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L.A. & BABYFACE

The hit-making duo of L.A. & Babyface (Whitney Houston, Sheena Easton, Bobby Brown, etc.) recently had three songs which they wrote and produced all in the Top Ten at the same time. The team discusses their magic touch with *MC*.

By Gary Jackson



Jessica Altman

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WOMEN SONGWRITERS

Thanks to ASCAP & BMI, we were able to assemble some of the most prolific women songwriters in the country and talk to them about their craft and about the problems they face being women in a man's industry.

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FEEDBACK

Can We Get Along?

Dear MC:

I am an Hispanic man and I noticed in your issue (Vol. XVI, #20) that a gentleman named John Franklin wrote in and politely demanded more attention to black artists who, according to him, have not been critiqued recently in your demo section. I have seen quite a few articles recently regarding racism in your magazine. It is interesting to me that some people always look for what is not possibly working, rather than to what is working. I would like to ask John Franklin what is the difference between humans and races. Other than the obvious skin pigmentation, which is really insignificant, can you explain the real difference without bringing up the past or making judgements from the past?

It is also interesting that people would complain about racism, then act in a way that is opposed to their very words. Everyone has heard of the Black Entertainer awards, or Black College Fund, or the Black this and that, etc. Many would consider this separatism that increasingly breeds racism and anger. When is the last time you heard of the all Japanese music awards, or the Mexican music awards, etc., or for that matter, the White music awards!

I think it would be grand for people, rather than complaining about what is not working and clinging to the past, to live as we are all humans, not black, white, brown or purple. Let's live today and cherish the changes that have been made for the positive and look forward to the future by setting a positive example for others to follow. Let's look to what is working, rather than to what is possibly not working. And if people are concerned about racism, let's start by ending all the shows that glorify and single out a single race! If we're going to preach, let's practice what we preach!

M. Arenas
 San Diego, CA

MTV for the "neat" commercials. d. Doesn't think *Beverly Hills 90210* is God sent.

e. And someone who knows what in the hell he's talking about!
 John Brady Bogdan

Blues Dues

Dear MC:

Thank you for the chance to respond to the letter of complaint published in your Oct. 12 issue from Mr. John Cacianti. Mr. Cacianti was upset with our \$3 cover charge at our Blues Tues Jam at the Village Bar Grill in Burbank.

John, it's a shame you didn't approach either of us with your case against the cover charge that night. We are there every night to talk with patrons, jammers, and the house band and could have told you, if you'd asked, that we don't own the place and so we can't make up the band fee from bar sales.

We're just blues promoters and are happy to pay musicians a fee to play; it's a fee we negotiate with the band weeks in advance of their appearance, and no one's being taken advantage of here, John. That's why the house band you complained to thought you were nuts: you were complaining about having to contribute to *their* fee!

We often wish we could pay accomplished groups more that we do. The money you pay as a jammer—an invited guest—is the money that goes to the band. The door cover doesn't always pay the band fee and every week we dig into our own pockets to meet our financial responsibility to our blues musicians.

So why do we do it? We love the blues and believe in its musicians and tradition.

You've targeted us for your mean-spiritedness, more willing to take a petty gripe to print than to ask for explanations that would have let you realize we're people just like you who love the blues.

Jesse Rusmisl
 Van Nuys, CA

Pointers

Dear MC:

With regard to your review of the Lollapalooza concert (Vol. XVI, #20), if you are going to send someone to Lollapalooza in '93, make sure you send someone who is:

- Under the age of 40.
- Knows alternative, rap and industrial music.
- Someone who doesn't watch

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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

Word has it that the next meeting of the Los Angeles Music Network (LAMN) will include a night of billiards, something just a little bit different from the usual meetings. A definite date has yet to be set. LAMN is an organization which meets bi-monthly to provide those in the music industry an opportunity for networking through informative seminars. LAMN also publishes its own newsletter, *The Network News*, which features interviews with different industry execs, a Musical Chairs section and coverage of LAMN events and other important happenings such as Foundations Forum '92 and the CMJ Music Marathon. For membership and newsletter information, contact the LAMN at (818) 980-2911.

Vocal coach Roger Burnley presents "L.A.'s Finest," a music industry vocal showcase on Wednesday, October 28 from 7:00-9:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. This revue features talented, unsigned vocalists performing original material representing a variety of styles in a live setting. Industry reservations are complimentary; there is a \$10.00 cover for the general public. For additional information, contact (213) 876-9306

Long time Trebas Institute of Recording Arts instructor, Ritch Esra, will present a one-day seminar on "Nine Ways To Make Money From Your Music." Designed for songwriters, this course will cover the best way to pitch songs to recording artists and A&R executives, and will also discuss the changing role of music publishing in today's market. The seminar will be held at the Information Exchange, 3280 Motor Ave. in West Los Angeles, on November 14 from 9:30 a.m. to 4:30 p.m. The fee is \$56. For registration, call (310) 839-2800.

Only in Los Angeles would a course entitled "Power Shmoozing: The New Rules For Social And Business Success" not only be offered, but also almost a requirement if you are in any way involved in the entertainment industry. This three-hour evening course will be taught by marketing consultant and author Terri Mandell, and will focus on elements of successful self-promotion, featuring hands-on techniques for socializing and networking in business and social environments. Scheduled for Thursday, November 12, 6:30 - 9:30 p.m., the workshop will be held at the Information Exchange, 3280 Motor Ave. in West

Los Angeles. The fee is \$39 plus a \$3 fee for materials. To enroll, call (310) 839-4500.

Published songwriter Jeff Saxon will be conducting a four-week class entitled "Contemporary Pop Songwriting" presented by the Community Services Division of Santa Monica College. The class will meet Monday nights beginning October 26 and cover topics such as song structure, components of lyric and melody writing, developing songs from ideas, marketing demos and much more. The fee is \$50. For more information, call (310) 452-9214.

Los Angeles Songwriters Showcase (LASS) continues with its fine tradition of weekly Cassette Roulettes and Pitch-A-Thons. November 3 will feature Larry Swayzer, creative manager at NEM as the guest at the 7:00 p.m. Cassette Roulette; while Stan Shuster and Gary Bushnell of JRS Records will be at the 9:00 p.m. Pitch-A-Thon. November 10 will have Tami Lester of Primat Music at the Cassette Roulette, followed by Michael Jay of Captain Hook Productions at the Pitch-A-Thon. Both evenings are held at the Women's Club Of Hollywood, 1749 N. La Brea in Hollywood. Additional information may be obtained by calling the LASS, (213) 467-0533.

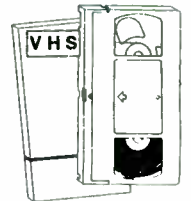
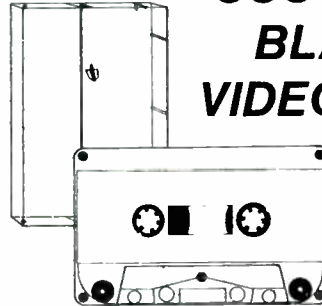
It's still not too late to sign up for the annual Songwriters Expo, now in its 16th year. This two-day, all day event is jam packed with workshops, panels, classes, song evaluations, lyric evaluation, and LASS's own Pitch-A-Thon. In addition, plan on being knee deep in A&R reps, publishers, producers, songwriters and more than enough industry pros to schmooze, groove and press the flesh with. Noted songwriter/performer Wendy Waldman is scheduled to deliver the keynote address for this year's Expo, which is scheduled for October 31 and November 1 at the Sheraton Los Angeles Airport. Advance admission is \$150 for LASS members, \$175 for non-members. Admission at the door is \$195. Call (213) 467-7823 for complete Expo information.

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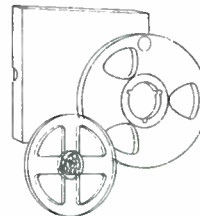
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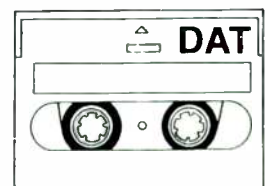


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CLOSE-UP

Broadway On Sunset

By Karen Orsi



Libbe HaLevy



Kevin Kaufman

Sometimes just talking or even singing about something is not enough—you've gotta move. Gotta sing, gotta dance. This is an activity that may seem singularly uncool to most rock & rollers, but perhaps not. Musical theater is an American invention, and that tough Yankee spirit of ours has also shown the world that we are capable of dancing and singing about everything from love to war. *South Pacific*, *West Side Story*, *Mame*, *Phantom Of The Opera*—these raging success, born on American soil, have captured the hearts of the world. But you'll notice that the medium of musical theater no longer makes waves at the box office. Are we too cool to sing and dance? The success of *Phantom* and a few hours of MTV indicate that we are still a nation of singing and dancing fools. However, it is true that Hollywood's devotion to the musical is not what it used to be. That's where Broadway On Sunset comes in.


Broadway On Sunset is a sanctuary for those who still have the gleam in their eye. It is also a great place for songwriters to learn how to give longevity and financial success to their songs, using musical theater as an alternative market. As co-founder Kevin Kaufman so aptly put it, "Musical theater is a writers' market, unlike the record industry which is an artists' market. Everyone knows Elvis sang 'Hound Dog.' But ask most people who wrote 'Some Enchanted Evening' or 'Mem'ries' and you get Rodgers & Hammerstein and Andrew Lloyd Webber. Then ask who sang those songs and they go blank."

The collaboration of Kevin Kaufman and Libbe HaLevy, an established playwright, began in 1982, when they were presenting 30-minute excerpt productions of new musicals that also featured interviews with a "theater notable." These shows were held once a week at what used to be Gio's on Sunset. As a result of these presentations, which occurred regularly for a year and a half, eleven new musicals went on to full production. "We're a program

that works with writers in every facet of the musical theater business," Kaufman says. "It's not just about craft. We focus on craft, business and development. We're integrated with choreographers, music directors and actors." HaLevy, with whom Kaufman also collaborates on their own musical theater projects, adds: "Musical theater is perhaps the most collaborative of the art forms. Everybody has to talk to each other, get their information from the same place and work on the same show. In order to do that, a major part of the training we give is an understanding of the different crafts that are involved in putting a show together so that you can communicate with your partners."

Since then, the program has matured into a five program series that gives writers a strong grounding in the ins and outs of musical theater. "The Course In Craft & Business" is structured for anyone that is interested in writing musicals, with an emphasis on libretto as a dramatic structure. It also focuses on lyrics as an extension of character, musical dramatization and the business side of musical theater. It is also interesting to note that musical theater instruction is not offered at any of the major colleges or universities. Other programs include "The Interview Series," featuring discussions with musical theater professionals from all disciplines; "The Practicum," which allows participants to fully stage scenes from works in progress; and "The Writers' Reading Program," which lets writers hear their completed shows and receive structured feedback. The next program, "The Course In Craft & Business," is scheduled to begin Monday, November 19, at the Songwriter's Guild of America.

What we have here is the kind of dedication on the part of Kaufman and HaLevy that may serve to keep this uniquely American art form alive.

Broadway On Sunset can be reached at 10800 Hesby St., North Hollywood, CA 91601. Phone (818) 508-9270. 

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NARAS Implements Music Industry Health Care Plan

By Sue Gold

LOS ANGELES—The National Academy of Recording Arts and Sciences has achieved one of its major goals with the implementation of a national, self-paid insurance program for all music industry professionals. The program, endorsed by the Recording Academy's charitable arm, MusiCares, allows anyone within the music industry, everyone from recording engineers to record label staffers, roadies, radio station and retail employees, to apply for health insurance.

The program accepts applicants in fifteen states, including California, and offers coverage through several different programs. "Access to affordable health insurance is



Maxicare Health Plans Chairman Peter Radikin, NARAS President Michael Greene and James Garrison, President of Pacific Federal Group Insurance Services, announce NARAS' new, low-cost, self-paid health insurance, available in fifteen states.

one of the most important issues in our society today, and the indepen-

dent nature of our industry makes it of critical concern to our music

people," explained NARAS President Michael Greene. "By making this comprehensive, self-paid insurance program available to all segments of our music community, MusiCares is fulfilling its mission of helping music people attain a level of security in this very independent insurance business."

Coverage will be provided through Maxicare and Sierra Health Services. PacFed Benefits Administrators, Inc. of Glendale will be the administrator.

In addition to California residents, residents of the following states can apply: Arizona, Florida, Illinois, Indiana, Louisiana, New Mexico, Nevada, North Carolina, South Carolina, Texas, Georgia, Michigan, Tennessee and Wisconsin.

To enroll in the health insurance program, or to find out more information, contact PacFed Benefit Administrators, Inc., at 801 North Brand Blvd., Suite 1160, Glendale, CA 91203. Their telephone number is (818) 243-0222. **MC**

RCA Releases Jefferson Airplane Box Set

By Michael Amicone

NEW YORK—On October 27, RCA Records will release *Jefferson Airplane Loves You*, a three-CD retrospective profiling one of the most influential Sixties bands. Featuring 51 tracks, the compilation contains the band's signature hits, "Somebody To Love" and "White Rabbit," important album tracks (an alternate mix of "Wooden Ships") and many previously unreleased and rare tracks, including "I Specialize In Love," a Marty Balin solo track from 1962, several unreleased live performances from 1967 and selections from an unreleased Airplane album recorded in 1967.

Newly appointed RCA VP of Strategic Marketing Paul Williams, who produced the compilation, explains the democratic process used to select the appropriate tracks. "In terms of the repertoire, we took the advice of their manager, Bill Thompson [executive producer of the set], and people who knew a lot about the band and where there might be some unreleased tapes and eventually reached an agreement," explains Williams, adding. "You could put 20 Jefferson Airplane fans in one room, and they would come up with 20 different track listings."

"After we decided on the material that we had to include," continues Williams, "we went to the vaults to find as much unreleased material as we possibly could, including a missing Jefferson Airplane album recorded in 1967. It had a catalog number, and no one has any idea why it wasn't released. We also found early live material from 1967, recorded at the Fillmore, so we made a mini-concert of those things."

One legendary unreleased track was found but not included. "There was a track that they did with Little Richard called 'The Man,' which is always on Jefferson Airplane fans' shopping lists as one of the great unreleased tracks," says Williams. "But I would defy anybody to sit through it, so we didn't put it on the box set."

Did Williams enlist the help of the band's volatile combination of members, namely Paul Kantner, Grace Slick and Marty Balin, for the selection process? "We did not say to the band members, 'What do you want on this?'" In the course of conversation, people expressed preferences," he says. "I think we've represented each member as fairly and as objectively as possible."

All of the tracks—from the band's 1966 debut album, *Jefferson Airplane Takes Off*, through their 1973 LP, *Thirty Seconds Over Winterland*—were remastered from the original two-track mixed masters and the original multi-track session tapes (except one, for which the protection master was used).

"We spent a lot of time restoring these tracks," relates Williams, who is quick to cite engineer Bill Lacey's major contribution in shaping the box set's faithful, painstakingly restored sound. "All the two-track master tapes were in good condition, though a lot of them weren't state of the art.

The only stuff that was mixed was unreleased stuff. We didn't remix anything that had been released before. The only time we remixed something that was already released was on *Volunteers*, which had also been released in quadraphonic, and we realized that the quadraphonic mixes were different—they were longer and had different guitar solos—than the mixes found on the stereo release. We took a vinyl copy of the quadraphonic record and played it on stereo equipment and matched it, remixing the quadraphonic four-track master into stereo."

Williams and Lacey also took great pains to clean up the tapes, removing the hiss from some of the tracks when necessary. "There was quite a lot of hiss on 'White Rabbit' and 'Somebody To Love,'" explains Williams, "and we did get a lot of the hiss out of those without eating into the performance. Still, as an experiment, I got the original four-track multi-tracks and tried to remix them. But there is no way—they must have added things at the time of the mix—to match the sound of the original two-track master, so we didn't use the remixes."

Jefferson Airplane Loves You includes a full-color, 64-page booklet featuring a knowledgeable essay by *Goldmine's* Jeff Tamarkin, a complete discography and reminiscences from longtime Airplane manager Bill Thompson. **MC**



Herb Greene

Sixteenth Annual Songwriters Expo Set For October 31-November 1

By Keith Bearen

LOS ANGELES—The Sixteenth Annual Songwriters Expo will take place on the weekend of October 31-November 1 at the Sheraton Los Angeles Airport Hotel. Sponsored by the Los Angeles Songwriters Showcase (LASS), the annual event will include workshops, panels, pitch-a-thons (during which songwriters will have their songs critiqued by industry professionals, and perhaps picked up for future recording) and seminars led by hit songwriters, publishers, producers, record company executives and other industry pundits.

Classes and workshops include "Techniques For Writing Lyrics To

Tracks & Lyrics First," by Pamela Phillips Oland; "Song Structure And Dynamics," led by Pat and Pete Luboff; "Becoming A Recording Artist, Developing A Unique Style And Image," led by Marta Woodhull; and "Getting Your Tapes Heard In A 'No Unsolicited Material' World," led by LASS Co-Director John Braheny.

Other industry pundits participating in the event are veteran lawyer Donald Passman, author of *All You Need To Know About The Music Business*, hit songwriters Wendy Waldman, Reggie Stewart, John Bettis and Andrew Gold and veteran publicist Raleigh Pinskey, who

will discuss how to effectively deal with the media.

In addition to the panels and workshops, this year's expo will feature the first annual "Songs On Stage" music festival on the evenings of October 30 and 31, during which the best unsigned local talent will perform at select venues, including a heavy metal night at the Central, jazz at the Musicians Institute, alternative music at Al's Bar, country at the Blue Saloon and new age at the Natural Fudge Cafe.

LASS Co-Director Len Chandler explains, "'Songs On Stage' is a natural extension of our expo activities. The expo is about uncovering great songs, writers, performers and bands and exposing them to the industry."

Admission is \$175 pre-registered, \$195 at the door; admission is \$150 for LASS members. For more info on the expo and "Sound On Stage," contact LASS at (213) 467-7823. **MC**

Bogart Fund Honors Russ Bach

By S.E. Silverman

SANTA MONICA—CEMA Distribution President Russ Bach will be honored with the Neil Bogart Memorial Fund's 1992 Children's Choice Award on November 7, 1992, at the Santa Monica Airport. The ceremony, dubbed "Return To Casablanca," will include a silent auction, gambling, dancing, music from the Forties and a recreation of the set of Rick's Cafe Americain, from the movie *Casablanca*.

Organizers are hoping to raise \$1 million from the event. Items to be auctioned include a Fender guitar autographed by Eric Clapton and a drum set from Alex Van Halen.

The Neil Bogart Memorial Fund holds a special place in Bach's heart. "I knew Neil Bogart in the Sixties when we were both doing promotion," he remembered. "When they called me for this, I had to say yes, because I knew I needed to do it for Neil. I also needed to give something back to the business that has been so good to me over the years."

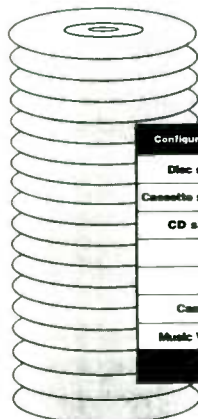
The Neil Bogart Memorial Fund is a division of the T.J. Martell Foundation and concentrates on pediatric cancer, leukemia and AIDS research.

"There are so many causes that a person can pick from today, but certainly some of the highest needs are cancer and AIDS in children," Bach said. "Who knows, maybe one of the kids I'm trying to help will be in the record business one day."

For ticket information, call (310) 449-2200. **MC**

CD Shipments Overtake Cassettes

By Sue Gold



| Configuration | Shipments (1991) | | January-June 1992 | | Percent change | |
|------------------|------------------|--------------|-------------------|--------------|----------------|--------------|
| | Units | Dollar Value | Units | Dollar Value | Units | Dollar Value |
| Disc singles | 11.40 | 31.18 | 11.05 | 40.90 | -3.07 | 31.17 |
| Cassette singles | 33.61 | 106.56 | 37.54 | 131.85 | 11.72 | 21.45 |
| CD singles | 2.39 | 13.56 | 3.76 | 22.94 | 57.32 | 69.25 |
| LPA | 2.09 | 12.46 | 1.41 | 7.13 | -32.54 | -42.76 |
| CDs | 193.86 | 1,893.79 | 181.83 | 2,263.45 | 18.05 | 19.52 |
| Cassettes | 170.41 | 1,371.20 | 164.81 | 1,366.14 | -3.40 | -0.37 |
| Music Videos | 3.32 | 60.12 | 2.30 | 54.07 | -30.72 | -10.06 |
| Totals | 377.08 | 3,490.87 | 402.31 | 3,886.48 | 6.69% | 11.33% |

MIDYEAR STATS: Dollar values and shipments in millions.

WASHINGTON, DC—Compact disc shipments overtook cassettes for the first time since they were introduced into the marketplace, according to the Recording Industry Association of America.

The news was part of the mid-year statistics released by the RIAA in which shipments for CDs and cassettes were both reported to be up over last year. A combined total of 402 million units were shipped between January and June, a 6.7 percent increase over the same period last year.

CD shipments were up 18 percent, and dollar values increased 19.5 percent to \$2.3 billion. Cassettes shipments decreased 3.4 percent—but the number reflects an

improvement over the 1991 mid-year drop of 23 percent. Overall, industry shipments totalled a dollar value of \$3.8 billion, a slight increase from 1991's midyear figure of \$3.5 billion.

RIAA President Jason Berman explained, "We're seeing significant growth for both units and dollars for early 1992. However, it's important to remember that these numbers represent industry shipments instead of actual sales."

Berman also noted that while they are optimistic, it is still too early to tell if the increase in shipments will mean more sales. "We can't predict how the numbers will fall for the rest of the year," he said.

According to a representative of

the Electronic Industries Association, the increase in CD sales, in part, is due to stronger sales of compact disc equipment, which now account for approximately 45 cents of every dollar spent on audio equipment in the United States. Sales of portable CD players are up 79.4 percent over last year. "This year's substantial CD performance has more than offset any loss due to cassette slippage," Berman said. "No matter how you slice it, our 1992 midyear dollar numbers show solid growth." **MC**

GENESIS MINES PLATINUM



Atlantic recording group Genesis recently received triple platinum plaques for their latest release, *We Can't Dance*. Various label execs, including Atlantic Co-Chairmen/Co-CEOs Doug Morris (standing, second from left) and Ahmet Ertegun (kneeling, far right), are shown congratulating the band.

Motown Releases Essential Singles Collection

By Ray Wolf

LOS ANGELES—On November 3rd, Motown Records will release the inaugural package from the Motown Master Series, *Hitsville U.S.A.—The Motown Singles Collection*, a box set featuring 104 songs performed by 36 artists. Like the Stax/Volt box set, this comprehensive collection contains only the single mono master versions—the same versions heard on AM radio when they were originally released on the Motown, Gordy, Tamla, Rare Earth, V.I.P., Anna and Soul labels.

Commenting on the package, set compiler and co-producer Cary E. Mansfield said, "The strength of this boxed set is that it offers not only the hits, but also highlights, overlooked artists and songs that are a significant part of Motown's Detroit era, 1959-1971.

Hitsville U.S.A. contains essential hit singles by the Jackson 5, Diana Ross & the Supremes, Smokey Robinson & the Miracles, Marvin Gaye, the Temptations, the Four Tops, Gladys Knight & the Pips, Martha & the Vandellas, Stevie



Wonder and a host of other acts. Some of the titles included in the set are "Money" (Barrett Strong), "Please Mr. Postman" (the Marvelettes), "Devil With A Blue Dress" (Shorty Long), "War" (Edwin Starr), "Do You Love Me" (the Contours), "What Becomes Of The Brokenhearted" (Jimmy Ruffin), "This Old Heart Of Mine" (Isley Brothers), "Get

Ready" (Rare Earth), "It's A Shame" (the Spinners) and "Smiling Faces Sometimes" (Undisputed Truth).

The collection, which features 20 Number One pop hits and 39 Number One R&B hits on four CDs or cassettes, also boasts a 68-page accompanying booklet that includes rare photos and memorabilia from Motown's archives and artists, an introduction by Elvis Mitchell, a timeline by *Billboard's* Paul Grein and a look at the musicians behind Motown's Sound of Young America by Allan Slutsky. The boxed set was produced by Motown Senior VP Patti Drosins and compiler Cary E. Mansfield. **MC**

GILL WINS TOP BMI COUNTRY HONORS



BMI President/CEO Frances Preston, Vince Gill, Jon Ims and Tree Publishing VP/COO Donna Hilley are pictured at the 40th Annual BMI Country Awards in Nashville. Gill was named Songwriter of the Year, and Jon Ims' composition, "She's In Love With The Boy," garnered Song of the Year honors.

By Michael Amicone



Paul Schwartz

Paul Schwartz and Gilles "Frenchy" Gauthier have announced the formation of **56 Entertainment**. The new company will offer its clients a full range of production services through its three divisions—Humble Abode Productions, a production company which will release albums of various genres; 56 Productions, handling music supervision, composing, scoring and sound effects for films and TV; and Northern Light, responsible for music videos, industrials, corporate presentations and TV commercials.

G&L Musical Products has announced the appointment of **New West Audio** as the company's new representative in Southern California. New West Audio will represent G&L's line of guitars and basses, with Arnie Christiansen, Tim Schaeffer, Brad Carr and Michelle Price handling the field promotion of G&L.

Warner Bros. Records has named **Karen Moss** to the post of Vice President of Publicity. Moss, who began her Warner Bros. career in 1982, has worked with such label acts as R.E.M., Lindsey Buckingham, Elvis Costello, Red Hot Chili Peppers, Damn Yankees and David Byrne.



Laura Curtin

Epic Records has promoted **Laura Curtin** to the post of Associate Director, National Album Promotion. Based in New York, Curtin will promote, in conjunction with local promo staffs, the label's releases to all facets of rock radio.

Sony Music Entertainment has announced two management changes: **Mel Ilberman** has been named to the newly created post of Corporate Executive Vice President, and **Robert Sumner** has been appointed Corporate Executive Vice President, Sony Music Entertainment. He will develop new business opportunities in regions of the world where Sony Music Entertainment is not presently represented. **MC**

In more Sony Music Entertainment news, **Bud Howey** has been named to the post of Senior Vice President and Chief Information Officer, Sony Music Entertainment. Bud Howey will perform his duties out of the company's New York offices.

Jim Henson Productions has named **Robert Kraft** to the post of Vice President of Music. A noted songwriter, recording artist and film composer, Kraft will head the company's new music label, Jim Henson Records, distributed by BMG. Among his duties, Kraft will select existing Muppet records and songs for release and create new album concepts. Recently, Kraft executive produced and composed the original music for the motion picture *The Mambo Kings*.



Steve Levesque

Steve Levesque has been promoted to the post of Vice President of Music for veteran public relations firms **Roskin-Friedman Associates, Inc.** Levesque was formerly a Senior Account Executive with the company.

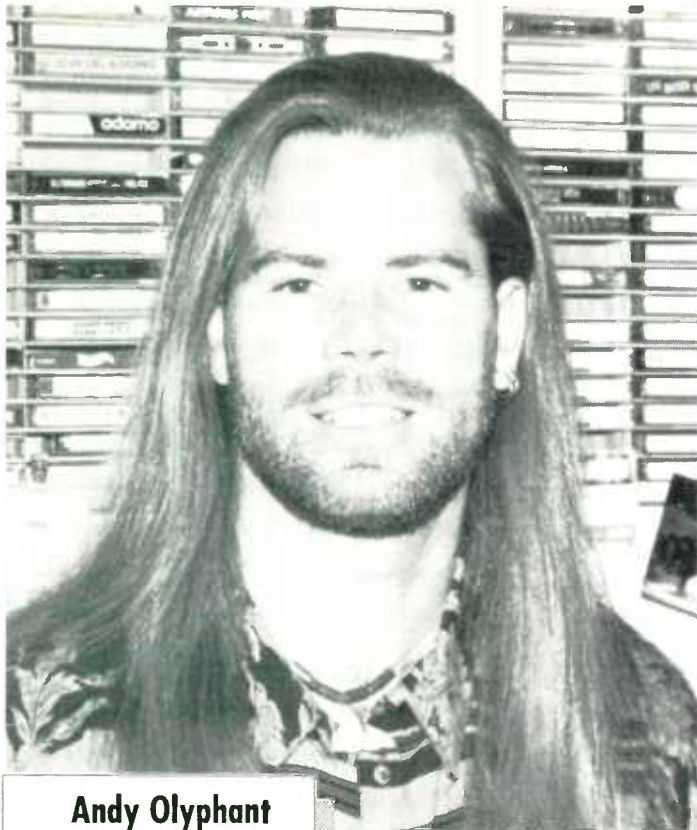
Linda Sterling has been appointed to the post of Vice President, Marketing, **Angel/EMI Classics**. Based in New York, Sterling will develop and implement marketing, advertising and publicity plans for Angel Records, EMI Classics and Virgin Classics.

BMG has announced the promotion of **Klaus Schmalenbach** to the post of Vice President, Strategic Marketing, **BMG International**. Schmalenbach was formerly the label's Director of Strategic Marketing.



Jeff Albright

Public relations firm **Hanson & Schwam** has named **Jeff Albright** to the post of Executive Vice President of the company's newly expanded music department. Albright has served professional stints with **Solters/Roskin/Friedman, Rogers and Cowan** and **Levine-Schneider**, where he served as a senior account executive working with such artists as Vince Neil, Nelson, Stray Cats, Dwight Yoakam and Asia. **MC**



Andy Olyphant

Company: Rondor Music Publishing
Title: Professional Manager/A&R
Duties: Talent acquisition
Years with company: One year

Dialogue

Background: "I've been in the business now for three and a half years. My background is really in tennis—I came from the tennis circuit. I was always inspired by music—not as a player, but as a listener. I decided I'd have a longer career in the music industry than I would on the tennis courts. So when I got out of college, I started out as an intern making store calls for RCA. From there I got a job at Emerald Forest Entertainment with Linda Blum. Emerald Forest was a small, creative company and it gave me the opportunity to learn all about the business.

"I worked there for almost two years but knew all along that I wanted to do A&R. So I started going out to clubs almost every night. I got to know the people on the club scene and met as many people as I could. I never really said I wanted A&R at a label as opposed to a publishing company—all I knew is that I wanted to do A&R. The reason I took this job at Rondor is that this company wanted to become an A&R source. Most labels don't have the time to do artist development. They sign the act and get the record out. Boom, Boom, Boom. We felt that we had the time to get to an act as early as six months before the labels and develop them; give them some fi-

nancial and creative support. Then, once they were ready and the live show was together, we could take it to the next step which would be a label."

Advantage: "I don't know if there's an advantage to signing with a publishing company first. I think it all depends on the band and their situation at the time. There are bands you'll see that have something spe-

cial but are lacking in material. These bands are better off at Rondor where their material can be developed. And if the development deal runs out and the band leaves, it's not at all like being with a record label and being dropped. It depends on what stage the band is in and what the relationship is between the band and the publishing company."

Top Secret: "A lot of bands have been given a lot of money over the last few years—just because publishing companies felt the bands would be big. What's sad about that is that in two years, if the band doesn't happen, they can either let go and have none of the publishing or, keep the band forever until they make back their money. Another sad thing is that many of the bands are unprepared. They have no knowledge of what's going on. I always tell them to first go out and read a book to find out how publishing works and what it means. I can't tell you how many friends of mine find out about this after the fact; after they've signed publishing agreements for the wrong reasons. Bands have got to do their homework—whether it's for a publishing deal or a label deal. Find out the background information. Also, make sure you have a relationship with the company. When things aren't going good—that's when you need the company to stand behind you more than ever."

Good Songs: "What makes a good song is the melody. If you look at the charts, you'd see that if you had an amazing lyric and an amazing voice and not such a great melody, you'd probably have a Top Forty single. But, you can have a fair voice, a fair lyric and an incredible melody and you'll have a Number One smash!"

Unsolicited Tapes: "I do accept unsolicited tapes. Have them sent to my attention at Rondor Music, 360 North La Cienega Blvd., Los Angeles, CA 90048."

Advice: "I think the most important thing for any writer or band is to always remember to do it from the heart. Always. And not to do it for me or for anyone else—but to do it for yourselves. To me, that's the most important thing. There will always be people who will be inspired by your music. But if it doesn't come from your heart, I'm not going to be inspired by it, either. One of the problems we have in Los Angeles is that there are too many writers and bands trying to impress A&R people and A&R publishers and not being true to themselves.

"Another thing to remember is that I was hired for my opinion, but my opinion is not the end of the world—it doesn't make me any greater than anyone else. If I pass, it's not the end of your careers. I pass on a lot of bands because very few bands inspire me. I tell bands that the people who come to see them live—whether it's twenty people or two hundred people—they all think the band is very special. Build on that. I don't happen to like Mariah Carey, but six million others do! So just keep doing what you do best.

"On the down side is to not do it for the wrong reasons. Don't do it for the glam and the glitz and money. Do it because you really love what you're doing and always have a good time doing it. In this business, sometimes you're going to make lots of money and sometimes you're not going to make money. But through it all you should be having a good time."



Having survived a hurricane that ripped their city apart, rock group Vandal is back in action as Miami's premier band. They recently completed their fifth demo tape of original material and will be showcasing for the industry on November 6th. If you wanna hear some solid, original rock, call for a demo tape now. Ask for Lynn at (314) 946-3902.

Pat Lewis



Trying to prove for once and for all that they are not just another hair band, the members of Trixter take it all off in the name of selling records. Another major change is in the music—it's harder, heavier and much more mature. Don't take this band for granted. Lead single "Road Of A Thousand Dreams" precedes the band's Hear! album on MCA/Mechanic Records.

Grapevine

Local rock band Tuff is label shopping after a moderately successful debut on Titanium/Atlantic.

Virgin recording artist Mark Curry sold out the Roxy in L.A., the Bottom Line in New York and Shubas in Chicago as part of his three-city record release promo tour.

Steve Plunkett has just concluded a whirlwind tour during which he visited 29 radio stations in ten days! Plunkett also threw in a couple of benefit concerts and logged a total of 2500 miles to promote his current single, "When The Tables Turn," on Quality Records.

Legendary record producer Phil Ramone is busy working on a variety of projects for talents such as Sinead O' Connor, Debbie Gibson, David Crosby, Liza Minelli, Laura Branigan & John Secada. Ramone is also guiding the development of two new acts, Charlie's Dilemma & Bloodline.

Fizzy Bangers have a brand new demo tape out that is worth a listen. Call (213) 957-4955 to get a complete package.

Local singer/guitarist Tomi Kita finishing up his new demo tape with veteran Kim Fowley handling the production chores.

With the signings of Bad 4 Good and Little Willie, the race is on to see who can come up with the youngest bands in town. Groups like the Boys and Kris Kross are earning big bucks so this is no laughing matter.

When rapper Ice-T ordered Time Warner to pull his "Cop Killer" track from the Body Count album he also told his fans that he would make that track available for free as a single to anyone that asked for it. So far, no free copies were given out because, according to a Warner Bros. spokesperson, the label has no intention of pressing it! This just makes the original album all the more valuable.

Ozzy Osbourne is scheduled to perform the final show of his career as a solo artist when he takes the stage at the Pacific Amphitheatre on November 14th. Ironically, the opening act will be Black Sabbath sans Ronnie James Dio. When Ozzy says this is the final show of his

career as a "solo" artist does that mean he'll return with another band in the future?

Jerry Garcia is feeling well enough to perform with the Jerry Garcia Band on Halloween. Plans right now are uncertain for future performances.

Chart Activity

Robert Palmer's next album will be a collection of his all-time favorites including "Goody-Goody," "The Tender Trap," "Honeysuckle Rose," and the initial single, "Witchcraft."

The Jeff Healey Band will cover Tom Petty's "Lost In Your Eyes" and the Cruzados' "House That Love Built" on their third Arista album *Feel This*.

Mercury/PLG is releasing a three-CD Barry White package with 39 tracks dating back to his days with 20th Century Records. The box set is slated for a November release.

Boyz II Men's hit single "End Of The Road," from the Paramount Pictures/Eddie Murphy film *Boomerang*, has remained in the Number One spot for ten consecutive weeks, breaking the record set by "Endless Love," the duet from Diana Ross & Lionel Richie.

Keith Richards will release his third project for Virgin Records, *Main Offender*, produced by Richards, along with Steve Jordan and Waddy Wachtel.


The debut Epic Records album from Arcade featuring former Ratt frontman Stephen Pearcy has just been released.

On The Move

Local band Greta has signed with Mercury giving Mike Sikkas his first signing with the label.

Capitol Records has named Jeremy Hammond & Tom Corson A&R Veeps.

Orange County rockers Call Of The Wild have signed on with S&R Management who will handle the band's bookings and promotional responsibilities. You can reach S&R at (714) 831-9637.

Virgin Records has signed Joan Baez. The artist's debut for the label has already been released. 



Hunter

Contact: Hunter
(818) 773-0551

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Hunter submitted one of the sparsely press kits ever to Demo Critique—a photo and a tape—so we really know nothing about the band at all, and that includes song titles, too. The opening song which appears to be called "Never Surrender" has a strong chorus and some nifty guitar runs to propel it. It also sounds like Styx at the height of their popularity. Not bad! "Break Down The Wall" is another solid rocker that is well-written and performed with gusto. The third song is the obligatory ballad, "One More Night On The Road", and again the band shines. It appears that these guys are real pros and are just a couple of songs away from getting noticed by the A&R community. If their live performances are as tight and together as this tape, then Hunter will soon be the hunted.



Matthew Robert Lentz

Contact: Robert Weingartz
(213) 851-4744

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Matthew Lentz appears to be a serious, sophisticated songwriter who is intent on moving his career forward. His songs are well-crafted and above average in almost all respects. One of the great things about this tape is that the vocals are mixed right there on top of the track so every word can be heard and every emotion felt. Although no credits were included in this package, it's obvious that Lentz wrote these songs himself. They are mature, adult compositions that are fully developed. The playing is rock solid—as is the production. My feeling is that there are some publishing companies here in town that might want to take a listen to this tape as is. Though nothing jumps out as an immediate hit, the material is from a real "artiste" and should be heard even in these early stages.



Michael Shannon

Contact: Ed McPherson
(310) 553-8833

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

This five song demo submission which Michael Shannon calls *Volume III* was written, performed and produced by the artist himself. And quite a talented artist he is. No newcomer to the rock scene, Shannon has played with a variety of local bands and has gained valuable experience from each. His music travels smoothly from mainstream to alternative with the artist making use of his digital technology. "Here By My Side" opens things up on the right track with a solid rocker that is mighty impressive. This is an artist that has at least an album's worth of material all ready to go. His ability to write well-developed material will take him far. Though the big hit doesn't seem to be evident here, Michael Shannon feels like an artist to be reckoned with in the future.

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.

BMI

SONGWORKS—PAT LEWIS

COMPOSER'S CORNER:

Look for ALAN SILVESTRI's score in the Warner Bros. movie, *The Bodyguard*, due out November 18 and DAVID NEWMAN's score to 20th Century Fox's *Hoffa*, due out December 6.

DEBUTS OF NOTE:

XTRA LARGE's debut release, *Now I Eat Them*, just out on Giant... DA DA's smashing single, "Dizz Knee Land."

MUST SEES:

Gasoline Alley/MCA 's THE BEAUTIES, heading out on tour...KITARO, featuring YES' JON ANDERSON, out now backing their Geffen release, *Dream*.

HISTORY MAKERS:

BOYZ II MEN's "End Of The Road," became the third single in the last 30 years to log 10 weeks at #1 on *Billboard's* Hot 100!

CMJ HAPPENINGS:

Be sure to stop by BMI's hospitality suite at the Vista Hotel in NY during the CMJ convention on October 29-31... also look for THE MOURNING GLORIES, performing at The Continental Club on Thursday, October 29.

WATCH OUT FOR:

Our next New Music Nights Acoustic Showcase at Molly Malone's on November 16 and don't forget to "Rock the Vote" on November 3!



Pictured is singer-songwriter Susan Streltweiser of Susan's Room, who recently performed at an ASCAP-sponsored acoustic showcase held at Los Angeles club Largo, entitled "Quiet On the Set." Streitwieser offered up a set of strong acoustic material, to which the audience reacted quite favorably. These showcases have become quite popular over the past year, and often you will see many publishers (and even an A&R rep now-and-then) showing up to check out the unsigned talent.

Songwriter Activities

Singer-songwriter Lawrence Lebo, who independently released and marketed her critically acclaimed EP *Don't Call Her Larry*, will be teaching a course at the National Academy of Songwriters entitled "Grassroots Marketing for the Songwriter/Artist." Classes begin October 22, 1992, and will run for two weeks. For info, call NAS at (213) 463-7178.

Bug Music

Songwriter Activities

Muddy Waters' "Rollin' And Tumblin'" is on Eric Clapton's smash *Unplugged* CD and home video. Waters' own *Blues Sky* LP is out on Sony with eleven classic Muddy songs. The new film *Singles* also features his song "Little Girl."

John Barlow Jarvis' "Is That Too Much To Ask" is on the new Mark Collie CD.

Jude Johnstone's "Hearts In Armor" is on the new Trisha Yearwood LP. The song is a duet with Yearwood and Don Henley.



Also performing at ASCAP's "Quiet On the Set" showcase was singer-songwriter Liz Byrnes (pictured), who seems to be creating quite a stir on the acoustic underground music scene of late. She's got some unusual songs, an intriguing stage presence, and holy cow, can she play the acoustic guitar!

Dennis Walker co-wrote seven songs for Robert Cray's new *I Was Warned* LP.

Daniel O'Donnell, the renowned Irish folk singer, entered the U.K. charts with his recording of John Prine's "I Just Wanna Dance With You."

John Hiatt's "Drive South" is the next Suzy Bogguss single.

Sam Phillips will be teaming up with Rob Wasserman and Brian Wilson for a track on Wasserman's *Trios* album.

The Lyon Opera Ballet is touring with a ballet based on the music of Daniel Johnston called *Love Defined*.

Don Dixon is producing his "If I Could Walk Away" with Kim Carnes for her upcoming *Greatest Hits* release.

Edgar Meyer has three songs on William Eaton's *Wisdom Tree* CD.

Allison Krauss's *Everytime You Say Goodbye* CD includes two songs by Sidney Cox, three by Ron Block and the title cut by John Pennell.

Famous Music

Songwriter Activities

Graveyard Train has finished its new Geffen LP, release date is early next year.

Producer/writer Tena Clark has a single entitled "Walk The Line" on



Another important showcase series that ASCAP sponsors on a monthly basis is "L.A.'s Hardest Kept Secrets," which takes place at the Coconut Teaser in West Hollywood. Recently, Crux (pictured) performed for a packed house of fans and industry-types alike.

Mary Wilson's new album. She's currently working on upcoming albums by Dee Harvey (Motown) Melissa Manchester, and Famous Music's Puff Johnson (Sony).

Producer/songwriter Jason Hess has co-written and co-produced five cuts on Jermaine Stewart's upcoming Warner Bros. release. Hess produced three sides on Simple Pleasures (Warner Bros.), did a re-mix for Jimmy Jam and Terry Lewis on "Crush" from the *Mo Money* soundtrack, and he's currently producing a song with Donnie Wahlberg for New Kids On The Block (Sony). Hess is working with Wahlberg and several of his groups on Interscope. He also is co-writing with Mylarkia and For Real for both of their debut albums on A&M. He is currently producing a song for Step Stewart (MCA) as well.

Missy Ritter has upcoming cuts with Kurt Smith, Simple Pleasures, New Kids On The Block, Donna Delory (MCA), New Generation (Warner Bros.), Garden of Joy (SBK), and Wade Elliott (Sony).

Songriter Liz Vidal has cuts with Kyle Vincent (MCA) and Rita Coolidge.

Producer/songwriting team Phillip Gordy/Derek Graham just finished producing four sides with EYC (MCA/Gasoline Alley).

Producer/writer Laney Stewart is currently finishing up work on the new Aaron Hall (MCA) album.



Songwriter/producer Jim Cregan has signed with MCA Music Publishing. Cregan (center) is congratulated by various MCA Music staffers.



Songwriter/producer/artist Marvin Etzioni (pictured) has signed with Famous Music.

SONGWORKS—PAT LEWIS

Songwriter Demo Spotlight



Mary Karlzen

Mary Karlzen is a singer-songwriter from South Florida, whose ambitious self-titled debut CD was

recently released on a small, independent record label. I'm not sure if the CD is available in record stores outside of Florida, so, for information, contact: Richard Ulloa at Y&T Music, 5753 Bird Road, Miami, Florida 33155, (305) 665-4750. Karlzen's material flirts with country, rock and folk influences, but always seems centered around traditional song crafting and natural-sounding vocal performances. Influenced by James Taylor, Joni Mitchell, Carole King and Jackson Browne, Karlzen plays plenty of tasty acoustic guitar and sings lyrics that are personal and introspective yet still remain universal. Karlzen is a young artist, who seems to have plenty of potential as both performer and writer. Thanks to this promo-CD, she has been able to gain a lot of positive press and it seems like it will be only a matter of time before industry interest follows.

New Songwriter Signings

Marvin Etzioni has signed an exclusive songwriting contract with **Famous Music**. He is currently in the studio with **Maria McKee** for her upcoming Geffen release. Etzioni is also working with the **Williams Brothers** for their next LP, and his own album, *Bone*, on Restless.

Billy Bremner, ex-Rockpile and Pretender's guitarist, has signed an exclusive songwriter's agreement with **Bluewater Music**, a publisher located in Nashville, TN.

Songwriter/producer **Jim Cregan** has signed a worldwide co-publishing agreement with **MCA Music Publishing**. Cregan is best known for his work with Rod Stewart on such hits as "Tonight I'm Yours," "Forever Young," and "Passion." His credits also include the London Quireboys, Glass Tiger, the Gipsy Kings, and Rita Coolidge. He was recently in the U.K. co-writing with

Rod Stewart for Stewart's forthcoming LP.

Ben Mink has signed an exclusive worldwide publishing deal with **Zomba Music Publishing**. Mink is the co-writer of k.d. lang's *Ingenue* album. He is currently on the road with her as her musical director as well as playing guitar and violin in her band.

Songwriter **Tony Haynes** has signed an exclusive songwriter's contract with **Giant Music Publishing**.

The Business Side

Michael Tortora has been promoted to Senior Director, Clearance and Logging at **BMI**, the performing rights organization.

Lori Adler has been appointed Director, Contract Administration for **EMI Music Publishing**.

Michael McCarty has been appointed President of **EMI Music Publishing Canada**. M/C



Ben Mink signed with Zomba Music Publishing. Shown congratulating him are (L-R): Rachelle Greenblatt, Sr. V.P., Zomba; Ingrid Frieson; Ben Mink; David Renzer, Sr. VP/GM Zomba; and Richard Blackstone, Director Business Affairs, Zomba.

PUBLISHER PROFILE

Dan & Fred Bourgoise

Owners
Bug Music
6777 Hollywood Blvd., 9th Floor
Hollywood, CA 90028

D By Pat Lewis



Dan and Fred Bourgoise have owned and operated Bug Music—one of the most lucrative independent music publishing businesses in the United States—for the past 17 years and counting. "There is no great benefactor in the sky—no corporate car manufacturing company or record company," confirms Dan, Bug Music's Chairman, "which is why we are called 'independent.'" "But one major difference between us and other 'independent' companies" continues Fred, Bug's President, "is that this is a family-owned business, and the same two people have been running it since its inception and will continue to run it for as long as it exists."

"Some independent companies have been built to be sold," continues Fred, "and that's a whole different concept than what we're about." "We've watched all these other independent companies get gobbled up," says Dan, "and we're constantly approached because it's assumed that because we're independent, that we're going to sell-out, too. But we don't fit into the corporate mold—the corporate world—it would ruin a lot of what we see ourselves as. We just couldn't become part of that!"

Currently, there are fifteen employees in Bug's Los Angeles offices, five in its Nashville offices, and two in its recently-opened London offices. The list of writers affiliated with Bug is quite extensive and includes Dave Alvin, T-Bone Burnett, Rosanne Cash, Concrete Blonde, Marshall Crenshaw, Desert Rose Band, Estates of Willie Dixon, Del Shannon, and Muddy Waters, Iggy Pop, Lemonheads, Los Lobos, John Prine, and more.

Bug Music does not get involved in bidding wars and consequently, doesn't pay mega-bucks to acquire the catalogs of major recording artists or writers who might be considered today's top hit-makers (such as Diane Warren or Desmond Child). Of course, this is not to say that there isn't a potential hit-maker or two amongst the Bug writing staff!

"We're probably the Cleveland Indians of publishing," jests Dan. "But for our business, that makes sense. We just could never afford to get into bidding wars. But we do deals that make sense and we tend to think that we combine our style which adds to that. I mean, we've seen a lot of [writer/artists] make big publishing deals, and then they are hung out to dry if the album fails. And at a time when they really need the help and the care, everybody turns their backs on them because it's a 'bad' deal."

Other than steering clear of bidding war situations, Bug Music functions much like any other publishing firm. Yet, after you take a tour of its homey Hollywood offices and meet its grass-roots-oriented staff, you can't help but feel that this is a group of folks who go that "extra mile" for their writers. And for the writer who likes a more hands-on publisher, that extra mile can make all the difference in the world! "We just do it with our own personal stamp and our aggression on it," says Fred. "But we do it one catalog at a time; one writer at a time."

"We tend to be old-line publishers; we still think of old Brill building style," continue Fred. "For example, when we send out our royalty statements, our writers get a list of everybody who is looking for songs. We want them to participate in the exploitation of their catalog. We want them to look at that list and see those names and maybe they could say, 'I could write a song for that person' or 'I have a song for that person.' We want them to be involved in that. We want them to feel that this is their Bug Music; that this is their company. And that the people here who are running the songs are here for them. So we encourage that. And we keep adding song-pluggers where we can."

"Do you know where our writers come from," questions Dan. "For the most part, our writers come to us from other Bug writers. We don't advertise, we don't go looking for stuff. A Bug writer is in a very small, select group and we want to keep it that way because it allows us to keep hands-on. It allows us to stay involved with all of the people here."

One of Dan and Fred's earliest word of mouth successes was that of singer/songwriter John Hiatt. "John Hiatt had no record deal when he first came here," says Dan. "Leo Kotte [another Bug writer] had him on the road, and said John was a great writer. And John came up to Bug and played us great songs. From that point, our job was to go out and get his songs cut. And if that brings up his name in front of A&R people who are hearing the songs and leads to a record deal, well all the better. That's the way we've always worked with writers and still do today. We promote songwriters as songwriters. That's the heart of what we do! That's it. That's the main difference. We still feel that song plugging is real publishing." M/C

SACRED SESSION



Hollywood Records artist Sacred Reich recently completed tracks for their new release, *Independent*. Pictured at El Dorado Studios in Hollywood are (L-R, standing): Sacred Reich's Dave McClain, assistant engineer Annette Cisneros, Sacred Reich's Phil Rind, Jason Rainey and Wiley Arnett, assistant engineer Wendy Thompson, (sitting) engineer Bryan Carlstrom and producer Dave Jerden.

CHEROKEE STUDIOS: The Tower of Power horn section and producer Erik Nielsen, recording overdubs on Denny Brown's new material for Avenue Entertainment, engineering expertise supplied by Joe Seta.

DEVONSHIRE AUDIO & VISUAL STUDIOS: Engineer Mick Guzauski and assistant Jeff Graham, mixing tracks for an A&M Special Olympics Christmas album featuring Jon Bon Jovi, Debbie Gibson, Michael Bolton, Luther Vandross and Ronnie Spector and Darlene Love...Curt Smith of Tears For Fears fame and producer Mick Guzauski, overdubbing and mixing tracks for a PolyGram release, with engineer

Richard McKernon manning the console, assisted by Jeff Graham...Giant Records vocal group Color Me Badd and producer Ibrahim Duarte, overdubbing and mixing tracks for a new single with engineer Dale Ramsey and assistants Mike Simpson and Jerry Finn...London Records act Wool, recording tracks with producer-engineers Tom Rothrock and Rob Schnapf and engineer Sally Browder.

SCREAM STUDIOS: Capitol recording act School of Fish, mixing tracks with producer Matt Wallace and assistant Craig Doubet...Sony Music artists Warrant, mixing their

IN THE STUDIO



Music veteran Kim Fowley and recording artist Tomi Kita recently completed *Fear Is Loneliness With A Different Name*, the follow-up EP to *Kita's Life In Disguise EP*.

single, "The Bitter Pill," with producer/engineer Michael Wagener and assistant Craig Doubet.

PRINCE VIDEO: Warner Reprise Video has announced the release of a new Prince collection entitled *Diamonds And Pearls Home Video Collection*. The new hour-long compilation includes the videos Prince and the New Power Generation made for their last opus, *Diamonds And Pearls*, as well as concert footage and band interviews. Highlights are live versions of "Thunder," "Daddy Pop" and "Jughead," extended versions of "Cream" and "Diamonds And Pearls" and a never-before-seen clip of "Strollin'." The retail price of the *Diamonds And*

Pearls Home Video Collection is \$19.95 for VHS and \$29.95 for laser disc.

TRAX RECORDING: Arista recording artist Taylor Dane, cutting tracks for an upcoming opus with producer Humberto Gatica...Virgin kiddie soul act Immatute, cutting the track "On Our Worst Behavior" for their new album and for inclusion on the soundtrack of the Paramount animated feature *Bebe's Kids*, engineer Aaron Connor manning the console and supplying the sonic expertise...Veteran balladeers Air Supply, cutting tracks for their upcoming Giant Records opus, producing chores handled by Humberto Gatica.



SILAS SESSION



Fledgling Silas Records artist Canté Moore stops to pose for the cameras during sessions for her debut disc, *Precious*. Pictured flanking Moore are (L-R): veteran producer George Duke, Moore manager Fred Moultrie and Louil Silas, Jr., President/CEO of Silas Records.

MUDDY WATERS TRIBUTE



Sessions for Victory Music's tribute album to the late great bluesman Muddy Waters were completed recently in Los Angeles. Former Free/Bad Company/Firm vocalist Paul Rodgers handled the vocal chores, with Jason Bonham on drums, Ian Hatton on guitar and Pino Palladino on bass. Pictured (L-R): Victory Music President Phil Carson, Ian Hatton, Jason Bonham, Paul Rodgers, Pino Palladino and PolyGram VP of Promotion Sky Daniels.

Lester Cohen

PRODUCER CROSSTALK



Heather Harris

BARRY GOLDBERG

By Steven P. Wheeler

For Chicago-born keyboardist/songwriter/producer Barry Goldberg, the past four decades have been filled with memorable moments—as a musician playing keyboards in Bob Dylan's band at the Newport Folk Festival in 1965, as a session player with Mitch Ryder and Neil Young, a songwriter, scoring hits for Gladys Knight and Rod Stewart, a solo artist and more recently, as a producer, working with Bob Dylan and Percy Sledge.

But, despite his track record, the small, bearded musical veteran refuses to rest on his laurels. Blues/rock guitarist Jeff Healey has recorded a new Goldberg-Gerry Goffin original, "It Could All Get Blown Away," and he is currently balancing film scoring (*Ruby, Adventures in Babysitting*) and television scoring (*American Detective, Murphy Brown*) with a passionate search for artists who want to make "real" music.

Starting out on the northside of Chicago, with his high school rival, guitarist Michael Bloomfield, Goldberg and his guitar-playing partner traveled to the south of Chicago, playing with legends like Howlin' Wolf and Muddy Waters and "starting up relationships."

One of those relationships was with the late Paul Butterfield. Bloomfield had joined the harmonica wizard's self-titled band, and in 1965, he invited Goldberg to join the Butterfield Band onstage at the Newport Folk Festival. Goldberg jumped at the chance, but upon his arrival was informed that the plans had been changed and there was no need for a keyboard player.

But, what started out as a nightmare, quickly turned into a musical dream when Bob Dylan began asking around for a keyboard player to play in his set. Bloomfield recommended Goldberg. "There's been a

lot of myths about that Newport show, and about Bob being booted, but that's just not true. There were boos, but there were just as many cheers."

Following the Dylan gig, Goldberg went back to Chicago and formed a band with a young guitarist by the name of Steve Miller. After a year and a half, the partnership dissolved, and Goldberg moved to New York, becoming a much-sought-after keyboardist. In addition to playing with Jimi Hendrix, he can be heard on the classic Mitch Ryder hit "Devil With The Blue Dress On."

It was during a performance with Mitch Ryder that Barry Goldberg's next big musical moment would come. "I was playing in Mitch's band at this show with Wilson Pickett and Smokey Robinson. Michael [Bloomfield] was visiting me, so we strolled into this concert hall and were literally blown away by the drummer for Wilson Pickett. His name was Buddy Miles."

Michael Bloomfield's idea for the "great American music band" crystalized at that moment, according to Goldberg. "We were going to be the first rock band with horns and soul, and Buddy was the perfect drummer for what we wanted to do." Thus was born one of the more influential bands of the late Sixties, the Electric Flag.

Yet, the Electric Flag was short-lived. "I did begin to write some good songs through my experience with the group, so even though that whole period was pretty chaotic, I did manage to survive."

In the early Seventies, Goldberg's career reached a new plateau when he hooked up with talented lyricist Gerry Goffin. "We started writing together around 1973, and we came up with a hit for Gladys Knight and the Pips ("I've Got To Use My Imagination") and Rod Stewart ("It's Not The Spotlight"), so I started to look at songwriting as another career."

Goldberg says that it was his disenchantment with how his songs were being handled by various producers that made him pursue production. "You'll always have producers who want to change your song, no matter how perfect it may be. So production was just a natural evolution for me."

How has his studio work ethic changed over the years? "I think you can sound classy and soulful without sounding dated," answers Goldberg. "I'm looking at this project with Percy Sledge as a way to start bringing back 'real' music. I'm not against technology, but I don't think synth pads and things like that should be so obtrusive as they are on most records today."

Currently, Goldberg functions as an A&R consultant for labels. "I'm in contact with quite a few labels who want me to find new acts for them, so the production thing is really exciting for me right now. Anyone with hope, heart and integrity can send their tapes to me, and I will do everything I can for the right act."

Barry Goldberg can be reached through the Robert Light Agency, Attn: Robert Messenger, 6404 Wilshire Blvd. Suite 900, Los Angeles, CA 90048. **MC**

NEW TOYS—BARRY RUDOLPH



Wavestation SR from Korg

The Wavestation SR is a one rack space synth that uses the same Advanced Vector Synthesis and Wave Sequencing that the Wavestation EX and A/D use. The SR has 550 sounds and 600 performances with the optional Program Card. You can use all the same sounds from the Wavestation library and the SR has all the most popular performances stored in the three RAM banks and eight ROM banks. You can use the same Wavestation

Program cards and the new two meg O/W PCM cards.

Like the Wavestation, the SR's Multisets will play a separate complex, split and layered Performance on each of the 16 MIDI channels. But the SR has 32 Multisets which is double the number of the Wavestation EX and A/D.

Contact Korg U.S.A., Inc., at 89 Frost Street, Westbury, NY 11590. Phones are (516) 333-9100.



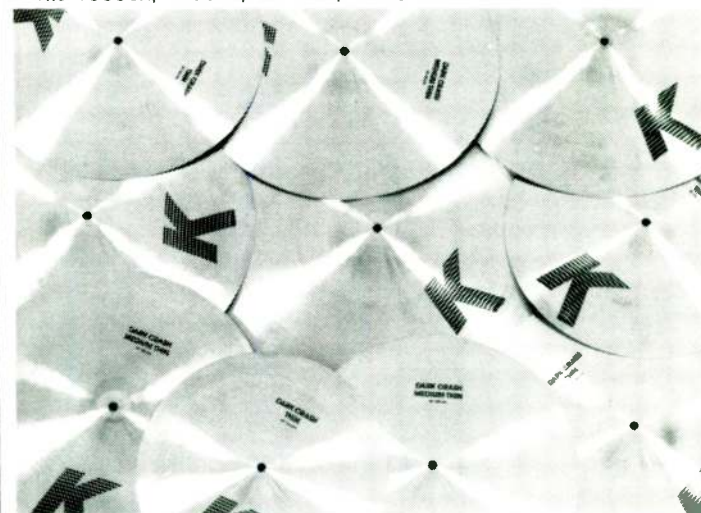
Fender's New Acoustic Line

The SX Series represents the new line of acoustic and acoustic/electric guitars for Fender Musical Instruments. All models feature natural finish solid spruce tops (the 1505SX offers a Sunburst finish), African mahogany, ebony or Indian rosewood fingerboards and bridges and mother-of-pearl fret dots.

The 1000SX, 1100SX, 1105SXE,

1200SX and 1300SX are Dreadnought style guitars while the 1500SX and 1505SX are jumbo size bodies. Prices range from \$599 to \$1,099 retail.

For more information, contact Fender Musical Instruments at 7975 Hayden Rd., Suite C-100, Scottsdale, AZ 85258. Phone (602) 596-9690 or FAX (602) 596-1384.



K. Zildjian's Dark Crash Cymbals

The new line of K. Dark crash cymbals is made possible by the new rotary hearth design that allows cymbal makers to carefully control the thickness of the castings during the rolling out process. So the weight of the Dark Crashes can be altered without losing the characteristic "K" sound.

The K. Dark Crash Thin has a bright

initial attack with the dark, low pitched overtones. With a mellow sustain, this is a warm shimmering dark crash. The K. Dark Crash Medium Thin is slightly heavier with more high-end response in the initial hit and the same rich, low-pitched overtones. Contact Avedis Zildjian Company at Longwater Drive, Norwell, MA 02061. **MC**



Michael Jackson

It's been many months since we last checked in on **Michael Jackson**, and he's been in the news many times lately. Last month **L.A. Gear** sued the reclusive pop star for at least \$10 million, alleging he failed to live up to a lucrative 1989 endorsement contract. Jackson was signed for \$7.5 million in September 1989 to design a now-failed line of shoes for the struggling company. Jackson's corporation was reportedly guaranteed \$500,000 in royalties from the gear. The *Los Angeles Times* notes that the court papers tell of how L.A. Gear paid \$260,000 for sets Jackson needed to film a commercial. The deal soured when the singer's lawyers proposed that Jackson's face appear on screen for

only one second. After protestations, the singer's proposed screen time was eventually tripled. **Hugo Zuccarelli**, inventor of a system called Holophonics, has also earned the right to sue the gloved one, for \$30 million. The inventor's design for projecting a sound in three-dimensions was deleted from Jackson's *Bad* album after two million copies had been sold. Zuccarelli Holophonics Inc. wants their company name removed from the record jacket, feeling the lack of effect degrades the company name. Also, a group of doctors traveled to Bucharest recently to operate on children born with strabismus (crossed eyes). The project was paid for by Jackson's *Heal the World*



Kurt Russel stars in *Captain Ron*

Foundation. And be sure to watch in November for the four-hour miniseries *The Jackson's: An American Dream*. Producer **Suzanne De Passe** says this is not "a Valentine to the Jacksons from the Jacksons," but we note that the action is confined to the years between 1948 and 1984, thereby avoiding **LaToya's** 1991 accusation of sexual abuse by her father, **Joseph**.

Spy magazine broke the story, the *Los Angeles Times* told the wire services and now we're telling you. There's a real live **Bob Roberts**, a living folk singer turned politician. Conservative Orange County congressman **Dana Rohrabacher** is being haunted by such lyrics as "You can't legislate my morals/Or anything I do/I can have my pot, or have my girl/Because I'm not screwing you." For the record, Rohrabacher has neither admitted nor denied past drug use, saying in 1990 that, "I don't think any mistake I made in my personal life as a young person is anybody's business but my own." Rohrabacher has taken a strong position against National Endowment for the Arts funding of art projects he and others considered indecent.

Show Biz didn't get to go to the recent **Comedy Store** celebrat-

ing the premiere of **Pauly Shore's** HBO special, but everybody else did. Comedienne **Judy Tenuda**, for instance, was everywhere. In one shot, she hugs a scruffy looking **Mojo Nixon** (Nixon's MTV hit, "Elvis is Everywhere," appears on the program's soundtrack). In the other, she gets sandwiched between **Shore** and **Fabio**. You can see more of Fabio when he appears on an upcoming episode of the new **Fox** se-



ries **Rachel Gunn**. Or you can see lots more of Fabio by picking up his 1993 beefcake-laden **Landmark** calendar. The females in the office like his **Rambo** pose best.

Discovery Music has very proudly released **Dennis Hysom's** debut release, *The Wooleycat's Favorite Nursery Rhymes*. This, the first release in a series dubbed "Once Upon A Tune," is the second release for the label, which is aligned with **BMG**. *The Wooleycat*, created and developed by Hysom, is the storyteller in these imaginative rewrites of children's classics. The character has also been licensed by **United Media**, home of **Garfield** and the **Peanuts** gang, who are already developing videos, books and toys based on his/her adventures.

Just out is *Capitol Sings Kids' Songs For Grown-Ups* wherein one gets to hear **Kay Kaiser's** "Three Little Fishies," **Tony Bennett's** "Jeepers Creepers" and **June Christy's** "Give A Little Whistle." Many of these tunes—and (we think) many of these versions—used to appear on the long-lamented **Capitan Kangaroo** series.

Nicholas Pike has the score for



Judy Tenuda schmoozes with Pauly Shore, Fabio and Mojo Nixon





Dennis Hysam & Friends

Touchstone Film's well-received new comedy, *Captain Ron*. In the flick, **Martin Short** learns that his favorite uncle has bequeathed to him a fabulous boat which turns out to be a floating disaster. Along the way, they encounter bedraggled and dreadlocked Captain Ron (**Kurt Russell**) who also turns out to be a floating disaster. We're sure you can see where this sea-going PG-13 rated comedy is headed. For the

first performance in the Liverpool Cathedral. If you miss it, go ahead and turn in to KOCE on some subsequent Sunday. What the station calls *Prime Time Sundays* almost always has great music.

There's a couple of cool versions of the **Nashville Network's On Stage** coming up later this month. You'll want to watch Wednesday, October 28, to see **Billy Joe Royal**. You'll recall Royal's first hit records, "Down In The Boondocks" and "I Knew You When," which put him on the pop charts way back in 1965. He'll spend most of this concert, taped in July at Denver's Grizzly Rose Dance Hall and Music Emporium, performing songs from his eponymous new CD. Then, tune in the following night to see **Jimmie Dale Gilmore**. Though he began singing and writing during the late Sixties in a band called the **Flatlanders**, Gilmore's success came only with the 1991 release of his *After Awhile* album. This concert was likewise filmed in June at the Grizzly Rose. As usual, check your guide for airtimes.

Randy Travis will play a cowboy movie star in a one-hour television special for the Nashville Network. Production began in February near Travis' vacation home in Hawaii be-



Billy Joe Royal

fore moving to New Mexico and Colorado and winding up in a South Dakota buffalo ranch. This is Travis' first acting role.

Do tune in **Magic 94.3 FM** on Sunday, October 25. That's where, between 9 a.m. and noon, you can hear all of **Cher's** best. Cher is one of those rare solo performers who's been able to have hits in each of the last four decades," the press release notes. "We'll try to find out what it is about her that has enabled her to last so long." Showbiz thinks this a wonderful notion and hopes in return Cher asks the same questions of the series host **Dick Clark**.

For those who couldn't get enough of *Bebe's Kids*, **Capitol Records** has just released the soundtrack.

Based on characters created by the late comedian **Robin Harris**, the film billed as "animation with an attitude" is touted as the first animated theatrical film with exclusively African-American characters as principals. The plot centers on Robin's first date with a beautiful woman that is foiled by his kids' mixture of inner-city mischief, cunning, intelligence and street smarts. Voices come courtesy of **Nell Carter, Faizon Love, Wayne Collins and Tone Loc** among others. The soundtrack is a mix of new urban/soul cuts by greats such as the **O'Jays, Ronald Isley and the Emotions** plus the usual assortment of new acts. Worth having for **Aretha Franklin's** "Standing On The Rock Of Love" alone. **MC**



record, *Captain Ron* contains **T-Ride's** single, "Zombies From Hell," beside **Bob Marley's** "Stir It Up," alongside a Spanish-language version of the old **Barry Mann/Gerry Goffin** tune "Who Put The Bomp?" ("Quien Puso El Bomp?").

Hollywood Basic has the soundtrack to the new **Paramount** picture *South Central*. The street drama, written and directed by **Steve Anderson** and executive produced by **Oliver Stone**, is based on the book *Crips* by **Donald Bakeer**. It tells the story of a former gang member who re-evaluates his life while serving time for murder. When released, he struggles to reclaim his young son from the power of the streets. Powerful tracks on the soundtrack include **Boo-Yaa T.R.I.B.E.'s** "Rumors Of A Dead Man," rapper **Hi-C's** "Broke Off" and lots of other neat stuff.

Orange County's **KOCE TV** is so cool this month. For instance, Sunday, October 25, at 8:00 p.m., is the premiere of **Paul McCartney's** "Liverpool Oratorio," featuring soprano **Kiri Te Kanawa** and tenor **Jerry Hadley** fronting a cast of 300 singers and musicians at the work's

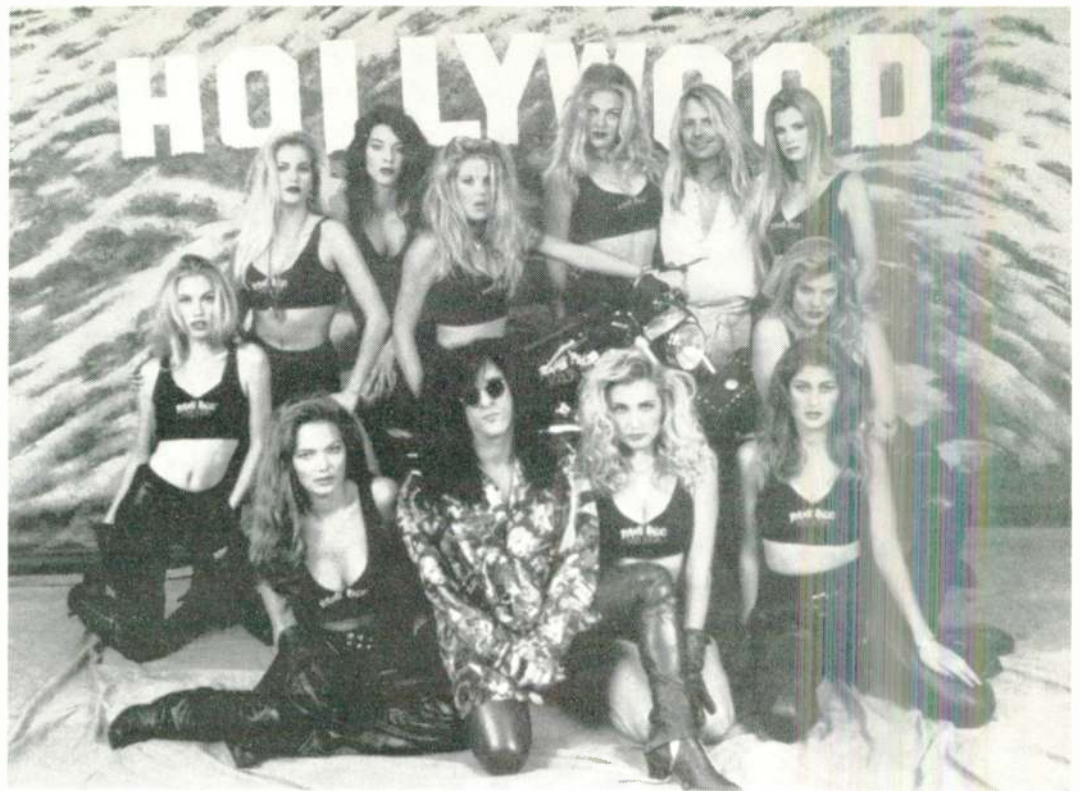


Bebe's Kids

Local Notes

By Michael Amicone

NOTABLE REISSUE NEWS: Upcoming CD reissues to watch for are Rhino's double-CD set profiling the Coasters, *50 Coastin' Classics*, due in late November...Due this month, PolyGram's two-CD set *Elton John: Rare Masters*, a 37-song set of rare B-sides and previously unreleased material...Capitol's Sinatra collection, *Concepts*, a mammoth CD set containing sixteen original Sinatra albums dating from 1953-1962, housed in a hardwood box, complete with bonus tracks and a deluxe 40-page booklet, guaranteed to make a great (albeit expensive) gift for any Sinatraphile, set for release this month...Again from Capitol, in early November, *Nat King Cole*, a four-disc retrospective...Due this month, A&M's *Shine On—A Collection*, a two-disc set profiling Peter Frampton's up-and-down solo career...And also due this month, *Talking Heads: Popular Favorites 1976-1992/Sand In The Vaseline*, a two-CD retrospective.



SOME GUYS HAVE ALL THE LUCK: Vince Neil and Steve Stevens of the Vince Neil Band visited the set of a recent *Pirate Radio Harley Girls* photo shoot. The comely lasses stopped to pose with the ex-Mötley Crüe frontman and ex-Billy Idol fretman.



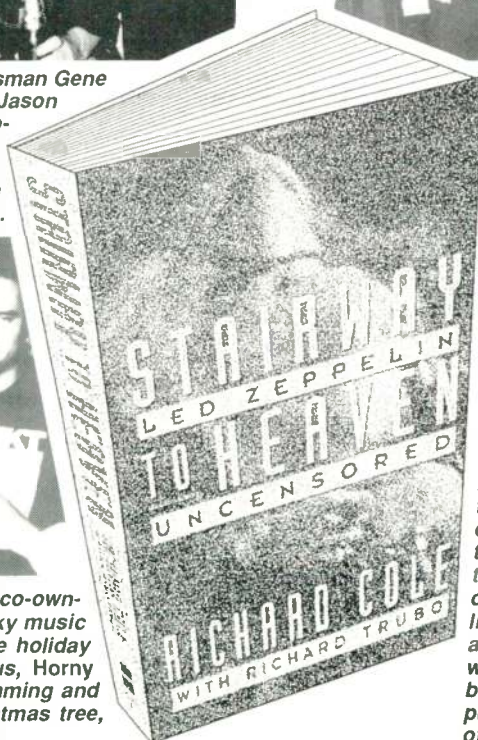
BACKSTAGE BUDDIES: Legendary Kiss bassman Gene Simmons is pictured visiting with drummer Jason Bonham, whose band opened for veteran progressive rock trio ELP during the latter's recent *Universal Amphitheatre* show. Pictured: Promo exec Kenny Ryback, Simmons, Bonham and WTG Records President Jerry Greenberg.



PRE-SEASON GREETINGS: Triple X Records co-owners Dean Naleway and Peter Heur flank wacky music man Mojo Nixon during a slightly premature holiday celebration, in honor of Nixon's latest opus, *Horny Holidays*. The party, which included the trimming and lighting of the official *Horny Holidays* Christmas tree, was held at Hollywood's *Cat & Fiddle* pub.



EPIC YEAR: Epic Records executives and label act Pearl Jam are pictured at a recent party held at Beverly Hills restaurant *Maple Drive*, during which they celebrated the band's breakthrough year, a year which saw the Seattle band score triple platinum with their Epic debut, *Ten*, and steal some of the thunder away from Seattle rivals Nirvana. Pictured (L-R): band member Mike McCready, Epic VP Richard Griffiths, Sony Music President Tommy Mottola, band member Eddie Vedder, Sony Exec VP Michele Anthony, manager Kelly Curtis, band member Jeff Ament, Epic President Dave Glew and band member Dave Abbruzzese.



STAIRWAY TO BOREDOM: *Stairway To Heaven*, former Led Zeppelin tour manager Richard Cole's chronicle of his many years with one of the biggest bands in rock history, should be a page turner—especially considering the rumors of wild debauchery and black magic that have surrounded the band. Unfortunately, though the book contains its fair share of insider knowledge, Cole and co-writer Richard Trubo's mediocre prose does little to keep the reader interested in tales of sex and drugs that should leap off the page. Spiked with unnecessary hyperbole when describing the band's musical moments, *Stairway To Heaven*, published by HarperCollins, is no match for that other lurid Zeppelin tome, *Hammer Of The Gods*.



Lester Cohen



Lester Cohen

SO YOU SAY IT'S YOUR ANNIVERSARY: On Monday, October 5th, Capitol Records threw a party to celebrate the 30th anniversary of the Beatles debut single, "Love Me Do." The celebration, which was held on the Capitol Tower lot, included a cake-cutting ceremony, the taping of a video greeting card and the signing of an eight-foot-tall anniversary card, both to be sent to the Beatles. Pictured: Capitol head honcho Hale Milgrim cutting the special Fab Four cake, and the three-stories-tall photo stand-ups adorning the Tower roof.



RHINO DECLARES WAR: Various Rhino Records staffers and veteran band War pose for the cameras during the recent San Diego Street Scene. Rhino/Avenue Records has reissued seven classic early Seventies War albums, including *All Day Music*, *Why Can't We Be Friends?* and *The World Is A Ghetto*, as well as *Rap Declares War*, a collection of contemporary rap records which have used samples from War tracks, including records by Ice-T, the Beastie Boys and De La Soul. Pictured at the Rhino Records booth are (L-R, back row): Rhino staffers Billie Sharpe and Janet Gray, War drummer Ronnie Hammond, Rhino's Lori Gates, War guitarist Howard Scott, Rhino's Nancy Walton, Avenue Records CEO Jerry Goldstein, (front) Tower Records' Scott Marangi and War keyboardist Lonnie Jordan.



Toni C. Holiday

SOUNDCHECK FINALS: Ithaca-based reggae rock band Tribulations walked away with top prize honors at the Sixth Annual SOUNDCHECK battle of the unsigned bands contest, sponsored by Yamaha and held at Spice. In addition to winning \$10,000 in cash and Yamaha musical equipment, a professionally made demo and career consultations with industry pundits, the band received an all-expense paid trip to Japan, where they represented the U.S. at MusicQuest '92, an international music showcase, on October 11. There, they competed with bands from 29 other countries for additional prizes and honors. Tribulations was among the five bands which garnered second place, gold prize honors (\$5,000). Japanese band Miwa Hayakawa won the top prize.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

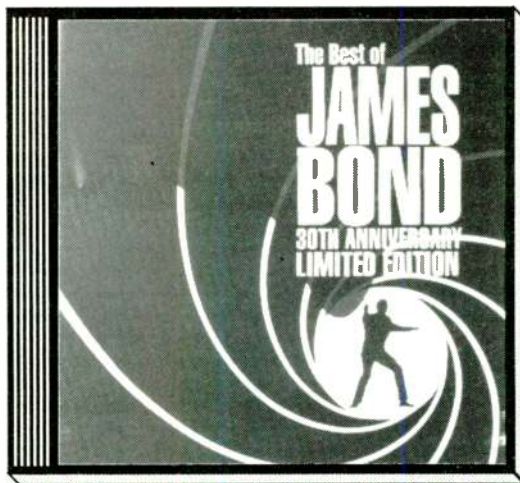
THEY'VE GOT THE BEAT: I.R.S. Records has decided to release a cassette single of the Go-Go's "Vacation," after test-marketing it in Atlanta. They're calling it a "cassingle," and it also features "Beatnik Beach." Talk is going around about releasing a cassingle EP of the English Beat, which would feature two songs not on their upcoming album.

COVER ME: The Blasters' "Marie, Marie" has yet another cover version, this time in Dutch by Amsterdam's Johnny & de Tigers. The group also warmed for their Palladium gig by playing a not-so-secret set at Club 88 with the Famous Figures.

HAIR TODAY, GONE TOMORROW: Haircut 100 is featured in a just-completed half-hour film. Shot live at a Pasadena concert last May by Video and Music Productions of Hollywood, the film includes renditions of the group's major hits, plus personal interviews with each member of the band.



ULTRA-SETS: EMI Records/EMIRG has debuted its "Ultra-Set" series with three excellently packaged titles: *Little Games Sessions and More*, a 32-track compilation collecting the Yardbirds' Page-era recordings, including mono and stereo mixes of "Little Games," "White Summer" (including a previously unreleased, acoustic-guitar-only take of this song which served as a precursor to the Zeppelin tracks "White Summer"/"Black Mountain Side" and "Over The Hills And Far Away"), and "Tinker, Tailor, Soldier, Sailor" (the first recording to feature Page's famous violin bowing technique); *Favorites & Rarities*, a wonderful set profiling the excellent songwriting skills of Don McLean ("American Pie," "Vincent," "Castles In The Air"); and *The Best Of James Bond*, a 30th anniversary limited edition that collects all of the great Bond music (title and background), including such classics hits as "Goldfinger," "Thunderball," "Nobody Does It Better" and "For Your Eyes Only." All three two-disc sets boast interesting unreleased tracks, excellent graphics, informative liner notes and rare photos.



L.A. Babyface

By Gary Jackson

The pantheon of great songwriters has undoubtedly seen its share of songwriting teams—Rodgers and Hammerstein, George and Ira Gershwin, Lerner and Loewe, Holland, Dozier and Holland, Gamble and Huff, Jam and Lewis and L.A. and Babyface. The latter pairing, along with Jimmy Jam and Terry Lewis, dominate the contemporary songwriting scene, hence the charts,

like no one since Holland, Dozier and Holland's Motown heyday nearly 30 years ago.

Antonio "L.A." Reid and Kenneth "Babyface" Edmonds have conjured up an enticing mix of subtle funk and pop elements which has struck a responsive chord with the public. And the fact that their success has been built with a wide variety of urban and pop acts signals the public's acknowledgment that their musical vision is, indeed, culturally and politically correct.

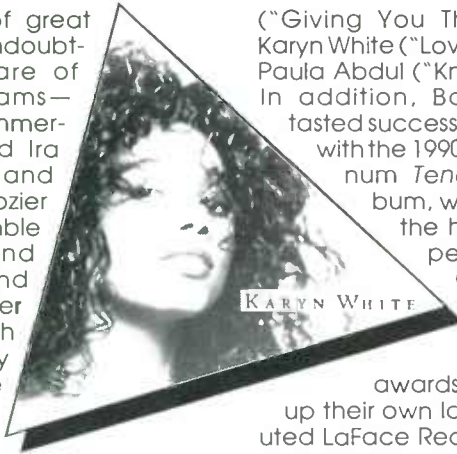
Starting in 1987 with the Whispers' Number One R&B hit, "Rock Steady," L.A. and Babyface have scored hits with Bobby Brown ("Don't Be Cruel"), Whitney Houston ("I'm Your Baby Tonight," "Miracle"), After 7 ("Can't Stop"), Johnny Gill ("My, My, My"), Pebbles

("Giving You The Benefit"), Karyn White ("LoveSawIt") and Paula Abdul ("Knocked Out"). In addition, Babyface has tasted success as a solo artist with the 1990 double-platinum *Tender Lover* album, which included the hits "Whip Appeal" and "My Kinda Girl," as well as an unprecedented three consecutive BMI Songwriter of the Year awards. The duo also revved

up their own label, the Arista-distributed LaFace Records in 1991, which is already a success with TLC, Damian Dame and the soundtrack to the movie *Boomerang*, which yielded the record-breaking Boyz II Men single "End Of The Road," which (as of press-time) has remained at Number One for eleven consecutive weeks.

Recently, the dynamic duo made another mark on chart history by having written and produced three of the top five pop singles (with three different artists). This is the best showing by a team or individual since the Bee Gees' Barry Gibb scored with four of the top five singles back in 1978.

So what better source to go to when discussing the craft of songwriting?



KARYN WHITE



MC: How did you know that, as partners, you would work so well together?

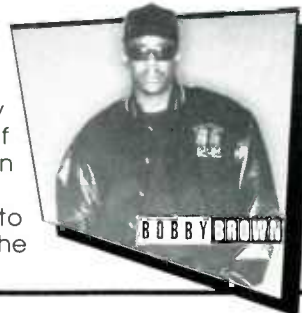
L.A.: Just through experience and working together. Before I joined the Deele (a Solar Records act in the mid-Eighties that was a marginal success), we worked together, and we just kinda clicked.

MC: When you have a songwriting problem, how do you work through it?

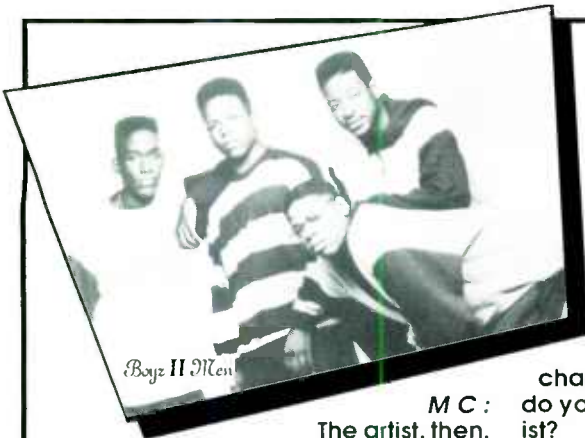
Babyface: When you have writers' block, you just leave it alone, try to wait a while, then come back and try it again. Or start off totally fresh. Or just leave it alone altogether and come back at a later date.

MC: How much input do artists that you work with have in structuring your songs?

L.A.: I think that, for the most part, we have the song structures set prior to bringing an artist into the studio. Basically, when we set up the guidelines, we try to allow room for the artist's creativity, but generally, we structure the songs before the artist comes in.



BOBBY BROWN



MC: The artist, then, is pretty much a vocal

vehicle.

L.A.: In most cases. But I don't want to make it sound as if these artists don't contribute a lot, because, obviously, the artists we work with have contributed a lot to our career—as much as we have to theirs. There are some cases where artists are more creative than others. But, generally, we always leave them room to help us create the sound of the record, although they don't necessarily contribute to the structure.

MC: Do you use computers in helping you write songs?

L.A.: We use drum machines, the Linn 9000, the MVC 60, the Pro Production, a sequencer.

MC: Do you work out songs on the piano or guitar?

Babyface: Most of the songs are worked out on piano.

L.A.: I'm not quite that kind of musician. We're songwriters and we're producers and we're musicians, but not die-hard musicians that have the latest music gear or a certain brand of piano. Babyface has a brown piano; I've got a white one (laughs)!

Babyface: Most of the time I carry a tape recorder for melody ideas.

MC: From the tape recorder to the final product, how do you know when the song is finished?

Babyface: A song is finished in two stages. When you get into a studio to cut a song, there's no telling what will happen before it's all over; that's in terms of the instruments or the sounds you might add to it. A song really isn't totally, totally finished. There's a finish in terms of writing and a finish in terms of production, and you might have the same basic song, but it might not sound anything like what you started out with. You might have the same instrument, but it might be a totally different sound. And then it might not be finished because of what happens in remixing.

MC: Do you do your own re-mixing?

L.A.: We remix songs, but I wouldn't say we do a lot of remixing. Whenever possible, we try to bring in outside remixers. We use different remixers because we might want to do an England mix, a hip-hop mix, a hot dance mix. It always varies.

MC: This is a strange question, but do you deliberately write a song with a Number One

chart position on your minds, or do you write for each specific artist?

Babyface:

Well, we write for the artist, and we write for the hit song. I don't think we ever write a song for the possibility of it being a hit. If it's not a hit, at least it's a "feel good" song on an album project.

I think the only time we're not reach-

ing or striving for Number One is when we have a song that feels real good, and so it makes the album feel real good. Those songs are just as important as the songs that reach Number One.

MC: How do you avoid the trap of falling into predictability?

Babyface: I don't know how you

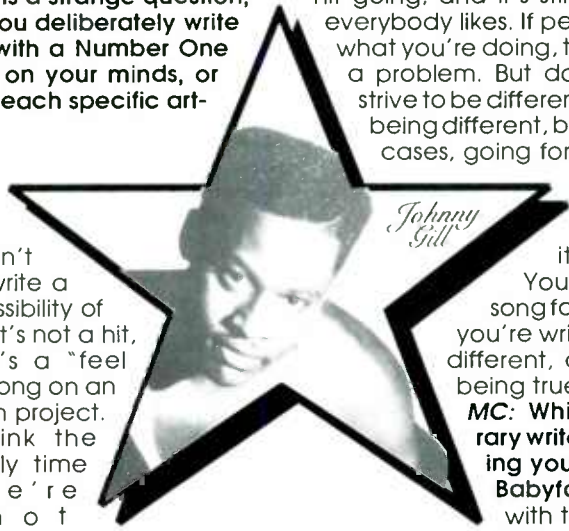
avoid it. There are some people who say we are different, and there are some people who say they can tell whatever we do immediately and say that all of our stuff sounds alike. So what can you say. Just strive to do your best at whatever you want to do, and if it works, it works. If it happens to sound like something else you've done before, well, that's not important. You've got a hit going, and it's still a record that everybody likes. If people stop liking what you're doing, then you've got a problem. But don't necessarily strive to be different for the sake of being different, because in some cases, going for something different does not necessarily mean that it feels good.

You're not writing a song for it to be a song; you're writing it just to be different, and you're not being true to yourself.

MC: Which contemporary writers are influencing you now?

Babyface: That goes with the gamut of all the music that you

hear—anything that you like. It can be pieces of things that someone else did, things that you think are really good ideas. It can go all the way from "Achy Breaky Heart" to a Keith Sweat song. There's a wide range of music that I hear that gives me ideas—and inspiration comes to me from old music. There was a time that I would listen to a specific writer or a specific album. But I don't even buy albums. I just kind of listen to the radio and hear what's on the air. ▶



L.A. & BABYFACE: THE HIT LIST

The phenomenally successful songwriting-producing team of L.A. & Babyface has enjoyed a remarkable string of hit records, including six with Bobby Brown. To add to their laurels, which include numerous Grammy nominations and three consecutive BMI Songwriter of the Year honors (one as a team and two for Babyface), the dynamic duo recently co-wrote and co-produced (with the help of sometimes partner Daryl Simmons) the top three records in the country—Boyz II Men's "End Of The Road," TLC's "Baby-Baby-Baby" and Bobby Brown's "Humpin' Around." Here is a sampling of the Top Ten pop hits that L.A. & Babyface have scored over the years.

- **Bobby Brown** – "On Our Own"; "Every Little Step"; "Rock Wit'cha"; "Roni"; "Don't Be Cruel"; "Humpin' Around"
- **Sheena Easton** – "The Lover In Me"
- **Whitney Houston** – "I'm Your Baby Tonight"; "Miracle"
- **Boyz II Men** – "End Of The Road"
- **After 7** – "Ready Or Not"; "Can't Stop"
- **Pebbles** – "Girlfriend"; "Giving You The Benefit"
- **Babyface** – "It's No Crime"; "Whip Appeal"
- **Karyn White** – "Superwoman"; "The Way You Love Me"; "Secret Rendezvous"
- **Johnny Gill** – "My, My, My"
- **The Whispers** – "Rock Steady"

MC: Do rappers influence you?

Babyface: Yeah, I get the same thing. It can be lyrical or the feel of the tracks, the feel of the rhythms, the tone of their rap voices. It's just as musical as anything else.

MC: Who were some of your songwriting heroes before you began writing?

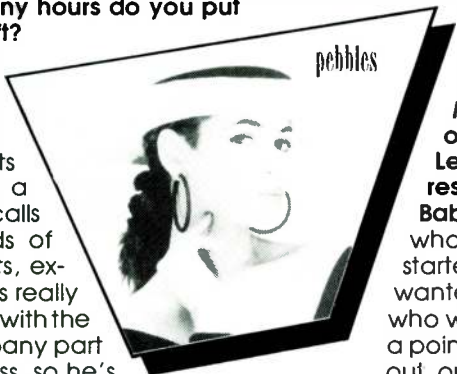
Babyface: Stevie Wonder and Paul McCartney.

MC: It's interesting that you mentioned those two because I've been told in different songwriting classes that if you want to hear good melodic structure, listen to the Beatles. And if you want to hear good shadings and tones, listen to Stevie Wonder.

Babyface: That's a real good point, but you can also get great melodies from Stevie.

MC: How many hours do you put into your craft?

Babyface: At our record company, L.A. probably puts in 48 hours a day. He gets calls from all kinds of people, artists, executives. He's really gotten down with the record company part of our business, so he's fighting for his creativity,



trying to escape from that so he can be creative in the studio.

In terms of myself, it's not like an everyday writing thing that happens, nor has it ever been. It might be like two weeks out of a month—and not like every month, but two weeks out of three months sometimes. We'll just sit down and have a "go for it" kind of period, especially when there's a project. So for two to three weeks, there's like a serious concentration on writing and coming up with those songs.

MC: So, Babyface, you're pretty much responsible for the lyrics, and L.A., you're responsible for the music?

L.A.: No, we both contribute different things every time.

MC: What are your thoughts on Jimmy Jam and Terry Lewis? There must be a mutual respect.

Babyface: No question. They are who we wanted to be when we started! When we decided we wanted to be producers, that's who we wanted to be. There was a point where I guess they beat us out on everything (projects), regardless. We just couldn't come

up with a winner, that Number One pop record. They always seemed to be able to go out and do it. We've had recent success, which kind of built our confidence up. And now we think we've got



WHITNEY HOUSTON

It over them. It's like, you have your time, and I think they'll still have more of their time, and we'll have more of our time if we just keep working hard.

MC: Are you afraid of the well drying up?

Babyface: I think I used to be, but I

don't worry about it too much anymore because, whenever you get into a writer's block, or you reach that point where everything you've trained for isn't working, you've got a whole history of music that you can go through and be influenced by. You can go back years and years to get an idea. There are so many ideas out there, and something that can spawn you to think of something else. So if you dry up, you really don't have to. All you have to do is give your brain a break. If you're a truly creative person, the well never dries up, as long as you don't let anybody put it in your head that you're over. **MC**

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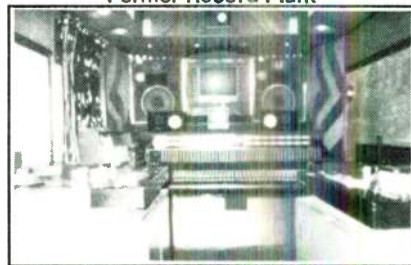
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ADVERTISEMENT
 (MC Vol. XVI, No. 3 Feb. 3—Feb. 16, 1992)

Demo Line

Now, you can easily showcase for every major label imaginable—on the phone.

Demo Line, the brainchild of computer/phone genius Joe Lisuzzo, makes it possible for every A&R rep to listen to a band's demo by phone, toll free, 24-hours a day.

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At the end of the demo, the rep is given the artist's contact number so they can call and find out about live shows or get more information.

The fidelity of the music, even long distance, is surprisingly good.

By all indications, it would seem that Demo Line is a concept whose time has come. Joe does warn however, to beware of high priced imitators on the market that offer one half the service at twice the cost.

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Music has always been an integral part of the Disney appeal, at least since November 18, 1928, when *Steamboat Willie*, starring Mickey and Minnie Mouse, first brought sound to the animated world. This new tradition was further strengthened the next year when the Walt Disney Company brought their Silly Symphony series, the best known of which, *Three Little Pigs*, featuring the soon-to-be-classic "Who's Afraid of the Big Bad Wolf?" had its debut at the bottom of the depression in 1933.

that we can't afford to have any one of our products let the consumer down. As a matter of fact, we have to have every one of our products contribute to that trust."

You've trusted these people in the past, but why should you trust them today? It's not because there's a whining midget tugging at your pants leg, and it's not because your family needs a tangible reminder of the film you saw during the babysitter's illness. The key is parental interaction, says Jaffe. He points out that according to the communications theory, the audio medium is an active medium, as opposed to an audio/visual medium such as television which is a passive and, therefore, non-interactive medium. When you watch television with your child, you don't interact with your child, but when you listen to music with the midget, there's a great deal of interaction. In short, the audio medium promotes a much deeper family experience for both parent and child.



SENIOR MAVENS OF THE JUNIOR MARKET

WALT DISNEY Records

All photos © The Walt Disney Company

By Tom Kidd

Since then, so much of the Disney Studios output has become classic Oscar-winning tunes—"When You Wish Upon A Star" from *Pinocchio* (1940), "Chim, Chim, Cher-ee" from *Mary Poppins* (1964), and "Beauty And The Beast" from the feature of the same name (1991). You and your loved ones may also be able to sing Hayley Mills' off-key, yet Top Ten hit, "Let's Get Together," from *The Parent Trap* (1961), "Some-day My Prince Will Come," from *Snow White* (1937), or the theme from *It's A Small World* (1964).



Pinocchio: A family classic now in Dolby stereo.

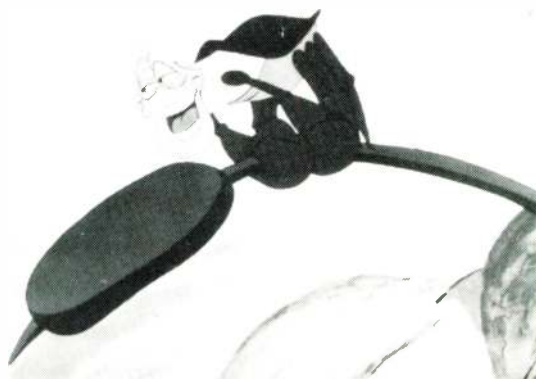
What we're talking here is less music than a pervasive national culture. Walt Disney Records, formed by the consolidation of such kids' favorites as Buena Vista and Disneyland Records two years ago, is known as a children's label (Disney has been releasing music to that market continually for 36 years), but its influence obviously stretches beyond adolescence. The label has an inherent responsibility to the culture at large, which the label's Vice President, Mark Jaffe, takes very much to heart. "There's a tremendous amount of responsibility," he says during a recent phone interview, "in that every single release that we put out, we put the Disney name on, and there's a legacy of great music that we have to continuously live up to. It's a tremendous responsibility because any time you trust something or someone or some entity, and they let you down even once, you've lost that trust. The Disney Company and Walt Disney Records have been building the trust of the consumer for so many years

This philosophy Disney shares is as new as the commercial reach of television, which would place it somewhere in the Fifties, and therefore is particularly pertinent to those of the baby boomer and post-baby boomer generations. These people, Jaffe notes, were raised on music. These sounds, made inescapable by television, radio, muzak and (lately) MTV, have defined the boomers' existence, framed their thoughts and defined a world view lacking for past generations. It's not a stretch to expect, therefore, that as this audience grew older and started to have children that they realized, no matter how subconsciously, the importance of music in their lives and wanted it to play a similar role for their kids.

Even if they didn't want music in their lives, MTV and various new outlets over the past decade made it a certainty that children at increasingly younger ages are being exposed to all types of musical sounds. That's where Walt Disney Records finds itself right now. Their current roster encompasses everything from reggae and calypso (two albums featuring Samuel E. Wright, voice of *The Little Mermaid's* Sebastian the crab) to rock and roll (Craig Taubman's *Craig 'N Co.*), comedy (Norman Foote's *If The Shoe Fits*) and country (*Country Music For Kids*). While 30 years ago, simple folk songs entertained kids, says Jaffe, the six- or seven-year-old of today expects the melodic and rhythmic

sophistication that they hear in music designed for adults.

This new brand of children's music may be more than just the simple folk tunes of yesterday, but in certain cases it is exactly the music of 30 years ago that influences the kids of today. In this market, a long and continuously selling shelf life is not uncommon since the market is being continually renewed. "There's a new generation of children that comes



Sebastian: Millions of toddlers can't be wrong!

along every three years," Jaffe explains. "If you make your children's record meaningful to children with value for children and families to interact together, there's no reason a record that was popular in 1985 can't be popular in 1995. What you find is that many records that are the classics of children's music have a shelf life that can go on indefinitely."



"The classics of children's music have a shelf life that can go on indefinitely."

—Mark Jaffe

To define the market, then, one could compare children's records with classical or easy listening recordings. Titles under these headings tend to sell slowly but surely, which means that they seldom appear on the hit-oriented pop charts. In other words, they are more a dependable product than a flashy one. As for the sheer numbers of sales, Jaffe says that to receive a gold record in the children's market (*Sebastian* is just 10,000 units shy of that goal) is unprecedented, especially if the album is not attached to a soundtrack.

Another difference between music for the generations is more in lyrical content than on the musical end. Obviously, George Carlin's seven dirty words are no-no's, but when asked, Jaffe says he wants to accentuate the positive rather than dwell on forbidden negative points. Jaffe thinks that lyrical relevancy is critical; kids want words that are pertinent to what they're going through at whatever development stage they happen to find themselves. That's the challenge, he says, to develop music that has the range and the sophistication melodically and rhythmically that music designed for adults has, but to keep the words pertinent to what a child wants to hear.

To define his philosophy, Jaffe points to the examples set by his product; in particular the artist side of the roster that Disney began developing in 1990. Recording artist Craig Taubman, Jaffe points out, sings about the trials and tribulations of getting a haircut, and he sings songs about word play. "You know," Jaffe notes, "kids love to play with words and rhyme them and so forth, and Taubman does it to a straight-ahead rock & roll beat that kids relate to immediately." Parachute Express, on the other hand, appeals to a younger audience. The songs of this trio, which originally came together as the musical inspiration for the nationwide parent and child play movement program and chain store, Gymboree, deal with different motions, such as standing up while clapping hands, that they teach youngsters during their concerts.



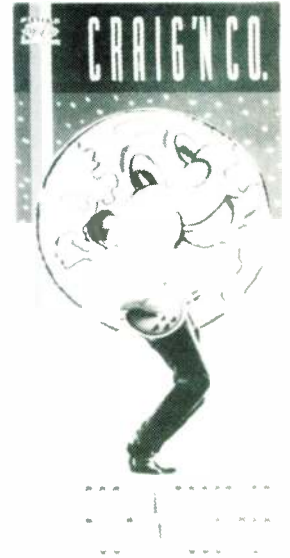
Disney's Music Box Artist Series keeps it contemporary with artists like Norman Foote.

Of the artists on the roster, the one who best exemplified the Disney philosophy is Norman Foote. Though, like his labelmates, he sings in simple, direct terms of such things as nursery rhyme characters and the injustice of being last in line, the soul of Foote is his eloquence in the international language of comedy. His jokes, chuckles Jaffe, work on two levels. For instance, in concert, Foote may do "I've Been Working On The Railroad," but he'll do it as Bob Dylan. Or he may throw a Mickey Mouse story line into Frank Sinatra's signature, "New York, New York." "For the kids, it's like, 'That sounds funny,' but the adults think, 'That's the funniest thing I've ever heard!'" explains the proud President. "A lot of Foote's humor...is just so funny for what it's worth that both kids and parents laugh."

To bring families together is one thing, but to bring cultures together is quite another. Neverthe-

less, that was the effect achieved when Walt Disney Records brought out *Sebastian*, featuring the calypso crab from *The Little Mermaid* in 1990, and *Sebastian's Party Gras!* in 1991. These were the first reggae/calypso albums designed for kids. Though the label felt it was important to broaden the genre of children's music, according to Jaffe, this project was not met with little trepidation. It soon became evident that children haven't before been sold this type of sound because the majority of songs are concerned with politics, sex and other unsuitable topics. After some searching, though, the label was able to unearth a great body of reggae, calypso and songs they could adapt to this type of music. *Sebastian* was used because, thanks to songs such as "Under The Sea" and "Kiss The Girl" from *Mermaid*, he is recognized as the Disney ambassador of reggae and calypso and his movie popularity provided a natural bridge to kids. The rhythm section of Third World, a recording studio in Jamaica, and songs from Harry Belafonte, Ziggy and Bob Marley were used because it was important to Disney to have this product be as genuine and authentic as possible.

That this mission was accomplished is borne out by a couple of stories Jaffe tells. In the first, he received a letter from a college student who said, "How come I had to look for the *Sebastian* album in the children's part of the store? My fraternity brothers and I love it!" Jaffe points out that though the album was focused for a different mar-



Craig 'N Co.: Rock for kids.

ket, with added scripting for Ariel the Little Mermaid and her father, King Triton, the production values were timeless enough that the record spoke to an older crowd — even if the frat boys did fast-forward through the dialog. In the second story, he says that the Jamaican recording studio kept asking for more copies of the album as people there spread it among their friends. This makes Jaffe very proud. "I'll tell you," he says, "when you get all these calls from Jamaica, saying, 'Send us back that *Sebastian* album,' you know you've made a good reggae album."

With a good reggae album under its belt, Disney has lately turned its attention homeward. Upcoming is *Country Music For Kids*, a twelve-track album designed like the *For Our Children* benefit record that has so far raised \$2 million for the Pediatric AIDS Foundation. The earlier disc had such oddities as Bob Dylan's version of "This Old Man" and Little Richard singing "Itsy Bitsy Spider." The new disc has Merle Haggard singing "Bingo," the Oak Ridge Boys harmonizing to "Oh Susanna" and Buck Owens singing "If You Can't Find A Reason To Be Happy." Also, there is a new *Pinocchio* soundtrack, making its first appearance in Dolby stereo, which coincides with the movie's re-release (restored by the same team responsible for *Fantasia*). And coming this fall, look for a three-CD set to be called *The Music of Disney—A Legacy In Song*. This last package will include a 64-page four-color book with never-before-seen photographs and previously-unreleased material from the Disney archives.

If your little one was born in late summer, or if you've simply run out of patience, you can pick up the single disc offering *The Sherman Brothers*. This prestige item

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A LEAGUE OF THEIR OWN

By Pat Lewis



Jessica Altman

Pictured: (L-R, top row) Brenda Russell, Karla Bonoff, (middle row) Marilyn Bergman, Wendy Waldman, Cynthia Weil, (bottom row) Diane Warren, Franne Golde, Holly Knight.

In recognition of 1992 being named "The Year of the Woman," the good folks at performing rights organizations BMI and ASCAP put their collective noggins together and came up with a rather substantial list of the top women songwriters in the country. These women were then invited to a luncheon sponsored by BMI and ASCAP at a local Los Angeles restaurant, where, over endless glasses of iced tea, imported designer water and trendy shrimp salads, they discussed the ever-changing role of women in music.

As an observer of this meeting of the feminine minds, one of the most important revelations I had was that these writers have played a significant role in the shaping and defining of pop music. And as they continue to strive for perfection while challenging the traditional roles and boundaries of women in the arts, they have inspired and influenced (and continue to do so) at least two generations of young women to put pen to paper or pick up an instrument and go for the gusto, regardless of the challenge. It can certainly be argued that women have a long way to go before they are on equal footing with their male counterparts. However, as a direct result of these pioneering women's efforts, women all around the country have benefited and made great

strides in the music business.

Because of conflicting schedules, the list of writers had to be paired down. However, it is my belief that the women here are representative of the top women songwriters, and therefore can speak for the remaining writers who were unable to join us.

The women we spoke to were **Carole King** ("Will You Love Me Tomorrow?" "Natural Woman," "It's Too Late"), **Marilyn Bergman** ("The Way We Were," "You Don't Bring Me Flowers," "The Windmills Of Your Mind"), **Cynthia Weil** ("You've Lost That Lovin' Feelin'," "On Broadway," "Sometimes When We Touch"), **Carole Bayer Sager** ("When I Need You," "Arthur's Theme: Best That You Can Do," "That's What Friends Are For"), **Diane Warren** ("Missing You Now," "Time, Love And Tenderness," "Blame It On The Rain"), **Wendy Waldman** ("Save The Best For Last," "Heartbeat," "Baby What About You"), **Franne Golde** ("Nightshift," "Don't You Want Me," "Talk To Me"), **Brenda Russell** ("Piano In The Dark," "Get Here," "So Good, So Right"), **Holly Knight** ("Love Is A Battlefield," "Better Be Good To Me," "The Best") and **Karla Bonoff** ("All My Life," "Isn't It Always Love," "If He's Ever Near").



CAROLE KING

"I believe that, in the best possible world, men and women are hired because of their ability rather than their gender."

MC: How has the role of the woman songwriter changed over the years?

Carole Bayer Sager: For myself, there were always certain collaborations in my writing that kind of championed women or at least were sensitive to women and women's issues. Particularly, the songs that I wrote with Melissa Manchester in the Seventies. Songs like "This Lady Is Not Home Today," "Home To Myself" and "Come In From The Rain" are songs that I think women could strongly identify with. It seems to me that there's a certain sensitivity level, perhaps, for women in songs. But that's not to say that that sensitivity couldn't exist for a man. So, no, I haven't noticed a huge change.

Marilyn Bergman: I remember being one of the only women around when there were writer meetings. There was myself and a lot of widows of songwriters. Gradually, over the years, of course, it's very encouraging to see women writers, women publishers and women executives in companies. There are fewer women executives, however. We're still not a critical mass, by any means, but we're certainly

much more represented now than when I started 30 years ago.

Cynthia Weil: When I started out in the business, I started out at a publishing company, and Carole King was already a songwriter there, and Carol Bayer Sager then came into the company. And I just thought there were more women in the business. Then I realized it was just us! This was back in 1961. I'm surprised that there aren't more now.

MC: Why do you think there aren't more women songwriters now?

Wendy Waldman: I think the music industry, and the pop music business especially—and I include country under that umbrella—is still very much a male-dominated field. When you compare film, television and all other aspects of the entertainment fields, you see a lot of women producers, directors, women heads of companies. Music lags so far behind.



FRANNE GOLD

"Well there's that old thing about the demos. It's much easier to get a male cut with a male vocalist."

Franne Gold: But as far as women in creative positions, such as songwriters, don't you think it's different?

Wendy Waldman: No, not really. Record companies to this day, when they see Karla [Bonoff] and I [who are in a band together], you go to try and get a record deal, and they say, "We already have two female acts on our label." But they have 50 male acts! What's going on here? I just think, especially as rock & roll has been so predominant in pop music, I just think it's the last bastion of sexism. I mean, we've all learned how to handle it. Some of us deny it, some of us find ways around it. But the numbers will tell you, when you compare it to other fields.

Cynthia Weil: There are also two different slots. The slot that you're talking about—the writer/performer or writer/producer is totally different than Marilyn

[Bergman] or myself, who are just writers and neither performers or producers. I always felt that people were so desperate for hit songs, they would take it from anyone—even a girl.

Holly Knight: I agree. When you have a song and you give it to a producer or an artist, basically they say, "Thank you very much," they take it, and basically, they tell you to get lost. But I've been trying to break into production for a while now. It's great that I'm established as a songwriter. But as a producer, the doors are very much closed. I don't know if it's that boy's club thing or a place of insecurity or lack of belief that women can handle it. I find the whole thing very backwards.

Brenda Russell: I think it's just a matter of encouraging more women to get into songwriting. It is hard because it's a new thing for us. I know when I started making records



MARILYN BERGMAN

"When you're meeting someone for the first time, they will shake your hand...but an hour later, they feel it's okay for them to kiss you. I find that offensive."

and getting into production, I was always involved in the production of my songs, but I would find that as I was in the studio and working with male co-producers, the musicians would always direct their questions or comments to the male. It seems to be getting better as you prove yourself, but it was pretty tough to take that.

Holly Knight: I don't find that I have a hard time with the musicians. But it's when you go to the business level—the people who are financing the projects—they want to go with a safe bet. So they will usually go with someone who already has had a hit.

Marilyn Bergman: I think you have to put it in a broad context. It is a male-dominated society to begin with, from the top down and on every level. This lunch could be taking place in any number of fields. It's not something unique or unusual, unfortunately. And this is



KARLA BONOFF

"I think sometimes women can be more sympathetic to some of those more personal aspects in life."

the Year of the Woman, right?

Wendy Waldman: I think that often we've been kept apart. And it's very important for those of us who have attained some level of security to be able to turn around and give a hand to someone who is younger. Because, unless we have new people developing like we used to in the Sixties and early Seventies, the industry is going to die with us. We have to turn around and encourage them. We have to introduce them to each other. We've got to find a much stronger way to support each other as women in the field.

MC: When you're writing a song, are you thinking of a particular gender?

Carole Bayer Sager: Somewhere in the middle of the song, it will occur to me that the lyric is a little more feminine, but rarely is it just masculine. It's somewhere close to my own point of view, I suppose, unless I'm writing for someone specific. If I'm writing for a male artist, then I keep that in mind. But ordinarily, I try to write something that will apply to men or women.

MC: How do you get into a male mind-set?



BRENDA RUSSELL

"I find it's a real challenge to write a song for a male. I always like to write what I would want to hear a guy say to me."



DIANE WARREN

"I just try to write good songs. A song doesn't have a gender to me."

◀ **Carole Bayer Sager:** Well, I don't know that I actually do. I just try to visualize whether they would sing those words or whether the words would seem a little female to them. And by that I mean, passive or a little more romantic, a little more sentimental. And I'm making a generalization that the female is a little more emotionally based and that the male is a little more intellectually based. Although, I think music is emotionally based and it touches the feminine in all of us. I don't like to write anyone as victim, however. And most of the time you pretty much find that in romantic ballads, feelings are flippable between men and women. They are pretty much the same feelings. It's just how they are expressed. And certainly the use of "he" or "she," would have to be watched.

Diane Warren: I just try to write good songs. A song doesn't have a gender to me. I don't write the songs that I don't want to. I just try to write good songs.

MC: So you're writing a song from your own perspective?

Diane Warren: No, because I don't have a life. If I wrote from my own life—my own perspective—my songs would be pretty boring. I just use my imagination or write about something that interests me.

Brenda Russell: I find that it's a



Harry Langdon

CAROLE BAYER SAGER

"Ordinarily, I try to write something that will apply to men or women."

real challenge to write a song for a male. I always like to write what I would want to hear a guy say to me, which tends to be more sensitive.

MC: Does anyone else want to comment on the male mind-set issue?

Franne Golde: Well there's that old thing about the demos. It's much easier to get a male cut with a male vocalist. Men cannot hear a female vocal but women can hear a male vocal. I wanted to say one thing, especially since Cynthia Weil is sitting here. She took me under her wing, literally. I arrived at her house straight out of Chicago. She

introduced me to anybody and everybody and got me sessions so I had some money.

MC: Do you notice any difference between collaborating with a woman as opposed to collaborating with a man?

Diane Warren: The jokes are better.

MC: Not being a songwriter, it seems to me that if I were in a room with another woman, perhaps I would be a little more competitive.

Wendy Waldman: Why wouldn't you feel that way if it were two men? This is a myth and a stereotype that really needs to be destroyed to the ground! This is something that we always run into. Two women in a room doesn't mean they are going to claw each other's eyes out! It's total bull. We are very supportive of each other. This myth is something that we have to overcome. It's the culture that keeps us apart, and so it's a real effort to reach over the barriers and say, "Look, I want to work with you."

Marilyn Bergman: I think that this stereo-type of competition between women still exists on a certain level in the business/corporate world, but I don't think that it exists among the creative people because women are accustomed to sharing feelings.



Jessica Altman

CYNTHIA WEIL

"I always felt that people were so desperate for hit songs, they would take it from anyone—even a girl."

MC: What's your experience been like actually sitting down and writing with another female writer?

Karla Bonoff: I think in some ways it's more comfortable because you're both kind of coming from the same orientation. Actually, some of the first co-writing that I ever did was with Wendy [Waldman]. I was really blocked and stuck. She walked me through it and convinced me to just write anything, even if it's bad. And what we ended up writing wasn't too bad! I think sometimes women can be more sympathetic to some of those more per-

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sonal aspects in life. I don't know if it would've been as easy to do that with a guy at the time.

MC: How do you balance family with career?

Wendy Waldman: Again, the culture has not made it easier. And day care, what is that? I mean, for most of us, we have to work ten times harder just to afford the nannies so we can do the jobs that we have to do. It's incredibly difficult to do this balancing act.

Franne Golde: I've come in to the studio when the baby was two weeks old, thrown a blanket down on the floor, put the baby on the floor and that was that. The baby was staring at the reels of tape—fascinated—and it kept the baby quiet.

Marilyn Bergman: I married my collaborator.

Cynthia Weil: Yeah, I saw you do it, so I did it, too.

Marilyn Bergman: I write with a man who has a very evolved feminine-side. And for me, the blessing is being able to work at home. But for a singer-songwriter, being on the road, that's tough, that's a whole different situation.

Brenda Russell: Women have the "guilt" factor that men don't have. A woman feels more guilty working away from the child.

Marilyn Bergman: So the compromise, of course, is to alternate.



HOLLY KNIGHT

"It's great that I'm established as a songwriter, but as a producer, the doors are very much closed."

Which works fine within the walls of my own house and marriage. But what I find when you're meeting someone for the first time, they will maybe shake your hand when you're coming in, but an hour later, they feel that it's okay for them to kiss you. I find that offensive.

MC: What about breaking into film scoring?

Carole King: I never noticed the absence of women in film scoring, probably because I never actively sought to score films. In 1985, I was asked to score and write all the songs for *Murphy's Romance* by the two capable women who pro-

duced it, Sally Field and Laura Ziskin. I worked on that film with a male director, the late Martin Ritt. In spite of a tendency left over from his generation to call us all "dear," I recall that he treated us with a great deal of respect. I believe I was hired because of my ability, not because I was a woman.

Marilyn Bergman: Are people optimistic about the future?

Franne Golde: I think people really want to change. I'm very optimistic and I find that the people around me are very optimistic, even if it's naive optimism. And when I hear these kids on the local scenel talking, it makes me feel real positive—the way I used to think. And I like that.

MC: What advice would you give to a young, aspiring female songwriter?

Diane Warren: My advice would be the same advice that I would give a boy writer—just be good at what you do!

Karla Bonoff: What I did years ago, and what is beginning to happen again on the local scene, is I just did a lot of live performing. I think that the networking that we did with each other—in terms of connecting and writing with other people—that really is how I got my record deal. And now, fortunately, with all of these new writer nights



WENDY WALDMAN

"Unless we have new people developing like we used to in the Sixties and early Seventies, the industry is going to die with us."

in Los Angeles, there really is a venue for that again. So, I think writers should get out and play their songs live and network!

Carole King: I believe that in the best possible world, men and women are hired because of their ability, rather than their gender. In my career, I don't recall ever being turned down for work because I was a woman, but I believe I am an exception and not the rule. I would encourage women in all fields to continue to work hard and well and strive for excellence and integrity while pressing for equal rights, opportunity and respect. **MC**

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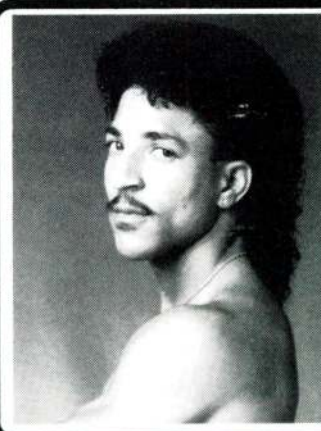
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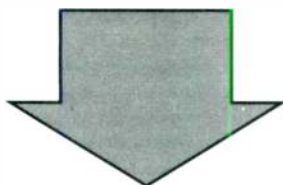
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What You Should Know About Publishing

By Pat Lewis

What a publisher can and will do for a songwriter varies greatly from publisher to publisher and contract to contract. Deciding exactly which publisher will best suit a writer is entirely up to that writer and his/her personal needs. And of course, everything hinges on which (if any) publishing firms have offered the artist a deal in the first place.

While many writers choose to sign deals with publishers, there are plenty of others who have opted to be their own publishers or found alternative ways to collect copyright monies via an attorney who specializes in music publishing. It all comes down to looking at how much money the luxury of a publisher is going to cost you, and then deciding whether it's worth it.

When a songwriter signs a deal with a publisher, that publisher may recoup advances or collect fees from copyright income (set forth by the United States 1909 and 1976 Copyright Acts), including mechanical, synchronization and performance royalties.

Mechanical royalties are generally paid by a record company to the owner of the copyright for the right to "mechanically" reproduce the music on tapes, records, CDs, etc. The copyright owner is said to give a mechanical license to a record company. The record company cannot recoup advances from mechanical royalties. The current Statutory Mechanical Rate (regulated by the Copyright Royalty Tribunal) is 6.25 cents per composition. Mechanical royalties are split into two equal shares, the writer's share and the publisher's share. If the writer is not signed with a publisher, he/she is entitled to both shares.

Larger publishing firms may do their own in-house licensing and collect mechanical royalties directly from the record companies and then, after they deduct their fees, the writer is paid any remaining monies. Smaller

publishers will often utilize the Harry Fox Agency to license and collect the mechanical royalties on their behalf. If the writer is not affiliated with a publishing firm, he/she may also use HFA. After HFA deducts a handling fee of around 4 1/2 percent, the agency then cuts the copyright owner a check. Both the larger publishers and HFA have the legal and financial abilities to audit the record companies, if and when it becomes necessary.

Synchronization royalties are collected when music is synchronized to moving images, as in motion picture and television usage. Again, HFA is used to issue sync licenses and collect fees, or a publisher can license them as well. The advantage of having a deal with a publisher in this instance is, he can negotiate the fees and/or royalties paid for the sync license.

Performance royalties are collected by performing rights organizations ASCAP and BMI, from radio and television stations and broadcasters and other commercial users such as restaurants, discos or hotels for the right to play the composition. Again, monies collected are equally split into a writer's share and a publisher's share. Regardless of whether or not the writer has signed with a publisher, the writer's share will always be paid directly to the writer from ASCAP and BMI.

There are all kinds of publishing deals. Most often, publishers sign administration, songwriter, co-publishing and sub-publishing deals with writers, writer/artists, writer/producers, etc. Each deal is custom tailored to the individual writer's needs and can incorporate a plethora of options. When a publisher signs one of these deals with a previously unpublished writer, usually the deal will include the writer's entire back

catalog as well as all of the songs that he/she writes during the length of the contract. When a publisher signs a deal for one song only, it is called a one-off deal.

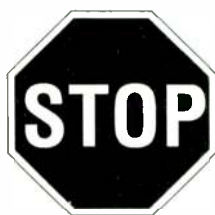
Administration deals primarily have to do with the administration or paper work that is involved with maintaining your catalog. A few functions that a publisher provides under administration are: making sure the copyrights have been registered properly, filing for and negotiating (when applicable) licenses, making sure you are paid in a timely manner, etc. With these administration deals, the publisher does not share in the ownership of the copyrights, and usually administration deals involve a shorter period of time than other types of deals. The publisher will charge a fee or take a percentage of the copyright income to protect the rights of the copyright owner. All other publishing deals include these (and other) basic administration functions.

Straight songwriter or straight publishing deals are more prevalent in Nashville than in California or New York. These are generally signed with songwriters who are not producers or artists themselves. In these cases, the publisher's primary focus is to exploit the writer's catalog, which means finding homes for their songs on recording artists' albums, in

MECHANICAL ROYALTIES ARE GENERALLY PAID BY A RECORD COMPANY TO THE OWNER OF THE COPYRIGHT FOR THE RIGHT TO MECHANICALLY REPRODUCE THE MUSIC ON TAPES, RECORDS, CDS, ETC.

commercials, movies, etc. Since song-plugging is probably the most time-consuming work that a publisher can do, it is somewhat more understandable why the publisher is entitled to the entire publisher's share from the mechanical, synchronization, performance fees/royalties, etc. If the writer takes an advance, then the publisher will recoup the advance from the writer's share (where applicable). In essence, the publisher takes 50 percent of all copyright income. He will also share in the ownership of the copyright, usually for the entire life of that copyright (which for songs written today, is the life of the writer plus 50 years.)

With a co-publishing deal, the publisher will also share in the ownership of the copyright. Occasionally, however, the copyright



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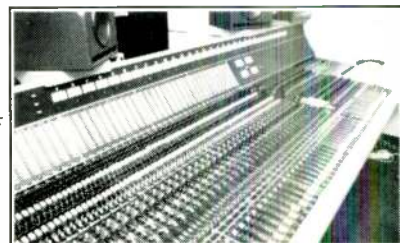


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will revert back to the writer, but publishers don't tend to want to let go of their piece of the pie. The publisher usually will take 50 percent of the publisher's share, which really means 25 percent of the copyright income. The publisher will recoup any advances from the writer's portion of the publisher's share and the writer's share. Which means, that until the publisher has recouped his investment, you will receive only the writer's share from performance royalties. When a co-publishing deal is said to be worldwide, the publisher will also collect foreign monies, apply for licenses, etc., in territories outside of the U.S.A. (i.e., Germany, Hungary, Belgium, etc.).

When your co-publishing deal doesn't include foreign territories, you may want to sign a sub-publishing deal as well. These deals usually involve a publisher in the United States who has a relationship with a publisher in a foreign territory, and that foreign publisher collects foreign copyright income, applies for foreign licenses, etc., on your and your publisher's behaves.

But exactly what does a publisher do for this potentially substantial amount of income? Well, as previously mentioned, the publisher administers the writer's catalog. But probably the most attractive feature built in to most of these deals and the reason most writers share their copyright income with a publisher in the first place is the advance, which is an agreed upon amount of money that the publisher pays the writer, usually in one lump sum when the contract has been signed, and then after that, usually on an

annual basis (based on whether or not the publisher picks up the option to continue working with the writer). But other than those two general points, exactly what a publisher will and can do, again, varies from publisher to publisher and contract to contract.

Within the framework of a co-publishing deal, a publisher usually will try to exploit the catalog to the best of his/her ability. One place publishers have had particularly good success is getting songs on movie soundtracks. For example, if you are a self-contained band, a publisher might be able to get a song from your album in a motion picture or perhaps you could write a song specifically for that movie. And don't forget radio and television commercials; there's plenty of potential for big bucks in those areas. Of course, if you are a self-contained recording act and wish nothing more from your publisher than he act as a bank, well, in most cases, he will oblige you.

If you are an unsigned band, your publisher (whose primary focus at this point would be to get you a record deal) could do anything from helping you record a top-notch demo to finding you a first-rate manager, booking agent or attorney. Some publishers will even set up private showcases and send out invitations on your behalf.

If you are a prolific singer-songwriter and have so many songs that they cannot all possibly fit on your own album, then your

publisher might "plug" them to other artists and get them covered on their albums.

If you are a straight songwriter, sometimes your publisher may try to get you involved in collaborating with recording artists for specific projects. And he might even try and get you into producing the songs as well.

Basically, a publisher can provide any type of service that will increase your productivity and thereby, enhancing your career. After all, when you make money from your songs, he does, too! But, by the same token, there is certainly the potential for a publisher to promise more than he can actually deliver. That's

A PUBLISHER WILL USUALLY TRY TO EXPLOIT YOUR CATALOG TO THE BEST OF HIS/HER ABILITY.

where doing one's homework in researching the publisher prior to signing any deal is a must and speaking with a reputable music attorney is crucial.

Special thanks to the following for their endless support and help in research: Danny Strick (Sr. Vice President/General Manager, BMG Music Publishing), Carol Ware (Vice President, Creative Services, MCA Music Publishing), Laronda Sutton (Manager, Creative Services, EMI Music Publishing), Ron Handler (Creative Director, EMI Music), Todd Brabac (ASCAP), Stacy Nick (BMI), and B. Aaron Meza (West Coast Director, Songwriters Guild of America). **MC**

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MUSIC CONNECTION SELECT GUIDE TO MUSIC PUBLISHERS

The following is our annual comprehensive list of Southern California-based publishing companies. Keep in mind, some publishers operate out of their homes on shoestring budgets, while others are the largest music publishers in the world. Most publishers do not accept unsolicited tapes, so, to aid in the struggle to reach them, we have also included the top songwriter organizations and both performing rights organizations. We'd like to thank all of the publishers and their assistants who took the time to provide us with this vital information. We also want to apologize to anyone who we may have inadvertently missed.

Compiled by Pat Lewis

□ ALL AMERICAN COMMUNICATIONS, AACI SONGS, ALLAM SONGS

2114 Pico Blvd.
Santa Monica, CA 90405
(310) 450-3193

Contact: Richard Classer

Styles: All
Published: May May, Acid Jazz Music, Colonel Abrams, Petula Clark, Tag.

□ ALSHIRE INTERNATIONAL

1015 Isabel St.
P.O. Box 7107
Burbank, CA 91510
(213) 849-4671

Contact: Al Sherman

Styles: Pop/concert music.

□ ALL NATIONS MUSIC PUBLISHING LTD.

8857 W. Olympic Blvd.
Beverly Hills, CA 90211
(310) 657-9814

Contact: Billy Meschel, Chirs Mancini, Eddie Gomez.

Styles: All

Published: Joe Ericksen, Dean Gant, Preston Glass, Graham Goble, Jeff Knight, Rudy Pardee, Steve Plunkett, Alan Schulman, John Taylor, Jay King, Billy Joe Walker, Terry Wilson.

□ AMIRON MUSIC

20531 Plummer St.
Chatsworth, CA 91311
(818) 998-0443

Contact: A. Sullivan

Styles: Rock, Top 40

□ ATV MUSIC GROUP

9255 Sunset Blvd., Suite 425
Los Angeles, CA 90069
(310) 247-8170

Contact: James Leach, Noelle Swan.
Styles: R&B, rock, country, and pop.

□ BAREFOOT LADY MUSIC

740 N. La Brea Ave.
Hollywood, CA 90038
(213) 464-1713

Contact: Harold E. Smith

Styles: Mostly country, gospel and bluegrass.

□ BMG MUSIC PUBLISHING

8370 Wilshire Blvd., 3rd Floor
Beverly Hills, CA 90211
(213) 651-3355

Contact: Danny Strick, Margeret Mittleman, Deborah Dill, John Parres.

Styles: R&B, rock, pop.
Published: John Hiatt, Rhett Lawrence, Clyde Lieberman, Michael Penn, Frankie Knuckles.,

□ BOURNE COMPANY

P.O. Box 975
North Hollywood, CA 91603
(818) 788-6438

Contact: George Perl

Styles: All

□ BUG MUSIC

6777 Hollywood Blvd., 9th Floor
Hollywood, CA 90028
(213) 466-4352

Contact: Fred or Dan Bourgoise

Styles: All

Published: Dave Alvin, T Bone Burnett, Rosanne Cash, Concrete Blonde, Marshall Crenshaw, Desert Rose Band, estates of Willie and Muddy Waters, Iggy Pop, Lemonheads, Los Lobos, John Prine.

□ CANDY CASTLE MUSIC, RAPSONDIES AND MELODIES

8000 Beverly Blvd.
Los Angeles, CA 90048
(213) 852-1500

Contact: Ronnie Dashev

Styles: Pop, R&B, rock.

□ CHEDDAR CHEESE MUSIC, LE GRANDE FROMAGE MUSIC, INC.

8739 Sunset Blvd.
Los Angeles, CA 90069
(310) 659-9820

Contact: Jan Rhees, Nancy Young, Macey Lipman.

Styles: All

Published: Kurt Farquhar, Chris Bordman, Steve Lane, Annie Rusk.

□ ANDY CHAPMAN MUSIC

240 N. Crescent Dr., Suite 210
Beverly Hills, CA 90210
(310) 278-6484

Contact: Andy Chapman

Styles: Pop, rock, R&B, ballads.

□ CHRYSALIS MUSIC

9255 Sunset Blvd., Suite 319
Los Angeles, CA 90069
(310) 550-0171

Contact: Tom Sturges, Gary Helsinger, Denise Rendal, Mellisa Ruderman, Mike Fink.

Styles: All

Published: Billy Burnette, Antonia Armato, Andy Hill, Danny Sembello.

□ CRITERION MUSIC CORP.

6124 Selma Ave.
Hollywood, CA 90028
(213) 469-2296

Contact: Bo Goldsen

Styles: All

Published: Lyle Lovett, Hugh Moffatt, Rodney Crowell.

□ WALT DISNEY MUSIC COMPANY, WONDERLAND MUSIC COMPANY, INC.

500 South Buena Vista St.
Burbank, CA 91521
(818) 567-5307

Contact: Susan Borgeson

Styles: Movie soundtracks and children's music.

□ EMERALD FOREST ENTERTAINMENT

345 N. Maple Drive, Suite 275
Beverly Hills, CA 90210
(310) 285-9660

Contact: Chris Haines, Linda Blum-Huntington, Marla McNally

Styles: All

□ EMI MUSIC PUBLISHING

8730 Sunset Blvd.
Los Angeles, CA 90069
(310) 652-8078

Contact: Jodi Gerson

Published: Desmond Child, Holly Knight, Scott Cutler.

□ FAMOUS MUSIC CORPORATION

3500 W. Olive Ave., 10th Floor
Burbank, CA 91505
(818) 566-7000

Contact: Robert Fead, Jim Vellutato, Bob Knight, Roanna Gillespie.

Styles: Pop, R&B, rock, dance, ballads.

Published: Tena Clark, Martin Page, Dee Harvey, Martika, Ted Jacobs, Liz Vidal, Paula Cole, Melissa Ritter, Darric Grahma & Phillip Gordy, Steve Caton, Laney Stewart, Marsha Malamet, the Graveyard Train, Puff Johnson, Warren Hill, Marvin Etzioni, Jason Hess, Priority Mail, Nat Kipner, Ovis, G Love E.

□ LEN FREEDMAN MUSIC

123 El Paseo
Santa Barbara, CA 93101
(805) 966-6999

Contact: Len Freedman

Styles: All

*Does not accept unsolicited material

□ THE FRICON ENTERTAINMENT CO., INC./FRICON MUSIC CO., FRICOUT MUSIC CO.

1048 So. Ogden Dr.
Los Angeles, CA 90019
(213) 931-7323

Styles: Film and TV

□ GIANT PUBLISHING

8900 Wilshire Blvd., Suite 200
Beverly Hills, CA 90211
(310) 289-5523

Contact: Dale Kawashima

Styles: R&B, pop and rock.

Published: Chuckii Booker, Terry Koffey and Jon Nettlesbey, Tony Haynes, Alton "Wokie" Stewart, Terry Steele.

□ GFI WEST MUSIC PUBLISHING

6201 Sunset Blvd., Suite 440
Hollywood, CA 90068
(310) 281-7454

Contact: Janet Jeffrey

Styles: Everything, including children's and instrumental music.

□ KENWON MUSIC, INTERNATIONAL MUSIC NETWORK, TWEISS TUNES

3151 Cahuenga Blvd. West, Suite 300
Los Angeles, CA 90068
(213) 882-6127

Contact: Michael Carey Schneider, Shelly Weiss.

Styles: Pop, R&B and others.

Published: David Harvey, Michael Carey Schneider.

□ JAC MUSIC

5253 Lankershim Blvd.
N. Hollywood, CA 91601
(818) 762-0588

Contact: Sherry Abney

Styles: Wide-range

□ JOBETE MUSIC CO., INC., STONE DIAMOND MUSIC

6255 Sunset Blvd., 18th Floor
Hollywood, CA 90028
(213) 461-9954

Contact: Lester Sill

Styles: Pop, rock, pop/R&B

Published: Alan Roy Scott, Jeff Silverman, Ron Dante, Ron Miller.

□ JUNGLE BOY MUSIC

1230 Hill St.
Santa Monica, CA 90405-4708
(310) 452-7004

Contact: Robert Anderson

Styles: All, except classical

Published: Paul Sabu, Soul Brothers

□ LARGO MUSIC CO., INC.

606 N. Larchmont Blvd.
Los Angeles, CA 90004
(213) 464-8321

Contact: Glenn Friedman

Styles: Hard rock & roll, street R&B.

□ LEEDS ENTERTAINMENT

4332 Beeman Ave.
Studio City, CA 90604
(818) 985-7460

Contact: Virginia Bowen

Styles: Anything

Published: Billy Crain, and others.

□ MCA MUSIC PUBLISHING

70 Universal City Plaza, Suite 425
Universal City, CA 91608
(818) 777-4550

Styles: All

Published: Glen Ballard, Saigon Kick, Bobby Brown, Marcus Miller, Shep Pettibone, David Lynch/Angelo Badalamenti, DJ Mugs, Andy Prieboy.

□ STEVE MOIR COMPANY

16101 Ventura Blvd. 3rd Floor
Encino, CA 91436
(818) 955-8805

Contact: Kaylin Frank

Styles: Alternative bands and mostly pop writers.

Published: Too Many Joes, Rick Hahn, Ron Baldwin, Phil Leavitt (from DaDa), Adam Weiner, Curtiss Boone.

□ NEM ENTERTAINMENT

8730 Sunset Blvd., Suite 400
Los Angeles, CA 90069
(310) 652-8320

Contact: Steffo Mitakides.

Styles: All

Published: Brian O'Doherty, Chuck Cymone, Michelle Vice, School of Fish, Wailing Souls, We the Living.

□ O'LYRIC MUSIC

1837 11th St. Suite 1
Santa Monica, CA 90404
(310) 452-0815

Contact: Jim O'Loughlin, Kathryn Had-dock.

Styles: Everything from rock to rap.

Published: Cactus Choir, Rick Bell.

□ PEERMUSIC

8159 Hollywood Blvd.
Los Angeles, CA 90069
(213) 656-0364

Contact: Kathy Spanberger, Nanci M. Walker, Gigi Gerard.

Styles: All

Published: Jud Friedman, Greg Smith, Craig Cooper, Jeannette Katt, the Spent Poets, the Williams Brothers, Miki Howard, Anselmo Solis, Dania Castilla, Aka Carla, Rozalla, Suzanne Rhatagan.

□ POLYGRAM MUSIC PUBLISHING

1416 No. La Brea
Los Angeles, CA 90028
(213) 856-2776

Contact: Colin Cornish, Michael Sandoval, John Baldi, Paula Erickson, Danny Benair, Leslie Lindell, Linda Newmark.

Styles: All.

Published: kd lang, INXS, U2, Beastie Boys, Sir Mix-a-lot, Shakespeare's Sister, World Party, Bon Jovi, Robert Cray, Jeff Paris, the Disposable Heroes of Hiphoprisy, Jimmy Webb, Phil Galdston.

□ PRIMAT AMERICA

6532 Sunset Blvd.
Hollywood, CA 90028
(213) 957-4455

Contact: Brooks Arthur, Tami Lester.

Styles: All

Published: Dick Winzeler, Rick Palombi (of Garden of Joy), Dennis Lambert, East of Gideon, Annie Roboff, Dave Resnik, Grant Geissman, Mike Garson, Kris Kello.

□ RONDOR MUSIC INTERNATIONAL INC.

360 N. La Cienega Blvd.
Los Angeles, 90048
(310) 289-3500

Contact: Brenda Andrews

Styles: All

Published: Kevin Savigar, John Dexter, Melissa Etheridge, Byan Adams, Extreme, Howie Tee.

□ SEBANINE MUSIC

1925 Century Park East, Suite 1260
Los Angeles, CA 90067
(310) 556-1956

Contact: Michael Perlstein

Styles: Rock & roll.

□ SHANKMAN DE BLASIO MELINA, INC./PLAYHARD MUSIC, PLAYFULL MUSIC

2434 Main Street.
Santa Monica, CA 90405
(310) 399-7744

Contact: Louise Everett

Styles: All popular styles

Published: Douglas Dee, Junior Reid, Nu Soul Habit, Sister Double Happiness, Cherish, Greg Lawson, Jeremy Lubuck, Michael Jay, Gina Gomez, Sade, the Soup Dragons, Martin Atkins/Pigface, Big Car, Billy Bragg.

□ SILVER BLUE MUSIC

5370 Van Alden
Tarzana, CA 91356
(818) 345-2558

Contact: Joel Diamond, Scott Gootman

Styles: All

□ SNOW MUSIC

270 N. Canon Dr., Suite 2005
Beverly Hills, CA 90210
(213) 654-0755

Contact: Tina Snow

Staff writers: Tom Snow

□ SONY MUSIC PUBLISHING

1808 Century Park West, 8th Floor
Los Angeles, CA 90067
(310) 449-2545

Contact: Deirdre O'Hara, Janet Thompson, David Landau, Linda Bourne.

Styles: All

□ SPECIAL RIDER MUSIC

270 N. Canon Dr., Suite 2005
Beverly Hills, CA 90210
(213) 288-0131

Contact: Tina Snow

Published: Bob Dylan, Danny O'Keefe

□ SWEET GLENN MUSIC, SWEET KAROL MUSIC

P.O. Box 1067
Santa Monica, CA 90406
(310) 452-0116

Contact: Odie Odere

Styles: Self-contained bands or artist/writers.

□ DALE TEDESCO MUSIC, TEDESCO TUNES

16020 Lahey Street
Granada Hills, CA 91344
(310) 360-7329

Contact: Dale or Betty-Lou Tedesco

Styles: All

Published: Lorraine Bergante, Michael Dorian, Barbera Max, Janet Minto, Bruce Hanison, Tara Leavey, Eddie Roscett, Dale Vernon.

□ TRANSITION MUSIC CORPORATION CREATIVE ENTERTAINMENT MUSIC, PUSHY PUBLISHING

6290 Sunset Blvd., Suite 700
Hollywood, CA 90028
(213) 463-9780

Contact: Donna Ross-Jones

Styles: R&B including hip-hop, ballads and dance.

□ TRM PUBLISHING

Fox Plaza
2121 Avenue of the Stars, 6th Floor
Los Angeles, CA 90067
(310) 390-0544

Contact: Tom Mills

Styles: All

Published: Robert Garnet

□ TWENTIETH CENTURY FOX TCF MUSIC PUBLISHING, FOX FILM MUSIC CORP.

P.O. Box 900
Beverly Hills, CA 90213
(310) 203-2541

Contact: Mary Jo Mennella

Styles: All

□ VIRGIN MUSIC

827 N. Hildale
W. Hollywood, CA 90069
(310) 858-8727

Contact: Kaz Utsunomiya, Stacy Leib, Susan Collins, Donna Young, Russell Ziecker.

Styles: All styles of popular music.

Published: Nirvana, Ozzy Osbourne, Jane's Addiction, Jellyfish, Cole & Clivilles, Michael J. Powell, Rick Nowles, Derek Bramble, Franne Golde.

□ WARNER/CHAPPELL MUSIC

10585 Santa Monica Blvd.
Los Angeles, CA 90025-4950
(310) 441-8600

Contact: Leslie Bider, Rick Shoemaker, Jim Cardillo.

Styles: All

□ WEMAR MUSIC PUBLISHING

16200 Ventura Blvd., Suite 423
Encino, CA 91436
(818) 501-4985

Contact: Joe LaChance, Stuart Wiener

Styles: Anything contemporary, R&B, pop, country.

□ WINDSWEEP PACIFIC

9320 Wilshire Blvd., Suite 200
Beverly Hills, CA 90212
(310) 550-1500

Contact: Evan Medow Jonathan Stone, John Anderson.

Styles: Standard hits, everything.

□ WORLD'S END/TIX MUSIC, HOLLYLODGE MUSIC

183 N. Martell Avenue Suite 270
Los Angeles, CA 90036

Contact: Diane Medak, Eileen Grobe

Styles: All

Published: Soul, Joe Hardy, Daniel Rey, T-Bone Walk, Peter Willis, Billy Griffin, John Barnes, Ron Day.

□ ZOMBA PUBLISHING, JIVE SILVERTONE RECORDS

6777 Hollywood Blvd., Sixth Floor
Hollywood, CA 90028
(213) 464-7144

Contact: Joyce Lapinsky.

Styles: All.

SONGWRITER ORGANIZATIONS

□ ASCAP

7920 Sunset Blvd., Suite # 310
Los Angeles, CA 90046
(213) 883-1000

Contact: Todd Brabec, Loretta Munoz, Tom DeSavia, Julie Horton, Mike Batami.

□ BMI

8730 Sunset Blvd. 3rd Floor
Los Angeles, CA 90069
(310) 659-9190

Contact: Stacy Nick

□ LOS ANGELES SONGWRITERS SHOWCASE

P.O. Box 93759
Hollywood, CA 90093
(213) 467-7823

Contact: Dan Kimpel, Angela Taylor.

□ NATIONAL ACADEMY OF SONGWRITERS

6381 Hollywood Blvd., Suite 780
Hollywood, CA 90028
(213) 463-7178

Contact: Steve Schalklin

□ SONGWRITERS GUILD OF AMERICA

6430 Sunset Blvd., Suite 1002
Hollywood, CA 90028
(213) 462-1108

Contact: Aaron B. Meza

ROCK THE VOTE

G • E • O • R • G • E ♦ H • O • W • A • R • D

By Jonathan Widran

If there's one universal truth about the music industry, it's that the definition of success is different for every individual. For many artists, working their way up from a tiny independent label to a contract with a powerhouse conglomerate of MCA's caliber would constitute the peak of the almighty dream. But those extra zeros on the dotted dollar line can take their toll in the emotional department, as they did in the case of veteran funk-based saxophonist George Howard.

Though he's never approached the household word status and pop chart success of fellow soprano god Kenny G, Howard's sweet and sassy stylings in the realm where contemporary jazz meets groovin' R&B have led him to become one of instrumental music's biggest live attractions over the past decade.

He has also hit the top of the *Billboard* jazz charts numerous times and is currently riding high with his latest, the eventful *Do I Ever Cross Your Mind*, his ninth album overall and second for contemporary jazz mecca GRP Records.

But, in between his early releases on Palo Alto Records and his two years of relative serenity with GRP came the troubled years at MCA, which produced several best-selling projects but took their toll on Howard creatively and emotionally. "My first label was kind of like a mentor," the Philly-bred, Atlanta-based musician recalls. "They knew what was best for me, and anytime I had a problem, I knew just who to go to.

"When I jumped to MCA, I gained the broad exposure I was seeking, but I knew only a few people there and everyone was giving me unwanted creative input, telling me what I should and shouldn't do," he continues. They didn't market me as jazz—which incidentally they knew nothing about—but even as an R&B act. I couldn't go my own way. I had signed originally with Jheryl Busby, but when he left for Motown, his replacement told me flat out, 'I don't understand or like what you do, but do it anyway.'"

While his three MCA albums established him as a star in his genre, Howard pretty much lost all control of his life and career during these years. He mentions drugs, legal hassles with former managers, getting married and fighting over the custody of his child as contributing to a downfall which nearly destroyed him during the recording of 1988's *Personal* album. He recalls days when he'd spend his mornings in a courtroom and a lawyer's office and afternoons in the studio, wondering which was more important, his sanity or his career.

"My indulgences, coupled with everything else that was going on, left me totally out of focus, trying to project a balanced appearance while I was going crazy," he remembers. "My problems were affecting my art, and I was falling into a hapless void, treating



people badly as well, before I realized how out of hand I'd gotten. I realized I better get it together, or leave it alone. I wanted to be a good person, rather than a great musician that nobody could stand."

Howard took a year off from a hectic touring schedule and recording to re-find his sanity, clarity and "a new perspective on my priorities," but the fun at MCA wasn't over just yet. "An A&R guy there wanted me to be the Bobby Brown of the horn," he laughs, discussing his dissatisfaction with the recording process and the final result of *Personal*. "Because I was still not in complete control of my life, I allowed myself to give the label too much creative control."

While no fan of the saxman's music could probably find any truly negative words to describe the album, Howard himself knew that what he heard just wasn't him. "They brought in all these outside producers, but only I know just how to produce me. They couldn't hear my vision right. I told people I

made a good record, just not a George Howard record!" he says. "I knew something was wrong when I was unable to project the material with any enthusiasm during shows, and when no one screamed for the new material."

The last straw with the label came when he went on a promotional radio tour and, during the recording of an interview, in front of several MCA reps, told a Dallas DJ flat out, "I hate this record, and all the bullshit I have to say about it. Let's talk about my old stuff." Everyone's jaw dropped, literally and figuratively, and Howard was granted a reprieve when GRP took over many of MCA's instrumental artists later in the year.

"Doing my first album for GRP, I felt like I'd just gotten out of the joint and spotted a cathouse down the road!" he laughs. "My two albums on the label, particularly the new one, have much more live energy than anything I ever did before."

Howard, who focused on the soprano sax because its mouthpiece reminded him of his formative year training on the bassoon, played one-shot gigs in Philly with Blue Magic, Harold Melvin & the Blue Notes and First Choice before splashing onto the scene as Grover Washington's lyricon player in 1979. Finding the sideman routine unsatisfying, he struck out on his own, never dreaming of the heights and the depths to which his career would take him.

In light of the recent racial unrest in Los Angeles, it seemed an appropriate time to ask him if any moments of blatant prejudice against African Americans ever contributed to the lower points of his many musical dreams and nightmares. He stated that only two years ago, when he turned down a lucrative gig for personal reasons, an agent at William Morris responded with, "You can't go into your Number One market as a third rate nigger."

"I was fuming, but tried to control myself," Howard remembers. "'I'm sorry, but you aren't talking to a nigger here,' I said. I demanded an apology, and the guy was mad that I'd reacted at all."

In spite of this microcosm and the larger scale race problems revealed by the L.A. riots, Howard closes with a tiny ray of hope for the future; his own as well as that of his heritage. "I have no chip on my shoulder. I know who I am and what my people have contributed to civilization. I'm trying to get to the point where I can let comments like that roll right off my back. There's no point lashing out at such spiritually bereft people. We simply have to feel we all have a place in creation, where people are different, not better. Only token gestures have been made, but people have to want the situation to change. My feeling is that God will only allow the change if people change their hearts." **MC**

◀ 27 Disney Records

chronicles the contributions of Richard M. and Robert B. Sherman, who began penning songs for Disney with Annette Funicello's "Tall Paul" single in 1958. That's on here, complete with studio chatter, as well as Annette with the Beach Boys theme from *The Monkey's Uncle*. Also of note are "It's a Small World (After All)" by the Mike Curb Congregation, "The Aristocats" by Maurice Chevalier, a demo of "There's A Great Big Beautiful Tomorrow" with the Sherman Brothers and Walt Disney and everything you'd ever want from *Mary Poppins*, except "Let's Go Fly A Kite."

Like most cultures that are so heavily ingrained, the Walt Disney legacy continues in a state of perpetual motion. Also like most cultures, Jaffe stresses that this empire is under the control of its subjects in as much as it's the market that determines quality and thus decides which products will continue to sell.



Walt Disney (center) with Robert and Richard Sherman: Can you say hits?

It goes without saying that Jaffe hopes the public will continue to choose his company's offerings. To this end, the company hopes to guarantee growth by promising innovation. They are committed, according to Jaffe, to continually challenging the boundaries of what the populace might define as children's music to help bring children and parents together. "I think that parenting, as a concept, has become far more prevalent," he says, "and that we, as parents now, appreciate the need for continual touch and contact and interaction with our children....And music is just one of the elements that we look for to enrich each of our lives and our lives together as a family. We're continually looking for ways to have music enrich the lives of families. And we're not going to stop. We're going to continue to challenge the boundaries. And I think we're going to continually surprise people and, by the same token, continue to increase their trust that what Disney puts out is good to have in their home." **MC**



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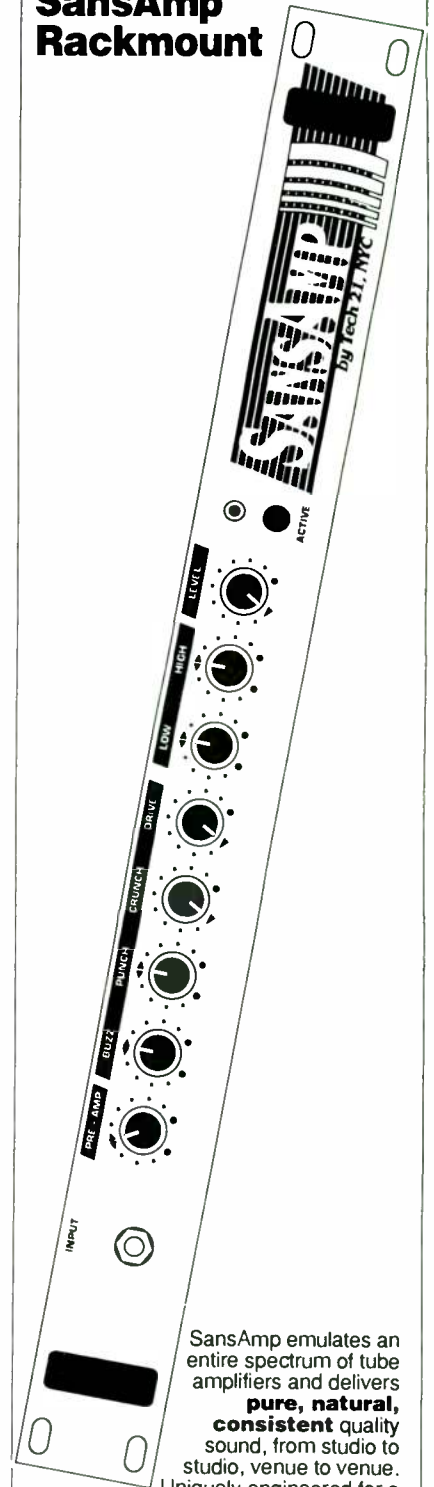
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Helmet

Meantime
Interscope

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **Producer:** Helmet
❑ **Top Cuts:** "Unsung," "He Feels Bad," "Give It."

❑ **Material:** While you may be hard pressed to find much in the way of a melody or a hook amongst these ten tunes, Helmet does give you your money's worth in so far as raw, angst-driven rage and outright head-banging euphoria are concerned. However, because it is relentless in its brutal attack, this industrial-meets-metal album is hard to take in its entirety in one sitting. And because there is no relief from this sonic assault, the songs start to sound the same after a while. Tunes like "Unsung" and "Give It" are particularly reminiscent of Black Sabbath during the Ozzy Osbourne era. Interestingly, songwriter Page Hamilton had never really listened to Ozzy until a few months ago when he bought his first old Sabbath LP. "I'm totally nuts about Ozzy now," says Hamilton.

❑ **Musicianship:** Except for a few guitar solos that sound like nails scraping across a chalk board, the musicianship here is palatable. Particularly impressive is the heavy use of guitar as a rhythmic/driving force, and combined with the rest of the rhythm section, this is one heavy, and I mean, *heavy-duty* sound. Hamilton has an uncanny ability to sing in almost two separate yet equally convincing voices.

❑ **Production:** *Meantime* took a whopping two weeks from start to finish to complete. "We would have lost our enthusiasm if we had ended up spending a lot of time tinkering with sound," admits Hamilton. But lack of time spent did not necessarily translate into an album that sounds rushed or amateurish. Actually, the rough edge is a welcome change. There's a strong sense of urgency and immediacy from one track to the next which gives this album a fresh and vital voice.

❑ **Summary:** Helmet will probably have a little easier time gaining some mainstream acceptance thanks in part to the Seattle grunge sound, which has slightly stretched the ears of the mainstream. However, I don't see "Weird Al" doing a take-off of any Helmet songs in the foreseeable future.

—Pat Lewis

Helmet

Label: Interscope
Manager/Contact: D.A.M. Management
Address: P.O. Box 20880, Tompkins Sq., New York, NY 10009
Phone: (212) 556-6835
Booking: ICM
Legal Rep: George Regis
Band members: John Stanier, Henry Bogdan, Page Hamilton, Peter Mengede
Type of music: Industrial metal
Date signed: January, 1992
A&R Rep: Tom Whalley

By Pat Lewis

Things got out of control," recalls Helmet's guitarist/vocalist Page Hamilton, referring to a bidding war that took place at the end of 1991 between several record companies, all of whom were hoping to add this New York-based foursome to their burgeoning rosters. But it was a controversial million-dollar offer made by Interscope Records, which included generous royalty rates and virtually complete creative control, that finally cinched it for Helmet.

While a bidding war may often times result in a record company paying far too much to get a debut band, which, in turn, can make it virtually impossible for the high-priced band to get to their second record without selling ridiculous amounts of their first record, Hamilton, nevertheless, finds beauty in the bidding war. "I think the greatest thing about having a bidding war is that you get exposed to all of the different labels in a big way," he says. "We met the higher-ups at every label and sat with them and really got a feel for the labels. One of

the reason that we went with Interscope is that they're really new and they don't function so much in the standard sense of a major label. They make their own rules."

But if Helmet—which, in addition to Hamilton, includes bass player Henry Bogdan, drummer John Stanier, and guitarist Peter Mengede—was *really* interested in a record company that makes its own rules, why then didn't they release their latest album *Meantime* on indie label Amphetamine Reptile, which had previously released numerous Helmet singles and a full-fledged album in 1990 entitled *Strap It On?* "Well," answers the thirtysomething singer, "because Amphetamine Reptile was having problems and went bankrupt and we knew it would take them a while to get the label back up. And we needed to move forward as a band. Some people are going to give us flack for jumping from an indie to a major and other people don't give a shit. They just want to hear the music—that's kind of our attitude."

That Interscope was willing to pay mega-bucks for the privilege of releasing a Helmet album must've had something to do with their decision to go to a major label. However, it was the creative control that Helmet insisted on before they put their John Hancock on any piece of paper. "We're not willing to do anything for money," states Hamilton. "A lot of people are willing to do anything—if the record label says do this. But you've got to trust your own ability and trust what you've done in the past. Which we do. We've never really veered from the course to accommodate anyone or anything."

Interestingly, in 1989, which is

two years prior to his forming Helmet, Hamilton (who is originally from Eugene, Oregon) graduated with a masters degree in jazz guitar from the Manhattan School of Music in New York. While Helmet's repertoire may not seem the least bit influenced by Hamilton's jazz background, he feels there just may be some jazz buried between the Helmet lines. "Everybody's background in musical history has contributed to what this band sounds like," he says. "However, I don't particularly listen to this record or anything that we've recorded and say, oh boy these guys are jazz-bos. I just love a lot of different kinds of music, as do all of us. I think that everything you listen to and play and participate in, somehow effects your approach to music. In retrospect, if I wanted to figure things out, I could do that. But to me, that's not what this music is about."

For the uninitiated ear, one spin of *Meantime* with its menacing vocals, industrial strength rhythmic punch, and relentlessly dissonant guitar work might suggest that Helmet was a group of extremely aggressive and angry young men. The soft-spoken Hamilton, however, disagrees. "Obviously, somebody that plays music is trying to express something beyond what you do in your everyday language or existence," he concludes. "And I suppose it could be a fashion statement, but for us, it's not. There's definitely some kind of excitement that happens when you plug an electric guitar in and hammer on it. But the 'angry' thing is kind of overdone. I mean, if you're angry, and you play this type of music, it's certainly a good outlet for your anger and it's more productive than blowing up cars or whatever. But I think it's more."

Chris Cuffaro



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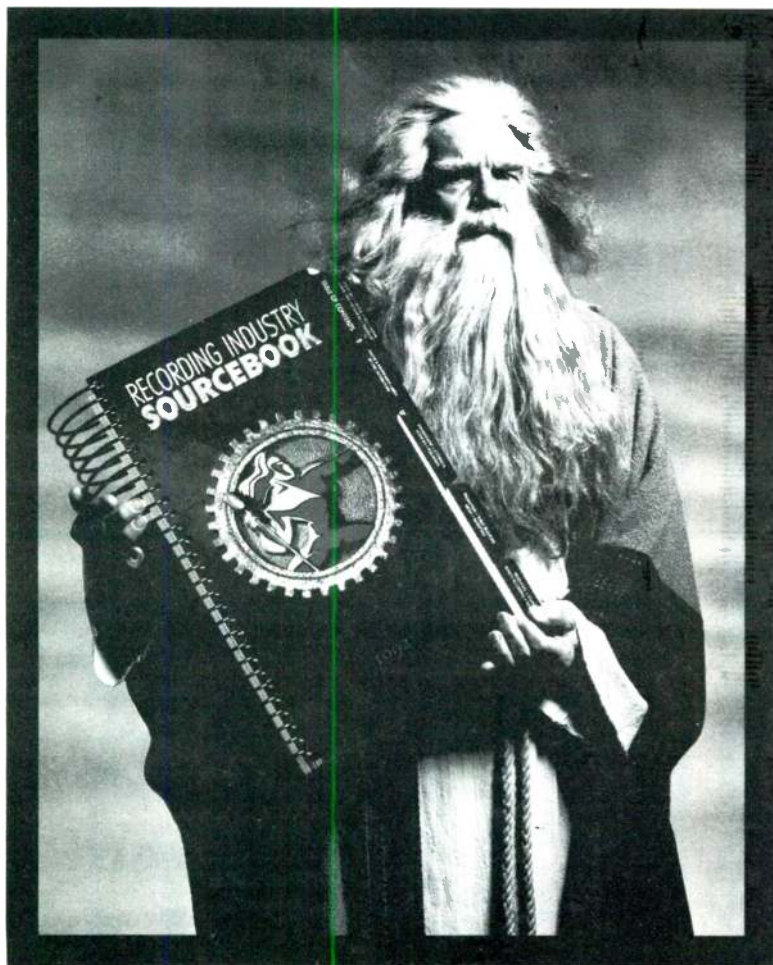
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CONCERT REVIEWS



Jessica Altman

Bruce Springsteen Los Angeles Sports Arena Los Angeles

The Boss brought his new band to the Sports Arena for a series of artistically reaffirming sell-out shows. Boldly relying on material from his two new albums, *Human Touch* and *Lucky Town*, instead of just sticking to the tried and true, Springsteen demonstrated that, even though he is not the commercial force he was at the height of Brucemania, he still is a formidable musical force.

Combining material from his two new albums, mature rock songs like "Living Proof" mixed with the usual Springsteen fare such as "Prove It All Night" and "Thunder Road," the working man's rock star showed that his new, more adult-themed material ranks right alongside some of his earlier, greatest coming-of-age anthems.

That's the good news. The bad news was that you couldn't make out anything the Boss was singing or saying between songs. Only a badly mixed mess of sonic mush echoed throughout the Sports Arena, making it difficult to decipher Springsteen's well-crafted lyrics (one of his strong suits) or between-song-banter, always a highlight of a Springsteen show.

Still, despite the sonic problems, Springsteen and his new band (still featuring old E Street Band cohort Roy Bittan) gamely plowed their way through competent versions of the old and the new material—but only fully came alive on material from the new albums.

Though Springsteen may never duplicate the massive commercial success he enjoyed circa the *Born In The U.S.A.* album, these concerts proved that he is as strong creatively as he ever was. —**Keith Bearen**

Joe Cocker Greek Theatre Los Angeles

Nothing is as continuously in vogue as musical nostalgia, and it's an exciting double treat when the aging and ageless who create it are still cranking out new stuff which rings as true and energetic as the old. Cocker's latest, *Night Calls*, is as dynamic a blend of blues, rock and soul as he has ever recorded, and his durability as a performer hasn't waned since Woodstock, if this performance was any indication.

His odd, uncomfortable body contortions still make him a little difficult to watch—at any given moment you don't know whether he's about to have a seizure or fall off a cliff. But there's no mistaking that gritty intensity or that growling, deep and soulful vocal prowess. Cocker's voice brings new and volatile urgency to the many cover songs he does, whether a revved up "Cry Me A River," the rockin' Gary Wright gem "Love Is Alive," "The Letter" or "You Can Leave Your Hat On." He was equally adept turning on the emotion for his biggest hits, "Up Where We Belong," "You Are So Beautiful" and "With A Little Help From My Friends," but his closer, Elton John's "Sorry Seems To Be The Hardest Word" hit home hardest of all.

Opening for Cocker was down and dirty southern belle Sass Jordan, whose raspy, Bonnie Tyler-esque vocals kicked up a furious storm on crunchy but hooky rockers like "Make You A Believer." She spent a little too much time flipping her blond locks back and forth, but she's got an undeniable charisma.

—**Jonathan Widran**

Emerson, Lake & Palmer Universal Amphitheatre Universal City

Credited as one of the original purveyors of the British progressive rock sound, at times, ELP must have thought that only Atlas bore a heavier burden. Not always a critical favorite, the trio long ago adopted a "critics be damned" attitude and forged ahead, consistently creating some of the most arresting and colorful—albeit at times bombastic—music of the genre.

Recently reuniting for a new album, *Black Moon*, and currently undertaking a world tour to support it, ELP was in excellent form throughout their nearly two-hour performance. Looking none the worse for wear, all the elements of classic ELP were superbly evident—bassist Greg Lake's baritone, keyboard maestro Keith Emerson surrounded by his wall of electronic synths and the amazing Carl Palmer, one of the finest drummers in rock.



Joe Cocker

Opening the show with—what else?—the declaration "Welcome Back, My Friends, To The Show That Never Ends," ELP alternately rumbled, blared, rocked and, at times, took the lighter route through their catalog of timeless classics. Each of the three took turns doing a solo spot. Emerson, of course, tickled the ivories on several solo piano stints, the energetic "Creole Dance" generating the most audience response. Lake showcased his standout vocal ability in a brief acoustic set, which included "From The Beginning." And Palmer literally thundered his way through a gargantuan solo on a revolving drum riser.

Emerson also demonstrated that he is still the consummate showman—a distinction that he earned from his halcyon days as a manic keyboardist for the Nice—by using his old tricks of attacking a keyboard with knives after wresting it to the ground and utilizing a flame shooting mobile synthesizer gun. While still fun to watch, Emerson seemed to be going about his tasks by rote, rather than the unbridled passion of earlier performances. But then, how many times can one kill a keyboard?

Still a heady experience after all these years, if ELP is a dinosaur band, then bring back the Stone Age. —**John Lappen**



Jacques Du Long

Keith Emerson of ELP

Guns N' Roses **Metallica** Rose Bowl Pasadena

On the surface, the Guns N' Roses/Metallica show at the Rose Bowl seemed like a perfect heavy metal match. But this pairing of rock heavyweights only underscored the differences between the two co-headliners. As its blazing two-hour performance proved, Metallica remains the ultimate populist metal band; the talented Guns, on the other hand, again proved they have a chip on their shoulder the size of Texas.

Whatever you think of the new, more accessible Metallica sound, there is no denying that the band is still a terror live. Metallica's new material kicks even harder in concert—even without the rhythm guitar services of James Hetfield (who recently hurt his hand).

It took a few songs to get used to this new, though temporary, version of Metallica. Vocalist Hetfield—who can usually be found hunched over his guitar like an angry mountain man—was left strangely erect, with only a microphone in hand. Subbing on rhythm guitar was Metal Church's John Marshall, whose steely riffs provided a more than adequate supply of intensity.

As for Guns N' Roses, often-petulant singer Axl Rose was in relatively good spirits. Certainly it helped that the stadium was packed and the audience tremendously responsive. In turn, the controversial group responded with a fairly impassioned performance. But Guns is strapped by a somewhat uneven song catalog. Then there was the Axl Rose problem. Even on one of his better nights, Rose can come across as haughty and obnoxious in a way that even a young David Lee Roth would have a tough time matching.

—**Jon Matsumoto**



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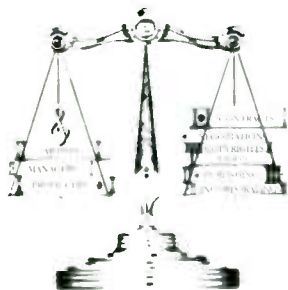
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CLUB REVIEWS

Andy Narell

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Windham Hill Records: (818) 972-4242

□ **The Players:** Narell, steel pans, piano; Steve Erquiaga, elec. & acoust. guitars; Keith Jones, bass; Luis Conte, percussion; Paul var Wageningen, drums.

□ **Material:** Every composition the group played this night can be heard on one or other of Narell's eight or nine albums. There was the title track from the last one, "Little Secrets;" "Kalinda" and "Disorderly Conduct" from the latest *Down The Road*, two distinctly Trinidadian pieces, "Nuff Respect" and "May May," as well as a composition by fellow pianist David Rudder, entitled "Workout," an all-percussion outing for the entire group. Guitarist Erquiaga contributed one tune, "San Sebastian."

□ **Musicianship:** Andy Narell has been a musician for more than 20 years, and knows his way around his pans as though he was born playing them. The big surprise is his dexterity and beauty at the piano, which he demonstrated on two tunes. At one point, I was reminded of the old Santana band with Tom Coster playing acoustic piano; the percussion here, too, was very reminiscent of that group. Generally, though, the band maintained an extremely Caribbean flavor, despite an international lineup which included a Dutch drummer.

□ **Performance:** These five musicians have been playing together for some time, and have tremendous empathy and rapport. Although Narell is the nominal leader, there is no upstaging by anyone (although each is capable of taking the spotlight). Narell affords plenty of opportunity for all to show off solo skills, and in the very wild "Disorderly Conduct," Conti's major feature, his



Andy Narell: Caribbean flavored.

hands became a blur as they flew back and forth between his two conga drums. Likewise, Erquiaga, when given his opportunities, produced some dazzling lines and chords, and was especially effective on his abovementioned original tune.

□ **Summary:** This was a one-night gig, and the band was leaving the next day for Venezuela. The popularity of this genre of music all over the world is extraordinary, and it's easy to see why when left in the capable hands of this North American pan expert. Narell's music has been heartily endorsed in its native home of Trinidad, and he has earned the honor of playing with the 100-member steel band at the annual Panorama festival—an activity that he plans to repeat this year. Listening to Narell's version of this indigenous music was a pure delight.

—Frankie Nemko

The Pickups

Cock N' Bull
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Lisa Fredsti (310) 399-3306

□ **The Players:** Lisa Fredsti, lead vocals, bass; Tony Mandracchia, guitar; Todd Tatum, drums; Dana Fredsti, vocals, percussion.

□ **Material:** Fortunately, this is where this Venice-based band shines. It's all about the songs. Singer-songwriter Lisa Fredsti mixes atomic energy and smokin' grooves with some very poignant and often brilliant lyrics. Simplicity is the name of the game in terms of the lyrical concept but what she does with verbal riddles and word play is something that is sadly lacking in most music on the alternative music scene. Songs like "Don't Let The World (Get The Best Of You)," "Do The Walk," "Sacrifice," "Dose" and the hypnotic "Sheraton Arms" are just a few of the originals that will hold you spellbound long after you've witnessed their performance.

□ **Musicianship:** An extremely tight

band with a sense of urgency, and yet one that doesn't sound rushed, a dichotomy that lends itself to only a handful of the best unsigned acts in the country. Something that puts the Pickups at the forefront of the alternative music scene that the industry is going hogwild with at the moment. Guitarist Tony Mandracchia is an excellent counterpoint to Fredsti's dramatic vocal delivery. He breaks into fiery leads, lightning quick riffs and is able to drive the band through all sorts of musical diversity. In fact, the whole band (including sexy Dana Fredsti's percussive movements) makes for a top-flight unit. Tight, but loose, something that can't be taught, fortunately there's not much these four need to learn on the musical end of things.

□ **Performance:** Even on the tiny stage at this Santa Monica club, the Pickups perform as if there are 5,000 people in the crowd rather than the fifty who follow this band around religiously. The subtle interaction between the performers was refreshing and honest, making for an entertaining and often invigorating show. Fredsti has a great presence onstage that perfectly fits the maturity of her songs; understated and yet captivating. You get a glimpse of the integrity in this band onstage, especially when Fredsti sang lines like these from the blistering "Headroom": "Play by the rules that you can never choose/Well that don't work for me" or the poignant lyrics of "Any Move," in which the tiny singer belts out her belief that you can only make things happen by not being concerned with what others are thinking: "I never when when I'm keeping score." But my favorites are encased in the brilliant "Don't Let The World (Get The Best Of You)," in which Fredsti intones: "I'm only looking for a good time/Why'd you have to go and ask me what I think." A thinking person's band with the energy and funk of the best alternative acts, a genuine deal-maker if there ever was one.

□ **Summary:** Without a doubt, the Pickups have put themselves into the top ten percentile of alternative



The Pickups: Possibly one of the best.

CLUB REVIEWS



Jeff Levitt

Sarah McLachlan: Unique and compelling.

bands playing in Southern California. The only problem stems from the fact that most record companies may not have heard of them because of their desire to stick with the clubs on the outskirts of L.A., who stuck with the band when nobody in Hollywood gave two shits about them. The Pickups are a band of talented musicians who know who they are and how much potential they have. And from what I can see, there is more than enough of all the proper ingredients for these guys and gals to move to the top level of label interest in the City Of Angels. You'll be hearing a lot more from this special band in the coming months, on that you can rely. —Paul Stevens

Sarah McLachlan

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Arista Records: (213) 655-9222

□ **The Players:** Sarah McLachlan, acoustic guitar; Ash Sood, drums; Brian Minato, bass; Stephen Niklera, guitar; Dave Kershaw, keyboards; and Kim Linekan, background vocals/violin.

□ **Material:** Alternately intimate, romantic, abstract and angry, McLachlan spins a web of incorporeal images in the same folk-based traditions of a Judy Collins and latter-day Sinead O'Connor, with seasoning of new-age jazz. Her arrangements are complex and moody, showing a relation to a Peter Gabriel or a Brian Eno somewhere in the bloodline. "Lost" and "Children" are two selections particularly rich in storytelling and emotion.

□ **Musicianship:** McLachlan's voice is truly a unique and compelling instrument, bell-tone clear and smooth as vintage cognac. One moment as ethereal as Enya, then as commonsensed as Joan Baez, it seems she keeps an audience's attention with little effort. A group of spotlessly professional studio players backs

her, each adding his slight but vital additions to the composite picture. Sood's world-beat flavor on the drums is especially notable.

□ **Performance:** The stage was set with white candles and a post-industrial baroque look, creating a cathedral-like atmosphere for her low-keyed delivery. She rarely talks between numbers, but when she does, it's in a feathery voice listeners strain to hear. As a result, the crowd was obedient as a Sunday school class, waiting only for those moments when her voice would make the hairs on the backs of everyone's necks rise. Thunderous appreciation followed nearly every song.

□ **Summary:** There is no arguing McLachlan is a world-class talent. Her music flows as easily as the Cocteau Twins into a college market, or to adult-oriented stations. The meanings of her songs aren't always immediately evident, so she may lose listeners who demand the immediately accessible. But, at 23, her career is just beginning, and it looks to be a long, fruitful one.

—Sam Dunn

Guilherme Verguiero Orchestra

Moonlight Tango Cafe
Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** (818) 509-9350

□ **The Players:** Verguiero, leader, composer, arranger, keyboard; Claudio Slon, drums; Meia Noite, percussion; Dori Amarilio, guitar; Jose Marino, bass; Ron King, Clay Jenkins, John Fumo, Ramon Flores, trumpets; Morris Repas, Bill Rickenbach, Eric Jorgensen, Ken Tussing, trombones; Don Menza, Jeff Driskill, Kim Richmond, John Yoshin, Jack Nimitz, saxes; Andrea Marcelli, clarinet.

□ **Material:** Verguiero is from Brazil, so his writing reflects his roots, with a very strong Norte Americano jazz influence. In "Choro-Bop," for instance, the use of the horn section

bore resemblance to what Med Flory does with his sax section in the group Supersax. However, with a very different flavor. In "Samba do Brilho," a beautiful feature for flutes and the uncompromising sound of Jack Nimitz's baritone sax, the beat of Brazil was infectious. Very few non-originals were performed during the entire evening's show.

□ **Musicianship:** Sitting on the bandstand, under the direction of a supremely talented leader, were some of L.A.'s creme de la creme of both the jazz world and the Brazilian scene. Many of these names show up not only in other big bands (such as those led by Louie Bellson, Bill Holman et al), but some international frontrunners also, such as the Italian clarinetist, a guitarist from Italy, and several countrymen of Verguiero. Each and every one of them is as competent at reading Verguiero's charts, as they are at taking off on their own explorations of the material.

□ **Performance:** Verguiero was undoubtedly the star of this extravaganza, but, there were many notable solos: Don Menza, whose control and facility never cease to amaze; Kim Richmond in a solo spot during guest bassist Walter Booker's exposition of an Antonio Carlos Jobim tune, "Foi A Noite," and Ron King on a very affecting ballad. The aforementioned Booker joined the band for two outstanding workouts. Then vocalist Ana Carolina, who knows her way around some challenging material, was totally at ease with this large ensemble backing her.

□ **Summary:** This was the orchestra's second visit to this venue. The place was packed to the rafters, with some name artists among the audience. With his mix of northern and southern sounds, Verguiero has come up with a very tasty recipe. While it is difficult to maintain a band of this size, this one has the potential to be very popular and find itself in demand in a variety of settings.

—Frankie Nemko



GVO: An SRO performance.

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CLUB REVIEWS

World Saxophone Quartet

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ☆

□ **Contact:** Elektra Records: (213) 288-3800

□ **The Players:** Oliver Lake, Arthur Blythe, alto saxophones; David Murray, tenor sax; Hamiet Bluiett, baritone sax

□ **Material:** When the World Saxophone Quartet first came together as a unique a capella unit, the majority of its repertoire stemmed from the pen of altoist Julius Hemphill and there were long sections of fairly free group improvisation. With Hemphill's departure and the passing of years, the WSQ now tends to emphasize rhythmic originals and even includes an occasional standard. Their recent performance at Catalina's was highlighted by a ballad featuring David Murray, a couple of R&B-ish struts, the traditional hymn "The Old Rugged Cross" and even a blues showcase for Arthur Blythe, all of it serving perfectly as vehicles for often-stunning improvisations.

□ **Musicianship:** Oliver Lake, Arthur Blythe, David Murray and Hamiet Bluiett, all of whom have many years of experience playing explorative jazz, are four of the greatest living saxophonists; in fact Bluiett ranks with Gerry Mulligan as the top baritonist and Murray's significance continues to grow. These players all have their own distinctive sounds, are masters of their instruments and know enough about more conservative styles of jazz to be able to use that knowledge in their more passionate flights. With Bluiett's insistent bass lines, they certainly don't need a rhythm section!

□ **Performance:** Their set was very well-paced, paid close attention to dynamics and tempo changes, and was full of magical moments while managing to feature everyone. The fascinating interplay between the



Art Blackburn

World Saxophone Quartet: Fascinating interplay.

virtuosos was sometimes intense but never overcrowded. Bluiett's huge tone filled the room, Murray's ridiculous range (he can whistle on his horn perfectly in-tune) was integrated so smoothly into his solos that it almost sounded like a natural part. Lake had an unaccompanied feature on soprano and Blythe's blues feature had some unexpected and rather hilarious choreography by the other players.

□ **Summary:** Standing ovations were in order for this very special event, one that everyone in the jazz community should have caught, if only for their own musical education.

—Scott Yanow

Miles Davis Tribute Band

The Strand
Redondo Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ☆

□ **Contact:** AGM Management: (213) 460-4505

□ **The Players:** Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums; Wayne Shorter, saxophones; Wallace Roney, trumpet.

□ **Material:** Obviously, since this is a Miles Davis tribute band, all the tunes played were associated with the late, great trumpet master. The powerful opener was "So What," a well-known jazz standard, possibly played by everyone on the jazz scene. But no one can do it justice the way these totally immersed jazzmen can. There were original works by Hancock and Shorter, as well as a sensitive ballad by Williams, "Elegy." Many of the works had distinct bebop identification. However, there was one long recognition of the *Bitches Brew* days, with Roney (probably a baby during that period), giving the material a freshness that didn't detract from its original impact.

□ **Musicianship:** Every member of this stunning ensemble is of the highest caliber possible in any genre of

music. Roney, the youngest, displayed technique to die for, yet, never was out of touch with his heart or that of his companions and audience. It was a special pleasure to hear Hancock reinventing some of his daring pianistics on the gorgeous acoustic grand piano, something he has not been associated with for a while. Shorter's tenor playing was aggressive, his soprano lyrical, and the ideas flowing effortlessly. His rapport with Roney reminded one of his days with the Davis groups many moons ago. Williams, the leader of a highly successful jazz group of his own, was a dominant force; but he can be oh-so-subtle when the occasion demands, as in a superb duo with Carter. The latter's upright bass was amplified just enough for the size of the room, coming through loud and clear, but never overpowering. As a unified whole, there are few long-term groups that can come close to this ad-hoc band—which, to be fair, has been traveling together for the past few months.

□ **Performance:** This was a riveting performance, holding the near-capacity crowd (the Strand holds 500) in almost total silence most of the time. It is a measure of any musician's talent to appeal to all strata of listeners. There were "old folks," who remember the original Miles Davis bands, there were young, new fans of jazz, there were those who listen to other music but who were able to appreciate this virtuosity. Each and every one of these five musicians could capture attention alone for as long as he chose to.

□ **Summary:** The Miles Davis Tribute Band has been touring the United States and much of the rest of the world, and after the Strand show were leaving imminently for South America, Southeast Asia and Europe. But before leaving the states, Wayne told me they were going to Arkansas to meet Bill Clinton (you may remember, he was a saxophonist), at a party that will also include Max Roach and Illinois Jacquet. Is it possible that we could have a Jazz President? —Frankie Nemko



Dan Audain

Davis Tribute: Hard to beat!

CLUB REVIEWS



Jeff Levitt

Wildside: Balls-out intensity.

Wildside

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Byron Hontas, Capitol Records: (213) 871-5191

□ **The Players:** Drew Hannah, vocals; Brent Woods, lead guitar; Benny Rhyndance, rhythm guitar; Marc Simon, bass; Jimmy D., drums.

□ **Material:** Addictive, solid, upbeat, melodic rock tunes with incredible hooks that will catch a young, rebel rousing audience at first, but will slowly (and surely) reel in the rest of the crowd.

□ **Musicianship:** What sets this band apart from other bands in this genre is unpretentious frontman Hannah. His dynamic vocal sound mixes the balls out intensity of Axl Rose; the passion, charisma and sincerity of Eddie Vedder and the energy of Sebastian Bach. His delivery of the material gives it the extra push it needs to have a life of its own. The backup vocals were equally impressive; these boys have been putting in some time on honing their vocal skills (thank you!). Rhyndance won't break any records (except maybe in the looks department), but his power chords were, well, simple and solid. Woods' vigorous, savory leads were diminished only by his tendency to get sloppy. The pounding rhythm section fueled the soul.

□ **Performance:** From set opener "Hair Of The Dog" to closing encore cover of "Balls To The Wall," Wildside didn't give the audience a moment to catch their breath or stop their bodies from moving. Debuting songs from their Capitol release, *Under The Influence*, my only complaint was that the show had to end! Heavy groove laden tune "Clock Strikes" and nasty rock number "Hang On Lucy" were definite crowd pleasers...I can see why, if the bait that's thrown out with these songs doesn't hook you, you're swimming in the wrong waters. My other favorites were "Lad In Sin" (nice tempo changes in this one; the middle sounds like "November Rain") and the emotion packed "How Many Lies." The music and vocal combinations on these two captivated me.

□ **Summary:** Wildside doesn't have a huge following yet, but give this

troupe some time on the road (y'know, the mud, the blood and the beer), more radio airplay (hey Capitol...release "Clock Strikes" and/or "How Many Lies") and a crack at MTV and I believe the wild side of the street will be SRO.

—B. Shaughnessy

The Beckoning

Coconut Teaszer
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** The Beckoning Line: (213) 871-8522

□ **The Players:** Slide, lead guitar, vocals; St. James, rhythm guitar, vocals; Animal, drums; Glass, bass

□ **Material:** Is it rock? Is it funk? Is it pop? Or is it metal? Unfortunately, the Beckoning's songs run this gamut with no common thread to give them their own personality. Changing over-all musical direction song after song, it was impossible to grasp where the music was going. The tunes seemed more like vehicles to blow over and all severely lacked creativity and imagination. The set started out in a Seventies rock motif, became mainstream formula-pop and ended with a pseudo-funk tune with lyrics that must have taken the whole sound-check to write—the chorus was something like "You're a dumb-ass, so shut your face." This song appeared from nowhere and had abso-

lutely no relationship to any of the other tunes in the set—but then again, most of the Beckoning's set had a similar problem. However, what was consistent in their tunes was that they all were devoid of hooks and had similar arrangements.

□ **Musicianship:** The Beckoning has a line up of quality musicians—especially Slide on lead guitar and Glass on bass. Most notably, bassist Glass was very aggressive on his axe and held the rhythm section together with solid time and great feel—quite honestly, I'm not real sure why he is in this band, because his funk chops and groove would be more suited for a funk/R&B band. The major weakness in the band was in the vocals. St. James and Slide held pitch relatively well and were adequate vocalists, but neither possessed a style or vibe that was remotely atypical. While their vocals might hold up well enough for a top-40 or cover band, they fall far short of being interesting enough to front an original project.

□ **Performance:** A great deal of energy and enthusiasm was generated by the band's show. In fact, their communication to their audience was the Beckoning's strongest asset. They appeared confident and enjoyed performing, and those in attendance became involved with the band from the outset. However, at times, they looked like a bar band that was more into jamming than creating anything new or different. If the Beckoning could combine this spirit and vigor with some inventive material then they could be on the right track.

□ **Summary:** The Beckoning suffers from a serious lack of identity and direction. They all play well and individually exude some sense of performing charisma. The problem here is that they all play and sound like they're in different bands and haven't spent time on developing their material. Perhaps the best advice for this band is to evaluate the project, find a direction and vision that they can all agree on and let their music, material and performance complement it.



Jeff Levitt

The Beckoning: Musically directionless.

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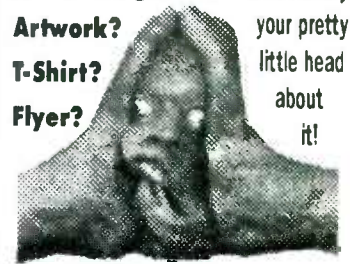
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| STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad, Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac, Performer, Tascam 8-Trk. | (310) 657-3930 | ✓ | ✓ | ✓ | ✓ | ✓ | Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations. | Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience. | ✓ | ✓ | ✓ | ✓ | ✓ | |
| ANTHONY KING - Bassist Custom Music Man Stingray basses, 4 string with d-tuner, 5 string. SWR amplification, tenor vocal range. | (818) 782-9205 | ✓ | ✓ | ✓ | ✓ | ✓ | 20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates. | Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking, ALWAYS ON TIME. | ✓ | ✓ | ✓ | ✓ | ✓ | Client satisfaction |

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| NAME | PHONE | SESSIONS | TOURING | CLUB WORK | PRODUCTION | QUALIFICATIONS | COMMENT | ROCK | POP | R&B | JAZZ | COUNTRY |
| ANDY KOTZ - Funk Guitarist Various electric guitars, Mesa Boogie powered 18 space rack. | (818) 981-0899 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 10 years of album, soundtrack and live experience. Originally from Detroit. Performs with Warner Bros. recording artist, Louie Louie. Recently recorded with/for George Michael, Prince. | Great music. Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music, etc. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| RICKY KRESAK - Bassist Tune Bass w/ D-Tuner. Steinberger, Jackson endorsee. Gallien Krueger w/ E.V. speakers. | (213) 351-1522 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Extensive touring experience. Worked w/ Don Dokken. Warner Brothers and V.M.I. Records. | Great long hair image. Monster performer. Groove oriented. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Pocket player. |
| DINO MONOXELOS - Bassist 5 String Alembic, BSX Upright, 2 BC Rich Eagles, 2 Ampeg SVT stacks | (213) 969-8110 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Recorded and toured New England in various original projects, studied w/Tim Bogert, Jim Lacey and Gary Willis. | Wide range of styles, easy to work with. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Funk, dedicated to the groove |
| DAVID C. NEFF - Engineer Live sound & studio mixdown. | (818) 609-2694 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 25 years experience guitarist/drummer, 15 years road experience engineering, including touring & clubwork. Get your sound across. Don't let some "bozo in the booth" determine your future. I'm as serious about my job, as you are about yours. | The Sound Group engineer referral service now forming. Dedicated, talented engineers please call. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Pros only need call. |
| ERNIE PAREDES - Guitarist Charvel, Westone & Ibanez guitars. Marshall and Mesa Boogie Amps; fully equipped recording/rehearsal studio with portable equipment/effects. | (714) 882-2239 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Extensive touring/recording experience. (Ronstadt, Crosby Stills, etc). 10 years studio musician/20 years playing; own studio; writer/arranger/teacher; MTV video credits; NARAS member.. | Great look, sound and stage presence (long hair); backup vocals; pro situations only. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Versatile: prefer blues rock |
| WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands, make my guitar sound like WWIII thru a Marshall | (818) 848-2576 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 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. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | western beat, range rock |
| STEVEN D. RICE - Guitarist B.C. Rich and Gibson guitars, Marshall amps; Digitech, and Alesis effects. | (408) 448-3580 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Ten years of live and studio performances with pro. metal bands and projects that have toured and released L.P.'s singles, and demos, etc. Pro long hair image. Extremely dedicated to quality songs and musicianship. | Have killer lead/rhythm metal chops. Ripping gain to articulate clean. Demo, photo, bio available. Pro situations only. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Metal. |
| EDDIE ROGERS - Drummer Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff). Lead and background vocals also. | (818) 985-8078 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Degree in Music Performance (Berklee College of Music). Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Coven (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A. | Double or single bass (many styles). Great image (long blond hair, 29yrs. old). Will do any gig except Country!!! Demo package available. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Stupid, Slamm'n' Crunch, Groove! |
| DALE SCHALOW - Keybd/Producer Keyboards, samplers, drum machines (huge sound library). Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio | (310) 652-0378 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Music prod/prog for David Bowie, 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, Carmel, 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. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Dance. KILLER GROOVES |
| NED SELFE - Steel Guitarist Sierra S-12 Universal pedal steel guitar with IVL midi converter, dobro, lap steel, acoustic & electric guitar. | (415) 641-6207 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Bammie award nominated player & songwriter, over 15yrs 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. | Lead charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | |
| LARRY SEYMOUR - Bassist Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drc box. Trace Elliot amps & spkrs, Mac IIs | (818) 840-6700 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K; Marisela, Jingles for Revlon, SunKist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, Arseno Hall. Tax award nominee; demos; musical clinics, clubs | Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improv, writing parts, sight reading, slap. Accepting ltr students | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | versatile, all styles |
| SAM SORENSEN - Producer/Keybdst Tasc 1/2" 8-trk, 24 trk mtr, DAT, Yam NS-10M & Auratone monitors, Mac w/ Performer, Rol S-550, Korg M-1, Kurz, PX1000+, Rol R-8 w/dance cards, Dx7 | (310) 827-8759 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Performed/recorded w/Jody Watley, George Burns, John Davidson, Ike Turner, various feature films and TV. Composer of music for the Sony feature film "Party Line." composer on live albums for ABACO (library music), industrials, TV pilots. | Can produce, compose, arrange, program, play keyboards, and engineer. Lead music. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | |
| "STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor. | (818) 359-7838 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available. | Eas y-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | A rocker at heart. |
| JIM STUBBLEFIELD - Guitarist Electric and acoustic guitars, Mesa Boogie amplification, MIDI effects rack, wah-wah, E-bow, modern and vintage sounds. | (818) 445-3747 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Guitarist with Kilian Ryan, GIT grad. extensive club/touring/studio work, demo tape and CD available, very affordable, pro/perfectionist. Have access to variety of musicians for demos. | Styles: Dominic Miller/Lukather/Landau... a player who knows exactly the right licks to play to fit the moods of each song... Music Connection. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Playing for the song! |
| THEO SYSOEV - Drummer LUDWIG acoustic drums w/R.I.M.S. system on rack, very visual kit. DrumKAT MIDI controller, Roland RBM for studio or live. | (619) 456-2521 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 15 years pro, extensive club, concert and touring experience. Major label credits, have worked out of Nashville and Canada. Former member of RCA recording and touring act. Passport and road ready. Big ears with vocals and arranging ability. | Available for any pro situation. Prefer contemp country or pop. Currently performing around San Diego area, can relocate anywhere. Great groove, stage appearance and attitude. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Contemporary Country, Pop |
| "TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track | (818) 906-1538 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits. | Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Pop, R&B, ballads |
| WALT THOMPSON - Keyboardist Hammond organ, Leslie 860 & 960, Yamaha SY-55. Strong backup vocals. | (818) 906-2295 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Over 10 years of road & studio experience. All styles of rock w/out charts. Network TV, soundtrack & commercial experience. Album credits | Ready to add classic Hammond sounds to your music. Piano playing to fit any groove. Easy to work with. Good transportation. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Strong rock licks |
| GORDY TOWNSEND - Drummer Yamaha Recording Custom drums with R.I.M.S. system; piccolo and bronze snare drums; Sabian cymbals. Beautiful kit | (213) 462-7364 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient. | Hard-hitting, i.e. Kenny Aronoff, Bun E. Carlos. Clean and drug-free. Give me a pocket. I'll fill it. | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Rock solid groove with finesse. |

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2. PA'S AND AMPS

- 1 Mesa Boogie 2x12 cab w/EV Celestion spkrs Sounds huge. Denny, 213-883-1937
- 1959 Fender 4x10 Bassman Tweed painted black Isn't that special? Spkrs not orig, but still got that tone. \$1130 obo or vintage swap. 818-780-4347
- 4 Ramsa WP9055 stereo pwr amps, \$300/ea. Joe, 818-361-5034
- 5150 VH Peavey head, \$650 5150 cab \$495/ea. Bmd new, won in Guitar Player gnt competition. Al, 818-964-2212
- Ampeg SVT 2 head for sale. Reck mnt graphic EQ, sounds killer, xint cond, like new \$1000 obo. Rodney. 818-753-8218
- 81 amp, 210 E.O. rck mnt \$175 obo. 818-989-0840
- Carver 1.5T Stereo amp, 350 wts pr chnl, into 8 ohms. \$450. Brian, 310-390-4348
- GK 800RB, 1.4x10 cab, 1.1x12 cab \$900. Carl, 805-259-2366
- Gt deal Must sell Carvin PA cabs, 1 empty, 1 w/15" spkr, \$100 obo. Carvin 18" spkrs, new \$300, sell \$125 obo. D, 213-650-7047
- Marshall 4x12 slant cab w/no spkrs, \$150. Craig, 805-251-0498
- Marshall id practice amp w/Celestion spkrs. Grt for recording, \$100. Ken, 818-352-9728
- Marshall Mark II 1973 100 w/ht head, new Groove Tubes, \$550 firm. Victor, 818-551-1604
- Mesa Boogie Quad pre amp w/FU2 pdl, \$850 obo. Rip, 213-461-2076
- Mesa Boogie Quad pre amp 2 chnl, 4 mode unit w/line in ft switch & cable. Gnt cond w/all papers. \$800. Don Jones, 818-980-4685

- Mesa Boogie studio pre amp, bmd new w/box, ft switch & cable. \$550 213-655-4651
- Peavey 18 210 cabs, biampable, \$350/ea or \$650/both. Larry, 818-980-1945
- Peavey Studio Pro 60, xint cond, \$195 obo. 310-286-7049
- Pignose amp for sale, \$60. Steve, 818-752-0213
- Roland JC120 amp, \$450. Ray, 213-957-9930
- Studio Master 16x2 Session Mix, Gold, mint cond, still under warranty \$1300. Joey, 714-646-6911
- Trace Elliot 1518 which is a single 15" cab in an 18" enclosure, bs cab for sale \$400 213-969-9028
- Yamaha 100 w/it keyboard amp, 10" spkr plus hi freqncy horn 4 inputs, \$300. Sherry, 818-597-0085

3. TAPE RECORDERS

- Fostex 280 multi trk, like new. \$450 obo. Bradley, 818-506-8065
- Tascam 38 1/4" 8 trk w/B chnl mixer, DBX, Ampez bias, low hours, \$1200. 818-506-0471
- Tascam 244 4 trk. Low use, well cared for, sounds grt. \$300 obo. Dan, 818-788-0454
- Teac A3360S 4 trk r to r remote control, grt cond, \$700. 714-990-9634
- Yamaha MT100 4 trk recrd, xint cond, Darryl, 310-692-4384

4. MUSIC ACCESSORIES

- 1 dbi shock mnt 23 spc road cs w/wheels, \$250 obo. Mike, 310-288-7166

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- 1 spc rck mnt Boss gnt driver, GL100, 2 chnl pre amp w/ft switch & EQ plus mnl. \$110. Steve, 818-752-0213
- 1 Yamaha PM2000 mixing console for sale. \$7000. Joe, 818-361-5033
- ADA MP1 pre amp, mint cond. \$375. Mark, 818-980-3394
- Akai EW1 1000 Midi sax w/module & cs. Like new. \$600. Brian, 310-390-4348
- Alvarez electric violin, silver burst color, perf cond, cs included. \$400 obo. Tracy, 714-963-0115
- Anvil cs for Fender Jazz bs, xint cond. \$150. Jerry, 818-506-4749
- Anvil road cs, very lrg & versfl, fts dmkits, etc. \$750 obo. 213-982-0802
- Apex Aural Exciter Typo E, Xint cond, rarely used, h/lt rck. Must sell. \$70 obo. Reese, 213-656-7141
- Assorted 70's collectible R&R mags. Rolling Stone, Cream, Circus, Rock, etc. Very gd cond. \$5-50/ea. Cindy Schubert, 818-284-2293
- Bartolini Jazz bs pu for the front. \$30. Mike, 213-483-4780
- Boss DR550 drum mach, xint cond, \$200. Darryl, 310-652-4384
- DBX 160X compressor/limiter. Like new, w/owners mnl. \$175. Craig, 805-251-0498
- Ibanez Rock & Play sampler, headphone amp w/built in distortion, bmd new, in box. \$35. Al, 818-964-2212
- Lexicon MRC midi remote control, \$225 obo. Dave, 213-856-4929
- Road cs for Fender Typo, \$100. Call Mike, 213-882-6515
- Samson Super TD wireless syst w/EV 757 mic. Hrly used, totally reliable. \$700 obo. Dan, 818-788-0454
- Tama Octabans, comp set w/all h/drwr. Xint cond. \$195. Kerry, 818-994-5874

5. GUITARS

- '60's reissue Fender Precision bs. Bmd new, barely used w/cs, \$550. Chris, 818-564-9935
- '68 Gibson ES 335TD, sunburst, all org, xint cond, w/HSC, \$750. Ben, 310-478-5083
- HBS5000 bs, 5 string, black, god h/drwr, grt cond, HSC. \$650 obo. Mike, 213-483-4780
- BC Rich Eagle bs, new pearl white paint, black h/drwr, active Bartolini electrics, grt sound, xint cond, \$550 obo. Includes HSC. 213-954-8785
- BS gnt for sale. Grt cond. It's a steal at \$95. Tom, 213-658-8756
- BS, Ibanez EX Series, 4 string, black body, dual p/w, grt cond, \$250 obo. Reese, 213-656-7141
- Carvin VZ20T, White wood trwr, Kaylor, Blt hmbckrs w/coil splitters. 24 frets. Very gd cond. \$300. Doc, 818-900-4685
- ESP Custom M4 bs w/cs. EMG's, Moser graphic, mint cond. \$800. Freddie, 818-752-8085



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TO PLACE FREE ADS

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

- ESP Mill Custom, enck thru' body, reverse headstock, Duncan & ESP p/u's, F.Rose, custom paint, incredb sound, perf cond w/ESP cs. List for \$1850, sell for \$795 obo. 818-760-6690
- ESP Mirage Custom, black, w/HSC, in xint cond & broke. Must sell, \$575. Dave, 310-456-0112
- Fender Squire Strat for sale. Black w/EMG p/u's. \$250 w/ cs. Lila, 213-939-5014
- Fender US Strat Ultra, ebony fretbrd, 22 frets, Wilkinson nuts, locking keys, brnd new, won in Guitar Player gut competition. \$795. Al, 818-964-2212
- Fretless Fender Precision bs, maple neck & body, \$275. Jerry, after 3, 818-506-4749
- Gibson Explorer copy w/HSC, xint cond, \$125. Fender Strat copy by JB Player, white w/maple neck, like new cond, \$135. 818-780-4347
- Guild 1974 S50 Super Jumbo. Top model, gold parts, beautiful inlay, ilame maple body. Beautifl sound, org cs, \$1100 obo. 310-289-4532
- Guild Pilots, electric blue w/EMG p/u's. Totally custom redone. \$300. 213-989-9028
- Hammer 5 string bs, prototype, Mahogany P-bs body, Kaylor trem, Hip Shot D-tuner, Active EMG's. \$745 obo. Matt, 310-207-2923
- Ibanez Artist solid body, gold hrdrw, 2 hmbck p/u's, brnd new cond, \$500 obo. 213-982-5571
- J200 acoustic gut, paid \$1800, wnt \$1100 obo. 1990, never plyd. Must see. Charlie Dragna, 213-935-7610
- Jackson Kelly, black w/white borders, neck thru body, xint gut, \$800. John, 818-994-8832
- Kramer American Pacer, F.Rose trem, perf cond, cs included, \$400 obo. Tracy, 714-963-0115
- Ovation Celebrity model, acous/elec, w/HSC. \$325 obo. 818-981-0899
- Roland GR1 gutt synth w/GK2 p/u. Brnd new, \$950. James, 818-355-0854
- Schon 6 string, white, 6 silver bar tail piece, 12th fret marker only. Custom by Neil Schon, \$950 obo. 213-223-5217
- Spector bs, red stain finish, Active Eletrncs, 1 yr old, \$500. Keith, 213-674-8269
- String bs, modern German roundback in xit cond. Easy action. \$1900. 818-990-2328
- Takamine F360S acous gut, xint cond, \$325. Darryl, 310-422-2129
- Washburn B15 bs w/S.Duncan active p/u's, paid \$750, wnt \$350. Larry, 818-980-1945

6. KEYBOARDS

- Ensoniq EPS16 Plus digital sampling workstation, \$1600, hardly used, perf cond. Dana, 310-531-1204
- Korg EP51 elec piano, 76 touch sensitive keys, xint cond, \$700 w/pd/1 stnd. 818-990-2328
- Kurzweil K1000 76 key, 24 note polyphonic keybrd w/cs & mnl. Grt sounds, well cared for, \$850. Tom, 818-762-9398
- Kurzweil K1000 Pro 76 w/160 sounds, \$1600. Sherry, 818-597-0085

- Mini Moog w/roac for sale. Low serial #. \$550 obo. 818-980-0230
- New Proteus 1 Plus Orchestral, mint cond w/mnls & rck adaptor, \$800. Jim, 818-445-3747
- Roland D20 synth multi trk sequncr, multi timbral w/cs. Roland PG10 programmr, expanded mnls, like new, home use only. \$935. 818-762-8622
- Roland D50, mint, \$685. Roland D20, mint, \$645. 818-508-1975; 310-288-5009
- Roland RD250S digital piano/contrlr, xint cond, \$1000 obo. 818-557-0722
- Yamaha DXT7 2FD, like new, \$750 firm. Brian, 310-390-4348
- Yamaha SY22, less than 2 yrs old, must sell along w/stnd. Lots of leatures. \$450. Reese, 213-656-7141

8. PERCUSSION

- 1 Zildjian China Boy, 20" low, brnd new, \$100. Jack, 213-969-0205
- 13 pc Tama Superstar drmm set pro kit. Dbbls, numerous rck toms, accessories, cymbals & rck. Stored. \$1500. Keith, 213-723-4441
- 18" floor tom, Pearl BLX, sequoia red finish, brnd new, \$175. Lenny, 213-656-6078
- 4 pc black Yamaha 9000 series drmm set. Hrdrw, cymbals & cs's included. Xint cond, \$750. Kerry, 818-994-5874
- Drmm set, brnd new, must sell, 5 pc Tama w/all hrdrw, \$900 obo. 213-651-5131
- Pearl 7 pc drmm set, wine red, like new, \$500. Paul, 213-982-8234
- Tama Art Star II, 16x20 bs drmm, white, xint cond, lks & sounds increbl, \$285. Custom 4x14 maple piccolo, natrl finish, xint cond, \$150. Tony, 818-992-1173
- Zildjian rock hi hat cymbals in grt cond, \$90. Trade for Zildjian new beat or Paiste Signature hi hats. Trm, 310-838-6468

9. GUITARISTS AVAILABLE

- 23 y/o gutt plyr/sngvr avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve, 818-752-0213
- 24 y/o gutt w/awesome gear, Chippendale's tk & road exp w/killer sngs. Intl VH, Bush, Floyd & Lynch. Lkg for musicians w/same. Pros only, pls. Brock, 818-980-0488
- 26 y/o outlaw rock gutt avail. Into hrdrnw, down & dirty, roots rock. Intl Zep, Humble Pie, BTO & Foghat. 213-739-3726
- A real gutt plyr, cry or growl, lots of sngs, to JF band. Jim, 213-851-7569
- A swirling vortex of sound at the alter of psycho feedback gutt. Much grunge & atmospirc screaming. Music rules supreme. Edward, 818-994-2596
- Acous/elec gutt lkg for positive, srs muscnns. Mandolinist, violinist, accordionist, horn section, drmm, etc, to write altrnrv, upbeat, rock, Hawaiian, African, Latin style. 310-396-6294
- Ambitious gutt/voc sks studio wrk & pro band. Uniq style, very versit, 90's sound, xint equip, pay negotiable. Pros only, pls. Keith, 818-405-8933
- American blues, hvy rock, Marshall pwrld Les Paul gutt plyr, 23, avail to JF 70's image grp w/90's sound. Call Steve, 818-761-3820

- Blues deluxe, Frank James, 310-313-0384
- Christian gutt, age 27 sks band Intl Beatles, Babies, Yes, Bruce Coburn. Call Jim, 805-259-9847
- Christian gutt, killer chops, image, tone & vocs skg pro HR glg w/soull voc a must. Bnan, 818-881-0047
- Creatv, pop/rock gutt avail for demos, projs & showcs's. Studio ready, versit, gd chops & cool sounds. Perct sideman for pro paying gigs. Joe, 213-655-2969
- Estab gutt plyr w/xtens credit lst lkg for srsly wrk HR proj. No glam, grunge, altrnrv or wimp rock, pls. 818-753-0618
- Exp gutt lkg for wrkg sit of any kind. Very easy to wrk with. Call Jürgen, 818-781-8721
- Extraordinary gutt, 70's rock, Humble Pie, Free, Bad Co. Pro, well connectd only, pls. Young Keith K. Demo. Juy, 510-689-9422
- Fem ldr/rhythm, slide, elec/acous gutt avail. Lkg for KXLU style band. Venice area only. Jennie, 310-359-1756
- Former Joneses gutt avail to JF blues based rock band in style of Doils, Humble Pie, Bad Co & blues. 310-288-3545
- Former Smile/Red Kross lg gutt avail for severly intrng band or muscnns. Hrd jazz, blues, 70's nolsy pop. Pls, no GNR blues. 213-464-7818
- Groove & grind, Pro HR/HM gutt w/killer lng hr image, chops, sngs, equip & maj labl connx, sks killer HR/HM band. Pros only. Doug, 310-371-0579
- Gutt avail for rocking, groove type band. John, 310-541-4263
- Gutt avail to JF band that mixes Pantera w/Flord & Steely Dan w/Slayer. Pros only. Keith, 818-990-0390
- Gutt avail to JF band. Intl Ozzy, Dokken, TNT. Have image, lks, att. No drugs, makeup, wimps or mamma's boys. Pro sits only. 818-969-9540
- Gutt avail. Exp in hip hop, R&B & pop music, have own equip, avail for recrdng or live wrkg sfts. Paying gigs only. Call Bryant, 310-835-8419
- Gutt avail. One of LA's top ten. Image, sngs, connx, vocs, determination & drive. Skg cmrcl to HR band. Wnt to go far. Call Randy, 818-761-8615
- Gutt for wrkg sfts, featured on Shrapnel Recs. Appeared in US & Euro mags, endorsed by ESP & Duncan. Airply in US & Euro. 213-463-1840
- Gutt from Mad Vibe avail for all types of studio wrk, all styles. Have recrd dln Cherokee, Paramount, etc. Reliable. Sid, 818-761-1635
- Gutt plyr lks for all fem band. HR, cutting edge to altrnrv. Xint equip, xint style, chops, grt wrtr, xint bckup vocs. Chisel, 818-578-0073
- Gutt sks estab, meids metal band. Xceptnl plyr, wrtr, showm w/voccs, exp, very lng hr image, killer gear & att. 310-323-3687
- Gutt sks muscnns to jam, wrtr, start band. Intl Scream, Racer X, Extreme. Aaron, 213-689-9550; Gerry, 213-344-7012
- Gutt sks muscnns w/vision, dedcn, lng hr image, for progsr HR band, Intl Lifson & Rabin. 818-985-3076
- Gutt sks to JF blues band in style of Cream, Robert Johnson & Muddy Waters. Strat thru Marshall sound. Lng hr 310-288-3545
- Gutt team lkg to JF solid, mainstream R&R band w/ collab on K/A tunes. John, 818-719-9297; Joe, 818-362-3853
- Gutt, 23 & thrs, pro gear, taste, groove, exp & tmosp. Intl Pantera, Metallica. 213-461-0401

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- Guit, 27, pro gear, pro att, exp, image, sks stable, bluesy, hvy, rock band. Ss inquiries only, pls. 213-850-6579
- Guit, bst team to form the most famous rock band ever. Tons of tunes & ideas. Sk dmr & voc w/same. Roth, Extreme, Beatles. Craig, 213-851-4582
- Guit, tem, killer equip, att, sks no BS band. Pros only. Infi Lynch Mob, Crue, Ozzy, 213-874-5128
- Guit, GNR, Zep, Jane's, Beatles, Ramones, ld & rhythm. Call Jeremi, 213-660-8388
- Guit, seasoned pro, sks orig rock band w/grt vocs & cmrcd sound. I have xint chops, att & rock style short hr. 818-990-8307
- Guit/dmr team, exp pros. Strong sngwrntg abil, equip. Sk to J/F band ala Stones. Faces, Pie, Foghat. 818-981-4624
- Guit/ld voc sks dual sit. Keyboard w/seqncng gear, etc. 714-338-4640
- Guit/sngwrtr sks bs & drms for hvy, noisy band. Motorhead, Sonic Youth, Iggy, Pistols. 213-876-6480
- Guit/sngwrtr, 15 yrs exp, sks brilliant, ambitious, alrntv band or singer. Pixies, Pretenders, Big Star, Sonic Youth, Sinead O'Conner. 818-752-0885
- HR/metal guit to J/F hvy band w/why melody. Have gear, exp, image. Infi Metallica, Maiteen, Wait, 213-962-2387
- Ld guit w/lots of sngs kgr for sng, bs & drms to form hrd driving R&R band. Starvin' Marvin, 818-985-7005
- Ld guit, 25, have sngs, musicianship, dedictn & no image problems. Sng pro voc or band. Infi Extreme, Mr Big, VH, Beatles, Maro, 818-333-5162
- Ld/rhythm guit avail for 2nd guit or 1st guit position in band to J/F. Have style of Satriani, Vai. Also sing & write sngs. 213-662-7106
- Ld/rhythm guit, 29 y/o, J/F 2 guit R&R band. Stones, Faces, Crowes, Randy, 818-353-3302
- Ld/rhythm guit/sngwrtr/bckgrnd vocs HR/HM band w/ balls & att. Have pro image, gear & exp. Ken, 818-785-5095
- Meldc, cmrcd HR ld guit avail for world class, pro, compi bands only. Infi Lynch, Rhoades, Shanker, classcl. Killer wrtr, image, abil. Neil, 818-990-2472
- Old dog guit w/vocs sks band &/or muscians to form one. Marshall equip d, hr & trnspo. Our music or theirs. P. Stone, 818-240-0274
- Parap sychtc guit ghoul w/choice chops & ludicrous lcks sks to join a raw, barbaric band of axe welding drug abusers. Pls call Rich Tucker, 310-574-1024
- Pro cntry rock ld guit avail for F/T road wrk. Pro & exp. David, 702-438-8798

- Pro guit w/verst equip & sound avail for recrdng sessions. Reasonable rates. Dave, 818-752-9402
- Pro guit, plys R&B, raw & clean, soult, tasty style. No ego. Team plyr. Call Sharkey, 818-710-1292
- Pro ld guit from Brooklyn, sks signed or headlining LA band. Styles of Firehouse, TNT, Scoops. Pro acts only. Johnny, 818-762-8681
- Pro ld guit/sngwrtr w/meldc, shreddng lds & grt sngs, formng ultimate band. Hvy rock cmrcd metal. Tintd pros only. Randy, 818-753-7518
- R&R raw guit/voc/sngwrtr, Allman, Richards, Page, Taylor, Gibbons, for band w/roots in southern soil. Ld, slide, tunngs. Vintage gear. 310-376-2081
- Reggae/jazz, rock guit, 33. Xpressv flowng improv. Eloquent chord vox ngs. Album, tour exp. X-Sopadilla, Einstein, Dominators, Ross Michael, etc. Dale Hauskins, 310-655-0289
- Rhythm, ld, slide, bckng vocs. Lkg for groove oriented HR band ala Zep, Crowes, Colour. Equip, image, exp. 310-542-0716
- Rhythm/ld guit w/bckng vocs lkg to J/F 2 guit band, pref hrd edge metal band that grooves. Adam, 818-767-3022
- Sngwrtr/rhythm guit sks muscians to collab & form band. Infi include Buffalo Tom, Lemonheads, Robin Hitchcock, My Bloody Valentine. Call Steven, 818-289-1565
- Tall, thin, lng hr, strings backwards lefty w/pro gear, exp & tint. Infi AC/DC, Cult, Metallica, Aero, Jimmy, 310-473-4059
- Tasty guit, team plyr, soult style, blues, funk, R&B. Very groove orientd. Call if you're hungry for success. 818-710-1292

- Verstl pro avail for paid ssts. Appearance in Guitar World & Guitar Player magz. 818-705-4729
- Young, wild & very loud guit lkg for untamed metal band. Infi are WWIII, Megadeth, old Crue. Napoleon, 818-344-7977

9. GUITARISTS WANTED

- #1 absolutely vicious lineup super band of godly proportions brewing. Nd wild, fun, superstar axemonster w/ lcks, vox, moves & ka thal kill. Tim, 213-464-5594
- 100% dedictd guit wtd to form band. Infi Aero, Stones, Faces. No ego maniac guit heroes. Must have young, skinny, white boy image. 213-896-8100
- 2 guit w/vocs wtd. Going for different lk & sound. Some instrmntls. Max, 714-595-6246
- 2nd guit ndd. Must be pro. No losers. Image, abil req'd. Les Paul a plus. Infi everything cool. Grungy grooves rule. Mike, 818-355-0543
- 2nd ld guit ndd for superstar cmrcd rock band. Must be dedictd, under 23, sing bckup, have trnspo. Infi Kiss, C.Trick, Johnny, 818-387-8769
- A1 pro guit w/int hooks, lks & charisma wtd for hi energy rock act. This is the one. Zane, 310-868-5418
- AAA guit/wrtr wtd. Infi Cult, Jane's, S'Garden, Sabbath.

- Member only. Commitmnt, equip, image req'd. Mgmt & prodcf. 818-752-1970
- Accomplishd, straight actng guit/voc/sngwrtr lkg for gay guit/voc for music partnership. Classic rock/pop. KROQ, etc. 310-375-3611
- Acous band sks gult/sngwr. Must be able to sing. Infi America, CSN, Ed. 818-503-2419
- Acous guit wtd for orig folk/rock gr w/gigs. Roxy, Highland Grnds, etc. Grt sngs. Vocs, harmonies, etc. Call Steve, 213-650-2851
- Alrntv pwr/rokk bands sks innovatv, dedictd guit for all orig materi. The less tradit'l, the better. We blend acous & elec. Dori, 310-457-8351
- Amateur guit wtd to create partnership w/young, attractv, fem voc. Romantic pop/soul sound. Sade, Roxy Music, Chris Isaac, Lisa, 310-273-7460
- Att style, emotion. Guit wtd for grooving R&R band. Kyle or Vance, 213-874-6427
- Baltys 2 guit HR band sks ld guit. Infi Zep, Aero, Testa w/ hvy edge. No short hr or lipstick boys. No ego trips. 818-998-8305

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- Big deal. We headline & sell out. Pro id guit, team plyr, lng hr image, pro equip. Hanglo lookwkr. 110%. Vocs. Infil recd deal. Jamme, 818-786-8054
- Bluesy voc nds 2 guit, bs & drms. Pros only. GNR, Tesla, Aero. Lks importnt. No Orange Co. 313-960-2010
- Dirty guit star sought by depraved punk singr/visionary. Infil Lords/New Church, Gen X, T-Rex, Clash, Stooges. Paul Dimint, 214-462-3055
- Feel guit. Infil SRV, Hendrix, Slash, for soul band w/abstr intrst ala Kravitz, Earth Wind & Fire, Berry, 310-318-3719
- Fem fronted rock band w/modern sound sks eclectic, aggrsv, sng orientd guit that sings ala Steve Stevens mrs Robert Smith, 213-957-2457, 818-509-9578
- Fem guit ndd for orig, lunny rap band. Must have srs, funky rhythm. Contact Mark, 818-786-0180
- Fem guit wtd for alt/mv pop band. Maj intrst. 213-856-8927
- Fem voc sks HR guit for collab. If you're lkg for a soufil, passionate, distinct voc & lyrics, call. 310-915-9937
- Fem voc, Infil Stones, Metallica, O'Rytha, sks HR/HM guit & bs plyr for collab & formation of band. Have connex. 310-675-6965
- Flamenco guit for Latin, R&B, pop, AC, crossover matrl w/recrdng deal pending. Srs, bilingual pref'd. Ages 22-32. Rafael, 818-504-1800 days; Brian, 818-727-9565
- Funky, melc, rhythmically prolifent guit wtd for orig pop band w/funk, jazz edge. Must be well equip'd & exp. Vocs a plus. Bob, 310-791-0756
- Guit hero, 18-28, wtd to form manically progrsv thrcrtl HM/HR band. Musically tough & uncompromising! Spent hrs vampire poolde heads w/bg brains only! Jeff, 404-564-9614
- Guit ndd now, rhythmic, to join estab band w/world class fem front person. Soc D to Zep, Jane's to Guns, Aero to Motorhead. 213-856-8177
- Guit plyr w/R&B, Bootsy. Prnciple inl wtd for upcmg show. 310-652-0716
- Guit plyr who is willing to ply previously recrded matrl & compose new matrl for soon to be toung alt/mv, xperimtl techno pop band. 213-258-2401
- Guit sought by pro state of the art rock act. Infil Dokken, Winger & Cinderella. We have rehsl & 24 hr studio. Must sing J.J., 714-848-1639
- Guit wtd ala John McLaughlin & Al Dimeola w/HR edge for forming fusion band. Must be pro w/gear & live exp. Call Bill, 818-360-4099
- Guit wtd by former 3D Picnic members. Infil Pixies, Lush, Teenage Fan Club, Lennon, Pavement. Call Carolyn, 957-1369
- Guit wtd by sng & bs plyr to form band. Infil Replacements, Dead Boys, Zodiac, Stooges & Damned. Mike Heil, 213-896-0905

- Guit wtd for alt/mv pop band w/maj labl intrst. Strong backup vocs & grt stage att a must. David, 818-881-6319
- Guit wtd for orig band. Infil 2, Gabriel. Own small rehsl/recrdng studio in WLA. Grit matrl. Nick Phoenix, 310-301-9186
- Guit wtd for rock band. Into Hard Corps, Run DMC & Beasties. Must have versitry & crunch. Pis lv msg. 310-402-2261
- Guit wtd w/approach of J.Beck, S.Stevens & the blue touch of J.Perry. Outdr gear a must. Pro ait a must. Jeff, 310-823-7003; Andy, 818-918-0958
- Guit wtd w/pro att, gear, etc. for 3+1 OC T40, soul, post modern grn w/pakd gigs. Call between 3-8 pm, 818-902-0747
- Guit wtd. Infil D.Gilmour, to join a dark rock band like Floyd but w/girl singr & 90's sound. Ages 18-28. Grit image, srs only. 310-440-3330
- Guit wtd. Ld guit ndd for sleaze metal band w/indie recrdng & upcmg tour. Bking vocs, black hr a plus. Equip & rehsl in a must. 818-980-5410
- Guit, rhytm/nd, co-sngwtr, wtd by estab, hvy R&B band w/mgmt & nat'l fan club. Must be groove orientd & 100% dedctd. Vicky, 818-774-9920
- Guit/ld voc sought by highly paid San Diego 60's band. Note perfct reproductns. High Beatle like voc range nnd. Tired of LA? 619-467-1966
- Guit/voc wtd to J/F sng orientd rockng pop band. Beatles, Smithereens, Pursuit of Happiness, Delamint, Ron, 310-699-5007
- JOHNNY DIRT & The Ugly Americans are lkg for a Steve Stevens type guit plyr. If you lk hot, ply hot, pls call. Luz, 213-462-4678
- Keybdst/drmr team sk other musicians to form R&R band. Very srs & dedctd. Zep, VH, Pearl Jam, Genesis, La Mirada, Norwalk area. Tony, 310-943-3003; George, 310-868-0673
- Ld guit for alt/mv/act rock band. Age 25-35. Infil Jeff Beck, David Gilmour, Robert Fripp. Call Judy, 310-285-4133
- Ld guit wtd by sng/rngwtr/acous guit for pop/rock band. Compose new matrl for soon to be toung alt/mv, xperimtl techno pop band. 213-258-2401
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- Ld guit wtd by sng & bs plyr to form band. Infil Replacements, Dead Boys, Zodiac, Stooges & Damned. Mike Heil, 213-896-0905
- Ld guit for exp ld guit. Grunge metal. Have connex. Infil Helmet, Ministry, Sonic Youth. Bill, 310-392-7206
- Ld guit for guit plyr to form Queen cover band. We have entire band, we nd guit plyr. Rehsl in San Fern Val. 805-496-6355
- Lkg for the skill. Lkg for the dedctn. Lkg for the pro. Pearl Jam, Prince, Miles Davis, Maddle, 213-660-7732


- Lkg for true guit. Not frustrated superstar relegated to guitar. We have 2 sets of matrl. Pearl Jam, Zep, Temple Dog. Tony, 310-559-0456
- Melc, progrsv rock band from Ohio skt guit for mid-west tour & collab. We have pkg demo, prodr & agent. Infil Jane's to Beatles. 310-557-0189
- PSYCHOBLUD, psychdie, hip hop, post punk, groove, funk masters. skt guit w/kebyrd abtl. Joe, 818-708-9768
- Raw, h/ energy, near jazz proj starting. Infil Fishbone, Velvet Undergrnd. Pls call Brian w/your ideas. 818-345-4334
- Red hot R&R band lkg for 2nd guit/vocs ala Whitford, Aero, Steve Clark, Leppard, for local shows. 213-656-5227
- Rhythmic guit w/varied intl to collab on sng/sngwtr, concept recrd. Cntry feel, vein of Gram, Parsons, Open, progrsv, Susan, 213-856-9206
- Rhythmic guit wtd by ld guit/voc for acous & elec proj. Gary, 310-452-7265
- Rhythmic guit wtd. Lks, Intl, stage presnc req'd. Team plyr only. Aja Izzy, Alice/Chains, yourself most. Johnny, 818-448-4479
- Rhythmic guit ndd for estab, melc HR band w/mgmt, mtl labl intrst. Must have pro prod, pro gear & be fit plus. 213-913-2927
- SG lkg for fem rock/metal guit for plyng out, recrdng & toung. Must be free from all the BS. 310-288-9680
- Sng/rngwtr/skt kllr ld guit for message melc rock. Infil Pearl Jam, Lush, Sinnad, Faith. I have pro bckgrd, connex. Car, 818-784-4547
- Sng/rngwtr/skt guit plyr w/strong vocs/harmony for straight forward, soul srching, pop/rock/folk act. 25-35 y/o. Chris, 818-951-4400
- SO.ESE EGNIA lkg for guit. Grunge metal. Have connex. Helmet, Ministry, Sonic Youth. Bill, 310-392-7206
- Steel gut plyr ndd for all grt, contmry cntry band. Fem's only. pls. Cal Nadine, 213-957-1174
- Voc/guit, 29, skt fem voc w/dbs on bs or guit. Molown mts My Bloody Valentine mts Partridge Family. Jeff, 213-525-1613
- Voc/keybdst/sngwtr sks guit ala Rothery. Gilmour to form band or write wtl. I have strong vox & writing skills. Steve, 714-434-4780
- Young guit wtd for pop/rock band. Enuff, Extreme, Beatles, C.Trick, LSD, Kik Tracee, Mark, 818-760-0383

- Bs plyr/ld voc avail for wrkg T40 or cover band. All styles, ld vocs, dbk on gut, also kebyrds & seqncng. Wrkg bands only, pls. Call, 213-653-8157
- Bst & drmr team avail for studio, live, demo wrk. Call Chris, 774-9034
- Bst avail for rock band. Xint chops & equip & style. Call Jack, 213-382-5643
- Bst avail for wrkg T40, covers or csls band. Have exp & xint equip. Kevin, 818-948-7660
- Bst avail w/session, recrdng exp. Sks same. Jazz, funk, Latin, etc. Will, 310-649-5887
- Bst avail into 45 Graves, Specimen, Joan Jett. Lv msg. Sammy, 850-7301
- Bst skg metal band in vein of Skid, Love/Hate, AC/DC. Have pro equip, chops & image. Chris, 213-876-7172
- Bst sks band w/heaviness of Alice/Chains, soul of Zep, groove of Love Bone & 90's style of GNR. Keith, 213-874-8299
- Bst w/vocs avail for pro wrkg s/s only. Definitely dedctd to the groove. 714-341-8544
- Bst, gut team to form the most flaming rock band ever. Tons of tunes & ideas. Sk voc w/same. Roth, Extreme, Beatles. Craig, 213-951-4552
- Bst, plyr all styles, prof's jazz or R&B. Read note & chord symbols, recrdng & live exp. Pro only. 619-294-8723
- Bst/guit, contmpuratl, melc, multi cultural, like Jamerson, Lesh, Marley, Paul Simon, African, Nevilles. Sks similar skilled musicians. Not into blues. Bernie, 818-761-6683
- Burned out, let's get out bst & guit w/out connex. Nd muscns long soon to be toung proj. Hendrix, Jane's, you're's Trace, 213-851-3723
- Hi tech bst & keybdst team sk members to J/F tastfl, progrsv rock band. Have image, chops & gear. Infil Rush, ELP, Yes, 818-785-8069
- Sngwtr, melc, rhytmic, to join estab band w/world class fem front person. Soc D to Zep, Jane's to Guns, Aero to Motorhead. 213-856-8177
- Sngwtr, melc, rhytmic, to join estab band w/world class fem front person. Soc D to Zep, Jane's to Guns, Aero to Motorhead. 213-856-8177
- Sngwtr, melc, rhytmic, to join estab band w/world class fem front person. Soc D to Zep, Jane's to Guns, Aero to Motorhead. 213-856-8177
- Sngwtr, melc, rhytmic, to join estab band w/world class fem front person. Soc D to Zep, Jane's to Guns, Aero to Motorhead. 213-856-8177

10. BASSISTS AVAILABLE

- 22 y/o bst, have lks & seasoned, lkg for srs, dedctd band w/mgmt &/or signed. No drugs, no losers. Will relocate. Call me. Scott, 815-962-0854
- Are you lkg for a bs plyr in a hurry? Live perfrmnc, studio, rehsl sits my specialty. Very reasonable rates. Anthony, 818-762-9205
- Audatious bst/sngwtr, melc J.P Jones, BIT, ks, gear, oginity no slap, sks pro band w/mgmt or deal. Flakes, hair boys, take a hike. 818-763-5318
- Avali, bst for pro HR stl. Funk & groove. Hi caliber muscns. Maj toung & recrdng exp. Lks, chops & pro att. Joseph, 818-753-7712
- Bs plyr avail w/pro gear, lks & abil. Avail for hvy groove, voc orientd, HM/HR grn w/out att. Larry, 818-980-1945
- Bs plyr lkg for band. Mark King, Marcus Miller, plys 6 string, 4 string, fretted, fretless. Nick, 818-567-1746
- Bs plyr skg band. Infil Johnny Thunders, Pistols & NY Dolls. Keith, 310-453-7855
- Bs plyr w/groove intrstid in funk, reggae or rock stl. Tom, 818-797-8471
- Bs plyr, drmr, lkg for pro band w/possible mgmt & recrd labl intrst. Infil Tesla, Armoured St, Skid. Pros only. 213-340-1556

- Nimble flngerebd bs plyr/voc now avail. HR/HM or gloomy thrash style. Xint lrg hr & tattoos image. Lv msg. 310-842-6225
- Pro bst avail for cool rock stl. Day rehrls only. Hayden, 310-479-3818
- Pro rhythm section skg estab, cmrol rock band. Music #1, molown, dedctn a must. Where's the real music a/j? Journey, Bad English, Hard Line. 818-998-7755
- Pro rock/metal bst avail for session & showngwtr. Maj recrdng credits & tall, young, lng hr image. Srs pros only, pls. 818-382-2805
- Short hr bst avail for aggrsv band w/angy energy. Infil Jane's, Alice/Chains, Naugthy By Nature, No HM, buthy. Chris, 818-564-9935
- Sngwtr/bst/voc avail to J/F sng orientd rockng pop band. Beatles, Smithereens, Pursuit of Happiness, Delamint, Ron, 310-699-5007
- Top caliber bst w/wtd, lng hr lk, crushing chops, demanding presnc & total pro att, skg signed or near signed rock act. 415-979-6757
- X-Grade Period bst sks HR band w/70's, southern feel & 90's vision. Pro stl. No Strip bands. Srs only. Mookie, 818-767-1180
- Young bs plyr avail to J/F pop/rock band. Enuff, Beatles, C.Trick, Kravitz, Extreme, LSD, Kik Tracee, Mark, 818-760-0383
- Young bst & sngr avail for rhythm & blues, soul, funk proj. Covers, orig. Wrkg s/s, pls. Maddle, 213-660-7732



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•100% dedicated band to form band. Must have simple, solid style. Infi Aero, Stones, Faces. Must have young, skinny, white boy image. 213-896-8100

•A1 melodic blues/rock or band w/ guitar/hvy. blues infl rock band. Infi Zap, Floyd, Trower, Tuk. 213-655-4851

•Absolute team play, bs, w/dg backup harmony abil, xint tunes. Style Heart, Giant. 310-214-7276

•Accomplish, straight acting guit/voc/sngwrtr lkg for gay bst, vocs a plus, for music partnership. Punkish/pop. KRQO, etc. 310-753-3611

•Aggrovs bs plyr ndd to multi infl band. Classic, HM, hrd core. HR. Everything from Megadeath to Cure. Give Chris a call. 213-664-4987

•Altrmv bst ndd for band. Infi Peppers, Jane's, Ministry, 9 Nails. 310-652-2929

•Altrmv bst ndd to build grp, under 25, w/personality & simple harmonies for uniq HR sound by guit/voc. Call Steve. 818-781-3820

•Amazing bst w/ hrd R&R band w/grt sngs & vbe. Hillywld lookout. Infi Zap, Flea, Nirvana, Who. 213-963-2445

•Artisticly minded bst w/d. Pref someone skg gd band, not a particular copycat sound. Mentality, Joy Div, Byrne, Neil Young, Pixies, John. 213-467-8412

•Band ska centered, R&R ala Journey, Foreigner, Bad English, Tom. 818-931-7958

•Bands ska strong bst w/dg/atl. Infi Yes, Genesis, P Gabriel, Sing, Ask for Rod, 310-399-5954

•Band w/inde CD, ready to shows & recrd next CD, ngs aggrovs, creat, groo, orientd bs plyr. Abil to tour a plus. Call Myers. 310-824-5242

•Basic groove oriented plyr ndd to complhy, grundy band. Infi Sabbath, Scorp, Seattle, PA. 213-344-0390

•Bs & drr team w/d guit/sngwrtv. Infi Beatles, Replacements, Tom Waits, L. Kravitz, Michael. 213-963-9612

•Bs plyr for cmrnl HR band. 6 sng EPJus produced by Mark Kendall of Grl Whie. Maj labl intrst. 702-796-4960

•Bs plyr ndd for infl Beatles, Tom Waits, Replacements. Mike. 213-962-6635

•Bs plyr ndd for melodic progrov rock or metal band. Infi Rush, O'Ryche, Faces, Dream Theater. Must love music w/passion, have flnt, gd att. Chad. 805-296-0166

•Bs plyr ndd to ply w/bad headed, black accout guit/sngwrt for recrdng & showc's. Has pre acctn Midi studio. Styles Bill Withers w/PUBLIC Enemy edge. 310-542-4103

•Bs plyr w/d for all orig HR band. Compl ednic, gd att & trmpo a must. Gd equip a plus. Robert. 310-868-5784

•Bs plyr w/d for hrd, melodic rock band. Bkup vocs a plus. Must know the Rod, Darny, 310-422-2129

•Bs plyr w/d for org heartland rock band. Sngwrtg & vocs a plus. 818-508-1127

•Bs plyr w/d for org, hvy groove rock band. Infi Bad Co to Sabbath. Vocs a plus. Roger. 310-398-3646

•Bs plyr w/d for Robert Lussan & The Live Nads Girls. 818-563-6760

•Bs plyr w/d for rock band. Infi C. Trick, Bryan Adams. Top prodn/engneer, Labl intrst, private rehrls. 27-32. Nowriters. No smokng or drugs. 818-557-0722

•Bs plyr w/d for rock band. Similar to Hard Corps, Run DMC w/crnch & Beasties. Pls lv msg. 310-865-6404

•Bs plyr w/d to form org blues/rock band. Cross between M. Elmhridge & B. Ratt. Singr & guit plyr already jamming. Ed. 213-931-7260

•Bs plyr w/d w/strong bkng vocs for rock band w/progrsv edge. No drugs. Infi Journey, Triumph, Boston, Yes. Zep. Call Rob. 818-249-0736

•Bs plyr. Infi Fishbone, Nirvana, Neil Young. Ed. 213-874-8183

•Bs plyr/ckng w/d voc w/d for orig band into Beatles, Eagles, REM, Clapton, Garth Brooks, Mike. 310-822-8660

•Bs wtd by funky, metal, trippy, blues band. Got to be gd. 818-727-9707

•Bst audntrs for reformng rock band, JEKYL & HYDE commencing. Abil, desire, equip, trmpo necessary. Finger plyrs pref'd. Be ready for this one. Doc. 818-980-4685

•Bst ndd by altrmv band. Creatv team plyr w/d. Pixies, U2, Doors, Curve. For artists only. Chris. 213-338-8682

•Bst ndd for Larry Graham Infi bs stye for aggrovs rock & soul band. Gligging now. Call Knight. 213-876-8087

•Bst ndd for rfly, tribal, groovy band. Modern, psychoid sound. Grl sngs, lions of exp. Dan. 213-953-1171

•Bst ndd. Must be a stap master & groove king. Infi Seal, Dan Reed Network, Prince, etc. Call Bruce. 805-493-2910

•Bst w/bkng vocs for HR proj. Infi Lynch Mob, Hard Line, Zebra. 714-951-8308

•Bst wtd ala Stanley Clarke & Alfonso Slim Johnson for forming fusion band. Must be pro w/gear & live exp. Call Bill. 818-360-4099

•Bst wtd between ages 21-24 for HR/HM band. Rq. trmpo & desire a must. Early 80's metal infl. No drugs or diam. George. 818-980-7101

•Bst wtd by estab Hillywld band w/killer R&R matri & punk edge. Infi Pistols, Ramones, Stooges, Dead Boys. Pro gear, chops, att, trmpo a must. 818-948-5336

•Bst wtd by sngwrt/acous guit for pop/rock band. Infi include REM. Toad, Michael Penn, Jules Shear. College oriented stye. Srs only. Dave. 818-848-7210

•Bst wtd for altrmv band. Infi include Pearl Jam, U2, Nirvana, Ride. We have mgmt, labl intrst & gigs. 818-776-1225

•Bst wtd for altrmv pop/rock trio w/labl intrst & demo deal. Dave. 310-208-4516

•Bst wtd for cmrnl rock band. Your chops don't impress us, your personality & att must. We're ready, are you? Call Jeff. 818-908-3313; 712-9420

•Bst wtd for cover, melodic rock band. Infi Benetar, Pretenders, Runaways. Vocs a plus. Gigs upcoming for P/T Time w/7/7 committnt. Todd. 818-782-3920

•Bst wtd for gllgng speed metal band. Infi include Metalica, Megadeath, Slayer. Pro att a must. Mark. 818-990-3394; Troy. 818-985-2823

•Bst wtd for HR band, mid 30's. Infi Bryan Adams, Clapton. Srs pros only. No metal heads. Dan, after 3 pm. 818-785-5814

•Bst wtd for HR/HM band. Infi Lynch Mob, Warrant, XZY. Only 200% dedication. Must have sngs of humor. No flakes or drugs. 714-962-5242

•Bst wtd for hvy but cmrnl rock band. Very orig, strong sngwrtg. Have lookout studio & srs att. Must be 18-25, rock image pref'd. Tony. 818-788-8597

•Bst wtd for new projw/strong sngs & strme infl. Infi Rush, Journey, Fates, etc. 714-536-2797

•Bst wtd for org proj w/upmgng gigs. Steve. 818-702-0114

•Bst wtd for org proj. Currently gllgng incites. Must be vestl w/gro att, gear acct, vocs pref'd. John. 213-935-4908

•Bst wtd to compl all orig HR, melodic band. Must have equip & image. We have rehrls studio. Earf. 310-782-1696

•Bst wtd to compl dual guit band. Infi Priest & Maiden. Call Mike. 818-893-3544; Sean. 818-894-4825

•Bst wtd to form monster bkg rock band of century. Infi AC/DC, Vh, Ozzy, Zep. 310-306-3980

•Bst wtd to form MARTIN & THE GREAT LAKES. Jellyfish, Costello, Prince, Big Star, Carl Sagan. 818-841-2268

•Bst wtd w/dg/atl, gear acct, for 3-1 DCO, soul, post modern grp w/paid gigs. Call between 3-8 pm. 818-902-0747

•Bst wtd. Infi Crowes, Aero, Zep. Tesla. Dave. 310-458-9178

•Bst wtd. Must have creatv abil to contribute. Ages 19-23. Infi Zep, Stones. Must writ to be different. Not typical Hillywld band. 818-716-4677

•Bst. Upbeat pop band nds solid, melodic plyr. Smithereens, Jellyfish. Healthy, open mind, sngs of humor necessary. Amused curmudgeon a plus. Paul. 310-452-3740

•Christian bst wtd for melodic HR band w/lookout studio. Must be 18-25 y.o. Rock image pref'd. Must be srs. Mark. 818-953-5181

•Dance/rock org, making 1st album. 4 shows/month plus TV, rehrls & studio. Infi INXS, U2. Srs only. Paul. 213-655-4346

•DESTINY'S CHILD sks pro bst w/own road gear & trmpo. Ozy & skid stye. Bill. 818-899-2007

•Drug free Bluejeaned Pepper bst willing to Zappa Toge & do what it takes to make it. No combinations. Piero. 805-388-3058

•Electric sun unit sks bst for combination fusion jazz, blues, rock, funk proj to ply orig & covers. Paid accordingly. Omar. 818-705-6884

•Estab So Bay band, all org, shows & payng gigs. Infi Police, Fishbones, Bryan Adams, Michael. 310-373-9339

•Fem bst ndd for org, funky rap band. Vocs a plus. Melc & bluesy R&R. Al. 818-772-2280

•Fem bst ndd for org, funky rap band. Contact Mark. 818-786-0180

•Fem voc. Infi Stones, Metalica, O'Ryche. sks HR/HM guit & bs plyr for collab & formation of band. Have connex. 310-675-6965

•Former members of New Marines sks bst for org band. Andy. 213-467-6433

•Funky bs plyr ndd to compliment groove oriented, org T40 rock band. Bkng vocs a plus. Recrd deal pending. Joe/Matt. 310-793-7029

•Gllgng band kg for bs plyr to ply locally. 5 pc band including fem sngsr. Aero, Leopard sound. Must have gear, trmpo, bckup vocs. 213-656-5227

•Gllgng unit sks rhytm section to compliment live. Dm infl Bonham, Perkins. Bs infl J.P. Jones, Yarmoloo, Ament. Now gllgng acoustlly. Noble Ret. 818-810-7432

•GREENHOUSE sks bst to compl 5 pc band. Grl musicianship & att. Attrntv. Infi. Duffu. 310-396-4409

•Hrd rockers w/maj labl intrst, mgmt, album & tour exp, sks hot bst into the groove of the 90's w/killer ing hr image. 818-721-848-739

•Hrd rockng, pwr prodng, melc punk/metal band w/vs bs plyr. Call anytime. 213-664-4987

•Hungry, career image bst w/d cmrnl rock wnt. Warrant, Firehouse, Mr Big. Must sing & have gd gear. We have mgmt. No family men or drugs. 818-303-0273

•Intellectl rhytm, melc bst ala Levln, Taylor, Studio, live exp, bkng vocs, grt equip, image. Ndd for orig rock band, labl intrst. More info. 818-377-2701

•JEEZ LOUISE holding audntrs for altrmv bst w/vocs. Infi Concrete Blonde to Mellencamp. Have mgmt & labl intrst. Image importnt. Justin. 310-276-9661; Tim. 310-838-6468

•JIMM GRYPHON loses hlt its rhytm. Ndd bottom end to get to top. Ply bs for a grt rock band. 310-455-7118

•LA rockers skg pro bst w/killer ing hr image. Into the groove of 90's. Call Rock! 213-848-7301; Tony. 818-761-3035

•Lkg for bs plyr to form band for pwr trio, dmr, bs plyr, vocs plus guit. Sought by guit/wrtv/sngwrtv. Object. to R&R. 818-578-0073

•Lkg for solid funk, slap monster w/melc snsbilities to join org pop band w/hunk/jaz edge. Exp only. Bob. 310-791-7854

•Lkg for team plyr, exp, responsbl, creat, for org bands. Infi P. Gabriel, REM, Pearl Jam. The band has industry intrst. Call John. 310-546-2432

•Lkg for true bs, not frustrated superstar relegated to bs. We have 2 sets of mainf. Pearl Jam, Zep, Temple/Dog. Tony. 310-559-0456

•Male voc/guit. 29, skg fem voc who dubs on bs or guit. Motown Mts My Bloody Valentine mts Partridge Family. Jeff. 213-525-1813

•Orig gllgng band w/industry intrst lkg to fill bs opening immed. Sell confident team plyr. All infl welcome. Make it happen. John. 310-546-2432

•Pro bs w/zlnz solidarity, lks & att w/d for highly energetic HR act. Zane. 310-868-5418

•Pro rock bst for U2. We have free rehrls, studio & promo for right plyr. Image, chops a plus. Michael. 818-994-8113

•Rock n roll. Local acctus pop artist lkg for uprgnt bst to compl melc ensemble. Mr T. 310-396-9947

•Putting together a band w/aner & soul. If you're lkg for a proj you can jump into & get signed, don't call. I nd someone creatv. 213-851-7153

•Sery fem voc kg for srs, dedictd bst to compl full band. T40 standrds to start. Band has rehrls room. Deborah. 213-653-9437

•Synth based Euro pop/rock band sks bs plyr. Gd level ala Dave Treguna, Gen X. 310-208-3772

•Thumping bs plyr w/d. Gd harmony vocs a real plus. Rocking & light. Jasty on the ballads. Springsteen mts Soc Dist, cool. Harry. 213-965-8834

•Well know full band w/mgmt & labl/publishing intrst. Infi Jones, Bruce, Schacher, Entwistle, Wilkerson. 70's feel, earthy groove. Ndd immed. 213-876-4777

•Wink sks melc, pwrfl & creatv bst into noisy, hvy pop ala Pixies, Big Star, The Move, Swerve Driver. Absolutely must sing. Call Brian. 213-876-3634

•Wrkg cover band in Orange Co nds solidbst. Vocs a plus. Ron. 310-699-5007

•Adventurous, creatv, xperimntl band skg keybdst. Downt to earth. Danny. 818-359-9268

•Altrmv pwr tok band sks creatv, dedictd keybdst for all org matri. We blend acous & elec & possess soull qualities. Dor. 310-457-8351

•Band sks strong keybdst w/dg att. Infi Yes, Genesis, P. Gabriel, Sing. Ask for Rod. 310-399-5954

•Dance/rock org, making 1st album. 4 shows/month plus TV, rehrls & studio. Infi INXS, U2. Srs only. Paul. 213-655-4346

•Estab So Bay band, all org, shows & payng gigs, killer promo pkg. Infi Police, Phil Collins. Michael. 310-373-9339

•Fem keybd plyr w/d for all girt. contmpy. SOUTHERN STAR w/gt matri. Srs only. Call Nadine. 213-957-1174

•Infi S&W Gang Children & Christian Death. Dead Can Dance, Sisters of Mercy. Pcs contact Deliah. 818-780-2523

•Irish sngwr, current sngs in Europe. skg keybd plyr. Have a Thomas Dolby by using studio proj w/Roy Thomas Baker. Ger. 818-352-4455

•Jaded, over the hill keybdst, grt equip & org matri, hvy rock, Cult, Sisters, Guns. 818-787-9033

•Keybdst for Latin, R&B, pop, AC, crossover matri w/ recrd deal pending. Srs. bilingual pref'd. Ages 22-32. Rafael. 818-504-1800 days; Brian. 818-727-9565

•Keybdst ndd for org, aggrovs rock & soul band. Infi Bernie Worrell, Edgar Winter. Nds atmoprc stye. Call Knight. 213-876-8087

•Keybdst w/d by funky, metal, trippy, blues band to demo for scores & execs. 818-727-9707

•Keybdst w/d by sngwrt/acous guit for pop/rock band. Infi include REM, Toad, Michael Penn, Jules Shear. College oriented stye. Srs only. Dave. 818-848-7210

•Keybdst w/d for fusion band, soon to be wrkg. Infi by Bruford, Dixie Dregs, Brand X. Must be srs & dedictd. Jake. 818-348-6058

•Keybdst w/d for Genesis, Yes, Marillion type band. Epic & CBS recrdng anct. Chris. 818-783-9057

•Keybdst w/d for immed for shows's. Must be grt pianist & able to sample. Ala Jovi, Journey. Srs only. John. 818-994-8832

•Keybdst plyr w/d for org heartland rock band. Sngwrtg & vocs a plus. 818-508-1127

•Keybdst plyr ndd immed for shows's. Must be grt pianist & able to sample. Ala Jovi, Journey. Srs only. John. 818-994-8832

•Keybdst plyr w/d who is willing to plyr previously recrded matri & compose new matri for sale to be touring actmty, xperimntl techno pop band. 213-258-2401

•Hrd funky Midl keybdst plyr/programmr, age 16-23. Call for interview. Kelly. 213-777-0700

•Plano plyr w/d for band. Infi Elton John to Steve Windwood. Very srs only. Chris. 213-954-9385

•Pop keybdst w/d. Christian contmpy R&B band nds fem voc who is keybdst. ASAF. Infi Wonder, Carey, Houston, Marie. Steve. 310-828-7077

•Pro keys for org proj ala Mr M, Genesis, Journey, Team plyr a must. Keith. 310-842-4907

•Sk gk for fem rock/melc keybdst for permanent position for labl recrdng, showscng, plyng out & possible touring. 310-288-9660

•Southern rock keybdst voc ndd for Australian tour. Valley area pref'd. Call Diane. 818-990-3063

•Well equip'd, exp keybdst ndd for org pop band w/funk, jazz edge. Gadget wizard OK if you can really ply. Vocs welcome. Bob. 310-791-0756

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- A1 male voc w/creativ melody abil & range wid for light/hvy, blues inf/rk rock band. Infil Zep, Floyd, Trower, Tuft. 213-655-4851
- Absolute superstar, sexual but sick skinny, sleazy, PVC, tattoo voc for full makeup, hvy sound band. 213-876-7448
- Absolutely superb voc wid by lunky, metal, trippy, blues band. 818-727-9707
- Abe voc wid by sngwrtr for demos, etc. Some pay. Pop. R&B. C&W. L.V. msg for Dea. 213-833-8985
- Aggrv voc wid for hvy, semi-industrial band. Vernon rehrl. Grt contacts & potential. Call Scott, 714-960-2760
- Aggrvs, verstit, pwr/fld to singr wid for HR, funky proj. Have contacts & mgmt. Infil Zep, Peppers, Sabbath, Yes, Love Bone, Mike. 818-506-1183
- Alt orig, progrsv, HM band. Infil Rush, Zep, Sabbath, Priest, Hendrix, sks soull/sounding voc w/gdrange. Contact Stan, 818-343-8045
- All orig, progrsv, HM band. Infil Old Rush, Zep, Sabbath, Priest, Hendrix, Sks soull/sounding voc w/gdrange. Call Stan, 818-343-8045
- All types of vocals nnd, sound alikes pref'd. There is pay. Send tapes to Jeff, 3175 S Hoover #152, LA CA 90007. 818-778-3121. 310-390-9404
- Altnrtv voc for hvy edged, psychdc funk band w/pwr & uno style. No alt & sns of humor. 818-906-1191
- Artistic, unlit, creatlv voc nnd for xperimntl, modern band. Ages 18-26. 818-382-2813
- Attn, mature vocs. What if Joplin jammed w/Hendrix & they both liked heroin era Beatles & jazz. Former Smile/Red Krosg gulf avail. 464-7818
- Attractv fem ld infl by Boner, Kate Bush, Tina Turner, many more. 5'2" to 5'6", grt ears, sns of rhytm, insmrtm dcl pl. Trnd, emphatic & sincere. Zada, 213-467-2646
- Audltng slngtrs & rappers for recrdng contrt Monica, 464-3294
- Bkgrnd voc for LA's classiest rock band CHARLEMAGNE. Must have hot k, grt voc, ear & attl Skg fun & success in rock? Call Tara, 818-547-3991
- Blues, soul, rock voc wid. Ots, Steve Marriott, Paul Rogers, Cary Reed, James Dewar. Send tape PO Box 56716, Sherm Oaks CA 91413. 310-276-8652
- Blues/rock cover band sks dynamic, fun, singr for paid gigs. Harmonica, sax, keyboard a big plus. Rob, 213-937-2380
- Bono, where are you? Altnrtv rock band, infl by U2, Floyd, Church, lkg w/intellig, verstit & convincing ld voc. Myles, 818-580-7792
- Cherokee Indian, 5'8". Ing brown hr, w/deep balsy voc. Sks hvy rock band w/deep blues & wicked sex groove. Wrk, 818-820-9923; hm, 310-490-0899
- Christian voc wid for altnrtv, metal band. Exp & image necessary. Call Matt, 310-804-4032
- Christian voc wid w/buisey, soull groove for pro HR band watty, lockout & killer tunes. 818-881-0047
- Chnry rock fem sng/sngwrtr w/band wid for writing, recrdng & perfmg. Marc, 310-559-778
- Creatlvty, dedctn, motlvn a must. Pwrfl, lrg range, theatrcal perform. Upcmg album & shows. Perry, Plant, Dio, Dickinson, Tate. No bald guys. Steve, 818-998-1864
- Creatv musclns nld male sng/sngwrtr w/vvry strong voc & lyric wrtng abil to compl LA/Soutter/English style rock band. Studio, connex, demo. Tom, 818-959-3169
- DESTINY'S CHILD sks pro voc, male or fem, w/own road gear & trmpo. Ozzy & Skid style. Bill, 818-899-2007
- Energic ld voc/frntmnd w/ lyrics, strong voc, w/willingness to put in a lot of trd wrk. Jeff, 310-539-7276

- Erlie, hvy, altnrtv groove band skg sngvr who is soull & pngj. No rockers, pls, Kern, 818-347-6478
- Estab band w/wairpvt on XFLU sks fem voc along lines of P.J. Harvey, Babes In Toyland, Breeders. We don't sound like these bands, but we like them very much. Brandon, 818-891-3920
- Estab HR act, Austin, TX based, sks male voc. Image, showmanship a must. Intl TNT, Lynch Mob. Pro sil, Matt, 512-834-8800
- Estab HR band sks frntm/wstrng/bluesy/ntl, Charisma, stage presnc. No metal. Originally a plus. This is a srs g/jg. 310-545-9615
- Estab rock band lkg for pro ld voc. Infil VH, O'Ryche, U2, FRODO, 818-752-9496
- Fem bkgkng voc nnd for 3 pc. world beat pop org band. Grt fun, gigs at Roxy, Whisky, etc. We're lkg for recrd contrt. 310-391-1431
- Fem R&B diva nnd for recrdng proj. House, techno style. Lks & att a must. Must have the pipes. 818-501-4985
- Fem rock voc wid by band w/gigs on Westside, John, 310-390-5081
- Fem sngvr nnd for overseas tour. Meldc & bluesy R&R. Al, 818-772-2280
- Fem voc nnd to front estab, hi energy, rootsy, altnrtv Atlanta band, THE BRAMBLES. Firry stage presnc a must. Recrd co instrt. Trent, 404-252-8882
- Fem voc wid by band specializing in org compositions. Infil Velvet Undergrnd, Matthew Star, Sonic Youth, REM. Call Eric, 310-545-0313
- Fem voc wid. Gd lks, strong voc, between 18-30, for gr/gigs & recrdng. Send pic & resume to 5320 Corinne Pl #12, N Hollywood CA 91607. 310-288-6271
- Fem voc, under 25, wid for funk/rock/proj. Hendrix, Funkadelic, Prince. If you don't like funk & don't have gaudic image, don't call. 310-372-3208
- Flamboyant, lntd sngvr ala old Stewart, Jagger, Tyler. Image & sngwrng abil & dedctn a must. 213-462-7465
- Frntmnd wid for HR band ala Tesla, Bullet Boys, Aero. Must have soul. Brian or Frank, 818-708-0386
- Frntmnd wid. Must have over the top, moody but pwrfl vox. Vein of idol. Floyd Cutt, U2, Jezebel. Call machine to hear sngs. 818-786-4287
- Gut & bs sk creatv frntm/sngwrtr to form the most flaming rock band ever. Tons of tunes & ideas. Roth, Extreme, Bealies. Craig, 213-851-4562
- Gult/sngwrtr sks male voc for collab on progrsv HR proj. Pro alt, drive, lng hr image. 818-985-3076
- Gult/sngwrtr sks male voc. 20-27, to compl cuttng edge melcd HR band. Have 16 trk. Only very srs nd call. Doug, 213-466-6761
- HR band sks frntm extraordnare. Pls, no flakes, bald heads or latties. Very srs proj. Bluesy infl. Got the balls? Then call Ramin, 310-545-9615
- HR grp w/estab names nds pwrfl/sngvr w/charisma immed. 818-753-0618
- Hvy rock band, xperimntl & groove orient w/infl of blues, funk & altnrtv. Nld strong voc w/range, charisma & wrtng abil. Srs-818-761-1835
- I wnt a voc. Open minded. Infil by Morrison, Danzig & Chns Bailey. Jesse, 213-225-6089
- Incredbl NY based band sks dynamic voc. Infil S'Garden,

- King Crimson, Faith. If you're not incredbl, don't call. Must relocate. Joe, 818-599-3311
- Last chance before we decide. Orig sounding HR band w/sngs, mgmt, studio. Wnt higher range, unlk voc/lyricst w/lks, Mike, 818-939-5715
- Ld sngvr wid for HR band. Infil early Scoops & early Maiden. We're all orig. 818-348-0824
- Ld voc to sing co-ld & bckup vocs. Can't start ncv, can't commit 2 times/week? Wnt to change everything we're doing? Call someone. 818-886-8967
- Ld voc wid by org HR band. Lkg for unlk voc & strong lyricst. Infil vwy wldly from VH & Aeroto Neil Young & Yes. Dave, 310-541-2664
- Ld voc wid for all org HR band. Compl dedctn, gd att & trmpo a must. No 213 area codes. Robert, 310-868-5784
- Ld voc wid for org rock band, Pwr ballad orient. Has mgmt, male/fem. Infil album, 714-832-8706
- Ld voc, male/fem, wid by keybdst/wstudio & musclns for rock recrdng proj. Exp, dependability, charisma & strong, soull vocs req'd. Kurt, 818-780-1846
- Ld voc/frntmnd w/ing hr image wid. Equip, exp, trmpo, all a must. Coverdale, Crue, Ratt. 213-939-1233
- Lkg for attractv, black or Hispanic fem voc that sings R&B, pop. Possible recrd deal. Girl grp & solo act. 213-757-2053
- Male & fem voc nnd by keybdst/rangr for demo wrk on spec. Jeffray Osbourne, Whitney Houston style. Call Aanon, 213-462-3491
- Male rapper/R&B sngvr nnd for upcmng demo proj. Some pay. 213-953-6422
- Male tenor lkg for 2 or 3 other exp tenors & 1 bs voc to form an R&B pop gr. Joe, 213-296-1720
- Male voc nnd, Johnny Gill style for bkgmd on rap tune. Pis call Blad, 213-461-2061
- Met every1sr in town. Still srching for lntd pro ld voc w/ image ala Jagger, Tyler, Marriott, old Stewart. 213-856-5662
- Orig T40 rock band w/recrd deal pending nds fem sngvr for bckup & some lds. Keybrds a plus. Joe/Matt, 310-793-7029
- Pro male voc for estab, progrsv HM band. Infil Rush, Fales. Must be dedctd w/grt range ala Tate, Dio, etc. L.V. msg. John, 310-788-5968
- Pro male voc/frntmnd for top headlning act. Lng hr, xtensv live/studio exp. grt melody/lyric writing abil. No screechers. 310-373-9254
- Pro sngwrtr rkg R&B dance fem & male vocs. Send tape & pic to 12200 Crystal Ridge Way, Northridge CA 91326
- Robin. Insh black voc & sngger pvr, nd your phone nr. Pis call Gene, 818-763-5318
- SACRED SOULS lkg for ld sngvr/frntmnd. Infil Floyd to Metallica, Sabbath, Zep, Rush, 213-255-7562
- Screamr wid for US, Euro & Japanese tour. \$2000/week. Call to hear clips. L.V. msg. Absolute pros only. 213-243-0507
- Seasoned pro frntmnd avail. 212/oct range, killer image, album credits, 3 yrs tour exp. 310-421-8990
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- Ld voc to sing co-ld & bckup vocs. Can't start ncv, can't commit 2 times/week? Wnt to change everything we're doing? Call someone. 818-886-8967
- Ld voc wid by org HR band. Lkg for unlk voc & strong lyricst. Infil vvy wldly from VH & Aeroto Neil Young & Yes. Dave, 310-541-2664
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- Pro male voc/frntmnd for top headlning act. Lng hr, xtensv live/studio exp. grt melody/lyric writing abil. No screechers. 310-373-9254
- Pro sngwrtr rkg R&B dance fem & male vocs. Send tape & pic to 12200 Crystal Ridge Way, Northridge CA 91326
- Robin. Insh black voc & sngger pvr, nd your phone nr. Pis call Gene, 818-763-5318
- SACRED SOULS lkg for ld sngvr/frntmnd. Infil Floyd to Metallica, Sabbath, Zep, Rush, 213-255-7562
- Screamr wid for US, Euro & Japanese tour. \$2000/week. Call to hear clips. L.V. msg. Absolute pros only. 213-243-0507
- Seasoned pro frntmnd avail. 212/oct range, killer image, album credits, 3 yrs tour exp. 310-421-8990
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- Sngvr nnd, Band lkg for sngvr into hvy altnrtv sound ie S'Garden, Tool, Gigs pending, Jamie, 213-259-9362
- Sngvr wid for estab LA based band w/dark, melcd edge. Exp, w/ pls. 818-852-5229
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- Sngvr wid for estab LA based band w/dark, melcd edge. Exp, w/ pls. 818-852-5229
- Sngvr wid for species band. We are humld. Big bag of
- sngs about everything from multiple nudities to lrg curds. 310-823-2333
- Sngvr, bckgrnd voc wid to perfm, sng & ply w/R&B funk band. Band nds bckgrnd sngvr. Must be lunky & soull. 818-980-7977
- Sngvr, early Scoops & early Maiden. We're all orig. 818-348-0824
- Ld voc to sing co-ld & bckup vocs. Can't start ncv, can't commit 2 times/week? Wnt to change everything we're doing? Call someone. 818-886-8967
- Ld voc wid by org HR band. Lkg for unlk voc & strong lyricst. Infil vvy wldly from VH & Aeroto Neil Young & Yes. Dave, 310-541-2664
- Ld voc wid for all org HR band. Compl dedctn, gd att & trmpo a must. No 213 area codes. Robert, 310-868-5784
- Ld voc wid for org rock band, Pwr ballad orient. Has mgmt, male/fem. Infil album, 714-832-8706
- Ld voc, male/fem, wid by keybdst/wstudio & musclns for rock recrdng proj. Exp, dependability, charisma & strong, soull vocs req'd. Kurt, 818-780-1846
- Ld voc/frntmnd w/ing hr image wid. Equip, exp, trmpo, all a must. Coverdale, Crue, Ratt. 213-939-1233
- Lkg for attractv, black or Hispanic fem voc that sings R&B, pop. Possible recrd deal. Girl grp & solo act. 213-757-2053
- Male & fem voc nnd by keybdst/rangr for demo wrk on spec. Jeffray Osbourne, Whitney Houston style. Call Aanon, 213-462-3491
- Male rapper/R&B sngvr nnd for upcmng demo proj. Some pay. 213-953-6422
- Male tenor lkg for 2 or 3 other exp tenors & 1 bs voc to form an R&B pop gr. Joe, 213-296-1720
- Male voc nnd, Johnny Gill style for bkgmd on rap tune. Pis call Blad, 213-461-2061
- Met every1sr in town. Still srching for lntd pro ld voc w/ image ala Jagger, Tyler, Marriott, old Stewart. 213-856-5662
- Orig T40 rock band w/recrd deal pending nds fem sngvr for bckup & some lds. Keybrds a plus. Joe/Matt, 310-793-7029
- Pro male voc for estab, progrsv HM band. Infil Rush, Fales. Must be dedctd w/grt range ala Tate, Dio, etc. L.V. msg. John, 310-788-5968
- Pro male voc/frntmnd for top headlning act. Lng hr, xtensv live/studio exp. grt melody/lyric writing abil. No screechers. 310-373-9254
- Pro sngwrtr rkg R&B dance fem & male vocs. Send tape & pic to 12200 Crystal Ridge Way, Northridge CA 91326
- Robin. Insh black voc & sngger pvr, nd your phone nr. Pis call Gene, 818-763-5318
- SACRED SOULS lkg for ld sngvr/frntmnd. Infil Floyd to Metallica, Sabbath, Zep, Rush, 213-255-7562
- Screamr wid for US, Euro & Japanese tour. \$2000/week. Call to hear clips. L.V. msg. Absolute pros only. 213-243-0507
- Seasoned pro frntmnd avail. 212/oct range, killer image, album credits, 3 yrs tour exp. 310-421-8990
- Sebastian's vocs, Roth's charisma, Tate's ego wid by estab band w/sngs, image & team plyrs obsesed w/ success. Massive studio, stage exp necessary. 818-761-4346
- Sngvr nnd, Band lkg for sngvr into hvy altnrtv sound ie S'Garden, Tool, Gigs pending, Jamie, 213-259-9362
- Sngvr wid for estab LA based band w/dark, melcd edge. Exp, w/ pls. 818-852-5229
- Sngvr wid for species band. We are humld. Big bag of

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13. DRUMMERS AVAILABLE

•Drummer w/taste, pwr, style & yes, an image to match, avail for creat & outstanding rock band w/maj representation or recding contract. Impossible? I hope not. 213-968-2588
 •A must for all your drumming nds. Decidit dmr/bkgrmd voc w/12 yrs exp sks altmtr &/or groovy HR band. Kerry, 818-994-5874
 •A pro dmr avail for recding & touring. Paid sits only. Maj credits. Compl acous & elec gear. No metal. Not a singer. Tom, 818-980-4862
 •Animal dmr relocating to LA zoo from Phoenix zoo. Touring, recding exp. Infi Crue, Ozzy, Dokken, Lynch Mob. Pro equip & att. C.J.Rox, 213-856-2292
 •Awesome, hrd hting pro dmr ala Lee, Castillo, Castronova, Bonham. Avail for cmrcd HR grp w/maj deal. Compl acous & elec gear. No metal. Not a singer. Chris, 619-295-5372
 •Boom crack. No att. Pro dmr avail for paying gigs, recding. Simple or complex. You call it, I'll ply it. Natly endorsed, album credits. Scotly, 818-757-6824
 •Dedictit dmr sks HR band w/singer, real snrgs & mgmt. I have pro exp, image & equip. Styles of Bonham, Castron. Scott, 818-763-7387
 •Dmr & bst team avail for session wrk, fill in sits, rehearsl sit. Steve, 818-782-9205

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•Dmr avail, 15 yrs plying exp, lkg for estab band w/studio & shows. Styles include Q'ryche, Rush, Fates. Jim, 714-773-6339
 •Dmr w/image, style & abil lkg for HR, sex groove, crossover dance band. Dan Reed, Extreme, Prince, Pwr Station. Originality first. 213-968-2588
 •Dmr w/ing htr image sks band. Solid meter, bckng vocs. Paul, 818-753-1631
 •Dmr, 24, Berkeley grad, sks aggrsv band. Studio & tour exp, tmspo, equip. Pro only. No BS. Alice/Chains, new Ozzy, S'Garden, Metallica. Todd, 310-289-1023
 •Dmr, numerous yrs exp, electricly equipd for session wrk. Will lay trks free for copy of finished product. Craig, 310-543-1205
 •Dmr/programmr, exp in hip hop, pop & R&B music. Have compl electric kit & sampler. Avail for recding or band sit. Johnny, 213-661-8204
 •Dmr/voc, solid groove oriented hrd hting sks band. Pro studio & road exp. Midi exp. Ken, 818-985-8326
 •Exp dmr avail for paying gigs. All styles. Studio or live, acous & Midi. Grt vocs. Call now, don't delay. Jeff, 310-398-2190
 •Exp groove oriented dmr lkg for groovy oriented band. Infi New Orleans, Molown, rock & jazz. Call John, 310-692-8289
 •Fem dmr sks melcd, cmrcd rock band. Gd image, dedictn, tmspo, equip. 310-594-6176
 •First class dmr w/instl & voc. to JF adut contmpory pop gr. Styles of new Chicago, Loggins or Collins. Must write & have positive. Pro att. Bill, 310-214-7270
 •Former 3D Picnic dmr sks really gd altmtr band. Call Brandon, eves, 818-891-3920; days, 818-907-1548
 •Hrd hting dmr into Helmet, 70's disco, old Sabbath & S.Pumpkins. Lkg for hrd rocking band. Have tmspo & equip. 213-353-9431
 •Hrd hting slammer avail. Infi Brains, NWA. Don't waste my time. Srs inquiries only. John, 818-385-8306
 •Jazz dmr sks w/kg band. Call Jim, 310-318-2210
 •Jazz fusion dmr lkg for a tight & fun grp that's giggng & is mature & pro in plying & personality. Al, 818-447-4228
 •Keyboard plyr & fem dmr avail for anything that pays. Gd PA, equip & tmspo. Call for details. 805-251-4049
 •Percussionist. Congas, timbals & hand toys, sks srs wrkg band w/ision, goals & a purpose. Grt att & grt plyr. 818-902-2708
 •Pro dbls dmr sks image concious, slammering rock band into Motley image w/hoop oriented snrgs. Maj endorsements, compl, ready to go. 818-567-7330
 •Hrd hting avai for HR act, Infi Akridge, Bonham. Pros only. Frank, 818-708-0386
 •Pro dmr skg hom bands to perform in local clubs. The music of Chicago, Blood Sweat & Tears, Twr of Pwr, etc. Lv msg. 310-868-7337
 •Pro dmr w/lyr recrd avail for shows's, demos, T40, cst, etc. I sing l d & bkgnd & ply all styles. Paul Goldberg, 818-902-0998
 •Pro rhythm section skg estab, cmrcd rock band. Music #1, molvin, dedictn a must. Where's the real music at? Journey, Bad English, Hard Line. 818-996-7755
 •Scraper dmr sks band in which everyone is named Paul. Spandex is vital. Must like garick. Paul Lee Smith, 818-352-9728
 •Thunderous yet tastly w/finesse & passion. Key ingredient dmr w/out the recipe I'm nnd for to conquer the world & ld our generation. Mark, 213-874-5174

13. DRUMMERS WANTED

•100% dedictit dmr wtd to form band. Must have simple, solid style. Infi Afro, Stones, Faces. Must have young, skinny, white boy image. 213-896-8100
 •A dmr who can ply really well ala Ministry, Godflesh, Skin Chamber. Rick, 213-461-9592
 •A hrd grooving R&B band sks single bs dmr w/grt att. Call Kyle or Vance, 213-874-6427
 •Acous/elec kit lkg for congo dmr & set dmr to write altmtr, upbeat rock, Hawaiian, African, Latin style. Pete, 310-396-6294
 •Aggrsv, verstl dmr nnd for funky, progrsv, HR proj. Have contacts & mgmt. Infi Zep, Peppers, Sabbath, Yes, Love Bone. Mike, 818-506-1133
 •Aggrsv, wild pro dmr wtd for hrd R&B band. Uniq, soull, groove, rad, intensity. Own studio. Bonham, Mick Hart, Moon, Jane's, Pearl Jam. 213-969-2445
 •Altmtr dmr wtd for Peace & Vegetable Rights. Infi REM, Echo, Hitchcock, Jazz Butcher. James. Dave, 213-938-7924
 •Altmtr vlive pop/rock band w/grunge overtones sks dmr w/positive att. We have gigs. Call Kirk, 213-655-7356
 •Altmtr, org rock band sks dmr. 213-874-8695
 •Are there any dedictit dmr left? Sonic Youth mts Beatles mts Fugazi. Think of this a career move! 310-288-8213
 •Artistic, melcd, groove oriented R&B band w/soul lkg for young, pwrfl dmr. Infi Pearl Jam, U2. Zep. 213-465-8499
 •Attn, mature, angry drms. Former, Smile/Red Kross gutt forming hrd jazz/blues, noisy pop band. 213-464-7818
 •Band sks creatv dmr. R&B ala Journey, Foreigner, Bad English. Tom, 818-891-7956
 •Band w/uniq sound & image w/24 trk time sks dmr w/ signature sound & grt att. We want to take rock to a new level. Lance, 818-398-0880
 •Cmrcd rock band w/tem voc skg dmr for gigs & recding. 310-927-7212
 •Dmr w/dbl bs capability wtd for hvy, melcd, org band. Infi Slayer, Sabbath, Helmet. Roommate possibility also in Canoga Pk. Don or Bret, 818-713-8470
 •Dmr wtd by estab Hillyud band w/killer R&B matr! & punk edge. Infi Pistols, Ramones, Stooges, Dead Boys. Pro gear, chops, att, tmspo a must. 818-646-5336
 •Dmr wtd by gutt & bst w/maj connex for weekly jam. Possibly something srs. Hendrix, Jane's, Bootsy Collins. Call D. 213-650-7047
 •Dmr wtd by voc & bs plyr to form band. Infi Replace mts, Dead Boys, Zodiac, Stooges, Mike Hell, 213-896-0905
 •Dmr wtd for aggrsv, melcd, post punk band. Male. tem. Must be dedictit. Infi Fugazi, Beatles, Pixies. 818-956-6973
 •Dmr wtd for altmtr pop/rock trio w/abl intrst & demo deal. Dave, 310-208-4516
 •Dmr wtd for band w/mgmt. Must be avail to tour. Infi Dinosaur Jr, Sonic Youth, Husker Du. 818-981-0509
 •Dmr wtd for hrd core, exp metal thrash band. Dbl bs only. 310-657-9783
 •Dmr wtd for hrd edged metal band that grooves. Have rehearsl spc, srs musicians only. No boozos or flakes. Adam, 818-767-3092
 •Dmr wtd for hvy, psychld altmtr trio. Hendrix, Sid Barrett style. Bruce, 310-399-6528

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•Dmr wtd for orig band into Eagles, Beatles, Petty, Clapton. Mike, 310-822-8660
 •Dmr wtd for org band Infi U2, Gabriel. Own small rehearsl recording studio in WLA. Grt matr. Nick Phoenix, 310-301-8186
 •Dmr wtd for progrsv metal/rock band. Must be dedict & creatv. We have abl & studio. Infi Rush, Marillion & O'ryche. Jarrod, 310-208-8351
 •Dmr wtd for R&B, roots rock band. Pocket plyrs w/feel & limg a must. Stones, Faces, Crocows. 310-439-8087
 •Dmr wtd for rock band into Hard Corps, Run DMC & Beatles. Pts lv msg. 310-402-2261
 •Dmr wtd, age 20-25 w/vocs, lkg for dedict, for band Infi Journey, Toto, whoits in the wrks. Alex, 818-994-0456
 •Dmr wtd, Lombardo style. Infi Prong, Slayer, Testament. 213-389-6949
 •Dmr wtd. Fishbone, Nirvana, Neil Young. Ed, 213-874-8183
 •Dmr wtd going for different kt & sound. Some instrmnts. Max, 714-595-6246
 •Dmr wtd. Infi Motorhead, Ministry & Scratch Acid. 310-634-1869
 •Dmr wtd. Infi Zep, Rush, Sabbath, Ozzy, Robert. 818-345-0308
 •Dmr wtd. Voc oriented, estab, altmtr pop band. Infi Brian Wilson, Joe Jackson, Todd Rundgren. Etorn. Adam, 818-509-8331
 •Estab HR trio sks hvy hting dmr ala Tommy Lee & Rick Allen. No flakes or amateurs. Must audition. 310-854-0291
 •Fem dmr nnd for all girl, contmpory cntry band. SOUTHERN STAR wrong matr. Must know city style. Call for more info. 310-558-1571
 •Fem dmr nnd for org, funky rap band. Must have srs, lunky groove. Mark, 818-786-0180
 •Fem dmr nnd to compl all fem band. 714-525-1660
 •Grt opportunity for pro dmr w/Colorado based, natl touring act. Steady giga & funded for recding org rock, blues, funk, soul & reggae. 303-448-6094
 •Guit & bst w/lywd rehearsl sks dmr to form pwr gnt. Infi Love Bone, Alice/Chains. 213-461-9149
 •Headlimg LA band sks dmr. Have maj atty, prodcr, tinancil bckng & tour booked. Your Infi Kramer, Bonham, Kirk. Pkg to hi, Allen, 10108 Fremgen, Tuljunga CA 91042
 •Hrd hting groove monster for signed, altmtr, metal band. Steppenwolf, Sabbath, S'Garden, Motorhead, Floyd. Pros only. Lv msg. 310-281-7560
 •Hrd hting rhythmic rock dmr for crunchy rock/pop sound. Wrkg att imptant, nice quick fillrs, gd cymbal wrk. Call for more info. 310-558-1571
 •Percussionist for Latin, R&B, pop, AC, crossover matr w/ recding deal pending. Srs, bilingual pref'd. Ages 22-32. Rafael, 818-504-1800; days, Brian, 818-727-9565
 •Pro monster dmr wtd for next grt cmrcd metal band. Infi Whitesnake, Dokken, Lynch Mob. Have compl band except dmr. Investor intrst. abl instrt. 310-864-7567
 •Progrsv rock ensemble inlf by ELP, Yes & Kansas sks dmr. 28-40. Must read & be comfortable plyng to click. Michael, 213-258-5233
 •Putting together a band w/anger & soul. If you're lkg for a proj you can jump into & get signed, don't call. I nd someone creatv. 213-851-7153
 •Rock band, JECKLY & HYDE, auditing drms. Xlnt dynamics & meter essential. Abl, desire, equip, tmspo necassy. High profile, groove oriented rock. Chuck. 818-894-7663
 •Rock dmr w/waried inlf from R&B to metal for org band. Zada, 213-467-2646
 •Rock dmr wtd. Orig, verstl British rock sound. Infi Queen, T-Rex, Bowie, Scorpis, Beatles. Srs only. Whittier, Santa Fe Springs area. 310-896-4940
 •Rock/funk dmr wtd for altmtr pop grp. Lkg to do shows, recrd immed. Concrete Blonde but funkier. Sherby, 310-399-6184

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14. HORNS AVAILABLE

• Alto sax plyr skg T40 or R&B band. Will be part of horn section. Pls contact David Z, 310-695-3149
 • Sax plyr avail. Tenor, alto & soprano sax & flute. All styles. Can read, write music, horn arrangements. Studio wrk, TV,ingles, tours, etc. Chuckie, 310-604-0442
 • Sax plyr, soul/blues, fun R&B & R&R plyr avail for sessions or live wrk. Can read music. Kevin, 818-377-3272, 213-660-6111
 • Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles, also for horn section arrangements. Rick, 818-845-9318
 • The Angel City Horns are avail for all pro sfts 818-882-8354

14. HORNS WANTED

• Horn plyr wtd to join jazzy, funky, electric pop band. No pay. Lv msg. 818-508-7972

15. SPECIALTIES

• 2 girl rap grp skg dope prodcr & mgmt. Sherry, 310-558-0734
 • A veteran rock band, bound & determined to make it big. sks music industry rep to secure labl deal, tour, gigs, etc. Alan, 213-851-3494
 • Accomplishd, straight acting gut/voc/sngwrtr wnts to hear from other gay musicians. Maybe we can wrk together, into classic rock/pop, KROQ, etc. 310-375-3611
 • Acous/elec gut lkg for postive, srs muscsn. Mandolinist, violinist, accordionist, horn section, drms, etc. to write altrntv, upbeat, rock, Hawaiian, African, Latin style. 310-396-6294
 • Attn bands. Cal State Northridge is booking all kinds of musicl perfmts for weekly noontime concert series. Send demos to Noontime, AS CSUN, 18111 Nordhoff, Northridge, CA 91330
 • Band ndd to share studio at downtown rehsl. Lrg room, security parking & 24 hr access. \$2265. 818-571-0067; 818-766-9204
 • Black rapper/voc a la Ice Cube, BJ Quick, wtd for hrd core rap, funk, rock band. No bal heads. Hendrx, Bootsy, Funkadelic, 310-372-3208

• INTERLUSSION. Lush, orchestral rock. 4 trk demo must be heard to be believed. Have maj league instrl, nd maj league bucks. Dan, 206-522-6295
 • Investor wtd for cmrcl rock band. Very solid outlft, grt sngs, 3 part harmonies, top plyrs, image & xint equip. Joel, 818-303-0273
 • JQHNNY DIRT & The Ugly Americans nd money for touring, merchandising & recrdng. Get yourself a piece of the pie. Call Luz, 213-462-4678
 • Light man worgng ideas & intense imagination wtd for energetic HR band. Call LITTLE MISTER ME, 213-467-8405
 • Mountain dulcimer plyr avail for session. Andy, 818-994-7117
 • Multi instrmntlist marimba, flute, bs & percussn avail. Has sngcr. 310-391-1228
 • Musicn/arranger w/24 trk recrdng studio willing to spec time on band or solo artist for recrd deal. Mike Nile, 818-706-1043
 • Musicn/guit/sngwrtr wnts to meet w/other muscsn. I've got ong musk. 213-659-9095
 • Orig southern rock grp lkg for mgr or booking agent. 805-581-4861
 • Pro state of the art rock act sks bkng, mgmt. We have hit matrl, pro team plyr & 24 trk studio. Ready to go now. J.J., 714-848-1639
 • Rare Hendrx, 1973 promo poster, bar stool pose w/ feather in hat. White, black & red. Very classy. \$125. Cheryl, 818-330-3355
 • Real band, real plyrs, real psychd. CD avail. Lkg for booking agent or mgmt for gigs. Infl Dead, Hendrx, Floyd. Eric or John, 213-876-5793
 • Roadie/insgnr wtd by HR gggng band. Will train. Cary, 213-874-9675
 • Sngsrngwrtr w/half bckng nds other half, \$2500, for studio wrk. 310-395-6820
 • Sngwrtrng/visionary, wrkd w/Elton John, Yanni, George Benson, Al Jarreau, sks financial investors for demos. Has grt rock & R&B tunes. 818-663-1791
 • Sound engineer w/exp from clubs to maj touring acts avail. Stop being butchered. I'll learn your sound. Reasonable & reliable. H.R., 818-761-9060
 • Studio lgt nds funding to contnpl proj at Bad Animal studio in Seattle. Moody Blues, Floyd style. Srs inquiries only. Larry, 206-783-0645
 • The worst liddle/elec violin avail. State of art equip, chops & vocs. Don't call me. 818-359-7838

16. SONGWRITERS

• Cntry music lyrict sks sngwrng partner. Srs only. Tom, 213-658-8756
 • Elec violin, sax plyr, sng/sngwrtr sks soufl muscsn to form a grt bluesy rock & cnyry band. Call Mark, 818-567-0687
 • Fem compsr whil matrl aka Madonna, Amos, Bush, Lovich, sks investor, publishing, mgmt. Have sngs for other artists, cnyry, pop, rap. Pros only. 310-288-5009
 • Fem pop sngwrtr sks sngwrtr. Pop, dance style. Have demo deal. Send tape & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hollywood CA 90069
 • Ind aperimnt partner for wrkng duo sft. Keys or guit. Have gigs at maj ski resorts, \$\$, Seger, Eagles, CSN&Y, Mellencamp, Petty, etc. Call Jackson Kayne, 310-822-4258
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