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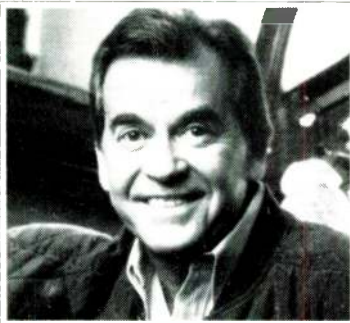
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FEATURES

Peter Tangen/RETNA



20 DICK CLARK

America's Oldest Living Teenager talks about his amazing career in and out of the music industry. Clark is currently celebrating the 20th anniversary of the *American Music Awards* and his induction into the Rock & Roll Hall Of Fame.

By Kenny Kerner



22 GUIDE TO A&R

One of *Music Connection's* most sought after issues, this comprehensive Guide to A&R features major label names, addresses and a complete listing of A&R staff members. You'll be using this valuable issue all year long.

Compiled by Pat Lewis

28 PRIVATE LIVES: PATTI LABELLE By Nina Blackwood

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Cover photo: Peter Tangen/RETNA

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FEEDBACK

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Lisa
Tarzana, CA

"Attention local bands. I think it sucks when the Whisky cancels a gig within two weeks of the show date after the band and promoters have spent bucks, sweat and time on it already. If this has happened to you, I want to hear from you. I'm ready to do something about it. If you are, call (818) 344-3858."

A&R Heart

Bill Mahaffey
Hollywood, CA

"It's unfortunate we have so many cash register-type people making the decisions at the top of A&R departments. We're missing out on a lot of great new art in lieu of decisions being made based on the wallet and not the heart. What these frightened A&R heads need to learn about life is when you make a decision from the heart, success will naturally follow. I don't think Led Zeppelin could get a deal today. I would like to see more women at the top of A&R departments."

No Gender

Angela Taylor
Hollywood, CA

"My call concerns the first two feedback calls you printed in the December 7 issue. I'm used to sexism in the music industry, but these remarks were on the verge of mysogony. Dave LeChance clearly doesn't have the maturity to effectively deal with a bad review. In fact, he attributed it to the reviewer's frustrated libido. You may not meet many, but there are women whose interest in music lies beyond getting long-haired, leather clad guitarists. Tell me, Dave, on what would you blame an unfavorable review by a male reviewer? Unrealized ambitions? Penis envy? And then there's Gary Tocco of Sherman Oaks who put down an A&R rep's maturity by resorting to a pubescent remark about her state of menses. It's time that musicians joined us in the Twentieth Century. The business of music is not a boys club. Because, just as music has no color, it likewise has no gender."

Review The Music

Mark "The Doctor" Hunter
Huntington Beach, CA

"I'm calling in response to the review on Vaudville by Barbara

Shaughnessy (Vol. XVI, #21). I have read *Music Connection* for many a year. I'm appalled by the downright blatant unprofessionalism that she possesses. Apparently, she forgot to wear her glasses; if she doesn't wear them now, she should. How can someone miss out on one of the largest crowds one has seen at Vaudeville's show? People were standing on top of each other just to see them and hear them. I thought that when someone does a review, they do it on the band, not their looks. So what if the singer has very blonde hair. So does Vince Neil. I hope she's not jealous. And where in God's name did she come up with the assumption that they haven't been together long? They have been together for a while, a long while, and they're a very talented rock band. If she doesn't like that style of music, then she should stay home and save some money. If she can listen to White Zombie, then surely she should like Vaudeville. If there were to be a comparison, it would be Motlÿ Crÿe's early days—loud, rude and aggressive. Like the old saying goes, Barbara, if it's too loud, you're too old."

Down On Rap

Alex Masi
Studio City, CA

"I can't take it anymore. I have to scream my opinion about a situation that makes many people want to vomit, but just a few have the balls to say anything. I just watched the 1992 Year In Rock on MTV and more than half of it was dedicated to rap music and the connection it had with the anger of the black community. I had to use all of my self-control in order to refrain from smashing my TV set when the segment started to talk about the L.A. riots, justifying violence, while "Cop Killer" was playing in the background and scenes of looting, fires and beatings of innocent people were flashing on the screen. In between those scenes, there were comments from rappers who justified the violence. The rappers said they would have done the same thing and also warned the viewers that there might be more to come. Why can't the world wake up and realize that without the controversy, rap music is nothing, just an anarchist, unarticulated, well-marketed nothing? Can't we see that successful rappers pray in their mansions for more injustice, more racism, more violence, so they can sell you another ignorant piece of populism?"

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

□ Promoter Art Fein announces the 7th Annual Elvis Presley Birthday Show at Club Lingerie on January 8. Ronnie Mack will be the leader of the band, and local and national musicians will each sing two Elvis songs (preselected and registered so there's no duplication). Previous year's performers have included Dwight Yoakam, Brian Setzer, Dave Edmunds, John Doe, Candy Kane and many, many more. In past years, the shows were sold out, and the money always goes to charity—in Elvis's name. This is for serious Elvis fans—no jumpsuited geeks or El Vez jokers, please. Contact Art Fein at (213) 851-5092 and long live the King!

□ Richard Schuleberg, J.D., one of the music industry's leading attorneys who has represented both studios and individual recording stars in his 28 years in the business, serves as instructor for a UCLA Extension course designed to help artists understand music contracts and agreements. Entitled "Legal And Practical Aspects Of The Recording And Publishing Industries," the course meets Wednesdays, January 13-March 31, 7:00-10:00 p.m. at UCLA, 220 Haines Hall. The fee is \$325 and students can earn four units of credit in music. Contact UCLA Extension for additional information, (310) 825-9064.


□ The Songwriters Guild Foundation will sponsor the Jack Segal Songshop, a songwriting workshop which emphasizes turning your good songs into great songs. The workshop will begin on Thursday, January 28 and will meet every Thursday through March 25. The workshop will run from 7:00-10:00 p.m. and be held at the SGA offices at 6430 Sunset Blvd., #1002 in Hollywood. An audition is required—send in your

tape of two to three songs to the SGA office, attention Jack Segal. The course fee is \$180 for SGA, LASS and NAS members, \$250 for non-members, and \$235 for students who want to join SGA. Call (213) 462-1108 for additional information.

□ John Novello, keyboardist/composer and author of *The Contemporary Keyboardist* will be conducting a new workshop, "Success In Music." This workshop, based on his book, will cover topics such as what you need to know to become a top professional, how to put your career back in your own hands, your untapped power-honesty and integrity, the politics and PR of the entertainment field and much, much more. Scheduled for Saturday, January 9, 1:00-4:00 p.m., the workshop will be held at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. The fee is \$40.00. Call (213) 960-3100 for reservations.

Re-Caps

□ *Music Connection's* Senior Editor Kenny Kerner will once again be teaching his UCLA Extension course called "The Musician In Los Angeles." Class meets every Thursday night for ten weeks from January 14-March 18 at UCLA, 3400 Boelter Hall, and covers A&R, publishing, songwriting, publicity and promotion, management, contracts and the local club scene. Guest speakers and live music performances are also included. The fee is \$295 and students can earn 3.5 units of credit in music. Call UCLA Extension for further information, (310) 825-9064.

□ Also from UCLA Extension: Personal manager Ken Krage (Travis Tritt, Trisha Yearwood, Kenny Rogers) will conduct "The Stardom Strategy: The Art of Career Management In The Entertainment Field," on Tuesdays, January 26-March 2, 7:00-10:00 p.m. at UCLA, 39 Haines Hall. The fee is \$195 and students can earn two units of credit in music. Contact UCLA Extension for additional information, (310) 825-9064. 

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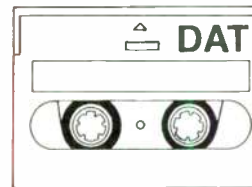
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CLOSE-UP

Filthy McNasty

By Karen Orsi

Filthy McNasty arrived here at age fourteen with his mother, father, and brothers Wolfgang and Menford as refugees from Berlin. They had fled to Berlin four years earlier from East Germany where his brother Menford's outspokenness about the constraints of communism had gotten the family into trouble. As a young boy, FM remembers seeing East German soldiers everywhere. When he was about ten years old, the family got a tip from a friend that his brother Menford was going to be arrested by Communist officials after Christmas. So they threw a giant Christmas party and gave all their belongings to friends and neighbors. After bidding adieu to their guests, they crawled through the attic and slipped out the side door with their luggage and escaped to Berlin. So as not to arouse suspicion, the family split up; FM went with his older brother Menford on a train, while Wolfgang left with his parents in a cab. Everyone met up again in West Berlin. The Russian soldiers watched the Christmas party rail on until four a.m. with no clue that the hosts had escaped.

After four years in a refugee camp in Berlin, a friend told FM's family how wonderful life was in America and suggested they come. His father was a successful dairyman, his mother was a chef and older brother Menford had been a university student. When they arrived in America, they settled in Northern California. FM grew up in America's golden era, and in the late Sixties he was a college student and a National Guardsman. He met a lady club owner that took a fancy to him, and she asked him to tend bar. He found he liked the club scene, and he began to sing a couple of songs each night with the bands that played there. He developed a following as a club performer and soon found himself presented with a record contract from Dot Records in Hollywood.

Upon arriving in Hollywood, FM discovered that the record contract had gone the way of so many record contracts, and he soon found himself tending bar, first at a place on La Brea called the Phone Booth and later at another club called the Red Velvet that was where the Lingerie is now. He opened the first Filthy McNasty's at 8852 Sunset in 1969. He filled it with lovely ingenues, preferring to employ actresses and models to serve drinks and sell tickets instead of big burly bouncers. The original Filthy McNasty was a kind of hobo cartoon character whose image was emblazoned on all the napkins. But the name tweaked

people's interest; they wanted to know who Filthy McNasty was. "They wanted him to be a mascot like Mickey Mouse or something," he says. "But I was not going to start looking like this guy on the napkin. He was an old guy with almost no hair; a real hobo looking guy."

To feed this ground swell of public interest with the concept of a living, breathing caricature of a host, FM began dressing outrageously. He put his own funky rock & roll image on the napkins and started greeting people at the door with, "Good evening, welcome to Filthy McNasty's. My name is Filthy McNasty. If you need anything at all, here I am, your friend in need." He legally changed his name to Filthy McNasty in 1971 and has reveled in its uniqueness ever since. He wore long blonde hair and a Fu Manchu mustache, drove a red velvet covered hearse limo with red and orange velvet flames on the sides and basically became his own legend. As luck would have it, Filthy McNasty (the man, the club, the attitude) was a brilliant public relations move. He was kind of a rock & roll Hugh Hefner holding court on his own turf, surrounded with babes, banking on people's infatuation with eccentrics. Club patrons drove from all over to see Filthy McNasty, including John Wayne, Little Richard and Elvis, whose name was on the marquee with FM's every January 8 because they shared the same birthday.

As the years wore on, FM found it too demanding to be at the club every single night. But people complained bitterly because they had driven long distances expecting to meet the legendary host at the door. It simply became too much for one human being to bear. In the meantime, he had opened up another Filthy McNasty's in their current location at Victory and Lankershim. As a means to a solution, FM sold his Sunset Blvd. enterprise (it is now called the Central) and changed the name of the club in the valley to FM Station. This way, he says, the Filthy McNasty name is still implied, and so is the idea of music. Filthy McNasty is still quite visible at the club, but is now very much into real estate, sky diving, surfing, scurrying and competing in professional horse shows with his American Saddlebred. He wants a blue ribbon soon for his horsemanship, he says. All things considered, Filthy McNasty has become quite the gentleman.

The FM Station is at 11700 Victory Blvd. (at Lankershim). The phone number is (818) 769-2221.



Filthy McNasty

NARAS Announces AIDS Education, Payroll Deduction Programs

By Sue Gold

LOS ANGELES—The National Academy of Recording Arts and Sciences has announced its participation in two programs to continue its efforts in helping the music community. The first is a team effort with the Television Academy to create Business Responds To AIDS, one of the nation's most comprehensive workplace education programs on HIV and AIDS. The second is a payroll pledge campaign to raise money for its MusiCares organization. Both projects have received a strong response from the music community.

Business Responds to AIDS will make information available to companies on AIDS-related issues as well as community groups who will go into the workplace and talk to employees. The ambitious program was developed after entertainment leaders consulted with experts from business, labor, health, government and AIDS organizations.

The Recording Academy will help distribute a Manager's Kit and a Labor Leader's Kit which provide step-by-step guidance through the process of planning, developing and implementing a comprehensive workplace HIV/AIDS education program to music leaders. "Putting these kits in front of the CEO's of

major corporations is the most important thing because these kits go into everything from the facts about AIDS to insurance matters and how to deal with employees who have AIDS and HIV," explained NARAS President Michael Greene. "We want to make sure that the entertainment industry has all of the tools necessary to be enlightened and also to keep reminding everyone that positive imaging is a critical part in our role to be played in this whole

process. One of the things we're making sure of is that there are several independent agencies, like Hollywood Helps, that will go into the workplace and do seminars and symposiums and really enlighten the workplace."

In addition to Business Responds to AIDS, the academy has kicked off its MusiCares payroll pledge campaign which allows employees of music companies to donate a portion of their income to MusiCares

every month. So far, almost a dozen companies, including Capitol-EMI, Warner/Chappell, MCA, Virgin, Geffen, CEMA, A&M and BMI, have signed on to the program.

MusiCares is the charitable arm of the Recording Academy which was started several years ago by Greene. "Most of the money will go toward the financial grant assistance program and campaigns to eventually set up facilities for people, like retirement homes and substance abuse treatment centers," Greene explained.

For further information on Business Responds to AIDS, call (800) 458-5231. Information on the payroll pledge drive, can be obtained from MusiCares at (213) 849-1313. **MC**

Food Drive Benefits Orange County Homeless

By Sue Gold

NEWPORT BEACH—Pirate radio station KQLZ and the Hard Rock Cafe teamed up over the holidays to collect thousands of pounds of food for the needy in Orange County. The week-long food drive included a silent auction and special appearances by the Jeff Healey Band and Saigon Kick.

KQLZ broadcasted live from the Hard Rock Cafe in Newport Beach where one of their DJ's, Kenny Sargent, lived in a 24-foot truck for the entire week of the drive. "We mentioned it three or four times an hour. I encouraged people to bring non-perishable items or, if they had a pretty good story, I would put them on the air," Sargent said.

Sargent said he was thrilled with the response from his listeners and was amazed at some of the people who turned out to donate food. "I had a lady who pulled up in her car with about four or five bags of food and noticed she looked like she really couldn't afford all of it. She said she didn't buy it, but just emptied out her pantry. She didn't have any money and was on welfare. I put her on the air with me. It was great," he recalled.

KQLZ station manager Nancy Leichter said, "There are many people who need to know that others care, especially during the holiday season. This was a way for those of us at Pirate to help as many as possible and offer our listeners the opportunity to get involved."

All of the food and auction pro-

ceeds were given to the Orange County Community Development Council for distribution to the homeless and needy in the area. Items up for bid included an autographed Guns N' Roses guitar, a Queens-rÿche jacket, a Metallica jacket and a pair of tickets to the Super Bowl. Admission to the auction was a donation of food. **MC**



Pirate Radio DJ Kenny Sargent

HARRISON HONORED



N. Azzara Miller

George Harrison was the recent recipient of *Billboard's* first Century Award, given to the ex-Beatle for his numerous humanitarian efforts and musical achievements. The Harrison award was one of the highlights of this year's *Billboard Music Awards*.

CLERKS FOR A DAY



Foreigner's Mick Jones, John Melendez, MC Lyte and Skid Row's Dave Sabo and Sebastian Bach are pictured during the recent "CounterAid," a fund-raising event benefiting AIDS organization LIFEbeat, held in New York. Four major retailers—HMV, Tower, Sam Goody's and J&R Music World—hosted the event, during which the above-mentioned artists worked as sales clerks for a day. In turn, the stores donated a portion of the day's profits to LIFEbeat.



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Gazzarri's Closes Its Doors; Billboard Rumored To Be Purchasing Club

By Barbara Shaughnessy and Keith Bearen



WEST HOLLYWOOD—Gazzarri's, one of Sunset Strip's most famous rock clubs, closed its doors with a whimper instead of a bang on December 11th (see Local Note on page 19). None of the name bands from the club's illustrious past showed up for the farewell festivities, but all of the bands that did play—including Bad Angels, Razzle and Bogus Toms—expressed disappointment with the club's demise.

Diane Shore, on hand to bid farewell to the club that her late uncle, Bill Gazzarri, had turned into a rock landmark, stated that the family was selling the club because "it was too much trouble" and "it was time to move on."

Regarding the future of the property, Laurence Ring, Bill Gazzarri's lawyer at the time of his death, stated that the building is in the process of being purchased by *Bill-*

board magazine.

"I just talked to a member of the family and confirmed what I already knew," Ring recently told *Music Connection*. "The word is that it has been sold to *Billboard* magazine and that they're scheduled to take over soon. They're gonna make it into a restaurant/nightclub."

Cafe *Billboard Tokyo*, a Hard Rock Cafe-like showcase/nightclub, has recently opened in Tokyo, and according to an article in *Billboard*, "is seen as the forerunner of similar clubs in key Pacific Rim markets."

Cafe *Billboard Tokyo* is a joint venture between *Billboard* magazine's parent company, BPI Communications, and SCAN Inc., which has offices in Tokyo and Los Angeles.

Both *Billboard* and SCAN Inc. have denied the purchase. **MC**

CARTER ADDRESS



Former President Jimmy Carter recently addressed members of the entertainment industry during a luncheon hosted by A&M Records. Carter's speech was in support of Cities In School, the largest non-profit dropout prevention program in the country. CIS will hold its first major L.A. fund-raising event on April 14, 1993, when it honors A&M Chairman Jerry Moss. Pictured (L-R): CIS student Raul Cordova, Moss, Carter, A&M Co-Chairman Herb Alpert, CIS President/Founder Bill Milliken and A&M President/CEO Al Cafaro.

By Michael Amicone



Bud O'Shea

CEMA Distribution has announced the appointment of **Bud O'Shea** to the post of Senior Vice President, Catalog & New Business Development. O'Shea will coordinate and plan ways to mine the vast catalogs of the various CEMA-distributed labels, which include Capitol, Blue Note, Liberty, EMI Records Group North America (Chrysalis, EMI & SBK) and Virgin.

In more CEMA news, **Gregg Vickers** has been promoted to the post of Sales Manager. Based at CEMA's Washington, D.C. branch, Vickers will manage the branch's sales staff and will oversee the region's advertising budgets.

Arista Records has appointed **Cathryn Swan** to the post of Senior Director of National Publicity. Cathryn was previously with Atco Records, where she served a two-and-half-year tenure as the label's National Director of Publicity.



Gina Iorillo

MCA Records has promoted **Gina Iorillo** to the post of Vice President, Rock Promotion. Previously the label's Senior Director of National Promotion, Iorillo also served a promotion stint at PolyGram.

In more MCA news, **Nancy Taylor** has been appointed to the post of Associate Director, Business and Legal Affairs. Previously with the law firm of Kaye, Scholer, Fierman, Hays and Handler, she will negotiate and draft recording, publishing, video and production contracts as well as overseeing selected litigation.

In related news, **MCA Records International** has promoted **Eamon Sherlock** to the post of Director of International. Sherlock was previously the label's Los Angeles-based Director of International Administration.

WEA Distribution has announced the appointment of **Toni Kramer** to the post of Video Coordinator. Kramer moves over to WEA from a stint with Ingram/Commtron, where she served as Adver-

tising and Promotion Manager for the Southern California area.

Def American Recordings has named **Karen Durkot** to the post of Northeast Regional Promotion and Marketing Manager. She will oversee the label's radio promotion and marketing activities in the area encompassing Maine to Baltimore to Cleveland, Ohio.

Ampex Recording Media Corporation has announced the implementation of a new, dual-prong senior sales management team. **Dick Antonio** has been named to the post of Vice President of Sales Development, and **Dick Miller** becomes the company's Vice President of Sales and Customer Service for the United States.

RCA Records has named **Hugh Surratt** to the post of Senior Director, Artist Development. Surratt, who will be based in Los Angeles, will develop and facilitate project marketing plans for the label's contemporary artists.



Michelle Kerrigan

Sony Music has announced the promotion of **Michelle Kerrigan** to the post of Senior Director, Marketing Services. Based in New York, Kerrigan, who recently served as Director of Marketing Services for Sony Music, will continue to direct the flow of the company's packaging components through its paces.

In more Sony Music news, **Kim Green** has been named Senior Copywriter, Creative Services. Based in New York, Green continues her copywriter responsibilities and will assist in departmental administration and management.



Duane Taylor

EMI Records Group North America has named **Duane Taylor** to the post of National Director, R&B Publicity. Taylor, who is based in New York, comes over to EMIRG direct from a stint with Virgin Records as their R&B Publicity Manager. **MC**



Ron Fair

Company: RCA Records
Title: Senior VP A&R West Coast / Staff Producer
Duties: Talent acquisition & production
Years with company: Three months

Dialogue

Background: "This is sort of a homecoming for me because I started in A&R at RCA back in 1981. I was also Senior Director of A&R at Chrysalis Records in New York, Head of the International A&R Staff at Island Records in London, and Senior Vice President of A&R & Staff Producer for EMI Records in New York. Now, I'm back in Los Angeles at RCA where it all started."

Duties: "My duties are going to be to raise the profile of RCA in the creative community by having a dialogue with creative people—artists, managers, agents, publishers, attorneys—and leaving them with the impression that there's somebody new over at RCA that is a kindred spirit. I left L.A. two years ago to do the EMI thing and now I want to let everyone know that I've returned home to rekindle the relationships that I've had."

London: "Geographically, the entire U.K. can fit into the state of Texas five times over. So to tour the entire country one only has to play about fourteen gigs. Because of the size and because it's easier to penetrate into the smaller geographic area, things happen much faster. Music is accepted or rejected at a much quicker rate. This also makes them more

open to new fads and new kinds of music. Also, because there is only one major radio station—Radio One—which is government controlled, the music mix is kinda strange. It's not unusual to hear Pavarotti, Iron Maiden and the Shamen in the Top Three in England."

EMI/N.Y.: "The time that I spent in New York at EMI, I really got into the trenches of the inner workings of the label. I focused a lot on R&B music at EMI—working with acts like the O'Jays, Caron Wheeler, Natalie Cole, Brenda Russell, Diane Reeves, Najee and producer Dallas Austin. We spent a lot of time building up the urban side of the label with plans to expand. And then the merger took place. At this point in my career, I had a fourteen-person staff and was focused more than ever on making records."

Staff Producers: "It's very nice to have staff producers on any A&R staff. Warner Bros. has a history of that with Ted Templeman and Columbia has David Kahne, MCA has Denny Diante—and then there's the most famous of them all, Russ Titelman. It's a definite advantage for a label to have at least one guy in the building who knows where middle C is. On the other hand, having producer ears is a hang-up because sometimes listening to new talent isn't about the meticulous analysis of where it's at musically—it's more about the vibe and the feeling. So that's when you have to rely on your young talent scouts to say, 'Who cares if it's out of tune, it's great.'"

Label Focus: "Right now I'm just looking for greatness. As a label, we are going to sign artists that have an

original statement to make and avoid spending time and money on generic sounding artists. We're not gonna go left, because I don't think that's the move to make. Our vision is to find artists that can be brought to fruition but who aren't from that generic, cookie-cutter formula.

"I would love to have a platinum album on every new artist that I sign, but it's an unfair, ridiculous expectation. If a record doesn't go platinum, I at least want it to be said that it's great music. It's okay that Tori Amos isn't platinum because it's the arrival of an important artist and everyone knows that. With a label this size, you need a balance of acts that sell and acts that are developing. I want an artist that can deliver a breathtaking performance live; one that can captivate and inspire. Personally, I'm going to be attracted to the artists with God-given talent and musical greatness than I am to those with a fabulous image or attitude. And I understand that they're all important. That's why you have to have different people in the A&R department—because no single one of us has a correct vision of everything."

Soundtracks: "Soundtracks are fun if you have a cooperative movie director or at least one who understands music. They're fun because you can do a lot of different things on one record but they're difficult be-

cause you're always putting round pegs in square holes. We have the soundtrack to *Body Of Evidence* that's coming out and we're looking at a couple of others. Soundtracks have a lot of technical limitations because songs have to fit into scenes. But my great joy is to sign great artists and make great records. Soundtracks are just the icing on the cake."

Unsolicited Tapes: "Unsolicited tapes that just come in to RCA Records with nothing on them, probably won't be accepted. But if people take the time to find out who I am and how to spell my name, then I'll listen to the music. I always have and I always will, but most of what I've signed came from word of mouth."

Approach: "What I'm going to be doing is demos with all of the recently signed bands. I also want to spend time meeting with our writers. Naturally, I want to produce a couple of smash acts and I want to sign some important bands. And there will also be a soundtrack thrown in there somewhere."

Clubs: "With regard to the local club scene—we're going to add a new talent scout to L.A. and we've already got Leslie Lewis and Bennett Kaufman in place with all of their knowledge and contacts."



It's obvious that his fans aren't the only ones to recognize his physical attributes. Rapper Marky Mark poses in a brand new pair of Calvin Klein briefs to celebrate his new, lucrative endorsement with the underwear company. Giant sized billboards of Marky clutching his valuables can be found throughout the Southland as part of the new Calvin Klein campaign. And you thought he only made records!



Capitol Records has announced the signing of NuBreed to a major recording contract. This L.A.-based group consists of Marvin Gaye III and Lou Rawls II. Pictured above from left to right are: Mac Haskell, manager; Lou Rawls II; Hale Milgrim, President/CEO Capitol Records; Marvin Gaye III; Bruce Lundvall, East Coast General Manager, Capitol/President Blue Note Records and producer Jonathan Elias.

Grapevine

Latest local buzz is on an exciting new band called **Brotherhood Of Sexual Survival** (B.O.S.S.) that's got every major A&R rep checking them out. Band fuses rock and rap with some very risqué lyrics and solid players. Expect a label signing relatively soon.

Bands and solo artists from around the country are invited to send us compact discs for review. If you're not signed to a label, but have recorded and manufactured your own CD, you may send us a copy for review. Put together a package containing your CD, photo, contact name and phone number, short bio and an address if CD is available by mail-order. Mail it to Music Connection, attn: CD Review, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of the magazine and, though we cannot review every single CD sent to us, we will do our best to get to as many as possible.

Mr. Insane and Joe Normal have left local stalwarts the Zeros, but the two defecting members will be replaced and the band will continue with business as usual.

New age composer David Arkenstone has been signed for the upcoming Full Moon soundtrack for the new motion picture *Robot Wars*. The movie is due for video release in March.

On January 14th and 15th the Coconut Teaszer presents **Bandaloo Doctors** featuring Bonnie Bramlett, Jimmy Crespo & Dallas Taylor. The following night, January 16th, Mozart invades the Teaszer with their full live production.

If you've got a few minutes with nothing to do, check out the new **Virgin Megastore**, located in the corner of Sunset Boulevard and Crescent Heights. Though the store is still being stocked with merchandise, it remains one of the largest record stores anywhere with a huge Blockbuster Video section and a Virgin Airways ticket counter.

Chart Activity

Although it's just the beginning of a brand new year, there is some great product awaiting us. Check out the **Arista Records** debut from **Enuff Z' Nuff**. It brings their Sixties-flavored sound right into the Nineties and should be the album to break them.

Victory Music is releasing the debut from **Ten Inch Men** that I can't stop raving about. The material is better than most and so is the lead vocalist. This is a package that can easily break big.

Also coming during the first couple of months are albums from **Poison** and one from the newly-formed **Vince Neil Band**. Both are expected to do well.

Off The Ground is the title of the forthcoming album from **Paul McCartney**. And unlike his last effort, this one has real CHR potential. First single will be "Hope Of Deliverance." There will be a CD-5 released prior to the actual album.

On The Move

Ron Oberman has exited **Columbia** and moved over to **MCA** as the label's new Senior VP/A&R.

Worlds End record producer Tom Werman will be producing the next effort from the **Meat Puppets**.

BMG International has signed a multi-record deal with **Roger Whittaker**. BMG International also acquired the artist's **Tembo Music** catalog.

Edward L. Smith has been named President of newly-formed **Precise Records**, based in Van Nuys. Label can be reached at (818) 908-4682.

Butch Stone, long-time artist manager and friend of President Bill Clinton, has been named manager of Clinton's brother, singer **Roger Clinton**.

Veteran country performer **Ronnie Milsap** has signed a long term recording contract with **Liberty Records**. Announcement was made by label president **Jimmy Bowen**. 



Rachel Lee

Contact: Rachel Lee
(818) 881-5060

Purpose of Submission: Seeking label deal

- ① ♂ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Rachel has had a pretty successful career in the entertainment industry already with credits in television, theatre, film, commercials and videos. Now, she's after a recording contract but I'm afraid that will have to wait a while. Though she has a pleasant voice, there's something very annoying about the way she uses it. It's a bit nasal and oftentimes reminds me of the female Neil Young. The three songs on the demo, "Baby, Baby," "All She Wants", and "Hey, Little Boy" will not further her career as a writer or vocalist. Though she claims to have studied with vocal teacher Seth Riggs, it doesn't appear as if she graduated at the top of her class. This is certainly a valiant effort but the material is not strong and Rachel's vocal sound is slightly offensive to the ear. Much work is needed all the way around here. Don't be in such a hurry to record. Earn it first.



Vicious Whispers

Contact: Owen Sloane
(310) 393-5345

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Vicious Whispers has been making the local club rounds here in Los Angeles these past few months and they've been drawing rather well. The band is tight and really knows how to structure a solid song as is evidenced by the pure power behind "Comin' Home," a track off the band's four-song demo tape that is just about ready for some radio play. Though the band is a rock act, that song in particular stands out because of the strong chorus. The other three songs, "Wicked Serenade," "Dirty Dealin'" and "Christine," are fairly average. The guys in the band sing well and play well but could use stronger material before presenting a demo to a record company. One good song out of four isn't going to land them a record deal but it is a song to build on for the future. Get back to writing for a while and your future will indeed be a bright one.



Bibiana

Contact: William Blackwell
(310) 447-6181

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

Comparisons are always welcome when trying to understand the music of a new artist. With that in mind, Bibiana sounds most like Sade—performing new age/jazz material with a silky voice and light musical accompaniment. This is not the kind of material that makes you jump up and bang a head. It's adult, tap your feet and bop along music that really is quite refreshing to hear. All of the songs on this tape (and there are three of them) were written by the artist who shows an incredible flair for writing and performing this lite-jazz material. I especially liked "Savoir Faire" with its swing beat. A few questions arise: Is there a large market for this material? And, can artist Bibiana write hit material in this genre on any kind of consistent level? Right now, Bibiana has the voice but is lacking some stronger material. Don't rush out with this tape just yet. Try to write something stronger first. It'll pay off in the long run. Think Sade!

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

CHART TOPPER:

Congratulations to CHANTE MOORE on her top twenty solo hit "Love's Taken Over," the first release on Silas Records/MCA.

LABEL SIGNINGS:

LOU RAWLS II and MARVIN GAYE III have signed a deal with Capitol records with their new band NuBreed.

HOT GROUP:

Watch for Gasoline Alley's SHAL, consisting of writers DARNELL VAN RENSA LIER, CARL "GROOVE" MARTIN, GARFIELD BRIGHT and MARC GAY, they've topped the charts for two weeks at #1 and already have a platinum plus single, "If I Ever Fall In Love."

SILVER

ANNIVERSARY:

In-stores now are two box sets commemorating the 25 year careers of two of rock's greatest: FLEETWOOD MAC'S "25 Years: The Chain" and JEFFERSON AIRPLANE'S "Jefferson Airplane Loves You."

SHOWCASE HAPPENINGS:

Keep your eyes open for RONDA TOM, SILVER SHADOW D and PDII from the R&B New Music Nights Showcase held recently in Seattle...New Music Nights kick's off '93 with an acoustic showcase at Molly Malone's on January 11 at 8:00pm.

SONGWORKS—STEVEN P. WHEELER

Songwriter Showcases

It's a brand new year. It's a time for songwriters and musicians alike to forget the trials and tribulations of the past twelve months and to focus on a new year with renewed enthusiasm and rejuvenated creativity. If you don't keep any other issue of *Music Connection*, keep this one.

Listed below are a series of industry sponsored songwriter showcases for 1993 and who to contact. Rest assured that this column will continue to keep you informed of any other showcases that spring up in the future.

Here's hoping we see you at the following events to help support the songwriters and performers who could quite possibly be the stars of tomorrow. Good luck to all of you who have the guts, talent and belief in yourself to continue pursuing your dream.

ASCAP's Quiet On The Set showcase is held monthly at Cafe Largo in Los Angeles and features acoustic-based singer-songwriters. Contact Brendan Okrent at (213) 883-1000. ASCAP will also continue to present their Best Kept Secrets showcases at the Coconut Teaser for bands of all genres as well as their Hardest Kept Secrets showcase at the Teaszer which is featured once a month. Contact Tom De Savia at (213) 883-1000.

BMI's acoustic showcase entitled New Music Nights is held bi-monthly at Molly Malone's in Los Angeles. Every other month BMI holds its "rock/alternative" New Music Nights at Club Lingerie. Contact Julie Gordon at (310) 659-9109.

National Academy of Songwriters holds a couple of monthly acoustic showcases: the Acoustic Underground at Santa Monica's At My Place and the Hollywood Galaxy Songwriting Nights which takes place twice a month at the Hollywood Galaxy. Contact Blythe

Newlon for the Acoustic Underground and Paul Zollo about the Hollywood Galaxy Showcases at NAS (213) 463-7178.

Los Angeles Songwriters Showcase holds its tape listening showcases every Tuesday at the Women's Club of Hollywood. Songwriters should contact LASS at (213) 467-7823 for further information.

And for those of you songwriters with more of a country-bent to your tunes, the Western Beat showcase at Highland Grounds in the heart of Hollywood takes place on the first Thursday of every month. Don't let the name fool you, this showcase features songwriters in genres from country and blues to pop and folk. MC's own Western Beat columnist Billy Block started this monthly event, which is co-sponsored by BMI, ASCAP, NAS, LASS, Windswept Pacific Publishing, Curb Records, Nashville Songwriters Association International and *Music Connection*. So if your heart's in Nashville but you're in L.A., pull on your boots, pack up your six-string and park your horse outside. Contact (310) 372-8306.

New Signings

Sony Music Publishing announced the signing of singer-songwriter Kathy Fisher. Fisher, who has been on the local scene for only a short time, signed an exclusive co-publishing deal with Sony Music after a long bidding war.

Sony Tree announced the signing of Lauren Braddock as a staff writer for Tree Publishing, a Nashville division of Sony Music.

TKO Music Publishing recently announced representation of James Oliverio's publishing company Oliverio Music. Oliverio is a multiple Emmy Award-winning composer who is a member of ASCAP and is also the president and founder of Living Composers, Inc.



Newly appointed Chrysalis Music President Tom Sturges.

Publishing Grapevine

Chrysalis Music announced the promotion of Senior Vice President/General Manager Tom Sturges to the position of President. Sturges has been with Chrysalis Music for the last seven years, during which Chrysalis Music has had five Number One pop singles, eleven Top Ten pop singles, 22 gold and/or platinum albums and eight multi-platinum albums. Prior to joining Chrysalis, Sturges worked at Screen Gems Music (now EMI Music) and Arista Music (now BMG Music).

BMI announced two new appointments. Linda Livingston has been named Director, Film/TV Relations, and Bill Grothe has been promoted to the newly created post of Senior Director of General Licensing/Senior Attorney.

Peermusic recently announced the addition of Ramon Arias to the position of Latin Professional Manager, in which Mr. Arias will be responsible for promoting Peer's extensive Latin music catalog.



The Seventh Annual "Salute To The American Songwriter" bash thrown by the National Academy Of Songwriters at the Wilshire Ebell Theatre was a rousing success featuring a wide array of songwriters and the presentation of the Lifetime Achievement Award to Stevie Wonder. Songwriters George David Weiss, Jude Cole, Brenda Russell, Nashville trio of composers Pat Alger, Sonny Curtis and Wayland Holyfield kept the evening moving briskly as they discussed and performed their hits. Pictured (left): Stevie Wonder receiving his Lifetime Achievement Award from NAS Executive Director Dan Kirkpatrick and NAS President Arthur Hamilton. Pictured (right): Last year's "Acoustic Underground" winner Dan Bern stunned the crowd with an engaging rendition of his absolutely hilarious tune, "Jerusalem." Bern is currently in the studio with producer Chuck Plotkin (Bruce Springsteen, Bob Dylan) and will certainly be signed to a label deal in the near future.



John D. Ornosky

Tracking The Classics

This first issue of 1993 introduces what will be a recurring column throughout the coming year. "Tracking The Classics" takes a look at the circumstances surrounding the writing and recording of musical masterpieces as described by the writers, producers and artists themselves.



Bernie Taupin
"Your Song"

(Reached Number Eight in 1970)

For 25 years, Elton John and Bernie Taupin have been one of the most successful and enduring songwriting teams in the annals of pop music history. Together they would send seven consecutive albums to the top of the charts between 1972 and 1975, despite having to fulfill a back-breaking recording contract that called for two albums a year over a five-year period.

Since their unparalleled success in the Seventies and a brief time apart, the John-Taupin team has continued their success well into their fourth

decade together. In 1990 they had their first Number One single in Britain with "Sacrifice," and their most recent album, *The One*, has not only been a commercial success but a critical smash as well.

"Your Song" was the first song to really bring the budding songwriting team into the public eye, and over the past three decades the unquestionable pop standard has been covered by more than 40 artists.

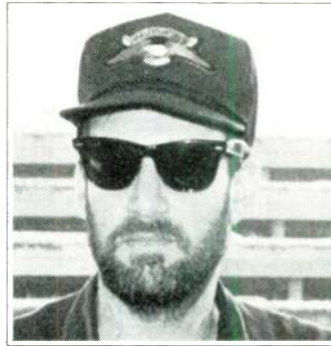
Lyricist Bernie Taupin describes the origin of the duo's most recognizable song: "People tend to forget that we were very young when we first met. It was in the summer of '67, and I was only sixteen years old. When Elton does some of those older numbers in concert today, you get reviews that say how pretentious the lyrics in songs like 'Sixty Years On' are. I always feel like writing a letter and saying, 'Hey, I was only seventeen years old when I wrote that.' They don't seem to realize that.

"It's like the perennial hit 'Your Song,' which has got to be one of the most naive and childish lyrics in our entire repertoire of music. But I think the reason it still stands up is that it was real. That's exactly how I was feeling at that time. I was seventeen years old and the lyric was coming from someone whose outlook and experience with love was totally new and naive.

"Now I could never write that again, or emulate it. I mean the songs that talk about love coming from someone my age usually deal with broken marriages and where the children go. You have to write about where you are at any given moment, and 'Your Song' is exactly where I was coming from at that particular time in my life." **MC**

Neal Preston

SONGWRITER PROFILE



Peter Himmelman

Contact: MCA Music Publishing
(212) 841-8019

Singer-songwriter Peter Himmelman's fifth and most recent album, *Flown This Acid World* (his second with Epic), is finally bringing this critically acclaimed tunesmith some well-deserved attention. His lyrical mastery moves flawlessly from poignant ballads to humorous roots rockers, and his production talents in the studio make for some of the most polished and adventurous records of the past ten years. Currently balancing his recording and touring duties with film scoring, Himmelman is one of the most intellectually stimulating and interesting artists making music today.

Back in 1990 when I first met Himmelman, he had just returned from a tour of the then-Soviet Republics where he had brought rock & roll to people who had never heard any music outside of their ancient tribal rituals. The strange journey was captured by PBS cameras for a critically acclaimed documentary that has been shown in most of the major cities in the U.S.

This time we talked by telephone since Himmelman and his band were in New York finishing up their recent tour. Fortunately, Himmelman remembered our first lengthy conversation a few years ago on the beach in Santa Monica, and he was more than willing to share his views about the songwriting industry.

MC: What is the process like for you in terms of writing songs?

PH: Since we last talked I've started a family, so there isn't the amount of time to write songs that I had when I was eighteen and had nothing else to do. Nowadays, I catch a minute or two in the shower to start thinking of ideas. It's very seldom that I'm alone now and I only write when I'm alone. So how it works for me is that I go around and have experiences, and let those ideas form and I'll give birth to them at the first opportunity. I really don't have any anxiety about songwriting or losing ideas.

MC: Should an artist get a publishing deal before a record deal?

PH: It's always better to get a record deal first like I did, because it makes publishing infinitely more valuable. If you have a publishing deal with people who can get you work, it's a very nice thing. I've been involved with certain publishers who have been very active but I think the best person to sell your songs is you. It's just very hard because the success rate is so low, so I think people get frustrated and say that publishing companies are nothing but a bank. But it's like anything in this business, it takes a lot of work and a lot of diligence on your part, nobody's going to make your career happen for you.

MC: You've been involved with the flourishing acoustic underground movement in L.A. What are your feelings about it?

PH: I've done a lot of solo gigs the last three or four years but to say I'm a folk-rock guy isn't fair, I mean the Beatles played "Revolution" but they also played "Blackbird," so does that make them a folk band? The whole thing about that scene is that it becomes ridiculous to peg a guy because of the instrument he plays. I play acoustic shows a lot because the acoustic guitar fits in the overhead on a plane, but if people see the solo shows they'd know that some of it has to do with folk but it also has something to do with crunching rock. I don't like pigeon-holing of any kind.

MC: Would you recommend to unsigned songwriters or artists that they get involved with the various industry showcases?

PH: Absolutely. At those industry showcases, there's always somebody who knows somebody and they can be helpful to you but it's not about getting a deal. It's not about any of that. It's about getting on the right track, and if that means starting at your local bar and playing for indifferent audiences then that's what you should do. If it means signing a publishing deal before getting a record deal, do that. It's all about momentum. It's like those relay races in track with the staggered lanes, some of those guys start out a little ahead but that's just what it looks like, you're actually all starting from the same place.

MC: You've also ventured into film scoring (*Pyrates* and *Crossing The Bridge*). How is that different from songwriting?

PH: It is different, although there are similarities. The difference is that you're working for someone else and you're aiding them in capturing their vision, rather than following through on your own. What's difficult and challenging about film scoring is having an open dialogue with the director; being able to read his mind and knowing exactly what emotion he meant in any given scene. It's all about subtlety, it's about interpreting the desire of the director, and I think I have a real uncanny ability to communicate the types of ideas that words are difficult to capture. I'll be doing some more film scoring early this year, and that's something that is a really big interest of mine. I think I have a different slant on it than a lot of people who are doing it now. **MC**



Legendary songwriting team Elton John and Bernie Taupin recently signed a \$39 million publishing deal with Warner/Chappell Music. The deal, which is the richest in publishing history, includes all the John-Taupin catalog from 1974 to the present as well as material from John's next six albums. Pictured signing the lucrative contract are (L-R): Bernie Taupin, Elton John and Warner/Chappell CEO Les Bider.

THE DARIN INVASION

Precious little video exists on rock's original chameleon, Bobby Darin. One of the things currently available is a television special from 1970 entitled *The Darin Invasion*. Available from View Video, a New York-based company specializing in jazz, pop music, performing arts and special interest (health, lifestyle, parenting) home videos, *The Darin Invasion*, an entertaining special featuring guests Linda Ronstadt and George Burns, catches this multi-faceted singer-songwriter at a time when he was shedding his folk hippie garb and returning to his classy nightclub entertainer image. Another interesting title in View Video's eclectic catalog—which includes everything from a vintage Sonny & Cher television special from 1970 to a Massage Your Mate how-to home video—is *The Ladies Sing The Blues*, a compilation of rare performances by such blues/jazz greats as Billie Holiday, Sarah Vaughan and Bessie Smith. Other musical titles of note are a best-selling performance video of the Herbie Hancock Trio (Hurricane); Duke Ellington: Memories Of Duke; and the company's two-volume Jazz Masters series (Vintage Collection: 1958-59 and Vintage Collection 1960-61) containing performance clips of such jazz legends as the Count Basie Orchestra, the Miles Davis Quintet and John Coltrane. For a copy of the company's catalog (all titles are recorded at standard play speed and boast Hi-Fi sound), call (800) 843-9843.



STUDIO MASTERS: In Studio A, veteran producer Richard Perry and Art Garfunkle, recording vocal tracks for an upcoming Sony Music release, engineering expertise supplied by Michael Brooks and assistant Tom Mahn...In Studio B, MCA recording artist Mary J. Blige and producers Ky Griffin and Ike Lee, recording a gospel track for the New Line Cinema and Katja Motion Pictures film *Who's The Man*, set for an early 1993 release; engineer Robert Brown manning the console...Artist/producer Christopher Williams and producer Robert Brown, working on the soundtrack for the movie *Gunmen*, engineering skills provided by Robert Brown.

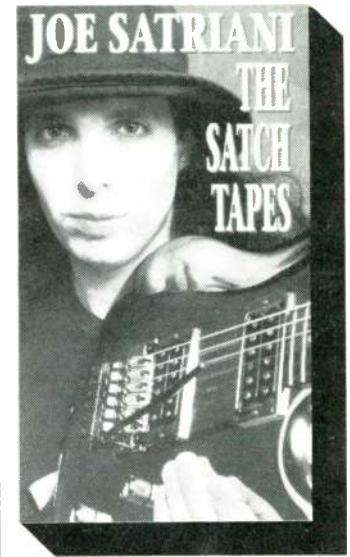
OCEAN WAY: Veteran producer Glyn Johns and Stevie Nicks, recording tracks for her new Atlantic Records release, engineering skills supplied by Johns, assisted by Kevin Killen and Eric Redd.

SOUND CITY STUDIO: Producer Mack (Queen), completing tracks for Bad Moon Rising's new project on Pony Canyon Records, with Joe Baresy manning the console.

SAYLOR RECORDING: MCA recording act Bell Biv DeVoe and producers Wolf & Epic and Dr. Freeze, mixing tracks for Bell Biv DeVoe's forthcoming, much-delayed new LP; assisted by Rico Anderson, Chris Puram and Mats Blomberg...Marky Mark and producer James Earley, mixing tracks with engineer Stephen Hart and assistant Chris Puram...Producer/engineer James "Jimbo" Barton, mixing live tracks by EMI act Queensrÿche, assisted by Mats Blomberg...Northern California rock band Street Fox and producer/engineer Taavi Mote, mixing tracks for the band's new project, assisted by Chris Puram...Epic acts Infectious Grooves and Sarsippius and producer/engineer Paul Northfield, mixing tracks with assistant Mats Blomberg.

INDIGO RANCH STUDIOS: This Malibu facility recently played host to Last Train South. The sessions were co-produced by famed Band organist Garth Hudson.

THE SATCH TAPES



Guitar fans rejoice. Relativity has released *The Satch Tapes*, a video profile of label mainstay Joe Satriani that offers fretheads a behind-the-scenes glimpse at this usually reclusive guitar god. It includes an in-depth, candid conversation with Satriani, previously unavailable performance footage, both plugged and unplugged, behind-the-scenes peeks at several recording sessions, videos from *The Surfing With The Alien* and *Flying In A Blue Dream* albums and interviews with Satriani cohorts, longtime producer John Cuniberti and The Extremist producer Andy Johns, and former student Steve Vai.

AIRE L.A. STUDIOS: In Studio A, Tim Miner and producer Colin England, working on tracks for a Motown release, engineering chores handled by Craig Burbidge and assistant Mike Scotella...In Studio B, the Scotts, mixing tracks for Black Tie Productions, sonic magic supplied by David Koenig, assisted by Devin Foutz.

IN THE STUDIO



Replacements bassman Tommy Stinson and producer Don Smith are pictured at Corner Stone Studios during sessions for the upcoming Sire/Reprise release, *Friday Night Is Killing Me*, by the Stinson-led band *Bash & Pop*. The new record, which, like another sideman-gone-solo's album (Izzy Stradlin & the Ju Ju Hounds), is very Rolling Stones-like in sound and song structure, is an unexpected delight, featuring such solid album rock tracks as "Never Aim To Please" and "Loose Ends." The album is due in February.

FAITH NO LESS



Reverend Jonas Nightengale (Steve Martin) and the Angels of Mercy, an all-star ensemble of top gospel singers assembled and directed by secular music veteran Edwin Hawkins, are pictured leading an enthusiastic faithful on the set of Steve Martin's new Paramount holiday offering, *Leap Of Faith*, the tale of a fraudulent miracle worker/preacher who gets his moral comeuppance.

PRODUCER CROSSTALK



NEIL KERNON

By Jonathan Widran

In this technologically astounding age, where a thousand sounds can be manufactured at the touch of a button and kids with minimal musical talent call themselves producers, veteran boardsmith Neil Kernon is a refreshing anomaly. Having started his studio career on the bottom rung as a teaboy at London's Trident Studios and believing there's "no substitute for experience," he has built an amazingly diverse resume over the last two decades.

Starting as an engineer, he honed his craft assisting the likes of the Rolling Stones, David Bowie, Elton John, Judas Priest and artsy fusion masters like Mahavishnu Orchestra and Chick Corea's Return to Forever. Those four years at Trident helped Kernon "learn musical communication in every style possible in what became a massive growing experience."

Following a job with Yes as their sound mixer, Kernon began his career as a free-lancer, working on everything from the Sex Pistols to Neil Diamond. His work caught the ears of Hall & Oates, "who were looking to get back into more rocking sounds and were intrigued by the punch I put in those British projects," Kernon recalls. He produced much of H&O's material in their early Eighties peak years, including the *Private Eyes* and *H2O* LPs.

Despite the success and reputation Kernon's association with the duo afforded him, something was still missing for Kernon: "Their music was very poppy and keyboard-oriented and lacked a guitar sound for the most part. As a guitarist, I really wanted to start concentrating on more progressive, string-oriented rock material."

Though he worked on an early Michael Bolton album (when the

singer was a less successful would-be rocker), Kernon shifted his focus to more edgy, borderline metal material. Among his favorites from this era were an early Queensryche project and the recent debut of Flotsam & Jetsam. But he is also pleased with the work he did for Shy, Britny Fox, Dokken and Valentine.

"If I'm into a group's sound, and I like the material they're doing, I won't mind spending three months with that band, regardless of the style they play," Kernon remarks about his happily schizophrenic resume.

"I'm able to keep fresh by jumping around a little," continues the talented engineer-producer. "With some producers, success with a certain sound leads them to getting caught in a trap, a security blanket where every album blends into the next. I'd rather experiment, because doing the same thing over and over would make me stale."

Even though his career is spiced with variety, Kernon's basic approach to producing is the same on every project. While he acknowledges that every genre has its own distinctive boundaries, he always finds himself leaning toward more organic kinds of music. He cites bands like Van Halen as being influential toward the technical trends rockers employed in the Eighties and is pleased to see things reverting back a little.

"There's more intellectual awareness now in the music business," says Kernon, "music that is a throw-back to the new wave era, with less slickness and more in-your-face kinds of licks." He mentions the rawness of the up-and-coming bands in his adopted hometown of Seattle as a perfect example.

While ably manning the boards, Kernon feels his job every time out is to "enhance the group's sound, rather than tailor it to any trademark sound I've developed. I'm more interested in pulling the best performance possible out of players, pushing them to do things even they were unaware that they could do. I believe my forte, the strongest aspect of my production abilities, is that I get very involved in bringing the passion and fire out of people."

Though he came of age in a time when production was fairly simple, Kernon does not shy away from the new machinery he has found at his disposal over the last ten years. "Technology has made things easier, since there are more sounds and time-saving elements to work with. The tape phasing process is easier, for example, and texturing at the push of a button gives you much more versatility."

But for Kernon, some things really haven't changed. "Having been exposed to metal in the Seventies, I know what will work when a recording group like Flotsam and Jetsam approaches me nowadays. I have a strong understanding of pop and so many other genres, that I'm able to adapt, new machines and gadgets and all.

"Someday," continues Kernon, "I'd like to do a classical piano concerto, too. As long as the material pushes those crucial buttons in me, I'm game." **MC**

NEW TOYS—BARRY RUDOLPH



Audio-Technica's New Boundary Microphone

The PRO 43R miniature boundary microphone will work well in any application where unidirectional pickup and small size are needed. This low-noise, minicondenser mic works from a phantom power source of nine to 52 volts. The PRO 43R uses a low-mass diaphragm in which the back plane is permanently charged rather than the moving element. This results in superior frequency re-

sponse, transient response and reduced distortion.

Applications include large stage productions, teleconferencing, churches, court rooms or lecture halls. The mic comes housed in a flat black, die cast two layer steel case. For more information, contact Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, OH 44224. Phones: (216) 686-2600.

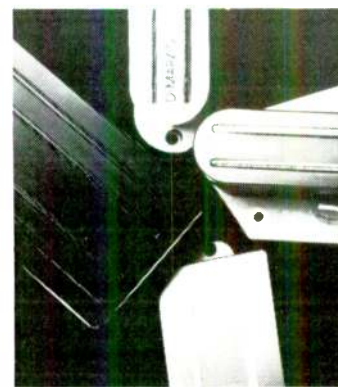


Kneading Fingers Shiatsu Massager

Kneading Fingers is a portable electric massager that uses the thousand year-old Japanese Shiatsu, finger pressure technique to massage back, neck, shoulders, feet arms or legs. This is a little different product to come up in this column but I think Kneading Fingers could be just as important to a musician's performance and sound as any other musical instrument or accessory I usually talk about...especially if tension, aches or occasional pain can be problems for you.

Kneading Fingers uses two mechanical "thumbs" to duplicate the firm hand action of a trained masseur. These thumbs rhythmically rotate in opposing directions and can be changed to counter-rotate depending on how and where you exactly apply the unit to your body. Measuring 14"W by 9"D by 6"H and weighing only seven pounds, the unit can be easily moved and positioned exactly for pinpointing sore muscle knots. You may put the unit between you and a chair to massage your neck, lower back or shoulders. You can also lay your legs, arms or feet on the unit to relax those muscle groups.

If you are further interested, contact HappyBacks at P.O. Box 463, North Hollywood, CA 91603 or call (818) 762-7135 for current prices and information.



Four New Pickups from DiMarzio

First in the new batch from DiMarzio is the Chopper, a replacement hot lead pickup for Stratocaster guitars. The Chopper is fatter and louder than the Fast Track 1 but with good low end. The Chopper sells for \$89. Next comes the new Fast Track T for Telecasters. With clean highs and solid bass, you'll have more power with less string pull and less hum and noise. This one also goes for \$89. The Multi-Bucker is both a Chopper and Fast Track 1 in series in a single humbucker case. You have three sounds here since you can switch to either pickup in single pickup mode or both in series. Anyway you use it, it is fully humbucking. The Multi-Bucker sells for \$109. For bass players, there is the DiMarzio Split P for retrofitting a Fender Precision Bass. Actually two miniature humbuckers, the Split P has patented dual-resonance coils that produce a sound with good highs, lows and excellent string attack characteristics. This one sells for \$99.

For more information, contact DiMarzio at 1388 Richmond Terrace, P.O. Box 100387, Staten Island, New York 10310 or call (718) 981-9286 FAX (718) 720-5296. **MC**



Branford Marsalis

Robert Cohen

Show Biz has resolved to be more sharing in 1993. We'd like to begin that pledge by trotting out our favorite Christmas present, **Jazz Cooks**. This is a new assemblage of recipes put together by **Bob Young**, a jazz columnist for the *Boston Herald*, with "food educator" **Al Stankus**. In reality, though, this is much more than just another book about food. The authors bring together the favorite foods of **Max Roach**, **Shirley Horn**, **McCoy Turner**, **Dizzie Gillespie** and **Sonny Rollins**, among others, plus snippets about their lives and art. Enticing tidbits include **Wynton Marsalis's** elaborate New Orleans gumbo and brother **Branford's** simple though authentic fried catfish. A considerable Caribbean influence permeates the book just as it does much of the contributors' music. If a diet isn't part of your new year's resolution, **Jazz Cooks**, pub-

lished by **Stewart, Tabori & Chang**, can be had at your favorite book seller for about \$25.

Stanley Clarke is very happy with his life right now, and in particular, the legendary jazz bassist is pleased about his successful score for the **Wesley Snipes** film *Passenger 57*. The soundtrack, which served to launch Clarke's own label under **Sony Music's Epic** banner, was a pleasure to compose. "Scoring allows me to deal with the whole range of human emotions in music—love, death, sadness, mystery, murder, rapture, horror," Clarke explains. In 1992, look for further Clarke scores in **Columbia's Janet Jackson** vehicle, *Poetic Justice*, *Watch It* starring **Peter Gallagher** and **Red Hot** with **Balthazar Getty**.

The **Disney Channel**, **Musicland** and **Sam Goody** have teamed up with **Capitol Records** to offer view-

ers to the channel (and our readers) a chance to win all sorts of merchandise. Grand prize is two trips to London. There, you and a loved one will receive \$500 spending money and a tour of **Abbey Road Studios**. First prize winners get one of 50 **Beatles** CD box sets and second prize winners get one of 500 *Sgt. Peppers* CDs. To enter, either pick up an entry blank at your nearest Musicland or Sam Goody location or hand-print your name, address and telephone number on a 3"x5" index card. Whichever you choose, send it to the Disney Channel's "Eight Days A Week" Beatles Sweepstakes, Box 4401, Blair NE 68009. Contest ends January 31, so hurry.

Club circuit fans will remember **Yolie** when she sang in English as former lead vocalist for **Yolie Lox and the Bears**. Now you get a chance to see her stretch because the lady has a new four-song demo tape with English-language vocals on one side and Spanish on the other. (The songs and arrangements are supposed to otherwise be identical, but for some reason the Spanish side seems a little hotter to us.) Yolie's bi-lingual solo work, which includes help from members of the **Paul Rodriguez Show** band and **Sergio Mendes Group**, has already received airplay on the 88.5 FM program *La Voz Latina*. This demo is just grand. Page Yolie at (818) 417-7774 if you want to hear it for yourself.

Congratulations to the cast and crew of **MTV's The Real World** which has just been picked up for a second season. Actually, we should just congratulate the crew because we understand that casting of the seven 18-25-year-old non-actors who will inhabit our screen this year has already begun in Los Angeles, New Orleans, Wichita, Nashville, San Francisco, Atlanta and San Diego. The reality-based soap opera made its debut on MTV in May. Twenty-two new half-hour episodes will premiere in June.

The **Commerce Casino** wants you to drop by to see their new show, **Champagne**. Billed as an intoxicating high-heeled, high energy revue, the show features singer **Marlise Richards** (Miss California and runner-up Miss America 1989) beside comedians, jugglers and magicians. The show is the brainchild of **George Reich**,



Yolie

who created shows for **Marlene Dietrich**, **Brigitte Bardot** and **Josephine Baker**, and **Leonard Miller**, who once played with **Jimmy Dorsey**. Tickets are a pricey \$20, but do include two drinks. Commerce Casino is located at 6131 E. Telegraph Road in the City of Commerce.

Jellybean Benitez, who was **Madonna's** personal and professional better half long before **Sean**



Stanley Clarke

Chris Cuffaro



Jellybean

Courtesy of the Gap

SHAKE IT ALL ABOUT
Little Richard



Penn, says making records and producing artists is no longer enough for him. Over the past two years, he has diversified into music publishing companies **House of Fun** and **Lost in Music** plus an artist management company called **Task Force Management**. After that, he has big plans to enter into film scoring and production. Film projects upcoming include **Mi Vida Loca** for HBO/Cineville,

The Real McCoy (starring Kim Basinger) for Universal, Brian De Palma's next feature **Carlito's Way**, and songs for MGM's **Baboon Heart**. "I've always had a head and taste for the big business," Benitez says.

A label called **Varese Sarabande** has the soundtrack to the new Hollywood Pictures **Eddie Murphy** vehicle, **The Distinguished Gentleman**. **Randy Edelman**, best-known for his work with the **Carpenters**, his score for hits like **Ghostbusters II** and a string of international solo albums, served as composer for the flick. The flick stars Murphy as a small-time con artist who scams his way to Congress. The soundtrack has "Soul Trilogy III" performed by **Chuckii Booker** and **Derek "DOA" Allen**, and little else.

All Show Biz small fry fans will want to know about **Little Richard's** latest. Entitled **Shake It All About**, this disc from **Walt Disney Records** has such children's classics as "On Top Of Spaghetti" and "Old MacDonald Had a Farm" all punched up by frenetic piano pounding and lots of the rock & roll Hall of Famer's trademark yelps and Woooooos! The CD is so much fun, you should scream until mommy and daddy buy it for you. Fans will note this isn't Richard's first foray into kiddie land. He previously contributed "Itsy Bitsy Spider" to Disney's **For the Children** album to benefit the Pediatric AIDS Foundation and was Old King Cole on **Shelley Duvall's** television special, **Mother Goose Rock**.

Remember we told you a long time ago about **The Bodyguard** and how **Whitney Houston** wasn't supposed to sing in it? You know by now Show Biz spies were somewhat curious since you've likely heard her Number One cover of the **Dolly Parton** chestnut "I Will Always Love You" on the airwaves. We may have been misinformed on that count, but we were right when we also told you that the biracial love affair between **Houston** and co-star **Kevin Kostner** would be a non-issue. What we didn't tell you is that the movie itself seems to be largely a non-issue. Roughly the same number of movie critics have panned the film as music critics have applauded **Houston's** contributions to the soundtrack.

Be on the lookout for **Toys: Music From The Original Motion**



Eddie Murphy Is The Distinguished Gentleman

Picture Soundtrack which is in stores now care of the **David Geffen Company**. On it, you'll find a new track from **Tori Amos** ("The Happy Worker"), plus a song featuring **Thomas Dolby** with **Robin Williams** and film co-star **Joan Cusack** ("The Mirror Song"). The soundtrack also features "Let Joy And Innocence Prevail," which is performed twice: once as an instrumental by **Pat Metheny** and again by the lovely and eccentric **Grace Jones**. Other tracks include **Enya's** "Ebudae" and the **Frankie Goes To Hollywood** not-quite-hit "Welcome To The Pleasuredome." **Toys**, the latest from writer/director **Barry Levinson** is a comedy about a whimsical toy maker who must save his father's toy factory from his demented uncle.

Morgan Creek has a cool new soundtrack. It's music from **Last Of The Mohicans** and features a score

by **Trevor Jones** and **Randy Edelman** alongside a song by **Clannad**. **Entertainment Weekly** called it "one of the most powerful and enthralling soundtracks in years," so it must be good.

We have a wonderful package from **Caifanes**, who are told is the Number One rock attraction in Mexico and regularly performs in stadiums in the Spanish speaking territories. Their last three albums have all gone platinum in Mexico and their single, "La Negra Tomasa," sold over one million units worldwide. Now we have the stateside release of the group's new CD, **El Silencio**, produced by **Adrian Belew**. Show Biz heard parts of the CD on college radio and we like it fine, in particular, the lyrics: "Tengo garras, tengo dientes y defiendo lo que tengo/Ay amor, ya no me tienes, porque muerto y ya no suelto." **MC**



Whitney Houston



Caifanes

Local Notes

By Michael Amicone

Contributors include Heather Harris, Oskar Scotti and John Lappen.



N. Azzara Millet

HENDRIX TRIBUTE: Living Colour's Corey Glover (in the sweater) and fledgling act Total Eclipse are pictured at the BRC's fourth annual Jimi Hendrix tribute, held at the Music Machine. Other acts on the bill included all-woman rockers PMS and Arthur Lee and Love.



Photos: Caroline Pataky

MAC WAS BACK IN TOWN: Paul McCartney and wife Linda are pictured arriving at L.A.'s Fahey/Klein Gallery where an exhibition of Linda's photos is on display until January 9th. Graham Nash, Peter Frampton, Twigg, Chevy Chase, Todd Rundgren and members of McCartney's band were among the notables attending the December 3rd opening party for the exhibition. In addition to showing support for his wife and her new photo book, Linda McCartney's Sixties, Paul was in town to attend the special vegetarian luncheon/listening party for his new album, *Off The Ground*, held earlier that day at Capitol Records. The album, which features "Hope Of Deliverance," a catchy, optimistic ditty which Capitol will release as the first single on January 11th, is scheduled for release on February 1st. At the luncheon—during which Capitol President Hale Milgrim announced that McCartney had just signed a new, long-term record deal that will make him a Capitol artist virtually for the rest of his recording career—press members and Capitol execs and staffers were treated to several listenings of the solid new album and single. Among the tracks which caught this reviewer's ear: the uptempo ballad "C'mon People," "Golden Earth Girl," the rocking "Get Out Of My Way," "Peace In The Neighborhood" and the song sporting the album's most intriguing title, "Biker Like An Icon." Paul will tour in support of the album next year, and in a surprise development, has also announced that the three surviving Beatles may record together in the near future.



Beverly Sue Jaspian

WOODEN PERFORMANCE: An aura of mystery surrounded Stones guitarist Ronnie Wood's recent show at the Palace as rumor was rife that many famous pals—Keith Richards, Rod Stewart and Eric Clapton—would show up to jam. Although none did, they weren't missed as Woody and his talented band—Bernard Fowler (pictured above, right), Johnny Lee Schell, Wayne P. Sheehy, Sean Soloman and former Faces partner-in-crime Ian McLagan—tore through a scorching fifteen-song set that allowed Wood to stretch beyond the perennial sideman role that he has so ably filled during his long career. Touring in support of his excellent *Continium* album, *Slide On This*, Woody and band mixed tunes from the album with songs from his illustrious past (a rousing encore of the Faces' "Stay With Me") and a tip of the hat to his current employers with a version of the Stones' "It's Only Rock 'N Roll (But I Like It)." —JL



N. Azzara Millet

STERN VICTORY: KLOS morning team Mark and Brian can stop looking over their shoulders. Howard Stern—the loud-mouthed KLSX morning man—has rocketed past the once-dynamic duo in the ratings. To celebrate the announcement, Stern recently broadcast his always controversial radio show from the Palace in Hollywood—his first live broadcast in the City of Angels. Stern announced that his ticket to success has been paved with one keystone element: controversy. "My every word is history," exclaimed the always humble Stern, whose "historic" on-air antics have resulted in the FCC slapping KLSX with a \$100,000-plus fine. "Every show I do is classic. When have you ever seen so much excitement in jaded Los Angeles?" —OS



THE GODFATHER MEETS THE COUNT-ESS: Charisma/Virgin recording artist Countess Vaughn and Godfather of Soul James Brown stop to pose for a publicity shot during a recent meeting. The fourteen-year-old Vaughn, who has recorded a new version of the Brown chestnut "It's A Man's, Man's, Man's World" for her album (it's the album's first single), holds a copy of Brown's recent offering, Universal James, while the Godfather holds a copy of the youngster's self-titled debut.

LINDA MCCARTNEY'S



SIXTIES

LINDA'S PICTURES: When, in 1966, while working as a receptionist for Town & Country magazine, Linda Eastman snatched an invitation to a Rolling Stones record release party, little did she know that the pictures she would take of the event would start her on a heady career as a rock photographer. Eventually hired as house photographer for the Fillmore East, Linda Eastman (later to become Mrs. McCartney) found herself at the the right place at the right time during the Sixties, befriendng and taking pictures of the biggest rock stars of that classic era—including the Who, Jimi Hendrix, Bob Dylan, Jim Morrison, Janis Joplin and, of course, the Beatles (she met future hubby Paul while on assignment covering the Sgt. Pepper release party). Now, Linda has gathered together the best of these photos, spiced with illuminating personal remembrances (the Beatle passages, particularly their breakup, have an interesting insider's perspective), in a highly recommended, handsome coffee-table book entitled Linda McCartney's Sixties: Portrait Of An Era, published by Bullfinch Press/Little, Brown and Company. The collection of great pictures contained in this book offers a convincing case that she was, as Paul understandably gushes in his introduction to the book, one of the best rock photographers of the Sixties.

FM STATION MATES: Sister recording duo Cell Mates are pictured (right) during their recent, well-received performance at FM Station. Their new Scotti Brothers album, Between Two Fires, is a credible hard-rocking effort featuring such tracks as "Bottle Of Sin," "Bird In A Gilded Cage" and a good imitation of Led Zeppelin by way of Heart, "Glass Mountain."



Toni C. Holiday



SABBATH INDUCTION: The original members of Black Sabbath are pictured (left) at the recent ceremonies inducting the seminal heavy metal band into Hollywood's Rock Walk. Black Sabbath was in town opening for Sabbath's original lead singer, Ozzy Osbourne, at the Pacific Amphitheatre, the final stop on Osbourne's farewell tour. Pictured (L-R): Bill Ward, Tony Iommi, Terry "Geezer" Butler and Ozzy Osbourne.



Heather Harris

GOING OUT IN A BLAZE OF BOGUS GLORY: Bratty rockers Bogus Toms ignited their own drum kit (above), defaced walls and disrobed all female stage crashers during the December 11th ceremonies marking the closing of Sunset Strip landmark Gazzarri's. The Toms' theatrical mayhem proved the high point in an unremarkable, if well-received, parade of local talent, such as Razzle, White Eagle and a mohawked aggregate so relentlessly horrid as to provoke clamorous booing by an otherwise gracious packed house. The no-show by any notable names from Gazzarri's illustrious past (though the son of Jim Morrison was there to steal some easy publicity) underscored a sad irony of utter ingratitude for the club whose three decade-plus span did much to help the careers of such L.A. success stories as Van Halen, Poison, Guns N' Roses and the Doors. —HH



STORE VISIT: Singer-songwriter David J (second from left) is pictured during a recent visit/in-store performance at Rhino Records' Claremont store. David J. performed several songs from his MCA release, Urban Urbane.

MUSIC CONNECTION
Ten Years Ago...

Tidbits from our tattered past

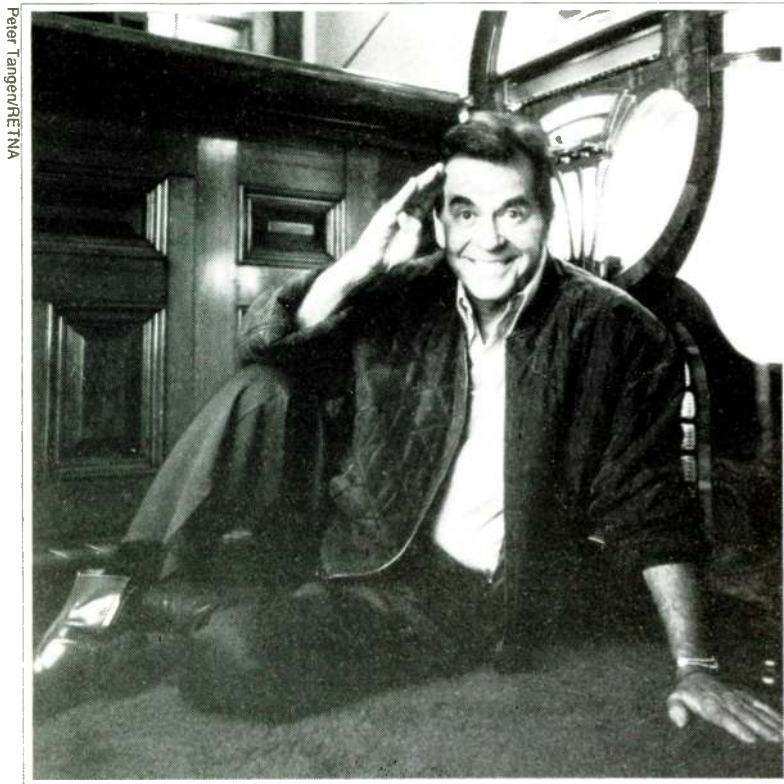
THE PRICE WAS RIGHT: Warner Brothers has announced that the suggested list price for all WEA catalog items will be \$6.98 instead of \$8.98 as of January 3rd. Approximately 1,000 titles by some 400 artists will be affected by this price reduction. The move was delayed until after the holiday season to placate retailers with a large stock of older albums in their bins. Pre-recorded tapes will also have the new \$6.98 list price.

NO FEAR OF ACTING: Lee Ving of Fear will play Johnny C., "an eccentric nightclub owner," in Paramount's new movie, Flashdance. This is movie Number Four for Mr. Ving, whose past cinematic exploits include appearances in American Pop, The Decline Of Western Civilization and the imminent Get Crazy.

A TAXING PROBLEM: The Internal Revenue Service is getting ready to sell off singer Marvin Gaye's former Southern California residence as part of a four-million-dollar tax settlement. Gaye, back on the charts in 1982 with "Sexual Healing," was worth five million dollars before he declared bankruptcy in 1978.

Dick Clark

An American Institution



Peter Tangen/RETNA

By Kenny Kerner

The name might sound a bit generic, but the face—oh, that face! The shiny white teeth, those twinkling eyes and that now-famous salute. Doesn't it seem as if everyone knows Dick Clark? Doesn't it feel as if he's been around forever? Or longer?

After spending the better part of 40 years in the music and entertainment business, Dick Clark, America's oldest living teenager, will get his just rewards when, on January 12th, he is officially inducted into the prestigious Rock & Roll Hall Of Fame.

The five-time Emmy Award winner began his illustrious career at the age of seventeen when he accepted a position at WRUN Radio, in Utica, New York, announcing the news, weather and station breaks.

After relocating to Philadelphia in 1952,

Clark went to work for local radio and TV station WFIL, and four years later, became the host of their local dance program, *Bandstand*. A year later, Clark convinced the ABC Television Network to take the show nationwide, and thus was born the country's highest rated daytime show, redubbed *American Bandstand*.

During its 37 years on the air (the show still holds the record for longest running variety show), *American Bandstand* played over 65,000 records, witnessed some 10,000 performances and saw more than 400,000 teenagers dancing before its cameras. But for Dick Clark, this was only the beginning.

Because of *Bandstand's* incredible popularity, some of Clark's other outstanding achievements are overshadowed. Like, for instance, his fifteen-year run as host of the *Pyramid* shows, his stint as co-host with Ed McMahon on *TV Bloopers & Practical Jokes*, his duty as Master of Ceremonies for the *Miss Universe*, *Miss U.S.A.* & *Miss Teen U.S.A.* pageants and his production expertise for *The American Music Awards*, *The Academy Of Country Music Awards*, *The Golden Globe Awards* and *Dick Clark's New Year's Rockin' Eve*, among others.

In radio, Dick Clark now hosts two nationally syndicated shows: *Rock, Roll & Remember* and *Countdown America*, both distributed by Unistar Communications, one of the country's largest radio networks with over 3,000 affiliates. Incidentally, Clark is also the founder and director of Unistar!

Clark, always looking for new challenges, recently entered the restaurant business by opening the first Dick Clark American Band-

stand Grill in Miami in 1990. He has since opened a second grill and plans to open two more within the next year.

Music Connection spoke with Clark about his incredible past and his plans for the next 40 years.

MC: You are about to be inducted into the Rock & Roll Hall Of Fame. Does that have any special meaning for you?

DC: Well, it's nice to be included, for sure, as a non-performer. Did you know that about 70% of the people in the Hall Of Fame made their debuts on either *American Bandstand* or on one of our other television shows? This isn't a personal award, it's an award that means you were around and you helped. I really appreciate it, and for me, it's terrific being included.

MC: You're also celebrating the 20th Anniversary of the *American Music Awards*, which airs nationally on January 25th.

DC: That's really important to us. What we've done with the show is to break new ground with regard to how to do awards shows.

MC: The *American Music Awards* actually polls the very people who buy records. Shouldn't it have been obvious to poll record-buyers?

DC: Well, apparently it wasn't 20 years ago when we started! You would think it should have been a normal thing, but apparently it was avant-garde. This year, there will be



Dick Clark with the Teddy Bears including a young Phil Spector (second from right)

some flashback segments, and we have one of the strongest talent lineups ever. And it's important to realize that our guests are actually there performing live on the stage—there are no film clips or video segments that we're going to air. Michael Jackson will be there live to open the show, and that's a very nice thing he's doing for us.

MC: Throughout your career, you've always championed the good in rock & roll. When people were banning Elvis and burning Beatles records, you were still exposing the good side of the performers and the music.

DC: There are a lot of bad people in the world, so I guess you have to slug your way through. But when you get into the creative community, there should be respect and admiration. And that's what we always tried to expose. One of the things I really love about the *American Music Awards* is that it's a very loving evening because it's the one night of the year when you get so many people from such divergent fields of music all together in the same room or arena and they're all standing in awe of each other. If it didn't seem so silly, they'd probably all exchange autographs with each other. They're all fans of each other, and that's the way it oughta be.

MC: You will forever be known as America's Oldest Living Teenager. Have you pretty much accepted that or does it disturb you?

DC: That's a great credit. You know, the other night my wife and I were watching television, and I was flipping around the dials and I heard someone say, "Dick Clark," so I flipped back to that station and there was a comedian standing in front of a brick wall doing his routine and he said, "Dick Clark—he went to a psychic, and the psychic said to him, 'In your other life, you were Dick Clark.' I don't know what the hell it was, but it was funny. I guess it means that I've been around since the dawn of time. I've reflected on that a lot. I've been in the entertainment business now for some 46 years. That's a long time. To live your life being recognized is odd. I've come to that conclusion. There's no way I could change it because that's the way my life turned out. I sure as heck didn't plan it that way.

MC: Do you think that all of the technologi-



Disco Dick and Donna Summer



With Chubby Checker circa 1960

cal advances we've made in the industry (sampling, automated recording, etc.) have made it easier for less talented artists to become successful?

DC: I don't think so. I think it's more difficult—for other reasons. Because even if you and I went to a garage somewhere and we met a superstar, you'd still have to have the "machinery" behind him—the promotion, the management—all of that stuff that makes music so complicated. We had a lot of people in the early days that had minimal talent and they became very popular. So nothing really changes there. They still had to appeal to the public. Regardless of whether it's sampling or something else, it's still something that people seem to like. As a writer and a critic, you have a good angle for a story, but I would refute it.

MC: There's been a lot of controversy lately about what should or should not be allowed to be recorded on albums. On one hand, you have to protect an artist's First Amendment rights, but on the other hand, some artists seem to intentionally cross the line by recording songs that are vulgar and negative. What are your feelings?

DC: You've just capsulized it. I've taken the stand in print and in public that you cannot allow censorship. When Tipper Gore started to lean in that direction, I was one of the first to jump up and say, "No, lady, you can't do that." I do not endorse some of the venom and garbage that is being spewed forth on records but I don't know how to fix it. In a free society, I don't know how you make it impossible for those who are unhappy, for those who have a beef, to not be able to speak it out. That's why we have this country. I'm torn—I don't like it and yet I can't do anything about it.

MC: Looking back on your long career, is there anything you'd like to go back and change?

DC: Not really. I've worked very, very hard and I've been extraordinarily fortunate. I've been able to fulfill a dream I've had since I was thirteen years old. So I don't have any regrets; hells bells, I could have had more fun doing other things. I wish I could have stayed more involved in music, but at one point I elected to get into the broadcasting business. I didn't have to give up music, but I just couldn't be in the business of music.

MC: What do you do to relax—to get away

from the music?

DC: Well, ironically, I listen to music! For the last three or four years I have been heavily into Brazilian music—just as a personal preference.

MC: You should pick up a copy of the new Sergio Mendes album—it's exceptional.

DC: I've got that album, and I just recently picked up a lot of the older bossa nova records from the Sixties. I got two Mendes albums I never had, some records by unknown artists, a Manhattan Transfer Brazilian album and one by Sarah Vaughan before she passed on. But that's just the tip of the iceberg. I love all sorts of music.

MC: How do you want people to remember you?

DC: I don't think I have any choice over that, Kenny. I think it's destined that I'll be remembered as the guy who played records while kids danced. And that's fine with me. I've tried to do other things in my life, but I'm not seeking recognition or pats on the back. I don't starve for applause or acceptance.

MC: What can we look forward to from Dick Clark Productions?



Dick, Michael and Paul

DC: We've got a *Battle Of The Bands* show coming up that will feature new talent, we're doing the *Academy Of Country Music Awards Show*, we will have finished *Elvis & The Colonel: The Untold Story*, we're doing a pilot/special which is a spin-off of *American Bandstand's 40th Anniversary Show* which is a romp through memory lane for people who were of the baby boomer generation. If it catches on, they'll make it a series, which I'm praying for because I'd love to share the stuff. We also have two *American Bandstand Grills* which are doing very well. We plan to open a third one shortly. I have an extraordinary appetite for activity and not all of it is in the entertainment industry.

MC: On a personal level, do you still keep in touch with any of the performers who have appeared on your shows in the past?

DC: A fair share, I'd say. This is such a fleeting business. Actors work on a film for a few weeks, and then you never see the actors again. I still do the good old rock & roll shows with people I grew up with who now have grandchildren. People like Bo Diddley, the

27 ►

• "This is the
• biggest
• problem
• artistic
• people have.
• Firstly,
• they're not
• business
• oriented and
• secondly,
• they think
• they're
• gonna be
• discovered.
• Very few
• people are
• discovered."

In keeping with our continuing commitment to arm the local musician with an arsenal of information about the music business, we present our annual So. California A&R directory. Keep in mind, due to the volatile nature of the music business, this list may quickly become obsolete. So, it is advisable to call the label before sending out tapes to insure that the A&R rep is, in fact, still affiliated with that particular label. Also, remember that most record companies do not accept unsolicited material. We want to take this opportunity to thank all of the A&R reps and their assistants who provided us with this vital information and our apologies to those we may have inadvertently missed.

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Shirelles, Freddie Cannon, the Coasters, Bobby Vee, Chubby Checker, James Brown—they're all still in my life. I met with Michael Jackson the other day, and I've known him since he was a child. So yes, I still have close ties with a lot of people.

MC: What makes you happy?

DC: Bringing a project to fruition. Years and years ago, when I started in the production business, I was hands-on involved in all of the details. And although I still like to know what's going on, we have an army of people working on a variety of projects, many of which I get started, some of which I don't. I just love to see them start, bloom and get done.

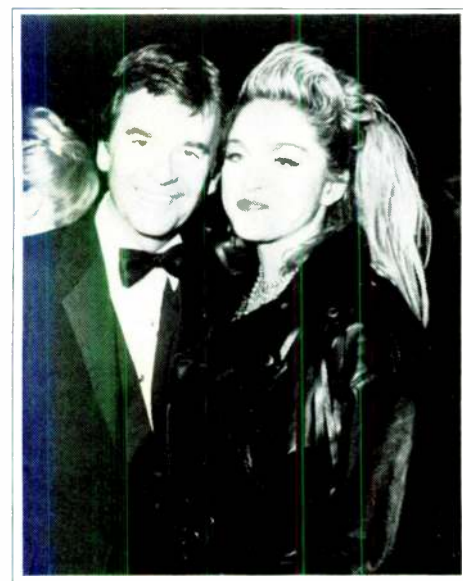
MC: What advice can you offer to people just getting into the music business?

DC: I'll give the same advice now, in 1993, as I did in 1957 when I was first being asked: Don't give up! Have bulldog determination. Somebody will find a value in what you do and help you along that road. You may not become a major star, but if you love it, that's all that counts. So don't ever become discouraged because everything—except for your talent—depends on your determination. And it's all the same thing even if you are a carpenter, home-maker, baker, business person, ditch digger—it doesn't matter. It's all the same thing. If you want to be the best farmer in the world, the same advice applies.

In the music business, your life is controlled by so many others that it all doesn't depend on talent. And there's another real key: Get the right people working for you. Get a good lawyer, get a good manager. And if you are in a very small town somewhere where nobody ever goes, then get your butt to Nashville or New York or Los Angeles or Chicago or Minneapolis, someplace where they're gonna find you. Lightning isn't going to strike you in Lompoc! That is the biggest problem most artistic people have. Firstly, they're not business-oriented, and secondly,



Barry Manilow on Bandstand



"Who's That Girl?"



DC and the Godfather of Soul

they think they're gonna be discovered. Very few people are discovered. Now, you can say that there are music industry people out every night at the clubs and the showcases, but they're out in Los Angeles and New York and Nashville and not necessarily in the smaller cities.

MC: What challenges are left for you to conquer?

DC: To do things I haven't done before. During the next couple of years I'd like to try and do a Broadway show I've dreamed about for the past 35 years. I tried a couple of times and I failed so I have to try again. I finally found

some people who believe in the idea with me so we may get it done.

MC: Are you as comfortable doing a *Bloopers* or *Pyramid*-type show as you are doing shows that are musically oriented?

DC: It really doesn't matter, Kenny. I'm obviously totally in love with music because it's been there all my life. But I've grown up in television. My wife says I'm more comfortable on television than I am socially. I'm like an old fire horse—you ring the bell and I'll be there. I like it; it's enjoyable. I'm not ashamed of it. It's something I learned how to do.

MC: In your wildest dreams, did you ever envision having the kind of entertainment empire you now have?

DC: I'm very amazed. All of this is the culmination of a dream had by a kid who was thirteen years old who said, "Gee, someday I'd like to be in the radio business." A kid who's had this burning desire, this over-achiever attitude that's been with me all my life. I just directed all of that into an area that I loved and never lost interest. But did I ever envision this—no, I didn't. I'm so thankful for the good health I've been blessed with and for the ability to do what I dreamed about doing as a child.

MC: Well, here's to another 40 years!

DC: [laughing] I'll drink to that. I don't think I'll be able to pull it off, but I'll take it under consideration!

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Cookin' With Patti LaBelle



It's always a pleasure to talk with the grand diva of pop music—Ms. Patti LaBelle. This ball of kinetic energy has been in the music business for over 30 years, first coming on the scene with the all-girl group Patti LaBelle and the Bluebells, who had a major hit in 1962 with "I Sold My Heart To The Junkman." In the Seventies, Patti fronted the futuristic LaBelle, whose smash hit, "Lady Marmalade," raised some eyebrows since its subject matter dealt with a New Orleans hooker. The Eighties brought success as a solo artist, and the Nineties are proving to be her best decade yet, with Patti doing double duty as both an actress, starring in her own sitcom, *Out All Night*, and as one of the hottest performers around.

Where does this woman get her energy? She says first from God, then from the people around her whom she showers with love in one form or another. And those lucky enough to be showered with Patti's love might also be treated to a wonderful home-cooked meal. You see, Ms. LaBelle loves to cook!

One of my fondest memories of recent vintage has been preparing an entire fried chicken dinner with Patti, complete with cabbage, potato salad and all the trimmings, for the band and crew as we rolled from Kansas City to St. Louis in her tour bus.

To say this lady loves to cook is an understatement. She has a downright burnin' need to express herself—not only through performing, but through the preparation and presentation of food. It didn't matter that there were no pots or pans on the bus, because those problems were soon solved. We pulled into the nearest K-Mart and Safeway, loaded up on supplies and climbed back aboard. Then we were each given specific kitchen chores. I was chief potato-peeler and hot greasing pot holder. Believe me, balancing a deep-fryer filled with hot oil while barreling down the highway is no easy task! Each bump in the road held the possibility of doing some serious damage. Undeterred, our traveling cook room pressed on, and in a few hours (and several miles

down the road), voila! Sunday dinner for eighteen. This is how Patti gets her satisfaction.

Recently, I caught up with Patti on the set of her sitcom, *Out All Night*, and after reminiscing about that day, we began talking about what really matters—Food with a capitol F!

What makes this performer cook up a storm the way she does? "The expression on their faces—I get pleasure out of seeing someone's face after they've tasted it. You don't know...it's like someone saying I love you. I love the way people look after they've eaten my food because I know I can really burn."

And burn she does, as I remember her food being nice and spicy. "It's clean food, good wholesome food." She says. "I make it three ways—very mild, medium and burn your face off!" This hot mama is so fond of the spices of life that she carries her own garlic, olive oil, oregano and a variety of hot sauces everywhere she goes and doesn't hesitate to pull a bottle out of her bag

while dining out in a restaurant.

Time permitting, Patti occasionally treats the cast and crew of *Out All Night* to her delectable meals. As a matter of fact, when an episode required her character, Chelsea, to cook some chili, Patti was not content with pretending. She insisted on doing the real thing and had pounds of ground beef and turkey brought in and proceeded to cook up three types of chili—mild, medium and burn your face off!

Patti confessed, "I'm a soul food diva, but I also cook Italian so well that you'd think I was from Italy. I'm a black girl with this Italian thing going on." Her favorite dish is angel hair pasta cooked al dente, with a red sauce, lots of garlic, cayenne pepper with scampi, clams and scallops on the side.

So, with a growling stomach and salivating mouth I bid a fond adieu, but not before I promised to hook up for another down home feast, Patti LaBelle style—hot, spicy and full of love.



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Marina Chavez

dada

Label: I.R.S.
Manager: Wally Versen/Paddy Spinks
Address: N/A
Phone: N/A
Booking: Hit & Run
Legal Rep: Gene Salomon
Band members: Joie Calio, Michael Gurley, Phil Leavitt.
Type of music: Pop
Date signed: November, 1991
A&R Rep: Stevo Glendinning

By Chuck Crisafulli

Bigger, faster, meaner, louder. That's a pretty obvious way for a band to call attention to itself. The ugliest, grungiest noisemakers are the ones that get heard, right?

Well, occasionally it works the other way around. L.A. club veterans dada are currently enjoying the success of a strong debut album, *Puzzle*, on I.R.S., and are getting a lot of radio play for their cynically quirky ode to Uncle Walt, "Dizz Knee Land."

But dada is not the latest bunch of hair-tossing grungesters. Their sound is cool, calm and off-the-wall, instead of over-the-top. Dada specializes in perfectly constructed pop tunes that have just enough lyrical twist to hold the ears of jaded listeners used to more frenzied approaches. Sweet harmonies glide over a wash of gentle guitar lines and clean, steady beats, while the band sings about assassination attempts and girls who believe they are dogs.

Guitarist and vocalist Michael Gurley admits that dada's approach

is a little different than most of what's on the charts right now, and frankly, he is a little surprised at the band's success. "We do try to keep the subtlety in our music. We hoped our sound would interest people and that the record would be successful, but you never really have any idea when you're making the record. We just took every song individually and tried to make the best record we could. In the back of my mind I hoped for success, but I'm a superstitious guy and I thought I might jinx things if I thought too hard about it."

Gurley says the band was very happy with their debut when they finished it, but at a certain point he had to put it away for a while. "By the time you're finished recording, you've heard the stuff so many times that it's impossible to have an objective opinion. I didn't listen to the record for about three months, then I came back to it and still liked it, so I guess it passes the test."

Dada's early success with "Dizz Knee Land" might strike some listeners as an example of overnight success by way of a novelty tune, but the fact is that all the members of the band have been paying their dues in L.A.'s club scene over the last decade. Gurley and bassist/vocalist Joie Calio even spent a couple years in an outfit called Louis & Clark, which also featured the work of Mary's Danish guitarist Louis Gutierrez. When that group split up, Gurley and Calio spent a year writing songs together. "We didn't perform, we just wrote in our apartments and learned how to sing together," explains Gurley. "We ended up with about 35 songs, which we

just threw away when we came up with the idea for dada."

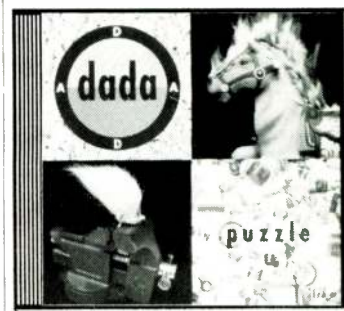
The two played with a series of drummers before they found the right man in Phil Leavitt. "We knew something was missing when we played with other drummers," says Gurley. "The first time we played with Phil we started jamming, and our first song lasted 45 minutes. We didn't say much afterwards because we didn't want to ruin it, but everyone knew it felt right."

Though *Puzzle* shows off a lot of well-thought-out songcraft, Gurley says a lot of the band's song ideas still come from jamming together. "We love writing in this band. There's a great type of song that comes out when everybody is adding and developing their own pieces from scratch. The fact that we play together so well is the strongest thing about the band. We're all into songs. There's got to be a good song there, or you don't have anything."

Dada's journey to the ranks of I.R.S. took some time but paid off. "Rob Woodruff at I.R.S. really dug us," Gurley explains, "and over a period of time he kept bringing label people to see us. They were pretty lukewarm at first. We went out on the road with Mary's Danish and really got our live act together and then came back to L.A. We played a show for Stevo Glendinning, and he was blown away. The ink got wet over at his office, and all of a sudden we were getting calls from a bunch of labels. We really wanted to make a record, and I.R.S. was the only label that gave us specifics. They said that if we signed with them, we could start recording the next day, and that's exactly what happened."

Gurley says that the jump from club band to recording band wasn't too hard to make. "Each of us had a couple of thousand hours of studio time, so nobody was nervous or awestruck. We recorded with Ken Scott [Bowie, Supertramp] for a month and a half and finished a dozen tunes, eight of which we picked for the record. Then I.R.S. wanted us to record some more, and we said fine because this band loves to record. We went in to the studio again four or five months later. They wanted four or five new tunes in two weeks so we were kind of under the gun. We produced ourselves and ended up getting six songs done. The best four made it on the record."

After years of sweating it out, the band is being rewarded with some national attention, but Gurley says the band is keeping it in perspective. "Our lives have changed, but not too drastically. Last night we were at a pizza place. It was crowded and busy, so our drummer went in the back and started helping make the pizzas. "We're just plain folk," he says with a laugh. "We've played the clubs for almost ten years, so we don't take success lightly. I know what it's like to play Madame Wong's at 1 a.m. on a Tuesday night for a bored bartender. We take success seriously, and we're going to work our tails off." **MC**



dada

Puzzle

I.R.S.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ken Scott

□ **Top Cuts:** "Dog," "Dim," "Dizz Knee Land."

□ **Material:** Strong, clean power-pop with enough quirkiness to keep things interesting. Songs like "Dorina" and "Mary Sunshine Rain" showcase an unaffected sweetness, while "Dizz Knee Land" and "Here Today, Gone Tomorrow" offer enough post-collegiate cynicism to satisfy any malcontents in the listening audience. The band draws on classic British Invasion-style songwriting as an influence without sounding like any kind of wannabes. Rather than simple hooks, dada relies on strongly crafted tunes to draw the listener in, and they succeed a good deal of the time.

□ **Musicianship:** Michael Gurley plays his guitar with masterful understatement. Likewise, Joie Calio's bass and Phil Leavitt's drums are expertly steady, adding just the right touches to every mood swing in the music. Even when the band cuts loose on a track like "Here Today, Gone Tomorrow," what comes through is a unified band sound. Gurley and Calio blend their voices together effortlessly, and during the best moments on the disc, one can almost imagine Simon and Garfunkel fronting XTC.

□ **Production:** With esteemed helmsman Ken Scott calling some of the shots, dada ended up with a record that is deceptively smooth. There are very few sharp edges on this record—no high-testosterone bellowing or frantically overdriven guitars. Almost every song on the disc plays with a variety of textures and feels without seeming too precious. Four of the tracks on the disc were produced by the band after the Scott sessions, and those actually come across as the most fully realized tunes.

□ **Summary:** As far as first outings go, this is a very strong disc. The band has found an appropriate home with I.R.S. as dada's sound easily fits amongst the coolly alternative early work of the Police and Wall of Voodoo. If the band can put together a live sound that drives the songs home a little harder, they should have no trouble collecting fans around the country. —Chuck Crisafulli



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NIGHT LIFE



ROCK

By Barbara Shaughnessy



Craig Chaquico

After eighteen albums, guitar maestro Michael Schenker has set up his own record label, **Positive Energy**. The first acoustic instrumental album released will be titled **Thank You** and will contain ten tracks. Schenker is also busy working on an autobiography (can't say this man's been resting on his laurels!). For more info, you can write to Michael at 13610 N. Scottsdale Road, No. 10-108, Scottsdale, AZ 85254.

Asphalt Ballet has been busy putting the finishing touches on their second **Virgin Records** release, tentatively titled **Pigs**, due out in March. The album will feature their new vocalist, L.A. rocker **Tommy Dean**.

Guitarist **Craig Chaquico**, who penned "Jane" and "Find Your Way Back" for Jefferson Starship, debuted his new band, **Big Bad Wolf**, at the **Troubadour**. The band introduced the talents of Bay Area vocalist **Rolf Hartley**, whose credits include studio work with Whitesnake and Michael Bolton.

Gazzari's closing night festivities featured ten bands covering the whole spectrum of rock & roll. Overall a disappointment...but two of the

bands that performed, **Bad Angels** and **Razzle**, will be worth checking out this year. What **Bad Angels** lack in appearance, they make up for with their performance and material (which I still think is the key to a great career). **Razzle**, with their darling looks and high energy, solid rock/funk sound should capture the adoration of the very young. Keep an eye out for 'em.

Wheel Of Fire, who has been playing acoustic sets around town, have added drummer **Christopher Pellani** to their lineup. The band will integrate their acoustic material into their electric set and should begin playing around town in early '93. For more information, contact (310) 444-0936.

First big bash in '93—**Filthy McNasty's** birthday party at **FM Station**. The show's always a success, and also great fun. For more information, call (818) 769-2220. See ya there.

And in case you haven't noticed, there's a new name at **Music Connection**...mine. I've taken over club reviews and Night Life from **Tom Farrell**. Luck and success to Tom, who is pursuing his other fine talents in photography, publicity and management, while continuing to contribute to **Music Connection**. **MC's** goal (and mine) is to get exposure for Southern California's local talent. With more writers in L.A. and new writers in the inland empire and Orange County areas, we're geared up and ready to review talent all over SoCal. If you think you have that special something, send me some info on your band c/o **Music Connection**. What I need are band member names, a list of three upcoming show dates and a tape/photo if available, the latter not necessary. I can't always promise an immediate response, but it will be timely.

My New Year's resolution is to help pump some excitement and promise back into the flagging Los Angeles music scene. What are your resolutions for the new year? Hmm...I thought so.

I suggest you get those packets in the mail soon.

WESTERN BEAT

By Billy Block



Gary Burr

Great news for the New Year. **Ronnie Mack's Barndance** will celebrate its fifth year at the site of its new home, **In Cahoots** (223 N. Glendale Blvd. at Cal. St., Glendale), on Jan. 19th. The show will feature the award-winning **Barndance Band** and many, many special guests who have appeared over the years. Since its humble beginnings at the old Little Nashville, it has called the **Palomino Club** home for several years. However, the **Palomino Club** seems to have lost all sense of direction as the traditions of old no longer hold up against the bottom line. Once a world class country nightclub, it now panders to the passing music trends of the day. The Pal's loss is **In Cahoots'** gain as the **Barndance** enters an exciting new era.

On Jan. 8th, **Art Fein** and the ever-present **Ronnie Mack** will host the **Annual Elvis Birthday Benefit** at **Club Lingerie**. This yearly soiree always boasts mega-celebrity talent from the L.A. talent pool and never fails to help a worthy cause. This year's proceeds will go to the Child

of the **Sheperd Homeless Youth Center**. This should be a good one.

This year's **SXSW Music Conference** will take place March 17-21 at the Austin Convention Center and Hyatt Regency Hotel. Early registration can save you big bucks at this yearly A&R feeding frenzy. For more info, call (512) 467-7979 or Fax (512) 451-0754. Tell 'em you read it here.

At the **Forge** (617 S. Brand Bl.) in Glendale, check out the **Laura Wesley Band** on January 10-13. I've been hearing good things about these guys and recommend you check 'em out.

I've also been hearing about the **Silver Star Band** out at **D.J.'s Ranch** in Long Beach. Don't be surprised if B.B. shows up at your gig for a club review next month.

The **Western Beat** songwriters night at **Highland Grounds** (742 N. Highland) has recently enjoyed the songwriting talents of **Gary Burr**. Gary is currently one of Nashville's hottest writers with chart singles by **Hal Ketchum**, **Diamond Rio**, **Doug Stone** and **Lorrie Morgan**. **Jenny Yates** shared her first gold record with the **Western Beat** family as she has a cut on **Sammy Kershaw's** huge debut. The **Rhinestone Homeboys** were hysterical as they performed their country and rap hybrid, affectionately called **CRAP**, for an enthusiastic audience. **Rick Vincent** and **Brad Parker** celebrated their return with a spirited set and the news that Rick's first **Curb** single debuted on **Billboard's Country** chart at Number 69 with a bullet. The amazing vocal quartet of **Wendy Waldman**, **Andrew Gold**, **Karla Bonoff** and **Kenny Edwards** played and sang an electrifying set of acoustic pop that is unparalleled. The evening was also an excellent showcase for **Lawrence Lebo** and her jazzy acoustic swing band, **Mike Maheny's** cowboy laments and **Reine River's** cowgirl poetry. The next **Western Beat** is Jan. 7th with **Lowen** and **Navarro**, **Jill Sobule**, **Tom Kimmell**, **Mary Schindler**, **Reed Williams**, **Steve Cochran**, **Lois Blaische**.



Asphalt Ballet



Rhinestone Homeboys



JAZZ

By Scott Yanow



Joe Henderson

1992 was a year of rediscovery for tenor-saxophonist Joe Henderson. Not that Henderson has changed his distinctive style in the slightest or that he had been through a period of decline; it's just that the jazz world seemed to take him for granted—until recently. At Catalina's, Henderson (joined by pianist Larry Willis, bassist Larry Grenadier and drummer Al Foster) was in typical form, performing explorative versions of "Stella By Starlight," "All The Things You Are," "Body And Soul" and his own "Inner Urge," displaying an impressive use of space and dynamics while never losing sight of the strong melodies, even when at his most adventurous.

Singer Trudy Desmond, who recently recorded her second album (*Tailor Made* for the Jazz Alliance label) previously has had successful careers as an actress and as a designer. At Catalina's, she displayed

a great deal of stage presence, versatility, a very clear and always in-tune voice and strong jazz chops on a variety of standards, highlighted by an ironic and dirgelike rendition of "Goody Goody," a cooking "If I Were A Bell," an emotional "Inchworm" and a Cole Porter medley. The brilliant pianist Roger Kellaway (who is on Trudy's recent album) almost stole the show when he sat in for a sensitive "I'll Never Be The Same" and a romping "I'm Gonna Sit Right Down And Write Myself A Letter." Overall, Trudy Desmond (who sometimes mugs a bit excessively) proved to be a highly effective singer who can interpret lyrics softly but with passion; she's one to watch for in the future.

Also celebrating a new album was guitarist Doug MacDonald, who at Monteleone's West in Tarzana played some of the best in bop with a quartet (including pianist Ross Tompkins, bassist Richard Simon and drummer Nick Martinez). Incidentally, his swinging CD, *The Doug MacDonald Trio*, is put out by one of Orange County's top jazz labels, Cexton.

Congratulations are due the musicians who placed in the recent 100 Hottest Unsigned Bands In L.A. poll in *Music Connection*. Sweet Baby J'ai has been mentioned often in this column (she's an exciting jazz/blues singer), Johnny Crawford (who came in sixth) is an excellent vocalist similar in style to early Bing Crosby, Floyd and the Flyboys is actually a talented blues/R&B group often heard in local clubs and among the others receiving honorable mention were bassist Max Bennett's Maxx Band, the vocal groups Vocal Motion and Bopsicle, trumpeter Oscar Brashear, pianists Cecilia Coleman and Joanne Grauer, tenor-saxophonist Benn Ciatworthy, and singers Toni Jannotta, Mark Miller, Randy Crenshaw and Ruth Price. All are worthy of much greater recognition and a recording contract!



Trudy Desmond

URBAN CONTEMPORARY

By Gary Jackson



L.A. Attitude

Since the beginning of Ruthless Records' fabulous success, there have been many copycat labels without much staying power in Los Angeles. The major labels have been quick to swallow any up-and-coming independent labels that spring up sporadically. Sometimes this can be a curse; oftentimes a blessing. Reason being is there are so many particulars to running a label, not to mention the overwhelming expense of promotion, marketing and distribution. One may have to "give up the ship," well, a major portion at least, but in the long run, the benefits are increased exposure and the commensurate duckets in the bank account.

One label seeking to be the next up-and-coming gem is NeighborHood Records, run by cohorts Mick Brown (Chairman) and Darryl Harvey. The label is based in, of course, South Central Los Angeles, and is rap-propelled with one project already out, T.A.B. - N - Cold Steel's

"Hittin' Like A Bomb." I sat down with Darryl Harvey recently to discuss NeighborHood Records' 1993 projects and leftovers from 1992. This year the label, celebrating its third year in existence, will introduce rapper G-Lo, also known as L.A. Attitude, Def Roe, MC Rhyme, Delicious D and Bad Influence. NeighborHood Records garnered considerable rap airplay with Legion Of Doom's 1991 song, "Roll With The Rhythm."

"What's happening now is we're promoting Bad Influence and T.A.B. - N - Cold Steel and also G-Lo," Harvey relates. "We found some resistance to the 'Hittin' Like A Time Bomb' video from MTV, but Video Jukebox is most likely gonna play the song. We're coming along okay, but we're getting the resistance because we're a new label and we're going up against the majors. But, you know, it's a steady climb."

NeighborHood Records utilizes record pools, club and radio DJs to test market product before it hits retail. The approach is to tackle each area one at a time, such as video, trade magazines, radio, etc. "We've been doing that aggressively, but because we're an independent that's not well-known, at least on a national scale, we figure that if we can just develop a fan base and get the fans behind us, we'll be alright."

"The quickest way, I feel, to break into this industry is through rap acts, and then branch off to pop and R&B. As we've progressed and become established, we've recruited different acts and diversity within the label. But rap is our mainstay—that's what we're promoting right now. We have to gain our respect, so to speak," Harvey summed up. "Exposure equates to record sales as well as respect. That's what I'm seeing." NeighborHood Records is distributed by CEMA Distribution as well as various major distributors throughout the United States. For more info, contact NeighborHood Records at (213) 779-4984.

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T.A.B. - N - Cold Steel

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CLUB REVIEWS

Jeremiah Weed

Coconut Teaser
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

☐ **Contact:** Kevin Jones: (310) 657-9691

☐ **The Players:** Gary Mac, vocals; Suzy Caprino, guitar; Ted Dery, bass; Kelly Scott, drums.

☐ **Material:** Before even trying to explain anything about this band or its music, one thing has to be made clear: Jeremiah Weed has one hell of an extraordinary person and guitarist in Suzy Caprino (and I don't just mean her playing abilities)! Suzy lost her ability to speak in an accident several years ago. She cannot remember anything about her existence and life beforehand. She's only been playing guitar for the past seven months. Caprino has written most of the band's material with help from vocalist Mac, and as you can guess, it's not your average love and happiness fodder! Far from it, in fact. Jeremiah Weed's music is intense with lyrics and melodies culled mainly from the dark depths of Caprino's mind. The heavy, rhythmic tunes, with titles such as "Raw," "Hard Town" and "L.A.'s Burning," deal with feelings of fear, frustration, torment, anxiety and psychological paranoia.

☐ **Musicianship:** Caprino is the center of attention from the first note (and that's regardless of whether or not you know anything about her)! Rather than play her guitar, she tortures the notes from it, making it whine, screech and sing with an amazing amount of intensity, volume and control. With bare feet controlling the array of effects and pedals, she seems to be in a trance, unaware of both her colleagues and the audience. Vocalist Mac, a man possessed with a great piercing wail of a voice, is also capable of expressing a lighter, gentler feel. His vocal style could give Chris Cornell a run for his money. Mac's singing complements Caprino's wall of guitar sound perfectly. Providing a solid rhythm background for these two is no small task, but bassist Dery and drummer Scott held their own.

☐ **Performance:** Despite the early time slot and the fact that the band had only played a handful of shows prior to this one, they performed like professionals playing to a packed arena. Mac seems to be at home on a stage, leaping around during songs and addressing the audience between numbers with anecdotes about his life and what each song was inspired by. He looks the part with his Doc Martins, shorts and curly flowing locks. The band has put a great deal of effort into getting their set tight. With Caprino leading into most numbers with gigantic, hard-edged power riffs, they steam-rolled their way through a short but polished set. Dery and Scott, both powerful and solid players, could have thrown in a bit more expression and creativity.



Jeremiah Weed: Caprino steals the show!

☐ **Summary:** The hard rock scene seems to have gone stale of late. Jeremiah Weed is different. They've got the songs, the talent, a remarkable (and true) rock & roll story, the looks and, quite by coincidence, the right sound for the times. All they need is the ability to keep it together and that lucky break. The latter should be just around the corner; the rest is up to them. —*Nick Douglas*

**Ken Peplowski,
Howard Alden and
George Van Eps**

The Jazz Bakery
Culver City

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ☆

☐ **Contact:** Concord Records: (510) 682-6770

☐ **The Players:** Ken Peplowski, clarinet and tenor; Howard Alden, George Van Eps, guitars.

☐ **Material:** Ken Peplowski and Howard Alden, both in their early Thirties, are swing-oriented players, and George Van Eps is a veteran from that era. The music tended to

focus (with a few exceptions) on standards dating from the Twenties to the Forties. Such songs as "Blue Room," "A Foggy Day," "Lullaby Of Birdland" and "Stompin' At The Savoy" were typical of the repertoire used by these talented players, although Peplowski and Alden also did a fine job with Thelonious Monk's "Ugly Beauty."

☐ **Musicianship:** The Jazz Bakery hosted a remarkable night of music. First, Ken Peplowski and Howard Alden played a series of clarinet-guitar duets. On "Panama" the duo explored all of the sections of that dixieland standard, somehow filling in for the missing trumpet, trombone, piano and drums with little difficulty. Peplowski, equally virtuosic on clarinet and tenor, was a perfect foil for Alden, whose role was more difficult since he served as the full rhythm section. However, Alden quickly demonstrated that, like the piano, the guitar is a potential orchestra. His solos and accompaniment were far more complex and dazzling heard live than they are on his many records. George Van Eps, who at 79 is still in his musical prime, took two lengthy and involved, unaccompanied solos on his seven-string

CLUB REVIEWS



Toni C. Holiday

Boxing Ghandis: A strange brew.

guitar before making the group a trio. With Alden providing single-note lines and Van Eps as usual sticking to his beautiful chords, one never missed the other instruments.

□ **Performance:** In addition to the clarinet-guitar duos, the two guitarists had opportunities to play duets and everyone performed unaccompanied at one time or another, including Peplowski who turned "All The Things You Are" into quite a tour-de-force for his clarinet. Everyone was in inspired form, making this magical music seem almost effortless.

□ **Summary:** All of the musicians were in very good humor that night, cracking many successful jokes and one-liners between their often-stunning performances. The mutual respect that they have for each other's talents was obvious, and well-served.

—Scott Yanow

Boxing Ghandis

The Central
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Axis Artists: (818) 761-3322.

□ **The Players:** Ernie Perez, saxophone, vocals; Bush, bass, guitar, vocals; Brie "King Woman" Howard, percussion, drums, vocals; David Kitay, guitar, vocals; Fredo T. Ballesteros, saxophone, vocals; Steve Samuel, drums, percussion, vocals; Babymon Darling, guitar, bass, vocals.

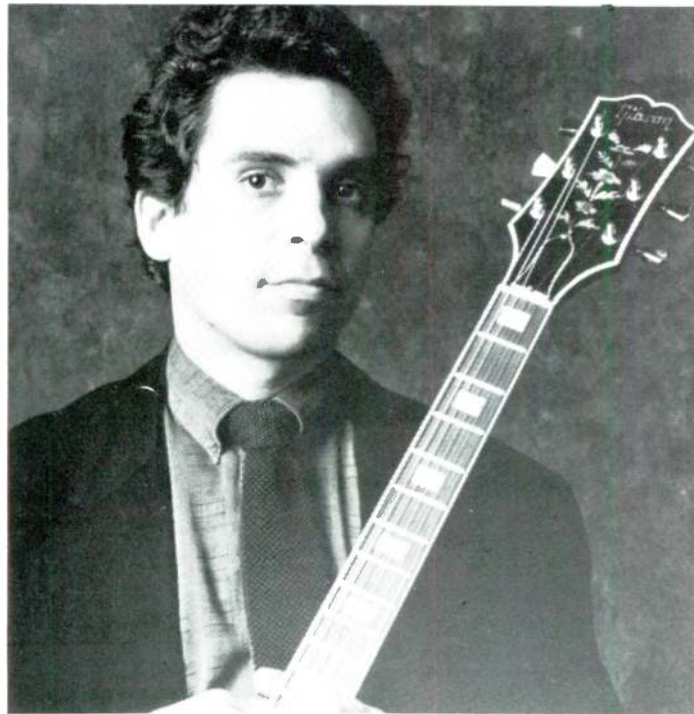
say, "Man, I got the blues." Especially provocative are the numbers "King Of Nothing" and "I Don't Think So." The Ghandis' lyrics often sting with irony, but aren't too preachy to be called pretentious. One thing: The arrangements are often strung out, and by the end, songs can lose the punch promised at the beginning.

□ **Musicianship:** All seven of the members are old pros in their own right, having worked sessions and paid dues in previous bands before coming together less than a year ago. So in terms of pure chops, there is not a slouch here—although I've got to say Kitay has more character as guitarist than a vocalist (he reminds me of Bruce Willis singing the blues, somehow). Howard and Perez, in particular, are the most compelling, however all seven trade off on vocals with fairly even aplomb. In fact, if there is any problem with musicianship, it may be with an embarrassment of riches.

□ **Performance:** There is a tangible comfort each member has in assuming the spotlight, and a sense of self-mockery that sets the audience right at ease. This night they loosely flowed from one song into the next, trading sarcastic banter with each other in a kind of running skit. At one point Howard and Kitay came off the stage and danced with each other on the floor. That might not work for every act, but the Ghandis pull that kind of crowd interaction off well.

□ **Summary:** If there is one thing missing in all this, it is a sense of a concrete center; you have the feeling the mold isn't quite set yet. But that is bound to happen, given all the other factors in their corner. Where they will eventually settle depends on the choices they make, but in the meanwhile, they're a jammin' show.

—Sam Dunn



Peplowski, Alden (pictured) and Van Eps: What a trio!

Patrick Lyons

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CLUB REVIEWS



Tiger Bay: Twin-guitar rock.

Tiger Bay

The Red Onlon
Marina Del Rey

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ Contact: Dave Tedder: (213) 969-2412

□ The Players: Bozford Paul Collinz, lead vocals; Rob Slmpson, guitar, vocals; Jean-Louis Wolfe, bass, vocals; Dean Saxe Sacramone, lead guitar, vocals; Zig Ray, drums

□ Material: Tiger Bay plays hard-hitting, fast, guitar-driven hard rock/heavy metal in the vein of bands such as Iron Maiden and early Queensrÿche. Although not heavy in a thrash way, they play powerful, rifling rock which you're either going to love or hate...no in between. Songs "Rebel Winds" and "Death Row" are clearly influenced by the late Seventies and early Eighties school of rock.

□ Musicianship: Sacramone has the potential to become a guitar maestro. He combines consistent, aggressive rifling with amazing solo fretboard work. Toward the end of the set there seemed to be no stopping him as he ripped up and down his guitar. He reminded me of Nuno



Cold Shot: Work on the songs.

Bettencourt at times. Bassist Wolfe is very competent and his vocal harmonies complemented every song. Second guitarist Simpson handles the rhythm duties, a niche he fits into quite well. Vocalist Collinz has a great screamer of a voice which works well with this type of music. The weak spot of the band was the drum sound. Their material needs a solid drum rhythm to keep up the pace and sadly, that was lacking.

□ Performance: Tiger Bay coped well, considering the restricted space that they had to play in. Only the drummer could actually fit on the small stage, the rest of the band had to play on the club's dance floor. Spread out across the entire dance floor, they ran through the crowd during every number with the guitarists turning up all over the place in the midst of a solo! Having played their set to a half-capacity crowd, they encored with their first song of the evening and each member of the band performed a solo spot. The drummer's solo was the best bit of playing he did all night!

□ Summary: If you're into good old fashioned, twin-guitar heavy rock, then you'll find Tiger Bay to be right up your alley. But if you're looking for something a bit more up to date, stay away. The music these guys make is timeless and if they break big, they'll be around, regardless of fashion.

—Nick Douglas

Cold Shot

Spice
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ Contact: Tony Gallo: (818) 761-3376

□ The Players: Rick Lee, vocals; Tony Gallo, guitar; Rick Dizz, bass, background vocals; Rick Werr, drums.

□ Material: Cold Shot plays straight ahead hard rock music using traditional guitar-bass-drums-vocals set-up. Their music is good time rock & roll, perfectly at home in a sweaty,

packed rock & roll club (preferably enjoyed with the help of a few beers after a hard day's work)! If this type of music is played well and the songs are good, then it can be in a league of its own. But, as is often the case with many unsigned bands who have no product available to the public, none of the band's songs seemed to really stick in the mind after the show. This, however, should not be taken as a reflection on the band's material (mostly up-tempo, powerful rockers), but rather on the fact that it's hard to get a good grasp of a song on first hearing.

□ Musicianship: All four members are very competent players and the rhythm section of bassist Dizz and drummer Werr are particularly tight, laying down a great back beat for Gallo's guitar work and Lee's up-front vocals. Gallo and Lee performed with confidence and ability but could do with a little more versatility and originality to set them apart from their peers also making this type of music.

□ Performance: This is probably Cold Shot's strongest point. Entertaining to watch, they put on a show and looked like they enjoyed what they were doing, which can make all the difference. The band has a good look but doesn't stand out with the exception of bassist Dizz. Looking particularly menacing in his heavy duty black boots, black shorts and black shirt, Dizz sported long black hair with the sides shaved giving him a very evil mohican kind of look. This guy looks and acts the part thrashing his bass like there was no tomorrow! Vocalist Lee performs well as a front man, enticing the crowd to let themselves go and enjoy the music (which they seemed to do).

□ Summary: If you like this type of music, then Cold Shot will not disappoint you. They're a great band to go and see if you're out for a good time. They've got the basic ingredients but if they want to make a stab at the big time, a bit more effort in the songwriting and originality stakes would do them no harm whatsoever.

—Nick Douglas

CLUB REVIEWS



Tom Farrell

Allan Wachs: Songs from the soul.

Allan Wachs

Cafe Largo
Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Allan Wachs: (310) 452-6123

☐ **The Players:** Allan Wachs, vocals, guitar; Elmo Lewis, guitar.

☐ **Material:** A singer-songwriter in the classic American tradition, many of Wachs' tunes are based on personal experiences. Several of the songs were light-hearted and humorous, but it was the serious material that was the most moving. Wachs introduced "Mountain Roads" by saying it was written while he was hitchhiking in Oregon, and went on to sing an inspired tale of witnessing the destruction caused by massive logging operations. One of his best songs was "Damaged Goods," a tale in which Wachs bares his feelings about always doing the wrong things that wind up hurting someone he cares deeply about. The song was so personal and was performed so well, that it seemed as if the audience was intruding on Wachs' privacy as he sang.

☐ **Musicianship:** Wachs and his acoustic guitar were accompanied by fellow acoustic guitarist Elmo Lewis. Although Lewis would occasionally play a short solo, for the most part he was content to play along with Wachs. As a vocalist, Wachs has a simple folk singer-type voice that fits his material nicely.

☐ **Performance:** Wachs is a home-spun type of performer in that he basically sings his songs with little in the way of showmanship. His between-song chatter was also limited, save for a brief intro or two. Considering the setting, that isn't necessarily a bad thing. Cafe Largo is a restaurant with a "stage" that's

more like a booth with the seats removed. That environment, with limited stage lighting and softly flickering candles on the tables, made for an intimate set. It was almost as if the two musicians were performing a private concert in your living room.

☐ **Summary:** The simplest form of music is one man singing his songs. Trends come and trends go, but the singer/songwriter will always be around. Though Wachs' material was not consistently brilliant, the gems that were there showed that the artist was serious about his craft. He's not the kind of songwriter who'll go to an open mic night at the local coffeehouse just for the fun of it. Allan Wachs should be admired for reaching into the depths of his soul and sharing such intensely private experiences with an audience.

—Richard Rosenthal

Traveling Sununus

Al's Bar
Downtown Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩



Brian Greene

Traveling Sununus: Refreshingly different.

☐ **Contact:** Mike Nedder: (310) 861-6331

☐ **The Players:** Mike Nedder, vocals, guitar; Doug Claybourne, bass, background vocals; Robert Gordon Jr., drums

☐ **Material:** Taking their influences from such seminal punk acts like Agent Orange, the Blasters and the Dickies, the Traveling Sununus play fast, energetic punk style music delivered as only a three-piece can! Their lyrical content is sometimes political, especially on numbers like the frantic "Vive La France" and the aptly titled "Social Justice."

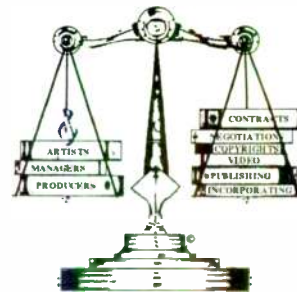
☐ **Musicianship:** In order to make a trio sound good, each musician has to be more than adequate on his instrument, otherwise the sound can suffer. Thankfully, in the case of this band, everyone is very competent in his respective field. Nedder combines funky guitar patterns with heavy chord riffs and his vocal style is reminiscent of Elvis Costello, combining humor with feeling. Claybourne runs all over his bass, seemingly in a world of his own and proves his singing ability by providing lead vocals on the band's cover of Agent Orange's "Everything Turns Grey." Drummer Gordon is no slouch when it comes to providing a perfect backbeat and grabbing a piece of the limelight for himself.

☐ **Performance:** The Sununus seem to have a bit of a party whilst on stage! From the word go it is obvious that they love to play to a crowd as they jump around, laugh at each other and invite the audience to join in the festivities. With only three people onstage, each member grabs your attention at different times, and it's easy to see that they enjoy themselves as much as the audience does.

☐ **Summary:** In these days of Seattle, the Traveling Sununus offer something refreshingly different: your genuine L.A. punk/alternative band whose heroes are probably long since gone (although they do admit to being influenced by current bands such as Sonic Youth)! If you're looking for an energetic band who simply love to play to anyone who cares to listen, check the Sununus out...you might be pleasantly surprised by what you hear.

—Nick Douglas

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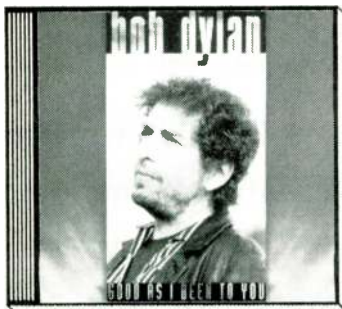


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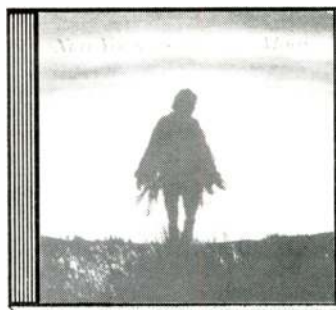
DISC REVIEWS



Bob Dylan
Good As I Been To You
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Debbie Gold
 □ **Top Cuts:** "Step It Up And Go," "Tomorrow Night."
 □ **Summary:** Despite a few horrendous TV performances last year, Dylan proves again that he mustn't be written off. *Good As I Been To You*, something of a throwback to Dylan of old, is a solo acoustic recording in which he accompanies himself on acoustic guitar and harmonica and covers mostly traditional folk songs. In what is by far his most refreshing album since *Infidels*, Dylan's trademark nasal and gravelly vocals are intact yet revitalized, as is his guitar playing which consists almost entirely of delicate picking. This is a Dylan fan's reason to believe.
 —**Michael Kramer**



Neil Young
Harvest Moon
Reprise

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Neil Young and Ben Keith
 □ **Top Cuts:** "Harvest Moon," "Old King," "Natural Beauty."
 □ **Summary:** Although it seemed like a good idea for Neil Young to put out a retro album, what *Harvest Moon* amounts to unfortunately is pretty much a boring, uneventful album. It wouldn't have been bad for Young to give us a shot of the old if there were at least some new insights. Instead, it's nothing we haven't heard before, from his signature guitar to the Linda Ronstadt/James Taylor/Nicolette Larson background vocals. If you're in the mood for some old Neil Young, do yourself a favor and pick up some old Neil Young.
 —**Michael Kramer**



Bon Jovi
Keep The Faith
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bob Rock
 □ **Top Cuts:** "Keep The Faith," "I'll Sleep When I'm Dead."
 □ **Summary:** It's easy to see why Bon Jovi gets rebuked by most critics—his stuff is pure party music, light and energetic, with nary a grunge lick to be found. But what's the difference if it's fun, catchy and enjoyable, as this collection is? True, it's slick and well-crafted song-wise despite that typical leaning toward clichés, but that works in BJ's favor. Richie Sambora's crunchy licks should please a few folks, while involved pieces like the ten-minute "Dry County" more than compensate for a few corny passages. Not spectacular, but solid pop/rock. This is a crime?
 —**Chas Whackington**



10,000 Maniacs
Our Time In Eden
Elektra

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Paul Fox
 □ **Top Cuts:** "Few and Far Between," "How You've Grown."
 □ **Summary:** Except for a few standouts, this is mostly a mediocre collection of songs. The band stretches a bit on tracks like "Few And Far Between" and "Candy Everybody Wants," but overall, these moments are few and far between. Which is a shame, because the band is in top form as is Natalie Merchant's vocals. Also, the instrumentation on the album is superb, from a string quartet to a horn section, as well as bassoons on "I'm Not The Man." So basically what it adds up to is a well-produced collection of somewhat uninspiring tunes.
 —**Michael Kramer**



Rita Coolidge
Love Lessons
Caliber Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Heart Don't Fail Me Now," "Love Lessons," "Cherokee," "I Want To Know What Love Is."
 □ **Summary:** Veteran songstress Rita Coolidge, best remembered for her featured solo work on Joe Cocker's infamous Mad Dogs & Englishmen tour and platinum success in the late Seventies, makes an auspicious return to the adult contemporary/pop marketplace via her silky smooth Caliber Records debut *Love Lessons*. An impressive mixture of soulful ballads and mid-tempo charmers, Coolidge reveals that time has been kind to her sultry vocal stylings. Her best moment is her self-penned rendering of "Cherokee."
 —**John Lappen**



Trixter
Hear!
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** James Barton
 □ **Top Cuts:** "Road Of A Thousand Dreams," "Damn Good," "Bloodrock."
 □ **Summary:** This blistering four-song offers an earful with plenty of attractive and raucous hard rockin' and biting social commentary up their sleeve. Their lyrical consciousness sets them apart from similar bands who care only for hedonism and girls, even if Peter Loran's vocals sound generic. While Trixter strikes a happy medium between slick, infectious Bon Jovi-esque sounds and the Seattle grunge ideas, the relentlessness of their in your face guitars is slightly overwhelming after a while. A few more cool ballads would ease the load considerably.
 —**Jonathan Widran**



Chante Moore
Precious
Silas/MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Love's Taken Over," "Candlelight & You," "Who Do I Turn To."
 □ **Summary:** This is the first project under super A&R exec Louil Silas' long-anticipated self-titled label. Chante Moore is a seductive chanteuse, and producers George Duke, Laney Stewart and others exploit that strength. As a matter of fact, *Precious* focuses on the softer side, with few forays into uptempo tunes, exceptions being "Who Do I Turn To" and "I Wanna Love." If any (favorable) vocal comparison can be made, it's undoubtedly to Karyn White. This is a loaded album and an impressive debut.
 —**Gary Jackson**



Frank Zappa
Playground Psychotics
Barking Pumpkin

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Frank Zappa
 □ **Top Cuts:** "Brixton Still Life," "Wonderful Wino," "Scumbag."
 □ **Summary:** Call it "a day in the touring life of a semi-perverted musician," and you have the essence of this overwrought, terribly disjointed double-disc set. When those inventive Mothers actually play music (one-third of the time), some is interesting, some is obnoxious and repetitive (Yoko Ono's cameo included!). The other snippets of backstage dialogue cover things like vomit and gonads—hmm, tasty! Zappa fans may get this interminable joke (which could've made one decent live LP), but everyone else should steer clear of the self-indulgent, pointless playground.
 —**Chas Whackington**

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Electric Experience
Type Of Music: Hard Rock
Years Together: 4
Members: Trio
Recent Gigs: Roxy, Whisky, Hilton Hotel
Contact: Gimi-X
(213) 737-8852 Nigerian Artists, Inc.
Showcase: January 20th
9:15 p.m. Whisky a Go-Go

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ARTISTS IN HAIR REPLACEMENT

CLOSE-UP

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.

"We came up with the concept and devoted literally hundreds of man hours developing a computer program that would allow musicians to store their demo in our system. This would be accessible through an 800 number by A&R representatives, with each having his own individual access code."

The greatest boon this technology provides is, of course, in savings of both manpower and money. You can store a song in Demo Line for as little as \$25 per month. Compared to the cost of between three to five dollars per package in sending a tape with picture and bio to the over forty record labels, the cost is a drop in the bucket.

But the real charm factor with Demo Line is the ease with which a band is made available to the A&R rep. No more flyers, no more trying to lure reps into a club where they risk getting thrown up on. All they have to do is sit in the relative clean safety of their offices and push buttons. Each rep receives a brochure in the mail every month called the Unsigned Artist Menu with a simple



Joe Lisuzzo

listing and identification number for each artist. There is absolutely no hype here—a refreshing change for anyone working in the music business.

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.

Prospective bands can call the Demo Line number to sample the service and leave a number where a Demo Line representative can reach them.

To sample or sign up for Demo Line, call (213) or (310) 277-DEMO (3366).

MUSICIANS

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

LOS ANGELES COUNTY

BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Stephen Zepeda

Type of Music: All styles of original music.

Club Capacity: 300

Stage Capacity: 8

P.A.: Yes

Lighting: Yes

Piano: No

Auditions: Send promo package.

Pay: Negotiable.

CLUB WITH NO NAME

836 N. Highland, Hollywood, CA 90028

Contact: Dayle Gloria, (213) 461-3221

Type of Music: Alternative/Rock & Roll.

Club Capacity: 500

Stage Capacity: 15

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Send tape to above address.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd. L.A., CA 90028

Contact: Alan Eichler (213) 466-7000

Type of Music: Cabaret/Jazz (No hard rock)

Club Capacity: 110

Stage Capacity: Varies (primarily small combos).

P.A.: Yes

Lighting: Yes

Piano: Yes—Baldwin Baby Grand

Audition: Bookings limited to known attractions.

Pay: Negotiable.

COFFEE EMPORIUM

4125 Glencoe Ave., Manna Del Rey, Ca 90292.

Contact: Eric Hunt

Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.

Stage Capacity: 3 or 4.

Club Capacity: 50

P.A.: No

Lighting: Yes

Piano: No

Audition: Send tape & bio.

Pay: Negotiable.

DISCAFE BOHEM

4430 Fountain Ave., Hollywood, Ca. 90029

Contact: Mike after 6pm, (213) 662-1597

Type of Music: Original, all styles except hard hitting and heavy extremes.

Club Capacity: 140

Stage Capacity: 6

P.A.: Yes

Lighting: Yes

Piano: No, inhouse keyboards yes

Audition: Call Mike after 6pm

Pay: Negotiable.

FAIS DO-DO

5257 West Adam Blvd. Los Angeles, CA. 90016

Contact: Richard Lederer, (310) 842-6171

Type of Music: Blues, Jazz (Hip Hop & Straight Ahead), Funk, Reggae

Club Capacity: 170-200

Stage Capacity: 7

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.

Pay: Percentage of door.

FAME OF HOLLYWOOD

6633 Hollywood Blvd, Hollywood, Ca 90028

Contact: Steve Gamer (213) 877-1937

Type of Music: Original rock, pop & classic rock.

Club Capacity: 150

Stage Capacity: 6

P.A.: No

Lighting: Yes

Piano: No

Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.

Pay: Negotiable

FOUR STAR THEATRE

5112 Wilshire Blvd., Los Angeles, CA 90036.

Contact: Barney Sackett (213) 464-2536.

Type of Music: All kinds, any type.

Theatre Capacity: 700

Stage Capacity: 35

P.A.: Bring your own, provided when required.

Lighting: Yes

Piano: No

Audition: Call Barney Sackett.

Pay: Negotiable.

LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, CA 91604.

Contact: Susan, (310) 652-6821.

Type of Music: Jazz & blues. Tuesday night jam sessions.

Club Capacity: 90

Stage Capacity: 7 piece

P.A.: Yes, Jull

Piano: No

Pay: Negotiable.

Audition: Just come down on Tuesdays & see Billy Mitchell.

LAS HADAS RESTAURANT & CANTINA

9048 Balboa Blvd., Northridge, CA. 91325

Contact: Alex, Las Hadas Booking, (818) 766-3006

Type of Music: R&B, Jazz, Blues, Reggae & various Latin

Club Capacity: 130

Dining Capacity: 250

Stage Capacity: 6

P.A., No

Piano: No

Lighting: Yes

Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA. 91603

Pay: Negotiable

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029

Contact: John Roberts (818) 765-3219

Type of Music: All original/except punk & HM.

Also known for successful show casing.

Club Capacity: 60

Stage Capacity: 5

P.A.: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape & bio or call John.

Pay: Negotiable

NOMADS

11784 W. Pico Blvd., Los Angeles, Ca. 90064

Type of Music: Original, all styles

Club Capacity: 245

Stage Capacity: 10-15

P.A. Yes

Lighting: Yes

Additions: Send demo to: Nomads, 520 Washington, Ste #348, M.D.R. Ca. 90292.

No calls Please.

Pay: Negotiable

PORK CHOP BROWNS

3600 Highland Ave., Manhattan Beach, CA 90266

Contact: Debbie

Type of Music: Rock dance, alternative, original- no heavy metal.

Club Capacity: 200

Stage Capacity: 8

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Send tape & photo to above address.

Pay: Negotiable.

THE ROYAL OAK

5416 Whittsett Ave., North Hollywood, CA. 91607

Contact: Eddie (818) 753-9173

Type of Music: All styles of original music, (electronic/ acoustic), except metal and glam.

Club Capacity: 125

Stage Capacity: 5

P.A.: Yes/ no

Lighting: Yes

Piano: No

Audition: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA. 91603

Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069

Contact: Lance, John or Gina, (213) 276-1158,

Tues.-Fri. 2-6 pm

Type of Music: All types

Club Capacity: 300

Stage Capacity: 8

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Tape, bio, picture

Pay: Negotiable.

THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731

Contact: Joe Gallagher, (213) 547-4423.

Type of Music: Rock & roll and all other types.

Club Capacity: 1200

Stage Capacity: 35

P.A. Yes

Piano: No

Lighting: Yes

Audition: Call or send promo pack.

Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB

14241 Euclid Street #C 101

Garden Grove, CA 90264

Contact: Donan Cummings (310) 598-7844

Music Type: All styles, mostly original material

Club Capacity: 575

Stage Capacity: 6-10

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808

Pay: Negotiable.

SUNSET BEACH CLUB

777 S. Main St. Orange County, CA 92668

Contact: Ma'Lady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.

Club Capacity: 350-400

Stage Capacity: 5-10

P.A. Yes

Lighting: Yes

Piano: No

Audition: Call for info.

Pay: Yes, percentage of door.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

INTERM WANTED: Alternative independent record label seeks intern for positions in Radio, Marketing, Publicity and retail. Contact David, (818) 566-1034.

RESTLESS RECORDS seeks interns for radio promotion, publicity, marketing, retail and video promotion. Please call Keith Moran, (213) 957-4357, X233.

NAUGHTY OR NICE- Telemarketing \$7.00/hr. guaranteed plus comm. for aggressive dialers in supplies. Casual environment. (310) 558-1649.

INTERNS NEEDED for 1993 Grammy Host Committee. Assist w/planning of events. No pay but great opportunity for reliable self-starter.

Commitment through 2/93. Contact Gillian between 3pm-6pm Mon.-Fri., (310) 288-5379.

MAJOR CONCERT promoter seeks dependable interns. No pay but excellent entree into music business. Must have excellent writing skills and background in music business. Laurie or Yolanda, (213) 468-9625.

INTERNS WANTED for Restless Records. Positions open in radio promotion, publicity and marketing. No pay, but growth opportunity. Contact Keith Moran after 4pm, (213) 957-4357, X233.

INTERM WANTED for management company/recording studio. No pay; great experience. Call Wed-Fri, (818) 783-7758.

INTERNS WANTED for large, busy rehearsal & recording facility. Need receptionists, studio techs, engineers & janitors. Will train reliable & trustworthy people. Can trade studio time; some pay after 30 days. FT or PT, flexible hours. (818) 779-0014.

MUSIC, ART & dance teachers wanted: for newly forming non-profit music & art school. Some paid positions & many internships available. Clerical & management staff also needed. No certification necessary. FT/PT, flexible hours. (818) 779-0014.

INTERM REQUIRED: unique opportunity to gain skills in the music management and administrative field. Enthusiastic responsible person needed. Call Keith Burt, (310) 838-0624.

PART-TIME interns needed for Artist Development/Touring Dept. @ EMI Records Group. Must be in school and taking for credit. Non-paying. Call Chris, (310) 659-1700, X323.

INTERM ASSISTANTS needed for TV special on lip syncing for music videos. No pay but great experience. Call Gareth, the executive producer, (310) 394-0957.

INDEPENDENT RECORD label looking for interns to assist in all areas. Join a veteran, dedicated staff; gain valuable insight into the music business. Call (818) 955-7020.

DETERMINED INTERNS needed for marketing/promotion dept. of independent record label. A non-paying gig, but is THE way into the industry. Call Carl, Mon-Fri, (818) 955-7020.

INTERM WANTED for management company dealing with major/well known acts. Must work hard and be motivated. You will learn the business. Call John, (310) 820-0991.

ENGINEER WANTED by 24 track post studio in Burbank. Exp. with Protocols a plus. Some pay for a trust worthy & honest person. Call (818) 559-1417, or fax resume to, (818) 559-1412.

INTERM WANTED for PolyGram Music. Must be full or part-time student. We are on the A&M Records lot, no pay, but a cool place to work. Call Lily, (213) 856-2776.

INTERNS WANTED for consulting firm. School credit and computer training as exchange. Contact Margaret, (310) 208-7822.

INTERM WITH car needed for small metal management company. Flexible hours, lots of fun, no pay but chance for partnership down the road. Call (213) 655-3761.

RADIOACTIVE RECORDS seeks enthusiastic intern to assist on phones, promotion, etc. 10-15 hours per week. College credit available to students. Great learning experience. Contact Kent, (310) 659-6598.

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PAGE 42



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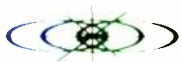
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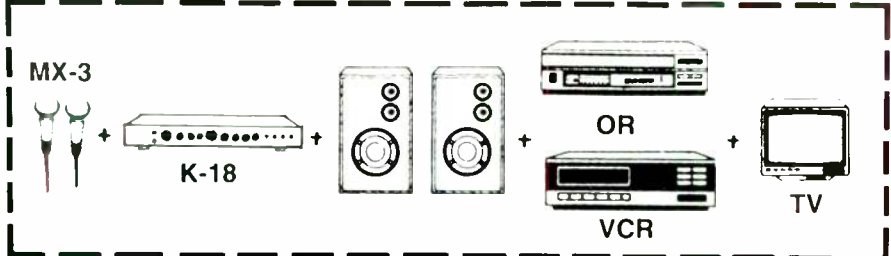
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STEVE BLOM - Guitarist/Vocalist	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Fount School and more. Have played toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlin, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zalotta, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL CARNEVALE - Producer	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETE DALLAS - Drummer	(310) 859-5898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years playing, P.I.T. grad. Single and double kick. Exciting high energy in the pocket grooves.	Numerous live and recording sessions.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KLAUS DERENDORF - Guitarist	(818) 832-9610	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	International touring/recording exp; publishing deal, writing/arranging/producing. 15 years exp: tight grooves, mega chops and feel. Also fluent in Spanish and German. Lessons available.	26 years old, great R&R image, fun and pro attitude. Killer stage presence. Ready to tour anytime.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KYLE DEVORROH - Vocalist	(310) 822-9497	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over seven years experience doing session work and live performances. Extensive Gospel training. Album credits. Pro and demo situations. Very versatile experience: Gospel, Country, Latin, etc.	I specialize in adding a sultry powerful Gospel/Blues sound to Country, Rock, Pop, Latin, Jazz.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TONY FRANKLIN - Bassist	(818) 761-6037	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 yrs. exp. Formerly of The Firm, (Jimmy Page & Paul Rodgers). Formerly of Blue Murder, (Carmine Appice & John Skyes). Appeared with Dave Gilmour, Kate Bush, Roy Harper, etc. World Wide touring exp. Reads, writes, produces. Excellent vox.	Heavy, soulful bluesy groove. Signature sound. Melodic, inventive. Pocket player. Brings R&B to Rock.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles. Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINES - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CESAR GARCIA - Sax/Flute	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, hot soloist, 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIMMYLAND - Drummer	(310) 390-6540	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	28 years exp. Have worked with: Bobby Kimball (Toto), Jimmy Z (Rod Stewart, Eurythmics), Teddy Zig Zag (Guns & Roses), Roger Voodouris (producer).	Very versatile, able to take direction, deep roots in Blues, Funk and Rock. Read music for Broadway shows. Tunes drum's real nice.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ANTHONY KING - Bassist	(818) 782-9205	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DAVE KLING - Violinist	(818) 763-1675	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Played 34 years, professionally for 20. Studied at Blackheath Conservatory. Credits include: Dwight Yoakam, Clear County Line.	Extremely versatile, proficient and creative. From melodic harmony to screaming leads. Professional in attitude and ability.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JAMES LOWNES - Bassist	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Pettey Gabriel, Kate Bush, Wayne Shorter, Alan Broadbent, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOEY MARTIN - Guitarist	(310) 414-9361	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Grove School of Music graduate, extensive live, studio, and teaching experience.	Specialize in part writing, improvisation, and chart reading. Extremely creative, versatile, patient, and professional.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DINO MONOXELOS - Bassist	(213) 969-8110	<input checked="" type="checkbox"/>	<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 Laceyfield 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"/>	<input checked="" type="checkbox"/>

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
JEFF PILSON - Prod./Bassist/Vox.	(818) 342-4807	✓	✓	✓	✓	✓	Played bass, wrote songs and toured for Dokken albums Tooth & Nail, Under Lock & Key, Back for the Attack, Beast from the East. Co-produced Beast from the East. Played bass & sang on L.A. Blues Authority. Playing bass & toured with MSG.	Looking for a limited number of acts to produce in my studio or elsewhere. Reasonable rates.	✓	✓	✓	✓	✓
JOSQUIN des PRES - Bassist	(310) 859-5581	✓	✓	✓	✓	✓	Many years of experience. Major credits including sessions with Jeff Porcaro, Vinnie Colaiuta, Steve Lukather, Billy Shehen, Bernie Taupin, etc... Author of Bass Fitness on Hal Leonard Publishing, Warner Chappell songwriter.	Looking for signed Pop/Rock/Alternative group or artist. Club, sessions and touring O.K. Good short hair image. Pro situations only	✓	✓	✓	✓	✓
NICK PYZOW - Guitarist	(213) 660-7607	✓	✓	✓	✓	✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	(818) 848-2576	✓	✓	✓	✓	✓	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, nuke-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.	✓	✓	✓	✓	✓
EDDIE ROGERS - Drummer	(818) 985-8078	✓	✓	✓	✓	✓	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, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓	✓	✓	✓	✓
NED SELFE - Steel Guitarist	(415) 641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read 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."	✓	✓	✓	✓	✓
LARRY SEYMOUR - Bassist	(818) 840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K.; Marisela, Jingles for Revlon, Sunskit, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, Arsenio Hall Taxi various albums, 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 1st students	✓	✓	✓	✓	✓
SAM SORENSEN - Producer/Keyboardist	(310) 827-8759	✓	✓	✓	✓	✓	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. Read music.	✓	✓	✓	✓	✓
HUGO SOTELO - Violinist, Fiddler	(818) 992-0834	✓	✓	✓	✓	✓	Played and toured with the Bob Duncan Band, Michael Murphy, and Randy van Warner.	Beautiful, melodic pop playing as well as wicked rock style. Sweetest country licks in L.A., or red hot bluegrass.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	(818) 359-7838	✓	✓	✓	✓	✓	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.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod.	(818) 906-1538	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
WALT THOMPSON - Keyboardist	(818) 906-2295	✓	✓	✓	✓	✓	Over 10 years of road & studio experience. All styles of rock w/or w/out charts. Network T.V. 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.	✓	✓	✓	✓	✓
GORDY TOWNSEND - Drummer	(213) 462-7364	✓	✓	✓	✓	✓	Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	Hard-hitting, feel player, i.e. Jim Keltner, Kenny Aronoff, Bun E. Carlos. Clean and drug-free. Give me a pocket. I'll fill it.	✓	✓	✓	✓	✓
BLAKE E. WINDAL - Drums/Vocals	(818) 784-9536	✓	✓	✓	✓	✓	Berklee College of Music-Graduate-Drum Performance. (scholarship to Berklee). Interlochen Cr. for the Arts-scholarship. Governors Honors Winner. Drums/Percussion, a lot of session experience, (commercial) [Boston L.A.]	I specialize in tasteful, finesse playing w/ power, soul and a full sound! Professional & versatile, fun & easy to work with. Always on time.	✓	✓	✓	✓	✓

FREE CLASSIFIEDS

2. PA'S AND AMPS

- 1 keybrd spkr, cs included, 15" grt cond, \$100 obo. 818-705-0109
- 1964 Gibson Skyark, xint cond, tone for days \$225 818-902-1084
- ADA B2005 Bi Polar stereo pwr amp, grt cond, \$270. DigiTech FX1 pre amp, \$380. 818-702-0737
- Bl Amp 7 plus one pwr mixer, EQ w fx loop, 300 wts of load, clean pwr \$470 obo Paid \$800 Glenn, 310-473-4803
- Bl amp Mix Pack Plus One, 400 wtt pwr mixer \$275 Jeff, 818-566-9546
- Carvin PB 500 bs head mnt cond, 3 months old under warranty. Ft switch bi ampable, 500 wtt stereo \$500 obo Guenther, 818-780-7010
- Carvin PB400 bs head bi amp crossover fx loop line out, graphic EQ, mnt cond, \$250 obo or trade 213 878-0885
- Carvin PM120 pwr amp, 120 wts single spc, xint cond, \$395, AI 818-964-2212
- Carvin style fx15 bs cab, very nice shape, \$65 818-988-8860
- EV, 1 pair of 12" model LS spkrs in Pacific cabs, 200 wts each, \$400 total, Glen, 818-769-9102
- Fender Basement amp, \$350 2x12 cab \$450 2x15 cab w/JBL \$450 805-256-4207
- Fender Super Reverb, silver face, master volume model from 70's 4 or 10" spkrs. Gd cond no modifications. Grt sound, w wheels \$400 obo 23 667-0798
- Marshall 1969 100 wtt & 50 wtt amp Xint shape \$1500 & \$1000 818-980-2472

- Marshall JCM800 100 wtt chnl swtchnng head, \$435 4x12 slant cab, \$395 David, 310-543-2858
- Marshall JCM900 100 wtt hi gain master volume head, \$550 818-753-1605
- Marshall JCM900 412 cab, mono stereo, mnt, \$350 obo Anthony, 818-782-9205
- Mesa Boogie 60 wtt Mark III 112 combo w/EV spkr, new tubes, 100e galore, perfect cond w/incl cs, \$900, Allen, 818-915-2343
- Mesa Boogie Quad pre amp w FJ2 pdf! Makes a gret Christmas present \$700 obo, Rup, 213-461-2076
- Mesa Boogie Quad pre amp 2 chnl, 4 mod unit w linear ft switch & cable. Grt cond w all papers \$800, Doc Jones, 818-980-4685
- Peavey 6 chnl mixer, like new, only used a couple times, \$300, 818-712-9994
- Peavey 800 wts bs amp, model 400B & Peavey 215 spkrs, \$500 obo 5-9 pm only 818-763-5318
- Shure PA system mixer w/5 inputs, 26x15x8, 2 Shure spkrs w handles 63x17x9 wrkg grt \$450 310-652-0716
- Spkr cabs, no spkrs, 3 each, 4x12, 550-75 Jack, 310-318-6118
- Stereo amp for sale 160 wts total, 2 yrs old, like new, \$325 Brian, 310-390-4348

3. TAPE RECORDERS

- Ampex MM1000 2" 16 trk tape machine, xint cond pro tube named \$4900 Warren, 310-373-2921
- Fostex E16 30 IPS w 8316 remote control unit, Low mileage, grt service recrd, xint cond, \$3200, 310-477-0397

- Tascam 234 Pro rck mnt 4 trk, xint cond, \$300 obo 213-385-6051
- Tascam ATRE0-2HS prc 2 trk mxdown deck 1/2" tape, runs 30 or 15 IPS Brnd new warranty \$1900 obo, 805-492-5845
- Tascam Porta II 4 trk rckrd w/Alesis Microverb, Roland TR505 drm machine & Teac dual cassette, \$1100 value, sell for \$500 Jose, 213-874-7094
- Tascam TSR8 8 trk ft to ft rckrd w remote, practically unused Brnd new 310-652-6280

4. MUSIC ACCESSORIES

- 1 ADA digital multi fx procssr, \$200, 1 BBE model 411 sonic maximizer, \$150 1 Hush II half size rck noise gate, \$100 1 Ernie Ball volume pedl, \$50 Ron, 310-671-3429
- Alesis HR16B drm machine Best sound, Grt shape. Never used ll \$200, 213-850-7719
- AM FM stereo recvr Technics SA700, \$40 Technics SA130 AM FM receiver, \$30, Kathy, 213-467-7449
- Aphex studio clock model, \$800, Price \$400 Greg Richard 213-388-5285

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- API 550 EO's, Xint cond, 20 avail for \$9000 or \$500/ea. Warren, 310-373-2921
- Carvin top of the line 24 chnl mixer w stand Pots & laders just cleaned \$2000 cash firm 818-786-4287
- Cube Tech Blue Tube 903 lube driver pre amp, EO & distortion pedl, \$60 DigiTech Whammy harmony octave pedl, brnd new w/adaptor, \$120 Parr 818-405-9247
- Hush IIC stereo noise reduction unit, rck mnt, like new w/owners mani \$175 Craig, 805-251-0498
- Lighting gear, 7 color changers, 11 colors each 12 chnl desk, cabling & cases 7 Parr 64 cans, 14 1K lamps \$1200 310-396-1451
- Mesa Boogie IV 12 spc rck, used once, perfect cond, \$400 Jim, 310-372-5806
- MXR Digital Time Delay, vintage, 1 rck spc unit chorus, liange, dbl delay for \$100 obo Anthony, 818-782-9205
- Octave Box, old Flastro brand, \$95 obo, Fender p u s & assembly from old Bu-let model, \$50 818 988 8660
- Rock Steady ke, brd stand w lrg tabltop \$100 Yamaha SPX50B guit fx procssr, \$250 Jeff 818 566-9646
- Rocktron Hush IIC stereo noise reduction! Like new, w/owners mani \$175 Craig 805-251-0498

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- Roland GM70 Midi converter for Midi guit Brnd new in box. \$225 Brian. 310 390-4348
- Samson Concert TD series wireless mic unit w/Shure SM58 mic. Moving, must sell. \$550 obo. 818-845-1915
- Shure SM48's new. \$50 ea. Bill. 818-700-1980
- Studio Master Session Mix Bx2 mixer 4 aux sends, xint cond. Sunn 600 w/tpwr amp, xint cond. \$350 ea obo. 213-385-6051
- Used 2" Ampex 456 tape. \$30. 818-845-1915
- Used 2" tape for sale. Scotch 226, 1 pass. \$40/roll obo. 310-657-4468
- Voice Craft Pro voc mc new, includes 18" cable, holder & carrying box. \$50. Steve. 714-846-8539
- Yamaha DD5 drm machine w/built in amp & spkr. 30 preset beats. \$85. 858-990-2326
- Yamaha SPX90 multi tx unit. incredibl sounds, industry standard. mint cond. \$300. Digitech DSP128 multi tx. \$200. 213-667-0798

5. GUITARS

- 1974 Fender P-b, made in USA highly customized sounds & plys grt w Fender HSC. \$200 firm. 818-902-1084
- 1984 Fender Strat Plus, xint cond w cs. \$575 Jackson Solist w Strat neck. \$250 firm. (Vation nylon string elec) acous w/HSC. \$250. Dave. 213-469-5273
- Carvin V220T white w/gold hrdwr, Kahler. Dbl hmbcks coil splitters, 24 frets. Very gd cond. \$300. Doc Jones. 818-990-4685
- Charvel Jackson Strat. pearl white. F Rose trem. S Duncan p.u. Maple neck. orig owner, grt sounding gut. \$325 obo. Glen. 310-634-9058
- Fender Jazz bs. 1978. white w. maple neck. beautifl cond w/ys. lg. square pearl neck inlay. \$400. 213-667-0798
- Fender Strat. smokey beige finish, lks vintage, plys cool. \$175 obo. 310-836-5960
- Gibson Les Paul, burgundy, wine custom. Grt cond w/HSC. \$325 obo. 818-972-2767
- Ibanez RG140 black w Pro Pack cs & Quantum 25R amp. All like new, xint cond. \$300 for all. David Yeskel. 310-478-3684
- Ibanez Steve Vai autographed Gem gut, lme green, grt cond. F Rose trem, recessed into body. Scaloped finger brd. DiMarzio p.u's. \$1290. 310-842-3553
- Left handed Fender P-b's. American made. no longer manufactured w cs. brnd new cond. \$500. Rick Taylor. 213-258-2462
- Ovation Celebrity brown burst. deep body acous gut w/

- p/u. HSC included. \$400 obo. Strawberry. 818-701-1250
- Ovation Custom Balladeer. white, xint cond w cs. \$595. William. 213-519-9154
- Roland G707 Midi. gut w/converter, brnd new cond. \$2300 invested. sacrifice \$550. Brian. 310-390-4348
- Scheckter bs. peacock wood grain body, black hrdwr, push pull treble. You won't find a better bs for \$300. Rom. 818-981-8252
- Schon 6 string. ebony fretbrd, 12th fret marker only. Beautifl white. Low numbing by Neil Schon. \$900. Steve. 213-223-5217
- Univox 12 string semi hollow body elec. Red. beautifl shape. \$300 obo. Steve. 213-223-5217
- Yamaha elec bs. black, lightweight body. Plys easy. \$325. 818-990-2328
- Yamaha Jumbo acous spruce top. mother of pearl inlay. Mint, w/out cs. \$425 obo. Paid \$760. Glenn. 310-473-4803

6. KEYBOARDS

- Akai S1000PB, 10 megs on board. 2 months old. \$2000. Emax II keyboard. 8 meg on board. full library. less than 1 month old. \$2000. 213-461-2626
- Hammond G707 Midi. gut w/converter, brnd new cond. \$2300 invested. sacrifice \$550. Brian. 310-390-4348
- Hammond B200 B22. Leslie. 400 wts of pwr. \$4000 firm. 818-241-9711
- Kawai K4R in box. manis. studio use only. \$325. Midi Step. 310-318-6118
- Roland Juno 60 analog synth. xint cond. nmls & soft cs included. \$325. Matt. 213-460-4249
- Roland S330 digital sampler. rck mnt. like new w/disks. \$450 obo. Hollywood. 818-780-2006
- Ensoniq EPS 16 Plus digital sampling workstation. \$1400. xint cond. Darry. 310-422-2129
- Kawai K4R in box. manis. studio use only. \$325. Midi Step. 310-318-6118
- Roland Juno 60 analog synth. xint cond. nmls & soft cs included. \$325. Matt. 213-460-4249
- Roland S330 digital sampler. rck mnt. like new w/disks. \$450 obo. Hollywood. 818-780-2006
- Yamaha CP70 elec grand piano w/ldi. 76 weighted keys. xint cond. \$1500 obo. 818-605-8055
- Yamaha KX5 Midi keyboard contrlr. \$275. Jeff. 818-566-9646
- Yamaha SY77 synth gd cond. all manis & disks included. \$1200. Yamaha TX312 synth. gd cond. in grt box. \$250 obo. Nate. 714-859-0506

8. PERCUSSION

- Drms. 8pc Gretsch. custom cherry wine. dbl bs. includes hrdwr. Zildjian cymbals & extras. Very clean. Paid \$4000. asking \$1000 firm cash. 909-685-2833
- LT Everything rck w/2 cow bells. jam block. go go bells. wood block. wind chimes on dbl braced. hvly duty stand. \$150. 818-992-1173
- Midi drm machine. 4 outputs. in brnd new cond w/mnt. \$200. Ron. 213-650-0175
- Roland TR905 drm machine. \$150 obo. Jack. 310-318-6118
- Set of 3 conga drms. wood w special paint w stand & cs's. Almost brnd new. retail \$3500. sacrifice \$1800. Orlando Lopez. 818-286-4562
- Snare drm. 8x14". custom made by Valley Drm Shop. fibreglass shell w cs. \$175 obo. Allen. 818-243-6042
- Tama Rockstar 5pc white. Zildjian cymbals. Premiere hvly duty hrdwr. brnd new. \$750 obo. Cynthia. 213-850-8512
- Wtd. Pearl MX 13" pwr tom & 16" floor tom in white covering. 213-883-1724

9. GUITARISTS AVAILABLE

- 22 y/o ld gut w killer chops. grt sngs. lks. pro gear. ready to J F HR band. Pros only. Rip. 213-461-2076
- 23 y/o HR gut skg to wrk w/catchy. meldc erie HM band. I have ger & grt image & no big ego. I dont want any hvly glam. Joey. 213-848-3608
- 25 y/o sing/gut/pianist/sngwrtr to J F band. Infil Elton. Dire Straights. Clapton. Yngal. 818-718-6357
- 70's type gut wkd for snrgwrtr proj. Infil Aero. James Brown & Crowes. Lks don't matter. Michael. 818-908-2066
- A rock gut in the styles of Gary Moore, Hendrix. nnd by sing/sngwrtr w/uniq wrlng & orig vocs. Exp pros only. Call Sats & Suns. Elmhorned. 310-873-2864
- Acid gut. BMI snqwrtr. sks bs & drms for improv rock. blues space trio. Infil Hendrix. Cream. Dead. Floyd. Crmsn. Fenson. 213-739-4824
- American blues hvly rock. Marshall pwrld Les Paul gut plyr. 23. avail to J F. 70's image grt w 90's sound. Steve. 818-761-3820
- Artful gut w vocs sks paying sts in blues. jazz or T40 Infil Robin Ford. Beck. Lukather. I can read & have a grt ear. Richard. 213-461-8761
- Avalt gut for mamstream rock band. No drugs. Kurt. 818-990-102 x 466
- Blues gut w/gd feeling & att sks to J F band. So Bay area 10 yrs exp. Brian. 310-540-5919
- Creatv. groovy gut sks commtd visionaries to J F to create top notch alt/rn/souls. Andrew. 213-933-4391
- Dremn virtuoso skg for veterans to form band. I have hr. talent. equip. cash & connx. No wtrmps. Chris. 714-553-8144
- Do you nd a gut plyr now? Studio, live perfrmnc. rehfrst sks my specialty. Very reasonable rates. Anthony. 818-782-9205
- Etab gut plyr w album credits lkg for HR band. No wtrmps or attritv. 818-753-0518
- Exp gut avail for payng r/gs. studio wrk. Grt image. vocs. reads well. Alex. 818-594-0456
- Exp gut plyr. pro equip. image. att. Irmspo. dedictn. Chris. 805-498-9367
- Exp pro avail for band sts. Appearance in Guitar World & Guitar Player mags. 818-705-4729
- Fem ld rhythm gut skg complete etab band Pref HR/HM. I have ger. image. stage presnc. bckgrnd sngs. sngs & hrd wrkg att. 818-641-4761
- Former Joneses gut sks to J F band. Raunchy like Dolls & AC DC. cmtrl like Bad Co. & Cult. Over 30 prof. John. 310-456-3982
- Groove & grnd Pro HR HM gut w killer lng hr image. chops. sngs equip & maj laol connx. sks killer HR HM band. Pros only. Doug. 310-371-0579
- Guit avail for 70's style. straight R&R band. Ld. rhythm. side. Some bckng vocs. Exp only. 818-704-6554
- Guit avail for HR/HM band. 21 yr plyr. xint image. equip & att. Michael. 310-590-8182
- Guit avail for live cr studio wrk. Featured on Shrapnel Rec. Appear in US & Euro mags. Funk. rock. metal. blues R&B. 213-463-1840
- Guit avail. 26 pro gear. pro everything. Sing. wnte. nd HR HM band. Rusty. 818-785-0376
- Guit avail. sngwrtr w/vocs. lng hr. soull lds. Skg to J F band. Mark. 213-851-2175
- Guit avail. Infil Dylan. Hendrix & the blues. Mark. lv mng. 818-990-3902
- Guit becomes avail. 12 19 92. for R&B. funk. pop styles. Dependbl. olur exp. pro w resume & tapes. Grt equip & tmspo. Will travel. Andv. 818-981-0899

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•Guit plyr lkg to J/F band. Joe Perry Proj style stuff! Billy, 213-957-2198
 •Guit plyr 23, w image & styles, sxs srs R&R band. Call Chaz, 818-888-5207
 •Guit plyr, pro, sxs bluesy rock band ad Hendrix. Zep. Pro att & gear. 818-760-1060
 •Guit w pro equip. Gibson guit, sxs pro rock band w/abl instr. 818-879-5330
 •Guit w sngs ranging from pur rock hits to slow blues to alt/rv to metal sxs backbone rhythm section & lnt voc Chris, 714-843-1388
 •Guit wnts band. Early Tango early AC/DC Grt sngs, hungry as hell. LV msg. 213-913-1077
 •Guit w sngs ranging from pur rock to soft. Stoner, Lush, U2. Labl intrst & ngrmt pref d. Sngs, sxs of humor & love also pref d. Jeff, 213-525-1613
 •Guit, full Midi equip, Marshall half stack, private rehrl spc, image conscious, sxs to complete your proj. Infi U2, INXS, Cure & DePeche. 818-505-6474
 •Guit, season pro, all on rock act signed to maj labl or thereabouts. Jeff, 818-980-8307
 •Guit co writr/arrang, simple blues poplike Berry, Beatles, Stones, w/brd edge of AC/DC, Ramones. Covers & orig. Dohn. 818-843-5588
 •Guit wnt lkg for estab acts, punk edged, agrss. Les Paul Marshall amp bking vocs. Into Stone Temple Pilots, TSOL. Circus of Pwr. 213-467-5689
 •Guit sngwrfr sxs straight ahead HR band w/abl. Have pro gear, imlo Skid, Tesla, Shotgun Messiah. Rick, 818-969-0452
 •HM guit sxs dedidc band. Must have pro gear. pro sound, pro att & must know the mobis business. Chris. 310-475-4614
 •HR guit avail for band proj, Have image, pro gear, exp. VH, Aero, Kings X, Skid, C. Trick. 818-609-0746
 •Intermediate guit avail. Lkg for musicians to write & grow with. No drugs or pretty boy posers. Infi UKJ & Metallica. Mail. 993 0621
 •Ld guit wnt lkg for hr re. Recrdng or perfrmng. Darryl. 310-692-4384
 •Ld guit lkg for pro band. Total dedidc to music. No drugs or party animals. Infi Sabbath, Zep. Iron Maiden. Priest, Metallica. To name a few. Lenny. 818-705-8039
 •Ld guit skg band or muscins into 7 pc. psychd R&R. Infi Stooges, Thunders. Hypnotics. Only the old n muscins. Johnny. 213-654-6590
 •Ld guit w connx lkg for estab band w mgmt. Groove or enid. creativly & improv a must. Matt, 818-971-7949
 •Ld guit musicianship 1st, ego 2nd. Sngs bking vocs & no image problem. Sng voc. Infi by L.V.reme, Beatles. VH, Mr Big. Vaughn. Maro. 818-333-5162
 •Ld rhythmic elec. acous guit avail for studio wrk. A styles, EP, LP demos, TV, movies 10 yrs exp. Reliable, reasonable & pro. Sid, 818-761-1635
 •Loud blues metal guit, 30, sxs raw. live band w grt drmr & sng. Guns, Jane's, Zombi, Sabbath, Metallica. H. Hendrix. George, 213-650-3094
 •Loud, blues metal guit, 30, sxs nasty, raw, live band w/ modern lnt & grt sng. Hendrix, Sabbath, GNR, White Zombi. George, 213-650-3094
 •Meldc cmrcl HR id guit avail for world class pro. c. mplete bands only. Lynch, Rhodes, Shanker. K. ller wnt. image, abl. Neil. 818-980-2472
 •Meldc cmrcl HR id guit avail for world class pro. complete bands only. Lynch, Rhodes, Shanker. K. ller wnt. image, abl. Neil. 818-980-2472
 •Old dog guit w vocs sxs band or muscins to form one. Marshall equip d, hr s trsppo. Our music or theirs. P. Stone, 818-240-0274
 •Pedal steel guit avail for sessions pickups. Vintage equip, classic & contmpiry sounds. 213-850-7919
 •Pro cntny rock guit avail for F-1 road wrk. Pro & exp. David, 702-438-8789
 •Pro guit 26 hvy groove, rifs classic 70's HR style. studio exp, vintage equip. Ron, 310-575-9420
 •Pro id guit sxs signed or heading LA band. Styles of Firehouse, TNT, Scoops. Pro axe only. Johnny, 818-762-8881
 •Pro id guit sngwr lkg for complete proj. Ong or cover tunes. Fully equip d & bckup vocs. 714-527-9433
 •Pro plyr, soull style, funk, blues, R&B, Raw & clean. Team plyr. Mark, 818-710-1292

•Pro touring/recrdng guit sxs well connected grp/s only. Grt lks lully equip'd. Stones, Faces, Free. Demo. Javy, 510-689-9422
 •Riff, jazz, rock, guit, 33, vary express, flowing improv, eloquent chord vox ngs. Rck/passport. X-Ross Michaels, Sapadilla, Einsten. Specs, Dominators, etc. Avail. Dale. H.uskins, 310-695-4089
 •Rock fusion guit for sessions, gigs. Compose music for 1992 Olympics. Appoarcn in-guit mags. Big chops. Call for resums & tape. Brian, 818-887-0946
 •Rock guit w/chops, equip, sngs, vocs, image, sxs pro r. dced srt. Am open to anything lully together & srs. Michael, 818-377-5189
 •Sngwr guit sngwr w/ m. maj connx & plans lkg for bs, drms & sngwr guit for recrdng & tour in '93. Infi UFO, Except, Scoops. Bobby, 818-709-7817
 •Tall, sklnny, lng black hr guit w/24 hr studio sxs full band. Infi Love Bone, Alice Chains. 213-654-6928
 •Textural, meldc agrss & dark guit avail for likewise band. No keybrds. Infi Jane's, S. Pumpkins. LV msg. 818-753-1407
 •Textural, meldc, agrss, & dark guit avail for likewise band. No keybrds. Infi S. Pumpkins. Jane's. 818-753-4015
 •Verstl pro avail for blues, rock, cntny jazz & reggae. Gigs. Dependbl plyr, avail for paid sts. 818-705-4729
 •X-CBS recrdng artist, bluesy guit sngwrfr sxs band or voc. Bad Co, Crow, Pearl Jam 26, image, feel, chops, vocs. Jason. 818-990-6631
 •Xlnt rock fusion id quit avail for shows & studio wrk. Saltrani sound. Big chops, appears in Guitar mag. Brian. 818-887-0946

9. GUITARISTS WANTED

•#1 K'A guit wtd for the greatest rock band in the world. Must sing bckups & have gear. We have connx, tape & ready to go. Robert. 310-626-6693
 •#1 world class HR guit wtd for cmrcl HR grp doig album. No axeman immed w/vocs. 619-295-5372
 •1 guit ndd for 2 guit 4 pc. Young 20's w/vintage bluesy, soull sound. Bckup vocs. Cool image & presnc. 60's & 70's. Infi. 753-9810
 •16-22 yr/feedback/freak w/ing style. Alcoholics accepted. No crystal, coke or smack scenes. No flakes. Call Nothing. 714-895-1071
 •2 angry guit wtd by Plant type sngsr to form GNR style band. Pros. 213-960-2010
 •2nd guit ndd for cmrcl rock band. Must be dedidc. Under 24, sng w/chops, have trsppo. Infi Kiss, Poison, C. Trick. Johnny, 818-367-8769
 •2nd guit ndd to complete all org band. Infi XTC, Michael Penn. Squeeze. Vocs a must. LV msg. 818-762-2837
 •2nd guit wtd by gnging band. Infi Stooges. Dead Boys, Saints. Equip & trsppo a must. Mich, 310-920-0996, Bill, 714-758-3630
 •Acous guit plyr wtenor voc sought by baritone voc to form harmony duo ala Simon & Garfunkel, Extreme. Elec guit a plus. Chris. 310-393-6606
 •Acous/elec s & 12 string plyr only wtd. Loud, ruthless & exp for new pro w/ m. instr. 818-501-4757
 •All girl band, CHERRY BOMB, nds id guit w/rd att & determination. Grt connx. Studio/touring, 216-753-1574
 •ASYLUM is lkg for pro quality metal id guit/sngwrfr. Infi Megadeth, Sabotage. Must be dedidc, responsl. Lockout studio. Bob, 818-240-5346, Ron, 805-250-1581
 •Attractv fem rhythmic guit plyr who can sing & plyr cntny rock. Have gd org matrl for album. Maj labl & prodcr intrst. Nadine, 213-957-1174
 •Band w/eneie, hvly, altrntv, groove sound sxs creatv, avart garde guit & exp wnt. We have instrt, mgmt. Vocs a plus. Infi. you. 310-288-8009
 •Black guit wtd for dirty church groove, rocking soul band. Infi Sly, Hendrix, Kravitz, Prince. Srs only. Rex. 213-851-5749
 •Bluesy rock band w groove sxs pro guit w/ pro image, pro equip & pro att. Srs inquiries only. 213-722-6707, 310-923-6611
 •Bst & drmr/lyricst sk rock guit plyr to join HR band. Sngs pref d. Infi include Alice/Chains, GNR, AC/DC, Dark void. Jordan, 818-886-6011

•Bst & voc sk guit. Infi Sabbath, S'Garden. Matt, 818-779-0234
 •Cmrcl HR/HRM guit wtd. Must have xint image & equip. Band rehrl in Lng Bch. Rob, 310-594-6176
 •Cmrcl rock band w/prodctn deal in maj studio sxs meldc guit w/bckng vocs ala Journey, Jovi, Leppard. Showcng soon. Steve. 213-960-1070
 •CRESCENT FIRE sxs New Orleans blues in flid guit. 818-563-9399
 •Drmr/lyricst & bst sk rock guit plyr to join band. Infi Alice/Chains, GNR. Matt, 818-506-5139
 •Elec/acous, id/rhythm guit wtd to ell w/stastell fem fronted R&R band. Janis, Zep, Jane's. We have free rehrl spc. 310-821-3949
 •Frt nall touring band sxs guit w/strong ld & bckup vocs. T40 variety matrl. Srs inquiries only. No metal. 800-942-9304 x 20784
 •Fem altrntv band sxs pro guit w style & sex appeal. If you can already laste success, call. 818-865-8617
 •Fem guit wtd by male bst. Cstisl. Infi Sonic Youth, Hole, Lush. Danny, 818-845-1907
 •Fem guit wtd for HR band. Must be 18-22 yr/o. Majnflatre. Mudhoney, Bad Religion, Sonic Youth, Alice/Chains. Jane's. Denny, 310-698-4586
 •Fem guit wtd for pro recrdng act. Infi Jovi, Skid, 818-342-1367
 •Fem guit wtd for top rock act. Prodcr w/maj labl & movie studio connx. Successfl media household now forming. 310-459-0359
 •Groove & grnd. Pro HR guit & drmr w/kuler lng hr image, chops, sngs, equip & real maj labl connx. Sxs 2nd guit. Pros only. Doug. 310-371-0579. Mike. 213-850-5049
 •Guit & drms ndd for cmrcl rock band w mgmt & ggs. Pts call Peter. Shick, 444-8990 x 138
 •Guit ndd for meldc, sparse, hypnotic & hvly crunchy style band w former members of Caterwaul. Kommuunity FK Ready to write, recrd & tour. 213-660-8677
 •Guit ndd to comp meldc rock band. Srs mnds only. Pts call for details. No egos or drugs. Jim. 818-712-6973
 •Guit plyr sxs 2nd guit plyr to form soull HR band. Chris, 213-957-2537
 •Guit plyr w finger pickng nly style wtd to collab & perfrm tem/voc nfi James Taylor, B. Ratt, Indigo Girls. Tina, 818-985-6343


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•Guit plyr wtd w equip, vocs & sngwrnt abl. Have mgmt. Settng up shows. We like Katherine Wheel. Nin. Enya, Shamen. Smiths. If you do call, John. 310-471-4468
 •Guit plyr, 2nd id, sought by slate of the art rock act. Infi Cinderella, Dokken. Must sing bckup. We ha-e studio. Pros only. Micky. 714-545-2639
 •Guit wtd ala Pretenders, Toad. Lemonhead. REM. Have publishing deal. labl intrst. Must be dedidc, willing to take chances, slightly mental, intellgnt. hippy vbe. 213-464-3062
 •Guit wtd by keybst forming band combining rebellous, sincerity of Pearl Jam. Funk grooves of Parliament. textures of NIN & musicianship of Queen. Kevin. 310-798-3906
 •Guit wtd by id guit voc w/abl of sngs to form new band. Hendrix, Alice/Chains. U2. Peppers. Gary. 310-452-7265
 •Guit wtd by voc drmr w/abl lnt lks, to form xtremly obscene, reckless. R&R abandon. MLB, Junkyard, Cult. Jimmy, 213-658-5654
 •Guit wtd for band w/former 3D Picnic members. Infi Fines, Robin Hitchcock, Teenage F anclub, Flaring Lips, Smiths. 213-957-1369
 •Guit wtd for bluesy & funky HR band w fem sng. 213-851-4316
 •Guit wtd for estab rock band. Taste. imagination. image. Infi Aero. Thin Lizzy, Tango. Beatles to Queen. Have mgmt & rehrl spc. James. 818-341-9249
 •Guit wtd for lorming, hvly, progsv rock band. Infi Dream Theater, Sabbath. ELP. 816-951-1442
 •Guit wtd for rock band into Rage. Machine. Hard Corps, Run DMC & Beastie Boys. Must have verstity & crunch. Pts w msg. 310-402-2281
 •Guit wtd to form acous duet ala D-Meola. McLaughlin, Stunz & Farrah. Todd, 818-787-9230
 •Guit wtd to form male/fem HR band. Have connx, no flakes. Lisa. 818-757-8628
 •Guit wtd. Style K. Richards, R. Wood. Thin body & black or dark brown haystack shag haircu. a must. image very importn. Frank. 310-659-8196
 •Guit sngwr by voc keybst for sngwrnt collab & to form band. Infi Journey. Rick, 818-765-6928
 •Guit bucket blues w Aero balls style. Guit sngwr wtd. Newly formed band w exp plyrs. Many sngs & studio. Sks Joe Perry w cntwist. 213-466-6892

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FREE CLASSIFIEDS

•HR guit wid Lds must blaze w style, vocs a must. We have the snags & ltrnt to make it. Greg, 818-830-0504, Tony, 818-895-1355

•K.Richards mts Clarence White style guit for orig rock band for gigs & recordings. Pls call Paul 213-957-9094

•Killer guit wid for signed band on maj labl. Mgmt by top mgmt. Frank, 818-787-3011

•King Crimson fanatics wid for h octane, electric band. Equip, humor & snogwing skills pret d. Vocs help! John, 213-682-6970

•Ld guit w/vocs, trashy, lk for band w/mgmt & maj labl intrst. Singr w/strong image lkg for his gimmer twin. 813-530-5291

•Ld guit wid by singr/sngwr/rhythm guit to ophy colts houses & form cntry/rock band. Vocs a plus. 818-508-0307

•Ld guit wid, male or fem, by hypnotic, real, altrntv band. Must be unq, creav & willing to spermit. Inll Bauhaus, Joy Div, Bloody Valentine. Richard, 818-914-5991

•Local orig band sks blues style guit. Gd snags & feel. Acous elec R&R. Jim, 213-466-1826

•Low slung, raunchy, agrgrsv, funky guit w soul & passion. Forming band. Pros. Inll T-Ride, Mothers' Finest, Kik Tracee, Dan Reed, Ray, 310-396-5465

•Meldc guit ndd for altrntv band. Inll Chameleons, Cure, Smiths, Mission, Murphy, Dedictin & srs at req'd. Poin, 818-886-6042

•MRS GOD sks guit. Inll Michael Penn, Jellyfish, School of Fish & any other band that begins with 'S'. 213-258-5693

•Nat'l indie labl act sks exp, agrgrsv, serial, enlightened plyr w/vision, vein of 360's. Straight Jacket Films, Talk Talk, Pumpkins. 714-536-6583

•NEW YORK, all fem grunge metal band now auding srs plyrs. Gd alt, ltrnt a must. Style S'Garden mts Metallica. No flukes. If this is you, call. 213-463-9212

•New wave, industrial & techno infl. David, 310-827-4360

•Paid position. Guit wid for signed band on maj labl. Inll Metallica, GNR, Laloni, 818-994-7634

•PEARLS FOR SWINE sks 2nd guit for hrd edged, funky, S Pumpkins, meldc, music. Have studio, labl intrst, lng'r image. Josh, 213-957-1396

•Pro, versil, open minded, creav, HR guit w/uniq, moody, emotional, bluesy, loose, hvy feel for gigs, snogwing, recording proj walbum credits. Randy, 818-996-8811

•Progrsv rock dmr lkg for guit, bst, loJ/fong pwrtrio. Srs only. Inll Rush, Yes, Zep, O'Ryche. Have studio. Bil, 310-691-8292

•Raw R&R band lkg for guit & dmr. Inll old Auro, NY Dolls, Pistols, Stones, roots rock. Damon, 213-243-7973

•Rhythm guit wid. All orig HR blues band, very versil, labl intrst. Jim or Pete, 213-482-2691

•Rltt master sks #1 guit plyr w/shredding abil for all out metal assault on LA & the world. Ref, 213-891-1520

•RUBY ROCKETS sks guit. Estiab, well known act nds team plyr. Inll Beatles, Duran, Bay City Rollers, KROQ, Rehrst in N Hollywood, 818-980-6524

•SG skg 2nd ld guit for recording & perfrmcs, possible maj labl singng. 310-288-9660

•Skg creavt guit/sngwr to form altrntv rock band. Inll Concrete, Mary S Danish 310-399-6184

•Solid, versil rock fusion rhythm guit wid for shows band & studio proj. Saitani type music. Brian, 818-887-0946

•Soullf & srs male voc lyrncj lkg for blues/roots inll pop/rock/collabw elec acousguit. Slide a plus. Inll Mellencamp, Crowes, Raitl, Michael, 213-656-2230

•STEEL PROMISE lkg for new guit, Pic & resume req'd. Must have rock & blues bkgnd & have own trmpo. Wid for paying gigs & recrdng sessions. 310-452-0844

•THE YOUNG THORNS sk rootsy, bluesy, soullf, feelguit plyr. Inll Stones, Mark Curry & Judd Hounds. Ronnie, 310-514-9494

•Versil & creav wedge for HR band on the go. 310-823-7003

•Versil guit ndd for jazz, funk, reggae, punk band. Must be h energy & wid on stage. Call Brian, 818-345-4334

•Voc & bst forming band lkg for guit. Inll Sabbath, Temple Dog, S Garden. Andre, 818-761-0288

•Warner Bros artist sks guit hero inll by Helmet, AC DC & Ozzy for special snogwing proj in studio. Micky, 818-980-5650

•World class metal band sks guit to comp 2 guit band. Must have pro chops, tone, image ala Rhoads, O'Ryche, Maiden, Rich, 310-978-2983, Brian, 818-752-3188

•Wtd by voc sngwr. Mtd keys, 30's, for co-wrting Nin, Jane's, Lush, Frisp, Fx & feedback essential. Joe, 310-698-6451

•Wtd, 2nd guit for LA based HR band doing local & natl org & cover shows. Image, equip, trmpo a must. 213-739-4083

•Young, technd mindd soul plyr. Inll Prince, Pearl Jam, Mies Davis. Dedictin a must. Pros only. Mattie, 213-660-7732

10. BASSISTS AVAILABLE

•13 yrs exp, all styles plyd, Bio & tape avail. For recrdngs, gigs, touring. Rene, 310-370-3343

•20 yrs exp. album credits, tour exp, 2 maj endorsemnts, motion pic credit. Avail for signed or individuals w prodrct deal. Jim Kleinman, 818-762-0629

•20 yrs exp. album credits, tour exp, 2 maj endorsemnts, motion pics credits. Lkg for signed band or individuals w prodrct deal. Jim, 818-762-0629

•Are you lkg for a bs plyr in a hurry? Live perfrmcs, studio instr srs my specialty. Very reasonable rates. Anthony, 818-782-9205

•Bs & drm team, altrntv rock, sks to Motown feel, strong wiring, vocs, 24 hr studio, skg shows s or estab proj. Jim, 818-716-0105

•Bs plyr avail w ear, dedictn, sk trmpoc, exp, vocs & writing. Scott, 818-764-1443

•Bs plyr skg band. Inll Thunders, Pistols, NY Dolls, Kei, 310-453-7855

•Bs plyr sks muscians. Progrsv rock, jazz or fusion. Nick, 818-567-1746

•Bs plyr, reader, grt refs, stensv toung & recrdng exp, impecable techng, gd influences. Avail for paid wrk only. Frank McPherson, 213-851-0608

•Bs soloist w/hw LP, has recrdng exp, maj touring exp, pro equip & alt. Srs only. L.A., 818-906-2620

•Bs plyr avail on key. 310-677-7994

•Bst avail for cmrd metal w/strong vocs. O'Ryche, Hard Line. Have grt equip, image, vocs, natrl. Pros only. Greg, 818-892-3007

•Bst sks blues plyr. Much exp in rock & R&B. Have tapes, pro equip & alt. Srs only. L.A., 818-906-2620

•Bs sks wrkg srs, clubs, csls, recrdng. Grt feel for blues, cntry or rockabilly. Always in pocket. Pros only. Xlnt equip. Steve, 818-761-1168

•Bst, 41, upright elec. Latin, R&B specialty. Sks pro srs only. Glen, 213-293-9465

•Bst, 70's punk, 50's glam, Stones, Pussycat, Dead Boys. Hntal, Darned, Lng hckr, skinny, tattoos. Don't waste my time. 213-883-1942

•Bst, plys & reads all styles. avail for studio csls & other plyng gigs. Pros only. Eric, 818-780-3688

•Bst, plys all styles, pref jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723

•Bst, plys all styles, pref jazz or R&B. Read notes or chord symbols & recrdng & live exp. Pros only. 619-294-8723

•Bst guit, contrapuntal, meldc, multicultural like Jamerson, Lesn, Marley, Paul Simon, Alincin, Neville's, sks similar skilled muscians. Not into blues, Berme, 818-761-8683

•Bst/wrtr exp, plyl agrgrsv, moody. Gd slap vox, att, lk. Strong rock, rock punk, altrntv bkgnd. Some metal, jazz. No duce rock. Billy, 213-666-3670

•Creatv bst sngwr for altrntv, progrsv band w grt singr. J.P. Jones, lks & gear for pro sit. Avail for demos also. 5-9 pm only. 818-763-5918

•Fem post sks bander singr sngwr. Dark hvy theme. Spiritual, sensual, hrd edged. Inll Zep, Love Bone, Nin, Hendrx, Jesus Christ. 310-829-3360

•Fem bstvoc sks intrsing proj. Love ethnic music. Have groove, hvy style, Exp, gd spirited. S 35 y.o. No beginners. Pls. 213-36-9571

•Fem HM bst w pulse from hll avr l for band w upcrngn gigs. AC, DC, Pnest. Inll 213-960-7760

•Fem singr & bst avail. Dawn, 818-757-8628

•Metallic bst w image, ear & chops sks metallic band w some Bruce. 818-905-6912

•Pro bst vocs avail for recrdng, demos, li-eggs. Gd reader, jazz, rock, T40, H&B, Pros only. Graham. 310-542-5409

•Pro bst w/nt vocs avail for pro sit. 15 yrs stage & studio exp, all styles. Avail to Zep. Top music knows no boundries. John, 818-986-7642

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

•Acid guit, bMl sngwr, sks bs & drms for improv rock, blues space trio. Inll Hendrx, Cream, Dead, Floyd, Crimson, Fenson, 213-739-4824

•Agrgrsv bst wid, No alt, Inll from BH Surfers to Jane's. Must be able to improv. 213-882-6044

•Agrgrsv yet artistic bs plyr ndd by estab, acou to be signed rock act. Srs inquires only. Kurt, 213-254-4736

•All fem metal rock band, possbly auding for bs plyr, only fem apply. No big ego, able to take direction, drug & alcohol free. 310-288-9660

•Altrntv bst ndd for reform band. Writing, nls, bckng vocs a plus. Have instrl & mgmt. Be srs & untd. No drugs. 213-655-7948

•Altrntv rock band w/mgmt, publicist & maj labl intrst sks bst/wid voc to compl trio. Inll MS Preachers, EMF, Nirvana, Nick, 310-214-6846

•Amazing bst wid for hrd R&R band w/grt snags & vbe. Hlywd lockout. Zep, Jane's, Flea, Nirvana, Who, 213-969-2445

•AMERICAN VOODOO sks hrd driving, K/A, groove orientd R&B bst, Equip, exp & lks a must. Call Ken Easton, 818-785-5095

•BAD ANGELS skg bst. Styles would be Crowes, Eric, old Bad Co. Larry, 310-622-0119

•Ba appt forming, nls, bs plyr. We have studio & instrl srs. Sort of sound like Jellyfish, Wink, Cerebral Corps & The Rails Jim, 213-223-7734

•Black bst under 28 ala Bootsy, Brown, Mark, wid for funk/dedictn, Parlment, Hendrx, old Prince. 310-372-3265

•Blues orientd band nds creav, male/fem/bst/wrtr/or orig proj. Own snags & over 30 welcome. No egos, pls. Wayne, 310-652-0759

•Bs plyr & sngwr wid to form psychdc band. Demo avail. Inll are Doors, Screaming Trees, early Cult, Sonny, 213-243-5066; 818-571-7013

•Bs plyr for hrd, meldc rock band. Bckup vocs a plus. Must know the Lrd, Darryl, 310-422-2129

•Bs plyr ndd for HR H&B band instead of a general rock & hlywd crap. Sabbath, O'Ryche, Maiden, Metallica, Fates. 605-251-0892; 805-250-0967

•Bs plyr ndd to compl all style band. Inll XTC, Michael Penn, Squeeze, Vocs a must. L vmsg. 818-762-2837

•Bs plyr wid by altrntv rock band w/mgmt. Inll Echo, Velvet, Beatles, James, 310-289-4561

•Bs plyr wid by dark, emotional rock band. Dedictn & nichon a must. Inll Sexuists, Sisters Mercy, Bauhaus, 213-461-1805

•Bs plyr wid by estab, meldc rock band w CD lkg for commitd band member. 25-29, for rmmgd gigs & recrdng. Heartbreakers, C, Trnk, Crowes, etc. 818-545-1202

•Bs plyr wid by voc sngwr wait, ltrnt lks, to form stremly obsene, reckless, H&R abandon, HLB, Junkyard, Cult, Jimmy, 213-658-5654

•Bs plyr wid for all orig HR, blues band. Very versil, labl intrst. Jim or Pete, 213-462-2691

•Bs plyr wid for HR band. Inll AC/DC, Zep, VH, 310-306-3999

•Bs plyr wid for hvy groove, orig rock band Inll Extreme, SRV. Must have dedictn. Vocs a plus. Roger, 310-398-2646

•Bs plyr wid for rock band. Inll Adams, Cars, Jovi. Top progrr gntest. Private rehrst. 27-32. No wrtr, no smoking or drugs. 818-557-0722

•Bs plyr wid to join jazz, ltr ky, psychdc pop band. Pls. no flukes or egos. Lv msg. 818-508-7372

•Bs plyr wid. Versil, b'jes, R&B for house band sit in Santa Monica nightclub. 310-201-5597

•Bst ndd for GREEP. QWY. 213-467-3817

•Bst ndd for funky dance band. Must be able to travel. Wrkg, pad g/s. Ace Michaels, 213-871-0555 x 633

•Bst ndd for orig, hvy groove rock band. W ide range of inll. Must be dedict. Rizer, 310-398-3646

•Bst ndd for well estab speed cnctil thrash band w/mgmt. 310-281-6136

•Bst w bkgnd vocs for meldc, groove rock band. Pwr w no metal. Wrk now. glory later. Steve, 310-828-1052

•Bst wtd by HR/ues band. Must have equip, dedictn, soul & R&R. Inll Stones, T-Rex, Hendrx, Sabbath, Zep. 818-980-2504

•Bst wid by id guit vcc w a lot of snags to form new band. Hendrx, Alice Chains, U2, Peppers. Gary, 310-452-7265

•Bst wtd by unq, meldc band w inll ranging from mid to late 70's through today's altrntv music. We have our own recrdng & rehrst facilities. Brian, 818-990-5557

•Bst wid for agrgrsv, amtl, acous rock band. 213-962-4595

•Bst wid for hrd rock band. Gd sound, hlt tones, some brain cells req'd. 805-251-2380, 805-253-2314

•Bst wtd for hvy groove, killer snags, second to none image. conscous rock band. Must have pro gear. 310-228 y/o. 818-567-4350

•Bst wtd for progrsv rock or metal sit. Must be willing to grow w band & ha a orig s'le. Chad, 805-296-6166

•Bst wtd for rock band mts Rage, Machine, Hard Corps, Run DMC & Beastie Boys. Must have versility & crunch. Pls. l vmsg. 310-402-2261

10. BASSISTS WANTED

•22-26 y.o. bst ndd. HR image. Recrdng in December. Upcrng tour & shows. Srs only. 818-808-5544

•A1 altrntv guit w/nt intrst & potentials s/creavly cont. cent bs plyr to have the basis to form very cool new band. 213-933-4391

•A1 bs plyr w/nt chording & rhythm style, wrnt bottom end presre for 3 pc agrgrsv, meldc rock band. B y, 818-955-9553

•Absolutely dedictd. Inll, HR, or nrr. CD this year. No drugs. flukes, equmntas. Sns cll humor, vocs & con qut a plus. P-ck, 805-FR4 0263

Bassist Available

for signed or major-managed hard rock act. Aggressive showman, dedicated professional, excellent attitude, tone and image. Package and references available. James (805) 520-5820

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is seeking 100% dedicated, drug-free team player to complete band a la Queensryche, Hardline, Dream Theater, Journey.

We have 24-hr lockout, financial backer, forthcoming EP. Call **310-842-8752**

Female Bassist Wanted

Possible permanent member for upcoming tour in March/April of '93 to promote CD. Salary, hotel and meals provided. Must be able to play Funk, Blues and Roots Rock.

Send tape, photo & bio to:
The Mystrals
8721 Santa Monica Blvd., #149
W. Hollywood, CA 90069
Out of state OK

Bass Player Wanted

For original rock project. Established bassist with good chops, Equip, image & attitude. No H.M. or mercenaries, please. Paid rehearsals & gigs.

Call Marc at **310-204-0580**



FREE CLASSIFIEDS

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

•**Bst wid w/strong voc harmony for melodic, sng orient band w/gigs pending** 818-879-5330
 •**Christian bs plyr wid for slzting hot new act** Call Dean, 818-908-1845
 •**Complete pro leather band, grt origis & gigs booked in maj Hlywd venues nds pro bs plyr** Stones, AC/DC Pistols & GNR inf: 213-851-4793
 •**Creatic, open minded bs plyr wid for estab band** Intl Sugar, Cure, Killing Joke, Srs plys call Gus, 213-263-3260
 •**Creatic, orig, artistic & pro bst w/feel & groove for new 90's proj** Chris, 213-874-6954
 •**CRESCENT FIRE** sks New Orleans groove style bst 818-563-9369
 •**DREAMLAND** wnts a motiwd male bst to rock the universe. For the rest of your life. Have matrl, style. No Hlywd squares. We're hungry Duayne. 818-785-0594
 •**Estab rock keybrd artist sks pro bst kd voc ala Greg Lake, John Wetton** w solid chops, rock image for album proj band sll. 818-776-9279
 •**Estab wrkg band w/gigs lkg for bst** 310 855 7959
 •**Ethral, melodic band sks groovy, melodic bst** Don, 310-410-2930
 •**Extremly org metal band sks bs plyr** Style Dream Theater. O'Ryche. Rush. Don't call if you're not a srs, dedicatd muscn w equip & irmpso. Greg, 818-884-6281
 •**Fem to bs plyr wid immed for wrkg all grt band, Vocs & gd att.** 310-394-6996
 •**Fem voc & guit/keyboardist** w industry contacts sng bs plyr that sings to complete distinct, melodic, rock band for immed showngs. 818-242-6391
 •**Flakes, flakes, flakes** Prove us wrong. Rhythmic bst wid Intl Lee, Sing vocs grt equip, image. Have gigs & connex. More info. 818-377-2701
 •**Gigging metal band sks bst** Must have pro att & desire to succeed. L.V msg, Mark, 818-980-3394
 •**Groove & grind** Fro HR guit & dmrw/wklyr lng hr image, chops, sngs, equip & real maj labl connex. Sks bst. Pros only. Doug, 310-371-0579, Mike, 213-850-5049
 •**Grooving backbone bst wid for HR blues based band** Zep, Crocs, Aro, Motown, Stones intl. 310-271-6033, 873-8457
 •**Grooving bst ndd for blues based band** Intl Stones, T-Rex, Hendrix, Sabbath. Call Mark, 818-752-2897
 •**Grt pop band nds bs plyr** Call Tina, 818-760-2660
 •**Gut bucket blues to Aero balls style** Newly formed band w/exp plyrs. Many sngs & studio. Nds bst w/abil, ideas & class. Ntd speed. 213-466-8892
 •**HOUSE OF ENVY** is audting strong driving bs plyrs w/ bckng vocs for dark, altrnrv, pop band. Lkg for team plyr to do maj shows & add'l wring. Perry, 213 876 5376
 •**Hrd driving, steady, back bone plyr wid by guit & sing** to form HR band. Chris or Rob, 714-843-1833, 714-434-7426
 •**King Crimson** fanatics wid for h octane, electric band. Equip, humor & sngwring skills pret d. Vocs help! John, 213-882-6970
 •**LAFAYETTE** now holding auditions for bs plyr. HR w/ classicovertones. Equip & own irmpso a must. Dave, 310-867-3885
 •**NEW YORK IN JUNE**, LA's 12 pc R&R big band sks bst Harry Connick Jr mts Extreme, No drugs, booze or short hr. James, 310-441-1506
 •**OBVIOUS** sks funky, slapping, popping bs plyr immed, Gigging now, Kenny, 310-421-3549
 •**Pro rock bst nnd for trio**. We have free recrdng, rehrl & promotional for the right plyr. Image & chops a plus. Michael, 818-909-7875

•**Progrsv rock dmr lkg for guit, bst, to J/F orig pwr trio**, Srs only. Intl Rush, Yes, Zep, O'Ryche. Have studio, Bill, 310-631-8292
 •**Pwr trio sks bs plyr**, Intl Kings X & Hendrx. Enc, 310-674-4007
 •**Riff master sks #1 bst w/shredding abil for all out metal assault on LA & the world** 213-891-1520
 •**Rock band w/maj studio bckng, maj labl intrst & lockout nds pro bs plyr w/grt feel, gd image & equip** 714-632-8490
 •**RUBY ROCKETS** sks bst. Estab, well known act nds team plyr Intl Beatles. Duran. Bay City Rollers, KROQ, Rehrls in N Hlywd. 818-980-6524
 •**SHAKE** sks bs plyr. Bluesy HR band w groove nds pro bs plyr w/ro att & gear. No grilnend problems. 818-345-1966
 •**Signed band nds loyal brl w/ing to wrk hrd, stave & tour in a Yugo w/no sleep** Intl Floa, Suicidal, Infectious, Trof. 213-463-2873
 •**SKULL CRUSHER** sks bs plyr. Must be into speed metal. Must have irmpso & gd equip. No party animals, pls. Intl Megadeth, Metallica, Anthrax, etc. Lenhy, 818-705-8639
 •**Slamming, tapping, thumping & bumping** bs plyr wid for sng orient band. Muscntrft, Showm 2nd. Personality a must. vocs a plus. Jeff, 818-712-9420
 •**Sold, aggress, melodic groove orient bs plyr wid**. Fretless a plus. Creatly band w studio, etc. Zep, Beatles, Eno. Ministry. Seattle. Jack, 818-757-7309
 •**Superstar born bst nnd for cmrcl rock act**. Must be young, sng bckups, have irmpso, gd image. 100% dedicatd Intl Kiss, Poison, C Truck, Johnny, 818-367-8769
 •**THE BIG FIELD** is now audting bs plyrs. We have sngs, direction & much more. Altrnrv style. Must have your act together. Dean, 310-823-6786
 •**THE VEIL** sks creatv, dependtblst. Dark, pwrl, atmosphrc, moody, melodic style. Intl Murphy Sisters, Gabriel, Cure, Floyd. No addicts. Must be srs. Steve, 818-784-2169
 •**TRANSCENDENTAL HAYRIED** skg deditcd bst Intl vared. Dano, 213-931-7307
 •**Voc & guit forming band** Lkg for bst Intl Sabbath Temple Dog, S Garden, Andre, 818-761-0288, Lawrence 818-708-0339
 •**VOICE OF REASON** sks grooving bst w/strong vocs & gd equip. Mike, 818-766-4160
 •**Wld, bst/d voc for pwr trio**, bckd by maj labl & mgmt, rock w hrd edge. Pros only. Mark, 818-570-1666, 818-955-6513
 •**X-CBS** gut sngwrt sks bst for forming blues rock band. Pro plyr w strong image. Bad Co, Crowes, Free, Jason, 818-990-6831
 •**X-Island** Chrystalis nds charismtic, groove bs for Satriani mts, Cure, Beatles, Mt Cuit, Nuno, etc. Michael, 213-878-2778
 •**Xint** rock fusion bs plyr wid for plyng shows & studio projs for music library. Brian, 818-887-0946
 •**Zep, Janis, Jam** s. We wnt bst who can jell w taste!f, lem frnted R&R band d. Have free rehrl sng. 310-821-3949

•**Keyboardist** available for all touring. Many pro credits. Published sngwrt, strong performer, piano, organ, synth, samplers, MIDI studio, 8 trk. Paid sits only. 818-776-9279
 •**Keyboardist** avail for pro, org proj Intl by Wakeman, Jeff Downs, O'Ryche, Dream Theater, Fates. Sean, 818-305-0244
 •**Keyboardist** intelntrn prps combining rebellious, sincerity, funky grooves, textures & true musicianship. Must not to create, not be obsessed w/recrd deals. Kevin, 310-798-3906
 •**Keyboardist** w/new equip, pro gear, sks pro proj. Mdi, any styles. Has album credits, overseas exp. 213-652-6300
 •**Keyboardist**, dble on trumpet. Has sampling capabilities, album credits, overseas exp. Hollywood, 818-786-2008
 •**Keyboardist** sks recrdng studio. Will trade my skills for studio time. John, 818-309-4319
 •**Keyboard plyr & fem dmr avail for anything that pays** Gd PA, equp & irmpso. Call for details. 805-251-4049
 •**Keyboard plyr/arrngr/comp** avail for any recrdng wrk. Ron Hillman. 213-464-8381
 •**Mult keyboardist**, Bernie Worrell type but all styles, top gear, chops, xint voc, avail for paid live/studio tour sll. L.V msg. Have dem studio. Dan, 869-1646
 •**Plant/sing/sngwrt** wr2 albums avail for band w/maj labl deal only. 818-789-9211
 •**Totally pro session keyboardist** currently skg pro recrdng & showngs act only. I work w/several signed acts, have lrg MIDI set up, xint rock image. 818-773-0551

11. KEYBOARDISTS WANTED

•**2nd keyboardist** wid for forming, hvy, progrsv rock band. Intl Dream Theater, Sabbath, Rush, ELP. 818-951-1442
 •**Altrnrv band skg** creat, dark, strong keyboardist. Wring & bckup vocs a plus. Rehrls in N Hlywd. Charlie, 310-645-8508
 •**CMrcl rock band w/prodctn deal** in maj studio sks keys w/bkng vocs. Music ala Journey, Jovi, Leppard. Showngs sng. Steve. 213-960-1070
 •**Cntry rock keyboardist** nnd. Have gd orig matrl for album & maj labl & prodcr intrst. Nadine. 213-957-1174
 •**Fem keyboardist** wid for top pop/rock act. Prodr w/maj labl & movie studio connex. Successful media household now forming. 310-459-0359
 •**Fem voc sks accompdshd pianist** or trio for sophistcd cabaret act club dates. Ballads, blues, jazz, pop. Srs inquires only. Leah, 310-732-9100
 •**Funky, post modern rhythmically inclined keyboardist** wid by voc. Intl soul sll, Yaz, Cratwrtk, Heaven 17, Fun Boy 3 & the 2nd British invasion. Singleton, 818-832-7983
 •**Keyboardist** wid by strong voc/sngwrt. Damos, writing, recrdng, gigging. Open ended sll. Possible trade of instrs. Pro, BMI, something different. Rock, dance, funk. 818-764-4070
 •**Keyboardist** wid for altrnrv/semitech band. Gd equip necessary, fnli, no one. Call Ron or Kevin, 213-666-7194
 •**Keyboardist** wid for funk band, wrkg paid gigs. Nt grt equip, be able to travel. Ace Michaels, 213-871-8055 x 653
 •**Keyboardist** wid for org HR band. Intl Deep Purple, Bad Co. Already gigging, must be open to travel. Jon, 818-382-7944
 •**Keyboardist** wid for orig, theatrl pop. Lng Bch. 310-438-5995
 •**Keyboardist** wid for progrsv rock & metal sit. Must be willing to grow w/band, have org style & solo capability. Chad, 805-296-0166

11. KEYBOARDISTS AVAILABLE

•**Exp multi styled keyboardist** voc sks steady or occasional paying gigs. Dave, 818-705-0299
 •**Fem keyboardist**, R&B, jazz, T40, pop, standrs & other styles. Pro exp plyr, bckgrnd vocs, some kd vocs, read music, studio exp, Paid, wrkg sits. 818-784-2740
 •**Ken James**, pianist/musical director. All styles, 15yrs pro exp. 818-563-1643

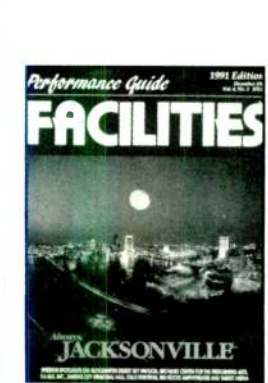
•**Keyboardist** wid to form male/fem HR/HM band. Have connex, no flakes. Lisa, 818-757-8628
 •**Keyboardist**, ages 20-25, deductn, gd att & image. Intl Japan, Craftwork & DePeche. L.V msg. 818-952-7239
 •**Keyboard plyr**, by srs, cmrcl rock band. Intl Juv. Danger. Danger. 818-776-8662
 •**Keyboard plyr** nnd for HR band w grt vocs. Intl Queen Reed, 818-506-4125; 818-990-8332
 •**Keyboard plyr** wid for down psychdcd band. Some pay. Holly. 310-452-2781
 •**Lkg for a keyboardist** who can ply the styles of bluesy, funky HR w fem singr. Also that can ply lgt eqt & sng bck-up vocs. 213-851-4316
 •**Lkg for keyboard plyr for Queen cover band**. We have entire band. Nd keyboard plyr. Jeffrey. 213-957-4843
 •**Male voc sks keyboardist** sngwrt for org & covers. Intl Dead or Alive, Madonna, Bobby O, Sylvester. Will pay if you're gd enough. 213-525-1530
 •**Org** So Bay blues rock cntry band Intl Stones, Y.arbirds, Crowes, Muddy Waters, Doors, sks keyboardist. Srs only, image optional. 310-371-1794
 •**Piano & organ plyr** wid to gig & recrd w roots rock band. Shows booked. Labl intrst pending. 818-764-6554
 •**Piano plyr/wid** for Euro tour. Very gd salary. Steve, 714-846-8559
 •**Sngwrt w 16 trk studio lkg for keyboardist** willing to wrk on commission based on sngs sold through publishing deals. R&B, dance & pop matrl. Eugene. 818-951-9850
 •**T40** proj skg pro keyboard plyr for paid sits. Pros only, no druggies. Terri. 310-399-6105, Henry. 818-760-6880
 •**Wid, keyboardist** bckup voc for music in style of Tears. I have atly prodcr connex. Pros only. Hill. 310-392-6007
 •**Young, strong plyr, solo orientd** pro nnd for soul funk band. Intl Prince, the Time, Pears. Jam. Mattie. 213-660-7732

12. VOCALISTS AVAILABLE

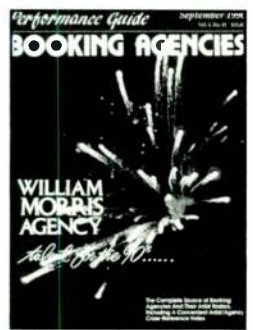
•**3 fem bckup vocs**, hire 1, 2 or 3 pc for shows or recrdng. Gd blend, tight harmonies. hotlks & pro performc. Srs only. Jackie. 818-985-5442
 •**3rd rd range** voc in vein of Jeff Tate & Robert Halford. Avail for north while metal band. Bruce. 818-953-9802
 •**70's retro rock blues** crooner w/ att problem. integrity & nasty voc. 23 sks deditcd outlaw band to travel & jam. Steve. 818-761-3820
 •**Altrnrv singr w/rtr** rhythm guit lkg for verstl band. srs but fun. KRQO type mt. Bill. 818-700-1980
 •**Altrnrv, accus** elec band w/pro mgmt & hvy contacts sks fem voc, our's has left LA. Mark, 310-396-3061
 •**Angry** pro voc avail to J/F bailis. 2 guit band GNR, Zep. Aro. 213-960-2010
 •**Attn, prodcrs** sngwrt. Pro male lyr, baritone voc w/ 60's pop rock style. avail for demos, sessions & jingles. Pro sits only. Chris, 310-393-6606
 •**Attractiv fem** bckup voc. 4 oct range & many add'l trnts, avail to jrm band, proj or other worth while envolvemnts. L.V msg. 310-842-6225
 •**Attractiv fem** voc lkg for wrk. Recrdngs, demos, albums, etc. Pop, R&B, gospel. ect. Tara. Wro. 213-756-8416
 •**Canadian Jody Watley** style fem artist/wrt. Recrds, airply, press, video. Sks paid tour, id or bckgrnd. Coverl orgs. Canada. 604-732-9285
 •**Charismtic, pwrl** creatv, rangell, melodic, down right grooving, K/A. pps avail for catchy, groove, ltnid chops, metal minded madness. Pls. no thrash. 313-287-3730

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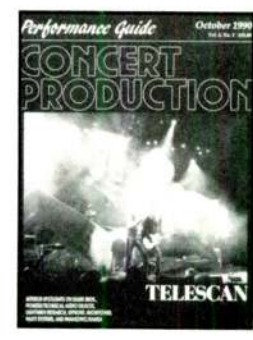
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FREE CLASSIFIEDS

•Dark, brooding, aggrsv, psychotic, gdlkg w/stage presnc & exp. Russ, 213-663-3804
 •Exp fem black R&B, pop singr, W.Houston, K.Whyte, avail for band, gigs, jingles, demo wrk. Felicia, 213-469-8328
 •Exp frontm'n & poetic sngwrtr from Atlanta skg to J/F egolless band to make a musical statement. Infil are Helmer, Phies, Neil Young, Crowes, Kyle, 310-822-2689
 •Exp sngwr avail. Plys killer guit, true soul, wld perfrm. Lots of snigs, collab. Morrison, Pearl Jam, Nirvana, Lennon, Stones, 213-969-2445
 •Exp voc, infl Tyler, Keith, Lewis, sks HR band w/hy edge. Anything upbeat, HR, Located in So Bay. Lv msg. Dan, 310-534-5725
 •Fearless & ready. Fem voc/poet sks HR band. If you're lkg for a bluesy, passionate, distinct voc w/killer range, call me. 310-915-9937
 •Fearless & ready. Fem voc/poet sks HR band. If you're lkg for bluesy, passionate, distinct voc & killer range, call me. 310-915-9937
 •Fem sng/sngwrtr. guit exp. lks, presnc w/polish. Sks tintd pr muscians to J/F band. Infil all those who made a statement. Lv msg 805-872-6815
 •Fem voc avail for recrdng, perfrmng & demos. Total pro. Ld & bckgmd. Pros sits only. Michelle, 213-755-6942
 •Fem voc avail for sessions & demo wrk. Lds & bckgrnds, tape avail. Jennifer, 818-769-7198
 •Fem voc lkg to start a uniq, ong band. DePeche, Madonna, Heart, Cure, Mariah Carey. Srs & willing to create music as a team. Orange Co area. Sherry, 714-673-2641
 •Fem voc pro avail. Wrk w Eiton, George Benson, Al Jarreau. Avail for lrd b'ckng sessions, demos, live, TV, film, traveling. 818-683-1791
 •Fem voc ballys, blues, R&B, soull, funk, R&R. Exp. range, lks, personally Avail for sessions or live wrk. Jessica, 213-660-6111 or lv msg 818-377-3272

•Fem voc, blonde, blue eyed, sks estab HR band w/blues edge. Pros only. Infil early Zep, Cruce, Crowes, GNR, 310-458-6739
 •I'm avail for vocs for demos in exchange for studio time &/or engineer. 310-399-6184
 •Intelnt, warped, pwrfl vocs/lyrics. House of Pain mts Nirvana, Lynn, 213-851-4492
 •Ld sngwrtr, h/wlow range, Zep, Rush, Metallica. Bands w/b'ckng, recrdng labl, pros only. Send tape PO Box 151, Dupont Creek OH 97635
 •Ld voc/sngwrtr w/PA instrnt in fronting blues band. Srs, have paid gigs. Infil by Fogerty, Howling Wolf, Willie Dixon, Crosby, 213-848-8330
 •Male pop sngwr avail for demos, jingles & session wrk. Exp. lntd, most styles covered. When you nd a real snglr, call me. Steven, 213-876-3703
 •Male pop voc. 27, soull pipes. CD credits, infl by English pop, sks collab w/others or prodcr for proj, Kelly, 714-770-8858
 •Male pro voc sks estab band, pref w/gd mgmt or grt sngwrtr for team. Slaughter, Plant, Brad Delt, Tommy Shaw infl. Srs calls only ASAP, 818-841-6814
 •Poet/sng/sngwrtr w/conscious & soul & anger, sks diverse yet aggrsv altrntv band or guit to lorm band. Have intrsl & mgmt 310-288-8009
 •Pop, rock, acous, onry overtones. Exp mid-range voc, rasp & melody. Also org snigs & guit. Neil 818-773-7238
 •Premiere voc lkg for touring or signed acts only. Styles, Kixx, Humble Pie, AC-DC. You won't be disappointed. Demo Jay, 510-689-9422
 •Pro fem voc w/labl intrsl sks sngwrtrs, pop & light R&B style. Send tapes & bios to Pauline, 4470 Sunset Blvd #250, Hilywd CA 90027
 •Pro sng/sngwrtr w infl in the melodic rock vein. Srs calls only. 818-841-6814, 303-451-7096
 •Radical stage monkey w/pro image, training, wrks w/bg names sks hvy, groove, soul, bluesy. B'ckng & mgmt only. 818-341-3507
 •Seasoned pro voc/frontm avail 3 1/2 oct range, 5 yrs road exp. album credits, killer image, team plyr. Lkg for pro sit. 310-421-8990
 •Snglr forming band from scratch. Style, old Cooper, Aero, Sabbath, old Priest, old Bad Co. Must be org & bad. 213-957-2397
 •Snglr sks slow blues, acous band. Infil Zep, Hendrx, Pearl Jam. Chris Cornell. Brad 213-461-6801
 •Snglr w nat'l recrdng/tourng exp has mgmt & maj labl intrsl. Lkg for image minded bluesy/rock band or individuals to form same. 813-530-9291
 •Snglr/lyrcst, throaty, honest voc, sks collab to create music of the soul. Varied styles. Infil Mitchell, Enya, Lennon. Recrdng wrk desired. Melanie 213-871-2868
 •Snglr/sngwrtr nds band. Has very gd connex. 818-406-6666. b'esper 818-311-3277
 •Snglr/sngwrtr w matrl. Can sing front & dbl keybrds 30 s Clay, 310-993-7887
 •Soull & srs male voc lyrcst lkg for blues roots infl pop/rock collab. Infil Mellencamp, Crowes, Raitt, CCR, Michael, 213-656-2230
 •Srs, struggling, young tintd black fem snglr/lyrcst sks

well known pop prodcr for promo pkg wrk. No sex, no romance, just business. Tamiko, 213-845-9936
 •Tintd sng/sngwrtr lkg to lorm adult, contmry pop grp. Styles of Hall & Oates, new Chicago, Loggins, Collins, Gd music & harmonies, 20-30 yrs. Bill, 210-214-7270
 •Vince Neil's evil twin, Bobby Force, lks & sings like Vince w/the war paint & mind of Nikki Sixx. Leather & war paint, no glammiess, 21 & up a must. 818-280-9540
 •Voc avail for recrdng proj. Range, baritone, Styles, pop/rock, MOR, jazz, R&B. aka Lionel Richie, M.Bolton, P Collins, P Cetera. Glenn, 213-734-6322
 •Voc avail to collab w/guit or band. Infil R. Stewart, P Collins, 310-395-0298
 •Voc avail to J/F altrntv band. My phrasing & vox, your lyrics. Infil are Morrissey, Bowie, Roy Orbison. 310-390-1374
 •Voc sks aggrsv band infl the Almighty, Love/Hate, Pistols, Hanoi, Have image & trnsop. Hilywd OK, Nick, 714-529-2656
 •Voc sks prj w soul, feel & hvy sound, Alice/Chains, Kings X, S Garden, 310-801-9282
 •Voc, 23, sksio J/F. Inbal, funk, punk, pschdlic, exploratory prj w/bals, soul & passion, Jane's, Primus, Fugazi, Pixies, Vedder, etc. Clinton, 818-762-1510
 •Voc/frontmtn previously w/Sweet. Cheater, recrdng & tourng exp. Lkg to complete along HR proj w/mgmt or deal pending. Will travel. 819-918-0044
 •Voc/guit to J/F band. Sing & ply w/George Russell, King Crimson & Hendrx music infl. Carla, 818-346-9716
 •Voc/rapper sks muscians to J/F rock band into Rage, Machine, Hard Corps, Sun DMC & Beastie Boys. Pis lv msg 310-865-6424
 •Voc/sngwrtr avail. Lng hr Sng melde HR band. Pro matrl a must. Niki Newlyn, 818-763-6038
 •Voc/sngwrtr sks guit plyr/sngtr to write with. 25-30, Perry, Anderson, Petty infl. No old stage egos. Emphasis on snigs & melody. John St James, 213-463-4505
 •White boy voc into funk, house, soul, progrsv & xperimntl music. 818-832-7983
 •World class voc w vox, image, lks, ambition, exp & dedcn sks srs. pr cmrci rock band. Infil INXS, Heart, Dan Reed, Ice House, etc. Jonathan, 818-595-2308

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 xceptlly strong fem voc. Sks must dance & have grt lks. Call Hipp, 213-663-7741, 213-664-7572
 •Young duos, w/labl & ambition skg exp free frontmtn under 25. Infil O'Ryche, Maiden & Priest, Brian, 818-968-6205
 •A1 Gary Jefferson, nd your vocs. Call Annie, 313-229-8040
 •AAA voc/frontmtn ndd to complete recrdng/live act. Pro at & dedcn a must. Infil varied. Call for more info. Steve or Todd, 818-998-1864
 •Ace male voc w/d flammng rock band w/srs grooves, Mgmt. aty, rehsl, PA & finished masters. Rock edge w/ soull flair. 818-787-3075
 •Ace voc w/d by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for lds, 213-960-8806
 •African/American male bckgrnd vocs for maj recrdng artist. Must be very attractv between ages 21-26. Pis call for more info. 310-247-5361
 •All types of vocs ndd. Nirvana to Madonna, Houston to Hilarity. There is pay. Send tapes to Jeff Gunn, 3175 S Hoover #152, LA CA 90007, 310-390-9404
 •Angry frontmtn/sing w/d for hvy, aggrsv, altrntv band. Rollins, Faith, Alice/Chains, Pearl Jam, Tool, Aussie, 818-998-8005
 •Australan melde HR band. STORM FRONT, urgently sks snglr. Genuine creer opportunities. Must be 18-24, 213-874-3259
 •Awesome HR band, LAST MASS, requires voc w/stage presnc & exp. We are young, dedctd & currently prime Hilywd clubs. Infil Sabbath, Zep, GNR, Alice/Chains. 213-465-1402
 •Band w/3 albums w/exp on 4th album sks pr. Lks, image a must. 818-594-0389
 •Band w/maj mgmt, maj prodcr, maj studio & maj deal on table. Must be under 24. Eton, Supertramp, yet org w/3 aggrsv. Shad, 818-763-5201
 •B'ckup voc w/d. Hip hop & rap for upcmng recrdng session. Bill, 655-8075
 •Black fem voc w/exp w/d to perfrm 80's to 90's music. Also pop, R&B, jazz & org. Shows pending. Call for apt. 213-874-5609
 •Blonde, Joan Jett, Generation X, Cramps. Sammy, 213-850-7301
 •Bluesy rock voc w/d by pro guit/sngwrtr w/maj credits. I'm lkg for pro w/soul & image. Rogers, Marriot, Stewart, Allman, Jason, 818-990-6831
 •Bluesy, soull frontmtn w/feel. Plant, Rogers, Tyler, Rhythms of Mr Big. Extreme. Srs only. Bob, 213-882-8531
 •Christian voc w/d for bluesy HR band. Must have soul & image. Brian, 818-881-0047
 •Christian voc w/d w/bluesy, soull groove for pr HR band w/atty, lockout & killer tunes. 818-881-0047
 •Cntry fem voc who plys rthm guit ndd for org cntry rock band. Maj labl 7 prodcr intrst. Nadine, 213-957-1174
 •Complete band sks snglr/lyrcst for soon to be gigging band aka Stones, Faces. Dedctd team plyr a must. 213-462-7465
 •Creatv, unlg voc ndd for modern, hvy band. 18-26. Infil Ministry, Prince, S Garden, Cure. 818-382-2813

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- #1 voc w/d. Theatrl perfrm, lrg range, intl varied. Rock proj w/album & shows upcmng. Srs voc only. Ted, 818-341-2844
- #1 world class contender for HR crown auding lrd vocs w/ pwrfl range, chngngs, lng hr star image req'd. For album, tour, video. 819-295-5372
- 2 fem voc sng fem voc to En Vogue type grp. Infil Lisa Stansfield. Skg type & lme to SJH, PO Box 44293, Panarama City CA 91402
- 3 grl pop R&B recrdng grp currently wrkng. Lkg for

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•Estab funk rock lno sks frontm w range pwr & soul Burning main ala Extreme, L Colour, VH, Enuff. Michael. 818-712-3894
•Estab HR band sks dynamic frontm Infi Zep. Crowes. Stones Aero. Motown retro 60 s to 70 s nts 90 s in age 310-271-6033, 673-5457
•Estab HR band sks pro ld voc. Glendora area Sks mid range vox, pro lks & au. Mike. 818-445-0522 Bob 818-445-2129
•Exp cmrck rock guit & bs sk beginner fem singer for sngwrng & compl demo for labi intrst 213-662-4968
•F. Mercury miss S Bach? Untamed soph sctm? Norwegian HR act sks intense charming frontm. Melic. pos live. untrd, Infi. surprisng music Queen, TNT, Gregg. VH. 818-752-9496
•Fem rapper ikg for singer. Tragic. 310 637-6715
•Fem voc ndd for la voc New purtrm recrdng artist Styles, funk, P83 Must be pro 818-903-7977
•Fem voc ndd for T40 band w upcoming overseas tour Ron or Dave. 818-989-9131
•Fem voc wtd by sing sngwrnt keybdst w home recrdng studio for collab. Infi Sting Gabriel. Springsteen Phil. 213-913-2039
•Fem voc wtd for unq st. Hvy dance, rock, funk Recrd shop & qic. Bmf. Call voice mail for details 818-382-4520

•Frontm wtd. 23-30, must sing a lot of conviction. Ven of Floyd. U2. Cult. Idol. Call machine, hear sng samples. 818-786-4287
•Frontm wtd. style M Jagger, R Stewart. Thin body & haystack shag haircut a must. Image very importnt. Frank. 310-659-8196
•Frontm/voc, melic. HR lng hr image wtd for rocking metal band. Lv msg 213-939-1233
•God llysa UFO & Jesus was a test tube baby We still nd a voc. Hvy futuristic gloom groove. Uniq & hvy. 818-710-8875
•Gritty, souflf male voc wtd by keybdst combining rebellious. sincerely PearlJam funk grooves of Parliament textures of NIN & musicianship of Queen Kevin. 310-738-3935
•Groove & grind. Pro HR guit & drmr w killer lng hr image. chops, sngs, equip & real maj labi connex Sks frontm Pros only. Doug 310 371-3573, Mike, 213-850-5049
•Guit plyr sks voc to form core of moving, grooving, emotional rock band. Aero, Zep. Chris. 213-957-2537
•Guit wrtr. lmd. wnt unq. melic. rhythmic main, sks voc to form altmty rock proj. Andrew. 213-933-4391
•Hi range voc wtd for signed band on maj labi. HR. Frank. 818-787-3011
•High pitched bluesy pwr singer. Rose. Keifer. Plant. for new proj w/maj intrst. No club gigs. Have studio. This will happen 818-501-4757
•Hvy rock band, xperimnt groove onend w/infl of blues, funk & altmty. Nds strong ma e voc wrange, charisma & writing abil. Sis. 818-761-1635
•Jagger, Stewart, Tyler are the only true frontm. Can you add your name? If so, this complete, ready to rock band sks your immed attention 213-856-5062
•Ld voc & poetic sngwrnt wtd to form psychdc band Demo avail. Infi are Doors, Screaming Trees, early Cult, Sonny. 213-243-5366, 818-571-7013
•Ld voc that can ply a 2nd instrmnt wtd by earthy, artistic.

moody & very creatv band. 24 trk time & gigs waiting Lance. 818-992-6251
•Ld voc wtd for alt & rock image sought for band into Lynch Mob AC/DC. No brats, pls. 213-960-7760
•Ld voc wtd by aslt rock band Pros only. 310-541-2664
•Ld voc wtd Alice/Chains, Skid Love/Hate Financilly bckd Las Vegas band. Send pic iape 7161 Pleasant View, Las Vegas NV 89117. 702-364-2268
•Lennon sks McCartney Male voc harmony based band sks complimentary voc bs plyr. Jonathan. 818-609 0867
•Lkg for tem voc, 18-22, 3 spots avail, for possible recrd contract. Macklin, 213 350-7175
•Male & fem sngrs ndd by keybdst/arrngr for demo work on spec. Jeffery Osborne, Whitney Houston style. Call Aaron. 213-462-3491
•Male or fem voc who dbls on any instrmnt ndd for F/T, nart touring band T40 variety main. Sis inquires only. No headbangers 800-942-9304 x 20784
•Male voc/frontm wtd by rock band w/rngmt & prodcr Writing & recrdng. Must be pwrfl, creatv & different. Marty. 213-483-5088

•NEW YORK, all fem grunge metal band now auding srs plyrs Tint a must. Style S/Garden mts Metallica No flakes If this is you, call 213-463-9212
•Norwegian HR band sks very hi range, unq, char. smic singr w/positive outlook on life. Queen TNT, VH We are different 818-752-9496
•Paid position. Hi range voc wtd for signed band on maj labi Infi Metallica, GNR, Llorin, 818-994-7634
•PEARLS FOR SWINE sks male ld voc w strong creatv vox, trd edged, funky, melic. S Pumpkins. Have studio, labi intrst lng hr image. Kris. 462-3760
•Pro male voc frontm for top headlining metal act. Lng hr, xtensv live/studio exp. Grl melody, lyric writing abil. No screachers 310-373-9254
•Rock band, JEKYL & HYDE interviewing male vocs. Minimum requirements are strong wide voc range, lyrical abil, seasoned stage presnc. Doc Jones, after 4, 818-980-4685
•Sebastian's vocs, Roth's charisma, Tala's ego wtd by estab band w sngs image & team plyrs obsessed w/ success. Massive studio stage exp 213 913-4225
•Singer for 90's HR band. No keybrds. No screamers or whiners. Druos & alcohol OK 213-460 6988

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•Sinky, sexy, black or white, male frontmn, soul & agrpsn, hvy, dancey, funky rock. Kik Trace, Dan Reed, Mothers Finest, T-Ride, Your Intl whatever. Ray, 310-396-5466

•Souffl, groovy singer/vocalist/frontmn w/ funky, altmv, HR, sub w/psychic, hippy image ala Love, Laid, Liquid Jesus, S. Pumpkins. 213-851-3681

•The vox, image & att from hell to compl hvy, toned, groove band. 213-464-5849. No band wagon jumpers. 818-753-0266

•TOSS THAT DOLL sxs deranged individual who can sing. Must have soul & balls. Srs only, don't waste our time. Paul or Pete, 213-464-5849

•Ultimate singer/perfmr/vocalist ala old Stewart, Jagger, Paul Rogers, wtd by comp band ready to rock. 818-981-4624

•Undergrnd house diva wtd for recrdng proj. Must have strong vocals. 818-501-4985

•Vedder, Bono, Morrison wtd by altmv bst & guit. Sks frontmn w/deep pipes for melck, intellgt snags. No HR. 5-9 pm only. 818-763-5318

•Voc for rock band w/wrhd edge. Bckd by maj labl & mgmt. Must be strong w/gd range. Mark, 818-570-1666; 818-955-6513

•Voc ndd to compl band. Must have rough evl vox but also be able to sing. No posers. Pantera, COC, Suicidal, Frank, 818-360-4303

•Voc ndd to compl quartet. Have snags & connex as well as studio. Grt vox's only. Vss. Vedder, Cornell, Lennon, Cobain. Alex, 818-360-0949

•Voc ndd. Have snags & connex as well as studio. Grt vox's only. Vss. Vedder, Cornell, Lennon & Cobain. Alex, 818-360-0942

•Voc wtd for estab band. Have connex. Srs inquiries only. No drugs, flakes or ego. Srs. Pils. Call Victor, 213-387-2595

•Voc wtd for HR band. Intl HV, Zep, AC/DC. 310-306-3980

•Voc wtd for hrd edged, ethereal groove grunge w/mgmt. Strong snags, strong locus. Nds visually & aurally exciting frontmn. San Diego area. James & David, 619-272-1427

•Voc wtd for melck HR band putting together proj. Nd someone dedictd & hrd wrkg. Tenor range. 818-999-1893

•Voc wtd for orig rock proj. Intl Mr Big, Badlands, etc. Gaunt, 714-536-5305; Ian, 310-694-1174

•Voc wtd for pro HR band. Must be srs, dedictd w/exp. Must have strong, wide voc range. Writing abt & gd image. Own trnsp. James, 714-707-5245

•Voc wtd for recently relocated San Francisco band. Intl Seal, Cull, Jane's. 213-651-1449

•Voc wtd for straight ahead HR band. Lkg for frontmn w/ gd image. pro att. 110% dedictd. 818-344-8316

•Voc wtd to compl all org, highly inspirational rock band w/90's sound of Boston & Kansas. Rehrrs in L.A. area. Srs inquiries only. pls. Steve, 714-992-2066

•Voc wtd to compl hvy rock band. Intl S Garden, Sabbath. Pro only. No drugs. Rich, 213-724-5653; Larry, 213-269-7018

•Voc wtd. Must have dedictn. Tall, skinny, lng htr, gd lyrics. Intl a must. Intl Love Bone, GNR. 213-654-6928

•Wtd, rock voc. Call Chris, 714-874-7906; Brian, 714-884-7144

•Wtd, screaming male id/vocalist/ita Thomas, Sweet, Coverdale. Tall, thin/wimage. No drugs, alcohol/or snags. For recrdng proj w/prodcr. 310-474-1286

13. DRUMMERS AVAILABLE

•23 y/o dmr w/gd imagination & gd equip skg altmv pop or funk band. Srs posrs w/srs att. Intl Toto, Police, Cars, Roman. 818-989-3234

•A pro dmr avail for recrdng & touring. Paid sits only. Maj credits, complacous & electric gear. No metal, not a singer. Tom, 818-980-4862

•Avail for sessions, gigs, intensiv recrdng & live exp, pro gear. Read all types of music. Richard, 818-998-1864

•Dbl bs dmr sxs fresh HR band. Pro pkg, pwrftl stage presnc, has mid to hi bckng voics, will travel. Lv msg. 714-739-8062

•Drm & bs team, altmv rock, ska, Motown feel, strong writing, voics, 24 tk studio. Skg showcs or estab projs. Craig, 818-716-0105

•Drmr avail for touring & wrkg sits, etc. Exp in rock, pop, R&B, funk, hip hop. Have both acous & elec drms. Very grove orientd & solid. Rick, 213-664-7035

•Drmr avail for wrkg classic or contmpy rock & R&B grp w/own rehrrs spl. 213-848-7025

•Drmr avail. Exp, dedictd, realiable. Intl Cars, Pretenders, Clash, Plimsouls, X, Pils, no hip hop, metal or funk. No classes. Danny, 310-928-6828

•Drmr lkg for orig or copy band into progrs HR. My style is like Scott Travis or Terry Bozio. I have a big drm set. 818-352-2365

•Drmr skg pro org att. Intrstd in recrdng & touring. Have equip, Intl & drive. Xlnt voics a must. No HM. Roger, 619-951-9748

•Drmr sxs energetic, altmv, pwr pop/punk w/grt snags. Intl Babes/Toyland, PJ Harvey, Dinosaur Jr, Neil Young, Beatles. 310-452-3539

•Drmr sxs raw, in your face, HR band. Kind of funky & bluesy. 100% dedictn a must. Jimmy, 213-957-0554

•Drmr w/exp & image lkg for pro sif. 818-894-7910

•Drmr w/voc abt avail for wrkg gigs or to form srs, dedictd band & to help w/lyrics. Also keybrds. Sean O'Shea, 210-824-1912

•Drmr, pwr, Bonham style, tours & albums, avail for band w/pwr singer, Keifer, Rose, Plant only. Can write & rehrrs dayrime also. 818-501-4757

•Drmr, X-LA Guns & Wasip, much touring & recrdng exp. Bonham, Mitch Mitchell style. Lkg for band that has edge w/recrd deal or mgmt. Steve, 818-901-6957

•Drmr/sngwr/wr/wover 10 yrs band & studio exp avail. Intl Floyd, Velvet, S. Pumpkins, Bloody Valentine. Nolan, 213-688-0700

•Drmr/voc, solid, groove orientd, sxs band. Pro studio & road exp. Intl exp. Ken, 818-905-8326

•Emotional fem rock monster skg muscians, guits, bst or band in nd of grt dmr. Franz, 310-322-0471

•Energie, groove orientd dmr, 26 sxs estab, altmv band w/gigs & srs goals. Intl Pearl Jam & Bee Gees. Demo, etc. avail. Noah, 213-654-2782

•Exp dmr avail for T40 full band sit. Ready to go. Pro gear, local & Intl tours. 213-739-4083

•Exp dmr skg muscians to JF band into funk, R&B, pop, Latin music. Pro sits only. David, 213-465-4608

•Fem dmr avail to join comp'd band into hvy groove, pscho punk rock act w/modern flavor. Call Jenny, 818-906-1191

•First class dmr w/xlnt id/voc to JF avail, contmpy grp. Styles of new Chicago, Loggins or Collins. Must write & have positive, pro att. Bill, 310-214-7270

•Groove orientd, hrd hitting, fun dmr avail for funk, R&B, rock or pop projs. Paid sits or acts w/srs mgmt or labl intrst. Jonathan, 310-477-4310

•Hvy htr w/dynames, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 310-838-5115

•Hvy, progrs HR acous/elec battery. Rush, Rvche, Dream

Theater. Top gear, lnt, lks, have full demo, audio, video. Garland, 818-919-1426

•I'm the only dmr perfect for the one & only tastef, HR, soul band w/aristy, integrity, but w/out the one perfct dmr. Mark, 213-874-5174

•Keybrd plyr & fem dmr avail for anything that pays. Gd PA, equip & tmspo. Call for details. 605-251-4049

•Lkg for HR band that's visually exciting & musically moving & wnts to gig, recrd & go places. Andy, 818-359-9935

•Outrageous lng htr dmr w/mega kit avail for cmrcl rock band. Credits & maj refernces. Call Bruce, 818-905-9802

•Percussnt, congos, tmballs, hand toys. Very srs muscian sxs srs wrkg band w/vision, goals & purpose. 818-890-2708

•Potential dmrng rock star w/only the out of control ego & lifestyle missing. Gd snags & team plyrs only. pls. Andy, 818-359-9635

•Pro dmr avail. Album & tour exp. Pwr groove time keeper. Image, edge & Intl. 818-727-9251

•Pro dmr lkg for C&W wrkg band. Sings bckup. David, 310-549-1370

•Pro dmr lkg for wrkg blues band. Dave, 310-549-1370

•Pro dmr skg rock, altmv, world beat band w/deal, mgmt or financi bakng. Some bckng voics & lyrics. Intl collab. Craig, 310-837-0556

•Pro dmr, in the pocket plyr, grt feel, meter & gear, gd att. Avail to join or fill in w/cvcr band or other paid sits. Mark, 310-306-4898

•Pro dmr, xlens exp, all styles, acous/elec drms, sxs studio &/or demo wrkg. Will lay lks for copy of finished product. Craig, 310-543-1205

•Progrs rock dmr lkg for muscians or estab band. Srs only. Intl Perf, White, Bonham, Rockenfied. Have studio, tmspo. Profrt, pwr trio. Bill, 310-691-8292

•Sledge hammer groove dbl kck plyr, xlnt lks, equip, att, w/hi voics, srs posrs w/grt snags only. pls. T.C., 310-275-5979

•Top pro dmr, loads of exp, maj labl live shows, etc. lkg for complete band. HR, funk or blues. 213-463-9722

•Vsrstl dmr for sessions, showcs s, T40, etc. I sing ldr or bckgrnd voics. Intl Bonham, Bruford, Bozio, Paul, 818-902-0998

•X-Berklee dmr, xnt studio or live, perfmrncs, rock, blues, jazz, pop, Doug, 310-394-8732

13. DRUMMERS WANTED

•#1 dmr wtd for estab rock band w/prodcr & mgmt. Ndd immed. 310-543-1885

•#1 funky dmr ndd to complete uniq, altmv, pschgroove/adelic rock band. Only srs, slammng dmr's nd apply. 960-3745

•110% commltmnt pro dmr wtd for HR grp w/maj prodcr. Currently in studio, maj mgmt. Must have grt feel & positive att. Joe, 310-791-0242

•A solid, creaty dmr wtd for folkadelic, recrdng/tourng band. Percussn a must. Commltmnt imperative. Adept at folk, cntry, jazz, rockability & rock. John, 310-397-3178

•Acid glam band from Wonderland nds dmr who's just like us & can really play. We have a deal & are very loud. 213-739-4413

•Acid guit, BMI sngwr, sxs bs & drms for improv rock, blues/spacetro. Intl Hendrx, Cream, Dead, Floyd, Cmrmson, Fenon, 213-739-4824

•Aggrsvy dbl kck dmr ndd for HM/HR hrd core, punkish pwr proj. No att's, pls. Image unimprnt. Chris, 213-664-4987

•Aggrsvy yet artistic dmr ndd by estab. Srs inquiries only. Kurt, 213-254-4736

•Aggrsv, wild, pro dmr wtd for hrd R&B band. Grt snags, radical intensity, uniq & soufl. Own studio. Bonham, Moon, Jane's, Tribal, 213-969-2445

•Aggrv, hrd dmr ndd for estab pro hrd core band. Intl Ministry, Sabbath, Slayer. Srs only. Hartan, 213-665-2614

•All fem band. CHELSEA HOTEL, sxs mael dmr w/pro att, dedictd & detmrnnt to succedd. Immed recrdng & showcsng. 818-348-5772, 213-275-8007

•All org HR blues band, very vrsstl, labl intrst. Jim or Pete, 213-462-2691

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•All pro band sks dmr. Att, lks, chops a must. Just finished new recrd. Own recrdng studio & rehrrs studio. 213-957-0312

•Altmv band lkg for dmr w/own style. Hvy handed, willing to ply srs, altmv music. Intl Srits, House of Love, Morrey, Pils. Call Andy, 213-930-1440

•Altmv hvy light groove fusion pschdelic band in Downey area. lkg for lntd dmr. Bobby, 310-928-0848

•Altmv pop dmr wtd. Hrd htr, light meter, top chops. Maj mgmt, maj league. Kevin, 818-249-9426

•Chrstian dbl kcker ndd for HR/HM band who's fed up w/general rock & Hlywd crap. Sabbath, O'Ryche, Maiden, Metallica, Fates. 805-251-0892; 805-250-0967

•AMERICAN VODOO nds hrd hitting, K/A, groove orientd R&R dmr. Exp & lks a must. Ken Easton, 818-785-5095

•Altln, fem voc & guit/keybd w/industry conctacs skg dmr to complete distict, meidc, rock band for immed showcsng. 818-242-6391

•Australian metdc HR band, STORM FRONT, urgently sks dmr. Genuine career opportunities. Must be 18-24, 213-874-3259

•Awesome pro dmr wtd for HR grp w/maj prodcr. Currently in studio. Maj mgmt & industry conctacs. Must have grt chops & meter. Brian, 310-543-1885

•Band skg dmr for org proj. Intl Clash, Who, rockability. 213-953-8051

•Bonham, Pace, White, Perkins, Fish, etc. Ready to commit, ready to perform. Paul, 818-796-9191

•Bst guit sks vrsstl dmr w/internat'l taste to form living, breathing scene creating org, light, punchy, clean, pulsating, irresistble groove/snags. Bernie, 818-761-8683

•Chrstian dmr wtd for bluesy HR band. Must have groove & image. Brian, 818-881-0047

•Chrstian dmr wtd for org proj. Must have desire to make difference. Pro equip & trnsp. Progrs, altmv styles. Tracy, 805-259-5587

•Chrstian dmr wtd. Must have image, chops & groove for killer HR band. Brian, 818-881-0047

•Creaty, org, artistic & pro dmr w/feel & groove for new 90's proj. Chris, 213-874-6954

•Creaty dmr wtd for lolk rock acous duo w/dead & gigs. Soufl. Intl B. Raitt, REM, M. Ethridge. 310-826-8017

•CREEP SHOW sks dmr. 213-467-3811

•Cruetia Kiss in Harnd. Dmr ndd w/att, image & dedictn. Give us a call for the details. THE GENERATION JUNKIES, 213-876-8637

•Die hrd basher ndd for creaty, hrd 90's, hvy core band w/ grt snags, complete pkg, lots of industry intrst. Intl Ministry, Floyd, punk, Jimmy, 818-509-7922

•Dmr for pwr trio, bckd by maj labl & mgmt. Rock w/hrd edge. Must be pro & lntd. Mark, 818-570-1666; 818-955-6513

•Dmr ndd for org proj. Call intl intrstd. Ken, 213-851-0483; Todd, 213-878-7971

•Dmr ndd. Intl Steve Smith to complete what Journey started. Srs muscians only. 20-27 w/vocs, image, flakes, don't waste our time. Alex, 818-994-0456

•Dmr wtd by estab Hlywd band w/killer R&R matrl & punk edge. Intl Pistols, Ramones, Snags. Pro gear, chops, att a must. 818-848-5338

•Dmr wtd for id/guit/voc w/a lot of stoes to form new band. Hendrx, Alice/Chains, U2, Peppers, Gary, 310-452-7265

•Dmr wtd for dark, pschdelic band. Pro att only. Intl Doors, Screaming Trees, early Cult, Sonny, 818-571-7013

•Dmr wtd for down home pschdelic band. Some pay. Holly, 310-452-2781

•Dmr wtd for forming, hvy, progrs rock band. Intl Dream Theater, Sabbath, Rush, ELP. 818-951-1442

•Dmr wtd for hvy edged HR band w/blues & funk Intl. Fem sng, 213-851-1311

•Dmr wtd for org proj. Whittier area 310-693-4940

•Dmr wtd for possible band. Intl are Ramones, Pistols, Cult & Aero. Must like different types of music. Dylan, 508-7513

•Dmr wtd for progrs rock, jazz, blues pwr trio. Plyng abt ncessry, trnsp, pro att, willingness to learn & grow. Greg, 818-285-4671

•Dmr wtd for rock band into Rage, Machine, Hard Corps. Run DMC & Beastie Boys. Must have vrsstly. Pils lv msg. 310-492-228

•Dmr wtd to form male/fem HR/HM band. Have connex, no flakes. Lisa, 818-757-8628

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•Drmr wtd to torm psychdic band. Demo avail. Infil are Doors, Screaming Trees, early Cull. Sonny. 213-243-5366, 818-571-7013

•Drmr wtd by estab Hillywd band w killer R&R matrl & punk edge. Infil Pistols, Ramones, Slooges. Pro gear, chops, att a must. 818-848-5335

•Drmr wtd. Punk band nds hrd hting drmr. Dbl bs is a plus. Call Greg. 818-769-8852

•Drmr wtd. Triangle a plus. Paul. 213-969-4613

•ELECTRIC WATERS sks agrsvs drmr lor HR, bluesy, jazz, funk band. Infil Zep, VH, Rush, Crue. No flakes. Armit, 818-343-5135

•Estab altmrv band skg drmr. Mid equie pref'd. Vorst & creaty for 90's sound. 213-953-1798

•Exp, hkl velocity, orig matrl, altmrv rockers require drmr. Think Motorhead, Crowes. Kurt, 818-989-2562

•FIT nat'l touring band sks drmr w/strng id & bckup vocs. T40 variety matrl. Srs inquiries only. No metal. 800-942-9304 x 20784

•Fem percussnst wtd for top pop/rock act. Prodr cr w/maj labl & movie studio connex. Successfl media household now forming. 310-459-0359

•FIT rowp up R&R band sks straight ahead drmr in mold of Watts & Aroloff for estab orig prj. Rom. 818-708-8181

•Guit, bs plyr w/pop sngs sks drmr w/gd chops & gtr ears, humor. Perry. 818-782-5648

•Guit/voc team sks drmr lor hvy prj. Must ply fast & hrd. Equip & trmpso a must. Srs only. So Bay area. Marty. 310-562-191; Brian. 310-378-8541

•Hrd driving, basic beat, back bone plyr wtd by guit & singr to form HR band. Chris or Rob. 714-843-1833; 714-434-7426

•Hrd hting drmr nrd for xplsvn punk/funk/grunge band. We nd pwrfl fast & srs dedictn. Infil Tool, Helmet, Rollins, Dunark. 818-884-6879

•I would like drmr that likes to jam & loves to improv. male or fem. Have lockout spc in Valley. 310-993-7887

•LA based org band lkg for someone to commit to dedict, hrd wkg unit. Infil Cull, U2. Jane's, No mercenaries. John. 714-371-6266

•Male HR drmr w/sold beat, pop alt, dedictn & creatv ideas nrd to complete wrkg band. No flakes. Marc. 818-342-8526

•Monster drmr wtd for the next grt cmrcil rock band. Image importnt, lnta a must. Infil Dokken, Whitesnake. Must have killer chops. gtr meter. 310-864-7567

•NEW YURK IN JUNE. LA's 12 pc R&R big band sks bst. Harry Connick Jr nls Extreme. No drugs, booze or short nr. James. 310-441-1506

•Norwegian HR act sks exp dbl bs drmr w/bright outlook on life. Infil Queen, TNT, VH. No druggies, hvy drinkers. 818-752-9496

•Norwegian HR act sks exp, creatv, dbl bs drmr. 22-29, w/positive att. TNT, Queen, VH. Gregg. No druggies or party animals. 100% dedictn. 818-752-9496

•Pd position. Drmr wtd for signed band on maj labl. Infil Metallica, GNR. Laloni. 818-994-7634

•PINCUSHION JONES sks agrsvs, versfl drmr. Team plyr only. We have demo video, ggs. Rehrs! spc in Van Nuys. Lv msg. 818-773-ROCK

•Pop, Latin, South African, Caribbean, king of rhythm nrd for showcngng. Music from contmpy to KROQ. 840-5179

•Powellmts Aldridge. Dblbs. Absolute hrd htr, Substance free. Pro only nd apply. Tour pending. No wimps. Jim. 818-995-8806. David. 818-709-4857

•Pro drmr wtd. Solid meter, hrd hting, showm, Image importnt, lnta a must for the next cmrcil metal band. Infil Whitesnake, Dokken, Lynch Mob. J.R. 310-864-7567

•Pro HR drmr sought for all orig band w/lem guit & labl intrst. Lynch Mob, AC/DC. 213-960-7760

•Pro, versfl, open minded, creatv, hrd driving rock drmr wtd w/solid meter, dynamics, groove for gigs, snwrtng, recrdng prj w/album credits. Handy. 818-996-8811

•Progrsv, altmrv rock band w/cmrcil appeal sks drmr. Infil Bush, Yes, Police. Salary is negotiable. Ask for Stu. 818-362-7449

•Punk band nds hrd hting drmr for agrsvs band. Versfl grungy, punk, funk sound. Must be commtd. Infil Tool, Rollins & Helmet. Greg. 818-769-8852

•Pwr trio sks singng drmr in mid 20's w/simple kit, motorcycle & rocker image. Straight forward idealists welcome. Steve. 818-761-3920

•R&R band w/hl sngs. studio, determination & drive sks drmr. No flakes. Call Greg. 818-830-0504

•Signed band nds loyal bro willing to wrk hrd, starve & tour in a Yugo. w/no sleep. Infil Josh Frieze, Tool, Pantera, Peppers. 213-463-2873

•SISTER SCREAM auding hrd hting, slamming, sold, grooving drmr. Into hvy style. No thrash or speed. Image a must, must, must. 213-856-6171

•Sng wtr w/16 trk studio lkg for drmr willing to wrk on commission based on sngs sold through publishing deals. R&B, dance & pop matrl. Eugene. 818-551-9850

•Super agrsvs drmr wtd for punk Intl pwr metal band. Thrashy, poppish, hrd core type pwr pop type HM. Chris. 213-664-4987

•T40 show band sks gtr drmr. All styles. Xint pay, lots of wrk. In & out of town. 714-338-4640

•THE GOOD FOR NOTHINGS sk easy going, straight ahead drmr for 4 chord, 4 pc band. Infil Villain, Velvets, Crazy Horse, Replacement. Neal. 213-962-9415

•TONE MERCHANTS. gigs waiting, Wild groove. Different, new, matry. Infil. 213-464-7864

•Top drmr wtd for signed band on maj labl. Run by top mgmt. Frank. 818-787-3011

•TRANSCENDENTAL HAYRIDE skg dedictd drmr. Hvy, tribal, pounding, dedictd. Dano. 213-931-7307

•Tribal drmr wtd for orig altmrv band w/psychcl sound. Joa Lewis. 213-954-0668

•Voc & guit forming band. Lkg for drmr. Infil Sabbath, Temple, Dog, S'Garden. Andre. 818-761-0288; Lawrence. 818-708-0339

•Wtd, conga, timbalit percussnst for rock, funk, Latin. rap band for upcmg gigs & 24 trk recrdng. Srs plyrs only. Mark. 818-288-8577

•Wtd, well educated HR drmr for very tight, estab, metal edged rock trio ala Cull, Idol, VH, Killer chops. Srs pros only. Auditl, Saimie. 310-854-0291

•X, Concrete, Muffs. 213-850-7301

•Young drmr wtd to form blues band. Must like SRV. Call Holland. 213-962-7637

14. HORNS AVAILABLE

•I'm a sax plyr, tenor/alto, flute, clarinet, sks wrkg band, recrdng sessions, rehrs! bands. Xint reader & solos. Craig. 213-294-9404

•Sax plyr avail. Plys tenor, alto, soprano & flute. All styles. Can read, write & do horn arrangements. Avail for studio wrk, TV, jingles & tours. Chuckie. 310-604-0442

•Sax plyr, balsy, soufl, blues, funk, R&B & R&R plyr avail for sessions or live wrk. Gtr reader, gtr sigge presnc. Kevin. 213-660-6111 or lv msg. 818-377-3272

•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 avail for pro sits. 818-882-8354

•Trumpet plyr avail for studio wrk. Tours & other gigs. Exp all styles. Jazz & popular. Bruce. 818-457-1648

14. HORNS WANTED

•Horn plyrs wtd to join jazz, funky, psychdic pop band. Pis, no flakes or egos. Lv msg. 818-508-7972

•Horn's wtd for funk, soul, rap & roll band. Zoo. 213-727-0246

•Orig So Bay blues/rock band. Infil Stones, Yardbirds, Crowes, Muddy Waters, Doors, sks sax plyr/voc. Srs only. Image optional. 310-371-1794

15. SPECIALTIES

•23 y/o compsr skg mgmt for srs career. Lee. 818-578-1315

•ACES & EIGHTS sks exp, reliable guit tech. Rick. 818-996-0053

•Agent & mgr wtd by fem cntry rock perfrm for overseas sits. Currently chartng & receiving steady rotation in Western Europe. Lmn. 702-438-8798

•Att always first. 8 string elec violinist for all styles of music. Extraordinarily versfl & innovatv. Robert Anthony. 714-963-9133

•Attn unsigned bands. Attract A&R attn & make money. Sell your CD's & tapes at Mayhem Records, Westwood & Santa Monica. Call for info. 310-824-4949

•Band w/CD release lka for enthusiastic individuals to

train as technoadies. Gd ground floor opportunity. Call Bruce. 310-397-7150

•Canadian Jody Watley style fem artst w/trn Recrds, airply, press, video. Sks paid tour, id or bckgrnd Cover/origs. Canada. 604-732-9285

•Dedictd orig rock band w/hl sngs nds lnancl bkgng to lfnsh promo pks. Guarent'd success. Demo avail. Deidre. 818-787-4501

•DJ avail for demos & album prjcs. House, techno, rap, rock, xperimtl, etc. Page Tony. 818-402-7292

•Elec violist avail for intrstng prjcs. light or hvy. 15 yrs exp, gtr equip. Lv msg. 213-655-7948

•Enginr/prdcr wtd for in house sessions. Will trade for paid engineer wrk. 213-468-9000

•FIT Hillywd rock band lkg for Ft crew & techs. May lead to paying position. Srs inquiries only. Paul. 213-467-5413

•Fem black cntry singr sks band for gigs & snwrtng collab. 818-985-0237

•Fem singr/sngwtr, guit exp, lks, presnc w/polish. Infil all those who made a statement. Sks pro mgr or prodr cr w/bkgnd. Lv msg. 805-872-8315

•Harmonica plyr wtd for special, educational wrk. Marv. 818-787-9457

•Licensed pyrotechnician wtd for traveling w/rock band. 818-763-3894

•Marimba plyr, dbl on flute, percussn & bs. lkg for wrkg sit in reggae. R&B. Latin. 310-391-1228

•One of a kind HR band from Norway w/very different yet cmrcil music sks mgmt/investor. Call for info/demo. Toggo. 818-752-9496

•Prodr cr wtd to help estab cmrcil rock band w/hl sngs, gtr lks. 818-776-8662

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•Singr lkg for very funky, slammng prodcr. Have gd connex to maj recrd deals, etc. 213-350-9485; 303-9517
•Sngwrts/sng/visionary. Wrkd w/Elton, Yanni, George Benson, Al Jarreau. Sks financ investors for demo. Has grt rock & R&B tunes. 818-683-1791
•String plyrs wtd for psychdc folk/rock band. THE BEATNIKS OF BABYLON. Violin, cello & os wtd. 213-464-4649
•Successful art's/sngwr/sngwrts sks personal mgr. No exp necessary. Must enjoy pursuit 7 days a week. Fem pref'd, room & board & small salary. Clav, 310-993-9887

•Uniq Indian sngwrtr plyr of 22 yrs, sks mgmt & labl deal Arun. 310-559-7017
•Xpressy compsr avail for film, video scoring. Not your typicl music but rather an altimv approach to emotions of the moment. Private studio. Madrid, 213-461-8761
•Young compstr/recrdng artist sks agnt/mgr, srs only. Lee, 818-578-1315

•ACES & EIGHTS sk exp, reliable guit tech. Rick, 818-966-0053
•Agnt or mgr wtd by fem cntry rock perfmr for overseas ssts. Currently charting & receiving steady rotation in Europe. Pro & exp. Linn, 702-438-8798
•Band w/CD releases for enthusiastic individuals to train as techs/roadies. Gd ground floor opportunity. Call Bruce, 310-397-7150

•Creatv, open minded, chart hungry tribe, from plyrs to sngts ndd to harmonize in the house of hope. Gamble, Matt, 213-913-0633
•DJ wtd for rock band into Hard Corps, Run DMC, Beastie Boys. Must have versatility. Pls lv msg. 714-994-1090
•Electric violst avail for intrsgng proj, melodious, erie, any style. Gnt equip. 15 yrs exp. 213-655-7948
•Free dm lessons in exchange for guit lessons. Pro fem dmtr wnts to trade lessons to learn enough guit for sngwrng. 818-509-7914

•Gregg Buchwalter, keybdst w/Sass Jordan, currently skg plyrs for HR grp. Gregg, 818-359-8597
•Hammered dulcimer plyr wtd for recrdng/tour America & Europe. Age 20-30. 819-669-1775
•Incredibl fem blues/rock voc skg investor for demo deal. Lisa, 310-815-9074; pager #213-707-1989
•Johnny Dirt & The Ugly Americans nd money for touring, merchandising & recrdng. Get yourself a piece of the pie. Luz, 213-462-4678

•LAFAYETTE holding audits for bs, keys/guit & vocs. HR w/classicl overtones. Plehst'spc in Carson. Own equip a must. Dave, 310-867-3885
•Male muslc skg to share apt or condo w/other musicn. Can afford \$300-400 rent. 714-371-5279
•Muslc'n, victim of pyrotechnics explosion, nds atty. I signed contract under duress after being injured. Santa

Monica Superior & Van Nuys, VNO-0229675. 818-980-9176
•One man band, pro, extensv repertoire, piano/keybrds/guit/vocs, sks mgmt for gigs. Demo pkg avail upon request. Steve, 714-846-8539
•Seqc progmmr, lkg for bands, pro sists only, recrdng. Have album credits, new equip, overseas exp. 213-662-6380

•Signed band lkg for sound engineer w/gear & tmpos for 6-9 month tour. Rob or Eric, 213-913-4288
•Signed pop fem sngwr sks & prodcs for upcmng LP. Madylin Pelletier, 818-810-3351
•Sngtr/sngwrtr nds pro muslcns for backup band. Has financ bkgng. Mark, beeper, 818-401-6269
•Sngwrtr avail to write for your album. Folk, soul, gospel, dance, rock ballads, house, hip hop, etc. Signed acts only. Jack, 213-969-0205

•Sngwrtr/sng/visionary, wrkd w/Elton John, Yanni, George Benson, Al Jarreau, sks financ investors for demos. Has grt rock & R&B tunes. 818-683-1791
•The worst liddle/elec violin avail! State of art equip, chops & vocs. Don't call me. 818-359-7838
•Voice coach will trade lessons for guit lessons or dance classes. Sherry, 310-399-6184
•Wtd, roommate to live in house, I have a room for rent. \$300/month, nothing down. Must be employed at least 7-9 months. No drug heads. 732-8013
•X-NY music industry pro w/12 yrs exp, skg creatv industry position, Gd ears, gd att, knowledge of business & sales exp. References. Michael, 818-999-5715

16. SONGWRITERS

•ASCAP sngwrtr/sngtr/w/mov, album credits, sks financ ltylicst to collab wth. Blues, rock, R&B, cntry. Kathryn, 818-843-8705
•Attn Linda Careb. Pls contact Keith W regarding 'Show Me What I Mean To You' for prodctn. 310-412-0420
•Attn sngwrtrs, prodcs. Pro male voc, baritone range, lkg for orig, 80's style pop/rock/matr/w/90's edge. Infil Beattles, Pettv, Eton, Chrs, 310-393-6806

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•Lkg for perfmr/sngwrtrs who have inspiratnol mgs that address changing conditions in the world for the better for proj's I'm wrkg on. 213-960-4353
•Lyricst lkg for someone w' dope trks in both rap & pop & R&B. I have melody lines & ideas. 310-398-1831
•Lyricst lkg for srs compsr to colab on R&B & pop music. Robert, 213-381-6795
•Lyricst skg compsr, bands & prodcs for collab. Many styles. John, 818-363-5663
•Lyricst wtd by recrdng artist/keybdst w/2 albums. Must have int'l connex or staff deal in wrks. 818-799-9211
•Male guit/sngwrtr sks muslcns or band for ong proj. Midi studio, Inrsnp, own gear, Stanton, Garden Grove area. Orange Co. 714-379-1560
•Pro fem voc w/ labl intrst sks sngwrtrs. Pop & light R&B style. Send tapes & ltr to Pauline, 4470 Sunset Blvd #250, Hilywd CA 90027
•Sngtr/lyricst, throaly, honest vox, skg collab to create music of the soul. Varied styles. Infil Mitchell, Enya, Lennox. Recrdng wrk desired. Melanie, 213-871-2868
•Skg fem wrting partner musclly capable, accous guit pref'd. Shawn Colvin, B Radit style. Tawny, 213-960-5026
•Sng plugger wtd, P/T, pay depending on qualifications plus percentage & commission. Lv msg for Ms Williams, 213-960-8886
•Sngwrtr avail. Let me get ideas on tape for your demo. R&B, pop, pop-rock, dance. Andy, 818-901-1605
•Sngwrtr w/16 trk studio lkg for sngtr willing to wrk on commission based on sngs sold through publishing deals. R&B, dance & pop matr. Eugene, 818-551-9850
•Sngwrtr w/cntry & pop demos sks entertainment atty to shop sngs. Pls write Paul, PO Box 314, San Gabriel CA 91778-0314
•Sngwrtr w/ Midi studio, specializing in hip hop, R&B & rap. Stan, 818-989-4195
•South'l & srs male voc/lyricst lkg for blues/roots infil pop/rock collab & for sngs for demo or live repertoire. Infil Melencamp, Crowes, Hank GPT, Michael, 213-655-2230
•Struggling young black sngtr/lyricst sks well known sngwrtr for collab. I've got the lyrics, svs got the music. Srs only apply. Tamiko, 213-845-9936
•Uniq Indian sngwrtr plyr of 22 yrs, sks mgmt & labl deal. Arun, 310-559-7017

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• **BMI fem** sngwrtr sks writing partner ouit or keybdst to fit music to my lyrics & melodies. Rock & T40 type sngs. Demo facilities, contacts. Suzanne, 818-509-7914
• **Comp wtd** to collab w/lyricst for R&B hip hop rap music. Un-pro OK. Rosalind, 818-894-3880
• **Fem pop** singr sks sngwrtrs. Has demo deal. Pop, dance style. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hilywd CA 90069
• **Fem singr/dancer** sks hot dance, funk sngs. Maj recrd labs intrsd. Send tapes to 10153 1/2 Riverside Dr #614, Toluca Lake, CA 91602, 310-281-7174
• **Fem singr/sngwrtr**, a little stuck, skg srs minded collab. Varied infl & styles, hrd edged cntry. R&R & rockabilty. 818-765-5546

• **Keybdst/sngwrtr** sought by pubshd singr/sngwrtr for upcoming recrd release. Have maj connex. Infl Prince, INXS, Elton John & Bowie. Fem pref'd. Mark, 213-850-7284

• **Ld voc**, keybdst or dmr, wtd by sngwrtr w/studio for recording prjs/pubshing deal. Pop, R&B, T40. 818-551-9850

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• **BMI sngwrtr** w/28 wrkg copyrights, phonographic, film, TV, sks publishing deal or staff position. Jeff, 818-840-5489

• **Cntry** sngs nnd by all girl cntry band cutting demo. Nd sngs w/abi to show off amazind ld vocs. 213-957-1174

• **Fem pop** singr sks sngwrtrs. Pop, dance style. Have demo deal. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hilywd CA 90069

• **Fem singr/wrtr** a little stuck. Skg srs minded collab. Varied infl styles, hrd edged cntry, rock ie Mott, Beatles, Stones. 818-765-5546

• **Help**, Altrtrv rock lyricst w/labli intrsd & prodctn studio nds band for film prj. Jackie, 310-397-4604
• **Hit** sngwrtrs grp w/covers on Milli Vanelli, Billy Ocean, Freddie Jackson, Anne Mary, Jennifer Holiday, etc. Sks investors for unpubshd sngs. Michael Black, 213-461-9306

• **I write words**, you write sngs. I vocalize, dance & have stage exp. You have access to make demo. We will create music, money & more. Ann, 818-503-5130

• **Keybdst/comp sr w/snt** master quality demo skg anyone knowledgbl in getting contact w/movie music. Pros only. 818-773-0551

• **Paul Joseph** Hanson, sngwrtr & gut, has pop, dance & cntry demos. Sks band not necessarily self contained, also sks music pubshrs & mrrt. Paul, 818-358-6883

• **Pro lyricst** skg compsr, bands & prodrs to collab with. All styles. Pref w/studio & connex. John, 818-363-5683
• **Rapper** lkg for dope trks. 213-664-9388
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• **Rock** lyricst nnd for collab w/dmtr/sngwrtr for upcmg demo prj. No money but gd opportunity to get your matr recrd for free. Jan, 213-467-7064
• **Singr/sngwrtr/gut**, ISO, M/F, singrs, prodrs, bs gut for demo ASAP, possible band. Infl INXS, Replacemnts, Crowded Hs. No atts. Call Seth, 213-931-0542

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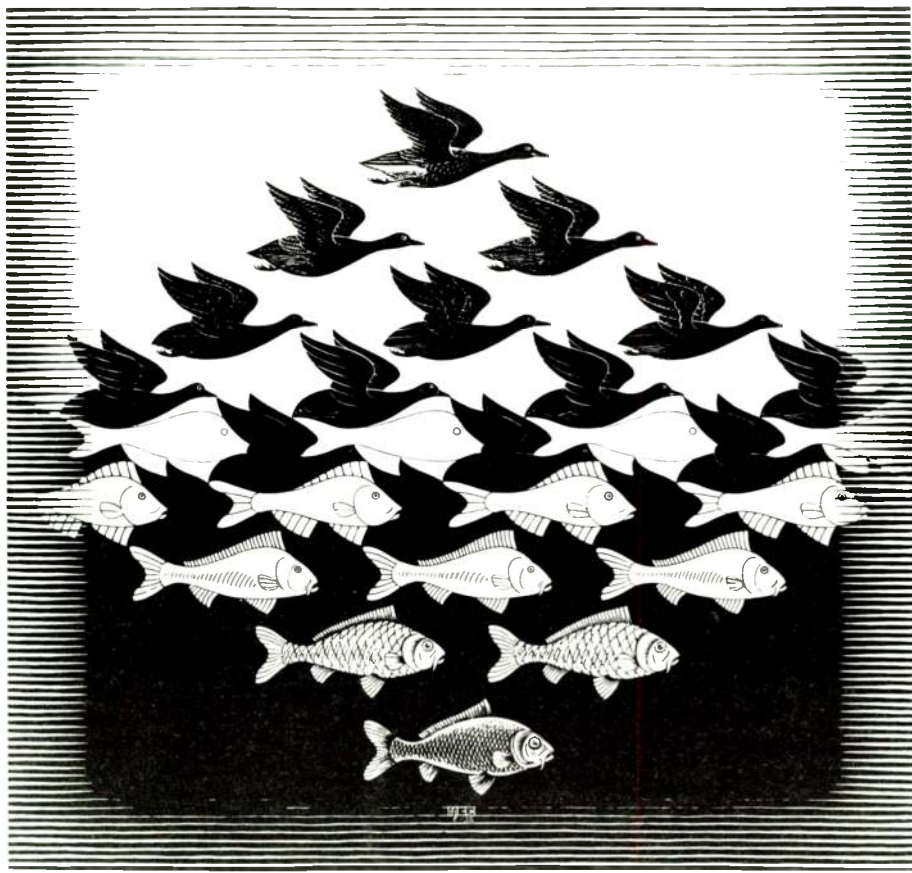
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This is exactly why our engineers strive to produce studio monitors that deliver sound with unflinching accuracy. And, why they create components designed to work in perfect harmony

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