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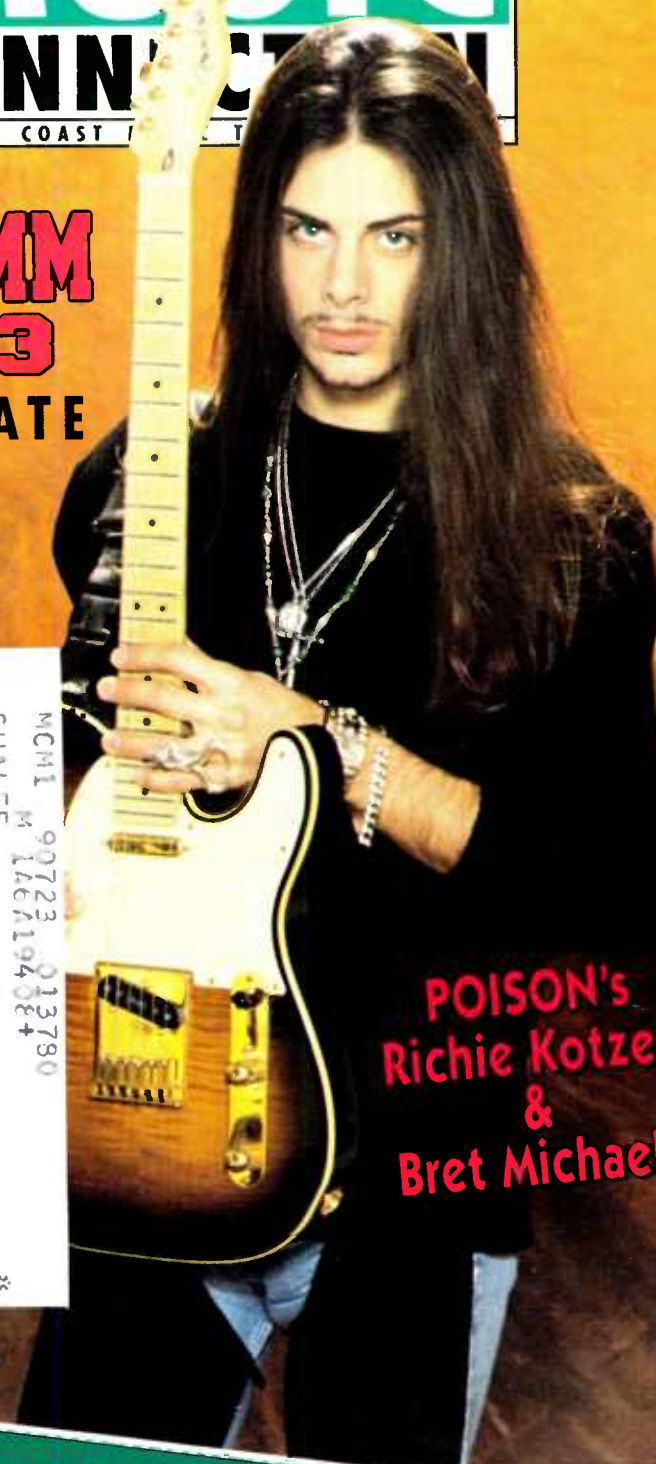
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**POISON'S
Richie Kotzen
&
Bret Michaels**

INSIDE:

Atlantic A&R Rep KEVIN WILLIAMSON
NINA BLACKWOOD interviews VERNON REID
DCC COMPACT CLASSICS: Raiders of the Lost Art



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World Radio History

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FEATURES

Annamaria Di Santo



20 POISON

The band that seems to thrive on adversity is back again with a new guitarist (Richie Kotzen, replacing C.C. DeVille) and their fifth album, *Native Tongue*, which sports a more adult sound courtesy of producer Richie Zito.

By Kenny Kerner



22 DCC COMPACT CLASSICS

DCC has carved out an impressive niche in the reissue marketplace. Recently, *MC* spoke with President Marshall Blonstein (left) and remasterer Steve Hoffman about the art of reissues and DCC's new line of gold-plated CDs.

By Michael Amicone

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Cover photo: Annamaria Di Santo

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FEEDBACK

A&R Response

Dear MC:

Responding to Gary Tocco's opinion in the Dec. 7, '92 issue of *MC* concerning Hollywood A&R persons, it seems that there are some frustrated artists in the City of Angels who wish to vent their wrath on non-deserving persons who happen to be in coveted A&R positions. Although you may feel that Laura Ziffren and Rachel Matthews are too "young" or "inexperienced" to be decision makers, since when does age have anything to do with "real music?" A passion for music, an open mind and foresight are far more important to A&R than wrinkles. I am sure that Laura and Rachel have struggled to get where there are and one can bet that they work hard to enhance the music world, for no job is secure in this business.

If artists would spend half the time perfecting their craft that they do disparaging and blaming others for their own inadequacies and lack of success, perhaps a label like Hollywood would find merit in their music. In the meantime, lay off innocent people that you are foolish to alienate!

Ben McLane, Esq.
Venice, CA

Good Goin', MC

Jeff Klein
Los Angeles, CA

"I just finished reading and enjoying Kenny Kerner's interview with Dick Clark. As usual, Kenny asked great, insightful questions and almost pierced Dick Clark's plasticity. Thanks to *Music Connection* and to Kenny."

In Defense Of Rap

Maurice Golshen
Venice, CA

"Obviously someone who's never experienced the cruel hand of racism or injustice would make a statement as ignorant as '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.' If Alex Masi, who made this statement, doesn't like rap music, that's his prerogative, but to attack it because he doesn't appreciate the message it carries in connection to the black community and its needs, is complete crap. He's definitely not a person who's been

standing out on the street late at night trying to get a taxi while empty cabs breeze past him, not picking him up because of the color of his skin. Nor has he been the person that's followed around by a store clerk whose shoulder's being watched because the color of his skin may dictate whether or not he steals something. Racism seeps into our world in many different forms and his statement definitely shows that it is still alive and breathing. As for not liking rap music and thinking it represents a lack of talent, he should listen to artists like MC Search and Arrested Development who really have something to say. If not, he should just keep listening to Pat Boone. Maybe that'll keep him happy."

Rapper's Disgust

Rob Palmer
Los Angeles, CA

"This is directed to Alex Masi of Studio City, CA who commented in issue #1. First of all, rap is like metal, and not all of it is violent. There is a lot of it that is bubble gum or dance, so to condemn the whole genre is silly. Second of all, I don't know how you can say these rappers are praying for more violence. There's an underlying suggestion that they're money grubbing to the point of being genocidal and I think that's pretty retarded. Third, that MTV program package with the right footage and soundbytes was designed to get you all worked up. They know they're facing a generation of people descended from the people who called rock & roll 'jungle nigger music' when it first swept the masses. The same thing people said about rock being an empty, tuneless art form, they're saying now about rap, and rap will probably last just as long, especially if more white performers get into it. Investigate why conditions are so bad in the hood, and participate in any number of the fine institutions working to correct this, or join any number of peaceful protests out there."

Disappointed

Willie Bantel

"I'm disappointed that the A&R Directory in issue #1 of *Music Connection* does not list the type of music each rep is interested in, and if they want solicited material. It would save everyone a lot of time!"



CALENDAR

By Trish Connery

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

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

Current

☐ The Songwriters Guild Foundation will sponsor a Supershop session with Sam and Joan Arlen of Arlen Music, Inc., on Wednesday, Jan. 20, at 7 p.m. SGA members will get an opportunity to pitch their ballads (soft rock and R&B ballads) for use in upcoming projects. The Foundation is also sponsoring a new program, Broadway On Sunset, which begins on January 18. Call the SGA office for additional information at (213) 462-1108.

☐ The Feminist Majority Foundation And Fund present another Rock For Choice event, this one to mark the twentieth anniversary of Roe v. Wade. Scheduled for Saturday, January 23, at the Hollywood Palladium, the concert offers the talents of the Screaming Trees, Rage Against The Machine, Mary's Danish, Eddie Vedder, 7 Year Bitch, Green Apple Quick Step and other special guests. Tickets are available through TicketMaster or the Hollywood Palladium box office.


☐ Raven Kane, one of Los Angeles' top session singers, will be giving a new workshop, "The Session Singer Seminar," on January 24, 2:00-4:00 p.m. at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Topics of discussion will include finding out how to apply your voice to any style, how to get started, who to connect with, how good you have to be to make it and what you need to know to have a successful career as a session singer. Admission is \$15.00. Call (213) 960-3100 for reservations.

☐ UCLA Extension offers some new courses in both rock criticism and publicity in the music industry. Cary Baker, Director, publicity and artist development, Morgan Creek Records, and former National Publicity Director, Capitol Records, and Paula Batson, Senior Vice President, Public Relations, MCA Music Entertainment Group, serve as instructors for "Publicity In The Music Industry." This one-day workshop, which is an overview of a publicity campaign, takes place Saturday, February 27, 10:00 a.m.-5:00 p.m. at the Extension's new facility, Universal CityWalk. The fee is \$80.00. Baker and Batson are also teaching a

three-session course in which students learn all of the skills necessary for putting together a successful public relations plan, culminating with work on a hypothetical campaign. It meets Tuesdays, March 2-16, 7:00-10:00 p.m. at Universal CityWalk. The fee is \$140 and students can earn 1.5 units of credit in Communications. Bill Holdship, *BAM* magazine's Los Angeles editor, along with guest speakers Bob Guccione Jr. of *Spin*, Edna Dungerson of *USA Today*, Steve Hochman of the *Los Angeles Times*, Dave DiMartino of *Entertainment Weekly*, Mark Rowland of *Musician* and David Wild of *Rolling Stone* teach a course entitled "Rock Criticism." The class meets Saturday, March 13, 10:00 a.m.-5:00 p.m. at UCLA 154 Dodd Hall. The fee is \$95 and students can earn a .075 unit of credit in Journalism. Topics include breaking into the business, the crucial importance of style in rock writing and writing for different types of publications. For additional information, contact UCLA Extension, (310) 825-0641.

Re-Caps

☐ UCLA Extension has scheduled personal manager Ken Kragen (Travis Tritt, Trisha Yearwood, Kenny Rogers) to conduct a new workshop, "The Stardom Strategy: The Art of Career Management In The Entertainment Field." The course will be held on Tuesdays, January 26-March 2, 7:00-10:00 p.m. at UCLA, 39 Haines Hall. The program includes discussions on "forming a clearly defined career attitude," "honesty is the best policy," "the significance of always being prepared," "the concept of giving to others to build your career," and "the importance of an effective strategy for career events." The fee is \$195 and students can earn two 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 so send in your tape with 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. 

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CLOSE-UP

RAINBO

RECORDS & CASSETTES

By Karen Orsi

Rainbo Records was formed in 1939 by Jack Brown as a means to manufacture cardboard recording blanks for a home recording machine. These blanks were manufactured in a rainbow of different colors, hence the name. In 1940, Brown manufactured the first picture disc to benefit the war effort and promote USO tours. By 1942 he was exclusively contracted by the U.S. army to supply servicemen with a means to record personal messages. Many other inventions and products ensued during the coming decades that distinguished Rainbo as an inventive cut above the rest.

But most profoundly, perhaps, Jack Brown invented the flexi-disc record in 1953. Made of thin microplastic, the flexi record reached a kind of zenith in popularity during the Fifties when it was sold in the pages of gossip magazines as a means to hear actual stars spewing gossip. Some of the voices featured on these fanzine discs included Elvis, James Dean, Sal Mineo, Natalie Wood and Tony Perkins. In music magazines, the flexi record was a fine medium for lesser known bands to make a splash. On the cover of a 1955 issue of *Dig* magazine is the spellbinding headline "Learn To Rock And Roll." To this end, the magazine featured within its pages a cardboard recording of "Hey, Dig," by Four Cats and a Kitten.

Another boon for Rainbo's Jack Brown came when General Mills decided to press a cardboard record onto every box of Wheaties. As of 1956, General Mills had sold fourteen million acetate discs on its cereal boxes. When all was said and done, Brown says, cardboard record sales reached into the millions.

But, the manufacturing of phonograph records is what Rainbo Records became most famous for. In 1965, Rainbo began pressing as Capitol's backup plant. They pressed directly for Liberty, U.S. Laff and Pickwick's West Coast operations. In 1974, Rainbo moved from Lawndale to its current 30,000 square foot Santa Monica building. They have kept a steady business despite all the fluctuations in the record business and survived the switch to compact disc, a process which they farm out.

Steve Sheldon runs the day to day operations at Rainbo. A 22-year veteran of the place, he began working there part-time as a college student. When he came on board, 78 RPM records were a thing of the past, and Rainbo pressed mostly vinyl and the flexi discs. These days, vinyl production is down to about fifteen percent. CD packaging and cassettes make up the bulk of the business. Rainbo quit pressing flexis about 1973. "We're kind of a one-

stop shop for a lot of new bands and smaller labels," Sheldon says. "New bands need a lot of help in things like artwork and packaging." Labels that do business with Rainbo include SST, Roadrunner, Priority and Rhino.

Where does he stand on the infamous longbox controversy? "Personally, I like the longbox," Sheldon says, "because I am still a big fan of vinyl and I like a large cover area to look at. I don't like looking at display racks and seeing the side of a spine. It doesn't have to be a longbox. It could be something ecologically sound that just folds down."

The stores are set to convert to a non-longbox way of life this April. Sheldon says that in preparation for this, Rainbo has been asked by clients to shrinkwrap the jewel boxes, then slip them inside the longboxes and shrink wrap them again. That way there is less the stores will have to return for packaging. Paradoxically, this means more waste for the sake of ecology.

Sheldon sees a lot of clients come of age in his business. "You get to start out with a lot of new labels here, and then watch them grow. Then they get tied to a major, and as an independent manufacturer, you lose their business."

Sheldon has seen a lot of change. One of those clients who came of age is Richard Foos, one of the founders of Rhino Records. Foos began with a chain of record stores and a baby label in the Seventies, and Rhino is now a major independent. But with that growth came an association with the WEA group, and less work for Rainbo. "But we still do product with them whenever they need us," Sheldon says.

Jack Brown, too, has had vast experience in dealing with bands and small labels. In a 1988 interview with *Rock It*, Brown gives bands this advice: "The very best thing we can do is work with what you have. It's a tough market out there, and if you don't have the best you can do, you're wasting your time and money. Excuses like 'I had a headache when I played on the cut' just won't work."

Sheldon sees part of the techno shock in the recording business as falling on the shoulders of the consumer. Besides the change from vinyl to CD, the industry hasn't stopped there. "Every day, when you wake up," Sheldon says, "there's something new. And to me, this just serves to confuse the consumer. Now you've got DCC and the mini CD and all these things that are supposedly going to happen. Personally, I think they are just making it very difficult for the consumer."

Rainbo Records is at 1738 Berkeley Street, Santa Monica, CA 90404. Phone is (310) 829-0355 or (310) 829-3476.

MC

Winter NAMM Debuts Latest In Musical Gear

By Barry Rudolph

ANAHEIM—The National Association of Music Merchants (NAMM) will hold its annual Winter International Music Market on January 15th through January 18th at the Anaheim Convention Center. As always, the Winter NAMM Show is the place to see all the newest music-making and music-related products and services, and this year's show promises to be the largest and most comprehensive music products trade show ever.

This year's show will occupy over 800,000 square feet and will include the addition of Hall E. Registration will be held in Hall E, since the Arena will become the dedicated space for Lighting and Live Sound exhibitors. Admission is \$50, and entrance is restricted to buyers, dealers or manufacturers of musical products or services.

Some of the more important new products will set trends and determine the ways in which music is made, heard and recorded in the remaining years of this century.

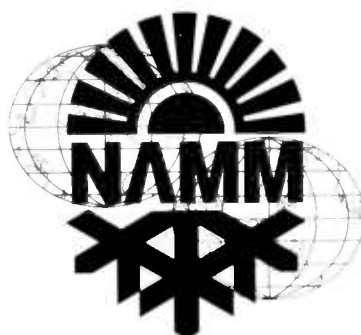
A few highlights of the show and companies to watch for: Alesis introduced the ADAT eight-track digital tape recorder at last year's NAMM and this year the unit remains a "must see," especially now that all the accessories are available

and Fostex has announced that they plan to make an eight-track machine that utilizes the same S-VHS format and is fully compatible (no advanced press release concerning this machine's appearance at the show). This alliance promises to challenge major player Tascam who also makes a digital eight-track that uses eight-millimeter videotape cassettes, which allow for longer record/play times but would inhibit Tascam users from exchanging tapes with ADAT owners.

Speaking of Alesis competition, Mackie Designs will be showing their new 24-8 eight buss recording console, which will go head-to-head with the Alesis ADAT matching console. Meanwhile, Soundcraft/JBL has a fully automated, 24-input console available for less than \$8,500.

Expect big surprises from many companies that are waiting until the show to announce and debut their new products and services. The fact is, these new products are not secret, so pre-show glimpses are not allowed (if you wanna know, you got to be there).

In addition to seeing all the latest and greatest in musical instruments and products, many manufacturers sponsor shows and exhib-




Winter NAMM
INTERNATIONAL MUSIC MARKET

its featuring well-known artists and performers. Some booths will host autograph sessions as well as live performances/demonstrations by leading musicians. Some manufacturers such as Ibanez and Tama will sponsor nightly concert events at the adjoining Marriott Hotel featuring Tama's top artist/endorsers.

Here is a partial list of some of the daily happenings and sponsored events at this year's Winter NAMM show (subject to change): Cymbal manufacturer Avedis Zildjian will host autograph sessions with Tony Williams, Louie Bellson, Vinnie Colaiuta, Dave Weckl, Jason Bonham and many more; members of both Skid Row and Poison will demonstrate bass amps for ADA Amplification; Tommy Bolan will be at the A.R.T. booth as well as appearing at a January 15th concert; Bag End speakers will host endorsers Frank Gambale, Chuck Rainey, Al DiMeola, Juan Carlos

Quintero, Keith Emerson, Bunny Brunel, Damn Yankees and more; and C&R guitar will host Rick Nielsen of Cheap Trick.

In addition, Cappella Drumsticks will host Bernard Purdie, Hal Blaine, "Weird Al" Yankovic, Jon "Bernuda" Schwartz and Billy Nychay; DW Drums will host a concert at Anaheim Quality Hotel on Saturday, January 16th; East/West Sound will have Thomas Dolby demonstrating East/West Sound's latest CD ROM sounds; Eventide has scheduled Peter Frampton, Curtis Matthewson, Ben Schultz and Alex Skolnick and will also co-sponsor NAMM Jam '93 featuring Steve Vai, Joe Satriani, Paul Gilbert, Alex Skolnick and Reb Beach; Hot Licks Video and Audio Instructional Tapes will host Brian Setzer, Nils Lofgren and Duke Robillard; Korg U.S.A. will host shows featuring Dave Amato, Paul Mirkovich and Ricky Phillips; Ludwig Drums will have autograph sessions with Blas Elias, Alan White, Ed Shaughnessy, Gregg D'Angelo, Walt Woodward, Ginger Baker and more; Paiste America will host Emil Richards and Joe Porcaro and their band Calamari; Brain May of Queen will visit the U.S. Music Corp. booth, showing off his new reissue Guild Brian May guitar; and Washburn International will host Nuno Bettencourt, Steve Stevens, Vince Neil and Tracii Guns at Monster Bash II Concert at the Inn At The Park Hotel.

For more information, call (800) 767-6266. 

Former Doors Guitarist Speaks Out On Hearing Loss

By Patricia Pace


LOS ANGELES—When the opportunity to help rock fans knocked on his door, former Doors guitarist Robby Krieger answered the call.

Krieger will appear on music video channel VH-1 (and possibly MTV) touting the benefits of earplugs about the same time that the Doors are inducted into the Rock & Roll Hall Of Fame on January 12th. He wants to be sure fans and other musicians protect their most valuable asset—their hearing.

Krieger's PSA's are the result of

his interest in non-profit group H.E.A.R. (Hearing Education And Awareness For Rockers), born in 1988 when musician Kathy Peck and Dr. Bruce "Flash" Gordon attended an excessively loud concert in San Francisco. Concerned about complaints from attending fans and musicians, they took action. With money collected through fund-raising, Peck established a hearing-screening facility at the Haight Ashbury Free Medical Clinic.

As rockers like Pete Townshend (who donated \$10,000), Ted Nugent and Mickey Hart of the Grateful Dead speak out about their damaged hearing, H.E.A.R.'s 24-hour hotline, (415) 773-9590, rings incessantly. Letters from as far away as the Ukraine pour into H.E.A.R.'s San Francisco headquarters.

Peck is on an intimate basis with hearing loss. She lost 40 percent of her hearing while playing bass in an all-girl group. 

BETTER LATE THAN NEVER



Columbia recording artist Harry Connick, Jr. recently received a gold plaque for his self-titled 1987 debut album. Pictured (L-R): manager Ann Marie Wilkins, Harry Connick, Jr. and Columbia President Don Ienner.

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Brooks, NFL Aid L.A. Riot Victims

By Sue Gold



Pictured at the Rose Bowl (L-R): NFL's Don Garber, Liberty Records' Charlie Lico, L.A. Raider Howie Long, Garth Brooks, L.A. Ram Jim Everett, Liberty's Bill Catino and NFL's John Bello.

LOS ANGELES—Country superstar Garth Brooks will perform two benefit concerts on January 29, 1993, for an as-yet-unnamed community youth project in South Central Los Angeles. The concerts, to be held at the Great Western Forum, are part of a series of events Brooks will take part in that week for the National Football League, Brooks' partner in this charity effort. This is the first time that the NFL has entered into an alliance of this sort with a music star.

The specific project that will benefit from the show will be announced by Brooks and the NFL later this month. Brooks was in Los Angeles at the beginning of the riots that hit last year and his feelings

were reflected in his single, "We Shall Be Free."

In addition to the concerts, Brooks will headline the Super Bowl Saturday Night television show on January 30th and will sing the National Anthem during this year's Super Bowl opening ceremonies at the Rose Bowl in Pasadena on January 31st.

"We are extremely excited about joining forces with America's hottest music performer," said Don Garber, Vice President of Business Development/Special Events for NFL Properties. "His commitment to the youth of Los Angeles and the NFL's Super Bowl XXVII charity efforts are absolutely extraordinary." **MC**

ANOTHER YEAR, ANOTHER LABEL



Songwriter-producer Dallas Austin recently added his name to the list of artists/producers who are forming their own labels. Austin, whose new label, Rowdy Records, will be distributed by Arista Records, was named 1991's top producer by *Billboard* magazine for his platinum behind-the-boards work with Boyz II Men, TLC and Another Bad Creation. Pictured (L-R): Rowdy VP/GM Rocky Bucano, Arista Exec VP/GM Roy Lott, Dallas Austin and Arista President Clive Davis.

By Michael Amicone



Brett Boal

Sony Music Entertainment has announced the appointment of **Brett Boal** to the post of Director, Special Products. Boal, who will be based in New York, will direct various worldwide MIS and business improvement projects for the company. Boal was recently a Senior Manager in Price Waterhouse's Management Consulting Group.

EMI Records Group North America has announced the appointment of **Dutch Cramblitt** to the post of Senior Director, Retail Marketing. Cramblitt, who was formerly Director of Sales for SBK Records, will work with CEMA and the branch marketing and sales staff to increase visibility for the label group at retail.

In additional EMI Records Group North America news, **Phil Blume** has been named to the post of Senior Director, Sales. Blume, who was formerly Director of Sales and Marketing for BMG KIDZ, will perform his duties out of the label group's New York headquarters.

MCA Records has announced the promotion of **Vinnie Freda** to the post of Vice President, Administration. Previously the label's Director of Administration, Freda joined the label in 1989 as Associate Director of Administration.



John Trumpbour

Relativity Records has announced the appointment of **John Trumpbour** to the post of National Advertising Director. Based at the label's Hollis, New York office, Trumpbour will supervise consumer advertising and promotions for the label. Trumpbour was formerly Advertising Assistant for the label.

In more Relativity news, **Steven Korff** has been named to the post of National Manager Alternative/Rock Retail Promotion. Also based at the label's New York office, Korff will oversee the label's college rep program. Korff was formerly Northwest Sales Rep for RED.

Capitol-EMI Music has named **Justin Morris** to the post of Vice President, Finance. Morris, who will be based in Los

Angeles, will supervise accounting functions, payroll, payables and royalty reporting as well as updating internal information systems. Morris was formerly the company's Finance Manager, a position he has held since December, 1990.

In related news, **CEMA** distribution has announced the promotion of **Brenda Tamayo** to the post of Manager, National Advertising. Tamayo, who has been the company's Senior Advertising Coordinator since 1990, will oversee national advertising functions and liaison with label sales staffs, CEMA branch offices and CEMA Credit.



Faithe Raphael

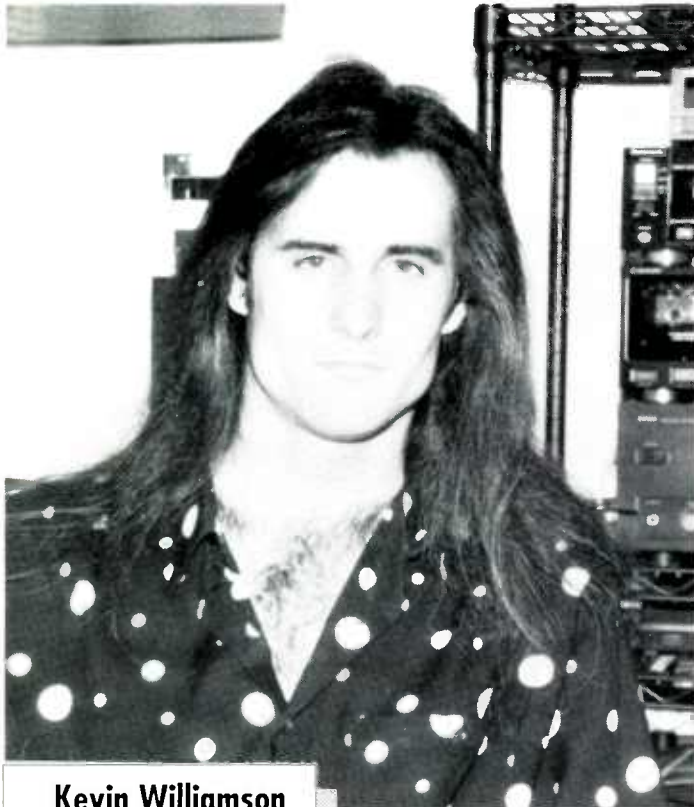
Rhino Records has announced the promotion of **Faithe Raphael** to the post of Director of Product Management and Direct Response Marketing. Raphael, who, prior to joining Rhino, was Director of Advertising and Marketing for the Strawberries record chain, has been responsible for some of the veteran reissue label's most successful marketing campaigns, including Frank Zappa's *Beat The Boots* box sets, the Rhino/Atlantic Remasters launch and the Aretha Franklin *Queen Of Soul* box set.

Audio-Technica has announced an endorsement agreement with renowned producer/engineers **Chris and Tom Lord-Alge**. The Lord-Alges have utilized Audio-Technica microphones during many of their recent sessions. Chris Lord-Alge's long list of credits includes mixes for Stevie Nicks, Damn Yankees, Lindsey Buckingham, Joe Cocker and Rod Stewart, and Tom Lord-Alge's many credits include projects for Alannah Miles, Stevie Winwood, Roger Waters, Billy Idol and Billy Joel.



Jim Powers

Arista Records has announced the promotion of **Jim Powers** to the post of Production Coordinator. Powers, who was previously an administrative assistant for the Production Department, will be involved with all aspects of pre- and post-production. **MC**



Kevin Williamson

Company: Atlantic Records
Title: A&R Rep
Duties: Talent acquisition
Years with company: Three

Dialogue

Making Progress: "Now that I've been here a little over three years, the job has become easier, having learned the ropes and having learned everyone's strengths and areas of responsibility. As the relationships develop, the job becomes easier. Certainly, knowing who does what allows you to get your job done faster. There isn't as much hit and miss anymore. Another thing that makes the job easier is personally knowing all of the A&R team in New York. This is a big company!"

Changes: "I want to talk about some of the changes that have taken place here on the West Coast. We now have a very solid staff. Doug Morris brought Danny Goldberg in to head up the West Coast. And we also have Tom Carolan and Tim Summer and Jenny Price as our A&R street scout. Last year, before Danny got here, it was a tough battle to get anything done. Sometimes you need an answer immediately, and if you wait that extra day to hear from New York, you could lose a band. Danny brings a lot to all of the A&R people under him, and his presence makes it so much easier to take care of business."

New Signings: "I've signed a new band recently but they haven't as yet

settled on a group name. It features Oni Logan, the singer from the first Lynch Mob record, former Dio guitarist Rowan Robertson, who just turned 21, by the way, Scott Coogan, an amazing 23-year-old drummer who we got from a local band, and Spenser Campbell on bass. He did some work with the Divinyls when they were on the road. We are very excited about this project. They're very early Seventies sounding. We're looking at producers for the band now. They're the real deal.

"While I was back in New York, I played a demo for Ahmet Ertegun. It was by a jazz/pop pianist named Steve Kowalczyk. Ahmet liked the tape and after meeting with the artist, signed him. That was my first signing with Ahmet."

Disappointments: "I can't really say that I've had any disappointments here. What was disappointing, though, was that on the whole, rock took a big dump last year. Since the acceptance of the Seattle sound, mainstream rock has had a tough time. And my personal tastes in music are decidedly toward mainstream rock. Other than that, it's disappointing when you see an act that you really believe in and have to have but, for some reasons, you lose them to another label. I've experienced that disappointment, but as Jason [Flom] always tells me—you can't sign everything. Once you realize that you've lost that band, you can't cry about it anymore. Get out there and look for the next band. As long as you've given it your best shot, the depression lasts about a day. If you didn't go after them properly and

stalled and didn't jump up and down about the band then you are going to be depressed because you didn't do a good job."

Thin Ice: "Not too long ago, Danny Goldberg asked me to start working on the Foreigner project, and I thought it was a good idea to get Lou Gramm back in the band. There was a lot of walking on thin ice trying to get Lou Gramm and Mick Jones speaking to each other again. It was a very interesting experience assisting in their reunion. That was a great experience in dealing with artists and their problems. Believe me, I learned a lot!"

Procedure: "I think that the prerequisite around here is to just go into Danny [Goldberg] and show him that you're ready to jump out of your skin over a band. Danny will ultimately speak with Jason Flom, who will speak with Doug Morris. And that's really the way it has to be. I would feel apprehensive about signing a band if no one else at the label was excited about them. I don't think it would make a lot of sense. Although, there are gonna be situations when you're gonna find something and you're gonna be the only one sitting on that island screaming when everyone else thinks you've lost your marbles. Now that I've been here some three years, I would feel comfortable standing at the podium and screaming as loud as I could if I fell head over heels for a band."

Recording: "I don't have to be at the studio on a daily basis when my acts are recording, but I do spend lots of time there. I really like being hands-on when it comes to song selection and recording. I'm not one of those guys that brings down a six pack of beer when the record's almost done. I love being involved every step of

the way. I ask the bands to think of me as a conduit. I'll be bringing them a lot of information, and they're free to use as much of it as they like. I'm not there to judge what's going on. And it's important to establish that at the very beginning of your relationship with your bands. You have to let them know that even though you represent the record company, you're not the bad guy. As long as you're not preaching or acting like Mr. Know-It-All, you can work with bands in the recording studio that way."

Local Impressions: "L.A. sometimes bothers me. Because it's such a huge city, one would expect to see L.A. bands getting signed all the time. But if you go back even ten years, there aren't that many local rock bands that got signed. It averages out to maybe one or two a year and that's not many. I think most of the local bands are sitting back and regrouping from the Seattle Surge. Finally, they seem to be concentrating on the playing and the songs instead of the hair and the clothes. I think the Eighties brought us a lot of really plastic, disposable music. When bands like Nirvana and Pearl Jam became huge, they just swept over everyone else. I think the bands in Los Angeles are just re-thinking what they're all about.

"I think that over the next two or three years, Los Angeles will once again spawn a lot of great bands. You've got to be honest out there—honest with the music and the playing. I think that rock & roll had to come around again to its roots. I hope the local bands here are getting back into their garages or rehearsal studios and doing what comes naturally to them instead of copying something that already happened. They should just get on with putting together the best music they



Saigon Kick, currently enjoying plenty of radio success with "Love Is On The Way," from their second album, The Lizard, has announced that bassist Chris McLernon, formerly of group Cold Sweat, has been added to the band's lineup. Pictured above (L-R) are group members Phil Varone, Matt Kramer, McLernon and Jason Bieler.



Arista records executives surround artists Brooks & Dunn for a celebration signifying double platinum certification of the act's debut album, Brand New Man. Label president Clive Davis (with glasses) is flanked by Kix Brooks and Ronnie Dunn.

can and then get it out to the people and hopefully, someone like me will be able to see it. We just need one band to get out there and do it right; to get out there and get the kids excited. Then we'll be right back in the thick of things running with a lot of local talent. We need our next Mötley Crüe and Guns N' Roses to kick L.A. in the pants. But I know they're out there. These bands are out there in some garage and I'm hoping that my car breaks down in front of that garage so I can hear them!"

Grapevine

Following is a listing of the members of the **RCA Black Music A&R Department** who were inadvertently omitted from last issue's A&R Directory: **Skip Miller**, Senior VP; **Kenny Ortiz**, VP/New York; **Alison Ball Gabriel**, Senior Director/L.A.; **Tracey Richards**, A&R Assistant/Coordinator, L.A.; **Tonya Henderson**, A&R Coordinator/New York.

Don't forget to catch the 20th **Annual American Music Awards** show which will air nationally on January 25th. This three-hour extravaganza will present live appearances by many of the industry's top recording acts—including Michael Jackson. The ABC-TV special will emanate from the Shrine Auditorium in Los Angeles and will air from 8-11 p.m.

Word is that **Elektra Records** has dropped **Faster Pussycat**.

In search of a new record deal, local rockers **Tuff** will be playing the **Whisky** Friday night, January 15th.

Live Urban Sexx Tribe is currently showcasing around town. They are managed by **L.P.L. Management** and can be reached at (909) 981-9855.

Yes, it's true—**Rolling Stones'** bassist **Bill Wyman** has officially left the world's greatest rock & roll band.

Will **Big Bang Babies'** bassist **Tweety Boyd** be forced to change his name because of its similarity to the cartoon character **Tweety Bird**? In other words, which came first, the Boyd or the bird? Find out on March 6th when **BBB** headlines the **Roxy**.

Despite a torrential downpour, A&R execs packed the Coconut Teaszer to catch L.A. rap/rock group **Brotherhood Of Sexual Survival (B.O.S.S.)**. The band was mighty impressive, and it appears a label deal is imminent.

Anxiously awaiting the debut from the **Inclined** on Columbia. Could they be the next L.A. band to make it big?

Head on down to the **Coconut Teaszer** for their January 17th show and you're likely to find members of the **Black Crowes**, **Pearl Jam & Izzy Stradlin's** band jamming away. How does 11:30 sound? For this show only, the guys are calling themselves **Big Toe**.

Former New York Doll **Sylvain Sylvain** has turned his spare time into a second career. Sylvain is now producing bands. If you're interested, send him a package at 7235 Hollywood Blvd., Suite 418-W, Hollywood, CA 90046. Sylvain next puts on his musician hat for a Teaszer show on February 20th.

Following is the contact information for band **NC-17** which was inadvertently omitted from last year's 100 Hottest Unsigned Bands listing: NC-17 c/o I.E.M., 2166 West Broadway, Suite 268, Anaheim, CA 92804.

On The Move

Randy Gerston leaves Arista to assume VP A&R stripes at newly-formed **Lightstorm Records & Publishing**, an Epic marketed and distributed label.

Bob Ringe & Steve Rosen have announced the signing of **Testament** to their company, **Vault Management**. They can be reached at (310) 278-3815.

Paul McCartney has re-signed with **Capitol** for the remainder of his career. McCartney's first release under the new deal will be **Off The Ground**, set for a Feb. 1st release.

Relativity Records has announced the signing of Boston-based rock group **Contagious**.

San Francisco-based **Racer Records** has officially opened its doors with a roster of six acts. Label is owned by **Kristi Wachter** who can be reached at (415) 931-1614. **MC**



Brain Box

Contact: Cybervoc Prod.
(800) 247-1088

Purpose of Submission: Seeking management and label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

According to their rather brief bio, the purpose of **Brain Box** is to "seek out the truth, expose deception and target today's headlines and world issues." When the hell are these guys gonna find time to write songs! This L.A.-based five-piece progressive rock/alternative band has certainly turned in a well-produced demo tape but the songs, apart from being somewhat pretentious ("Where Is The Conscience Of The World"), aren't nearly as strong as the production. **Brain Box** (J.C., Ron Feuer, John Lewis, Sean Ingoldsby & Ron Cohen) needs to write songs with fewer parts and strengthen those parts that do work within the framework of the songs. Also, stronger choruses would help. All in all, not a bad submission and a seemingly bright future ahead.



Bartley-Roberts Band

Contact: Richard Donahue Prod.
(213) 463-8899

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Collectively, these guys have toured with **Kenny Loggins**, **Gloria Loring** and **Samantha Sang**. They've recorded with **Diana Ross** and **Julio Iglesias** and boast television performance highlights on such shows as *The Fall Guy*, *Sheriff Lobo & Knight Rider*. Currently approaching major labels with an entire album full of original material, the guys perform southern rock with a vengeance. The opener, "Something's Gotta Break," is a rousing foot tapper that displays the band's penchant for precise vocal harmonies and country rhythms. On "One Good Reason," the band slows it down but still kicks in with those pretty vocals. "That Look In Your Eyes" closes things out on an up note and with hopes for a bright future. This is a band that is ever so close to writing the hits. A little more time should clinch it for them.



Vital Force

Contact: Jim Johns
(615) 228-7489

Purpose of Submission: Seeking label deal

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Having relocated to Nashville from Seattle, Washington, **Vital Force**, three guys and a gal, submitted an album's worth of original material for review. We, however, in the interest of time, can only deal with the first three tunes. Led by the powerful vocals of singer-songwriter **Karen Houle Johns**, **Vital Force** is decidedly pop with some country overtones. Though she definitely takes charge of each song, the tunes themselves leave a lot to be desired. The playing is neat and tidy, but the songs need reinforcement. They're just not memorable after one listening—and that's all they're gonna get from most A&R people. Maybe **Karen** should try collaborating with some other Nashville writers for a change of pace. It couldn't hurt. A strong voice performing mediocre songs isn't going to get you that deal. Work on the material.

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.



WONDER-FUL AWARD



STEVIE WONDER was congratulated for receiving the NAS Lifetime Achievement Award by ASCAP's Todd Brabec at the NAS Salute to the American Songwriter ceremonies in December.

CALENDAR

1993 marks the fourth year of ASCAP's "Best Kept Secrets" showcase on January 26 at the Coconut Teasler. Also, check out "Quiet On The Set" January 14 at Largo and "Hardest Kept Secrets" on January 19 at the Teasler.

REEL MUSIC

Welcome to new members TIM ROBBINS, who along with his brother DAVE ROBBINS co-wrote all the songs from the recent film *Bob Roberts* and WHITNEY HOUSTON, who wrote "Queen Of The Night" for the current hit *The Bodyguard*.

AND THE NOMINEES ARE...

ASCAP congratulates its nominees for the 50th Annual Golden Globe Awards: in the category of Original Score: VANGELIS—1492: *Conquest of Paradise*; TREVOR JONES—*The Last of the Mohicans* and in the category of Original Song, the late HOWARD ASHMAN—"Friend Like Me" and "Prince Ali" from *Aladdin*; MADONNA and SHEP PETTIBONE—"This Used To Be My Playground" from *A League Of Their Own*; and TIM RICE—"A Whole New World" from *Aladdin*.

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SONGWORKS—STEVEN P. WHEELER



ASCAP's "Quiet On The Set" showcase put an end to 1992 with a "Christmas On The Set" benefit for the Tree Of Life charity. Performers included Pam Dwinell, Dan Bern, Marie Cain, Lindsay Tomasic, Milo Binder, ex-Animal Logic member Deborah Holland and the "Choir On The Set" (featuring singers from ASCAP's 1992 Pop Workshop). Veteran singer-songwriter Stephen Bishop made a special appearance, singing "The Christmas Song" and his hit, "Separate Lives." Yet the best original Yuletide song was performed by Milo Binder, simply entitled "Like A Jew On Santa's Knee." Pictured after the show are (top row, L-R): Susan Streitweiser, Cecily Gardner, Tom Manche, Billy Martin, Marie Cain and Dan Bern, (bottom row) Deborah Holland, ASCAP's Brendan Okrent, Lindsay Tomasic, ASCAP's Nancy Knutsen, Pam Dwinell and Michael Milsap.

Hot Tips

The A&R 411 is a must for all budding songwriters, musicians and managers. With a listing of over 250 record labels and more than 600 contact names, this directory includes direct phone numbers (instead of the general company numbers), names of A&R personnel (as well as their assistants), FAX numbers, an individual breakdown of offices in New York, L.A., Nashville and London as well as the distributor for each label.

More importantly, if you subscribe by February 1, you will also receive a bonus directory of Film and Television Music Supervisors absolutely free. Subscribers will receive six issues of The A&R 411 throughout the year, so as to guarantee up-to-date information.

As top-hit songwriter Billy Steinberg says, "It's the most useful A&R directory I've ever seen."

You can get The A&R 411 for \$100 a year by mailing your check made payable to S.R.S. Publishing

at 7985 Santa Monica Blvd, Suite 109, Box 387, L.A., CA 90046. For further information, you can contact Ritch Esra (213) 850-8946. Start the year off with the best possible ammunition at your disposal.

New Signings

Chart-topping country tunesmith Hugh Prestwood, whose Number One hits include "Hard Rock Bottom Of Your Heart," "Ghost In The House," "The Sound Of Goodbye" and "The Moon Is Still Over Her Shoulder," has re-signed along-term agreement with BMG Music Publishing.

In addition, songwriter Nancy Lee Baxter was signed to Prestwood Music/Careers-BMG Music Publishing.

Warner Chappell Music announced the re-signing of Gerry DeVeaux, who has collaborated on numerous projects which have resulted in more than twenty covers since first signing his publishing deal, including the controversial Madonna



Ex-Animal Logic mainstay Deborah Holland is pictured performing her original Christmas tune, "It Only Comes Once A Year," at ASCAP's "Christmas On The Set" benefit concert at Cafe Largo.

single "Justify My Love," co-written by Lenny Kravitz.

PolyGram Music Publishing signed the Philadelphia-based band Riverside, who were recently in L.A. to co-host KROQ's year-end edition of *Love Line*.

Bug Music Activities

Bug Music announced the signing of several new additions to their publishing roster: Corrosion Of Conformity, NIL8 and Vic Chestnutt.

Los Lobos performed a spoof version of their recent song, "Kiko And The Lavender Moon," on *Sesame Street*. The alternate rendition entitled "Elmo And The Lavender Moon" will be aired in February.

Rosanne Cash's newest release, *The Wheel*, is complete and due in stores on February 1.

Singer-songwriter John Stewart's latest album, *Bullets In The Hourglass*, has been released. Stewart also wrote "Strange Rivers" for Joan Baez's latest Virgin release, *Play Me Backwards*.

Publishing Grapevine

Edward P. Murphy, President and CEO of the National Music Publishers' Association, and its music licensing subsidiary, the Harry Fox Agency (NMPA/HFA), recently established an office in Singapore, which will eventually serve as a music licensing agency for seven countries in the southeast Asian region. Until now, there had been no trade associations or mechanical licensing organizations operating effectively in the area, which accounted for over \$923 million in retail music sales last year alone.

Peermusic announced the appointment of Luis Calvo as Managing Director of Spanish companies. The appointment of Calvo, formerly the Managing Director of EMI Music Publishing, follows the retirement of Jose Carreras, who worked with Peermusic in Spain for 32 years. Carreras will remain with the company as a consultant.



Murrah Music Corporation was honored at a BMI party which celebrated the publishing company's back-to-back Number One singles: "I'm In A Hurry (And Don't Know Why)," written by Roger Murrah and recorded by Alabama; and "Two Sparrows In A Hurricane," written by Mark Alan Springer and recorded by Tanya Tucker. Pictured (L-R): BMI's Clay Bradley, Alabama's Teddy Gentry, songwriters Roger Murrah and Mark Alan Springer and BMI's Jody Williams.

Demo Spotlight

Rod Stewart once sang, "Some guys have all the luck," but he was a little too gender-conscious because Shannon Moore has been blessed with some God-given luck herself—courtesy of a poignant songwriting ability, powerful vocal stylings and her obvious physical beauty. In fact, when I saw Moore's first seductive publicity photo, I thought, "Oh no, just another gorgeous girl trying to cash in on the dance music craze."



Shannon Moore

Fortunately, I listened to her tape anyway, because now I'm here proclaiming Shannon Moore as a potential major star of the Nineties. This lady rocks without losing her sanity, sings realistic narrative epics with guts and grace and writes some of the tastiest songs I've heard in many moons. She shifts smoothly from mid-tempo rockers ("Luck To The Wind") to flat-out ball-busters ("Outta Control," "Liquid") and moving ballads ("Smile," "Lift Me Up") to the brilliant sensual tale of romantic awakening she describes in "Power Of Passion."

Shannon Moore truly possesses all the ingredients needed for stardom. She's got the balls and gutsy vocal bravado of someone like Sass Jordan, but she has far more depth, and a more versatile songwriting ability. At times, Moore has an almost Chrissie Hynde-like feel to her voice, filling her vocals with dramatic inflections and soulful phrasing.

Yet, the most important thing to

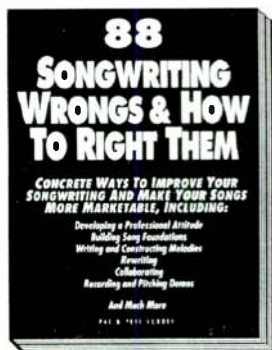
remember is that Moore is above all a top-flight songwriter and already has a development deal with Sony Music Publishing. But for her to remain in obscurity as merely a songwriter would be a crime. For no one could sing her personal songs with the conviction and passion that Moore brings forth with a searing emotional temperament.

After listening to these songs for a couple of weeks, it became obvious that the time Moore spent with the top songwriting team of Billy Steinberg and Tom Kelly as an assistant was a very valuable apprenticeship. Songs like the pop-flavored "Angel Lost Her Wings" (which is possibly going to be covered by Susanna Hoffs) and the fiery rocker "Liquid" have "h-i-t" written all over them. The latter sounds like the biggest hit the Divinyls never recorded.

Once the A&R community gives this girl a look and a listen, you can rest assured that a major label deal will be signed soon after. Currently, Ms. Moore is playing around town doing acoustic gigs, but is close to finalizing the lineup for her new band. I haven't yet seen the live performance, but if it's even remotely as strong as her singing and her songs, we're going to be hearing all about this lady and her "overnight success" in the coming years. I stake my reputation on this one!

Contact Linda Bourne at Sony Music Publishing (310) 449-2549.

Book Review



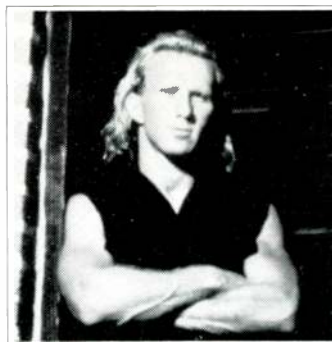
88 Songwriting Wrongs & How To Right Them

By Pat & Pete Luboff

Writer's Digest Books, Cincinnati, OH
\$17.95 (paperback)

Here's a new self-help book for songwriters of all styles, ages and abilities. Written by the husband and wife team of Pete and Pat Luboff, this entertaining and informative book is a must for any songwriter who has ever suffered from writer's block or has trouble presenting his songs to publishers. Successful songwriters in their own right, the authors have been teaching workshops through the National Academy of Songwriters since 1979, and have garnered this vital information after interviewing hundreds of publishers, record company executives, artists and songwriters. Easy-to-read, yet insightful, this book is a winner. To order direct, send \$17.95 (plus \$3 postage/handling) to: Writer's Digest Books, 1507 Dana Avenue, Cincinnati, Ohio 45207. Visa/Mastercard orders may be placed by calling (800) 289-0963. **MC**

SONGWRITER PROFILE



Jed Leiber

Contact: Michelle Steinberg,
McMullen & Company
Public Relations
(310) 289-8235.

Jed Leiber is proof-positive that artistic genes do exist, yet what form those genes will ultimately take is another story entirely. Leiber, a veteran songwriter/film scorer/producer, is the son of Jerry Leiber, the elder Leiber being one-half of the legendary Leiber/Stoller songwriting team responsible for such early rock classics as "Hound Dog," "Jailhouse Rock," "Charlie Brown" and "Yakety Yak," among dozens of other top hits.

Ironically, the legend's soft-spoken son points out that his father was the lyricist for the Leiber/Stoller team: "It's funny, my father is one of the greatest lyricists of all-time but he doesn't play an instrument, so he encouraged me to get formal musical training."

Torn between formal musical training and playing street music like soul, R&B and the blues left the young musician in a funk, but he admits that his father was right in retrospect. After studying at Oberlin College Conservatory of Music and the prestigious Juilliard School in New York, Leiber returned to his roots.

"I studied orchestration, composition and piano but then I went back to rock & roll and rhythm and blues. I never knew how all this training would surface and there was a certain fear because I never wanted to water down my R&B playing. If you've ever heard a classical musician trying to play the blues, you'd understand, it's the most God-awful thing you can hear. Fortunately, I had enough good influences and experience with the street-level music that no amount of classical training was going to fuck with it too much."

Since that time, Leiber has begun to make a mark of his own but in a different way than his father. As a songwriter, producer and musician, Leiber has recorded with, written for or produced such artists as Graham Parker, Thelma Houston, Peter Frampton, Mavis Staples and ex-Berlin focal point Terri Nunn. Toss in movie soundtracks like *To Live And Die In L.A.*, *Love Potion #9*, *Honeymoon In Vegas* and *Playing For Keeps*, in addition to television work on the award-winning National Geographic Society film *Gravity Never Sleeps* as well as music for such programs as *Sesame Street*.

Yet, undoubtedly the most exciting thing that Leiber has done to date would be his recently finished album with guitar legend Jeff Beck. The two collaborated on the soundtrack for a two-part mini-series entitled *Frankie's House*, which premieres on the Arts & Entertainment channel on February 21 and 23.

Leiber and Beck had worked together before but nothing to this extent. "We've known each other for quite a long time," explains Leiber, "and we've worked together off and on over the years, so when he called me to fully collaborate on this project with him, it certainly sounded like a good idea." The soundtrack album has been released on Epic Records and includes moody interludes and driving rock, and it sounds like Leiber is the best-matched keyboardist for Beck since his Seventies' work with Jan Hammer.

Strangely enough, Leiber says that it was during the recording of this soundtrack that he began to fully utilize the formal training of his childhood. "Just lately, I'm really starting to hear and understand the benefits of all that training, especially in scoring work because you really have to be able to understand the vocabulary of an orchestra and those colors as a keyboard player. That training has become much more of a friend, especially with this last project with Jeff because we tried some very different things, things where I really had to draw on that formal knowledge."

A man who admits to being a "feast or famine" kind of writer, Leiber has made quite a career for himself in the film scoring field. "In some ways, working with a visual piece of film is more difficult and sometimes it's easier because you have certain boundaries that are set up. Often, it's those very limitations which can inspire things and bring out creativity which can be otherwise blocked by too many options. It's like looking at a blank canvas, some people can deal with that and other people can function much better if there's at least some kind of outline."

Yet for a songwriter, isn't it hard to keep your song from overtaking the visual aspect of the film? "The most important thing to remember is what is happening in the film, not the music. So the music has to underscore the emotion and the ideas in the film, without calling too much attention to itself. There's a certain inherent contradiction in that because you want your music to call attention to itself, so there's a very delicate line in film scoring."

As for the future, Leiber will be completing a completely mobile digital recording studio within a month, something that will enable him to more seriously pursue his production objectives. "It's not going to operate as a commercial facility but I'd like to start looking for groups that I can produce when I'm not doing my own things." **MC**

ON THE SET



Veteran reggae artist Jimmy Cliff is pictured on the set of his latest video, for the single, "Oneness," from his JRS album, Breakout. The video was shot at Sunset Studios. Pictured (L-R): JRS VP of A&R Stan Shuster, Mecca International VP Shawn Yahner, Mecca International President Stu Ric, Jimmy Cliff, JRS Director of Publicity Lisa Wahnish and JRS Publicity Coordinator Gary Bushnell.

FOR THE RECORD STUDIOS: This Orange County recording facility recently played host to Warner Brothers recording act Altered State and producer Ben Gross, doing pre-production work for an upcoming release...Bizarre/Straight's Francis X, tracking and mixing for his latest release, *Tribal Music From Hollywood*, with engineers Eric Garten and Jim Monroe adding the sonic expertise...Doctor Dream recording artists Cadillac Tramps, remixing "Shake!" with Eric Garten at the production helm...Screamin' Jay Hawkins, mixing tracks for an upcoming Bizarre/Straight release... Another Doctor Dream act, Swamp Zombies, recording tracks with coproducer Jim Monroe.

MUSIC ANNEX RECORDING STUDIOS: Fiend Master Freak, Lagwagon, Joyride, Cement, Badtown Boys, putting together tracks for a compilation album from

indie label Flapjack Records, with Steve Papoutsis and Karl Hagemann co-producing the sessions, Papoutsis manning the console... Ronnie Montrose and all-female rock band Wild Brides, laying down tracks for a new release, with staff engineers Tom Carr and Steve Papoutsis turning the knobs...Jazz artist Randy Rare, working on his latest album project with special guests Ron. E Beck, Victor Conte and Nate Ginsburg; sessions co-produced by Conte & Beck and engineered by staff engineer Pat Coughlin...Chico Freeman and Aaron Repki, in Studio A, overdubbing and mixing tracks for a new live album, with Mike Hersh adding the sonic expertise and Tom Carr mastering the project...Rap artist Boots, mixing his debut album with engineer Mike Hersh...Bay Area dance band the Freeze, recording a new demo, sessions produced by bassist Mark Lahargoue and engi-

neered by Robert Iriartborde.

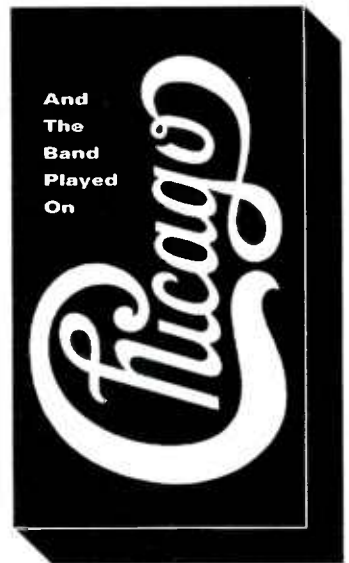
A&M STUDIOS: Chelsea Hotel, featuring ex-members of Fallen Angel, DC La Croix and Thieves and Lovers, is currently recording a demo at A&M Studios. Mark Harvey and Brian Scheuble are producing and engineering the sessions.

MAD HATTER STUDIOS: The soundtrack for *Teenage Mutant Ninja Turtles 3* was recently recorded and mixed at Mad Hatter. The soundtrack was composed by John Duprez, with the sessions engineered by Larry Mah and assistant engineer Darren Mora. Also recording at Mad Hatter, Concrete Blonde, laying down tracks and mixing for their Capitol Records debut. The sessions were produced by Earle Mankey and Concrete Blonde, engineered by Mankey and assisted by Robert Read and Darren Mora.

SOLID STATE LOGIC: Hollywood Digital has announced the purchase of two SSL Scenaria digital audio/video systems and two ScreenSound digital audio editors. The facility, a new multi-million dollar all-digital post-production facility currently under construction (set for a February opening), will offer its clients a variety of services, including film and tape-based television post-production, commercials, promo spots, music videos, feature films and corporate productions. When completed, Hollywood Digital will boast ten bays offering the latest in editing, audio, graphics, telecine transfer and duplication, including two specialized Scenaria digital audio production suites and two ScreenSound digital audio editing suites, all under one roof.

RED ZONE STUDIOS: Blues veteran Otis Rush, producer John Porter and engineer Joe McGrath, recording tracks for *This Way Up* Records...Engineers Jim Duncan and Jeff Parks, in Studio A, mixing a live show for Epic recording duo the Indigo Girls. **MC**

CHICAGO VIDEO



Warner Reprise Video has just released a one-hour video featuring *Chicago* in concert called *And The Band Played On*. *Chicago's* first home video includes interviews with members of the band mixed with concert footage shot last summer in Michigan. The concert includes some of their best hits such as "Saturday in The Park," "Beginnings" and "Colour My World" as well as rare footage from their mid-Seventies television specials. While *Chicago* sounds in top form, hard-core *Chicago* fans will be slightly disappointed, since the concert footage was taped on a night one of the four original members did not play (trumpet player Lee Loughnane missed several shows last summer when his wife gave birth to their baby). Other than that, *Chicago's* new video should make *Chicago* fans smile.

—Sue Gold

ROCKETT PLANT



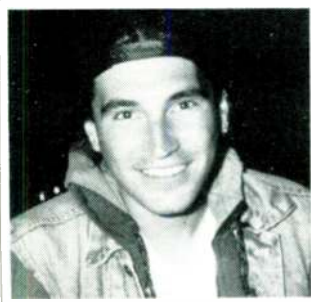
Poison's Rikki Rockett, second engineer Paul Foley and chief engineer Jim Albert are pictured at Rockett's Burbank recording facility, the Rockett Plant, during sessions for Poison's upcoming release and fifth album, *Native Tongue*, the first recorded with the band's new guitarist, Richie Kotzen. Utilized during the sessions were the Neve 8058 console and the Studer A827.

RAP SESSION



Local rap artist Michael Wall is pictured during sessions for his debut album on Salmon Records, a fledgling label specializing in what the press release describes as "consumer friendly urban." The first single, "Get Next To Me," is scheduled for a March release. Pictured (L-R): Salmon President Darren Blumenthal, producer Robbie "Doc" Melnick, Salmon Chairman Adam Blumenkranz, Michael Wall and producer Joey Schwartz.

VIDEO DIRECTOR CROSSTALK



SCOTT CALVERT

By Jonathan Widran

Scott Calvert seems to have a distinctive knack for being in the right place at the right time. While attending Emerson College in Boston as a film major in the early Eighties, he took advantage of the city's then-burgeoning music scene ("like Seattle is now") and helped bands such as Extreme, Del Fuegos and Down Avenue (featuring Charles Pettigrew of Charles & Eddie) win various MTV Basement Tape competitions based on his videos of their live performances.

A combination of "Basement" notoriety and a strong reel of clips led to his first major video, Taylor Dayne's Number One dance hit, "Tell It To My Heart," which led him into dance music and gave him the opportunity to charter the then-untested seas of rap as a viable video format. Once again, he was in the right place when the genre took off, and he took full advantage, directing all the Fresh Prince videos (including "Parents Just Don't Understand"), which exploded on MTV and paved the way for future rap videos. Calvert later worked on projects for Eric B. and Rakim, Kool Moe Dee, and later, Marly Mark.

"I saw rap as a very narrative-oriented form, one that would come across well visually," he recalls. "I seemed to be one of the few interested in taking the chance on it, but I felt it had great potential as a pop medium. Being one of the first directors doing it, though, it took me several years to break out of being pigeonholed as a rap director."

Believing that "doing the same thing over and over leads you to become stale," Calvert prides himself on the diversity of the projects he associates himself with. "Adapting and evolving," as he puts it, over the past few years, he has run the gamut, from Bobby Brown ("Good Enough")

to Patty Smyth ("Sometimes Love Just Ain't Enough") and Mr. Big ("Just Take My Heart").

Calvert is especially excited to have worked on the eleven-minute reworking of Meat Loaf's classic "Paradise By The Dashboard Light," featured in the film *Leap Of Faith*. That's the kind of music I grew up on," he beams, "and I enjoyed putting Meat Loaf back into his *Rocky Horror Picture Show* character of Eddie. We were slightly limited in that we had to tie the video into the movie, but otherwise, it was great fun."

When given free rein to direct from scratch, Calvert asks himself a few simple questions: What do we want out of this and how do I do something different than the other 500 videos shown this week? "The song is most important, and I look for songs that will touch the pulse of the younger generation. I talk to teenagers, find out what they like, because I feel that film is a medium that best expresses certain messages and I have the means to speak to a whole generation of kids. I like to even be preachy sometimes."

But even if Calvert does try to drive certain points home with his darker material, a la Eric B.'s "In The Ghetto," he also enjoys tackling something wholly light and comedic. "Even though I like doing the Martin Scorsese thing, I've always had a knack for comedy. Making people laugh is the hardest thing one can do, but I enjoy the challenge."

"To me," he continues, "videos are more than fluff and simple images. Whatever emotion I'm aiming for—sadness, hard-core poignant messages, funny—I'm not aiming for merely style. I always want to touch on some humanistic chord and be provocative."

The New York native admits that his approach to each video varies. Normally, he'll meet with the artist beforehand, and there will be a collaboration on visual ideas, but once in a while, as in the case of "Parents Just Don't Understand," he'll know immediately where he is headed.

"With Will Smith, his personality told me the right direction. But for other artists, like Bobby Brown, I'm shooting for something before I start. With Bobby, I wanted something atypical for him, something more sexy and colorful," Calvert says.

With Marly Mark, he adds, directing was a non-stop, collaborative evolution: "The first one, 'Good Vibrations,' told what the kid was about—street-wise, Boston, liked girls. So I set up an image profile, something in your face. 'Wild Side,' the second, was more hard-core, a tragic street tale with lots of metaphors, a movie about what shaped his life. And his third video attacked politics."

Calvert is currently developing a feature film project, a graphic urban drama on the dark side, and has found music videos a great proving ground. "I've faced all the variables of making movies, having made a total of ten video clips. Like those, I will be doing the movie with the intention of entertaining and educating young people." **MC**

NEW TOYS—BARRY RUDOLPH



Soundcraft's Spirit Automated Mixer

The Spirit Auto is an automated version of Soundcraft's Spirit Studio mixing console. Available in either 16 or 24 channel versions, the Auto has both channel fader and mute automation in all channel and monitor paths. Like the Studio console, the Spirit Auto has a four-band equalizer with two midsweep sections that can be split between monitor or channel. There are six auxiliary sends

and an in-line monitor section that effectively doubles the available inputs to the stereo mix.

Automation is controlled and stored by any external MIDI sequencer that will record large amounts of MIDI Controller Data. So Cubase, Vision, Master Tracks Pro, Q-Sheet AV or Performer are going to work just fine. There are also "after market" packages developed to facilitate and add automation features to the system....these can be added later to the Spirit Auto without any hardware additions.

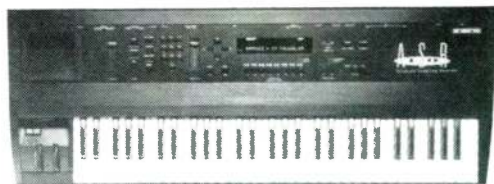
The Spirit Auto sells for \$5,995 in 16-Channel and \$8,450 in 24-Channel versions. Both consoles have eight subgroups and four stereo effects returns. For more information, contact Soundcraft USA/JBL Professional at 8500 Balboa Blvd., Northridge, CA 91329. Phones: (818) 893-8411 or FAX (818) 893-3639.



Sambora Strat from Fender

The Fender Custom Shop has come up with the Sambora Strat that features an alder body, maple (bolt on) neck,

maple fretboard with 22 frets, a Floyd Rose Original double-locking tremolo system and a DiMarzio bridge humbucker. There are also single coils in the neck and middle positions for that classic Fender Stratocaster sound. The guitar comes in either Arctic White or Cherry Sunburst. With case the suggested retail is \$1,600 and for more information, contact Fender Musical Instruments, 7975 Hayden Road, Suite C-100, Scottsdale, AZ 85258. Phone (602) 596-9690.



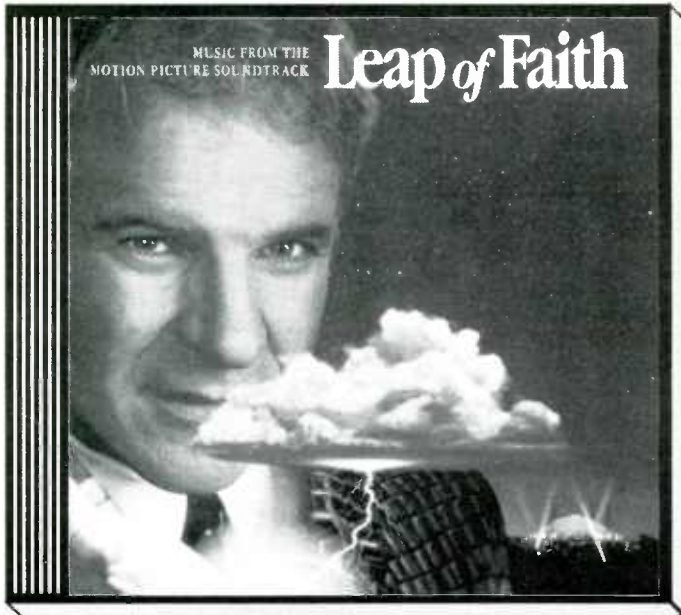
Ensoniq's New ASR-10

The ASR-10 Advanced Sampling Workstation is the latest, next generation sampling keyboard from Ensoniq. The ASR-10 is 31-note polyphonic and samples in either mono or stereo. Standard RAM is two megabytes but you can have up to 16 megs by plugging in standardized SIMMs. So you get ten seconds in stereo sampling time at 44.1Khz. or up to three minutes in mono in a fully expanded model.

The on-board effects processor has 50 different algorithms that run from reverbs to delays, chorus, compression and EQ. All effects are programmable and can be modulated through many MIDI sources. You may process samples in digital domain as well as record or

resample stuff with effects added. The ASR-10 shares the same voice architecture with the EPS Series so all files are interchangeable. The ASR also has time-compression/expansion for stretching or squeezing loops without altering the pitch. The ASR-10 has a 16-track sequencer with Patch Selects, Poly-Key Pressure, optional SCSI and digital interfaces. The quad-density disk drive will accept and load any EPS sound or sequence. Ensoniq has promised to support this unit with the development of a CD-ROM library.

The ASR-10 sells for \$2,695 retail and for more about it, contact Ensoniq World Headquarters at 155 Great Valley, Malvern, P.A. 19355. Phones: (215) 647-3930 or FAX (215) 647-8908 **MC**



In the world of music, there is no greater miracle than when an old song, long laid to rest, suddenly receives the breath of new life. MCA believes in the second coming of Meatloaf's "Paradise By The Dashboard Light." This is the first single taken from the soundtrack to Steve Martin's well-received *Leap Of Faith*, the story of a touring revivalist minister. Should the single fail to revive, music supervisor Kathy Nelson has provided plenty more chances for the CD to chart. Pop highlights include Patti LaBelle's "Ready For A Miracle," Don Henley's "Sit Down You're Rockin' The Boat" and Wynonna's "Stones Throw From Hurtin'." Of particular interest on the gospel side are the hymn "Blessed Assurance," performed by gospel legend Albertina Walker, and the choir arrangements by multi-Grammy winner Edwin Hawkins. *Leap Of Faith's* gospel songs and choir were produced by award-winning songwriter/producer/arranger/solo artist George Duke. A miracu-

lously uplifting score.

Patrick Swayze and wife Lisa Niemi will fulfill their dream to dance together on screen. They are set to begin filming *Without A Word*, an adaptation of their critically-acclaimed dance play, which is said to also approximate their own life stories. The film follows the couple from their dancing school days in Houston to New York, where he studied with Joffrey, to their tough touring times. Percy Adlon (*Bagdad Cafe*) will direct the picture when it begins filming in March. 20th Century Fox will distribute.

Capitol records sax virtuoso Dave Koz recently dropped by the set of *Family Matters*, where he joined in a jam with Steve Urkel (Jaleel White). The series episode is set to air Friday, January 29, at 8:00 p.m. PST. Koz can usually be seen every Thursday night as a special musical guest with the *Arsenio Hall* show posse.

Barbra Streisand has signed a \$60 million movie and record deal

with Sony Corp., a move that puts her in the same big-money league as Madonna, Prince and Michael Jackson. The 50-year-old singer will be paid an estimated three million dollars for each film she directs and five million for each new album over the next decade. Streisand will reportedly also receive a four-million-dollar advance per film performance along with one million dollars for each movie she produces.

The dimwitted busboy pictured is none other than Red Hot Chili Peppers bassmeister, Flea, as he appears in the upcoming surrealistic road movie, *Motorama*. This psycho-fantasy follows the misadventures of a ten-year-old boy when he steals his dad's Mustang and takes to the highways. Directed by Barry Shils from a script by Joe Minion, the film features a soundtrack scored by Andy Summers and an abundantly odd cast that includes Drew Barrymore, Mary Woronov, Bob Picardo, Dick Miller, Susan Tyrell, Michael J. Pollard and Meatloaf.

In an unprecedented move, VH-1 and public television station WTTW/Chicago have joined forces in a co-production venture. The result will be *Center Stage*, a live-to-tape music-based performance series. The programs will be filmed at WTTW and broadcast on VH-1, WTTW and throughout the PTV system. This marks the first co-production venture in which cable and public television have joined for a performance series. The series has its official premiere on VH-1 on Sunday, February 14, 1993. That premiere and subsequent installments of the series will premiere on WTTW and the public television system during summer, 1993.



Jaleel White and Dave Koz



Flea and Jordan Christopher in *Motorama*

Video release of *Unplugged* has earned gold status. Key tracks on both products are the acoustic version of the Derek and the Dominoes classic "Layla" and the platinum-selling single "Tears In Heaven."

The mainland debut of Keo's "Get Over" video is coming soon to an outlet near you. To see it, watch for a cable access program called *L.A. Music Trax*. The program, which also features videos by Thelouious Monster, the Cavedogs and Blind Melon, is set to air at various times over the Century, Continental and United Artist cable systems.

Make a date with Ute Lemper. The German cabaret singer drops by Bravo beginning January 24 in a lovely one-hour presentation of the songs of Kurt Weill. At this sold-out show taped in 1989 at the Theatre Royal in Bath, Great Britain, Lemper performs such classics as "Mack The Knife," "Surabaya Johnny," "Youkali" and "My Ship," interspersed with comments about the composer and his songs. Noted for her angelic voice and Garbo-like features, Lemper is regarded as one of the finest cabaret singers to come out of Germany since the Thirties. This pro-

Unplugged, the Reprise/Duck Records release of Eric Clapton's March 11 performance on MTV's all-acoustic showcase, has been certified double platinum, signifying sales in excess of two million units. It has also been announced that the Warner Reprise



Ute Lemper



Vince Gill (center) with Sweethearts of the Rodeo Janis Gill and Kristine Arnold

fourteen and is currently living with 21-year-old photographer **Mario Sorrenti**.

You can have the **Party** for free later this month. **Hollywood Records'** teen singing group filmed a segment of the hit television program **Blossom**. At press time, the group wasn't quite sure what their appearance would entail. Guess you'll have to be as surprised as we are when the segment hits the airwaves.

Set your timers for the **Disney Channel** at 9:00 p.m. PST, January 24. That's so you'll be sure to catch the

gram airs at various times throughout the end of the month, so check your guide to find the best time for you.

It's a family affair on the **Statter Bros. Show** Saturday, January 30, when the program presents CMA Male Vocalist of the Year **Vince Gill** alongside country songbirds **Sweethearts of the Rodeo**. The Sweethearts are comprised of Vince's wife, **Janis Gill**, and her sister, **Kristine Arnold**. The show's variety segment promises a comedy juggling duo, the **Fettucini Brothers**. **The Statter Bros. Show** airs at 6:00 p.m. PST.

Andy Warhol film star **Holly Woodlawn** reunited in Los Angeles with Warhol alumni **Udo Kier** (**Andy Warhol's Dracula**) and **Maria and Geraldine Smith** (**Bad, Flesh**) recently for an appearance in **Madonna's** Seventies-themed "Deeper & Deeper" video.

Now for some nudity. We finally have the name for you of that innocent-looking lady who posed bare-breasted with **Marky Mark** in those underwear and jeans ads for **Calvin Klein**. She's **Kate Moss**, an eighteen-year-old British model who has been posing for photos since age

debut of **Paula Abdul: Under My Spell**, which was filmed before an enthusiastic live audience in Japan. "I was told that the crowds would be quiet," says Abdul, "but they stood up for the first song and stayed standing for the entire concert. It's incredibly exciting to see that these people know my music and are singing along." The multimedia mix of choreography, costume changes and hits from Abdul's **Forever Your Girl** and **Under My Spell** albums repeats through the end of the month.

Carla Bley drops by Bravo beginning January 29 with a 26-minute special, simply titled **Birdland: Carla Bley**. The renowned pianist is joined by saxophonist **Andy Sheppard** and vibraphonist **Orphy Robinson** for performances of "Ad Infinitum," "Ups And Downs" and "All At Sixes And Sevens." Check your guide for air times.

TransWorld Publications is blasting off in new directions with **Warp**, a cutting-edge lifestyle magazine for young men. The publication is based on the three most popular sports for young male teens 14 to 24—skateboarding, snowboarding and surfing. Functioning as a soundtrack are stories on alternative bands such as **Sonic Youth**, **Sugar** and **Blind Melon**. "Our target is kids on the cutting edge who tell their friends what's hip," says TransWorld Marketing manager **Fran Richards**. "And these kids




The Party

recognize the authors of each segment as authorities in their area. What these writers and reviewers say is like the Bible to our readers." One of those gods of journalism, we proudly note, is **Music Connection** alumnus **Kathrine Turman**. We can't bring ourselves to take the printed word as seriously as **Warp's** readership apparently does, but we still think **Warp** is a neat looking magazine. If you're a member of the target audience, we recommend you skate on out and get a copy.

The careers of **Paul McCartney** and **Kenny G** are both highlighted later this month on radio's **Countdown America**. The program airs Saturdays from 6:00 a.m. to 9:00 a.m. and repeats Sundays 9:00 a.m. to noon on **Magic 94.3 FM**. To hear your favorites, listen for the McCartney segments January 23 and 24 and Kenny G on January 30 and 31.

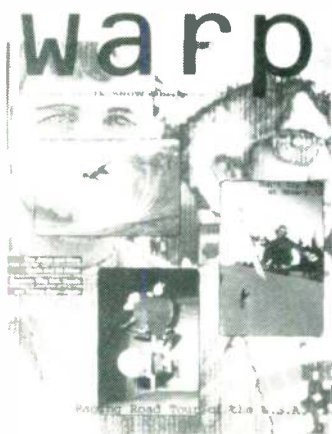
Writer/producer/composer/musician **Jed Leiber** is exploring the world of soundtracks. Together with re-

owned guitarist **Jeff Beck**, Leiber recently completed the score to **Frankie's House**, a two-part miniseries about war correspondents in Vietnam. The film stars **Kevin Dillon** as **Errol Flynn's** son **Shawn**, who finds it hard to escape his famous father's shadow. Ironically, Leiber is himself the son of **Jerry Leiber**, half of the legendary **Leiber/Stoller** songwriting team. Previously, the younger Leiber's work appeared in **Love Potion #9**, **To Live And Die In L.A.** and **Playing For Keeps**. He has also written for **Sesame Street** and provided the award-winning score to the **National Geographic** short, **Gravity Never Sleeps**.

Joe Nat and **Devon James** of Los Angeles local heroes **Aces & Eights** have returned to the live circuit after having made their mark in the film world. Show Biz regulars will recall that the group joined with our old favorites **Blue Oyster Cult** in contributing songs to the **Paramount/Full Moon** motion picture **Bad Channels**. 



Aces and Eights



Local Notes

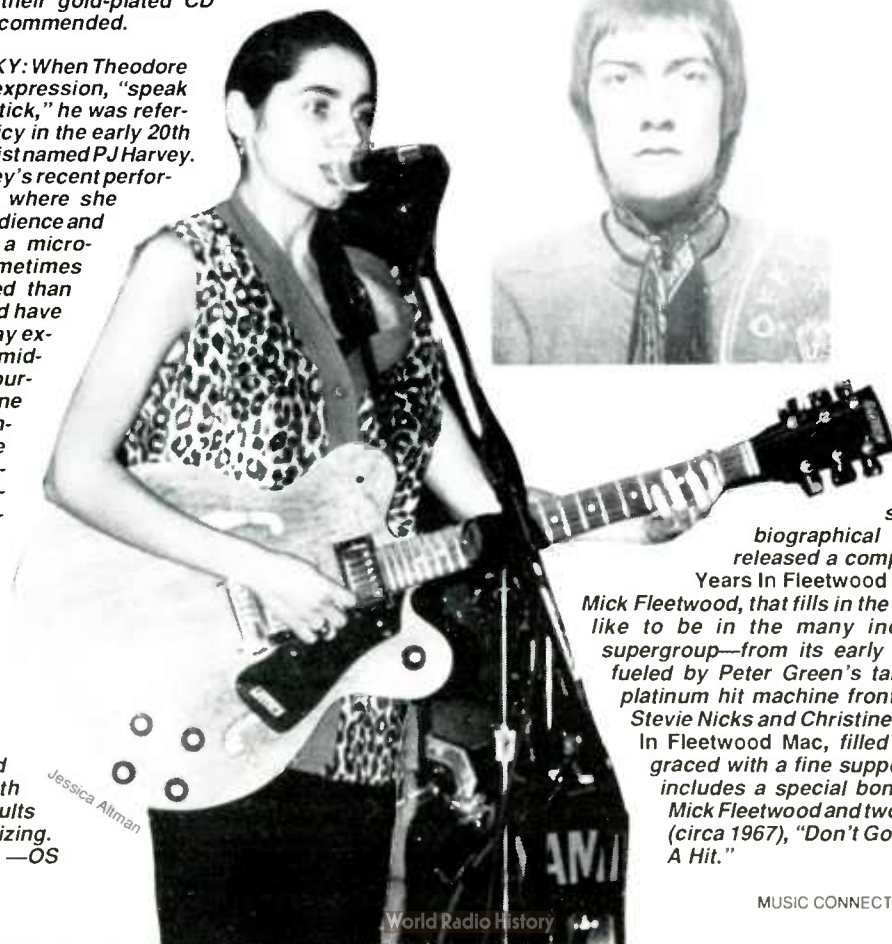
By Michael Amicone

Contributors include Oskar Scotti.

GOOD MOVES: DCC Compact Classics keeps making good choices in its gold-disc reissue program (superior sounding, 24-karat gold-plated CDs). Recently, the label has, through a licensing deal with Capitol, released two essential albums: *Night Moves*, Bob Seger's classic 1976 album, and *Band On The Run*, Paul McCartney's 1973 chart homerun. *Night Moves* is the album that established Seger as a potent sales force and contains many of his most popular concert staples—"Rock And Roll Never Forgets," "The Fire Down Below" and the great Otis Redding-like title track. *Band On The Run*, recorded under stressful circumstances (two members of McCartney's band unexpectedly quit just prior to the sessions), is the album that many still regard as his finest, containing three Top Ten singles—"Jet," "Helen Wheels" and the title track—and several great album tracks ("Bluebird" and his affectionate nod to John Lennon, "Let Me Roll It"). DCC has also released 1970's *McCartney*, a homespun album that Paul used to extricate himself from the Fab Four. And while it's spotty (the album's instrumental tracks are its weakest links and some tracks sound like unfinished rehearsal takes), it still contains three McCartney gems—"Maybe I'm Amazed," "Junk" and "Every Night"—and several lesser realized treats ("That Would Be Something," "Teddy Boy"). All three albums, thanks to DCC's resident sound expert, Steve Hoffman, sound exceptional in their gold-plated CD incarnations. Highly recommended.



HARVEY AT THE WHISKY: When Theodore Roosevelt coined the expression, "speak softly and carry a big stick," he was referring to U.S. foreign policy in the early 20th Century, not a young artist named PJ Harvey. But, judging from Harvey's recent performance at the Whisky, where she barely addressed the audience and stood rail-like behind a microphone stand that sometimes seemed more animated than Harvey, he almost could have been. But, while she may exhibit signs of painful timidity, Harvey, who is touring in support of her fine new album, *Dry*, compensates admirably in the music department, letting her stick—the electric six-string variety—and her voice express her sentiments. Whether or not a public speaking course would help Harvey, who combines the punk fury of a Patti Smith with a wistful school girl naivety, is unimportant. As long as she can summon and exorcise demons with such purist élan, the results will always be mesmerizing. —OS



Photos: Showtime Archives

RHINO'S GOT THE COMPILATION BLUES: Once again Rhino proves why it's the best reissue label of compilations in the business with its impressive new best-of-the-blues series, *Blues Masters*. The series—which debuted late last year with the release of five titles, *Urban Blues*, *Post-War Chicago Blues*, *Chicago Blues*, *Texas Blues*, *Harmonica Classics* and *Jump Blues*—boasts a comprehensive batch of great blues cuts (both rural and urban) by the greatest artists in blues music, including Muddy Waters, Robert Johnson, Billie Holiday, John Lee Hooker, the three Kings (Albert, Freddy and B.B.) and Buddy Guy (pictured top, left), as well as contemporary blues practitioners such as Robert Cray and the late Stevie Ray Vaughan. Easily the most comprehensive blues series on CD (since it contains tracks from a variety of labels), *Blues Masters* will culminate with the release of ten more titles this year. Essential listening. And if that's not enough to keep you hunkered down by your CD player into the wee hours, Rhino has announced the release of another comprehensive series, *DIY (Do It Yourself)*. This nine-CD set (five titles set for release in January and the rest in February) contains the very best of the late Seventies/early Eighties punk, power pop and new wave explosions, recordings that shook a platinum-bloated rock industry to its foundation, including tracks by the Sex Pistols, the Ramones and X (pictured above).



GOING HIS OWN WAY: For those of you who thought that Warner Bros.' recent four-CD Fleetwood Mac retrospective, *25 Years: The Chain*, while handsomely packaged, was slim on biographical details, Hyperion Press has released a companion book, *My Twenty-Five Years In Fleetwood Mac*, by drummer/co-founder Mick Fleetwood, that fills in the missing details of what it was like to be in the many incarnations of this durable supergroup—from its early days as a blues rock outfit fueled by Peter Green's talent, to its reign as a multi-platinum hit machine fronted by Lindsey Buckingham, Stevie Nicks and Christine McVie. *My Twenty-Five Years In Fleetwood Mac*, filled with interesting photos and graced with a fine supporting text by Stephen Davis, includes a special bonus CD with a message from Mick Fleetwood and two previously unreleased tracks (circa 1967), "Don't Go, Please Stay" and "You Made A Hit."



FOOLISH PERFORMANCE: Continuum recording act Immaculate Fools recently stopped by the offices of Abbey Road Record Distribution in Santa Ana for an impromptu performance for staff members. Pictured stoking the star-making machinery are Fools' talented violinist Barry Wickens and guitarist/lead vocalist Kevin Weatherill, whose vocal style is somewhat reminiscent of the Psychedelic Fur's Richard Butler. The band's auspicious new release, which features such solid alternative modern rock tracks as "Stand Down," "Heaven Down Here" and "Wonder Of Things," is entitled The Toy Shop.



BACKSTAGE BUDDIES: EMI recording act EMF and Talking Head David Byrne stop to pose for the cameras during the recent KROQ Acoustic Christmas shows, held at the Universal Amphitheatre in Universal City. The shows featured an eclectic bill of performers, almost a dozen acts over two nights, including impassioned sets from Soul Asylum, Seal, Suzanne Vega and a comeback of sorts from Duran Duran. Pictured backstage are (L-R): James Atkin and Mark de Cloedt of EMF, David Byrne and Zac Foley, Ian Dench and Derry Brownson of EMF.



L.A. DEBUT: Scottish alternative rock band Eugenius recently made their City of the Angels debut at the Hollywood Palladium as special guests of Mudhoney. The show was in support of the band's debut, Oomalama, which features the popular college radio cut "Buttermilk." Pictured (L-R): Atlantic Senior VP Danny Goldberg, Seattle kingpin Kurt Cobain, band members Eugene Kelly and Raymond Boyle, Atlantic VP Tony Mandich, band members Roy Lawrence and Gordon Keen, Atlantic promo rep Pamela Jouan, and Atlantic's Bob Clark and Kris Metzdorf.



ROXY SHOW: Third Stone/Atlantic act Saigon Kick and various label execs, including Third Stone Chairman, actor/producer Michael Douglas, are pictured backstage at the band's recent Roxy performance. Pictured (L-R, standing): Third Stone Exec VP Vince Faraci, manager Warren Wyatt, Atlantic promo rep Pamela Jouan, Chris McLernon of Saigon Kick, Atlantic A&R rep Kevin Williamson, Jason Bieler, Matt Kramer and Phil Varone of Saigon Kick, (kneeling) Third Stone VP John Brown, Julie Hines of Wyatt Management, Third Stone President Dick Rudolph and Douglas.



AFTERNOON DELIGHT: Fledgling Capricorn alternative rock/rap act 311 recently performed songs from their forthcoming debut (due in February), Music, during a special mid-day showcase at a local rehearsal complex. Various guests and label personnel were treated to several offerings of Music. Pictured (L-R): 311's Timothy J. Mahoney, SA, Chad Sexton and Nicholas Hexum, Capricorn's Mark Pucci, 311's P-Nut, R&R's Mike Vogel, Capricorn's John Curtis, Roger Mayer and Phil Walden, 311 producer Eddy Offord, attorney Stan Diamond and Capricorn's Don Schmitzerle.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

OH MY GAWD!: Frank Zappa has backed off on his lawsuit against the producers of *Valley Girls*, the film he claims was based on his 1982 hit, apparently because he doesn't want his good name associated with the grody exploitation flick. Incidentally, the "punk" concert sequence in the movie featuring the Plimsouls was shot at the Central.

NEXT UP: The Police's next album will be entitled *Synchronicity*. Head Policeman Sting will be in L.A. soon to begin work on his next film role, a screen adaptation of Frank Herbert's *Dune*, directed by David Lynch.

KENNEDY CONSPIRACY: The Dead Kennedy's had to cancel their concert at Devonshire Downs in Northridge when Cal State officials read that the band was affiliated with the "punk" type sound and didn't want any confrontations. Maybe they were expecting a slide show.

Poison

GROWS UP

By Kenny Kerner



New Poison guitarist Richie Kotzen (left), Rikki Rockett, Bret Michaels and Bobby Dall on the set of the band's first video, "Stand," from their *Native Tongue* album.

Remember how everyone laughed when their first album was released? It couldn't possibly sell, the critics thought. The guys were literally covered with make-up and they seemed to have settled for a small, indie label. Then came the harsh reality of going out on tour only to find that their album wasn't in as many stores as they had hoped. Unyielding, the band made lists of stores that did not carry their LP and called them into their label on a daily basis.

Poison was afforded a genuine opportunity for a career when Enigma folded and Capitol picked them up. Then, a quick image change, a couple of heavyweight rock producers, a string of hit singles and voila, international success. But with their newfound superstar status came some very colossal drug problems and rumors of discontent in the Poison camp.

The band literally fell apart the evening they performed live on the MTV Music Video Awards Show in September, 1991. Lead guitarist C.C. DeVille, now sporting flaming pink hair, broke into one of the band's hits, "Unskinny Bop," which signalled the beginning of the end. Their performance in front of a worldwide audience was so horrendous that singer Bret Michaels, head hung in shame, drowned his sorrows by spending the night in a nearby bar.

But Poison is a band that gains strength from adversity. Feeling that he and the band were moving in different directions, C.C. DeVille told the remaining band members that he was leaving. Considering his drug problem and dissatisfaction with the group's musical direction, no attempt was made to dissuade him.

After all they had done to overcome their earlier problems, Poison once again found themselves about to make yet another career decision. Not only were they determined to replace C.C., but they were determined to grow musically while doing it. And so, a couple of months later, in January, 1992, guitarist Richie Kotzen, a 22-year old with no less than three solo albums and major features in *Guitar World* and *Guitar Player Magazine*, became a permanent member of the band.

Despite the fact that Poison is a band the critics still love to hate, not even the most critical journalist can dismiss the track record the band has amassed over the last six years. Quite simply, it's one of the most impressive in rock: World-wide album sales that exceed fifteen million, three consecutive multi-platinum albums (*Look What The Cat Dragged In*, *Open Up And Say Ahh*, *Flesh And Blood*) a two-record live set, *Swallow This Live*, and ten Top 40 singles including eight that made it into the Top 20.

Native Tongue is Poison's fifth album—their first with producer Richie Zito and guitarist Richie Kotzen. It also marks the end of one chapter and the beginning of another in the band's never-a-dull-moment career. And if you listen closely, you can still hear some critics chuckling in the background. But this time, the joke's on them—Poison's grown up.

MC recently spoke with Bret Michaels and Richie Kotzen about their new album and new attitude. Here are highlights of those interviews:

Annamaria Di Santio

MC: What made you decide to use Richie Zito to produce your new album?

BM: Richie is good friends with Howard Kaufman from our management company. Richie told Howard that he thought he could do some amazing things with us, and he's a great song person. He brought lots of fresh ideas to the studio. We had a dinner meeting one night and really hit it off.

MC: Did you know what kind of new guitarist you wanted to replace C.C.? Personality, playing, attitude—what were you looking for?

BM: I gotta tell you something, Kenny. Me and C.C. obviously had a lot of problems, but we also had a lot of great years together. We wrote a lot of great things together. But he chose to move on and do different things. What we were really concerned about was trying to find a guy that was hungry and had a lot of fresh ideas. Since we are a one-guitar band, we also needed someone who was a great player. And Richie fit the bill.

MC: How did you first learn about the guitarist vacancy in Poison?

RK: I was recording for Interscope Records, and the A&R guy there was Tom Whalley, who was over at Capitol when Poison was first signed. At the same time, Bret remembered seeing me on the cover of *Guitar World* and remembered that I was from Pennsylvania. He called Tom at Interscope and expressed interest in meeting with me. So I went over to Bret's house, and we talked.

MC: Had you been thinking about giving up your solo career for a band?

RK: I never really pictured myself in a band until I joined Poison. I always saw myself as a solo performer writing and recording my own songs. What really turned me on to Poison was that they were ready to take the next step. They were a glam band and then a rock band and now they wanted something more. They wanted someone who could breathe a new life and a new sound into the band.

MC: There's a track on the new album called "Stay Alive" which seems autobiographical.

BM: I actually wrote that song about Bobby in September, 1991. I went down to Florida after our Flesh And Blood Tour and took him into a rehab center there. He really needed to be there. It's one thing to read about your rock heroes like Hendrix and Jim Morrison but when something like that is happening to your best friend, it's suddenly not so cool anymore. You know, the skin turns gray and the teeth turn brown—it wasn't a pleasant sight. He came out and did fine then slipped back for a while but was great during the making of the album.

MC: You had a similar problem with C.C., right?

BM: A very similar problem. In my opinion, C.C.'s problem was caused by his need to get attention. Bobby's problem was much more serious; it was more deeply rooted. I'll let it go at that.

MC: The final meeting with C.C. must have been difficult. Even though he wanted to leave, it's hard telling an original member he can go.

BM: We really didn't have a formal meeting. It

was all thrown up in our faces at the 1991 MTV Music Video Awards Show. Before we even came out onstage, he told us that this wasn't what was making him happy. He made a statement that night. His hair was fuchsia color. I didn't even stick around for the party afterwards. I went across the street and got drunk. In October, C.C. sent us his official papers stating that he was no longer in the band and me, Bobby and Rikki sat down to talk about where we wanted to go. There was never a meeting; it just happened.



Antonietta Di Sarro

MC: How did you go about auditioning guitarists?

BM: Without ever making any announcement in the press, word got out that C.C. had left and naturally, we got thousands of packages in the mail. The three of us decided that we wanted a semi-known player that was interested in playing in a band. We wound up auditioning only two guys, and Richie was one of them. We jammed together on some Poison songs and spent time writing new material together before making a final decision.

RK: My audition was pretty funny, actually. The guys told me they wanted me to learn a couple of Poison songs first. But after hearing most of them on the radio and seeing them on MTV, I just

went in cold, feeling I knew them. After a couple of minutes I started screwing up left and right. The guys walked out of the room to talk for a minute, and I figured I blew the audition. When they came back into the room, they asked to hear one of my songs so I played them what became "Fire And Ice." I did that for about two weeks—go down to rehearsal, write songs, go home—still never knowing if I was in the band or not. The entire thing was very vague. I knew they couldn't be auditioning other people because I was there five nights a week. Eventually, they made me a full member of the band.

MC: It must have been strange for both of you to be writing with someone new for the first time.

BM: The first couple of nights we just did Poison songs and realized that the guy could play. Then, we all sat down in the rehearsal studio and decided to write some songs as a band. Richie brought in the music for "Stand" and "Fire & Ice," and we all thought they were great. From that point on, we wrote everything together as a band.

RK: I remember bringing in "Seven Days Over You" and "Stand," and I had my own little arrangements for them. I had everything planned for the way I was going to do it. I played a song for the band, and Bret would want to change a few words here and there. Then, Bobby would add his ideas and Rikki wanted to do a breakdown at this other part, and in my head I'm picturing myself being totally destroyed. But the fact was that by the time the songs ended up on the album, they were way better than when I first presented them.

MC: Having already recorded three solo albums, is Richie going to one day want to return to a solo career?

BM: Here's exactly what I said to Richie the first time I met him. I said, "Richie, in this band, you're given plenty of freedom. We do everything together as a band. We throw everything on the table and make the best songs out of what we have there. You, on the other hand, are used to being a solo performer who makes all of the decisions and writes all of the songs. We don't work like that. As long as you give us your best songs and throw everything you've got on the table with everything we've got, then we'll work together for a lot of years. And after we've re-established our band, if you still feel the need to record a solo album, we'll go to Capitol and cut that deal for you like we did for me, Bobby and Rikki."

RK: I remember Bobby telling me that one day I would definitely have to do another solo album but it would be for artistic reasons—because I would have something to say musically. So I think the guys know that, at some point, I'll probably do one but it will be when the band is ready for it.

MC: Poison has bounced back from some pretty hard times. You're obviously survivors.

BM: More than just being survivors, I think that what paid off for us was a lot of heart and lots of

DCC Compact Classics

By Michael Amicone

The Picassos of music," is how one satisfied collector described DCC Compact Classics, a Northridge, California-based reissue label which has recently entered the gold disc marketplace with a bang, releasing classic albums by Paul McCartney, the Eagles, Cream, Bob Dylan, CCR, Bob Seger and the Doors, on superior-sounding, 24-karat gold-plated CDs.

Founded in the mid-Eighties by Marshall Blonstein, it's the label's painstaking attention to detail, something which has informed the company's philosophy from the outset, which has helped distinguish DCC from other reissue wanna-bes.

"During the early years of compact discs," remembers Blonstein, "people were desperate to get anything, 'cause there weren't that many titles available. So you had labels doing re-recordings—the Ronettes doing 'Be My Baby' 30 years later with a different lead singer. It was close, but it didn't quite work.

"Our approach was to go back, find the original masters by the original artists and do the best packaging possible. So when the consumer bought a Dunhill CD—which we were called at the time [changed to DCC following a lawsuit by Lord Alfred Dunhill]—he knew he was getting the best quality possible. And we've been able to keep that reputation from the day we opened our doors."

Noting that, during the early days of the CD boom, there was a dearth of titles appealing to the baby-boomer crowd, Blonstein decided to fill the gap with quality reissues of classic albums. "What I found out was, the consumer buying compact discs was in the 35-years-old-plus category. And what he didn't want

was Cyndi Lauper or the newer rock stuff. What he was looking for was jazz and classical. So I saw a real opportunity to start a label dealing with—not jazz, not classical—but what the person 35 or 45 years old loved, which was the old music, and that wasn't being made available.

"I'd spent my whole life in the rock & roll mainstream, trying to break new artists, and I was tired of doing that," continues Blonstein, whose impressive resume includes an early

ABC-Paramount archives and the Shelter Records catalog (including Leon Russell's classic early Seventies output and more obscure gems such as Willis Alan Ramsey's 1972 LP), classic live radio performances from the King Biscuit Flower Hour and a new compilation series named after the Helen Gurley Brown-edited magazine *Cosmopolitan*, among many others.

Making sure that these reissues sound as good as they look is resourceful remastering engineer Steve Hoffman, who takes great pains to insure that the integrity of the original release is preserved. To illustrate that the company's pursuit of perfection is unflagging, Hoffman, considered one of the best in the business (he earned his sound stripes working on MCA reissues), relates how he resolved a mastering problem with the Eagles' classic LP, *Hotel California*, part of DCC's first wave of gold disc reissues. When Hoffman played the master tape, instead of hearing a pristine, well-balanced master coming from his monitors, he was surprised at its bottom-heavy sound. Using his knowledge of the mixing habits of the album's original producer/mixer, Bill Szymczyk, Hoffman was able to duplicate the original mixing environment.



"The consumer wants to be assured that there's a marked difference between what a normal CD sounds like and what a gold CD sounds like. What they're looking for is an old friend dressed up again."

—Marshall Blonstein, DCC President

Eighties stint as President of Island Records, and who, in 1970, partnered with Lou Adler to form Ode Records (the label, subsequently sold in 1979, released one of the biggest selling albums in rock history, Carole King's *Tapestry*). "What I wanted to do was have a nice company with the kind of product that I was not only willing to market and promote, but the kind of product that I wanted to take home and listen to. And that was music from the Sixties and Seventies."

During the years since its inception, DCC has released quality compilations profiling the Olympics, Chris Montez, classic albums and compilations culled from Ray Charles'

"I got the same monitors Szymczyk used to mix the album and put them in the middle of my mastering room the same way he did," recalls Hoffman, who knew that Szymczyk liked his JBL monitors suspended away from the wall, close to the console. "So I figured that if I strung mine up over my console, this master was going to sound wonderful—and it did.

"So I thought, how can I get this sound on our CD? Well, there are two ways to do it: I could have everybody go out and purchase a pair of these old JBL monitors and hang them in the middle of their room, or I can taper the sound a little bit, using some reverse equal-



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ization to simulate the sound he was looking for. So when you listen to *Hotel California*, you're going to be able to hear what Szymczyk heard as he was mixing it, without having to string these special JBL monitors from the middle of your living room."

Does he often have to simulate the original mixing environment? "Always," answers Hoffman. "When I did *Wheels Of Fire* by Cream, I thought the same thing, there's a lot of bass on here and not much high end. And that's because, in the Atlantic recording studio in New York, they used these Fifties vintage Altec-Voice of the Theatre monitors, which were all mid-range with no bass. And when I played *Wheels Of Fire* through a pair of those, it sounded wonderful.

"You have to find out the intention of the original producer and mixer," sums up Hoffman, "and translate that into a way that it will sound like that on anybody's stereo."

In addition to taking great care with the sound, Hoffman and DCC work closely with the licensing labels (Blonstein is quick to note how cooperative the labels are) to insure that the album's artwork is reproduced as originally issued (complete with detailed reproductions of original inserts), which in some cases means having to gently nudge the licensing label.

"It's not always easy—though everybody has the best intentions," explains Hoffman. "Sometimes there are occasional problems, like someone might not know where the original LP art is. We usually find what we need, but it takes a lot of patience when you're trying to convince someone across the



DCC's sound expert Steve Hoffman

country that they should be devoting their afternoon to helping us, rather than working on the new Michael Jackson record. It's all done in the spirit of cooperation, but not everyone is as fanatical as we are about using the original.

"For example, on the Bob Dylan album jacket [*Highway 61 Revisited*], the stereo logo on top, the jacket doesn't have that anymore. The record company's artwork has removed that, along with the old record number. We wanted those things on there, but they had no idea where the original was. Those things hadn't been on there for nineteen years. So we searched and searched until we finally found the original. Now, that might not seem like a big deal to some, but it is if this is the album that you remember."

DCC's pursuit of quality is in even more evidence on their new gold disc series (superior CDs sporting better sound and longer life than standard aluminum-plated CDs).

Through a series of licensing coups, DCC has secured the reissue rights (for gold CD release only) of some of the best albums of all time—from Capitol, Bob Seger's *Night Moves* and Paul McCartney's *Band On The Run* (see Local Notes); from Elektra, Joni Mitchell's *Court And Spark*, the Eagles' *Hotel California* and the Doors' self-titled debut; from Polydor, Cream's *Wheels Of Fire*; from Sony Music, Bob Dylan's *Highway 61 Revisited*; and from Fantasy, CCR's *Cosmo's Factory*.

With other companies already releasing gold discs or just climbing aboard the gold disc bandwagon, it appears that the industry is starting to embrace gold-plated CDs as the standard by which to judge CD technology. But are they really worth the boost in price—sometimes twice a normal CD? Blonstein thinks so: "Was is worth buying a color television as opposed to a black and white television?

"If the consumer is going to spend that kind of money," he explains, "they want to be assured that there's a marked difference between what a normal CD sounds like and what a gold CD sounds like. What they're looking for is an old friend dressed up again."

Summing up the company's work ethic, Blonstein concludes: "If we can't make a compact disc sound dramatically different to the average consumer, on the average CD player, we just won't get involved with it. If Steve takes something into the studio, and it ends up sounding only okay, even though we've spent \$3-5,000 in the studio, we'll give the project back. It's got to sound dramatically different." MC

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SURVIVING SOLO

By Sue Gold



David Lee Roth

Van Halen

Sooner or later, almost every rock band loses one of its members to a solo career. Usually, it's the lead singer who makes the exit, citing "creative differences" as the reason. But leaving a band is not as simple as just calling a press conference and then hitting the road alone. Record company contracts, royalties and band provisions all have to be dealt with before someone can leave a band.

Some of the early problems an artist has to deal with are the commitments and contracts within the band. There is no standard agreement, but there are several basic ones that band members can have—such as partnerships, corporations or just being together on a handshake, although the later choice can cause the most problems when someone wants to leave.

According to music industry attorney Jay Cooper, who has handled many artists going solo, including Lionel Richie, having a contract drawn when the band first gets together is the best protection for all concerned against future fights and lawsuits. "We encourage every band to get an agreement, to sit down and work out all the details, because enormous problems could happen if they don't do that. When one or two members begin to stand out as stars, that breaks up a band more than anything. All of a sudden the

band hits it big and one guy becomes the one all the girls are screaming for and gives all the interviews. He says, 'Why should I now share my royalty money five ways? I'll take the whole thing.'

"What is good for an individual is not necessarily good for the rest of the band, so a group has to sit down and decide what the best protection is," Cooper continues. "Whenever a band starts out, they say they're going

to share, but do they contribute equally? Probably not, because there is usually one person who is the lead singer and someone else could be the principle writer."

While there are no standard provisions, Cooper says there are some basic things to look for. "Some common elements are, that when somebody leaves, he keeps his interest in the product that was created but has no right to future earnings. But then the questions comes, what if he

has investments in equipment, a band bus, property—what happens to that? All of these things have to be worked out."

When Tom Cochrane left his band Red Rider in the Eighties, he didn't have a written agreement with the other band members, but he wasn't too worried about the possible repercussions. "Technically, it was my band. I think people realized that it was Tom Cochrane and the Red Rider band. I'm so

closely associated with that name, I think it would be real hard for someone to go out as Red Rider," Cochrane explains.

Cochrane left Red Rider due to (what else?) creative differences. "I don't want to sound like a politician, but change is inevitable and either you let it roll over you or you can roll with it. It got to a point in Red Rider where I realized I needed to go in a different direction and it was time to make a change."

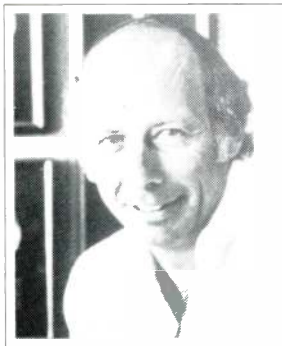
Cochrane adds, "It's traumatic when you first do it, but once I did it, I felt free. I felt like the happiest person in the world. We have a way of believing the lies and the propaganda of the situation that we can't survive without this. Politicians use that on us all the time. Individuals buy into that. Once I left Red Rider, I realized there were so many more possibilities in the world, in my career and my life."

After achieving some degree of success with the Plimsouls, Peter Case decided the songs he was writing weren't appropriate for the band and he decided to leave. "I was really focused on what I was trying to do as a songwriter, and when I did that, the kind of songs I wrote were no longer deemed by the group as really appropriate. We just grew apart."

Unlike Case's experience, group splits are rarely amicable, but the record companies try to discourage public fighting and bad-mouthing. Sometimes, though, they aren't successful. In recent years, several bands have made the headlines because of band feuds with former players. Vince Neil is currently at odds with Mötley Crüe, Peter Cetera did not hold his former band mates in high esteem and the list goes on.

When Cetera left Chicago in 1986, he was quick to take credit for the band's renewed success and said the success of *Chicago 17* was due to him, producer David Foster and engineer Humberto Gatica. Other band members, however, disagreed. "I really appreciate that they were the only ones involved," says saxophone player Walt Parazaider. "If that's what Peter thinks, then so be it, but I know one thing, as God is my witness, I played on that album."

The Doobie Brothers have had several members leave during their long history, and some have later returned, which can cause



Attorney Jay Cooper



Tom Cochrane

Gloria Sigismund

problems if there are new members in the fold. Tom Johnson, one of the original members of the Doobie Brothers, was in the band for Michael McDonald's first year and a half and then left. "I had a great deal of respect for Michael, and I really enjoyed his music. However, I don't think it would have worked if I had stayed with the band. I just didn't think our musical styles clicked together."

Johnson eventually rejoined the band and McDonald left to pursue a solo career. In 1982, the band officially broke up, until 1987 when they got together for a benefit show. When the Doobies decided to record, McDonald wasn't asked to join. "Ted Templeman, our producer, was the one that got us back together, and he didn't ask Michael to join because he didn't fit."

When people leave a band, a problem that can arise is the use of the band name, something Cooper also advises the band to make provisions for. Years ago, after the Platters split up, several of the original members decided to perform as the "Original Platters," and they were sued by their manager, who claimed he owned the right to the name. The band eventually won the case after years of litigation, but by then, some of the members had died.

Another legendary band also went to court to stop someone from using their name, the Byrds. In 1987, David Crosby, Roger McGuinn and Chris Hillman sued Michael Clarke, the band's original drummer, for using the name the Byrds. According to attorney Allen Hyman, who defended Clarke in the case, "The major stars went onto other things and put out solo records. A promoter had the idea to send Clarke out as the 'New Byrds,' or a tribute to the Byrds. The drummer won the case because we were able to show that each of the three who were trying to stop him had gone on to other things and didn't care about the group or the use of the name. Clarke had also used the name on and off for several years and they had not stopped him earlier."

Case actually encouraged his band members to continue to use the band name without him. "I told them they could use the name if they wanted to, but when I wasn't in the band, it didn't seem like they really held together. I told them to get another lead singer, but no one really wanted to do that."



Chicago



Peter Cetera

While a band can stop one of their former members from billing himself as "formerly of..." they cannot stop the media from making the relationship. I don't see how you can restrict history. You can't alter history or stop the press from writing about it or putting it in a bio. But you can't tell the promoter to go ahead and advertise it that way or put it on the record album," Cooper explains.

Once things are ironed out between band members, the artist then has to go to the record company the band is signed with. According to Cooper, when a band signs with a label, there is usually a group provision which allows the record company to hold onto the artist as an individual. The label can also reserve the right to terminate the group altogether.

Record companies usually reserve the right

to keep the solo artist on the label as an individual artist for the length of time that the original group was under contract. Unfortunately, the terms are usually less than what the band had with less royalties paid and less advances, according to Cooper.

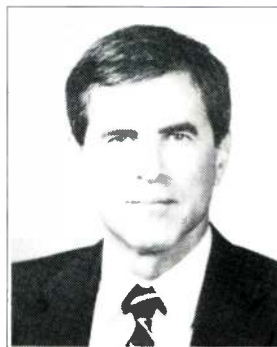
"With Lionel [Richie], even though they had a group leading member provision, there were lower royalties. When you have an important member leaving, you have to go in and try to renegotiate, so that's what we did. The royalty that he was getting was equivalent to what a superstar was getting on [Motown], while his royalty percentage he had with the

Commodores remained as it was."

Case also remained at the label to which the Plimsouls were signed. "I don't think they had that big of a problem with my leaving. They never doubted my musical direction, even though it was slightly ahead of its time," Case says.

Red Rider's last album was distributed by BMG in the United States, but the band remained with their original label, Capitol, in Canada, which is the label Cochrane launched his solo career on. While labels don't normally push for a band member to go solo, Cochrane says the label and his manager at the time, Bruce Allen, both asked him to leave the band. "That's actually one of the reasons I left Bruce. He told me he wanted me to be solo, and I told him it wasn't his choice," Cochrane remembers. "He wanted to kind of force my hand on that point, and my compromise was to bill the band as Tom Cochrane and Red Rider."

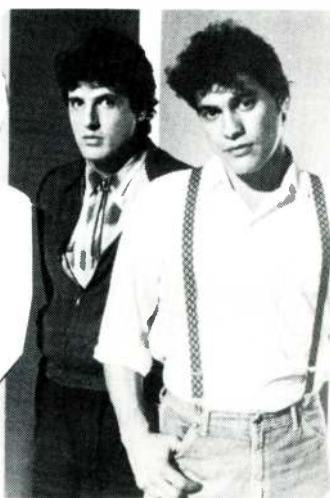
If the artist remains with the label, the company then has to deal with both the band



Allen Hyman



Peter Case



The Plimsouls

◀ 25 Surviving Solo

and soloist, something that could get tricky at times. "It depends on the artist and to some extent, it depends on the circumstance and if it's mutual," explains Bob Merlis, Senior Vice President and Director of Media Relations for Warner Bros. Records. "I try to be as positive as I can. We make a real effort not to get into anything negative, and from the company's point of view, we don't take sides."

Warner Bros. has had several major artists leave bands in the past few years, including David Lee Roth's departure from Van Halen and Peter Dinklage's from Chicago. Both bands and the singers are still on Warner Bros. "It's always a problem when the lead singer leaves the band, but in both cases, everybody made the best of it," Merlis says. "The record company's position is, don't screw up a successful thing, but you can't make people be with each other if they don't want to be with each other. It wouldn't work anyway."

With both bands and singers on the same label, Warner Bros. has had to work with the two lead singers to create or keep their identities. "With Peter, Chicago was a band with more numbers than Van Halen, but they didn't emphasize their personalities. All the

Chicago albums were graphics and numbers so we used biographical blurbs saying that he was the voice of these hit records and these are the Chicago records that Peter was the singer on. It was never a problem in David Lee Roth's case, because he was and continues to be a legend in that character, and happily enough, people knew his name while he was in the group," Merlis explains.

Oddly enough, success as a solo artist can heighten awareness of someone's former band, which is the case with Cochrane, who says sales have gone up on old Red Rider albums and who admits he gets questions about his former group every other interview he does with the media. "It surprises me because nobody really paid attention to Red Rider when it was together. I think there is a lot more recognition of Red Rider now than six years ago, but the press kind of brings it up. The public doesn't really care, they care about what happens now. If 'Life Is A Highway' wasn't successful, we wouldn't be talking now."

Case says that, for the most part, the media has separated him from the Plimsouls. "The more astute media people have. It's a minor irritation sometimes, but talking about the

Plimsouls doesn't ruin my vacation. It's kind of foolish for me to go on about the Plimsouls because we made two records."

While Cochrane seemed to make the transition to a soloist with ease, Case says it has been difficult at times. "When I first started doing the kinds of shows I do now, which are usually solo performances, I felt really naked, and it was shocking. But it was sort of challenging, too," Case remembers.

Like many solo artists, Cochrane and Case do perform some of their earlier material. "I just started to recently, probably because some of those records have been re-released. Every once in a while I do some Plimsouls stuff, but it's not the focus of what I do. I mostly perform my solo material," Case says.

There are many things that are unforeseeable in the world of music, but a band member leaving is always a possibility and is one of the few things that can be dealt with before the fact. Provisions should be made for the group and individuals as soon as possible with some kind of agreement made to protect the members and band. If a band becomes successful, millions of dollars could depend on that band taking an hour to set up their future. MC

◀ 21 Poison

determination. With us, we have to step 100 feet to gain 50 feet. With other bands, they have to step 50 feet and the critics give them credit for 100 feet. We've always had to work a little harder but that's just the way it is. Since we've never known it to be any different, it doesn't bother anyone.

MC: One of the factors that contributed to Poison's signing with a label was the band's powerful live show. How do you think Richie will do onstage in front of 20,000 people?

BM: Richie's been in the band since December, 1991, so I've already seen him perform on various occasions. We went to Cabo Wabo together and jammed with Sammy Hagar and Michael Anthony and really had a great time. I've seen him onstage and he's quite a wildman. He's really out there.

MC: Considering your impressive track record, does it bother you that Poison still doesn't get the critical respect it deserves?

BM: You know, it depends on who you want respect from. I've got the respect of the people

who like my music, and what more can I ask for? And to me, that's all that matters. I understand that not everyone is going to like us. But I still get to go out on the road and play to 10,000-20,000 people a night and they all love our music. They respect us for what we've given them. Those are the people I want the respect from, and if the critics come over to our side with this record this year, then great. If not, I'll make another record next year!

MC: What have you learned from being in the industry these past seven years?

BM: The thing I hated most in the beginning was that as big as we were on the local club scene, we never got signed to a big record label. And I used to hate the industry because of it. Soon after, Capitol picked us up, and we started to call our own career shots. I learned that sometimes it's better to start off small and grow. I feel bad for a band like Love/Hate who signed with Columbia for lots of money and were dropped after two records. We were fortunate enough to start out slowly and build a solid career. Oh, and one other thing—don't ever count on your royalty checks

coming in on time [laughs].

MC: Poison is a perfect example of a local Los Angeles band that rose to international success. What advice can you now give to other local bands just starting out?


BM: Regardless of whether you're from L.A. or from out of town—the most important thing is to forget about being a rock star before you're a rock star. In other words, don't worry about hangin' at the Rainbow because you should be in the streets passing out flyers. Don't worry about the limo—use the money to pay for a light show. Don't worry about the backstage drinks and hospitality—worry about the sound system. Write great songs and find band members that will stick with you. As the band progresses, you always run into other guys who want to steal you away to join their band. Don't fold. Remember that L.A. can spoil you. You can get into the Rainbow and play rock star for the night. And it's a lot of fun. But unfortunately, when you play the Troubadour three nights later, there are only eight people in the audience because you weren't out in the streets promoting your band. MC

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SAGAS OF THE UNSIGNED

Echo and the Bunnymen

By Richard Rosenthal

Many people might be surprised to learn that Echo and the Bunnymen count themselves among the ranks of the unsigned. Throughout the Eighties, they were an influential and respected force on the alternative scene. Then, in 1988, charismatic lead singer Ian McCulloch left the band to pursue a solo career. The remaining members of the band, guitarist Will Sergeant, bassist Les Pattinson and drummer Pete DeFreitas, added longtime studio keyboard player Jake Brockman and recruited new vocalist Noel Burke. The next year, DeFreitas was killed in a motorcycle accident and was replaced by Damon Reece. In 1990, *Reverberation*, the first album by that lineup was released. Although the record sold well in this country, it did poorly in England and shortly afterwards the band was dropped by their UK label.

Undaunted, the Bunnymen formed their own label, Euphoric Records, and released two singles, followed by a 34-city tour of the UK. This past summer, they embarked on an extensive club tour of the U.S., not only for the traditional reasons of expanding their fan base and generating revenue, but also to pique the interest of record labels here. During a recent sound check at the Strand in Redondo Beach, vocalist Noel Burke spoke of their trials and tribulations.

"You've got to be really careful because you could end up living in the past and playing only your old songs. We don't want to be a nostalgia band. We do one or two older songs, but the vast part of the set is new material. Sometimes you do get a small proportion of the audience that comes expecting that kind of 'greatest hits' package which we're not interested in at all. You've got to



tread carefully from that point of view. Obviously, when you're trying to book concerts and things like that, the name of the band helps, but you have to keep your wits about you and not fall into that trap of just trading on the name, pure and simple."

Although Burke says that he leaves the job of arousing label interest to the band's management, it does not mean he is unaware of what is going on. "People from certain labels have expressed an interest, and then it goes up from the A&R man to the A&R manager to the VP, so you never know exactly what's going on. A lot of the gigs we've been doing have just been in preparation for getting a new deal. It's just a question of getting people down to the shows, and then after that, there will undoubtedly be more follow-up work and things like that."

Ironically, while the press in Britain has been lambasting the band, they have been receiving rave reviews from the media here during the club tour. Burke points out that the British press is notorious for their ruthlessness, and once the media makes up their mind, it's difficult to get them to change.

"The press in England have been very hostile to us," relates Burke. "The press in Britain is totally different from the press here. If they make up their mind not to like you, it doesn't matter what you do or how you do it, as far as they're concerned, you're name's mud, and that's it. Basically, they made a decision at the start, before they'd even heard anything from us."

"There's some incredible things that have happened. We did a gig in London with two other bands supporting us, and there was someone from the *NME* [*New Musical Express*] there, and she stayed and saw the two

bands that were supporting us and then left before we went on, and we thought, fair enough, she's probably just going to review the other two bands and not mention the fact that we played. If that's what she wants to do, it's okay. But two weeks later, in the *NME*, there's a review of us, slugging us off, and it was totally wrong factually, saying half the set was old songs, which wasn't true; we only did two old songs. It was a great show. We had a huge mosh pit in front, and everyone was going crazy. They were stage diving, and the show was sold out as well. That's what I mean, if the press decide they don't like you, that's it. A lot of people read the alternative press and base their judgements on that. They don't check things out for themselves, and if the press says something's dodgy, it can be a death knell for you."

Burke says that touring keeps the spirits of the band up because, especially in this country, they get so much encouragement from their fans. The night before they played the Strand, they did a call-in show on KROQ, and were encouraged not only by the volume of phone calls they received but also by the constant stream of faxes saying such things as "Bunnymen are great" and "Who needs Ian?"

When the Bunnymen do get signed to a new label, as Burke says, "We're practically ready to go. We pretty much have an idea who's going to produce it as well. When we go into the studio, it will be like falling off a log. We can do it because we know exactly what we want to do. We've been able to try the songs out live; we know what works and what doesn't. We've messed with the arrangements on tour and you can save so much time and money that way. We can get the album done cheaply and quickly." **MC**

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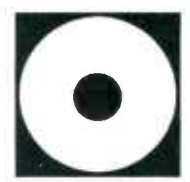
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Vernon Reid: Photographer

Over the years that I've spent interviewing, one of the most charmingly intense artists I've had the pleasure of meeting is Living Colour's guitarist, Vernon Reid. Along with being one of the more imaginative players in rock, he holds a deep passion for photography. After wrapping up production on the band's latest album, *Stain*, we had a chance to discuss his second artistic love. Vernon initially was interested in the visual arts. "I started out doing little drawings and illustrations and little paintings—stuff like that. At the point at which I had to give my life over to something, I gave my life over to music or it would've been that. Photography has brought the visual arts back into my life."

One of Vernon's early musical journeys took him to India where, "I shot a picture of an older gentleman by an ice cream truck that had this, I don't know what it's called, Thumbs

Up. It had this big thumb pointed up on it. I don't mean to sound pretentious or anything, but there was something more going on in the picture than what was being shown. It wasn't just like taking a snapshot of the Eiffel Tower. That photo in India made me want to look at more photography." Largely self-taught, Reid credits photographers Diane Arbus, Danny Lyons and Jacob Holtz as primary influences.

When describing his own style Vernon says that, "Photography has really operated on two levels for me. The level of really fine artwork like

Robert Mapplethorpe, that kind of work, and then it operated on the kind of family snapshot level, so I kind of think of myself as somewhere in between." As with his musicianship, he brings a deep seeded emotion to his camera work. "A lot of it is sort of ambient. When I see unusual things or people, it's very emotional work. I'm drawn to see an object on the street and it will have an emotional effect on me and I'll be moved to take a picture of it. Whether that means it's heavy or has some deep substance to it, I don't know, but I do bring an emo-



Vernon Reid

Deborah Feingold

tional attachment to it."

As far as equipment is concerned, although he works in a variety of formats, he prefers the accessibility of 35 mm and shoots mostly in black and white although he considers color to be "real serious!" Living in New York City provides him with a wealth of creative input just walking down the block or, "I go scouting for places. There's just a million interesting places in New York. I'll do stuff in junkyards. I'll take models to tow yards. It's funny you know, in New York you can become really jaded, I mean REALLY jaded!

I think you kind get over that. I'm over my jadedness. I'm back to WOW!" he laughs. "I grew up here, but now I'm like a tourist. I look up and just go, WOW! New York is such an incredible place; people never cease to amaze me. Every day there's always some new wrinkle, even a beggar on the subway."

Lately, Vernon has turned his lens on the study of the nude human form, experimenting with lighting and shape. He considers the trust between artist and model to be of utmost importance. "I started out as a street photographer and have been working with

live models. I've developed close relationships with the models and find it to be a rewarding experience."

Reid is well-known for being outspoken about his beliefs. I asked him if he ever considers making those political statements through photography. "Actually, I think those statements are going to come through. I try not to load up. I did a show in Chicago, my first one last year, at Tony Fitzpatrick's place, World Tattoo, and there were a couple of pieces that definitely have a political text to them. If that comes out and if that works for a particular piece, that's fine—but I'm really not about loading it up. On some level I've always thought that whether it's a song or whatever, aesthetically, it has to be good and the political correctness falls on deaf ears if it's not. If I'm drawn to something and it has that kind of overtone, fine, but that's not what I look for in a picture."



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By Chuck Crisafulli

We don't have anything to do with the Lone Ranger," says Greg Wattenberg of Tonto Tonto. The young band has a new record out on the Victory label called *Mirror For The Blame*, and has made at least one high-level musical friend in the person of Jon Bon Jovi, who let the band open for him at a concert in Toronto. Still, as the disc begins to get heard around the country, and positive radio response begins to drum up momentum, the big question lingers: What's up with the name? Guitarist Wattenberg and vocalist Nick Fowler have gotten used to answering that question and good-naturedly run through it one more time. "Originally we were going to be Tanto Tanto, which would be 'much much' in Italian," explains Wattenberg. "But we thought people might mispronounce it, so we debated how to spell it. Nick wanted to stick with Tanto, but our drummer, Mike Haar, liked Tonto. They arm-wrestled and Mike won, so we're Tonto Tonto. Now we find out that it means we're 'Stupid Stupid' in Spanish. Basically, all the name means is that we couldn't agree on a better name." Despite the confusion, *Mirror For*

The Blame is a smooth piece of radio-ready power-pop that harkens back to the days when Elton John and Aerosmith shared the FM playlists with the likes of Badfinger and Poco. Folk harmonies, soulful melodies and big rock riffs are mixed up, kicked around and presented with a pop polish. While the listener may detect a shard of *Abbey Road* here and there, a slice of Led Zeppelin now and again and the influence of contemporaries like Alice in Chains and Jane's Addiction, the record shows off some exceptionally strong songwriting. It would seem that the Tonto fellows have managed to pull off that magical feat of synthesizing big influences into a fresh new brew, but Wattenberg and Fowler aren't entirely satisfied.

"I wish our record sounded more like Led Zeppelin's first," says Fowler with a shrug and a laugh. Wattenberg lays out a more specific critique: "When you're recording, you get caught up in the excitement of it all. It's hard to stay critical when you've got the chance to play 20 different guitar parts through 20 different amps." Not wanting to be misunderstood, both players make it clear that they are happy with the record and think that it's a good introduction to the band's sound.

"Right from the beginning we wanted to be about dynamics," says Wattenberg. "We wanted to mix beautiful pop moments with a heavier side. The songs on the record came out the way we wanted them because they're our arrangements. But we basically handed everything to the producer and said, 'Here, do it' without realizing that only we really knew what we wanted. But when the only recording you've done is on bad demos, you think a producer can

work miracles. This record gets the band across, but next time we'll really know what we want and stick to it."

Tonto Tonto's music is almost deceptively easy to listen to at first. "Leave Behind" could be the ultimate junior high school slowdance song, and "If It Rains All Day" might be the perfect track for the make-out session afterwards. But the music reveals a lot more craft and texture the more it is heard. Drummer Haar and bassist Greg Smith are one of the jazziest rhythm sections you could find on a pop record, adding a real, understated swing to the proceedings. And Wattenberg, though he can cut loose with a typical squealing hard rock solo when he wants to, seems more concerned with putting together carefully constructed guitar parts that don't scream for the spotlight. On top of it all, Fowler floats a voice that seems to have as much in common with Natalie Merchant's as it does with Steven Tyler of Aerosmith.

A video will be put together shortly for the album's first single, an aching acoustic piece called "Miles Away." "Most bands write a big, upbeat rock tune they can use as a calling card. They open shows with it and put it first on their demo," says Wattenberg. "We had come up with 'Miles Away' almost by accident, and we decided to put that first on our demo just to try to grab people's attention. I guess it worked. We got a record deal, and now that quiet little song is going to be our first single and video."

Now that Tonto Tonto has a chance to be heard outside of the New York scene they came out of, Wattenberg says that he has given some thought as to who the band's audience might be. "My goal has been to write stuff that the average Paula Abdul or Firehouse fan could listen to and not be frightened off, while having their mind expanded a bit. After they hear us, maybe they'll realize that they don't have to be spoon fed their entertainment—that it's okay to think a little harder sometimes."

With that in mind, the band is currently sifting through several different tour offers and also has most of a second album written already. Though Victory has said the band could produce themselves next time, they are looking to explore the possibilities of the studio with a big name producer like Daniel Lanois or Dave Jerden.

The band has taken its first successful steps toward the big time, but Wattenberg explains that a recent trip to Los Angeles helped keep things in perspective.

"We saw Duff and Slash walking into the Rainbow, and we just sort of stood there with our mouths open. Then we saw Flavor Flav of Public Enemy talking to Robin Zander of Cheap Trick in Zander's limo. We just kept thinking, welcome to the recording industry. We may be poor struggling schmucks, but we're having a lot of fun." **MC**



Tonto Tonto *Mirror For The Blame* Victory

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Q Producer: Ric Wake
Q Top Cuts: "Real Today," "Miles Away," "December."
Q Material: Overall, the songs have a kind of grand simplicity, but the more you listen the more interesting bits you hear. "If It Rains All Day" is a strong tune that could also serve as a summary of the songs' themes: sadness, sorrow, and heartache. It's no easy trick to wade into the lyrical territories of emotional distress without sounding precious or cartoonish, but Tonto Tonto pull it off quite well.
Q Musicianship: At a time when most bands seeking radio time are putting together some kind of second-hand hip hop groove to hang their songs on, Tonto Tonto lays back, and ends up putting together a cool, confident white soul sound. Not once does vocalist Nick Fowler attempt to sound like Axl, and the music actually feels heavier because he uses a lighter touch. Greg Wattenberg is a very imaginative guitarist, who manages to keep the songs moving with a comfortable flow while never opting to play a predictable part. Bassist Greg Smith and drummer Mike Haar are solid, creative players—it would be nice to hear them step out more often.
Q Production: Because the music is gentle, melodic, and with a heart of pop, the album could have benefitted from more creative production. The songs have all been brought to life well and are perfectly listenable, but they have been given polish rather than sparkle. The songs are all easy to listen to, but easy to the point of not being engaging. It's a great album to write letters or balance the check book to, but I'm sure Tonto Tonto wants a little more attention than that. The heavier moments could be nastier and the lighter moments could be warmer. As it stands, the record shows off Tonto Tonto as admirable players and songwriters, but it doesn't draw one in the way it could.
Q Summary: I can't imagine any pop fan hating this record, but I can't imagine anyone falling in love with it either. The band has said that they have a rawer, crazier live sound, and it couldn't hurt to try to capture a little more of that next time.

—Chuck Crisafulli

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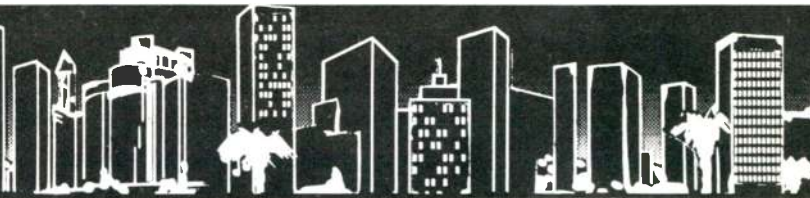
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NIGHT LIFE



ROCK

By Barbara Shaughnessy



7% Solution

Post weekend blues? Then check out the dark, candle-lit, alternative rock dance club **Cathedral** on Monday nights. Admission is \$4 and it's located at 667 North Robertson. For more information, call (213) 896-5082.

Tuesday nights are happening at newly opened **Dragonfly**. Presently, the club is a drinking (great outdoor bar), dancing and schmoozing establishment, but managing partner **Steve Edelson** plans to have live bands as soon as the sound system meets with his satisfaction. The club will also do private parties for bands (before show, after show, record release, etc.). Contact the club at (213) 466-6111.

Steve Edelson (does this man ever rest?) also has a hand in **Prince's** new club, **Glam Slam**. Always looking for new talent, Prince wants to entice more bands to come to L.A. and showcase their goods. Located in the former Vertigo location on Boylston Street, the club will feature dancing and live acts and will kick off the festivities with a grand opening

party on January 21st.

The **Sunset Social Club** (located across from the Roxbury) is presently booking blues, rock and acoustic acts. If you're interested in performing there, contact the club at (213) 654-1001 and ask for Michele Steinberg or Ava.

If the chilly Southern California weather has you down, **Markovitch Entertainment** is booking the **Cabo Wabo Cantina** in Mexico and the **Rock Cellar** in Hawaii. Cabo Wabo has a great layout, amazing dressing rooms and an outrageous sound system; just don't let the guards at the door with their AK47's scare you, they're just there to keep the peace. The Rock Cellar in Honolulu is a cool little hole in the wall that lets the band and the audience get real personal with each other. I saw **Tora Tora** perform there, and it was intense. Both clubs have strong local attendance and a surprising amount of visiting Californians. For booking information, contact (909) 627-7377.

Some new local talent to watch out for—**7% Solution**. Did I say new? The band features the combined talents of guitarist **Mitch Perry** (Aerosmith, MSG), **Sean McNabb** on bass (Rough Cut), **Paul Munroe** on drums (XYZ) and powerhouse vocalist **Ralph Sanez**.

The **Coconut Teaszer** recently held a benefit for the homeless people of Los Angeles. Despite the rain, the place was packed and the crowd and performers were in good spirits. Donating their time for this excellent cause were **Sister Morphine**, **Death Valley Jupiter**, **Blackboard Jungle**, **Bad Xample** and the **Drunkfux**. The **Drunkfux** consist of **Guns N' Roses** (sans Axl and Matt) with **Tommy Lee** handling the skin bashing chores and vocals shared by everyone! The boys were in fine form and treated the audience to covers of Led Zeppelin, the Stones, Bad Company and Thin Lizzy. All the proceeds from the door, the bar and T-shirt sales went to the charity. Kudos to Len Fagen and the Teaszer.

WESTERN BEAT

By Billy Block



Will Ray

has **Dwight Yoakam** as an impressive country credit and can now add **Dunbar**. The two Eddies are a perfect match, as both are hard driving players and should forge a formidable rhythm section. **Tuduri** is also the West Coast rep for **Cappella Drumsticks**, the hot new stick company. **Dunbar** continues to cut tracks for power house producer **Jerry Fuller** that will ultimately land him his deal.

Steel guitar phenom **Ray Austin** has retired from music and has left the **Bull Durham Band**. **Spokesberg** for the band, **Beth Bleiberg**, tells us Ray will be replaced by fiddle genius **Doug Atwell**. **Atwell**, a mainstay on the session scene here, will open the door for guys like **Paul McIntire** and **Mark Indictor** to step in, as he will be away at **Pleasure Island** in Florida much of the time. The other side of that coin is, **Atwell** is joining a real star on the horizon. **Dave Durham** has been poised and ready for success for some time now and will enjoy his first **Epic Records** release this year. It promises to be a good year for **Dave Durham** and his new fiddler, **Doug Atwell**.

The **Finnigan Bros.** have an hysterical video, "I've Fallen," that has been picked up by **TNN**. Directed by **Rob Royer** (co-wrote **Mary Chapin Carpenter's** "Quitin' Time" and was an original member of **Bread**), the video stars **James Intveld** as the male lead. Brothers **Mike** and **Sean Finnigan** have been playing for many years as writers and artists and have really clicked with country audiences on this video.

Gypsy, folk, street sensation **Moris Tepper** is finishing a new recording project for **New Rose Records**, for distribution across the pond. **Morris** tells us that he is planning on touring the continent in the spring with a big push in Germany where he has a large following.

Have you seen the new **Roy Orbison** "Video of the Month" on **VH-1** and thought, that guy sure looks familiar? Well, it should. It's none other than **Will Ray**, our own red hot country picker and omnipotent producer. **Will** was personally cast by **Barbara Orbison** to portray the legend in this video tribute. Other major talents joining **Will** are actors **Sean Young**, **Pierce Brosnan** and producer/artists **Don Was** and **Jeff Lynne**. **Will** has also been busy working with guitar monsters **John Jorgenson** and **Jerry Donahue** in the **Hellecasters**. They are recording an album for **Michael Nesmith's Pacific Arts** label. If that weren't enough, **Will** is producing country artists **T. Cane Honey**, **Selene** and **Shell** and **Matt Detroia**.

Drummer **Eddie Tuduri** has joined **Eddie Dunbar's** new band. **Tuduri**

The Country Now at the Calco Saloon cable video show has recently enjoyed guest spots from some L.A. country luminaries. **Cliffie Stone** and his lovely wife, **Joan Carol** were featured along with **Pam Loe** and **Chad Watson**, **Duke Davis**, **Larry Dean** and of course, **Betty Jo Silver** who all added to the Christmas Special. The show is hosted by **Billy and Angela Ball**, who own the **Calico Saloon** in Lancaster. The show airs four times a week on **Jones Intercable**, Channel 3 and is directed by **Ray Sanger**. Look for it.



Duff, Tommy Lee and Gilby Clarke



Chad Watson, Joan Carol, Cliffie Stone and Pam Loe



JAZZ

By Scott Yanow



Kenny Kirkland

Things were a bit slow on the jazz scene during the holiday season; that is until Ahmad Jamal came to town! Appearing at Catalina's, the veteran pianist (joined by bassist John Heard and drummer Yuron Israel) was in top form. Perhaps it is because Jamal first became popular 40 years ago, but his talents have long been taken for granted. Able to play with great passion at low volume and generally making every note count, Jamal is a master at the use of dynamics, showing great subtlety as he built up and released tension in consistently dramatic fashion several times in each song. Whether playing a thoughtful ballad, showing off his virtuosity or grooving through "Poinciana" yet another time, Ahmad Jamal's enthusiasm and constantly surprising playing was memorable.

Pianist **Kenny Kirkland** (in L.A. as part of the *Tonight Show* band)

performs at Le Bel Age Hotel's **Club Brasserie** on a fairly regular basis. On the night I attended, Kirkland did not start playing before the packed house until after 10, but his trio was on from the start. With bassist **Dave Carpenter** and drummer **Jeff "Tain" Watts** pushing Kirkland, the music (which included "You And The Night And The Music," Thelonious Monk's "Evidence" and an unidentified Latin piece) even quieted down the somewhat noisy crowd. A special surprise occurred when altoist **Justin Robinson** (from the Harper Brothers) sat in during Bud Powell's "Celia" and "All Of You."

Although little publicized and apparently not on records as a unit, the **Gene Estes-Barry Zweig** quartet is quite outstanding and one of the top regular jazz groups playing in the L.A. area. Estes on vibes mixes together aspects of Red Norvo and Milt Jackson while Barry Zweig is a superb bop-based guitarist. Together with bassist **Paul Gordon** and drummer **Alan Estes**, the two principals delight in trading off, playing unexpected choruses unaccompanied and building up ensembles to the boiling level. At **Chadney's**, whether it was a torrid "Forever After" (based on "After You've Gone"), a Brazilian piece (a la Cal Tjader) or a ballad medley, the music was quite exciting. Go out of your way to see this group!

Upcoming: The **Jazz Bakery** (310-271-9039) presents **Benny Wallace** (Jan. 16), **Roger Kellaway & Ruth Price** (Jan. 22) and **Barbara Carroll** (Jan. 24), **Catalina's** (213-466-2210) features **Dorothy Donegan** (through Jan. 17) and the **Tony Williams Quintet** (Jan. 19-24), **Chadney's** in Burbank has **Spike Robinson** (Jan. 21-22) and **Abe & Sam Most** (Jan. 23), the **Don Preston** quartet appears Friday nights (free!) at the **L.A. County Museum of Art** (213-857-6115) and **Glenn Horichi's** quartet (310-532-0707) will perform at **Harbor College** on Feb. 6.

URBAN CONTEMPORARY

By Gary Jackson



Keli Raven

The new year is already full of promise, largely due to prior electoral events of 1992. Personally, I'm glad we have a musically inclined President, because empathy with the arts on a presidential level will benefit all of us in the long run. Who knows, maybe corporate sponsorship of musical events will come back in vogue? This could start a chain of real "trickle down" musical/economic stimulation, give labels the incentive to sign more bands and, most importantly, not allow them to strangle themselves via a lack of promotional effort.

In that vein, a hot rap group, **Watts Riot**, has just signed a demo deal with **Virgin Records**. No date as to when we'll hear any product, but most certainly this year.

I'm looking for more information on

Latino rappers. For sure there are a lot out there, and I wanna know. If you know some hot ones worthy of record company attention (and they do read this column!), send the info to me at this magazine. One group that's getting a lot of attention in Los Angeles is **Funky Aztecs**, consisting of **Merciless**, **Indio** and **Loco**. They've been signed to **TNT Records** and just released a new album called **Chicano Blues**. The album touches on life in the barrios of Northern California, but strike a universal tone because the same stuff is happening here in Los Angeles. Incidentally, the L.A. connection with the Funky Aztecs is Angelino A.L.T.

Keli Raven continues to attract attention here in Los Angeles. The hard-rocking guitarist (actually a multi-instrumentalist with skills on drums and bass) is currently in the studio with veteran producer **Howie Rice**, known for his work with acts as diverse as the **Pointer Sisters** and **Kiss**. The tape I have in my hands is as hot as anything on the scene today. Raven's got a clear, precise vocal presentation, and the production is as clean as can be expected when handled by Rice.

The tradition continues: Former **Temptations** lead vocalist **David Ruffin** was one of the best there ever was. His distinctive, muscular style helped to make the Tempts legends that all vocal groups must live up to. He died tragically in June of 1991, but his legacy is being carried on by his son, **David Ruffin, Jr.**, who just signed with **Records/Records & Filmwork**. Don't know when we'll hear any product, but I'm excited just from the blood running through Jr.'s veins. Ruffin is seen with manager **Tony Green** and label VP **Beverly Tatum**, pictured putting her moniker on the deal. **MC**



Ahmad Jamal



Tony Green, Beverly Tatum and David Ruffin, Jr.

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CLUB REVIEWS

John Wesley Harding

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Reprise Records: (818) 953-3360

□ **The Players:** John Wesley Harding, guitar, vocals, harmonica; Steve Cornell, slide guitar, mandolin; Jill Olson, bass, vocals; Melanie Clarin, percussion.

□ **Material:** Just when you thought Ice-T was the face of today's revolutionary music, John Wesley Harding reminds you that he's been, in the words of Dire Straits, a protest singer singin' protests songs for half a decade, and earning much acclaim at it to boot. In the folk singer tradition popularized by Woody Guthrie and canonized by Dylan (of course I mean Bob), Harding's songs sling arrows at contemporary culture with wicked humor and biting sarcasm. The deep character of his songs, though, ultimately comes from his ability to make the personal political. (And he does a mean cover of Madonna's "Like A Prayer.")

□ **Musicianship:** Harding's voice has a rich flavor akin to Elvis Costello's (but he looks like a young Al Gore—go figure). That instrument carries the weight of the songs, and it is successful. His band isn't in for every number, but when it is, it's Cornell's playing that truly stands out as distinctive.

□ **Performance:** Harding is at his zenith when it is just him, his acoustic guitar and the audience. That is when the power of his songs is at its fullest and when he is most engaging as an entertainer—he's not content to stand placidly behind the mic, but gyrates around as if he were playing "Rock The Casbah." Engaging the audience, he took requests after the second number. But all that momentum diffused slightly when he was joined by the band; at that point they became just another VH-1 group.

□ **Summary:** Normally, I tend to agree with Cracker's assessment:



Wuditiz: A great dance band.



Harding: An engaging entertainer.

"What the world needs now is another folk singer/Like I need a hole in my head." The exception, however, can definitely be made for Harding. Somehow, though, he needs to maintain that sense of intimacy and focus when he's joined by the band.

—Sam Dunn

Wuditiz

Nomad's
West Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Bradley Brownlow, Marlton Management: (818) 832-1148

□ **The Players:** Gus Stone, lead vocals, keyboards; Rico Panchuk, bass; Dakota Jones, guitar; Sean Sherrod, drums; Jim Bone, trombone; Jeff Fields, trumpet; Jon Paulo, sax.

□ **Material:** Funky, soul-laden R&B which was energetic, with singer/keyboardist Gus Stone doing some highly adequate James Brown-isms. The stuff is very Seventies and after a few songs, you begin to feel you've been plopped right into the middle of the *Shaft* soundtrack. The groove of the songs was enjoyable, although not varied, so that one song sounded much like another in the set.

□ **Musicianship:** There is talent in the Wuditiz ranks, with Stone pulling off some adrenaline-laced keyboard arrangements complemented by his throaty, bullhorn shout/singing. The addition of the horn section was the

highlight of the show, and both bassist Panchuk and drummer Sherrod were tight and disciplined in the rhythm department. All in all, these guys can really play, and it was a thrill to watch.

□ **Performance:** Two things bugged me about the Wuditiz performance. First, the band seemed unresponsive to what the audience wanted to get out of the music. Sure, the high-action groove was cool, but it was when Wuditiz slowed things down a bit and showed another facet of their music that the audience became most responsive, even dancing and enjoying themselves. That lasted one song, then it was back to the funk frenzy again. At least a third of the band's audience left during the set, disappointed that their needs weren't being met. Second, Stone's between-song patter was somewhat offensive, from misogynist comments about him giving it to some girl up the anus to chastising the audience for not getting excited enough about the music. I know, this is relatively insignificant in the scheme of the show, but it wasn't necessary and it bothered me. Maybe it was just Stone's way of exhibiting showmanship, but I felt that I was being slagged.

□ **Summary:** The music was cool, but it just didn't have enough variety to keep my interest for the entire set. Nonetheless, Wuditiz is a great dance band, and if Stone's caustic comments aren't likely to offend you, by all means check them out.

—James Tuversson

CLUB REVIEWS



Ten Inch Men: Bound for success.

Ten Inch Men

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Michelle Steinberg, McMullen and Co.: (310) 289-8235.

□ **The Players:** Dave Koutts, vocals; Mark Tentlin, guitar; John McCloy, bass; Roel Kuiper, drums.

□ **Material:** Too rock to be alternative and too whimsical to be heavy, Ten Inch Men nevertheless produce a distinct sound that is accessible to both the college and the "metal" (for lack of a more distinct modifier) ends of the spectrum. With no distinct agenda to their lyrics and no technological quirks or experiments with song arrangements, these guys might not rock your world, but they are a safe bet. Particularly well-oiled are the numbers "She Comes" and "Never Say Hello."

□ **Musicianship:** Kuiper is an exceptional drummer who serves as the vehicle for the band to get from point A to point B, especially given Tentlin's talented but nonetheless meandering Seventies guitar god style. McCloy keeps the beat without complicated chops, and Koutts is a singer blessed with a rich vocal character. He may not have the most dynamic range, but what he does with what he has is compelling and sincere. And isn't rock & roll all about presentation, anyway?

□ **Performance:** Ten Inch Men exude a kind of casual arrogance, an easy going sort of machismo, that is fun to watch and is never too much in your face—or too serious—to be annoying. I have the feeling this band goes pretty far over the top when they've got a screaming crowd to play off, but, alas, this was an "industry" show and not the kind of crowd that would exactly, you know, throw panties onstage. The energy level was, therefore, a bit restrained.

□ **Summary:** Watching this band, I couldn't stop thinking that they could be the Next Big Thing, if only.... It took me a while to put my finger on

the missing ingredient, but now I think it is this: They need more emotional hills and valleys in their songs. They need to carry the audience through a few mood swings in the course of an evening in order to get their kind of music to truly work at 100 percent efficiency. When and if that happens, I predict these men would have few roadblocks to the big time. —Sam Dunn

The Railsplitters

Coconut Teaszer
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Victor Dawahare: (818) 285-0658

□ **The Players:** Jim Austin, drums; Keith Campagnola, bass; Leif Cole, vocals, sax, harp; Victor Dawahare, guitar, vocals; Neil Delaforce, guitar, vocals.

□ **Material:** And so it came to pass that the hippy, the homeboy, the greaser, Billy Jack and the Stray Cat came together; and lo, the Railsplitters was born. Hoards of trendy listeners journeyed to the sacred homeland of the Coconut Teaszer to watch this band—gorging themselves on some exquisite rock & roll. Each listener was permitted exactly four square inches of space within which to enjoy the sonic feast of the Railsplitters' Fifties inspired, homegrown, caffish lovin', party hardy rock & roll. The room was hot, the band was hotter and the show was way, way cool.

□ **Musicianship:** The Railsplitters clearly demonstrate what can happen when a young band "takes up residence" at a club, as they've played there regularly for at least a year, maybe longer. Guitarists Victor and Neil make a great team, with finely chiseled licks and some impressive tandem work on almost every song. Bassist Keith and drummer Jim also work together efficiently. A real highlight of the show was when frontman Leif Cole yanks a

sax out of his bag of tricks and blows a few well-placed notes to delight us. Another good point is the synergistic quality of this band—the whole is definitely worth more than merely the sum of the individual parts. These boys belong together!

□ **Performance:** Again, the Railsplitters reflect the benefits of frequent live shows by having a show that is nailed down fast and tight. Cole is a consummate showman, goofy yet intense, playful yet serious about putting on an exciting and entertaining show. Even the way he grabs the mic has finesse! Each member of the band has a completely different look and personality, always giving the audience someone interesting to focus on. These guys have squashed all the bugs that usually beset young bands, leaving a smooth, clean, cool performance.

□ **Summary:** Make tracks to see the Railsplitters. The show is fun and light; the music is catchy and well performed. Leif Cole's aggressive-yet-affable style draws you in and picks you up. This band just feels right. —James Tuverson



Railsplitters: Catchy, tight and cool.

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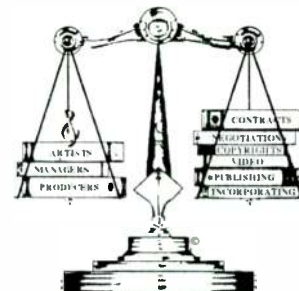
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CLUB REVIEWS

Richard LaForge

Midnite Expresso

Huntington Beach

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ Contact: Laird Music: (310) 784-5617

□ The Players: Richard LaForge, guitar; special guest appearance by Susan J. Paul, guitar and vocals.

□ Material: At 26 years old, Richard LaForge presents enough innovative material to keep an audience captive for a full two hours. Drawing from his three self-produced albums, LaForge runs the acoustical gamut, all strictly original save several Christmas classics. Songs like "The Funhouse" hop with a funky groove, while the ethereal is exposed in tunes like "Pinot Noir."

□ Musicianship: LaForge has been playing quite regularly this past month. From opening for Acoustic Alchemy in Monterey, to playing live radio spots and in-store promotions, not to mention a whole host of other gigs; to say LaForge is "dialed-in" would be an understatement. LaForge's playing is first-rate, combining classical, jazz and rock tastes with contemporary nuances such as finger tapping, harmonics and alternate tuning.

□ Performance: This latest performance was his best, probably because he's been playing live recently at least two times a week, so he's definitely warmed up. The two-hour-plus performance kept the SRO audience's attention the entire time. A special highlight of the show happened when Ashley, a three-year-old girl, joined him as he played a song he wrote for her, "Ashley's Gift" (you can imagine the crowd response).

□ Summary: LaForge's size (6' 7") and his guitar playing are going to naturally draw attention. And since his music lacks vocals, he needs to work on his between song relationship with the audience. Once that is mastered, he'll offer the complete package.

—Paul Kaminski



Richard LaForge: A first-rate musician.

Big Bad Wolf

The Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ Contact: Engel Entertainment: (213) 874-4206

□ The Players: Craig Chaquico, lead guitar; Rolf Hartley, lead vocals; Wade Olson, drums; Bob Taylor, bass.

□ Material: Tight, catchy, melodic, arena-sized rock tunes that would have fared better four years ago, but lack the originality necessary to keep you from comparing them to a dozen other bands, specifically Damn Yan-

kees. Lyrical quality aside, these musically well-written songs set your feet tapping. But will you tap your feet all the way to the record store?

□ Musicianship: What sets Big Bad Wolf apart from all the other commercial hard rock bands is that they have all mastered their instruments—Hartley's vocal delivery, combined with Taylor's slamming drums, artfully complemented Chaquico (of Jefferson Starship fame), who sends his guitar wailing through each tune. Each musician performed so well that you almost begged for a break from the predictability.

□ Performance: From their solid songs to their video-ready hair and smiles, these guys know how to put on a show. They played the half-full Troubadour like it was a packed arena. Unfortunately, their attitude and unity was stronger than the material, which was catchy but overly commercial melodic rock. Complete with Craig's many guitar riffs and personal anecdotes, Big Bad Wolf really gives you your money's worth if you are expecting to see a commercial rock band. Although they've only been together for one year, their confidence and solidarity reflects a band of five years.

□ Summary: The talent and heart is definitely there but they are confined in the realm of predictable, commercial hard rock. The focus seemed to be on Craig's guitar (well worth the show), instead of the passion and groove. Overall, they are definitely radio-friendly and a crowd-pleaser.

—Jeff Blue



Big Bad Wolf: Predictable rock.

Jeff Levitt

CLUB REVIEWS



Barenaked Ladies: Perfect gentlemen.

Barenaked Ladies

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Reprise Records: (818) 846-9090

▣ **The Players:** Steven Page, vocals, guitar; Ed Robinson, vocals, guitar, banjo; Jim Creeggan, stand up bass; Andy Creeggan, congas; and Tyler Stewart, drums.

☐ **Material:** Is nothing sacred? Not if you asked the Barenaked Ladies, who are in fact five guys from Canada with all their clothes on. They call their music "acoustic hip-hop," but expect some serious jazz influences, as well as bluegrass and blues, overlaid with a power pop sensibility (is this making any sense?). Irreverence may be their only unifying principal. Alternately wistful, wacky and wry, they seamlessly melt such hook-happy originals as "Be My Yoko Ono," "Brian Wilson" and "If I Had A Million Dollars" with medleys from New Kids on the Block, Public Enemy, House of Pain and the Housemartins.

☐ **Musicianship:** Lest you believe this is purely a novelty band, the quintet delivers some stellar musicality as well as intelligent songwriting. The Creeggans (and Stewart in particular) combine to form a fluid rhythm base; there are never any errant notes, no loose timing. And as for Jim Creeggan's bass—who'd of thought they had so much funk in Toronto? Page and Robinson are the John and Paul of the band, each comfortable and accomplished at taking the lead vocal. Neither is a Satriani, but the music doesn't demand it. All contribute to some finely pitched harmonies.

☐ **Performance:** Onstage, the Barenaked Ladies might be the funniest act to come down from the

Great White North since *SCTV*. Could it be their sudden synchronized dance numbers, a la New Kids? The acoustic guitar "solos" on the center stage platform featuring two-chord progressions? How about Stewart's rendition of "Rock You Like A Hurricane"? Page and Robinson provide the McKenzie Brothers kind of running dialogue, just to make it all come together. They never let that invisible force field build up between the audience and the band—you're too busy laughing and listening not to be engaged.

☐ **Summary:** Barenaked Ladies is that rarest of all things: Serious musicians who do not take themselves seriously. Dorks to love, indeed. Their gonzo style draws you in, but their earnest and compelling sound is what keeps you there. They are much like Basehead in that respect. Their album *Gordon* has already topped charts in Canada; stateside this quintet has the potential for an equally broad audience. —*Sam Dunn*

Mirror Garden

Mancini's
Canoga Park

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Third Wave Productions, (310) 925-4247

▣ **The Players:** Eddie Freeman, lead vocals, acoustic guitar; Jeff Collins, guitar, vocals; Marie Chardonay, keyboards, vocals; Billy Ray, bass, vocals; Mark Frances, drums.

☐ **Material:** Mirror Garden instantly reminds you of one of the psychedelic bands of the Seventies, especially early Peter Gabriel-period Genesis and more recently, British band Marillion. The reason for this is partly due to the fact that their material is built upon big vocal harmonies,

backed up with loads of keyboards and searing guitar solos. With each member of the band contributing to writing each composition, no instrument gets left out and the result is a sound full of feeling and composure. During this performance, the best songs were the multi-harmony "Michelle," which features a great psychedelic intro, the ballad "Day After Day" and "Broken Hearts."

☐ **Musicianship:** Supplemented by an additional female backup singer who guests with the band on live appearances, Mirror Garden's musical abilities are up there with the best of them. In particular, frontman Eddie Freeman is no slouch when it comes to both vocal duties and plucking his acoustic. Keyboard player Marie Chardonay runs all over her instrument with ease, proving that keyboards are vital to a band like this one and guitarist Collins manages to coax emotion and feeling from his guitar in a most unusual and unique way.

☐ **Performance:** A Mirror Garden show is a performance in the true sense of the word. Why? Simply because (rather than play their set and be done) this band actually puts on a show—complete with props and costumes! During the opening number, for example, the band emerges without lead vocalist Eddie Freeman, who appears a minute or so later dressed head to toe in a rat's outfit, singing the entire song dressed like that! A couple of numbers later, Eddie disappears again, this time to re-emerge dressed as an old druid type character, complete with hood and walking stick!

☐ **Summary:** It's refreshing to see a band in L.A. that is trying to do something different. Mirror Garden does not attempt to jump on bandwagons, nor do they try to fit into any trend. They simply want to make and play the type of music they enjoy. The fact that they bring originality to their shows through their onstage theatrics only strengthens their appeal as something different to go to see and hear! —*Nick Douglas*



Mirror Garden: Refreshing and imaginative.

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CONCERT REVIEWS



Heather Harris

The many faces of Paul Weller

Paul Weller

The Roxy
West Hollywood

When Paul Weller played one of a series of shows at the Variety Arts Theatre earlier this year, the former leader of the Jam and the Style Council delivered a ragged and uninspired performance. It was easy to conclude that after some fifteen years in the music business, Weller was nearing the end of the creative line. It didn't help that the expectations for those shows were enormous, since the Variety Arts concerts represented only his second set of L.A. performances in nearly ten years.

Yet, less than one year later, Weller appears to have recaptured his old verve. At one of his recent Roxy gigs, the former mod icon sounded like a renewed artist. A passionate, if technically raw, singer, Weller sang with gusto and conviction. In addition, his band—essentially the same group that played with him at the Variety Arts—had since coalesced into a taught, cohesive unit.

There were a number of reasons why Weller and company were more compelling this time around. One was the difference between a band starting a tour and a band finishing a tour. At the Roxy, the Weller group conveyed the type of assurance and snap that often comes after months of road work. Another reason was the fact that Weller seemed more relaxed. Long known for his no-nonsense nature, the London-based singer-guitarist was obviously having a good time playing in such an



Tom Farrell

Joe Satriani

intimate, informal setting.

That enthusiasm also seemed to filter into the music. The Style Council number, "Headstart For Happiness," was delivered with an unabashed glee. Plus, the Council's simmering "Long Hot Summer"—which in the past has proven to be a difficult number to play live—came across with all of the soulfulness of its studio counterpart.

Weller only included two Jam songs in his set—the relatively obscure "Man In The Corner Shop," which ignited the audience into enthusiastic motion, and "Town Called Malice," given a bold new semi-acoustic arrangement.

Most of the show, however, was dedicated to the material on Weller's recent solo debut album and newer, unreleased songs. Many of these numbers, like "Round And Round" and "Uh Huh Oh Yeah," reflected his longstanding infatuation with R&B and funk.

Weller's inspired performance was just more proof that in rock & roll, as in life, timing can mean everything.

—Jon Matsumoto

Joe Satriani

Universal Amphitheatre
Universal City

Joe Satriani's current stopover in the City of Angels was a chance for the faithful to worship a musician many feel is one of rock music's greatest guitarists. Playing to a predominantly white male mid/late-Twenties audience, Satriani played an hour-plus set featuring music from most of his five Relativity releases, leaning toward the newer material from his current album, *The Extremist*.

Naturally, Satriani brought equally big guns to match his high caliber of musicianship: drummer extraordinaire Greg Bissonette, his brother Matt Bissonette on bass (amidst cries of "Where's Stu Hamm?") Satriani's talented, longtime bassist/cohort) and keyboardist Phil Ashley.

Unfortunately, as the concert progressed, Satriani's formula began to wear a bit thin. His material began to run together, particularly those tunes from *The Extremist*, which shows Satriani batting below his usually

high average. A guitar-playing friend of mine who accompanied me to the concert agreed that while Satriani's displays of technical brilliance were quite captivating for the first half of the show, it eventually began to lose its grip.

Satriani has already accomplished more than most musicians ever will, but as a concert entertainer, he needs to stretch his boundaries a bit more.

—Tom Farrell

Jeff Porcaro Tribute

Universal Amphitheatre
Universal City

Though never a critic's favorite, few musicians in the world can command the respect among fellow musicians like the members of Toto. So when a tribute was being put together for Toto drummer Jeff Porcaro, who died last summer, it wasn't surprising to see the superstar names that signed on to perform.

Don Henley, Eddie Van Halen, Michael McDonald, Donald Fagen and George Harrison came to remember Porcaro and to sing a few tunes. Toto's guitarist Steve Lukather, keyboardist David Paich, bassist Mike Porcaro and drummer Simon Phillips (who sat in for Jeff Porcaro) provided the expert backup.

The non-stop marathon of music featured Toto rockin' out on "Who'll Supply The Love," as well as performing their hits, "Rosanna," "Africa" and "I'll Be Over You." In between songs their guests came on to sing a few tunes, most of which Jeff Porcaro had worked on. David Crosby and Michael McDonald were the first ones to join the band (along with Toto's original keyboardist Steve Porcaro, who popped in and out all night), with McDonald singing "I Keep Forgettin'" and the Doobie Brothers' classic, "Takin' It To The Streets." After a few more Toto tunes, the band performed with Donald Fagen and later, Boz Scaggs, both of whom earned standing ovations.

Henley's "Dirty Laundry" and "You'd Better Hang Up" were crowd-pleasers, as well as his soulful version of the classic "Come Rain Or Come Shine." Van Halen then jammed with the band for several

tunes including Hendrix's "Fire."

While the show was closing in on four hours, no one complained, especially when George Harrison came onstage and joined the performers in a moving and uplifting rendition of the Beatles' classic, "With A Little Help From My Friends." All of the vocalists took turns singing, with Harrison watching and playing his guitar in the background.

This show was a fitting tribute to one of rock's best drummers; someone who will be sorely missed.

—Sue Gold

Sugar

Hollywood Palladium
Hollywood

Back in the Eighties, Bob Mould established a reputation as a man who could shred eardrums with his monster guitar riffs. As a member of the seminal punk/pop band, Hüsker Dü, Mould's axe could very well have been deemed a lethal weapon.

But that influential Minneapolis group was buried five years ago, and Mould is now in his early Thirties. So some might have figured that the singer-guitarist would have been about ready to turn down the volume—at least a little.

Well, guess again.

At the Palladium, Mould's new group, Sugar, proved to be a match for his former group when it came to sonic combustion. Indeed, the power trio played with the type of intensity that would have blown away all but the most committed thrash acts.

However, Sugar's strength is not limited to its ability to provide deafening intensity. This is the rare band that can combine raw power with artful finesse. Like Hüsker Dü, the New York band can whip up songs that straddle the line between punk power and melodic bliss. When Sugar launched into tracks like "Changes," it was hard to tell whether it was more appropriate to sing along or to slam into your neighbor.

The group's incredibly loud attack didn't always prove advantageous. On several occasions the music became distorted and wobbly, robbing the songs of their pop appeal.

Nevertheless, this show proved brutally sweet. —Jon Matsumoto



Harrison Fultz

Scaggs, (one of Porcaro's sons), Van Halen, Harrison and Lukather

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

AL'S BAR

305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy, (213) 687-3558
Type of Music: Original, unique, Experimental only.

Club Capacity: 176
Stage Capacity: 8-10

PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411
Contact: DB Sound, (818) 996-1857 or (818) 997-8562

Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5

PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937, (213) 503-1085

Type of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.

Club Capacity: 120
Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB 4222

4222 Glencoe Ave., Manna del Rey, CA 90292
Contact: Fritz, (310) 821-5819

Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

COFFEE JUNCTION

19221 Ventura Blvd. Tarzana, Ca. 91356
Contact: Sharon (818) 342-3405

Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.

Club Capacity: 40
Stage Capacity: 3

PA: Yes
Piano: Yes
Audition: Open mic. on Sundays btw. 3-5pm
Pay: Tips and drinks.

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A. CA 90008
Contact: Geneva Wilson (213) 294-9646

Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA. 90254
Contact: Billy (310) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.

Type of Music: Rock, R&B, reggae, blues, oldies.

Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave., Hermosa Beach, Ca 90277.

IGUANA CAFE

10943 Camarillo St., North Hollywood, CA. 91602.

Contact: Tom, can leave message on machine, (818) 763-7735.

Type of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6

PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 6:30.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm, Thurs, Fri 12-10pm.

Type of Music: Rock, reggae, R&B, blues, jazz & world beat.

Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.

Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6

PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NITE ROCK CLUB CAFE

7179 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6495.

Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15

PA: Yes -house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable.

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010

Type of Music: Original, country, reggae, no Top 40.

Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, Ca 91302.
Contact: David Hewitt, (818) 222-1155

Type of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10

PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo. kit to David Hewitt at above address.

SAMMY'S FIRESIDE

2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.

Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.

Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104

3RD STREET PUB AND GRILL

1240 3rd St. Santa Monica, Ca. 90401
Contact: John Stapleton

Type of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.

Club Capacity: 120
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Open mic Wednesday nights starting at 8:00, or send tape to club, Attn: John Stapleton.
Pay: Negotiable

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114

Type of Music: Acoustic format; all styles
Club Capacity: 175

PA: Yes
Lighting: Yes
Piano: No

Audition: Send Promo to above address.

Pay: Negotiable

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202

Type of Music: All original, Heavy Metal, Pop, Funk.

Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15

PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256

Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10

PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

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.

TRIPLE X Records seeks interns in all depts. Excellent training and experience, no pay to start. Contact Cory Brennan at, (213) 221-2204.

EGGAR, ENERGETIC person interested in the area of film & T.V. music. Also working with film & T.V. producers, directors & soundtrack deals. Contact Doug or Kim @ (213) 463-9780.

RECORD LABEL seeking intern for general office duties. Computer skills desired but not necessary. Hours flexible, excellent learning experience. Contact Kellie @ (213) 655-6844.

INTERNS NEEDED by westside recording facility. All positions available. Will lead to paying part-time employment. Equal opportunity employer. Call intern supervisor @ (213) 960-8886.

MUSIC MANAGEMENT/Publishing company is seeking interns 2 days a week for tape duplication and general office work. Call Laurent Besencon @ (310) 399-7744.

ASSISTANT ENGINEER needed, paid position. Need car, expenses paid. Some experience ness. Call (213) 680-9081.

INTERNS WANTED!! Record company - W. Hollywood need interns for Sales/Marketing Dept. Must be in college and receive internship credit. Call (310) 659-1700 ext. #342.

PHOTOGRAPHER WANTED for independent label, must have pro equipment & experience indoors/outdoors; build your portfolio & contacts, we cover basic expenses. Call (213) 962-8045.

PUBLICITY/P.R. assistant/intern wanted: for growing music/entertainment media group, must

have P.R. skills and experience, broad appreciation: Rock to Rap to Pop. Call Jay, (213) 368-4697.

ASSISTANCE NEEDED to procure licensing agreements with European companies. Alternative music primarily. Pay: commission. Contact Mike @ Not Records Tapes, (213) 874-7398.

INTERN 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. Laune 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.

INTERN 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.

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

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 PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Jan. 20, 12 Noon		MUSIC STYLES ROCK POP R&B JAZZ COUNTRY			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
ACE BAKER - Keyboards/Producer	(818) 780-6545	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Writing and prod w/many platinum, grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
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 CSU. Jazz study with Ted Greene, Henry Robinette, the Faut School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatloua, Jarne 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"/>
DR. DANN - Drummer	(818) 831-9599	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	A.S. English, B.S. Mechanical Engineering, extensive drum studies at the Faut School, NASA/Space Shuttle, BZ, Satellites. Played with Rage in Eden, Doom Shadow, Skeeters. Sessions, tuning, programming, etc. Young 31, plenty of hair.	It doesn't take a rocket scientist to make drums happen... but it helps!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KEITH FIDDMONT - Sax, Flute, Clar.	(909) 243-0635	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, accomplished and versatile soloist, M.M. Manhattan School of Music, performed with Ricki Lee Jones, Jennifer Holiday, Harvey Mason, Billy Childs, Doc Powell, Tony Dumas, Lindsey, Lionel Hampton and more.	Great ears, reading, sound, and attitude.	<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"/>
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 GAINEN - 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. L.A.S.S 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 Bravisimo. 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"/>
JIM HOYT - Producer	(213) 857-1898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Singer-songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TOMAS JANZON - Guitarist	(213) 467-1354	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include: Jimi Hendrix, Scott Henderson on 5 years club and touring experience in Scandinavia.	Tall, slim with stage presence. Excellent reader	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<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"/>
RICKY KRESAK - Bassist	(213) 351-1522	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring experience. Worked w/ Dan Dikken, Warner Brothers and V.M.I Records.	Great long hair image. Monster performer. Groove oriented.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DAVID LEWIS - Keyboards	(310) 394-3373	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Grammy Award Winner 1988 with Shadowfax. Ambrosia 1977-1981. Shadowfax 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	<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 Lacey, 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 Peter 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"/>
DAVID C. NEFF - Engineer	(818) 609-2694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience guitarist/drummer. 15 years road experience engineering, including touring & clubwork. Get your sound across. Don't let some "bozo in the booth" determine your future. I'm as serious about my job, as you are about yours.	The Sound Group engineer referral service now forming. Dedicated, talented engineers please call.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NICK PYZOW - Guitarist	(213) 660-7607	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country **Specialty** (4 words maximum) _____

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
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.	western beat, range rock
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.	Stupid, Slamm'n! Crunch, Groove!
DALE SCHALOW - Keyboard/Producer (310) 652-0378		✓✓✓✓	Music prod/prog for David Bowie, Cypress Hill, Lighter Shade of Brown, A.L.T., Keith Boyd, X Factor, R.C. Vetri. Music Prod for ind/maj labels on east, west coasts. TV & film scoring for Universal, Mattel, Camel, Nickelodeon, Hewlett-Packard, Nabisco, B.M./Music Industry. Several years of prod.	Keyboard/Drum programming, arranging, engineering and mixing proficiency. Help you develop your ideas into magic and move on. Start to finish, flex rates, warm environment.	Dance, KILLER GROOVES
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 - Bossist (818) 840-6700		✓✓✓✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K., Marisella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, <i>Arsema Hall</i> , <i>Taxi</i> , 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 ltd students	versatile, all styles
"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.	A rocker at heart.
"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.	Pop, R&B, ballads
ROB THORNBURN - Guit./Producer (213) 663-7097		✓✓✓✓	20 years experience recording and touring including sessions and/or live performances with members of Tina Turner's band, Bobby Caldwell, Stevie Wonder, Wonderlove, RED Speedwagon, Sam Harris and producers Bob Margolief.	Great feel and pocket rhythms with exciting tasteful solos. Top notch arranging and production designed to bring out your best.	Friendly/Versatile.
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.	Rock solid groove with finesse.

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TO PLACE FREE ADS

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

2. PA'S AND AMPS

- '62 Fender Super amp, all orig, \$700 Pat, 818-989-7311
- 1964 Gibson Skylark tube amp, fabulous tone, completely gone through, new tubes, xint cond \$225 818-902-1084
- 3 way spkr system with 7/8" JBL horns, 2 10" & 1 18" PAS driver per side. Grt cond & killer sound \$900. Dino, 805-549-9455
- Ampeg SVTII pre amp, \$300 obo Trace Elliot 1x15 spkr enclosure, \$450 obo 4 Decur 2x12, 250 wtt floor monitors, \$600 Peter, 909-676-9530
- Fender Super Reverb, silver face, master volume model from 70's, 4 org 10" spkrs, gd cond, no modifications, grt sound w/wheels \$400 obo 213-667-0798
- Marshall 1969 100 wtt head. All stock, xint cond, \$1500, Marshall 1969 50 wtt head \$1000 818-980-2472
- Marshall 9004 guf pre amp w/2 chnls, studio use only, \$125 310-477-0397

- Marshall JCM800, mint cond, \$400 Ask for Mike, 818-981-0745
- Mesa Boogie Quad pre amp, 2 chnl, 4 mode unit w/linear ft switch & cable. Grt cond w/all papers. \$800. Doc Jones, 818-900-4685
- Mesa Boogie SC295 tube pwr amp, Simulclass, 95 wtt stereo amp. Xint cond, \$850, 818-557-0722
- Mesa Boogie Studio pre amp, new tubes, 2 chnl, ft switch, grt cond, \$450 Doug, 310-306-4898
- SWR Goliath Jr cab, 4 ohms, \$375 Acous 1x15 wttuned cylinder, 8 ohm, \$200 Both for \$500, Jeff, 310-422-5167
- T.G. Raax tube guf pre amp, 1 rck spc, xint cond, \$100 obo Tony, 213-650-5377
- Toa 5.5 20 chnl mixer, grt for studio/live, Phantom pwr, paramtr EQ, Mtr ins & outs, 4 sends, solo & mute \$1000 Craig, 714-841-2421
- Yamaha PT-1 studio pre amp, xint cond, \$400 310-390-4348

3. TAPE RECORDERS

- ADAT by Alesis, brnd new Must sell \$3750 Scott, 714-623-2368
- Sony TCD-B10 pro DAT portable. New in box, has reference spkr, ECM 959 stereo mc, rechargeable battery, AC adaptor & carrying cs \$1350, 818-995-6206
- Tascam 38 1/2" 8 trk w/DBX, stand, new motors, remote contrl & ft punch pedal. Low hours & polished heads. \$1800 Craig, 714-841-2421
- Tascam MSR16, \$5900 Tascam MTS1000, \$1200. Tascam RC416, \$250 310-473-9921

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- Teac A3440 Xint cond, 4 trk rt to rt Brnd new heads. Remote contrl \$725 310-312-1874
- Yamaha MT1X 4 trk, like new, \$225 obo Bnan, 310-390-4348

4. MUSIC ACCESSORIES

- 1 ADA digital multi tr processor, including ft contrl/r & stereo cable in xint cond \$250 Ron, 310-671-3429
- Alesis HR16 drum machine. Xint cond w/box & warranty, \$235 310-312-1874
- Alesis HR16 drum machine. Xint cond w/box & warranty, \$245 310-312-1874
- DDD DFX9 digital delay pedal. Like new, \$75 310-542-5409
- Eventide H3000S bmd new 2 17 upgrade, clean machine \$1700 obo Rob, 818-753-9365
- Foatec X26 4 trk cassette recdr w/6 chnl mixer & 1x loop. Mint cond, in box, \$350. Jeff, 310-422-5167
- Ibanez Rock & Play digital phrase sampler headphone amp, brnd new, in box, \$65. Al, 818-964-2212
- Ibanez TS9 tube screamer, SRV tone, \$150 Old Maestro

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- Octave box, \$100. Possible trade for Fuzz Face or chrome Vox wah 818-902-1084
- Mackie CR1604 mixer, brnd new, in box, \$790 Doug, 310-306-4898
- Road cs for Fender Twin, \$100 Mike, 213-882-6515
- Rockman Soloist, Roland R505 drum machine, Korg gut tuner, Ariar gut tuner, mic stand, Rocktron Patchmate, Haller T2 pre amp \$10-\$500, 213-878-0152
- Sequencing softwr for Mac, Performer & Composer Pro 4 & Opcode Master Tracks for Apple II & Commodore w/Interface, Yamaha TX7 w/library, \$30-200 Craig, 714-841-2421
- Sony TCK620 3 head cassette deck w/Dolby. Used 10 hrs \$175 obo ADC video sound procssr, \$100 DOD 265 direct box, unused, \$40 James Johnson, 310-376-9166
- TC Electronics 1210 digital expander. Does chorusng & flanging. Brnd new, will sacrifice at \$900. Jeff, 909-677-5821
- TC Electronics 2290 dynamic digital delay & 1x contrl procssr, studio use only \$1250 310-477-0397
- Yamaha DD5 drum machine, 30 preset beats \$85, 818-990-2328
- Yamaha SPX90 multi fx, incredbl sounds, pctrd cond, \$300 Digtch DST128 multi fx, grt cond, \$200 obo 213-667-0798
- Yamaha SPX90, \$550 obo. Robert, 213-874-7966

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5. GUITARS

- 1970 Garcia acoustic gutt, immaculate cond w/cs & accessories \$220 obo 213-461-9345
- Alemic 4 string bs. Custom everything including LED's List \$7000, sacrifice, \$2999 Peter, 909-676-9530
- Garvin V220T, white wigold hrwr, Kahler Dbl hmbckrs w/coil splitters 24 frets. Very gd cond \$300. Doc Jones, 818-980-4685
- Chavel bs, \$400 obo. Ask for Mike, 818-981-0745
- Epiphone Classical gutt, rosewood sides & back, solid top, new w/cs \$450 or trade for Marshall amp. Brett, 213-652-7106
- F-bass 6 string fretted w/wash body 24 frets, passive electronics, very warm sound. Must sell, \$1000 Jeff, 310-422-5167
- Gibson Les Pauls, several for sale, 70's models, Customs & Deluxe's, different colors, all xint cond, \$750-1000 obo 213-667-0798
- Ibanez Musician w/cs, gd cond, \$250 James, 310-376-9166
- Ibanez Roadstar II bs, xint cond, ample neck w/HSC & xtra strings \$165 firm 818-902-1084
- Jackson King V, custom neck & paint. A rocker's dream, one of a kind. Perfect cond, \$1200 Steve, 818-558-7320
- Kreuder Strat w/F Rose & HSC, \$300 213-878-0152

- Rickenbacker 1938 Electro 6 string lap top steel gutt w/ dbl p/u & Backelite body. Xint cond, sacrifice, \$1200 obo Brian, 310-390-4348
- Schechter bs, Jazz body, peacock blue, stain finish Pushputyul. Xint cond, you won't find a better bs for under \$300 Ron, 818-981-5252
- Yamaha BB2000 fretless bs, cherry sunburst! Beautifl cond, rarely used HSC included \$400 Jay, 818-781-1661
- Yamaha elec bs, black lightweight body. Plys grt \$325 818-990-2328

6. KEYBOARDS

- Akai S1000 digital sampler, 16 bit, gd cond, \$2000 firm 213-739-6750
- Emax FE digital sampling keybrd w/ manis & 200 plus disk library, \$1000 obo, Peter, 909-676-9530
- Kawai EP309 black elec grand piano, 88 keys, has grand piano action, \$1000 obo, 310-289-5963
- Korg DSM1 rck sampler w/30 meg library, cost \$4000 Must sell, \$800, Kent, 818-348-6065
- Roland MV30 studio workstation w/200 sounds, 16 trk seqncr, built in fx, disk drive, internal mixer, 6 outputs, cs. Must sell \$1500 714-546-8645
- Roland W30 Music Workstation, xint cond, w many disks avail plus Korg hvy duty 3 tier keybrd stand \$1400 obo Eric, 818-905-5037

7. HORNS

- Conn alto sax, grt cond, \$650, Yamaha trumpet, grt cond, \$200, 310-652-0716

8. PERCUSSION

- Kiss drm riser, 8x8x3, hvy duty, w/wash black carpeted boards. Grt cond, must see, \$600 obo Andy, iv mgmt, 714-892-8737
- Pearl MX white 14" pwr tom, \$250 Pearl MX white 18" floor tom, \$350 310-470-3667
- Rogers 3 pc silver sparkle, vintage 1965, thick shells, 20" bs, 10" mounted, 18" floor, in hat, all hrwr, trap & drms cs. \$500 obo James, 310-376-9166
- Tempest fiberglass drms, 1 of 2 sets built for Billy Cobham, 2 18x24", 15x15", 16x16", 18x18" \$800 obo 213-883-1724

- Triggers, hi response & durable, must see, 1 year warranty, \$10/ea, 818-609-8312

9. GUITARISTS AVAILABLE

- 24 y/o gutt plyr avail! Grt ligs, tons of equip, grt snigs. Infil VH & Lynch Lkg to J/F band w/same. Pros only, pls. Barak, 818-789-7150
- 90's id gutt w/completely orig style & image wrntg to form band w/creativ & open minded individuals. Ozzy, GNR, VH are some mt! 818-347-3116
- Acid gutt, BMI snwtr, sks bs & drms for improv rock, blues based trio. Infil/Hendrix, Cream, Dead, Floyd, Crimson, Fenson, 213-739-4824
- Ambitious gutt/voc sks studio wrk in pro band. Uniq style, very versit, 90's sound, xint equip. Pay negotiable. Pros only, pls. Keith, 818-405-8933
- Black gutt, 29, sks dbl bs drmr w/pro chops & exp to form hvy band from grunge to progrsv to thrash. Ron, 310-671-3429
- Blues boogie gutt forming wrkg blues band. Nd rhythm section & 2nd gutt. Westside 310-456-3982
- Blues/R&B gutt skg wrkg blues &/or big band. Michael, 310-202-0895
- Creatv pop/rock gutt avail for demos, prjs & showcs's. Versitl, gd chops & cool sounds. Perfcid sideman for paid sfts Joe, 213-655-2909
- Creatv, soufl gutt w/15 yrs exp & bluesy/rock style. Avail for gigs, sessions, paying sfts, 310-428-0179
- Dedictd pro gutt w/xint equip, cool lng hr. image, exp & desire. Infil. Wrkg or Kings X, Mr Big, Extreme. Skg top, ready to go band. Brad, 213-876-1955
- Exp gutt avail for paying ggs, studio wrk, select prjs, all styles. Grt image, vocs, reads well. Alex, 818-994-0456
- Gutt avail for lunk, R&B, T40 Road exp, pro, w/depndbl tmspo & gear. Will travel. 818-981-0899
- Gutt avail for live or studio ggs. Featured on Shrapnel Records, appeared in US & Euro mags. 213-463-1840
- Gutt avail for orig, southern rock, blues rock, roots rock band. Must be pro. Labl, mgmt or bckng intrst only. 805-581-4861
- Gutt avail for something hvy but strange. Infil Hendrix, Floyd, Sabbath, Purple Dan, 213-464-5899
- Gutt avail sks dedictd band. Must have pro gear, pro sound, pro image. Christian, 213-479-4614
- Gutt avail to J/F band Hvy, dark, political, warped Infil Charlie Chaplin, Randy Rhodes, Jane's, Seduce Chris, 310-475-1065
- Gutt avail, 32, strong blues infil ala Clapton, Beck, Gibbons. Sks pro caliber, slt, money unimpotnt, muscl integrity is. Peter, 818-831-9958
- Gutt avail, unq id plyr. Johnny Thunders, Brian James Steve, 213-223-5217
- Gutt avail, 25 yrs exp, 7 albums w/Sly Stone, Lenny Williams on Warner Bros, Melown, MCA. Live tours w/William Morris Agency. Contact in Canada: 604-435-7946
- Gutt avail. Pro gear. Sing, write & ply. Nd pro band. Lkg for HR or HM. Rustv. 818-785-0376

- Gutt avail. Style hvy & crunchy. Very srs about a srs band. Not stuck in the 80's. Infil are Alice/Chains, Pantera 818-752-9141
- Gutt lkg for grt musicians to J/F Instrmntl fusion progrsv rock band. Side prj. Have studio Infil Satriani, Eric Johnson, Al DiMeola. 818-242-6239
- Gutt lkg for muscns or band Into Stooges, Johnny Thunders, Hypnotics. Real muscns only. Johnny, 213-654-8530
- Gutt lkg for toger band or voc/lyricst. Wide variety of infil & exp. Blues, rock, Stones, Clapton, Gibbons, many more. Sled/acous wrks as well. 213-957-0975
- Gutt plyr/snwtr lkg for muscns to form band. Voccs a plus. Infil S.Pumprkins, Hendrx, Screaming Trees, Big Star. Brett, 213-467-6433
- Gutt skg orig bluesy R&B band. Rich, 818-787-5489
- Gutt sks voc. Jesus/Mary Chain pop. Pistols angst w/ Neubauten inventiveness. 818-222-4692
- Gutt, formerly of Caution, sks dbl bs drmr intrst in forming agrsv, politly oriented metal band ranging from grunge to progrsv to thrash. Ron, 310-671-3429
- Gutt, seasoned pro, sks all orig rock act. Infil by Satriani, VH, Van. Jeff, 818-980-8307
- Gutt/id voc/sngwtr avail for recrdng & live sfts. Styles M., Shenker, G.Moore, S.Lukather. Mark, 213-653-8157
- Gutt/sngwtr avail to J/F 4 pc R&B band widark, altrntv edge. Infil Lords, Honor, Alice, Bowie, Sweet. No facial hr, no HM heroes. 213-874-6436
- Gutt/sngwtr, 26, hvy groove, Page, Zakk, Tesla, Metallica. 9 yrs stage/studio exp. Vintage equip. No posers or drugs. Focused pros only. Ron, 310-575-9420
- Gutt/voc sks F/T classic or T40 slt. Wrkg or very soon to be only. Live near Riverside but will travel. 909-679-7755
- Hllywd rock gutt to J/F 2 gutt blues based rock band. Pro everything. AC/DC, Pussycat, Hendrix, Tanga, Crowes, groove, sound, snigs. Jeff, 213-878-0214
- Ld gutt avail for hvy rock band. Spotlighted in Guitar Player mag. Pro equip w/grt tone. Lynch Mob, early VH. Pros only. Al, 818-964-2212
- Lkg for keybrd plyr to form Queen cover band. We have entire band, we rd keybrd plyr. Jeffrey, 213-957-4843
- Lkg for srs band who boundries. Infil by everything. Ready to gig. Joe, 213-261-9533
- Midl gutt/keybrd avail Infil rock, jazz, classical, new age. Pros sls only. Prefer paying ggs. Danette, 818-765-7809
- Old dog gutt w/vocs sks &/or muscns to form one. Marshall equip'd. HR & tmspo. Our musician or theirs. P.Stone, 818-240-0274
- Omnipotent axe goddess, id, rhythm, slide, 15 yrs exp. Infil Green Jello, Hole, Ragging Slab, Jam Haine, 310-399-1756
- Pro cntny/rock gutt avail for F/T road wrk. Pro & exp. David, 702-438-8793
- Pro id gutt, formerly w/X-members of Alice Cooper & Wasp, sks pro HR/HM band w/mgmt &/or recrd deal. Srs pros only. 213-465-6828
- Pro touring/recrdng gutt sks connected grps only. Grt lkg, fully equip'd. Stones, Faces, Free. Demo. Jay, 510-689-9422



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•R&R raw gut/voc/sngwrtr. Altman, Richards, Page, Taylor, Gibbons, for band/w/roots in southern soil. Ld/slide/tunnings. vintage gear. 310-76-2081
 •Rhythm gut w/Gibson, Marshall equip. avail for straight ahead rock band or musicians inspired by AC/DC, Kixx & Saxon. Jake, 213-871-0453
 •Ripping gut avail for band or musicians w/their stuff though. Pro gear, sngs, lks & alt. Infi Warrant, Pantera. Crue. 818-989-0170
 •Sng/sngwrtr/gut, rep by Pearl Jam's entertainment atty, sks musicians to form band w/Pistols alt & Seattle sound. Soul Asylum, Screaming Trees, Nirvana. 213-957-2582
 •Sng oriented gut w/xint lds & rhythm skils. Gd vox. Lkg for gsging band or soon to be gsging band. World Party, Steely Dan, Prince, Nirvana. Fox, 213-665-8227
 •Tall, skiny, lng black hr gut w/24 hr studio sks full band. Infi Love. Inge, Aice/Chains. 213-654-6928
 •Textural, melo, agrvrs & dark gut avail for likewise band. No keyboards. Infi S Pumpkins. Jane's. 818-753-4015
 •Verstl pro avail for paid sfts. Appearncs in Guitar World & Guitar Player mags. 818-705-4729
 •Very soullf gut into R&B funk, anything that grooves. Pro stage & studio exp. Teamplay. Responsibility & integrity import. Mark, 818-710-1292
 •Voc/gut/sks w/JF rock cover band. Beatles, Stones, Doors, CCR, Bowie, etc. Call Tom, 394-2840

9. GUITARISTS WANTED

•#1 gutt for HR/HM cover ong ggs. Crowes, Zep, VH, Whitesnake, Pearl Jam, Skids. Must sing. Joseph, 213-969-8337
 •2 angry gut wid by Plant type sngtr to form GNR style band. Pros only. No Orange Co. 213-960-2010
 •2 angry gut wid by R Plant type sngtr to form GNR style band. Pros. 213-960-2010
 •2nd gutt ndd for superstar cmrcl rock band. Must be dedctd, young, sing bkups, have trnsps. Infi Kiss, Poison, C. Trck, Johnny, 818-367-8769
 •Agrvrs rock/blues based band w/soullf grooves nds gutt. Improv abil, pr image & exp a must. Page, Hendrix, Perry direction. Lf msg 818-506-8774
 •Altrntv, college, fx, xperimtl, artsy, pwr pro. Walter, 818-982-3181
 •Amazing creatv voc/sngwrtr sks open minded, equally creatv pop/rock gutt w/iglam image ala PBF. 714-965-6731
 •ARISTOCRATIC TRASH sks gutt w/killer chops & dedctd Rick, 213-464-5433; Keith, 818-909-0739
 •Audltng hot HR cmrcl gutt. Bking vocs, lng hr, equip req'd. Band doing album, tour, video. Dedctd, finncilly stable. Pkg to 3512 Louisiana St, San Diego CA 92104. 619-295-5372
 •BAD ATTITUDE sks new lds gutt. We have what it takes do you? Rock image & bkups a must. Pros only. 818-783-7646, 818-707-0775
 •Buesy R&G gutt plyr ala Crowes & Faces for pr st w/abl intrst. Image, gear, vocs a must. No metal or Strip monkeys. T, 310-859-2296
 •Cntry blues rock based licks, K. Richards, R. Wood style. 310-659-8196
 •Cntry gutt wid for road wrk & Nashville showcnsg. Must have inventive licks, vcl & multi instrmt capability, Gd pay & trnsp provided. Craig, 714 433-0980
 •Creatv, acous gutt wid for band w/MTV Unplugged style format. Vocs &/or 12 string big plus. Rich, 310-391-3369
 •Dark, moody, melo, majestic, soullf, conveing, dramatic, pwrfl, passionate rock voc w/mgmt & labl dedctd pending sks gutt. 213-882-4111
 •Dr Poet, award winning sngwrtr, seen on Current Affair & Street Stories. nds gutt for folk/rock, cntry/rock band. Movie & rec'd deal. 818-846-3519

•Drmr & sngr skg gutt for HR, dance proj. Must have sngwrng, dedctd, no egos. We have Infi, connex & business sns. Aldo, 213-461-3351
 •Edge style gutt wid for collab w/Bono, Lennon style vstrny voc. Have sngs & other muscns. Studio exp & vocs. Soul partner. Greg, 310-452-1003
 •Elec/acous, ld/rhythm gutt wid to jell w/astell, fem fronted R&R band. Free rehrl spc. 310-821-3949
 •Fem gutt wid for top pop/rock act. Prodr w/maj labl & movie studio connex. Successfl media household now forming. 310-459-0359
 •Fem gutt wid to compl line up. Are you the fem Lee Ranaldi? Infi Sonic Youth, Big Black, L7? 818-981-0509
 •Fem voc sks ltrld gutt for duo, ggs & recrdng. Ong folk, rock, pop, blues type ong music. Will pay. Acous gutt. Dessa, 310-839-6396
 •Fem voc/sngwrtr & drmr sk gutt to complete grunge, funk, thrash proj for recrdng, ggs & showcs's. Grt sngs, grt connex. 310-859-2231
 •Groove represented by Pearl Jam's entertainment atty. Sks ld gutt to form band w/Pistols alt & Seattle sound. Infi Soul Asylum, Screaming Trees, Nirvana. 213-957-2582
 •Gutt & fem voc skg gutt for folk, rock, pop band. Infi Rem, Dylan, 10,000 Maniacs, Waterboys, Neil Young. Labl intrst & mgmt. Steven, 213-651-4425
 •Gutt for altrntv rock, folk, pop band. Ages 19-24. Dedctd. Infi Sng Days, Jay Hawks, Lush & Cowboy Junkies. Willie, 213-667-4645
 •Gutt for altrntv, textured, Euro/American, folk, rock, pop band. Ages 19-24. Dedctd. Infi Sundays, Lush, Replacemnts, Peter Dink, 89-91 Josh, 213-581-6997
 •Gutt ndd to form bubble gum rock band. Sngwrng a plus. No big egos, drugs or alcohol problems. Rachel, 213-979-2030
 •Gutt plyr wid for collab w/fem sngtr/sngwrtr. Infi Pretenders, DePeche, Eurythmics. CD recently released. Possible tour. 213-258-2401
 •Gutt to write hvy, psychdcl ala Aice/Chains, Jane's, Floyd, Bad Brains, Doors. Have full equip, own car, 19 yrs & over. Pro alt. 310-318-5099
 •Gutt wid by fem keybdst/voc/sngwrtr to collab & form band. Infi Crowes, E. John, S. Jordan. 818-781-8057
 •Gutt wid for rock band. Into Rage, Flash, Machine, Hard Corps, Run DMC. Must have versatility & crunch. Pls lf msg. 310-402-2261
 •Gutt wid Infi Metallica, Pantera. Hvy edged altrntv, Aice/Chains. 213-874-3011
 •Gutt/sngwrtr wid by voc/sngwrtr/keys. 30's, into Jane's, Nir, Lush, Frnp, Atmosphrc, hrd edged. In Whittier, Joe, 310-698-6451
 •HR/HM band sks 2nd gutt plyr. Pro alt, lng hr a must. Highly diverse. Plyng ggs currently. Based in Hawthorne. Johnny, 213-963-6102, 310-679-4022
 •King Crmson fanatics wid for hi octane, electric band. Equip, humor & sngwrng skills pref'd. Vocs helpfl. John, 213-882-6970
 •LADY ANTOINETTE band lkg for ld & rhythm gutt plyr. Groovy/funk/metal music. Sngwrng abil a big plus. Upcmng ggs & recrdng. Srs only. Antoinette, 310-535-0305
 •Ld gutt wid by sngtr/sngwrtr/rhythm gutt to ply coffes houses & form cntry rock band. Vocs a plus. 818-508-0307
 •Ld gutt wid for pwr pop band. Richie Sambora, Elliot Easton style. Top prodr, engineer, private rehrl, 27-33. No writrs. No smoking or drugs. 818-557-0722
 •Ld gutt wid for pwr pop band. Richie Sambora, Elliot Easton style. Top prodr/engineer. Private rehrl. 27-33. No writrs, no smoking or drugs. 818-557-0722
 •Ld gutt wid. Cntry blues rock based licks. K. Richards, R. Wood style. Image a must. 310-659-8196
 •Lkg for rd rhythm/ld gutt. Infi Hendrix, Pearl Jam, Jane's, Peppers. Willing to travel & do video wrk. Giovanni, 310-652-5818

•Lkg for gutt to make Motorhead, Sabbath type band. Can sing ld or bckup. Jesse, 213-225-6089
 •Lkg for rocking rhythm & ld gutt. Many different styles from funk to rock. Infi Dave Navarro, etc. Adrien, 310-372-3711
 •Nat'l touring band sks gutt who can sing & ply drms for F/T position. 140 variety matrs. Srs requires only. No metal. 800-942-9304 x 20784
 •NIPPLEHEAD sks gutt. Pls contact Glass Child, 213-665-8148
 •Page, Beck, That's all. Pro, xint equip, stage presnc. Immed ggs. No BS. 818-506-8774
 •Pro, verstl, open mindd, creatv, HR gutt w/uniq, moody, emotional, bluesy, loose, hvy feel for ggs, sngwrng, recrdng proj w/album credits. Randy, 818-996-8811
 •Progrv rock drmr lkg for gutt, bst to JF ong pwrtrio. Srs only. Infi Rush, Yes, Zep, O'Ryche. Have studio. Bill, 310-691-8292
 •Raging gutt god wid for signed metal act for recrdng, touring & bonding. Must have passport & be ready to travel! 213-461-7172
 •Rhythm gutt wid. Some lds, bckup vocs, killer lng hr image. Maj gear, ltrt, image. Cmrcl rock w/hvy groove & alt. 818-567-4350
 •Rhythm gutt/sngwrtr/sngtr w/strong sngs sks tastel arrangement oriend gutt to join 4 pc pop/rock/folk band. Steve, 213-461-8787
 •RUBY ROCKETS sks gutt. Black hr & makeup to complete grp. Infi Beatles, Cure, Wonderstll, Smrns, C. Trck. Ages 21-25. 818-980-8524
 •Signed metal artist sks xint sngwrtr/gutt for collab & recrdng. Musica/Megadeth, Metallica, Testament. Send tape to 11012 Ventura Bl #170, Studio City CA 91604
 •Skg acous/elec gutt for shows, demo & collab. Gd arrangement skills a plus. Fast learner. Lkg for very earthy sound. Matr avail to start. Janie, 818-785-9008
 •Soullf, srs male voc/lyncst lkg for blues inlf rock/pop collab w/elec/acous. Infi Crowes, Mellencamp, Pearl Jam, CCR, Kraviz Michael, 213-656-2230
 •THE YOUNG THORNS sk rootsy, bluesy, soullf feel gutt plyr. Infi Stones, Mark Curry, JuJu Hounds. Ronnie, 310-514-9494
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 •Voc/sngwrtr w/melo pop groove demo, sent out a line & sparked some interest. Mark Knoller, where are you? Nd to showcs. 310-840-5179
 •We are lkg for a gutt plyr. Dedctd, gd level, for a modern rock band ala Billy Idol, DePeche Mode. 818-919-5967
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 •X-Soul Dog members sk rhythm & blues gutt to complete all ong blues/rock act. Srs only. Contact Brad, 818-785-3935
 •Young raw, crunchy, rhythm/ld gutt who's inlf by Young, Richards, Izzy, wid. Dedctd & srs only. Gus, 818-343-6826

10. BASSISTS AVAILABLE

•14 yrs exp. bst/voc sks updated version of Poco, Eagles, Buffalo Springfield. Joseph, 909-488-0709
 •14 yrs exp. Bst/voc sks updated version of Poco, CSNY, Eagles, Red Wing, Tim Schmidt. Sks band w/mgmt, labl & direction. Joseph, 714-488-0709
 •Adept bst w/album/dctd studio, stage exp, creatvity, sks hvy based band w/very melo, uniq, verstl style. Kurt, 818-716-0106
 •Bs solist, new LP, has recrdng exp, maj touring exp. Lkg for overseas bookings, one niters, fill ins, recrdng sfts, all styles. Dbl on keys. 310-677-7994
 •Bst avail w/exp & equip. Sks altrntv band ala Aice/Chains, Nirvana, Pearl Jam. Short tr image. Pros only. Mike Jr, 818-899-0967
 •Bst lkg for eslab, psychdcl thrash, punk band. Infi Primus, Lee, Infectious Groove, Mr Bungle, Fishbone. No dopsters. Hollywood area. Daniel, 818-760-8752

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•Creatv bst lkg for rock or guit/dmrr w/bizarr, avant garde style, Primus like prefer'd. I have matr'l & sing, Mike, 310-399-1756
•Cutting edge bst sks orig super band ala Queen, Fates, Faith, Angel, Dream Theater. Must be srs. Mace, 818-716-0106
•Fam bst/poet sks band or sing/sngwrtr. Dark, hvy themes, Spiritual, sensual, hrd edged. Infl Zep, Love Bone, Nin, Hendrix, Jesus Christ, 310-839-3360
•J.P. Jones bst/sngwrtr sks meldc, altrnrv band w/uniq snqs, dynamic singr. Committed to band & to success. No generics, illakes, metal or blues. 818-763-5318
•Pro bst w/vocs avail for demos, recording prjcts, live gigs. GD reader, jazz, rock, pop, R&B. Pros only. Graham, 310-542-5409
•Pro bst/voc sks pro, immed wrkg sit. All styles. Brian Schuster, 909-358-8360
•Pwrlf, melc'dc bst w/vocs avail. Infl Mark King, Billy Sheehan, Jaco Pastorius. Exp pros ony. Michael, 310-923-3060

10. BASSISTS WANTED

•1 young intellgnt, image conscious bs plyr wtd for DLR mts Leppard band. Pocket plyr plus virtuoso abil. Vocs a plus. Jeff, 818-908-3313
•A bs plyr wtd by estab, hrd hitting, tribal, orig band. New direction, new music, grt snqs. 213-913-5825
•A real band w/real snqs nds a real bs plyr to compl classic HR altrnrv band. Check this one out. 818-508-6820
•A1 bst nnd for 7 pc band. All orig, gigging, 16 trk studio lockout. This band is srs, dedc'd & fun. Patrick, 213-665-8227
•Acid guit, BMI sngwrtr, sks bs & drms for improv rock, blues based trio. Infl Hendrix, Cream, Dead, Floyd, Crimson Fenson, 213-739-4824
•Altrnrv band w/16 trk sks creatv bst Infl Pearl Jam, Nirvana, etc. Lng Bch area. Robert, 310-429-3303

•Altrnrv ost nnd. Infl Screaming trees, Peppers, Jesus Jones, Pearl Jam, 310-652-2929
•AMERICAN VOCOD nds nnd driving, K/A, groove orientd R&R bst. Exp, equip & lks must. Ken Easton, 818-785-5095
•Are you a career minded bs plyr who likes progrsv rock? Dmrr & guit w/awesome snqs sks music's missing link. Norwalk area. Kevin, 310-929-8074
•Artistic, creatv bst wtd by melc'dc, altrnrv band w/moody, atmosp'rc, pwrlf sound & grt snqs. Must be dedc'd & have pro equip. Steve, 818-784-2169
•Attn, lem voc & guit/keybdst w/industry contacts skg bs plyr to complete distinct melc'dc rock band for immed show/sng. 818-242-6391
•Auditing for creatv, seasoned & soull' bst & dmrr for creatv, mood orientd, xperimnt band ala Perkins, J.P. Jones. Srs only. 310-699-6619
•Band nds bs plyr. ASAP. Ryan, James or Dan, 213-463-9652
•Band w/Seattle sound w/mgmt & maj lab instrt sks aggrsv bs plyr, ages 18-30. 213-957-2582
•Black bst, under 28, ala Bootsy, Brown, Mark, wtd for funkadelic band. Parimment, Hendrix, Prince. 310-372-3208
•Black hr. bs singing, bottom thumping maniac wtd by HR prof. How bad do you want it? 818-989-0170
•BS nnd for dark, evil, v'y, pwrlf sound. COC, Slayer, Pantera, Sabbath, Frank, 818-360-4303
•BS plyr for infectious, groove rock band. We sound like us. High energy, no metal. Ready to take it all. Steve, 310-828-1052
•BS plyr wtd for Christian HM band. Ministry minded. Robert, 818-287-4460
•BS plyr wtd for extremely orig band. Must sing. We have proctn deal & ions of grt matr'l & upcmng shows & showcs's. Infl Kings X, Beatles, etc. Jonathan, 818-769-4236
•BS plyr wtd for new proj. No money. All orig. To pick up labs. We have connex. 310-397-3838
•BS plyr wtd for orig, melc'dc, altrnrv band w/24 trk access & rehrl spc. Plyr gigs & covers for money. Infl REM, Beatles, Grate! Dead. 310-398-2824
•BS plyr wtd for rock band. Infl Adams, Cars, Jovi. Top

prodr, engineer. Private rehrl. 27-32. No wrts, no smoking or drugs. 818-557-0722
•Bs plyr wtd for rock band. Infl Adams, Jovi, Marx. Top prodr, engineer. Private rehrl, 27-32. No wrts, no smoking or drugs. 818-557-0722
•BS plyr wtd for speed metal/thrash band. No beginners. 310-281-6136
•Bs plyr wtd for straight forward R&R band ready to tour & recrd. Lng hr image. 213-467-3817
•Bs plyr wtd. Down to earth, tone conscious pro w/strong bckup voc. abil wtd for estab rock band w/resh new orig sound. Infl Kings X, Beatles, Janes's. U2. John, 818-769-4236
•BS plyr wtd. If you are into such bands as Alice/Chains, Pantera & Skid, pls call. 818-895-0981
•Bst nnd for bubble gum rock band. Sngwrting a plus. No big egos, drugs or alcohol problems. Rachel, 213-979-2030
•Bst nnd for wrkg orig band. Our snqs nd a melc'dc plyr infl by McCartney, Mike Mills, Graham Maby. Chris, 310-915-0691
•Bst nnd now. LIFE'S COMEDY is lkg for permanent bs plyr ala Tommy Stinson & Tom Peterson, Tony, 213-650-5377
•Bst nnd. Melc'dc HR. TNT, Dokken, Lynch. Have maj lab instrt. You, killer image & abil, bckng vocs, hrd wrkg team plyr. Pros only. 818-980-2472
•Bst w/latin, South African groove nnd for shows, Positive att & lnt on this end. lkg for the same. 310-840-5179
•Bst wtd by dark rock band. Infl Lords of New Church, Hanoi, Cramps. Image & dedc'd & commitm't a must. 213-461-1805
•Bst wtd by estab HR blues band w/killer snqs & rehrl spc. Srs only, pls. Infl J.P. Jones, Geezer Butler, Mark, 818-752-2897
•Bst wtd for aggrsv rock/blues band. 213-962-4595
•Bst wtd for name HR act, immed recrdng & road wrk. Chris, 2 & 8 pm, 213-935-8327
•Bst wtd for newly formed hvy, non cmrcl band w/gd image & unbelievably killer snqs. Jeff, 213-934-7760; Scott, 818-760-6552
•Bst wtd for pro sit w/abil, mgmt & studio. Must be ready to tour. Infl range from Bowie to Prince to 9" Nails. Lv msg. 213-650-8564
•Bst wtd for rock band into Rage, Flash, Machine, Hard Corps, Run DMC. Must have versatility. Pls lv msg. 310-865-6404
•Bst wtd for rock band w/mgmt. Infl Zep, Queen, Beethoven. Must have pro att, gear & lks. Solid bckng vocs. Super groove. 818-346-2774
•Bst wtd for single guit, Marshall crunching R&R band. Infl Cult, Crue, GNR. Lng Bch area. 310-594-8892
•Bst wtd for well estab speed metal thrash band w/mgmt. 310-281-6136
•Bst wtd, finger plyng only. Killer lng hr image, bckup vocs, maj gear, tint, image. Cmrl rock w/hvy groove & att. 818-567-4350
•Bst wtd Infl Soup Dragons, Toad/Sprocket, Farm, Rembrandts. Lv msg, Mike, 213-467-5653

•Bst wtd. Zep, Janis, Janes's. We wrnt bst who can jell with tastefl, lem fronted R&R band. Free rehrl spc. 310-821-3949
•Bst, M/F, wtd for band. Altrnrv w/blues/rock edge. Concrete Blonde mts Stones, 310-285-3216
•Bst, male, gd image, for metal band w/indie deal & fem guit. Infl Skid, Lynch, Alice, Jaye, 213-876-4481
•Christan bs plyr nnd for Sunday church service, recrdng & outreach ministry. Church in Malibu. Len, 310-457-7823
•Cmrl HR band sks pro bs plyr w/rlnt chops, lks, exp. 6 ft plus. 213-913-2927
•Creatv bs plyr wtd for dark, hvy, post punk band. 213-461-9592; 213-876-6480
•Creatv, open minded bs plyr wtd for estab band. Infl Sugar, Cure, Killing Joke. Srs plyrs. Cali Gus, 213-263-3280
•Dance, rock orig grt making 1st album, 1-3 shows per month plus rehrl & studio. Infl INXS, U2. Pros only. Paul, 213-655-4346
•Dark, moody, melc'dc, majestic, soull, convictng, dramatic, pwrlf, passionate rock voc w/mgmt & labl deal pending sks. 213-882-4116
•Dr Poel, award winning sngwrtr, seen on Current Affair & Street Stories, nnd for rock, cmrty/rock band. Movie & recrd deal. 818-846-3519
•Fast rising punk/pop band ala Replacements, Ramones, Clash, Buzzcocks, Material Issue, etc. sks committd pro bst. Srs avail, srs intrt. Denny, 213-848-9427; 714-968-8959
•Fam bst wtd for top pop/rock act. Prodr w/maj labl & movie studio connex. Successful media household now forming. 310-459-0359
•Grooving bst nnd for blues based band. Infl Stones, T. Rex, Hendrix, Sabbath, Bobby, 818-980-2904
•Guit & lem voc skg bst for lolk, rock, pop band. Infl REM, Dylan, 10,000 Maniacs, Waterboys, Neil Young. Labl instrt & mgmt. Steven or Phoebe, 213-651-4425
•Guit plyr/sngwrtr/singr lkg for bs plyr to form band. Vocs a plus. Infl S.Pumpkins, Hendrix, Screaming Trees, Big Star. Brent, 213-467-6433
•Guit/singr/sngwrtr team lkg for bs plyr & dmrr to plyr blues infl HR. Bckup vocs a plus. Operators are standing by. R.J., 213-851-4393; Chris, 818-769-8139
•Hrd core lunk, ska bs plyr. Call Mike, 213-525-1207
•Hrd rocking band, gd tunes, hot sound, no flakes-pls. Rehrls in Santa Clarita. 805-251-2380; 805-253-2314
•JADE SPY, altrnrv rock, lem voc, slckie guit, dmrr, skt bst. We have proctn co & connex. Career minded. 818-990-9202
•King Crimson fanatics wtd for hr octane, elctmc band. Equip, humor & sngwrtr skills pref'd. Vocs helpl. John, 213-582-6970
•LADY ANTOINETTE band lkg for bs plyr. Groovy lunk/metal music. Sngwrting abil a big plus. Upcmng gigs & recrdng. Srs only. Antoinette, 310-535-0305
•Lkg for bst to join band. Infl Toad/Sprocket to Pearl Jam & everything in between. John, 310-546-2432

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•NEW YORK IN JUNE, LA's 12 pc R&R big band, sks bst. Harry Connick Jr mts Extreme. No drugs, alcohol or short hr. James, 310-441-1506

•Pop/rock trio sks sober, energetic bst Infil Dada, Toad, early Police. Vocals a plus. Image, labl intrst, mgmt. No hobbies. Justin, 310-276-9861

•Pro bs plyr wtd for melc rock band. Gd bkcup abil, team plyrs only. Infil Heart, Giant, Yankees, 310-214-7276

•Progress rock dnmr lkg for bst, guit to J/F orig pwr trio. Srs only. Infil Rush, Yes, Zep, Q/Pyche. Have studio. Bill, 310-691-6292

•Psycho funk bst wtd for touring band. Exp plyrs only. Lv msg, 213-650-0145

•RUBY ROCKETS sks bs plyr. Black hr & makeup to complete grp. Infil Beatles, Cure, Wonderstuf, Smiths, C.Trck. Ages 21-25. 818-960-6524

•Sng/r/guit/sngwrtr w/album prodn. rds bs. Total pros only. 25-30, for recrdng & touring in '93 Infil Scorpis, UFO, etc Bobby, 818-709-7917

•Sng/r/guit/sngwrtr sks dbl bs plyr for upcmg industry shows's. Robby, 818-766-5793

•Sold, lng hr bs plyr wtd for real R&R band w/Hammond B3 Immed ggs & recrdng Infil Izzy, Crowes, Heartbreakers. Tony, 818-922-1173

•Srs slng/sngwrtr sks bst to form band I have gd sngs & mgmt. I nd you! Shwocng & recrdng Infil Beatles, Billy Joel, Tom Petty Cal Steve, 818-680-5186

•Superstar born bst nnd for cmrcl rock act. Must be young, sng bkups, have imsp, gd image. 100% dedictn. Infil Kiss, Poison, C.Trck Johnny, 818-367-8769

•Tapping, slapping, thumping & bumping bs plyr wtd for rock band. Real sngs. Not Seattle, Guns, slime. Full lockout, gd contacs, equal say. Jeff, 818-712-9420

•Top unsigned band in cntry by Musician mag sks bs plyr. Has lockout, maj intrst, recrdng in maj studio. 714-632-5709

•Venice, new wave, low hype, hi energy, vegetarian elec/guit based eclectic band forming. Jam & rehrrs method, all gd muscians welcome. Jeff, 310-399-7897

•Verst, exp bst wtd immed for hrd hitting, Northern Cal rock band. Gd sngs, gd sound, gd image, grt opportunity, studio & mgmt. 213-851-6391

•Wtd bs plyr for rock band. J.P. Jones, Tom Hamilton, Bob Daisley, Michael Anthony, 310-306-3980

•Wtd, verst studio bs plyr for funk, blues, rock, pop studio proj. Must be pro & higher consciousness. 310-545-5493

•Young bst wtd into old AC/DC, Stones, Joplin, old GNR. Steppenwolf, w/rks & dedictn. Gus, 818-343-6826

11. KEYBOARDISTS AVAILABLE

•Exceptional, textural kybd/compr avail for all types of proctn wks. 64lrk Midi studio. Prying only 213-876-4814

•Fem kybdst, R&B, jazz, T40, pop & more. Exp & pro plyr. Bckgmd vocs. Some kd. No putting together band sts. Pros only. 784-2740

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•Kybdst sks recrdng studio. Will trade my skills for studio time. John, 818-309-4319

•Kybdst w/new equip, pro gear, sks pro proj. Midi, any styles. Has album credits, overseas exp. 310-677-7994

•Kybdst/voc sks classic rock, T40 or R&B band w/regular or occasional paying gigs. Dave, 818-705-0299

•Kybdst plyr & fem dnmr avail for anything that pays. Gd PA & Imrsp. Call for details. 805-251-4049

•Organist w/Hammond, Leslie for recrdng. Infil blues, rock, alt/rnt. Kenny, 213-957-2868

•Top notch kybdst w/rlg Miding currently skg pro recrdng & showncg act. Must have financl bckng & mgmt & upcmg ggs & showcs's. 818-773-0551

11. KEYBOARDISTS WANTED

•#1 kybdst for HR/HM cover ggs. Crowes, Zep, VH, Whitesnake, Pearl Jam, Skuds. Must sing. Dbl on guit a plus. Joseph, 213-969-8337

•#1 M F kybdst wtd for overseas tour. T40 pop band. 6 months. \$400/week plus return airfare & all expenses. No flakes or drugs. 818-981-2670

•Are you lkg for a gig you can believe in? Rehrrs you can lk forward to? Magical pop w Latin groove. 310-840-5179

•Band sks kybdst. Music infl by XTC, Beatles, Costello, Jellyfish. Preter fem w/bkup vocs. Rehrrs脾 in Orange Co. Chris, 714-951-8443

•Fem kybdst wtd top pop/rock act. Prod'r w/maj labl & movie studio connx. Successfl media household now forming. 310-459-0359

•Guit lkg for grt muscians to J/F instrmntal progrrs rock band. Side proj. Have studio. Infil Satriani, Eric Johnson, Al DiMeola. 818-242-6391

•Kybdst nnd for new pro proj. No money. All orig. To pick up labls, connx. 310-397-3838

•Kybdst nnd to assist in album proj. Floyd, P. Gabriel. My studio. JD800. VSSR. Your lint, album credits. Canoga Park, 818-348-5772

•Kybdst wtd by wrkg T40 band. Wrkg in So Cal area. Many ggs. Must specialize in dance, T40, rock & jazz standards. Must sing 3 sngs/set. Barbara, 818-994-8944

•Kybdst wtd for contmry R&B, Christian band. Must sing. All equip necessary & Imrsp. Infil Wonder, Carey, Baker. Fem's welcome. Steve, 310-828-7077

•Kybdst wtd for demos, ggs, possible collab. Hi energy, 90's melc rock, dance, punk w/crunchy, hvy gts. Uniq, pro, BMI srt. Big vocs. 818-764-4070

•Kybdst wtd for estab rock band w/mgmt & aty. Immed studio & live wrk. Must have strong harmony voc & rock image. 818-879-5330

•Kybdst wtd for pro sit w/labl, mgmt & studio. Must be ready to tour. Infil range from Bowie to Prince to 9" Nails. Lv msg. 213-650-8564

•Kybdst wtd that can ply sparse & intrng pieces. Gd piano sound & dynamics for hvy, alt/rnt band. Jill, 213-933-4915

•Kybdst wtd to form Queen cover band. We have entire band, we only nd kybdst plyr. Jeffrey, 213-957-4843

•Kybdst/arrangr wtd to collab w/pro singr, Infil Seal, Level 42, Style Council. Srs only. 213-878-6968

•Kybdst/programm'r wmts to do techno dance covers of old sngs. Also some orig. Can Fed Ex or I may relocate. Christine, 512-990-0874

•Kybdst plyr wtd by orig. eclectic rock band. Fem id. U2, Extreme. Tara, am, 767-4659

•Kybdst plyr wtd for collab w/fem singr/sngwrtr. Infil Prelanders, DePeche, Eurythmics. CD recently released. Possible touring. 213-258-2401

•LADY ANTOINETTE band lkg for kybdst plyr. Groovy funk/metal music. Sngwrtr abil a plus. Upcmg ggs & recrdng. Srs only. Antoinette, 310-535-0305

•MY NAKED AJUNT sks alt/rvr, reliable kybdst for upcmg ggs. Must be proficient. Vocals plus. Time wasters will be drawn & quartered. Charlie, 310-645-8508

•Pro kybdst wtd for melc rock band. Gd bkcup abil, team plyrs only. Infil Heart, Giant, Yankees, 310-214-7276

•Seasoned, sensual songstress sks pianist for cabaret, niteclub scene to perform standards, show tunes ala Streisand, B Middelr. Let's make \$\$. 818-763-2028

•THE MIGHTY RHINOS are lkg for Benmont Tench style, B3, Rhodes, concert piano sounds, beginners welcome. Andy or Pete, 310-478-1651

12. VOCALISTS AVAILABLE

•23 y/o fem singr nds band. I want to sing, give me the mic. Many infl, willing to learn your matfr. 310-398-4920

•24, gd a singr as anybody. Infil Townsend, Marley, Lalopatooa, Sabbath, X. Hates trend following muscians. 213-876-1168

•Aggrsv ld voc, 4 oct vox, Infil Love Bone, 70's groovy & funky matfr. Victor, 213-876-6780

•Aggrsv, very exp, no ego w/recrdng studio & waitlgr hr. No dark, classcl, progrr thrash. Maj groove, maj hr a must. Kevin, 818-753-9695

•Angry pro voc avail to J/F 2 guit, bailsy & bluesy band. Zep, GNR, Aero. 213-960-2010

•Attractv fem pop singr/sngwrtr. Paula/Madonna, nds pro demo 7 paying T40 ggs. I can dance, too. Lv msg for Nicki, 818-905-7668

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•Beginner fem singr just discovering acid jazz. Anyone who is also into acid jazz & would like to collab. Lv detailed msg. Vickie, 213-467-4764

•Blonde voc w/voc/lyric writing abil sks band in musicl vrn of early Crue, HR. Must be fully formed & ready to ply. Billy, 818-781-3472

•Bono, Lennon visionary voc. Estab in sngwrng for band or duo collab. Instrmnts, harmony, studio recrdng & stage exp. Greg, 310-452-1003

•Cntry slng/sngwrtr wtd to form cntry band. Penn Mason, 310-476-5458

•Desperately skg creatv muscians to form band. Kate Bush lkg for Sonic Youth. Leah, 818-753-1336

•Exp slng/sngwrtr/musicn from Atlanta skg to J/F eposles band. Blah, blah, Helmet, Neil Young, Sonic Youth. Kyle, 310-822-2699

•Exp voc pro avail for session wrk only. Maj labl credits. Grt range, control & edge ie Bryan Adams, Phil Collins. Scott, 805-297-2468

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JANUARY 20, 12 NOON

•Fem blues/rock voc, sang w/Aero, C. Trick & others. Maj road & studio exp. Hol ks, personality, danceability. Avail for paid gigs only. Kara, 213-665-0790
•Fem singr/sngwrtr lkg for band just starting out. Main inf. S Nicks, Fleetwood, T Petty Gypsy, 818-990-6041
•Fem voc avail for recrdng & demos. Grt vox, gd rates, ld & bckgrnd Ora, 213-655-4898
•Fem voc avail for recrdng, perfirng & demos. Total pro, ld & bckgrnd. Pro sits only, Michelle, 213-755-6942
•Fem voc avail for sessions & demo wrk & showc's. Lds & bckgrnds. Tape avail Jennifer, 818-769-7198
•Fem voc avail for sessions & demo wrk. Lds & bckgrnd vocs. Image, 213-856-8927
•Fem voc avail 3/4 oct range. Xint image. Skg band proj or other worthwhile endeavors. Lv msg 310-842-6225
•Fem voc avail. 4 oct range. All styles, grt harmonies, dbls on keybrds, lkg for T40, casis, sessions, demo wrk, etc. 818-352-4864
•Fem voc sks wrkg C&W band. Styles of Juds, Trisha Yearwood, Reba McEntire. 310-823-8114
•Fem voc w/lots of soul lkg for alt/rntv lunk band. Brnd new, but heavier. Kristie, 213-962-2451
•Guit plyr/sngwrtr/voc lkg to form band. Vocs a plus. Infl S Pumpkins, Hendrix, Screaming Trees, Big Star. Brett, 213-467-6433
•Intellgnt, pwrtl, warped vocs/lyncs, infl equals everything. Hlywd CA 213-851-4492
•Ld voc, 4 oct vox, infl Love Bone, 70's groovy, bluesy, funky matrl. Victor, 213-876-6780
•Male pop singr avail for demos, jingles & session wrk. Exp. flnd, most styles covered. When you nd a real singr, call me Steven, 213-876-3703

•Male voc avail for HR band or studio proj. Infl Steve Perry, Freddie Mercury, VH, Extreme. Prel w/mgmt or labl. Joe, 310-947-1974
•Male voc, has album credits, lkg for overseas sits, willing to travel, dbl on keys 310-677-7994
•Novice voc lkg for guit to form grp. Infl Paul Rogers, Steven Tyler. 60's, 70's, blues, acous styles. Collab on sngwrtrng Gd vox Keith, 310-815-1041
•Premiere voc lkg for signed or touring act only. Styles Kixx, Humble Pie, AC/DC. You won't be disappointed. Demo. Jay, 510-689-9422
•Pro fem pop, rock, R&B, strong white voc skg orig estab band for recrd deal. No time wasters. 213-469-3312
•Pro male pop/rock voc w/image, lks, ambition, exp & dedictn sks top band. Infl INXS, U2, Dan Reed, Duran, Journey, etc Jonathan, 213-876-1955
•Pro male voc/frntmn for top headlining metal act. Lngtr, xtensv live/studio exp, grt melody/lyric writing abil, No screachers. 310-373-9254
•Pro rock singr/sks band w/star quality, direction & sound. Must have exp. 818-760-7311
•R&B blues/rock tem, sang w/Aero, Jeff Beck, C.Trick, others. Super pro studio, road Lks, dance, versatility. Lds, bckgrnds, paid only. Kara, 213-665-0790
•Rock voc avail for pro sit. Grt range, grt image. 818-879-5330
•Seasoned pro frntmn avail. 3 1/2 oct range. 5 yrs road exp. Album credits. Killer image. Team plyr. Lkg for pro sits 310-421-8990
•Singr avail. Lkg for keybrd plyr to form Queen cover band. We have entire band, we nd keybrd plyr. Jeffrey, 213-957-4843

•Singr forming band not done before. Old Cooper, Aero, Sabbath, old Priest, Bad Co 213-957-2397
•Singr/sngwrtr. 3 1/2 oct trained, soullf vox, exp, lks. Infl light groove rock. Must have business end together. Rachel, 310-392-8147
•Singr/sngwrtr. 3 1/2 oct, trained, soullf vox, exp, lks, wrts tight groove rock band w/business end together. Rachel, 310-392-8147
•Singr/sngwrtr, fem, w/album exp wrts estab band w/edge. Neil Young ms Chnsy Hynde ms leggy ms Parsons. Bckgrnd vocs for night band. 213-660-1666
•Singr/sngwrtr/guit, rep by Pearl Jam's entertaimnt atly, sks muscians to form band w/Pistols att & Seattle sound. Soul Asylum, Screaming Trees, Nirvana. 213-957-2582
•Slamming, grooving, in your face, lunk, folk, boogie, blues, metal. Maj hr a must. Singr w/recrdng studio & PA. Grt lk. 818-753-9695
•Soullf & srs male voc/lyncst lkg for blues infl rock/pop band, collab. Infl Mellencamp, Crowes, CCR, Pearl Jam, Kraviz, Michael, 213-656-2230
•Soullf & srs male voc/lyncst lkg for blues, roots infl pop/rock band, collab. Infl Mellencamp, Crowes, Raitt, CCR, Michael, 213-656-2230
•Srs young black fem singr/lyncst sks well known prodr for collab on first demo. No games, no sex, just business. Tamiko, 213-845-9936
•Tlnd singr/sngwrtr lkg to form adull, contmpry pop grp. Styles of Hall & Oates, Loggins, Collins, new Chicago & Tolo. Gd music & very gd harmonies. 310-214-7270
•Voc skg ready made band, lkg for fem singr. Have tons of lyrics/sngs. Can ply bs, rhythm bs, plus can pay 1/3 rehrl room monies. 310-288-3559
•Voc sks proj w/soul, feel & hvy sound. Atlee/Chains, Dome Temple Pilots, Kings X 310-801-9262
•Voc keys sngwrtr, 30's, lkg for alt/rntv to avant garde proj. Joe, 310-698-6451
•Voc/rapper sks muscians to J/F rock band into Rage, Flash, Machine, Hard Corps, Run DMC. Pis lv msg. 310-865-6404
•Young singr/sngwrtr w/gual sks crunchy, raw, orig band, infl old AC/DC, Joplin, Stones, early GNR. Have att, gear, tmspo, rehrl. Gus, 818-343-6826

12. VOCALISTS WANTED

•#1 voc wtd. Theatrlc perfmr, lrq range, infl varied. Rock proj w/album & shows upcmng. Srs vocs only. Ted, 818-341-2844
•2 fem voc wtd for pop, blues proj. Chris, 310-545-5493
•3 girls, R&B grp, currently wrkg, lkg for xceptly strong fem voc. She must dance & have grt lks. Call Hipp, 213-663-7741; 213-664-7572
•ALL sks voc. 310-423-3899
•Alt/rntv rock band, THE GLORIA HOUSE, is lkg for ld singr/lyncst w/pro att & album exp. Nick, 818-373-9015
•Arsenal, Chastity & Kilowatt founding members sk male voc. Styles vary. Image & att a must. Must be willing to wrk hrd. Louie, 818-887-4906
•Attractv, light skinned, black fem singr w/xtnt harmony ear nod for classic recrdng grp. Only pros nd apply. There is travel. Elmer, 310-399-4492
•Auditing hot HR ld vocs/frntmn for album, tour. Must have xnt tone, range, be finacilly stable. Send pkg to 3512 Louisiana St, San Diego CA 92104. 619-295-5372
•Band sks voc w/meld vox who can still rock. Must have grt att, tmspo & gear. 818-994-0393
•Band w/org matrl, gig ready & rehrl studio sks new singr. You must have equip & tmspo. Jane's, Pumpkins & our own. Kevin, 310-394-1457, Sterling, 310-670-7154
•Band w/prodctn deal sks pwrtl bluesy voc w/strong image. Jason, 818-753-5253
•Black fem bckup singr wtd for dance/rock infl grp ready to recrd 1st album. 2 shows/month. Infl INXS, U2, Snap Paul, 213-655-4346
•Black fem voc for demo projs & some live perfmrncs. Music is R&B. 818-375-5138
•Blonde fem voc for BLONDAGE. Must have grt vox. Marsha, 818-509-8411
•Blues voc wtd by blues/rock trn. Infl BB King, SRV, etc. Ed, 310-496-2633
•Cmrc'l rock band lkg for ld voc ala Robert Palmer, Bryan Adams. We will be signed soon. Nd rock image & dedictn now. Roger, 805-266-3616
•Complete band sks singr/lyncst, image, for soon to be gigging band ala Stones, Faces. Dedicdt team plyr a must. 213-462-7465
•Creatv bs & uniq guit w/grt sngs sk Vedder, Bono, Morrison to front alt/rntv band. Grt vox, perfmrnc skills essential. No Frankensteins. 818-763-5318

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Punk w/Pop influences
for recording &
touring group
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FREE CLASSIFIEDS

•CRYSTAL FURY sks beginner fem smgr to team up for singwrtg & complete demo for BMG labl intrst. 213-962-4968
 •Estab world class rock act skg pro voc w/inkt rock image, h/clean pwrfl vox ala Dream Theater, Extreme, etc. No wifes or kids, pls. 818-773-0551
 •Fem bckup w/hiv vox for ong, artsy, non pop band. Pay only when band gets paid. Call Judy. 310-275-4133
 •Fem gospel infl voc w/d, L&L & bckup, for Christian contnry R&B band. Intl Wonder, Carey, Baker, Tina Marie, Steve. 310-828-7077
 •Fem pop/R&B voc w/d to compli voc grp. Lks & dance act/d. Recrd deal waiting. Dale. 818-377-5822
 •Fem singwrtg for Euro/American altmvt, folk, rock, pop band. Ages 19-24. Dedicd. Intl Sundays, Cowboy Junkies, Crash Vegas, Willie. 213-567-4405
 •Fem singwrtg altmvt Euro/American, folk, rock, pop band. Ages 19-24. Dedicd. Intl Sundays, Lush, 10,000 Maniacs, REM, Josh. 213-581-9997
 •Fem singers, ages 11-16, recrdng opportunity. Call for info. 310-285-8500
 •Fem voc w/d by singr/sngwrtg/kybdst w/home recrdng studio for collab. Intl Stng, Gabriel, Tori Amos. Phil. 213-913-882-8531
 •Fem voc w/d, Rock, dance, funk, punk. Big vocals, big beat, BMJ, hvy but medc. Uniq sit. Call voc mail for info. 818-382-4520
 •Frontm w/leel, soul, image, att. Rogers, Tyler, Plant. To our creatv rhythms, Extreme, Mr Big, Aero. Srs only. Bob. 213-882-8531
 •Frontm/shown w/d. Must have exp, early 70's image, Jagger, Stewart or Mellencamp style. 310-659-8196
 •Hi energy, aggrsv, grnd core, funk, metal band sks socially conscious frontm. Can't describe. Must hear tape. No rap. Pros only. Roni. 818-961-8252
 •Houses techno duo sk male voc. Souflly smooth. Pwrfl, rap + plus. No stereo types. Srs people, pls. More info. 310-454-2434
 •1 nd 2 singers for bckgrnd for pop show that's coming up. R13 music. 805-265-8024
 •Jagger, Tyler, old Stewart, are the only true frontm. Can you add your name? This complete, ready to rock band sks your immed attention. 213-856-5662
 •Ld singers, ready to gig? Complete band in nd of charismtc, imaged frontm/lyricist. Dedicd, team plyr a must ala Stones, Faces, Aero. 818-961-4624
 •Ld voc w/d by pro ld guit for singwrtg, recrdng & showcng. Lynch Mob, early VH, MSG. Pros only. AJ. 818-964-2212
 •Male & fem singers ndd by kybdst & arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron. 213-462-3491
 •Male ld voc w/d. Jovi, Adams style. Gd matl & connx. 28 plus. No wtrs. No smoking or drugs. LV msg. 818-504-2158
 •Male or fem voc who dbls on any instrmnt ndd for FT, nat'l touring band. 740, variety matl. Srs inquiries only. No headbangers. 805-278-7979
 •Male voc sks exotc lkg fem pwr voc for featurd bckup in C+C Music Factory style pop/dance music. Call for info. Rod. 213-848-7272
 •Male voc w/inkt musicality & lyricist ideat sought by very creatv muscns into self expression. Targeting paid gigs, sprng, 24 trk recrdng, summer. Indie CD, fall. Lance. 818-992-6251

WANTED
 White male/female who can sing real soul for possible recording contract. Female must be attractive, well built. Send tape, resume & photo to:
Star Globe Productions
 1901 Ave. of the Stars, Suite 1774
 Los Angeles, CA 90067
 No phone calls please!

WANTED MALE VOCALIST
 for recording project & gigs. Range, power, image & fire for Commercial Hard Rock. 60's & 70's musician-ship meets 90's technology. We didn't learn to play watching MTV!
 Send tape, bio & picture to:
 Cadence, Inc.
 2154 W. 190th St.
 Torrance, CA 90504

SINGER/LYRICIST WANTED
 w/70's infl. for classic Hard Rock band. Must be original w/own vibe. Have PolyGram publishing, pending record deal, top legal rep. For info, call:
(310) 573-5047

•Male voc w/d for pop/rock band. Adams, Jovi style. Private rehrl. 90 connex. 27 plus. No wtrs, no smoking or drugs. 818-504-2158
 •Male/fem ld voc w/d for wrkg T40 band. Many gigs, gd money. Must be able to sing HR style. Barbara. 818-994-8944
 •Ndd, fem voc w/R&B, funk, hip hop style. En Vogue, TLC, Mary J Blig type, to form grp for prodn labl. Randy. 310-676-0247; Shelton. 818-841-5518
 •Out of control frontm/voc w/melcd range w/d for hrd rock/metal band. Ratt, Bullet Boys, Cru. No wimps. LV msg. 213-939-1233
 •Quivering, bloody sushi, sks wild Asian lunic for ld vocs in speed metal quarter. Wong. 818-788-4466
 •Rapper w/d for demo, possible permanent sit. Intl Ice T, Chuck G, Gang Star Jesse. 310-398-0331
 •Rock band, JECXYL & HYDE interviewing male vocs. Minimum requirements are strong, wide voc range, lyrical abil, seasoned stage presnc. Doc Jones, alter 4. 818-980-4685
 •San Diego band sks voc/lyricst w/srs tlnt & exp. Wrkg on current recrdng proj. Ready to ply. Bob or Rob. 819-223-5387
 •Semi glam cmrcl voc sought by hrd driving rock band. 818-989-0170
 •Sngtr w/pipes & lks nnd for orig grp ala Slaughter, Warrant, O'Ryche. Must be dedicd & ready to recrd. Mike. 310-821-5084
 •Sngtr w/d for dark, evil, vly, pwrfl sound. Pantera, Sabbath. Frank. 818-360-4303
 •Sngtr/guit/sngwrtg w/album prod, nds voc/guit. Total pros only, 25-30, for recrdng & touring in '93. Intl Scorpis, UFO, etc. Bobby. 818-709-7917
 •Sngwrtg w/16 trk studio lkg for fem singr for demo proj. R&B, dance & pop matl. Eugene. 818-551-9850
 •Soufl male voc for creatv R&B, funk intl rock band. Originally, intellgnt lyrics. Ages 20-26. Extreme, L.C. Colour, Dan Reed. Vrs srs. Jim. 818-248-4383
 •Undergrd house diva nnd for recrdng proj immed. 818-501-4985
 •Uniq, spiritual, star quality male voc/lyricst w/d for same type band. Intl Fixx, Gabriel, Yes, Floyd. 213-876-4814
 •Untamed sophistication? Magnetic stage personality? 4 oct, exploding, emotional vox? Srching for that unq, spirited, humorous, tlnt band w/world class potential? Awake now! 818-752-9496
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 •Voc w/d for hrd edged, ethereal groove grunge pop. W/ mgmt. Strong sngs, strong focus. Nds visually aurally exciting frontm. San Diego. 619-272-1427
 •Voc w/d for pop punk band. Jesus/Mary Chain, Pistols, Ramones w/McCartney, Westergberg melodies. 818-222-4692
 •Voc w/d for pop/rock band. Adams, Jovi style. Private rehrl. 90 connex. 27 plus. No wtrs, no smoking or drugs. 818-504-2158
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 •Ndd, fem voc w/R&B, funk, hip hop style. En Vogue, TLC, Mary J Blig type, to form grp for prodn labl. Randy. 310-676-0247; Shelton. 818-841-5518
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 •Sngtr w/pipes & lks nnd for orig grp ala Slaughter, Warrant, O'Ryche. Must be dedicd & ready to recrd. Mike. 310-821-5084
 •Sngtr w/d for dark, evil, vly, pwrfl sound. Pantera, Sabbath. Frank. 818-360-4303
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 •Male/fem ld voc w/d for wrkg T40 band. Many gigs, gd money. Must be able to sing HR style. Barbara. 818-994-8944
 •Ndd, fem voc w/R&B, funk, hip hop style. En Vogue, TLC, Mary J Blig type, to form grp for prodn labl. Randy. 310-676-0247; Shelton. 818-841-5518
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 •Quivering, bloody sushi, sks wild Asian lunic for ld vocs in speed metal quarter. Wong. 818-788-4466
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 •Sngtr w/pipes & lks nnd for orig grp ala Slaughter, Warrant, O'Ryche. Must be dedicd & ready to recrd. Mike. 310-821-5084
 •Sngtr w/d for dark, evil, vly, pwrfl sound. Pantera, Sabbath. Frank. 818-360-4303
 •Sngtr/guit/sngwrtg w/album prod, nds voc/guit. Total pros only, 25-30, for recrdng & touring in '93. Intl Scorpis, UFO, etc. Bobby. 818-709-7917
 •Sngwrtg w/16 trk studio lkg for fem singr for demo proj. R&B, dance & pop matl. Eugene. 818-551-9850
 •Soufl male voc for creatv R&B, funk intl rock band. Originally, intellgnt lyrics. Ages 20-26. Extreme, L.C. Colour, Dan Reed. Vrs srs. Jim. 818-248-4383
 •Undergrd house diva nnd for recrdng proj immed. 818-501-4985
 •Uniq, spiritual, star quality male voc/lyricst w/d for same type band. Intl Fixx, Gabriel, Yes, Floyd. 213-876-4814
 •Untamed sophistication? Magnetic stage personality? 4 oct, exploding, emotional vox? Srching for that unq, spirited, humorous, tlnt band w/world class potential? Awake now! 818-752-9496
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- Sngwrtr w/studio avail. Larry, 310-943-8225
- Soullf, srs male voc/lyricst lkg for blues infl rock/pop collab &/or sngs for demo or live repertoire. Infl Crowes, Mellencamp, Pearl Jam, CCR, Michael, 213-656-2230
- Soullf, srs male voc/lyricst lkg for blues, roots infl pop/ASCAP sngwrtr/singr/guit w/movie, album credits, sks lntnd lyricst to collab with. Blues, rock, R&B, cntry. Kathryn, 818-943-6706
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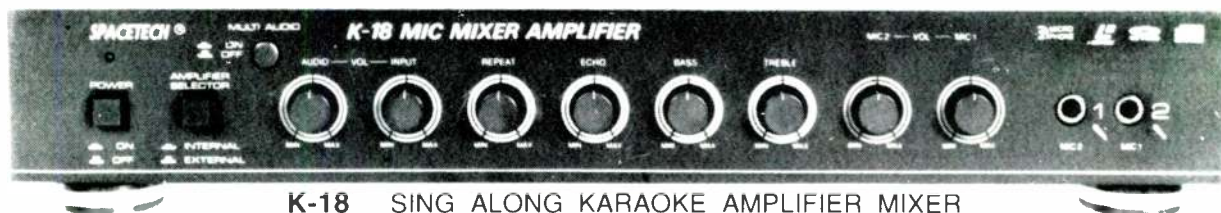
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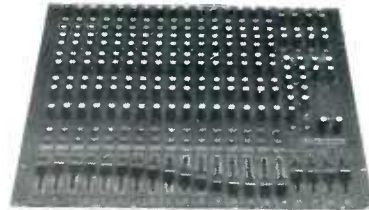


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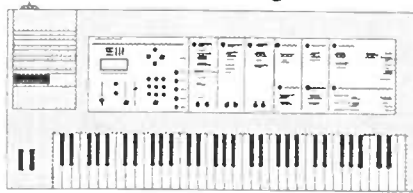


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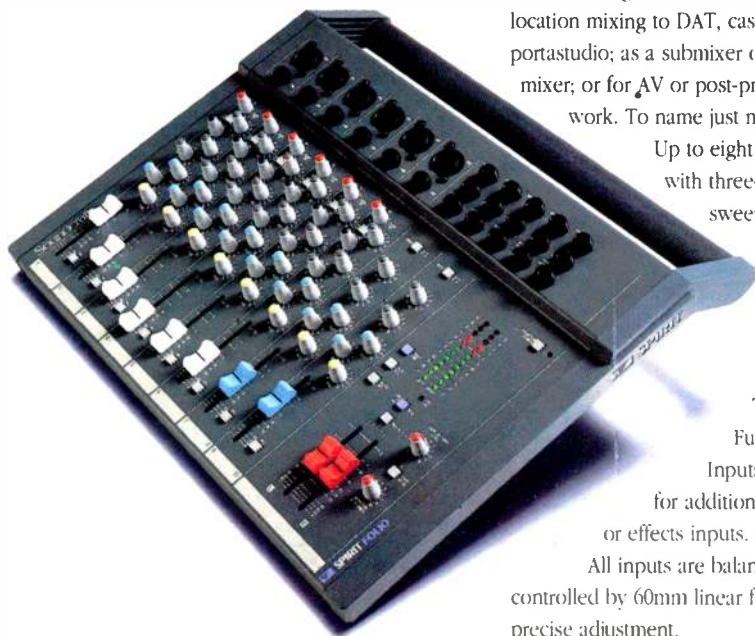
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