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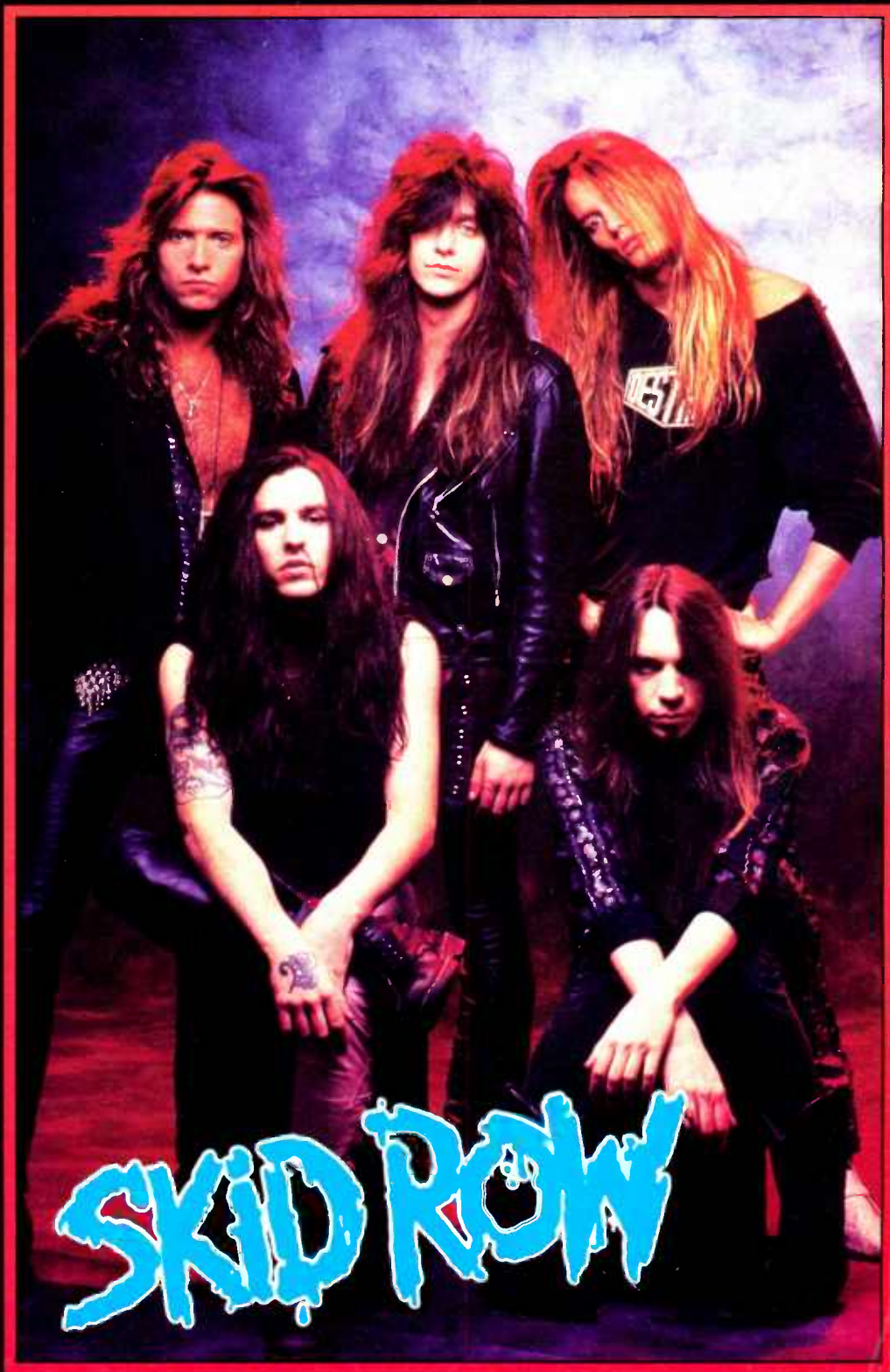
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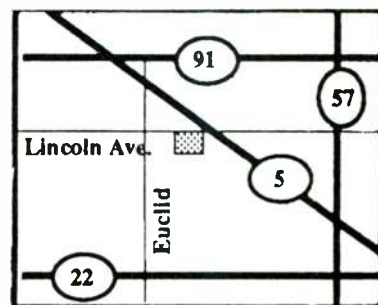
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FEATURES

William Hames



20 SKID ROW

After selling in excess of four million copies of their first LP, the Skids are back with *Slave To The Grind*, which debuted at Number One on the album charts. This time around, the group has abandoned their hit singles formula for pure, unadulterated hard rock.

By Kenny Kerner



24 MTV

Ten years ago, MTV went on the air with "Video Killed The Radio Star." Called "the most powerful radio station in the world," the cable channel has undergone many changes in personnel and format. *MC* celebrates MTV's tenth anniversary with this in-depth report.

By Oskar Scotti

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Cover photo: William Hames

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FEEDBACK

FROM OUR OPINION HOTLINE...

Bad Rap

Theodora Goebel
North Hollywood, CA

"Having been around since rock dinosaurs first roamed the earth, I was both amused and outraged by your recent rap survey [Vol. XV #15]. Amused, because more than half the people polled felt that the efforts were overtly vulgar, yet 75% of these people consider these side-show freaks legitimate artists. This bears out my research that rap and metal are nothing more than Corporate Rock in torn T-shirts. For the past four years I've been documenting the psychological and sociological effects of music towards the book and radio program I'm writing, and my findings are nothing short of astounding. Those of us who are committed and remain committed to social issues requiring resolution for the past three decades have obviously been pissing in the wind when groups like N.W.A can catch the world wide media's attention by spewing venom that continues to pollute young people's psyches. These so-called "niggers" with bank accounts have no intention of resolving problems in their so-called "hoods" and would move to Beverly Hills at the drop of an escrow agreement. Martin Luther King must be spinning in his grave. Ironic dichotomy that your cover would question whether the Moody Blues will survive the Nineties. I've interviewed a nationwide cross-section of their fans and no matter what their age, the response was the same. The Moody Blues and the best of their contemporaries endure because the craftsmanship within their lyric and melodies is as viable today as it was apparent in the music created a quarter of a century ago—and none of their fans has ever been responsible for drive-by shootings. It's pretty tragic that the entire music industry has to be subjected to censure because 15% of these shysters can't control their animal instincts. Yes, it's also an entertainment outlet, but it's a presence responsible for reshaping world opinion and the privilege is being overabused."

our band and I'd like to say that I'm somewhat disappointed, of course. What I'd like to relate, though, is that after reading it, I got the feeling that black and white just does not give a clear description...it does not give the reader an assessment of any band. I believe there were a lot of vague generalizations and some of the descriptions you used in the review could have been misconstrued as contradictory. The only thing I can say is that every band should be given a chance to be seen live and each individual should make his own judgement; and also the weight of one man's opinion is not very heavy.

Get It Together

Greg Martin
North Hollywood, CA

"Okay, my beef is with the Los Angeles club scene. I'm from Seattle and I think that so many musicians come here from so many other states that they're all star struck when they get here. All they want to do is check out hundreds and hundreds of players. So, it can literally take you two years to find a killer band. Due to the fact that there are so many pushovers and assholes in this music business, it makes it tough to get a gig together. If you guys would look through your own Musicians Wanted and Musicians Available ads, I think that you'll see repeat after repeat after repeat. That's because there are so many musicians in this town that need to get their shit together and find out exactly what type of people they're looking for. I've been here for two years. I've been trying to get a band together or get into a band, and either bands don't know when to quit looking or musicians don't know when to quit looking. That's my beef."

Joey's Bitching

Barry (with the band Joey Bitchin)
Northridge, CA

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FEEDBACK

Stars For Sale

Dear MC:

It's time. It's finally time. It's time for someone (I guess it will be me) to call for a boycott of all the pop music stars who feel they must squeeze every last cent out of their "art" by endorsing a myriad of products with it. It was bad enough to see such luminaries as David Bowie and Elton John hawking soft drinks on TV (did they need more money?), but now the whole pop music world seems to be intertwining with the corporate world to the point where videos and commercials are almost indistinguishable. Remember Madonna's world premiere Pepsi commercial? A hit song can no longer stand alone as just a hit song, it now must be tied in with a least a soft drink company, fast-food restaurant or athletic shoe company to satisfy the pop artist's financial needs. So come on, boys and girls, write to your favorite pop music stars and let them know that you will refuse to buy their records if they keep up with this torrid pace of commercialism, or before you know it, the number one song in the country will be a duet with Paula Abdul and M.C. Hammer singing about drinking Pepsi while walking to Taco Bell in their British Knights and L.A. Gears.

Doug Turilo
Hollywood, CA

Rappin' Prejudice

Dear MC:

BYB Productions had a show at the Roxy, July 6th at 8:00 p.m. The show was a big success and nearly sold out. The show was a rap show featuring MC Luv-Lee, D.U.I., MC Cat and Double D. As most people know, rap is not very common at the Roxy on a Saturday night, but they permitted us to perform. After we arrived, we found a very cold feeling from the Roxy as well as from the way they treated us. You certainly could feel prejudice all over.

I guess one may expect this in Texas, but L.A.? After our sound check, we had to leave the club and stand outside like a customer until five minutes before the show began. To top it off, we were later banned from the club and asked, "Where did we get these monkeys from?" Now, come on! These rappers are musicians just like anyone else, so don't call them monkeys or ban them from clubs.

Billy Senesac
Torrance, CA

CALENDAR

By Christy Brand

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

❑ Musikarma Productions is featuring a new radio show that will allow songwriters and bands to get airplay on FM radio. The show format is pop/R&B/adult contemporary/soft rock and alternative pop. No instrumentals, rap, country, hard rock or metal will be accepted. Send all tapes (4 songs maximum) to: Musikarma Productions, 8391 Beverly Blvd., suite #333-S, Los Angeles, Ca. 90048. Tapes will not be returned and must include a local phone number.

❑ A free to the public rock concert will be held at the Venice Beach Pavilion Outdoor Amphitheater, Sunday, August 4, 1991, beginning at noon to support the beach area's street performers, artists and musicians. The public is invited to bring drums and other percussion instruments to participate in a drum circle and tribal dancing ceremony which will open the afternoon's musical festivities. For more information on this event call (213) 399-1000.

❑ A monthly music forum project is beginning, to help artists and business reps understand the various business relationships in the music industry. Unlike panels at music conventions, music forum will present a more personal discussion with two speakers: one respected business rep to describe the business perspective and one artist to present the artist perspective. Only one topic will be discussed each month to ensure in-depth coverage. The focus of music forum is the artist's relationship with business representatives, personal managers, agents, tour managers, publicists, and the record promoter etc. The topic for August is Personal Management. Admission is \$2.00 per person and the first music forum is Saturday, August 24th, at 2:00 pm. The location is at the Central, 8852 Sunset Blvd. For more information contact Steve Schaalchlin at N.A.S. (213) 463-7178.

❑ The Los Angeles Music Network (LAMN) will be hosting a meeting on Monday, August 19th. The LAMN is an organization created to facilitate communication, information and goodwill within the record industry, and has brought together record industry professionals for almost four years. This will be an opportunity to put the face with the name on the person you're always dealing with on the phone. The meeting will be held at the Club Toi, 7505 1/2 Sunset Blvd. from 6-9:30 pm. Admission will be \$5.00. For more information contact Tess Taylor at (818) 980-2911.

Re-Caps

❑ Hollywood Sheet Music will host a free vocal seminar on Thursday, August 22nd, 7:30 p.m.-9:00 p.m. Elizabeth Howard and Howard Austin, Directors of the Vocal Power Institute and authors of Born to Sing Products will demonstrate the techniques that have brought vocal power singers to label deals and TV appearances. There is limited seating so call now for reservations at (818) 895-SING. **MC**

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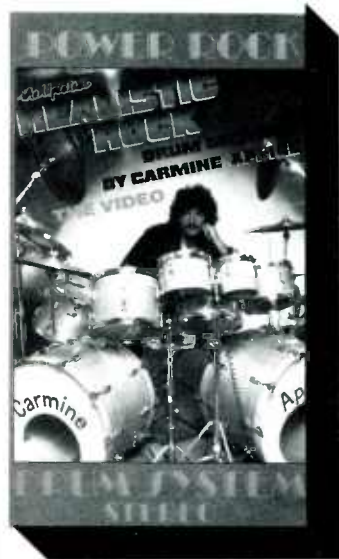


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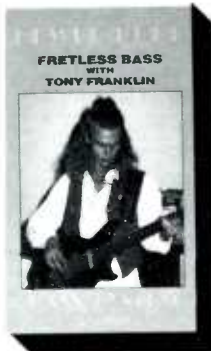
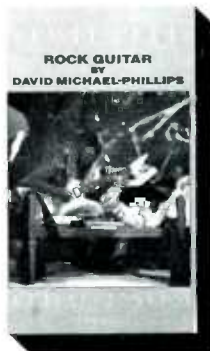


By Maxine Hillary J.

When considering rock & roll drummers, while you might think of Ringo Starr and Jon Bonham, you'd better not leave out Carmine Appice, the percussion animal who helped found Vanilla Fudge and in his 20 years in the music industry has pounded out the backing for Rod Stewart, Ted Nugent, Ozzy Osbourne, Eddie Money and Pink Floyd. He stands as the first rock drummer to publish his secrets in the book *Realistic Rock* which to date can boast sales of

CARMINE APPICE

POWER ROCK MUSIC SYSTEMS



300,000 copies, as well as running a series of drum clinics nationwide. Appice's resumé could document contemporary rock & roll history and there appears to be no end to the stories he could relate regarding what rock was then and where it is now. But what really seems to interest Appice in 1991 is the future.

Appice attacks the skins like an angry carnivore and he's no less enthusiastic about a venture he started with the collaboration of his family five years ago: Power Rock Music Systems, a line of instructional videos designed to affordably expose the novice drummer, bassist and guitarist to lessons by the rock players,

experienced and adept in their fields. "We don't have the biggest, most gigantic superstars," says Appice, "but we do have myself, Tony Franklin, who was the bass player for the Firm and Blue Murder [and King Cobra, another band Appice helped start], Danny Stag [Kingdom Come] and David Michael-Phillips [King Cobra]." Appice wanted to give opportunities to players he had worked with whose techniques he felt could offer the highest quality to the people who would buy the instructional videos. Pricing also stood as a consideration in that most videos extend far beyond the financial capacity of most beginners who have already invested in equipment and being novice musicians, don't usually have cash flow to spend on expensive training tools. He continues, "All our videos are the same price. They're all \$29.95 list. What we are trying to do with pricing is to structure it so that a kid can go into a store and buy a video for twenty dollars where some other companies list their videos for \$49.95. There's no way you're going to buy a video for fifty bucks, not anybody's." So as the quality of Power Rock videos increases, Appice's goal is to drop the price. Which doesn't mean he'll stop searching for top players to share their techniques in front of the camera. The dark-haired Italian beams as he notes the qualifications of one of his video instructors.

"I'd like to talk about Rick Gratton for a minute. He's so phenomenal—everyone who sees him play and works out of his books is blown away. The guy's an animal! He does a thing on the video where he puts two feet on one bass drum pedal and does a double bass drum thing. That's unheard of. He's a great teacher. If any drummer wants to learn about linear drumming, groupings and phrasings, this video is the place to go."

Appice's Power Rock Music Systems videos are designed to entertain as well as teach and offer convenience in locating different sections of the tape. Each video features little extras like live playing clips of the teacher in action and every single video contains a time table of contents. Appice explains, "I sat around and tried to locate a certain part of an

POWER ROCK



DRUM VIDEO

instructional video and it took me 20 minutes to go backwards and forwards. You never hit it right on—so we left the time code on the screen and put a table of contents on each section or part that we thought was the highlight of each section. It makes things a lot easier and it's also a feature other instructional videos don't have."

No stranger to the camera, Appice used his experiences with the music videos he appeared in to help him learn the arts of direction and production. "Rick's video and Danny's are the first videos I produced and directed. The other ones I helped out with but had other people working on. With Rick I had to slow him down because he has a tendency to go so fast all the time—he'll go right over your head. When I was with King Cobra I watched them edit our videos—I went to as many video editings as I could to make sure the drumming was in sync with the tape. With Danny and Rick I was in total control, which was a good feeling because I knew what I wanted. I was present at the tapings of all the videos to make sure that they were instructional and not just self indulgent."

Power Rock Music Systems' latest development is the signing of a distribution deal with Cherry Lane. Don't be surprised if Appice's instructional videos start popping up not only in music stores but video outlets as well. An ardent admirer of the art of entrepreneurship, the ever enterprising Appice won't sit back on his laurels or ignore any possibility to develop himself both financially or professionally. He longs to be back out on the road (which could be as soon as the beginning of next year as Blue Murder, his current band is in the studio completing their second album) and dreams of having his own live drum show combining the art of the drum with humor one day. Books, clinics, videos—Appice just can't be stopped.

Power Rock Music Systems' address is P.O. Box C-A 4, El Toro, CA 92630-1592. They can be reached at (818) 377-9782.



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Widow's Plight Illustrates Need For Change

Proposed Copyright Amendment Protects Songwriters' Rights

By Pat Lewis

WASHINGTON, D.C.—An amendment to the copyright law which would automatically renew copyrights registered prior to 1978 has been making its way through the United States Congress. The proposed amendment is strongly supported by songwriter and publisher organizations, including BMI, ASCAP, the Songwriters Guild of America and the National Music Publishers, among others, who have been testifying on their memberships' behalf.

"BMI is in favor of any legislation that benefits copyright owners or copyright holders," states Edward Chapin, Vice President and General Consul, BMI East Coast.

"So we've been down to testify in favor of the amendment before both the Senate Subcommittee and the House Subcommittee, who have held hearings on the bill. As a matter of fact, on the Senate side, the bill is now before the full judiciary committee."

Jacqueline Byrd, widow of BMI songwriter Robert (Bobby) Byrd also gave heart-breaking testimony before the House Judiciary Subcommittee on Intellectual Property and Judicial Administration concerning the complexities of the United States Copyright Act. Byrd, whose husband wrote such rock & roll classics as "Little Bitty Pretty One" and "Over And Over," testi-

fied about the hardships her family had suffered because they were unaware that his most valuable copyright ("Little Bitty Pretty One") was due for renewal. Because she did not file for an extension and pay an additional fee with the copyright office, the song went into PD (Public Domain) and she is no longer entitled to collect royalties for its use. To complicate matters, the publisher of "Little Bitty Pretty One" passed away in 1982, leaving the business in the hands of his 80-year-old widow, who also was unaware of the proper procedures to take to protect the song. Had Byrd or her husband's publisher filed with the copyright office in time, the song would have been protected until the year 2032 and generated a substantial income for the widow, who has a daughter with cerebral palsy.

Unfortunately, this is not an isolated case. A virtually identical situation occurred to Irma Rene, who wrote songs under the name of Jimmie Thomas. She held the publishing interest to "Rockin' Robin," which also went PD due to lack of timely renewal.

Under the 1909 Copyright Act, ownership of a composition was protected for 28 years from the first publication or registration, with the possibility of a second 28-year term upon renewal. The Copyright Act was revised in 1976 to extend that

protection for new compositions to the life of the composer, plus 50 years.

However, Congress retained the two-year-term system of copyright duration for works already under copyright protection. For pre-1978 works, if renewed registration is made in time, the song will acquire an additional 47 years of protection. If renewal registration is not made prior to the expiration of the first term, however, the work falls into PD.

Alongside BMI and the other songwriter and publisher organizations, the Songwriters Guild of America has been rallying support for the proposed amendment. The Guild's West Coast Director, Aaron Meza, explains what they are currently seeking to accomplish. "We have been pushing for an amendment through Congress which would do away with the need for this renewal, so that all songs written in the period from 1963 to December 31, 1977 will automatically be renewed. There have been instances where people have, in a sense, lost their very livelihood because of this simple technicality of filing out a form and submitting a payment. Hopefully, [this amendment] is going to help a lot of people, particularly widows or widowers and heirs of deceased writers who don't really know much about the music business." MC

EMI Music Contributes To R&B Foundation

By Sue Gold

LOS ANGELES—EMI Music has donated \$150,000 to the Rhythm and Blues Foundation, to be dispersed over the next three years. The money will go toward general operating support and not a specific project.

The contribution was presented to the Foundation by EMI Chief Executive Officer Jim Fifield. "I feel that the Rhythm and Blues Foundation's efforts to preserve and support this music form are extremely important," Fifield said. "We are proud to maintain a rich catalogue which includes R&B music from such legendary record labels as Imperial, Liberty and Aladdin."

According to Executive Director of the Rhythm and Blues Foundation Suzan Jenkins, Fifield made the contribution after meeting with one of the Foundation's Board of Directors. "Bonnie Raitt is a member of the Board and a Capitol recording artist. She had spoken with

him about it, and it just became a collaborative process among all of us."

Jenkins says the Foundation is trying to get more support from the record labels. "We're incredibly pleased that another record company has joined in to make a contribution to the foundation. WEA was the one that made the initial \$1.5 million endowment and then they pledged \$150,000 over three years. We've received two of the three so far." Fifield added, "I'm hopeful that our contribution will motivate other record companies to support this meaningful organization."

Established in 1988, the Foundation is designed to assist R&B artists from the Forties through the Sixties who don't receive royalties from their recordings and have no insurance or source of income today. "It's horrible that they have to live with no financial support and no way of supporting themselves. We really shouldn't have to do this," said Joyce McRae, a trustee for the Rhythm and Blues Foundation.

To contribute to the Foundation, contact: Rhythm and Blues Foundation, 14th & Constitution Avenue, N.W., Washington, D.C. 20560. MC

EXTREME GOES PLATINUM



A&M act Extreme recently received platinum plaques for their current hit album, *Extreme II: Pornograffitti*. The Boston quartet was given the plaques by A&M President Al Cafaro during a sold-out show at Great Woods. Pictured (L-R): Pat Badger, Nuno Bettencourt, Paul Geary and Gary Cherone.



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2. Everyone is eligible to enter contest except employees or relatives of M.U.V. Underground, *Music Connection Magazine* or M.U.V.'s panel of judges.
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PAUL EGGINTON

Head of Programming, Super Channel

LASS Holds Third Variety Show

By Sue Gold

HOLLYWOOD—The Los Angeles Songwriter's Showcase held its third variety talent showcase on July 24, 1991. The show, called "Encore," was sponsored by *Music Connection* magazine and held at the Women's Club of Hollywood.

"Encore" has been appearing semi-regularly at various locations throughout Los Angeles, but organizers are hoping to make it a regular event at the Women's Club. "We have a very good relationship with the Women's Club of Hollywood. We hold our weekly showcase there on every Tuesday, and it's worked out nicely for us," says LASS co-founder Len Chandler.

The show consisted of ten artists performing several songs each, covering all types of music, including rock, pop, rap and R&B.

"We wanted to bring to the attention of the recording industry some very worthwhile and talented people," Len Chandler explained. "We're interested in having industry people and publishers there, but it's also a fun show, and we want the general public to participate."

Drake Frye of Positive Side Productions, one of the produc-

ers of the event, added, "We hope [the performers] get a record deal out of this. Some of the artists are singing to recorded music, some played live, but all of them are singing. That's one thing we insist on. No lip-syncing."

Among those performing were A.G. Shy, Angela McWright, Tomie Reeves & Michael Krieger, Sweet C. Supreme and the Kinky Boys, Black Note, Danny Peck, Marva Smith, Francesca and Drake Frye and the Encore Band. The show was taped for cable. "It goes out on the basic cable, including Century Cable and public access. We've had a good response to it," Frye said.

To perform in the show, artists must audition. It is not mandatory to be a member of LASS.

"We hold a series of six or seven auditions. We also hear about people or somebody gets brought to our attention," Chandler said.

No audition for the next showcase is scheduled yet, but Len Chandler said it will soon be announced in the LASS magazine.

People who are interested in participating can also call LASS for information at (213) 467-7823. **MC**

PRO TECH RECEIVES SHURE AWARD



Shure Brothers recently honored Pro Tech Marketing with its Sales Representative of the Year Award. Pictured (L-R): Shure's Director of Sales Al Hershner, VP of Sales & Finance Bob Gilbert, Pro Tech Principal Terry Richardson, Chairman of the Board S.N. Shure, Pro Tech Principal Richard Hansen, Office Manager Dalene Rudy, Shure's President James Kogen and Shure's VP of Sales Lottie Morgan.

By Michael Amicone



Paris Eley

Motown Records has announced the promotion of Paris Eley to the post of Senior Vice President of R&B Promotion. During his 26 years in the music industry, Eley has held numerous positions, including posts in promotion, merchandising and product management.

PolyGram Holding Inc. (PHI) has announced the appointment of Marjorie Lomenzo to the post of Senior Vice President of Financial Operations. Lomenzo will perform her duties out of the company's New York and Los Angeles offices.

UniDistribution has named Ann Gaines to the post of National Singles Sales Manager. Gaines will direct the activities of six Regional Singles Sales Managers.

Arista has announced two new appointments: Calvin Lowry has been named Art Director, Creative Services; and Gerry Griffith has been named Senior Vice President, Black Music.



Melanie Penny

Private Music has named Melanie Penny to the newly created position of Vice President, Creative Services. Penny was formerly the label's Director of Graphic Arts & Production.

Atco Records has announced the appointment of Lucy Sabini to the post of Publicist. Sabini, who will perform her duties out of the label's New York headquarters, joins Atco direct from a stint with indie publicity company Kathy Schenker Associates.

Instrument musical retailer Guitar Center has announced the appointment of Grant Sheffield to store manager of the chain's Covina location. Sheffield has been with the company for two years.

BBE Sound, Inc. has appointed Shalco, Inc. as the company's new Michigan representative. Shalco, Inc. will represent the BBE line of products. Rick Wright, Carl Ludwig and William McCall will promote BBE in the fields of MI, pro audio and sound contracting.

Sony Music/Nashville has announced

the appointment of Holly Gleason to the post of Director, Media and Artist Development. Prior to her Nashville appointment, Gleason was a free-lance journalist. Her articles have appeared in such national publications as *Rolling Stone*, *Hits*, *Musician* and *Tower Pulse*, in addition to *The Los Angeles Times*.

Paramount Home Video, a subsidiary of Paramount Pictures, and Moonstone Records, a subsidiary of Full Moon Entertainment, have announced the signing of an exclusive new distribution and marketing agreement. Under the terms of the new agreement, Paramount Home Video will distribute original soundtrack recordings produced for Full Moon films and available through Moonstone Records.



Bill Bartlett

New label JRS Records has named Bill Bartlett to the post of Director AOR Promotion. Bartlett recently owned his own company, Bear Trax Airplay Services, working with such artists as Bonnie Raitt, Slaughter, the Rembrants and Enuff Z' Nuff.

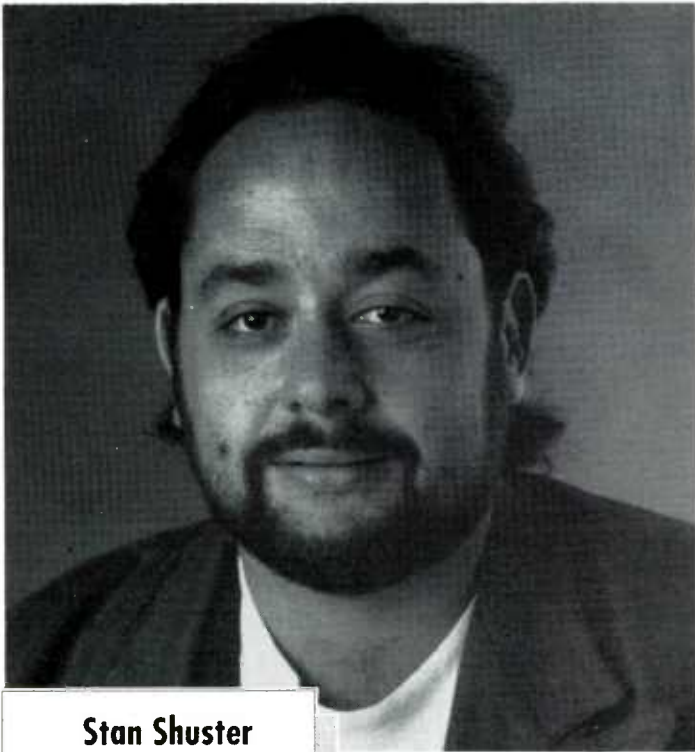
Columbia has announced several new appointments in its promotion staff: Cynthia Johnson has been named Local Promotion Manager, Midwest region; Ken James has been named Local Promotion Manager, Mid-South region; Robin Cecola has been promoted to Director, National Singles Promotion, West Coast; and Lee Durham becomes the company's Local Promotion Manager, Atlanta area.

In more Columbia news, Howard Wuefling has been advanced to the post of Director, East Coast Publicity; and Francesca DeFeo has been named Associate Director, Publicity.



Sonia Crocker

Verve/PolyGram Jazz has announced the appointment of Sonia Crocker to the post of Publicity Manager. Crocker was formerly with independent publicity and public relations firm DL Media. **MC**



Stan Shuster

Company: JRS Records
Title: VP/A&R
Duties: Talent acquisition
Years with company: Two months

Dialogue

Background: "I had been working as sort of a booking agent for clubs and had just begun getting involved with the management side of things when I met Artie Mogull over at SBK. Artie convinced me that my talents were in A&R. Shortly after that, he offered me the A&R gig at the Ventura Music Group and then at JRS Records when he took over as president of that newly-formed label."

Why A&R: "As a manager, I was always pitching my bands to the A&R guys. At that point I thought it would be great to turn the tables. I also like being able to sift through tapes and come up with that one big band. And because management and A&R are so similar, I kinda have an advantage."

Signings: "So far, we've signed three bands that are all products of the local, Los Angeles scene. We signed Dillinger, Seth Marsh and Maggie's Farm. The Dillinger album should be out in mid August."

Talent Ingredients: "The very first thing that any band needs is a great song. A hit record starts with a great song—whether it's pop, rock, country, R&B or alternative. After that, what I look for is presence, vision and then dedication. The band has to have a vision for themselves and the future and they have to be able to

translate that vision so others understand it and can help them work toward it."

A&R Good: "To me, the great part of this gig is finding an unknown band and helping to take them out of the local scene to where they are professional and have a record coming out. Helping them find songs and seeing them through the recording process. Ultimately, the payoff is having a winner."

A&R Bad: "The down side for me is when you're dealing with a band whose material just misses. You know they're dedicated and have a

strong passion for music but you have to turn them down."

Locally: "Because our label is starting up now, I won't be getting out as often as I used to. But the local scene is very strong in my opinion. I would have to think so because a few of our first signings are local L.A. bands. At the same time, however, I've signed bands out of South Carolina and out of Italy—so there is great talent everywhere. At this point, we're about to open a New York office which means that we'll be able to cover even more ground."

The Staff: "In addition to myself, we have Beth Hollander on the A&R staff. She used to work over at Elektra Records. We also have Gary Arian, Gary Bushnell and Alison Mogull as my A&R Coordinator. We're pretty well staffed and have the ability to be where we need to be."

Unsolicited Tapes: "The official policy is to not accept any unsolicited tapes. But I've always had a soft heart for them. Sometimes there's that little band that doesn't have the powerful lawyer or manager so all they can do is to send in an unsolicited tape. So officially, the policy is that I do accept unsolicited tapes but the label doesn't."

JRS Focus: "Our label president is Artie Mogull who has worked with everyone from Dylan to Wilson Phillips. With that in mind, the doors at JRS will always be open to all kinds of music and all kinds of artists."

Advice: "It all boils down to this: The music business is not a science. There are no formulas. And if you treat it like a job and not a passion—then go out and get a job. It's all about dedication."

Grapevine

Singer/songwriter Cody Jarrett left Snarlin' Darlin' to focus on his solo career. Jarrett has a great demo tape produced by **Chip Z' Nuff**. If you're interested in hearing it, call (213) 882-6722.

Marc Ferrari, ex-Keel and Cold Sweat guitarist is looking for musicians for his new rock band. Interested parties should send their packages (bio, photo & tapes) to: Niji Management, 3808 Riverside Drive, Suite # 101, Burbank, CA 91505.

Local group **Wanted** has replaced their former drummer with "Pierre." The band's new drummer hails from Washington, DC.

Florida rockers **Roxx Gang** has recently announced several new additions to the band. The group has added guitarist **Dallas Perkins** from Hollywood and New York drummer **Andy James**. Band is currently auditioning for a label deal.

Bassist **Skip** has left **New Improved God** and is currently working with the guitarist from **No FX**. Drummers and singers interested in working with Skip can reach him at (818) 845-2818.

Die My Darling has completed their line-up with the addition of second guitarist **Nick Cash** from NYC. Armed with new tunes, DMD is starting to book future dates. For more info. call (213) 654-4134.

Poison, Warrant & Slaughter; Megadeth, Anthrax & Slayer; Guns N' Roses & Skid Row; Alice Cooper, Motorhead & Judas Priest; Jane's Addiction, Siouxsie and the Banshees & Living Colour. Times are tough. Now, it's the package that sells the show!

Chart Activity

The second album from **Tin Machine**—*Tin Machine II*—featuring David Bowie, Hunt & Tony Sales



Legendary singer/songwriter Smokey Robinson has been signed to a recording contract by SBK Records. **Smokey's debut for the label is due in September.** Pictured above (L-R) are **Tamiko Jones**, manager; **Daniel Glass**, Executive VP/General Manager, SBK; **Charles Koppelman**, Chairman/CEO, SBK; **Smokey Robinson**, recording artist; **Michael Roshkind**, attorney and **Martin Bandier**, President/COO, SBK.



Anna "T-lash" Lukken

Rebel Rebel: One of the bands causing a stir on the local scene these days is Rebel Rebel, a three-piece punkish act that has been criticized for its pornographic videos that are shown before and during their performances. Some of the footage includes a group member masturbating on a plastic doll. Needless to say, club staff members were outraged and forced the band to pull the video. In the interest of fair play, here is a statement from the band: "The sex videos we show onstage are a reflection of our personalities and we feel they are no more explicit than anything the kids can get a hold of in magazines, on TV or in the movies. We're selling sex and violence—nothing that isn't already available to people of all ages. Showing sex videos during our shows is our way of fighting the censorship that is running rampant in this country. We're not showing anything that other people aren't doing in their homes. People are born out of genitals, they expose their genitals and spend all their lives trying to get back into genitals. We're a reflection of our society—the sicker society gets, the sicker we get. We're expressing our constitutional rights, but when all is said and done, we're so bad, we suck our own dicks." Rebel Rebel is currently performing in town.

and Reeves Gabrels, is expected to be in the stores by early September. Some of the song titles include "Betty Wrong," "Shopping For Girls," "Goodbye Mr. Ed," and the premier single, "One Shot."

Stone Roses is busy working on their debut LP for Geffen Records with **John Leckie** producing.

After all of the negative publicity their first album garnered, the second offering from the **Geto Boys** makes a giant splash on the charts. It only goes to show you that any publicity is good publicity.

Look for the new **Mötley Crüe** album, *A Decade Of Decadence*, to debut at Number One on the new **Billboard** charts. But what about the new **Metallica** record also on Elektra? Is Metallica strong enough to hit the coveted Numero Uno slot the first week out of the box?

If you're a fan of **Tony Bennett**, you'll love the new boxed set just issued from Columbia/Sony Music.

In the "Things We'd Like To See" department, how about a two-CD set featuring the best of **Eric Burdon & the Animals**? There's more than enough great material to go 'round, and I'm not just talking about the hits!

On The Move

Bob Feiden has been named VP/

A&R East Coast for **JRS Records**. Feiden most recently served as Senior Director/A&R with RCA Records.

Newly-formed **Morgan Creek Records** has appointed **Michael Lanahan** to the position of A&R Administrator. In his new post, Lanahan will be in charge of budgets and the coordination of all A&R projects for the label.

Janis Schacht has opened a new management division called **Public Creations** which will be based in New York City. Her first signing is songwriter/guitarist **Mark Etienne** of the band **Destiny**.

Carol Lee Hoffman has been appointed West Coast A&R Rep for **Atlantic Records/Nashville**. She will work out of Atlantic's Hollywood offices and concentrate on the L.A. country scene.

Michael Hacker has been named Director/A&R for **Island Records'** **Great Jones** label.

Bob James was named VP/A&R jazz & progressive music for **Warner Bros. Records**.

MCA Records has opened a new regional pop/rock A&R office in Nashville, Tennessee. **Kurt Denny**, Director/A&R will run the office. Denny will be scouting for pop, rock, metal and alternative talent east of Arizona and south of Virginia. He can be reached at (615) 256-2002. **MC**



Michael Bailey

Contact: **Robert Greenstein**
(213) 203-9979

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Bailey is a young (he's only 24-years old) singer/songwriter who moved to Los Angeles from rock city—Detroit, Michigan. The artist wrote and produced all five songs on this demo submission and even performed on several of the instruments. Opening with "Mockingbird," the artist held my interest. The tune has a melodic chorus and all seemed well. However, as the tape continued, it became obvious that Michael just wasn't cutting it as a vocalist and also, the remaining four songs weren't nearly as melodic as the opener. It's not a difficult task to ask Bailey to write more songs. That can be easily done. The problem lies in his efforts to conclude a recording contract based on some shallow vocals. There's no aggression in Bailey's voice. Sure, it's soft, (he all but talks some songs), but it also lacks sincerity and color. Perhaps a publishing deal is the right way to go for now?



The Spooky Kids

Contact: **Tovar Callari Artists**
(305) 532-7513

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Marilyn Manson & the Spooky Kids are yet another South Florida band kicking ass in the Sunshine state. But before you mistake them for just another female-fronted pop/rock band, consider this: Marilyn Manson is a man. And, according to their musical philosophy, they are "what heavy metal should have been." This angst-filled, four-song demo tape is filled with punkish rock tunes that will keep your juices flowing for a long time to come. These guys play it hard, fast and raw. Though the songs are all powerful (my favorite being "Dune Buggy"), there are no such things as singles when it comes to punk. Therefore, lots of touring and alternative radio play is in order just to get this act to first base. I wish the vocals were mixed a tad louder, but otherwise, a mighty fine effort considering the musical genre.



Annamarie Stanton

Contact: **Michael Houbrick**
(213) 461-7336

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

It's really difficult to become a successful pop star because everything has to be just right and contained within the framework of a four minute song. The image, the look, the melody, the playing, the hook—you don't have the luxury of stretching it out over ten minutes like some rock/rap/metal acts. Annamarie has definite pop stylings and some pretty nifty material on her demo submission. The problem I find is that there's nothing different/unique about Ms. Stanton's voice. It's easy to single out Cher, Cyndi Lauper, Bette Midler and others when you hear them. Even Helen Reddy's nasal qualities made her immediately recognizable. Not so with Annamarie. And what that means is—even with a label deal and some hits, it's going to be a short run. There are some good songs on the tape, but is Annamarie the one to take them to the top?

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.

SONGWORKS—PAT LEWIS



Pat Lewis

This photo of Kirsten Ford, lead vocalist/songwriter of Children's Day, was recently taken at the ASCAP/Coconut Teaszer Best Kept Secrets showcase. Children's Day is signed to Virgin Music.

Activities

Over the past several years, the publishing community has become increasingly involved in signing co-publishing agreements with unsigned bands and artists, and then "developing" that talent, eventually helping to secure a record contract for them. And the publishers have met with a tremendous amount of success in the process. Bands that have recently attained record deals after signing co-publishing/development deals include the Fishermen, Christine In The Attic, Snatches Of Pink, the Odds, Steve Pryor and Monkey Rhythm, among many others. Primate of America's East of Gideon as well as Sony Music Publishing's Stick People are currently in the midst of negotiations with record companies.

Some of the current bands being "developed" (in no particular order) are: Emerald Forest's Michelle White and the Squdgy Seven. (White, by the way, is the daughter of Tony Joe White, the writer of such gems as "Polk Salad Annie" and "Rainy Night In Georgia.") Emerald Forest's Marla McNally (213-285-9660) describes White's sound as

"swip-swop," which I guess means something like swamp-blues. Two other recent signings for Emerald Forest are Johnnie Fiori, a female black diva from outside of Philly with a gutsy, Rod Stewart-ish voice and plenty of street attitude, and a female-duo called Jewel from Los Angeles who crossover a lot of boundaries.

Geffen Music's Charlie Mangold, a New York-based singer-songwriter has a warm, pure and natural-sounding voice, and songs that could easily be covered by other pop/R&B artists. Upon first listening to his demo, I was immediately taken by the uptempo, bluesy "All I've Got To Give," which really showcases his songwriting chops. Another recent Geffen signing is a singer-songwriter based in Los Angeles who simply goes by the name of Christopher. Christopher's material falls somewhere in the pop/dance/R&B vein, but it also has somewhat of a rock music flair—kind of a Prince meets Robbie Nevil. Contact: Ronny Vance at Geffen Music (213-278-9010).

Sony Music Publishing's Shannon Moore. Sony Music's Janet Thompson (213-556-4069) describes Moore's style as a cross between 'til Tuesday and Michelle Shocked—which sounds intriguing! She's currently collaborating with songwriters Vivian Campbell, Robin Le Mesurier, and various others. Sony will be showcasing her in a few months, after she finishes recording her demo.

Virgin Music's Children's Day (contact the band's songwriter/guitarist Russell Scott at 818-353-7980). This band features a striking blonde by the name of Kirsten Ford, whose voice reminds me of Susanna Hoffs. Their songs are quiet, moody and melodic. Of special note is "Days Like These."

Playhard Music's Love Chain. This hard-core metal band in the Metallica vein is from Ottawa, Ontario. Their sound is aggressive and in-your-face and their songs are more melodic than most. Stilletto is also a new signing for this publisher. They have a hard edge, but fall more into the anthem rock/hard rock genre



Pictured above, the members of Stilletto (L-R, back row): J.J. Holloway and Michael Farrell, (front row) Steve Storm, Debby Holiday and Jaki Cantline.

than metal. Vocalist/songwriter Debby Holiday has loads of attitude and a wide, strong vocal capacity. An exciting and unique signing for Playhard is college/alternative radio-ready Spencer the Gardener, a six-piece band from Santa Barbara that offers up one lively show and believe it or not, the entire audience actually spends the evening dancing and carrying on. Contact Playhard's Peter Castro at (213) 399-7744.

Worlds End's Soul. Soul is a Southern-flavored hard rock outfit based here in Los Angeles. The band contains ex-members of Johnny Crash, Tax and Shel Shoc. Their new publisher, Andrew Brightman (213-965-1540) is very enthusiastic about this signing.

Peermusic's Jeannette Katt is a 20-year-old singer-songwriter who will probably appeal to Wilson Phillips or the Triplets listeners. Her pure vocal quality is refreshing and her songs are accessible and poppy. Also, Peermusic has a talented

singer/songwriter/producer, "Long Tall" Marvin Etzioni, who had numerous songs placed with other artists including the Williams Brothers. Contact Peermusic's newest recruit, Nanci M. Walker at (213) 656-0364.

PolyGram/Island Music's Phopphet. Phopphet is a Los Angeles-based pop duo (Casey Collins and Adam Conway). Their material is groove-oriented and has a nice R&B flavor to it. Their well-produced demo includes "Speak The Words," "Walk On Water" and "Love Lies." Stump the Host—now there's a band with a great name! And their country-fied, bluesy rock tunes aren't bad, either. Another development deal was recently made with Lisa Germano, a singer-songwriter who also plays violin. She's played/toured with John Mellencamp, Simple Minds, Billy Joel and Bob Seger. She released her own CD, *On The Way Down From The Moon Palace*, which showcases her unusual vocal style (kinda this breathy, almost Edie Brickell style) and distinctive fiddle licks. If you've



Playhard Music recently signed a development/co-publishing contract with Love Chain, a hard-core rock/metal band from Ontario, Canada.



Warner/Chappell Music's the Voodoo Cowboys.



PolyGram/Island Music's Prophet.

heard any of Mellencamp's later albums like *The Lonesome Jubilee* or *Big Daddy*, then you are probably familiar with her colorful style. On her own, she stretches out and tries her hand at folk and jazz as well as that roots rock style. Contact PIM's John Baldi at (818) 843-4046.

BMG Music Publishing's the Immortals. This tape that BMG's Margaret Mittleman (213-651-3355) sent me a few months ago keeps finding its way back into my tape deck. I just can't seem to get enough of vocalist/songwriter Angelo Petraglia's strong, rootsy vocals and his foot stompin', acoustic guitar-based rockin' & rollin' tunes. If you like Los Angeles' the Havalinas, then you'll love this Boston-based band.

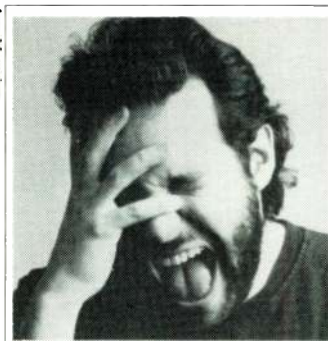
Warner/Chappell Music's Black Cactus Stampede. BCS is a ballsy,

blues bar band that sounds every bit as authentic as they look! Lead vocalist/songwriter Issac Baruch has a strong, guttural set of pipes and he's written some rocking gems including "Cry" and "Little Sister's Mojo Swing." **Voodoo Cowboy**, a hard rock troupe from Texas, is also a recent WCM signing. Lots of hair, good looks and stage presence, these cowboys (nope, they're not the kind of "cowboys" one usually associates with Texas!) are stirring up a lot of interest. Last but not least, is **Ten Inch Men**, a hard-edged rock outfit from the shores of Long Beach. Although this band has initially been embraced by the KNAC crowd, I see plenty of crossover potential. They've got a big, heavy sound on recording and their songs are well-constructed. Contact WCM's Jim Cardillo at (213) 288-3330. **MC**



Stick People (pictured here at 1991's South-by-Southwest conference held in Austin, Texas) signed a development/co-publishing contract with Sony Music Publishing about two years ago. After a collaborative effort, they are in the middle of negotiating a record contract with a major label. Their strong material conjures up images of Peter Gabriel—especially his later, more African-influenced material. Yet, there's also this refreshing funk undercurrent here as well. Songwriter/vocalist Malford Milligan (the tall white-haired guy in the middle) has this compelling, soulful voice that literally gives me goose-bumps. **Stick People's** well-written songs are memorable and touching—especially in the lyric department. Songs like "Blue Eyes," "Kaenamute" and especially "Water," which literally brings tears to my eyes, are the kinds of songs that reach deeply into the soul.

Ann Marsden



John Gorka

S By Pat Lewis

inger-songwriter John Gorka began his career sweeping floors and selling snacks and records at Godfrey Daniels, a coffee shop in Bethlehem, PA, where many of today's top folk and acoustic artists perform. Not what you'd call a prestigious beginning! However, determination, dedication and a whole lotta impressive songs eventually led to Gorka's standing behind the microphone at that famous coffee house and performing for increasingly growing and appreciative audiences. He went on to win the 1984 New Folk Award at the Kerrville Folk Festival in Texas and not only became a regular at Godfrey Daniels, but at clubs in Boston and New York.

In 1987, Red House Records released *I Know*, a highly regarded debut album which so impressed Windham Hill that they signed him to their new and expanding vocal music label, High Street Records. In 1990, Gorka's debut album for Windham Hill, *Land Of The Bottom Line*, was released and was followed by almost constant touring. Just this past month, Gorka's latest effort, *Jack's Crows*, hit the record store bins as the artist continued to tour the coffee houses and acoustic clubs all around the country.

Thirty-two-year-old Gorka grew up in New Jersey and was influenced by the singer-songwriter-oriented music of artists such as Jim Croce, James Taylor, Joni Mitchell and Judy Collins. Expanding his musical horizons, he became interested in blue grass music, primarily due to his love of the banjo. Not surprising, his first instrument was the banjo, though he picked up the guitar six months later. He played in a variety of bands throughout his high school years and during college, joined a band called the Razy Tazzy Spasm Band ("We were kind of a blue grass band, but not real traditional because we played blues and other songs that we liked," recalls Gorka).

By 1985, Gorka had written a slew of songs and wanted to document them on vinyl. He set out for Nashville with his life-savings in his pocket and proceeded to record a demo that he wasn't the least bit happy with. Penniless but determined to succeed, Gorka found producer Bill Kollar who re-recorded his songs, enabling Gorka to attract a record label and get his material out to a wider audience.

Songwriters are as individual as fingerprints and each has his own individualized process of writing. Gorka's unique dream-state writing is a particularly intriguing process. "I get my best ideas generally waking up in the morning and going to sleep at night," he explains. "It's when the lines or thoughts seems to come through in fragments or in images. There are other times in the day when thoughts come through, but I'm not really in the state of mind to develop those ideas. The morning seems to be my best time because I'm not thinking about a thing and I'm still in a half-dream-half-awake state. I'm not thinking about the errands that I have to run or what appointments I have or that kind of thing. And it seems I can stay in that creative mode as long as I keep the rest of the world away. Sometimes, if I lose my train of thought, I go back and lie down or take a nap or something. I really like the whole writing process a lot and I like to sleep. It probably doesn't look too good to the rest of the world, but it works for me."

Gorka's lyrics tend to be of a more personal nature, yet they still communicate a universal feeling or truth. "I figure that the things that I feel strongest about are generally the same things that other people will feel strongly about as well," he says. "I guess I've always liked the personal approach rather than trying to write a song that everybody's going to like. I'd like to write songs that everybody would like of course, but I feel that it has to ring true for me first. And so I try to write songs about things that are true in my own experience and hope that it communicates. I think it's what I have in common with everyone else—which is where the strength of what I do comes from—not so much what I have that's different."

Gorka is a very socially and politically aware songwriter, who often times writes about the truths that he sees around him. "The whole thing with the war was so scary," he says, "and now it seemed like it didn't matter that 150,000 people died. I mean, it's never mentioned. You just see flags and ribbons and Desert Storm trading cards and stuff like that."

Lyricaly, Gorka tends to be a serious fellow. "I think that if you put some of the darker kinds of thoughts or emotions into the songs," Gorka comments, "it lets people know, who also have those feelings, that they're not alone and that in some ways, it can be a comforting thing, that somebody else sees things in their same way." Of course, he balances out his seriousness with lighter songs like "I'm From New Jersey" ("I'm from New Jersey/I don't expect much/If the world ended today/I would just adjust"). **MC**



YES VIDEO COLLECTION

With the reunion of all eight key members of Yes (Anderson, Wakeman, Bruford, Howe, Squire, Rabin, Kaye and White), a new album release, Reunion, and a successful reunion tour, it's not surprising that Atco would release this collection of classic videos to feed the Yes frenzy (there's also a boxed set on the way). Each video (the oldest being "Wonderous Stories" from 1977's Going For The One) is preceded by an informative explanation by various band members about how the song came about; for example, their only Number One hit, "Owner Of A Lonely Heart," was written by Trevor Rabin during a particularly long visit to the toilet. Also included is the uncut video for that song. Yes Greatest Video Hits is a must-have for any die-hard Yes fan. —Pat Lewis

METAL N' RAP



Members of metal/hard rock group Anthrax and rap group Public Enemy recently joined forces, filming a video for Anthrax's cover of the Public Enemy song "Bring The Noise," included on Anthrax's recently released Attack Of The Killer B's. Pictured on the video set are (L-R, back row): Anthrax members Frank Bello and Dan Spitz, Chuck D. of Public Enemy, Anthrax members Scott Ian and Charlie Benante; (front row) Public Enemy's Flavor Flav and Joey Belladonna of Anthrax.

CONWAY RECORDING STUDIOS: Former Beatle Ringo Starr, tracking several songs for his next solo LP, producer Don Was handling the production chores, Ed Cherney providing the sonic expertise and Brett Swain assisting...Don Was, also in working on several tracks for Curb recording artist Delbert McClinton, Ed Cherney manning the console and Brett Swain once again providing the assistance...Sire/Warner artist Corey Hart, in working on his next album, co-producing the sessions are Hart and Tom Lord Alge who is also providing the sonic magic along with engineer Patrick Billett and assistant Marnie Riley...Simply Red, in Studio A, mixing their next opus with producer Stewart Levine, engineer Daren Klein and assistant Marnie Riley...Richard Marx, putting the finishing touches on his next effort,

engineer Mick Guzauski turning the knobs along with assistant Gil Morales. **ENCORE STUDIOS:** Australian recording act Cry Charity, in working on their debut Morgan Creek effort, producer Gavin MacKillop shepherding the sessions **SKYLINE TOPANGA RECORDING CO.:** Songstress Suzanne Ciani, recording and mixing her new album for Private Music, engineer Peter Kelsey and assistant Luis Quine manning the console. **AIRE STUDIOS:** Joey Diggs, in Studio A, working on his new release, with Dean Grant producing, Craig Burbidge engineering and Mike Scotella assisting...Also in Studio A, Eric Gable, mixing a new Sony Records release, with Gregg Ware

producing, David Koenig manning the board and Gregg Barrett assisting...Wade Elliot, in doing overdubs and mixing in Studio B, Howie Hersh producing, Dave Pensado and Mike Scotella engineering and Mike Scotella and Rusty Richards assisting. **CASTLE OAKS STUDIOS:** This Calabasas recording facility recently played host to veteran Morgan Creek recording act Little Feat. The band

was in the studio mixing their debut album for the new label with producers George Massenburg and Bill Payne. **SCREAM STUDIOS:** Matt Wallace, in mixing "You're My Best Friend" for a Queen greatest hits LP, due from Hollywood Records. Also in mixing, Michael Wagener working on Ozzy Osbourne's new Sony Music opus and Mötley Crüe's forthcoming greatest hits LP on Elektra. **MC**

IN THE STUDIO



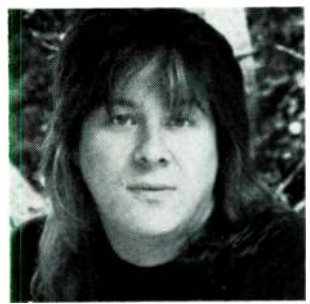
Jay Rifkin, film composer Hans Zimmer's (Rain Man, Driving Miss Daisy) co-producer and engineer; Andy Wild, Euphonix VP of Marketing and Sales; and Scott Silfvast, Euphonix President and console engineer, gather round the recently installed Euphonix CSII console in the Media Ventures scoring facility. Media Ventures is co-headed by Zimmer and Rifkin. Zimmer recently completed the scores for Backdraft, Thelma And Louise and Regarding Henry.

STUDIO SYNDICATE



MCA recording artist Nia Peeples is pictured in the studio with (standing) Bob Raylove, President, Producer Division, Left Bank Management; and Evan Rogers and Carl Sturken, collectively known as Rythm Syndicate and currently enjoying the hit single "P.A.S.S.I.O.N." Rogers and Sturken, who have lent their production expertise to a variety of artists, including Donny Osmond, are producing tracks for Nia's second opus.

PRODUCER CROSSTALK



Pat Lewis

ANDY JOHNS

By Tricia Du Long


With a career that spans some 24 years and a list of production credits a mile long, the name Andy Johns should be a familiar one to most anyone who takes the time to read the liner notes on the back of album covers. During the Seventies and early Eighties, Johns produced and/or engineered such seminal artists as Led Zeppelin, Jimi Hendrix, the Rolling Stones, the Who, Joe Cocker, Free, Stephen Stills, Ozzy Osbourne, Rod Stewart and members of Jethro Tull, to name only a few. He's also co-written with the likes of Eddie Money, Rod Stewart and Ron Wood. His more recent production credits include Cinderella, House of Lords, Killer Dwarfs, Tangier, Broken Homes and Van Halen, among others. He is currently in the studio with Capitol recording act Wildside (formerly Young Gunns).

Johns co-produced Van Halen's latest album, *For Unlawful Carnal Knowledge*, with the band and Ted Templeman. The album (which, by the way, debuted at Number One on *Billboard's* album charts) was a year in the making and was recorded in Edward Van Halen's home studio. "The album would've cost a million bucks," recalls Johns, "if we had spent all that time in a regular studio. We only worked five days a week, six hours a day—no strenuous stuff—which was nice, because I'm really lazy [laughs]. And Eddie's place is just down the road from mine, so it was perfect. I do like taking my time to get things right. Not that this record is perfect—it's impossible to make a perfect record, and who'd want one anyway?"

During pre-production on the Van Halen LP, Johns sat down with Edward and the gang and got a real feel for what they wanted to

achieve with their new album. "I suppose the main thing was," he says, "they were very interested in getting what they perceived as their sound onto tape, because they didn't think it had ever been done before. And I think [Van Halen drummer] Alex was interested in working with me a lot. He kept dragging out all these old Zeppelin albums from twenty years ago, saying, 'Andy, make me sound like this.' And it's a bit funny, because I don't think he realized in the beginning that I had worked on all of those records. So, I worked a lot with Alex to get him a sound that he liked, because he's never had one that he really liked before. Obviously, we used real drums instead of those bloody electronic things. And I think, on most of the record, the drums sound really good. I'm very pleased, and hopefully it will be even better next time."

Since Andy Johns is a veteran record producer, he has seen a lot of changes in the studio over the years. Surprisingly, those changes are not so much in recording technology, but more in the attitude of the bands who he works with in those studios. Johns elaborates: "I suppose one of the things that is a bit weird now with a lot of bands that approach me or that I work with is, they're more interested in being rock stars than they are in being amazing artists. They will do and say anything to be rock stars and compromise their music. A lot of them can't really play that well, and there's nothing wrong with that as long as you can write amazing songs. That's what was so nice about working with Van Halen, because they're really not too concerned about [the rock star image], they're just concerned with making great music and hope that everything else falls into place. I'm working with a bunch of guys now called Wildside. Fortunately, these guys can actually play. So I'm enjoying that, too."

Andy Johns is one of the most in-demand "hard rock" producers around at the moment, with a tight schedule of upcoming projects that should take him well into next year. But when he takes on one of these projects, does he try to create an "Andy Johns" sound? "Unconsciously, I'm sure that I do," answers Johns, as he takes his last swig from a can of Bud Light. "I suppose there is a sound that I get—there are certain tricks that I use over and over again, certain tunings, certain ways of layering things. You know, I'm a culprit of doing it over again, but it's only normal. I just try and get the best out of the people that I'm working with. Obviously, I work with a certain genre of music anyway. So it's not like I get totally different types of music. People don't bring me all kinds of different things anymore, and I wish they did. That's why it was nice working with Van Halen—because it wasn't all the same thing. Yeah, I suppose it's inevitable that if someone works with me, they're going to get a certain sound, but that's why they work with me in the first place." 

NEW TOYS—BARRY RUDOLPH



SansAmp from Tech 21

The SansAmp replicates the sounds of tube guitar amplifiers with an accuracy that belies the compact size of the unit. Housed in an all metal "stomp" pedal box, the SansAmp is designed to plug directly into any recording console, stage amplification, a set of headphones or you can use the SansAmp as a pre-amp to your own guitar amp. The SansAmp is not a fuzz tone or distortion pedal, it's a programmable device that allows you to easily reproduce all the tonal sounds of your favorite tube guitar amp quickly and with little or no noise.

Designer Andrew Barta has spent over ten years developing all the many electronic circuits that eventually became the SansAmp. ("sans" means "without" in French). Ten switches and four control knobs provide access to all the parameters necessary to realize your own exacting tube sound.

To start using the SansAmp, the first switch (or decision) is a three-way toggle input switch conveniently labelled Lead, Normal and Bass and is for selecting between your basic Marshall, Mesa Boogie or Fender pre-amp sounds respectively. There are four knobs: Presence—which shapes pre-amp contour in the upper mid-range—for maximum crunch turn it all the way up, Amp Drive pertains to the power amp contour so again for the heaviest distortion—crank this one, too. Output Level is just that while the High Control is a final high frequency equalizer for adding fizz (when the unit is used direct) or less fizz to compensate for the extra high end boost in guitar amps (when the SansAmp is used as a pre-amp).

While the knobs and input switch give you variable control just like the front panel of a tube amp, the next eight switches will define the exact character and nuance of

your tube amp simulation. The Character Controls are for your individual expression of tonal taste. It is through combinations of settings of these eight switches along with the knobs and input switch you will configure a mock tube signal path that augments your own playing style and sonic preference. Once set, these switches usually remain constant. Since these eight switches are of the DIP (Dual In Line Pin) type, they are not conducive to adjustment during live performance anyway. The eight Character Controls are: Mid-Boost I and II which allow for four different pre-amp E.Q.'s, Low Drive is for two different E.Q. curves in the bottom end, Clean Amp cleans up overdrive sounds, Bright Switch is just that—especially at lower Amp Drive levels, Vintage Tubes makes the final sound softer and more mellow like old, worn out tubes would, Speaker Edge does just that—an extra presence and Close Miking simulates the sound of a close miked speaker cabinet—i.e. a slight low end boost due to the proximity effect of the microphone.

My overall impression of SansAmp is that I can't live sans one. I think the unit is very quiet considering how much gain and overdrive you can get. Also, the basic clean sound is very tube-like, which is no little task. My applications in the studio were numerous besides using it direct with guitar. I re-processed an already recorded guitar track that needed some tonal help, keyboards and synths work fine and bass guitar taken direct has a whole new dimension with SansAmp. I even used it on vocals as a mixed-in effect.


SansAmp sells for \$295 retail and is backed by a one year warranty. For more information you can write to: Tech 21 at 1600 Broadway, New York, NY 10019 or call (212) 315-1116.



The Tube Amp Book, Vol. 3
from Aspen Pittman 

The 1991 version of Mr. Aspen Pittman's *The Tube Amp Book, Volume 3* promises to be a much improved and more complete journal of tube guitar amplifier history. There is a new large color section entitled "Vintage Fantasies", more interesting amp company history and trivia and some new dating information.

The expanded servicing section has over 400 circuit schematics for 26 different makes of tube amplifiers. Volume 3, with over 700 pages, is packed with detailed information on all the important tube guitar amp makers for the last 50 years.

The retail price for this worthwhile edition is \$27.95 and it is available through any Groove Tube dealer or contact Groove Tubes at: 12866 Foothill Blvd., Sylmar, CA 91342. The phone number is (818) 361-4500, FAX: (818) 365-9884. 

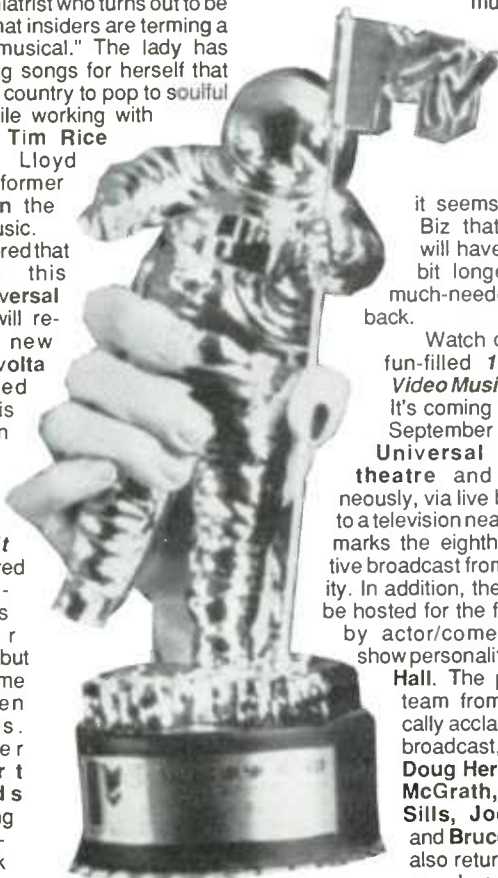


Dolly Parton

Expect to see a different, non-country side to **Dolly Parton** when *Straight Talk*, a new feature she's currently filming for **Disney's Hollywood Pictures**, hits the screen. Parton plays a hugely successful radio psychiatrist who turns out to be a fake in what insiders are terming a "thematic musical." The lady has been writing songs for herself that range from country to pop to soulful ballads while working with composer **Tim Rice** (Andrew Lloyd Webber's former partner) on the movie's music.

It is rumored that sometime this month, **Universal Pictures** will release a new **John Travolta** film entitled *Shout*. This big screen dance musical, originally called *Shake It Up*, appeared on Universal's summer schedule, but ran into some unforeseen problems. Producer **Robert Simonds** had to bring cast members back before the

cameras after filming was complete to "pump up the ending." Reportedly, last minute adjustments to the score were also needed, and though **Simonds** insists that beyond those two changes "everything's pretty much locked in,"



it seems to Show Biz that **Travolta** will have to wait a bit longer for his much-needed comeback.

Watch out for the fun-filled **1991 MTV Video Music Awards**. It's coming Thursday, September 5, to the **Universal Amphitheatre** and simultaneously, via live broadcast, to a television near you. This marks the eighth consecutive broadcast from this facility. In addition, the show will be hosted for the fourth year by actor/comedian/talk-show personality **Arsenio Hall**. The production team from the critically acclaimed 1990 broadcast, including **Doug Herzog**, **Judy McGrath**, **Gregory Sills**, **Joel Gallen** and **Bruce Gowers**, also returns intact.

In a controver-

sial move, **TCA of Tyler**, a cable television company operating in six states, no longer offers **MTV**. "As a corporate citizen, we don't feel we can continue to offer borderline pornographic materials," said **Randy Ellisor**, manager of TCA's Huntsville operations. TCA operates in Texas, Idaho, Louisiana, Arkansas, Mississippi and New Mexico. They have 420,000 subscribers.

According to producer **Suzanne de Passe**, a big-screen biography of the late singer **Marvin Gaye** could be before cameras before the end of the year. The film is being made, according to de Passe, with both the cooperation and input of the entertainer's family. Gaye was shot to death by his father during a heated argument in 1984. "It is important to us that this film has credibility," says the producer. A good faith payment is being made to the Gaye estate and his heirs will receive a share of profits from the feature. The film is expected to be the second project for **Gordy/de Passe Productions**, a firm established by **Motown** founder **Berry Gordy** and de Passe last year.

The stage musical based on the life of the late actress **Carmen Miranda**, best remembered as the "Brazilian Bombshell" of Hollywood movies in the Forties, is moving along quite well. Now we hear that *La Bamba* writer/director **Luis Valdez** has signed on the team. He will both direct and supervise writing of the project. **Charo** will star.

Get acquainted with **Wendi Tush** who is executive producer/host of *Flix*, **VH-1's** entertainment magazine show and producer/host of the new *Inside Movies*. Though Tush joined **VH-1** in April 1989 as a segment producer for *E-Watch*, this latest project, which will spotlight up-and-coming, established and award-winning actors, di-



Marvin Gaye

rectors and producers, will give us all a chance to get to know her a lot better. *Inside Movies* replaces the departing segments known as *Quickies*.

VH-1's Rosie O'Donnell is reportedly out in the field with **Geena Davis**, **Madonna**, **Tom Hanks** and **Lori Petty**. The occasion is a new **Penny Marshall**-directed comedy called *A League Of Their Own* which is about an all-female baseball league. Filming now in Chicago, no release date has been announced for this **Columbia Pictures** presentation.



Sam Mann

Sam Mann wrote in recently to tell us about the score and the songs "Meaner and Greener" and "No Competition" for the new **Lou Ferrigno** feature, *Hell Comes To Frogtown II*. This post-nuclear tale uses the talents of **Don Stroud**, **Charles Napier**, **Brian James** and **Robert Z'Dar**. Mann

previously appeared in the films *Rollerblade*, *Mondo Vacation* and *Smash, Crash And Burn* as well as co-hosting the **I.R.S.** production, *Heavy Metal, Thunder And Mud*.

As long as Show Biz is in a sound-track kind of mood, we thought we'd recommend the new offering from

David L. Perry/PhotoVisions



SHOW BIZ—Tom Kidd



Cinns Lubkato

George Michael

Mark Sloniker. All you fledgling movie producers who are in need of some *Dances With Wolves*-type mood music should rush down to your dealer and pick up Sloniker's latest offering on the Music West label. Check it out!

We hear that *Wheel Of Fortune* letter-turner **Vanna White** has been taking voice lessons and plans to make her singing debut on the show this fall.

Big-hearted **George Michael** has donated proceeds from his sold-out Wembley Stadium shows in London to British AIDS hospices and research organizations. The take was

that certain unscrupulous cable access television producers have been charging acts to appear on their shows. This is not good. The producers have no more right to charge you to appear there than Show Biz has to charge you for a mention here. Starving musicians have enough problems without turning the world of cable access into another form of pay-to-play. Just say no!

Check out a radio program called **Neonix**. Airing at 8:00 p.m. Saturday on KIEV AM 870, this one-hour show is hosted by professional musician **John Norvell**. They showcase undiscovered and up-and-coming musical talent, play unpublished songs and feature interviews with special guests.

You must skeddadle on down to the **Coconut Teaser's 8121** club some weekend to check out a one-act play entitled **Be Bop A Lula**. The play, which depicts one haunted night in the lives of Fifties rockers **Eddie Cochran (Bob Carlton)** and **Gene Vincent (Philip Noyes)**, is said to be like a "rock & roll *Tamara*."

The cast includes **Danielle**
v o n

Zerneck, who played **Richie Valens'** girlfriend **Donna** in *La Bamba*. **David Freund** and **Kerry David** are also in the cast. *Be Bop A Lula* plays Fridays and Saturdays at 7:30 p.m. The cost of \$15 (Ticketmaster or at the door), not only gets you in, but buys your first drink.

To help celebrate the 25th anniversary of *Star Trek* and National

Stamp Collecting Month, **Paramount Home Video** has teamed with the **United States Postal Service** to issue ten **Space Exploration** stamps, each depicting a dramatic "space-scape." Nine planets and the moon are featured in the set, along with spacecrafts which have journeyed to each destination (except **Pluto**). **Leonard "Spock" Nimoy** was the logical choice for project spokesperson.

From September 1 through October 31, approximately 150 U.S. Post Office mail processing facilities will use a likeness of the U.S.S. Enterprise to cancel postage. Meanwhile, Paramount will offer ten limited-edition *Star Trek* stickers to consumers who buy any specially marked *Star Trek* video and one 20-stamp booklet of the aforementioned stamps.

There are some big changes over at **KNAC FM 106.5** with two new full-time air personalities and two part-timers joining the roster. **Randy Morrison** a.k.a. "**Bones**," who recently took over the morning slot, comes to Long Beach via Las Vegas, where he held down the same position for **KOMP**. Mid-days welcomes former weekender **Laurie Free**, who's replaced on weekends by **Steve Slammer**. **KNAC** program director **Gregg Steele** also proudly announced the return of the **Animal Analee Canto** to weekend broadcasts.

To celebrate **Dr. Demento's 20th** anniversary, **Rhino Records** has



Gregory Schwartz

Leonard Nimoy

just put out a two-volume CD featuring the best of the Westwood One radio star. Called *The Greatest Novelty Records Of All Time*, this 36-song selection includes offerings from lots of neat weirdos such as **Frank Zappa** and **Stan Freberg**. Our favorite cut, however, is **Ogden Edsl's** immortal "Dead Puppies."

Finally, it's time for **Bill & Ted's Bogus Journey**. The new flick, which re-teams **Keanu Reeves** and **Alex Winter**, whisks the San Dimas duo to Hell, Heaven and beyond as they attempt to outwit their twisted alter egos, regain their lives, save their princess babes, protect futures generations from the forces of evil and win the Battle of the Bands. Along the way, they confront the Grim Reaper (**William Sadler**), God, the Devil, two Martians, the Easter Bunny, Albert Einstein and Bill's 88-year-old **Granny Preston**. They also encounter songs from the likes of **Neverland** and **King's X**, coming to you courtesy of the **Interscope Records** soundtrack. **MC**



estimated to have topped \$1 million. There are no U.S. concert tour plans in the pop singer's current plans.

The **Rails**, a three-piece melodic pop band who have been building up quite a bit of steam on the Los Angeles club circuit of late, were recently featured on *Musician Discoveries*, where they performed a rousing set before settling down for a novel interview with show hostess **Julia Ball**, including the importance of cheese puffs to a healthy diet. The show will air Wednesday nights in Lakewood on Channel 52 at 8:30 p.m. and on numerous other cable stations in Orange County. You may reach *Musician Discoveries* c/o Barnes Productions, 4141 Ball Road, Suite 109, Cypress CA 90630.

Show Biz is distressed to hear



Gemma Lamana

Alex Winter, William Sadler and Keanu Reeves in *Bill & Ted's Bogus Journey*

Local Notes

By Michael Amicone

Contributors include Oskar Scotti, Pat Lewis and Tom Farrell.



NO STATIC AT ALL: It took Los Angeles radio pioneer Jim Ladd three years to write his new book *Radio Waves*, but judging from the riveting content, it was well worth the wait. Ladd's prose is a mixture of fiction and non-fiction, and those of us who grew up in Los Angeles during those watershed years when KLOS and KMET battled for prominence will be able to glean the truth easily by reading a bit between the lines. Ladd, who recently turned 42, has seen it all in a rich and varied career—from the free form hippie days of Tom Donahue in San Francisco, to the sterilized, over-consulted playlists of today. For those who enjoy spice, the book contains plenty of salty language and peppery barbs. Ladd's cross to bear is his love for the vanquished freedom of the airwaves, something that died horribly on the computer printout sheets of ratings crazed radio consultants. This book is an ode to freedom and the power of music seen through the uncanny insights of the guy best suited to tell the tale.

—OS



WITH THE GREATEST OF EASE: KIIS radio jock Hollywood Hamilton, who has embarked on a series of death-defying, ratings-boosting feats, is pictured hanging from a trapeze 150 feet above the ground. Hamilton's latest shenanigan was undertaken as part of the festivities during the recent July 4th Americanfest Celebration.

MOOSE & FRIENDS: Capitol rapper M.C. Hammer and EMI's Robbie Nevil were guests of honor at a baseball game between the Seattle Mariners and the Cleveland Indians. Nevil, whose single, "Just Like You," is currently climbing the charts, sang the national anthem, and M.C. Hammer threw the ceremonial first pitch. Pictured with Hammer and Nevil is Seattle Mariners mascot, the Moose.



BACKSTAGE GIRLS: Chynna Phillips (middle), one third of SBK pop sensations Wilson Phillips, dropped by backstage to congratulate the Indigo Girls on their recent performance at the Greek Theatre.

SPICE SHOW: Capitol recording act Wildside—formerly Young Gunns—kicked out an above-average show at Spice recently to herald the arrival of their eagerly awaited debut disc. Aside from the usual industry types, the band drew a selection of rockers, including Paul Stanley and Gene Simmons of Kiss fame, Beggars and Thieves bassist Phil Soussan, Lita Ford and gonzo comedian Sam Kinison, most of whom stayed for the band's half-hour set and then confined themselves to the club's crowded VIP room. —TF



Pat Lewis

CROWDED PARTY: In celebration of the release of *Woodface*, the third album from Australian pop outfit Crowded House, a particularly festive shindig was held in the Capitol Records parking lot offering every kind of rock & roll culinary delight, from freshly grilled hamburgers to hot dogs to everyone's favorite late-night staple, cold pizza. And of course, there was plenty of "chocolate cake" (the title of the album's first single). The large crowd of party-goers consisted of industry types and a few lucky KROQ-FM listeners who won tickets at a chocolate cake eating contest held the night before at Tower Records in Burbank (one winner told me that he had actually eaten ten cupcakes in one minute!). The whole shebang climaxed with an hour-plus set of material drawn from the band's first two albums and their latest effort (their first with newest member, Tim Finn, Neil Finn's brother). Pictured: Nick Seymour and Neil Finn of Crowded House. —PL



RADIO CATHOUSE: John Bush and Gonzo of Armored Saint recently visited KNAC's "Radio Cathouse." The band fielded questions and played several cuts from their latest release, *Symbol Of Salvation*. Pictured (L-R): Epic's Ron Cerrito, Gonzo, Riki Rachtman, John Bush and KNAC's Bryan Schock.



A MOST EXCELLENT CONTEST: As part of the promotional activities for Orion's new film, *Bill & Ted's Bogus Journey*, 25 regional winners of the first national Superstar Of Air Guitar Contest competed recently in Playa Del Rey for the grand prize—an autographed Gibson guitar and a \$1,000 shopping spree on Melrose Avenue (on Melrose, that won't buy much). And the winner was...David Arazmo (pictured above) of Tampa Bay, Florida. Judges for the contest, which was hosted by MTV in conjunction with Premiere Radio Network, included William Sadler, who appears in the film as the Grim Reaper, Vince Neil of Mötley Crüe, White Lion's Vito Brata and Verdine White of EW&F.



The Douglas Brothers

PURE XTC: Geffen Records has reissued five vintage albums and one compilation LP by quirky British pop-rock outfit XTC. Helmed by co-heads Andy Partridge (middle) and Colln Moulding (right), XTC has been crafting excellent records since their debut in 1978, albums filled with catchy pop hooks, bright, insightful wordplay and always imaginative arrangements. Of the five reissues, *White Music and Go 2* (1978) showcase the band's early, herky-jerky pop punk; *Drums And Wires* shows the band maturing and includes their 1979 Top Twenty English hit, "Making Plans For Nigel"; and *Black Sea* (1980) and *Mummer* (1983) represent some of the finest music that XTC has produced (each album includes some interesting bonus tracks). Geffen has also released *Rag & Bone Buffet*, a 24-track odds-and-ends collection which serves as a good companion volume to the aforementioned reissues. Maybe these fine records, which meet with minimal U.S. success when they were first released, will find a bigger audience this time around.



WHAT'S IN A NAME?: Veteran British rocker Brian Chatton is pictured in the parking lot of the Sunset Tower Records store holding a copy of his latest album, *Spellbound*. It appears that the title is a popular one these days, as Chatton proves by also holding an advertisement for Estee Lauder's new "Spellbound" perfume and Paula Abdul's latest opus, entitled *Spellbound*. Chatton, commenting on the coincidence, quipped, "With any luck, people will buy mine by mistake."

JUST SAY YES: Atco is releasing a definitive four-CD set chronicling the sonic exploits of progressive rock stalwarts Yes. Included in the 46-track set, which contains the obligatory lavish booklet, are such classic Yes tracks as "Roundabout," "Your Move," "Long Distance Runaround" and "Owner Of A Lonely Heart," as well as some interesting, previously unissued tracks, such as covers of the Beatles' "I'm Down" and "Something's Coming" from *West Side Story*, all presented in crystal clear sonic quality. Packaged in a box designed by longtime Yes artist Roger Dean, *Yesyears* demonstrates that, although the band has not been a critical favorite, it has produced some sublime art rock over the years, music that showcases the band's consummate musicianship and ability to combine and shift many musical gears within the same song. *Yesyears* is progressive rock at its finest.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

NO HARM, NO FOUL: Actress Sally Kirkland has filed a \$2 million suit in L.A. Superior Court against Dennis Hopper and Neil Young for injuries she allegedly received when they were filming a movie together. She says Hopper was using a real knife on her in a violent scene and that Hopper and Young were so "high," they condoned the whole incident.

BETTERSAFE THAN SORRY: David Bowie has been noted throughout his career for his fear of being murdered onstage. After John Lennon's death, Bowie, more than any other artist, decided to upgrade his precautions. He's reportedly hired six bodyguards and has gone, in effect, into hiding. He's even having journalists frisked before meeting them for interviews.

SKID ROW

By KENNY KERNER

IN A SECLUDED NEW JERSEY HOUSE, A STARRY-EYED THREE-AND-A-HALF-YEAR-OLD PARIS FRANCIS BACH SITS BEATING ON HIS DRUMS WAITING FOR DADDY TO COME HOME FROM THE WAR. PARIS WANTS TO BE JUST LIKE HIS DAD, SO HE PRACTICES EVERY DAY. WITH ANY LUCK AT ALL, THE TIME WILL COME WHEN HE TOO WILL PACK UP HIS KIT AND MARCH OFF INTO HISTORY. **ROCK HISTORY.**

NOT TOO LONG AGO, A DIVISION OF FIVE YOUNG MEN LEFT THE COMFORT AND SECURITY OF THEIR HOME TURF AND SET OUT TO TAKE OVER THE WORLD. UNDER THE DIRECT SUPERVISION OF GENERAL MCGHEE, THE DIVISION WAS ORDERED TO PREPARE FOR AN ALL-OUT ASSAULT. CALLING THEMSELVES SKID ROW, THE GUYS OPENED FIRE WITH A BARRAGE OF DIRECT HITS THAT SHOOK THE WORLD TO ITS ROCK FOUNDATION: "YOUTH GONE WILD," "18 AND LIFE," "I REMEMBER YOU," "PIECE OF ME."

THE SKIDS THEN LED THEIR FORCES INTO EUROPE, JAPAN AND RUSSIA WITH THE SAME DEVASTATING RESULTS. WHEN THE SMOKE CLEARED, THEY HAD TAKEN WELL OVER FOUR MILLION PRISONERS. SO STRONG WAS THEIR ASSAULT, THAT THEY HAD EVEN ECLIPSED THE INITIAL MASSIVE BARRAGE OF THE MIGHTY LED ZEPPELIN—ANOTHER PART OF THE ATLANTIC FORCES THAT LANDED ON AMERICAN SHORES IN THE LATE SIXTIES.

FULLY DECORATED FOR THEIR HEROISM ABOVE AND BEYOND THE CALL OF DUTY, SKID ROW RETURNED HOME, BUT INSTEAD OF A GLORIOUS TICKER TAPE PARADE, THEY WERE MET WITH DISAPPOINTMENT. "WHAT'S REALLY DISAPPOINTING," SEBASTIAN EXPLAINS, "IS THAT WHEN YOU GO BACK HOME AND SEE SOME OF YOUR FRIENDS THAT YOU'VE HAD SINCE GRADE SCHOOL, AND IT'S REALLY LIKE THE JOE WALSH SONG—'EVERYBODY'S SO DIFFERENT BUT I NEVER CHANGE.'"

AFTER SOME TIME OFF FOR R&R, SKID ROW WENT BACK INTO THEIR SITUATION ROOM AND PUT TOGETHER PLANS FOR THEIR SECOND ASSAULT: THIS TIME OUT, THEY WOULD BE CALLING THE SHOTS. THEIR NEXT ATTACK—CODE NAME SLAVE TO THE GRIND—IS THEIR DEADLIEST AND HEAVIEST YET. BEFORE EMBARKING ON THE MOST TREACHEROUS JOURNEY OF THEIR CAREERS, WE SPENT SOME TIME TALKING WITH SEBASTIAN BACH AND RACHEL BOLAN, IN AN EFFORT TO GAIN INSIGHT INTO THEIR UPCOMING STRATEGIES.



RACHEL BOLAN

DAVE "DUFF" MCKEAN

WARNING: THIS INTERVIEW CONTAINS EXPLICIT LANGUAGE.

MC: IT'S APPARENT THAT THERE WAS A DELIBERATE ATTEMPT TO MAKE THIS *SLAVE TO THE GRIND* ALBUM HEAVIER AND MORE REPRESENTATIVE OF THE BAND MUSICALLY.

SB: WE WERE VERY PROUD OF THE FIRST ALBUM WE MADE, BUT WE HAD NO DESIRE TO FUCKIN' REGURGITATE THE SAME RECORD A SECOND TIME. WE WENT INTO THE STUDIO TO MAKE A RECORD THAT WAS THE ANTI-THESIS OF THE NELSON ALBUM. WE ALREADY HAD THE BIG HITS OFF THE FIRST ALBUM, SO WE WANTED TO PUT OUT A RECORD THAT WOULD LET US SLEEP AT NIGHT. SOMETHING THAT WAS US. SOMETHING THAT WOULD KICK FUCKIN' BUTT.

MC: WHEN YOU ORIGINALLY JOINED SKID ROW, THE SONGS FOR THE FIRST ALBUM WERE ALREADY WRITTEN. THIS TIME, THOUGH, YOU CO-WROTE FOUR SONGS, "SLAVE TO THE GRIND," "IN A DARKENED ROOM," "MUDKICKER" AND "WASTED TIME."

SB: EVEN THOUGH THE SONGS FOR THE FIRST RECORD WERE MOSTLY WRITTEN WHEN I JOINED, I STILL DIDN'T HAVE ANY KIND OF "BOHEMIAN RHAPSODY" UP MY SLEEVE. BUT WITH THIS ALBUM IT WAS DIFFERENT. THIS BAND WORKS ON THE PREMISE THAT WHOEVER HAS THE BEST IDEAS AND THE STRONGEST EMOTIONS FOR THE BAND, WRITES THE SONGS. AND WE ALL KNOW WHEN SOMETHING JUMPS OUT AND GRABS US BY THE BALLS. WE DID THE ENTIRE RECORD, FROM START TO FINISH, IN SIX WEEKS.

MC: CONSIDERING THE SUCCESS YOU'VE HAD IN SUCH A SHORT PERIOD OF TIME, THE LAST COUPLE OF YEARS

HAVE SURELY SURPASSED EVEN YOUR MOST VIVID FANTASIES OF ROCK & ROLL STARDOM.

SB: THE EXPERIENCE HAS BEEN SO WEIRD. WHEN I WAS IN GROUPS BACK WHEN I WAS THIRTEEN—OR FOURTEEN—YEARS-OLD, I FIGURED THAT IF I WAS LUCKY, MAYBE I'D HAVE A GOLD OR PLATINUM RECORD BY THE TIME I REACHED 26. OR MAYBE I'D GET THE CHANCE TO PLAY IN A BIG ARENA. BUT TO HAVE THE KIND OF YEAR THAT WE JUST HAD AND THEN TO RELEASE A SECOND ALBUM AND HAVE IT DEBUT AT NUMBER ONE JUST BLOWS MY FUCKIN' MIND. TO BE ABLE TO DO WHAT YOU WANT AND TO HAVE IT DO WELL IS REALLY THE ULTIMATE COMPLIMENT.

RB: AT HOME, I DON'T EVEN KEEP ALL OF MY GOLD AND PLATINUM RECORDS SPREAD OVER THE ENTIRE HOUSE. I DON'T WANT TO SEE THEM EVERY DAY AND GET ALL WRAPPED UP IN THEM. I PUT THEM ALL IN ONE EGO ROOM AND EVERY SO OFTEN I GO IN AND TAKE A LOOK AND SAY, "YEAH, I DID PRETTY GOOD FOR MYSELF."

MC: WHAT WAS ATLANTIC'S INITIAL RESPONSE TO THE NEW RECORD?

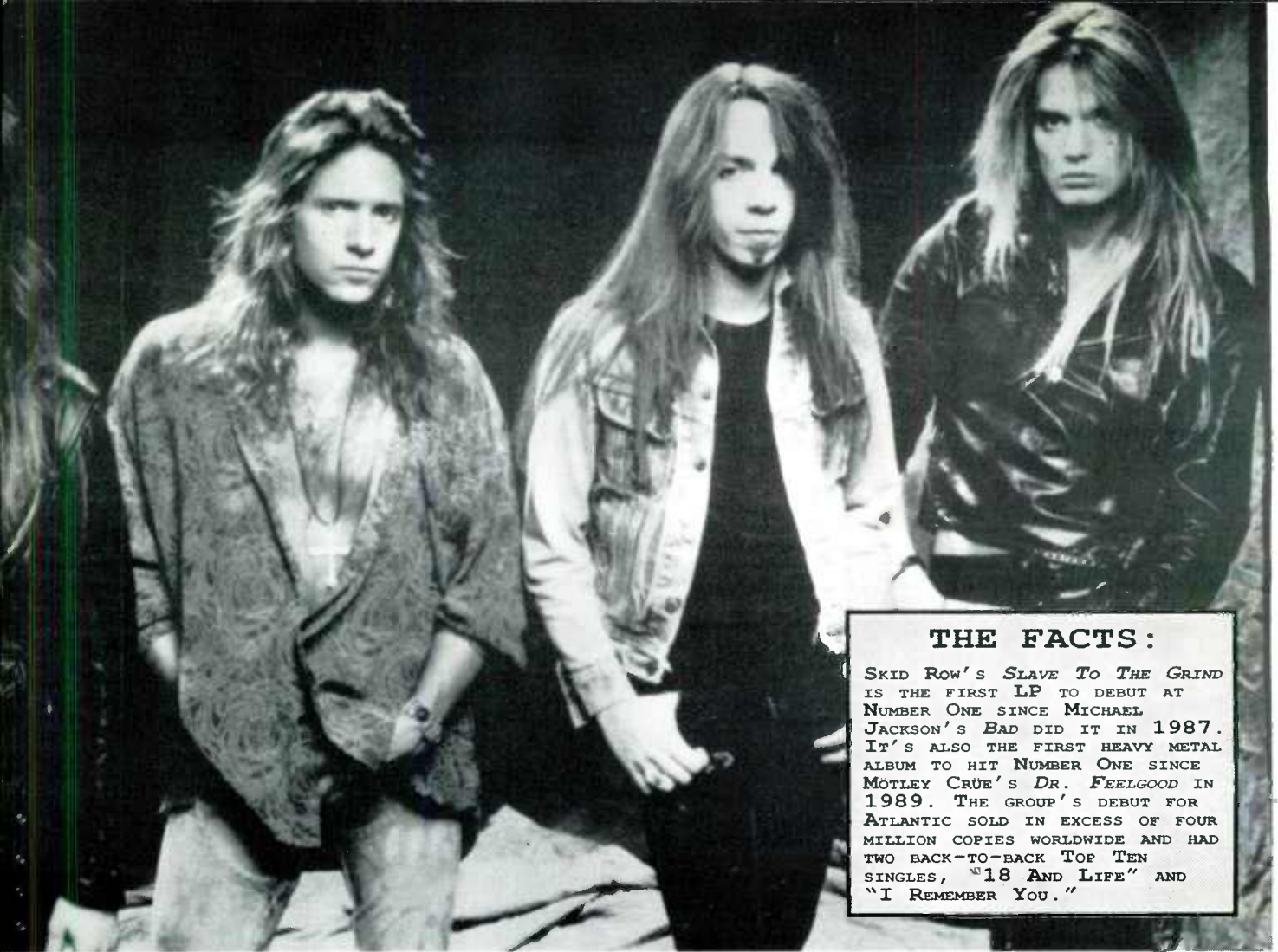
RB: ATLANTIC'S RESPONSE TO HEARING THE DEMOS WAS A BIT STRANGE. AFTER THE SUCCESS OF THE FIRST ALBUM, THEY DIDN'T KNOW WHAT TO EXPECT FROM US. BUT I GUESS IT'S THEIR JOB TO WORRY. THEY NEVER OFFICIALLY SAT DOWN WITH US TO DISCUSS THE MATERIAL FOR THE ALBUM, BUT WE DID GET A COUPLE OF NERVOUS PHONE CALLS ASKING US IF WE WERE SURE THIS IS WHAT WE

WANTED TO DO. WHENEVER A LABEL SIGNS A BAND THEY FEEL THEY CAN GIVE THE BAND SOME ROOM AND THEN PULL BACK ON THE REINS WHEN THEY HAVE TO. WITH US, THE REINS BROKE A LONG TIME AGO.

SB: WHEN ATLANTIC FIRST HEARD SOME OF THE TUNES FROM THE NEW ALBUM THEY WERE WONDERING WHERE ALL OF THE JACK PONTI-TYPE SONGS WERE, AND I TOLD THEM "THEY'RE IN YOUR DREAMS." YOU CAN'T PUT A BAND IN FRONT OF A MICROPHONE AND HAVE THEM SING SOMETHING THEY DON'T WANT TO SING. BEFORE WE WENT IN TO RECORD, THEY TOLD US TO BE SURE WE HAD SOMETHING FOR THE RADIO. I SAID, "FUCK THAT—THE RADIO CAN TAKE SOMETHING FROM US." I THINK PEOPLE UNDERMINE THE INTELLIGENCE OF ROCK & ROLLERS. THEY WANNA BE EXCITED AND FEEL GOOD. THEY DON'T WANNA HEAR THE SAME SONGS BY THE SAME WRITERS WITH THE SAME SOLOS OVER AND OVER AGAIN. AS SOON AS ATLANTIC HEARD THE FINISHED RECORD THEY WERE TOTALLY SUPPORTIVE. EVERY TIME I LOOK AT A GUY IN A THREE-PIECE SUIT TELLING ME WHAT KIND OF MUSIC TO PLAY I ALWAYS THINK THAT IF HE REALLY KNOWS WHAT HE'S TALKING ABOUT HE'D BE IN A BAND DOING IT HIMSELF. THIS IS OUR FUCKIN' BAND, AND WE'RE GONNA DO WHAT WE WANT.

MC: EVERYONE SEEMS TO THINK OF YOU AS BEING ARROGANT—A GUY WITH A BIG CHIP ON HIS SHOULDER; A WISE-ASS. IS THAT TRUE?

SB: THE REAL SEBASTIAN IS A GUY WHO STANDS UP FOR THE PEOPLE THAT



THE FACTS:

SKID ROW'S *SLAVE TO THE GRIND* IS THE FIRST LP TO DEBUT AT NUMBER ONE SINCE MICHAEL JACKSON'S *BAD* DID IT IN 1987. IT'S ALSO THE FIRST HEAVY METAL ALBUM TO HIT NUMBER ONE SINCE MÖTLEY CRÜE'S *DR. FEELGOOD* IN 1989. THE GROUP'S DEBUT FOR ATLANTIC SOLD IN EXCESS OF FOUR MILLION COPIES WORLDWIDE AND HAD TWO BACK-TO-BACK TOP TEN SINGLES, "18 AND LIFE" AND "I REMEMBER YOU."

MIKE SABO

ROB AFFUSO

SCOTTI HILL

SEBASTIAN BACH

HE RESPECTS. IN THAT WAY I'M ARROGANT. WHEN I PLAY A CONCERT, I'M NOT GONNA GO OUT AND BEAT UP A FUCKIN' FAN. BUT IF A SECURITY GUARD, WHO GETS FOUR BUCKS AN HOUR TO WORK FOR THE BAND, BEATS UP ON A FAN, THEN I'M GONNA KICK HIS FUCKIN' ASS. I'M NOT ARROGANT TO THE PEOPLE WHO COME OUT BECAUSE THEY LOVE ROCK & ROLL, BUT I'LL SAY "LICK MY BALLS" TO THE PEOPLE WHO TRY TO GIVE US SHIT.

RB: THE ONLY DIFFERENCE BETWEEN US AND OUR AUDIENCE IS THAT WE'RE THE ONES ON THE STAGE. OTHERWISE, WE'RE ALL ALIKE—AND THE PEOPLE KNOW THAT. THEY KNOW WE'RE REAL, AND THAT OUR MUSIC IS REAL.

MC: THERE'S A SONG ON THE NEW LP CALLED "PSYCHO LOVE" ABOUT A HOOKER WHO CAN'T HAVE SEX WITH HER JOHN UNLESS HE'S DEAD. BIZARRE SUBJECT MATTER, WOULDN'T YOU SAY? WHO'S RESPONSIBLE FOR THAT ONE?

RB: THAT WAS ME. I WAS WATCHING THE NEWS ONE NIGHT, AND I SAW THIS STORY ABOUT THESE HOOKERS WHO WOULD PUT THEIR TRICKS TO SLEEP AND THEN STEAL THEIR MONEY AND WATCHES AND JEWELRY. I THOUGHT, WHAT IF WE TAKE THIS ONE STEP FURTHER...WHAT IF THESE HOOKERS COULD ONLY HAVE SEX WITH THEIR TRICKS IF THEY WERE DEAD! THAT'S HOW THE SONG EVOLVED.

MC: THE GUNS N' ROSES/SKID ROW TOUR HAS TO BE ONE OF THE GREATEST ROCK PACKAGES EVER PUT TOGETHER.

HOW DID IT COME ABOUT?

SB: A COUPLE OF SUMMERS AGO, I WAS IN A PUT-TOGETHER BAND THAT

PLAYED AT THE RIP MAGAZINE PARTY AT THE HOLLYWOOD PALLADIUM. ME AND AXL WERE SINGING, DUFF PLAYED BASS, LARS FROM METALLICA WAS ON DRUMS AND SLASH PLAYED GUITAR. WE JUST JAMMED ON SOME TUNES LIKE "PIECE OF ME," "YOU'RE FUCKIN' CRAZY," "FOR WHOM THE BELL TOLLS," "HAIR OF THE DOG"—AND WE HAD A GREAT TIME. ABOUT A WEEK LATER, AXL CALLED ME UP AT HOME AND ASKED IF WE'D LIKE TO GO OUT ON THE GUNS N' ROSES TOUR. I SAID, "YOU DON'T HAVE TO TWIST MY RUBBER ARM, DUDE, I'M IN LIKE FLYNN." I LOVE THAT FUCKIN' BAND, MAN. I'M LIKE A PIG IN SHIT ON THIS TOUR. ONE OF THE GREAT THINGS ABOUT PLAYING WITH GUNS N' ROSES IS THAT THEY CARE ABOUT US. THEY JUST WANNA SEE SOME OF THEIR FRIENDS DO WELL. THEY LET US DO EXTRA SONGS IN THE SET AND TREAT US GREAT. THEY'RE GREAT PEOPLE.

MC: WHEN YOU'RE NOT RECORDING OR TOURING THE WORLD, WHO DO YOU GO TO FOR CONSOLATION—YOU KNOW, THAT SHOULDER TO LEAN ON?

SB: MOST PEOPLE DON'T GO THROUGH THE SAME THINGS WE GO THROUGH. MOST PEOPLE DON'T UNDERSTAND ALL THE SHIT THAT'S GOING THROUGH YOUR HEAD, SO YOU REALLY HAVE TO SIT DOWN AND TALK ABOUT IT WITH OTHER PEOPLE WHO HAVE ALSO GONE THROUGH IT. USUALLY I'LL CALL UP AXL OR SLASH OR DUFF OR LARS OR TOMMY LEE. THEY'VE BEEN THROUGH IT ALL—THEY KNOW WHERE I'M COMING FROM. EVERYBODY EXPECTS YOU TO CHANGE

ONCE YOU BECOME SUCCESSFUL. THE PEOPLE IN THE INDUSTRY ARE FUNNY, TOO. THEY DON'T KNOW HOW TO HANDLE IT IF YOU REMAIN THE SAME PERSON YOU WERE BEFORE YOUR SUCCESS. THEY'RE SO USED TO EGOMANIACS AND BEING STROKED THAT IF YOU JUST HAVE FUN AND STAY THE SAME, THEY CAN'T HANDLE IT. THEY EXPECT EXCESSIVE DEMANDS AND OUTRAGEOUS RIDERS IN YOUR CONTRACTS AND ALL THAT SHIT.

MC: HOW'S YOUR SON, PARIS? IS HE ON THE ROAD WITH YOU?

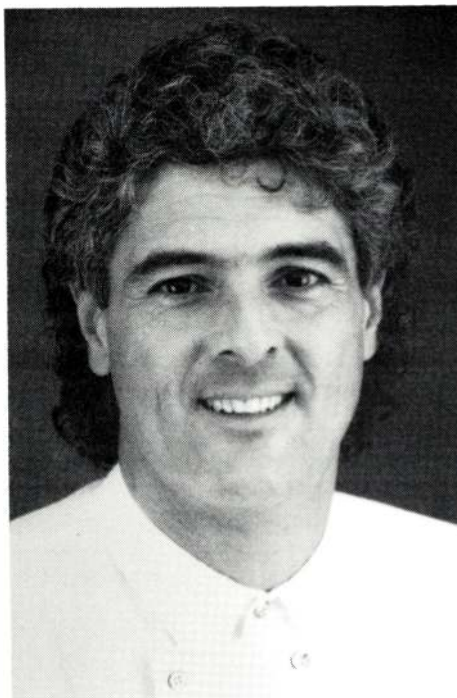
SB: MY KID IS ROCKIN', DUDE. HE'S THREE AND A HALF YEARS OLD AND HE PLAYS DRUMS EVERY FUCKIN' DAY. I'M GONNA SIGN HIM TO A RECORD DEAL AND TAKE ALL OF HIS PUBLISHING. JUST KIDDING. PARIS FRANCIS BACH. BEING UP ON STAGE AND SEEING 20,000 PEOPLE SINGING YOUR SONGS IS AN INCREDIBLE FEELING. BUT LOOKING INTO YOUR SON'S EYES WHEN HE SAYS, "I LOVE YOU, DADDY," IS INCOMPARABLE. NOBODY'S EVER ASKED ME ABOUT THIS SIDE OF ME. I'VE GOT NOTHING TO HIDE. PEOPLE ALWAYS SAY THAT YOU CAN'T HAVE A KID IF YOU'RE IN A BAND BECAUSE THEY TIE YOU DOWN. WELL, I'M GOING AROUND THE WORLD FOR ABOUT THE FOURTH TIME, AND MY KID KNOWS EXACTLY WHO HIS DAD IS. I HAD HIM BEFORE SKID ROW EVEN STARTED, AND HE'S DEFINITELY BEEN OUT ON THE ROAD WITH ME. I EVEN HAD HIM DRIVING THE TOUR BUS. WHEN PEOPLE WANNA KNOW HOW IT CHANGED ME, I TELL THEM THAT ALL I CHANGE IS DIAPERS.

PAT SICILIANO

MOONSTONE RECORDS

FULL MOON ENTERTAINMENT

By Maria Armoudian



In the unique home video operation of Full Moon Entertainment, virtually all aspects of film production are administered in-house, with the exception of shooting the film. Now, in addition to writing, casting and editing the films within the Full Moon offices, owner Charlie Band has incorporated a new record company for music supervision and the release of soundtrack recordings. Band brought in Pat Siciliano as Vice President/Music Supervisor of Full Moon Entertainment and President of the newly formed Moonstone Records to establish and cultivate the label. Siciliano was previously an independent consultant with such clients as Ozzy Osbourne and Slade. He has also acted as the Vice President of Marketing at Jet Records and as Director of Publicity at Columbia Records and Epic Records.

MC: First, tell us about Full Moon Entertainment.

PS: Full Moon is one of the most successful home video companies. We release approximately one film per month—either action, adventure, science fiction or horror. Ninety-nine percent of our products are released directly to video and never become theatrical releases.

MC: What is your role with the company?

PS: I'm the music supervisor for the films, and out of that, I'm developing Moonstone Records. I look at each script and suggest places where songs and music will enhance the film. And for each film, we release a record, the first three of which were scores and underscores for *Meridian*, *The Pit And The Pendulum* and the compilation of the *Puppet Master* series. For the fourth film, a vampire film that we filmed in Transylvania, we found musicians who perform Romanian folk music. After this film, I am using more feature music in the soundtracks.

MC: How are the deals structured for the artists?

PS: We buy and license tracks that are already recorded or we commission artists to write and record new music for a particular film. In some cases, however, we will put bands into the studio. We're doing that now with Edgar Winter.

MC: Will Moonstone Records release records independently of the films?


PS: It will be a soundtrack label for at least the first year. However, after I get a




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cash flow going and the distribution running, my plan is to sign bands for a number of albums, rather than simply commissioning them for one soundtrack.

MC: How will the records be marketed and promoted?

PS: At this stage, everything that we do is cross-promotion; the films promote the soundtracks and vice versa. At the very end of the video there are commercials for the products that we sell—the soundtracks, T-shirts and other miscellaneous items. So after the renter returns the video, he can go to the record bin and pick up the music. Also we have a very active fan club, and they all receive a quarterly newsletter which includes coupons and information about the upcoming films. And later, once we get the machine going, I'll have a marketing and promotion staff as well as independents working the records.

MC: What sort of staff will you be hiring?

PS: The first thing I'll bring in is a head of sales and a telemarketing boiler room. They'll call video and record stores all day to build up relationships and ensure that the products and point-of-purchase materials are stocked and displayed. Down the line, I plan to have two promotion people, one versatile person and one A&R person.

MC: How will the Moonstone product be distributed?

PS: We are currently negotiating our distribution deal. The product will be

distributed nationally to record and video stores through a major distribution network but not necessarily a major record company.

"I don't need to sell a hundred thousand albums at this point.

In a new, small operation like this, we only need to sell maybe six or seven thousand to be in the black."

—Pat Siciliano

MC: What types of musicians will you be using for your soundtracks?

PS: We're looking to break in new composers for scoring and underscoring, people and bands on their way up. Also,

those cases where a band may have one or two great songs, rather than locking in with that band, we can lock in with the great songs from several bands. Then the band still has the freedom to sign with another label, while we keep that particular song for our soundtrack. We're also using artists and songwriters who were established at one time and for some reason have fallen off the charts and don't have label deals. Currently, for instance, we're working with such acts as Blue Oyster Cult, Edgar Winter and Kevin Dubrow.


MC: Are you using previously established artists to attract attention?

PS: To a degree. I need a hook to start with, and people still love Blue Oyster Cult and Edgar Winter and still spend twenty dollars to go see them. Blue Oyster Cult just sold 9,000 seats in Los Angeles, so I figure there has to still be interest in them. And I don't need to sell a hundred thousand albums at this point. In a new small operation like this, we only need to sell maybe six or seven thousand to be in the black.

MC: Will the feature music be primarily rock & roll?

PS: I've been leaning toward "cutting edge" rock, but basically each record will be theme-oriented. For instance, we're doing a heavy metal soundtrack and then an alternative soundtrack. I can't mix jazz songs with rock songs on one record. It just won't work that way. MC

JORDAN BLAQUERA



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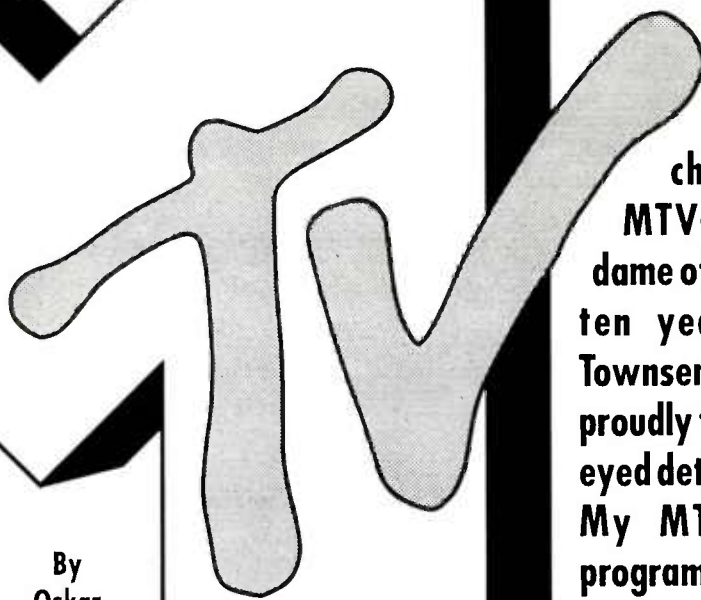
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THE FIRST DECADE



By
Oskar
Scotti

Put another candle on the birthday cake. Pass out the party favors and pop the champagne corks. MTV—that grand ol' dame of video channels—is ten years old. As Pete Townsend of the Who once proudly trumpeted with bug-eyed determination: "I Want My MTV" back in the program's formative years, so do his children echo his sentiments today.

When the lumbering giant known as MTV first began broadcasting way back in the dark ages of 1981, no one believed that it would survive the first year, much less stride confidently towards the 21st century. After an initial viewer surge the first year, ratings leveled off. It was crisis time in the Big Apple. Whether or not the channel rebounded or withered into oblivion rested on the mettle of its founding fathers and daughters.

What turned the tide? MTV's braintrust correctly realized that a 24-hour video jukebox would not hold viewers for any length of time; it would take a good deal more—more graphics,

more creative ingenuity, more diversification and lastly, a unique and identifiable stamp.

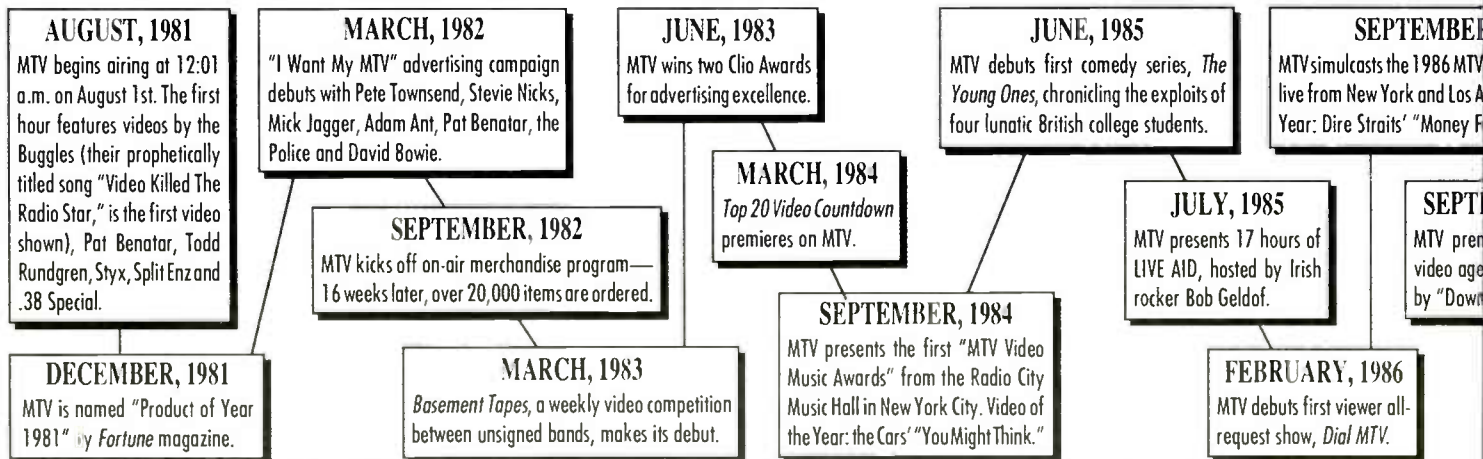
Though key players have shuffled positions over the years, the station has at last hit upon a governing body that hums with the synchronicity of a Formula One Ferrari. Like the 1927 Yankees that mangled competition during the Ruth and Gehrig era, MTV's success is born out of a "team" mentality, and it's Abbey Konowitch, Judy McGrath, Tom Freston and Martha Quinn who comprise the heart of the lineup.

Where Konowitch, McGrath and Freston toil anonymously behind the scenes, steady Martha Quinn lays on the charm. She is a ubiquitous

fixture in living rooms across America, exuding a seamless blend of fresh scrubbed looks and "girl next door" wholesomeness. No one VJ has mirrored the attitude of MTV as precisely, and her longevity attests to that.

Certainly, the anchor of the administration department is the robust 35-year-old Judy McGrath, who, with the steely countenance of a hockey goalie, lays down the law with pithy determination.

"We argue a lot, but that keeps the programming division involved and really stimulates the creative juices," she admitted during a break in the MTV pre-awards media brunch. McGrath





The first video to air on MTV



Original VJs Mark Goodman (back), Nina Blackwood, Alan Hunter, Martha Quinn and J.J. Jackson.



David Bowie wants his MTV!

had been talking to the TV crews and press, posing for pictures and outlining the itinerary for guest stars Van Halen, Arsenio Hall (who for the fourth consecutive year will host the event) and L.L. Cool J. This year's award ceremony promises to be a unique animal as McGrath says it will sport a "party pit" where dancers can shake it up.

As for her role in the day-to-day decision-making, McGrath is humbled somewhat by her vast responsibilities and readily acknowledges her debt to those who have helped in her decade-long ascent. "It's taken me a long time to get to where I am," she says with a good-natured laugh, belying the stress of her action packed position. "I'm hardly an overnight sensation."

Indeed, McGrath joined the fledgling channel in 1981 and initially handled a plethora of responsibilities—copywriting, on-air promotion and editorial management.

But McGrath, who had previously edited at a slew of fashion magazines, turned heads in the upper management division by displaying shrewd programming acumen and dazzling people skills. After leap frogging first to Editorial Director and subsequently to Vice President,

Creative Director, she was ready for the title she currently holds: Senior Vice President of the company.

As is so often the case, this lady's power comes from a number of sources. While she is a capable administrator and the place where the buck stops in the decision-making process, she also knows how to listen and readily credits her co-workers with being essential to the station's prosperity. "We try to do things in a democratic fashion, if possible," she says. "Short of that," she pauses, eyes closing to a tell-tale squint, "I'm the person in charge."

Like the Bambino himself, McGrath is obsessed with the idea of winning as a team. And, if Judy McGrath is the Babe Ruth of this troupe, her Iron Horse fulcrum in the infield is Senior Vice President of Music & Talent Abbey Konowitch. While Konowitch, with kinky hair and tinted specs, looks more like a Brooklyn Cantor at a Bar Mitzvah than Lou Gehrig, he certainly possess Gehrig's coolness under fire. And, while we're tossing around metaphors like peanuts at the ball park, he is also quite adept at churning out the hits as well.

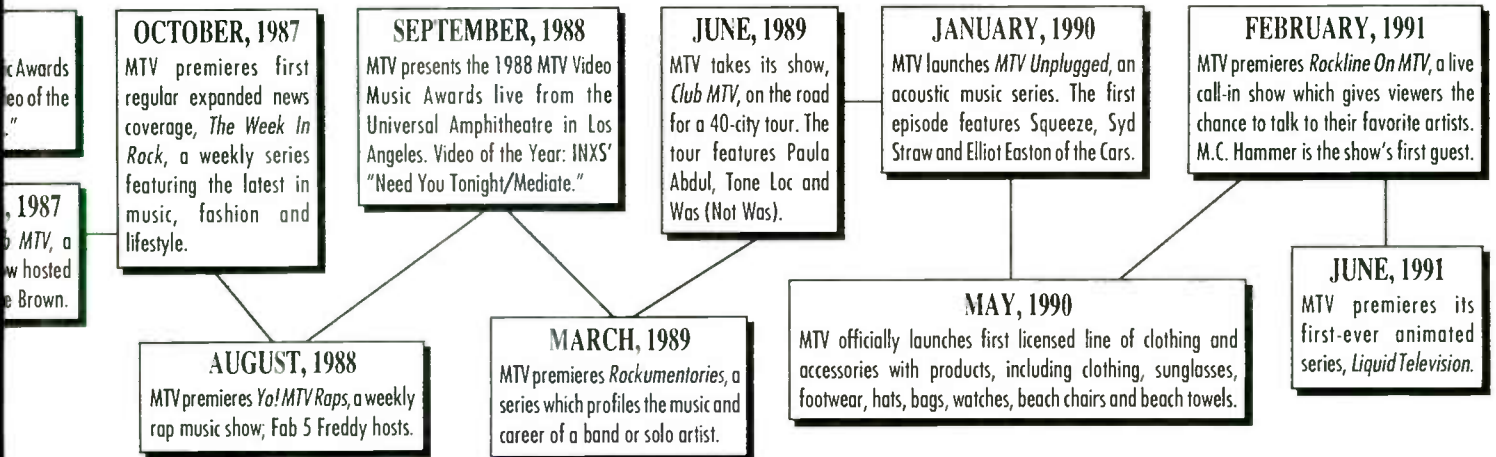
Konowitch has been called the most powerful

man in the industry, and it's under his authority that videos are added to the channel's much-scrutinized playlist. It's Konowitch who determines if a band hits paydirt through massive national exposure, or at the other extreme, gets lost in the shuffle.

What does the dawning day hold in store for the man with all the cards? "My real passion," he says, "is centered around discovering the hot songs, the bands people are talking about and breaking those artists." Surprisingly, Konowitch acknowledged that cinematic flair takes a back seat in his decisions, "providing that the tune really works and strikes a responsive chord in people."

As for the importance of hi-tech sheen and expensive special effects in his selection process, Konowitch discounts both. "There have been great videos that have cost a fortune, like 'Thriller' by Michael Jackson and 'Opposites Attract' by Paula Abdul, but there are just as many low budget features that really helped break groups as well." Konowitch singled out "Wild Thing" by Tone Loc while illustrating his point.

There also seems to be a direct cause and effect chain reaction: When a video is added to



1987 | 1988 | 1989 | 1990 | 1991

43,000 ↑ SUBSCRIBERS: 35,217,000 ↑ SUBSCRIBERS: 40,212,000 ↑ SUBSCRIBERS: 44,254,000 ↑ SUBSCRIBERS: 47,166,000 ↑ SUBSCRIBERS: 50,457,000 ↑



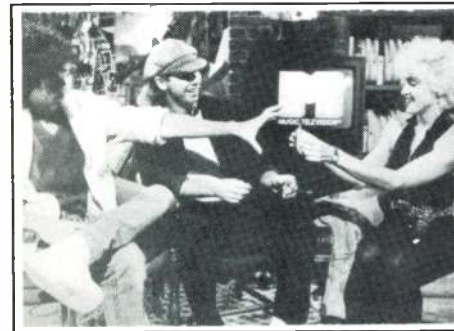
Martha Quinn and Alan Hunter host Live Aid

◀ MTV, sales seem to go up radically in direct proportion to the amount of video play. Therefore, it stands to reason that record labels would try every conceivable ploy to persuade MTV to add their band's video. Does all this label fanfare produce results? "Only," nods Konowitch gracefully, "if the song and video warrant an add from a song quality standpoint. We could have a video dropped into our laps from a winged angel swooping down from the heavens, and it wouldn't make a bit of difference. We have never lost sight of what our objective is, and that's to serve, inform and entertain the viewers of our program. If anything the label does steers us away from that objective, then we're not doing our jobs to the best of our abilities."

Another issue that this merry band of movers and shakers must continually confront is aesthetic quality. Jello Biafra, the wild-eyed reactionary from Bay Area punk band the Dead Kennedys, once damned MTV as being nothing more than a "never ending series of commercials" whose sole purpose is to make cash registers ring and accountants grin.

And Biafra had a point. For every creative, inventive celluloid snippet there are a dozen lame excursions into misogynists excess. One needs only to witness the grammar school sex gags of Warrant's "Cherry Pie" video clip to understand this premise frightfully well. With equal conviction, both McGrath and Konowitch defended the artistry of much of what's played on the station. There is, they both protest, more at stake here than merely commerce.

"Certainly, some metal and dance bands



Larry Busacca

Madonna is shown with winners of the "MTV/Madonna's Make My Video" contest



Madonna, as she appeared on the 1990 MTV Music Video Awards

have resorted to tried and true images that seem to consistently appeal to a set audience, and that could be deemed as perfunctory by our more discerning viewers," explained Judy McGrath defensively. "Yet, we look at what R.E.M. and Deee-Lite have done and see some very unique ideas being utilized there, ideas that we think will endure and hold value years down the road.

"We go through peaks and valleys creatively, like everyone in the creative community," adds McGrath. "Hopefully, we'll continue to receive clips from very imaginative filmmakers."

Something that surprises most folks is, at MTV, the VJs, everyone including Martha Quinn, have virtually no say in what video clips are aired, and Abbey Konowitch claims that only VJ Adam Curry attends the programming meetings. "We let Adam attend the music meetings



Larry Busacca

Downtown Julie Brown hosts Club MTV from New York's Palladium



Daniel Root

Remote Control aired on MTV from 1987 to 1990

as it's very important for him to convey his knowledge of music, which he has a very extensive knowledge of. So we let him give us his input. The others have the freedom to say they really love something, but it's not on a regular basis."

As for Martha, who *Time* recently dubbed "the preppie punk," she has no real interest in any of the channel's programming decisions, choosing to stick to her old favorites, Cat Stevens and Lou Reed, in the seclusion of her Los Angeles apartment. She says the most endearing thing she has gleaned from her years as the most recognizable personality on MTV is the lasting friendships with the tiny untested group of prototype video jockeys who first aired their chops back in the halcyon daze of 1981. "It's funny but I'm as close to that group—Nina Blackwood, J.J. Jackson, Mark Goodman and Alan Hunter—as I was when we saw each other everyday," she says.

Martha is one of the cast of characters who is not content to rest on her considerable laurels at the channel and has tested the waters in other arenas. Believe it or not, but the Quinn-meister, as she's lovingly referred to by her chums at the channel's publicity department, appeared on *The Return Of The Bradys* TV special—and that's just the beginning. "I've played big roles in some small movies and small roles in small movies, but nothing yet of a more substantial nature," she says almost sighing. "But MTV has been a great platform for me from an exposure level, and I'm going to keep plugging away, going to auditions and trying to land that big role." **MC**



MTV Unplugged features acoustic sets like this one from Joe Perry and Steve Tyler of Aerosmith

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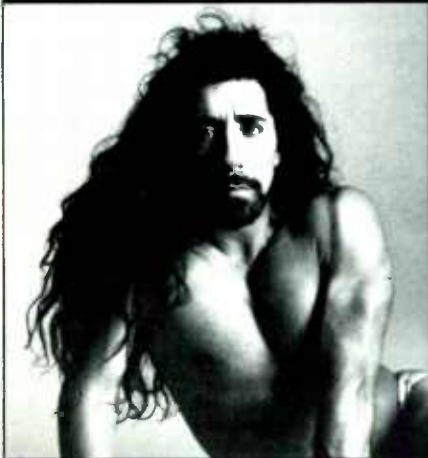


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somehow."

The song, which Child sings in a mournful, passionate manner, is capable of bringing tears to your eyes and was inspired by a personal experience. "It was a very difficult time in my life, because, talk about choices, I didn't have any. One day, we found out she was pregnant and two days later she had the abortion. Then we had to deal with our feelings which were complex and painful, and it was at a time when it was difficult to call up your parents and say, 'Hey, I'm in trouble.' I mean there are choices, but I didn't feel I had any. We didn't have any counseling, nothing.

"I wrote this halfway through recording, and I managed to get it on the record because it was kind of a personal feeling that had been bottled up. I'd been going through a time when it was hard seeing other people my age with kids, because I saw the unconditional love they had for their children, which you can't have even with a lover, and I feel like I've missed out on that. I would never want to suggest that you could never have a choice, because you can't put yourself in someone else's shoes. But I would like to encourage people to talk about their situation with the people in their lives and to come to a decision that they feel good about, and only your own heart knows what that is. No one can tell you and no law can prescribe it. You know what's right and wrong inside your heart."

An even more emotional story is the tale behind "A Ray Of Hope," which is a cover tune that Child recorded in tribute to his younger brother who died of AIDS while the recording for the album was in progress.

"I knew it was coming, so I guess that there's a self-protection that happens to you. You prepare yourself for that phone call and at the same time you want to be hopeful that the person is going to pull through; that around the corner there's going to be a cure. I did get that call, and I was there and I sang

"If you listen to the album, it's sort of a winding circle as to what I am...it's kind of a journey into myself."

—Desmond Child

'A Ray Of Hope' to him as he was going through his transition. And it was so incredible, because he seemed so unconscious for most of the song, and after I sang it, he looked me straight in the eyes and I knew he heard me.

"I was grateful that I had that opportunity,

but when you see someone so young, 25, lose his life, you can only be thankful that you lived another day and that you had a chance to love, to give and to be involved with life. It was tough, and it was one of the reasons to record the song 'Discipline,' because it's about safe sex, and I kind of felt like I didn't get to be the big brother and give him that lecture in time. So for all the kids that are discovering their sexuality and thinking about what they're going to do and who they're going to do it with, I felt it was important to put out that song.

"If you listen to the album, it's sort of a winding circle as to what I am, toward the core. At first it starts out with stuff that's kind of Desmond Child sounding, and then, little by little, it becomes more personal. So it's kind of a journey into myself."

In addition to this project, Child says he will continue to write for others. He just finished working with Steven Tyler and Joe Perry of Aerosmith and will be writing with Joan Jett and Alice Cooper. He also formed his own label, Deston Entertainment ("that's D-E-S-T-O-N," he says, ever the promoter), to be distributed through RCA. He will be playing live, and yes, he will be performing his hits, although he says they will be done "in a big way, my own versions."

Desmond Child has emerged, and he seems as if he's ready to take on the world. "I want to know what it's like to be really famous, to be really big. I want people to come up to me for my autograph.

"Yeah," he says with a gleam in his eyes, "that'd be fun." 

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Saigon Kick

Label: Third Stone/Atlantic
Manager/Contact: Warren Wyatt, Wyatt Management
Address: 5677 Del Prado Drive, Suite 289, Tampa, FL 33617
Phone: (813) 989-9220
Booking: ICM, New York
Legal Rep: Eric Greenspan of Myman, Abal, Fineman & Greenspan
Band members: Phil Varone, Matt Kramer, Jason Bieler, Tom DeFile.
Type of music: Alternative rock
Date signed: November 1, 1990
A&R Rep: Jason Flom/Dave Feld

By Richard Rosenthal

Sometimes the miracle of modern communications is not so miraculous. Jason Bieler, guitarist for Saigon Kick, is supposed to call from his hotel room in England, which, with the time difference, is 7:00 a.m. California time. At 6:30, I step out of the shower and glance at the clock, knowing I still have a half hour to prepare for the interview, when the phone rings. It's Bieler. I hurriedly hook up the tape recorder and begin to conduct the interview while sitting on the kitchen floor stark naked and dripping with water.

At the other end, things are not so good for Bieler, either. Instead of his nice, quiet hotel room, he's calling from a phone booth by the side of a busy road in Bradford, England. Every few minutes the interview is interrupted as a large, loud truck rolls by, and either he or I must repeat what we were saying. Somehow, we get the interview done.

In a roundabout way, the circumstances under which the interview was conducted fit the personality of Saigon Kick: It is everything except the expected.

The foundation of what was to become Saigon Kick began about six years ago in Miami, Florida, when vocalist Matt Kramer and guitarist Jason Bieler began writing songs together. They worked together for about four years in various permutations, until about two and a half years

ago when bass player Tom DeFile and drummer Phil Varone joined to complete the present lineup.

Florida may not be on the level of New York or Los Angeles in terms of the music scene, but there are good bands coming from the third coast. "There's a good thrash scene happening, a good dance scene, a commercial rock and underground-alternative scene. It's kind of an interesting time to watch bands down there," says Bieler.

After opening a show for Skid Row, Atlantic Records VP A&R Jason Flom and A&R Rep Dave Feld heard about Saigon Kick via an impressed member of Skid Row's organization. After doing a little investigating about the band, Flom and Feld traveled to Florida to see for themselves. Needless to say, they were knocked out, and the two invited producer Michael Wagener to Miami to catch one of Saigon Kick's live shows. Four days later, the band was in Los Angeles, and eleven days after that, the recording was finished.

At first, Bieler and his bandmates were a little leery of working with Wagener. "I was really worried because I didn't want this to be a heavy metal album, and when we first met all I'd known him for is all this heavy metal stuff. He really was dying for the chance to stretch out and experiment in other veins, but you know, once you get done with Skid Row, White Lion, Metallica, and Mötley Crüe, people think you're just a metal producer so they'll only let you do heavy metal bands. He was just as anxious to experiment as we were."

After the album was recorded, but before it was released, Saigon Kick went on the road, first with Ratt and then with Cheap Trick. Just as they were at first nervous about working with Wagener, they weren't quite sure how they would go over with the audiences of the bands they were opening for.

"When we went out with Ratt, we were worried that we were a little too left-of-center for the audience," says

Bieler, "but fortunately they were really responsive. Then, we went out with Cheap Trick, and I thought, 'Talk about night and day,' and those crowds were really responsive. And now we're out with Extreme, which has been a great bill."

The whole thing has been done so fast, from playing clubs in Miami to recording an album in Los Angeles to doing a press tour in Japan to touring Europe. "Matt and I had been together for six years before we even started, so it was all this hard work and then one day you wake up and you're in Europe. It's just amazing. I haven't had time to realize that it's happening to me."

Perhaps the reason that Saigon Kick has met with such rapid success is that they are the antithesis of the molded, calculated rock bands that people are growing weary of.

"The main thing lyrically is that we don't just want to write about one topic. Too many rock bands don't show anything other than being an aggressive, tough group of punks, and I think that's great, there's that side to the bands. But I think there's an emotional, melodic side that I don't want to get overshadowed. The lyrical content can vary from religious topics to sexual topics to drugs to political to environmental to anything I like to put across so that people can interpret it themselves. What Led Zeppelin meant when they wrote "Stairway To Heaven" might not mean the same to everyone.

"All we are trying to do as a band is to bring it back to where it's about music. There's all these categories now. You walk into a record store and you almost need a degree to figure out what section to go to. Bands like Queen or the Beatles, they played music! They played heavy, they played light, they played psychedelic, they played ballads, they were experimenting. The key thing we want to do is experiment a lot with different types of music, but we'll always keep it sounding like Saigon Kick."



Saigon Kick

Saigon Kick
Third Stone/Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Michael Wagener
 □ **Top Cuts:** "What You Say," "Colors," "Down By The Ocean."
 □ **Material:** Hard rock with a strong alternative edge, this self-titled record is one of the most versatile to emerge in a long time. The fourteen songs on this album almost sound like fourteen separate and distinct mini-albums in their own right. From the near-thrash of "Month Of Sundays" to the Beatle-esque "My Life," from the beautiful vocal harmonies of the power-ballad "Colors" to the black humor of "What Do You Do," Saigon Kick has established themselves, with the strength of this debut, as one of the brightest new bands in hard rock.

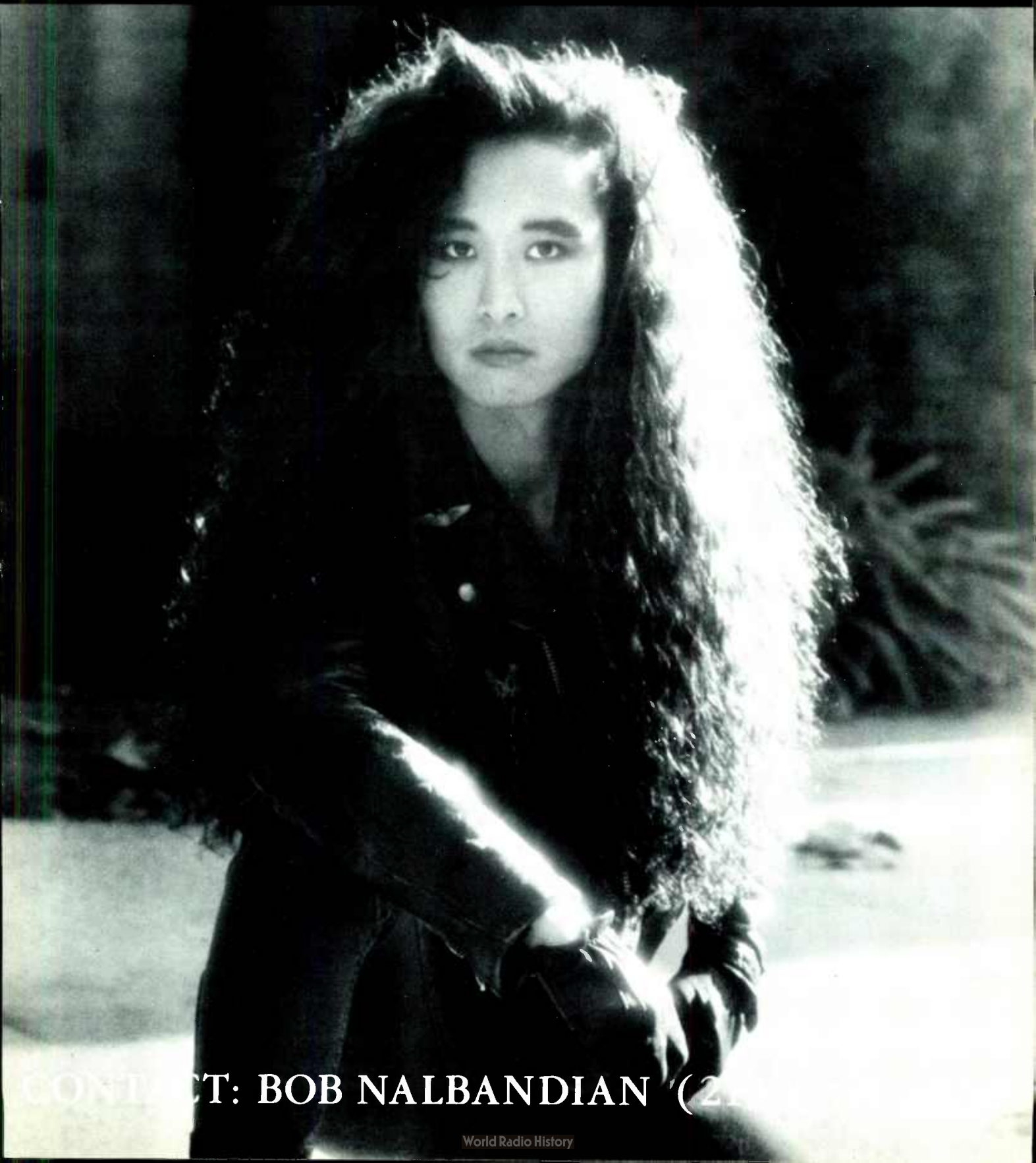
□ **Musicianship:** Jason Bieler says that he didn't want to make a heavy metal album, so there is not an overabundance of guitar solos, but Bieler makes the most of what he does play. His rhythm work really shines, as he churns out thick slabs of chunky, clipped riffs with a raw, wounded tone to his instrument. Vocalist Matt Kramer tackles the varied material head on, and whether he's singing the moving ballad "Come Take Me Now" or the grim "Ugly," he doesn't let up emotionally for a second.

□ **Production:** With Michael Wagener at the helm, the band was in the studio a mere eleven days, and listening to the record it's easy to understand how he did it so quickly. The production is stripped-down and barebones basic, with a minimum of overdubs and effects. Wagener has captured the unpredictable, alternative side of Saigon Kick while still ensuring that there is no mistaking this for anything but a hard rock album.

□ **Summary:** With playlists shrinking and outlets for hard rock and metal waning, it's a pleasure to see a band taking chances and not recycling the S.O.S. just to please program directors or MTV. Saigon Kick is one of those bands that is the hope for the future of hard rock music. Bieler says that he's a prolific songwriter and has 150 tunes stashed away. If they're anything like the fourteen on this album, the future does indeed look bright.

—Richard Rosenthal

TOMI KITA



CONTACT: BOB NALBANDIAN (212) 213-1111

NIGHT LIFE



ROCK

By Tom Farrell



Paul Sabu

I've noticed that more and more nightclubs are going "unplugged." Spice has started an acoustic night called **Electric Coffee House** every third Friday of the month. Call (213) 479-6472 for more information.

Recent multi-platinum artist/producer/songwriter **Paul Sabu** is completing what's destined to be **Only Child's** second album. Look for Sabu's trademark leather-lunged vocals to permeate the material. So, when are we going to see some club dates? For more info regarding Paul and Only Child, please contact **Robert Anderson** of **RAW Entertainment** at (213) 452-7004.

Hardly Dangerous is back on the circuit. The girl-group just completed a two-song demo with **Smithereens** frontman **Pat Dinizio** handling the production chores. The demo was mixed at **A&M Studios** with **Ed Stasium** (**Living Colour**, the **Ramones**) over seeing the mix.



Dave Mustaine of Megadeth

Tom Farrell

Gazzarri's has been making some changes for the better in an effort to upgrade the quality and reputation of their nightclub. In addition to improving the quality of the sound, lights and ventilation, the staff has covered up the large indoor paintings of the **Gazzarri's Dance Contest** winners from days gone by and have put their downstairs restaurant into full swing. Look for the club bookings to take a turn for the diverse as well: **Celebrity Skin** just played a sold-out show at the venue, and we hear that more alternative acts may be on the way.

Ex-Kill For Thrills member **Todd Muscat** is the new bassist for **Geffen** act **Junkyard**.

We hear that underrated hard rock act **Katmandu** has parted ways from **Epic Records**.

Attendance for the **Troubadour** is stepping up a bit, even though it's still nowhere near its former glory. The **Jon E. Jam** is in full swing on Wednesdays, but it's the Tuesday night **Screamer**-run shows which have been pulling them in. Since its inception in mid-March, **Bang Gang**, **Riverdogs**, **Black Bambi**, **Katmandu**, **Burning Tree** and a host of others have joined numerous unsigned local bands in putting on some damn good shows—and it's all non-pay-to-play. Most notable was the recent performance by **Atlantic** recording act **Vicious Rumors** who treated the full-house of industry and fans to an hour and forty minute set in support of their incredible new disc, **Welcome To The Ball**.

Former **Brunette** bassist **Jay Scott King** has turned up in **Big House**, who just finished recording their debut disc for the **RCA/BMG** label.

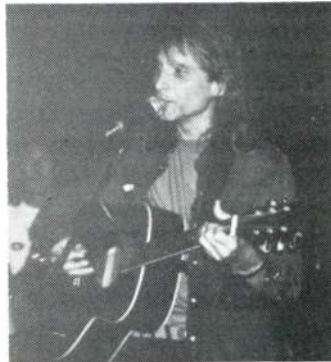
Whose Image? just completed the "Fun" video as the backup band for **Paisley Park** act **Carmen** under the direction of **Prince**. We've heard rumors that **Whose Image?** may be hitting the road in support of the **Purple One** as early as August. The group's recent **Highland Grounds** show attracted the attention of **Don Was**.

Former **Cure** keyboardist **Lawrence Tolhurst** has formed **Presence** and is currently touring the United States. Look for them at **Blak & Bloo** on August 17th and at the **Scarlet Letter** on August 21st.

Who says metal's dead? Fresh from the ear-splitting **Clash of the Titans** tour, **Capitol** recording act **Megadeth** teamed up with oh-so-cool **Columbia** dudes **Alice in Chains** for a recent sell-out at the **Palladium**. Local metal seems to be catching on to the "back-to-basics" trend as well with tons of heavy metal bands coming out of the woodwork and into the L.A. clubs. Does this mean that heavy metal will be a viable ticket-sales commodity once again for the local clubs? We'll see.

C&W

By Billy Block



Jimmie Dale Gilmore

Billy Block

Texas songwriter par excellence **Jimmie Dale Gilmore** made various stops on his recent visit to L.A. At **KPCC** radio, **Jimmie Dale** dropped in on **Citybilly** host **Rene Engle** for a fine evening of music and conversation. The following night **Hightone Records' Bruce Bromberg** brought **Gilmore** to **Ronnie Mack's Barndance** for an impromptu set that featured **Jimmie Dale**, with friends **Katy Moffat** and **Rosie Flores** joining in the fun. At **McCabe's**, **Jimmie Dale Gilmore** performed two shows that proved why he is one of Texas' premiere singer-songwriters.

Atlantic/Nashville recording artist **Karen Tobin** was thrown an informal listening party and BBQ for her soon to be released debut LP. About sixty of Karen's closest friends were on hand to help celebrate. Amongst the throng were Karen's manager **Kathleen Capper**, **Atlantic's** west coast A&R gal **Carol Lee Hoffman**, songwriter/guitarist **Ed Tree** and his wife **Cathy**, DJ/journalist/musicologist **Mark Humphrey**, rock producer **Kim Bullard**, multi-instrumentalist musi-

cian **Dick Fegy**, bandleader **Calvin Davidson** and many more. **Karen** will shoot her first video in support of the album next week.

Star of the managers and manager of the stars, **R.C. Bradley** has opened **Bradley Artists** in Nashville. **R.C.** is well known for guiding the career of **Dwight Yoakam** in past years. He now represents country superstar **Juice Newton** and **W.B./Nashville** singing sensation **Jim Lauderdale**. **R.C.** can be contacted at **Bradley Artists**, 1922 Broadway, 2nd Floor, Nashville, TN, 37203. That happens to be the second floor of **Manuel's** new shop, so you can have management and wardrobe covered in one easy visit.

The American Made Band has a busy summer schedule as they are tearing up the fair circuit. You can see one of SoCal's best country bands at **Vivian Spangler's Western Connection** in **San Dimas**, August 6-17. The **Western Connection** is also hosting its "New Country Showcase" every other Monday night. The evening is hosted by **Ed Frederick** and the **Second Time Around Band**. To be included in this showcase call 818-964-8003.

Don't miss **Rosie and the Reverbs** at the **Blue Saloon**, August 10, for a great night of rockability. Don't forget to ask **Rosie** about her new CD.

The Zydeco Party Band is now at **Harvelle's** (4th and Broadway in Santa Monica) every Wednesday night for the big Cajun dance party. The band starts at 8:30 sharp, but get there early for the free Cajun dancing lessons.

The **CCMA** announced its nominees for this year's awards show. Many of the nominees appeared at a special showcase held at the **Pal**. Those appearing included **T. Cane Honey**, **Mandy Mercier**, the **Paxton Trio**, **Ric Kirk**, **Don McNatt**, **Ray Doyle** and **Reach For The Sky** and **Marlboro Talent** winner **Wylie Gustafson**.

Until next time, keep it country.



CCMA nominees T. Cane Honey and Wylie Gustafson

Billy Block



Vocal Motion

JAZZ

By Scott Yanow

An impressive new vocal sextet debuted at **At My Place** recently. **Vocal Motion** consists of **Randy Crenshaw** (former leader of the late lamented **Terra Nova**), **David Joyce**, **Patti Linsky**, **Peter Hix**, **Angie Janee** and **Bob Joyce**. Singing a capella, the group performed a wide ranging and colorful set that included expert imitations of instruments, a satire of classical music, **Chick Corea's** "Spain," African roots folk music, a complicated sing along worthy of **Bobby McFerrin**, a **Sly Stone** medley and the bop classic "Cloudburst!" There were no weak links among the four male and two female singers, but the real stars were the creative arrangements which gave this group its own unique sound. Much more will be heard from Vocal Motion in the future. Starting off the night was **Marie Cain**, a rather inventive comedienne/singer/lyricist who also has great potential; she kept the packed house laughing and thinking for a full hour.

Freddie Hubbard has been one of jazz's top trumpeters for the past 30 years. To be honest, he did not seem as sharp as usual during his opening set at **Catalina's**, missing high notes and playing with a cloudy tone. However he improved as the night progressed, and I've heard reports that Freddie was back in prime form by the end of the week. In any

case, his sextet (which featured **Bob Sheppard's** reeds and pianist **John Beasley**) was excellent, the music (especially Hubbard's "Dear John" and "To Her Ladyship") was challenging and pianist **Billy Childs** sat in for a cooking rendition of "Without A Song."

Chadney's in Burbank regularly offers fine bop-oriented jazz, even if the audience can be rather noisy. Recently, the great trombonist **Bill Watrous** (with the assistance of a rhythm section led by **Ross Tompkins**) featured his warm and fluent horn on a set of standards. Best were "There Is No Greater Love" and "No More Blues," but why does he have to sing one song every set? **Chadney's** on another night also hosted veteran clarinetist **Abe Most** and his brother **Sam** (on tenor, clarinet and flute) in a quartet that included accordionist **Frank Morocco** and drummer **Gene Estes**. The Most's contrasting clarinet styles, the general good humor and the hard-swinging yet relaxed music was quite enjoyable.

Upcoming: **Jazz Central** (213-257-2843) presents their annual **Bill Evans** tribute concert with pianists **Mike Melvoin** and **Joanne Grauer** on Aug. 17 at the **Musicians Union** in Hollywood; **Jack Sheldon** will be at **Lunaria's** (213-282-8870) Aug. 2-3; the **Hollywood Roosevelt Hotel** (818-784-3752) features the **Gerald Wilson Orchestra** (Aug. 5) and **Bill Holman's Big Band** on Aug. 12; and **Le Cafe** (818-986-2662) welcomes **Eric Marienthal** Aug. 6.



Freddie Hubbard



Seal

BLACK MUSIC

By Wayne Edwards

Every now and then, an innovative artist appears on the scene who brings with them a sense of change. The last true visionary, of course, was **Prince**, with much deserved credit going to producer **Teddy Riley** for getting a jump start on the Nineties with the new jack strains of **Keith Sweat's** "I Want Her." Now comes **Seal**, the Nigerian born Englishman who has taken Great Britain by storm and should do the same here. Seal's self-titled debut album on Sire/Warner Bros., produced by **Trevor Horn**, is a refreshing mix of several musical styles, the result of which is a truly unique sound. No word yet if Seal's plans include any American tour dates, but we'll definitely keep you posted.

On the opposite end of the spectrum, a golden classic is gracing the Southland with a long-overdue appearance. **Aretha Franklin**—truly the creme-de-la-creme despite a recent string of banal albums—will bless us with her presence at the **Greek Theatre** (August 23-25). The Queen of Soul's fear of flying is legendary, so there's no telling when she'll muster up the courage to tour again, so make sure you catch her this go round. Another classic is The

Original Fifth Dimension Reunion Tour, featuring founding members **Marilyn McCoo**, **Florence LaRue**, **Billy Davis, Jr.**, **Lamonte McLemore** and **Ron Townson**. McCoo & company will play the **Greek** (August 10) after receiving their well-deserved star on Hollywood's Walk of Fame.

Is it me, or is anyone else getting tired of all these so-called "enlightened" brothers selling their souls for a dollar to people who are all too happy to oblige their requests to call them "**Niggers With Attitude**"? Give me a break. Better still, somebody give them an American history book so they'll understand what they're really doing.

Guitarist **Doc Powell**, best known for his decade long stint as **Luther Vandross's** soulful plucker, recently tore up the stage at **Le Cafe** in Sherman Oaks. Joining Powell were keyboardist **Patrice Rushen**, **Michael White** on drums, bassist **Byron Miller** and 101 North saxophonist **Everett Harp**. In short time Powell has become a regular at the intimate showroom and will pass through again for two nights in August. Definitely worth checking out. Call Le Cafe at (818) 986-2662 for further details.

I don't know how many purists consider it a true jazz festival, but the **4th Annual Long Beach Jazz Festival** does have all the makings of a fun-filled three days (August 9-11). The bill includes **Angela Bofill**, **George Duke**, **Patrice Rushen & Ndugu Chancler**, **Dianne Reeves** and **Roy Ayers**. MC



Guitarist Doc Powell with Byron Miller and Everett Harp



Jessica Allman

Angelo Moore of Fishbone

Fishbone

The Roxy
West Hollywood

Fishbone is one of the best live bands on the planet...the planet Pluto, that is. Their music is so far removed from the industry's wash and rinse cycle that it's taken them nearly ten years to get noticed. Yet after two sold-out nights at the Roxy, Fishbone has emerged as a legitimate mainstream contender.

You don't just experience a Fishbone show, you endure it. "Pressure" was a blistering ball of frustration that set the tone early, in what proved to be an hour and a half test of endurance (Fishbone is perhaps the first band that should sell respirators instead of T-shirts). Yet, unlike speed metal shows that exhaust the listener with the sheer brutality of the noise, Fishbone uses the extraordinary energy of its music to highlight the anger of their vituperative societal diatribes. Suffice it to say that discrimination and degradation have never sounded so good.

The seven-member outfit utilized as many instruments as they could squeeze onto the tiny stage. A melodious cacophony of guitars, keyboards, basses, trumpets and assorted horns created a sound more unique and diverse than any other on the market. Guitarist Kendall Jones shot notes like arrows into the heart of the crowd, while the recent addition of a second guitarist, John Bigham, added a fuller, heavier sound to the band's earlier, more pop-oriented material.

The band mixed older cuts ("Freddie's Dead" was the evening's finest pure dance number) with sev-

eral selections from their latest LP, *The Reality Of My Surroundings*. "Sunless Saturday" with John Norwood Fisher's machete bass and the smoking, anti drug joint "Pray To The Junkie Maker" were performed with stunning precision, especially for a band that has just recently started playing these new songs live.

As the enthusiasm overflowed into the audience, so did the performers. Singer/saxophonist Angelo Moore spent much of the set swan diving into the crowd, hoping to create a human annex to the crowded stage. At one point, in a move as daring as the music itself, the singer ran from the back of the club, on top of the tables, and dove across the sea of bodies packed in the pit and actually swam across the raised hands on his way back to the stage. As the waitresses mopped up the fallen Buds and Bloody Marys, Fishbone drank in the enthusiasm of the crowd, realizing that the wait for acceptance may finally be over.

—Scott Schalin

Willie Nelson

Universal Amphitheatre
Universal City

Was it Texas or taxes that ate away at Willie Nelson as he took the stage at the Amphitheatre? Only his accountant knows for sure, but even an armadillo could tell that something mean was ganging up on the old outlaw and eating him alive.

Old Willie looked like he had something other than music on his mind, and even though his virtuoso hands fought like rattlesnakes to bring back the old fire, his mind and heart were

absent. He sped through his standards soberly, dropping beats like flies. A packed house of the faithful got enough for the proper feel, but it was a scarce few that made it to their feet to clap and several folks began leaving three-quarters through the set.

The real thief that required lynching, however, was the soundman, who all but ignored the drums and bass, booting them up only when he discovered them by accident near the end of the show. What we, the audience, were left with was the high end of Willie and his war-torn guitar, an armament that pled mercy and the right to die a respectable death, despite Willie's uncanny ability to bend notes out of the thing as it refused to remain in tune.

The opening number, "Whiskey River," came charging through with enough power to shake the seats, although Willie and his drummer found themselves on opposite tempos, while the guitars were forced to pick musical sides throughout. The resulting sound was reminiscent of two locomotives running across the stage in opposite directions. It was hard to tell if it was Willie that couldn't hear the band, if the separate band members couldn't hear each other or if the soundman, clad in jams and a tie-dyed T-shirt, was just out to wreak havoc on an American institution.

—Karen Orsi

Carlos Santana

Greek Theatre
Los Angeles

Carlos Santana seduces his audiences with the feathery touch of the mystics. The legendary guitarist has long since turned his ego over to his personal guru, Swami Prapapad Bhagavita (whose portrait rested comfortably atop Carlo's trusty Mesa

Boogie amplifier) and all that flowed from his soul this night was pure humanity—unbridled and rarefied. It was a musical treat bestowed from the gods.

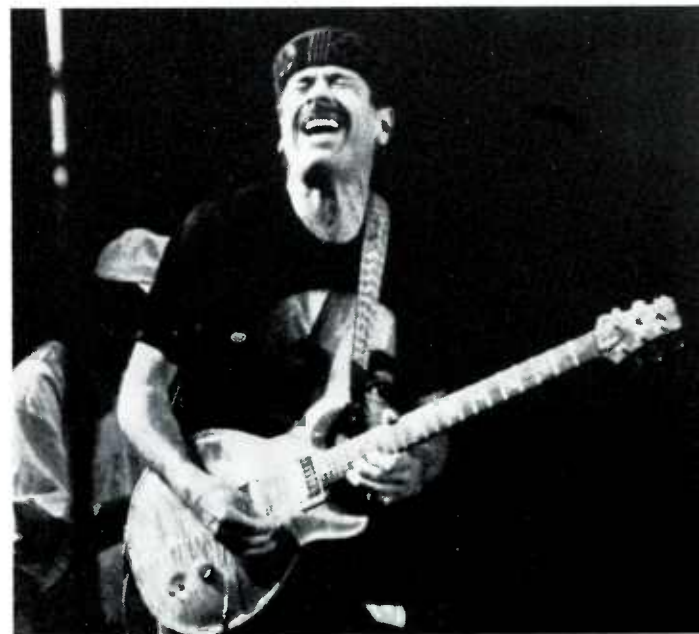
His airy phrasings were transported over the Greek Theatre on the wings of his singularly special gift: the ability to interweave meditation and metaphysics with music. What's even more spectacular is, he accomplishes this musical alchemy with exhilarating ease. Perched onstage, motionless as a cigar store Indian, the man let his fingers adorn the star-studded environs with bold polychromatic strokes that seemed to distort time.

Members of the crowd intermittently dropped bouquets of fresh flowers at the feet of this labyrinthine musicmeister with almost reverent homage. Santana's six-piece band was almost as otherworldly and displayed a real understanding of the rudiments of rock, Latin rock and jazz; no one in the history of pop music has been able to cross-breed rock and samba as effectively as Carlos.

After two decades of musical and spiritual growth, Santana now seems on the verge of walking on water, or at least donating a guitar or two to the Hard Rock Cafe. Spotting up-tempo numbers with an occasional ballad for balance, the group raced through their paces blissfully unencumbered by the yoke of traditional arrangements. The most successful moments occurred during the more improvisation stretches where the slight guitarist would close his eyes and delve deep within himself and his religious convictions to extract a quintessential brew that proved exhilarating and even narcotic.

Carlos Santana has a special place in the annals of musical lore. Here's hoping he never comes back to earth.

—Oskar Scotti



Carlos Santana at the Greek

Anna Flash*

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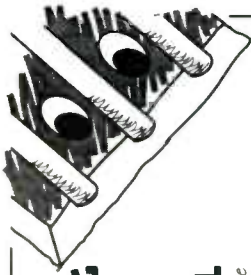


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CLUB REVIEWS

Hell's Kitchen

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

□ **Contact:** Toni Allen: (213) 652-8795

□ **The Players:** Eric Acsell, vocals; Steve Sunnarborg, guitar; Bryan Bond, bass; Cozy Tressler, drums.

□ **Material:** When Hell's Kitchen manager Toni Allen first invited me down to the Roxy to see her band, I looked for every excuse in the book not to attend the show. Frankly, I had made a conscious effort to avoid shows in the pay-to-play venues because most of the shows that I've seen over the past several years have been mediocre at best. But as fate would have it, I wasn't busy, so I accepted her invitation. Much to my surprise, Hell's Kitchen was anything but mediocre and my evening turned out to be a productive one. Sure, Hell's Kitchen's material falls into your Strip hard rock category, but these guys take themselves a little less seriously than most and write songs that they seem to truly enjoy playing, as opposed to trying to write material similar to what they just saw on MTV's *Headbangers Ball* the night before. Hell's Kitchen's material isn't overly melodic, however, there's something interestingly moody and evil about it. Lyrics, for the most part, deal with gloom-and-doom subject matter such as "Something Wicked," "Til Death" and "World's A Fire." "Silence," which was my favorite song from this particular set, was "a song about being alone in a room." The band also did a dark rendition of the Doors' "Break On Through."

□ **Musicianship:** Hell's Kitchen is a tight unit. Guitarist Steve Sunnarborg's million-note-a-minute solos were rather predictable, yet competent. The rhythm section (Bond on bass and Tressler on



Hell's Kitchen: Dark, moody rock.

drums) was driving and bombastic, which gave the tunes a bigger-than-life feel. The standout musician was vocalist Eric Acsell, who spent most of the time screaming, screeching or growling through the tunes. He's got a solid voice that never sounded forced, even though it probably was. □ **Performance:** Again, Hell's Kitchen scores high here. My only complaint was the gimmicky talked introduction Acsell did while the curtains were still closed. But once the curtains parted and the dry-ice smoke

filled the room, this band put on a tantalizing show. Bond and Sunnarborg made sure to strike endless rock god poses and toss their long, perfectly quaffed hair at just the right moment. And Tressler did your standard stick twirling and tossing, while he too tossed his long, perfectly quaffed head of hair. But it was vocalist Acsell who gave this band distinction and style. The guy is expressive and mobile and did everything in his power to excite his audience and draw them into the performance.

□ **Summary:** This band is not going to set the world on fire by breaking through with a new sound or style of music, however, what they do, they do with flair and commitment. If you're in the mood for some dark, moody hard rock, then welcome to Hell's Kitchen—where the eats are well-done and tasty. —Pat Lewis



Chance: Musically and visually entertaining.

Chance

At My Place
Santa Monica
① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

□ **Contact:** Cheryl Leah: (818) 980-9623

□ **The Players:** Cheryl Leah, vocals; Ed Willet, cello, guitar, vocals; Oscar Hidalgo, contrabass, vocals; Richard Cunico, drums, keyboards.

□ **Material:** A soulful blend of avanté/jazz/pop fusion within a classical frame, Chance stirs it up well and manages to side-step any crip-

Toni C. Holiday

CLUB REVIEWS



Rebel Rebel: Combining sex, violence and music.

pling pigeon-holes. Versatile and entertaining, the band's themes range from political and ecological concerns, to safe sex and sweet and sour amour—always presented within a humorous context. Chance also revealed its Sixties roots by pulling out two Hendrix covers, "Fire," and "Foxy Lady," with additional backing by Andy Kline on bassoon.

❑ **Musicianship:** Chance members are all schooled and highly proficient players, without appearing too technical, stiff or regimented. They are a cohesive unit, equally valuable together or in parts. The band's focal point, Leah, is a classic case of the little gal with a big voice. Her pipes are strong, wide-ranging and emotive. Cellist, Willett, also an expressive vocalist, showed off his soulful falsetto (that would've made a Bee Gees jealous) on "Mr Green." Whether it's three-part harmonies among Leah, Hidalgo and Willett, to Hidalgo and Willett's skillful dramatic build-up on "For A Running Tiger," to Cunico workin' it on "Fire," Chance pulls it off and with great fun.

❑ **Performance:** Humor and charisma abound throughout Chance's set. I could see this band with its own variety show. It is packed with talent. Leah and company understand the art of sustaining audience interest and working the crowd. They also understand the element of surprise. Chance gracefully slipped in those Hendrix covers to an unassuming yet obviously pleased crowd. Willett also stly lifted a solo from "Purple Haze" and incorporated it into "Foxy Lady." But most importantly, the band is clearly enjoying itself and unleashing positive energy. Leah and Willett are a riot with their one-liners: "This next song is a classical musician's wet dream," says Willett. "Everyone check your pants," offers Leah, without missing a beat.

❑ **Summary:** Chance is an entertaining crew that transcends musical boundaries. —Karen Sundell

Rebel Rebel

The Troubadour
West Hollywood

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Teddy Heavens: (714) 875-9521

❑ **The Players:** Jet Jupiter, vocals; Teddy Heavens, guitar, Roland TR-707 drum programming; Brian Bondage, space bass.

❑ **Material:** Rebel Rebel's aspiration to fill the long-needed musical gap left by Sigue Sigue Sputnik clearly misses its target, bogging down in a morass of undecipherable noise. Even the band's cover of Sputnik's "Love Missile F1-11" was nearly impossible to make out through RR's wall of noise. The group's setup indicates an attempt at techno-pop, but this was in a noisy paste and bad mix which fogged over any semblance of melody or distinction in RR's set. The screaming vocals, thumping bass, monotonous drum programs through a blown speaker—add it all up and you get pure sonic garbage.

❑ **Musicianship:** The fault clearly lies on the padded shoulders of the performers (I wouldn't accuse them of being musicians) who blatantly demonstrate their inability. Teddy Heaven's guitar riffs are boring and horrendous, particularly in his lack of meter; his drum programs are equally unimaginative. Bassist Brain Bondage couldn't keep time with a watch. Jet Jupiter's goal of imitating Sputnik vocalist Martin Degville shouldn't have been too difficult to achieve, yet he clearly failed in his vocal chores.

❑ **Performance:** What should have been the band's strongest suit was utterly lacking. The initial visual shock was lost when the band appeared onstage in full regalia before their performance to set up their own equipment and props. Really amateurish, guys. They almost redeemed themselves when they opened their set with a video of Jupiter masturbating—shock value, indeed! After the second song, the Troubadour informed Jupiter that either the video goes or the band does. RR chose the former. RR's stage setup—TV sets which were smashed during the set, dolls with obscenities scrawled on them and raw meat which was tossed at the audience—have all been done before (and done better) by the many bands famed for their shock rock theatrics. RR's grade-B attempt at re-inventing this bravado was met with ridicule and boredom. Even the band's outfit—Jet Jupiter as a Martin Degville Clone, Brian Bondage as a punk/new waver and Teddy Heavens borrowing from this and that—belies the band's lack of originality and budget.

❑ **Summary:** If RR had done any justice to the bands they are imitating (Sigue Sigue Sputnik and the Plasmatics, to name a few), it wouldn't have been that bad. Instead, they came up with a noisy mess and an amateurish stage show, led by a frontman who was so utterly devoid of stage appeal that his strongest point was to serve as an object of ridicule for the few hecklers that stayed to put up with his juvenile antics. If RR wanted to pass themselves off as a punk, theatrical or industrial band they would still run aground—their attitude clearly lies in the wannabe section of your neighborhood rock supermarket. Rebels without a clue would be more appropriate. —Tom Farrell



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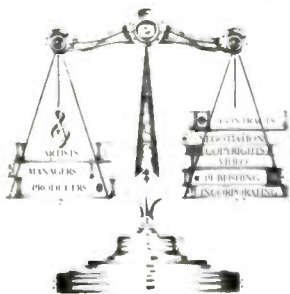
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FOF: Stones clones?

Flies On Fire

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Lisa Vega, Atco Records: (213) 285-9822

□ **The Players:** Tim P., vocals, guitar; Howard Drossin, guitar; Terry Messal, bass; Richie D'Albis, drums.

□ **Material:** Halfway through the set, a writer groupie (O.K., so I'm exaggerating) started bending my ear about how much Flies On Fire sounds like the Rolling Stones. Of course, I politely thanked her for her opinion and told her that this was no job for amateurs, but she was in fact very perceptive. I had always thought their first album had a strong resemblance to the Stones, and listening to them live, playing in support of their second album, the comparison was still valid. While Flies On Fire are by no means a Stones clone, the two bands do share a similar roots rock, R&B sound and a streetwise, reckless attitude.



Tom C. Holliday
Dumpster: Playing it hard and fast.

□ **Musicianship:** The set started out with the band seemingly a little rusty, but as it progressed, things tightened up. By the time the encore came around, they were playing with lusty abandon. Guitarist Howard Drossin fired off some cool slide guitar solos, and bassist Terry Messal and drummer Richie D'Albis looked to be thoroughly enjoying themselves, playing solid and steady behind lead vocalist Tim P.

□ **Performance:** P. fronts the band with an angry, intense aura as if life has given him a raw deal. With his pained facial contortions, he dredges up every ounce of emotion from the tips of his toes to the top of his head and hurls them out as if they were poisons he was ridding from his body. The rest of the band for the most part was content to take care of the business musically and let P. handle the histrionics, which was wise as one Tim P. in a band is more than enough.

□ **Summary:** If looks could kill, then P.'s would have reduced the Club Lingerie to a heap of steaming rubble. It's rare to see a frontman with so much anger—not the false, macho posing that is commonplace—but real, genuine, "pissed off at the world" anger. P. has the talent and ability to channel that emotion into his music, which makes for powerful performances, and his dynamic presence is perfectly matched to the rough & tumble sound of the band. Flies On Fire will probably get a lot of heat for being a poor-man's Rolling Stones, but there isn't a band in existence that doesn't have influences. The ultimate judgement of a band is: would you see them again? I would.

—Richard Rosenthal

□ **Contact:** Dumpsterhotline, (213) 465-8007

□ **The Players:** Robert English, lead vocals, guitar; Eddie Whedbee, bass; Michael Staggs, lead guitar; Kelly Scott, drums.

□ **Material:** Dumpster plays the harshest, hardest driving groove-punk in town. Shouted lead vocals supported by more shouted backing vocals cut through slabs of funky power chords. The older generation may reply: "Where's the melody?" Yet, at the time of this show, raw rappers N.W.A had the Number Two-selling album in America. Sorry ma, "pop" is short for "popular."

□ **Musicianship:** Each musician is more than proficient in this post hard core genre. Special commendation goes to the rhythm section whose tight, jazzy offbeats add a sense of surprise to the songs. Staggs' lead guitar is fast and expressive though lacking many nuances. When English sports his guitar, the sound is more dense and punchy, though he performs more freely sans axe.

□ **Performance:** With his shaved head and billy goat beard, English fronted the band with menacing charisma like a vaudevillian Lenin on speed. And the other members each contributed a bit of blissed-out nihilism to the motion-filled, high energy show. They were genuinely grateful to be able to play a full-length set for the enthusiastic audience. They tried out several new songs that featured more melodic range and dynamics than some of their older material. The approach paid off too, because the audience called for an encore.

□ **Summary:** Ready or not, Dumpster assaults the listener with a mouthful of their harsh, reality sandwich. In other words, if you listen to music to escape and unwind, Dumpster is not for you.

—Jeff Charroux

Dumpster

Club With No Name
Los Angeles

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩



WEW: Their live show needs work.

World Entertainment War

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Angee Jenkins, MCA Records, (818) 777-8907

□ **The Players:** Rob Brezsny, vocals; Darby Gould, vocals; George Earth, guitar; Daniel Lewis, bass; Amy Excolere, keyboards; Anthony 'Squint' Guess, drums.

□ **Material:** Musically, WEW falls into that gray area that borrows lightly from alternative and pop cultures, but firmly orbits that vague term "rock music." Unfortunately, their tunes lack staying power, and seem to serve mainly as a vehicle to deliver the band's witty and memorable lyrics. On that note, the band earns its highest points. With subject matter revolving around American consumerism gone haywire, kicking your own ass and the eradication of "entertainment criminals" (those guilty of media exploitation in the guise of entertainment), WEW's tongue-in-cheek lyrics are brilliant and thought-provoking.

□ **Musicianship:** WEW gets the job done, with no heroes or losers. MVP of the night goes to vocalist Darby Gould.

□ **Performance:** WEW failed to live up to its press hype, and rather than deliver something fantastic, put on an above-average set on a stage laden with TV sets and electronic banners that flashed thought-provoking messages like "more people watch reruns of *Family Ties* than voted in the last election." Though playing in front of an industry audience may be a difficult task, nothing WEW did blew me away, and Brezsny's semi-charismatic/entertaining stage eclectics were really nothing that we haven't seen before. I could see this band going over well in front of a large, rowdy college age audience.

□ **Summary:** Without a doubt, WEW is not your average band. Their anti-media and socio-political messages are delivered with a sense of finesse that combines "smart rock" with humor, without losing its sting. With this in mind, the band should have incorporated more of the antics mentioned in their press releases into their Club Lingerie performance. As it stands, I don't see their live show winning them too many new converts; and they deserve better.

—Tom Farrell

Machine Shop

Blak & Bloo
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Dawn Lauren: (213) 652-4809

□ **The Players:** Guthrie McDonald, vocals; Ken Richards, guitar; Gabriel Sandino, guitar; Mark Thomas, bass; James Schaefer, drums.

□ **Material:** Certain cities have become associated with various types of music—the Seattle grunge sound being just one example. Listening to Machine Shop, it wasn't surprising to find that they hail from San Francisco, a city known for spawning many punk and thrash bands. While many of Machine Shop's songs are authentic to the glory days of punk, others blend in elements of funk and reggae that make the material unique, while at the same time still retaining the raw anger and intensity that punk rock was noted for.

□ **Musicianship:** Bass player Mark Thomas, an excellent funk player, is a master at his instrument, whether playing fretted or fretless, with his fingers or using a pick. The band's guitarists, Ken Richards and Gabriel Sandino have two distinct styles that are a welcome variation on the old twin-lead guitar theme. Many of Richards' solos have a jazzy, Andy Summers-like sound, while Sandino preferred a more traditional, blues-

based approach. Drummer James Schaefer used a set of electronic drums that allowed him to alter the sound from a standard drum kit to a steel drum sound that helped add to the reggae flavor of a few of the songs.

□ **Performance:** Lead vocalist Guthrie McDonald was a sight to behold. A skinhead, (in appearance, not reflecting any political views) he was dressed in short pants, horizontally-striped black and white spandex leggings and a set of swim goggles perched on his hairless pate, which was a most unique fashion statement. From the very first song to the last, McDonald was a study in manic energy, working himself into a sweaty lather befitting the music.

□ **Summary:** Machine Shop certainly isn't for everyone. Their sound is not exactly commercially accessible, and anyone that loves FM radio would probably be frightened to death at one of their shows. However, if you're one of those creatures of the night that loves really good, obscure underground bands, then slip on your swim goggles and come on in. The door to the Shop is open.

—Richard Rosenthal



Machine Shop: Combining punk and funk.

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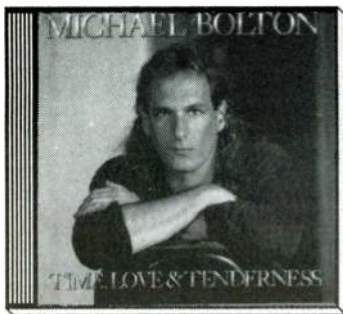
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DISC REVIEWS



Michael Bolton

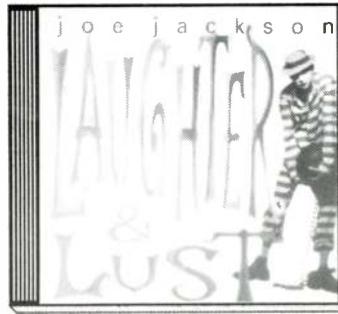
Time, Love And Tenderness
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producers:** Walter Afanasieff and Michael Bolton

□ **Top Cuts:** "Forever Isn't Long Enough," "Time, Love and Tenderness," "Steel Bars."

□ **Summary:** Bolton is sort of the anti-Julio Iglesias; instead of charm and thin voice, he scores with a full frontal vocal assault that nearly shatters the ears. It's a great voice, but a little subtlety and modulation once in a while would help. On the other hand, Bolton's claim to fame is songwriting, and his collaborations with Diane Warren and Desmond Child are predictably engaging and hooky. Jazzy contributions by Kenny G, pianist John Beasley and saxist Mark Russo round out a romantic package. —*Chas Whackington*



Joe Jackson

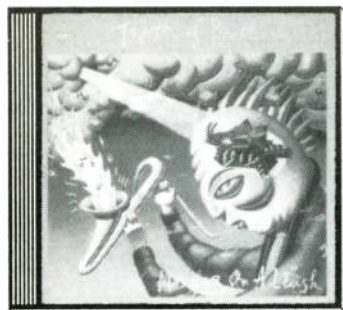
Laughter & Lust
Virgin

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producers:** Joe Jackson and Ed Roynesdal

□ **Top Cuts:** "Drowning," "Hit Single," "Stranger Than Fiction."

□ **Summary:** At his best, this enigmatic new waver writes beautiful ballads and perky, intellectual commentaries and diatribes. He also turns clever lyrical phrases and has a jazzy acoustic piano touch. At his worst, he goes pretentious, self-indulgent and musically discordant. This label debut fortunately has more of the former than latter, but a tighter focus (there are thirteen songs of varying styles) could've made this a fully smart, slick album. As it is, in between the brilliance and beauty is too much unevenness. —*Jonathan Widran*



Tower of Power

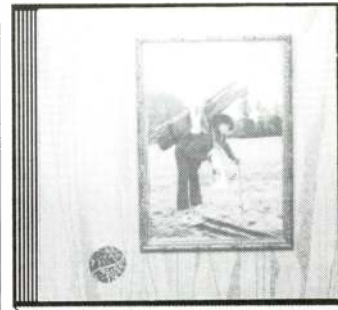
Monster On A Leash
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Emilio Castillo

□ **Top Cuts:** "Miss Trouble," "How Could This Happen To Me."

□ **Summary:** The legendary masters of musical horniness return with a mostly funky, always hip collection of party-all-the-way R&B oriented gems. Led by saxist Castillo, T.O.P. offers a sense of fun which harkens back to the best brassy soul of Earth, Wind and Fire, but the horn arrangements are often artsy enough to fall into a contemporary jazz setting. The lone instrumental, "Mr. Toad's Wild Ride," made me long for more chops and less lyrical silliness, though Tom Bowes' lead vocals are frequently right on the money. After a five year layoff, it's great to have these guys back. —*Jonathan Widran*



Dread Zeppelin

*5,000,000**
I.R.S.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Jah Paul Jo and Rasta Li-Mon

□ **Top Cuts:** "Nobody's Fault (Butt Mon)," "Stir It Up."

□ **Summary:** Dread Zep is back with yet another batch of Led Zep songs done reggae style with an Elvis impersonator on lead vocals. Unfortunately, the Dread boys play it too safe on this disk, not nearly going for as many gags or mixing much Elvis material with the Led Zep stuff. They have, however, broadened their horizons, with a quirky version of Bob Marley's "Stir It Up" that just might make it onto KROQ. Their first LP, *Un-Led-Ed*, was quite imaginative and made me bust a gut; *5,000,000** gives me only a chuckle now and then. —*Pat Lewis*



Black Uhuru

Ironstorm
Mesa

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Black Uhuru

□ **Top Cuts:** "Colourblind Affair," "Statement," "Dance Hall Vibes."

□ **Summary:** Black Uhuru is what spirited and funky reggae should be all about—lilting yet rhythmic backbeats, socially conscious lyrics, great Jamaican accents, and solid musicianship. The core band of Don Carlos, Garth Dennis and Duckie Simpson are given rousing support by a jazzy backing band with lots of soul and brass sense. Thematically, they explore race relations, the future of the planet (with the help of Ice-T's right-on rap!) and personal sacrifice, without being too pretentious or militant. A very friendly Caribbean surprise. —*Nicole DeYoung*



Various Artists

Billboard Top Hits 1975—1979
Rhino

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Joel Whitburn

□ **Top Cuts:** All

□ **Summary:** These five most recent additions to Rhino's long-standing *Billboard Hits* through the years project perfectly summarize the types of music we were grooving to in the latter part of the decadent "Me" decade. The advent of disco is represented here in the form of Jigsaw's "Sky High," Heatwave's "Boogie Nights," and tidbits from KC & The Sunshine Band. One hit wonders and teenyboppers like the Bay City Rollers abound, but so do gods like Elton John, Queen and Eric Clapton. If you were tuned into AM Pop during these years, you'll be able to name those tunes right off the bat. —*Jonathan Widran*

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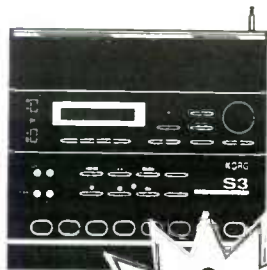
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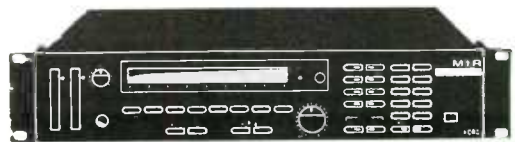
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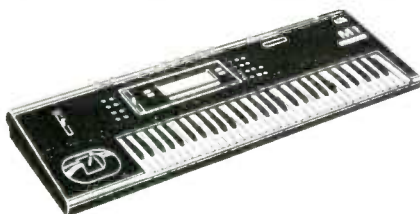
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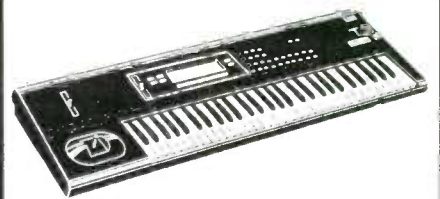
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MUSICIANS

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

LOS ANGELES COUNTY

BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable.

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 13
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA
Contact: Larry Kingsley, (818) 347-6276
Type of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
P.A.: No (must bring your own).
Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

COFFEE EMPORIUM

4125 Glencoe Ave. Marina Del Rey, CA 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Club Capacity: 3 or 4.
Stage Capacity: 50
P.A.: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
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
P.A.: Yes
Piano: Yes
Audition: Send tape to above address.
Pay: Tips and drinks.

FROGS

16714 Hawthorne Blvd., Torrance, CA, 90504
Contact: Rockin' Rod Long, (213) 371-2245.
Type of Music: Rock
Club Capacity: 400
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Pay: Negotiable.
Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

IGUANA CAFE

10943 Camarillo St., North Hollywood, CA, 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
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
P.A.: 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
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NATURAL FUDGE CAFE

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

NUCLEUS NUANCE

7267 Melrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise, (213) 652-6821.
Type of Music: Jazz, Blues, Monday night jam session.
Club Capacity: 150
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302.
Contact: David Hewitt (818) 710-1550.
Type of Music: All types, except heavy metal.
Club Capacity: 300
Stage Capacity: 10
P.A.: No
Piano: No
Lighting: Yes
Audition: Send tape, promo pack to David Hewitt at above address.

POSITIVELY 4th STREET

1215 4th St. Santa Monica, Ca 90401
Contact: George
Type of Music: Jazz, blues, folk.
Club Capacity: 30
Stage Capacity: 1-3 players
P.A.: No
Audition: Send tape, promo pack.

SASCH

11345 Ventura Blvd., Studio City, CA, 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Percentage of door

SILVERADO SALOON

14530 Lanark St., Van Nuys, Ca 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

THE TOWNHOUSE

52 Windward Avenue, Venice, Ca. 90291
Contact: Frank Bennett (213) 392-4040.
Type of Music: All types (danceable).
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
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
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Dave or Sharon, (714) 524-8778
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No

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

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock n' roll.
Club Capacity: 452
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable.

MISCELLANY

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

STAGE CREW interns needed immediately for Bombs Away. Experienced or apprentice considered. Require transportation, reliability, enthusiasm. Unique opportunity. Enc Hall Artist Management. (818) 760-4328.

MOODY MUSIC is looking for a part or full time musical instrument sales person. Flexible hours with top pay and benefits. Must have experience. Call Dave (714) 537-5870.

KUNG FU for art. Shaolin Film and Records seeks staff publicist and financial manager. Contact Richard O'Conner (818) 506-8660.

INTERNS NEEDED at energetic independent record company. Flexible schedules and college credit available. Positions available in radio promotions, publicity & production. Call Melanie at (213) 957-4357.

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

INTERN POSITION available with Wild Guyz Productions. Great opportunity. Could lead to paying position. Flexible day hours. David (213) 951-9210.

NEW WORLD music label seeks enthusiastic, motivated intern to perform various tasks, both clerical and promotional. Small salary provided. Call Joni or Magda at (818) 501-7722.

RADIOACTIVE RECORDS seeks enthusiastic interns to assist on phones, promotion, etc. College credit available to students. Could lead to a paying position. Call Karen (213) 659-6598.

CORE RECORDS seeks interns willing to learn the business. Start with mid-management jobs. College credit welcome but not necessary. Call (818) 883-1413 for an interview.

COCONUT TEASER seeks reliable doorgirl, 2-3 nights per week. Over 21, w/car and knowledge of local bands/music scene. (213) 654-4887, Tue-Fri, 2-7 pm. Pay \$5.00 per hour.

INDEPENDENT RECORD label seeks summer intern. Assist all departments. Computer experience helpful. Contact Tom at (213) 658-6796.

ELEKTRA RECORDS is seeking interns for the west coast radio promotion department. Must be currently attending college. Contact Scott at (213) 288-3855.

INTERN FOR P.R., personal mgmt., tv production co. Great experience, from being a runner to research and development, press releases, follow-up. Flexible schedule. (818) 905-5511.

INTERN/ASST. mgr. wanted for recording studio and management co. Handle promotion, band management and general business. Good experience, opportunity, studio time, 10 hrs/wk. (818) 988-4924.

ARTIST MANAGEMENT seeks reliable intern. Assist with phone research, promotions, shows and varied duties. Excellent experience. No pay. Must have own transportation. GRS management. (213) 558-3269.

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Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide air-play including KTWW, KKKO, KACE, KJLH, BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.
Available For: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

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Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial bop.

Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, frnsbee.
Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

CURTIS BALMER

Phone: (818) 548-4695
Instruments: Electric and acoustic guitars (Jackson, Fender, Gibson, Rickenbacker and Ibanez).
Styles: Rock, hard rock, pop, R&B and funk.
Read Music: Charts.
Technical Skills: Strong melodic solos. Creative rhythm parts with great tone and feel.
Qualifications: Extensive stage and studio album experience. Numerous demos and small album projects. National TV spots: CBS Sports, CBS made for TV movie, MTV, PBS series. Reliable, fast, easy to work with.
Available For: Sessions, demos, club or concert dates, showcases and tours.

FUNKY JIMMY BLUE

Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpite lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, hip-hop, rap, gospel, pop, house music, dance.
Qualifications: E.T.-20 singles, Top 40 album, video scoring, B.E.T., Soul Train, VH-1, radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

STEVE BLOM

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

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Instruments: 4 and 5 string music man basses

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Read Music: Yes.
Styles: R&B, fusion, dance grooves.
Qualifications: I've been a bassist for 13 yrs. Played professional with many top 40 acts such as: Island recording artist, Laquan. Capitol recording artist, Kool Skoot. Have done numerous tour dates with Rose Royce. Will send demo upon request.
Technical Skills: Strong sense of rhythm and melody. Can be relied upon to produce powerful exciting bass lines that "fit" the song.
Available For: Tours, demos, sessions.

CHRIS CLERMONT
Phone: (818) 980-5852
Instruments: Guitars and voice - custom and Fender Stratocasters, Gibson ES-335, Ovation acoustics.
Read Music: Yes
Vocal Range: Tenor.
Styles: R&B, pop, funk, alternative & commercial rock, blues, gospel & fusion.
Technical Skills: Experienced in production, arranging, & songwriting. I can score & transcribe & have great ears. A whiz at MIDI-sequencing, drum machine programming, SMPTE, & tape synchronization. Have strong, dynamic voice & great stage presence. Also consult & professionally construct rack systems for electronic drums, keyboard, & guitar. Demo studio available.

Qualifications: Years of live & recording experience. Recently on tour in US & Japan with Ruthless/Atco Records' Michelle and M.C. Hammer "Please Hammer Don't Hurt 'Em" tour. Have performed &/or recorded with: Lynne Fiddemont & Wayne Lindsey, Greg Walker, Leslie Smith, Joe Jackson. *The Tonight Show*, NBC-TV; *Rick Dees' Into The Night*, ABC-TV. Commercials for MJB Coffee, Good Neighbor Pharmacy, & more plus videos & demos galore. Studied voice with Gloria Rusch. Summer teaching staff at Musicians' Institute.

Available For: Anything professional: sessions, jingles, voice overs, demos, TV, film, videos, club or concert dates, showcases, casuals, tours, budget rack systems & solutions, master or demo productions.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atan computer w/cubase.
Read Music: Yes.
Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).

Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available For: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. No spec deals. Pro situations only.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes.
Styles: All.
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, *Wise Guys*, *Let's Talk*, Asian Media Awards, video w/Kim Paul Friedman, *Good Morning America*.

Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX7IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002-sampler, Oberheim Matrix 6, DPX1, MiniMoog w/midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah

Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
Available For: Master & demo production, sessions, scoring.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment; Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes.
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

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

AL LOHMAN
Phone: (818) 700-1348
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

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

CRAIG NEWTON
Phone: (805) 582-1677
Instruments: Acoustic guitars (6 and 12 string), mandolin, lead guitars, digital piano, trombone, voice.
Read Music: Yes.
Technical Skills: Adept at acoustic-rock, country-rock, blues, pop...whatever. Finger or flat picking, slide in variety of tuning. Lead or background vocals w/excellent ear for harmonies. Composing, arranging, and producing.
Vocal Range: Tenor
Qualifications: Twenty years of performing experience. Studied music at USC, plus three years private voice training. Have made 3 solo tours of college campuses. Album projects from acoustic-rock to Christmas music.
Available For: Interesting acoustic-rock projects, sessions, live dates, or lessons.

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

WILL RAY—COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available For: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

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

JAY STOLMACK
Phone: (213) 353-9803
Instruments: Alto, tenor, soprano saxophones, flute, alto flute, oboe, english horn, clarinet.
Technical Skills: Down-right soulful improviser. Classically trained (USC masters degree), as well.
Read Music: Yes
Vocal Range: Baritone crooner.
Styles: R&B, funk, blues, rock, jazz, classical.
Qualifications: Fifteen years performing professionally, including concerts with Natalie Cole, Spinners, Four Tops, Tubes, Sylvester, Cleo Laine, Earl "Fatha" Hines, Kenny Burrell, Cal Tjader, Doty West, Steve Allen, Andy Kaufman, Bobby Vinton, Johnny Ray and others. Bay Area Music Awards ("Bammies") house band. Session work includes jingles and recording with many S.F. Bay artists including Fantasy artist Sylvester, *Love Boat* showband, film sideling and mucho pit orchestra experience as well. Billions and billions of casuals.
Available For: Pro situations, recording or live. Call me. I'll be the icing on your musical cake!

BILL WHITE ACRE- Guitar Specialist
Phone: (818) 500-7464
Instruments: Custom Laskin and Frieson steel string, classical guitars, 12 string/Nashville string guitar. ElectroAcoustic statocaster with Duncan livewire, vantage s.g., fender amps, 5 string banjo, Tascam 8-track midi studio, Korg DW 8000, +Processing
Vocals: 3/12 octaves.
Skills: Rock, blues, delta blues, heavywood pyrotechnics, new age, funk, country, bottleneck, ect. Songwriting, production.
Qualifications: BAMS Southern California Gui-

tarist of the Year." *Westword's* "Best Solo Performer." Winner of "Don Kirshner's Tanageray Rock's National Talent Contest." Extensive professional recording, performing. Have supported/played with Robben Ford, Suzanne Vega, Bobby McFerrin, Al DiMeola, David Bromberg, John Price, Roy Buchanan.
Available For: Sessions, consultations, film scoring, private instruction, pre-production & studio preparation, pro situations only.

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

VOCALISTS

BOBBY GLEN
Phone: (818) 377-9572
Instruments: Vocal singer
Read Music: Yes
Vocal Range: 1st and 2nd tenor, 2 octave soprano, good falsetto.
Technical Skills: Vocal arranger.
Qualification: Back-up & lead vocalist for Diana Ross for 12 years. Madonna video "Like a Prayer", TV: *Throb*, *Brothers*, *Motown 25*, *Mr. Olympia '88*, *Diana Central Park*, *Diana World Tour '89*(HBO).
Available For: Large or small private parties with band, studio sessions, TV, commercials, gigs.

VENNETTE GLOUD
Phone: (818) 397-1791 or (818) 792-5967
Instruments: Voice, piano.
Read Music: Yes
Vocal Range: 4 octaves
Styles: All
Technical Skills: Lead/background vocals, instrumental arrangements, songwriting, production, voice overs.
Qualifications: Studio, stage, TV and soundtrack work with: George Benson ("Turn Your Love Around"), Al Jarreau ("Boogie Down"), Dionne Warwick ("*Friends In Love*"), Elton John, Diane Shurr, Brenda Russell, Olivia Newton-John, Bob Wier, Donny Osmond. Producers: Jay Graydon, Burt Bacharach, Humberto Gatica, David Foster, Bob Keane, Brooks Arthur, Paul Anka, Herb Alpert. Foreign languages: Spanish/ Japanese (jingles, French soundtracks, Portuguese record (Gilberto Gil), NARAS nominee in 1985. Co-founder of vocal registry, workshop/ seminar leader.
Available For: Lead/back-up vocals, jingles, records, tours, demos, soundtracks, clubs, voice-overs, coaching, counseling, co-writing, arranging, seminars ect. Pro only.

SIERRA STONE
Phone: (213) 281-7857
Technical Skills: Great vocal range and power. Strong leads and experienced in harmony arrangements. Published songwriter.
Qualifications: Singer for stage and recordings with numerous artists such as: Dennis DeYoung (Styx), Tommy Shaw (Styx, Damn Yankees), Jennifer Rush (CBS), Phil Ramone, Steve Dahl and Gary Meiyer (Chicago Loop FM radio), Iron

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MARQUITA WATERS ZEVIN

Phone: (818) 890-0644
Styles: Rock, funk, r&b, jazz, pop.
Sight Read: Yes.
Technical Skills: Lead & background vocals, voice over, jingles. Very fast & easy to work with, great improvisations. Full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on *The Tonight Show*, *Merv Griffin Show*, & other TV shows, numerous solo performances in shows, groups & casuals. Many demos, solo & background; promo tape for *Ghostbusters II*, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice over, demos, co-writing, and live performances.

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2. PA'S AND AMPS

- 2 Peavey 4x10 PA columns, \$100; 1 Peavey 400 wtt PA head, 8 chnl, \$100. Steve, 818-794-1996
- 8 chnl rkr mnt Studio Master brd, \$400 obo. QSC model 1400 pwr amp, \$250 obo. Andy, 213-207-2881
- 100 wtt Marshall JCM800, non chnl switching head, \$400 obo. Mike, 818-981-0745
- 412 cab, empty, stereo ready, homemade but built very, very sturdy, \$75 obo w/vinyl. Call eves, 213-463-8873
- 1980 Fender Concerti, brown, 4x10, not mint but not bad, grt tone, \$575; 1954 Fender Champ Tweed, \$350. 818-788-0810
- Ampeg SVT 810 cab, brnd new, still have warranty papers, \$550 818-782-2650
- BBE 422A sonic maximizer, new in box w/mnl & warranty, \$225. Gilbert, 213-962-6223
- Bedrock 1200 series, new, \$550. Don, 213-376-6282
- BGW 750B pwr amp, pro rkr mnt, XLR & phone inputs. Xint cond, \$450. Mike, 213-662-5291
- Carvin bs spkr, V-410, 4 10" bs spkrs, 400 wts, grey carpet cover, metal grill, handles, \$255 obo. Dave, 818-509-3092
- Carvin X100B 100 wtt half stack, xint cond, grt sound, covers, ft switch, \$600. Dave, 213-850-5983
- Crate 300 wtt 6 chnl mxer w/2 matching lully loaded cabs, grt for rehsl, \$500. 213-640-2171
- Custom 2x18 bs enclosures, 2x15 mid enclosures, 2x2 horns & enclosures, all EV, \$1500-2000. Steve, 818-775-1713
- EV 15" spkr in Bfl cab, \$100. Daniel, 818-769-7173
- Fender 212 gut amp for sale, Solid State, \$400. Michael, 213-969-9140
- Fender Champ, xint cond, \$120. Santa Monica, 213-823-6878
- Fender Vibra Champ amp, silver faced, 70's model, all tube, xint cond, hot sound, \$100. 213-841-6914
- Fender Vibra Champ, early 70's, very clean, \$150 or trade. Curtis, 213-962-9067
- Fender Vibralux 1979, 2 12" spkrs, 45 wtt RMS, mint cond, \$384. 818-761-9354
- Graphic EQ, 2, grt for PA system, xint cond, 1 Tapco, 1 SAE, \$160. John, 213-316-4551
- JBL 4628 keyboard monitors, 3 way w/15, 10" & titanium driver tweeter, 2 avail, \$900/pair, 818-998-7106
- Laney head, pro tube head, 50 wts, xint cond, \$400 obo. Tom, 818-753-8129
- Marshall 50 wtt head, 1978 JMP, sounds gorgeous, stock, \$400 firm, will consider cash + trade; Marshall style 4x12 straight cab, \$185 firm. 818-783-6782
- Marshall 1959 100 wtt head, xint cond, \$900. Charles McBride, 818-405-9887
- Marshall JCM800 50 wtt amp head, \$300 obo. Alan, 213-651-1680
- Marshall JCM800 50 wtt head for sale, slight gain mod, sounds grt, \$300. Brett, 818-886-3662
- Marshall JCM800 50 wtt head, loaded w/line out, 1x loop & pwr boost mod, xint, \$375. 818-249-4809
- Marshall JTM45, re-issue half stack, xint cond, studio use only, \$900. 213-322-6269
- Marshall straight 412 cab, must sell, \$375. Steve, 213-962-6705

- Mesa Boogie 50 caliber, 1 1/2" combo, EV spkr, reverb, graphic EQ, xint cond, \$650 obo. 213-878-5560
- Mesa Boogie Mark III, simulcast head, rkr mnt, EQ, 3 modes, new tubes, \$875. Doug, 213-453-8418
- Mesa Boogie Strategy 400 pwr amp + studio preamp in anvics & 2 custom spkrs, all for \$2750 obo. Carlos, eves, 714-998-8286; days, 213-691-9886
- Metallotron tube preamp, \$200. Jim, 213-372-5806
- Peavey Musician Mark III gull amp, 2100 wtt, 2 chnl, 6 band EQ, built in reverb & laser, ft switch, 1x loops, \$200. Sid, 818-774-9034
- Polytone Mini-Srute IV, 15" spkr, reverb, xint cond, \$325, 818-990-2328
- Randall 100 wtt head, \$450, cash only. Scott, 818-762-9242
- Randall Switch Master 150, 1 1/2" combo, 120 wts w/long Celestion spkr, chnl switching, ft switch & reverb, brnd new cond, fantastic sounds, \$250 obo. 213-667-0798
- Shure pwr amp, #R105, mono, 200 wtt, mint cond, \$325 obo. Tony, 213-257-7896
- Sun 6 chnl practice PA, 450 wts, gd cond, \$350. 213-288-2546
- Sun Beta bs 200 wtt reverb cab 15". \$350 obo. Jeff, 213-461-1977
- Wid, Fender Deluxe Peavey amp, will pay cash. Cory, 213-668-9295
- Yamaha cab, built in pwr amp, \$400, xint cond. Jack, 213-969-0126

3. TAPE RECORDERS

- Pioneer RT707 rkr mnt studio mixdown fl to rl, ply 2 direction, xint cond, \$160. John, 213-316-4551
- Sack recording console by JBL, warm English sound, clean, quiet, 12x8x2, 6 sends, new in box w/warranty, \$1600. 213-466-8636
- Studer Revox PR99 MXIII 1 1/4" 2 trk, like new, xint cond, w/calibration tape, \$1800. Peter, 818-761-9081
- Tascam 35-2B 2 trk, 2 trk w/DX heads, just relapped, \$700. Lee Waters, 702-883-4974
- Tascam 38 1/2" 8 trk mach, perf cond, \$1500. 818-443-1853
- Tascam 424 multi trk recdr, new in box w/mnl & warranty, \$465. Gilbert, 213-962-6223
- Tascam Porta Studio 424, 4 trk, 6 chnl mixdown, xint cond, \$475 obo. 10 am-8 pm only, 213-939-2312
- Yamaha MT3X 4 trk tape recdr, 1 yr old, hardly used, xint cond, must sell, \$400. Adrian, 213-726-6741

4. MUSIC ACCESSORIES

- 6 spc shock mnt Star cs rck, perf cond, lks new, \$300. Brett, 818-886-3662
- Alesis Quadraverb +, new in box w/mnl & warranty, \$375. Gilbert, 213-962-6223
- Alesis Quadraverb for sale, like new, \$295. Jeff, 818-506-8133
- Alesis SR16 drm mach, progrmmbl, verstl, xint sound, like new, will sell for \$250 obo. 213-939-2312
- Anvil 24 space shock mnt rck, 3/4 sides w/caster plate, cost \$1250 new, sell \$700. Brian, 213-469-4545
- Anvil flight ccs, lge, xint cond, 3 avail, \$350, \$250, \$150. 818-341-8172

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•Boss BX8 B chnl stereo mixer w EQ & 2 fx sends, xint cond, \$200. 818-998-7106

•Boss Dr Rhythm, DR-220A drn mach, xint cond w/ owners mnl & cs, many drn sounds avail, \$100. 213-878-5590

•Boss DR220 Dr Rhythm digital drn mach, xint cond w/ carrying cs & instruction mnl, wrks perf, \$100. Sid, 818-774-9034

•Boss pdts, DD-2 digital delay, \$100; DM-3 analog delay, \$60; CE-2 chorus, \$50. Ibanez comp/rrs/limiter, \$30. All wrkg grt, xint cond, 213-867-0798

•Box Vintage wah, \$125; Crybaby luzz wah, \$40. Boss CE2, \$35; MXR Phase 90, \$35. S.Duncan/J.Beck PU, \$45. Curtis, 213-969-9067

•Cry Baby wah-wah pdl, orig, black, xint cond, \$65 obo. 213-841-6914

•Emu Proteus, model 1, \$659 213-960-8886

•GSPS Digitech guit fx, \$200, SD1000 digital delay, \$100. Steve, 818-794-1996

•Home 8 trk Midi studio for sale. Foxtex 2 trk, 8 trk, D50, MC500, 8 chnl brd, many extras, \$4500. Dave, 818-446-2052

•Kawai Q80 32 trk, 16 Midi chnl seqncr w/disk drive, 150,000 note capacity, new, \$400. Chris, 714-898-3798

•Maestro Echo Plex, \$130, 213-960-4459

•Octipads, Roland Pad 8, \$250. RCA Ribbons mics, model 44, 1 pair, \$400/ea. Lee Waters, 702-883-4974

•Peterson 403 strobe tuner, \$100. Steve, 818-775-1713

•Roland CP8 multi fx process w/SE100 Midi pdl & EV's expression pdl, all in xint cond, \$450. Dave, 818-850-5983

•Roland M-160 mixer, xint cond, \$650 obo. 818-840-9131

•Roland Model #M256D RAM cards for R8, D50, etc, \$45/ea, 213-851-7420

•Roland TR505 drn mach, like new w/adaptor & mnl, \$125 obo. Marcello, 818-992-1607

•Roland TR707 drn mach, xint cond, \$90. 213-322-6269

•Ross 31 band graphic EQ, xint cond, 1/4" & XLR in & out, \$175 obo. John, 818-442-1616

•Sennheiser MD421 mic, xint cond, orig cs, \$225. Michael, 213-990-7855

•Sennheiser SKM4031, the best wireless mic Sennheiser makes, mint cond, must sell, n money, retails for \$3300, sell for \$1900. Kip, 213-823-6256

•SM82 stereo mixer, brnd new cond, only had it 3 months, hardly used, \$400. Steve, 213-851-5725

•Small anvll flight cs, gd for drn mach, seqncr, pdts, disk, Simmons products, interior 15x20x7, \$75. Michael, 213-969-9140

•Studio direct boxes for recrdng guits & bs's directly, xint cond, 20 different boxes, \$20/ea. John, 213-316-4551

•TC Electronic digital delay, fx process, model 2290, brnd new, still in box, lists for \$2800, sell for \$2000 firm. Lou, 818-982-0916

•Vintage SMS7 mic, durable mic stand, table & adaptor, \$100 firm. Jami Fox, 818-761-5272

•XPS 90 for sale, \$300. Anthony Minor, 213-464-7335

•Yamaha R-1000 digital reverb unit w/paramtrc EQ, pro rok mnt, xint cond, \$125. Mike, 213-662-5291

5. GUITARS

•1973 Strat, sunburst, a steal @ \$800. Jack, 213-969-0126

•1974 Gibson Les Paul bs, xint cond, \$450 obo. Bob, 213-851-4887

•1981 Fender Tele, mint cond, Bill Lawrence PU's, \$325. 818-584-0380

•Aria 5 string bs, active EQ, black, Kahler bridge, gold hrdr, beautifl rch sound, \$350 w/cs. Justin, 818-769-5240

•B.C. Rich Eagle bs, blonde, limited edition, neck & body 1 pc. Active Elec, handmade, xint cond, HSC included, \$625 obo. 818-767-4127

•Beginners set up w/elec guit, chord & Fender Sidekick practice amp, \$125. 818-788-0610

•Bb Ibanez Roadstar II, white, grt for beginner, \$150 obo. John, 213-452-3539

•Carvin LB75, 5 string bs guit, neck thru', EMG's, pro paint, xtremely clean, \$660 obo. 714-562-9237

•Dan Armstrong lucite bs, 21 y/o, xint cond, collector's item, \$1500 obo 213-392-2154

•Epiphone 12 string acous, xint cond, soft shell cs, \$150. 213-322-6269

•Fender & Ibanez guit, perf for beginners, \$50/ea. Keith, 213-663-8910

•Fender Jazz bs, 1975, black w/round inlaid rosewood neck, compl orig, grt cond w/cs, \$650 obo. 213-878-5560

•Fender P-Bs Plus, American made, brnd new w/HSC, \$500. 818-782-2650

•Fender Tele, 1972, all orig, maple neck, blonde finish w/ cs, \$650. Lou, 213-933-1433

•Fender Tele, 1983, USA made, xint cond, \$400. Jeff, 818-506-8133

•Gibson Les Paul, 1978, natrl wood finish, xint cond, \$575. Daniel, 818-769-7173

•Gibson Les Paul, several for sale. Custom, standard & pro w/P-90 PU's. All compl orig, xint cond, w/cs, \$620-750 obo. 213-667-0798

•Gibson SG Sam Gary custom, 1968, black custom color, triple PU, gold hrdr w/Maestro trem, orig, gd cond, w/cs, \$1000 obo. 213-841-6914

•Gretsch Clipper, mid-60's, single PU, F-holes, w/HSC, \$485. 818-783-6782

•Guild Pilot bs, blue, EMG PU's, \$400 obo w/HSC. Ron, 714-840-8263

•Hagstrom III Strat style guit, made in Sweden, 3 single coil PU's, new tuners, thin neck, w/cs, \$100 or trade. Curtis, 213-969-9067

•Heartfield DR5 5 string bs w/cs, w/active Elec, white finish, xint cond, \$700. 818-998-7106

•Ibanez 540HSH guit, w/cs, yellow color, used once, xint cond, \$600 obo. 818-840-9131

•Ibanez RG550, gd cond, \$275. Dave, 213-874-3640

•Ibanez Roadstar II, candy apple red, mint cond, \$350. 818-298-3385

•Ibanez Sound Gear bs, brnd new, black, \$500. Eddie, 818-848-4278

•Jackson Charvel Randy Rhodes special, HSC included, brnd new, never used, \$600. 213-640-2171

•Kramer Baretta, 80 w/ESP, maple neck, F. Rose, 2 S.Duncan/J.Beck PU's w/cs, \$625 obo. Marcello, 818-992-1607

•Kramer Duke bs, black, lks like Steinberger, grt cond w/ cs, \$250. 213-851-7420

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•Nady 201 Shure 58 wireless mic systm, in grt cond, \$200 obo. Laurie, 213-874-2911

•New 12 string Strat, xint cond, gd action & sound, \$520. Robert, 213-370-7202

•Ovation acous/elec 12 string guit, model #1615-4, made 1975, vintage, mint, \$850 obo. Tony, 213-257-7896

•Performance bs, neck thru body w/koa wood body, 2 PU's, P-bs style w/Fender tweed cs, \$300. 213-376-6282

•String bs, modern, all wood handmade w/PU & cover. Big deep clear tone, \$2900. 818-1990-2328

•Warmoth Custom, 1 pc swamp ash Strat body, solid rosewood neck, 2 Duncan hmbckps, \$350. Tom, 213-285-9536

•Washburn elec/acous guit, brnd new, concave bird's eye finish, EQ, \$500. 213-576-1975

•Yamaha Pacifica, Strat style body, bolt on neck, 2 hmbckps, 1 single coil PU, locking trem, brnd new, won in contest, \$375. Darryl, 213-466-3807

6. KEYBOARDS

•Ensoniq Mirage keybrd, lots of sounds, never on road, xint cond, studio use only, \$500 obo. Jim, 818-340-6313

•Fender Rhodes piano, 73 key, suitcase model, \$375 obo. Ralph, 213-436-6094, Jeff, 213-839-3810

•Korg EPS1 elec piano, 76 touch sensitive keys, strings, transpar, xint cond, \$700. 818-990-2328

•Roland 500 w/cs & 5 sound cards, xint cond, \$1100. 818-840-9131

•Roland JX3P synth, built in seqncr, includes progmmng module, lots of grt sounds, xint cond, \$375 obo. John, 818-442-1616

•Roland JX3P, anvll cs, Midi, \$325. Howard, 213-255-7901

•Roland MKB200 Midi keybrd contrlr, \$300 obo. Mel, 213-851-1680

•Roland PG300 synth progmmr, \$80. Graham, 213-473-8132

•Roland RD250S, 75 key Midi console w/3 pianos, 2 elec pianos, cab, vibes & harpsichord, \$500 obo. Jami Fox, 818-761-5272

7. HORNS

•Antique Haynes flute, #6205, silver w/gold plated keys & Ambrose plate, C-foot, closed hole, \$1875. 213-828-6878

8. PERCUSSION

•Pearl SC-40 electric drn brain, Midi capable, cassette memory. Xint cond, \$1200 new, sell for \$700. 818-709-0665

•Dynaorchord Ad 1 for sale w/disk drive, \$2000 obo. Cary, 213-828-6638

•Ludwig 3 toms, vintage kick, new fittings, Paiste, Zildjian, lots of stands, too much to list, must sell, \$600; Yamaha RX7, \$200. Neil, 213-913-3535

•Oberheim DMX drn mach for sale, \$200. Anthony Minor, 213-464-7335

•Pearl MLX 22DW9, maple hrwood drn set, all hrwr, 1 y old, \$4000. Steve, 818-775-1713

•Pearl, new 9 pc BLX w/cymbals, strds, cs's, mint cond.

must sell, \$2800 obo; Tama gear w/6 boom strds, \$875. 818-241-8127

•Remo 7 pc custom set, all concert toms, single headed drms, 8x10, 9x12, 10x13, 13x14, 16x16, 20x24 w/cs & xtra heads, 12x14 marching snare, \$550 firm. Doug, 818-765-4580

•Roland DDR30 digital drn brain, xint cond, owners mnl, \$250. Michael, 213-390-7855

•Roland Handy Pad 5, Midi drn contrlr, new in box, \$225 obo. Tony, 213-257-7896

•Simmons Midi mixer, modified for low noise, \$300. Jim, 213-372-5806

•Sonar Light drn kit, Scandinavian birch shells, natrl finish, pwr sizes, 10, 12, 13, 14, 15, 17x22 bs drm, \$2400. Neil, 213-823-1958

•Tama 6 pc Swingstar, cymbals, bs drm, pdl, practice stands, \$250. 213-375-9272

•Tama Rock Star Pro bs drm, 22", black, xint cond, \$350 obo; Ludwig snare, 12x15, gd cond, \$150 obo. Scott, 714-892-8830

•Zildjian 30" gong w/stand, \$275 obo. 213-392-6608

•Wid, snare drm in gd shape, pay top dollar. Frank, 818-338-3106

•Wid, Rogers drms in wild wood finish & 14x14 floor tom in blue onyx. Call collect. Rob, 818-243-6029

9. GUITARISTS AVAILABLE

•22 y/o L/R guit sks to J/F 2 guit cmrl band. No glam. Inll Dokken, Tesla, LA Guns, Angel, 818-764-9322

•A B/A id guit plyr to J/F HR band. Image, equip, 21, VH, GNR, Vai. Team plyr, grt sngs. Tony, 818-346-3116

•AAA rated burning verstl guit avail for pro sists. Check out my pro plyrs ad. Steve Blom, 818-246-3593

•Acous/elec guit & voc avail for live gigs & recrdng dates w/plyr. Steady rhyth, blues rock kds. Have Midi gear. Lloyd Stout, 818-503-5570

•Aggrsv id guit plyr sks rowdy R&R musics to form band. Tour minded only. Ages 18-23. Rick, 213-223-3658

•Berklee grad, guit avail for paid sists, any & all styles. Appears in Guitar Player & Guitar World mags. 818-705-4729

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- Bluesy gut sks straight ahead R&R to HR band w/grt snags. Infi Queen, Aero, Thin Lizzy, Mellencamp. No speed metal or Dokken-heads. Kevin, 818-981-1714
- Bluesy HR gut w/image, equip, stage exp, att. sks musicians who wnt their place in history. Infi Aero, Stones, Dogs, Crowes, Markey, 213-969-9972
- BMI recrdng artist/gut/sngwrtr avail for pro sit only. 27, album credits, endorsements, exp. chops, image, feel. Only pros apply. Edward, 213-656-2245
- Cmrcrl sngwrtr/gut plyr to J/F sng oriented hi energy rock band. Lng hr, grt gear. Jovi, Lynch Mob, Skid. Hillyard area. John, 213-876-3485
- Craig Beck sks HR band or singr. Have album credits. Internatl press, top endorsements, touring & recrdng exp. 213-460-7080
- Dr J, from Kudetah & Gumbo Delik, is avail for recrdng. Will arrange, recrd gut parts for funk, rap, metal music. Give the Dr a call, 818-991-3451
- Estab gut, grt techno, sngwrtr, lng hr image. Only for estab band 818-702-9104
- Exp pro gut avail. Steady, tastefl melcd. Jazz, blues, cntry, Brazilian, hybrids, fusion. Jerry Lee to Juniorlo Joao to Joni. Matt, 213-929-9779
- Exp prog gut avail for paid sits, any & all styles. Always music & always reliable. 818-705-4729
- Explosive kd gut, 24, avail to J/F HR band. Infi Vai, Extreme, Joe Perry, Pro's only. Sean, 818-780-2977
- Fem gut skd band or other musicians w/mtr instrs & musical style. Robert Smith, Salvador Dali, Carl Jung. 213-876-3176
- Fem mandolin plyr, also sings & plays gut, avail for gigs & recrdng. 213-913-3391
- Gut & bst avail. Into hvy soull groove. 213-465-7525
- Gut avail for HR, cntry, metal, bluesy band. 30 yo & new to CA. Lkg for all kinds of musicians. 714-840-6291
- Gut avail for progrsv rock proj into Rush, Yes, Kings, X, Zep. No drugs. 213-465-9484
- Gut avail, 24, to J/F blues based HR band w/metal edge. 213-871-6801
- Gut avail. Pro chops, equip & image, 30 yrs young. Sks blues, HR or T40 proj. 714-827-8095
- Gut exp in blues, jazz, from traditl to avant garde to fusion, R&B, funk, reggae, etc. sks ggs, bands or other musicians just lkg for fun. Ken, 213-387-8827
- Gut lkg for funk, blues, rock, jazz band. Open minded. Avail for band & session wrk. Matt, 818-902-1720. 213-665-4652
- Gut lkg for steady wrkg band. Very versit, from cntry to jazz. Mike, 818-902-9880
- Gut on 12 step progrm sks other musicians on 12 step progrm for possible weekend jam sessions. Paul, PO Box 314, San Gabriel CA 91776
- Gut plyr avail for pop, rock sit or demos & showc's. Grt gear & att. Joe, 818-954-0742
- Gut plyr avail. Have xnt chops, grt equip. Infi Zep, Beatles, Petty, Crowes, Dwight, 818-578-0073
- Gut sks band w/rock, fusion & jazz infl. Srs only. Gary, 213-542-9698
- Gut sks estab melcd metal band. Xceptnl plyr, writr,

- showmn w/vocs, exp, vng lng hr image, killer gear & pro att. 213-323-3687
- Gut sks pro but raw band. Into everything from Pistols to Muddy Waters. Very creatv & hrd thng. Roger, 213-850-5274
- Gut w/soul, groove & dynams & grt sngwrtr abil sks a band. Infi Zep, Love Bone, Soundgarden & Captain Beyond. Eric, 818-982-8160
- Gut, 29, lkg to J/F band. Infi Hendrix, Clapton, Joe D'Ors, Alex, 818-772-9648
- Gut, 30, sks proj, Gabriel, Sting, Costello, XTC, Randy, 213-474-3196
- Gut, acous/elec, psychdc, HR, skg individual musics w/personality. Bst, drmr, gut. Already have voc. No posers or dated geeks. Jack, 213-969-0126
- Gut, age 20, sks mega image HR band or musicians to form band. Infi P.B. Floyd, Crue, Tiger Tails & Poison. Ted, 818-572-0007
- Gut, rock & blues, xnt chops, xnt gear w/impol lkg to ply w/similar lnt. Paid gigs or whatever. Don, 213-376-6282
- Gut w/sngwrtr sks musics or band w/keys & groove. Infi KROQ, Furs, Eurhythms, Cure. Must understand undergrnd music. Recrd deal pending. V.C., 213-446-1919
- Hot passionate kd, team plyr, writr w/image & exp. sks estab HR band w/mate voc. Infi old Aero, Zep, AC/DC. Tom, 213-285-9636
- Illuminated gut/sngwrtr will relocate anywhere in CA. Sks to J/F band infl by Costello, XTC, Dead, Dead, 209-431-3585
- Killer HR gut avail, 25, 6'3", mega chops, recrdng, toumg exp, endorsements, snags, grt lks. Lkg to J/F real band w/chemistry. 818-760-6690
- Killer HR gut sks killer HR band. Infi Mr Big, Badlands, Skid, Kazu, 818-786-1649
- L/R gut sks pro sit w/strong bckgrnd vocs, image, exp. Sks estab HR band awesome singr. Trnsipo & killer equip. Nicky, 818-909-7019
- Ld gut + vocs + keys + 16 trk recrdng studio lkg for wrkg HR blues funk band. Pros only. Infi VH, Tesla, L.C. Colour, Danny, 714-598-7291
- Ld gut w/massive lng hr image avail for estab rock act. Pro gear, pro att. Sean, 818-985-9190
- Ld gut w/strong image, kd & bckng vocs, custom clothes, forsrgnd band or lnt instr, mngr, following. No metal. 213-466-8636
- Ld gut, Steve Stevens type, modern pro equip & lks, sks org hot R&B pop grp w/sem singr. Deane, 714-537-7321
- Ld gut w/sngwrtr avail for pro hvy rock band. Must have bckng &/or mngr, Infi Lynch Mob, Dokken, VH. Pros only. AI, 818-964-2212
- Ld gut/sngwrtr w/outs of matr sks to J/F versitl band that rocks, boogies, but isn't afraid of a dancebl beat. 818-348-6671
- Ld gut w/voc, Berklee grad, many yrs of road exp, sks paid pro gear. T40, oldies, variety. Gerry, 213-444-7181
- Lkg to form thrash rock band w/groove. Drugs OK. Infi Metallica, Doors, Slayer, Love Bone. Don, 213-874-8432
- Mellow gut avail, lkg for mellow psychdc band. Infi Flood, Yes. Doors. 818-753-5075

- Metal R/L gut, 24, 6ft, thin, hr growing, no drugs, sngwrtr/lyricist, 10 yrs exp. Ready to go. Tom, 818-798-2880
- Pop rock gut/sngwrtr/voc w/xnt att, chops, equip, credits, avail for pro wrkg sits. Lou, 213-306-6246
- Pro cntry rock kd gut avail for F/T wrk. Will travel, artist exp. David, 702-438-8798
- Pro fem kd gut skg wrkg recrdng band into R&B & funk. Srs only. 818-794-6070
- Pwrhouse, tastful melcd blues gut sks pro sit only. Infi Bad Co., S.R. Vaughn, Billy Gibbons. Currently doing session wrk in LA. Pros only. 818-761-9354
- R/L gut/vocs avail to J/F mature R&R blues sit w/edge. Piano a +. No synthesizers, kids or Crowes clones. Call eyes. 213-463-8873
- Reggae, jazz, rock gut, 32, vry xpressv, flowing improv, eloquent chord voxngs, Album, tour credits. Rick, passport, X-Names, Dale Hauskins, 213-695-4089
- Rhythmic gut, HR, groove w/iraw edge. Image, equip, tmspo. 213-620-8776
- Rhythmic plyr/sngwrtr/rckup vocs sks to J/F hvy groove Skis type band. I have, your have, image, equip, exp. Francis, 213-850-1745
- Run Strath thru some pdls into a Super. I dug Stevie & dig the blues. Wnt anything leading to paying gigs. Kevin, 818-848-8929
- Runner up in World gut contest sks pro band, metal or traditl style is Mainsteen, Vai, Lynch, Rick, 818-880-0129
- Schooled gut w/ive exp & variety sks wrkg band. T40, pop, rock, blues, etc. Marcus, 213-876-7294
- Voc/gut/sngwrtr sks atmly band or muscns. Infi Velvet Underground, Pixies, Sonic Youth. Tom, 213-730-0289
- Wolc class gut lkg for hvy melcd rock band. Pro sits only. 818-967-2527
- Xnt gut avail for compl melcd rock band. Infi Badlands, Lynch Mob, old Whitesnake. Cool image, grt ideas & equip. Dennis, 213-268-2139

9. GUITARISTS WANTED

- #1 exp kd voc sks xplosv guts to J/F melcd cmrcrl, mainstream, radio friendly HR grp. Showcng, recrdng. Aero, VH, Crowes, Zep, Tommy, 213-836-3713
- 2 chord bst w/ yr exp sks gut w/same. Infi old Pretenders, NIN, No lng hrs, Danny, 818-769-0978
- 2 gut wtd. Inter-groove sun regalia, exit Love Bones, thru Doors & Zep, creatng your psychdc Hendrix. No flakes. So Bay area. E.J., 213-217-1296
- 2nd gut wtd for hrd driving HR band. Bruce, 213-289-0952
- A drug free gut wtd. Badfinger, Sabbath, Queen, Floyd, Com 60's, 70's threads, bckng vocs, 21-25, Infi & image a must. 213-891-2787
- Aggrsv gut nnd for orig rock band w/upcmng shows. Infi Uolc Asylum, Husker Du, Neil Young, Byrds. 213-463-1439
- Alltrntv gut w/distinctv sound wtd. Knowidg of dynams & space a must. Points of reference, Pixies, M.Oil, Sonic Youth, P. Furs. Stevin, 818-289-1565
- Alltrntv gut wtd. Riff orient, Infi by Keith, Iggy, Replacementts, Godfathers. Reliable pros only. 213-461-1168

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- Alltrntv gut, 25-30, wtd by voc/sngwrtr for cmrcrl rock tunes w/down style. Exp sngwrtrs only. Form band soon altor. No metal. John, 213-836-9230
- Ambitious rock band sks L/R & slide plyr to compl line up. Blues rock band plyrs only. Kenny, 213-882-6518
- Blues rock gut wtd. Must be dynam & versil & have pro att. Gd equip & tmspo a must. Scott, 213-874-8746
- Bat lkg for lkg wtd w/spooky riffs, haunting melodies, dark type & image. Very pro. Infi King Diamonds, Sabbath, Rhodes, Megadeth, 213-221-4337
- Cntry rockabilly gut, familiar w/LA scene, Bardance, etc. Sought by lntd fem cntry singr. Collab on orns. lorm traditl duo. Tom Manning, 818-507-5218
- Creatv gut wtd for bckng w/mntr, industry intrst. Infi Costello, Kinks, XTC, Mustsing harmony. No metal heads. 818-980-6660; 213-938-4775
- Dark gothic lkg gut wtd for gloom rock band w/edge. Equip, tmspo, style, dedictn, make up, lnt, M/F. Srs only. Infi, ourselves. 818-503-7571
- Dark, pwrfl, vicious undergrnd R&B band sks skinny, young, dark hr mythic gut. Commitment, att, integrity necessary. Tour minded. 818-904-0841
- DECEMBER'S CHILDREN nds gut into Brian Jones, Stones & 60's & any other cool kd gut. 818-761-7175
- Demented metal HR gut plyr w/edged wtd for demented lnt. Larry, 213-665-4688
- Desperately skd gut plyr. No dinosaurs. Infi Johnny Marr, Jesus Jones, EMF, Curve, 213-288-6604
- Dmr sks srs sng oriented gut plyr to lorm R&B band. Infi Stooges, Jane's, Hypnotics, Birdland, Vintage Marshall sound. No glam, metal or GIT. 213-384-2547
- Early groove, R&B Infi ala B. Gibbons, Hendrix, for R&B, rock, funk outfit. Pros only. Alan, 213-396-9274
- Elec/acous plyr wtd for band shopping deal. Unusual blend of cntry, swamp & funk. Vocs a +. 818-980-7429
- Estab band sks confident, aggrsv L/R gut who also is quick learner for bckng w/mntr. Infi R&B band, Stones, Crowes, Mellencamp. Ron, 818-769-6042
- Euro sounding pro gut plyr wtd for immed studio wrk. Gibson gut, dedictn, S. Clarke, Page. Duffly style only. 818-907-0527
- Exceptional gut plyr w/grt att & image wtd by voc/maj atty & recrd ca instrl to form completely orig band. Infi Giant. Whitesnake, Taloo Rodeo, Peier, 213-467-5913
- Fem rock gut, ages 21-40, wtd to start multi colored all grl melcd funk rock band. Thin & gds lks a must. Toni, 818-792-5967
- Funk rock, R&B, fusion. Molown mts downtown. Plyr w/ soul & chops nnd for immed shows. Maj intrst. Mark, 818-763-8669
- Gothic band w/internatl following, lnt instrt & bckng sks gut wtd image & gd att. Infi Siouxsie, Ministry, Sisters, Bauhaus. LV msa. 213-551-9034

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NOTE: WE ARE NOT A PAY-TO-PLAY CLUB, AND ALTHOUGH WE ARE BASICALLY A SHOWCASE CLUB, YOU MAY EVEN MAKE A FEW BUCKS AT THE DOOR, BASED ON HEADCOUNT. NO MINIMUM AGE. REMEMBER, ORIGINALS ONLY.

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUG. 7, 12 NOON

- GREEN SUNSHINE sks guit w/positive att. Simple, self xpressv style ala Maggie's Dream, L. Kravitz, Kings X. Pro gear Donnie. 213-874-9793
- Groove oriented ld guit wtd for pop rock band ala Prefenders. Concrete Blonde. M. Ehrhridge. Terr. 213-848-9258
- Guit & singr wtd to start classic R&B band. Must be lntd, attrctv & fun. Infl. Stones, Jacobbies, Fenders, etc. No metal or blues posers. 213-874-7481
- Guit plyr ndd for early R&B style. Humble Pie, Faces, Joplin infl. Eric. 818-377-4391
- Guit plyr wtd for hvy overtones HR band. Gd lng hr image, equip & tmppo. Ages 19-23. Infl. Skid 818-782-2650
- Guit plyr wtd for overseas wrk. Must be able to ply R&B & new jck swing & T40. Cheron Moore. 213-874-9992
- Guit w/vocs wtd by bs & singr for altmvt acous band. Infl. Dali, Thoreau, Doors & satire. John. 213-384-9107
- Guit wtd by lem vocs/sngwr. Got a groove, sns of humor & burn w/ltle bit of funk, R&B & blues. 213-937-9741
- Guit wtd for band, hi style, taste over MI chops. Must have fx, money & tmppo. GQ lks. Infl. Simple Minds. Robert. 213-874-7966
- Guit wtd for dark glam band wedge. Long black hr, car, job, thlx, respct, dckn, srs only. No fat, ugly hr bears. 818-503-7571
- Guit wtd for orig recrdng proj. Have mngt & bckng. Dan. 818-891-2616
- Guit wtd for electric progrsv rock band. Guit synth ndd. 818-545-7370
- Guit wtd for estab pro sit. Lks. att & dedictn a must. Steve Jones style. 213-876-6579; 213-462-4040
- Guit wtd for orig recrdng proj. Have mngt & bckng. 818-786-0975
- Guit wtd for very orig proj. Singr/sngwrtr. You must have the drive to make it. Overtones, Henley, Stefan, Seger, Springfield, Neil. 818-773-7238
- Guit wtd for xlt progrv melc HR/HM band w/lem w/tem. Must have killer lng hr, image & chops ala Q'Ryche, Skid, Dokken, Bunny. 818-995-3001
- Guit wtd to join ld singr, lyrical, bst & drrm for orig rock proj. Must appreciate many styles. Backup vocs a+. Billy. 818-955-9553
- Guit wtd w/own mtr. To form R&B band w/R&B edge. Infl. Q'Ryche, Zep, VH, Skid. Srs nd only apply. Johnny. 213-851-1157
- Guit wtd w/own style for band w/lem voc. XTC, Marianne Faithful, Prefenders & Pogues. 213-939-1207
- Guit wtd. acous to accompany lem singr/sngwrtr. Blues rock, scat, cntry, folk. My small act could go big time. Andrea Sharp. 213-391-4015
- Guit wtd. exp. wimty hooks & some improv abil. to conspire w/vocs to form rock, blues grp. Eric. 213-280-0474
- Guit wtd. Infl. Bowie, Bauhaus, J. Nails, Peppers. 213-850-0339
- Guit. If you wnt a band that's creatv, dedictd, stable, different & hvy, we nd you. M/F. Les. 818-567-2007
- Guit, rock orientd, that likes to groove, by one band, dependtly true, that's pleasant. Call ASAP. 213-656-0344
- If you're a hot gut w/rt lk, music range from Vai to Lukather, intrsd in melc rock w/keyboard ala Bad English, Jovi, call. 213-913-1784
- KIA ld plyr wtd to form hvy groove HR band w/whitely plyr. Must have taste, desgr, & tmppo. Francie. 213-850-1745
- L/R guit wtd. 18-25. Vocs & blonde image a must for Euro vocal rock band w/top prodcr, mngt & demo. 213-786-9786
- Ld guit wtd for shows rock band. Must be the right musicn & sing. Danny. 714-847-6760
- Ld guit wtd to comp org rock proj. Must appreciate many styles. Bckup vocs a+. Mike. 818-994-3248
- Legendary LA rockers, RIFF MASTER, auditing gut plyrs. 818-761-4902
- Lkg for awesome guit plyr. Andre. 213-763-4594
- Lkg for gd kid guit plyr for R&B band. all org. A lot of infl. Call if you're 33. Pro only. 818-772-8256
- Lkg for someone who can jam & is a real person. Infl. everything & anything. 818-848-0945
- LORD STRANGE sks 2nd guit for edged altmvt band. Infl. Cooper, early Blondie, early Bowie. 818-767-6728
- M/F rhythm guit plyr wtd for altmvt music, soit & hrd edge. Michael. 213-465-2482

- Melc guit wtd ala XTC, Gabriel, Police, for new altmvt band. No metal, no drugs, no ego. Vocs a+. Jeff. 213-394-4064
- Orig rock act sks verstl guit. Infl. Roxy Music, Cure, Smihs, REM. Must be srs & dedictd. 818-509-2697
- POOL HALL RICHARD sks L/R guit, Stones, Faces. We have grt singr, sngs & pro demo. 818-705-0875
- Progrsv rock ensemble Infl. by ELP & Yes sks a 2nd kd guit, 28-38. Must read, We have demo & gigs. Michael. 213-258-5233
- Pwrfl walling voc sks creatv, ballsy guit to collab on pro. Must write, have srs att, qual equip, rock image, vox a+. Tucker. 213-326-7449. Jim. 213-833-7012
- REACTOR skg 2nd guit wtd for w/total rock star lk & abil. Dokken, Skid, Whitesnake, Crue infl. Lng term plyrs only. Greg. 818-980-6669
- Rhythm guit wtd by voc/guit to form hi energy HR band. Must have lnt, sns of humor, vocs a+. Real rockers only. 18-26. 213-962-3260
- RUXX MONIKER is ssk articulate bst/guit, pwrfl/sngwrtr sngs & fx gear. We are an estlab cmrcal rock grp. 213-465-7927
- Sirius Trixon, legendary Detroit rocker nds Beck, Richards, Wood, Perry type gut/sngwrtr partner w/cool image, vintage gear. No drugs/booze. 213-960-9408
- Skilled acous & elec guit for tremendous jazz, blues & straight ahead R&B band. Must have sngwrng abil. Kevin. 818-992-8540
- Smoking lid guit avail for metal proj w/recd deal or maj mngt. Have image, chops, recrd releases & dedictd to the max. 818-506-6423
- SPIDERS OF ALDION sks ld guit/voc for lem fronted melc altmvt band in vein of REM & early Police. Euro contacts & mngt. 213-318-6934
- Sra, crazy rock band being formed, Jane's, East of Gideon, Liquid Jesus, Cadillac Tramps, etc. Skg friendly, nutly guit plyr. Jono. 213-659-7576
- Tired of bands w/image but no sngs? Hot plyrs but no connex? So are we. Rock band has it all. Nds guit. Paul. 213-913-1784
- Tlt, ambitious, dependtly gut sought by simlarily aspring singr/entertainer to duo. T40, jazz, cntry or orig mtr. 213-457-8328
- Trash glam guit wtd for Hllywd band. Must have skinny LA Guns, Pussycat, Warrant image. Tracy or Nails. 213-462-7775
- We nd a gut plyr for our new wave band. Jack. 213-487-4014
- Wtd, Ron Wood for blues rock band. If you ply like Yngwie & you think you can ply like Ronnie, don't call me. Bill. 213-462-7465

- Bs plyr/voc avail for live gigs & recrdng dates w/pay. Solid rock, grooving blues funky as you wnt to bst! Lloyd Stout. 818-503-5570
- Bs soloist, new LP w/recrdng co. Pro gear, maj touring exp, lkg for overseas sngs, 3 niers, illi ins, recrdng sngs. All styles, dot on keys. 213-662-6380
- Bst & guit avail. Into hvy soufl groove. 213-465-7525
- Bst avail for 6 string, fretted, Infl. Sting, Fishbone, Level 42, David Sanborn. No Peppers clones or metal bands. Scott. 213-851-3126
- Bst avail for orig rock, classic rock or cntry. Dave. 213-960-5189
- Bst avail for pro band sit. All styles, pro recrdng & stage exp, touring. Pro gear, grt lks, bckng vocs. Joseph. 818-753-7712
- Bst lkg to J/F band that rocks hrd & grooves hvyly. Keith. 818-505-8974; 818-761-5301
- Bst, 24, street rock image, hot plyr/sngwrtr wklier vocs. Only the best for the best. 818-703-6427
- Bst, reads & plys all styles, avail to studio, csis & other plyng gigs. Pros only. Eric. 818-780-3688
- Bst/drrm team lkg to J/F hvy groove orientd metal band. 213-505-8974; 213-761-5301; 213-766-7808
- Bst/ld voc lkg for estlab wrkg cover band, 3-6 nites week only. Styles T40, rock, R&B, dance, oldies, etc. Gd image, tmppo. Mark. 213-653-8157
- Fem bs plyr avail for J/F lem R&B band. Lisa. 213-851-9666
- Fem bst avail for R&R, rootsy sound & pwr pop edge. 213-960-7604
- Groove, rock, read, solo, funk. No punk, metal or cntry. Have not learned to ply those yet. 2 music degrees. Clark. 818-786-4894
- HR bst w/strng lng hr image, stage presnc & plyng abil sks next up & coming band w/mngt. Pro offers only. 213-851-5392
- Hrd core bst & voc team lkg to J/F dbl kd hrd core speed metal band. Pro metal heads only. Infl. early Maiden, Testament, Slayer, Megadeth. 213-464-1532
- I can sing, I can ply bs, I can sit on my hr. I can't find a band. Help! 213-913-9455
- Pro bs plyr sks funk, pop, R&B band, Orange Co area, 29 yos, lots of exp. top equip, sober. Greg. 714-491-3398
- Pro bst lkg for hrd melc rock band. Must have killer image, sngs & learn plyng band only. No had it's. Lkg for 90's sound & no copycats. Craig. 818-767-7885
- Pro bst, 40, upright & elec, Latin, R&B, blues speciality.

- sks pro sit. Horn bands welcome. Glen. 213-250-7335
- Pro fem bst. Aren't there any bands out there that can shred, shock, cause pain, start riots & make millions? Then call me. 213-839-3360
- Stamming groove orientd funk bst w/image, att & abil srching for unq funk, dance, rock band. Tim. 714-960-0862

10. BASSISTS WANTED

- 1 billion light yrs away, theatricl guit & voc sk pro rhyth section. Hendrix, Bowie, Brian Jones, Zep. Image, early 20's. Drew. 213-461-9564
- 1 bs plyr wtd for gipping shows band w/CD, mngt & promotn. The music is dancable, bluesy, orig rock. Must be pro, lunky & reliable. Dave. 213-470-1465
- A bst wtd by drrm, 28, & guit, 25, for orig jazz rock. Pros only, srs only, Montebello area. 213-691-3902
- Aggrsv bs plyr wtd for band infl by Bad Brains, Soundgarden, Fear & industrial music. Sean McKeane. 213-256-7261
- Aggrsv young bst ndd to compl cmrcal metal band w/ wcked groove. Image, bckng vocs a must. Under 26. Nki. 213-327-2507
- All pro org HR band w/killer sngs, studio, att, srching for solid, aggrsv bst. Equip, att, image a must, ala Rudy Sarzo, Michael Anthony, Bruce. 213-851-1372
- Altmtv bst rdd. Slap, melc, plyr. Infl by Keith, Iggy, Replacemnts, Godfathers. Have xnt sngs & connex. Pro only. 213-461-1168
- Altmtv bst wtd. No drugs, gd att, willing to travel. Srs minded only. THE EXTINCT sks drrm to be band member. Jennifer. 818-952-8052
- Are you i? Band w/maj deals/sks bst ala J.P. Jones, Avery, Clayton, Redding lks. Intensity, integrity, impact & less ms more. Exp only. Page. 213-658-0218
- Armani, arena, Billboard, billfold, Fortune 500 lunk, models, meglomani awaits 1st young ellipole pou hound. P.S. Lbl intrst. Spence. 818-441-6256
- Audtns. Band w/mngt & bst connex sks bst for orig pop rock. Sngwrts welcome. Phil. 818-240-9840
- Band sks bs plyr for R&B hip hop funk band. John. 213-388-5285
- Band sks srs bs plyr. Must have pro att, image & pro equip. Infl from Aero, Skid, Pussycat. Must have the att. Don't waste our time. Louis. 818-334-6968

10. BASSIST AVAILABLE

- A #1 pro bst/voc w/4 world tours & 18 albums under belt lkg for sngwr or bckd HR band. 818-545-4550
- Bs avail. Straight forward, hr. HR chops w/hvy groove edge. Image, equip, tmppo. 213-620-8776
- Bs plyr avail for pro cmrcal HR proj. Lks, chops, moves & grooves. Frank. 818-905-8039
- Bs plyr avail for starting R&B based R&B band. Infl. are Q'Ryche, Zep, VH, Skid. No all. srs only. 213-851-1157
- Bs plyr lkg for wrkg band into classic rock, cntry rock, soft rock or oldies. Ld & bckngrnd vocs. No young, thin or lassy, just gd. George. 818-764-6063

BASSIST WANTED

One Guitar, Bluesy, Hard Rock Band
We Have: 24 trk demo, financial backing, well-known industry lawyer, major industry interest, pro equip/studio. We are real deal players w/ mega experience.
You must have: rhythmic innovation, solid musical roots, marketable long hair rock image. Vox a plus. Send package to:
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8491 Sunset Bl., #562
W. Hollywood, CA 90069
or call (213) 850-8662

BONONI PHOTOGRAPHY



818-508-6542
VISION

Record Company Connection

A complete list of all Record Companies. Names, addresses, phone numbers & contacts.
 Or we'll shop your demo for you \$50.00 & up (213) 291-7377
 We also have a complete demo service

NEWLY SIGNED ARTISTS

Manager of newly signed recording artists with major label, seeks material to compare with the tunes that the label brings to him.
 In immediate need of R&B/Dance, Hip-Hop and Ballads. For ages 13-35 (male artist). Also in immediate need of Adult Contemporary Upbeat and Ballads for another signed male artist.
 Debut albums due out Spring '92.
 Send tape & lyric sheet immediately to:
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 If you are serious about the bass, I can really help you expand your playing. Over 40 recording artists have hired my students.
HERB MICKMAN
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MUSICIANS WANTED

 For original project. Seeking lead & rhythm guitarists, and bassist.
 Infl. Springsteen, Petty, Cougar. Contact:
 Lester Schone
(818) 563-3833

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MCI JH 24 (2 in.) 24 & 16 Track Harrison 3624 Console with Allison Automation DAT 3900	Cash Discount Rates
MCI 110-B-2 30 & 15 ips 2 track 604E • NS10's • Tannoy	24 TRACK \$45/HR
Lexicon 300 • PCM 70 & 60 LXP15 • SPX 900 • Tube Mics	5 HR. BLOCK \$40/HR
Orban Parametrics • DBX 166 & 161 De-esser • Urei 1176 • BB 822	16-TRACK (2") \$40/HR
Aphex B & C • Gates • Yamaha C-3 M1 • S 1000 • Mac SE30 Computer	5 HR. BLOCK \$35/HR
	(818) 842-5506
	Experienced Engineer Incl.



FREE CLASSIFIEDS

•BELIEF wrnts bst for melodic speed altmvt acous w/gothic infl image. We have direction, we are dead srs & ready. 18-25 pref'd. Dave, 818-957-2475

•Best snps in LA. Altirnvt pop band nds bs plyr. Maj industry future. Infl Hoodoo Gurus, Posies, Replacements. Bking vocs a must. Carl, 213-390-2010

•Blues bst nnd for S.R. Vaughn tribute band. Corey, 213-668-9295

•Bs plyr nnd for altirnvt twisted rock & acous music w/ distorted view. 213-934-3782

•Bs plyr nnd for orig artist demo wrk. Currently negotiating w/maj lobs. Srs tint. Must be able to ply funk & all different kinds of styles. James, 818-609-9107

•Bs plyr nnd for srs rock band. Infl from Aero to Skid to Tango. Must be dedicd, have pro equip, image & att a must. Don't waste our time. Kevin, 818-782-2050

•Bs plyr nnd to compl early R&R style band. Humble Pie Infl. Joplin. Eric, 818-377-4391

•Bs plyr nnd to compl rock band w/grt snps. Infl Sisters, Cull, Zodiac Mid Wap, Skinny Puppy. Mikey, 818-846-5969

•Bs plyr w/marketbl image w/ndie album. Infl Who, Love, Brides, Move, Dennis, 213-390-8838

•Bs plyr w/BBQ blues rock band in Lng Bch. Stones & CCR. Randy, 213-434-7892

•Bs plyr w/ blues rock band ala Stones, Faces. Kenny, 213-982-6518

•Bs plyr w/ dedid metal band. Pro plyr. Megadeth, Vagocae, Maiden. Joe, 213-957-9381

•Bs plyr w/ estab band w/gigs. Infl Lords of New Church, Damned, Hanoi, Ramones. Lng hr w/grt stage presnc & image. Mark Graves, 213-989-3894

•Bs plyr w/ highly orig inspirat'l rock band. Infl Boston, Kansas & Giant. Rehrs in LA area. Srs inquires only, pls. Steve, 714-992-2066

•Bs plyr w/ intense passionale music. Mohi, 213-390-7431

•Bs plyr w/ dedid rock band. We have F/T studio & rehrl spc. Grt tunes. Vocs & gd att a must. Joe, 213-255-9201

•Bs plyr w/ orig recrdng proj. Have mngt & bking. 818-786-0975

•Bs plyr w/ orig HR band w/jazz infl. Beginning & intermediate welcome if willing to learn. If you're open minded & srs, call David & Michelle, 818-240-5595

•Bs plyr w/ orig recrdng proj. Have mngt & bking. Dan, 818-891-2616

•Bs plyr w/ld or verseas wrk. Must be able to ply new jack swing & R&B & T10 snps. Cheron Moore, 213-874-9992

•Bs plyr w/ld for rehrl band sit. Rock to jazz. Reading help. Responsblplyrs only, pls. Let's have fun. Joe, 818-954-0742

•Bs plyr w/ld. Infl Jane's, Hendrix, Zep, Suite. Must be dedid team plyr. Upcmg gigs. Craig, 818-883-5480

•Bs plyr, if you wrnt a band that's creatv, dedid, stable, different & hvy, we wd you. M/F. Les, 818-587-2007

•Bs thumping freak w/ld for WILLOW WISP, an innovatv uniq & postic music spectrum. Infl comics, poetry, cosmetics, Cure, Voi Vod, old Kiss. Tony, 213-467-6360

•Bs-less band skg bs plyr w/creatvity & youthfl aggrsn. Altirnvt sit. Paul, 213-392-3073

•Bs-p-matic nnd for NEW IMPROVED GOD. Must slice, dice & hammer down a groove. Infl Pistols, AC/DC, Dr Seuss. Dano, 213-850-1152

•Bst w/ all orig band, willing to relocate to Denver, w/ connex. Steve, 303-232-2825

•Bst nnd for band that doesn't share members. Must be groove orientd & completely reliable. Call ASAP. 213-656-0344

•Bst nnd for estab rock band. We have hit snps, image & maj connex. 24 trk access. 818-783-8825

•Bst nnd for exp pro HR band for recrdng & showcng proj. Infl Dohen, Badlands & Tasia. Rehrs in Lng Bch area. Lv mng. Glen, 714-236-2242

•Bst nnd for pwr pop punk proj. Lords, Adam & Ants, Bow Wow Wow, w/Motored energy. Mark, 213-469-9363; Sean, 213-467-5132

•Bst nnd to compl band. Big textural, rhythmic, sing along snps. Infl Gabriel, Joni Mitchell, Neville Bros. Must be willing to sweat. Keith, 818-341-5072

•Bst nnd to compl rock act. Infl 60's & 70's rock. Gd licks & lks a +. Carl, 818-349-1439; John, 213-969-0629

•Bst nnd, gd in the pocket feel & time, strong soull, creatv groove for orig band. Infl Nathan East, Kevin McCormick, Tony Levin, Daniel, 213-399-4715

•Bst w/musical knowledge & street image w/ld by HR band. Vocs a +. Tommy, 818-992-0403

•Bst w/ld by estab HR rhyt & groove band. Must have gd att, lnt, gear, lks. Srs only. 818-782-2050

•Bst w/ld by very melic HR band. Must have grt equip, grt att, be responsbl & have grt chops. Damon, 213-850-9537

•Bst w/ld for altirnvt, punk, thrash metal rock band. Infl Soundgarden, Descendents, Death Angel, AC/DC, Equip & abil to ply a must. Eric, 818-753-8129

•Bst w/ld for dark glam band w/dge. Lng black hr, car, job, lnt, responsibility, dedictn, srs only. No lat, ugly hr bears. 818-503-7571

•Bst w/ld for estab, aggrsv, undergrnd, dark imaged R&R band. Tour minded a must. Drugs & alcohol OK. Ages 18-23. Rick, 213-223-3658

•Bst w/ld for fusion rock band. Maha Vishnu style. must have srs chops & love to jam. Be pro w/grd gear. Bill, 818-360-4099

•Bst w/ld for HR jazz band. Beginning, intermediate welcome if willing to learn. Sns of humor & soul important. David & Michelle, 818-240-5595

•Bst w/ld for hrd driving HR band. Bruce, 213-289-0952

•Bst w/ld for orig pro orb. Sironn snps. maj mngr. Infl INXS,

Mimes. No posers. Paul, 213-655-4346

•Bst w/ld for pro HR band w/ld instr & maj connex. Gd image, musicianship & equip a must. Ted, 213-868-0269

•Bst w/ld for rock band. We have snps, mngt. Infl by P.Gabriel, Rush, Yes, U2. Vocs a +, gd time a must. Joel, 213-837-2376

•Bst w/ld for sng orientd R&R band. Infl Beatles, Dire Straits. Happy Mondays, etc. Rick, Mike or Egel, 213-874-9176

•Bst w/ld for soon to be wrkg classic to progrsv rock band & solo bckup. Infl Who, Dire Straits, Rush, Satriani. Phil, 213-838-8759

•Bst w/ld for sng orientd R&R band. You must have the drive to make it big. Overtones, Henley, Stones, Seger, Springsteen. Neil, 818-773-7238

•Bst w/ld for xltnt progrsv melic HR/HRM band w/ld voc. Must have killer lng hr, image & chops ala Q Rych, Skid, Dokken, Sunny, 818-995-3001

•Bst w/ld to compl pro HR/HRM proj. Infl Lynch Mob, Dokken, Whitesnake & U2. Killer image & equip, lnt, etc, a must. Rick, 213-370-4571

•Bst w/ld, must have groove & trmpso, grt att. Tony, 213-945-0354

•Bst, treftd/fretless, gd ear. Sting, Mike Mills, for band w/ grt snps.

•DANGEROUS PLAY now auding hungry pro bst w/ equip, image, exp, for melic HR band w/demo, upcmg gigs. Butler, Harris, Jones. Have So Bay studio. Mike, 213-370-9835

•Dark gothic lkg bst w/ld for gloom rock band w/dge. Equip, trmpso, style, dedictn, make up, lnt, M/F. Srs only. Infl, ourselves. 818-503-7571

•Dark, pwrfl, vicious undergrnd R&R band sks skinny, young, dark hr bst. Commitmnt, att, integrity necessary. Tour minded. 818-904-0841

•Drmr & gtrt swnging team sks bst & keybdst rock plyrs to compl aggrsv rock band ala Extreme mis Tolo. Srs plyrs only. Fred, 818-353-0900; Todd, 818-549-1489

•Exceptional bs plyr w/grt att & image w/ld by voc w/maj lnt & recrd co inflrt to form completely orig band. Infl Giant, Whitesnake, Tootie Rodeo, Peter, 213-467-5913

•Fem bs plyr nnd for image conscious altirnvt band w/ edge, style of Concrete Blonde, old Cut & Jane's. Fallon, 818-753-4015

•Fem bst w/strong bking vocs nnd for all fem pop rock band. Lisa, 818-901-8036

•Fem bst w/ld. Altirnvt music infl, to join fem gtrt & drm w/ mngt & grt snps. Vocs & swnging a +. Recrdng, video & live. 213-876-3176; 818-348-9375

•Fem gtrt & male drmr lkg for M/F bst to form HR band. Must wrte snps. Infl Stones, Extreme, Nicky, 818-692-1133

•Folk pop band w/del alt sks bs plyr. 818-994-7117

•FOX HUNT nds bs plyr for hi energy rock band. We have rehrl & doing recrdng. Infl Mister Big, Scorpis, Johnny, 213-666-8654; 213-862-4302

•Funk groove bs w/ld for fresh new band. Infl Rufus. Sting & James Brown. Aahren, 213-202-3032

•Funky pwr bs w/ld for xceptl artistic progrsv rock band.

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUG. 7, 12 NOON

Music comes 1st. Infl Gabriel, Bush, Q Rych, Fixx. 213-876-4814

•GHOST SHIRT SOCIETEY sks pwr bst for 90's HR band. Have mngt, bking, inflrt. Pros only. Phil, 818-706-7348

•GREEN SHIRT SOCIETY sks bst w/kratv att w/style groove & feel ala Maggie's Dream, L.R. White, Kings X. Pro gear. Donnie, 213-874-9793

•Guit & drmr skg bst to form proj. Open minded to all styles. Matt, 818-902-1720; Carlos, 714-969-0701

•Guit skg bst to form a very hvy & dark metal band. Infl Sabbath, Rainbow, Dio, Q Rych. Very hvy type of metal band. 213-851-3837

•Guit sks bst to collab on really cool, uniq, instrmntl proj. Marcus, 213-876-7294

•GUMBO DELIK, funk, metal rap band, lkg for slamming, popping, hvy groove bst in same vein of Peppers, Fishbone. 818-991-3455

•HARD TIME sks bst. Pro att, pro gear, rock image. Hrd, hvy, cmrcl rock. 818-761-5301; 818-791-3829

•Hi energy HR bs plyr nnd for estab grp. Vocs pref'd. Pros only. 213-306-9461; 213-652-5575

•HR/HRM bst w/ld for Deep Purple, Aero type of HR band. Must be gd. Greg, 818-794-5992

•Hvy groove HR bst to form K/A Skid type band. Must have desire & image. Francis, 213-850-1745

•Hi style bs plyr, taste over chops. Must have fx, money & trmpso. GQ lks. Infl Simple Minds, U2. Robert, 213-874-7966

•HR, very rhythmic, different, unq. Diverse infl. Many changes. Only xltnt plyrs w/adequate musical knowldg. Some pay. Joshua, 818-718-1901

•HR/HRM bst w/ld for Deep Purple, Aero type of HR band. Must be gd. Greg, 818-794-5992

•Hvy groove HR bst to form K/A Skid type band. Must have desire & image. Francis, 213-850-1745

•I'm lkg for bs, drm, keybrd & gtrt. All orig proj. 714-897-2007

•IN THE RAW sks bs beast, 19-25, w/lnt, dedictn & image. We have moves, groove & mngt. Infl Extreme, Skid, Aero. Sean, 818-491-4504

•LATIN SYNDROME, pop rock salsa band, lkg for bs plyr. Have 32 digital demo, rehrl spc. Srs musicians only. 818-787-5903

•Latin jazz bs nnd for rehrgs band, 4 pc. Robin, 213-850-7157

•LOCAL HEROES is now auding bst w/lnt, lks & die for success att. Grp prodctn deal, free recrdng & rehrl spc. 213-960-1070

•LORD STRANGE sks bst for edged, altirnvt band. Infl Cooper, early Blondie, early Bowie. 818-767-6728

•Mick, Keith, Ronnie & Charlie skg Bill. 818-705-0875

•Modern rock band sks young fresh faced plyr w/altirnvt bking. Aron, 213-656-3065

•Outrageous bs plyr w/big vox w/ld by pwrfl rock band. Nd a pumper, must have killer presnc, att, gear. X-members of XYZ, Heaven, Anthrax. 213-656-9105

•POOL HALL RICHARD sks bst. And yes, we do have a singer, so if you can groove & are into blues & rock, call. Bill, 213-462-7465

•Pumping bs plyr w/ld for immed studio wrk. Zep, Cut, Petty infl. Strong melodies, exp, only. 818-907-0527

•Punk bst w/ld. Must be hungry, pro gear att a must. Infl Pistols. Sham 69, etc. 818-848-8065

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 • **RUXMONIKER** is skg articulate bst/guit, prel w/sngwrtg skills & fx gear. We are an estab cmrcr rock grp. 213-465-7927
 • **Simple yet competent young bst wtd for HR band** VH, Crue, Skid, Dokken. Have hrs/sl scs, snags, vocals, equip. No drugs. 818-341-2584; 818-763-3894
 • **Skilled upright & elec bst** for tremendous jazz, blues & straight ahead R&B band. Must have sngwrtng abil. Kevin. 818-992-8540
 • **Sng orientd mldc** HR band w/connex sks team plyr w/ groove, creativity, image & pro att. Sam. 818-907-9264
 • **Srs, crazy rock band** being formed. Jane's, East of Gideon, Liquid Jesus, Cadillac Tramps, etc. Skg friendly, nutty bs plyr. Jono. 213-659-7576
 • **SYNAPOSE** aka bst. Srs pros only in style of Noel Redding, Rudy Sarzo. Must have killer equip & trnspo. Retrs near Anaheim Stadium. Bryn. 714-847-3068
 • **THE FAMILY PIG** sks bs plyr. Infil Zep, Hendrix, T-Rex, Jane's, Mark. 213-827-1082
 • **Tired of lame bands?** This is the last call you'll have to make. We have hit snags, image & connex. All we need is you. 818-787-2069
 • **To the bone jamming**, got that spiky funk feeling w/an onslaught of infl. Slap, crackle, pop Mr Bst, you're our man. Bob. 213-876-4556
 • **Totally dedictd, ultimate imaged bst ndd** for 4 pc sleazy Hillyrd grp. No brown, att's or tats. Infil Crue, Skid. 213-461-9149
 • **Totally dedictd, ultimate imaged bst ndd** for 4 pc, sleazy Hillyrd grp. No brown, curies, tats or att's. Infil Crue, Skid. 213-851-2825
 • **Totally pro bst wtd** for reforming cmrcr metal proj w/edge. 2 previous recrd releases. Image, chops & dedictn a must. 818-506-6423
 • **Verst open minded ing hr bst wtd** by dynam orig HR band. Gd vocs a +. Under 30 pref'd. Kez. 213-465-9177

11. KEYBOARDISTS AVAILABLE

• **Fem keyboard w/strong vocs** avail for proj w/bcking &/or tour. Exp. all styles, lks, gear & att. No HM. Lynn. 818-508-1371
 • **Keyboard avail for pro recrd deal**. 3 1/2 oct voc range, easy att. Also lkg for off nite gmk. 818-774-0756
 • **Keyboard for hire**. Call machine for sample of R&B, ballad & dance music. Let the music do the talking. Chris. 213-756-3073
 • **Keyboard w/new pro gear**, sks pros, overseas site, 1 nters, fill ins. Any style. Multi sampling abil. 213-662-6380
 • **Keyboard w/pro gear**, Roland U20, MK80, Kurzweil Expander, sks pro projs, travel or wrk sites for jazz, Latin or pop music. 213-969-4054
 • **Keyboard w/song & sampling equip.** Avail for pro sit. Ryan. 714-337-7655
 • **Keyboard wtd for altmrv rock band**. Infil Nick Cave, Mission UK, Sisters, Steve. 818-994-9325
 • **Keyboard w/vocals sks wrkg band** sits, T40 pref'd. 818-913-0944
 • **More than just pads**. Zach. 818-786-9424
 • **Multi keyboard**, Bernie Worrell type, but all styles, top gear & chops, strong vocs, for pro live, studio sits. Have demo studio, credits. Danny. 818-584-1309

11. KEYBOARDISTS WANTED

• **Allman Bros**, Zep, Mott/Hoople, Crowes style band neds Hammond B3 sound keyboard plyr. Cool gigs, grt limes. 213-663-0498
 • **Altmtv groove orientd rock band** sks keyboard, style of Cure, Smiths, Sam, days. 714-474-7900; eves/weekends. 213-888-1531
 • **Ambitious rock band** sks keyboard/sngwrt. We have snags, image, connex. You have chops, image, vocs, current gear. Infil Foreigner, Bad English, Paul. 213-913-1784
 • **Auditsn**. Band w/mngt & lbl connex sks keyboard for orig pop rock. Sngwrtms welcome. Phil. 818-240-9840
 • **Avant garde orientd keyboard wtd** for collab in exchange for studio time. 213-275-4133

• **Blues keyboard** for cafe & club wrk. Must be into blues & jazz, not just anything that pays. Infil Jean Harris. Niles. 818-783-2739
 • **Chapman stickist & drmr skg multi keyboard w/tnr**, open mind & dependbl. Peier, lv msq. 213-344-2636
 • **Fluon band skg keyboardist**. 213-396-5898
 • **GREEN SUNSHINE** sks auxiliary percussn/keyboard plyr w/positive att. Simple xpressv style aka Maggie's Dream, L.Kravitz, Kings X. Pro gear. Donnie. 213-874-9793
 • **Jazz pianist ndd to accompany fem voc for gigs**. You must be able to read music, improv/comp. Donna. 213-399-1410
 • **Keyboard sought by pro rock act**. Infil Journey, Dokken, Winger. Must sing strong bckups. Mngt & lbl pending your committmnt. Rehns in Anaheim. 714-848-1639
 • **Keyboard wtd for all orig, highly inspirat'l rock band**. Infil Boston, Kansas & Giant! Rehns in LA area. Srs inquires only, pls. Steve. 714-992-2068
 • **Keyboard wtd for band negotiating maj mngt & publishing deal**. Cmrcr mldc HR. Dokken, TNT, Rising Force. Must have demo & ing hr. 818-980-2472
 • **Keyboard wtd for fusion rock band**, Maha Vishnu style. Must have srs chops & love to jam. Be a pro wtd gear. Bill. 818-360-4099
 • **Keyboard wtd for new altmrv band**. Vocs a +. Jeff. 213-394-4064
 • **Keyboard wtd for orig pop grp**. Strong snags, maj mngt. Infil INXS, Mimes. No posters. Paul. 213-655-4346
 • **Keyboard wtd for pop rock band**. Industry connex & mngt intrst. Ready to showcs when you are. 818-752-9335
 • **Keyboard wtd for rehrl band** slt. Rock to jazz. Reading helpful. Responsbl plyrs only, pls. Let's have fun. Joe. 818-954-0742
 • **Keyboard plyr/sngwrt wtd to compl a 5 pc band**. Infil Bowie, Duran, Ferry, Sheik. Must be versil. ages 17-24. 213-567-4584
 • **Keyboard/sngwrt wtd to compl 5 pc band**. Infil Bowie, Duran, Ferry, Sheik. Must be versil. age 17-24. Goliath. 213-563-9688
 • **MF keyboard wtd for altmrv music**. Michael. 213-465-2482
 • **Seasoned blues rock piano plyr w/some voc abil wtd for weekend cmrcr blues rock band**. No bad habits. Bob. 818-776-8654
 • **Sng/sngwrt sks collab**. Me, fromniam, you, bckup. Seqnng a must. Live & recrdng. Pet Shop Boys, DePeché, Earsure. Srs & pro att. Max. 213-969-1910
 • **Sng orientd mldc HR band w/connex sks keyboard w/tnr**, creativity, image & pro att. Sam. 818-907-9264
 • **SPIDERS OF ALDION** sks keyboard/voc for fem fronted mldc altmrv band in veim of R&B & early Police. Euro contacts & mngt. 213-318-6934
 • **Srs, crazy rock band** being formed. Jane's, East of Gideon, Liquid Jesus, Cadillac Tramps, etc. Skg friendly, nutty keyboardist. Jono. 213-659-7576
 • **Synthesist keyboard for T40 band**. Upmngng gigs, also for orig proj. Michael. 818-781-6805
 • **TYNER** neds keyboard for orig hrd, funk rock, emphasis on organ, piano. Sng list ready. Infil Deep Purple, Santana. L.Colour. Interracial. Paul. 213-962-2855

12. VOCALISTS AVAILABLE

• **#1 HR voc avail**. 24, raw, altmrv blues infl. A.Rose, S.Bach. 213-871-6801
 • **22 y/o soull male voc sks blues**, early R&B rock. BB King to Jerry Lee Lewis. Pref plyng out, but not essential. Rose. 213-874-5248
 • **Altmtv gult**, 25-30, wtd by voc/sngwrt for cmrcr rock limes w/own style. Exp sngwrtms only. Form band soon after. No metal. John. 213-836-9230
 • **Are you too infl?** Why not be one? Singr w/image & vox skg innovatv musicians, psychdc bluesy HR, etc. Mystical, spiritual quail. Jeff. 818-441-5402
 • **Awesome fem voc/wrt from NY**, will tour ing term, sessions, concerts. Verstl. R&B, funk, rock, rap, jazz. 805-323-9059
 • **Back porch bluesy singr**, harmonica, sngwrt, sks guit or muscns to J/F band w/Aero backbone. Keith Richards soul. Many finished, unfinished snags. B.B. 213-933-7921
 • **Ballsy Bluesy voc lko for R&B band** that can kick it out &

funk it up, or quit to collab w/ih. I have endless lyrics. Infil Jagger, Springstein, Morrison, Van Zandt. Pete. 213-397-2592
 • **Black fem R&B voc/sngwrt lkg for estab band sit**. Infil L.Colour. Springstein, REM, Jena. 818-506-5331
 • **Chtry rockabilly gult**, familiar w/LA scene, Barncande, etc, sought by lntid fem chtry singr. Collab on snags, form ock. Tom Manning. 818-507-5218
 • **Dedictd, moftrtd fromniam w/ks, vox & exp lkg for hungry megaband**. Must have ttogether. Infil Hanol, Zep, Beatles. 213-288-2546
 • **Depressed killer voc sks band**. No equip but lots of morbid songs. Let's show the world how depressing LA is. Blondell. 818-543-1766
 • **Exp fem voc avail lkg for chtry rock band**. Infil B.Rait, L.Ronstadt, EmmyLou Harris, New Grass Revival, Wanda. 818-765-4886
 • **Exp fd voc sks muscns to J/F mldc**, cmrcr, mainstream, radio friendly HR grp. Showcsng, recrdng. Aero, VH, Crowes, Zep. Tommy. 213-836-3713
 • **Exp male voc**, 27, R&B inspired ala Tony Hadley, Boy George, LeBon, sks pop rock band for/collab w/strng voc or keyboards. Kelly. 714-347-0171
 • **Exp male voc/sngwrt**, specializing in pop, altmrv & cmrcr rock music, avail for recrdngs & gigs. Paid sits only. Michael. 213-655-0934
 • **Exp pro voc avail for all projs**. No permanent band sits, pls. Kimberly Plato. 213-481-3461
 • **Fem bckgrnd voc avail for pop rock or R&B**, to do club dates & sessions. Hrd wrk & no ego. No metal, pls. Rosanna. 818-789-4230
 • **Fem singr lkg to form chtry band**. Debbie. 714-776-1836
 • **Fem singr w/soull**, passionate vox & stage presnc sks wrkg or soon to be wrkg band. Dedictd pros only. Into T40, R&B, pop, rock & chtry. Carlene. 213-254-4669
 • **Fem voc avail for sessions**, lts & bckgrnds, instant harmonies, tape avail. Jennifer. 818-769-7198
 • **Fem voc lkg for HR band**. Pros only. Infil Zep, Aretha, VH, Chester. 213-458-6739
 • **Fem voc lkg for pro wrkg blues R&B band**. Relocating to CMR. Leads of exp. 25 y/o, thin & blonde. Lee. 602-232-1270
 • **Fem voc sks bs plyr & drmr for live gigs**. Various styles. Call for more info. 213-874-5609
 • **Fem voc sks HR band**, M/F, pros only. Infil Aretha, Zep, VH. 213-458-6739
 • **Fem voc**, exp stage & studio, grt vox & range, sks wrk in T40 or chtry band or session, demo wrk. 818-343-2498
 • **Fem voc/lyricst lkg for rock band w/very hyv groove**. No drugs, no egos. 818-709-8726
 • **Fem voc/sngwrt wnts to wrk**, bckup vocs, orig proj, grt harmonies. Shewna. 714-860-9095
 • **HR/HM id voc sks HR/HM band**. Pro att's only. Rick. 818-349-5651
 • **Hrd core voc & bs plyr team lkg to J/F dbl id hrd core speed metal band**. Pro metal hds only. Infil early Maiden, Testament, Slayer, Megadeth. 213-464-1532
 • **I/K/A in Seattle & now I'm forming REACTOR in LA**. Infil HR/HM plyrs who wnt to get signed. Far outly, don't call. 818-980-6669
 • **I'm a fem voc/lyricst w/maj connex**. I sound like child of Joplin & Axl. Infil 70's blues based R&B & disco. 213-654-6716
 • **Industial, grind & grunge w/3 digit IO**. Voc w/road & studio exp avail. Marshall. 213-662-7818
 • **LD screamer**, 24, lng jet black hr, infl Neil, Johnson & Tyler. Sks pr hie nergy. lng hr imaged rock or metal band. Johnny. 213-721-1415
 • **LD singr from FLA**, intl range, emotional pwrfl vox, studio & road exp. Stage presnc, hr, personality, hrd wrkr, gd att. Signed acts only. Todd Plant. 813-586-2654
 • **LD singr/sngwrt/rhythm gult sks dedictd band**. KROO type matt. Billy or lv msq. 818-700-1980
 • **Ld voc avail for T40 paying sit w/ dedictd**. Voc styles of Lou Graham, Paul Rogers. Hrd wrkg & dedictd. Adrian. 213-726-6741
 • **Male id voc**, R&B, pop. Tenor vox, grt image, avail for demos & paid gigs. Infil Michael McDonald, David Peaston, Chaka Khan, Phil Perry. Buddy. 818-377-3262
 • **Male pop singr avail for demos**, jingles & session wrk. Exp. lntid, most styles covered. When you nd a real singr, call me. Steven. 213-876-3703

• **Male pwrhouse voc skg pro wrk**. Wnt to sell your tune to Luther? Call me. T.D. 213-825-2483
 • **Male R&B voc avail for demos & recrdng projs**. ballads, soul, T40, hip hop, etc. Michael. 213-659-7246
 • **Male sng/sngwrt/arrangr**, finished R&B contract, sks only estab R&B band in Hillyrd area. Infil Babyface, S.Wonder. Jim. 213-851-5062
 • **Male voc w/xtensv range** sks bckng or id voc position in wrkg, pr touring sit. Styles include altmrv to dance, rock. Robert King. 818-969-8472
 • **Male voc wnts to form HR band**. No pro exp. Freddy. 818-240-9241
 • **Moody psychotic bluesy singr** sks killer gult or band w/ top ala Hanol, Stones, Jack Daniels. 213-462-1981
 • **Pop male singr orig music proj**. Infil George Michael, Rick Astley, ABC, Michael Briggs. 213-850-6059
 • **Pro fem chtry rock singr sks pro mngt & promotion**. Linn. 702-438-8798
 • **Pro male rock voc avail for studio**, session wrk, demos, etc. Kansas, Journey, Boston, Styx type voc. Jerome. 818-880-2121
 • **Singr lkg to J/F band**. Have 3 1/2 oct range. Into O'Ryche, Alice/Chains, Jane's. Band must be open minded & xperimntl. Sean. 213-874-7399
 • **Sitrus Trixon**, legendary Detroit rocker, Jagger, Mitch Ryder type singr, nds gult, keyboard, bst, drmr w/cool image, vintage gear. No drugs, boozie. 213-960-9408
 • **Soull fem id voc avail for recrdng sessions & live projs**. Exp vox w/xtl harmony skills. Pref R&B, jazz or gospel. Vicky. 818-585-0867
 • **Soull bluesy sng/sngwrt sks band or muscns**. Infil old Bad Co, Crowes, Joplin, Vee. 818-712-9861
 • **Soull, xpressv, hr range pro**. Image & presnc. Must groove in pocket. Must be willing to innovate. James Brown, Steve Marriott, Aethra, S.Wonder. Mark. 818-763-8869
 • **Strong pipes**, nrd solid bckng, rat fill req'd, variety essential. Infil include G.Deed, Journey, Jane's, Doors. Reed. 213-850-6190
 • **Tntid, wide ranged pop R&B voc lks for advanced grt** to pursue his career after split up. Maj signing potential. Also avail for studio jobs. 818-448-3679
 • **Voc avail for live gigs & recrdng dates w/pay**. Into R&B, blues & soul classics. Unlimited stage energy, strong conviction. Lloyd Stout. 818-503-5570
 • **Voc avail**, 22, dark image. Sks aggrsv R&B band w/hyv groove. 818-994-0844
 • **Voc for mldc HR band**. Infil Europe, Journey, Scorpis, Yankees, Mark. 805-494-0136
 • **Voc sks Grand Funk Railroad of the 90's**. Mark, Don & Mel are gods. Only it stomping music for my R&B soul. Mark. 818-763-8669
 • **Voc sks sks estab wrkg orig cover band w/lbl intrst**. Infil Ronstadt, Benatar, Herbie. Quality vox, sks. No drugs, egos. Bay area. Donna. 213-546-7285
 • **Voc w/gd image**, hie nergy, sks 2 gult band. Infil Aero, Crowes, S.Row, Danny. 213-654-4427
 • **Voc**, 22, lkg to J/F aggrsv & real band. Infil Crue, Guns, NWA, alcohol. No posters, typical clones or LA Guns rejects. 213-878-6958
 • **Voc**, young w/ltng lng hr image lkg for muscns w/tear, notehcally. Infil Beatles, Trick, VH, Stray Cats, Charfes. 714-991-7405
 • **Voc/gult/sngwrt sks muscns or band w/ks & groove**. Infil KROO, Furs, Eurythmics, Cure. Must understand undergrnd music. Recrd deal pending. V.C.. 213-446-1919
 • **Voc/lyricst sks R&B rock band to collab & be id singr for Hammond B.F.** after 5 pm. Victor. 213-876-1721
 • **Well trained**, lkg for the hottest ballad sngwrtms for rock, metal or pop. Pros only. No drugs. Terry Kaiser. 818-366-2883

12. VOCALISTS WANTED

• **#1 rock band replacing voc**. M/F. Must be career sincere. Funky folk rockers to metallic groove slammers. Private studio in Covina. Tom. 213-288-3562
 • **1 billion light yrs away**, theatrcl gult, 22, sks pr spiritual singr for supergrg. Image, toung exp, Hendrix, Yardbirds, Brian Jones, Doors. Dru. 213-461-9564

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-1 versatile open minded young male nodd for moody mystical jazz HR, etc. band. Soul, tint, dedicin, style important. David & Michelle, 818-240-5595
-2 black fem bckgrnd singers over 30 wtd for 60's music. Actively wrkg. Terry, 213-732-9267
-21 y/o ld voc sks cmrci HR band w/image & sngs. Dedicin a must. No old dudes or bad att's. Joe, 818-242-2825
-Ace voc wtd by songwrt for demos, etc. Some pay. Pop, R&B, C&W. Lv msg. Dee, 213-960-8866
-All orig rock band nds frontm/voc. Must be willing to relocate to Denver. Band w/connex. Steve, 303-232-2825
-Attrmtv band sks ld voc who plys rthm guit. Infl include REM, Replacemnt, folk music & HR. Kirk, 213-655-7358
-Attractv, tintd & lbl ready, pop, dance Latin, R&B fem voc wtd for recrdng proj. Have hot sngs, maj lbl credits. David, 213-837-5625
-Auditing M/F snrgs, fem rappers & fem dancers for pro recrdng proj. Chris, 213-758-3073
-Bckgrnd singers wtd, fem, for orig artist, demo wrk. Currently negotiating w/maj lbs. Srs tint. James, 818-609-9107
-Black male voc for R&B hip hop demos, paid, in style of Gill or BBD. Must have tape avail. Glen, 818-894-8981
-Call machine, hear mailr. U2, idol, Cult vein. Snrgs of space, mood, echo. You have must have killer chops, emotion, conviction. Age 21-29. 818-994-9486

-CITY LIGHTS nds fem melicd cmrci rock singr to compl demo for BMG lbl intrst. Be pretty & sing well. Joe, 213-397-3991
-Cmrci HR band sks pro voc/rthm guit to alternate frontm w/mrci voc/rthm guit. Must be gtr showm. Currently gigging. Randy, 818-908-1978
-COCKNEY MEXICANS sks male voc. Ron Lopez, 818-338-7284
-Come on, we nd sex appeal. att & a gtr vox. We're into the blues HR thng. 818-282-5944
-Creatv lunatic frontm wtd for killer rock band. Gigs, rehrls spc. Infl Stones, Jane's, VH, Ross, 213-461-0401
-DECEMBER'S CHILDREN sks singr into Jagger, Birdland, Dogs. Material Issue & any other cool snrgs. 818-761-7175
-Dynam voc wtd for band infl by Killing Joke, Fear, Bad Brains & Industrial. Sean McKean, 213-256-7261
-Estab world class melicd HR band sks pro world class voc. Pro att & desire a must. No BS. Greg, 714-862-2376; pager #714-422-5004
-Exp dmmr, bs plyr, gut, somewhere between Zep & Armoured Saint, sks voc w/sngwrng skills. Keith, 818-509-1471
-Experimntl voc wtd for bizarre uniq band. Industrial dance jazz, xperimntl. Hvy unit. 18-23. 9° Nails, Slayer, Prince, Cure, Roman, 818-753-9025
-Explosive band lkg for singr. Gd singwrng skills & att. 818-243-3326
-Fem bckgrnd voc wtd. You're hot, thin, black & are avail to shows w/pop lunk band w/maj lbl intrst. Spence, 818-441-8256
-Fem bckup voc wtd for orig rock lunk band. Infl Motown to Zep. Lv msg, 818-763-4074; 818-905-1020
-Fem rock singr wtd. Album proj. Infl Heart, Skid, Whitesnake, Vixen, Glamour, Ks, range, pwr nd only apply. 213-349-4874
-Fem voc star sought to front pro orig melicd rock proj. Must have the int & voc abil ala Taylor Dayne, Anne Wilson. We have xint matr. Ken, 714-968-7016
-Fem voc wtd for fem cmrci HR band. Infl Dokken, Scorp.

Tesia. Srs & career minded only. Helen, 818-571-2006
-Guit sks to JF metal band. Hvy dark, mysticl, intricate. Infl Rainbow, Dio, Sabbath, Sabotage, 213-851-3837
-Guit/sngwrtr sks hi energy frontm w/gd range & clean vox. Forming new sng orientd cmrci rock band. Jovi, Skid, Lynch Mob, Hillyrd area. John, 876-3485
-Harmonictly pure vox. le J. Anderson, R. Emmett, semi progrs rock w/intrstng melicd changes. Currently plyng Whisky & Roxy. Jeff, 818-846-7550
-Hit & clean, strong & polished voc. If you don't have a world class vox, don't call. No scratchy vox or blues rock snrgs. 818-753-3340
-HR metal voc nodd for showngs San Diego based orig act. Killer lks, stage & studio exp. Pros only! Steven Rich, 619-720-1799
-HR semi progrs trio, somewhere between Rush & Dream Theater. Must have strong melodies & clean vox. Plyng Roxy, Whisky, 818-763-5110
-I nd fem singr to wrk w/new wave band to sing lds & harmonics & to help write modern new wave pop snrgs. George, 818-348-7512
-Intense lng hr frontm w/writing abil, emotional phrasng & unstopable charisma wtd by dynam orig HR band. Under 30 pref'd. Kez, 213-465-9177
-Keybdstrarrng sks male voc's for demo wrk on spec. J. Osborne style. Contmpry R&B only. Aaron, 213-465-1684
-Kick butt, HR/HM voc sought to compl 48 trk digital recrdng. No beginners, fees negotiable & commensurate w/exp. Tim, 818-972-9867
-LA's all gtr comedy singing grp, CHERRY COKES, are auding for hol kd soprano & bs singers. Friends of Sappho. Pam, 213-391-8878
-Ld singr nodd for estab male rock act. Stage exp, pro att & pwrfl dynam voc range all reqrd. Band has mainstream HR sound. Jeff, 818-980-8307
-Ld voc wtd to compl hvy rock band. Must have image, range & dynam frontmnn skills. Infl Lynch Mob, early VH. Al, 818-964-2212
-Lkg for bckup vocs into pop, jazz, gospel. Hi energy trp org called ALLEGRIA. 213-854-3843

-MAD VIBE, 1 darn gd band skg 1 darn gd singr. Exp, srs inquries only. Call for more info. 818-774-9034
-Male ld voc nodd for exp HR proj. Hrd wrkg & dedicin. Infl Dokken, Badlands & Tesia. Rehrls in Lng Bch area. Lv msg. Glen, 714-238-2242
-Male ld voc nodd to compl KLSX type bar band, no flakes. Sean or Mark, 818-705-8407
-Male voc wtd by straight ahead HR band. No mngt, no lbl intrst. Goal orientd. Create marketabl band. OC area, rehrls in Whittier. Pete, 213-692-8656
-Male voc wtd for orig HR band. Ages 18-25. Must have image, gd voc style & writing abil a must. Infl Skud, GNR, Lynch Mob, etc. Sean, 818-331-3460
-Male voc wtd to compl recrdng for well connected proj. Infl ala Lion, Whitesnake, Sabotage. Srs pro att, exp & demo req'd. 213-323-3687
-Male voc, harp a -, for all orig Texas swing blues band. Infl SRV, T-Birds, Ronnie Earle. Smooth shuffles to house rocking blues. Darryl, 213-876-8227
-Operatic pwrfl voc to compl the only rock metal act worth listening to. O'Ryche, Metallica, Maiden. Pro att, dedicin wtrnspe. No Hillyrd posers. Mike, 818-505-1346
-Phenomenal male voc wtd for band negotiating maj mngt & publishing deal. Cmrci melicd HR. Soto, Tate, Harrell. Must have gtr range & image. 818-980-2472
-Pro ld voc wtd. Infl Tate & Hattford, for HR band. Srs, gd image, gd range. 714-536-0679
-PUBLIC OCCURANCE sks energetic frontmnn/lyricst for hi energy, altrmt, metro rock, lunk, groove orientd band. Over 25 w/gd att. Demo in progress. 213-285-8236
-PUSH sks a dynam soulf voc w/orig style, writing abil & dedicin ala Zep, Stones, Peppers & beyond. No flakes or clones. 818-340-4534
-Pwr house band sks strong voc, sngwrng skills a must. No att. Ala Martin, Bush, Ernie, 818-506-8396
-Set new standards in the LA rock scene. Voc wtd for orig progrs rock band. Dan, 213-306-8117
-Singer, not screamer, nodd for very melicd metal band. We are not bluesy. Young, lng hr, happy. Exp not necessary. Tint is 818-982-7777

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-Signed Professional Rock Band-
-1st Album Already Released-

- Major Management
- Major Agency

This is a REAL ad - NO BULLSHIT!

- ★ Killer Looks
- ★ Excellent Vocal Ability
- ★ Stage Presence
- ★ Age 20-30

Influences: Steve Tyler, Sebastian Bach, David Coverdale

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FREE CLASSIFIEDS

•Sng orientd melcd HR band w/conncx sks tlntd worldly male voc w/xint voc, creativity, image & pro att. Sam, 818-907-9264

•Soull vocs ala Hughes, Gillan, Wonder. Vox, lks, att a must. by pro band w/bk melcd sound. 818-848-8825

•Spooky band into Sabbath, King Diamond, sks M/F voc w/uniq voc. Gothic type image, haunting melodies, realm of Cooper, Ozzy. 213-221-4337

•Techno insmtrmlst sks male voc, ages 22-26, to form org duo, Infl Erasure. My music, your lyrics. Uniq opportunity, w/Bl. David, 814-522-1825

•THE MEANIES, relocated from Detroit, sk aggrsv frontm w/clean strong vox, att, for intense atmrv Infl HR band w/punk energy. Atty, lnt. 213-467-4556

•Totally dedictd, ultimate imaged voc nodd for 4pc sleazy Hillywd grp. No drunks, curies, tats or atts. Infl Crue, Skid, 213-851-2825

•Totally pro voc avail for metal proj w/recrd deaf & maj mngt. Have image, recrd releases & decidid to the max. 818-506-0423

•Voc wtd for alt org, highly inspirat'l rock band. Infl Boston, Kansas & Giant. Refrs in LA area. Sis inquires only, pls. Steve, 714-992-2066

•Voc wtd for forming progs melcd metal band. Under 24. No drugs. Infl G'Ryche, Kings X, VH, Dokken. No blues. Jordan, 818-982-5385

•Voc wtd for metal act w/Bl intrst. Pros only. Dennis, 213-532-3439

•Voc wtd for modern rock pop band. Pro, lks & recent tape a necessity. Brian or Rich, alter 9 pm, 818-563-3464

•Voc wtd for P/T classic rock proj. Refrs in Whittier. John, 213-929-2364

•Voc wtd. Ld voc wtd. Groove rock, no metal heads. No Power 106 or KILS FM. No ID crisis. Jim, 818-716-0105; Craig, 818-998-1419

•Voc wtd. Must be aggrsv, xtremly tlntd, xint presnc. Infl Crue, Hanoi, Beatles, Brian Jones, 213-516-7407

•Voc wtd. Voc wtd for Spanish R&B band. Pref Hispanic & English, both is OK. Chico Robles, 818-772-8256

•Voc/lyricst wtd w/pr & soul, imagination, uniq & competent stage persona by hvy xperimtl groove band. 9' Nails, Tyler & Cult. Lv msg, 213-950-4459

•Wtd, id singer for R&B, soul, funk band w/some exp in live performc & some studio exp for grp w/whings happening. 213-337-7017

•Wtd, singers & rappers to auditn for recrdng contract. Dorian, 213-467-3833

13. DRUMMERS AVAILABLE

•22 y/o slammer avail for creatv uniq estab band. Infl Zep, Brains, Kravitz, Colour. If you don't eat, live, breath, sleep music, don't call. John, 818-786-8327

•AA dmr avail for contmpy upbeat funk Latin jazz proj. Must have bs, guit & keybrd. Steve, 213-828-9309

•Aggrsv solid dmr sks estab HR band. Love/Hate, LA Guns, Zep, Young, thin, lng hr, pro gear, sing mega harmony vocs. 213-281-9685

•Artistic, creatv, diverse dmr w/dynams sks R&B, progs, funk, jazz, fusion, reggae or blues proj. 11 yrs exp. R&B, dedictd, drug free. Jack, 213-461-6539

•Christian dmr w/pro equip & att skg wrkg org rock band. Infl Grand Funk, Kansas, Journey. Srs pros nd only respond. Billy, 213-499-9452

•Dmr & guit w/kyckng bluesy rock matrl sks charismtc kicking voc & bs plyr. Ray, 818-985-0327

•Dmr avail for srs HR/HM band. Infl Europe, Scops, Nelson, Hurricane. Srs only. Mark, 805-494-0136

•Dmr avail to J/F speed metal band. Dbl bs, really fast.

lots of chops, gd equip. Puerto Rican. Dave, 818-718-2667

•Dmr avail w/medicin, image, att, equip & tmspo. Infl Skid, LA Guns, Pussyycat, Cult. 818-904-0526

•Dmr avail. Infl L.Colour. Julian Coppe, Peppers. Avail tmnd. 213-455-3831

•Dmr lkr for org R&B Rnd band w/gd melcd tunes. Lbl intrst & mngt. L.Ng hr image. Call if you're srs about it. 818-772-8256

•Dmr sks plyrs Infl by Mark Johnson & John Ambercrombie. 213-834-2068

•Dmr sks T40, org, blues or jazz band. LA area, srs only. Local pay gigs. Terrance, 213-755-6910

•Dmr w/bk sound, single kick, sks visionry gutsy band. Infl by gd taste, Iggy, Cult, Stray Cats, Hendrix. No Hillywd brainwashed victims. Mark, 213-465-7525

•Dmr w/killer equip, exp, image, lnt, sks pro estab pwrfl HR/HM proj. Infl Akindeq, Rockentfield. Lv detailed msg. 213-370-4571

•Dmr w/singl kick, big sound, sks visionry gutsy band. Infl by gd taste, Iggy, Cult, Stray Cats, Hendrix. No Hillywd brainwash. Mark, 213-465-7525

•Dmr. Primal, textural & industrial sks atmrv proj of the same. 213-461-3252

•Dmr/rld voc, 38, sks steady 2-4 nite cnty, T40, classic rock oldies or R&B band. Srs, pls. Jay, 818-994-5002

•Dmr/percusnsnt, quick learner, versit, xtensv exp, pro att, xint equip, acous or Midi. R&B, rock, funk, dance, jazz, covers. Paid sits only. Scott, 213-874-8746

•Dmr w/ltm dmr w/age & studio exp in all styles, strong groove & chops, top of line acous & elec equip, pro sits only. Ron, 818-999-2945

•Dynam dmr avail to ply any style of jazz or fusion. Ready to jam or gig. Clubs, cscls, concerts & recrdng. Al, 818-447-4228

•Euro dmr avail for Inst mntl rock fusion jam band, just for fun only. 10 yrs exp. 3 albums. Hrd hting & loud. 818-907-0527

•Exp pro mntl sks estab alter metal grunge band. Infl Sabbath, Doors, early Crimson, Floyd. Brian, 213-788-0688

•Fem dmr w/exp sks to J/F dedictd R&B band. Infl Beat Farmers, Driving & Crying, T-Birds. No att, drugs. Srs only. Pam, 213-452-2236

•Fem percussnst/ockup voc, skg csts w/rk. Spicy & attractv, also sings in Portuguese & Spanish. Danya Schwartz, 213-285-9615

•For gd dmr trks, call me. Rick, 213-388-5285

•Hell's Kitchen avail. Very aggrsv dbl bs showmtn. Xtensv live & studio exp. Pro gear, chops, lks. Pro HR/HM sit only. Cozy, 213-395-3963

•Hrd hting dbl bs dmr w/vocs, gd image & pro gear sks estab HR/HM band w/balls. Mike, 818-750-9833

•Hrd hting, solid meter, for csl HR covers sit. AC/DC, Aero, VH, Zep. Get down on it & call me. Scott, 213-943-3140

•In the pocket, solid bck bone dmr, hrd htr, lkg for srs band w/permanent rehrl spc. Infl Mr Big, Lynch Mob, Badlands. Brian, 818-997-6417

•Inthe groove orientd dmr lkg for something dangerous. Infl Bonham, Cramer, Scott. 818-846-9669

•Lkg for gd org R&B band w/melcd tunes w/Bl deal & mngt. Lng hr image a must. Srs only. Tommy Lee. Chico Robles, 818-772-8256

•Lkg for HR cml band. Infl Pat. Poison, Slaughter. Have tmspo & equip. In Hillywd area. Tom, 213-874-3376

•Pat Travers dmr avail. Paid only. Keith, 818-769-7501

•Pro dmr avail for bluesy, tunky HR band. Infl Alice/Chains, Cult, Kings X, Bill, 213-874-7118

•Pro dmr avail w/maoe, equip, stage & studio exp. Sks

pro HR gigger sit. Kix. Cindarella, Great White. Brad, 818-894-4479

•Pro dmr skg audltns. Lkg for cmlr or progs metal band w/maj mngt &/or financl bkng. Have exp, lnt, lks & showmtrshp. Don, 216-731-5541

•Pro dmr w/grt equip & att skg org wrkg HR band. Infl Grand Funk, Kansas, Journey. Srs pros only nd respond. Billy, 805-499-9452

•Pro dmr, all styles, grt gear, gd att, gd reader, gd lks. Avail to join or fill in w/wrkg grp & for sessions & for tours. Mark, 213-306-4898

•Pro E Cst dmr w/maj recrdng & touring exp sks cmlr band w/mngt ala TNT, Tesla, Sky England, Charlie, 818-247-9117

•Pro versat dmr lkg to join or fill in w/wrkg band 2-3 nites/week. Srs pros only. Burt, 213-439-7651

•R&B dmr avail. Jazz, new jack swing, fusion, rock, Latin. Will travel. Team plyr, dependable. Cheron Moore, 213-874-9992

•Rock dmr avail. Lkg for pro band, HM or HR. I've got a grt beat. 818-352-2365

•Solid dmr avail for recrdng, demos or T40 proj. R&R or R&B pref'd. Patrick, 818-980-6592

•Solid dmr lkg to J/F org rock band w/groove. Mike, 213-390-7855

•Thrashy characters wtd by dmr w/majanti glam rock att problem. BS ala Flea, guit ala Andy LaRocque. Tim, 818-760-4389

•Young dmr skg R&B w/groove. Have lks. No drugs, pls. Infl from Journey to Skid & Blas Elias & Tommy Lee. Eric, 818-243-3020

13. DRUMMERS WANTED

•#1 exp ld voc sks tasty dmr to J/F melcd cmlr, mainstream, radio friendly HR grp. Showcng, recrdng. Aero, VH, Crowes, Zep, Tommy. 213-836-3713

•1 billion light yrs away, theatrlc guit & voc sk pro rhyth section. Hendrix, Bowie, Brian Jones, Zep. Image, early 20's. Drew, 213-461-9564

•A band for R&R, blues, classic rock. lkg for dmr avail 2-3 days/week. Brad, 818-893-5513

•A dmr nodd. Free flowing but sng orientd. Copeland, Moon, Collins. For atmrv rock. Be as devoted as they come. Max, 213-208-5039

•A drug free dmr wtd. Badfinger, Sabbath, Queen, Floyd.

MALE VOCALIST WANTED

Bluesy hard rock band with demo deal, attorney, world class material, seeking world class vocalist with power, image and attitude

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24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUG. 7, 12 NOON

Cool 60's, 70's threads, bckng vocs, 21-25. Infl & image a must. 213-891-2787

•AC/DC, Stones like band req's Who like dmr. Keith, 818-246-0445

•All pro org HR band w/killer sngs, studio, att, scrching for hrd edged dmr. Equip, att, image a must, ala Alex VH, Tommy Lee, Bruce, 213-851-1372

•Atmrv dmr nodd. Hrd htr. Infl by Keith, Iggy, Replacement, Godfathers. Have xint sngs & connex. Pros only. 213-461-1168

•Atmrv dmr wtd. No drugs, gd att, willing to travel. Srs minded only. THE EXTINCT sks dmr to be band member. Jennifer, 818-952-8052

•Attn, dmr nodd for estab wrkg cover band. 3 nites/week. Must sing. Chris, 818-282-7331

•Blues dmr wtd. Must be exp. David, 818-772-1413

•Bst, guit plyr & singr lkg for dmr. Exp & originaly nodd. Putting together atmrv metal band. Primus, Voi Vod, Rush, Slayer, Ralph, 818-985-2012

•Cntry dmr wtd for forming band. Tradtl hrd core cntry. Orgs for live & recrdng gigs. 818-763-0963

•CRRUPITION is lkg for a steady, hvy, hrd core dmr. Must be srs, dedictd w/exp. Pro att, no liakes. Lbl intrst. Brad, 714-879-8939

•Dark gothic lkg dmr wtd for gloom rock band w/edge. Equip, tmspo, style, dedictn, make up, lnt, w/f. Srs only. Infl, ourselves. 818-503-7571

•Dark, pwrfl, vicious undergrnd R&B band sks skinnry, young, dark hrd mtr. Commitmt, att, integrity necessary. Tour minded. 818-904-0841

•Dbl bs dmr wtd to compl rock band. Let our compositions convince you. 818-242-6391; 818-568-9989

•Dmr avail, 21 y/o, for funk proj. Driving bs w/solid rhyth & horns. Infl Primus, Peppers, Fishbone. Willing to form w/right people. Kerry, 818-348-2072

•Dmr avail, skg band or muscins. Infl White Lion, Dokken, VH, Paul, 818-753-1631

•Dmr for cool jazz rock trio. Fun & music. Mike, 818-995-1905

•Dmr nodd for atmrv twisted rock & acous music w/ distorted vte. 213-934-3782

•Dmr nodd for Crowes, Zep, Hendrix, 70's style band. Crowes, GNR image. Grt ltnes, cool gigs. 213-663-0498

•Dmr nodd for new progs rock band. Infl Bulford, Bozzolo. Midl drms & sampl nodd. 818-545-7370

•Dmr nodd for rock covers & orig band. We have gigs. The band from Pico Rivera who's infl are Zep, VH, Hendrix & Who. 213-942-2108

WANTED: LEAD SINGER/FRONTMAN

for original hard rock band from Boston. Extravagant vocal style and persona. Creativity, image and dedication a must. We're a heavy backbeat/groove oriented style a la Aerosmith and Extreme with the musical freedom of Zeppelin.

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FEMALE VOCALISTS WANTED

Prominent Producer/Composer and Music Attorney are seeking established female duet or female vocalists to perform in duet (18-25 years old) for pending record deal. Send tapes and photos (will not be returned) to:

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Have stage & studio experience, excellent image and LOOK between 18 & 28 yrs old, be willing to relocate to San Francisco, be dependable and willing to give 110%

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FREE CLASSIFIEDS

24 HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUG. 7, 12 NOON

-Drum ndd, gd in the pocket feel & time, strong soulful, create groove for orig band. Infil Manukatche, Steve Gad & Omar Hakeim, Daniel, 213-399-4715
 -Drum w/pwr & finesse nnd for R&R band. Infil Stones, blues, etc. Bobby McDonald, 818-895-0085
 -Drum w/ital flowing groove, hrd core funk w/only the juices of flavors. Those w/originality & ready to tear it up. Bob, 213-876-4556
 -Drum wtd by estab, aggrsv, undergrnd, dark imaged R&R band. Tour minded a must. Drugs & alcohol OK. Ages 18-23. Rick, 213-232-3658
 -Drum wtd by id gu/sngwtr into Iggy. Circus of Pwr, T. Nugent. No image req'd. Hrd hits pref'd. John, 213-654-8530
 -Drum wtd by pro HR/HRM band warena, stage exp & album credits. Mngt pending. Pros only. Brian, 818-762-5445
 -Drum wtd by singr & bst into altmvt acous sit. Infil Dall, Thorau, Doors & satire. Recrd 1st, then gigs. John, 213-384-9107
 -Drum wtd by voc/git to form hi energy HR band. Must have infl, sns of humor, vocs a+. Real rockers only. 18-26. 213-962-3280
 -Drum wtd for all orig hvy rock band w/wedge. Hvy groove, dnt klck, boogie to grunge. Dedicin & lng hr a must. Infil Zep, Aero, GNR, Val, 213-876-4803
 -Drum wtd for band. Prefenders, Blondie. No Rush plyrs. Have grt sngs, dynamics, no drugs. If you wnt to do something different, call. Rachel, 213-352-8147
 -Drum wtd for dark glam band w/wedge. Lng black hr, car, job, infl, responsibility, dedicin, srs only. No fat, ugly hr bears. 818-503-7571
 -Drum wtd for dedictd metal band. Pro plyr. Megadeth, Sabotage, Priest. Joe, 213-957-9381
 -Drum wtd for orig recrdng proj. Have mngt & bckng. Dan, 818-891-2616
 -Drum wtd for estab orig rock band. Infil AC/DC, Who, Triumph. Must be loud & clear w/gd meter & like plyng straight ahead R&R. Clayton, 818-988-1571
 -Drum wtd for org pro grp. Strong snos, maj mngt. Infil

INXS, Mimes. No posers. Paul, 213-655-4346
 -Drum wtd for orig recrdng proj. Have mngt & bckng. 818-786-0975
 -Drum wtd for recrdng & to compl hvy intense speed band. Must have style & own kit. We have studio, contacts & compl sel. Mike or Andy, 818-547-5922
 -Drum wtd for roots R&R band. Noel, 818-783-6340
 -Drum wtd to compl rock band w/grt sngs. Infil Sisters, Cult, Zodiac Mind Warp, Skinny Puppy. Mikey, 818-846-5969
 -Drum wtd w/skill & energy for sonic, carnival of multi Shakra dreamenptions. Sub pop mts creation in Revolver-esque accessibility. Gigs, lbt instr. Sean, 213-663-4801
 -Drum wtd. Hvy, creatv, soulful. Into old Sabbath, Chains, Cult, etc. 213-465-7525
 -Drum wtd. Signed band w/maj mngt & LP out in Sept, sks dnt bs drm monster. Infil Megadeth, Armoured Saint & Metallica. Mike, 714-998-8172
 -Dynam pro drmr for estab progrv rock band showcng for recrd co's. Infil Saga, Yes, Queen. Must read music. Exp w/ckick trk. Roger, 213-395-8428
 -Estab fun pop R&R band sks skinny short hr drmr ala Mars, Burke, Eddie, 818-848-4278
 -Exceptional drmr w/grt alt & image wtd by voc w/maj atty & recrd co instr to form completely orig band. Infil Giant, Whitesnake, Tootie, Peter, 213-467-5913
 -Fem drmr nnd for estab progrv meloic lg-metal band. Dedicid pros w/mtl meter, exp only. Lockout. We've got what it takes. Do you? 714-998-4856
 -Fem drmr wtd by lunky pop band. We are lgt for dedicin & desire to make it. Must have gd meter, bckup vocs a+. 213-856-8927
 -Fem drmr wtd for lem band w/mngt. Private rehrl spc w/ drms. Grt snos. Live, recrdng & video. Altmtv music infl. 213-876-3176; 818-348-9375
 -Fem drmr, into altmtv music, wtd by lem band w/mngt. Private rehrl spc w/drms. 213-878-0820
 -Forming progrv meloic metal band sks young lntd drmr under 24. No drugs. Infil O'Ryche, Kings X, VH. No blues. Jordan, 818-882-5386
 -FULL MOON sks drmr w/desire, dedicin, gd alt & chops w/plyng style ala Steve Smith, Alex VH, Don Densmore & S. Copeland, to compl orig rock band. Conrad, 213-255-7562
 -Funk core w/schizo ballad abil & altmtv metal edge, that's u. Dbl bs a+. Norwalk area. 213-868-7117
 -GHOST SHIRT SOCIETEY sks pwr drmr for 90's HR

band. Have mngt, bckng, lbt instr. Pros only. Phil, 818-706-7348
 -Gothic band w/internat'l following, lbt instr & bckng sks elec/oracous drmr w/gd image & att. Infil Siouxsie, Ministry, Sisters, Bauhaus. LV mngt. 213-551-9034
 -Grin, grin, grin. Maj lbt instr. You should be too if you are amazing drmr. Psychotic, altmtv. Pros only. Kip, 213-380-3804
 -Guit sks drmr to form hvy dark intricate progrv metal band. Infil Sabbath, Rainbow, Dio. 213-851-3837
 -HARD TIME sks drmr. Pro alt, pro gear, rock image. Hrd, hvy, cmrdl rock. 818-761-5301; 818-791-3823
 -Hrd hitting drmr wtd for HR, thrash, metal proj. Motorhead mts Hendrix mts Slayer. Mel, 818-752-9257; 818-769-3236
 -Hrd hitting, young, open minded, faith in your own tint, understanding of the struggle to make it. Drop dead srs. meloic metal. Yanner, 818-982-7777
 -Inland Empire based band sks drmr for LA showcng. Image a must. Darryl, 714-381-4655
 -Jazzy combo infl drmr, in 20's, who loves Greitch drms, to join relocated rock grp w/disc & shows. Infil gd melody. 818-348-3820
 -Killer drmr wtd for progrv keybrd orientd band. Infil Rush, Kansas, ELP. Yes, 818-785-8069
 -Latin percussin, plys congas, timbals, bongos & hand percussn. Pros only. Call anytime. 714-371-7238
 -LEST AT sks drmr. Must kiss butt, brown nose & worship me. Gary, 213-986-3232
 -LORD STRANGE sks drmr for edged, altmtv band. Infil Cooper, early Blondie, early Bowie. 818-767-6728
 -MAD HOUSE lgt for drmr. We have studio & mngt. Andre, 818-763-4594
 -Monster groove drmr wtd by lunked out hip hop rock band w/b trk Miki studio, snos, connex, lng hr, alt, San Gabriel Valley. Sam, 818-457-8447
 -MOULIN ROUGE wnts solid, steady team plyr for orig, meloic, rock proj. Tony, 213-322-5421
 -Orig rock act sks verstl drmr. Infil Roxy Music, Cure, Smiths, REM. Must be srs & dedictd. 818-509-2697
 -Percussnt avall, live & studio. 14 yrs exp in Afro, hip hop, be top, funk, Latin & jazz. James, pager #213-961-9590
 -Progrv pop band sks drmr w/inf of Alan White, Steve Gad & Bill Bruford. 818-988-4924
 -Progrv rock ensemble, GOOD THUNDER, sks drmr, 28-38. Must read & be comfortable w/it. We have drmr

& gigs. Michael, 213-258-5233
 -Punk drmr wtd. Must be hungry, pro gear alt a must. Infil Pistols, Sham 69, etc. 818-848-8065
 -Pwr house drmr w/killer presnc, alt, gear, meter. Infil by Powell, Dunbar. Wtd by hvy rock blues band. X-members of XYZ. Heaven, Anthrax, 213-656-9105
 -REACTOR sks dnt bs drmr w/total rock star lk & abil. Dokken, Skid, Whitesnake, Crue infl. Lng term plyrs only. Greg, 818-980-6669
 -Relocated grp from Mid-West w/CD, gigs, sks drmr, 20's, w/short-ish hr. Infil Dick Dale, Jean Vincent, Kinx, Chocolate Watch Band, etc. 818-594-7695
 -Set new standards in the LA rock scene. Drmr wtd for orig progrv rock band. Dan, 213-306-8117
 -Simple, solid drmr sought by passionate, intense, dynam, driving band w/hrd acous edge. Infil Cult, U2, Zezebel, Oil. Team plyr a must. Gordon, 213-205-8816
 -Singr sks drmr for HR band. Rick, 818-349-5651
 -Solid band w/grt snos, direction, dedicin & mngt sks hvy poundng drmr in style of Layer, Megadeth, J.Sonham, w/ lng hr image. 213-288-5705
 -Solid drmr wtd for rock band ela Trick, Jovi, Nelson. Grt snos & connex. private rehrl studio, 26-30, vocs a+, no smoking or drugs. 213-739-7849
 -Solid, simple, dynam drmr wtd for new proj by exp muslens w/mntl meter, exp only. Lockout. We've got what it takes. Do you? 714-998-4856
 -Spooky band w/hvy driving trk, haunting melodies, sks pro dnt bs. Dedicid, equip & image. Infil Sabbath, King Diamond, Megadeth. 213-221-4337
 -Srs drmr w/groove & image wtd by cmrdl HR band w/very legitamate contacts. Leo, 818-243-8936
 -Srs drmr wtd w/bckng vocs & trnspo. Styles, Doors, Jane's, Soundgarden, Randy, 213-680-0893
 -Trash glam drmr wtd for Hlywd band. Must have skinny LA Guns, Pussycat, Warrant image. Tracy of Nails, 213-462-7775
 -Very uniq & different HR. Diverse infl, Sabbath, Doors. Many tempo changes. Only xint plyrs w/adequate muscl knowldg. Paid rehrls. Joshua, 818-718-1961
 -X-Jaded Lady voc & guit sk mate dnt bs drmr to compl new proj. Infil Lynch Mob, MSG. 818-508-8230; 213-538-5816

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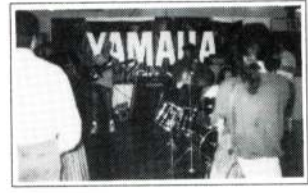


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• **Ply trumpet, valve trombone, Flugel horn, pocket trumpet.** Avail for recording, big bands, rock, Latin, very gd sight reader. Joey, 818-362-9282
 • **Sax plyr,** formerly w/Peppers, avail for recording, perf/mnc or consultation. Keith "Tree" Barry, 213-465-3406
 • **Sax plyr/EWI** wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
 • **Trumpet plyr** avail for studio wrk, tours & other gigs. Exp. all styles. Bruce, 213-222-9348

14. HORNS WANTED

• **Sax plyr** wtd by rock funk band. Infl Molown to Zep. 818-763-4074; 818-905-1020
 • **Sax plyr** wtd for fusion rock band. M/F, must have srs chops, be pro, ply soprano & tenor saxes & vox. Bill, 818-360-4099
 • **Saxophonist** wtd for jazz standrds. Rehrrs in Pico Rivera. John, 213-928-2364
 • **Tind trumpet & saxophone** musics for progrsv jazz, blues & straight ahead R&B band. Grt chops pref'd. Kevin, 818-992-6540

15. SPECIALTIES

• **Attrntv** eclectic metal band sks elec &/or acous violinist to help innovatv new sound. Jim, 818-309-1362
 • **Attrn mngt/productn co's.** I'm lkg for F/T pposition. I have exp in A&R at majtbl & produce music videos. Steve, 818-988-2577
 • **Attrn, distributors.** CD lkg for lone wolf. 1st come, 1 serve, for sure hit CD. Jennie Mack, 818-772-6502
 • **Attrn, prodcrs & investors.** New white rap grp ready to cmrclize. Unq gimmicks, xint lyrics. Tim, 213-657-4704
 • **Awsome fem voc/wtr** from W Cst nds investor. I got the his & the masters. Marsha, 805-323-9059
 • **BMI singr/sngwr** w/UB40 killer remake style reggae sngs. sks ally or mngr for demo tape exchange. Steve, 818-904-3499 x 456
 • **Bs tech** wtd for band wideal. Exp is very, very import. Vince, 213-874-4198
 • **Cello plyr** wtd by altimv rock band to recrd. Infl Echo, w/ mngt & prodr. James, 213-969-8765
 • **Creatv person** ndd for lighting on August dates w/ran amazing 7 pc band. Pay, 818-996-0533

• **Fem artist w/promo** pkg sks mngt for bl intrst. Xint sngwr & ld voc. Style, pop w/altmrv dance edge. Lks, brains, character. 213-258-0353
 • **Flute plyr** ndd for new age rock band. Must be grp plyr w/ solo abil. 213-698-1823
 • **Folk pop band** wideal sks mngt. 818-994-7117
 • **Guit on 12 step** progrm sks other musics for possible weekend jam sessions. Paul H. PO Box 314, San Gabriel CA 91778-0314
 • **Hot drmp/pcussn/Keybrd/programm/arrangr** avail for your next proj. For ltrks that will get every lazy A&R execs dancing. David, 213-837-5625
 • **I'm a fem voc/lyricst** w/ majtbl connec. Nd wtr/prcdr inll in blues R&B to collab for demo. Your trp to stardom. Cameon, 213-654-6716
 • **LAWN MOWER** sks finact bkng for LP. Allan, 213-851-3494
 • **Lkg for male & fem** dancers. 714-723-1126
 • **Midl programr** lkg for bands w/overseas connex. Programmng & sampling abil. 213-662-6380
 • **Mngwr** trib. Tribute to Morrison & Doors. MOJO RISING, currently plyng W Cst. 213-946-2000
 • **Musics wtd** by artist wrcrd deal in the can. Drms, bs, keys, rthm gyt. Must have groove, undergrnd music, KR00, Furs, Eurythmics 213-446-1919
 • **Radio airply** for your band. Carl, 818-703-9770
 • **T40, R&B,** blues band to appear in family oriented public access music video progrm. Copy provided, grt exposure. Paul, 818-985-2243
 • **THE MUTTS** sks roadies, some pay & gd fun. Eddie, 818-848-4278
 • **World class rock act** currently skg pro sound man for upcoming show. Must be totally pro & exp w/resume. 818-773-0531
 • **Wtd, highly creatv** marketing person to put together pkg for strongly commatd pro voc/sngwr w/CD, radio ply & giggering band. Orig ideas ndd. Doug, 213-393-6244

16. SONGWRITERS

• **Attrntv guit.** 25-30, wtd by voc/sngwr for cmrcl rock tunes w/womn style. Exp sngwrts only. Form band soon alter. John, 213-836-9240
 • **Attrn music industry** clientele. I have the hit sngs, do you have the creatv instinct to market them? If so, call. Dave, 213-850-8702
 • **BMI lyricst** sks keybrd/lyrcrdst as collab. Tom, 213-665-3579

• **Chnry sngwr** w/demo sks chnry bands intrstd in orig music. Paul, PO Box 314, San Gabriel CA 91778. 818-358-6863
 • **Do you** nd lyrics for R&B, pop, hip hop bands, jingles, young & older grps & demos? Call for more info. Chris, 213-756-3073
 • **Dynam lyricst** avail for pro studio wrk. Verstl w/many styles. Profic, scientific, self contained. Garage demos avail. Kathryn Law, 818-352-1854
 • **Fem lyricst** w/lots of words but no music sks musics for collab. Belinda, 213-397-4604
 • **Hart sks** Rogers. Alan, 213-850-9815
 • **Lyrcst ndd** by comp. Infl are Pre Fab Sprout, World Party, Star Council. Have demo facilities. Louie, 213-655-3581
 • **Lyrcst sks** compsr/music for collab. Infl Bad English, Heart, Jovi, Child, Xint contacts. Michael, 213-851-8123
 • **Male singr/sngwr/arrngr,** finished R&B contract, sks only estab R&B band in Hillywd area. Infl Babylace, S.Wonder Jim, 213-851-5062
 • **Meidc cmrcl** HR hit sngwrtr avail for collab. I write music & lyrics. I sk a wntng equal. 818-980-2472
 • **Nd matr.** R&B, pop, pop rock & rock. 818-347-5211
 • **Sng wnts** to collab w/classic musics. ASF, 818-905-2192
 • **Publshd sngwrtr** sks same for pro collab. All styles, have studio, maj publishing avail. Michael, 818-881-2380
 • **Sng/sngwrtr** sks collab, especially lyricst, for meidc rock ala R.Marx, Bad Co, Whitesnake. Greg, 213-322-2891
 • **Sng/sngwrtr** sks collab. Me, frontm, you, bkcup. Seqncng must. Live & recrdng. Pet Shop Boys, DePeche, Erasure. Srs & pro alt. Max, 213-969-1910
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 • **Sngs nnd** lmed. Fem voc, pop R&B dance. Send sngs to 11820 Kitridge #3, N Hillywd CA 91606. R.J., 818-761-3050

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 (MC Vol. XV, No. 5 Mar. 4—Mar 17, 1991)

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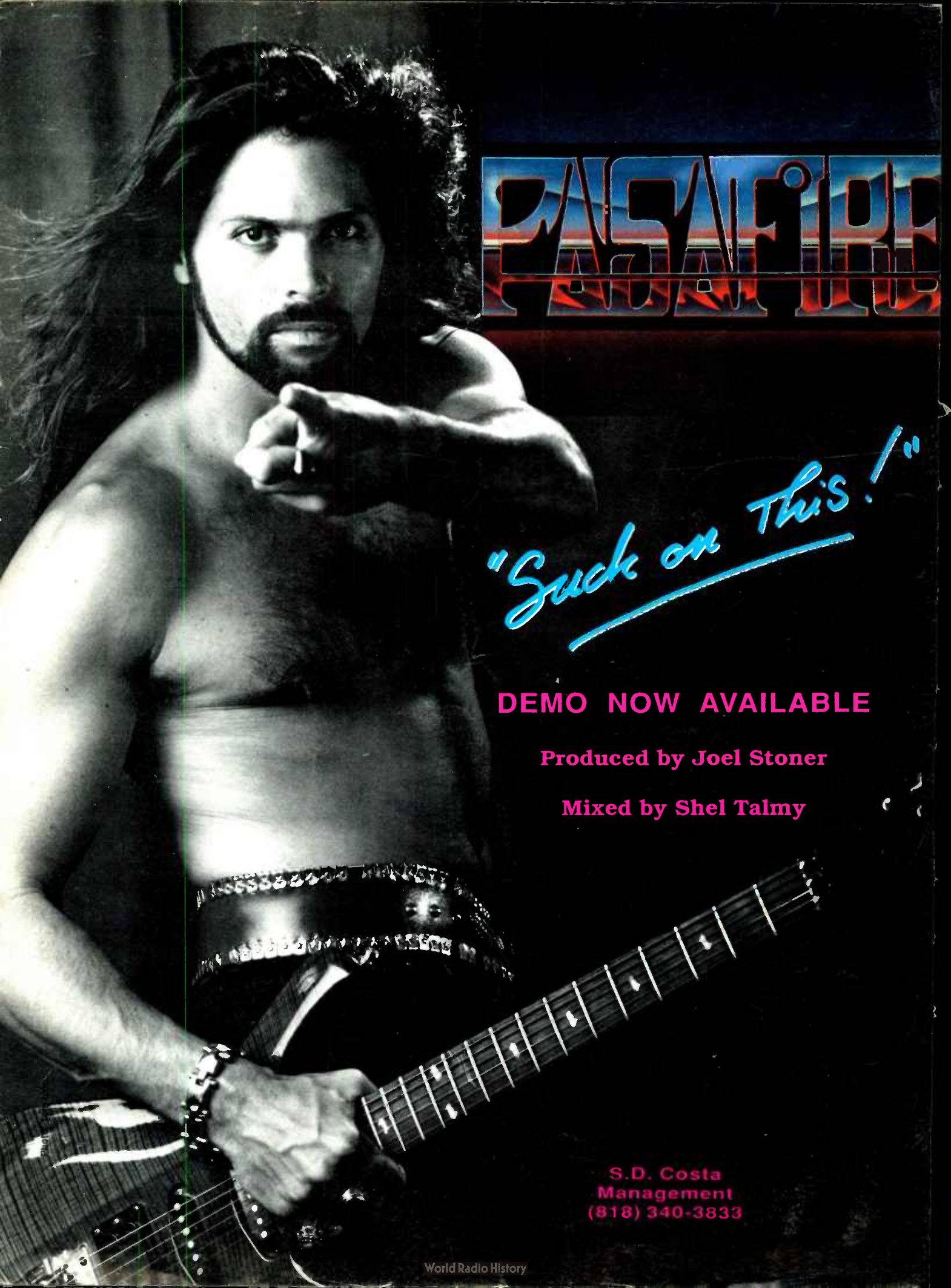
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