* was a return to the rock sound they had been known for since the early Eighties when they teamed with bands like X, the Blasters, Lone Justice, the Germs and Black Flag to help create the last great Los Angeles musical era. The days when, Perez says, there was "a real sense of community between the bands." This sense of community really came into play when their good friends, X and the Blasters, talked their record company, Slash, into signing this odd Mexican rock band.

"We spent almost ten years concentrating on regional folk music," Perez says in response to questions about the band's formative years. In fact, the original lineup of Perez, Hidalgo, Rosas and Conrad Lozano has remained intact since 1973. "We learned more and more about Mexican music, and we were just really having a good time at Cesar's house. At that time, we were all playing in different bands, where the main goal was to move out of the garage into some Top Forty gig. But it gradually just became more rewarding for us to be doing what we were doing together."

In the early Eighties, the band switched from their acoustical folk approach to electric rock. "We were playing around the clubs, getting great reviews for our live show," recalls Hidalgo, "but the record companies that came to see us didn't really know what to do with us. It was basically under pressure from bands like X and the Blasters that Slash finally signed us."

Hidalgo and Perez can laugh now about the initial reservations coming from the Slash/Warner Brothers offices. "The first record [...*And A Time To Dance*] was actually just an EP, which shows how confident they were with us," says Perez. This small-budget project turned big dividends for the band when the EP went into the Top Ten and Los Lobos even won a Grammy for "Anselma," which Perez jokingly refers to as a "neurotic version of beaner music."

The band's next release, the full-length *How Will The Wolf Survive?*, brought the band to the attention of more fans, as did the socially relevant *By The Light Of The Moon*. But *La Bamba* sent them into orbit, and the dizzying effects were

**"For two weeks in the summer of '87, we had the whole world singing along to a Mexican song."**

**—Louie Perez**

reflected over the next three years on *La Pistola Y El Corazon* and *The Neighborhood*.

Still, despite the critical response, the band has not really broken through to the mainstream with their own material, continually selling in the 300,000-400,000 range.

According to the band's personable drummer, Los Lobos has tended to stick to their own agenda, taking their time between albums; however, Warner Bros. President Lenny Waronker threw a wrench into any such plans this time out. "In January of last year," says Perez, "we got word from Lenny that it was time to move on to the next record."

Yet the catalyst moment in the evolution of *Kiko* was when Hidalgo and Perez were asked to write some songs for the reformation of the Band (minus chief songwriter Robbie Robertson). In an odd sense, there does seem to be a musical relationship between the classic sound of the Band and Los Lobos, as Perez notes, "I think there is a parallel, in the fact that they were kind of looking at America through their little window, just like we're kind of outsiders looking in at America through the window of East L.A."

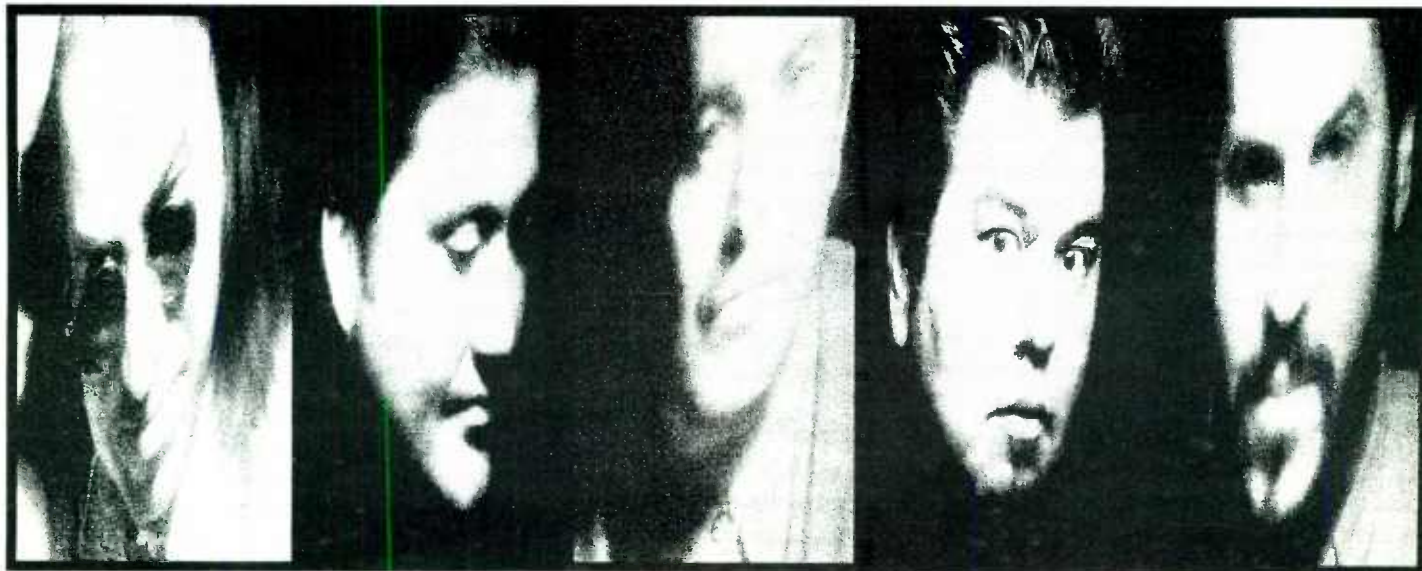
After spending a week in New York with Levon Helm and Garth Hudson, the songwriting team returned home to East Los Angeles. By this time, their fires were burning day and night. The result was sixteen songs ranging from flat-out shit kickers like "Whiskey Trail," the bluesy "Just A Man" and "That Train Don't Stop Here." But the most compelling is the almost ragtime jazz epic "Kiko And The Lavender Moon," one of the band's best efforts.

However, the song that means the most to Perez at the moment is a song that he wrote prior to the riots that occurred in his hometown. "Peace" is a tantalizing piece of work that mixes peaceful lyrics with a dissident musical atmosphere. "We juxtaposed those two things in the song, and the point is that peace is a word that we don't even hear anymore because we've so completely trivialized it. It has almost become like a car alarm—you don't even pay attention to them anymore; they've become just another noise on the sonic landscape. The point of that song is that we have to take a look at what peace means again and try to remember what we're supposed to be talking about when we use words like that."

As musical artists who were born, raised and still reside in the riot-torn areas in and around L.A., Los Lobos may have a lot to say about what happened in Southern California this past April in their next album, but for now they have to make their feelings known in the press. "I'd be lying if I told you I'm totally optimistic about the situation in Los Angeles," states Perez, who is married and the father of three young boys. "I'm concerned for the well-being of my kids and the environment they're being brought up in. We definitely need youth diversion programs, drug rehabilitation programs and maybe we need to be taking down some of the billboards that are promoting alcohol in those areas. I don't have to tell you that there is a liquor store on every single corner in South Central L.A., and that you couldn't find one in Brentwood if your life depended on it [laughs]."

Hidalgo is one East L.A. resident who says that the riots were just waiting to happen and that he was not surprised by the mayhem. "It was really sad; it hurt to see all that go down and to see all these people feel so desperate. A lot has gone on over the past twenty years that built up to all this violence. This is our hometown, and I'm sure that our feelings about this city will sneak into our material in the future, one way or another."

In the meantime, the band is gearing up for a European tour, with a North American swing in the coming months. Judging by the brilliance of their latest album, *Kiko*, Los Lobos has come a long way from their days of practicing in the Rosas' backyard. **MC**



LOUIE PEREZ

DAVID HIDALGO

CONRAD R. LOZANO

CESAR ROSAS

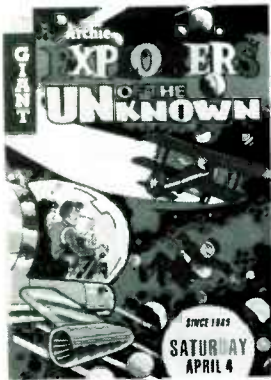
STEVE BERLIN

# FEAR & RAVING IN L.A.

By Tom Kidd and Randy Karr

Raves have parents frightened. All they know is that in this illegal import from England, money-hungry promoters take over ramshackle warehouses and stuff them with ear-splitting sounds, hallucinatory special effects and huge quantities of underage youths—each full of drugs and expensive bottled water—who dance from midnight to dawn. Parents just don't understand.

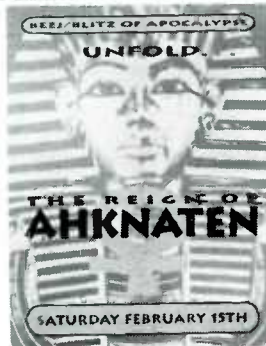
Raves are the latest manifestation of a teen underground which has



periodically resurfaced since the days of Prohibition and has included Ken Kesey's acid tests during the Sixties, the punk scene during the Seventies and clubs like Powertools and Scream during the decade just past. The favored sounds were different and the favorite drugs have changed, but all those scenes featured a commonly held contempt for adult values. Adolescence is, after all, no fun if you have understanding parents.

It might help parents to calm themselves if they better understood this phenomenon, and it might offer consolation to know that the underground aspect of the rave scene—the part that includes drugs and overcrowded fire-hazards—already shows signs of extinction. Pull any 19-year-old from the dance floor, in this case fledgling photographer Danielle Jolie, and she'll tell you that raving—the original, illegal kind—is winding down.

Jolie has experienced "ten



or 50" raves since discovering them two years ago. Now she only raves when she can get in free and where she knows she'll still find her "crew." She no longer actively seeks raves out, not only because she doesn't have to, but because she doesn't want to. They all tend to be alike these days, she says. Besides, the scene has been adopted by her 16-year-old brother.

Assuming that the younger Jolie sibling doesn't mind being involved with an activity that includes his big sister, the scene he'll find is different. To guarantee respectability and future

profits, promoters have abandoned the abandoned warehouses and adopted venues such as the Palladium and Shrine, which are as safe and legal as they are mundane and middle class.

Respectability is both the potential boom and bust of the rave scene. "That's the problem," says promoter Terrence Brown. "I think you have one market that is hard-core underground, that only wants to hear about it through a flyer, and then there's a new market developing, which I foresee happening and going strong, of the commercial rave-type kids that are maybe hearing about it from KABC [who did an aborted series on the phenomena] or from the L.A. Weekly."

Parents might be less fearful for their offspring if they were to attend a rave in person rather than watch them on television. Television reports tend to show only the sensationalistic side, such as KABC reporter Linda Mour's report that "drugs and lawlessness are common themes" at raves. In her series, KNBC reporter Wendy Tokuda pointed out that "it's the music and the risk. In the

**Common are skateboarding ramps, Chuck E. Cheese-style ball-filled rooms, lasers and video screens.**

underground, illicit is part of the scene," although KNBC anchor Keith Morrison did clarify, in the last installment of the series, that "many of these rave parties are quite legal with security guards and ID checks and so on. Many are not, and those are the ones that concern law enforcement officials."

It historically hasn't taken police long to catch up with such illegal doings, which is why the scene is fast maturing. Kesey's acid tests, which began in 1964 and are noted by many as very similar to the current happenings (if only because, except for Ecstasy and nitrous oxide, the drugs of choice are similar), were short-circuited in October 1966 with the outlawing of LSD. So far, raves have not demonstrated a much longer shelf life.



Ravers pack a smoke-filled, laser-laced Hollywood Palace.

Randy Karr

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**Rave Promoter**  
**Daven the Mad Hatter**

Though it may have roots on the Spanish island of Ibiza, according to a *San Francisco Examiner* piece, the scene began in England in 1988 when working class kids, alienated by the moldering class system, Thatcherism, the tired contemporary pop scene and blue laws that closed their clubs at 3 a.m., created raving as a new scene. A law against them, forbidding large gatherings, was enforced three years later.

Forced from their homeland, expatriate promoters picked the United States, particularly open-minded San Francisco, as their new market. Here they helped polish a scene already in progress. A promoter calling himself Daven the Mad Hatter, for instance, had been doing raves in Los Angeles since approximately 1988. "In the beginning, we'd find an abandoned warehouse and break in," he remembers. "First thing, if there were locks on it, we'd cut the locks with our bolt cutters, which we refer to as our warehouse keys, and put new locks on it. If the new

locks hadn't been cut in a certain amount of weeks, we knew that it was safe." Daven's crew would then break into the warehouse the morning of the rave and, by the evening, everything would be set up and ready to roll.

The move to legality, necessary if promoters are to avoid the fates of Kesey and their British brethren, has simplified things for promoters. The trick of keeping the fans interested, however, is not to simplify things so much that the raves are not recognizable. "[Kids] want the excitement," says Jolie. "They want, 'Ooh, I'm going to a club and you have to go to a map point.'"

The procedure required to attend a rave is designed as much to keep out those of low stamina (such as parents, older siblings) as it is to build excitement. This scavenger hunt usually begins at a trendy coffee house, an underground record outlet or a clothing store. These are located all over Hollywood, surrounding communities and wherever large quantities of teens tend to congregate. There, one finds the flyer. These are, like the fashions currently favored, oversized. They are usually quite beautifully airbrushed since the most insane flyers bring the most attention and, therefore, the highest attendance.

Somewhere on the flyer's face there is a phone number (more established promoters will have separate lines

## It's the contact high they're after; the communion of sound and of its sweating disciples.

for different communities, everywhere from the San Fernando Valley to San Diego) which, when called, links to a disembodied voice directing callers to their next stop. This is usually, though not always, one of the more trendy Melrose record stores. There, \$20 is exchanged for a token good at the next stop and a map telling ravers how to get there. This point is usually, though not always, a street corner in a run-down part of town. It is inaccessible until the night of the party, when ravers exchange their tokens with someone there for a second map. For this, the home stretch, one requires a full gas tank. If headed to an illegal rave, one may be directed as far as Riverside

County. Legal raves tend to stay in town.

The final find can be heard before it is seen. Music is the driving, and unifying, force behind these raves. The constant throbbing of bass permeates even the thickest warehouse walls. It's these overpowering soundwaves coming from wall-high banks of speakers that ravers are shown reaching for, as if expecting a benediction, during KABC's newscast. It's the contact high they're after; the communion of sound and of its sweating disciples.

Techno is the preferred music of the raver. Though similar to both the now-disfavored hip-hop and the still-trendy industrial styles, techno has its own limitations. According to Steve Barkal, co-owner of 12-inch single specialty store Prime Cuts in Hollywood, techno is computer-generated. It lacks the lyrics inherent to hip-hop so as not to detract from the danceable computer-generated beat.

Industrial is similar to techno, but its practitioners may or may not create products that have the dance floor as their primary market.

Other than the techno beat they share, raves may vary widely. Some have an *Alice In Wonderland* theme. Common are skateboarding ramps, Chuck E. Cheese-style, ball-filled rooms, lasers and video screens. Some have appearances by the famous, such as acid-guru Timothy Leary. A



**Ravers get "small" at Ahknaten**

few brave promoters have even brought in bungee jumpers. Jolie says that in the early days some had an open bar. Dan Toomey of the Department of Alcohol and Beverage Control says he has seen open kegs where "you tap in and drink yourself to oblivion." Though either scenario would have made the \$20 cover seem reasonable, today those raves are only a memory.

Also a memory as raves move to respectability is the flagrant use of drugs. In contrast to what one raver told KNBC ("The funny thing about it is you see people shooting up anywhere... everybody gets everything free!"), hers is an experience neither captured by the cameras nor confirmed by numerous interview subjects. Terrance Brown, a teetotaler himself, says he has never seen drugs at a rave. He compares raving with the parties of the hippie period when there was, in his words, "no alcohol, no fights and no hassles." Jolie, taking a less idealized view, cannot confirm that the scene is clean. Raving is about going out to dance

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# Capitol



By John Lappen

Many past and present Capitol Records employees can attest to the adage that time flies when you're having fun. As 1992 rolled around, Capitol readied itself for its 50th birthday, a golden anniversary that will be marked by celebratory events throughout the year—a recent star-studded gala, a dedication of a time capsule and a star on the Hollywood Walk of Fame honoring one of Capitol's founders. This bright time will also be celebrated internationally in various ways by many of



Capitol Records founders Johnny Mercer, Glenn Wallichs and Buddy DeSylva

### GLENN WALLICHS

Co-founder Johnny Mercer gave the lion's share of the credit for Capitol's success to Glenn Wallichs. Before his death in 1976, Mercer was quoted as saying, "I don't know if anyone knows what a genius Glenn Wallichs is, not only at organization and hard work, but at picking and handling men. He really did in weeks what it takes some men years to accomplish." Alan Livingston, who succeeded the late Wallichs as president in 1962 said, "Glenn was a practical, hard-nosed businessman. He knew record retailing and distribution. Instead of distributing through independent distributors, he set up his own distribution branches, wholly owned by Capitol."

Wallichs began his career in 1940 when he opened Wallichs' Music City record store on Sunset and Vine. Within a year, it was the city's best-known music shop and the largest on the West Coast. Wallichs, along with his two partners, hatched the idea of starting his own label because of his dissatisfaction with the era's prevailing merchandising and distribution policies. Once the funding came together, there was no looking back. "He had a lot of drive and ambition," says his widow, Dorothy. "And he was lucky. I think that's what life is about—the people you meet and the timing."

the EMI music labels around the globe.

As Capitol turns the corner on its first half century of existence and heads into its next, a little history lesson seems in order. Founded on April 8, 1942, by singer-songwriter Johnny Mercer, record store owner Glenn Wallichs and executive movie producer Buddy DeSylva, the trio initially called their new label venture Liberty Records before discovering that the name was already being used by another company.

On June 4, they reorganized as Capitol Records with DeSylva as president, Mercer as VP and Wallichs functioning as secretary/treasurer (he later served as president, CEO and chairman of the

board into the late Sixties). The fledgling label released its first record in June, 1942—a 78 shellac of Paul Whiteman's "The General Jumped At Dawn." Capitol's first successful artist discovery was an 18-year-old Texas songstress by the name of Ella Mae Morse, whose "Cow Cow Boogie" was the label's first hit. During these early days, the company also opened a new era in record promotion by becoming the first label to give complimentary copies of their records to disc jockeys.

But the early going was mostly rough sailing as, in addition to the inherent problems of starting any company, World War II restrictions on raw materials inhibited the label's attempts to manu-



### DON ZIMMERMANN

Don Zimmermann undertook two tenures (1976-81, 1983-87) as president of Capitol. He remembers the first time around as being the best. "A whole new era was dawning at Capitol during this time. I took over when a middle-of-the-road music philosophy had changed to a more contemporary one. The company had also been downsized to where it was more effective and productive. We broke a lot of artists during my time as president and had fun doing it."

The affable Zimmermann admits that ascending to the presidency was "something I never really thought too much about. It wasn't a goal. It was a combination of being lucky and with a company that afforded one the opportunity to grow along with it."

Zimmermann, who began his career at Capitol in 1965, cites the highlights of his tenures as "working with the artists that we were able to break. Capitol became a real marketing and artist driven label while I was there." Major accomplishments, for Zimmermann, come down to his work with his staff. "It was definitely the people; we had a great team. I made a lot of great friends with people at the company, the artists and their managers."

When Zimmermann took the reins the first time, the company had been "really pruned back staff-wise and very few people were there who had been at the higher executive levels for any length of time. The second time around wasn't as much fun. The industry was going through a tough time. Musically, things were stale. For me, it was like going back and trying to recreate the wheel. We did develop some great new talent, but in a way, it was like almost shuffling the same deck. I came back the second time because the company was retrenching. The company changed a bit and had become more bureaucratic. It seemed like when I was president the first time I had more freedom to operate than the second time."

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facture records, while manpower and office space were in short supply. There were also a plethora of building restrictions and wage and price controls. In a late Fifties interview, Wallichs admitted that the venture seemed on the verge of collapse, but he and his partners forged on.

A timeline capsule of successes followed: The label moved into offices on Vine Street in 1946. Also during that year, the first public stock was offered. In 1949, Capitol produced its first 45 and

33 1/3 r.p.m. records, becoming the first label to use all three speeds. They were also the first company in the world to record on magnetic tape.

In 1955, a majority interest in Capitol was purchased by the huge British conglomerate EMI and Wallichs became director of EMI. The label moved its operations into the distinctive and world famous Capitol Tower on April 6, 1956. Later that year, the label scored its first big hit in the burgeoning rock & roll marketplace

via Gene Vincent's now classic "Be-Bop-A-Lula."

Since its inception, Capitol has scored huge successes in virtually every field of music extant and has claimed in its artist stable some of the music world's biggest and brightest stars—the Beatles, Nat King Cole, the Beach Boys, Pink Floyd, the Kingston Trio, Frank Sinatra, Tina Turner, Bobby Darin, Bob Seger, Joe Cocker and Hammer.

As the last 50 years have sped by, Capitol's sales, critical acclaim and number of Grammy Award-winning artists have certainly become noteworthy and, in some cases, legendary. Five artists associated with the label have been inducted into the Rock and Roll Hall of Fame—the Beach Boys, the Beatles and Les Paul in 1987, Bobby Darin in 1989 and



Tina Turner in 1990.

But as is the case in any business, success begins at the top. What follows are brief profiles of four distinguished gentlemen who have played important roles in the development of one of the world's most successful record labels.



### JOE SMITH

Industry veteran Joe Smith joined forces with the label in February, 1987. He describes himself as a "ringmaster who coordinates the agendas of the team that I've put together. I try to identify the people I believe in and then have them believe it's their company to run."

His first goal after coming to Capitol was to have the company become a "bit looser, a little funkier.

I had come to Capitol from a background at two very music-oriented labels. I wanted to change the image of Capitol as a culture of older, straight-laced white businessmen to one of a hipper, more artist-driven company. Unless a company can reflect the latter image in the marketplace, talent is not going to come to your company."

Smith admits that when he took over, Capitol was "in very bad shape financially. It had been losing a considerable amount of money for several years. I felt that there had been neglect of the artist roster here, which was no fault of some of the people who ran the company in L.A. I was faced with a group of aging artists who had been around for a while and were great artists but were losing touch with the young audience. Since that time, we've become very artist committed and have added a variety of acts which appeal to many different demos. But we're still not deep enough. It takes at least fifteen years to develop a deep artist roster. But as we attempt to break new artists, we're covered by the fact that we still have great established artists like McCartney and Seger; artists who are still popular."

Smith cites several things when asked about some of his biggest accomplishments while at the helm of Capitol. "Definitely getting good people on board like Jimmy Bowen to head our Nashville office, Hale Milgrim to run Capitol and Russ Bach at CEMA. We've been able to develop great company spirit. I'm also proud of accomplishments by acts like Hammer and Garth Brooks.

"I also like the way the company has become more decentralized," continues Smith. "We merged EMI America and Manhattan Records into one company [EMI Records USA] and established a Latin Division [Capitol/EMI Latin] to distribute and market EMI Music's worldwide Latin repertoire in the U.S. and Puerto Rico and, more recently, the acquisition of Virgin. That really puts us up there in terms of worldwide recognition."



### HALE MILGRIM

At the behest of Joe Smith, Hale Milgrim accepted the presidency of Capitol Records in November, 1989, after a lengthy and successful career in retail and merchandising. Under Milgrim's leadership—which he describes as "a matter of me being successful by becoming more confident as time has gone on"—Capitol has achieved its greatest sales in the history of the company and its highest profits in more than twenty years. Milgrim has instituted significant and successful changes—like adding a marketing wing to the sales department in order to better establish a relationship with retail.

Hale feels his biggest accomplishment at Capitol has been the breaking of Bonnie Raitt to a mass audience. "For her to go multi-platinum and win numerous Grammys has been gratifying. I can't take all of the credit for it but I think enough of the marketing and sales staff here can take credit for being prepared and aggressive in taking advantage of her success. The Hammer campaign is also something of which I'm proud. We just have to continue to keep ourselves focused on artist development and taking the careers of the superstars to higher levels."

Milgrim is motivated by the continuing efforts of his Capitol staff. "The harder they work, the more I'm encouraged to work even harder. What I'd want for the future of Capitol is for this company to continue to grow and develop new artists on a worldwide scale. I want to sign artists that want to work hard on all aspects of their career every time they release an album. That will be the key to our future success—signing and developing great artists while taking care of those that we already have."

MC

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### ◀ 23 Raving

and do drugs. She hasn't seen so many illegal substances herself, because she doesn't look for them. But she knows drugs—LSD, Ecstasy, nitrous oxide, adrenaline—are as prevalent in the rave scene as they are in the teen scene in general. "Kids are going to buy it if they want it," she says. "Either there or somewhere else."

Parents will want to know that though sales of nitrous oxide balloons were once common on the dance floor, today they have been banished to the parking lot at most illegal raves and are,



naturally, not present at all if the rave is legal. The most dangerous substance sold is water, though one would be forgiven hoping the \$5 price tag was an hallucination. The principle distinction between a legal rave and a favorite disco is the absence of a cash bar.

Even that distinction may be fading. MTV has its Weekend Raves. The premiere featured Right Said Fred, who many ravers found entertaining and inappropriate, but who, nevertheless, appealed to their parents. Moms and dads who are serious about deciphering their offspring's musical tastes can tune in DJ Mark Lewis' K115-FM radio show at midnight on Saturdays. If they like what they hear, they can take the music home on a sampler like *Zoo Rave 1*, recently released by Zoo Records. It's not uncommon for even the corner disco to have a rave night.

This commercialization of the rave scene seems to sit well with some of those who control it. Lewis notes that all its newfound publicity is



helping the scene go commercial, even if it is a mixed blessing. "The scene has already taken a turn for the worse," he says. "It will never be as good as it was, so it doesn't matter what happens when it goes commercial. It can't be for a chosen few anymore." Terrence Brown takes a more cynical view of his newfound fame: "Anybody who says he's not in it for the money is lying through his teeth."

For other promoters, nostalgia for the good old days of 1988 gets a bigger play than does cynicism about the future. "You know what it is?" asks Daven. "Back then we were just so stoked to have an event like a rave going on. There was nothing like it anywhere. There was nowhere else

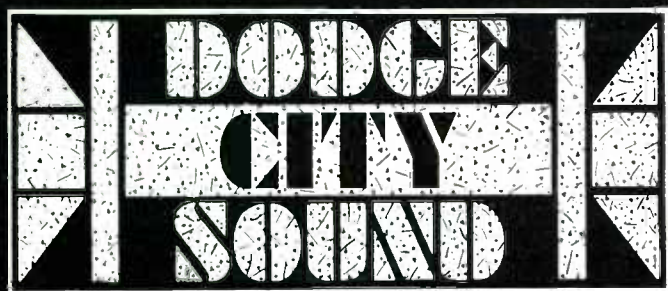
they could get it. Now on any given night, there's two or three events to check out...you can even go to the Red Onion and they make it a rave-type atmosphere."

The suburbanization of raves should make them as accessible as the neighborhood Mexican restaurant, and therefore less frightening to mom and dad. But that isn't really a rave, say most people you'd ask, with Jolie pointing out that pseudo-raves are fun though lacking the adrenaline rush that comes with illegality, and that makes the real thing such an adventure.

According to 18-year-old Dana, she's going to miss more than the purity and excitement of the old-style illegal raves. What she's going to miss is the individuality possible only in a large crowd. "You don't have to worry about people right over your shoulder watching everything you do," she says. "At a bar, you have the lights on and people are sitting at a table staring at you, but at a rave, if you want to sit in the corner...nobody analyzes

anybody."

In the final analysis, parents really have nothing to fear. Like every generation before them, the ravers seem to believe they've discovered teen rebellion, just as every generation acts as if they are the first to discover sexuality. What the kids are doing is fresh, original and eternal, they think, but every parent knows that it's only a matter of time until they're proven wrong. Spurred on by powerful promoters, the rave scene is fast maturing. The only question is whether it will mature faster than its fans. Only time will tell. **MC**



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Kevin Merrill

## Cause & Effect

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**Manager/Contact:** Kamron Karington  
**Phone:** (916) 969-3065  
**Booking:** Famous Artists Agency, Inc.  
**Address:** 1700 Broadway, 10th Floor, New York, NY 10019  
**Phone:** (212) 245-3939  
**Legal Rep:** N/A  
**Band members:** Robert Rowe, Sean Rowley  
**Type of Music:** Alternative Pop  
**Date Signed:** September, 1991  
**A&R Rep:** Gary St. Clair

By Jonathan Widran

Back in the Eighties, long before hip-hop became the dominant staple of Top Forty radio, the second British invasion hit and the airwaves became a haven for challenging new wave and its electronic offspring, techno-pop. During this exciting Depeche Mode/Tears For Fears/Human League/Dead Or Alive-driven era, Robert Rowe and Sean Rowley were finishing high school in Sacramento, developing their chops and seeking inspiration for the direction their careers would take.

Now in their early twenties, the duo, collectively known as Cause & Effect, are paying homage to that European sound and hoping to resurrect the popularity of the genre which became the basis of their musical identity. The rhythmic flavor of the pop charts may have changed once the Nineties arrived, and thus C&E's music is categorized as alternative rather than mainstream pop. Likewise, Spandau Ballet may only be making a comeback courtesy of rap song samples, but Rowley is confident that C&E's synth-driven sounds will thrive despite formats which seemed designed to shut them out.

"A program director in Houston told us that music works in ten year cycles, and we feel there's going to be a resurgence of our kind of music," says Rowley, the group's keyboardist and producer. "It's like

the popularity of country music. It was big in the early Eighties and it's huge now." The success of "What Do You See," which reached the Top Ten on the *Billboard* Dance Chart prior to its inclusion on the new album, has heightened C&E's confidence considerably.

"We're right in the middle, getting CHR airplay and even college station airplay even if we're not Nirvana. Maybe we don't fit in anywhere snugly, but actually our non-conforming ways have been a big asset, because alternative stations are able to pull in pop audiences. We're lucky that Zoo is doing such a great promotion job. The next single (the title track) will probably be played on KIIIS-FM and those kinds of stations."

Anytime a new band emerges, comparisons to existing groups are inevitable. Rowley and Rowe have heard the Depeche Mode analogies, but remain unfazed and indeed come across as purveyors of their own sound, despite the obviousness of their influential predecessors. "To say we sound like Depeche Mode only is kind of a blanket statement. The type of music we do is part of an entire genre, not just due to one band."

Rowe adds that their follow-up album, which is currently about half-written, will show a definite stylistic evolution and maturity bound to silence the cynics. "Many of the songs on *Another Minute* were written before we had a deal, and at that time, we were mainly paying attention to keyboard-oriented bands. Since recording that, however, we've gotten into groups like Jesus Jones and EMF, you know, guitar bands. We'll mix techno sounds with that, and what we'll have is a more mature, edgier product."

Rowley adds that while the two have grown as musicians as well, it is in the songwriting department where the most important changes have occurred. "A lot of acts in this arena have great sounds and rhythms, but not great tunes. Rob


and I were driving together one day and listening to the band Happy Mondays. We realized that while we liked the beat, the singer wasn't too good, nor were the songs memorable. We want to write ones we can be proud of."

Rowe echoes right back, "It's important that they have substance. Much of my inspiration comes from love or even poetry. 'The Echoing Green' comes from a William Blake poem of the same name. We do the lyrics first, and the music takes the mood of the sentiments we express."

From the moment Rowley and Rowe met, their desire to be part of a band was clear cut. However, because Rowe lacked confidence in his own vocal prowess, Cause & Effect began as a four piece band with a different lead singer. According to Rowe, that singer "was arrogant, resented the fact that we didn't allow him enough creative input, and went off to become a star" after a brief stint. The remaining members searched in vain for another singer, but couldn't find one. Then Rowley got an offer for his keyboard services in another band, and the duo split up.

Rowe and Rowley used the time apart to develop their individual strengths. Rowe, whose main instrument is guitar and who once played in a punk band, bought a small keyboard and would sequence little songs together and practice singing. Rowley found that "playing other people's material and not having a chance to express myself didn't work," and they reunited, serious now about their goals and their fifty-fifty relationship. "Most of our chemistry is knowing what we like and what we don't like, and instinctively agreeing on this at the same time," Rowe claims.

When they first started doing live gigs, Rowley and Rowe were enrolled at Sacramento City College (Rowley was a music major, Rowe studying art), allowing themselves a three year deadline to break out of the "no one showing up, no record deal" syndrome. The club scene in the state capital was (and still is) pretty bad, but the duo struck paydirt when a local DJ and club owner thought it might be fun to branch out and produce a record with his young discoveries. They put out "What Do You See" independently under the Exile label, and its success both on video and radio led to their deal with the independent Sedona Recording Company, whose president's long affiliation with BMG led C&E to Zoo Entertainment.

"We have the best of both worlds, being on an indie, with major label distribution. The majors drop you if your first album's not a hit, but we're in it for the long haul, says Rowley. "Our success may seem to be overnight, but it's been a long, slow process, so we can handle whatever happens. We're into longevity, and we wouldn't trade the long career we hope to have for all the one-shot platinum albums in the world." 



## Cause & Effect

*Another Minute*

SRC/Zoo

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

**Producer:** Sean Rowley  
**Top Cuts:** "Another Minute," "You Think You Know Her," "What Do You See."

**Material:** While a few moments drag here and there, for the most part these tunes are perfectly engaging, keyboard oriented technopop. Most have a similarly seductive, often hypnotic synth groove well suited for the dance floor, and thus it's not surprising that the dance chart success of "What Do You See" was Cause & Effect's breakthrough. The one drawback is that there is little variety in tempo, and the only true ballad, "The Beginning Of The End" is sluggish. Lyrically, Rowe tackles common themes in unusual, offbeat poetic ways that require some probing.

**Musicianship:** Since this is an electronic tour-de-force, Rowley's keys are what smacks you first in the face and holds you tight for the duration. He is an inventive, often exciting player who is well aware of the effects of both mood and drum machine. Rowe doesn't get much chance to shine on guitar, but he does a perfect imitation of the vocalists of so many mid-Eighties groups along these lines. Still, he tends to drone and could use a little more emotional modulation and phrasing expertise.

**Production:** While there's still room to move in the songwriting department, Rowley is a revelation as a producer. His relentless grooves light up even the tamer spots in the songs, and his playful arrangements keep the beat steady and the melodies interesting. Needless to say, in dealing with this genre, production excellence is everything, and Rowley's makes the C&E chemistry shine.

**Summary:** Where were these guys six, seven and eight years ago? Maybe they were too young to make a splash then, but that time would've been more conducive to more widespread success than they are likely to achieve now. And that's too bad. As with any young band working on its identity, Cause & Effect have a few kinks to work out, but overall, there's a lot of promise in these infinitely hip grooves.

—Jonathan Widran

# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

Rob Halford of Judas Priest

Local drummer Hugh Wright is recovering from injuries he sustained when he was struck by a car while assisting an injured motorist in Texas on May 30th. Wright was the original drummer for the comedic **Ritt Henn and the Concerned Citizens Combo**, who are taking their tour de farce to the **At My Place** stage on July 7th to raise funds for Wright. The show starts at 8 p.m., and you can call (213) 225-8585 for more details. Way to go, Ritt.

**Jani Lane's Policeman's Ball** has saddled up its successful Wednesday night vibe and sashayed on over to the **Palomino**. Contact **Shelly Berggren** at (818) 506-5501 for more info. Meanwhile, **FM Station** is filling the Wednesday gap with the new **Fireman's Ball**. You can reach FM Station at (818) 769-2221.

**Sunset Strip** promoter **Toni Allen** is booking shows at the **Bermuda Triangle** in Ventura County, a mere hour's drive from L.A. No pre-sale, no smog. You can contact Toni Allen through **Looking Glass Entertainment** at (805) 652-0891.



Alley Cat Scratch

Former **White Lion** frontman **Mike Tramp** has started a new band called **Freak of Nature**, and they're gigging locally. I've heard good things about these guys.

Former **Tuff** bass player **Todd Chase** (who has reverted to his birth name, **Chaisson**) has changed his band's name as well: they were called the **Motherfuckers**, now the band is called **Criminal Minds**. At least now they will have a better chance of getting an album on the racks at K-Mart.

Been to the Strip lately? There are more people outside the clubs than there are inside! Blame it on stinky bands and high cover charges. Besides, it's easier for bands to solicit money from young girls when they don't have to shout above the loud music.

Didn't I warn you? The Seattle sound is oozing its way down to Los Angeles and coming to a club near you. A handful of L.A. bands actually moved up to Seattle in a desperate attempt to get inked, trying to jump on the current signing spree. Hope those were return trip tickets, guys.

Anyway, the Seattle bandwagon has brought its sound, "holier than thou" attitude and equally bad "rock & roll goes camping" look to our neck of the concrete woods. And speaking of musical trends and stances, how can we miss glam when it won't go away? Yes, the glam movement has made a comeback as is evidenced by the immense popularity of local bands like the **Glamour Punks**, **Alley Cat Scratch**, **Big Bang Babies** and a host of others.

**Judas Priest** lead screamer **Rob Halford** is using some local musicians for his new solo project, due out by year's end. Former members of the now defunct **Armored Saint** (like Priest, one of the few real metal bands) will be playing with Halford. At a recent local press conference, Halford dismissed persistent rumors that he had contracted the AIDS virus and that Judas Priest is breaking up.

## WESTERN BEAT

By Billy Block



Billy Block

BNA's John Anderson & friends

By the time you read this, **Boy Howdy** drummer **Hugh Wright** will hopefully have been airlifted via **Medi-Vac** from **Parkland Memorial** in Dallas to a hospital here in Los Angeles. Hugh's condition has stabilized although he is still in serious condition. I accompanied **Boy Howdy** on their trip to Nashville to cover for Hugh on their **Fan Fair** and **Nashville Now** appearances. The band was very well-received, and everywhere we went, people commented that Hugh was in their thoughts and prayers. Thanks to **Andrea Kinloch**, **Mike Borchetta**, **Sue Austin**, **D.B.** and all at **Curb** for their support.

We ran into **Jim Lauderdale** at **Fan Fair** and he told us of his tour with **Mary Chapin Carpenter**.

**Jim Della Croce**, **BNA Entertainment's A&R Mgr.** threw myself, **Jill Rocklitz** and **Phyllis Paige** into a limo as we joined country comeback artist of the year **John Anderson**, Mgr./agents **Bobby Roberts** and **Stephanie Maynard** and **BNA's Vicky Jackson** for a Nashville power lunch. **BNA** has successfully taken Anderson to Number One with his "Straight Tequila Nights" single.

**Michael Anderson**, an L.A. area

songwriter, took off for Nashville on his motorcycle only to arrive with a Top Ten hit single to his credit, thanks to **Pam Tillis**. Tillis recorded his "Maybe It Was Memphis," a song that has helped her **Arista** debut go gold. Another L.A. writer, **Jan Buckingham** co-wrote Tillis' newest hit, "Blue Rose," with Pam and her husband, **Bob DiPiero**.

**Wylie and the Wild West Show** have made their mark in Nashville as they impressed **Music Row** reviewer **Robert K. Oermann** with their indy single, "This Time," earning **DISCOVERY** Award honors. My buddy, **Will Ray**, who produced, should be mighty proud. It shouldn't be too long before **Wylie** gets picked up by the majors.

**Karen Tobin** also got rave reviews from Oermann, but it doesn't look like **Atlantic** has figured out how to market this fine SoCal female country voice. Her "Love From A Heart Of Stone" is a killer. Maybe "Picture Of Your Daddy," written by **Mark Fosson**, will be the one to break her.

Don't miss the next **Western Beat Songwriter's Night at Highland Grounds**, Thursday, July 2nd. In a rare acoustic appearance, **Karla Bonoff**, **Andrew Gold**, **Kenny Edwards** and **Wendy Waldman** will perform together for the first time in years. **Liz Byrnes** will make her acoustic magic, and **Steve Kolander**, who was recently signed to **River North Records**, will appear. **Boy Howdy** and their producer, **Chris Farron**, will present songs from their **Curb** release, and regulars **Brad Parker** and **Rick Vincent** return. The **Bum Steers** will bring along their twisted traditional songs as well. See you there.

**Billy Ray Cyrus** headlined at the **Crazy Horse Saloon**. I heard Cyrus at **Fan Fair**, and the guy really can't sing. His album and single are at the top of the charts and the guy (though very attractive to the female demographic) is marginal at best. Go figure. Will **Billy Ray Cyrus** pull the trigger of the gun that shoots Nashville in the foot? That depends on how many bullets they give him.



Tom Farrell

Ralph Emery with Boy Howdy

Billy Block



# JAZZ

By Scott Yonow



Michel Petrucciani

At first, the 14th annual **Playboy Jazz Festival** (two 82-hour concerts held over a June weekend at the **Hollywood Bowl**) looked rather predictable, but there were plenty of surprises, both good and bad. Other than the scores of beachballs which always appear out of nowhere, the most consistent element was the annoying announcing of **Bill Cosby**, who once again felt obligated to shout out "give 'em some" constantly over the music, taking away from the spontaneity of the applause. It's about time **Playboy** replaced him; how about **Billy Crystal**?

Saturday began with three of the first four groups being rather similar fusion bands. **Manteca** had fine R&B grooves and **T-Square** boasted a particularly strong altoist in **Masato Honda** but **Billy Cobham's** quartet seemed capable of only playing at one painful volume. Pianist **Michel Petrucciani** was the early highlight of the festival, really cooking hard on standards. As usual the **Clayton-Hamilton Jazz Orchestra** featured

**John Clayton's** colorful and memorable arrangements. After **Joe Williams** strutted his stuff successfully, the **Playboy Jazz All-Stars** (led by **Jimmy Smith**) stuck to routine material, and an embarrassing interlude by an obviously drunken **Bill Henderson** (who staggered around and seemed unable to sing) was a disgrace. Why didn't **Clark Terry** and **Red Holloway** (two of the funniest jazz musicians) get to sing? The **Yellowjackets** indulged in an extremely dull set full of some of their weakest material and then played behind **Michael Franks**. Franks, who has half the range of **Bob Dylan** and mumbles his otherwise fine lyrics, should consider selling his tunes to **Mose Allison** and sticking to songwriting! Ending the off day was the always professional **B.B. King**, who never gives a bad show.

Sunday was much better. After an enthusiastic set by the **Hemet High School Jazz Ensemble**, **T.S. Monk** (son of **Thelonious**) led a superb sextet that played **Don Sickler's** transcriptions of hard bop obscurities. The **Preservation Hall Jazz Band** (with 91-year-old clarinetist **Willie Humphrey**) was fun and then **Randy Brecker's** versatile sextet found the trumpeter playing at his most fiery. **Mario Bauza's Afro-Cuban Orchestra** was out of place (sticking to Cuban music) but the **New York Jazz Giants** were very exciting; both **Tom Harrell** and **Bobby Watson** survived tradeoffs with high-note wizard **Jon Faddis**. The **Count Basie Orchestra** (far from a mere ghost band) was quite enthusiastic and also did a fine job of backing **Diane Schuur** (if only she would drop her screeching high notes!). **Grover Washington Jr.**, the master of rhythm & jazz, had the place dancing before the **Manhattan Transfer** wrapped up the weekend with a superior pure jazz set. Sunday wiped out the memory of the day before, turning a so-so festival into another major success for **Playboy**.



Manhattan Transfer

# URBAN CONTEMPORARY

By Wayne Edwards



Wayne Edwards

Big Jay McNeely

It's no secret to any steady reader that this columnist's favorite "club-of-choice" for R&B and R&B-tinged jazz acts is the **Strand** in Redondo Beach. The room is both large enough to effectively downplay the supper club atmosphere and small enough to maintain the intimacy of a club versus a concert hall.

For the ultimate in intimacy, however, nothing quite beats **Le Cafe**, the 65-seat capacity nitery in Sherman Oaks. **Le Cafe** can't compete with the **Strand** in terms of consistent "name" entertainment, but there's never a dull moment. Also, where the **Strand** caters to established R&B acts, **Le Cafe's** lineup boasts many talented up-n-comers, along with jazz vets whose music leans more toward R&B/mainstream than straight ahead bop.

Most recently, for example, the club offered drummer **Leon "Ndugu" Chancler**. **Ndugu's** credits read like a veritable who's who in R&B/jazz/Latin music circles. Over the years, he's released several solo albums as well as group albums (the **Chocolate Jam Factory** and the **Meeting**) and, most recently, a critically acclaimed collaboration with keyboardist **Patrice Rushen**. Joining **Ndugu** onstage were, among others, guitarist **Paul Jackson** and bassist **Sekou Bunch**.

The set was lively, racing through some R&B funk, jazz pop and serious latin rhythms. The only disappointment was **Ndugu's** decision to not sit behind the drums—he left those chores to **Alvino Bennett**—instead spending most of the night centerstage on vibes. Granted, **Ndugu** is a good vibist, but he's an

outstanding drummer and his one extended drum solo was not enough for the set.

No word yet whether **Big Jay McNeely** has been asked to perform at this year's **Long Beach Jazz Festival** which traditionally runs in September. Hopefully, the legendary blues saxophonist whose biggest hit was the Fifties' "Something's On Your Mind," will be there to rev up the crowd in the same manner as last year.

Speaking of **Long Beach**, the Fifth Annual **Long Beach Jazz Festival** has announced its schedule and, as usual, several acts on the three day bill will undoubtedly be questioned by jazz purists, with complaints running the gamut from acts being to R&B, to pop, to anything other than jazz. Whatever, as always, the festival will provide some undeniably good music.

Top draws this year include **Joe Sample** and **Jon Lucien** (Fri., Aug. 14), **Earl Klugh**, **Wayne Henderson's Next Crusade**, the **Rippingtons** and **George Howard** (Sat., Aug. 15) and, closing the affair, **Hugh Masekela**, **Roy Ayers**, **Ramsey Lewis** and **Pancho Sanchez** (Sun., Aug. 16). Call 310-436-7794 for ticket prices and further information.

In a summer concert season embarrassingly short on contemporary, youth-oriented talent, even the always dependable **Strand** is a bit anemic, listing only **Jonathan Butler** (July 14), **Joe Williams** (Sep. 11) and the **Stylistics** (Sep. 12). All quality talents indeed, but not exactly for the under 40 crowd.

Congratulations to **Raoul Roach** on his recent move to **MCA Records**. The **A&R** exec, whose dad is jazz drummer **Max Roach**, formerly headed up the **A&R** department at **Quincy Jones' Qwest Records**.

Mellow Notes: If your finances dictate you stay home for a while, check out the new CDs by **Wynton Marsalis** (*Blue Interlude*), **Wayne Henderson & the Next Crusade** (*Back To The Groove*) and **David Sanborn** (*Upfront*). Still sounding great are **Jodeci's Forever My Lady** and the adagio tracks on **Boyz II Men's Cooleyhighharmony**. **MC**



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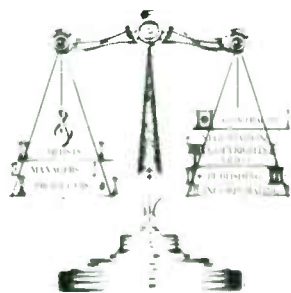
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## CLUB REVIEWS



White Zombie: Experience them live!

## White Zombie

*The Cathouse*

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Gladfelter, Geffen Records: (310) 285-2723

□ **The Players:** Rob "Zombie" Straker, vocals; Jay "J" Yuenger, guitar; Sean Yseult, bass; Ivan dePrume, drums.

□ **Material:** Colorful grunge. White Zombie are nourished by and obsessed with horror movies and television. Their tunes tell tales about sex, Satan, serial killers, crushed souls and monsters.

□ **Musicianship:** Images of early Black Sabbath and Metallica danced in my head as I listened to the grinding rhythm section of Yseult and dePrume. Tempo problems were noticeable on a few numbers, but the groove that the band eventually got into, matched with Yuenger's grueling guitar melodies, made me forget the problem area. Zombie's growling, monotone vocals are amazingly powerful and hypnotic. This man's voice seemed to come from the depths of his (I fear) evil soul.

□ **Performance:** With monster posters, red flashing warning lights and bubbles (yes, bubbles!) for effect, White Zombie had the Cathouse in mosh pit mayhem! Zombie, with his mangy dreadlocks, goggles and colorful tattoos (which he calls "hooters through the ages"), looked like a deranged Medusa slithering his way to an evening at Mad Max's Thunderdome! Showcasing material from their Geffen release *La Sexorcisto: Devil Music Vol. 1*, the band slammed through crowd-pleasing songs "Soul Crusher," "Black Sunshine," "I Am Legend," their single "Thunder Kiss '65" and a killer cover of Kiss' "God Of Thunder." I'll admit I

only understood about three words of each song, but the band's charismatic stage presence made up for the indecipherable lyrics.

□ **Summary:** If you've listened to White Zombie's *La Sexorcisto...* and sat there open mouthed and confused (as I was), don't trade it in just yet. Turn your stereo off and go out and catch this band live. This is not an act. This is real live, down and dirty, in your face metal that needs to be experienced to be appreciated.

—B. Shaughnessy

## Elisabeth Carlisle And The Cruz Band

*Troubadour*

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Elisabeth Carlisle: (213) 935-4908.

□ **The Players:** Elisabeth Carlisle, lead vocals, keyboard, acoustic guitar; Laura Bryant, vocals, flute; John Blum, guitar; David Garza, bass; and Joe Shotwell, drums.

□ **Material:** This is that earnest kind of heartland pop rock that makes you glad you eat your Wheaties. At its worst, it projects a hammer-handed righteousness with lyrics devoid of subtlety or range but rich in repetitiveness. At its best, though, the forthright nature of the words ring clear and pull the heart strings, which this band achieves on numbers like "We Can't Make Anymore Mistakes," a strong environmental anthem that says it all about the Nineties green consciousness. "Misery" is another solid, singable tune, sounding much in tone and sentiment like a latter day Laura Nyro number.

□ **Musicianship:** Carlisle articulates beautifully and sports a well-trained set of tonsils. Her voice is gritty at

times in the same alluring way that Melissa Etheridge's vocals are, and she's well complemented by Bryant's backup. Her keyboard work is solid but standard, and that also describes the work of guitarist Blum and drummer Shotwell. Garza thumbs his bass with a stripped-down style, but his subtle touches always seem to be well-placed.

□ **Performance:** Not much onstage razzmatazz is possible on an acoustic night at the Troubadour (if you wanted red spandex and dry ice on a Tuesday, you'd be elsewhere). Nonetheless, this quintet handles themselves confidently and professionally under the spotlight, making sure your attention is on nothing but the music. It worked—the audience hailed every number with warm applause.

□ **Summary:** The danger with this band is that it's very comfortable and very familiar and thus easy to ignore. But there is some sterling talent here, not the least of which is Carlisle herself. Some serious, mind-bending, gut-wrenching, blood-spilling energy needs to be put into the material to make it more gripping and more compelling. It's obvious that Carlisle and company are passionate about the music they are making, but that kind of intensity needs to be inspired in the listener before they can progress. The style doesn't need to change, only the magnitude.

—Sam Dunn

## The Verlaines

*Bogart's*

Long Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Slash Records: (213) 937-4600

□ **The Players:** Gregg Cairns, drums; Mike Stoodley, bass; Graeme Downes, guitar, vocals.

□ **Material:** Deceptively simple, the

# CLUB REVIEWS



Jacques Du Long

## The Verlaines: Intelligent pop.

Verlaines' material can best be described as "intelligent pop music with a whole lotta twisty turny stuff going on to keep you on your toes." And without a doubt, this material will keep you coming back for more! There's lots of jangly guitar lines and intriguing lyrics which give the material an alternative edge, as well as wonderfully dissonant chords thrown in here or there for good measure. It wasn't all that surprising to learn that songwriter Graeme Downes (vocals/guitars) has a Phd in classical music. But why he chose the dream-destroying path of a pop tunesmith of all things still escapes me.

❑ **Musicianship:** The Verlaines were all competent players. There wasn't really a stand-out musician, but instead, the trio played as a unit, bringing emphasis to the songs themselves and letting them breathe.

❑ **Performance:** The Verlaines' debut album, *Ready To Fly*, is a tad more layered sounding than they were able to pull off in a live environment. Perhaps the fact that they had lots of horns and orchestral instruments on the record but only performed live as a trio had something to do with their slightly more raw sound. Nevertheless, the songs speak for themselves in any context. And considering the band is from New Zealand, it's understandable why they chose not to bring an orchestra along with them on tour! As a frontman, Graeme Downes wasn't all that compelling. He just sort of stood there and sang. However, there was something so believable about his "casual" approach that he held my interest anyway.

❑ **Summary:** The Verlaines write good, solid pop tunes and somehow they manage to give them a raw, alternative edge. There's a lot more going on in their material than meets the eye, which adds that "suspense factor"—something much of today's pop music is lacking. —Pat Lewis



Tori C. Holiday

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## CLUB REVIEWS

### The Jonez

Nomads

Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Ira C. Selkowitz: (303) 831-0800.

□ **The Players:** Byron Shaw, lead vocals, percussion, drums; Tim Miller, guitar, vocals; Michael Sherman, drums, vocals, guitar; and John Hamala, bass, vocals.

□ **Material:** Well drop-kick me to Jupiter, Batman, this indeed may be the best band I've seen since the last Fishbone/Chili Peppers/Harry Belafonte/Black Sabbath/Peter Tosh tour. The Jonez have labeled their music "cultural fusion," and that is perhaps the most accurate description of their creations, which weld such diverse elements as ska, calypso, rap, metal and blues into very tasty, well-arranged tunes. Take your pick of numbers that challenge your assumptions about race, politics and love—try "Angry Man," "Bigots Don't Get It," and "Days Of Rage." More whimsical but just as good are "High" and "So Pretty." And, somehow, this foursome manages to press all the current pressure points without sounding like a knock-off band, and do it all without veering over the line from contemporary into merely trendy.

□ **Musicianship:** They're air-tight, and all are accomplished artists. Shaw, Miller and Sherman take the mike with equal confidence and mastery, each adding his own distinct personality to whatever song he's tackling. Shaw can also slap some mean rhythms on the congas. Hamala proves that you can be a funk-up white-boy bassist without sounding like Flea, and adds subtle but distinct touches to every number.

□ **Performance:** Can I rave about these guys some more? Here's where the comparison to Fishbone is the strongest: Like Fishbone, the members are prone to swapping instruments in the middle of a jam (just to spice things up a bit), and like Fishbone, the band exudes an end-



Tender Fury: Striving to improve.

less energy that spills over into the audience. There's no slack in the rope here; no moment that isn't optimized for maximum enjoyment.

□ **Summary:** If I said, "Sign them, sign them, sign them," do you think I'd be too forward? Yes, they can ride on the current popularity of bands like Living Colour and the Chili Peppers, but this band's talent is so obviously durable that you can bet they'll still be winners over the long haul. The only down side is that they're still headquartered in Denver, making it difficult to keep up with the Jonez.... Let's hope that's soon remedied.  
—Sam Dunn

### Tender Fury

Cathouse  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Triple XXX Records: (213) 221-2204.

□ **The Players:** Jack Grisham, vocals; Randy Bradbury, bass; Ronnie King, keyboard; Sony Scalzo, guitar; and Gary Gershunoff, drums.

□ **Material:** You'd expect a classic Eighties style post-punk bash from a band headed by former T.S.O.L. frontman Jack Grisham, right? And

that's what you get with Tender Fury, as well as an eclectic toss of straight-up love ballads, psychedelic grooves, moody keyboards, and guitar-driven anthems so grandiose you'd think you're in a time warp to the Seventies. While this ambitious mix-up is definitely interesting, it doesn't always work artistically. Where some tunes are rich in emotional range, others just meander, and where the music sometimes explodes with intense passion and fever, at other moments it just drives off the cliff to excess.

□ **Musicianship:** Grisham has one of the most distinctive voices to be heard anywhere—almost the gold standard of the post-punk genre. Still, Grisham can turn around the next minute and belt out a sappy love song so sincerely it'll make your mother cry, and that more than anything makes him a unique vocalist. Scalzo sounds like a professional with steel-cold precision, and Bradbury and Gershunoff, along with King, can team up for some fairly seamless work, especially during their funkier, psychedelic offerings.

□ **Performance:** All the action is centered on Grisham, who was for this show clothed in a priest's collar. (I've heard of the Flying Nun, but the Singing Friar??) Nothing fancy is delivered in the performance—reach out to the audience, stand by the bassist here, stand by the guitarist there—but at the very least you can say they seem engaged and intent on delivering the music.

□ **Summary:** Hemingway once said about writing that it never gets any easier, and you can't expect it to, if you keep trying for something better than you can do. This is the sense I have about Tender Fury: at least they are pushing the envelope and not resting within an established form, even if in that effort they trip, stumble, and come out uneven. But in all fairness, I have to say they've had their fair share of line-up changes, so if this present configuration can coalesce, their future efforts might sound more stable.

—Sam Dunn



The Jonez: Ready for a deal!



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# DISC REVIEWS



**ZZ Top**  
*Greatest Hits*  
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Bill Ham  
□ **Top Cuts:** "Gimme All Your Lovin'," "Tush," "Doubleback."  
□ **Summary:** Only a handful of these eighteen mostly rockin', gritty gems ever hit the Top Twenty, but "Greatest Hits" is a relative term nowadays, anyway. Most of them are propelled by the bluesy rock guitar bravura of Billy Gibbons, but their lyrics often make for clever listening as well. The two new cuts, including a redux of "Viva Las Vegas," live up to the FM rock legend, but classics like "Tush," "La Grange" and "Legs" still rule. The band's swan song for Warner's is a 20-year tribute to a true AOR legacy. This is a nice way to remember them.

—Wanda Edenetti

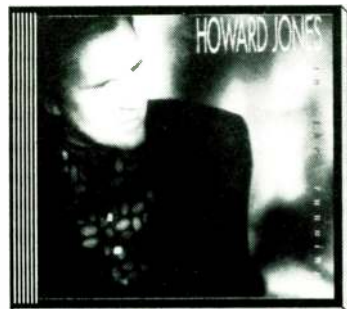


**Lyle Lovett**  
*Joshua Judges Ruth*  
Curb/MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
□ **Top Cuts:** "I've Been To Memphis," "Church," "You've Been So Good Up To Now."  
□ **Summary:** Lovett creates one of the most provocative and exciting hybrid of styles in some time, delving into country, folk, blues and gospel with a seamless Southern edge. He paints images of plain folk in simple yet often witty terms, sings as well as any Sixties coffeehouse troubador, but shines mainly when hitting the marh on those blues guitar edges (courtesy of Dean Parks) and church clap-alongs. A few numbers fail to pick up steam, but there's more than enough fun here. Matt Rollings on piano is a revelation.

—Jonathan Widran



**Howard Jones**  
*In The Running*  
Elektra

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ross Cullum and Howard Jones  
□ **Top Cuts:** "Tears To Tell," "Two Souls," "Gun Turned On The World."  
□ **Summary:** This is what you might call the ultimate uneven disc—on one hand, Jones creates some smashing pop hooks and touches on some simple but effective heart-felt emotions. On the other, his takes on the mentally unstable, exodus to space and mushy sentimentality sound fairly uninspired. Jones doesn't possess tons of range, but his multi-instrumental talents provide a nice balance to his borderline vocals. The closer, "City Song" is pretty but slightly overwrought at seven minutes long.

—Nicole DeYoung

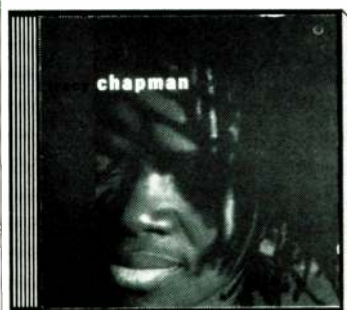


**Celine Dion**  
*Celine Dion*  
Epic

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various  
□ **Top Cuts:** "If You Asked Me To," "Beauty And The Beast," "Love Can Move Mountains."  
□ **Summary:** Canada's hottest export is still in fine emotional voice. But with a few notable exceptions, she generally failed here by lackluster songwriting (by top names, no less, including Prince and the hit and miss hitmeister Diane Warren). Dion shines brightest on the ballads, but there seems to be a canned, calculated quality about even the production contributions by Ric Wake and Walter Afanasieff. This is a pleasant AC listen, hurt only by too many cooks in a fine vocal kitchen. Not even Kenny G can help.

—Jonathan Widran



**Tracy Chapman**  
*Matters Of The Heart*  
Elektra

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Tracy Chapman and Jimmy Iovine  
□ **Top Cuts:** "Bang Bang Bang," "I Used To Be A Sailor."  
□ **Summary:** While she'll spend the rest of her career trying to live up to her hit debut, Chapman emerges from a sophomore jinx with this satisfying collection of generally depressing, though thoughtful sentiments. But nobody does pessimism with as much conviction, and Iovine's snappy and percussive production keeps the songs interesting even where the images get oversimplistic. This one won't produce any catchy hits (which the artist desperately needs), but her fans will certainly be grateful for the return.

—Jonathan Widran

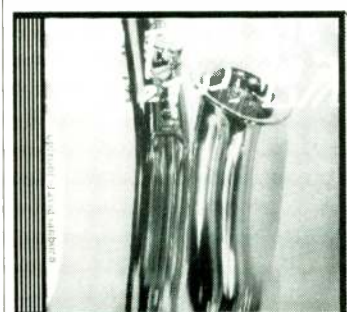


**Stacy Earl**  
*Stacy Earl*  
BMG/RCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
□ **Top Cuts:** "Rhythm In My Heart," "Slowly," "Can't Go On This Way"  
□ **Summary:** This is one of the most consistently rewarding dance platters in recent memory, owing no doubt more to a spiffy balance of superstar writer/producers (Ian Prince, Oliver Lieber, Glen Ballard) than Earl's perky but not terribly distinctive little girl voice. Still, she hits her share of high notes and has more self-control than Mariah. The ballads are super-passionate, and the upbeat gems are lightweight but irresistible, making for hot and heavy boogeying, then romance galore. A nice blend of Rhythm & Blues and pop crossover material.

—Wanda Edenetti

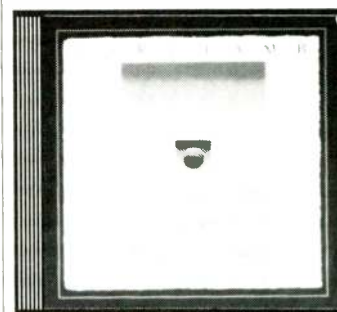


**David Sanborn**  
*Upfront*  
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Marcus Miller  
□ **Top Cuts:** "Hey," "Bang Bang," "Full House."  
□ **Summary:** After a disappointing jaunt into the esoteric with last year's *Another Hand*, the Rhythm & Blues alto god returns to his jazz/funk roots and creates the perfect party disc in the process. But instead of aiming for the short and sweet so as to please the airplay market, David Sanborn takes the catchy melodies and improvises at energetic length with the help of stalwarts like Eric Clapton, Ricky Peterson and Randy Brecker. Adding to the funky fun is the groovy Latin edge of the singalong, "Bang Bang." *Upfront* is an all-out smash!

—Chas Whackington



**Gary Lamb**  
*Imaginations*  
Golden Gate

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Gary Lamb  
□ **Top Cuts:** "Modern World," "Imagination," "The Boys From Liverpool."  
□ **Summary:** If there is such a thing as funky new age, this brilliant Northern California keyboardist is its leading proponent. Combining the acoustic piano and melodic compositional grace of genre king David Lanz with the one-man-band synth wizardry of Kim Pensyl, Lamb has a picture perfect collection combining simplicity with innovation, beauty with challenge. His well-crafted tunes have that all-important across-the-board appeal, and his album title, *Imaginations*, is reflective of his refreshingly imaginative approach.

—Jonathan Widran

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Piano: No  
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**FOUR STAR THEATRE**

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

**FROG'S**

16714 Hawthorn Blvd., Torrance, CA 90504  
Contact: Bob or Rod (310) 371-2245  
Type of Music: Hard rock/Alternative  
Club Capacity: 250

**Stage Capacity: 5**

P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send package to E.E.G., P.O. Box 7581, Torrance, CA 90504  
Pay: Negotiable.

**LA VE LEE RESTAURANT**

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

**MANCINIS**

20923 Roscoe Blvd., Canoga Park, CA. 91304  
Contact: Jim DeSoto (Promoter), (213) 340-8591  
Type of Music: Original Rock  
Club Capacity: 200  
Stage Capacity: 12  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo. kit to: Jim DeSoto 20336 Cohasset St. #11 Canoga Park, CA. 91304

**NATURAL FUDGE CAFE**

5224 Fountain, Hollywood, CA 90029  
Contact: John Roberts (818) 765-3219  
Type of Music: All original/except punk & HM. Also known for successful showcasing.  
Club Capacity: 60  
Stage Capacity: 5  
P.A.: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send tape & bio or call John.  
Pay: Negotiable.

**NOMADS**

11784 W. Pico Blvd., Los Angeles, Ca. 90064  
Type of Music: Original, all styles  
Club Capacity: 245  
Stage Capacity: 10-15  
P.A.: Yes  
Lighting: Yes  
Auditions: Send demo to: Nomads, 520 Washinton, Ste #348, M.D.R. Ca. 90292.  
No calls Please.  
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  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape & photo to above address.  
Pay: Negotiable.

**THE ROYAL OAK**

5416 Whilsett Ave, North Hollywood, CA. 91607  
Contact: Eddie (818) 753-9173  
Type of Music: All styles of original music, (electronic/acoustic), except metal and glam.  
Club capacity: 125  
Stage Capacity: 5  
P.A.: Yes/ no  
Lighting: Yes  
Piano: No  
Audition: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA 91603  
Pay: Negotiable.

**SEAWALK CAFE**

1401 Oceanfront Walk, Venice, Ca. 90291  
Contact: Jay (310) 392-1966  
Type of Music: Original, blues or reggae.  
Club Capacity: 125  
Stage Capacity: 4-5  
P.A.: Yes  
Lighting: Yes  
Audition: Send promo kit to: Seawalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay  
Pay: Negotiable

**SPEAK NO EVIL**

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

**TROUBADOUR**

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

**Stage Capacity: 8**

P.A.: 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  
P.A.: Yes  
Piano: No  
Lighting: Yes  
Audition: Call or send promo pack.  
Pay: Negotiable.

### ORANGE COUNTY

**BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB**

14241 Euclid Street #C 101  
Garden Grove, CA 90264  
Contact: Dorian Cummings (310) 598-7844  
Music Type: All styles, mostly original material  
CLUB CAPACITY: 575  
Stage Capacity: 6-10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, CA 90808  
Pay: Negotiable.

**SUNSET BEACH CLUB**

777 S. Main St. Orange County, CA 92668  
Contact: MaLady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.  
Club Capacity: 350-400  
Stage Capacity: 5-10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for info.  
Pay: Yes, percentage of door.

### 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 cancelled.

**MAJOR MANAGEMENT** company seeks bright, energetic and responsible intern. No pay to start. College student preferred. Please leave name and number, (213) 960-7873.

**LIVE SOUND** technician wanted for Hollywood rehearsal studio. Send resume to: 923 Cole Ave. Hollywood, CA. 90038.

**HOLLYWOOD RECORDS** promotion department seeking non-paid intern. Receive college credit for real-time experience. Fax resume or letter: attn. Jack, (818) 560-7319.

**PRODUCER/ SONGWRITER** seeks intern/ assistant. Prefer goal oriented business or arts student. Good personality, communication, and organizational skills. Bonuses. (818) 982-1198.  
**COCONUT TEASER** seeks soundman, 1-2 days per week. Must have live sound experience, love music, be friendly, cooperative and take direction. Contact Len, Tue.- Fri; 2-8, (213) 654-4887.

**MUSIC COMPANY** seeks interns. Inner office work, public relations, radio promotion, marketing, etc. Non-paying but could lead to permanent position for the right people. Jodi or Dan, Wed.- Fri. only please. (818) 783-7758.  
**INTERN WANTED** to assist promotion department. For college credit only... must be a stu-

dent. Needed Mon. - Fri; hours flexible. To arrange for an interview call (213) 962-0620.  
**ELBEE'S REHEARSAL** Studios looking to hire part-time sound engineer for weekend work. Knowledge of P.A. systems a must. Send letter or resume to: 604 1/2 Sonora Ave. Glendale, CA. 91201.

**MAJOR PR** firm seeks dependable interns for music department. No pay to start, but a proven way to enter the music business. Tony or Carol, (213) 653-5411.

**INTERNS WANTED** for Restless Records. Positions open in radio promotion, publicity, marketing, and production/ manufacturing. No pay, but growth opportunity. Contact Keith Moran, (213) 957-4357.

**COCONUT TEASER** seeks doorgirl/ booking intern. Knowledge of local scene and music biz background a must. Quick advancement for career-minded self-starter. Call Mon-Fri, 3-7 p.m. Len, (213) 654-4887.

**CCM MANAGEMENT** seeks young aggressive intern, very articulate on phone, type 40wpm. Hours: 12:30-4:30 pm, 4 days per week, \$5.00 per hour. Call (310) 288-1130.

**INTERNSHIP IN A&R** department-Position includes assorted clerical duties and various miscellaneous projects. Need enthusiastic, productive and committed people. Students preferred. Please call Sabrina (818) 560-1905.

**INTERNS NEEDED** for A&M Records publicity dept. Must be full-time or part-time students. No pay but great experience. Call Morgan (213) 856-2695.

**MUSIC P.R.** firm reps "gold" indie labels/artists. Seeks serious intern to learn the biz A-Z to hire later. Call (213) 969-1174.

**NEW HOLLYWOOD** production studio seeking very organized intern with strong sales skills, MIDI or engineering background. Will provide advanced training; equal opportunity. Pay. Call (213) 960-1000.

**MUSIC PUBLICITY** firm with large clients seeks hard working, responsible interns to help lighten our work loads. No pay now, but prove yourself to us and we'll pay by the hour. Contact (310) 289-8235.

**HAVE LIGHT** show, equipment and full van. Need assistant. Leave message for Rodney, (213) 463-4659.

**WATERWHEEL RECORDS** now accepting interns and campus representatives for all departments. Non paying. (818) 798-2895.

**INTERN WANTED.** Assist in promotion, tour support, label relations for artist management company during summer. Organized self-starter with strong phone skills. Small salary. (213) 850-0300.

**INTERNS WANTED** for growing management company. Call Sandy (310) 556-2405.

**INTERNS WANTED** for small record label in publicity & radio promotion. Macintosh computer experience helpful. Please call Kathryn (310) 859-9200.

**SPINDLETOP RECORDS** needs responsible interns. Non-paying, but company growing. Send resume, letter stating goals and interests to: 11115 Magnolia Blvd., N. Hollywood, CA 91601.

**INTELLIGENT AND** reliable interns needed for growing underground label. Gain valuable experience in the music business. Call Ivette at (818) 988-3691.

**INTERNS NEEDED** for Morgan Creek Records' alternative radio promotion and publicity departments. Must be receiving college credit. Russ Gubler (310) 284-8282.

**MUSIC/FILM** marketing company seeking creative, hard working and dependable interns and part-time help with car. Call Romeen for interview. (213) 851-5259.

**INTERN WANTED** for music video/film production company. Will learn all aspects of the business and possible pay. Growth opportunity. Call Tim or Dave (714) 563-7474.

**INTERN WANTED** for indie label with major label distribution. Will assist marketing and promotions dept. No pay, but great hands-on experience. Call (818) 981-9050.



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 <b>PRO PLAYERS</b> <b>EXPERT TALENT FOR HIRE</b>		<b>AVAILABLE FOR</b> SESSIONS <input type="checkbox"/> TOURING <input type="checkbox"/> CLUB WORK <input type="checkbox"/> PRODUCTION <input type="checkbox"/> TV/MOVIES <input type="checkbox"/>				<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b> <b>RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25</b> CALL (213) 462-5772		<b>NEXT DEADLINE:</b> <b>Wednesday,</b> <b>July 8, 12 Noon</b>		<b>MUSIC STYLES</b> ROCK <input type="checkbox"/> POP <input type="checkbox"/> R&B <input type="checkbox"/> JAZZ <input type="checkbox"/> COUNTRY <input type="checkbox"/>			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>ROBERT ANTHONY AVILES - Violinist</b>	(714) 963-9133	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 yrs. electric violin & 12 yrs. keys in a wide range of musical styles including studio session work, live performance and national TV exposure. Sound track and jingle experience. 4 yrs. of private theory, composition and improvisational education. Shared stage w/ Kansas, Night Ranger, and Joe Walsh. Read music.	Give your project a dimensional and original edge. Friendly, professional and creative. Let's discuss your ideas. Music styles also include new age, classical, Techno, Metal, Rap. Very versatile.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ACE BAKER - Keyboards/Producer</b>	(213) 960-7694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Writing and prod w/many platinum, grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVE BLOM - Guitarist/Vocalist</b>	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Fautt, Gloria Rusch, Nicky Hopkins, Glen Zatloua, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack percussion instructor and clinician, performed w/Dave Sharp (The Alarms), Lionel Young, Stewart Copeland.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LARRY CIANCIA - Drums and</b>	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	B.S.-Music Engineering and Music Performance. Berklee School of Music and U. of Colo., U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, performed w/Dave Sharp (The Alarms), Lionel Young, Stewart Copeland.	Read music, any pro situation.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BURT DIAZ - Keyboardist, Vocalist</b>	(818) 889-2109	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent tours: White Lion "Mare Attraction," U.S.A. and Europe, Gary Richrath (Reo Speedwagon), U.S.A. and Canada. Sessions include: White Lion, Mike Tramp, Vito Bratta, Gary Richrath, B.A. and A.A. Degrees in music.	Experienced keyboardist, vocalist, touring and recording professional.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROGER FIETS - Vocalist</b>	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. 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.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PAUL GOLDBERG - Drummer</b>	(818) 902-0998	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Phila. Music Academy grad w/BM in Perc., transcribes for Modern Drummer, perf. w/ Bill Medley, Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woolfolk, Grant Geissman, Biff Hannon, Brian Bromberg, Lee Jackson, TV & film: Roseanne Barr, Wise Guys, Let's Talk, Good Morning America.	Gretsch/Vic Firth artist, "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist. Inspiring instruction, any pro situation!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>AARON GROSS - Percussionist</b>	(213) 965-7939	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Berklee College of Music, Dick Grove. Read music, 10 years professional experience east and west coasts and abroad, on the road and in the studio.	World Beat player, any pro situation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion, Drums</b>	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. "The Grammy's Around The World," MTV. Artist Of The Year award winner on ABC Television series Bravisimo Fluent Languages: English & Spanish.	Recording, sequencing and lessons. Good ears, good hands, pro attitude	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ALEX MASI - Guitarist</b>	(818) 753-0618	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Four solo albums, two movie soundtracks, one Grammy nomination, collaboration w/Alan Holdsworth, Carmine Apice, Frank Banali.	Wide range of playing styles, distinctive solos, strong composing and performing	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MICHAEL MCGREGOR - Producer</b>	(818) 982-1198	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written and/or produced songs for Deniece Williams, Five Star, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.	Complete song production, arranging and programming, remixing, scoring, sampling.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

  
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Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country

Specialty (4 words maximum) \_\_\_\_\_

# PRO PLAYERS

EXPERT TALENT FOR HIRE

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES
<b>JOEY MEEHAN - Guitarist</b>	(213) 655-2969	✓	✓	✓	✓	✓
Fender Contempo, Strat, Cstm-built Westone Bentley guitar w/S. Duncans. Alesis Quadreverb+, SPX-90, Ibanez switching system w/ Fender amps						
<b>OLIVER SEBASTIAN OSER - Drummer</b>	(213) 874-2621	✓	✓	✓	✓	✓
Equipment includes: Pearl, Sonor, Tama, Paiste, Zildjian, Sabian, Meinl, DW & Remo products, MI, AKG, Gong & Accent cymbals, acoustic guitar.						
<b>JOHNNY PUNCHES - Bassist</b>	(818) 249-6113	✓	✓	✓	✓	✓
5 string Ernie Ball Bass Guitar played through an Ampeg SVT 400 cabinet system						
<b>NICK PYZOW - Guitarist</b>	(213) 660-7607	✓	✓	✓	✓	✓
Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.						
<b>WILL RAY - Country Producer/Picker</b>	(818) 848-2576	✓	✓	✓	✓	✓
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands, make your guitar sound like WWIII thru a Marshall						
<b>DALE SCHALOW - Keybd/Producer</b>	(310) 652-0378	✓	✓	✓	✓	✓
Keyboards, samplers, drum machines (huge sound library), Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio						
<b>NED SELFE - Guitarist</b>	(415) 641-6207	✓	✓	✓	✓	✓
Sierra S-12 Universal, ZB Cust D-10 strg pedal steel guitars, ZB Cust db10 string pedal steel, IVL Steelerider MIDI converter, acoustic & electric guitar						
<b>RUDY WEST - Vocalist/Songwriter</b>	(213) 878-2533	✓	✓	✓	✓	✓
Voice, lead and backup. 3 1/2- 4 octave range, clean, soulful or nasty, ala Tate, Mercury, Dokken. Lyrics ala Jrney, Def Leppard, Grt White, Whitesnk						

## MUSICIANS: GET PAID FOR YOUR TALENT! NEXT DEADLINE: Wednesday, July 8, 12 Noon

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QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
Written and recorded for Lemmy, Iron. League of Nations, Anders Johansson Project (Swedish release), New Orleans Jazz Fest w/ Manniquen. Recorded demos and sessions w/ Tracy Gordon and other solo artists. Two years music theory at University of New Orleans.	Pro attitude and read charts well. Versatile gear, chops, and a well-produced sound. Style similar to M.Landau, S.Stevens, N.Schon and Val McCallum.	✓	✓	✓	✓	✓
Toured in France, Germany and Switzerland; studio tight and ready, top outfit-image(tattoos, long hair), various styles. (Led Zepplin, L.Colour, Queen, Maiden, Haken, etc). Own material on 24 track recordings; available with triple, double, or single kick. Tapes and pictures upon request. Piano and vocals (tenor, baritone).	Read music. Visual, versatile, groovy drummer with excellent virtuosic finesse. In style of Bissonette, Ulrich, Travis, Phillips, Lee, etc., songwriting and choir arrangements.	✓	✓	✓	✓	✓
Performer of all situations. studies in jazz improv, self-taught styles of unique lead and rhythmic bass playing, along with presentable appearance. Lyricist	I chose to play a high energy, hard-rocking-groove and would like to join a professional situation. I'm a real fast learner and ready to make some real music. Pros only	✓	✓	✓	✓	✓
Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓	✓	✓	✓	✓
Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuk-a-billy specialia in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓
Music prod/prog for DavidBowie, Cypress Hill, Lighter Shade of Brown, ALT, Keith Boyd, X Factor, R.C. Vetri. Music Prod for ind/maj labels on east, west coasts. TV & film scoring for Universal, Mattel, Camel, Nickelodeon, Hewlett-Packard, Nabisco, B.M./Music Industry. Several years of prod.	Keyboard/Drum programming, arranging, engineering and mixing proficiency. Help you develop your ideas into magic and move on. Start to finish, flex rates, warm environment.	✓	✓	✓	✓	✓
Barmie 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.	Read charts, lead & back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. 'Pedal Steel' - it's not just for country anymore	✓	✓	✓	✓	✓
5 years exp-local and abroad. Grove, GIT grad. Additional vocal studies with Sabine. Babyfaced, thin, long haired, tattooed image. Photogenic, drug free, hard working team player. Regular exercise & vocal practice. Good, friendly attitude, excellent stage presence.	Paid sessions, showcasting, tours-U.S., abroad. Non-paying situations must have mangmt, backing, and be w/in 10 mi. of Hollywood	✓	✓	✓	✓	✓

## FREE CLASSIFIEDS

### TO PLACE FREE ADS

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

- \*Harkey XL Series. 115, brnd new, still in box, asking \$300. AMP bs head, 260 wts, semi paramic EQ & enhance button, sounds/ks grt, \$250. Rick Jones, 310-433-7222
- \*Hartke 1x15 bs cab w/EVM400 spkr, \$225. Empty cab, \$125. spkr alone, \$125. Larry, 818-508-6061
- \*Lee Jackson SP1000 stereo pwr amp, 1 rck spc, \$300 obo, 310-842-8752
- \*Marshall 1/2 stack, 50 watt head, fat crunch, \$350, Randall 412 straight cab, \$225, cash only, Glendale, 818-548-2422
- \*Marshall 50 watt head, JPM, modified by Michael Soldano w/ix loop, \$600, 818-763-8669
- \*Marshall 1967 Super Lead 100 watt stack, all orig Colemans, weed grill, small gold logo, \$3000 firm, Steve, 818-761-3620
- \*Marshall JCM800 100 watt head, \$400, Mike, 818-981-0745
- \*Mesa Boogie combo amp w/reverb, graphic EQ, EV spkr, hrdwood cab, mint cond, \$850, Doug, 310-306-4898
- \*Mesa Boogie Quad pre amp, 2 chnl, 4 mode unit w/linear ft switch & cable, grt cond w/all papers, new tubes, \$800, Doug, 818-980-4665
- \*Mesa Boogie shock mt, Sus 4, 16 spcr trk w/casters, xint cond, \$300 obo, 818-840-9131
- \*Peavey Black Widow bs cabs, 2x15 & 15x2x10, 18 months old, lks & sounds grt, cost \$350 new each, sacrifice \$235 ea obo, Eric, 818-445-2294
- \*Peavey TK080 bs combo, 80 wmts, gd cond, only 7 months old, Must sell, \$235 obo, Danny, 818-845-1907
- \*Pignose practice amp, xint cond, also Pignose 30/60 amp, together, \$50, 818-784-5743
- \*Soldano Series II SP77 pre amp, \$500, Tubeworks Int'l, \$250, 818-776-8827, 818-996-4019
- \*Soundtracs 24x8x16 console w/lx sends, 3 band EQ, 40 chnl on midxdown, grt English sound, \$3200, 310-477-0397
- \*Tubeworks stereo pwr amp, \$350 obo, Mid-70's hi watt, 50 wt 1/2 stack, \$600 obo, Vox Pathfinder, early 1960's, xint shape, \$325, Gene, 818-504-4128
- \*Vintage Music Man amp, 130 wmts, gd cond, \$295, Larry, 818-769-5508
- \*Yamaha 112" 75 wtt combo amp, \$150, Aaron, 310-202-9032
- \*Yamaha guit amp for sale, 2 1/2" spkrs, Celestion, 100 wts, \$175 sacrifice, Maurice, 818-980-0233

### 3. TAPE RECORDERS

- \*API 5150 modules, brnd new, mic pre's, 4 a board, \$650/ea Also API 512's, similar to Lunchbox unit, \$450, Mark Miller, 818-772-7726
- \*Fostex M80 8 trk recdr & Fostex 450 model mixer, Mint cond w/papers, \$1300 both, will separate, 818-783-5507
- \*I have tired rubberbands, they don't work. Pls fix my 4 trk & I will sing on your proj or clean your house/studio. Taz, 313-665-8703
- \*Tascam 688 mult trk recdr, in box w/clean warranty in your name & mnt too, \$2410, Nagila, 310-474-7774
- \*Tascam Porta One 4 trk, gd cond, low hrs, \$215, Bruce, 818-559-2252
- \*Tascam Porta One, mint cond, 4 trk recdr, \$310 obo, Santa Monica area, 310-395-0984

### 4. MUSIC ACCESSORIES

- \*Alesis HR16 drn machine, xint cond, w/mnl, \$175, Bill, 213-651-2241
- \*Anvil light cs for Fender Concert amp 26 1/2 x 21 1/2 x 14 1/2" whvy duty casters, used once, \$175, Charles, 818-766-0876
- \*Boss DD-2 digital delay, \$100, CE2 chorus, \$40, DOD FX10 pre amp, \$35, All xint cond, 213-667-0798
- \*Boss ME5 gut fx pedl, \$225 obo, Aaron, 310-202-9032
- \*Boss RX-100 reverb box, real spring reverb, can pan from chnl to chnl, incredibl reverb sounds, gd for home stereo or live music, \$125 obo, 818-382-7925
- \*Boss RP-1, brnd new in box, perf cond, w/warranty, \$375, 818-702-0737
- \*Fender Bullet pickup w/ harness, white pickguard, 2 Fender hmbckng p'u's w/coilpats, all wiring, swtchs, knobs comp, \$50, 818-780-4347
- \*Martin Magnum 1600 smoke machine w/remote, \$575, Musical assault platform, 4 x 4 1/2 x 18", pin spot in cage plyr w/light beams, \$425, Matt, 818-788-3137

- \*Mc, IM66, superab vocal mic, paid \$140, can be yours for \$60 obo, 818-368-1315
- \*Monitor spkrs for sale, 100 watt 3 way spkr, Yamaha Concert series, NSA35A, \$150 firm or will trade for Alesis gear or like, Gordon, 213-653-8157
- \*MX8 6x8 Midi patch bay & processor, xint cond, \$200, Eric for guit, \$80, 818-783-5507
- \*Roland Hush IICX stereo reduction unit, xint cond, \$200, 818-840-9131
- \*Opode Vision seqnr, latest version, 1.31, Full mnt avail, Price, \$200, Dave, 310-451-4538
- \*Reverb unit, Realistic, red swampy, like new w/pwr supply, \$35, 818-902-1084
- \*Rocktron Hush IIX, 1/2 rck spc, single chnl noise gate, \$100 for guit, \$80, 818-783-5507
- \*Rocktron IntelliTrix stereo signal processr, in box w/clean warranty in your name & mnt too, \$730, Doug, 310-306-4898
- \*Roland MC300 seqnr w/built in disc drive, cost \$700, still in box, can be yours for \$450 obo, Paul, 818-368-1315
- \*Roland RSP550 digital signal processr, new in box w/mnt & warranty, \$840, Gilbert, 213-962-6223
- \*TC Electronics 0144 remote contrlr floor pedl for TC 2290 digital delay, \$150, 310-477-0397
- \*Toa D4 4 chnl stereo mixer, rck mt, Midi thru box, many inputs & outputs, \$200 obo, 310-842-8752
- \*Yamaha SPX900 multix unit, xint cond, incredibl sounds, industry standards, \$300, Roland GPB multix fx unit, vast sound capability, \$325 obo, 310-289-4532

### 5. GUITARS

- \*'76 Fender Precision bs, factory natrl finish, \$420, Fender Squire Precision bs, red w/maple neck, w/Fender gig bag, \$145, 818-780-4347
- \*'86 Jackson Soloist w/afrem, routed, HSC, \$650, 310-538-0798
- \*1989 Schecter Tele, mint cond, cost \$1600 new, \$800 obo, 310-395-0984
- \*2 Carvin B220's, 1 white, 1 black, Gold hrdr, Kaylor, Dbl hmbckrs w/coil splitters, 24 frets, Vry gd cond, \$300/ea, Doc, 818-980-4685
- \*36 fret Washburn Challenger gut, neck thru, scalloped body, custom colors plus trem & EMG 89, \$300 obo, Steve, 818-761-3620
- \*5 string fretless bs w/forest green body, EMG p'u's, \$900 obo, 818-753-0304
- \*Bs w/EVIG p'u's, lks grt, sounds grt, pro, \$220 w/ics, Lv msg, 310-823-2658
- \*Carvin LB75, black, 5 string bs, active elec, 24 frets, paramic EQ, immaculate cond, \$700, 818-563-3811
- \*Fender Jazz bs, new edition, xint cond, \$450, Tony, 818-888-5236
- \*Fender Precision bs, sunburst, rosewood neck, really nice cond, orig w/ics, \$500, 67 Mustang bs, candy apple red, orig w/matching head stock, w/ics, \$500, 818-382-7925
- \*Fender Strat, black w/Create 25 wtt combo guit amp & Boss TU12 chromatic tuner, Comfort strap & guit stand, all brnd new, \$450 obo, Paul, 818-368-1315
- \*Fender Strat, Eric Clapton signature model, 1989, custom color, electric grain metal flake, orig, incredibl range of sound, Active sensor p'u's, grt cond, \$800 obo, 310-289-4532
- \*Gibson Les Paul Deluxe, 1973 goldtop w/oric cs, \$600, 818-763-8669
- \*Gibson Les Paul flame top, reissue, hand picked by Gibson for music store owner, Beyond words flame, mint cond, \$2700, Richard, 714-489-9292
- \*Harner 5 string bs, handmade, Precision body style, protyle, mahogany body, abony fretbd, estimalgd worth over \$4000, Must sell, \$875, Matt, 310-207-2923
- \*Hired HS, cedar top, rosewood sides & back, gd cond, \$550, Call after 5 pm, 714-985-9147
- \*Ibanez RG750 charcoal colored, gunmetal grey hrdr, EMG's, shark tooth inlays, HSC, \$550 obo, xint cond, 310-842-8752
- \*Kono classic gut, Brazilian rosewood side & back, cedar top, HSC, \$750, Seth, 310-436-7427
- \*Martin D35 1975, in xint cond, rosewood construction w/invisible Martin ply, Beautifl sounding w/blue Martin cs, \$1200, 213-667-0798
- \*Ovation 12 string, brnd new, w/ics, \$600 obo, 213-856-3997
- \*Ovation Deacon solid body 12 string, Less than 400 made, \$500, Ted, 310-923-2547
- \*Spector bs, black w/black tuners, beautifl mint cond, neck thru body, \$700, 818-783-5507

## 24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., JULY 8, 12 NOON

- \*Strat style Yamaha, 2 hmbckng p'u's, locking trem, \$145, Randy Rhodes shark fin Flying V style Formula 1, locking trem, w/HSC, \$165, 818-902-1084
- \*Yamaha Pacifica Strat, white w/Rose, 2 hmbckrs, 1 single coil, brnd new w/ics, \$285, Al, 818-964-2212
- \*Yamaha RGZ 321P gut, 3 p'u's w/locking trem & brnd new, never plyd, \$350 firm, Roger, 805-286-3616
- \*Yamaha SE312 red elec guit, nice cont w/leather gig band & extras, \$200 or trade, 310-473-8115

### 6. KEYBOARDS

- \*Kurzweil K150 multix timbral sound module, \$350, Vic, 213-755-6942
- \*Roland 88 key elec piano, mint cond, \$1200, Larry, 818-769-5508
- \*Roland Axis Midi keybrd contrlr w/anvil light cs, mint cond, \$500, Doug, 310-306-4898
- \*Roland D20 multix timbral linear, multi trk seqnr, like new, home use only w/Roland mnt, Alexander Publishing expanded mnt & cs, \$950, 818-988-8660
- \*Roland D5 polyphonic synth, Xint cond, almost new, Many pro sounds, 5 oct. Instruction book, \$375, Aaron, 213-464-9236 x 217
- \*Sequential Circuits split 8 big fat analog sounds, grt to ply, will sell \$325 obo, 213-962-7175

### 8. PERCUSSION

- \*14, 16, 18, 20" Paiste cymbals for sale, \$300 for all, 310-834-2068
- \*6 pc rck set, CB700, Gibraltar dbl bs pedl, 2 crash, ride, splash, \$800, Jeff, 213-386-7374
- \*HSC D4 rck rim drm module, new in box w/mnt & warranty, \$375, Gilbert, 213-962-6222
- \*Black Sonar drm set, 224 bs drms, 13, 14, 16, 18" toms, w/cs, \$1200, Ed, 213-848-7025
- \*Gretsch 6 pc, 1979, classic, in perf cond, pearl white w/Ludwig pedl, cymbal hrdr on rollers included, \$1150 obo, Beeper, 10 am to midnight, 818-719-5918
- \*Paiste full crash 18" signature series cymbal for sale, \$250, mint cond, 310-854-6300
- \*Sequential Circuits Drumtracs drm mach, several fof, separate outs, lots of extra custom chips, \$225, 310-477-0397

### 9. GUITARISTS AVAILABLE

- \*#1 AAA guit plyr avail, 25, pro, skg 1 guit band, Intl Zep, Crowes, No flakes, no bull, Call now, Skg blues based HR band, 818-345-1966
- \*#1 pro lgd guit, bckng vocs, gd lks, own style, 3 strds, rck, endorsemnts, wnts signed or money making groove HR band, 818-575-1276
- \*#1 Texas blues/rck boogie BS guit, 22, w/low slung Les Paul, avail for HR/HM sound, 213-871-6801
- \*100% pro guit for 100% pro sit only, Page, Richards, Walsh, Hendrix, Harrison, etc, 310-470-7187
- \*20 w/altmty guit lkg to JF & R&R band, Have Irnspp & equip, Intl Sabbath, AC/DC, Nirvana, 310-450-8714
- \*22, lgd, to JF band, Image, theatrl, cymbal & Intl, Intl Van, DiMarino, Eddy VH, 818-347-3116
- \*2nd guit avail to JF HR/HM band, Grt gear & lng hr image, Pro only, Intl Badlands, Scream, 818-786-1649
- \*Aggrsv lgd gut sks pro HR prj, I have pro gear, pro exp, lng hr image & the drive to make it, Gary, 818-888-6015
- \*Aggrsv lgd gut, 26, new in area, wishes to meet & ply w/bands or individuals, Origs, covers, blues to metal, Gene, 818-504-4128
- \*Creative, soulful guit w/15 yrs exp skg musicians or bands who love music, Intl Hendrix, Grateful Dead & improv & going touring, 310-428-0179
- \*Exp pro guit capable of any style or sound you desire, Everything & anything, Avail for paid sits, 818-705-4729
- \*Former Id voc of Ruby, Rockfells sks guit for new proj Beatles, Cure, C. Trick, Ride, Blur, Young lks a -r, Mykll, 818-980-6524
- \*Groove & grind, Pro HR/HM guit w/killer lng hr image, chops, snags & maj labl connex sks band w/same, Pros only, Doug, 310-371-0579
- \*Guit avail for R&R band w/ll of southern soul, Petty, Replacemnts, Dramarama, Jeff, 818-764-6554
- \*Guit avail for recrdng & demos, All styles, Pro sits only, Vic, 213-757-3637

# FREE CLASSIFIEDS

-Guilt avail for wrkg sit. Featured on Shrapnel Rec's. Appeared in US & Euro mags. 213-463-1840  
 -Guilt avail. Seasoned pro. Beck, Biggins, Clapton Intl. Willing to wrk. Lkg for right blend of professionalism & fun. Pete. 818-831-9958  
 -Guilt lkg for band w/ra little blues, a bit of funk, some HR, some ltnl. Rich. 818-243-7784  
 -Guilt lkg for Paul, George & Ringo to J/F Beatles look-alike, sound-alike band. Joe. 310-217-7533  
 -Guilt ndd for orig, modern rock band. Pro sit w/pending gigs & solid industry contacts. Exp pros. pls. PH. 213-876-726  
 -Guilt sks estab, meold, metal band. Xceptnl plyr, wrth, showmn w/vocs. exp. very lng hr image, killer gear & pro att. 310-323-3687  
 -Guilt sks HR band. Exp & pro gear. Intl Skid, Lynch, Kenny. 714-367-1712  
 -Guilt sks musics w/vison, dedictn, lng hr image, for progrs HR band. Intl Litson & Rabin. 818-985-3076  
 -Guilt team lkg to J/F band. Lnts, lnt & equip. Intl Skid, Sabbath & O'Ryche. Brian or Greg. 818-761-1706  
 -Guilt wrts to start band. Intl Metallica, Infectious Grooves, Fates, Primus, Ministry, Keth. 818-990-0390  
 -Guilt, 23, L/R, killer image, chops & equip. Wishes to J/F sleazy, speed metal band. Intl Pantera, Ratt, new gnt. 213-461-0401  
 -Guilt, L/R, sks orig rock act w/rd crml edge. I have grt chops, equip & att. Pros only. Jeff. 818-980-8307  
 -Guilt, lng straight jet black hr, skinny w/killer lks, snags &

bkgrnd vocs sks band. Intl P.B.Floyd, old Ratt & old Poison. 818-332-2182  
 -Guilt/ld voc, also dbls on keybrds & bs, avail for wrkg T40 or cover band. Modern image. Wrkg only nd call. Mark. 213-853-8175  
 -HR guit avail, 22, dbls on gritty ld vocs w/range, to form altrmv, blues intl band w/90's image. Pager #310-319-9027  
 -HR guit/wrtr avail. 10 yrs touring exp. Bckng vocs. Xtrmly lntd plyr. Exp pros only. Bob. 310-868-6914  
 -Intl VH, Zep, Beatles, Queen, Sabbath, Pro gear, image, xntd demos & press. No fusion. Pros only. Joey. 310-869-1000  
 -L/R guit/sngwrtr, lull of desire, dedictn & energy, ready to join band w/rdhrsl spc, ready to gig. Intl Zep, Rush, Metallica, Conrad. 213-255-7562  
 -Ld guit, 24, w/thick sound, sks rocking proj. Charlie. 818-353-7075  
 -Les Paul Marshall ld guit plyr/sng/wrtr. From blues to meold HR. Brad. 213-656-5227  
 -Musien, xnt vox. J/F srs grp effort in mind expanding pop. Substance over style. Intl by Costello, XTC, Beatles, Grateful Dead, etc. Glen. 818-508-5282  
 -Old dog guit w/vocs sks band &/or musics to form one. Marshall equip'd, hr & trnsp. Our music or theirs. P.Stone. 818-240-0274  
 -Pro guit w/image, chops, gear & trnsp avail for outrageous, loud, out of control crml rock band w/mgmt. 818-787-2069  
 -Pro ld guit w/aggrs Euro HR/HM style avail for pro band. Intl Michael Shanker, Gary Moore. Brian. 818-762-5445  
 -Pro ld guit/sngwrtr w/grt image sks crml metal band, ready to showcs & gig. Pro acts only. Johnny. 818-762-8681  
 -Pro pwr metal guit, 25, lkg for pro, pwr metal band. Intl anything from Beatles to Slayer. Very srs only. Brian. 818-752-3188  
 -Pro seasoned guit, meold, progrs HR ala VH, Dokken, from ballads to HR sngs. Michael. 818-786-9870  
 -Pwr/classic metal guit to J/F hvy band w/ots of harmony. Intl early Fates, early O'Ryche & Malmsteen. Walt. 213-962-2387

## 9. GUITARISTS WANTED

-#1 exp ld voc J/F radio friendly, mainstream, meold HR. Brother signed maj labl. Have lks, big hooks. Zep, Aero, Crowes. Tommy. 310-836-3713  
 -#1 lefty Strat southern lited rocker, early 20's, w/ conscience, chops & bad att w/ld by ld sngr/guit/wrtr. 213-871-6801

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-100% dedictd guit wtd for grooving rock band. Intl Stones, Aero, Faces, Bowie, Pussycat. Must have young, skinny, white boy image. 213-896-8100  
 -2nd guit ndd for estab. ultra hvy band. Rhythm chops & equip essential. Positive att also a plus. Pantera, Metallica, Rush. 818-563-3811  
 -2nd guit to cmpl band. Integrity, dedictn & emotion a must. Atmosphrc, soull music. Mike. 213-851-9058; 213-466-0513  
 -2nd guit. L/R, sngwrtr a lust. Harmonies a +. Band Intl Ethridge. 10,000 Maniacs, Lone Justice. Marj. 310-662-9312  
 -2nd guit. O'Ryche vein, HR, must sing. 818-892-3970  
 -Adventurous rock act w/lem voc sks versl ld. 60 orgs, arpaqios acous to bluesy groove slammers. Sincere artists only. Your sngs welcome. Tom. 310-288-3562  
 -Altrmv Euro rock band sks guit plyr. Gigs, labl intrst. tour. 310-203-3772  
 -Altrmv guit wtd by voc/sngwrtr to start band. Must be evolved guit who likes using different sound textures. U2, Doors, Floyd John. 310-836-9230  
 -AMERICAN VOOODOO sks hoi, young, Joe Perry, Jimmy Page type id guit. Must be totally cool & plenty of ripping, shredding lks. Skip. 818-982-5993  
 -American indian id guit wtd for San Fern Val based band. Gd lks & att. Style Metallica & Testament. Jonah. 818-981-5776; Ryan. 818-566-8678  
 -Are there any cool altrmv guit out there? Sngr/compr w/ credits into dark, moody, Morrison, Bowie, Cult, Johnny Thunders. No metal or funk. 213-654-3035  
 -Beck, Slash, Innovatv guit soloist w/bkgrnd vocs for progrs rock band. Diffcult sngs for meold axeman. Committd pros. No fusion, speed demons. 4-9 pm. 818-763-5318  
 -Beginnng 2 chord guit w/2 yrs exp wtd by bst. No plyrs skg recrd deals. Intl Sonic Youth, Hole. Danny. 818-845-1907  
 -Bible believing Christian ministry metal band sks 2nd guit. Intl O'Ryche, Metallica, Recon. We have 24 hr lockout rehsl, lnes, Believers only, pls. Jayme. 818-567-6438  
 -Chill, Hendrix style guit for orig. altrmv funk band. Pro level. Must have studio & live exp. Bckng vocs & writing a must. Rob. 310-452-1003  
 -Do you understand Jimmy Page's creatv soul? Hendrix & Gilmore understood gd sngwrtr. Must know modes & have gd ear. Tony. 213-577-1343  
 -Earth breaking, soul shaking, mood making guit ndd now, yesterday and the day before. No BS, it's do or die. Love Bone, Zep, Jane's, U2. 310-478-0543  
 -Euro edged sng/sngwrtr sks guit/sngwrtr to collab on sngs & form band. Intl Curve, U2, INXS & Cure. Trip. 213-851-4891  
 -FAMILY AFFAIR sks soull plyr. Intl Stevie Wonder, Hendrix, jazz & ska. Must wnt to be in a band. Victor. 818-508-7730  
 -Fast, loud & distorted, HM violin band w/orig requests rhytm guit & keybdst. Adam. 310-393-3928

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

-Folk rock, acous elec, sng/sngwrtr/guit sks ld guit for orig band. Intl Van Morrison, Waterboys, Chieftans, Ynglins, Simon. Xnt orig sngs. Eric. 213-662-6538  
 -Food. Way way down. Lkg for guit. Must be sick, must be healthy. Frank. 213-525-1255  
 -Forget the radio, forget MTV, forget the labs. Real rock band forming. Free, Ple, CCR, Beatles, Stones. Anybody lnt? 310-281-5887  
 -Guit & drmr wtd to form creatv & artistic band. Intl Christian Death, Fugazi Primus, Cocteau Riky, 213-856-0889; Art. 213-381-3202  
 -Guit Intl by Jane's, Ministry, Urban Dance Squad, wtd by altrmv, funk, grinding dmr & be team. No metal. Pasadena. Travis. 818-796-4273; Ted. 818-285-8505  
 -Guit ndd for dark, hvy, emotionl band. Simple, hrd hntd, dedictd w/range image. Intl Joy Div, Sabbath, Cure, Jane's & Pixies. 818-981-8901  
 -Guit wedge wtd for twisted trio. EP coming out at end of year. Larry. 818-763-6527  
 -Guit wtd for progrs jazz band. Intl by Brand X, Steely Dan, Dregs. Srs & dedictd a must. Jake. 818-348-6058  
 -Guit wtd for rock band that incorporates rap, Run DMC w/crunch, Beastie Boys w/balls. Pls hr msg. 310-402-2261  
 -Guit wtd to collab with & form slithering, tribal, altrmv band. Intl Bauhaus, Concrete, Catherwall & Bush. Carrie. 818-768-0648  
 -Guit wtd to ply w/real R&R band. Stones, T-Rex, Hendrix. Ndd to cmpl band. Perf att, should sing. Call now. 310-837-2452  
 -Guit wtd to wtd to form combination of soul, rock & funk. Intl include Stones, Meters & Stevie Wonder. Paul. 310-280-0164  
 -Guit wtd. Intl Stones, Crowes, Hendrix, Beatles, Zep. Billy. 805-498-4711  
 -Guit wtd. Showcng, bckup vocs pref'd. Demo tape avail. 818-781-3901  
 -Guit. Are your tired of smelling like team spirit under the bridge. If you are, then this is for you. Intl Mr Bungle, old Faith, Beastie Boys, P-Funk. 818-349-8425  
 -Hot cntry plyr wtd by PEARL, hot cntry duo. Annie. 213-665-4307; Laura. 213-664-0980  
 -Intellignt, dedictd, mid-range. 23 y/o frontm/vrncst sks verll, aggrs guit w/ballsy sound & personality. Intl Bach, Rose, etc. Gavin. 818-244-6737  
 -ZZZ, rock is serious. 3 atmosphrc guits wtd. Stratospheric garage, jazz orchestra is forming. Max. 714-595-6246

## 10. BASSISTS AVAILABLE

-Aggrs, grungy, undergrnd bst avail. 818-821-9615  
 -Broken rhythm section? Pwr groove monsters w/our exp. team for 5 yrs. pro gear & att. sks proj w/commitmt. No drugs! Paul or Rich. 714-774-4889  
 -Bs plyr avail, into dark, gloomy band. Intl Cure. Tommy. 213-469-9569  
 -Bs plyr avail. Lkg for gigs only. Intl Brothers Johnson, Prince, funkadeic. Also luvkv snqwrtr. 310-477-8067

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 ✓ Showcase Upcoming (call)



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24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., JULY 8, 12 NOON

•Bs plyr lkg for HR band that has soul. I have gear, lng hr & wrnt to ply. 818-241-0958  
 •Bs plyr relocating to LA from Las Vegas to join melcd. vocal orientd HR/HRM band. 702-456-4331  
 •Bs plyr, reader, sks paid wrk, toung, recrdng, R&B, jazz, funk, pop, progrsv. Grt image, gd references. 818-509-9565  
 •Bs sololst, new LP w/recrdng co, maj toung exp, lkg for overseas bookings, 1 niters, fill ins, recrdng sits, all styles. Dbl on keys. 213-662-6380  
 •Bst avail, pro, w/vocs. Solid & reliable. Live & studio veteran. Lkg for intrng rock projs, signed or near signed & paid sits only. Phil, 213-876-2726  
 •Bst avail. Pro equip, chops, lks, att. Rock only. Full bands, pls. Richard, 818-753-4970  
 •Bst lkg for wrkg classic rock band. Paying gigs only. No orgs. Steve, 818-782-9246  
 •Bst skg metal band in vein of Love/Hate, Skid, Tango. Have pro equip, image & chops. Chris, 213-876-7172  
 •Bst sks to form KA glam band. All male lineup. I have orgs waiting. Infr/Cue, Skid, etc. Srs only. Hilywd, Roxanne, 213-874-NETTO  
 •Bst/ld voc lkg for wrkg T40 or cover band. Dbls on backing sngs, ld vocs, ld guit. Modern image. Also avail for subbing sits. Mark, 213-653-8157  
 •Bst/sng wrtr w/keybdst sks melcd, cmrcl rock band. I have medium length hr, gear, insps & very srs att. Hilywd area. Bill, 213-876-5092  
 •Bst/voc, 25, killer lks, groove, sngs. Pro sits only. Thin Lizzy, Kbx groove, Sambora voc. Tired of srching. Michael, 805-287-0119  
 •Do you nd a bs plyr in a hurry? Fill ins, live perfrmnc specialty. Reasonable rates. Anthony, 818-782-9205  
 •Frtless bs plyr avail for recrdng & demos. R&B, funk, jazz, hop, rock & rap. Vic, 213-757-3637  
 •Ghetto Boys, Joco Pastorius, Mr Bungle, Sean, 213-850-0929  
 •Male bst & fem keybdst team sks members to J/F tastef, progrsv rock grp. Have image, chops & gear. Infr Rush, ELP. Dream Theater, Sabbath. 818-785-8069

•Pro bst, age 26, from Detroit, sks leather boy glam band. Call for promo now. David Michael, 818-753-1334  
 •Pro, pro, pro bs for pro, pro, pro sit only. J.P. Jones, McCartney, Hamilton, Wyman, Entwistle. 310-470-7167  
 •Seasoned bs plyr sks wrkg blues band. 213-666-2433  
 •The funkist bs man in town w/the following infl, Jamie Jamerson, Larry Graham, Louis Johnson, also very strong ld voc, sks niteclub wrk, tours, studio sessions. 213-871-8055 x 505  
 •World class bst sks touring band. Ron, 213-874-8161  
 •World class bst, strong bckng vocs, state of art gear, rock image, lkg for signed or paid sits. Groove, chops, taste, team plyr. Tad, 310-391-0726

## 10. BASSISTS WANTED

•#1 ace vocs/wrtr/showmnn extraordinary, smoking, sassy, ballsy style w/prmo sms of humor. Visualizing 90's creation. Pantera mts Presly in Tinseltown. Tim, 213-464-5594  
 •#1 bst, early 20's, w/sns of humor & melody wtd by singr/guit to create band for new, altrntv, hvy rock music. 213-871-6801  
 •1 bst wtd by WILD & SACRED, young, orig bluesy rock band w/killer matri, grt image, 24 hr lockout, labi intrst & upcmg gigs. 213-874-3113  
 •100% dedictd bst wtd for grooving rock band. Infr Stones, Aero, Faces, Bowie, Pussycat. Must have young, skinny, white boy image. 213-896-8100  
 •2 guit & drmr nd bst in style of Dokken, O'Ryche, Grt White. Have orig tunes. Nd grooving bst. Brett, 213-662-7106  
 •2 guit forming pop/rock band w/matri ala Crowded Hs, Squeeze. Sks bst w/pro abil, att & equip. Vocs a+. Chris, 818-989-0840

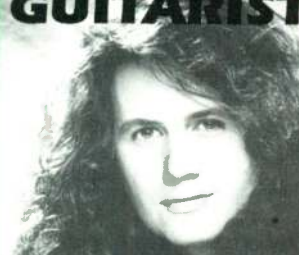
•A bs plyr ndd for immed replacemnt studio & gigs pending. We have strong tunes. You nd cool image & play agrsv. 213-464-7579  
 •A gd bs plyr ndd by melcd cmrcl HR band. Infr Dokken, Whitesnake & O'Ryche. Bckgrnd vocs a+. We have mgmt & labi intrst. Billy, 213-463-9710  
 •Almost signed pop/funk band nds bs plyr immed. Under 25. Gd lks, Bootsy Collins lingers mts Mark King thumb. 818-546-3844  
 •Altrntv bst ndd to build grp, under 25 w/personality & simple harmonies for uniq HR sound by guit/voc. Steve, 818-761-3820  
 •Altrntv Euro rock band sks bs plyr. Gigs, labi intrst, tour. 310-208-3772  
 •Altrntv HR act, LIFE & TIMES sks creatv, energetic bst. You have 5 string Music Man sound. We have mgmt & upcmg overseas shows. Anthony, 818-782-9205  
 •Altrntv rock band, MODERN MYTH, sks bst. Moody to agrsv matri. Exp only. Bowie, Cure, Echo. 310-652-6747  
 •Altrntv rock w/diverse sound, bluesy guit, lyrics wmsg, strong rhythm & percussn. Last gig, At My Place. Currently recrdng in 24 hr. Pro att & abil. 213-913-3474

•Angry, hrd core metal band w/conncx nds dedictd bst. Infr range from Slayer, COC, Agnostic Front, Geezer Butler, Rollins Band. Jason, 818-249-0012  
 •Are you a hot bst wrgr lkg? Do you have ambition far beyond those you wrk with? Maybe write or sing? Paul, 213-467-5413  
 •Altrn bs plyrs. If you are a dedictd plyr & are srs about your music career, then join our up & cmng LA proj. Gd att a must. Steve, 714-992-2086  
 •Black bst wtd for band/CD proj. Rollins Band, Bad Brains, 70's funk jazz. Black plyrs only. Don't call w/out knowledge of these bands. 213-931-9095  
 •Bouncy, funky, rock bst wtd immed for orig band. Pro att & insps a must. Alex, 310-313-0566  
 •Bs plyr for bluesy rock band. Infr U2, Crowes. Must be dedictd team plyr, creatv, emotional, motivd. Rehrl spc, labi intrst, orig sngs. 818-766-7976  
 •Bs plyr ndd for R&R band. Covers & orgs. Overseas tour pending. Must be versfl. Al, 818-772-2280  
 •Bs plyr ndd to form HR grp w/x-Kodiak members. Have sngs, rehrl spc & dedicdn. Bart, 818-709-5046  
 •Bs plyr wtd for altrntv rock band. Infr Peppers, Jane's, Rush, Trav. 310-820-0172

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-Bs plyr wtd for lute, guit & drm combo. Standup a +. Infl Tully, Floyd & Bnubek. Seth. 310-463-7427  
 -Bs plyr wtd for HM/HR band. 24 hr studio, lab/instr, club dates. Beaver. 310-696-1936  
 -Bs plyr wtd for orig movie soundtrk scores. No demo, don't call. 310-827-1679  
 -Bs plyr wtd for roots rock band. Elec or prog/welcme. Infl by Kentucky Headhunters, Waylon Jennings, Willie Garth, rockabilly, punkabilly, funkabilly or bronco billie. Jeff. 213-654-1652  
 -Bs plyr wtd for speed metal band. Infl Pantera, COC, Metallica. Xint equip & dedican a must. 310-945-3272 or vms. 714-850-0352  
 -Bs plyr wtd to compl Beatles band. Must be affluant in all McCartney licks & vocs. Look alike helpfl. Neil. 818-789-0706  
 -Bs plyr wtd who knows his bcs for orig, progrv rock band. J.P. Jones, Geddy Lee. Vocs a +. Rob. 818-249-0738  
 -Bs plyr wtd. Exp w/ckgrnd voc abil. Must know the Lord. Darryl. 310-422-2129  
 -Bs plyr wtd. Must have tmosp. Steve. 213-342-8753  
 -Bs plyr wtd. Orig HR band. Grrt att & lk a must, voc abil ndd. Call for audn. Tony. 818-769-1450  
 -Bs plyr. cover rock band, grrt pay. Ted. 213-876-0818  
 -Bs plyr/kybdst nnd immed for signed band. Pros only. Styles U2, INXS, Fleetwood Mac. Eric or Jeff. 818-890-6632  
 -Bs wtd w/vocs, sngwrng abil a +. Altrmv band, fem voc. Infl from Rush to Lush. Raneh. 818-505-8108  
 -Bs drmr team wtd by snglr, guit plyr, sngwrng team for straight ahead HR band. 818-244-8620  
 -Bst for hi energy dance/rock band. Must dbl on keybrd. Missing Persons, Jane Child, Dead or Alive. Must have equip, sngwrng, secong abil. Rob. 213-876-2294  
 -Bst nnd for estab ultra hvy band. Infl metal & some progrv. Equip a must. 818-563-3811  
 -Bst nnd immed. Infl Replacemts, Big Star, Bowie & T-Rex. Bckng vocs a +. Tim. 213-467-6601  
 -Bst nnd. Old S'Garden, Badtrains. Big wrk, death, nll. Jamie or Michael. 213-342-0030  
 -Bst w/bckgrnd vocs wtd by org, altrmv, college, undergrnd band. Have demo, ready to gig. Smiths, U2, REM, M.Oil. Dave. 818-708-9171  
 -Bst w/bckng vocs wtd for altrmv band. We practice in

Valley. Infl Smiths, REM, M.Oil, Mike. 213-660-3938  
 -Bst w/vocs nnd for pwrfl funk/rock orig proj. No smokers or drugs, pls. Steve. 310-371-6744  
 -Bst wtd by all orig HR melde band. Must be srs, have equip & image. We have restrl spc. Earl. 310-952-9624  
 -Bst wtd by guit & voc team. S'Garden, Zep, Jane's. Pro att a must. 310 area code only. 310-394-1457; Trey. 310-820-0172  
 -Bst wtd by hvy, grooving, progrv band w/kl a matr & maj connex. Infl Hendrix, Rush. If you have similar, call us. 818-881-6362; 818-980-2904  
 -Bst wtd by orig pwr trio. Infl Hendrix, Peppers, Nirvana & Ramones. Over 25, pls. Gear & tmosp a must. Gigs pending, restrs LAX area. Eric. 310-674-4007  
 -Bst wtd by R&R band. No metal, no altrmv. Must be willing to wrk. Infl range from 60's, 70's and early 80's. Troy, after 7 pm, 818-783-5192  
 -Bst wtd by snglr/sngwr for pop/rock band. Infl include REM, Smitherenses, early Beatles, Michael Penn. Dave. 818-848-7810  
 -Bst wtd by THE VEIL. Moody, psychdcl, pwrfl, atmospic, tribal music. Infl Murphy, Sisters, Mission, Cure. Must have pro equip & tmosp. Steve. 818-609-7107  
 -Bst wtd for blues/rock based boogie band. Vocs pref'd. Mike, after 6, 818-892-4016  
 -Bst wtd for hvy, progrv, melde rock grp w/intense sound w/likes of Hendrix, Rush, early Sabbath. Dedicat, equip & tmosp. Srs only. Jay. 818-881-6362  
 -Bst wtd for KROQ style band. Infl Cure, P.Furs, Brian. 310-316-1951  
 -Bst wtd for orig band. Infl Beatles, Velvets, Talking Heads, Pixies. 23-28 v/dio desired. 213-467-8679  
 -Bst wtd for pro recrdng & tour act. Srs pros only inquire. Craig. 310-470-9385  
 -Bst wtd for R&R band. Infl Duff & Nikki Sixx. 213-957-0633  
 -Bst wtd for star quality rock act. Black or white straight hr image. Infl Tango, Crua, LA Guns. Must have image, equip, dedican. 818-831-9129  
 -Bst wtd to J/F, enhance soul/rock band for live, studio, w/exp fem voc/wrtr. J.Joplin, Crowes, Janine. 310-281-7464  
 -Bst wtd, must ply all styles. Must read well & sing bckups for c/sls band. Gd pay, steady wrk. 818-895-2370.  
 -Bst wtd. Infl Stones, Crowes, Hendrix, Beatles, Zep. Billy. 805-498-4711  
 -Christian id gut sks bst for band in the likes of Ozzy, Skid, Wharrat & Slaughter. Brad. 310-672-4544  
 -Creatv, Intellignt lastfl for rock band ala Henley, Gabriel, Floyd & Journey. This is a class act, no beginners, pls. 818-780-9039  
 -Creatv, progrv, HR bst to J/F band in styles of Rush, Yes, Saga, etc. No cmrcl HR. 818-985-4002  
 -CRYP TO RCHILD sks sold & dependt bst into Jane's, Cure, Spiders From Mars, Red Temple Spirit. Edward. 818-994-2596  
 -FALLEN ANGEL nds simple bst for HR, fem fronted band. Srs, dedican, att. Image. T-Rex mix Metallica. 310-275-8007  
 -Fem bs plyr wtd. Infl Zep, Hendrix & Jane's. 818-782-0369  
 -Folk rock, acous elec, snglr/sngwr/guit sks bst for orig band. Infl Van Morrison, Waterboys, Chielians, Young Simon. Xint orig sngs. Eric. 213-662-8538  
 -Folk, Way way down, lkg for bst. Must be sick, must be healthy. Frank. 213-525-1265

-Forget the radio, forget MTV, forget the labs. Real rock band forming. Fieg, Pie, CCR, Beatles, Stones. Anybody in 110-21-5691  
 -Groove in the pocket bs plyr wtd for HR groove proj. Jimmy. 213-957-2537  
 -Guit & voc team currently finishing recrdng proj. Sks dedican to plyr to form hi energy 90's live band. Gd bckng vocs a must. Infl Heart, Giant. 310-973-2867  
 -Guit & voc wtd/rng from HR to HM to altrmv to 70's ballads w/nts hrd driving bs, drms & vocs. Chris. 714-848-8710  
 -HELL ON EARTH sks bst. Infl Danzig, Sabbath, Robert. 213-666-9365  
 -Is your soulfirely genle? Is it hungry to create something of value? Daniel. 310-399-4715  
 -Keith Richard's atty + mgrt Strong wrtr/vocs w/stage presnc, sks botomy, driving bst suitable image. Some infl include T-Rex, O'Boys. 213-469-3459  
 -King Crimson fanatik wtd by band w/ingers in the proverbial pie. Pref voc abil & pro gear only. HORRIBLE CURTAINS. Mike. 818-247-7134; John. 213-882-6970  
 -Lithium superstar sks gloom, doom bs plyr to perform sngd out psucho sngs. M/F. For more info, page 213-883-8348  
 -MALCOLM BLISS sks creatv, melde bst for altrmv band. Tired of the same old thing & crave something new? Cindy. 818-764-8239  
 -Mature & creatv bst wtd for estab So Bay orig. Motels mns Crowded Hs at Zep's place. Mule. 310-542-5141  
 -Nd purple bst for funky new band. Jeff. 213-353-0740  
 -Onho band skg bst for Mid-West tour. Supporting debut album. Current BAWK w/rgn a prodr. Infl Beatles & Jane's. Nd image & exp. 216-928-1847  
 -OUTLANDOS DEL SOUL sks bst. Bad Co, Molown, Grand Funk, passion, direction, soul. Send promo to 1420 N Sierra Bonita #204, LA CA 90046. Paul. 213-874-0642  
 -Pro act forming. Sks creatv & responsl muscians only. R&R ala Journey, Foreigner, Genesis. Tom. 818-891-7956  
 -Pro altrmv band consisting of 1 fem snglr/sngwr, psychvic viola, male guit & cello, sks intrstng, energetic bs plyr. Infl imagination. Danski. 818-222-2463  
 -Pwr metal band sks bst. Nd a hybrid of Tom Arrea & Geezer Butler. Have own restrl & connex. Mike. 818-765-2808  
 -R&R band sks bst. Infl Cure, Kiss & Aero. Lkg for bst w/ dedican, equip & understanding of what it takes to make it. Randy. 818-842-3448  
 -Rock band, JERKY & HYDE, auding bsts. Necessities, flrt, suitable equip, desire, tmosp. No drugs. Pref mainly finger plyr. Straight forward decant att. Doc. 818-980-4685  
 -ROCKINGHORSE sks bs plyr immed. We have mgmt & labl intrt. Infl Dokken, Whitesnake, O'Ryche. Bckgrnd vocs a +. Ken Snyder. 213-463-9710  
 -RON McROY BARK w/rgn rock band, nds bs plyr w/ vocs. Ron. 213-852-0186  
 -SHAMELESS, melde rock band. sks bs plyr. Aero, Crua, Crowes infl. Lng hr & vocs a must. 310-376-6238  
 -Snglr/sngwr, guit/drm team sks bst for showcngs. Retrs once per week, learn 10 sngs, gig in August. Sean. 310-453-7736  
 -Surr/garage band nds bs plyr. 310-839-4968  
 -Totally pro bst wtd for cmrcl metal proj w/upcmng worldwide CD. Lks, chops & dedican a must. Don't waste my time. 818-506-6423  
 -Twisted bst nnd for altrmv, groove orientd, grind, punk, thrash, hrd core, R&R, techno rave exp. No beginners, pros only. Chris. 213-664-4987  
 -Ultimate band of 90's sks solid, creatv, hvy groove infl bs plyr. Kevin. 213-467-3375  
 -Upright bst to bckup fem voc for coffee house perfrmcs. Larisa. 310-438-8639  
 -Very tntd pro bs for orig psychvic vintage progrv proj. Have gd eq & even better att. No slap/funk masters. Tony. 213-957-1343  
 -Wtd, bs plyr for orig proj. Upcmng gigs. Steve. 818-344-6778  
 -Young, deeply moted bst. Infl J.P. Jones, Chas Chandler, Tim McKegan. Mick. 213-653-4551

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

-Fem kybdst/sax plyr w/oumg, recrdng, club exp, sks wrkng grp. 213-851-4544  
 -Kybdst avail for sessions, studio, live, tours anywhere, own gear, tmosp, bckng vocs, access to other muscians. Burt. 213-957-2778  
 -Kybdst avail for wrkg weekend st or sub wrk. John. 818-309-4319  
 -Kybdst lkg for wrk. Sghtl reads very well. All styles. 818-509-2689  
 -Kybdst sks estab band. Infl Cure, Twisted Fate, Siouxsie, Lush, Peter Murphy. Srs only. Ken. 818-352-9728  
 -Kybdst w/new equip, pro gear, sks pro. Has album credits. Lkg for overseas sfts, 1 niters, fill ins. All styles. Has samplng capabilities. 213-662-6380  
 -Kybdst, sngs, wrtes, Yamaha sound designer, all the toys, sks signed, soufl, pop/rock act w/fem snglr. Dave. 714-770-2951  
 -Ld voc/kybdst avail for free concerts, convalescent homes, shelters for the abused, AIDS & children. Styles R&B, T40 & oldies. 213-871-8055 x 505  
 -Pianist/snglr/sngwr w/2 albums avail for band w/maj labl deal only. All styles. 818-789-9211  
 -Pro rock kybdst/wrtr skg srs pro. Sflr offers, chops, gear, equip & matr. Wrk/w/many signed acts. Styles O'Ryche to Stevie Wonder. Greg. 818-761-4974  
 -Snglr/kybdst avail for cover band. Sngcng, samplng, recrdng & video exp. Wayne. 310-534-5595  
 -Slamming kybdst avail for studio wrk, demos & live stage shows. Cool Chris. 213-766-3112  
 -Vsrst kybdst/pianist w/occs & sght readng skills sks lkg T40 for all hotels, weddings, Vegas, etc. Rob. 818-980-2603

## 11. KEYBOARDISTS WANTED

-#1 LA's top drawing orig R&B act w/grt following sks super lynch, multi kybdst w/all the srs sounds. Babyface, Luther direction. Steve. 818-344-3816  
 -About time, we've been waiting, M/F kybdst wtd for orig music band. Melde pop, rock, jazz, R&B. Synth, piano, rock & jazz vox'ngs. Zada. 213-467-2646  
 -Altrmv Euro rock wtd sks kybdst plyr. Gigs, labl intrst, lkg. 310-208-3772  
 -Cmrcl rock band w/abl intrst nds dedican team plyr. No egos. Infl Bad Co, Crowes, Roger. 805-266-3616  
 -Dynamc kybdst/plyr nnd for bluesy rock band ala Stewart, Russell, Preston. Should be dedican team plyr. Tommy. 818-766-7876  
 -FAMILY AFFAIR sks soufl plyr. Infl blues, early Stevie Wonder, jazz & ska. Must wnt to be in a band. Victor. 818-508-7730  
 -Fem kybdst/snglr/sngwr for Christian contmry R&B band. Infl Whitney Houston, Mariah Carey, Anita Baker. 818-774-0756  
 -Fem snglr/poet, Annie Lennox type vox, sks creatv, mature kybdst for orig music w/nroie feeling. New age w/ edge. Vance. 310-392-5765  
 -Funky, rock kybdst wtd immed for orig band. Pro att & tmosp a must. Horn & string sound pref'd. Alex. 310-313-0509  
 -Guit & voc team currently finishing recrdng proj. Sks dedican kybdst to help form hi energy 90's live band. Gd bckng vocs a must. Infl Heart, Giant. 310-973-2867  
 -Is your soulfirely genle? Is it hungry to create something of value? Daniel. 310-399-4715  
 -Kybdst for top melde rock band. Sng vocs a must. 310-399-1803  
 -Kybdst wtd for 70's funk/90's hip hop act. Infl Parliament to Zep. Industry intrt already. Tobias. 213-463-9475  
 -Kybdst wtd for agrvss, hi energy, dance/rock band. Missing Persons, Jane Child, Dead or Alive. Must have equip, sngwrng, secong abil. Rob. 213-876-2294  
 -Kybdst wtd for classchy infl HR, Dokken, TNT, Rising Force. Must hvae lng hr & pro demo. Nnd. 818-980-2472  
 -Kybdst wtd for orig movie soundtrk scores. No lape, don't call. 310-827-1679  
 -Kybdst wtd for R&R band. Brad. 818-892-3079  
 -Kybdst wtd for real R&R band. Honkytonk to blues to now. Should sing. All orig. Perf sit. Call now. 310-837-2452  
 -Kybdst wtd, Orig HR band. Voc abil, grrt att & lk a must. Call for audn. Tony. 818-769-1450  
 -Kybdst/ba/ba sngwrng for signed band. Pros only. Styles U2, INXS, Fleetwood Mac. Eric or Jeff. 818-890-6632  
 -Kybdst/voc wtd for wrkg secong trio. We have gigs & make money. Steve. 818-246-3593  
 -Kybdst plyr wtd for Christian contmry R&B band. Infl Luther, Stevie Wonder, Anita Baker. Houston. Steve. 310-828-7077  
 -Kybdst/pianist wtd for orig progrv rock band. Rush, Yes, Floyd, Journey, UFO. Vocs a +. Rob. 818-249-0736

## 11. KEYBOARDISTS AVAILABLE

-Fem kybdst & male bst team sk members to J/F tastfl, progrv rock grp. Have image, chops & gear. Infl Rush, ELP, Dream Theater, Sabbath. 818-785-8069  
 -Fem kybdst, R&B, jazz, T40, pop, standards & more. Exp plyr, bckgrnd vocs, some ld. Sks paid wrkg sit already in progress. 2-3 niters. 818-784-2740

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•Ld keyboardist/voc, xpressv, progrsv, pro le Wakeman, Walsh. Send tape, photo, bio to PO Box 3162, Burbank CA 91508.  
•M/F keyboardist wtd for orig music band. Meldc pop/rock, jazz, R&B. Versil & ltrnd. Synth, piano, rock, jazz vox ngs. Harmony vocs a+. Zada, 213-467-2648  
•Male voc/lyricst sks enthusiastic collab/keybdst to produce/arrange dance trks for demo ala Jam & Lewis, C+C. Mutual support pref'd. Scott, 818-247-9275  
•Nd purple keyboardist for funky new band. Jeff, 213-353-0740  
•Pianist/keybdst wtd to backup fem voc for coffee house performcs. Larisa, 310-436-8639  
•Piano/clavinnet plyr wtd to form combination of soul, rock & funk. Infrllclude Stones, Meeters, Neville Bros. Paul, 310-280-0184  
•THE TOTEMS skg keybdst for recording & showings. Infr Beales, REM, Petty. Simple accous layers & embellishmnts. Grt martr. Chuck, 818-597-9261  
•Wtd for 10 pc cover band w/hom section doing primarily Twr of Pwr tunes. Call & lv msg, 213-353-5948  
•Wtd, keyboardist/backup voc in style of Tears, DoPeche, I have proccrs, aty, contacts. No flakes! 310-392-6007

## 12. VOCALISTS AVAILABLE

•#1 ace vox/wrttr/showmnr extraordinare, smoking, sassy, bally style w/pmo sns of humor. Visualizing 90's creation. Pantera mts Presly in Tinseltown. Tim, 213-464-5594  
•#1 exp ld voc w/ J/F radio friendly, mainstream, meldc HR. Brother signed maj labl. Have lks, big hooks. Zep, Aero, Crowes. Tommy, 310-836-3713  
•21 y/o voc/sngwr w/maj mgmt forming band. Style, altmrv pop ala Jesus Jones, EMF, INXS. Robert, days, 310-859-9292; eves, 818-508-1655  
•22 y/o ld voc avail. Infr Die, Slaughter, Plant, Gramm, Tyler & many others. 213-871-6801

•23 y/o frontmnr/lyncst sks HR band w/vision who cares more about music than the system. Infr Bach, Jeff Keith & Axl. Gavin, 818-244-6377  
•Ace voc sings, sizzles, slithers, attacks. A leap up. 818-980-9178  
•Are there any cool altmrv guit out there? Singr/compr w/ credits into dark, moody, Morrison, Bowie, Cult, Johnny Thunders. No metal or funk. 213-654-3035  
•Audacious stage personas & voc extraordinare, sngwrtr. Degreecd music & theater w/concert tour exp & studio exp desires wrkg stl. Relocatable. Rampage, 714-789-6618  
•Backup slngtr/kr for wtr. Demos, recding, live stage. 213-466-5581  
•Black fem top voc sks K/A muslons to jam & possibly form band. Infr S' Garden, L7, White Zombie. No drugs or flakes. Denise, 213-979-2030  
•Blues based HR band w/metal edge wtd by voc/guit. High grnt, low soul from Robert Johnson to Public Enemy. Pager #310-319-9027  
•British pop voc, 4 oct range, like Johnson to Elliot, 15 yrs exp recding & live, sks 2 guit band, bckng vocs, mgmt. Arch, 818-881-4272  
•Christian voc w/moody lyrics sks altmrv metal band to make world impression. Pro vocs & image. Infr Cult, Kings, Saigon Kick, Phil, 818-458-1332  
•Creatv wordsmith is kg for other creatv souls. Everything considered. 818-848-0945  
•Exp fem voc avail for recding session, demo wrk & csts. Versil, reliable & reasonable. R&B, pop, rock, soul, cntry. Also trn, T40 band. Carlene, 213-254-4669  
•Exp male frontm sks classic rock band w/keybrds. Infr Elton John, Billy Joel. Jim, 818-545-3629  
•Fem ld sngtr sks HR band w/grt sngs, glgs. Infr Crowes, Pearl Jam, Pretenders. Pros only, no drugs. Kat, 213-296-4281  
•Fem ld voc w/gd vox & stage exp sks wrkg or already formed cntry band. Pros only. Sherry, 818-763-9628

•Fem pop sngtr sks sngwrtr. Have demo deal. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hlywd CA 90069  
•Fem slngtr sks aggrsv, altmrv HR band. Demo avail. 818-765-2228  
•Fem sngtr sks srshly thrlt house music prodcr w/town sound, sngs & studio for collab. Infr Cece Peniston, Kym Sims & Cathy Dennis. 213-732-6436  
•Fem voc & lyricst kg for music/sngwrtr w/pro att for collab. Srs only. 310-542-1080  
•Fem voc avail for recding, performng & demos. Total pro, ld & bckgrnd. Pro srs only. Michelle, 213-755-6942  
•Fem voc avail for sessions & demo wrk. Lds & bckgrnds. Avail for showcs's. Tape avail. Jennifer, 818-769-7198  
•Fem voc avail. Phys quit. Into Jesus/Mary Chain, Doors, Jane's, My Bloody Valentine. Pts be intrstng. 213-939-5997  
•Fem voc sks versil, dynamic & meldc rock unit. Stage & recding exp. 310-538-5816  
•Fem voc w/xtnt R&B, pop & soul chops kg for paying gigs. club wrk & demos. Susan, 818-762-0583  
•Fem vocs, bluesy w/pwrtr edge, sks HR schlock band who's not afraid of heights. No uptight skirt bands mcs call. 213-969-9253  
•Glam voc avail. Blonde hr, red lips. Infr PB Floyd, Glamour Punks. 818-559-7384  
•Handsome, thrlt d R&B tenor sngtr/sngwrtr w/lots of road & recding exp avail. Pros only. Elmer, 311-399-4492  
•Hvy altmrv sngtr w/wide range of intl. Jason, 213-663-4735  
•I will sing for my supper, clean house, bartend, pet care, mo yard for free apartment. Taz, 213-665-8703  
•K/A bluesy HR frontmnr w/image, killer stage presnc, dpls on guit, sks to J/F pro sit. Brian, 213-728-6953  
•Ld thrt/sngwrtr kg for hvy rppng band w/grinding atmoshr groove. Dana, 818-752-3188

•Ld voc for estab, performng & recding HR band sks meldc HR band. Srs only. Pref w/rehnl studio, PA & master plan. Betsy, 818-763-0553  
•Male ld voc, R&B, funk, hip hop, quiet storm, rap, soul. Voc styles Marvin Gaye, Isleys, Donny Hathaway, sks riteclub wrk & studio sessions. 213-871-8055 x 505  
•Male pop sngtr avail for demos, jingles & session wrk. Exp, thrlt, most styles covered. When you nd a real sngtr, call me. Steven, 213-876-3703  
•Male voc avail to do demo wrk in exchange for recding time. David, 818-908-9082  
•Music fac chemistry. Uniq mid range frontmnr/lyricst sks dedictd, honest HR band w/vision in vein of Skid, Q Rychc & Testa. Gavin, 818-244-6737  
•Pro callbr male ld voc sks pro sit. Pref blues rock. No corporate, altmrv or funk rock, pls. Infr Paul Rogers, Greg Allman, 4 Horseman, Nathan, 213-851-8732  
•Pro fem, ld & bckgrnd voc w/4 1/2 oct range or more, sks wrkg studio & live projs. 310-326-0792  
•Pro voc avail for pro proj, image, chops, moves & exp. Infr Gillian, Plant, Coverdale. Anything w/emotion. No garage or weekendender types. David, 310-630-2934  
•Pro voc kg to form bluesy 2 guit band, 27, 3 1/3 oct range. Testa, Aero, GNR, N Hlywd, No Orange Co. Pros only. Image a must, 213-960-2010  
•Pro voc/sngwrtr/lyricst kg for estab, wrkg, cmrcd rock band. Performng & recding exp. Infr Plant, McCartney, Collins, Perry, Anderson. 714-283-4329  
•Singr avail, also guit. Infr Replacements, Big Star, Beatles & Teenage Fan Club. 23 y/o. Tim, 213-467-6601

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NEXT DEADLINE: WED., JULY 8, 12 NOON

-Singer forming band not done before. Old Cooper, Aero, Sabbath, GNR, old Priest. Own songs must do, don't call. 213-957-2397

-Singer lkg for band w/spiritual of U2, darkness of Doors & agrgn of GNR. My vox is cross between Robert Plant & John Anderson. Jonathan, 818-705-2466

-Singer sks multi-cultural music band into industrial rap, revolution & sexuality. Infil Bauhaus, Ministry, Skinny Puppy, Biafra, Peppers. Must live for band. Pinga, 213-384-9107

-Singer wnts to join grp. Infil Tyler, Rogers, Hagar. No recent exp but will make up for it in hrd wrk & dedcin. Keith, 310-815-1041

-Singer/reamer sks band w/range & gd chunky riffs. Infil from Ministry, Pantera, Infectious to Extreme, GNR. Have 4 sng demo. Chll, 213-874-6385

-Singer/sngwrtr rhythm gut sks to J/F band. Infil Clash, Dylan, the Jam, Costello, Steven, 213-674-7089

-Sks baddest from world each category. Dmtr, bs, rhythm gut, keybrd, percussn, 3bckgrnd vocs. Rap, pop, hip hop, showcs perform only. Frederico, 714-541-5226

-Sngwrtr & forming of supegrp, minimum of 3 concept singrs. 70's rock done contmpy. Writing & voc infl. Eagles, Zep, 3 Dog Night, Doobies, Mike, 714-971-9555

-Voc avail for Jane's rms Primus type of band. 310-861-3142

-Voc forming band, skg member. Heavily infl by psychidic sounds, melodic tones. Sergio, 213-876-5870

-Voc sll lkg for 90's boogie blues funk metal. Gnt tape, gnt ik a must. Have demos, studio, waist length hr, exp. J/F. Kevin, 818-753-9695

-Voc/sngwrtr sks altrntv guit to start band. Must be evolved gut who likes using different sound textures. Found, Doors, Floyd, John, 310-836-9230

-White boy sings like black boy. Wnts to join, found soul/rock grp. Mac, 213-953-9828

-2 gut band w/orig matrl lkg for voc similar to Dokken, O'Ryche, Coverdale, Gt White. 213-662-7106

-2 gut forming pop/rock band w/matrl ala Crowded Hs or Squeeze. Skg voc w/pro abil, att. Chris, 818-989-0840

-2nd tenor nrd for male voc grp. Able to sing hrd & rough as well as smooth & pretty. Must have hl falsetto & hl natrl. 213-733-4746

-Ace voc wid by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886

-Aggrsv metal band skg pro caliber singer/nterperson. We are estab 6 yrs running. Hrd wrk, dedcin a must. Infil Megadeh, Sabbath, etc. Ws, 213-661-6003

-Aggrsv, verstl id singer nrd for funky, hvy, HR band. Must have gd range, pwr & intonation. Infil Peppers, S'Garden, Zep. Mike, 818-506-1183

-All pro band w/orig matrl skg srs frontm. Pro only & you must sing your butt off. Whitesnake mls L Colour, Mark, 818-509-9848, 213-624-1551

-American Indian voc wid for HM band based in San Fern Val. Gd lks & att. Style Metallica & Testament, Jonah, 818-811-5776. Ryan, 818-566-8678

-Attrn voc. If you are a dedicd voc & are srs about your music career, then join our up & cmng LA proj. Gd att a must. Steve, 714-992-2066

-Band sks voc ala Jagger, Tyler, old Stewart. Sngwrting abil & image a must. 213-462-7465

-Band w/orig matrl, dems & lockout sks soull/voc ala Eric Martin, David Coverdale, Lou Gramm, S. Tyler, P. Rogers. Keith, 818-780-2060

-Bckgrnd voc to enhance soull/rock band for live, studio, w/exp lem voc/wrtr. J. Joplin, Crowes, Janine, 310-281-7464

-Black male voc w/keybrd abil, sngwrtrs welcome. 818-774-0756

-Christian contmpy R&B band lkg for male voc/sngwrtr ASAP. Gibert, 310-864-0064

-Christian Id gut sks voc for band in the likes of Ozzy, Skid, Warrant & Slaughter. Brad, 310-672-4544

-Dokken style band. Demo proted by maj labl artist. Apply on nat'l ZROC. Prol Michael Sweet type, voc. No drugs. Send tape, bio, photo to CHARACTER, PO 11348 Cincinnati OH 45211

-Exp voc wid, estab, finaned band w/prodcr. Gd sil for the right person. Infil Pink, Cure, Beatles, 818-986-5236

-Fem id voc keybrd/sngwrtr for Christian contmpy R&B band. Infil Luther, Baker, Houston, Carey, Steve, 310-828-7077

-Fem sax plyr who can sing bckups wid for Commitmnts style soul band. Ted, 818-991-9365

-Fem singer wid for all oit HR band. Must have rasov, soull, raw tint. Late 60's, early 70's inf. Lisa, 213-461-5952

-Fem voc ala Jane Child, Wendy & Lisa, wid for funk/rock proj. Sexy image a must. Hendrix, Parliament, 1999 era Prince, Christopher, 310-372-3208

-Fem voc wid nrd mmed for band developing new sound. Aggrsv & exp. Infil Curve, NIN, Lydia Lunch, Hole. 213-953-1093

-Fem voc wid for pop/R&B band proj. Under 25. Recrd deal waiting. Sjs only. Dale, 818-377-5822

-Fem voc wid for R&B, pop, dance proj. Kyle, 310-829-4193

-Fem voc wid for T40 dance/rock band w/mgmt. Roadwrk, must be free to travel. Bob, 818-998-0390

-Fem voc, maj labl wrtr, nbs beaultf lem, under 30, sngs, soull/voc & srs dance abil to compl hip hop. 310-540-2462

-Forget the radio, forget MTV, forget the labs. Real rock band forming. Free, Pie, CCR, Beatles, Stones. Anybody in? 310-281-5697

-Frontm wid, 21-30, must have cool vox in vein of Idol, Stevens, Floyd, Cult, U2. Call machine to hear sngs. 818-994-9486

-Funk frontm nrd for funky hip hoppin', bs poppin', groove shoving crew. Must have vox! Afro American type. Style & shovel dig? 714-536-8596; 310-863-2636

-German HR grp sks voc to recrd album in Germany ASAP. All expenses paid. Must have gnt range, pwr & unq style. 310-375-3577

-Groove & grind. Pro HR/HM guit w/killer lng hr image, chops, sngs & maj labl connex sks killer voc/frontm. Pros only. Doug, 310-371-0579

-Guit plyr w/matrl ranging from HR to HM to altrntv to 70's ballads wnts hrd driving bs, drms & vocs. Chris, 714-848-8710

-Guit, keybrd, bs sks voc & drmr. Very creatv anistlc rock. Haunting, progrsv, majestic, funky & soull. Positive, friendly & love to practice. Lance, 818-992-6251

-Guit/sngwrtr sks male voc for collab on progrsv HR proj. Pro att, drive, lng hr image. 818-985-3076

-Guit/sngwrtr sks male voc, 20-27, to compit cutting edge melc HR band. Have 16 trk. Doug, 213-466-6761

-Hi energy, hilmact, in your face band sks singr w/same. Nirvana mls Vivadli. No ballads & no posers. 213-465-1402

-HR voc wid for orig HR proj located in Lng Bch area. Greg, 714-694-7145; Jan, 310-694-1174

-Hvy rock band, xperimtl & groove orientd w/infl of blues, funk & altrntv. Nd strong voc w/range, charisma & writing abil. Srs. 818-774-9034

-Id voc based in blues w/psrnc & distinct sound nrd by band w/labl intrst. Jagger, Cocker, Van Morrison type. Alex, 818-764-0103

-Ld voc. M/F, wid for rock recrdng proj by keybrd w/ studio. Exp, dependbl, charisma & vry pwrfl, soull/voc recrd. Kurt, 818-780-1846

-Maj labl wrtr nds beaultf lem, under 30, w/strong soull/voc & srs dance abil to compl hip hop. Lida, 818-982-3505; eves, 310-637-7243 x 914846

-Male & fem vocs nrd by keybrd/arrangr for demc wrk on spec. Jeffrey Osbourne, Whitney Houston style. Contempy R&B only. Austin, 213-464-6236 x 217

-Male id voc wid for pwr pop band w/top prodcr/engineer & maj labl intrst. 27-32. No smoking or drugs. 818-840-9131

-Male voc for estab rock act, hi energy groove w/horns & emphasis on melody lines & lyrics. Open minded, vry srs. Jim, 818-248-4383

-Male voc nrd to compl HR altrntv band, ages 17-22. Infil GNR, Faith, Jane's. Eric, 818-243-3020

-Male voc to compl newlly forming all pro band. Lkg for sexy, soull, bluesy voc for cmrcal HR. Aggrsv, but no screamers. 310-217-7533

-Male voc wid for hvy altrntv band w/groove. Infil Jane's, Pearl Jam, Faith, S'Garden. Braden, 818-549-0974

-Male voc wid. Exp in singing & writing. R&B, dance & hip hop. Must have pwrfl, soull vox for orig recrdng proj. Bob or Johnny, 310-864-3895

-Mature, content, charmtc voc/lyricst sought by soull, progrsv, ecnetic, socially conscious band. Infil Floyd, Doors, Velvet, Love, Muddy, etc. 213-469-8584

-OK, you're the best voc/frontm/sngwrtr w/cool lks since Jagger, Stewart, Robinson, who's sick of meeting loser Jags. Lk no further. 818-705-0875

-Orig HR, altrntv funk band nds voc wratt. Infil Zep, Peppers, Pearl Jam. Ages 18-22. Chris, 818-507-6876

-Orig singr/frontm wid to compl proj. Infil Urban Dance Squad, Ice Cube, Jane's. Pasadena area. Travis, 818-796-4273; Ted, 818-285-8505

-Outstanding blues jump blues grp sks outstanding blues singer/perfrm. Must be vry exp. Rcd, 818-501-0377

-Passionate, poetic singer/sngwrtr wid for orig progrsv rock band. Bono, Plani, Perry, Rob. 818-249-0736

-Pro id voc wid for hvy rock band. We have high caliber musicshgn & demo. Infil Lynch Mob, Dokken, MSG. Al, 818-964-2212

-Punky, scratchy voc ala Zander, Von Scott, wild man songster, wid by guit, dmr gys. Lots of recrdng, airply, touring exp. Demo, ps. Valley, 818-785-2955

-Rapper wid for parody of Hammers Can! Touch This. Sns of humor, importnt to style. Bob, 818-504-0155

-Raspy, soull, lng hr frontm ala old Stewart, Tyler, Jagger, wid POOL HALL RICHARD, 213-856-5662

-Responsbl, reliable, hrd rockng frontm sought by band w/w/hit it takes. Infil Eagles to VH. Real people, ps. Andy, 818-359-9635

-Sacred to death? Somewhat obscene or just sick of the local scene. If you can scare us, if you can scream, call us. 213-688-2981

-Singer wid for cover & orig band. Funky rock. Gigs booked. Lkg for gd lkg singer w/gd att into Rick James, Ohio Plys & 70's funk. Jack, 818-352-9021

-Singer wtr for R&B band. Guit/plyng abil also. Brad, 818-892-3079

-Steve Marriot, Ray Charles, Robert Plant. Classic vox nrd for pro grp. 310-470-7167

-Tall, skinny, dedicd, exp, total image, stage god nrd to compl 4 pc ggp. No uglies. Infil GNR, Skid, 213-461-9149

## 12. VOCALISTS WANTED

-#1 LA's top drawing orig R&B act w/grt following sks beaultf & gnt fem bckgrnd vocs. Dancing a must. Babyface & Luther direction. Steve, 818-344-3816

-#1 voc wid by hvy hitng, groove, soul band. Cocker mls Plant & has illegitimate baby of Stevie Wonder. Rehrs in Norwalk. Devo, 310-868-7117

-#1 baritone who can move. Standard/Broadway style nrd for grp. Possible future engagements. Send resume/pic to Dean Richards, PO Box 1448, Redondo Bch CA 90278, 310-644-7384

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**Unk fem voc/guit wtd to start band.** Inl Lush, Sex Gang Children, 18-25, G. Rank, 805-526-7595

**Very gd rap voc wtd for musician hip hop & rap prodn.** Scott, 818-558-3760; 714-589-8078

**VICTORIA CROSS** sks progsrv HR voc. Low tenoris. We have compl matrl & rehsl. Ready to gig. Phrasing & tone very importnt. Danny, 213-653-9433; Todd, 818-842-7825

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**Voc sks voc to form acapella grp.** Inl Boys II Men, Color Me Badd, Pete, 310-399-6145

**Voc w/low, image & style wtd for world class, melodic metal band w/grt snags, bckng, etc.** Only best nd apply. Ron, 714-636-0528

**Voc wtd for band lkg for Freddy Mercury's little brother.** If you have extreme voc training, pls call INFRARED. 818-360-3016

**Voc wtd for estab 70's Inl HR band.** Style of Coverdale, Rodgers. We have mgmt, studio, industry shows in July, recrd deal pending. 714-256-4829

**Voc wtd for orig movie soundtrk scores.** Have music comp, lkg for right voc. No demo, don't call. 310-827-1679

**Voc wtd for rock act.** Straight white or black hr image only. Inl Tango, Crue, LA Guns. Image, equip, dedictn. 818-831-9129

**Voc wtd for speed metal band.** Inl Pantera, COC, Metallica. Xint equip & dedictn a must. 310-945-3272 or vmsg, 714-860-0352

**Voc wtd for very orig, highly inspirational band.** U2 mts Rush w/ a little Flxx. Musicianship & goofiness a must. you can call me Bonehead. 818-360-3016

**Voc wtd to form combination of soul, rock & funk.** Must have strong sngring Inl & distinct voc style. Inl Jagger, Marvin Gaye, Neville Bros, Cocker. Paul, 310-280-0164

**Voc wtd, male, for melodic, progsrv rock band in NY.** Grl stage presnc, very wide range nodd. Will relocate. Inl G'Niche, Rush, Triumph, Kansas, Fates. 718-380-0812

**Voc wtd.** Inl Stones, Crowes, Hendrix, Beatles, Zep. Billy, 805-498-4711

**We nd a singer.** Must be young, 20-25, & have ballsy, melodic vox. We have demos, lookout, etc. If you dig grooving melodic HR, then call. Chris, 310-473-6094

**Wtd, fem id voc, must ply keyboards, for wrkg T40 rock band.** Michael, 818-704-5821; Shely, 818-361-9414

**ZZZ, rock is snoring.** Fem voc wtd for collab. Atmospheric, garage, jazz ensemble is forming. Max, 714-595-6246

## 13. DRUMMERS AVAILABLE

**A grooving** Chicago dmr avail for wrkg sits. Recrdng exp & sight reading, all styles. Bret, 818-994-8841

**A pro dmr** avail for recrdng & touring. Paid sits only. Maj credits. Compl acous & electric gear. No metal. Not a singer. Tom, 818-969-8000

**Aggrsv, pwrfl, versl** feel dmr avail for wrkg sit, tour, recrdng. Sonar, Zidjan equip. My head's on straight & yes, I have pro credits. Mike Carter, 818-577-0819

**Avail dmr** for crncrl HR band or to form band. Inl Dokken, Gr White, Slaughter. Srs plyrs, pls. No flakes. Brett, 818-882-1260; pager #818-776-4019

**Broken rhythm section?** Pwr groove monsters w/out exp, team for 5 yrs. pro gear & att, sks proj w/commitmnt. No drugs! Paul or Rich, 714-774-4889

**Creatv dls** bs dmr w/connct, club & studio exp. Xint att, equip, image & tmspo. Pros only, from rock to metal. Greg, 818-764-4388

**Dedictd, hrd hting, gd image** dmr sks rock band w/grt snags, image, srs goals. Inl Tango, LA Guns, Tmspo no problem. Chris, 714-529-7271

**Dmry plr.** Fresh expression, agrsrr, love, thought, art. I also compose music on other instrmts. 310-399-1766

**Dmr & bst sk crncrl proj.** Boston, Babies, Journey, etc. Have equip, exp, att. LA, San Gab VAlprefr. Absolutely no atmrv. Steve, 213-225-0850

**Dmr avail for modern rock band.** Inl Rollins Band, 9' Nails, Helmut, Nirvana. Gd equip, tmspo, recrdng & touring exp. 213-883-0256

**Dmr avail for paying gigs.** Studio, live or touring. 12 yrs exp, maj gear. Pkg avail upon request. John, 818-901-9797

**Dmr avail for pro cntry or pop gigs.** Studio & touring. Acous & Midl electric. Bckup vocs. Pro wrkg sits only. Theo, 618-456-2521

**Dmr avail for wrkg T40 band.** Lkg for up tempo dance band or anyone else Inlstd. Groove orientd, exp in R&B, rock, pop, funk, etc. Rick, 213-388-5285

**Dmr avail.** 23. Gear, image & tmspo. Inl Joan Jett, old Cooper & Aero, Michael, 213-876-7548

**Dmr avail.** Insp by Grnd Funk, Helmut & nd for revolution. 213-866-2314

**Dmr sks band or muskns.** Inl Pixies, Lush, Sonic Youth, Dinosaur Jr, X, Brandon, 818-891-3920

**Dmr sks modern rock band.** Inl by Pomo for Pyros, Nirvana, Pantera, Rollins Band & Avin & the Chipmunks. Gd equip & tmspo, recrdng & touring exp. 213-883-0256

**Dmr sks rock band.** Inl Bryan Adams, INXS, Mellencamp. Gd equip & tmspo. Recrdng & touring exp. 213-883-0256

**Dmr, single kick, 28 y/o.** Inl C.Trnk, Mellencamp. Rick, 818-909-0733

**Dmry playing.** Pwr, feel, taste & chops. Grl sound, image & style. Avail for recrdng, touring & video. 213-968-2588

**Groove orientd** dmr lkg for slick, pro cats to jam with. Matt, 310-396-4409

**HR dmr** now avail to join grp in styles of Badlands, Lynch Mob, Rainbow & D.Yankees. Honesty & grt music are req'd. Eric, 818-769-7224

**Key ingredient** dmr w/out the recipe I'm nodd for to conquer the world & be the vox of a generation. Mark, 213-874-5174

**LA studio dmr,** Johnny Dean, lkg for studio wrk. Inl by Jeff Pocora, Kenny Aronoff, Steve Gad & Tommy Lee. 818-727-8893; 818-988-2776

**Mike Carter,** versl dmr, avail for wrkg band, tour, recrdng, video. Exp in all areas. Sonar, Sabian, Zidjan equip. 818-577-0819

**Pro dmr** avail for wrkg band. R&B, T40, csls, funk, cntry, etc. Gd att, reading, time, some vocs. Ready to tour. Tom, 310-430-8800

**Pro dmr** avail. Amazing dbl bs abil & chops. Album & touring exp. Inl Aldridge, Mickey D, Winnie Apocce, T.Travis. Image & gear. T.Roy, 818-509-8427

**Pro dmr** sks jazz/fusion plyng sit. Srs plyrs only, pls. Young & hungry. Jeff, 818-986-8233

**Pro dmr,** 22 yrs exp. X-Berklee, lrg list of credits. Rock, blues, jazz, cntry. Lkg for wrkg or orig proj. Doug, 310-394-8732

**Pro dmr,** 37, sks bluesy, funky HR band. Inl Kings X, Cutt Bill, 213-874-7118

**Pro dmr,** compl dedictd, sks srs T40 wrkg band also for labl & gigs & recrdng. Yann, 213-467-7064

**Pro fem dmr** sks srs, org band. Funk, rock, R&B, 10 yrs exp, live, video & touring. Melody, 213-851-4544

**Pro rock dmr** sks org band w/lockout studio. Inl Cult, Trower, C.Trnk Humble Pie, Bad Co, Abe, 818-964-3720

**R&B, jazz, rock, funk, new jack swing.** Grl att, team plyr, have tmspo. Pros only. Cheron Moore, 213-462-1286

**Slovenly,** non pretty boy thrust groove dmr sks atmrv HR band w/character, sns & nards for qual lng term orgasm. Matt, 818-788-3137

## 13. DRUMMERS WANTED

**#1 exp** id voc sks tasty dmr. J/F radio friendly, mainstream, meloc HR. Brother signed maj labl. Have lks, big hooks. Zep, Aero, Tommy, 310-836-3713

**100% dedictd** dmr wtd for grooving rock band. Inl Stones, Aero, Faces, Bowie, Pussycat. Must have young, skinny, white boy image. 213-896-8100

**2 guit forming** pop/rock band w/matrl ala Crowded Hs, Squeeze. Skg dmr w/prp abil, att & equip. Vocs a+. Chris, 818-989-0840

**Aggrsv dmr** nodd for hvy, atmrv band. Solid groove bone crusher wtd. Gigs, demo. No pop. Inl S'Garden to Primus, Infectious to Nirvana. 213-463-1875

**Aggrsv, hrd hting** wtd for light, thrash, metal proj. Very orig. 818-752-3257

**Alt/rntv HR act.** LIFE & TIMES, sks creatv, energetic dmr. You have the bs, lots of cymbals. We have mgmt & upcmg overseas shows. Anthony, 818-782-9205

**Alt/rntv rock band.** MODERN MYTH, sks dmr. Moody to aggrsv matrl. Exp only. Bowie, Cure, Echo, 310-652-6747

**Alt/rntv, enthusiastic,** hrd hting dmr w/grt timing wtd by pwr pop band w/dge. Snr of humor & direction. Upcmg shows. X, B52's, 818-783-8911

**Awareness, imagination,** commitment, originality, intellgrc, reliability, creativity, teamwork, confidence, integrity, dedictn, ingenuity & courage. Got it? Then call id voc/guit, 22. Pager #310-319-9027

**Band w/gigs & connex** nds solid dmr. We've got the psychosis, nd only pro att. Face, 310-823-2333

**Band w/shows** booked nds dmr now. Inl Beatles, Pretenders. Rehsl in downtown LA. Ply simple & in the pocket. Tim, 213-874-6768

**Band w/upcmg gigs,** mgmt, nds dmr now. 818-752-3570

**Black dmr** wtd. Inl Rollins Band, Bad Brains, 70's funk or jazz, for CD band proj. Pls, don't call w/out knowledge of these bands. 213-931-9095

**Christian id** guit sks dmr for band in the likes of Ozzy, Skid, Warrant & Slaughter. Brad, 310-672-4544

**Crncrl R&R band** w/legat rep & many snsg skg invetive dmr w/hvy, funky chops. Extremely solid meter, gd perfmr. Claude or Johnny, 213-876-3485

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**DARK SKY** skg hvy, meloc dmr. Gigs pending. Inl Danza, Metallica, Trouble, Bruce, 213-463-1559

**Dmr & bs plyr** team wtd by singer, guit plyr, sngring team for solid, straight ahead R&R band. 818-244-8620

**Dmr for bluesy rock band.** Inl U2, Zep. Must have equip, be moiv'd, dedictd team plyr. We have labl intrst & orig snsg. 818-766-7976

**Dmr nodd for dark, hvy, emotional band.** Simple, hrd hting, dedictd w/strong image. Inl Joy Div, Sabbath, Cure, Jane's & Pixies. 818-981-8801

**Dmr nodd for HR band.** Gd meter, att, image. Inl VH, Lynch Mob, Greg, 818-986-0776

**Dmr nodd for rock band.** Fall overseas tour pending. Orps & covers. Must be versl. Al, 818-772-2280

**Dmr wtd by guit & voc team.** S'Garden, Zep, Jane's. Pro att a must. 310 area code only. Kevin, 310-394-1457; Trey, 310-820-0172

**Dmr wtd for hvy HR band w/Euro edge.** Inl Lars Ulrich, Scott Rockwell, Mike, 213-208-1384; 818-504-0359

**Dmr wtd by R&R band.** No metal, no atmrv. Must be willing to wrk. Inl range from 60's, 70's and early 80's. Troy, after 7 pm, 818-783-5192

**Dmr wtd by THE VEIL.** Moody, psychdic, pwrfl, atmocric, tribal music. Inl Murphy, Sisters, Mission, Cure. Must have pro equip & tmspo. Steve, 818-609-7107

**Dmr wtd for aggrsv R&R band.** Inl Ramones, X, Pretenders. Tmspo, voc abil, R&R image necessary. No metal rejects. Was that clear? 213-850-7301

**Dmr wtd for all org, atmrv grp.** groove orientd, 7 pc, in Whittier. Joe, 213-987-0090

**Dmr wtd for hrd edged atmrv band.** Upcmg shows, srs only. Inl Jane's & Cure. 818-981-8174

**Dmr wtd for KROQ style band.** Inl Cure, P.Furs, Brian, 310-316-1951

**Dmr wtd for org HR band w/rehsl' spc.** Must have good att, lks & equip. Inl AC/DC, Aero, Al, 310-275-6650

**Dmr wtd for pro recrdng & tour act.** Srs pros only inclure. Craig, 310-470-9385

**Dmr wtd for progsrv HR band.** Must have chops. M/F. Based in San Gab area. Greg, 818-285-4671; Monty, 818-447-5274

**Dmr wtd for R&R band, urgent.** Brad, 818-892-3079

**Dmr wtd for rock band that incorporates rap.** Run DMC w/arcnch, Beastie Boys w/balls. Pls iv msg. 310-402-2261

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**—Scott Kavarik**

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- Dmrr wtd w/vocs, sngwrting abil a+. Atmtrv band, fem voc. Infil from Rush to Lush. Raneh, 818-505-8108
- Dmrr wtd. Classic rock. Nds tmosp. Steve, 213-342-8753
- Dmrr wtd. Cult, Circus of Pwr, S'Garden, Crowes Infil. Must be dedictd, have equip & lks. 818-752-1970; 818-651-3876
- Dmrr wtd. Hrd hitng, solid & tasty. For groovy, moody, blues/rock w/wangy atmtrv infl. Mid-20's, dedictd. Rick, 818-993-1636
- Dmrr wtd. Infil Kinks, Pixies, Hill of Beans. Must be fun & commd. Vinyl out soon. Steve, 213-464-1121
- Dmrr wtd. Infil Pixies, Soc Dist, Ramones & X. No bozos. No drug addicts. Srs inquiries only. Rob, 213-842-4463
- Dmrr wtd. Orig HR band. Voc abil, grt att & lk a must. Call for auditn. Tony, 818-769-1450
- Dmrr wtd. We have lockout, tunes, exp. You have tint, tmosp, income, non-speed dbl kick. Huge sound, hvry groove read. 213-851-0907; 213-882-8067

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- Hrd hitng dmrr w/big kick & grl fills. Joy Div to Sabbath, Crue to Zep. Pearl Jam, etc. Chris, 213-622-8722
- Hrd hitng time keeper for great rock/blues band. Dedictd. Lockout, ggs booked. Mike, 818-753-1091
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- Killer dmrr wtd for tastefl, prog/psy rock grp. Must have image, chops & gear. Infil Rush, ELP, Dream Theater, Sabbath. 818-785-8069
- Ld guit, 24, sks dmrr to start happening rock proj. 818-353-7075
- Lithium superstar sks cymbal bashing stoner type dmrr to perform orig trance dance sngs. For more info, page 213-893-8348
- Memphis, Chicago, Bakersfield. Rocking R&B entry dmrr w/bkcup vocs wtd 818-287-9291
- MISERY'S CHILD nds an intense, dbl kick dmrr w/gd melier. Infil Pantera, Skid, Death Angel. We have lockout. Ron, 805-584-3064; Joe, 818-701-6774
- Odd timings, melic percussn, dynamics. Conceptual rock grp sks dmrr who believes drms are a lyrical instrmt. Tape, bio to PO Box 3162, Burbank CA 91508
- Ohio band skg dmrr for Mid-West tour. Supporting debut album. Currently wrkg w/LA prodcr. Infil Beatles & Jane's. Nd image & exp. 216-928-1847
- Orig rots rockably, blues, swing, mgmt, gigs, fortune. 310-374-3352
- Our dmrr is a spy, we nd one that is on our side. This is insanity music. John, 310-823-2333
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- Pro act formng. Sks creatv & responsbl muscns only. R&R ala Journey, Foreigner, Genesis. Tom, 818-891-7956
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**Strong backbone w/gd dynamics & drive for success.** Dean, 818-567-5392

**SUN GODDESS skg HMHR fem dmr for recrdng on indie labl & touring.** Must be decid'd & hrd wrkg for 2 gut band. 310-288-9660

**Time keeper wd.** Trmspo, no drugs. Bill, 818-246-2373

**Totally pro dmr wd for cmrl telemat proj w/upcoming worldwide CD.** Lks, chops & deductn a must. Don't waste my time. 818-506-6423

**Wnt something different?** Pound away w/lour chunky slab of pwr psycho pop. Sns of humor a must. Steve, 310-281-9547

**Wtd, dmr to join newly forming all pro band into cmrl HR.** Must be willing to ply w/percussnst. Funk chops & dbl kick abil. pls. 310-217-7533

**Wtd, percussnst to bckup fem voc for coffee house perfrmncs.** Larisa, 310-436-8639

## 14. HORNS AVAILABLE

**Fem sax plyr/kybdst w/touring, recrdng, club exp, sks wrkg grp.** 213-851-4544

**Sax plyr abls on yrs, xint soloist, grt sound & lk.** Pro sits only. 818-902-9665

**THE ANGEL CITY HORNS** area avail for all pro sits. 818-882-8354

**Trumpet plyr avail for studio wrk, tours & other gigs.** Exp all styles. Bruce, 213-380-4098

## 14. HORNS WANTED

**2-part horn section wtd for estab rock act.** Monthly gigs & demo projs. Pay negotiable. Jim, 818-248-4383

**Are you a dual personality.** Bobby Keys & Tom Scott? Get your sax & call regarding org band. Jazz & rock. Bkgdmn vocs a+. Zada, 213-467-2646

**Electric horn man wtd wrk rck to join estab band.** No money but gd prospects. Mike, 818-247-7134; John, 213-892-8970

**Horn section wtd for R&B, blues roots rock band.** Imagine Hendrix w/horns. Well, kind of, anyway. Mark, 818-783-8669

**Wf sax plyr for ororig music band.** Melds pop/rock, jazz, R&B, Versil & lnt. Synth, piano, rock, jazz voxngs. Harmony vocs a+. Zada, 213-467-2646

**Sax plyr wtd.** Must read plus id vocs for csls band. Gd money, steady wrk. 818-895-2370

**Trumpet, trombone, sax plyrs wtd by blues band.** Must read & improv. Steady wrk. Raich, 310-923-3871

## 15. SPECIALTIES

**25 y/o electric violinist.** plays all styles, pref pop. Grt improv, 20 yrs exp. Jim, 818-545-3629

**A booking agent ndd for THE NIGHTCRAWLERS.** Have CD & full promg pkg. Call for more info. 818-994-8841

**Bands w/some following wtd for possible club bookings.** No hrd hting styles. Mike, after 6pm, 213-662-1597

**Busy, busy, busy and there's monsters in your fridge.** I will clean where your hands dare not in exchange for free rent! Taz, 213-665-8703

**Dancer avail for any proj C.C.,** 213-963-9037

**Exp fundraiser wtd for individual proj.** Salary negotiable. Cheryl Lea, 818-980-9623

**Folk rock, acous elec, singr/sngwrtr/guit, sks fiddle plyr for org band.** Intl Van Morrison, Waterboys, Chieftans, Young Simon, Xint orig sngs. Eric, 213-862-6538

**Grt sound man avail for live shows.** If you're tired of being destroyed by house soundmen, give me a call. I have references & exp. Tom, 213-243-9795

**Harp plyr avail for jam session &/or blues band.** Ed, 818-898-0722

**Hip hop rap artist wtd for starting new grp & possible labl deal.** Marquis, 213-756-0079

**Investor wtd by new altnrv recrd co.** We have lnt, sngs, grt ideas. All we nd is finances. Call for info. Rick, 213-461-5592; Todd, 818-249-3928

**Mf percussnst wtd for orig music w/some restyled covers.** Pop, rock, jazz, R&B, harmony vocs. Zada, 213-467-2646

**MF rock duo skg atly, mgr w/passion, exp, contacts, vision, for conceptual product, perfrmnc.** Resume to PO Box 3162, Burbank CA 91508

**Mf wtd by AXIOM, org pwr trio.** Intl Hendrix, Peppers, Nirvana, Ramones. We have demo tape & are currently gigging. Eric, 310-674-4007

**Paid position avail!!! Local rock act.** Is currently skg person to book local shows in Hilywd & LA area. Must be responsbl & get the job done. Mark, 213-851-7142

**Percussnst wtd for hvy, progrsv, melodic rock grp w/ intense sound.** Wtd by AXIOM, org pwr trio. Intl Hendrix, Peppers, Nirvana, Ramones. We have demo tape & are currently gigging. Eric, 310-674-4007

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**Pro runner avail w/tnsps.** After 5, 213-654-8409

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## 16. SONGWRITERS

**Are there any cool altnrv guit out there?** Singr/compr w/ credits into dark, moody. Morrison, Bowie, Cult, Johnny Thunders. No metal or funk. 213-654-3035

**Are you a sngwrtr?** Ndd for Christian contmry R&B band. Singr/sngwrtr & kybdst plyr for Christian contmry R&B band ASAP. Steve, 310-828-7077

**Audacious stage personas & voc extraordinary.** sngwrtr. Degreed music & theater w/concert tour exp & studio exp desires wrkg sil. Retocatable. Rampage, 714-786-6616

**BMI sngwrtr w/movie & TV credits sks sngwrtr to collab.** 818-505-8035

**Fem sngwrtr/et.** Annie Lennox type vox, strong presnce w/pro dance abtl & orig music sks mature band or partner. Vance, 310-392-5765

**I'm a dope rapper, I'm lkg for some rappers to write me some dope rhymes.** More intrstd in black rappers only. Hrd core raps. Jay, 213-232-8140

**Intuitive stage personas & voc extraordinary.** sngwrtr. Degreed music & theater w/concert tour exp & studio exp desires wrkg sil. Retocatable. Rampage, 714-786-6616

**Lyricist wtd by recrdng artist w/2 albums.** Must have xint connex w/staff deal in wrks. 818-789-9211

**Male sngwrtr/compr** has many sngs avail from dance to

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**R&B ballads.** Can write lyrics to any music. Chris, 213-756-3112

**Male vocal sks enthusiastic collaborator to produce/arrange dance trks for demo ala Jam & Lewis, Pettybone.** Mutual support pref'd. Scott, 818-247-9275

**Music/arrng kr for M/F voc to collab on lyrics or to sing his or her own matrl.** 818-810-5880

**Paul Hanson, guit & sngwrtr,** has cntry & pop demos. Lkg for bands not necesrily self contained. Also lkg for mgmt & music pubshrs. Paul, 818-356-6863

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**Sngtr/lyricst sks compr/sngwrtr** to write music that catches people's intrst. Jazz, ballads, cntry. T40, Liza, 310-457-8328

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**Sngwrtrs wtd by fem singr,** pop/dance style. Have demo deal. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hilywd CA 90069

**Write boy sks black collab for soul/rock sngs w/punch & pwr.** Xint lyricst & melody wrtr. Mac, 213-953-9828

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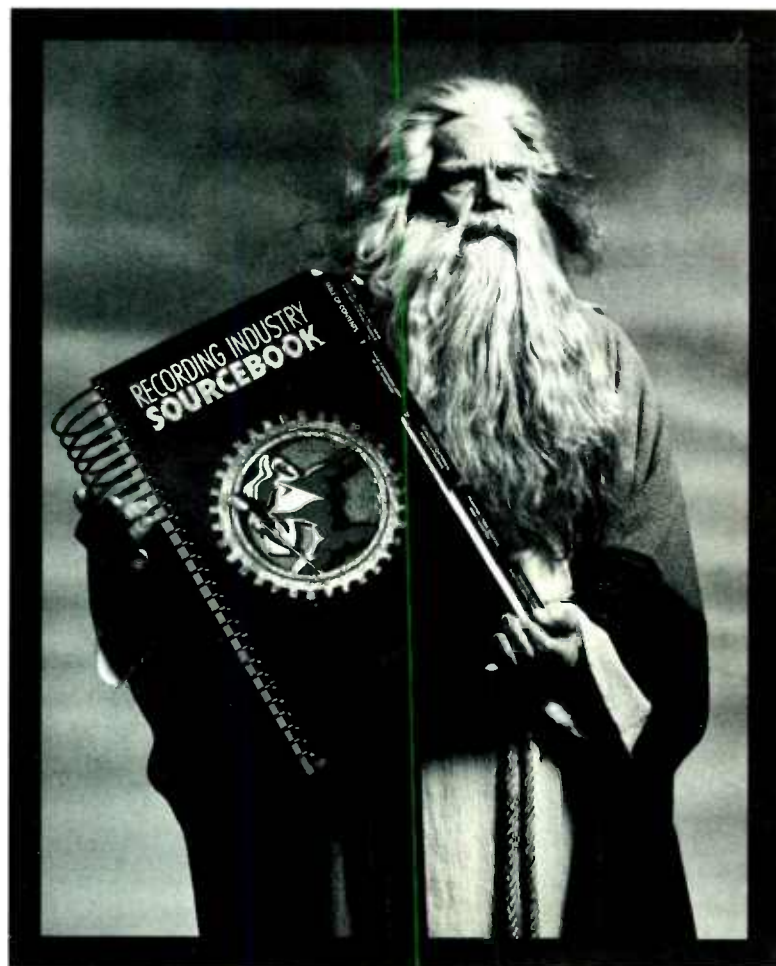
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