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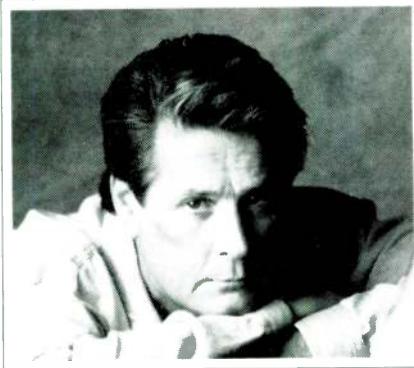
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FEATURES

Blake Little



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Beach Boys leader Brian Wilson is responsible for such classics as "California Girls" and "Good Vibrations." Wilson, who *MC* will honor with a lifetime achievement award at the first annual Pro Set L.A. Music Awards, talks about the battles to control his life and career.

By Michael Amicone



24 SHANICE

This lovely teenage songstress makes the best of her Motown Records debut by topping both the pop and R&B charts with her smash hit single, "I Love Your Smile," produced by veteran music man Narada Michael Walden.

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FEEDBACK

Wicked Review

Nanette Feuling
Los Angeles, CA

"Without one single good thing to say about Wicked Gypsy, Carlos Loera simply proved in his club review for *MC* (Vol. XVI, #2) that the problem is in the eyes and ears of the beholder. To a band with a contract in the wings, this pan review allowed no praise for any good points. They lost their deal, boys. And the show reviewed was in November, Christ's sake! A valid review and reviewer retains a critical eye for good and bad points, unless you're trying to help queer a deal. Keep Gypsy and scrap Carlos Loera. This business is the roller derby of scurvy competitive practices. Rock on."

Get Current

Mack O.
Hollywood, CA

"I enjoy your magazine, however, its content is often dated and inaccurate. Specifically speaking, please update your Gig Guide section. If not, just delete it all together. For example, Speak No Evil has been defunct for over two years. I appreciate the service you do for the Los Angeles area, but if it's not right on the money, it's a disservice."

What's In A Name?

Dear *MC*:

I have been a reader of *Music Connection* for over four years and have been informed and entertained from its pages. I do, however, have one question that has been plaguing me for a while: Why must you classify the columns in the Night Life department?

In the latest issue (January 20-February 2), Billy Block, the "C&W" editor, writes about blues guitarist, Debbie Davies. "Black Music" editor Wayne Edwards informs us of a performance by Bela Fleck and the Flecktones (an ensemble I have seen categorized as Jazz, Bluegrass, or whatever). By the way, what is "Black Music"?

I would like to recommend that *Music Connection* eliminate these archaic categories and set up Night Life merely as the perspectives of your four department editors, without regard to categorization. Obviously, Messrs. Farrell, Block, Yanow and Edwards have their fields of expertise, but why try to fit them into neat little boxes named "Rock", "C&W", "Jazz" and especially "Black Music"?

Jay Snyder
Van Nuys, CA

Rebel Trouble

Dear *MC*:

My group Rebel Rebel would like to inform other groups of the actions of a Gazzarri's promoter, Joe Gallagher. Last year we did a last minute fill in show for his former club, the Waters Club, a generous favor on our part and one that I'm sure many groups can relate to. But when we approached him for a show at the world famous Gazzarri's, he refused us because "of the sexual overtones of our stage show and video projections" and it was a pay to play slot we wanted!!! Go figure. I know we're not that shitty! I guess that's what we get for compromising our principles and wanting to be Girl Scouts selling tickets.

Goes to show you that the only Strip club you can really depend on is the Coconut Teaszer, especially the Janet Dominik Sunday nights. And if you want an all age show in the heart of Hollywood, call Steve Gamer at the Fame Cafe on Hollywood Blvd. So, a word to the wise of Hollywood—watch your back and watch your favors and support the clubs and bands that respect themselves.

Teddy Heavens
Guitarist, Rebel Rebel
West Hollywood, CA

Pissed At Mozart

Dear *MC*:

Talk about bait and switch. I recently tried to see the free 8:00 p.m. Mozart show at the Roxy, January 14th. But much to the entire crowd's dismay, after a two and a half hour wait, we learned that if we wanted to see the show, it would cost us \$5. Granted, it's only \$5, but let us know up front it's gonna cost \$5 to see a free show. So what up, Mozart. SBK and the Roxy? There are quite a few pissed off people out there who feel cheated and deserve what you advertise!

Jon Ide
N. Hollywood, CA

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FEEDBACK

Armed Forces Fans

Dear MC:

I've grown accustomed to reading lame reviews in the pages of *Music Connection*. I'm used to your holier-than-thou musician attitude. But for that idiot who reviewed the Armed Forces album to say the production was flawed and the singer's vocals second rate, he's just plain fucked in the head!

Get someone who knows about metal to write about it!

Juan Rael
Brea, CA

Dear MC:

I am writing with regard to Tom Farrell's review of the heavy metal band Armed Forces and their new CD, *Take On The Nation*. I know before I even start, your magazine won't print this, but I felt I must try. First off, let me proudly say, "I think the new Armed Forces disc kicks ass up and down on all the trendy, corporate ass-kissing new bands out today." But what do I know? I don't write for MC. I will also stand and give you the finger, Tom Farrell, when reading that the production is weak (it has knocked my picture of Ronnie Dio off the wall many times!). And I will continue to relieve myself on your magazine when reading Tom Farrell's comment about Michael Henry's vocals being second-rate.

Everyone knows (and I mean everyone!) that MC only likes spineless beatniks from the Seventies. And anything heavy, unless it's trendy mind you, will never be welcomed. Michael Henry's vocals are stellar and Armed Forces rules (excuse me, Tom, but "rule" is one of those stupid heavy metal terms. I'll use something you are more used to hearing with your glam beatnick friends like "boss"! See if you can find that in your word processor.

Armed Forces is the first L. A. band worth a damn since Armored Saint was signed. And unless they all have tattoos and little beards you think they're "tepid." That must be Mr. Farrell's new word this week—I noticed he used it twice when reviewing Lita Ford. And you think her CD is good? Tom Farrell, you should be writing for a high school newspaper, not MC!

A proud Armed Forces fan!

CORRECTION

Last issue's Producer Crosstalk on Mike Campbell was inadvertently credited to the wrong writer. It was written by Sue Gold.

CALENDAR

By Trish Connery

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

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

Current

□ The Electronic Music Box, newcomer to the Calendar section, has a free Pro Tools 16 Track seminars scheduled for February 28th. This seminar is for anyone who is interested in music production and/or post production and would like to find out how the new Pro Tools 16 Track can help in these areas. Although the seminar will be held several different times throughout the day, seating is limited and RSVP's are required. The Electronic Music Box is located at 14947 Ventura Blvd. in Sherman Oaks, and reservations can be made by calling (818) 789-4250.

□ February events from the National Academy Of Songwriters (NAS) include The Entertainment Psychology Network, a music industry support group scheduled for February 26th, 7:00-9:30 p.m. More than just a support group, it also includes career counselling and gives you an opportunity to make contacts and maximize your potential. There is a \$20.00 processing fee. On February 27th, NAS begins a six-week Children's Music Workshop with Sherban Cira, a writer/performer who is very knowledgeable about today's children's music market. These classes not only deal with targeting your music in this specific area, but also with communicating with children through music and it includes guest speakers. Classes begin at 7:00 p.m., with a fee of \$30.00 for NAS members; \$60.00 for non-members. Both the Entertainment Psychology Network and the Children's Music Workshop are held in the NAS Conference Room, 6381 Hollywood Blvd., 7th Floor, Hollywood, CA 90028. For additional information, contact the NAS at (213) 463-7178.

□ The Musical Theatre Writers Workshop (MTWW) has a six-week workshop beginning Thursday, February 20th, 7:00 p.m. This program covers a wide range of topics relating to musicals, including emphasizing libretto as dramatic structure; lyrics as extension of character; musical dramatization; and the business of musical theatre, including production option. Held at Moro Landis Studios, 10960 Ventura Blvd. in Studio City, the basic fee is \$145.00 although discounts are available for some related guild members. Contact MTWW at (818) 508-9270 for additional information and registration.

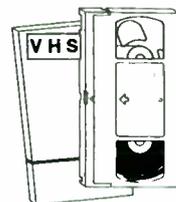
□ The Los Angeles Music Network (LAMN) will hold its next meeting Monday, February 24th from 6:30 - 9:00 p.m. at Young Moguls, Inc., 1650 N. Hudson, Hollywood, CA. The topic for this meeting will be "Artist Development In The Nineties: What Has Changed?" Speakers include Marc Geiger, VP of Marketing and A&R at Def American Records and Steve Rennie of REN Management (Ned's Atomic Dustbin, Wonderstuff, Dramarama). This four-year old organization meets on a bi-monthly basis, has more than eight hundred members from every aspect of the music industry, and was created to facilitate communication, information, career advancement and goodwill within the industry. The panel begins promptly at 7:00 p.m. For industry professionals admission will be free before 7:00 p.m.; after 7:00, admission is \$5.00. Admission for non-industry attendees is \$10.00. Contact Tess Taylor, (818) 980-2911 or Sandra Archer, (310) 828-1980 for additional information.

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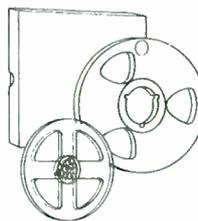
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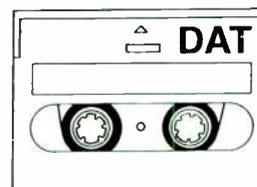


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CLOSE-UP

JONATHAN KING

By Jonathan Widran

Many of us are too young to remember the hit "Everyone's Gone To The Moon" (*Billboard* pop chart debut, October '65, rising to Number 17) which launched his career. Nevertheless, the eccentric Jonathan King, whose current industry role is as consultant to several major U.S. labels as well as producer of the British Music Awards, has picked up a few accolades along the way. He discovered, named and produced the first album for Genesis; launched the Bay City Rollers; produced *The Rocky Horror Picture Show*; owned and operated the most successful independent label of all time, U.K. Records (home of 10cc); he ran Decca Records, twice; he hosted the successful BBC-TV show *Entertainment USA* and produced the legendary music program *No Limits*; writes a weekly music column for *The Sun*; and stirred up a Howard Stern-like frenzy with his daily show on WMCA in New York during the early Eighties. All this, and he still has time to make a transatlantic call to MC. What a prince.



a worldwide sensation, they must be promoted by the Yankee telecommunications machinery. We come up with the artists, but America makes them big.

MC: From an A&R standpoint, where is it easier to discover up-and-coming talent?

JK: The U.K., and that's mainly because here, bands are either brilliant or bloody awful, 99 percent awful, maybe one percent worthwhile. Checking out the clubs in America is somewhat numbing, because every hopeful amateur is pleasantly professional, that is, good but not good enough. It's easier to sign someone when they stand out from all the rubbish.

MC: Has the music business in both countries changed over the 25 or so years you've been involved?

JK: In terms of original rock in the Nineties, bands like Metallica and Guns N' Roses are helping America rule the roost and steal Great Britain's glory from the old days. The creativity of British rock is still there, but less so because with only a few radio stations in London, and those only focusing on Bryan Adams and narrowminded Top Forty, you're not gonna get another Sex Pistols, because how will they get airplay? Radio in both countries has to be more open to minority taste and become more imaginative in programming. Only less attention to ratings and the almighty buck will keep British talent thriving. With TV, the same thing. The music shows I produced were very open, and did well. Those that came along to replace them have fizzled because the producers can't seem to distinguish bad rap and metal from good rap and metal. Again, it's the 99 percent bad, one percent good theory.

MC: Any hope that this closed-minded, format-oriented corporate approach can change?

JK: I believe there will be a major shakeup coming up shortly, and new doors will be open. While English rock is currently abdicating its throne, I predict we will one day soon steal the crown back from the Yanks. It seems the industry is ruled by my generation, and sorry to say, my generation hasn't got a clue as to what keeps younger listeners motivated.

MC: You've seen the business from all angles, from both shores. If Britain's the hotbed of creativity, why do so many of its artists find their greatest success in the U.S.?

JK: The American side of the music industry is brilliant in the marketing aspects, and for any British artist to be

MC

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Top Forty Radio: An Endangered Species?

By Oskar Scotti

LOS ANGELES—There are a lot of sullen faces in the headquarters of the nation's top radio programmers these days. For Top Forty—or Contemporary Hit Radio as radio bible *Radio & Records* dubbed the format—is well beyond the point where quick-fix remedies will repair its downward spiraling status.

Once a harbinger of the hits, now many hallowed CHR spots on the dial are defecting en masse, switching by the droves to Talk, Adult Contemporary and Classic Rock formats. Radio Directors are taking the path of least banality. Any music menu has got to be more palatable than what CHR offers—dull liner reading jocks spinning endless dance variations.

Meanwhile, John Q. Public lunges to switch the dial. It is estimated that out of the 1,300-plus Top Forty stations that flourished in the early Eighties, a staggering two-thirds have jumped to greener pastures and different formats.

MC talked to four of the most knowledgeable people in the business regarding the idiom's ills—Mike Shaffer and Joel Denver of *Radio & Records*, Bill Hons of the Action Line and former KRBE Houston Music Director Cheryl Broz, all of whom offered some salient insights.

Cheryl Broz attributes much of the listening population's defection to the aging of the baby boomers, who she warned "have little tolerance for how thin most of the stuff on Top Forty is nowadays." She also

added that they're more concerned with trying to deal with a sick economy.

Denver, who has long been credited as having one of the keenest radio acumens in the industry, agreed, but warned programmers of the folly of ignoring younger demos completely in their quest for older demo ratings. "Kids today can assimilate far more eclectic music than some programmers give them credit for," he says. "They need to be challenged like anyone else."

Sadly, the economy—while wreaking havoc with station's sales figures—is also having a disastrous effect on the aesthetic side of the process. Said Bill Hons, whose diminutive yet information packed Action Line is rapidly becoming one of the more valuable programming tools in the country: "Boring jocks and stale liner cards are another set of pariahs that is helping to undermine pop radio's credibility. CHR liners always trumpet the 'more music, more variety' angle, but that's not what turns me on. I want an 'anything goes' kind of spontaneity that most CHRs don't present. They tend to sound canned."

While Hons is a died in the wool music lover, he admitted listening to and becoming enamored with Howard Stern on KLSX. Even though he initially turned a deaf ear to the brazen New Yorker's low-brow schtick and mildly misogynist humor, what won him over was Stern's independence. "He's liable to do any-

thing, and I'm turned on by that aspect. I look at the sales charts and I see Nirvana, U2, Metallica, Mötley Crüe and Garth Brooks, but where are their records on pop radio."

"These artists break rules, not mimic them, that's why they're popular," continued Hons. "They break off from the pack musically. They're not just turning on a sequencer and singing some inane series of platitudes into a microphone. Garth Brooks touches people, and many CHR artists don't."

Hons also blamed some of today's disposable acts as playing a role in the mass desertion. "People today want to be entertained, and a lot of the stuff on the radio is just filler, marred by a real lack of originality and sonic variety."

Radio & Records' Mike Shaffer, who has programmed KIIS-FM in Los Angeles, in addition to promoting records nationally for two major labels, cited his old stomping ground as an example of what a successful CHR should aspire to. "They're versatile and patient and are smart not to

paint themselves into a corner with one type of music—even when they sank well behind POWER 106, who were winning with a dance heavy lean," said Shaffer.

Broz, one of the South's most respected programmers, having helped steer Houston legend KRBE to a series of top ratings books, voiced her approval. "Radio is like a pendulum: No matter how far it swings in one direction, eventually it will swing back. The trick is not to panic and pull the plug when it strays to far in one direction, like it has recently with dance. Smart programmers have a sense of timing and predict the arc of the pendulum. The popularity and commensurate sales of groups like Ministry, Nirvana and R.E.M. confirm this."

"CHR is like a table with three legs," offered Denver trying to accurately assess pop radio's dire condition. "When things start crashing to the ground, people will finally wake up and start implementing new ideas. But till then, it's going to continue to be a rather sticky situation." **MC**

Rhythm & Blues Foundation Honors Aretha Franklin

By Sue Gold

NEW YORK—Aretha Franklin will receive a special Lifetime Achievement Award from the Rhythm & Blues Foundation at the Third Annual Pioneer Awards, to be held on February 26, 1992, in New York City.

Approximately \$160,000 in grants will also be handed out that night to ten legendary rhythm and blues artists. Hank Ballard, Bobby "Blue" Bland, Chuck Jackson, Ella Johnson, Nellie Lutcher, Jesse Stone, Rufus Thomas and Paul "Hucklebuck" Williams will each receive \$15,000, while the Dells and the Staple Singers will get \$20,000 apiece.

The Rhythm and Blues Foundation is designed to "provide financial assistance and public recognition for the rhythm and blues artists of the Forties through the Sixties," explained Suzan Jenkins, Executive Director of the foundation. "Most of the artists who receive the grants are pioneers of rhythm and blues. The Pioneer Awards are to recognize their legendary contributions."

Awards and grants are voted on by the foundation's Board of Trustees. Any member of the Board or the Artists Steering Committee can

nominate an artist.

Since 1988, the Rhythm and Blues Foundation has given out approximately half a million dollars to the rhythm and blues community. The money for the grants comes from interest accumulated on a \$1.5 million endowment given to the foundation by Atlantic Records in 1988.

The foundation has grown quickly in the past few years, gaining widespread support within the industry. Among those on the Artist Steering Committee are Bonnie Raitt, John Fogerty, Don Henley, John Mellencamp, Sam Moore and Bruce Springsteen.

Besides offering grants, the foundation is also working with the Smithsonian Institute to establish a national rhythm and blues archives which will house collections of R&B memorabilia, oral histories and film and video footage. They are also researching the production of a series of reissues of original rhythm and blues recordings spanning the post-war era.

Contributions to the Rhythm and Blues Foundation can be sent to 14th & Constitution Avenue, N.W., Room 4603, Washington, DC 20560. **MC**

NEW ROCK WALK INDUCTEES



Musical equipment designers/manufacturers Ted McCarty, C.W. Kaman II and Ernie Ball were recently inducted into Hollywood's Rock Walk. Pictured (L-R): Eddie Van Halen, Ernie Ball, Tracii Guns, C.W. Kaman II, Matthew Nelson and Ted McCarty.

Patsy Cline, Miles Davis, James Brown To Be Honored at Grammys

By Sue Gold

NEW YORK—Recordings by Patsy Cline, Count Basie, Miles Davis, Nat "King" Cole and Ravel have been selected for induction by the Recording Academy Hall Of Fame. The announcement of the five inductees will be made during the 34th Annual Grammy Awards on February 25, 1992, at Radio City Music Hall in New York.

Earmarked for the Hall of Fame are "Crazy" by Patsy Cline, "Kind Of Blue" by Miles Davis, "Mona Lisa" by Nat "King" Cole, "Ravel: Bolero" with Maurice Ravel conducting the Lamoureux Orchestra and Count Basie's "Everyday (I Have The Blues)."

Until recently, songs honored in the Hall of Fame were restricted to recordings released before 1958, the year of the first Grammy Awards. This is the first time songs recorded after 1958 have been eligible for the Hall of Fame, thus making way for the Cline and Davis tunes, recorded in 1961 and 1959, respectively, to be honored. This is the third recording by Count Basie to be inducted, and the second recording for Davis and Cole.

Other awards to be recognized during the Grammy telecast are the Lifetime Achievement Awards. This year's honorees are James Brown, John Coltrane, Jimi Hendrix and Muddy Waters. Brown is the

only living recipient of the Lifetime Achievement Awards. Trustees Awards will be presented to Thomas A. Dorsey, Oscar Hammerstein II, Lorenz Hart and Christine Farnon of the Recording Academy.

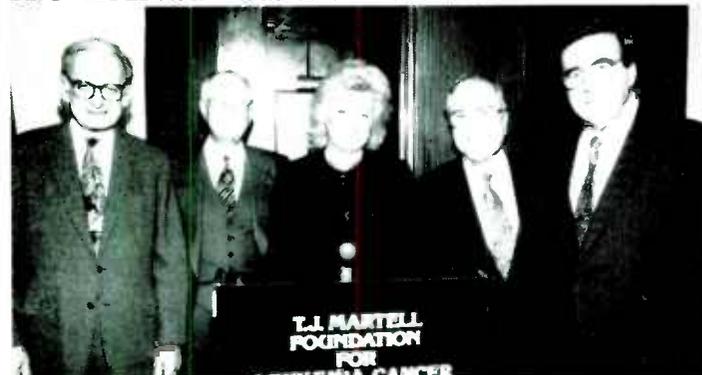
NARAS President Michael Greene said, "In honoring artists in the fields of rock, gospel, jazz, the Broadway stage and blues, the Recording Academy once again points out the richness of America's music genres."

Lifetime Achievement and Trustees Awards are decided on by the National Trustees of the Recording Academy. "While the Grammy Awards concentrate on the contemporary recording scene," said Greene, "the Lifetime Achievement Awards are given to performers for the artists' creative contributions of outstanding artistic significance.

"The Trustees Awards are presented to individuals who, in a non-performing capacity, have made contributions to recording that do not fall within the framework of our annual Grammy Awards," Greene continued.

Previous winners of Lifetime Achievement Awards include Elvis Presley, Bob Dylan and John Lennon, while past Trustees winners include Cole Porter, Berry Gordy and Ira Gershwin. **MC**

BMI'S PRESTON NABS HUMANITARIAN AWARD



Frances Preston, President/CEO of BMI, recently became the first woman to receive the T.J. Martell Foundation's Humanitarian of the Year Award. Pictured (L-R): T.J. Martell's Dr. James F. Holland, EMI Records Group North America Chairman/CEO Charles Koppelman (last year's recipient), Preston, Floyd Glinert of Shorewood Packaging and Tony Martell, founder of the T.J. Martell Foundation.



Bruce Tenenbaum

MCA Records has announced the promotion of Bruce Tenenbaum to the post of Senior Vice President, Promotion. Tenenbaum will shepherd all radio promotion efforts for MCA as well as its label ventures.

In more MCA news, MCA Records has announced the extension of its long-term agreement with Impact Records. A reorganization has MCA assuming local promotion duties for Impact Records, while Impact will continue to maintain a national promotion staff.

Rhino Records and Atlantic Records have announced a distribution agreement. Rhino will be distributed by Atlantic/WEA and will also work with Atlantic on various reissue projects. Rhino was formerly distributed by CEMA.

In more Atlantic news, Vicky Germaise has been promoted to the post of Senior Director of Product Development. Germaise will oversee the development and implementation of comprehensive campaigns supporting Atlantic releases and special products. She will perform her duties out of the company's New York headquarters.



Kim Jakwerth

Arista Records has named Kim Jakwerth to the post of Associate Director, National Publicity. A four-year veteran with the label, Jakwerth recently held the position of Manager, West Coast Publicity.

Deborah Morgan has been named to the post of Senior Vice President, Marketing & Sales, PolyGram Classics & Jazz. Deborah joined PolyGram in 1987 as Director, Marketing & Sales for PolyGram Classics, following seven years at J&R Music World, where she eventually rose to the position of General Manager of its record division.

By Michael Amicone

The recently reactivated Capricorn Records has announced the appointment of Rick Rockhill to the post of National Director of Country Promotions. Rockhill has served stints with Godwin Distributing, MCA Records in Atlanta and Bang Records, where he was National Promotion Director.

WEA Distribution has announced the appointment of Rick Froio to the newly vacated post of Cleveland Regional Branch Manager. Froio originally joined WEA as a "temporary warehouse picker" at WEA's Philadelphia branch.

Virgin Records has announced the promotion of Jean Pierre to the post of Vice President of Operations, R&B. In her new position, Pierre will oversee the label's entire R&B division, including budgets, special projects and coordinating conventions.

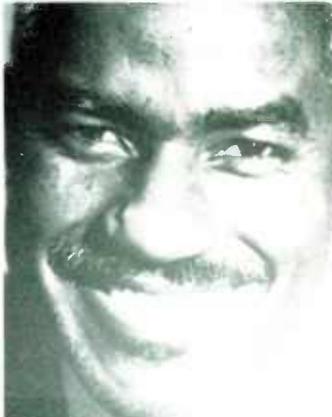


Ira Leslie

Scotti Bros. has named Ira Leslie to the post of East Coast Director of Sales and Promotion. Leslie has served stints with MGM/Polydor Record Label and Malverne Record Distributors.

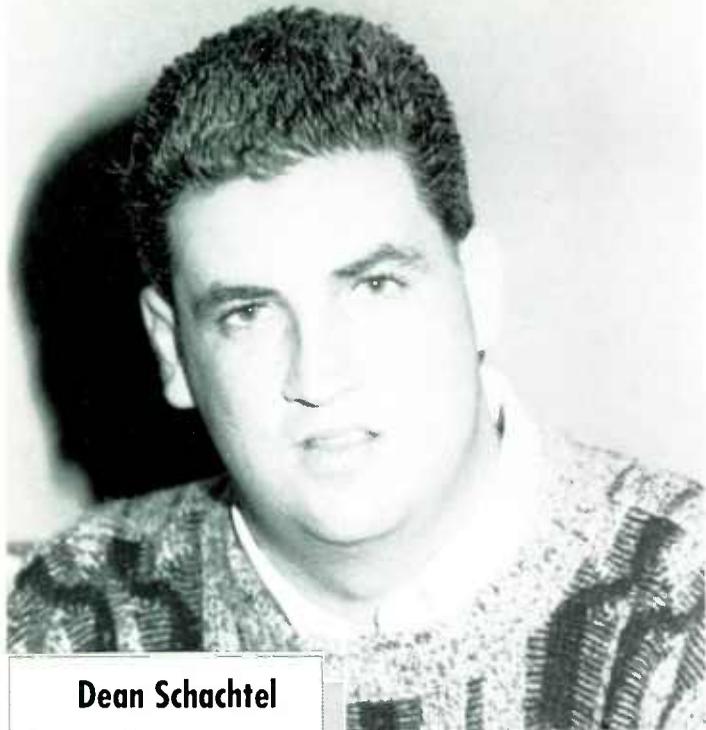
Carolyn Wolfe has been named to the post of Director of Radio Promotions for Emergo/Third Mind. In more Roadrunner label family news, Elayne Rudolph has been named to the post of Director of Publicity for RC/Roadracer Records.

Gina Aung has been named to the post of National Advertising Coordinator for Windham Hill Productions, Inc. Her duties will include research and placement of national advertising and the management of merchandising and marketing materials.



Eddie Pugh

Eddie Pugh has been promoted to the post of Senior Vice President, Black Music and Jazz Promotion, Columbia Records. Pugh has served as Vice President, Black Music and Jazz Promotion since 1988. **MC**



Pat Lewis

Dean Schachtel

Company: Moonstone
Title: A&R Manager
Duties: Talent Acquisition
Years with company: Nine months

Dialogue

Background: "Going back a couple of years, I worked as a DJ at a local California station, eventually working my way up to Music Director. More recently, I worked as a local band manager and booking agent here, in town. I met my boss, Pat Siciliano, back in 1985 when he was President of Jet Records and he brought one of his bands over to my radio station. We just kinda became friends on the spot and when he moved over to Moonstone, he called me to join the company."

Tape Policy: "We absolutely do accept unsolicited tapes from everyone. Send your tape packages to: Moonstone Records, 6930 Sunset Blvd., Sixth Floor, Hollywood, CA 90028."

Local Scene: "First we had the Poison clones and then the Guns N' Roses clones and now it appears to be time for the Seattle, industrial grunge Nirvana clones. I like the sound coming out of Seattle, but that doesn't mean that all Seattle bands have to sound like Nirvana."

Favorite Bands: "Right now, my favorite local band is Sykotik Sinfoney. It's a cross between Frank Zappa and Metallica and nobody's really doing what they're doing. They're all pro players, they wear costumes onstage and remind me of the Village People meets Devo. Very

interesting, very theatrical—a must see. We have a movie soundtrack coming out called *Bad Channels* that has two songs from Blue Oyster Cult and two songs from Sykotik Sinfoney. There are also songs from Ron Keel's new band and a couple from a new band called DMT—Dracula Milk Toast. I also like a band out of San Diego called the Voices, but Sykotik Sinfoney is definitely my favorite. I think the band Mozart is going to be big this year."

Signings: "If I see an act that really impresses me, I'll bring them into Pat Siciliano who ultimately has the final say regarding signing bands. He flipped when he heard Sykotik Sinfoney."

Structure: "Full Moon Entertainment is the name of the company and Moonstone Records is a division of that company. As a company, Full Moon does about twelve movies a year. And we're both distributed by Paramount."

Talent Ingredients: "The first thing I need to hear are good songs. The way the band looks is secondary to me. At Moonstone, we're not really looking for a lot of bands to record albums. We're primarily looking for songs to place in movies—so the accent obviously has to be on good, strong songs. In fact, we just had Edgar Winter do four feature songs for us. We try to stay in the rock/hard rock/alternative areas. We stay away from country songs. We might delve into rap in the future, but not right now."

Club Costs: "I was at the Whisky on a Thursday night recently and there were three people in there. The ad-

mission was \$10. On weekends, many of these same clubs on the Strip charge up to \$15 admission to see three or four local, unsigned, unknown bands. That's way too much money."

Out Of State: "If you're a good band, somehow we'll find out about it, no matter where you're from. Concentrate on your live show and your songs and somebody from the label will, in all probability, come out to see you. It's a lot easier that way than to pack up an entire band and move it across the country. So stay where you are and work on your material."

Access: "It's incredibly easy to reach me. In fact, people usually just drop in without an appointment and I spend time with everyone because I used to be in a similar position when I managed local bands. The easiest way is to call up for an appointment or to just stop and talk with me if you spot me at a club."

Up Side: "I'm having a lot of fun and I'm meeting lots of people. Again, working at a small label, I get to do lots of different things. Listening to some great tapes of songs that come in is always something I like to do. As for the down side—I haven't really encountered one yet, to be honest."

Passing: "I'd like to say 'yes' to every tape I hear, but realistically, that's not going to happen. When I pass on a tape I try to explain to the band what it is that I don't like so they can learn from it and make their next tape better. Sometimes bands don't want to take 'no' for an answer so they keep calling and calling. Just recently I had to tell someone to stop calling and not to call back until they have a new tape for me."

Deals: "We have a real good relationship with the writers out there and try to use a lot of the local talent. We just used a couple of tunes from Marc Ferrari. What we try to do is retain all of the publishing from the songs we're putting on the soundtracks. A band like Sykotik Sinfoney made about \$5,000 for the two songs on our soundtrack. But you have to remember that they're also getting a video of the film with their music in it, some money, screen credits and a chance to write for a soundtrack of a real film. So it's definitely something to add to their resumes and promo packs."

Composers: "Inasmuch as we release some twelve movies a year, we're always looking for composers—especially first-time composers with a twist. We're also looking for composers from bands like Jeff Lynne and Danny Elfman."

Advice: "For bands thinking of packing up and relocating to Los Angeles in their quest of a record deal, my advice is to stay at home and polish up your act. Remember that you don't have to record an elaborate demo. You can make a great demo for \$500 if you're prepared. Work on your songs—there's nothing more important."

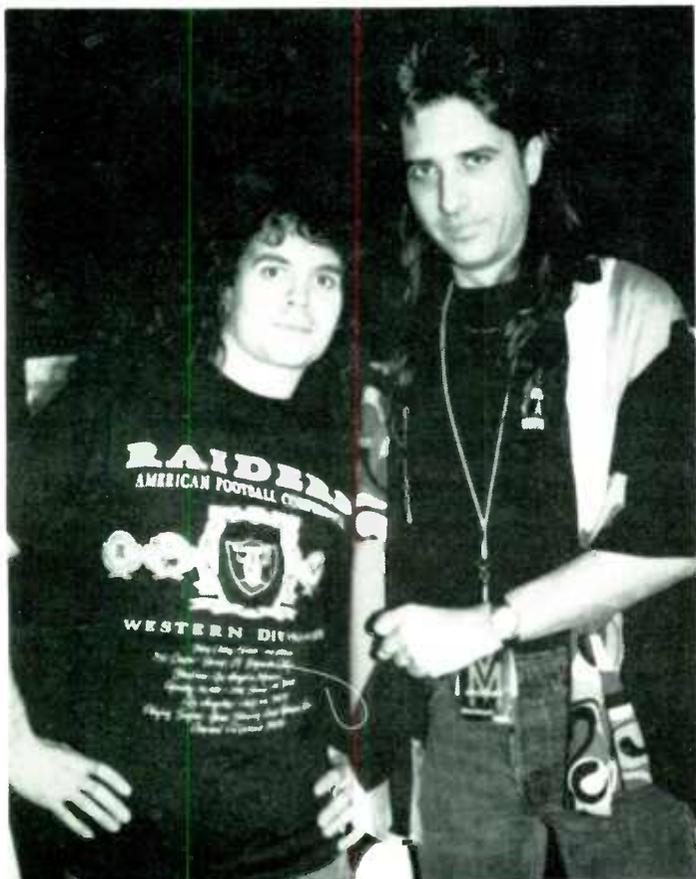
Grapevine

The members of local rock & roll band **Black Cherry** (Paul Black, Michael Stevens, Scott Lipps and Steven Richards) have decided to disband the group to pursue individual musical careers. Drummer Lipps is available for another pro situation. You can reach him and/or the other members by calling (818) 784-8757.



1992 Valenz

History Repeats Itself: Back in 1958, Bob Keane signed a young singer named Ritchie Valenz to a recording contract and the rest, as they say, was rock & roll history. Recently, the very same Bob Keane signed a San Fernando-based rock quintet called Valenz. And you guessed it—it features lead singer Ernie Valenz, cousin of Ritchie Valenz. The band is now recording its first De-Fi album to be called *The Road Rolls On*. Pictured above (front L-R) Jake Smith, Noel Neuenkirk, Jason Gutierrez. Sitting on the chair in the center is Ernie Valenz, with Sal Guitarez in the back.



The very latest in Relativity Records stable of guitar heroes, Vinnie Moore (left) takes a few minutes off to pose with his A&R Rep David Counter (right) shortly after completing a recent SRO performance in support of his current release, *Meltdown*.

Congratulations to publicist Mitchell Schneider and his wife, Rana Bendixen, on the birth of their daughter Sorrell.

Jeff Watson, a founding member of rock group *Night Ranger*, has recruited a bevy of ace contributing musicians that participated in the recording of his solo *Shrapnel* album, *Lone Ranger*. Amongst the celebrities are Sammy Hagar, Steve Walsh, Steve Morse, Allan Holdsworth, Bob Daisley, Steve Smith, Carmine Appice and a host of other notables.

Quiet Riot has reformed again with original members Kevin DuBrow and Carlos Cavazo and newcomers Kenny Hillery and Bobby Rondinelli.

Check out a band called *4 Great Heads* if you see them performing in a club around town. Kinda reminds me of early Crosby, Stills & Nash but with Nineties material.

Don't forget to pick up your tickets for the *First Annual Pro Set L.A. Music Awards Show*. The list of confirmed celebrities grows larger by the day. In addition to the live performances, *Music Connection* will be handing out two Lifetime Achievement awards. This is one show you don't want to miss.

Chart Activities

Wait until you hear the brand new

Slaughter album on *Chrysalis*. Set for a release in mid-spring, the album takes the group one giant step forward on the musical ladder. It's a tad heavier, a bit more complex musically and still filled with memorable melodies and a couple of CHR possibilities. The album is entitled *The Wild Life* and the tracks certainly live up to the title. Mark Slaughter and company never sounded better.

Look for a pair of new albums from the Boss to be released in March. *Human Touch* and *Lucky Town* will feature brand new material from Bruce Springsteen.

The new Mr. Big single on Atlantic just broke into the Top Ten and is pulling their second album back onto the charts in a big way.

On The Move

Bennett Kaufman has been promoted to the position of VP/A&R West Coast for RCA Records.

Dan Charnas has joined Def American Records to oversee the label's rap music division. Charnas will be in charge of A&R, promotion and product management for all the rap acts on the label.

Two new A&R moves over at Columbia: David Shaw was appointed Senior Director/A&R and Faith Newman was named Director/A&R for the label. 



Lady Antoinette

Contact: Lady Antoinette
(310) 657-3693

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Lady A's powerful three-song demo was produced, arranged and mixed by Jeff Scott Soto who also played percussion, keyboards and did some backing vocals. What has to knock you out immediately are the professional performances by the backing musicians. They're top-notch and deserve a lot of credit for moving the tracks along. Vocally, Antoinette is nothing to write home about. She's average but you can hear that she's trying. Try as I did to really get into the material, my attention was always drawn to the tasty guitar licks and tight arrangements. I think this is a case of the hired hands outshining the artist. Even Antoinette's delivery of the "very personal ballad" is lacking. As a producer, the fault for the mediocre material lies with Soto. Perhaps he should have chosen more carefully. I think that stronger material would have made Lady A. sound even better.



Kevin Griffin

Contact: Deborah Campdera
(213) 461-0540

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Twenty-five year-old Kevin Griffin has submitted a ten-song demo that is chock full of goodies. Honing his craft in the local New Orleans, Santa Fe and Aspen club scenes, Griffin comes on like a breather of fresh air. Sounding like a modern day James Taylor stylistically, this kid has a way with words and a classy presentation. One of the great things about his performance is that he can sing a soft ballad or rock out with the same vigor and sincerity. Ordinarily, I'd never listen to ten songs in a single sitting, but I took exception this time around because Kevin is able to interject his personality into many of the tunes making them come alive. Some of the choruses need strengthening and I would really like to hear an entire side recorded in the studio with a full band, but for what it is—a demo tape—this works just fine. You're on the right track, kid.



Johnny Tiger Hendricks

Contact: Johnny Hendricks
(213) 848-8504

Purpose of Submission: Seeking management, publisher & label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Born in Chicago, Illinois, Johnny has a natural feeling for blues oriented music. This is obvious from the opening tune, "The King Of Rockin' Soul," with its infectious rhythm and dance groove. The second selection, "Keep Your Eyes On The Fire" drives even harder than the first—in fact, it's almost a bonafide rocker. There are some nice guitar gimmicks and interesting syncopations throughout the song that further strengthens its appeal. The closer, "What Kind Of Fool Am I," another mover, proves that Mr. Hendricks has put together a very solid tape. According to his bio, Hendricks is currently getting lots of airplay on KCAL-FM and will have a song or two featured on a new CD, *California's Coolest Compilation*, due out next month. We'll see how this new exposure helps his career.

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.



John Sykes, Executive Vice President, EMI Music Publishing

Songwriter Activities

ASCAP songwriter/producer Dan Hartman moderated the recent ASCAP East Coast Pop Songwriters Workshop at Tramps in Manhattan. The four-hour session featured prominent panelists from all phases of the music business including songwriters, artists, publishers, producers and A&R executives, who discussed various topics of interest to songwriters and reviewed songs composed by participants. For more information about upcoming workshops, call ASCAP in New York at (212) 595-3050.

ASCAP presented its 24th annual ASCAP/Deems Taylor Awards honoring outstanding print and media coverage of music. The awards, named in honor of former ASCAP President and noted composer, music critic and editor Deems Taylor, were presented to the authors and publishers of seven books, as well as to seven writers of magazine, newspaper and/or program articles. 1991 Award recipients included Laurence Bergreen for *As Thou-*



MCA Music Publishing's songwriter/artist Parthenon Huxley (left) recently performed at an ASCAP and Coconut Teaser sponsored "Best Kept Secrets" showcase held at the Teaser in Hollywood. His latest band is called the Buzzwords, which in addition to Huxley on lead vocals and guitar, features Winston Watson on drums and Paul Martinez (right) on bass. Huxley's quirky pop tunes are well-worth braving the elements to catch and his band is superb.

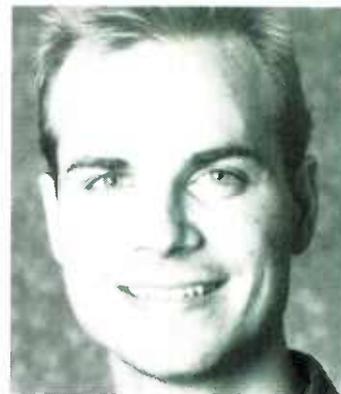
sands Cheer: The Life Of Irving Berlin; Fredric Dannen for Hit Men: Power Brokers And Fast Money Inside The Music Business; Randy Poe for Music Publishing: A Songwriter's Guide; and Billboard editor Timothy White for Rock Lives: Profiles And Interviews. In addition, three ASCAP/Deems Taylor Broadcast Awards were presented. Recipients included MTV's "Unplugged" for superior musical television programming and for its special contribution in presenting a wide array of songs and songwriters to the American public.

Bug Music writers are certainly keeping themselves busy: **Willie Dixon's** "Wang Dang Doodle" and "Don't Know Which Way To Go" are

in the new hit movie *Rush*. **Shuggie Otis'** "Strawberry Letter 23" is on the new Tevin Campbell LP. **Hank Devito's** "Small Town Saturday Night" is the Number One Country Song for 1991 in *Radio & Records*. **Dwight Twilley's** "Why You Wanna Break My Heart" is in the movie *Wayne's World*.

New Songwriter Signings

David Lynch and **Angelo Badalamenti** signed a worldwide joint publishing deal with **MCA Music Publishing** and **Geffen Music**. Among the pair's collaborative efforts contained in the publishing agreement are the Grammy award-winning scores from the acclaimed



Michael McGehee, Associate Director, Film/TV Relations, BMI

television series *Twin Peaks*, the score from the motion picture *Wild At Heart*, (winner of Best Picture honors at the 1990 Cannes Film Festival) and **Julee Cruise's** international hit single, "Falling," featured on the *Twin Peaks* soundtrack and on Cruise's *Floating Into The Night* album. Lynch and Badalamenti are presently working on new projects which include music for the upcoming *Twin Peaks* motion picture entitled *Fire Walk With Me* slated for release next year and also the torch and closing themes for the 1992 Summer Olympics being held in Barcelona. In addition, they will be writing and producing new songs for Julee Cruise's next LP on Warner Bros.

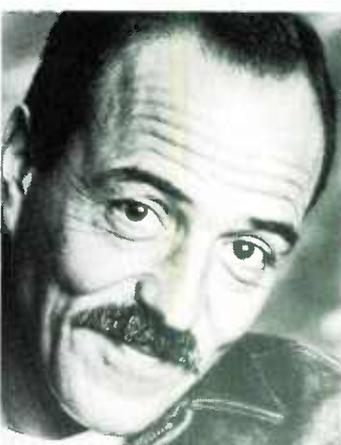
Gene Pistilli has signed a co-publishing agreement with **BMG Music Publishing** in Nashville. Pistilli currently has the Roy Rogers/Kentucky Headhunters song "That's How The West Was Swung" on Roy Rogers' *Tribute* for RCA Records. A veteran of the Nashville music scene, he is currently co-writing with **Mark Irwin, Larry Henley, Tony Colton, Johnny MacCrae** and **Ron Hellard**.

Bug Music has signed administration agreements with **Steve Tyrell, Allan Rich, Robert Williams, Mojo Nixon, Scorpio, Bill David, David Olney** and **World Wrestling Federation/Piledriver Music**.

ASCAP SONGWRITERS WORKSHOP



ASCAP songwriter/producer Dan Hartman moderated a recent ASCAP Pop Songwriters' Workshop held at Tramps in New York. Seated (L-R) are: Pati De Vries, Creative Director/Sony Music; Scott Byron, Director A&R, Zoo Entertainment; Marcy Drexler, ASCAP; singer-songwriter Glen Burtnik; Debbie Rose, ASCAP; Dan Hartman; and Jonathan Love, ASCAP.



Gene Pistilli has signed a co-publishing agreement with BMG Music Publishing in Nashville.

SONGWORKS—PAT LEWIS



Lester Cohen

BMG Songs' Cypress Hill celebrate the success of their rap single, "The Phunky Fell One," and their self-titled debut LP on Ruffhouse/Columbia, which is climbing both Billboard's R&B and pop charts. Cypress Hill is also featured on the forthcoming MCA Records soundtrack for the new Paramount Pictures film Juice via their cut "Shoot 'Em Up." Pictured (L-R): Danny Strick, Sr. Vice President/General Manager, BMG; Deborah Dill, Sr. Director, Creative Affairs, BMG; Margaret Mittleman, West Coast Creative Manager; Cypress Hill manager Happy Walters; Cypress Hill members Sen Dog and B-Real.

The Business Side

Michael McGehee has been promoted to Associate Director, Film/TV Relations at BMI. In his new position, McGehee will continue to act as a creative liaison for BMI composers as well as supervise all administrative duties for the department.

John Sykes has been appointed to the newly-created position of Executive Vice President, Creative Operations for EMI Music Publishing. In his new capacity, Sykes will be responsible for all of the creative aspects of the U.S. company, including talent acquisition

and the fostering and maintaining of the Company's relationships with artists and the artist representative community.

At Bug Music, Garry Velletri has been promoted to Senior Vice President, John Street has been named Vice President of Operations, Beth Allison has moved up to the position of Vice President of Finance, Maureen Serrao has been promoted to Director of Royalties, Dolly Pierce has moved up to Director of Creative Services, Diane Kornarens has joined the Business Affairs department and Temple Ray has been named Professional Manager. **MC**



MCA Music and Geffen Music signed a worldwide joint venture with David Lynch and Angelo Badalamenti. Pictured (seated L-R) are: Badalamenti and Lynch, (standing L-R): Merrill Wasserman, Vice President International Acquisitions, MCA; John McKellen, Executive Vice President, MCA; Betsy Anthony, Vice President Talent Acquisitions/West Coast, MCA; Fred Goldring, attorney for Badalamenti and Lynch.

PUBLISHER PROFILE



Danny Strick

Senior Vice President/
General Manager
BMG Music Publishing

W By Pat Lewis

What got me into publishing initially is my love for songwriters, artists and music," says Danny Strick, who oversees the entire U.S. operations of BMG Music Publishing. "What keeps me in it probably more than anything else is the artist and producer development side. In the balance of the music publishing business, the artist and producer development side is one of the most important sides because it puts us essentially inside record companies. Not just record companies that are corporately the same companies as ours [i.e. BMG Records, RCA Records, Zoo Entertainment, etc.], but inside across the board. And it enables publishers to be recognized as an A&R source.

"Another very enjoyable aspect of my job has been what we've been doing here over the last three years which is building a company," continues Strick. "We haven't built it from scratch, but essentially from a point where we didn't own that many copyrights to a worldwide company. Through the efforts of the entire staff, we've acquired quite a few catalogs and what's exciting about that is working with the staff and trying to find ways to exploit the catalogs. We've been fortunate in many cases to also sign the creators of the catalogs to future deals [by "future deals," Strick means that not only does BMG own the writer's back catalog, but will also be involved with publishing any future songs written during the term of agreement]. We did that with Christopher Cross, Barry Manilow and Reggie Lucas.

"The other thing that keeps me going and keeps me excited about publishing is being involved with John Hiatt. The guy just turned in a 'band' record that he did with Nick Lowe, Ry Cooder and Jim Keltner and it's a classic! He's also writing for a new solo record. He's got songs on the Paula Abdul and Bonnie Raitt albums as well. It's wonderful to be involved with someone like him because all we have to do is let people know we have new songs and everybody wants to hear them. It's just a matter of finding the right marriage."

Like most major publishing firms, BMG Music signs what are termed, "artist development deals" with self-contained artists and bands prior to their record deals and then helps them secure a record deal. But what exactly does artist development involve? "If they're at an early stage," answers Strick, "artist development includes putting them into collaborations if that's necessary or giving them proper feedback on their demos, putting them in the studio to make demos, shopping them to get them a record deal and then staying involved with the record labels in terms of helping them market and promote the records and really staying involved with the overall careers of the artists."

One of Strick's recent "artist development" success stories is rap act Cypress Hill on Ruffhouse/Columbia. "We signed them two years ago, did a lot of demos and helped them get their deal," Strick says. "They've now got the Number One rap single in *Billboard* this week ["The Phunky Feel One"] and their album is doing great. And then we have an artist Denetria Champ who was developed by one of our R&B songwriter/producers Laythan Armor and BMG staffer Clyde Liberman. He found her, we worked with them and Cleryl Dickerson signed them to Sony/Epic. They're in the studio now. We've also got a young band that just signed to Scotti Bros. Records that we were developing; at the moment they're called the Phillip Baker Band [Ginger Baker's son]. And then we developed the Steve Pryor band [who's getting ready to make their second record for Zoo]. There's a bunch of other things in development as well."

One question many unsigned artists have with regard to these development deals is what exactly is the advantage of signing one? "Let's talk about the disadvantages first," says Strick. "If a young artist or a band is able to get a record deal on its own and is not going to work with a publisher in terms of other songs [i.e. getting songs "cut" by other artists], then they're usually better off getting the record deal first because that tends to make it a more expensive bidding situation with the publishers if it's hyped properly. And that's fine. That's no secret. But if the artist or band is at a level where they are not able to get the record deal yet and they need financial support and also if they need the creative support and the network, then they make the [development] deal sooner. And most deals these days have flexibility—floors and ceilings—in subsequent years. So, if success happens [for the artist or band,] they are taken care of. It's not like an adversarial relationship, if you have success." **MC**

TAPE HEADS



Hard rock act Anthrax recently received two Ampex Golden Reel Awards for the albums *Persistence Of Time* and *I'm The Man*, which were both recorded and mixed on Ampex tape. Pictured (L-R): Danny Spitz, Frank Bello, Joey Belladonna (kneeling), Charlie Benante and Scott Ian.

SKIPSAYLOR RECORDING: Sony Music artist and ex-Bangle Susanna Hoffs, recording guitar and vocal overdubs with producer/engineer/A&R exec David Kahne, Chris Puram assisting...Ruthless Records act Penthouse Players, recording and mixing their latest effort with producer DJ Quik and engineer Louie Teran; executive producing the project, Eazy-E of N.W.A...Tabu artist Larry Springfield, mixing an upcoming release with producer Arnold Hennings and engineer David Rideau, Chris Puram assisting.

PARAMOUNT RECORDING STUDIOS: Composer Lalo Schifrin, in Studio C, working on a new score with producer/engineer Peter Granet...Singer Colin England, laying down tracks in Studio B for his upcoming Motown release, engineer

Mike Melnick supplying the sonic expertise.

THE BAKERY RECORDING STUDIO: Andrew Dice Clay, recording vocals for a new comedy album to be released on Def American/Warner Records, Nick D'Dia produced the sessions, Reg Powell arranged the music and Andy Waterman manned the console.

CONWAY RECORDING STUDIOS: Lionel Richie, recording three songs for an upcoming greatest hits package on Motown Records, producer Stewart Levine shepherding the sessions, Daren Klein engineering and Marnie Riley assisting...Sting, recording an upcoming project, engineer Jeremy Smith adding the sonic expertise and Brett Swain assisting...Al B. Sure!, in Studio B, recording overdubs and mixing

tracks for an upcoming release, Al B. Sure! producing the sessions, Mick Guzauski engineering and Gil Morales assisting...Olivia Newton John, in Studio C, overdubbing tracks with producer Peter Asher, engineer Frank Wolf and assistant Brett Swain.

M'BILA RECORDING STUDIO: Steve Russell and Craig Cragthen, producing tracks for a new Atlantic album, Nyabingi Al Singleton and Scott Weatherspoon engineering.

SUMMA MUSIC GROUP STUDIOS: In Studio A, producer Danny Sembello and engineer Dave Bianco mixing EastWest Records America act IT, Kyle Bess assisting...In Studio B, producer Vincent Brantley tracking for an upcoming release on Atlantic Records, Dave Rideau engineered the sessions and Sean Young assisted.

TWO WRITERS



Coinciding with the release of the star-studded compilation album *Two Rooms*, which celebrates the songs of Elton John and Bernie Taupin, PolyGram Video has released a 90-minute video compilation of the same name filled with candid interviews of the *Tin Pan Alley* Twins, rare concert footage (including Elton John's groundbreaking *Troubadour* show in 1970, which launched his American career, and the legendary *Dodger Stadium* concerts, which, at the time, were the first rock concerts allowed in the stadium since the Beatles appeared there in 1966) and a fascinating glimpse into the duo's songwriting process (including the writing of "Tiny Dancer"). The video also features interviews and performances by many of the album's artists, like Eric Clapton, Sting, Phil Collins and Sinead O'Connor. *Two Rooms* is a must-see for rock historians and fans alike.

—Steven P. Wheeler

MAKING TRACKS



Producer/singer/songwriter Marcus Washington (left), brother of Qwest recording artist Keith Washington, is pictured at Track Records Studios during mixing sessions. Marcus took time out from the Keith Washington/Phyllis Hyman tour to mix several tracks for his own project. Pictured with Marcus is engineer Freddy Rhodes.

ON THE SET



Capitol recording artists the Smithereens are pictured on the set of the video shoot for their latest single, "Too Much Passion." Pictured (L-R): Jim Babjak, Pat DiNizio, Mike Mesaros and drummer Dennis Diken.

PRODUCER CROSSTALK



SHEPARD STERN

By Jonathan Widran

The success of the Disney animated movies *The Little Mermaid* and *Beauty And The Beast* makes it pretty clear that in a world fraught with adult-scale complications, the child within us longs to escape into a simpler time, if only for a moment.

Few of us, however, are in touch with the kid inside to such an extent that we would make working with Gumby and Mickey Mouse the core of our adult lives. Then there are the special folks who have...Walt himself, Jim Henson, Raffi and record producer Shepard Stern.

Last year, Stern, a New Yorker who cut his studio teeth with five years of jingle writing before heading west, had the opportunity to produce one of the most amazing musical all-star projects in recent memory: *For Our Children*, a 20-track collection whose proceeds (currently over two million dollars) will go to the fledgling Pediatric Aids Foundation.

Stern had been itching to become involved in a project of this magnitude since joining Disney as an independent producer several years before. Then, when Elizabeth Glaser (wife of actor/director Paul, whose daughter Ariel died of AIDS in 1988) approached Disney Records with the idea, the behind-the-boards force responsible for the LPs *Gumby* (*The Green Album*) and *Rock Around the Mouse* (starring Little Richard) became the logical choice for producer.

"For me, the project involved a lot of faxing and phoning, as masters came in from all around the world," he says of the labor of love which took a total of nine months to complete and included such superstars as Bob Dylan, Paul McCartney, Little Richard, Bruce Springsteen, Bette Midler, Elton John, Paula Abdul, Barbra Streisand and Brian Wilson. Stern and the Disney people be-

gan with a wish-list of five artists, which kept growing. When Dylan submitted "This Old Man," the project became legitimate in the industry's eyes. Word caught on, and eventually, Stern had to turn artists away. Though the logistics of such a wide-scale undertaking were probably enough to induce wide-scale tantrums by both adults and children, keeping Stern motivated was his hope that the public would become better educated about AIDS and its capricious ability to affect even the most innocent among us.

"My own twins were born just as this project was coming together, and when I learned about all the unfortunate children out there who were afflicted with the virus, I felt like, thank God, mine are healthy, and that it was time to give something back for that miracle."

Stern feels his fascination for working with "kid stuff" is due to the fact that "I never let go of the child in me." He spent his summers away from college as Director for the Dept. of Parks and Recreation Summer Theatre Program for New York State, creating, producing and directing children's musicals. From then on, he knew that entertaining youngsters would be his mission in life.

"It's one thing to write a rock tune about the angst and strife in adult life," he muses, "but I like to write about the joys of experiencing something for the first time... riding in a car, eating french toast, waking up with the sun in your eyes. We forget those things, yet they are magical."

Upon graduation in 1976, Stern headed for Manhattan, where the mother of a college pal hired him to produce the music for an Emmy-winning, six-part PBS series on sexism in education. Hitting the streets armed with tapes, he was able to land a job at a well-respected jingle firm. He considered the five years there and the sixteen hours a day he'd spend in the studio with top-flight session musicians like grad school, but he amassed quite a resume along the way, including several Clio awards and ads for McDonald's, Pepsi and Burger King.

Longing for a change, he came to L.A. and headed for Disney armed with two completed musicals which he hoped would interest the studio's animation department. "Instead, they were impressed with my production skills and told me they needed a record based on various fairy tales. Since then, I've been an independent consultant and producer."

He has also established himself as a valuable on-air promo composer, writing background on promotional spots for such shows as *L.A. Law*, *Married...With Children*, *MacGyver* and various soap operas.

Still, his heart lies in an arena where few producers feel confident and giddy enough to go. "The only secret to my success is learning that while mixing, I must hear the music back over the speaker of a half-inch tape machine, something very primitive sounding, which resembles the sound of a child's tape recorder. If it sounds good on that, it'll please the young audience, and that will suit me just fine." **MC**

NEW TOYS—BARRY RUDOLPH

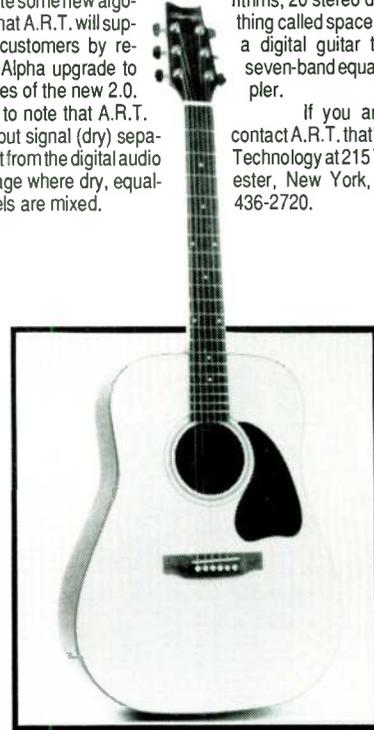


A.R.T.'s MultiVerb Alpha 2.0

The 2.0 is the updated version of the A.R.T. MultiVerb Alpha that uses 24-bit resolution to accommodate some new algorithms. Please note that A.R.T. will support their previous customers by releasing a MultiVerb Alpha upgrade to include all the features of the new 2.0. It is also worthwhile to note that A.R.T. always keeps the input signal (dry) separate and independent from the digital audio path until the last stage where dry, equalized and effects levels are mixed.

The 2.0 features over two full octaves of pitch transposing, 24 different reverb algorithms, 20 stereo delay types and something called space phasing. You also get a digital guitar tuner, programmable seven-band equalizer and a studio sampler.

If you are interested further, contact A.R.T. that's Applied Research & Technology at 215 Tremont Street, Rochester, New York, 14608. Phone: (716) 436-2720.



Blueridge Guitar Series from Saga

The Blueridge Contemporary Series line now includes nine, economically priced classical and dreadnaught guitars. The BR-C and BR-CS classics and BR-O and BR-OS (pictured) are perennial favorites and based on requests, five new dreads and jumbo acoustics have been produced.

The BR-43 has a solid rosewood top with ivory-like body binding, ebony fingerboard, dot markers. This one sells for \$395. The BR-32C, also \$395, has a cutaway mahogany top, tortoise binding and rosewood fingerboard. The BR-J32C is the same

guitar but with a jumbo body also priced at \$395. The BRJ33C has a solid mahogany top with cutaway, jumbo wide body, ivory grained binding, rosewood fingerboard and bridge and pickup system with tone and volume controls. This one sells for \$495. The BR-J39CE is the same instrument but with high gloss, black finish.

For more information, contact Saga Musical Instruments, P.O. Box 2841 South San Francisco, CA 94080. The Phone number (415) 588-5558. FAX number is (415) 871-7590.



MIDI Machine Control from Tascam

The MMC-100 is a new device made by Tascam that will translate the new MIDI Standard of MIDI Machine Control or MMC protocol to and from the Tascam Accessory II connector found on Tascam Models 238, 644, 688, TSR-8, MSR-16/MSR-16S and MSR-24/MSR-24S tape recorders.

The MMC-100 will allow the following transport controls to be addressed from within your MIDI sequencer software: Fast Forward, Rewind, Stop, Play, Select Track Record Enable (up to 24 Tracks), and Auto Locate (8 registers). The MMC-100 also has an internal SMPTE generator and is capable of SMPTE/EBU time code to MIDI Time Code translation. In addition,

the unit has a "Soft Thru" that merges the MIDI data flow from the sequencer and the feedback/response data (that is converted into MIDI data within the MMC-100) coming from the tape transport thereby eliminating the need for multiple MIDI inputs or any external MIDI mergers. Under the new MMC code, up to 127 transports can be linked. Suffice to say, the MMC-100 can provide the same access and control of your tape recorder as you have with any sequencer track.

For further information, contact: Tascam Professional at 7733 Telegraph Rd., Montebello, CA 90640. Phone: (213) 726-0303. **MC**



Tevin Campbell

Looks like Quincy Jones protegé and MC cover boy **Tevin Campbell**, who got his big break when he met his discoverer **Siedah Garrett** during the filming of an unsold pilot called *Wally And The Valentines*, may soon be continuing his acting career. Though various ideas are being thrown about, the favorite vehicle so far is a hip-hop version of *Oliver Twist*. You will recall that Campbell has already been on the big screen. He appeared in **Prince's Graffiti Bridge** which also included Campbell's "Round and Round." With his first solo album, *T.E.V.I.N.*, still climbing the charts, don't look for Campbell to act again soon. But

when you're only fifteen-years-old, you've got plenty of time.

The elders amongst us remember **Bonnie Sheridan** when her last name was Bramlett and she sang as half of **Delaney and Bonnie**. The youngsters just know that she plays the sassy waitress **Bonnie** on *Roseanne*. Now Sheridan is working on a move that she hopes will use both sides of her talent. "I started taking acting classes a couple of years ago, because I had this idea that I wanted to play **Peggy Lee's** life story," she says. Sheridan is reportedly working on getting the rights to Lee's story for a made-for-television movie and has become friends



Bonnie Sheridan

with Lee's granddaughter, **Holly**, who just happens to work on the *Roseanne* set.

David Crosby was a recent guest on *Roseanne*, where he appeared as **Holly's** (**Bonnie Sheridan**) husband **Duke**. In a magical musical moment; Crosby and Sheridan even got to sing together. The duet, "Roll On Down," was specifically written for the episode by Sheridan's producer, manager and husband **Danny Sheridan**, who also accompanies her in her hard rock band, **Bandaloo Doctors**. As an added bonus for Bonnie's fans, listen for her vocal on an upcoming record by **Johnny Lydon**.

On February 18, you'll want to gallop on down to night club/restaurant **Cafe Largo**. That's where a benefit called **Rocking Horses** will take place. Scribe **Cindy Lamb** is helping to organize the affair, which calls to attention the plight of horses who are sold as pets only to wind up as canned food. At press time, Lamb was promising a star-studded turnout. Get there early. Unlike their four-footed friends, the benefit backers plan to make sure the club is packed.

We really liked a recent benefit where **David Newman** and the **Los Angeles Pops Orchestra** provided a live score to the Oscar-winning 1927 silent film masterpiece *Sunrise*. The film starred **Janet Gaynor**, **George O'Brien** and **Margaret Livingston**. The proceeds from the concert were shared between the orchestra

and the **American Heart Association**.

Look for **Tom Waits** on the big screen this summer when the gruff-voiced singer co-stars with **Gary Oldman**, **Winona Ryder**, **Anthony Hopkins**, **Keanu Reeves** and **Richard E. Grant** in *Bram Stoker's Dracula*. The picture is directed by **Francis Ford Coppola**.

Dorrelle Burnett, who founded and maintains Chicago's **House Party International Television**, wants all you local bands to know about his show. HPI-TV has opened

Victoria Pearson



Dorrelle Burnett

its airwaves to recording artists signed to independent labels and unsigned artists seeking exposure for their music. This goes for rappers and instrumentalists, as well as the easier-to-showcase vocalists. So far so good, though there are a couple of catches. For one, there's a fee, though at \$85.64 it seems pretty reasonable. Secondly, the show only airs in Chicago. Showbiz won't give the program our full recommendation but we're passing along the information anyway. Contact HPI-TV at 101 West Grand Ave., Suite 305, Chicago, Illinois 60610. Or phone (312) 329-0060.

We can give our full recommendation to the work of artist **Mike McNeilly**. The artist, best known as



Mike McNeilly's Do or Die

SHOW BIZ—Tom Kidd

creator of the art work on **Alice Cooper's** latest release, has been staging a street art series called **Do or Die**. After projecting his work, which features the title embellished with a condom package, on the walls of various large buildings in Los Angeles, McNeilly plans to donate 100 percent of the proceeds from twelve original canvasses and 99 artists' proofs to the **American Foundation for AIDS Research (AMFAR)**.

Glen Campbell, Frankie Avalon, Pat Boone, Leslie Nielsen and Willie Mays are among the celebrities scheduled to join **Frank Sinatra** at the February 28-29 **Frank Sinatra Gold Invitational** at the **Marriott Desert Springs Resort** in Rancho Mirage. The annual weekend festivities benefit the **Barbara Sinatra Children's Center** at **Eisenhower Medical Center** and **Desert Hospital**.

An underground musical from Eastern Europe called **Metro** is scheduled to celebrate its Broadway opening this spring. Already a hit in Warsaw, the show, being billed as a cross between **A Chorus Line** and **Hair**, features 38 young Poles in what has got to be the granddaddy of all out-of-town tryouts.

Though his **Dangerous** CD hasn't tamed the charts in this country, they love **Michael Jackson** in Cuba. According to the weekly Top Ten compiled by the government-run **Radio Progreso**, Jackson's "Black or White" zoomed right to the coveted Number One position. Jackson is one of three American singers currently on the Cuban charts.

Film critic and entertainment historian **Chuck Rich** has been named host of the **Mutual Broadcasting System's** daily feature, **The Entertainment Report**. Rich will also provide movie reviews and entertainment news for Mutual's weekly wrap-up program, **America This Week**. **The Entertainment Report** features reviews of films, videos, television series and specials, books and books on tape, albums and CDs, along with celebrity interviews and entertainment news. Previously, Rich reviewed movies for the **NBC Radio Network's** morn-



Tabitha Soren

ing news magazine, **First Light**, plus film and home video reviews for the **Associated Press Radio Network**.

Over at **MTV**, there are a couple of new news reporters, **Tabitha Soren** and **Tad Low**. The responsibilities of former **ABC** employee Soren include developing and writing news stories, conducting interviews, producing and editing and on-camera hosting. She also fills in for **MTV News Anchor Kurt Loder** as host of **MTV's** hourly news reports and **MTV's** various news reports, including **The Day In Rock**. **MTV** didn't explain what Low's responsibilities would be, but we're sure they'll keep him busy.

Fans of **Robert Picardo** (**China Beach, The Wonder Years**), will want to rush up to the **Pasadena Playhouse**. The show is called **Lend Me A Tenor**, and is billed as a Tony Award-winning farce about an unscrupulous producer, an egocentric Italian tenor, an aspiring young singer and a jealous wife. Picardo, for future reference, plays the young singer. The **Pasadena Playhouse** is located at 39 S. El Molino Ave. in Pasadena. Call (818) 356-PLAY for more info. **Lend Me A Tenor** runs continually through February 23.

Cindy Birdsong, 53, former member of both the **Supremes** and **Patti LaBelle** and the **Bluebelles**, is attending **Glorybound Evangelistic Training School** in Albuquerque, New Mexico. After finishing, she



Tad Low

plans to start a project combining ministry and contemporary Christian music. And she also plans to return to Las Vegas. "I want to do early Sunday morning service in the main room—the same rooms the entertainers sing in at night, the same rooms I performed in," Birdsong said.

Actress **Nichelle Nichols**, honored recently with her own star on the **Hollywood Walk of Fame**, celebrated the occasion by beaming down to **Erica's at the Rose**, where she performed an abbreviated version of her celebrated one-woman

show, **Reflections** (the production begins a cross-country tour later this year). Nichols, who you may better know as **Lt. Uhura** from both the **Star Trek** television and movie series, performed songs sung in character as tributes to black female singers such as **Billie Holiday, Lena Horn and Eartha Kitt**. The actress/singer, who was the first black actress to be cast as a series regular on the original **Star Trek** series, has just released her latest album, **Nichelle: Out Of This World**, on the **GNP Crescendo** label. 



Chuck Rich

Ankers, Anderson & Cutts



Nichelle Nichols

Local Notes

By Michael Amicone

Contributors include Pat Lewis and Nick Payne.

BLAME IT ON RIO: The upcoming Brazil Carnival '92 promises to be Hollywood's most exotic party. A sea of wiggling buns, shimmering bodies and men and women dressed in the most outrageous costumes this side of a Las Vegas show will dance non-stop samba to four big Brazilian bands—Voz Do Samba, Puro Suco, Sol E Mar and Lula & the L.A. Samba School. A portion of the proceeds will go to the Rainforest Action Network and Heal The Bay. Brazil Carnival '92, which will be held at the Hollywood Palladium on Saturday, February 29, from 8 p.m. to 3 a.m., is the only real way to experience Rio without getting on a plane. —NP

OLD JACK CITY: Conceived and compiled by hard-core rapper Ice-T, an avowed action film fan (and movie star—New Jack City, Ricochet), Pimps, Players & Private Eyes is a movie theme-packed CD gathering together the top songs from the top black action films of the early Seventies (then dubbed "blaxploitation"), such as Shaft (and its sequels), Superfly, Cleopatra Jones and Foxy Brown. Highlights include Issac Hayes' wah-wahed classic "Theme From Shaft," Curtis Mayfield's "Pusherman" (which Ice-T adapted for his excellent power album), Marvin Gaye's great "Trouble Man" and Bobby Womack's hard-nosed "Across 110th Street."

ART FOR ART'S SAKE: Music industry veteran Jamie Cohen, VP of A&R for Private Music, is branching out into the world of fine art. An exhibition of Cohen's paintings will be on display from February 20-March 28 at the Patricia Correia Gallery, located at 1355 Abbot Kinney Blvd. in Venice. For more information, call (310) 314-2626.



GUITAR MAN: Legendary guitar man Les Paul (second from left) recently visited Capitol where he met with label execs at an autograph party. The guitar veteran, whose career retrospective, Les Paul: The Legend And The Legacy, is one of the highest priced four-CD sets ever (and one of the best), also made a special appearance at the Sunset Strip Tower Records store and performed live on Mark & Brian's morning show.

NAUGHTY NYMPH: Lead singer Inger Lorre, who has already made quite a name for herself as the woman who urinated on Geffen A&R exec Tom Zutaut's desk, poses at the Roxy in West Hollywood, where her band, DGC act the Nymphs, recently played a successful homecoming show. (photo: N. Azzara Millet)



VERY FRANK: Pictured above is Rhino's Grammy nominated (for art direction by Geoff Gans) BEAT THE BOOTS Frank Zappa box set. The collection, released in LP and cassette formats, beats the bootleggers at their own game, gathering together reissues of some of the most notorious Zappa bootlegs. Coming soon: BEAT THE BOOTS 2.



TALK SHOW KING: Veteran talk show host Larry King recently broadcast his interview/call-in radio show from Westwood One's Los Angeles studios. King interviewed various celebs, including Kenny Loggins (left) and Beverly Hills 90210 heartthrob Jason Priestly.



The
PALACE

Photos: Jill Jarrett



BEING FOR THE BENEFIT OF... Bonnie Raitt and Jackson Browne (top right) are pictured performing during the William "Smitty" Smith benefit concert, held on January 30th at the Palace in Hollywood. Smith, a much-loved veteran keyboardist who, as a member of Motherlode, scored the 1969 hit "When I Die," has lent his keyboard skills to projects by such artists as Bob Dylan, Bonnie Raitt, Linda Ronstadt and the Pointer Sisters. Smith (right) suffered a stroke on January 1st. Proceeds from the show will help cover living expenses while the ailing musician undergoes rehabilitation. Pictured (top left) backstage rehearsing for their performance are fretman extraordinaire David Lindley and Browne (veteran drummer Jim Keltner, with sunglasses, looks on).



WEDDING BELLS: New from Archives Alive, veteran photo collector Michael Ochs' boutique label through Rhino, is Rockin' & Rollin' Wedding Songs, a two-volume set containing pop music's best marriage-minded music. Though the two-CDs could have been edited down to one, there are enough gems to make this a highly recommended listen—the joyously effervescent "Wouldn't It Be Nice" by the Beach Boys; "Chapel Of Love" by the Dixie Cups; "Wedding Bell Blues," in which the 5th Dimension's Marilyn McCoo implores her lover to shit or get off the pot; "If You Wanna Be Happy," a song with some sound advice by Jimmy Soul; the great bump and grind ballad "When We Get Married" by the Dreamlovers (perfect for the reception); and—no self-respecting "wedding" set would be complete without this one—"Hey Paula" by (who else?) Paul & Paula.



NAMM SHOW: Featured guest Mick Fleetwood is pictured at the recent three-day NAMM conference, held at the Anaheim Convention Center. The ex-Fleetwood Mac drummer demonstrated the latest in electronic toys. Caught checking out NAMM's new products are Danny Johnson, Steve Lukather and actor Miquel Ferrer. —PL

INDUSTRY ROUND-UP: The new edition of the Recording Industry Sourcebook is a must-have directory for anyone working within the music business. Comprehensive listings of A&R reps, labels, attorneys, managers, publicists, studios (recording and rehearsal), pressing facilities (including CD) and video services, now with expanded regional coverage to include all the major music markets in the U.S. (and a number of international markets), make this an invaluable information source, and one you'll constantly refer to. Highly recommended. Sourcebook '92 retails for \$54.95, and is also available on floppy disk (IBM and Macintosh) for \$290.00.



FREEDOM SIGHTING: Freedom Williams of C+C Music Factory (front, second from left) stops to pose for the cameras at the recent Digital Underground show at the Palace.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

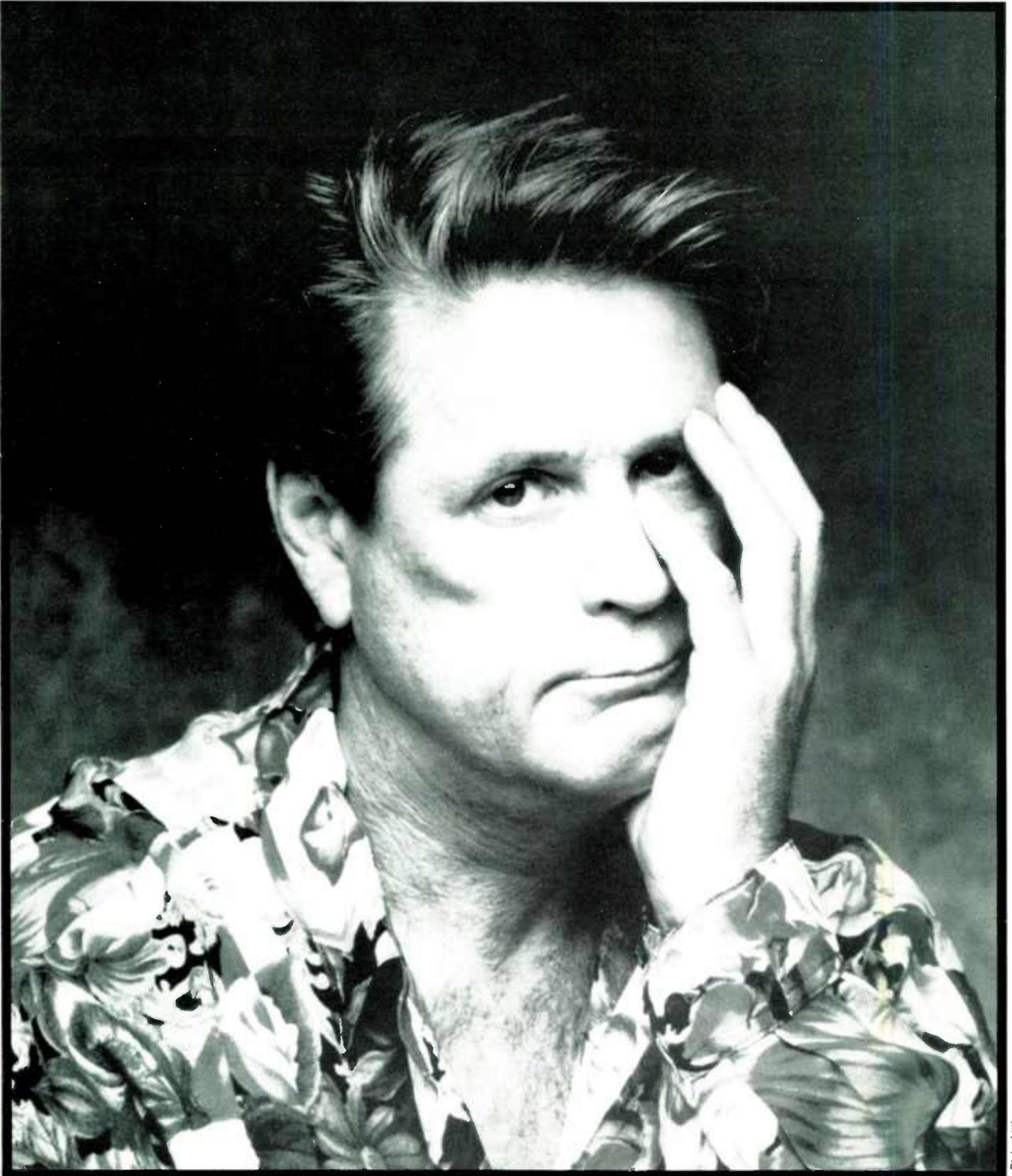
ON THE COMEBACK TRAIL: David Cassidy, hoping to get his musical career going, has enlisted the aid of Randy Meisner and Kenny Loggins in putting together his next album in Nashville.

HEADS OR TAILS: Talking Heads' offshoot, the Tom Tom Club, is not opening the Talking Heads tour as originally planned. One reason is, Tina Weymouth, bassist for both groups, is five months pregnant and the strain of doing two shows is a bit too much. The Talking Heads delivered a well-paced set at the Greek recently and then snuck across town to Pasadena to play an unadvertised gig at Perkin's Palace.

B R I A N W I L S O N

THE ARCHITECT OF THE CALIFORNIA SOUND BATTLES FOR CONTROL OF HIS LIFE AND CAREER

By Michael Amicone



Blake Little

I don't like the switch-over — switching over from identifying with the Beach Boys, to not identifying with them,” explains beleaguered Beach Boys creator Brian Wilson. “My brain tells me one thing, and my intuitions and feelings tell me another. I say to myself, ‘I’m a Beach Boy’ — that’s my brain talking. But my intuitions and feelings say, ‘No I’m not.’”

Such is the emotional tug-of-war that has continually plagued this musical genius—from his days as a wunderkind responsible for such Beach Boys classics as “Don’t Worry Baby,” “California Girls” and “Good Vibrations,” to the fit-looking, 49-year-old survivor currently promoting his solo career and autobiography, *Wouldn’t It Be Nice*. On the one hand, Brian Wilson cares for and—remarkably, considering the acrimonious climate surrounding the group—still feels a responsibility to “the boys.” Yet he harbors a deep-seated anger for the betrayal—real or imagined—that he has suffered at the hands of the very men he helped make wealthy.

“They really fucked with my head, in a lot of devious little ways that I couldn’t tell you,” explains Brian, touching upon the hornet’s nest of jealousy, deceit and greed which lurks beneath the Beach Boys’ fun and sun image. “It’s like a dilemma. You see, I don’t like those guys for what they did to me, but at the same time, I love their music and I want to bail ‘em out with a good record.”

It’s ironic that Brian feels the need to bail out the group he created, since the Beach Boys, sans Brian, scored a Number One hit in 1988 with “Kokomo,” while Brian’s 1988 debut solo album failed to set the charts on fire—a turn of fortune that has left another emotional scar and piqued his competitive spirit. “I felt like I had been totally abandoned,” says Brian. “I thought to myself, well, because of that, I’m going to do some albums, and they’re going to be better albums than the Beach Boys can produce, and my albums are gonna sell and theirs are gonna bomb.”

Later in the interview, held at Brains and Genius, the West Los Angeles recording studio/headquarters which Brian shares with his controversial therapist, Eugene Landy, Brian suddenly declares that he wants to play me an arrangement he has been working on. “I’ve got something to play you on the piano, and it could be a Beach Boys record or it could not. And it’s not the end of the world if the Beach Boys don’t get it and I do it myself. It would just promote worse feelings.”

The record Brian is referring to is a proposed remake of John Fogerty’s CCR classic, “Proud Mary,” an arrangement that Brian has been doodling with for months, similar in tone to “Rock And Roll Music” from 1976’s *15 Big Ones*—ironically, the last big Brian Wilson-produced Beach Boys hit. Clearly excited about the prospect, Brian plays me an in-progress arrangement that

has all the earmarks of a vintage Beach Boys recording.

As far as the Beach Boys are concerned, they could definitely use a Brian Wilson shot in the arm. According to Landy, despite their Number One record in 1988, the Beach Boys and “recording captain” Mike Love can’t land a record deal without Brian Wilson’s participation—an unlikely prospect considering the current litigious nature of the Beach Boys’ business affairs.

Whatever may be worked out in the future between the group’s warring factions, for

and Alexandra Morgan) or, as Landy contends, because Sire President Seymour Stein wanted Andy Paley (a vocalist/multi-instrumentalist who worked on Brian’s first solo album) on the record.

Whatever the reason, *Sweet Insanity* is an album whose best tracks—“Don’t Let Her Know She’s An Angel,” the autobiographical “Brian,” the clever send-up of rappers “Smart Girls” (which samples old Beach Boys records) and the anthem-like “The Spirit Of Rock And Roll” (which sports a low-voiced Bob Dylan singing several lines and an all-



Carl Wilson

Dennis Wilson

Mike Love

Al Jardine

Brian Wilson

“I produced ‘California Girls’ when I was 23-years-old and I produced ‘Good Vibrations’ when I was 24-years-old, and those are our anthems, our best songs.”

right now, the Beach Boys and their “Proud Mary” record will have to wait. Brian Wilson, who has just signed a new solo deal with ace producer Don Was’ new label through MCA (the first project planned is an all-star concert album), is feeling his oats these days. Whether listening to tracks from his second, and as yet unreleased, solo album, *Sweet Insanity*, or talking excitedly about the future music he plans to make (“I saw Don Was a week ago, and he played me some really good stuff that he’s doing, creative as all hell”), Brian seems creatively on fire, positively bristling with enthusiasm.

It’s this creative rebirth which sparks *Sweet Insanity*—an album that was rejected by Brian’s former record label, Sire/Reprise, because of its weak lyrics (penned by Landy

star background chorus, including Paula Abdul and one-time touring Beach Boy Glen Campbell)—prove that Brian Wilson’s musical and vocal skills are still very much intact.

• • •

You hear a lot about Brian Wilson these days. That he’s a shell of his former self. That one too many acid trips in the Sixties has left him a vegetable who can’t govern his own affairs.

So, a third of the way through our interview, in the Brains and Genius conference room, when Brian suddenly points behind me and blurts out, “Hey, there’s New York City,” it reinforces my worst fears.

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LOU MANN

Head of Retail



By Oskar Scotti



Lester Cohen

The retail divisions of record companies have their work cut out for them these days—and then some. For years, men like Lou Mann, Capitol Records' head of retail, could afford to relax a little and let radio take the dominant role in breaking new artists. But those days, at least for the foreseeable future, are gone.

CHR radio is staggering and its impact in exposing new label signings is under ever-increasing scrutiny. The lion's share of the duty, it seems, must fall elsewhere. And much of that responsibility has fallen directly into the lap of keen-eyed execs like Mann who vow to take up the reins where radio left off.

"There is a lot of pressure on us to find alternative new ways to expose new music, and we're venturing into some new areas," said Mann from his offices in the Capitol Records Tower in Hollywood. "We finalized a deal in November with UA Theatres to show Bonnie Raitt's new video before the feature film. Now they're airing Richard Marx's latest clip."

Obviously, a smart move, as movie-goers who bought tickets to check out Julia Roberts may leave the theatre thinking about pur-

chasing a Richard Marx LP. Mann promises that's just the beginning of a whole new chain of ground (and artist) breaking ideas the Milgrim minions have been implementing. "There is a new world unfolding with home shopping on TV," he adds, "that we see as a great way to reach potential fans of, say, Crowded House. We think we could increase Crowded House's sales dramatically if we can just find out where their potential audience is and get them to sample the band's music."

Mann has a point. The next time you visit a record store, check out the range in ages. For every 40-year-old you see carousing through the oldies bins, you'll see twenty sixteen-year-olds with notebooks under their arms. For Mann and his counterparts at the major labels in the world, one mammoth goal looms ominously before their eyes: how to reach this demographic in a changing world and evolving economy.

It's ironic that Mann—who enjoys a plum position with one of the industry's most highly regarded institutions—started out, not in retail, but in a radio promotion job he admitted he found "marginally" gratifying. "What my

role was in the cause and effect proportion confused me," he admitted of the program director-promoter relationship. "I like knowing that I've made an immediate impact when I meet someone. In radio promotion, you might find out later you got the add, but your effect on the outcome is unclear. In sales, you get instant feedback on your work. I really need that."

Lou Mann started out his multi-tiered career working in sports events in Baltimore, Maryland, mostly scheduling entertainment at the Baltimore Colts half-time shows. He struck up an acquaintance with Zim Zimmerall of Columbia Records, who liked the young upstart's confident manner and natural charm. Through a string of coincidences, one of Zim's industry contacts needed a promo rep in Miami and the veteran recommended an eager but untried Lou Mann. The only problem was that no one knew where Mann was at the time; he had disappeared.

"Actually, I was down in the Florida Keys 'discovering Buddha' and smoking a whole lot of wild herbs," he says smiling, remembering his vision quest of yesteryear. On the way back up to Baltimore, his head somewhat declouded, he blew in a call to worried Zimmerall who frantically told him to high-tail it back to Miami where a job awaited him.

Mann segued quickly from position to position, usually with accolades and promotions, before ending up some years later in New York with Arista Records. Though Mann admits he loved working with Clive Davis, he also confessed a certain dislike for the Big Apple. "I was lucky to get out of there alive," says Lou. After another gig with MCA as VP of Marketing, Capitol came calling, and Mann says he couldn't be happier in the Tower as one of label prez Hale Milgrim's merry men.

"We have a company here, where there's a lot of cross-pollination of ideas," he maintains. "Hale Milgrim is great to work for. He doesn't have concrete boundaries as far as how much you can contribute and in what area. Here, it's decision by committee. I can input creative ideas into what John Faggot does in radio promotion, and the publicity department is free to interject ideas about what I do. There's an amazingly healthy chemistry at work here."

I asked Mann what he thought was different about the Nineties, as opposed to decades past, regarding his line of work and he imme-

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"I like knowing that I've made an immediate impact when I meet someone. In sales, you get instant feedback."

—Lou Mann

diately mentioned SoundScan, an innovation that calculates record sales based on actual consumer purchases.

"Manipulating the charts was always a necessary evil before, but SoundScan really levels the table and makes it a much fairer playing field," he says. "Plus, we have access to information that is more accurate and really helps us evaluate what areas of the country we're strong in and where we need to beef up our sales input." SoundScan is a company that hooks up computer terminals with the cash registers at most of the nation's largest record store chains. They can tell instantly who is buying what, taking the human factor out of the formerly cryptic equation.

"It's also great for scheduling tours for our bands," says Mann. "If we know that School

of Fish is not selling well in Pittsburgh, for instance, we can re-route them around the city to another spot where sales are brisk. This way we increase our chances of them playing before packed houses." While there are a few bugs in the system, such as Tower Records, one of the nation's most revered chains, refusing to interlink their registers with SoundScan's central hub, Mann feels the plusses outweigh the minuses. He also supports letting listeners sample music first before buying it, just as a car buyer would want to test drive a vehicle before laying down the cash. Mann applauds the installation of "listening posts" in stores—places where interested parties can check out new music before forking out the bucks for a new CD.

All this is taking shape in an effort to supplement Top Forty radio's waning impact on exposing new music. Meanwhile, Lou Mann keeps a tight rein on his sales force who are currently working the Hammer record and keeping Bonnie Raitt in the foreground of the pop music world. He motivates others with a friendly confidence, able to implement strategies without the brute force of a petty tyrant. Like his boss, Hale Milgrim, he has little time for ego trips.

"There is always time here to drop things, step back and gain a fresh perspective on my scope here at Capitol," he says, standing tall to answer an inter-office call before heading off to yet another staff meeting. "We tread the line here between a mom and pop looseness and corporate rigidity. That's the way Hale wants it, and I'm all in favor of that as it really keeps the creative juices flowing." 



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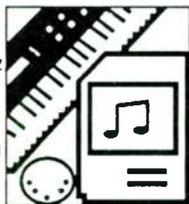
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Shanice



MOTOWN'S TEEN STAR

By
Jonathan
Widran

Shanice Wilson is the daughter every mother in the world must secretly long for. At an age when most infants are mumbling like Pebbles Flintstone, she was humming her first bars of music. At a time when kids her age were taking off their training wheels, she was stealing the show on a Kentucky Fried Chicken commercial with jazz legend Ella Fitzgerald. And by eleven, while her peers were making their initial appointments with the orthodontist, her amazing five-octave voice had won her the *Star Search* finals and she was signed to A&M Records.

Now, at eighteen, while her friends submit their SAT scores and decide the paths their lives should take, Shanice's road is paved with promise, success and soon-to-follow, gold and platinum. Her stunning, multi-faceted, Narada Michael Walden-produced Motown debut, *Inner Child*, is quickly scaling the album charts, and its charming first single, "I Love Your Smile," has topped the R&B chart and recently jumped from Number Seven to Number Two on the pop chart.

For those who never saw her knock 'em dead on *Star Search* with those searing renditions of "Over The Rainbow" and "The Greatest Love Of All," these high-altitude numbers may seem the product of an overnight sensation tale. But for Shanice, the *Inner Child* she keeps inside to this day has been waiting seven long and often frustrating years for a magical payoff on its early promise.

"Even though people thought my voice was pretty mature for an eleven-year-old, it was hard finding the right material for me because the subject matter wasn't right for a kid," she recalls. While her early recordings

were shelved, within a few years she had emerged from the studio with 1987's *Discovery*, a platter which not only yielded the Top Ten R&B hits "No 1/2 Steppin'" and "Can You Dance?" but won her acclaim from none other than Michael Jackson, who told Shanice he danced to the former tune every night before going to sleep.

Despite the critical and industry buzz her first effort created, it failed to ignite on pop radio. "I thought it was a good album, and I believe A&M pushed it as best they could," Shanice says. "I don't think its inability to crossover had anything to do with me being young, since Tiffany and Debbie Gibson were both out there at the time. Being a new artist is just difficult sometimes. But, on the other hand, that album made my signing with Motown and the resulting good fortune possible."

Motown and label president Jheryl Busby (who have taken Boyz II Men to the top) are set on making *Inner Child* the company's biggest album in years. Once Shanice had signed on the dotted line, Busby's top priority was teaming her with the right producer, someone who could take one of the most powerful young voices around and create an across-the-board sensation.

Producer-songwriting team Jimmy Jam and Terry Lewis, who have helped guide Janet Jackson's multi-platinum career, got the first call, but eventually, Narada Michael Walden (king of the hits for Mariah Carey, Whitney Houston and Aretha Franklin) was called in to do the first complete album of his career.

"I opened up so much with him, and learned a lot of things that I didn't know how to do on the first album. We just clicked right away,"

Shanice reflects. "*Inner Child* is a much more universal album, with everything from ballads to rap to pop to R&B. And I've developed so much as a songwriter. One day, Narada told me to pretend I was on a stage, singing. The entire chorus of the ballad 'I'm Crying' just poured out. Then he told me to sit and come up with a bunch of song titles. With his encouragement, I helped develop a lot of the tunes."

The "something for everybody" approach she and Walden took is consistent with Shanice's feeling that "music is music and artists shouldn't be categorized or only played on certain stations due to skin color." But besides crossing all format barriers, perhaps the most unique aspect of *Inner Child* is the way it conveys every aspect of her personality: the wise-beyond-her-years vocalist, the maturing woman dealing with relationships and social issues and, of course, the kid inside.

"I would love to be thought of as a positive role model for kids of all ages who listen to my music," Shanice says. "There are a lot of problems with the world—drugs, teen pregnancies and songs like 'Peace In The World' and 'Silent Prayer' [originally conceived by Walden as a dedication to the troops in the Persian Gulf] emphasize the need to make things better."

"On the other hand, things like the interlude about me and my friend Mookie meeting Homey the Clown are there so people get to know the silly side of me, too. I want everyone who hears this album to feel that they know me after they listen. I want them to realize that while I'm a dedicated artist, I'm also a typical teenager who loves nothing more than to go shopping for things like exotic hats!"

While Shanice (who dropped the "Wilson" upon signing to Motown) insists she's just taking all the newfound attention "one day at a time" and tries not to worry much about the industry's fascination for courting, then just as quickly discarding, young female hitmakers who don't use their last names (Tiffany, Alisha, Martika), she relies on her ever-encouraging mother Crystal to keep everything in perspective.

"She and my Aunt Penny have an album coming out on Motown Records later in the year," Crystal's daughter says, "and she's been a professional singer for a long time. So she knows about the business and how to keep me on an even keel while always encouraging me and giving the right advice. I still have the same friends I always had, and I know who I am will never change. A lot of celebrities get really big, become stuck up and lose something. But Mom always tells me, 'You can be here today and gone tomorrow.'"

"Here today" is an understatement considering the way Shanice's powerful voice and lovely smile have captivated pop music. The road has been long, but Shanice has metamorphosed into a young woman with a strong musical vision. Considering where she's been, and the places she's sure to go, the child inside Shanice must be bubbling over with joy. MC



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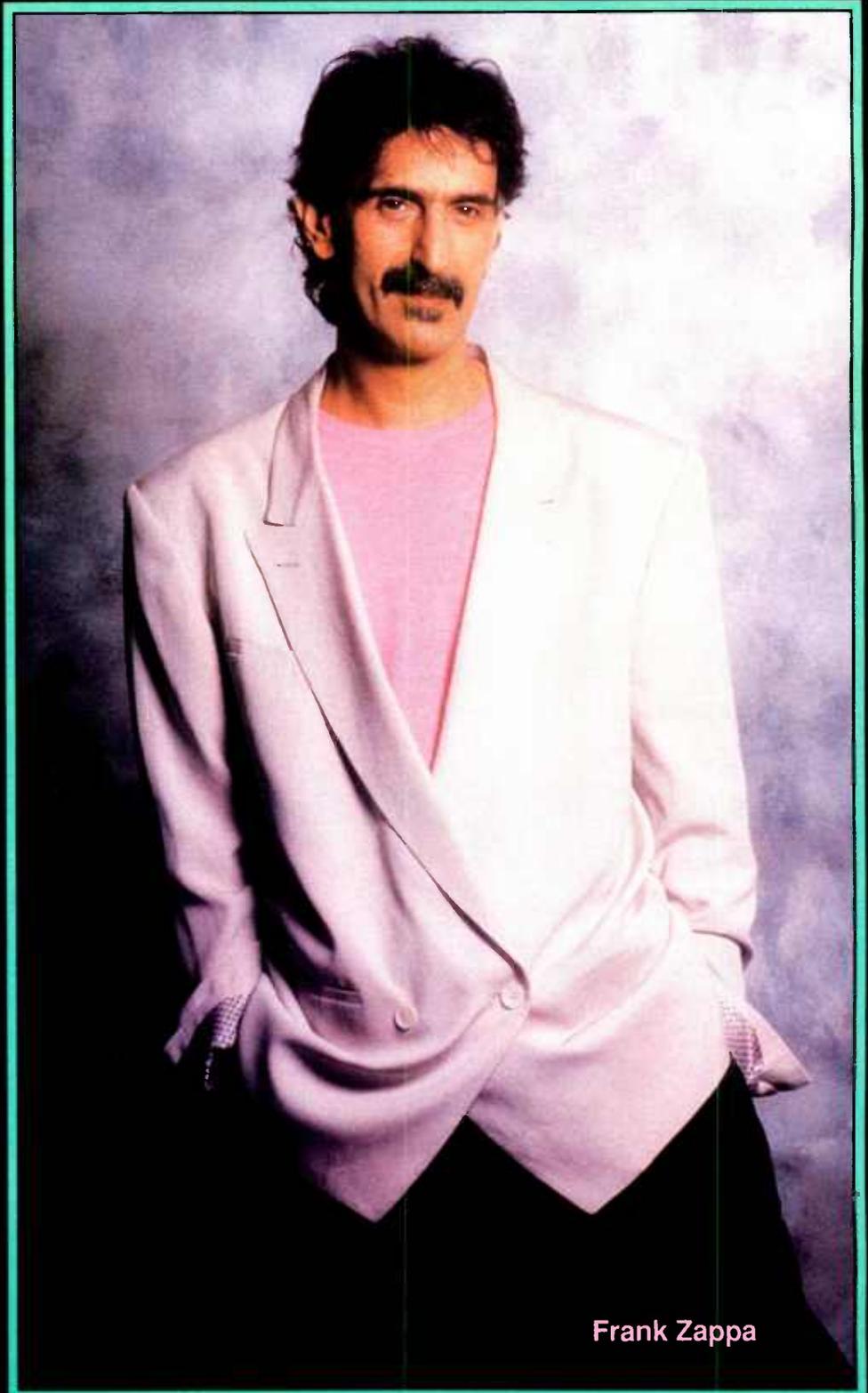


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PRO SET LOS ANGELES MUSIC AWARDS

The Pro Set Los Angeles Music Awards were created to honor and pay tribute to the depth and diversity of the L.A. music scene. Instead of its usual role as host for outside award shows, L.A. finally has an award show which pays tribute to its homegrown talent.

The Pro Set L.A. Music Awards is patterned after our long-running, critically acclaimed sister shows in New York and Boston but adapted to reflect the unique flavor of Los Angeles.

As one of our nation's leading cultural cities, L.A. is home to many of the world's most popular and influential creators and performers of music, as well as being fertile ground for many of tomorrow's rising stars. With 173 nominees in 48 different categories, the Pro Set L.A. Music Awards covers the broad spectrum of music, including rock, pop, metal, jazz, R&B, rap, folk, blues, country and more. The categories focus not only on major label artists, but also on the multitude of independent label artists and unsigned artists that comprise the extraordinary, prolific L.A. music scene.

Nominees were selected by a committee of over 350 music critics and industry representatives. The final voting took place through ballots published in the *L.A. Daily News* and *Music Connection*, and were also distributed throughout the area in record stores, clubs and retail outlets so that fans would also have an opportunity to participate.

The criteria for eligibility is that an artist must have been either born or raised in the Southern California area, or developed his or her career here, or lived here substantially long enough to be strongly identified with the L.A. music scene. The eligibility period was from January 1991 to December 1991.

We thank you for joining in the celebration of L.A.'s music and encourage your continued support of L.A.'s music clubs, music publications, music-related organizations and most of all—the musicians.

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PRO SET SUPERSTARS MUSICARDS

As a way of supporting local music scenes, Pro Set SuperStars MusiCards has become the title sponsor of the 1991 New York and 1992 Los Angeles and Chicago Music Awards. More important than recognizing many of the artists in the SuperStars MusiCards collection, these events serve as a way of supporting local music scenes—something Pro Set firmly believes in doing. Pro Set's sponsorship meets the Music Awards' mission of appreciating both current musical superstars, as well as those musicians that will be tomorrow's megastars. And you never know, maybe in the next 25 years, Michael Jackson's "rookie card" will be worth at least two Joe DiMaggio's.



MUSIC CONNECTION MAGAZINE

For the past 15 years, *Music Connection* magazine has played an important part in the early success stories of such acts as Poison, Mötley Crüe, Guns N' Roses, Love/Hate, Jane's Addiction, Red Hot Chili Peppers and Nelson, among others, and we look back with pride on a decade and a half of championing the causes of the local, Los Angeles-based musician. When you consider the variety of musical talent that has risen from the streets of L.A.—from Linda Ronstadt to Los Lobos to N.W.A—the question that comes to mind isn't why honor L.A. musicians, but rather, what took so long?

We are delighted to be part of an event that gives something back to the artists who have given so much to the Los Angeles music community, and *Music Connection* continues its pledge for the future to provide the music industry with an accurate overview of the Southern California music scene and to provide musicians with an honest insight into the inner workings of the music business.



SPECIAL AWARD RECIPIENTS

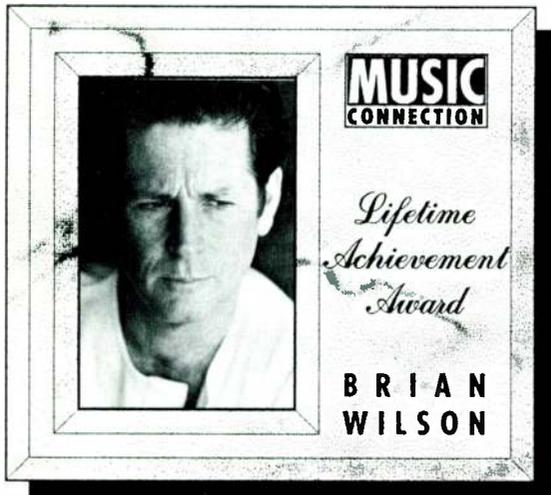


Photo: Kamron Hinatsu

No band better typifies the California Sound than the Beach Boys. In fact, they created it! Led by musical genius Brian Wilson, this Hawthorne-based quintet, originally consisting of brothers Brian, Carl and Dennis Wilson, cousin Mike Love and friend Al Jardine, amassed an incredible string of 34 Top Forty singles and 20 Top Forty albums during a career that has spanned four decades.

Though everyone in the band contributed equally to the Beach Boys' unique vocal sound, the responsibility for crafting the songs—the vehicles that propelled the band to stardom—was clearly left to Brian Wilson. It was Brian who molded the

chord patterns, created the melodies and fine-tuned the harmonies that yielded such perennial pop classics as "Help Me Rhonda," "California Girls," "Barbara Ann," "Sloop John B," "Don't Worry Baby," "Wouldn't It Be Nice," "Good Vibrations," "God Only Knows" and "Heroes And Villains."

Though success came to Brian at an early age, his personal life was filled with tragedy and strife. Brian lived through the drowning death of his brother Dennis in 1983, several bouts with drug addiction and alcoholism, and most recently, embittered court battles between his family and his personal physician Dr. Eugene Landy over his estate, his

independence and his sanity.

In 1988, Brian Wilson, sans the Beach Boys, released his debut solo album, followed by the recording of another solo effort, *Sweet Insanity*, which was regarded by many music critics as one of the best albums *never* released. Jumping record companies from Sire/Reprise to Don Was' new label through MCA, Brian Wilson's next project is a planned live all-star album release.

For his career-long excellence in the craft of songwriting and the art of record production, we are proud to present Beach Boys creator Brian Wilson with a 1992 *Music Connection* Lifetime Achievement Award.

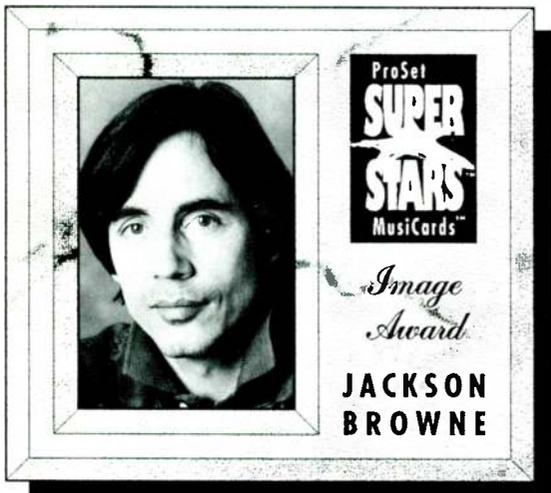


Photo: Chris Cuffaro

The Pro Set Image Award was established to pay tribute to a musical artist who has displayed generous devotion to charitable and social concerns and causes. The first award was presented to L.L. Cool J at the Pro Set New York Music Awards for his ongoing work with children's charities. Pro Set also presented the children's wish-granting organization, Starlight Foundation, with a donation in L.L. Cool J's name.

Since bursting onto the scene with his debut Top Ten single "Doctor My Eyes" in 1972, Jackson Browne has gone on to become an internationally known singer, songwriter, performer and humanitarian. By the late

Seventies, Brown had already written songs for Tom Rush, Linda Ronstadt, Bonnie Raitt and the Byrds. An early milestone in his career came when a Southern California band called the Eagles recorded Browne's "Take It Easy" and took it all the way into the Top Twenty as their recording debut.

Accepted as more of a cult figure than a pop star, Browne scored successes with the albums *Late For The Sky*, *Running On Empty*, *The Pretender*, *Lawyers In Love* and *Lives In The Balance*.

In the late Seventies, when a scare at the Three Mile Island nuclear plant threatened a melt down and nuclear fallout, Browne went into action by joining MUSE (Musicians United for Safe Energy)

and then helped to stage the first-ever No Nukes concert featuring the talents of Crosby, Stills & Nash and Bruce Springsteen. Browne later took up the plight of political prisoners with his participation in Amnesty International—again raising money and public consciousness with a series of live concerts.

For his generous display of devotion to charitable causes and his tireless work for social change and the betterment of the human condition, Jackson Browne is the recipient of the 1992 Pro Set Image Award. A donation in Jackson's name will be made to Madre, the international humanitarian children's aid organization.

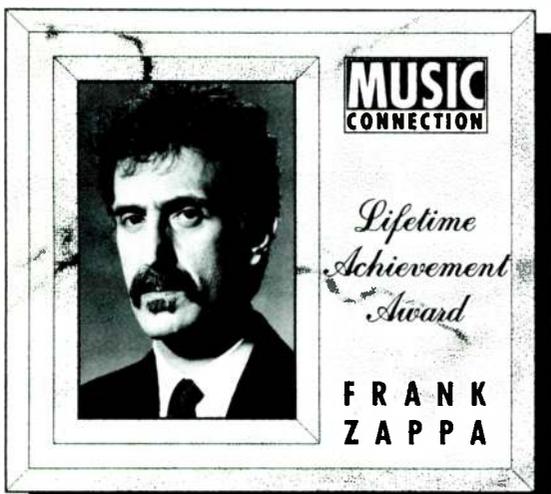


Photo: Greg Gorman

Honing his craft in dark, dingy clubs like the Balloon Farm in Manhattan's Greenwich Village, Frank Zappa successfully fused rock, classical and jazz into what we now call Progressive Music. Along with his merry band of misfits affectionately called the Mothers Of Invention, Zappa's *Freak Out* and *Absolutely Free* albums took the music world by storm.

Despite its off-the-wall subject matter and biting satire, Zappa quickly found fans for his music through his incredible live performances which often ridiculed the very audience that paid to see him. Live, Zappa not only sang, played lead guitar and handled the between-song banter,

but he conducted his large band of Mothers with the precision of an accomplished orchestra leader.

Whether it was his tale of Suzy Creamcheese, his album cover parody of *Sgt. Pepper* (Zappa's *We're Only In It For The Money* album artwork was a parody of the Beatles' classic cover), his ode to produce entitled "Call Any Vegetable," or his later-year *Sheik Yerbouti* album which yielded the hit single "Dancin' Fool," Zappa was, and still is, an innovator—a one-of-a-kind originator who paved a musical path the likes of which we had not before seen, even though his popularity has rarely exceeded that of cult status.

Later in his career, when

Tipper Gore and her infamous PMRC threatened to destroy everyone's musical freedom by censoring our guaranteed First Amendment rights, it was none other than Frank Zappa who donned a suit and tie, combed his long, shoulder-length hair into a neat ponytail and marched off to Washington, DC, to defend the rights of musicians and artists everywhere.

For his life-long innovative contributions to modern-day music and his continued participation in helping to preserve our artistic freedom, *Music Connection* magazine is honored to present Frank Zappa with a Lifetime Achievement Award.

Live In Concert!

The Classic Rock All-Stars

★ **MICKY DOLENZ** ★
formerly of The Monkees

★ **JERRY CORBETTA** ★
former lead singer/keyboardist for Sugarloaf

★ **PETER RIVERA** ★
former lead singer/drummer for Rare Earth

★ **CHRISTOPHER NORTH** ★
formerly of Ambrosia

★ **BOBBY KIMBALL** ★
former lead singer/keybordist for Toto

★ **DENNIS NODA** ★
formerly of Cannibal & the Headhunters

★ **MIKE PINERA** ★
former lead singer/guitarist for Blues Image & Iron Butterfly

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N O M I N A T I O N S

ARTIST OF THE YEAR

- Paula Abdul
- Cher
- Natalie Cole
- Ice-T
- Michael Jackson
- Karyn White

GROUP OF THE YEAR

- Guns N' Roses
- Mötley Crüe
- N.W.A
- Tom Petty & the Heartbreakers
- Red Hot Chili Peppers
- Van Halen

DEBUT ARTIST OF THE YEAR

- Tevin Campbell
- D.J. Quik
- Gerardo
- Keith Washington
- Yo Yo

DEBUT GROUP OF THE YEAR

- Dread Fimstone & The Modern Tone Age Family
- Latin Alliance
- Nymphs
- Rebel Pebbles
- The Rembrandts
- School Of Fish

RISING STAR

- Tevin Campbell
- N'dea Davenport
- Jim Lauderdale
- Keith Washington
- Shanice Wilson
- Yo Yo

BEST ROCK BAND

- Fishbone
- Guns N' Roses
- Jane's Addiction
- Mötley Crüe
- Tom Petty & the Heartbreakers
- Red Hot Chili Peppers
- Van Halen

BEST MODERN ROCK BAND

- Dramarama
- Mary's Danish
- Red Kross
- School Of Fish
- Toad The Wet Sprocket
- Voice Of The Beehive

BEST HARD ROCK/METAL BAND

- Great White
- Guns N' Roses
- Megadeth
- Mötley Crüe
- Poison
- Ratt
- Slaughter
- Van Halen
- Warrant

BEST ROCK ALBUM

- Reality Of My Surroundings* (Fishbone)
- Use Your Illusion II* (Guns N' Roses)
- Mama Said* (Lenny Kravitz)
- Into The Great Wide Open* (Tom Petty & the Heartbreakers)
- Blood Sugar Sex Magik* (Red Hot Chili Peppers)
- For Unlawful Carnal Knowledge* (Van Halen)

BEST DEBUT ROCK ALBUM

- Loud Sugar* (Loud Sugar)
- Cockadoodleo* (Momma Stud)
- The Rembrandts* (The Rembrandts)
- School Of Fish* (School Of Fish)
- 2 Die 4* (Vanity Kills)

BEST HARD ROCK/METAL ALBUM

- Dangerous Curves* (Lita Ford)
- Hooked* (Great White)
- Use Your Illusion II* (Guns N' Roses)
- Hollywood Vampires* (L.A. Guns)
- Decade Of Decadence* (Mötley Crüe)
- For Unlawful Carnal Knowledge* (Van Halen)

BEST DEBUT HARD ROCK/METAL ALBUM

- Contraband* (Contraband)
- Nobody Said It Was Easy* (The Four Horsemen)
- The Plague That Makes Your Booty Move . . .* (Infectious Grooves)
- Wretch* (Kyuss)
- Pour In The Sky* (Liquid Jesus)
- Little Caesar* (Little Caesar)

BEST MODERN ROCK ALBUM

- Vinyl* (Dramarama)
- Circa* (Mary's Danish)
- Cruel Inventions* (Sam Phillips)
- Third Eye* (Red Kross)
- Honey Lingers* (Voice Of The Beehive)
- Hard Times* (Walking Wounded)

BEST POP ALBUM

- Spellbound* (Paula Abdul)
- Unforgettable* (Natalie Cole)
- When You're A Boy* (Susanna Hoffs)
- Dangerous* (Michael Jackson)
- Martika's Kitchen* (Martika)
- Nia Peoples* (Nia Peoples)

BEST AOR ALBUM

- House Of Hope* (Toni Childs)
- Pop Pop* (Rickie Lee Jones)
- Leap Of Faith* (Kenny Loggins)
- Night Ride Home* (Joni Mitchell)
- Storyville* (Robbie Robertson)
- Mr. Bad Example* (Warren Zevon)

BEST ROCK ALBUM (INDIE LABEL)

- Symbol Of Salvation* (Armored Saint)
- Dancin' On Coals* (Bang Tango)
- Flowering* (The Black Watch)
- Awake In A Dream* (Eleven)
- Pretty On The Inside* (Hole)
- Circa* (Mary's Danish)

BEST ROCK BAND (INDIE LABEL)

- Eleven
- Excel
- Hole
- L-7
- Little Feat
- Mary's Danish
- Zeros

BEST VOCALIST (INDIE LABEL)

- Dave Alvin
- Angelica
- John Easdale (Dramarama)
- Jerry Giddens (Walking Wounded)
- Alain Johannes (Eleven)
- Courtney Love (Hole)
- Natasha Shneider (Eleven)

BEST LOCAL/UNSIGNED BAND

- Celebrity Skin
- The Cowsills
- Five Easy Pieces
- Killer Mockingbird
- Ku De Tah
- Monk Paw
- Stinkyitty
- Swingin' Thing

BEST UP-AND-COMING ARTIST

- Vicky Calhoun
- Mark Curry
- Electric Love Hogs
- Owen Elliot
- Hole
- Life, Sex And Death
- Mozart

SINGLE OF THE YEAR

- "Rush Rush" (Paula Abdul)
- "Unforgettable" (Natalie Cole)
- "Black Or White" (Michael Jackson)
- "Romantic" (Karyn White)
- "You're In Love" (Wilson Phillips)

BEST FEMALE ROCK VOCALIST

- Belinda Carlisle
- Cher
- Lita Ford
- Susanna Hoffs
- Maria McKee
- Stevie Nicks

BEST FEMALE POP VOCALIST

- Cher
- Natalie Cole
- Janet Jackson
- Martika
- Bette Midler
- Nia Peoples

BEST FEMALE AOR VOCALIST

- Toni Childs
- Rickie Lee Jones
- Joni Mitchell
- Linda Ronstadt
- Jennifer Warnes

BEST MALE ROCK VOCALIST

- Sammy Hagar (Van Halen)
- Jani Lane (Warrant)
- Bret Michaels (Poison)
- Vince Neil (Mötley Crüe)
- Tom Petty
- Axl Rose (Guns N' Roses)
- David Lee Roth

BEST MALE POP VOCALIST

- Tevin Campbell
- Gerardo
- Michael Jackson
- Lenny Kravitz
- Keith Washington

BEST MALE AOR VOCALIST

- Glen Frey
- Don Henley
- Kenny Loggins
- Roger McGuinn
- Robbie Robertson
- Warren Zevon

BEST POP GROUP

- Beach Boys
- Go-Go's
- Nelson
- The Rembrandts
- Wilson Phillips

BEST R&B ALBUM

- T.E.V.I.N.* (Tevin Campbell)
- Unforgettable* (Natalie Cole)
- You Said* (Jermaine Jackson)
- Only Human* (Jeffrey Osborne)
- Make Time For Love* (Keith Washington)
- Ritual Of Love* (Karyn White)

BEST R&B SINGLE

- "Round & Round" (Tevin Campbell)
- "Unforgettable" (Natalie Cole)
- "Call Me" (Phil Perry)
- "Kissing You" (Keith Washington)
- "Romantic" (Karyn White)
- "I Love Your Smile" (Shanice Wilson)

BEST FEMALE R&B VOCALIST

- Paula Abdul
- Jasmine Guy
- Michelle
- Jody Watley
- Karyn White
- Shanice Wilson

BEST MALE R&B VOCALIST

- Tevin Campbell
- James Ingram
- Jermaine Jackson
- Jeffrey Osborne
- Phil Perry
- Keith Washington

BEST RAP ALBUM

- Straight Checkn' Em* (Compton's Most Wanted)
- Death Certificate* (Ice Cube)
- O.G. Original Gangster* (Ice-T)
- Efil4zaggin* (N.W.A)
- Cool Hand Loc* (Tone-Loc)
- Brainstorm* (Young MC)

BEST DEBUT RAP ALBUM

- Cypress Hill* (Cypress Hill)
- Quick Is The Name* (D.J. Quik)
- Mo' Ritmo* (Gerardo)
- 2nd II None* (2nd II None)
- Make Way For The Motherlode* (Yo Yo)
- Are U Experienced?* (Yomo & Maulkie)

BEST RAP SINGLE

- "Growin' Up In The Hood" (Compton's Most Wanted)
- "Born And Raised In Compton" (D.J. Quik)
- "Tonite" (D.J. Quik)
- "Rico Suave" (Gerardo)
- "New Jack Hustler" (Ice-T)
- "Can't Play With My Yo Yo" (Yo Yo)

BEST RAP ARTIST

- Candyman
- Gerardo
- Ice Cube
- Ice-T
- Tone-Loc
- Yo Yo
- Young MC

BEST RAP GROUP

- Compton's Most Wanted
- Cypress Hill
- N.W.A
- 2nd II None
- WC & The Madd Circle
- Yomo & Maulkie

BEST COUNTRY ARTIST

- Desert Rose Band
- Jim Lauderdale
- Sweethearts Of The Rodeo
- Karen Tobin
- Dwight Yoakam

BEST JAZZ ALBUM

- Dream Come True* (Gerald Albright)
- Beneath The Mask* (Chick Corea Electric Band)
- Unforgettable* (Natalie Cole)
- Healing The Wounds* (The Crusaders)
- Dave Koz* (Dave Koz)
- Greenhouse* (Yellowjackets)

BEST JAZZ ARTIST

- Gerald Albright
- Larry Carlton
- Chick Corea
- Herbie Hancock
- Lee Ritenour
- Tom Scott

THE FOLLOWING CATEGORIES WILL BE DETERMINED BY COMMITTEE:

- CRITICS' CHOICE AWARD • SONG OF THE YEAR • SONGWRITER OF THE YEAR
- BEST ROCK INSTRUMENTALIST • BEST BLUES ARTIST
- BEST FOLK ARTIST • VIDEO OF THE YEAR • PRODUCER OF THE YEAR



PRO SET is a very proud sponsor of the inaugural LA Music Awards. Ever since its inception, Pro Set has been known as an innovator and industry leader. Being there from the beginning, as opposed to jumping on the bandwagon, has allowed Pro Set to play a key role in the development of today's diversified trading card business. Pro Set altered what was known as a baseball card industry with its approach to expanding the marketplace into not only one of sports cards but of non-sports cards as well. Breathing new life into the football and hockey segments of the sports card market, Pro Set has experienced much success with this "being there from the beginning" approach. Pro Set's sponsorship of the first annual LA Music Awards is a continuation of this philosophy. Pro Set believes its title sponsorship of the Los Angeles Music Awards is a way to give back to the music industry as well as support LA's local music scene. Pro Set's sponsorship meets the Music Awards' mission of appreciating both the musical superstars of today and those of tomorrow.

Pro Set
would like to congratulate all of
the Los Angeles Music Awards nominees.

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T H E N O M I N E E S



Alberto Toki

PAULA ABDUL

This former Laker cheerleader has risen to stardom with her incredible versatility and talents as a dancer, choreographer and vocalist. (Five nominations including Artist Of The Year)

GERALD ALBRIGHT

This L.A.-born saxophonist had been one of the most in-demand sidemen for years before he embarked on a solo career in 1987. His most recent effort is *Live At Birdland West*. (Two nominations including Best Jazz Artist)

DAVE ALVIN

Former guitarist and chief songwriter of the classic L.A. band the Blasters, Alvin's recent HighTone release *Blue Blood* picks up where that band left off. (Nominated for Best Vocalist/Indie Label)

ANGELICA

From El Monte, Angelica is the teenage singer who recently carved herself a niche on the *Billboard* charts with her rendition of the classic "Angel Baby." (Nominated for Best Vocalist/Indie Label)

ARMORED SAINT

This heavy metal entity has survived bitter times and personal tragedy to rebound with *Symbol Of Salvation*, a stirring collection of optimistic themes and raw rock & roll. (Nominated for Best Rock Album/Indie Label)

RAY BAILEY

A session guitarist who has played with the biggest names in blues over the past three decades, Bailey has become a top-flight singer/songwriter who is set to record his solo debut. (Nominated for Best Blues Artist)

BANG TANGO

Long a favorite on the Tinseltown rock scene, Bang Tango has emerged with a couple of powerful albums including last year's *Dancin' On Coals*. (Nominated for Best Rock Album/Indie Label)

BEACH BOYS

One of the most influential pop/rock outfits to personify the Southern California lifestyle, their unmistakable harmonies and golden coast aura are still in tact after more than twenty-five years. (Nominated for Best Pop Group)

MILO BINDER

Local singer-songwriter who broke through with his critically-acclaimed self-titled debut on Alias Records is currently in search of a new record deal. (Nominated for Best Folk Artist)

THE BLACK WATCH

Thoughtful and provocative, the Black Watch ties together classical textures with driving guitar and poetry. The band's recent release is *Flowering*. (Nominated for Best Rock Album/Indie Label)

T-BONE BURNETT

One of the most successful roots rock and rockabilly producers, Burnett has produced the likes of Elvis Costello and the BoDeans over the years. (Nominated for Producer Of The Year)

VICKY CALHOUN

Best known for her work with bands like the Red Hot Chili Peppers and Fishbone, this soulful singer has gone out on her own with her upcoming debut. (Nominated for Best Up-And-Coming Artist)

TEVIN CAMPBELL

Having already worked with such legends as Quincy Jones, Prince and Michael Jackson, Campbell may soon be mentioned in the same breath as those notables. (Six nominations including Debut Artist Of The Year)

CANDYMAN

This rapper became an overnight success with his first release "Knockin' Boots" which became a Top Ten hit across the board. (Nominated for Best Rap Artist)

BELINDA CARLISLE

The former lead singer of the first all-girl rock band to top the charts, Carlisle has expanded upon the original vision of the Go-Go's and enjoyed considerable success with her four-disc solo career. (Nominated for Best Female Rock Vocalist)

LARRY CARLTON

The veteran guitarist has fully recovered from a tragic shooting that almost claimed his life, and has continued to grow as one of the most influential jazz guitarists in history. (Nominated for Best Jazz Artist)



William Hames

Bang Tango

CELEBRITY SKIN

One of L.A.'s most popular bands, this theatrical/rock quintet recently disappointed their fans by breaking up shortly after the release of their *Good Clean Fun* disc on Triple X Records. (Nominated for Best Unsigned Band)

CHER

After disappearing from the music business to gain mass acclaim as an actress, Cher resurrected her recording career with a couple of hit albums, including the recent *Love Hurts*. (Three nominations including Artist Of The Year)

TONI CHILDS

Her debut album *Union* was a critical and commercial success but her follow-up *House Of Hope* is an even more adventurous journey for the bohemian singer-songwriter. (Two nominations including Best AOR Album)

NATALIE COLE

Cole is one of today's finest vocalists, who polarized all segments of the music listening audience with her blockbuster album *Unforgettable*. (Eight nominations including Artist Of The Year)

COMPTON'S MOST WANTED

Another rap group that has risen from the tough streets of South Central Los Angeles, CMW has helped Epic Records move into the rap genre with their debut album. (Three nominations including Best Rap Group)

CONTRABAND

A one-time-only gathering of L.A. rockers, this album became a favorite in the City Of Angels because of its sizzling reworkings of rock classics and fiery originals. (Nominated for Best Debut Hard Rock/Metal Album)

CHUCK COREA

The veteran keyboardist has been at the forefront of the jazz/fusion world since the mid-Sixties. (Two nominations including Best Jazz Artist)

THE COWSILLS

Having amassed four Top Thirty hits in the late Sixties, the original Cowsill family is back, sounding every bit as fresh and original as ever. (Nominated for Best Unsigned Band)

THE CRUSADERS

This jazz quartet has been an integral part of that genre since they arrived in L.A. back in 1958. The various members have contributed to more than 200 gold records. (Nominated for Best Jazz Album)

MARK CURRY

This Hollywood resident has made quite a name for himself as a singer/songwriter on the L.A. club circuit. His Virgin debut is due out in the spring. (Nominated for Best Up-And-Coming Artist)

CYPRESS HILL

From the streets of Southgate, Cypress Hill is one rap group that takes a different approach to their message, bringing out a "funky awareness" in their fans. (Two nominations including Best Rap Group)

D.J. QUIK

This 20-year-old rapper has had much success with his hit single "Born And Raised In Compton," and avoids the violent overtures of other rappers from the 'hood. (Four nominations including Debut Artist Of The Year)

N'DEA DAVENPORT

Lead singer of the Polygram group Brand New Heavy, Davenport possesses all the talent and intangibles needed to guarantee stardom. (Nominated for Rising Star)



Greg Gorman

DESERT ROSE BAND

Comprised of members from the Byrds, the Flying Burrito Brothers and the Dillards, the Desert Rose Band has made the top of the charts their home since their debut in 1987. (Nominated for Best Country Artist)

DRAMARAMA

With the release of their fourth album, *Vinyl*, this quintessential "people's band" is destined to capture the commercial stardom that critics have been predicting for years. (Three nominations including Best Modern Rock Band)

DREAD FLIMSTONE & THE MODERN TONE AGE FAMILY

This is not a parody band. Rather this talented trio has made an innovative album filled with touches of reggae, funk, R&B, acid jazz and rap. (Nominated for Debut Group Of The Year)



Tom Farrell

DREAD ZEPPELIN

This bizarre mixture of Elvis and Zeppelin tunes with reggae influences started out as a cult favorite but became one of the biggest surprises of the past year. (Nominated for Critic's Choice)

JOHN EASDALE

Dramarama vocalist and songwriter. (Nominated for Best Vocalist/Indie Label)

ELECTRIC LOVE HOGS

Loud, abrasive funk/metal with a touch of intentional humor. Good critical response and a loyal following got them inked to Polygram. (Nominated for Best Up-And-Coming Artist)

ELEVEN

These three local musicians have had numerous successes and label deals over the years in various bands before they settled into the pop melodies and funk/punk edge they display on their debut *Awake In A Dream*. (Four nominations including Best Rock Band/Indie Label)

OWEN ELLIOT

A pop singer/songwriter with a very bright future is currently working on her debut release. (Nominated for Best Up-And-Coming Artist)

EXCEL

This Venice-based quartet quickly became a favorite on the college/metal scene with their debut *Split Image* and their follow-up *The Joke's On You* led to a sold-out European tour. (Nominated for Best Rock Band/Indie Label)

FISHBONE

A seven-piece conglomeration of black musicians who play and write their own brand of rock/funk/metal. Their latest album *Reality Of My Surroundings* is socially-relevant and hard-hitting. (Two nominations including Best Rock Band)

FIVE EASY PIECES

Middle-of-the-road rock with an edge that indicates a very bright future for this local band. (Nominated for Best Unsigned Band)

FLIES ON FIRE

A bluesy rock band that has long been a favorite in L.A., this quartet recently released their second album and continues to win over fans with their energetic live performances. (Nominated for Critic's Choice)

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NOMINEES

LITA FORD

Formerly of the hard rock female band the Runaways, this blonde temptress has single-handedly proven that hard rock and metal music are no longer the sole domain of male rockers. (Two nominations including Best Female Rock Vocalist)

THE FOUR HORSEMEN

Boasting such things as "We're really just beer-drinking half-wits," the Four Horsemen play a raunchy, axe-shredding version of rock with a metal lid. (Nominated for Best Debut Hard Rock/Metal Album)

GLENN FREY

One half of the brilliant songwriting team that turned the Eagles into one of the most influential rock bands of the Seventies, Frey has had a very successful solo career as well with such hits as "Partytown" and "The Heat Is On." (Nominated for Best Male AOR Vocalist)

GERARDO

The first Latin rapper to climb the charts with bilingual lyrics. His controversial and engaging video of "Rico Suave" became an instant MTV classic. (Five nominations including Best Rap Artist)

JERRY GIDDENS

Walking Wounded vocalist and chief songwriter. (Two nominations including Best Vocalist/Indie Label)

GO-GO's

In the early Eighties, this female rock band brought a much needed optimism to popular music that was being dragged down by a tidal wave of negativity in the punk movement. (Nominated for Best Pop Group)

IRVING GORDON

This legendary ASCAP songwriter was brought back into the spotlight last year with Natalie Cole's rendition of his classic tune "Unforgettable." (Two nominations including Songwriter Of The Year)

GREAT WHITE

A straight-ahead rock & roll band, Great White has definitely paid their dues but they have also been rewarded for their dedication over the years. Their last three albums went platinum. (Two nominations including Best Hard Rock/Metal Band)



Great White

GUNS N' ROSES
Surrounded by controversy since they became the biggest metal band of the Eighties and early Nineties, often omitted is the fact that GNR is also one of the most talented rock bands to have ever risen from the City Of Angels. (Eight nominations including Group Of The Year)

JASMINE GUY

Balancing a successful television show (NBC's *A Different World*) with her more recent recording career, Guy has certified that she is definitely a singer to be reckoned with. (Nominated for Best Female R&B Vocalist)

SAMMY HAGAR

Van Halen's lead singer and songwriter. (Nominated for Best Male Rock Vocalist)

HERBIE HANCOCK

This veteran keyboardist remains one of the most versatile and widely-respected jazz fusion musicians who has crossed over into mainstream circles. (Nominated for Best Jazz Artist)

THE JAMES HARMAN BAND

A local icon, this veteran blues outfit has been a major player in the Southern California beach communities for decades. (Nominated for Best Blues Artist)

DON HENLEY

The other half of the Eagles' legendary songwriting team, Henley has gone on to become one of America's most eloquent musical spokesmen. (Nominated for Best Male AOR Vocalist)



SUSANNA HOFFS

The former lead singer of the massively successful Bangles, Hoffs returned last year with her solo debut that demonstrated a more experimental edge. (Two nominations including Best Female Rock Vocalist)

HOLE

This in-your-face quartet arrived in L.A. in the late Eighties and immediately became a local sensation. Their debut album *Pretty On The Inside* has become a cult classic. (Four nominations including Best Rock Band/Indie Label)

ICE CUBE

Hitting it big with his blockbuster album *Death Certificate*, the controversial rapper crossed over into the mainstream with a musical travelogue that took the listener on a journey through the macabre world of urban decadence and senseless violence. (Two nominations including Best Rap Artist)



ICE-T

Growing up on the mean streets of South Central, Los Angeles gave this hard-core rapper plenty of ammunition with which to confront America's mainstream. His latest album *O.G. Original Gangster* is sizzling. (Four nominations including Artist Of The Year)

INFECTIOUS GROOVES

An interesting project comprised of various cutting edge L.A. musicians, this is an enticing band and a welcome addition to the funk/metal/rock genre. (Nominated for Best Debut Hard Rock/Metal Album)

JAMES INGRAM

Since winning a Grammy in 1982, the talented singer has had numerous chart successes including "What About Me?" (w/ Kenny Rogers and Kim Carnes) and the #2 hit "Somewhere Out There" (w/ Linda Ronstadt). (Nominated for Best Male R&B Vocalist)

JANET JACKSON

Janet has become one of the world's most popular entertainers with her own identity and unique talent. She has helped set a new standard in the music industry. (Nominated for Best Female Pop Vocalist)

JERMAINE JACKSON

Another member of pop music's first family, Jermaine has been recording solo projects since 1972, including the platinum-selling album *Let's Get Serious*. Yet it was last year's album *You Said* that has given the forgotten Jackson the respect that he has always deserved. (Two nominations including Best R&B Album)

MICHAEL JACKSON

Simply put...a living legend. The Moonwalker has continued to stretch the boundaries of pop music. No matter what else he achieves in the years to come, Michael Jackson's position in music history is eternally secure. (Five nominations including Artist Of The Year)

JIMMY JAM

Along with Terry Lewis, Jam has formed one of the hottest production teams in popular music. (Nominated for Producer Of The Year with Karyn White and Terry Lewis)

VINNIE JAMES

A passionate socially-conscious rocker who made a big splash with his powerful RCA debut. (Nominated for Song Of The Year with "Black Money")

JANE'S ADDICTION

On the cutting edge of rock & roll since their formation in 1986, their second album *Ritual de la Habitual* entered the Billboard Top 40, and last summer Jane's Addiction headlined the widely-publicized Lollapalooza concert tour. (Nominated for Best Rock Band)

ALAIN JOHANNES

Eleven's vocalists and chief songwriter. (Nominated for Best Vocalist/Indie Label)

QUINCY JONES

A true legend in the industry as a songwriter, arranger and producer, Jones has continued to master studio perfection over the years with artists like Michael Jackson. (Nominated for Producer Of The Year)

RICKIE LEE JONES

Since exploding on the scene in the late Seventies, Jones has ridden a roller coaster of highs and lows, but with last year's *Pop Pop*, the unique singer-songwriter is back on top. (Two nominations including Best AOR Album)

TOM KELLY

Veteran L.A. songwriter has had success on his own with artists like Pat Benatar, but his partnership with Billy Steinberg has landed them hits with such artists as Madonna, Hearst, Whitney Houston, Tina Turner and the Bangles. (Nominated for Songwriter Of The Year)

KILLER MOCKINGBIRD

Blending Sixties-styled melodies with an aggressive pop/alternative presentation, Killer Mockingbird is one of the most popular and most talented bands on the local scene. (Nominated for Best Unsigned Band)

LARRY KLEIN

A highly-technical and intricate studio wizard, Klein's credits include work with L.A. artists like Joni Mitchell and David Baerwald. (Nominated for Producer Of The Year)

DAVE KOZ

Saxophonist extraordinaire, Koz has stepped into the spotlight after years of impressive sideman credentials. A bonafide showman, he prowls the stage with reckless abandon bringing a new element to a genre not known for such engaging theatrics. (Nominated for Best Jazz Album)



LENNY KRAVITZ

One of the industry's most widely-publicized artists of the last few years, Kravitz's *Mama Said* album owes much to his eclectic tastes ranging from soul to raw rock. (Two nominations including Best Rock Album)

KU DE TAH

Jumping on the L.A. funk/metal bandwagon, this unsigned quintet has become a minor fave on the local circuit. (Nominated for Best Unsigned Band)

KYUSS

Young Palm Springs-based metal quartet has a sound that has pricked the ears of critics and fans alike. Recently signed to Chameleon Records. (Nominated for Best Debut Hard Rock/Metal Album)

L-7

With their blistering and unpredictable live shows, and a couple of independent releases under their belts, the best is yet to come when L-7 unleashes their Slash debut album *Bricks Are Heavy* in mid-April. (Nominated for Best Rock Band/Indie Label)

L.A. GUNS

Refusing to buy into the cosmetic cloning metal industry of L.A., this hard rocking local band hit big with their 1989 Top 30 hit "The Ballad Of Jayne." Last year's *Hollywood Vampires* secured stardom for the boys from the Sunset Strip. (Nominated for Best Hard Rock/Metal Album)



JANI LANE

Warrant's lead singer and chief songwriter. (Nominated for Best Male Rock Vocalist)

LATIN ALLIANCE

A coalition of Hispanic rappers emphasized a broad, multi-cultural and multi-racial theme of unity on their stirring self-titled Virgin debut. (Nominated for Debut Group Of The Year)

JIM LAUDERDALE

With his debut album *Planet Of Love*, Lauderdale has become one of country music's rising stars. (Two nominations including Best Country Artist)

TOMMY LEE

Mötley Crüe's flamboyant drummer. (Nominated for Best Rock Instrumentalist)

TERRY LEWIS

One-half of the Jimmy Jam-Terry Lewis production team that is destined to dominate the black music scene in the future. (Nominated for Producer Of The Year with Karyn White and Jimmy Jam)

LIFE, SEX AND DEATH

The most intriguing band to come from the L.A. club scene in many years, LSD mixes provocative lyrics and blistering rock. Their Warner Bros. Records debut is due out this spring. (Nominated for Best Up-And-Coming Band)

LIQUID JESUS

For three years, Liquid Jesus was one of the most popular unsigned bands in L.A., and now with the release of their recent MCA debut *Pour In The Sky*, the rest of the country is drinking it up as well. (Nominated for Best Debut Hard Rock/Metal Album)

Aaron Rapoport

Heilmut Werb

Douh Hyun

Dennis Keeley

LITTLE CAESAR

Their debut, featuring the electrifying remake of "Chain Of Fools," scored the band some success across the country. (Nominated for Best Debut Hard Rock/Metal Album)

LITTLE FEAT

A veteran rock outfit that has survived more than twenty years in the rock & roll wars, Little Feat has returned with a string of albums that have re-established the band as a potent force in L.A. rock. (Nominated for Best Rock Band/Indie Label)

KENNY LOGGINS

His recent album, *Leap Of Faith*, is a stirring collection which demonstrates that the artist is still flourishing as a singer, songwriter and performer. (Two nominations including Best AOR Album)

LOS LOBOS

Long a critical favorite, this L.A.-based band crossed into the mainstream with their work on the *La Bamba* soundtrack but have continued to take musical chances. (Nominated for Critic's Choice)

LOUD SUGAR

This versatile quintet's self-titled debut is best described as "a high-tech homegrown sound for the age of information, a natural high in the house where hippies swing under a headbanger's disco ball." (Nominated for Best Debut Rock Album)

COURTNEY LOVE

Hole's vocalist and chief songwriter. (Nominated for Best Vocalist/Indie Label)

STEVE LUKATHER

Formerly of the quintessential studio band Toto, Lukather remains one of the most in-demand studio guitarists in the business. (Nominated for Best Rock Instrumentalist)

JEFF LYNNE

The former ELO leader and producer continues to be a big man behind-the-scenes for various artists, in addition to his solo projects. (Two nominations including Songwriter Of The Year with Tom Petty)

MARTIKA

Martika became an instant sensation with her 1989 self-titled debut, which included the #1 hit "Toy Soldiers." Growing as an artist, Martika co-wrote and co-produced a majority of the material on her recent album *Martika's Kitchen*. (Three nominations including Best Pop Album)

MARY'S DANISH

This group tosses together a variety of genres in an enticing and palatable blend. Easily one of the strongest live acts in L.A. (Four nominations including Best Modern Rock Group)

ROGER McGUINN

As the former driving force behind the Byrds, McGuinn returned after a lengthy recording lay-off with a solo album that brought back a much needed integrity to rock music. (Three nominations including Best Rock Instrumentalist)

MARIA McKEE

Once the guiding light of the immensely popular L.A. band Lone Justice, McKee returned in 1989 with a solo debut which illustrated a far more serious and artistic side of her considerable talent. (Nominated for Best Female Rock Vocalist)

MEGADETH

The harbingers of the speed metal scene, Megadeth has been overshadowed in the public's eye over the years by bands like Metallica, but this controversial quartet has advanced the genre more than any other band. (Nominated for Best Hard Rock/Metal Band)

BRET MICHAELS

Poison's vocalist and chief songwriter. (Nominated for Best Male Rock Vocalist)

MICHEL'LE

This pretty R&B singer cut across the pop mainstream with her self-titled debut which included the Top Ten hit "Something In My Heart." (Nominated for Best Female R&B Vocalist)

BETTE MIDLER

The Divine Miss M has been a success in everything from plays and movies to music, where her vocal talents have cut across all styles. (Nominated for Best Female Pop Vocalist)

JONI MITCHELL

Ms. Mitchell has carved her own niche as a poignant singer-songwriter over the years, as clearly demonstrated on her recent album *Night Ride Home*. (Three nominations including Best AOR Album)

MOMMA STU

A critical favorite with their Virgin debut *Cockadoodle*, this five-piece band is a conglomeration of styles rarely attempted in rock music. (Nominated for Best Debut Rock Album)

MONKEY PAW

One of the more provocative and original unsigned bands in L.A., Monkey Paw combines metal, funk, punk and Gothic rock with some more adventurous jazz elements. A very bright future. (Nominated for Best Unsigned Band)

MÖTLEY CRÛE

The Crüe has fought inner-demons to return to the top of the heap. A band of survivors and one of the original L.A. metal bands. (Six nominations including Group Of The Year)

MOZART

Mixing engaging operatic songs with dazzling stage shows, Mozart quickly became one of the biggest club draws on the Sunset Strip. Talented, unique and ready to release their SBK debut. (Nominated for Best Up-And-Coming Band)



N.W.A

These four L.A. residents have been shaking the foundations of their hometown city since their 1989 debut, but their recent *Efil4ZAGGIN* set a new precedent for N.W.A. as it topped the charts. (Three nominations including Best Rap Group)



VINCE NEIL

Mötley Crüe's charismatic lead singer. (Nominated for Best Male Rock Vocalist)

NELSON

Sons of Ricky Nelson, Matthew and Gunnar have risen above the snickers to prove that they're not just a pair of pretty faces. The Nelsons have shown that songwriting talent will silence critics quicker than verbal replies. (Nominated for Best Pop Group)

STEVIE NICKS

Fleetwood Mac's Witchy Woman has engaged in a solo career that has continued to flourish since she first flew across the scene in 1975. (Nominated for Best Female Rock Vocalist)

NYMPHS

Entangled in controversy for years before they even released their Geffen debut, the Nymphs unleash a tormented and fanatical punk/metal abandon, both onstage and on record. (Nominated for Debut Group Of The Year)

OINGO BOINGO

Led by award-winning composer Danny Elfman, Oingo Boingo has become a mainstream success with their version of thinking-man's dance pop. (Nominated for Critic's Choice)

JEFFREY OSBORNE

After much success as the lead singer for the R&B group L.T.D., Osborne went solo in 1982 and quickly became one of the leading R&B vocalists in the world. (Two nominations including Best R&B Album)

THE PALADINS

This roots rock group has been adopted by blues, country and rockabilly fans because of their engaging tunes and rock philosophy. (Nominated for Best Blues Artist)

NIA PEEPLES

A veteran actress, TV host and singer, Peoples finally realized her dream of kicking her musical career into high gear with her recent *Charisma* debut. (Two nominations including Best Pop Album)

PHIL PERRY

The golden boy of the pop/jazz/R&B set, Perry possesses an electrifying vocal range of power and versatility. (Two nominations including Best Male R&B Vocalist)

TOM PETTY & THE HEARTBREAKERS

Petty and company have taken the roots of American rock and updated them in spectacular fashion since they broke through the new wave trend of the late Seventies. (Six nominations including Group Of The Year)

SAM PHILLIPS

After her critically-acclaimed 1988 debut *The Indescribable Wow*, this imagery-laden songwriter returned with another startling and adventurous project entitled *Cruel Intentions*. (Nominated for Best Modern Rock Album)

PHRANC

A controversial singer-songwriter who raised eyebrows with her Island debut which spoke openly and candidly about the lesbian community. (Nominated for Best Folk Artist)

POISON

A street-wise band that spent their early days on the Strip handing out flyers to their gigs, Poison has now become one of the biggest-selling bands in the world. (Two nominations including Best Hard Rock/Metal Band)

JEFF PORCARO

Formerly of Toto, Porcaro comes from a musical family and is one of the most successful session drummers around. (Nominated for Best Rock Instrumentalist)

PRINCE

The controversial performer has been a leader in popular music for more than a decade. (Nominated for Song Of The Year for co-writing "Love...Thy Will Be Done" with Martika)

RATT

Since 1984, this platinum-selling quintet has been churning out sleazy rock and has continued to capture the ears of hard rock fans around the world. (Nominated for Best Hard Rock/Metal Band)

REBEL PEBBLES

Being compared to all-girl bands like the Go-Go's doesn't do this pop/rock band justice. Their debut album *Girls Talk* is an inviting collection of harmless pop with some more adventurous tangents. (Nominated for Debut Group Of The Year)

THE RED DEVILS

This L.A. blues quintet has been the talk of the local blues scene recently and their Def American debut, due out this spring, will undoubtedly spread the news even faster. (Nominated for Best Blues Artist)



RED HOT CHILI PEPPERS

Overcoming personal turmoil and tragedy, RHCP quickly become one of the forerunners in the funk/punk/metal genre that has spawned an army of inferior wanna-bes. One of the most original bands to come from the streets of L.A. (Three nominations including Group Of The Year)

RED KROSS

Well-versed in the Seventies' style of music they grew up with, Red Kross infuses a Beatle-esque combination of punk and psychedelia and somehow makes it their own. (Two nominations including Best Modern Rock Band)

THE REMBRANDTS

Compromised of two veteran musicians, Danny Wilde and Phil Solem, their smash self-titled debut was a godsend to millions of rock fans who still enjoy melodies and soulful pop/rock. (Four nominations including Debut Group Of The Year)

LEE RITENOUR

The veteran guitar wizard rose above his phenomenal career as a studio musician to become one of the most innovative guitarists in the world. (Nominated for Best Jazz Artist)

ROBBIE ROBERTSON

The legendary songwriter of the Band returned with his solo debut that easily earned a place as one of the best albums of the Eighties. Last year, Robertson proved his genius once again with *Storyville*. (Two nominations including Best AOR Album)

BOB ROCK

Probably the most successful hard rock producer of recent years, Rock's most recent projects included Metallica's self-titled breakthrough album from last year. (Nominated for Producer Of The Year)



LINDA RONSTADT

Ronstadt has long been the focal point of the L.A. music scene by also covering pop standards and Mexican music over the years. (Nominated for Best Female AOR Vocalist)

AXL ROSE

Guns N' Roses' flamboyant lead singer. (Nominated for Best Male Rock Vocalist)

DAVID LEE ROTH

This solo superstar first made a name for himself as the frontman for Van Halen. (Nominated for Best Male Rock Vocalist)

2ND II NONE

L.A.'s latest contribution to the world of hip-hop prefers to talk of fun and partying. (Two nominations including Best Rap Group)

SCHOOL OF FISH

Spurred on by the irresistible FM anthem "3 Strange Days," School Of Fish cleverly hides seductive melodies in a grungy rock attack. (Three nominations including Debut Group Of The Year)

TOM SCOTT

The legendary saxophonist has played with every conceivable rock, jazz and funk artist imaginable and has kept his solo career going strong. (Nominated for Best Jazz Artist)

Randee Si. Nicholas

Robert Blakeman



NOMINEES

7TH SON

This two-year-old blues quintet has pounded the streets of L.A. with their unique blues approach and will soon enough seal a record deal that will help turn on a new generation of blues fans. (Nominated for Best Blues Artist)

NATASHA SHNEIDER

Eleven's keyboardist and vocalist. (Nominated for Best Vocalist/Indie Label)

SLASH

The controversial guitarist of Guns N' Roses. (Nominated for Best Rock Instrumentalist)



Glenn Weaver

SLAUGHTER

Strong melodies and massive fan support took their debut album past the three million mark. (Nominated for Best Hard Rock/Metal Band)

PHIL SOLEM

Co-leader of the Rembrandts (Nominated for Song Of The Year with "Just The Way It Is Baby" co-written with Danny Wilde)

BILLY STEINBERG

Veteran L.A. songwriter has had success on his own with artists like Linda Ronstadt, but his partnership with Tom Kelly has led to such hits as "Like A Virgin" and the recent Divinyls smash "I Touch Myself." (Nominated for Songwriter Of The Year)

STIKKITY

This Fullerton-based band won an international Battle of the Bands contest in Tokyo by confronting the listener with not only hard-hitting rock & roll, but also thought-provoking lyrics. (Nominated for Best Unsigned Band)

SWEETHEARTS OF THE RODEO

Ever since their self-titled debut spawned five Top 20 hits, this country/rock sister team has been the sweetheart of country radio around the world. (Nominated for Best Country Artist)

SWINGIN' THING

One of the most exciting live acts on the circuit today, Swingin' Thing is a sure sell-out at every club in town. Bank on them to sign a major deal in the very near future. (Nominated for Best Unsigned Band)

TOAD THE WET SPROCKET

This four-piece band mixes poignant lyrics with a sparse musical approach, and has created a communal bond with the young generation. (Nominated for Best Modern Rock Band)

KAREN TOBIN

This former Poco back-up singer has stepped into the solo spotlight with her recent Atlantic release *California Smokey Moon*. (Nominated for Best Country Artist)

TONE-LOC

With the biggest-selling debut single in history ("Wild Thing"), Tone-Loc became the first rapper to cross into the mainstream, while his follow-up effort *Cool Hand Loc* ventures into previously uncharted territory. (Two nominations including Best Rap Artist)



Erika Ashingha

VAN HALEN

Exploding on the L.A. club scene in the Seventies, VH has remained a vital force in L.A. rock. Many of their early techniques have become standard practices for hard rock bands over the years. (Six nominations including Group Of The Year)

EDDIE VAN HALEN

One of the most influential rock guitarists in history, who continues to dominate the hard rock genre. (Nominated for Best Rock Instrumentalist)

VANITY KILLS

This is a refreshing blend of solid pop songwriting with a dance beat. (Nominated for Best Debut Rock Album)

VOICE OF THE BEEHIVE

A local band that landed themselves in London where they released a critically-acclaimed debut which set the stage for *Honey Lingers*, an album that has brought commercial and critical success together. (Two nominations including Best Modern Rock Band)

WALKING WOUNDED

Walking Wounded has been dubbed a "rock-folk band" because of the dichotomy between the blistering musicianship of the band and the Dylan-esque lyrical approach of lead singer Jerry Giddens. (Two nominations including Best Modern Rock Album)

JENNIFER WARNES

Since her 1978 Top Ten hit "Right Time Of The Night," Warnes has continued her chart-topping success with #1 duets "Up Where We Belong" (w/Joe Cocker) and "I've Had The Time Of My Life" (w/Bill Medley). (Nominated for Best Female AOR Vocalist)

WARRANT

A cut-above most of the hard rock bands around today, Warrant has developed into a formidable force in a genre not necessarily known for musical content. (Two nominations including Best Hard Rock/Metal Band)

DIANE WARREN

An L.A. institution, Ms. Warren has been the hottest and most prolific composer in the industry over the past five years, including a string of #1 hits for groups like Chicago, Bad English and the Starship. (Nominated for Songwriter Of The Year)

DON WAS

One of the masterminds behind the band Was (Not Was), this unassuming studio captain has been behind the console for such superstars as Bob Dylan, Bob Seger, Bonnie Raitt and B-52's. (Nominated for Producer Of The Year)

KEITH WASHINGTON

This former backup singer's solo debut contained the hit single "Kissing You," a song that exhibits Washington's massive crossover appeal. (Six nominations including Debut Artist Of The Year)

JODY WATLEY

After quitting the L.A.-based band Shalamar, Watley scored with two consecutive platinum albums, six Top Ten hits and a Grammy Award. (Nominated for Best Female R&B Vocalist)

WC & THE MAAD CIRCLE

WC is an L.A.-born rapper whose brutal honesty has won him fans and alienated others who find his approach offensive. (Nominated for Best Rap Group)

KARYN WHITE

White arrived on the scene in spectacular fashion in 1988 with her double-platinum self-titled debut album, and with her equally successful follow-up *Ritual Of Love*. (Five nominations including Artist Of The Year)

DANNY WILDE

Co-leader of the Rembrandts (Nominated for Song Of The Year with "Just The Way It Is Baby" co-written with Phil Solem)

LUCINDA WILLIAMS

This versatile singer-songwriter has been a local club sensation for years and her critically-acclaimed debut has paved the way for a very bright future. (Two nominations including Best Blues Artist)



Timothy White

WILSON PHILLIPS

A pop trio that had to defend themselves due to their famous parents, these ladies have truly made their mark because of their harmonies and songwriting talent. (Two nominations including Best Pop Group)

SHANICE WILSON

Wilson was only eleven when she was first signed to A&M, but it's her recent Motown album *Inner Child*, with the hit single "I Love Your Smile," that has brought this versatile vocalist to the attention of the masses. (Three nominations including Best Female R&B Vocalist)

YELLOWJACKETS

This jazz/pop fusion quartet has been around for years, but they reached new heights with their most recent effort *Greenhouse*. (Nominated for Best Jazz Album)

YO YO

The outspoken female rapper made a huge impact on the scene by standing up to the degradation of women by male rappers. (Five nominations including Best Rap Artist)

DWIGHT YOAKAM

Country and Western vocalist Dwight Yoakam has become a platinum superstar over the years by combining hard country elements with a cutting edge Hillbilly cool. (Nominated for Best Country Artist)

YOMO & MAULKIE

Calling themselves "the Doors and the Hendrixes of rap," these two L.A. rappers from South Central released their insightful and thought-provoking debut *Are U Experienced?* last year. (Two nominations including Best Rap Group)

YOUNG MC

The talented USC grad became an immediate success with a Grammy Award for his platinum hit "Bust A Move," before moving to Capitol Records and releasing his latest project *Brainstorm*. (Two nominations including Best Rap Artist)

THE ZEROS

These purple-haired performers have been selling out L.A. clubs for years. Recently, they released their debut album on Restless Records. (Nominated for Best Rock Band/Indie Label)

WARREN ZEVON

Rock's Prince of Black Humor enables us to laugh at ourselves while revealing society's darker secrets at the same time. (Two nominations including Best AOR Album)



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SPECIAL ACKNOWLEDGEMENTS

This event came together through the commitment, imagination and energy of many individuals. We would like to thank the staff of the New York and Boston Music Awards, especially Ron Beigel, Joan Jolley and Shirley Chait; Peter Gold, Co-Director of the Boston Music Awards for being generous with time, staff and expertise; Ellen French, Cecilia Mondine, Carole Curtin and the staff of the Santa Monica Civic Center; the staff of Levine Schneider Public Relations, with a special nod to Julie Nathanson and Jeff Albright; Suzanne Haber and Ellen Bello at

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dedication beyond the call; Christine Schmidt for running the L.A. Office so efficiently, Michael Dolan and Eric Bettelli who have supported the L.A. Music Awards since its inception two years ago and whose *Music Connection* magazine continuously proves to be a first-rate publication and one of L.A.'s true treasures; special thanks to Martha Quinn and Bobby Rivers for a great hosting job; and very special thanks to Mike Godfrey, Erik Herskind, LeeAnn Woods and Victor Shaffer and Pro Set SuperStars MusiCards for their continued support of musicians and the

various awards shows which pay tribute to those musicians...and, besides, their cards are really cool.

And to all the musicians in L.A., both established or struggling, we dedicate this night to you. We thank you for your music which has so enriched our lives.

The L.A. Music Awards supports the Starlight Foundation and encourages all artists and record companies to participate in its program of granting wishes to chronically ill children. For further information about Starlight Foundation, please call (310) 286-0271.

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- ▶ **Breaking Into the Music Industry: A Practical Workshop in Career Advancement, Kent Klavens**, music industry attorney; member, Board of Governors, L A Chapter of NARAS
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- ▶ **The Art of Concert Promotion: Buying and Marketing Talent, Roger Shepherd**, Director of Campus Activities Service Office, UCLA

- ▶ **The Marriage of Radio and Records: Making Today's Hits, Mike Schaefer**, Advertising Sales Representative, *Radio & Records*
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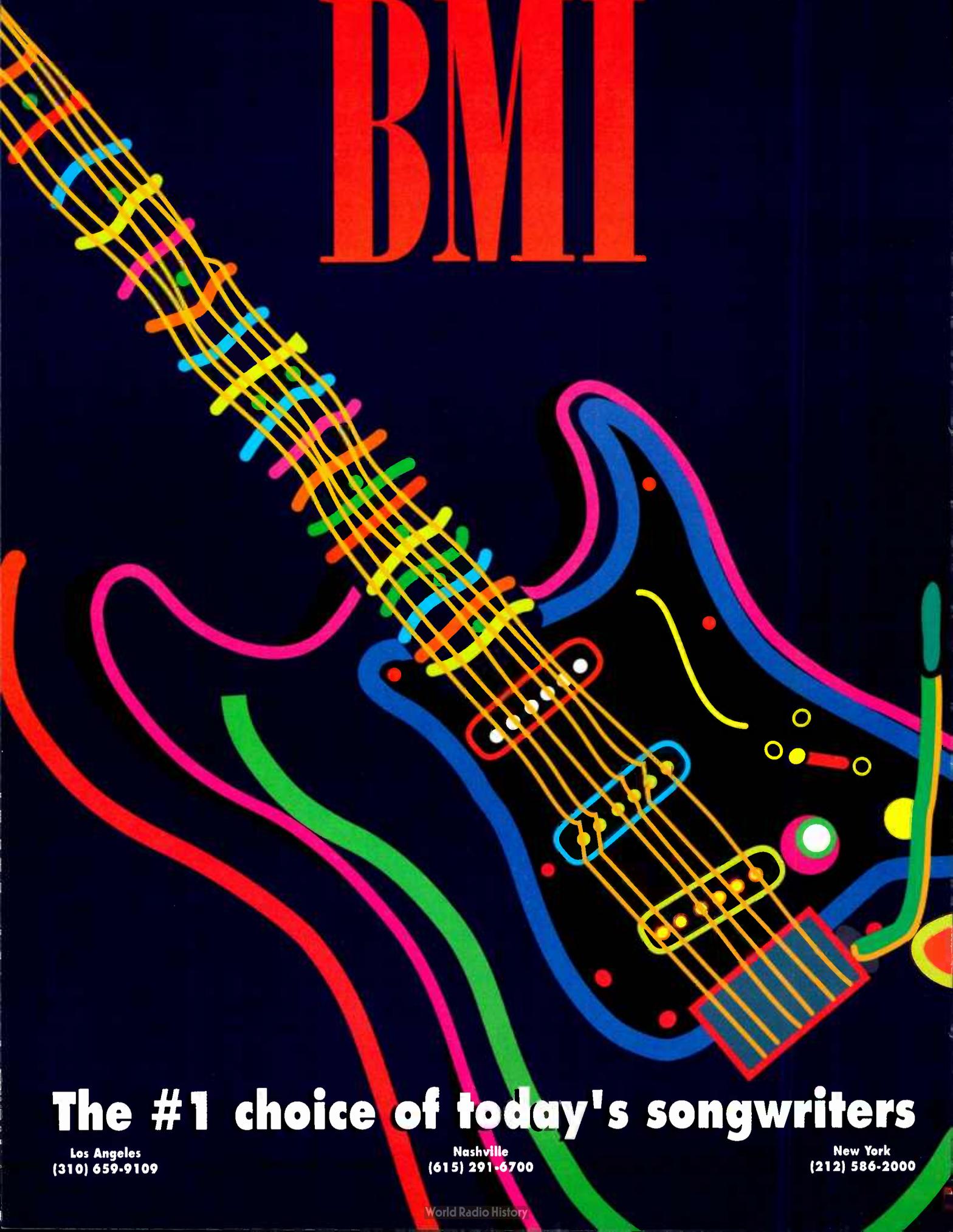
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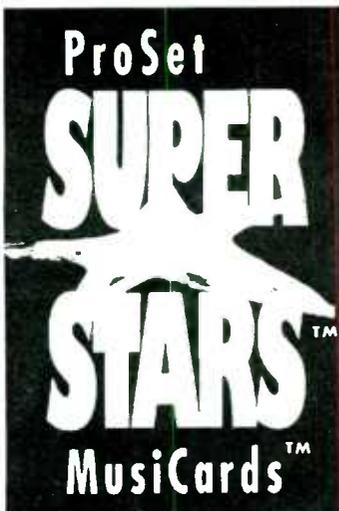


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◀ 21 Brian Wilson

Maybe the stories are true. Maybe Brian's just another burnt-out rock & roll casualty.

Not knowing what to expect, I turn around apprehensively and, lo and behold, on the wall behind me, is a mural of the New York City skyline. "Yeah, that's definitely New York," I reply, breathing a sigh of relief. "Yeah, that's a wonderful mural," says Brian.

Contrary to industry scuttlebutt, Brian Wilson is definitely not the vegetable that the most vicious rumors make him out to be (Brian faces an interesting dilemma when meeting people: He must *prove* that he's normal). In fact, Brian appears to be as sane—or as insane—as the next man. And considering the emotional and career turmoil he has suffered at the hands of the villains in his life—drugs, Mike Love, his father Murry Wilson—it's not only a marvel that he's still a functioning human being, but a miracle he's still alive.

• • •
"So are you going to be one of those bastards who says nice things to my face and then turns around and writes something else?" asked Dr. Eugene Landy as his opening gambit before playing me a note of *Sweet Insanity*.

For Dr. Landy, like his famous patient, is a man under siege. Critics claim that he makes too much money from his association with Brian Wilson. That he has no business writing songs with Brian. That he's an opportunist with artistic ambitions (something which describes most everyone I know in the music business).

But something that even Landy bashers would have a hard time denying is the fact that the man probably saved Brian Wilson's life. That's no small feat, considering the grossly overweight shell of a man apparent in the early Eighties photographs of Brian. So, despite what you may think of him, we probably have Landy to thank for any great music that Brian makes in the future. Landy has already had a hand in two wonderful songs from the Wilson canon, "Love And Mercy" and "Melt Away," from Brian's 1988 solo album, both co-written with Landy.

And above everything else, above any doctor-patient relationship, Brian and Landy appear to be very good friends. Seeing the way they warmly embraced each other when Brian first entered the recording studio, while *Sweet Insanity* blared through the studio speakers (which prompted Brian to jokingly break the ice with, "Can I listen?"), attests to that.

As for his music credentials, Landy insists that he is a qualified collaborator. During a tour of Brains and Genius, to prove that he's "too legit to quit," Dr. Landy pointed to several photographs hanging on the wall—an autographed photo of a very young George

Benson (Landy claims to have discovered Benson and, indeed, the photo has thanks for the "brake" written on it) and a picture of Landy with Louis Armstrong (though Landy was sketchy regarding his involvement with Armstrong's career). Landy even boasted that he lent Doug Weston money to open the legendary Troubadour rock club. But when asked about Barry McGuire's 1965 hit, "Eve Of Destruction," a record which, according to *Billboard* Editor-In-Chief Timothy White, Landy has said he "cut" (i.e. produced)—something which would definitely give him some validity as a musical collaborator—Landy denies producing the record and ever making such a claim.

When all is said and done, should Brian and Dr. Landy have a trial separation?

"I'm going to do some albums, and they're going to be better albums than the Beach Boys can produce, and my albums are gonna sell and theirs are gonna bomb."

Maybe...a brief separation would certainly help clear the air and perhaps aid Brian in objectively assessing his relationship with Landy (Brian's relatives are currently seeking to free an alleged brainwashed Brian from the "clutches" of Landy).

• • •
"I had an attitude," says Brian about the creative forces which drove him during the Beach Boys' early days. "I was like, we're the best, we're the greatest. I had this obsession going with my brothers and my cousin and my friend, Al Jardine...and it certainly rubbed off on them, 'cause a few years later they were all in the studio cutting records on their own, producing and writing songs.

"It's like when you play sports at school," continues Brian. "You feel a competition thing with the other team. And the people in the stands pick up on that—'Wow, those players put a little more on it than usual.'"

And for a while there in the mid-Sixties, with the release of his two masterpieces, *Pet*

Sounds and "Good Vibrations," Brian Wilson was definitely hitting on all cylinders. "I produced 'California Girls' when I was 23-years-old and I produced 'Good Vibrations' when I was 24-years-old," he proudly boasts for good reason, "and those are our anthems, our best songs."

Like a mad professor, Brian, who retired from the road in the mid-Sixties, channeled his creative energies into the studio. While the Beach Boys toured the world spreading the Wilson gospel, their creator stayed at home crafting some of the finest pop music of all time—albums such as *The Beach Boys Today!*, *Summer Days (And Summer Nights!!)* and *Pet Sounds*.

When his prodigal brothers, Carl and Dennis, cousin Mike Love and school friend Al Jardine (who is rumored to be leaving the group) returned from the road to record their parts, would they ever question Brian's studio creations? "No," answers Brian quickly, then suddenly remembering, "oh yeah, Mike Love did that now and then. He sort of monitored my music. He'd say, 'Well, I like the lyrics, but I think they should take this kind of a slant.' So I'd say, 'Revise 'em then.' And sometimes he'd do it right on the spot—ten minutes later he'd hand me the lyrics."

Asked if he ever writes songs by himself anymore, Brian responds, "Sometimes I do. But most of the time I turn it over to Gene [Landy] and Alexandra [Morgan]. They know how to do lyrics. They have never failed once to get a great lyric for my songs."

Though Brian Wilson had no trouble handling the lyrical chores himself during the Beach Boys' heyday, solely penning "When I Grow Up (To Be A Man)," "I Get Around" and "California Girls" (Brian says that Mike Love's contributions went uncredited), he collaborated on many of the Beach Boys' best records—with Mike Love on "Good Vibrations," Gary Usher on "In My Room," Roger Christian on "Don't Worry Baby," Tony Asher on "God Only Knows" and Van Dyke Parks on "Heroes And Villains" and the ill-fated album project *Smile*.

When I mention Van Dyke Parks, Brian says, "He was a very psychedelic lyric writer. But I don't think that he wrote any better than Gene and Alexandra—though he wrote some pretty good lyrics."

• • •
While putting together his autobiography, *Wouldn't It Be Nice*, a no-holds-barred, moving account co-authored by Todd Gold, which many claim Brian had little part in (Landy stated that the book was paraphrased under Brian's scrutiny and completely accurate), Brian had to exorcise some old family ghosts ("my dad was like the devil to me"), including painful memories of his drug addiction, weight problems (at one point in the early Eighties he weighed well over 300

pounds) and his childhood growing up in the Wilson's Hawthorne household. As he puts it, "Digging up the memories, dealing with 'em and then letting 'em go."

Some of the worst memories concern the violent beatings that Brian and his late brother Dennis suffered at the hands of their tyrannical father, Murry Wilson—a frustrated songwriter who, according to a lawsuit that Brian is waging against Irving/Almo Publishing, surreptitiously sold Brian's Sea Of Tunes song publishing catalog, a catalog worth millions, to A&M's publishing arm in 1969. Was it a case of a frustrated father, who fancied himself a musician, being jealous of his more famous sons? "I don't know," answers Brian. "We weren't really abused at that point—it happened earlier in our lives. But his damage is irreparable."

According to Brian, Dennis was so affected by his father's beatings that he went out into the world a very angry young man. "Oh yeah. He went out in the world hostile as all hell...beating people up...getting into fights."

Brian notices the *Pet Sounds* CD booklet which I've brought to the interview. "Those are goats," he says, picking up the booklet and looking at the cover showing the five Beach Boys feeding several goats at the zoo. "We had little pieces of apples, and they'd walk over to you real slow and lift their heads."

"To me, that was one of the greatest albums ever produced," he continues. "Paul McCartney loves it. He's said many times that *Pet Sounds* inspired *Sgt. Pepper's Lonely Hearts Club Band*. And that's an ego trip for me. I was so thrilled when I heard that."

Was one of the great lost albums of all time, *Smile*. Brian's proposed follow-up to *Pet Sounds* and a project that seemed to unravel concurrently with Brian's life, to be his *Sgt. Pepper*? "I didn't write any songs for *Smile*," Brian states matter-of-factly. "It was all backgrounds...30 seconds of this...20 seconds of this...15 seconds of that."

Apparently, pressure from the Beach Boys and their label, Capitol Records, to "stick to the formula" doomed the album. Whatever the case, Brian Wilson was in no shape mentally to complete the album. "No, I just couldn't do it," he says. "And I had to erase a couple of things I did 'cause the sounds were

just too weird."

The album that eventually surfaced from the ashes of *Smile* was *Smiley Smile*, the first album on their own label, Brother Records, and a pale shadow of the landmark work that Brian Wilson and his fans had hoped for. "I'll tell you about that," says Brian, clearly warming to the subject. "It was more or less a marijuana-hashish album. We laid down on the floor and brought the microphones down to our mouths and we sang some of our vocals lying on the floor. And that's never done in the studio."

Were the boys too stoned to stand, or did Brian think he was going to get a better



Blake Little

sound that way? "Yeah, more relaxed—just close our eyes and sing. It worked out okay. But we only did that for one song."

"Heroes And Villains" is a *Smile*-era track which has been the subject of much debate and conjecture by Beach Boys pundits. While the released version clocks in at a mere 3:40, there were reportedly longer versions of seven or even eleven minutes. To anyone familiar with the somewhat disjointed nature of one of the Beach Boys' greatest singles, it's an intriguing prospect that this song was never finished to Brian's satisfaction. (Alternate versions of the song with unreleased musical segments have surfaced on various bootlegs. There's also a great outtake included on the *Smiley Smile* CD, part of Capitol's highly

recommended, two-fer Beach Boys CD reissue series.)

"We cut a lot of insert parts," says Brian of the many "Heroes And Villains" sessions, "but if you added 'em all up, they wouldn't have gone together anyway. 'Heroes And Villains' would, at the most, have, like, two more [parts] than it did." So the record was close to what Brian had in mind? "Yeah," he concludes incredulously.

On two occasions Brian played the piano for me—immediately after our interview when he played the arrangement of "Proud Mary" that he has been working on, and another time while photographer Blake Little set up his equipment for a shot of Brian at the piano.

On the second occasion, Brian once again worked his way through a version of "Proud Mary" (he figured out the vocal part for each Beach Boy), and also offered a nifty version of the Elton John ballad "Daniel," a song which, funny enough, pop princesses Wilson Phillips—Chynna Phillips and Brian's daughters, Wendy and Carnie—cover on the Elton John/Bernie Taupin tribute album *Two Rooms*.

The subject of his children jars a memory and Brian explains that he recently took his daughters out to dinner at a restaurant in Malibu and they both told him what a rotten father he had been. When I asked Brian if he had apologized, he answered yes, while showing signs of extreme agitation over the memory. He tensed up and pondered out loud whether it was worth all the emotional turmoil he would have to go through in order to

establish a better relationship with his daughters—then quickly and emphatically decided, "Yes, of course it is."

With that, Brian resumed playing his piano. I watched the same blissed-out expression come over his face that I had witnessed earlier in the day when we listened to a few tracks from *Sweet Insanity*. I realized then and there that this is the only time Brian Wilson, a man under siege, is truly himself—when he's making music. All the years of bitter Beach Boys infighting, emotionally scarring father beatings, drug excesses and career peaks and valleys just melt away. He's twenty again, sitting in his room, working on another great Beach Boys record.

MC



Starr Parodi

Label: Giffhorse/Curb
 Manager/contact: N/A
 Address: N/A
 Phone: N/A
 Booking: N/A
 Legal Rep: Gary L. Gilbert, Bloom, Dekom & Hergott
 Type of music: Contemporary Instrumental
 Date signed: February, 1990
 A&R Rep: Bill Straw

By Jonathan Widran

Eleven o'clock rolls around, and hipsters all around the country hear the announcer loud and clear: "From stage 29 at Paramount Studios, Hollywood, it's the Arsenioooo Hall Show!" The host glides out from behind the curtain to a chorus of "Oo-oo-ooos" and addresses his incredibly diverse "Posse," the band, one of the real reasons for the show's runaway success. Starr Parodi, the lovely, fashionable and multi-talented keyboardist who helps keep the groove alive with her vast array of synthesizers, says she never tires of the ritual.

"When I first auditioned for the show, everything seemed to click with the rest of the band, and that's still true," she says. "We're always on our toes because of the spontaneous exchanges we have with

Arsenio. There are always new challenges, new songs to learn, and it's exciting to be playing behind some of the world's greatest musicians and singers who've been guests on the show."

While *Arsenio* brings Parodi and her many musical charms into the public eye every weeknight and keeps her daylight hours rather full, the show is by no means the only creative expression in her life. They say within every sideperson is an artist struggling to emerge, and Parodi has spent the last year and a half in the studio becoming just that. Her funky yet frequently tender debut, *Change*, on which she wrote or co-wrote seven of nine tunes, is the result of major amounts of after-hours dedication as well as a combination of the influences who have inspired her over the years.

"I wanted this to be a multi-format album, because I love so many different forms of music," she explains of her affinity for everything from R&B/funk to pop, jazz and world music. "I wanted something that could reflect these things. Everything I grew up with—Stevie Wonder, Marvin Gaye, Al Green on the soul side—all this stuff goes in your brain, your computer, and hopefully, what emerges is a product of that."

The one aspect of *Change* (named for her own personal growth as well

as the explosion of world news and environmental issues during the period of recording), which will strike *Arsenio* viewers as interesting, is Parodi's extensive use of the acoustic piano. On the show, she has at her disposal all the latest computer generated musical technology (while Musical Director Michael Wolff plays the grand piano), but for any of the pieces on the album, she elected to go with a simpler approach, which ultimately proves more organic and truthful sounding.

"To me, instrumental music allows listeners to use their imaginations, and the piano brings out a whole other set of images from the synth programs," she says of her choice. "I've always loved the acoustic piano, being the first instrument I ever played. I actually only turned to keyboards out of self-defense, because when I started to play live gigs, it was hard to find a place with a good piano. It might not seem so, but I find the synth to be less forgiving than the piano, on which you can grace certain notes. Again, a challenge."

Such challenges have fueled the L.A. native from the time she was fifteen, when a keyboardist friend suggested she may have the magic touch on the eighty-eights. "Up til then, I was rebellious about playing, I think because my mom tried to force me into it," she laughs. Within six months, she was studying piano at the Interlochen Arts Academy in Michigan, and at the Ecole Normale de Musique in Paris. Her ambitious ways led her to continue her studies while attending Orange Coast College and the Dick Grove School of Music, while networking shortly thereafter garnered Parodi her first road gig as a member of R&B saxophonist George Howard's group.

Her career leading up to *Arsenio* was anything but uneventful, as she worked for several years on the syndicated series *Fame* (first as a side player before graduating to composing, performing on-camera and writing production numbers) and then, in association with Mike Post, scoring and performing music for the action-adventure shows *Hunter, L.A. Law, Magnum P.I., Wiseguy* and *Quantum Leap*.

While the ranks of well-accepted working female musicians continues to grow at a rampant pace, it still seems amazing that being of the female gender has never interfered with Parodi's ability to be taken seriously and desire to establish herself as a force in an industry so dominated by men and so eager to dismiss even the best women players as "good for a chick, but...."

"Part of being a musician is meeting people and jamming with them, and once you do it for a while, you become one of the guys," she says. "People always respect hard work and anyone willing to work hard will eventually be taken seriously. It would make me happy if women musicians take my example and feel, 'if she can do it, I can do it.'" **MC**



Starr Parodi

Change
 Giffhorse/Curb

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **Top Cuts:** "Superstition," "Kenya."

❑ **Producer:** Various

❑ **Material:** Parodi composes everything from soulful funk to world music, and leaves a nice bit of room for improvisation without being too concerned about cutting things short for airplay. While her energetic and danceable cover of Stevie Wonder's "Superstition" is the centerpiece, she also proves herself to be a fine writer herself, especially on perky fare like "Joyful" and smooth and passionate gems along the lines of "Covenant" and "Serengeti Trail." Concept pieces like the title cut, "Something Of Value" and "The Honor System" get a little bogged down with Najee-esque backing vocals which take away from the songs themselves, but overall, Parodi shows signs that she will evolve into a first-rate pop composer.

❑ **Musicianship:** If you live and hang out in L.A. long enough, you're bound to meet some of the best musicians around, and Parodi gathers some studio greats—drummer Joey Heredia, percussionist Kevin Ricard, guitarists Phil Keaggy and Tony Sena and saxophonist Gary Meek. While they keep things grooving along, however, the real charm of *Change* is when Parodi herself tones down the synth rack and takes elegant yet convicted turns on her acoustic. On the other hand, she does understand technology and funk-o-ramas like "Superstition" and "Something Of Value" display her electro-chops pretty well.

❑ **Production:** Oftentimes, on instrumental projects, budget restraints force the artist to produce, and once in a while (as in this case), they aim for a certain sound and come up aces. Parodi and programming expert Jeff Fair seemed to have worked overtime to achieve a cornucopia of hot sounds on the more upbeat numbers.

❑ **Summary:** There's an awful lot to admire on this solid debut; most of the tunes are catchy, Quiet Storm-ready gems and there's a lot of spirit in the playing and production. While she won't make you forget Chick Corea or David Benoit as a player or composer, she does have a flair for the enjoyable and commercial AC sounds so prevalent today.

—Jonathan Widran

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

New York Exiles

Recommended: **MSG's** acoustic set at the **Roxy** on the 12th, and **A&M's** British import **Swervedriver** at the **Whisky** on the 13th.

The **Sin-A-Matic** club is raising a few eyebrows and other body parts. Presented by club's **Fetish** and **Fuck**, the Saturday night naughtiness takes on an S&M/B&D theme at 7969 Santa Monica Blvd. home of the **Peanuts** nightclub.

Vertigo is taking another stab at live rock, and this time they've got **Pirate Radio** in on the act. So far, they've pulled in local signed faves **Salty Dog** and the **Scream** for headliners, but whether or not the rock crowd is going to continually venture downtown for the Tuesday night festivities remains to be seen. And contrary to **Vertigo's** usually snooty attitude, there's no dress code.

Rave-style action happens every Saturday at **Club Truth**, located in the **Park Plaza** building. It might be worth the outing if this area wasn't tantamount to a de-militarized zone. Call (310) 550-1947 for details.

Since most clubs anchor their

financial existence around their bar, it's unusual to see a club boast a "no-alcohol" status, but that's what the **1/2 Way House** is doing. Located at the **Art Museum and Cafe** at 1650 North Hudson, the new club has a "smart bar" (?) and a certified masseuse on their premises!

On any given night, you can usually count on a handful of local signed bands returning to the clubs that spawned them. You can generally attribute this to the lousy economy and its effect on touring, which has been cited as being in the most dismal state ever. On the other hand, a lot of bands enjoy the chance to get out there in an intimate club atmosphere and just have a good time. With that in mind, **Capitol Records** threw a party for their hard rockers **XYZ**, who took the stage for an early (8:30 p.m.) weekend outing at the **Roxy**. And speaking of returning to your roots, **XYZ** frontman **Terry Ilous** is now combing his roots straight-up, as evidenced by the new Mohawk hairdo he's sporting!

Alternative rock club **Full Impact** opened its doors recently and will continue its existence for as long as the public sees fit; catch the action every Friday at 1026 S. La Cienega. Call (310) 280-3464 for details.

Going under the name the **New York Exiles**, members of **Dramarama**, **Blondie** and various lesser known bastions of the Big Apple music scene joined forces at the **Lingerie** for a tribute to **Jerry Nolan**, who passed away recently. Nolan played for cult rockers the **New York Dolls**, and joined bandmate **Johnny Thunders** (who died last year) in the **Heartbreakers**. It was rumored that former **Dolls** **Sylvain Sylvain** and **Arthur Kane** were going to participate in the tribute, but neither showed up.

Steve Riley has departed **L.A. Guns** for other interests, and has had his seat filled by a new drummer who goes by the nickname "Bones." Say, wasn't he on **Star Trek**? **L.A. Guns** is currently touring in support of their **Vertigo/Polygram** release **Hollywood Vampires**.



Tom Farrell

XYZ

C&W

By Billy Block



Billy Block

Boy Howdy's Jeffrey Steele

Howdy, country lovers. Boy Howdy, it's been a busy time on the country scene. While we're on the subject, **Curb** recording artists **Boy Howdy** are fixin' to release their first single this month. Lead vocalist **Jeffrey Steele** has been busy finishing vocal tracks with producer **Chris Ferron**. Howdy guitarist **Larry Park** has been doing some dates with the **Desert Rose Band** now that his tracks are done.

Ronnie Mack's Barndance turned four with a huge and happening Birthday bash that had the place packed to the rafters again. Highlights of the celebration included **WB/Reprise** Nashville's **Jim Lauderdale**, **Big Jay McNeely** and **Big Sandy and the Fly Rite Trio**. This continues to be L.A.'s premiere showcase for hot country talent; every Tuesday and always free.

At a recent **Cafe Largo** showcase, I dropped in on **Reeva Hunter** while she was performing with her **Wild Strings**. Reeva has developed her songwriting skills to the point where she will probably start getting cuts (have her songs placed on major label releases) very soon. The **Wild Strings**, **Steve Hunter** on drums

(Reeva's third cousin twice removed on their grandma's side), **Steve Van Gelder** on mandolin and fiddle, **Jim Leslie** on bass, **Jessica Baron** on piano and vocals all backed Reeva superbly. The really nice touch to Reeva's arrangements was the addition of **David Zasloff** on percussion and muted trumpet. On "Walking Map Of Fate" the quasi-contrapuntal juxtaposition of trumpet and fiddle was spellbinding. Also appearing on the bill were the **Plowboys**. Lead vocalist **Kevin Banford** is an affecting country singer with a unique presentation and a clearly country sound. The **Plowboys** play with just the right blend of Bakersfield attitude and Nashville precision.

At the **Butcher's Arms** in Burbank, **Mandy Mercier** played her soulful brand of country blues to an adoring crowd. Mandy heads back to the studio to cut some new demos that will hopefully lead to that big deal.

Wylie and the Wild West Show can now be seen on both **CMT** and **TNN** in their video, **This Time**, shot on location in Montana. Wylie and the boys will be in Austin for the **SXSW Music Conference** where they should grab the attention of some A&R folks. Wylie's Manager **Mitch Cohen** is back from Nashville where he has been promoting his west coast country acts.

The friends of **William "Smitty" Smith** raised over \$50,000 in a recent benefit concert at the Palace for the great musician/songwriter who recently suffered a stroke. Organized in record time (less than two weeks) by **Carol Ornelas**, wife of famed session drummer **Willie Ornelas**, "Smitty's" friends wasted no time in coming to his aid. Among those performing were **Jackson Browne**, **Bonnie Raitt**, **Ry Cooder**, **David Lindley**, **Boz Scaggs**, **Phil Perry**, **Rita** and **Pricilla Coolidge**, **Brenda Russell**, **Mary Wilson**, **Michael McDonald**, **Steve Lukather**, **Mike Porcaro**, **Lenny Castro**, **Gentleman Jim Keltner**, **Larry Williams** and **Willie Ornelas**. Our prayers are with you, "Smitty."



Billy Block

Jessica Baron backs Reeva Hunter



JAZZ

By Scott Yanow



Joe Henderson

Annie Ross, the hippest of all the female bebop singers of the Fifties, made a rare appearance at the Bakery. Best-known as a member of the premiere jazz vocal group, Lambert, Hendricks and Ross, she was in fine form despite the passing of three decades since that group's breakup. Ross' range is smaller and her voice at first sounded a little shaky, but she seemed to get younger as the night went on. Backed by a fine trio (pianist Tom Garvin, bassist John Heard and drummer Harold Mason), Annie Ross (who now earns her living as an actress) showed that she still had it on rapid vocalese versions of such LH&R classics as "Cloudburst," "Everybody's Bopping" and "Jumpin' At The Woodside" (how can she get the words out so fast?) and her own hits "Farmer's Market," "Jackie" and, of course, "Twisted."

She also displayed maturity on a few touching ballads and irony on "One Meatball." The capacity crowd loved her, both for what she was and what she still is. When will Annie Ross get to record again?

Elvin Jones brought his mighty Jazz Machine into Catalina's for a week of intense and memorable music. The masterful drummer was joined by saxophonists Sonny Fortune (one of the greats) and Ravi Coltrane (who is continuing to show impressive growth), the virtuoso bassist Chip Jackson and pianist Willie Pickens for a truly dynamic program of music. When I saw them, they played just three songs in 70 minutes, but every moment was exciting—particularly one Fortune solo that consisted entirely of perfectly controlled squeams!

Stretching the boundaries of this column a bit, singer-guitarist Dori Caymmi performed two well-received sets at Le Cafe of Brazilian music that encompassed jazz (his backup quartet was excellent), pop (featuring Caymmi's soothing vocals) and World Music. Although I would have preferred his group include a few instrumentals and stretch out a bit, Dori Caymmi's acoustic guitar and Portuguese vocals certainly proved to be a crowd pleaser; a dark version of "Brazil" was a highlight.

Upcoming: Don't miss the great tenor-saxophonist Joe Henderson at Catalina's (Feb. 18-23), Sweet Baby J'ai returns to At My Place (Feb. 19), Dave Frishberg performs at the Jazz Bakery (Feb. 14-15), the talented up-and-coming jazz singer Mark Miller will be at Erika's at the Rose in Hollywood (Feb. 15) and Pedrini Music once again offers free jazz each Saturday afternoon starting at 1:30.

BLACK MUSIC

By Wayne Edwards



Narada Michael Walden with Shanice Wilson

Most people associate rap concerts with lots of fighting and other mayhem. The past two years in Los Angeles, however, it's been the concerts themselves taking a beating as promoters seem determined to stay as far away from presenting the artform in major venues as possible. Perhaps word of the recent incident-free rap extravaganza at New York City's Madison Square Garden will help change that thinking.

In the meantime, word is that Ice Cube's planned summer tour is still on and Ice-T will once again participate in the ambitious Lollapalooza tour which is scheduled to end its six week cross country trek in Los Angeles on Aug. 30. The tour, which boasts a diverse lineup that includes, in addition to Ice-T, Siouxsie & the Banshees and Nine Inch Nails, is slated to begin in San Francisco on July 18.

As of presstime, the only rap listing at a major venue remains the pop/dance oriented Marky Mark & the Funky Bunch who will appear at L.A.'s Wiltern Theatre on March 12 and Anaheim's Celebrity The-

atre the following night.

Comedian Randell Coleman continues to perform in the L.A. area. If you're in the mood for some seriously funny comedy and you miss his next live date, all you need to do is get a traffic ticket. Coleman, it seems, is becoming one of California's funniest comic-traffic school instructors.

Mega-hit producer Narada Michael Walden, currently riding high with Tevin Campbell's "Tell Me What You Want Me To Do" and Shanice Wilson's "I Love Your Smile," has been spotted doing serious hang-time with jazz/pop vocalist Al Jarreau. Word is Narada's handling the entire album production on Jarreau's next project. Could this be the one that puts Jarreau back on the radiowaves?

Unsigned guitarist Doc Powell seems to be making his Le Cafe appearances a steady thing. That's great news because Powell, best known as the mainstay in Luther Vandross' touring and recording groups for the past decade, gets to show off a whole other side of his chops in the intimate setting of the Sherman Oaks club. Usually performing with three or four other pieces, Powell hits his stride in musical settings ranging from R&B/pop to straight ahead jazz. Check with Le Cafe (818-986-2662) for complete listings.

The Strand continues to offer top shelf talent. Closing out the February schedule are the Ike Turner Revue (20), David Benoit (21), War and Tierra (22), Tuck & Patti (26) and Alexander O'Neal (28). Next month kicks in with what sounds like a good old fashioned all-star jam session when the L.A. All-Star Band featuring, among others, Earth, Wind & Fire's Verdine White, Al McKay and the Phoenix Horns. That show is scheduled for March 7.

MELLOW NOTES: We've mentioned him before but, once again, check out Gary Taylor's Take Control disc on Valley Vue. Also of note, Cherrille's The Woman I Am on A&M.



Dori Caymmi



Randell Coleman, producer Preston Glass and drummer Kenny McDougald

Wayne Edwards



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 **CLUB REVIEWS**

Slammin' Gladys

The Troubadour
West Hollywood
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lillian Matulic, Priority Records: (310) 467-0151
□ **The Players:** Brooks, lead vocals; J.J. Farris, guitar; Stephen DeBoard, drums; Alley, bass.
□ **Material:** A few years ago, a local band whose name has long since faded from my memory, used the acronym HERO to describe their sound. HERO stood for "High Energy Rock Originals," which is a pretty good way to describe Slammin' Gladys' sound. Their music is about 90 percent hard rock with just enough funk thrown in as a spice, yet not so much as to mold them into another funk/rock copycat band. Slammin' Gladys has some really good material, but they went a little overboard in the cover tune department. Not including the opening riff to "Smells Like Teen Spirit," I counted six covers: Janis Joplin's "Piece Of My Heart," the Beatles' "Oh Darling," Stevie Wonder's "Superstition," Wild Cherry's "Play That Funky Music," Van Halen's "Everybody Wants Some," and, for an encore, Cheap Trick's "Surrender." A little more HERO and a little less HERC (High Energy Rock Covers), please.
□ **Musicianship:** Bass player Alley and drummer Stephen DeBoard were the powerhouse funkmeisters, pounding out the driving rhythm that is crucial to Slammin' Gladys' sound. They are a classic example of why the bass and drums are called the rhythm *section*, playing so tightly that they could be imagined as a single instrument. Vocalist Brooks has an excellent set of pipes, and guitarist J.J. Farris is equally talented.



Slammin' Gladys: They need more originals.

□ **Performance:** Watching Slammin' Gladys in action is a little like watching films of Muhammad Ali in his prime. What's boxing got to do with music? Well, one of the things that made Ali great is that he was never caught flat-footed. He was always moving; bobbing and weaving, dancing circles around his opponents. Same with Slammin' Gladys.

Alley, Brooks and Farris were manic men in motion, rarely taking time to rest. All bands have some concept of stage presence, but S.G. takes it to a higher level.
□ **Summary:** Slammin' Gladys has a lot going for them. They put on a good show, their musicianship is happening, and they have Jani Lane lending his support as Executive Producer of their album. The one area that they need to work is playing more of their own material. It's okay to do a cover tune, and maybe another for the encore, but half a set of covers is a little too much, especially for an emerging band trying to attract attention. Maybe this was just an unusual show for them, but you know the old saying: You never know who's going to be in the audience.
—Richard Rosenthal



H-Band: Talented musicians needing material.

H-Band

At My Place
Santa Monica
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** David Budge: (213) 660-0672
□ **The Players:** JoAnn Harris, lead vocals; Carl "Doc" Hauser, guitar; Mark Dreice, bass; Robert Alpert, keyboards; Ed Greene, drums; Steve Allen, saxophones; Debi Dye, backing vocals; Judy Brown, backing vocals.
□ **Material:** Contemporary R&B with a professional, stylized edge to it

Steve Cordova



CLUB REVIEWS



Toni C. Holiday

Vinnie Moore: Needs great material.

that fortunately never lapses into being too slick or commercial. The H-Band didn't specialize in dance music but rather in sinewy, taut rhythms which occasionally stirred the soul. Of the nine primarily relationship driven songs, there were three standouts in the H-Band's set. The first was a cover of Janis Joplin's tear-drenched classic, "Crybaby," which featured a guest backing vocal turn put in by Rita Coolidge. And the other two numbers, both H-Band originals, were "Lose Yourself" and "Slaves."

□ Musicianship: This eight-member band may be unknown as a unit, but in the recording industry, their credits as session players/singers, pardon the expression, read like a virtual who's who list: Bette Midler, Hall & Oates and Bob Dylan just to name a few. So, in terms of chops, there's not a slouch in the bunch. The caliber of talent, both instrumentally and vocally, is very high. Given the fact each member possesses impressive credentials individually, one might think there'd be a bit of competition and grandstanding during the show. One musician over another musician vying for special attention in the spotlight. This was not the case with the H-Band. Teamwork was the prime ingredient for their success. The musical interplay was both warm in spirit, powerful in its execution live and seamless in overall presentation.

□ Performance: As was already noted above, the H-Band has strong

instrumentalists. Their other noteworthy strength lies in the vocal prowess of lead singer JoAnn Harris and her backup support provided by Debi Dye and Judy Brown. The exquisite three-part harmonies were the show's centerpiece. The harmonies sounded especially lush on "Lose Yourself" and were quite moving and emotional on "Crybaby." Despite what Harris described as "an ulcer on her vocal chords" hampering her ability to project to her fullest capacity, she seemed to deliver the goods without a hitch.

□ Summary: High caliber musicianship and singing alone doesn't make a great band. Look at Toto. Seeing that the H-Band share the experience of working with some of the best artists in the music business like the above-mentioned group, maybe the expectations placed on them critically should be higher than a new act straight off the street. They really have more hurdles to overcome because of the stigma of being seen as "session players" and have the formidable task of being taken seriously as an original entity of their own. At this point, H-Band's songs are their weakest feature being somewhat standard and derivative in nature. The material needs work, but one song, the country-accented "Slaves," showed promise because it displayed a quirky sense of humor and an unconventional twist which seemed absent from the rest of the main body of their show.

—Harriet Kaplan

Vinnie Moore

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ Contact: Carrie Cooley, Relativity Records: (310) 212-0801

□ The Players: Vinnie Moore, guitars; J.D. DeServio, bass; Brian Tichy, drums.

□ Material: As has become customary in the world of guitar-gymnastic rock, Vinnie writes songs that are essentially vehicles to showcase his prowess on the instrument. But to all of the Vinnie Moore faithful, this is irrelevant, because the market for this project is predominately comprised of musicians and those who subscribe to the "faster the better" motto—as long as the band is loud and Vinnie is blowing, his fans don't seem to mind. Vinnie's set is comprised of somewhat run-of-the-mill shuffles, power-ballads and straight ahead rock grooves that primarily lack originality, but do successfully lay a foundation to exhibit what Vinnie Moore is all about: magnificent guitar playing.

□ Musicianship: Vinnie Moore is absolutely one of the most accurate and proficient guitarists that I have heard. His vibrato is warm and smooth, his tone sings, and his total command of the guitar is quite unbelievable. The major drawback to Vinnie's playing—and for most rock guitar heroes, for that matter—is that after you hear a couple of tunes, you've basically heard it all. The shred-fest can only last so long until the amazement wanes, and you yearn for something more musical. DeServio and Tichy are the perfect rhythm section for Vinnie—at times they're a little busy, but they complement Vinnie's playing quite admirably.

□ Performance: The trio is loud and aggressive and succeeds in getting in your face and remaining there throughout the performance. Instrumental music, inherently, has a difficult task in visually holding the interest of a crowd; this is not a problem for this group. In observing Vinnie's show, it is apparent that he, as well as his bandmates, truly love playing live and appreciate the fan support. During the show, the band consistently gave high-fives and handshakes to those in the audience and made sure that every section of the crowd was given enough attention to feel a part of the action.

□ Summary: If you're an aspiring guitarist or a "muso" in general, you'll probably be rather astonished at the precision and musical ability of this band. If you're not, you'll probably be amazed for a few tunes and then become dispassionate. Vinnie is better than most of the players in his genre and has a solid band. However, if he wants to reach the masses, he'll have to find some memorable material to set him apart from the rest of the pack.

—J.R. Speights

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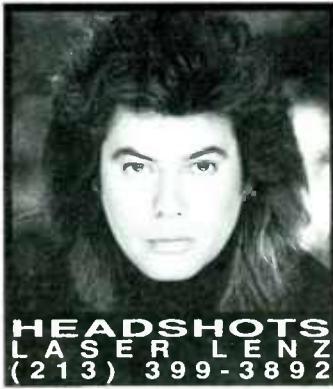
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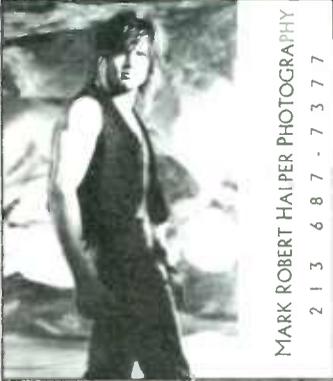
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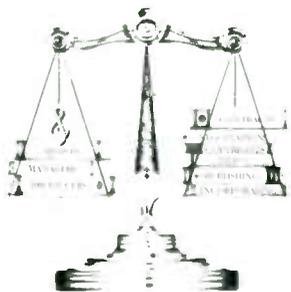
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Human Design

Fame Cafe
Hollywood

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Harley and Syn: (818) 962-5891

□ **The Players:** Harley, guitar, vocals; Syn, vocals

□ **Material:** Human Design's brand of milk-bone-cheese-wiz-pop would be more suited for the Tomorrow Land Quad at Disneyland than a Hollywood club. Their generic, superficial and corn-ball tunes left me feeling like a frightened deer looking into the headlights of an oncoming car. Syn and Harley played to a drum machine and sequencer throughout the entire set—which translated into a Karaoke-muzak interpretation of their trite little ditties. While the song structures themselves seemed well written in a standard pop manner, the execution of the tunes—and I do mean execution—was uninspiring at best.

□ **Musicianship:** Harley plays guitar quite well—in fact, well enough that he should pursue a more interesting endeavor. Likewise, Syn is a competent vocalist and should do the same. Together, however, the duo doesn't add up, and at times borders on embarrassment. At the very least, they need to get a drummer and bass player who can add something to their sound.

□ **Performance:** I don't quite understand what Human Design is trying to accomplish. On the one hand, they definitely write G-rated pop songs, and on the other hand, they perform them with overtly sexual themes and try to display a tough attitude in their show. They dress in leather and chains, Syn regularly rubs her crotch and ineffectually tries to convey an erotic image; all of this over tunes that Pat Boone would have been proud of. I don't get it. Additionally, both Harley and Syn



Human Design: Thoroughly confusing.

Toni C. Holiday

attempt obviously rehearsed comedy bits in between songs. Unfortunately, none of their antics were remotely believable or entertaining and culminated in a plethora of unintentional humor. At one point of the show Harley asks, "Does anyone really hate this shit?"—I was tempted to interject, but they seemed like nice people so I didn't.

□ **Summary:** Human Design has a severe problem with identity, consistency, and overall concept. They may be interesting if they were a parody act. However, in observing their act, it is very apparent that they are entirely serious about their presentation. The problem here lies in the very core of this project. I do not see a workable direction for this product, nor do I understand the theme that Human Design has chosen to pursue. Perhaps pursuing the lounge circuit would be the best advice for Human Design. —J.R. Speights



SLB: Remembering the Seventies.

Toni C. Holiday

Sativa Love Box

The Roxy
West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Guy, Gasoline Alley: (310) 275-3377

□ **The Players:** Patrick Mata, guitar, vocals; Steve Brundege, bass, vocals; M. Siegal, drums.

□ **Material:** Remember the Guess Who? Remember Golden Earring? Remember the Seventies and Peter Fonda movies? It's okay if you don't,

because Sativa Love Box does, and their music is made in that image. Their songwriting is simple and straightahead, and on numbers like "See Me In The Sky" and "Pagan Son" it functions well. But at other times, they seem too epic, too caught in their motif to be taken seriously. You half expect them to do a cover of Spinal Tap's "Stonehenge"—but at least they'd do it with feeling.

□ **Musicianship:** Siegal is a strong-arm drummer who supplies much of the energy delivered in the songs, followed well by bassist Brundege. Mata has a rich vocal capacity but delivers fairly average guitar playing. Together, however, they feel like they're shifting gears on a ten-speed bike. Fluidity, please.

□ **Performance:** One comment from Mata at the start of the show put their performance in a tailspin, which was something like "We haven't played out in a while, so I hope we're good." What a way to inspire confidence—if they didn't think they were great, why should anyone else? It set them up to be disregarded. Too bad, because they did seem earnest about their intense motions around the stage.

□ **Summary:** The material Sativa Love Box delivers is indeed tried, but still can be appealing and profitable—take the Cult as a case in point. What's missing from their equation is a sense of the dynamic, the dramatic, and the self-possession of this genre. If you would thrill with your performance, Sativa, the audience would forgive you most everything. —Sam Dunn

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PA: Yes
Lighting: Yes
Piano: No
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4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Oren, (818) 783-3348.
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PA: Yes
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Contact: Jimmy D (818) 893-6915
Type of Music: Original rock, all styles.
Club Capacity: 300
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Club Capacity: 70
PA: Yes
Piano: No
Audition: Send tape & bio.
Pay: Percentage of door. No guarantees.

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Suzzette, (818) 769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 392-1966.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable.

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA. 91335
Contact: SUSETTE (818) 881-5601
Type of Music: All Styles
Club Capacity: 886
Stage Capacity: 20+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

THE MUSIC MACHINE
12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milo (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No.
Audition: Send demo on cassette.
Pay: Negotiable.

NUCLEUS NUANCE
12220 Pico Blvd., W. 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.

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
PA: No
Audition: Send tape, promo pack.

SILVERADO SALOON
1830 Fiske ave. Pasadena, CA 91104
Contact: Stan Scott, (818) 398-9553
Type Of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address
Pay: Negotiable.

TRANCAS ROADHOUSE
30765 Pacific Coast Hwy., Malibu, Ca.
Contact: Mark Friedman (213) 271-7892
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.
Club Capacity: 700
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape-promo pkg. 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
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
Pay: Negotiable.

ORANGE COUNTY

THE GREEN DOOR
9191 Central, Montclair, CA (Inland Empire)
Contact: Elisa (714) 982-8712 after 1pm.
Type of Music: All-original only.
Club Capacity: 300
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Negotiable.

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Dave or Sharon, (714) 524-8778
Type of Music: Original, all styles.
Club Capacity: 357
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type Of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: 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 cancelled.

PHOTOGRAPHERS AND GRAPHIC artists wanted—interested in building portfolio/credits in industry. Record label will cover film/expenses in exchange for use of photos/designs. (213) 461-9001.

INTERM NEEDED for music magazine. Many different duties involved, including conducting interviews, photo sessions, office work, page layout, computer work and more. (213) 463-7178

TEMP SECRETARY needed for music law firm. Must have knowledge of WordPerfect 5.1, Lotus plus, excellent phone manners required. Please fax resume to (310) 858-8906.

INTERM NEEDED for music production company. Great opportunity. Can lead to paying position. Computer experience preferred. Call David, (213) 851-9210.

MUSIC MARKETING firm looking for interns and part-time help. Major label projects, basic computer skills, car, good communication. Call Kelly, (213) 851-5259.

PINK TORPEDO Productions seeks intern for phone publicity of our MIDI production company in exchange for commissions or free studio time. Serious inquiries only. (213) 952-6223.

MANAGEMENT PRODUCTION company seeks publicist for local headlining artist. Pay will be commensurate with degree of experience. Entry-level OK. M.J.M. Group, (213) 874-3649.

INTERNS REQUIRED for rehearsals/demo studio, audio and video demos. Knowledge of studio recording equipment a plus. Some administrative duties. Reliable. Imagine, N. Hollywood, (818) 504-0625.

MUSIC MANAGEMENT company seeks intern. Flexible hours, good learning environment. No pay. Call (310) 271-1964.

BROADCASTING COMPANY needs part-time office help. Paid position. Various office duties. Call Lori, (310) 392-9600.

INTERM REQUIRED. Artist management currently shopping artist to record companies. Great opportunity to assist all aspects of artist development and promotion. TCOB Management, N. Hollywood, (818) 884-6118.

MIDI STUDIO needs interns for phone publicity and general office duties. 10 hours/weekdays. Trade for studio time at first, with possibility of pay after 3 months. (818) 996-2917.

RIP MAGAZINE currently seeking intern for editorial department. Duties vary, including general office support. Typing required. College enrollment a must. No pay but great experience. Call (310) 858-7100, ext. 192.

MUSIC LAW firm seeks paralegal with extensive experience in music publishing. Must be computer literate, WordPerfect a plus. Salary commensurate with experience. Fax resumes to (310) 858-8906.

MOTIVATED INTERM wanted for entertainment company music department. Music administration and publishing. Part-time with some pay. College student preferred. (818) 972-4983.

INTERM NEEDED for fast-paced music advertising/P.R. company in Valley. Research, graphic arts, writing, local errands, 5-7 hours per week. Fun, cool environment. Call James, (818) 772-2050.

INDEPENDENT COUNTRY and bluegrass record label seeks sales and marketing personnel, booking agent for artist, agent for song catalogue and interns. Resumes to: Dept D, P.O. Box 39439, Los Angeles, CA 90039.

INTERM WANTED for independent hard rock label. No pay, but great hands on experience that could lead to paying position in future. Michele, (818) 981-9050.

ELEKTRA ENTERTAINMENT is seeking interns for the Press and Artist development department. Must be currently enrolled in college. Contact Joel, (310) 288-3806.

L.A. MUSIC awards is seeking volunteers for backstage work on the night of the show, February 19th. Call (310) 276-8980.

INTERM WANTED for management company. Part time, dealing with clubs, artists, light office, messenger, etc. No pay, but could lead to paying position. Call JH Entertainment, (213) 848-2011.

INTERNS NEEDED for management company (rock). Part-time, general office duties. Must be responsible and have transportation. Call for more information. Samantha, (310) 278-9230.

PRODUCER NEEDS assistant. Must be motivated, Mac-literate, musical, ambitious, have good eclectic taste (KCRW). Good pay, great opportunity. Call (310) 476-3222, leave message.

TOP INDEPENDENT music publishing/management company seeking intern. Excellent opportunity to learn business and work with high profile talent. Contact Kim (213) 463-9780.

EXPERIENCED ROADIE needed to load/unload equipment, set up PA and guitar amp, etc. Good ear a plus. Must have own transportation. Paying gig. (310) 558-3269.

RADIO PROMOTIONS intern needed for independent record label. Knowledge of college radio helpful. Will train. \$5.00/hour, 3 days/week. Send letter to Box 70 Hollywood, CA 90028.
ELEKTRA ENTERTAINMENT is seeking interns for the radio promotion department. Must be currently enrolled in college. Contact Scott at (213) 288-3855.
L.A. MUSIC awards is seeking interns who want to learn publicity, talent, promotion, production and label end of music business. Knowledge of Mac computer helpful, but not necessary. (310) 276-8980.

PRO PLAYERS

SESSION PLAYERS

ACE BAKER
Phone: (818) 893-3959
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 pop.

Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, friskses.

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.

ANTHONY LOVRICH - PREPRODUCTION & PROGRAMMING
Phone: (818) 765-2578

Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk MIDI sequencer. Yamaha recording drums, electric MIDI pads & drum set, PM-16 MIDI converter, E-MU Proteus w/32 voices, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds. DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/multi-track mixer, color tv & air conditioning. DAT.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.

Technical Skills: Programming, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.

Qualifications: I sequence, program, reproduce & perform on dozens of records- all styles. I work w/a couple of producers/major labels on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

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 Faut School & more. Have played/toured w/Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatloua.

Available For: Demo sessions \$25.00 - \$75.00 per song, instruction \$25.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

JOHN BOKOWSKI, JR. - KING'S COURT PRODUCTIONS, INC.
Phone: (818) 377-4039

Instruments: Everything. Massive MIDI keyboard setup including: IBM at computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 & 909, Juno 106, Super JX, Korg EX-8000, Turntables. More upon request.
Read Music: Yes

Technical Skills: Production, keyboards, remixes, drum-programing, sequencing, writing & arranging.

Styles: Pop, R&B, hip-hop, dance, gospel, jazz.
Qualifications: Has produced/remixed several projects for major labels, including Warner Brothers, RCA, Motown and Word/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arista records. Have co-produced with Nile Rodgers, Richard Perry & Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits

include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations & Nancy Wilson. Have written with Karyn White, Freddie Perren & Skip Scarborough.
Available For: Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement, & is currently looking for possible act's for the production company to work with.

CHRIS CLERMONT
 Phone: (818) 980-5852
Instruments: Guitar and voice (Custom Stratocasters, ES335, Ovation and Guild acoustics)
Read Music: Yes
Vocal Range: Tenor
Styles: R&B, pop, funk, commercial and alternative rock, blues, fusion
Technical Skills: Experienced in production, arranging, & songwriting. Great ears. Strong, dynamic, voice and presence. Construct rack systems for electronic drums, keyboard and guitar. Demo studio available.
Qualifications: Years of live & recording experience. Michelle (Ruthless/Atlantic), Linsey (Virgin), Jude Swift (Nova), Suzy Gonzales (WEA/Latina), Greg Walker, Leslie Smith, N.W.A., Joe Jackson, *The Tonight Show, Into The Night, Arsenio Hall, The Party Machine, ShowTime At The Apollo, MJB Coffee and Good Neighbor Pharmacy* (jingles), videos & demos galore.
Available for: All live/studio situations. Tape available.

PAUL DINLETR
 Phone: (818) 752-8611
Instruments: Korg O1W, Ensoniq, EPS 16+ Turbo with large library, Yamaha digital piano with 88 keys, Yamaha TG33 with 32 voice Roland R5 drum machine, stereo compressor, FX include quadraverb, midiverb-3 and more, recording console with 32 channel input, 8 track reel-to-reel dedicated for vocals with full split lock up, Atari computer with cubase sequencing software, Tannoy monitors, AKG MIC, mixdown to DAT.
Read Music: Yes.
Styles: Pop, R&B, Dance, Ballads, and New Age.
Qualifications: Played piano since age 5, classical and jazz background. Specialize in sequencing, arranging and engineering CD quality demos for all styles including television sitcoms and movie soundtracks.
Available for: Sessions, producing, songwriting, and collaborating in my home studio. Full production for singers and non-players available at very affordable rates. Lyricist and background singer accessible.

DAVE GAGE
 Phone: (213) 470-1465
Instruments: Harmonica (diatonic and chromatic), Peavey stereo chorus and Fender Bassman amps. Quadraverb GT (for direct recording).
Read Music: Yes.
Styles: Rock, hip-hop, blues, country, R&B, commercial work.
Technical Skills: can improvise to anything. Producer and songwriter. MIDI 8 track studio.
Qualifications: 12 years experience. TV credits include: ABC's *"Davis Rules"*, and commercials for Clothehome and Nutra-Sweet. Recorded or played with: Andy Summer, Devo, Rick Springfield, Bill Ward (Black Sabbath), Mark Mothersbaugh, Vivian Campbell (Whitesnake). CD and cassette on AYM Records.
Available For: Session work (TV, film, or album). Some live gigs.

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, Ensoniq EPS 16+ sampler, Akai S-900 with extensive library, Yamaha TXS1Z, Alesis D4 drum machine with TR-808 sounds, many outboard EFX, Atari computer with 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. Original songs with trax available to singers. No spec deals. Pro situations only.

CESAR GARCIA
 Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50.
Read Music: Yes
Styles: All
Technical Skills: Songwriter
Vocal Range: Tenor
Qualifications: 25 years experience, hot soloist, lead vocals. 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.
Available For: Professional work.

PAUL GOLDBERG
 Phone: (818) 902-9988
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, Bob Shepard, 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, Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CARLOS HATEM
 Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums-shakers, bells and whistles.
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music 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: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

KAMAAL
 Phone (213) 962-9145
Styles: Funk.
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-

30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR-Direct Ed Plus Editor, Color EO, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmmaker.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

AL LOHMAN - DRUMS AND PERCUSSION
 Phone: (818) 700-1348
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional experience including performances with: Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daeihin, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Feno Wilde, Marina Abraham, The Fables, Steve Lapoe and Lyra. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon request.
Available For: Sessions, club work, originals, casuals.

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.

TOM REGIS — KEYBOARDS-PRODUCTION-VOICALS
 Phone (213) 462-6334
Instruments: C-5 Grand piano, S-1000 with over 400 meg library, full sequencing, D550, TX802, Proteus, Alesis SR-16, Jupiter 6, RD-250s piano, MI, full modular rack with 3 Lex reverbs and SE-50. Home demo-studio with DAT, more.
Read Music: Yes
Styles: Extremely flexible, strong grooves and ideas.
Technical Skills: Accomplished pianist, synth and sequencing programming, sampling, vocal and instrumental production, song, and jingle writing, engineering, electronic percussion and drums, vocals.
Qualifications: NEC Grad, live performance from the rock clubs of Boston to the jazz clubs of N.Y. city to the salsa clubs of San Juan to the Brazilian clubs of L.A. Numerous studio and record credits including: Grace Jones, Tone Loc, John Barry, Hans Zimmer, Johnny Clegg, Irene Cara, Marianne Faithfull and more. Composer of numerous on air national and international commercials. Staff writer and producer -4 years, Elias Assoc., N.Y. staff producer, composer-3 years, Rhythm Safari Records, L.A... Producer-Latino Latino...more
Available For: All the above.

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 Steeldrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Chords.
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.

LARRY SEYMOUR
 Phone: (818) 640-6700
Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Tracy Elliot amps & speakers. MIDI bass controller. Mac. Ili, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education, Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..
Qualifications: Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Manisella, the Committee UK, Jingles for Revlon, SunKist, Pepsi, etc.. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc.. MTV, 91' Grammy Awards Show, *Arsenio Hall, Taxi*, various albums, demos, music clinics, endorsements, teaching, clubs, etc..
Available For: All types of recording sessions, touring, producing, scoring, jingle writing and private instruction.

CLARK LEE SOUTER
 Phone: (818) 788-4884
Instruments: 5-string Modulus graphiite bass with SWP amplification.
Read Music: Yes.
Technical Skill: All contemporary electric bass styles.
Vocal Range: Tenor.
Qualifications: Have played with Russell Ferrante, Jeff Richman, Justo Almaro, Jamie Glaser and Chuck Loeb, and with members of the bands of Barry Manilow, Howard Hewitt, Maynard Ferguson and Marilyn McCoo. AA in commercial music, graduate of the Grove School of Music.
Available for: Tours, recording, club work.

JOHN STEELE
 Phone: (310) 545-4487
Instruments: Musicman Cutless I. Bass (Graphite "Stingray"), Gallien-Krueger AMP/CAB.
Read Music: Yes.
Technical Skill: Experience in all styles with solid groove, vocals, guitar, some keys.
Vocal Range: Tenor.
Qualifications: Twenty years professional experience in U.K./Australia in recording, tours, clubs and ships. Recent tours of Japan, Asia and Europe. Currently enrolled in L.A. as musical director, for internationally renowned vocal group.
Available For: Sessions, club dates, original, casuals. Pro situations only.

MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:
MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028

Note: Please use this listing only if you are qualified

Name: _____ Phone: _____
 Instruments: _____
 Read Music: Yes No
 Technical Skill: _____
 Vocal Range: _____
 Qualifications: _____
 Available For: _____

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TO PLACE FREE ADS

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

2. PA'S AND AMPS

- *54 Fender Champ tweed, very gd cond w/orig Jensen, \$395 firm, January '82 brown 4x12 Concert, all orig, \$725 firm. Will consider vintage swap, 818-902-1084
- *1 Fender Custom 250 bs cab, \$75. Salomeh, 818-761-5776
- *2 Carvin single 12 monitors, like new, w/cables & covers. \$250 obo. 213-851-8732
- *4 Celestion 10" bs spkrs, 80 wtt capacity, \$75. Craig, 818-787-7885
- *100 wtt Randall 1/2 stack w/chnl swtching, push/pull knobs for xtra gain, foot pedl, fx send, lks immaculate. \$650. Sam, 818-457-8447
- *1959 Fender Bassman, tweed, 4x10, new tubes, orig tweed, org gnil, spkrs have Alnico magnets but not orig. \$1800. 818-780-4347
- *Ampeg SVT 400T bs amp, \$450. Ampeg 10x15 cab, \$200. 818-545-4550
- *Ampeg SVT 400T bs head w/graphic EQ & many more features. Xlnt cond, \$575. Justin, 213-957-0393
- *AR monitors, variable level control, efficiency 90DB pr wtt @ 125 max. \$1000 obo. Jhon, 213-687-4027
- *BBE 422A Sonic Maximizer. New in box w/mnl & warranty, \$220. Gilbert, 213-962-6223
- *Carver PM120 pwr amp, like new, 1 rck spc XLR's, \$370. 818-943-6225

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- *Carvin bs amp, 300 wtt, graphic & paramtrc EQ & comprssr plus Carvin dual 12" cab. Xlnt cond, \$350 firm. Lv msg, Reese, 818-894-5244
- *Gallian Krueger 400 wtt B bs amp, \$200, w/matching 2' 15" cabs, also \$200 or both for \$400. Steve Reyes, 818-409-9611
- *Gallian Krueger 800 RB amp head, 2 cabs, \$1100. Danny, 818-886-6474
- *Hill console, 24x4x2 Mint cond w/ATA lght cs, little lights, goose neck mic. Selling for \$1950 obo. Jim, 818-766-4430
- *Marshall 50 wtt head w/built in custom Soldano pre amp. Killer tone, killer sustain. \$675. Mike, 818-848-5357
- *Marshall JCM800 50 wtt tube head, 1983 model, brnd new cond, been sitting for yrs unused, pwrfl sound, \$375 obo. 213-667-0798
- *Marshall JCM900 High Gain MKIII, 100 wtt, 50 wtt reserve feature, boost chnl, awesome sounds, low miles, mint cond, \$595. 714-642-8248
- *Mesa Boogie 1x12, brnd new, never used, xlnt cond, \$200. Jack, 213-969-0126
- *Mesa Boogie Quad pre amp. Xlnt cond, \$775. 818-840-9131
- *Peavey Minx 110 bs quit practice amp, 30 wtt, mint cond, \$85 obo. 213-461-7573
- *Polytone 2 chnl amp, 115" spkr, 110 RMS pwr. Xlnt cond, \$375. 818-990-2328
- *Randall 412 cab w/Jaguar spkrs, \$200 firm, cash only. Scott, 818-762-9242
- *Rock Mod II pre amp by Kasha. Screaming tones, tons of gain, also gnt clean tone. Similar to Boogie. \$400 obo. 818-762-5745
- *Tascam 208 mixing brd, 8x4x2, xlnt cond, for 8 trk or PA use. \$425. Gar, 310-396-1428
- *Trace Elliott AH500H amp, 18x18 cab & 1048 cab, anvlt road cs's, \$2000. Dave, 714-621-3232
- *Wtd, Orange 412 cab. Any cond. Justin, 213-883-0709
- *Wtd, PA w/pwr mixer & monitors, 100 wtt or more. Reasonable price. Matt, 213-465-0498
- *Yamaha cab w/horn w/15", built in pwr amp, perf cond, \$400. It's a steal. Yan, 818-776-1239

3. TAPE RECORDERS

- *Fostex 8 trk, xlnt cond, \$1600. Jerome, 818-880-2121
- *Fostex E16 w/4050 auto locator & cables. New cond, never used, \$4500. Billy, 714-960-3023
- *Fostex X26 4 trk recdr cassette, xlnt cond, \$249 obo. 818-763-3894
- *Nakamachi NR2B pro cassette deck, grt cond, \$350. Richard, 818-763-3742
- *Roland PR100 digital recdr/seqncr w/disk drive. Like new in box, \$325. Zak, 818-994-9540
- *Soundcraft Spirit 24 trk, 8 bus, unopened, unused from Westlake Audio, \$4200 obo. Jhon, 213-687-4027
- *Tascam 388 8 trk recdr. Mixing console, EQ w/carry cs & patch bay. Xlnt cond, used once, \$1800. Paul, 818-753-5758 x 2
- *Tascam 424 multi trk recdr. Brnd new w/mnl, warranty, \$450. Jreth, 818-780-2060
- *Tascam 424 multi trk recdr. New in box w/mnl & warranty, \$485. Gilbert, 213-962-6223
- *Tascam 688 multi trk recdr, \$2410. Pauline, 213-665-3374
- *Tascam MS16 1" 16 trk, 30 IPS recdr w/stnd & Tascam MS20 console & stnd, approx 25 hrs use, in xlnt cond, \$9000 obo 818-707-2452
- *Tascam Porta One 4 trk, DBX, mint cond w/adaptor & HSC, \$450. 714-642-8248
- *Teac A3440 4 chnl, 4 trk, rl to rl recdr. Asking \$400. Gavin, 310-641-3283
- *Toshiba stereo cassette deck, JVC receiver tuner, Teac rl to rl tape deck, spkrs, cabs, \$850 for all or will separate. Joan, 818-705-2510

4. MUSIC ACCESSORIES

- *2 Oberheim DPX1 sample plyrs w/50-80 disks. \$600 for pair. Billy, 714-960-3023
- *3 spc rck drawer, metal w/lock, \$100. 818-840-9131
- *Emblec Stratablaster Strat pre amp & pwr switch from 70's. Direct drop in, no modification or cutting necessary. Grt boost for Strat. Classic unit, \$50 obo. 310-841-6914
- *Alesis Quadrawer Plus, new, under warranty, \$300. Justin, 213-883-0709
- *Art DRX multi trk procssr/sampler, \$400 obo. 818-762-5745
- *Boss BX400 4 chnl mixer, \$90. 7 spc carpeted rck, \$90. 8 band graphic foot pedl EQ, \$60. Dave, 213-463-9413

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•Compressor/limitor for sale, asking \$120 firm. 213-483-4780
•D50 editor/librarian by MusicSoft for Alan ST. New in box. \$35. 818-989-0840
•Dynamador AD2 digital drms/16 bit sampler w/rg sound library, \$1300. Korg DDD1 drm mach w/xta sound cards, \$150. Alexis Midverb II, \$160. 818-999-2945
•Eventide Harmonizer H910, 2 rck spc. \$375. 818-780-4347
•GK 800 RBbs amp, 1 of the best \$450. Danny, 818-886-6474
•Grundorf 6 spc rck for sale, \$75. obo. Craig, 818-787-7885
•Guit cs for sale. Digital for Mini bs \$20. 213-960-7604
•Korg DDMini 10 digital PCM drm mach, still boxed \$75. 818-353-3109
•Lexicon LXP15 digital signal procssr. \$790. Pauline, 213-665-3374
•Magnavox laser disk plyr w/remote control. Never used, \$350 cash. Joan Marshall, 818 705 2510
•MKS 50 rck module, \$300, xint cond, hrdly ever used. Yan, 818-776-1239
•Nady wireless mic, True Diversity, very, very gd cond, \$300 obo, 213-657-2024
•Omega 20 Juice Goose pwr conditioner. Hrdly used, purchased for \$600, willing to sacrifice, \$450 obo. 310-450-5235
•Orig Electro Harmonic Golden Throat which is \$80. Ibanez HM pedl, \$25. Dawn, 213-851-2510
•Rocktron Intellifx, in box w/clean warranty in your name & mnl too. \$710. Doug, 310-306-4898
•Roland RSP-550 true stereo signal procssr. in box w/mnl & warranty, \$875. Gilbert, 213-962-6223
•Roland TR707 drm mach, w/ks, separate outs for each drm, perf cond w/mnl & AC adaptor. Must sell, \$130. 818-902-1084
•Roland TR707 rhythm compsr, like new, hrdly used, \$225. Dale, 310-987-1717
•Seko Quartz metronome, black, orig priced @ \$70, will sell for \$45. Cami, 213-559-6375
•Solid Support 23 spc metal rck, black, \$75. Solid Support rkl around stnd, perfct for auto locator or drum rack, \$60. Richard, 818-763-3742
•Teac Model 3 8x4x2 mixing board. Asking \$200. Gavin, 310-641-3283
•Triggers, hl response & durable. Must see, 3 for \$28. 818-377-4006
•Yamaha SPX-90 multi fx unit w/llt updat. Grt cond, fantastic variety of sounds. \$350 obo. 213-667-0798
•Yamaha SPX90, in box, like new. \$325. Zak, 818-994-9540

5. GUITARS

•'87 Fender P-bis. sunburst, all orig, very gd cond w/HSC. \$600. 818-783-6782
•5 string Ibanez bs, Road Star II Series. Active Elec, black w/cs. \$550 obo or trade for pwrdr mixer. A.J., 213-851-7495
•12 string Strat, mint cond, \$700 obo. 805-298-2395
•1959 Gibson Melody Maker. Sunburst, all orig, grt cond, \$525. Troy, 818-353-3635
•Atemblec 4 string bs guit, xint cond, only 2 made, \$1000. Danny, 818-886-6474
•Aria Pro II bs. Dual PU & cutaway. Grt action & sound, thrasher as is \$200 obo. Reese, 818-894-5244

•BB5000 Yamaha bs 5 string, gd cond, lots of gold hrdr, HSC, will part for \$800 obo. Mike, 213-483-4780
•Bs, Westone w/EMG PU's & killer finish. Sounds & lks grt. \$250 w/cs. 310-823-2588
•Carvin bs, LB75 4 string, neck thru body, nair/finish, gold hrdr, \$650 obo. Midge, 213-878-0824
•Custom Strat, Jackson neck, F.Rose trem, white. \$350. Matt, 818-790-3049
•Fender bs copy, grt to learn on, \$95. 818-788-0610
•Fender Strat, 1986, not Squire, candy apple red, white pick guard, rosewood neck, 3 single coils w/locking trem. Sitting in closet since new, \$250. 310-841-6914
•Fender Tele 's, 1973, black w/maple neck & 1978 sunburst w/maple neck. Both all orig, xint cond w/HSC. \$650 & 850 obo. 213-878-5560
•Gibson Les Paul, 1985 studio model, black, chrome hrdr, Plys & sounds grt, very gd cond w/HSC. \$325. 818-902-1084
•Gibson Les Pauls from 70's. Custom, Standard & Deluxe. Several different finishes, all compl orig, xint shape w/cs. \$650-850 obo. 213-667-0798
•Ibanez Thunderbird bs w/cs. Early 70's, 3 PU's, white w/black trm. Schecter tuners, xint tone & shape, \$1000. Ted, 310-923-2547
•Guit cs for sale. Sized for Mini bs. \$20. 213-960-7604
•Ibanez 2700 Artist Series, limited edition, 24 fret, Actv EC, coil, gorgeous finish, xint cond, \$600 obo. John, 818-752-2733
•Ibanez Roadstar II, Strat style. Plys grt. \$120. 818-780-4347
•Kramer Voyager w/F. Rose trem & rosewood neck, Ibanez PU's, HSC. 1st \$295 lakes it, 818-989-0840
•Nashville acous guit, xint cond, \$100 obo, must sell. Steve, 213-848-8306
•Ovation Matrix 6 string acous. Nds wrk, \$50. 213-465-3767
•Rickenbacker 366/12, 6 & 12 string converter, fire gold finish, all orig, 1967, perfct cond, \$1300. Gar, 310-3969-1428
•Sleko classical guit for sale. Has grt tone & HSC. \$725. Sehn, 213-436-7427
•String bs, all handmade 3/4 roundback w/adjustable bridge & cover. Big, deep, clear tone. \$2900. 818-990-2328
•Tom Anderson Classic, powder blues, pearlf pick guard, chrome hrdr, xint cond, w/cs. \$1200. Jeff, 310-437-5211
•Wtd, '61 SG electric guit 's. Will pay top dollar price. 818-761-0682
•Wtd, Martin B35 acous guit w/ld. Will pay fair cash, Mark, 818-353-3109
•Yamaha Pacifica, Strat style body, bolt on neck, 2 Humbckrs, 1 single coil PU, F. Rose trem. Brnd new, won in contest. \$300. Darryl, 213-466-3807

6. KEYBOARDS

•Casio CA-100 tone bank keybrd, \$75. Cami, 213-559-6375
•ComptWorkstation, Ensoniq ES01 w/expanded memory 8 ktr seqncr. Roland 505 drm mach & Fostex 4 trk, \$800 for all 3. Will sell separate. 213-398-5370
•D50 w/shuttle cs & sound cards. Xint cond, \$850. 818-840-9131

•Ensoniq EPS w/memory 2X expander, 50 samples + more, 2 instruction mnl, only used in home studio. \$800 obo. Steve Reyes, 818-409-9611
•Korg 01WSD, brnd new, asking \$1950. Shiro, 818-333-5081
•Korg DSS1 12 bit digital sampling synth w/rg disk library, custom sounds & cs. \$700 or trade for U220. 818-773-0551
•Korg EP51 electcpiano, 76 touch sensitive keys, strings, transposers to any key. Xint cond, \$700. 818-990-2328
•Korg M1, in box w/clean warranty in your name & mnl too, \$1275. Doug, 310-666-4898
•Korg Poly 800 keybrd w/anwlc cs. \$350. Justin, 213-957-0393
•Linn drm mach w/Cooper Midi modification & xtra chips, perf cond, \$300. Richard, 818-763-3742
•Mini Moog, new oscillators, \$750. Maurice, 818-980-0233
•Roland JX8P keybrd includes stnd & road cs, \$600, xint cond. Yan, 818-776-1239
•Roland MT32 multi timbral sound module in rck mnt. \$300. Zak, 818-994-9540
•Roland RD300S digital grnd piano. 88 weighted keys. Grt cond, barely used, w/stnd. \$1400. Danny, 818-353-1761
•S01 Ensoniq productn synth. So many functions you can't list them all. Brnd new, full warranty, 24 trk seqncr, on board disk drive. \$2000 obo. Terry, 213-342-7533
•Ultimate Support keybrd stnd, 2 tier, xint cond, \$75 obo. John, 818-752-2733
•Wtd, Kawai keybrd w/ld. Will pay any amt up to \$1500 for Kawai MK20. 818-761-0682
•Yamaha DX7, xint cond, must sell now. \$650 obo. 818-763-3894

8. PERCUSSION

•7 pc Ludwig 24" bs, 10, 12, 13, 14, 18" toms, 14" snare, w/cymbals & hrdr, cases included, \$500. Tim, days, 213-852-1301; eves, 213-542-3920
•Alesis SR16 drm mach, in box w/clean warranty in your name & mnl too, \$320. Doug, 310-306-4898
•Linn drm machine w/Cooper Midi mod & xtra chips. Perf cond, \$300. 818-763-3742
•Tama Art Star BEM, 5 pc's, list price \$4128, sell for \$2000. Still in boxes. Enrique Martinez, 818-508-8451
•Tama drm set, jst black, dbl bs kit, 7 pc's, Zildjian K2 hi hat, platinum cymbals, Yamaha snids & pedls, \$1600. Steve, 818-609-9039
•Yamaha RX5 drm mach. Separate outs, tunable drms, sound card & pwr supply. Grt sounds, \$425. 310-943-6225

9. GUITARISTS AVAILABLE

•1 lanky, pale guit/voc. 22, sks to form soul, Hendrix, earliest Aero, Motown, artistic, toured, very real. Possible Manhattan relocation. Gimme that voc. 310-854-0730
•22 y/o rhythm guit plyr, xint vocs, team plyr. If you think you're gd, don't call. Only if you know it. Matt, 818-763-0503
•A1 wild, eccentric, unique wailer or musician's musician. Whatever req'd. Lng hr model, fun. Mike, 818-995-1905
•AA #1 shredding meltdr rippwr gear lkg for band w/ tm who is in it for the lng haul. 818-994-4009

•Aggrsv pro guit sks Hllwyd area HM band. Exp. Intense alt, gear, many orig sngs, bckup vocs, image. Woodie, 213-848-2997
•Aggrsv, hvy & funky guit w/lots of grooves sks team plyr to J/F band. Pro gear, bluesy chops & srs att. Frank, 818-845-5901
•Axeman avail for cmrl hvy rft band, for estab, pro sit. Must be team plyrs. If you've got the chops, hooks & lks, call me. Darren, 818-760-1489
•Blonde guit w/killer image & sngs & groove sks cmrl metal band aka Poison, Tango & P.B. Floyd. George, 818-997-7772
•Blues guit aka band. Outstanding plyr, no ego problems. Perfect blend of Clapton, S.R. Vaughn, M. Knopfler. C.J., 213-656-4992
•Blues Intl R&R guit avail. Vocs, exp. stage & studio. Gd image, vintage gear, age 25, reliable. Beck, Clapton, Hendrix, Page & more. 213-343-9850
•C&W guit w/stroing vocs, pro equip, yrs of stage & recrdng exp. Intl by Albert Lee, James Burton. Lkg for wrkg band aka Redlines or Highway 101. Rick, 818-343-9074
•Cmrl HR/HM kd guit/sngwrfr w/xint chips, equip, lng hr image, exp & Intl sks band w/same. Pro sit only. Brian Keith, 213-668-3535
•E Cst guit, 25, 14 yrs exp. sngs & videos, lkg for HR/HM cmrl grp. Rusty, 818-785-3151
•Exp guit/sngwrfr/Chops, creatv, skg imaginatv, soufl plyrs for studio, shows, s covers, jamming. Intl Hendrx, Summers, Beck, altmtv, Richards, blues. Dean, 310-823-6786
•Exp pro guit avail for paid sit, any & all styles. Dependbl & reliable. 818-705-4729
•Fern guit avail to compl HR band. Style of G.Lynch, W.D.Martin. 213-874-5128
•Fern ldt guit, Hot, versatl, grt gear, vocs. 713-694-1696
•Flashy guit/sngwrfr, 20, avail to J/F young MTV style R&B band w/pretty boy lks. Intl Poison, Nelson, Jovi, Enuff. 213-874-6922
•Funky chops guit sks prjs or grp sit. R&B, funk, gospel. Johnny, 310-831-6581
•Fern ldt guit, Hot, versatl, grt gear, vocs. 713-694-1696
•Grooving L/R guit for gigging 2 guit band. Intl Kiss, Prince, Aero. Have demo, equip, lks & dedictn. Greg, 818-768-1895
•Guit & bst sk drmr & voc to compl dark sounding proj. 714-578-0740
•Guit & pwr ldt voc/grt wrfr/lks. Wnt to make it? If you are near to being signed, call now. Gary Stevens, 313-294-7929
•Guit aka Slash, Joe Perry sks orig hndr edged R&B band w/maj deal or mngr. I have hr, image & all. Will relocate for right proj. Andy, 212-213-8172
•Guit avail for dark & moody band. Intl Cult's Love album, Morrison, new Sisters. 818-753-4015
•Guit avail for pop/rock sit. Demos, showcng. Intl Lukather, Landau, Bryan Adams, Giant, etc. Grt gear & att. Joe, 818-954-0772
•Guit avail to J/F guit orient HR, neo psychdl folk type band. Have equip, trnsp & tape. 213-960-4459
•Guit avail to J/F street rock band Intl Love/Hate, LA Guns, Skid. Have gd sngs & team alt. Rick, 213-463-1282
•Guit avail. All styles. Lkg for progrsv proj or HR proj. Phil, 818-831-9389
•Guit avail. Intl R&B, rock, groove music. Ply by ear, lots of feeling. Intl SRV, Stu Hamm. Brian, 310-540-5919

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•Guit/vib. Infl. Vinnie Vincent, Randy Rhodes, G.Lynch. Lk to cmrcl rock band w/Intl singer. Bobby, 213-663-3318
 •Guit lkg to J/F straight ahead raw, pwrfl, sleazy, grooving, K/A band w/rt image. Chris, 818-994-4782
 •Guit skg open minded, cmprl rock band that likes to ply all styles of music. Call J srs. Al, 818-986-3941
 •Guit skg voicing/sngwrtr to form band. Many infl, varying styles. John, 818-769-2713
 •Guit sks estab HR band. Infl. Skid, O'Ryche. Much recding, live exp. Have vox, progear, demo, studio access. 818-846-6057
 •Guit sks HR band. Gtr, sngts, chps, grt lks. Old Kiss, Zep, Tesla, Skid, 213-665-2792
 •Guit sks musicians w/vision, dedictn, lng hr image for progvr HR band. Infl. Lifson, Rabin, 818-985-3076
 •Guit w/sngs & vocs avail to J/F melc rock band. Lks don't mtrld, Int'l does. Walt, 714-385-2203
 •Guit, seasoned pro sks orig, cmrcl blues based rock act w/hard edge, Toung & studio exp. Infl by Lukather, Satriani, VH, 818-980-8307
 •Guit/vd voc lkg for wktg T40, classic cover rock band or R&B. Modern image, gd lvd voc. Mark, 213-653-8157
 •Guit/rocker, L/R, vocs, exp, sks band or plys to form new grp. 310-840-2069
 •Hendrix styled ldk guit, lvd voc, sks band or muscians for org proj. Pros only. Michael, 818-994-8113
 •HR guit avail. L/R, many infl, grt lks, sngs & equip. Sks 5 pc band. No speed metal or glam. 310-657-4458
 •HR guit w/infl of Q'Ryche, Satriani & Beatles. Lkg to J/F grp similar to these styles. No drugs, pls. Brent, 213-662-7106
 •Killer ldk guit/sngwrtr/showmn, killer image w/24 trk masters skg ultimate hrd rocking band to J/F. Crue, Poison, LA Guns, etc. 213-850-8008
 •L/R guit w/dual vocs, pro image, gear & chops, lkg for melc cmrcl HR band w/grt sngs & vocs. 818-762-5745
 •L & rhythm guit team avail to J/F band. We have matrl, groove orientd rock. Infl. Crue, AC/DC, VH, John, 818-719-9297
 •Ld guit, soul, bluesy style. Plys anything that grooves. Gd att, wrk ethic. Pro sit desired. 818-710-1292
 •Old dog guit w/vocs sks band & muscians to form one. Marshall equip'd, hr & trnspo. Our music or theirs. P. Stone, 818-240-0274
 •Pop/rock guit/sngwrtr/voc w/Int att, chops, equip, credits, avail for wktg pro sit. Low. 310-306-6246
 •Pro entry rock ldk guit avail for F/T wkt. Will travel. David, 702-438-8798
 •Pro guit avail for 5 pc progvr metal band, 15 yrs exp. Pretty boy lks, Iron Maiden music, guit equip no problem. Over an album of matrl. Sean, 213-258-6599
 •Pwrhouse, tastfl, melc blues/rock guit & wtrr sks pro sit w/wrkg or recding band. Infl. Jeff Beck, Bad Co, ZZ Top. Current doing session wrk in LA. 818-761-9354
 •Reggae/jazz, rock guit, 32, very xpressv, flowng improv, eloquent chord vox rgs. Album/tour exp. Pro credits. Dale Houskins, 213-695-4089
 •Showmn/guit lkg to J/F adband. Write snas, sira bkups,

very cool image. Infl 70's, 80's, 90's. Love it till I die. Mickey, 213-874-3967
 •Sng/sngwrtr/guit, multi instrmntlist, 32, skg music partners for band, recding, etc. Mostly English Infl, cmrcl atmrv, Enuff, Jesus Jones, Shaman, Phil, 818-769-4059
 •Sykes, Val, Do or die guit w/strng voc sks band in style of Scram, Skid. Srs inquires only. Michael, 818-547-3216
 •Terry Harber, Christian guit, sks other Christian muscians for jam session & possible wrk. Terry Harber, P.O Box 314, San Gabriel CA 91778-0314
 •Thrashy blues, funky salsa, speed metal guit plyr w/ vocs. Junior, 818-961-4025
 •Thrashy, ldk guit, 24, sks killer HR band. Grt lks, equip & trnspo. Infl. VH, Aero, old Crue. Pro only, 818-780-2977
 •Verstl pro avail for paid sits. Appearance in Guitar World & Guitar Player mags. 818-705-4729
 •Young pro guit, very tasty, into R&B & soul music. Don't call unless you are hungry. 818-710-1292

9. GUITARISTS WANTED

•#1 exp lvd voc sks liery guit to J/F melc, mainstream, radio friendly, HR grp. Showcngs, recding, Aero, VH, Crowes, Zep, Tommy, 213-836-3713
 •2nd ldk guit sought by pro rock act. Infl. Dokken, O'Ryche, Voc abla must. We have rehrl studio, prodctn team & maj comex. 714-848-1639
 •2nd ldk guit wid for progvr metal band, not thrash. Sngwrng abil & knowledge of theory necessary. Image, equip, trnspo & exp also req'd. Sean, 213-258-6599
 •5th member wid for Pretenders style org band. Multi instrmntlist, bkup vocs pref'd, but most import, be uniq & dedictd to success. Rachel, 310-392-8147
 •2nd guit for established band w/ dark edgy sound ala Hancock, Buzzcocks & Damned. Must have equip, look & dedication. No spandex. (213) 654-4134 or (310) 822-0860
 •Acous guit/sng/sngwrtr sought by same to form perfmg duo & nucleus for hot band. Jojo, 310-397-2816
 •Aggrv & simple ldk guit, M/F, wid by punk infl, atmrv roots rock band currently recding, gggng. Vocs pref'd. Side would be grt. Eric, 213-653-1871
 •Are you a positive person open to all styles? Percussn based rock band sks guit. Vocs, keybrds a +. THE PUSH, 310-281-9603
 •Band commtd to being next big things sks guit w/diversity to create mood. Fem fronted, no BS. It's do or die. Zep, Love Bone, 213-478-0543
 •Creatv, verstl for HR outfit. Lkg to do something new. Wrkg on demo, have killer sngs, killer sound. Jeff, 310-823-7003
 •Euro style atmrv rock guit, 25-30, wid by voc/sngwrtr to start band. Must be minimalist plyr somewhere between The Edge & Townsend. John, 310-836-9230
 •FALL'N ANGEL wnts exp, dedictd sngwrtr to cmprl org Hllywd blues band for immed recding. 213-275-8007
 •Fem guit ndd by estab punk band w/inde recd deal &

tour pending. Infl. Motorhead, Hamones, Avengers, Creams, 213-660-7804
 •Fem guit wid for atmrv rock band. Must be passionate w/ your music. 818-764-8239
 •Funky, hvy, rocking guit ndd to finish 4 pc rocking band. Tony, 818-753-1472
 •GRACE PERIOD now audting L/R guits. Must worship, Zep, Aero, Stones, Guns. Sleazy, bluesy guit only. Raie, 213-957-1251
 •Grooving funk metal guit wid. Grt sngs, well known front person from Europe. If you are ready to hit the stage, call. 310-657-3693
 •Guit ndd for band. Pls send tape & info to Paul Chase, 18355 Calvert St, Reseda CA 91335. 818-881-5961
 •Guit plyr wid by +Gutter Cats & Hippie Shakes. 60's & 70's R&R, Tim, image & att a must. No junkies. Johnny, 213-654-2939
 •Guit to cmprl orig proj. Pop music infl. Steve or Donna, 213-656-6258, 213-654-0149; 213-462-6565
 •Guit wid by lem vlc/lyricist to collab with & form band. Infl. Concrete Blonde, Doors, Bauhaus & old Pretenders. Kari, 818-768-0648
 •Guit wid by sng/sngwrtr, Infl. Petty, Dylan & Springsteen. Dedictn a must. 818-553-3756
 •Guit wid for HM/HR proj. Will be plyng orig matrl. Must have HM image. Chris, 310-274-3730
 •Guit wid for innovatv, raw edged, street sounding, undergrnd HR band w/tem voc. AC/DC, Sea Hags, Ramones, Pistols. Must have demo, trnspo. Terry, 213-285-3131
 •Guit wid for pro proj. Infl. Hendrix, J. Page, Brian, 213-874-4811
 •Guit wid for slightly funky rock band. Infl. Siing, Seal, other assorted S's. Rob, 310-837-3768
 •Guit wid to form psycho metal band in Atlanta. Kiss, Crue, theatricality. Zappa. Vai approach. Jeff, 404-564-9514
 •Guit wid, 18-24, by sng/sngwrtr to form band. No glam, Hllywd speed necessary, just feeling style & groove abil. Ward Bones, 213-876-3034
 •Guit wid. Infl. Jane's, Bad Brains, Rollins Band, Spyz, yourself. L/R abil req'd. Album proj. Rod, 213-931-9095
 •Guit, Duffly, Hendrix, Circus of Pwr & Stevens. Must have rock systm, proper amp, gd wrting abil, identity & undng loyalty. 818-752-1970
 •Guit/sngwrtr/voc ndd to form core of pop band. Acous & elec. Infl. of Loggins, Celera, Darryl Hall. Ply well, sing better. 20-30 yrs. Bill, 310-376-5580
 •Hrd sng/sngwrtr, plys some keybrd & guit, sks guit to collab & perfom org matrl. Coolrock, R&B. Anna, 818-786-4247
 •HR act sks guit w/own style & image. Must be able to sing bkups. Infl. Aero, Hancock, C. Trick, Lee, 818-766-7169
 •HR act, INDECENT X-POSURE, sks rhythm guit, bluesy but verstl ala Stones, GNR. We have mngt/bkng, grt matrl. So Orange Co. Jimmy Arthur, 714-837-5982
 •INTENSITY sks rhythm guit/keybrdst. Must have strong bkng vocs, pro guit & keybrd plyng, dedictn, desire to wrk hrd & get signed. Randy, 818-908-1978
 •James Brown, Hendrix infl guit plyr wid for hrd wktg, super groovy, Afro/Cuban, hip hop & HR infl grp w/album & mngt. 818-901-8452
 •Killer voc sks guit for collab. I have the words to marry to

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your music. Kathy, 714-761-1035
 •Ld guit that is into moody, psychc sound for all org grp. Dave, 213-469-3614
 •Ld guit to form HR/HM band w/pro equip. Must be srs, dedictd & have sngs of humor & trnspo. Sammy, 818-918-6494; Mario, 310-699-8960
 •Ld guit w/strng bkcmg vocs for melc rock band. Infl. Beatles, U2, Sting. Have studio & rehrl spc. Jim, 213-857-1898
 •Ld guit wid for recding proj. Groove orientd, hi energy rock. You must be verstl & dependbl w/hot licks & gd taste. Kurt, 818-780-1846
 •Ld guit wid to collab on org sngs & form band ala Eagles, Springsteen. 818-893-9889
 •Ld guit, 25-30, wid by sng/sngwrtr for pop/rock band. Prfl Fickenbacker or Sital sound ala REM, Smitherens, early Beatles, Byrds. College orientd style. 818-558-3665
 •Lkg for hvy rocking, funked out guit for band w/inde deal. Jamie, 818-798-0336
 •LORD STRANGE sks 2nd guit/band mate to cmprl our swirling vortex. Orig stf, Edged, dark & primal. Infl. Lords, Naphts, Sabbath, 818-353-3871
 •M/F guit wid by fem sngtr & drmr. No pro exp necessary. Rock, blues. Infl. VH, Beatles. 818-240-9241
 •Relocating to Seattle. Bst & drmr of former lbi acts skg unig guit/sngwrtr for 90's progvr metal band. Cmprl pro exp ldk. John, 206-781-1599
 •Rhythm guit wid for atmrv rock band. Bkcup vocs a must. Infl. are Smiths, REM, U2. Demos, rehrl spc, upcmg gigs. Paul, 818-780-3140
 •Sean, Raven, L/R for orig, very srs proj. 20-26 y/o. Killer wrk ethic, no drugs, Direction like Giant, Bad English. 818-344-2167
 •Signed band lkg for guit plyr to do club gigs in LA & possible road tour. Atmrvr plyr. Jim, 818-506-6946; 213-954-9385
 •SLUM/LORD replacing guit. Dynamic presnc, grt org sngs, harmony vocs, srs sngwrtr. Gts of hr. Estab for 5 yrs. Beatles mt Metallica. Scott, 310-984-9344
 •Techno pop band sks guit w/infl Ricky Wilson, Edge, Robert, 818-796-1018
 •THE LONGNECKS skg L/R guit. Infl. Stones, Skynyrd, Aero, Low distortion, gggng soon. Luke, 213-850-6921; Dave, 213-874-6844
 •Voc, ba, drms, keybrds lkg for guit plyr. Must sing & be free to travel. 818-241-1500
 •WILD & SACRED is now audting hrd rocking bluesy guit. Must have bkup, image & soul. We have connex, lockout & upcmg shows. Rob, 818-985-0510
 •Wld, guit for in studio rock band on a bi-weekly public access TV show. No pay. James, 310-397-4875
 •Wld, guit piano dbir. Reading ablpref'd. Exp pro only for new R&B show band. Srs inquires only. 213-467-8883

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Band Name: _____ Please check off the category (s) that best describes your music:

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Phone: (____) _____ Heavy Metal Hi NRG

Address: _____ Dance Rock Country

City: _____ Acid Rock Jazz

_____ Pop New Age

_____ R&B World Beat

_____ Funk Other _____

COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. M/Cs not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 6640 SUNSET BLVD., HOLLYWOOD, CA 90028

10. BASSISTS AVAILABLE

•#1 pro rock bst, platinum credits, world tours, avail for sessions. 818-545-4550
 •ABA ba plyr. Grt plyr, pro gear, no drugs, writes & collabs. Lkg for band that wnts to write radio rock only. Leppard, Tesla, etc. Mike, 818-904-0678

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•Bs plyr & guit plyr dmm to learn non cmrcl blues based rock band. Lng hr image. 21-27. Michael, 818-988-8062
•Bs plyr avail. Lng hr, Thunderbird through SVT set up. Impso. Inl Kixx, 4 Horsemen, Crowes, AC/DC. Skp, 818-982-5993
•Bs plyr skg spiritually creatv muscians for idoge venture. 213-664-5072
•Bs plyr & voc avail. Cult. Doors, Circus of Pwr & Id. Must be dedicd, hvs equip & lks. 818-752-1970
•Bst avail. Sks form band. Inl MC 900 Ft Jesus, Mr Jubilee, Tackhead, Myles. Grit gear & impso. 213-461-7573
•Bst skg cool 90's metal band ala Skid. Rachel Bolan mts B. Sheehan. Compdemo pkg avail. Totalpros only. Danny, 818-547-3216
•Bst sks pro muscians/band for qual orig proj. Skill & lnt a must. Inl Rush. Yes, late Beatles, Curtis Blow, David Byrne, Rich. 818-967-9241
•Bst sks pro sit. Ready to gig. Orig rock inl matrl w/grt snrg. Trnsp. no problem. Robin, 714-774-1123
•Bst, plays all styles, pref'd jazz & R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-286-5918
•Bst/guit, contrapuntal, melcd, mult cultural music. Ry Cooder, Crusaders, Africna, Neville Bros, sks similar skilled muscians. Bernie, 818-761-8683

10. BASSISTS WANTED

•#1 bst ndd by T40 band now forming. Pros only. No flakeas, drugs, egos. Non paid rehrls of 1-2 months req'd. Carlene, 213-254-4669. Steve, 818-793-2254
•100% groove bst w/d w/vocs, equip, lks, trnsp. We are M/T ready. Inl instr, financ bckr. Inl Cult & Santana mt Kravitz, R.B., 213-649-0163; 818-364-0029
•#1. Sick of the Hillywad bs? Guit, singr duo sks dedicd, versatlbst. Inflare O'Ryche & Rainbow, Personality a must. Gavin, 818-244-6737; Chris, 213-876-0656
•Aggrv, simple bs plyr, M/F, w/d punk inl, altrm rock rock band currently recng. gngng. Vocs pref'd, sngrwts welcome. Open & creatv? Eric, 213-683-1871
•All pro bst ndd soon. Killer chops, rock star image & dedicd nnt. Inl Pilson, Flux, Jackson & Bolan. Shows, EC, photo shoot pending. Greg, 818-980-6669
•Altrm, bst w/d 20's, gd equip, trnsp. Inl U2, Doors, Cure. 213-661-1541
•Altrm, acous/elec band w/maj lbl instr sks strong bs plyr w/image & gd equip. Mark, 213-462-8618
•Altrm, funk, soul, rap, industrial bs plyr w/d. Under 24, lots of feel & good groove for band forming in Orange Co. Scott, 714-892-8830
•Amazing bs plyr w/d world class HR band. Melcd, grit equip, grt snrgs. Must have srsl act & stage presnc. Damian, 213-871-8066
•Are there any young, non S'Garden, Nirvana type bst left? If so, pls call for opportunity of century. Inl early VH, Scorp. Whitesnake, 818-763-8894
•Are you a positive person open to all styles of music? Percuss based rock band sks bs plyr. Vocs or keybrds a +. THE PUSH, 310-281-9603
•AVATAR sks bs plyr for hvy, off beat, mosh orientd band w/funk blues & cntry inl. No posers, glam or death metal. Srs only. Eric, 213-853-2510
•Band on indie lbl sks bs plyr inl by Byrds, Big Star & Beatles. 818-355-8617
•Band w/sngs, mngi, 24 hr lockout, sks bst w/dedicd, pro gear, impso. Bckng vocs a +. Inl Beatles, Bad Finger, Te' Trick, Byrds, T&M or Mark, 818-985-9427
•BOB MARS BAND wnts aggrv bs & dmm to compl trio. Inl by L'Colour, the Experience. Pros only, 20-26. Bob, 818-769-2142

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•Bs plyr for HR band. Must have feel, be srs, dedicd, creatv, team plyr. Lng hr image. Inl Badlands, VH, UFO, Steven, 213-969-8036
•Bs plyr ndd for altrm band w/orig matrl & lbl instr. Must like distortion, have grt feel & timing. Gd act a +. 213-669-1420
•Bs plyr ndd, strong voc. Inl Jesus Jones, EMF, INXS. Must have gd equip & trnsp. Ages 21-27. N.Hillywad area. John, 818-752-9428
•Bs plyr w/d shredding, melcd guit plyr w/pro gear to write & form real band. Inl Dokken, O'Ryche, 818-994-4009
•Bs plyr w/d for altrm band. Must like distortion & funk. Inl Boosters, Sonic Youth, Primus, Amy, 310-438-7617
•Bs plyr w/d for hvy & HR band. Will be plyng orig matrl. Chris, 310-274-3730
•Bs plyr w/d for pro HR band. Vocs a +. No drugs, no boozes. John, 310-599-0452
•Bs plyr w/d for rehrl band sit. Jazz to rock. Readers pref'd. Joe, 818-954-0742
•Bs plyr w/d for T40 band. Classic rock to current hits. Private studio in San Gabriel Val. Bckgrnd vocs helpful. Adrian, 213-726-6741
•Bs plyr w/d for uptempo HR band. Ndg rd rhythm & can nldo move on stage. Lks a must. Eric, 213-542-2703
•Bs plyr w/d for WHY THINGS BURN. Inl New Order, Joke, Echo, etc. 213-851-5971
•Bs plyr w/d for young blues band. Inl Zep, AC/DC, Hendrix, Sabbath. We have rehrl spc in Sherman Oaks. Scott, 213-983-0848
•Bs plyr w/d to collab on orig snrgs & form band ala Eagles, Springsteen. 818-893-9889
•Bs plyr w/d to compl new skid. Must have fingers to bck him up along w/gear. Inl Mr Big, Skid, Crue, Jeff, 818-908-3313
•Bs plyr w/d to form band. Combining jazz, blues & rock. Mostly orig matrl. 818-594-5881
•Bs plyr w/d. Ready to plyr. Aero & Stones inl. 818-781-4813; 213-494-8356
•Bst & dmm w/d. Rock/blues/guit inl by Hendrix, old blues, HR. Musicianship from the heart. Be into wrkg hrd. Paul, 818-340-0921
•Bst for R&B, jazz & rock. Pros only, pls. Dean, 213-469-8592
•Bst ndd for rowdy, dark, hvy rock band. Must have skidny, lng hr image, trnsp & gear. No posers or egos. 213-656-5710
•Bst ndd for uniq HR band. Own studio. Lots of matrl, lks. Zep, Jane's, Aero, Nirvana. 213-285-5548
•Bst ndd immed for pro HR band. Xint opportunity for reliable, tastell plyr. Phil, 213-876-2726
•Bst ndd to compl 4 pc altrm metal outfit. We have connex, new demo & total dedicd. Must be w/y out in left field. 818-916-7866
•Bst ndd to compl band inl by Skid, Dokken, Ratt. Equip, image, no drugs. We have lockout studio. Scott, 818-762-9242
•Bst ndd to compl estab progrsv rock band w/mngl. Bckng vocs & advantage dedicd a must. Scott, 818-373-5745; Mike, 310-393-1855
•Bst plyr w/d for completing all orig 24 trk demo proj. Inl are Boston, Kansas. Must be willing to wrk. Srs inquires only, pls. Steve, 714-992-2066
•Bst sought by altrm w/rem voc & own rehrl studio. Inl Mazzy Star, Neil Young, Suozar Cubes. 213-938-1207

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•Bst w/d by singr/sngwr/guit. Inl Petty, Dylan & Springsteen. Dedicd a must. Mark, 213-465-3755
•Bst w/d for altrm rock. Bckups a must. Our inl are Smilts, REM, U2. Demos, rehrl spc, upcmng gigs. Paul, 818-780-3140
•Bst w/d for estab band w/2 records out. Inl Pixies, Danned, X, Knack. Must be dedicd, hrd wrkg, able to tour. 213-461-5135
•Bst w/d for grind core band w/metal inl on indie lbl. Mega shows, no chemical dependencies, equip & trnsp a must. 213-664-4987
•Bst w/d for hvy funk band w/pschldc tendencies. Inl S'Garden, Peppers, Jane's & anything gd. Must slap w/d w/equip & trnsp. Scott or Hawk, 213-461-3748
•Bst w/d for Pasadena based band. David, 818-285-6580
•Bst w/d for R&B band. Ages 16-early 20's. No flakeas. Pref Los Feliz & Hillywad area. Brian, 213-313-1378
•Bst w/d to compl orig proj. Pop music inl. Steve or Donna, 213-656-6258; 213-654-0149; 213-462-6565
•Bst w/d to form thrash, jazz, altrm metal band. No image req'd. Just equip, trnsp, lnt & skill. Keith, 818-990-0390
•Bst w/d to J/F band. We have matrl, groove orientd rock. Inl Crue, AC/DC, VH, John, 818-719-9297
•Bst w/d. Cutting edge rock & soul band. Inl Larry Graham, Jam & Lewis grooves mixed w/d P. Jones, P. McCartney melcd bs lines. Knight, 213-876-8087
•Bst w/d. Pro rock & soul band sks bst. Inl Hamilton, Larry Graham, 213-876-9898
•Christian bst ndd for orig 70's rock inl band. Commitmt & dedicd req'd. Paul, 714-380-1955
•COLD SHOT sks hrd hitting bs plyr. Bckng vocs. Have financ bckng, blnstr. Changing styles, into Alice/Chains, S'Garden, Nirvana, Temple/Dog. Tony, 818-781-3376
•Crazy bst w/d for hi energy band. Pwrl, inovatv, progrsv, sprrtnl. Can write gd rfts. Inl Doors, Jane's, Bowie, Sub-Pop sound. Charlie, 213-969-8964
•Creatv, soufl, hvy bst w/d to form & join force of band. Inl Pearl Jam, Temple/Dog, Zep. Eric, 818-982-8160
•Dedparately skg tall boy & Frankenstein. Big, bad, brittle bs & guit plyrs w/llr hope for. Inl R.I. Luz, 213-465-1518
•Dr. Seuss' love trk. Eat green eggs & ham w/sam. Bs w/d for altrm rock band. Kaly, the haploid singr/sngwrtr, 310-836-6016
•Expert bst w/d by pro jazz/fusion dmm to shed ideas. Be boop/Latin, etc. Have studio, let's jam. Jeff, 818-985-9233
•FALLEN ANGEL wnts exp. dedicd bst to compl orig Hillywad blues, sleazeband for immed recrdng. 213-275-8007
•Fem bs plyr w/d for pop/rock orig band. Pros only, 310-431-6400

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•Fem fronted HR band w/legitmate contacts sks basic, grooving dmm w/vocs. Inl Michael, Anthony, Lv msg. Lisa, 818-780-5688; Leo, 818-243-8936
•Former Chrysalis recrdng artist auding bst for orig proj. Inl Eric Johnson, Lppard, Billy Squire, VH, Brent, 213-874-7561
•Glam bs plyr w/d. Grit equip & stage presnc a must. No flakeas, srs plyrs only. Inl Tuff, Poison, Zeros. Beeper #805-652-8636; 805-652-0948
•Gothic band sks bst w/equip, trnsp & dedicd. Inl Christian Death, Sisters. Russ, 213-663-3804
•Grind core band sks bs plyr. Indie lbl deal signed. 213-664-4987
•Grooving funk metal bst w/d. Grit snrgs, well known front person from Europe. If you are ready to hit the stage, call. 310-657-3693
•Guit sks bst to form hvy, progrsv, dark metal band. Inl Sabbath, Do, Sanctuary, Zep. Modern, progrsv, dark metal & intricatc. 310-288-7845
•HR band w/2 indie releases wnts drivng, muscl, solid, lnt person to be with. 310-390-6592
•Hrd edged, dark grooving band sks bst. Intuition, unmitigated, hot lks, hungry & loyal. Very orig sit. Inl Sonic Youth, S. Perkins, Nymphs, Cure. 818-783-4015
•Hvy bst sought by artist to recrd & perform. Inl S'Garden mts Sabbath. Pager #213-366-0429
•INTENSITY sks HR bst. Must have strong bckng vocs, totally pro bs plyng, dedicd & desire to wrk hrd & get signed. Randv. 818-908-1978

11. KEYBOARDISTS AVAILABLE

•1 versatl keybdst w/drm mach, synths, avail for gigs, shows, weddings, ntcrts. Voc style Marvin Gaye, Isley Bros, Motown, 50's, 60's. 213-871-8055 x 505
•Fem keybdst skg orig sit. Csls, clubs or studio. R&B, T40, jazz, pop. Reads, bckgrnd vocs, some ldl. Pros only. 818-784-2740
•Fem keybdst/sax plyr w/tourng, clubs, recrdng exp sks wrkg sit. 213-851-4511
•Hrd jazz pianist sks ensemble for local gigs & recrdng. Par excellence. Dave, 213-840-5119
•Keybdst avail soon for wrkg cover band. Seqncng, sampling, dbl on wll. Tour. Ryan, 714-337-7655
•Keybdst, active singwr w/matrl, lkg to start new & permanent proj. Inl by Rick Wakeman, Nick Rhodes, Cure, Fleetwood Mac. Sean, 714-593-4377
•Keybdst/singr/sngwr w/2 albums sks band w/maj lbl deal or one in wrks. 818-789-9211
•Keybdst/sngwr w/matrl lkg for new proj. Inl by Rick Wakeman, Nick Rhodes, Heart & Fleetwood Mac. Sean, 714-593-4377

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•Keybrd plyr sks musicians for KROQ, Mars FM style orig modern rock proj. Henry, 213-466-8555
•Pianist sks employment in hotels, clubs. 213-663-3399
•Pianist/keybrd/voc avail for wrkg shts only. Les, 310-439-5634
•Queen. Sra muscians to form Queen cover band. We nd singr lke Freddie. Pros only. Mark, 805-496-6355
•R&R keybrd avail for all studio & demo projs. Grt att. 818-345-2579

•Keybrd w/sampling capability ndd for proj w/style comparable to Kid N Play, Digital Undergrnd & C+C. 213-658-6035
•Keybrd wtd by band w/mngt & upcmg releases. Hrd altrtv rock. Anthony, 818-782-4040
•Keybrd wtd by lem voc & guit for collab. Infl include K.Bush, Innocence Mission, Pretenders & Siouxsie. 818-994-2488
•Keybrd wtd for band negotiating maj mngt & pubshng deal. Cmtl, mtdc, HR, Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472
•Keybrd wtd for Latin, jazz, blues band. Exp & trmpo a must. Have 24 hr rehrls & recrdng studio. Louis, 213-264-0441
•Keybrd wtd for Pasadena based band. David, 818-285-6580

•Male keybrd/voc wtd for children's R&B band w/2 albums. Dancing a +. Lng hr OK. Must be free to tour, reliable & 100% commtd. 213-654-9187
•Male singr/sngwr/arrangr w/studio. finished R&B contract, sks only R&B keybrd/arrangr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062

•Exp male voc, 27, soufl vox, CD credits, sks collab w/sr muscians ala U2, REM, etc. Kelly, 714-365-1014
•Exp, fem pro voc, rock/blues style, sks pro sft, deditcd & no flakes a must. Kimberly, 213-461-3461
•Fem backup singr lke for blues/rock band w/jrgl gigs. Westside area a +. Fun & camaraderie a must. Jill, 310-399-8385
•Fem blues/rock voc/lyncst. Pro, reliable, attractv, wily. Sks same type muscians/band. Ready to perform/recrd. S.R. Vaughn, B.Ratt, Crowes. 310-247-3313
•Fem singr sks hrd edgd, deditcd muscians who walk on the altrtv side. Under 25 yo, no keybrds. 213-876-2737
•Fem singr sks wrtrs & muscians to possibly form band. Hvy cntry, English R&R, cajun infl. 818-765-5546
•Fem voc & lyrcst lkg for estab rock band w/pro att. If ready to wrk, call 310-542-1000
•Fem voc ala Anne Wilson, Jeff Tate, Grace Slick, sks srs minded, sng orientd unit w/meldc HR format. 310-538-5816
•Fem voc avail for any pop/dance proj. Angela, 213-739-4050

11. KEYBOARDISTS WANTED

•#1 keybrd ndd by T40 band now forming. Pros only. No flakes, drugs, egos. Non paid rehrls of 1-2 months req'd. Carlene, 213-254-4669; Steve, 818-793-2254
•5th member wtd for Pretenders style orig band. Multi instrmntlst, bckup vocs pref'd, but most importnt, be uniq & deditcd to success. Rachel, 310-392-8147
•Altrtv, acous/elec band w/maj lbi intrst sks strong keybrd plyr w/image & gd equip. Mark, 213-462-8618
•Blues band sks keybrd plyr. Infl by O.Spahn, J.Johnson, J.Smith. Rehrls in West SFV. Gigs upcmg. Jay, 818-781-1661
•Dependbl keybrd wtd by thlrd sngwr/compr. Rock, pop, rap, jngles. Must be deditcd. 714-778-5247
•Fem keybrd wtd by lem band. We have grt sngs, Altrtv, atmosphrc sound. Vocs a big +. guit a -. 213-876-3176
•Fem keybrd/voc join pro lem qu'td/voc in wrkg trio/duo oft nites. Deditcd, positive pros. Doreen, 213-479-0131
•Keybrd ndd for funky R&B proj. Must have xint equip & chops. Srs only. Johnny, 310-831-6881
•Keybrd replacmnt ndd for seasoned, truly orig, progrsv pop/rock outfit. Will continue lbi showcsng, writing & demong. Flexible scheduling, xceptnt only, pls. 818-548-5873

•Keybrd wtd for band negotiating maj mngt & pubshng deal. Cmtl, mtdc, HR, Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472
•Keybrd wtd for Latin, jazz, blues band. Exp & trmpo a must. Have 24 hr rehrls & recrdng studio. Louis, 213-264-0441
•Keybrd wtd for Pasadena based band. David, 818-285-6580
•Keybrd wtd to form orig rock band. Must be deditcd & exp in clubs & studios. Infl Extreme, Beatles, Cult & others. Sieve, 310-929-0508
•Keybrd wtd, matrl ranging from T40 band to classic rock/matrl. Private studio. No drugs, no paid rehrls. Eager to wrk. Adrian, 213-726-6741
•Keybrd wtd. Fagen mts Hancock for progrsv R&B, jazz, rock, funk grp w/mngt, lbi intrst. Scott, 310-556-4700
•Keybrd wtd. Rock/blues qu't infl by Hendrix, old blues, HR. Muscianship from the heart. Be into wrkg hrd. Paul, 818-340-0921
•Keybrd/bckgrnd singr ndd. We have full keybrd setup, 8 trk, Vernon rehrl studio, gigs, funk/metal sound. Sam, 818-457-8447
•Keybrd/qu't wtd for altrtv rock band. Infl Murphy, Smilns, etc. Trmpo & deditcd req'd. Torin, 818-986-6042
•Killer rock voc sks keybrd to collab wth, form band later. Kathy, 714-761-1035
•Lkg for keybrd plyr for Floyd type infl band. Doors. Yes type band w/side of psychdc. Jeff, 818-989-3960

12. VOCALISTS AVAILABLE

•#1 exp id voc sks muscians to J/F meldc, mainstream, radio friendly, HR grp. Showcsng, recrdng. Aero, VH, Crowes, Zep. Tommy, 213-836-3713
•19 y/o voc sks band or muscians to form psychdc blues/funk proj w/punk energy. Hendrix, Theonius Monster, Cadillac Tramps. Aaron, 213-721-5791
•23 y/o black lem singr w/no photo/bio or demo sks top music prodcr to help me put together promo pkg. No BS, no romance, just business. Tamiko, 213-751-8420
•27 y/o male voc sks to J/F wrkg cntry band ala Restless Heart, Shennandoah, Garth Brooks. Copies & orig. Jerry, 818-967-7772
•Aggrsv, very exp, trained male voc. Waist length hr, demo, PA, Bullet Boys mt Love/Hate, Extreme, Skid. Sks very hairy band of same. Kevin, 818-997-4156
•Altrtv male voc, 25, Infl Bowie, Cult, avail to join band w/new orig & meldc sound. Srs only. Marcus, 213-461-9157
•Altrtv singr w/intense stage presnc lkg to join aggrsv, metdc, altrtv rock band. Infl Pearl Jam, Danzig. 818-768-5237
•Attractv fem voc avail. Many styles & exp. Sessions, gigs, demo, etc. Reliable & reasonable. Linda, 805-654-8450
•Attractv, exp voc, all styles, lkg to form band, particularly keybrd for duo & band sft. Karen, 818-760-1236
•Black male voc avail for bckgrnd wrk, studio or live. 1st & 2nd tenor range, xint harmony. James, 818-705-7470
•Christian minded, well trained, lots of live/studio exp, avail for demos or pro sft. Pils, no Sunset Strip heads. Daniel, 310-372-4153
•Dark, gothic voc avail. Stage exp & gd lks. Infl Sisters, Joy Div. Call after 6. 213-663-3800
•Demo singr avail. Pro exp. Credits Gap Band, Billy Preston, Sly Stone, Brothers Johnson, Bob Dylan. 213-465-3247
•Estab voc & guit w/sngs, exp, lnt, to J/F aggrsv yet musically srtty band. Sub Pop mts K-Earth 101. Antl Sunset Strip. Mr D., 213-281-3107

•Fem voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
•Fem voc avail to J/F orig sounding HM, punk, funk, glam band w/blues infl. Hillyard area. Jasmine, 213-876-5335
•Fem voc sks HR estab band. Blonde, blue eyes. Infl Robert Plant, VH, Arnelha, Nirvana. 310-458-6739
•Fem voc, purfl wtd metdc, exp stage & studio, sks T40 or cntry band or session/demo wrk. Tracy, 818-343-2498
•Fem voc/lyrcst avail to J/F band. Infl Concrete Blonde, Bauhaus & old Pretenders. Karl, 818-768-0648
•Fem voc/sngwr w/4 oct range, album & tour exp, sks very hvy progrsv metal band to promote in Europe. 310-840-5179
•Frontm/qu'td singr avail. Uniq vox, ripping guit, own style, lks. Nirvana, Lennon, Jane's, Stones. 213-285-5548
•Hot lem voc sks lng hr, hrd rockng, pro muscians. Let's do it. 805-658-0731
•Ld throat/sngwr lkg to J/F altrtv HR band. Wail like Cornell & Gillan. Get your wings. Dana, 213-857-5516
•Male pop singr for demos, jngles & session wrk. Exp, lntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
•Male pro black rapper, strong lyrical content, sks individual or grp to wrk wth. James, 213-469-6779
•Male singr/sngwr/arrangr w/studio, finished R&B contract, sks only R&B keybrd/arrangr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062

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FREE CLASSIFIEDS

•Male voc avail for pro sit. Infl from Skid to Crue to Jovi. Andy, 714-761-5215
 •Male voc/guitar/sngwr/wrbl intrst is forming band Infl Melancamp, Replacemnts, Elvis Gene, 818-982-5070
 •Pro caliber male id voc sks pro sit. No glam alt/rvt or corporate rock, pls Intl Paul Rogers, Greg Altman, 4 Horsemen 213-851-8732
 •Pro fem black & bkgrnd voc stylist R&B, jazz, blues, pop & gospel, sks studio & demos only. Union affil. Page K.C., 213-704-1426
 •Pro fem singer, pretty & pwrfl, avail for sessions, gigs & demo wrk, id or bckup replacement rates. Linda, 805-658-0731
 •Pro fem voc sks musicians/sngwr/rt to develop srs wrkg sit. Jazz, blues, wave type repetoire Helene, 818-786-4244
 •Pro fem voc, R&B, R&R, jazz Style of Phyllis Hyman & Winibush. Avail for session wrk, bckgrnd gigs & demos. Elsa, 818-786-2737
 •Pro voc ala Govertdale, Graham. Hagar w/maj album & tour credits sks pro rock act w/deal & mgnt. 310-323-4787
 •Pro voc sngwr/rt/ncst lkg for estab, wrkg, cmrcr rock band. Perfing & recrdng exp Intl Plant, McCartney, Collins, Perry, Robert, 714-283-4329
 •Pwr voc & 2nd gut in one. Sks next lrg band w/ks & att, cmrcr HR only! Ready for anything Gary Stevens, 313-294-7929
 •Quick results, pwrfl, emotional rock/pop voc avail for demos & all studio wrk. Grl range & att 818-345-2579
 •Sngwr lkg for band w/darkness of Doors, spirituality of U2 & aggress of GNR. Jonathan, 818-705-2486
 •Sngwr/sngwr/sks young, amateur or pro muscn dedictd to music. Alt/rvt infl. No requirements, just be willing to wrk & ply. Bnan, 818-344-5870
 •Sngwr/sngwr/acous gut sks gut orientd pop/rock band. 60's feel w/90's sound. Infl include REM, Smothers, Michael Penn & Beatles. Dave, 818-558-3665

12. VOCALISTS WANTED

•4 pc HR band w/studio & PA sks image conscious, dedictd frontm. No ugles. Infl Skid, GNR 213-654-6928
 •Acappella, anyone? Not afraid to sing dance in the streets? Grl muscn/dancer, OK singer, wnts to doo wop w/others for fun. Berne, 818-761-8683
 •Aggrsv frontm wrtd by cmrcr band w/rtid edge, image & sngwrng a must. Intl Skid, Tesla. Angel, 818-764-9322, Joe, 818-881-6362
 •Aggrsv hvy edged band sks frontm, 21-25. Must have gd stage presnc. image & will to succeed 818-762-2650; 818-753-0266
 •Aggrsv voc wid by NY based gut for completion of indie CD. image a must. Intl Skid, Tesla, Shenker. Srs pros only. 212-465-2535
 •All orig HR band sks pro promid voc w/strong range, gd stage presnc & image, writing skills & trnspo & dedictn. No drugs. Orange Co James, 714-536-1069;
 •Alt/rvt progrsv band w/bg sound sks pwr voc w/rlg melcd range, voc dynmcs, uniq lks, to compl demo tape, front our band 818-982-8013

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•Alt/rvt style band sks id voc. Infl include REM & Replacemnts Rhythm guit a +, Ron, 818-894-3063
 •Alt/rvt voc wid for band. Infl Nympts, Nirvana, Nephilin. Andrew, 310-836-1298
 •Are you tired of audition for band who no originality or sincere direction? Call INFRARED, we are auditing voc's. We have our own studio. 818-360-3016
 •Arena rock projks bckgrnd voc/keybdst to dbl guit parts. Must be tenor, grl pitch, harmonies & att, pls. Rehrrs twice w/okly. Sammie, 310-854-0752
 •FARMAGEDDON sng voc. Infl Ronnie James Dio, Graham Bonnet, C. Cornell. Al, 310-287-5176
 •Att'n. Voc ndd to compl new alt/rvt & psychdc, progrsv, energy, groove band. Andy, 213-851-3412
 •Att'n. Voc wid to be a part of next big thing. No big egos. We have studio. Pts, don't call me dude. Mark, 714-675-1142
 •Attractv fem voc wid by R&B rap grp. Chris, 213-756-3073
 •AUGUST sks pro male voc w/image & grl range ala Tate, Dio, etc. Must be dedictd & ready to make it. Andy, 818-352-5589; Mike, 714-247-1613
 •Bckgrnd sngwr w/keybd abd ndd. We have full keybd setup, demo, ggs, Vernon rehrrs studio, lunk/metal sound. Sam, 818-457-8447
 •Bckup sngwr for orig pro grp. Infl INXS, C+C. Must be black fem, 20-28. Slender, sexy lk. Paul, 213-655-4346
 •Black fem voc wid to do 60's/70's music. For more info, lv msg for Al, 213-874-5609
 •Bono mts Johnny Rotten. Are you the offspring? If so, call, 818-702-9445
 •Call machine, hear sngs Floyd, Idol, Stevens. Must have cool, over the top vox. Only the best, age 21-29. 818-994-9486
 •Cmrcr rock band nds fem sngwr to compl demo for BMG bl intrst. Must be pretty. Joe, 213-397-3991
 •Estab HR band w/PA & 24 hr rehrrs sks strong male voc. Intl Pat Travers, Mr Big, Michael Shenker Grp. James, 714-949-9911
 •Fem bckgrnd sngwr wid for orig band. Must ply gut. Infl REM, Pixies, Smilhs, Giggng, recrdng, Pat, 310-453-0930
 •Fem dancer that can sing wrtd for upcmg live concerts. Must be able to sing bckgrnd harmony & travel. Pay is involved 310-652-0716
 •Fem voc wid by sngwr w/studio & connex for hot entry proj, Reba, Patty Loveless, Rosanne Cash style. Dave, 714-770-2951
 •Fem voc wid for Commitments type band. Call for audfn. 818-718-7186
 •Fem voc wid for fem HR/HM band w/groove. Must have pwrfl vox. Pros only. 818-571-0067

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 •Fem voc wid. Attractv, lntid, MTV & lbl ready. Dance, R&B, Latin, pop, for recrdng proj. Have hot sngs, maj lbl credits. David, 310-837-5625
 •Former CBS recrdng artist sng new singer for new proj. Strong industry contacts. Pro plyrs only. 818-763-5974; 818-762-5445
 •Former New Face member is now sng world class id voc for upcmg pro, alt/rvt act. Must have xint sngwrng skills, mature wrkg att. Infl The The, INXS, B Idol 818-846-7636
 •Frontm/voc wid by HR band. Must have lks, att & stage presnc. Being able to sing a +. Richie, 213-932-6440
 •Frontm/voc wid by pro HR/HM band. Must have xint vox, image & lnt. Scott, 310-809-1464
 •Glam fem funk voc, ethnic pref'd ala Tina Marie, Jill Jones, wid for slammng P-Funk proj. Hendrix, Parliament, old Prince, Christopher, 310-372-3209
 •GRACE PERIOD auditing vocs. Dedictd, pro att, voc abil, gd lks, sngwrng a must. Estab act w/mngt, legal rep, etc. Mark, 818-980-8687
 •Guit sks voc to form hvy, metal, dark band. Infl Dio, Sabbath, Sanctuary, S'Garden. Modern, progrsv & dark sounding 310-288-7845
 •Guit srching for srs, commtd, pro male sngwr to write, recrd & form band. Infl R&R, blues, Stones, Crowes, etc. Mike, 213-874-2662
 •Guit/sngwr/sks male voc for collab on progrsv HR proj. Pro att, drive, lng hr image. 818-985-3076
 •HR act, INDICENTX-POSURE, sks voc w/strong range, style & lyrics. We have mgmt/bkng, grl matr. So Orange Co. Jimmy Arthur, 714-837-5982
 •HR band sks sngwr. Infl Lynch Mob, Whitesnake, Badlands, whatever Tone & quality a must. Have maj intrst, studio. Andy, 818-888-2562
 •HR band sks lntid voc. No drugs or blues. Lockout studio. Matt, 818-506-5139
 •I don't nd anybody to sing me lullabies. I nd somebody

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who can sing 1 nd 3 beautifl vox's that can sing, M/F. Hurry up! 818-886-6967
 •KIA HM band w/lots of orig matr sks lntid id voc w/gd range, gd image. Stan, 818-343-8045
 •Keybdst w/iconex sks fem sngwr for Sade type recrdng act. Dave, 213-840-5115
 •Killer lg gut/sngwrtr/showmnm w/24hrs masters skq blonde, pretty boy voc to form ultimate band. 213-850-8008
 •Ld voc wid for HR act. Must have personality & big league lnt. No amateurs. Have agent, mgnt, atty. Delinite industry contacts. Inrst 310-842-6316
 •LST CHILD wnts you. We're set to rock w/gigs. Killer rehrrs! pro demo. Mainstream metal. Johnny, 213-666-8654
 •Lyricst/sngwr wid by lntid sngwrtr/compr. Must proficient at putting words to music. Pop, rock, dance, rap, new age. No beginners, pls. 714-778-5247
 •Male & fem voc wid for demo recrdngs & submissions. Jeff, 818-763-7716
 •Male keybdst/voc for children's R&R band w/2 albums Dancing a +. Lng hr OK. Must be free to tour, reliable & 100% commtd. 213-654-9187
 •Male id voc ndd to compl SF based HR band. Stones, Aero, AC/DC. Must have soull expressn & att. Recrdng & ggs immed. 510-528-3978
 •Male voc ndd immed. H tenor, qual & styles of P Cetera, Darryl Hall & K Loggins. Must write sngs, ply gut or keybd. 20-30 y/o. Bill, 310-376-5580
 •Male voc w/world class star potential for band w/same. Herd melcd rock. 70's & 80's infl Srs only. Roy, 818-891-5578

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•Male voc wtd by aggrsv sounding band w/strong matr. Style comparable to Nirvana, new Ozzy, Pearl Jam or very hvly U2. Brett, 818-886-3662

•Male voc wtd for cmrcd rock act signed w/maj lbl & mgnt. Must have world class voc & uniq image. Tape, etc. to 11289 Ventura Blvd #372, Studio City CA 91604

•Meldc HR band sks ultimate voc. If this sounds like you, call, Yoric, 818-982-7777

•Meldc rock band sks soulful voc ala Botton, Graham, Steve Perry, Hagar. We are currently recrdng demo. Keith, 818-780-2060

•Meldc rock band w/killer sngs sks ldngr w/tenor range for overseas tour. Infil Queen, Leppard, Jovi, White Lion, Lars, 818-848-5057

•Musicn/sngwrtr/compsr srching for tem voc to sing on sngs & collab on music. Pete, 818-996-5855

•Nelson, B., Michaels, Jani Lane. Guit/sngwrtr, 20, sks young pro pretty boy frontmtn to J/F ultimate bopping HR act for 30's. Infil Poison, Jovi, 213-874-6922

•New band w/orig hvly sound sks voc, 20's, w/pwr & emotion. John, 213-937-3376

•Premier Canadian metal act, maj lbl intrst, prodcn budget, sks aggrsv world class tenor strong in minor keys, pitch, melody, etc. World class pros only. 604-888-3021

•Premier Canadian metal act, poised for maj signing. Our sound is aggrsv, melc, world class. Skg strong tenor w/ same credentials. Tate, Bach, Halford, etc. 604-421-0851

•Pro cmrcd HR/HM ldngr w/strong w/orig sngs. Pro sngs only. Pref over 25. Brian, 213-665-3535

•Pro pop/rock voc wtd. Crowded House, Squeeze Infil. No hype, just hear our sngs. Send tape to PO Box 6685, Burbank CA 91505, 818-989-0840

•Pro voc wtd for pro HR/HM band w/everything. Must have xlrn voc, ltnl & image. Scott, 310-809-1464

•Rapper wtd for proj w/style comparable to Kid N Play, Digital Undergrd & C-c, Public Enemy. All nationalities inquire to apply. Nicky, 213-668-6035

•Rock voc w/range wtd to form orig band. Must be exp in clubs & studios. Steve, 310-929-0508

•Sngwr w/star qual nnd for R&B band w/maj mgnt. Must be charismatic, have gtrik, Into Stones, Steve Marriott & similar styles. 310-285-0335

•Sngwr wtd by x-Gutter Cats & Hippie Shakes. Guit a +. 60's & 70's R&B, Tnt, image & att a must. No junkies. Johnny, 213-654-2939

•Sngwr frontm nnd for multi faceted melc rock band w/ trea rhrstl spc. Sngwrng welcome, lng hr rock image. We make money. 310-376-6238

13. DRUMMERS AVAILABLE

•A hrd hting funk rock solid drmr avail. Grt gear, att, image. Have tour exp. grt in studio. Let's talk. 818-712-0313

•Aggrsv drmr for funk, thrash, fusion, metal band. Infil Bungle, Primus, Jane's. Scott, 818-704-9232

•Aussle, pro drmr sks pro slt w/signd band, touring/ session wrk. Tape, pic & resume avail. Pros only. Michael, 818-663-8310

•Dedictd showmnr, hrd hting, single kick, HR drmr. Lkg for estab HR band. Dedictn a must. Hank, 714-523-3002

•Drmr & voc team avail w/interm 1/2 tour pending. Sk formed band ready to do it. Pros w/interm 1/2 tour credits. Tim, 213-962-7274

•Drmr avail for HR/HM band. Big sound. Jim, 310-476-1981

•Drmr avail for recrdng or progmmng paying sit only. 818-787-1018

•Drmr avail for weddings, private parties & wrkg csl gigs. Srs only. All styles, read music. Jimmy, 818-704-0087

•Drmr avail to form Queen cover band. We nd sngtr & bs plyr. Mark, 805-496-6355

•Drmr lkg for HR copy band &/or techno pop like Mars Station. Have xlrn bckups & perf tempo. Pros only. 818-352-2365

•Drmr ssk signed or otherwise estab band into Stooges, Lou Reed, Coltrane, MCS, Mike, 213-851-3340

•Drmr sks band or musicians to form along the lines of House of Lords, Dokken, Crue, Paul, 818-753-1631

•Drmr, 26, sks, sks crazy but srs awesome band Copeland, Pert, Bozzio, Travis, Orig riffs. 213-467-5762

•Drmr/programmtr w/stage & studio exp in all styles, strong groove & chops, top of line equip. Pro sngs only. Ron, 818-999-2945

•Drmr/voc lkg for local T40 & studio wrk. Educated bckgrnd & exp. Pro equip. Suzanne, 818-765-0367

•Expert drmr sks pro jam sessions, Jazz, Latin, fusion. No pay necessary, wnt to shed w/some ltnl. Jeff, 818-986-8233

•Expert drmr, Pearl gear, pro stage, studio, recrdng exp. Skg studio, 1 nrters, passport ready. Can travel world. Pros only. 213-750-4482

•Featured drmr from the movie & MTV video, Wayne's World, sks estab, pro, cmrcd HR/act w/dge. Must have maj mgnt, lbl contract or prodcn deal. Anthony, 213-960-7625

•Fem drmr sks org rock grp. 10 yrs exp, stage, studio, garage. Zep, Crowes, Rush, Streisand. Business sngs, gits a must. Sabina, 310-675-5060

•Fem drmr, gd, solid, hvly beat w/bckgrnd voc exp, gd att & avail now. Jemmer, 213-871-2722

•Former drmr w/XYZ lkg for pro proj. Much studio & live exp. Also avail for demos. Joe, 310-693-3136

•Hottest dance band wrkg in San Fern Val/Westside/LA area is sought by married, 32 yo, exp, versil, attractv drmr. Brad, 818-705-8025

•Hrd hting drmr w/maj exp & endorsemnts sks signed or showcng act. 818-377-4006

•Hvy htrr w/dynamics. Feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 310-838-5115

•Jazz, jazz, jazz. Conimpy, fusion, be bop drmr lkg to join &/or form jazz grp. Srs musicn pls call. Al, 818-447-4228

•Jolo groove leaning band. Music Infil Sng, M. Ethridge, Pwr Station, Steely Dan, Gear, Impso, demo. 818-753-4319

•Pro drmr avail. Jazz, R&B, fusion. Grt grooves & meter. Can read. Young & hungry. Jeff, 818-988-8233

•Pro drmr sks wrkg blues, R&R or classic oldies band. Jim, 818-981-4273

•Pro drmr, 20 yrs exp, sks blues, funky, rock band. Grt grooves & dynamics. Musicship first, image 2nd. Infil Pace, Mitchell, Pert, Lear, 818-508-0717

•Pro E Cst drmr w/maj recrdng & touring exp sks cmrcd band w/mgt/ma VH, Ozzy, Tesla, Charlie, 818-247-9117

•Pro world class drmr, just back from maj tour, avail for pro slt. Scott, 213-328-9255

•Pro, versil drmr w/touring & recrdng exp lkg for pro slt w/ mgnt, lbl intrst. Speedy, 818-584-0192

•Psychidic boobey metal drmr lkg for band willing to do something different. Megadeth mts S'Garden or Metalica mts Sabbath. Jeff, 818-989-3960

•Rhythm section avail for session wrk & live performcs. Very light & very pro. Robert, 818-792-8954

•Srs young drmr lkg for other srs young plyrs to form band. 11 yo OK. Jesse, 818-994-4505

•Young gun drmr, Johnny Dean, now lkg for HR band. Pros only. No jokes. 818-988-2776

13. DRUMMERS WANTED

• Double Bass Drummer needed by established heavy band w/ major representation & label intrst for immediate recrdng & touring. Pros only need apply. (213) 654-4134, (818) 760-8338

•#1 drmr nnd by T40 band now forming. Pros only. No flakes, drugs, egos. Non paid rhrstl of 1-2 months req'd. Carlene, 213-254-4669; Steve, 818-793-2254

•#1 exp lv voc sks xplosv drmr to J/F melc, mainstream, radio friendly, lgr grp. Showcng, recrdng. Aero, VH, Crowes, Zep, Tommy, 213-836-3713

•100% groove drmr & bst wtd. Equip, lks, trnspo. We are MTV ready, lbl intrst, financ bckr. Infil Cult & Santana mt Kravitz. R.B., 213-649-0163; 818-364-0029

•#1. Sick of the Hllywd bs? Guit, sngtr duo sks dedictd, versil drmr. Infil are O'Ryche & Rainbow. Personality a must. Gavin, 818-244-6737; Chris, 213-876-0656

•Aggrsv, wild, HR drmr wtd for unq band w/killer sngs & own studio. Collab. Nirvana, Zep, Planet Drum, Moon, 213-265-5548

•All orig HR band sks pro minded drmr. Dbl bs a +. Must have own trnspo, ltnl, exp & dedictn. No drugs. Orange Co. James, 714-536-1069; Nick, 714-545-2494

•Altrnrv drmr wtd for band w/own studio & gd shows. Infil Nirvana, Peppers, Cory, 818-360-2499

•Altrnrv drmr wtd for band. Infil Nymphs, Nirvana, Nephilin. Andrew, 310-836-1298

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•Altrnrv drmr wtd, 20's, gd equip, trnspo, Infil U2, Doors, Cure. 213-661-1541

•Altrnrv HR band w/killer sngs ala S.Pumpkins. Cut's Love album, sks dedictd drmr w/chops & finesse. 213-734-6904

•Altrnrv hrd edged band sks drmr. Infil Nirvana, Jane's, Santi, 818-957-8521

•Are you a positive person open to all styles? Percussn based rock band sks drmr. Congas, timbalis a +. THE PUSH, 310-281-9603

•Are you infl Jeff Pocarro, Tony Thompson, Carmine Appice & Bonham? Are you into plying cmrcd HR? We have the sngs for you. 818-761-5238; 818-284-1764

•Artistic & expansive drmr nnd for orig proj. Infil Hendrix, Trower, Gayles, Elvis. Pros only. Michael, 818-994-8113

•AVATAR sks drmr for hvly, offbeat, most orientd band w/ funk to cntry infl. No posers, glam or death metal. Srs only. Eric, 213-851-2510

•Band commtd to being next big thing sks drmr w/ diversity to create mood. Fem fronted, no BS. It's do or die. Zep, Love Bone, 213-478-0543

•Band on indie lbl sks drmr by Big Star, Love & early Who. 818-355-8617

•Band sks drmr into reggae, 24 7 Spys, Bad Brains, J.Bonham, Chalmers. 213-31-3095

•Band w/orig hvly sound sks drmr w/orig hvly type skills. Rhrs in West SFV. Gigs upcmng. Buddy, 818-781-1661

•Band w/maj lbl intrst nnd xlrn lkg drmr who can K/A. Infil Zep, Cult, AC/DC. Killer image & chops necessary. Rocky, 213-654-0241

•Blzatz (dbl) bs percussn sought by equally strong musicians. John, 213-874-4935; Kyle, 213-957-2856

•BOB MARS BAND wnts aggrsv drmr & bst to comp'l trio. Infil by L.Colour, the Experience. Pros only, 20-26. Bob, 818-769-2142

•Chopsy, grooveing drmr wtd for Zep mts Queen aggrsv rock band w/connex galore & tons of tunes. Brian, 310-479-3158

•Christian drmr nnd for orig 70's rock infl band. Commitmnt & dedictn req'd. Paul, 714-380-1955

•COLD SHOT nnd hrd hting drmr w/gd meter. Have financl bckng, lbl intrst. Changng styles. Into Alice/Crains, S'Garden, Nirvana, Temple/Dog, Tony, 818-761-3376

•Creatv drmr by xperimntl guit plyr lkg to form band. Orig soundng, guit orientd, HR, neo psychidic folk band. Voc abil a +. 213-960-4459

•Dbl bs drmr nnd for aggrsv metal proj. Infil too many to name. Lkg hr, trnspo, dedictn a must. Srs only. Mike, 213-851-6050

•Do you want to make it right now? Do you lk grt? Can you K/A, ply straight forward HR? Have lbl intrst. Tom, 818-769-9075

•Drmr & bst wtd. Rock/blues guit infl by Hendrix, old blues, HR. Musicship from the heart. Be into wrkg hrd. Paul, 818-340-0921

•Drmr nnd for band. Pls send tape & infl to Paul Chase, 18355 Calvert St, Reseda CA 91335. 818-881-5961

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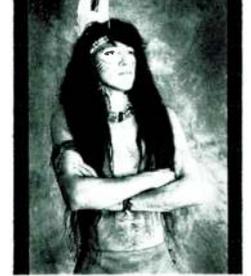
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•Dmrr ndd for otherwise compl. fem progrs. mald. metal band. Exp. dedictd pr. We have contacts. lockout. xtra set. Upcmng paying gigs. 714-998-4856
•Dmrr ndd. Infl Bad. Echo. Jesus J., Gabriel. Sensitive. feeling, dynamic & bright. Gd equip. sophistictd rhythms & vision forward. 818-980-5206
•Dmrr wtd by altmz band w/sem voc & own rehrl studio. Infl Mazzy Star, Neil Young, Sugar Cubes. 213-939-1207
•Dmrr wtd by bst & guit. Non cmrr blues based rock. Age 21-27. Lng hr image. srs only. Rudy. 818-345-1966
•Dmrr wtd by estab pwr pop band. Short hr. skinny pref'd ala Mars, Burke Bill, 818-848-4278
•Dmrr wtd by singr/sngwrtr for pop/rock band. 25-30. College orientd style w/60's feel. Infl REM, Smothersens. Michael Penn, Beatles Vocs a+. Dave. 818-558-3665
•Dmrr wtd by singr/sngwrtr/guit Infl Petly, Dylan & Springstein. Dedicatd a must. Mark. 213-465-3755
•Dmrr wtd for all orig. unusual pop/rock grp. now showcngs. Infl Boigo & Police. Very exp only. Rehrls WLA. 310-395-9558
•Dmrr wtd for altmrr rock band. Infl Pixies, Blur, Replacements Call morns only. 9-11 am 714-529-6417
•Dmrr wtd for funky & bluesy HR band w/sem singr 213-851-4316
•Dmrr wtd for funky R&B pop. Must solid groove & be in the pocket plyr. Progs only. Johnny. 310-631-8881
•Dmrr wtd for guit orientd altmrr rock band. Pro at a+. No PIT req'd Houston. 213-739-8599
•Dmrr wtd for HR band. Must have feel, be srs, dedictd, creatly, solid, have image. Infl Badlands, VH, UFO, Steve. 213-969-8036
•Dmrr wtd for newly formed rock band w/maj mngt & publishing deal. Send tape & bio to PO Box 4142, San Dimas CA 91773
•Dmrr wtd for org hvy HR band. Will be playing orig. matr. Chrs. 310-274-3730
•Dmrr wtd for org undergrd band w/mngt. Infl Beatles, Velvet Undergrd, Anthrax. Srs only. dbl bs importn. Josh. 818-990-3621
•Dmrr wtd for R&B, jazz, rock grp. Pro only. Dean. 213-469-8592
•Dmrr wtd for sng orientd altmrr rock band w/dynamic tension, finesse, animal knuck. Must know where & when to use it. 213-953-0328
•Dmrr wtd to collab on org sngs & form band ala Eagles, Springstein. 818-853-8699
•Dmrr wtd to comp 60's. 70's int orig rock band. Zep, Doors, Floyd. Solid meter essentl. rock kl would be nice. Carl. 818-509-1439; John. 213-969-0629
•Dmrr wtd to comp band. 4 pc. Altmrr, infl Sonic Youth, Nirvana, Dinosaur Jr. 818-981-0509
•Dmrr wtd to form band. Alternate time signatures, many infl. 818-594-5881
•Dmrr wtd to form orig rock band. Must be dedictd & exp in clubs & studios. Infl Extreme, Beatles, Cult & others. Steve. 310-929-0508
•Dmrr wtd to form sret metal band. Infl Love/Hate, Crue, LA Guns, Skid. Have gd sngs & team att. Rick. 213-463-1282
•Dmrr wtd to form thrash, jazz, altmrr metal band. No image req'd. Just equip. trnspp, tlnt & skull. Keith. 818-990-0390
•Dmrr wtd to share rehrl spc. Must be able to rehrl days only. Very cheap. 24 hr access to your equip. security. gated Ed. 213-653-6671
•Dmrr wtd. Cutting rock & soul band. Infl Sly, Teddy Reilly grooves mixed w/Mitch Mitchell, Bonham rhytm. Knight. 213-876-8087
•Dmrr wtd. No typing skills req'd, no word processing necessary, no insurance req'd. 213-665-8148

•Dmrr wtd. Orig rock band. Gang of 4 mts Neil Young. Have sngs. rehrl spc. Pref unattached, over 30, hrd hfr. Pasadena. Peter. 818-577-8732
•Dmrr wtd. Pro rock & soul band sks dmrr. Infl Bonham, Kramer. 213-876-9898
•Dynamic, thirt dmrr for pro cmrr rock act. Infl Winger, House of Lords, Lynch Mob, Frank. 310-397-3212
•FALLEN ANGEL wnts exp. dedictd, solid dmrr to compl org Hillyrd blues, sleaze band for immed recrdg. 213-275-8007
•Fem dmrr wtd for 3 pc. agrvs. punk edged band. 213-928-7460
•Fem dmrr wtd for fem HR/HM band w/groove. Exp only. 818-571-0067
•Fem fronted HR band w/legitimate contacts sks grooving dmrr. Infl Alex VH, Randy Castillo. Lv msg. Lisa. 818-780-5888; Leo. 818-243-8936
•Former Chrysalis recrdng artist audting dmrrs for orig grp. Infl Eric Johnson, Leppard, Billy Squire, VH, Brent. 213-874-7561
•GRACE PERIOD now audting dmrrs. Must worship Bonham, Kramer, Watts, Slammers only. Have all connex. Raie. 213-957-1251
•Fem fronted HR band w/legitimate contacts sks grooving dmrr. Infl Alex VH, Randy Castillo. Lv msg. Lisa. 818-780-5888; Leo. 818-243-8936
•Groove orientd dmrr wtd by funk/dance band. Must be able to eat the funk. Kevin. 818-752-8298
•Grooving funk metal dmrr wtd. Grt sngs, well known front person from Europe. If you are ready to hit the stage, call 310-657-3693

14. HORNS AVAILABLE

•All saxes, flute plyr avail for pro paying sits only. Exp all styles, touring, TV & studio. Gd att & stage presnc. Dixie. 213-936-2331
•Sax plyr, tenor, soprano & flute. Strong soloist, very pro. Rock, R&B, Steven. 818-904-9063
•Sax plyr/EWT wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318
•Tenor sax, keybrds, vocs, flute. Call today. 818-893-8343
•The Angel City Horns are avail for pro sits. 818-882-8354

14. HORNS WANTED

•Horns wtd for funk band. Trumpets & saxophones. Srs only. Robert. 818-792-8954
•Trumpet plyr wtd for Commitments type band. Call for audtin 818-748-7186

15. SPECIALTIES

•23 y/o black fem singr sks top music connected recrd prodr to help put together my 1st promo pkg. No BS, no romance, just strictly business. Tamiko. 213-751-8420
•Acapella, anyone? Not afraid to sing/dance in the streets? Grt musics/dancer. OK singr, wnts to doo wop w/others for fun. Bernie. 818-761-8683
•ASCAP poet sks collab w/rlntd, gd musics. Lv msg. S.F. 818-905-2192
•Bands wtd for orig R&R video broadcast. Local Sml area. No HM, rap. 805-581-4861
•Bs tech avail. Exp pro for local & nat'l tours. Hrd wrkg & road ready. John. 213-936-2307
•Cntry rock fem singr sks pro Euro mngt. Have finished masters, promo & distribution. Linn. 702-438-8798
•CPA will trade tax or accounting wrk for studio time. Dave. 213-840-5119
•Dancers & models for MC LUSCIOUS & THE GHETTO

GIRLS upcmng vooe. Must be unq. creatly, attractv & be able to dance. Dave Williams. 805-382-8067; 805-566-8200
•DJ wtd for pro wstyle comparable to Kid N Play, Digital Undergrd & C.C. Public Enemy. Must have gear & funky recrd collection. Nicky. 213-658-6035
•DJ wtd w/variety of recdgs & creatly mind wrkg w/pro black rapper. James. 213-469-8779
•Engineer sks tlntd rappers to make masters & demos. Grt opportunity. 213-939-2247
•Fem dmrr sks mngr &/or financl bckr. We have grt sngs. 213-876-3176
•Guit & singwr on 12 step progrm sks other 12 step members for possible jams. Paul. PO Box 314, San Gabriel CA 91778
•Hideous, blood sucking baboon ndd to manage my brilliant yet clueless altmrr beach band. Clever beginners OK. Steve O-Matic. 310-477-0919
•Hip hop DJ who can scratch & sample wtd for techno inbal rock band. Tim. 818-769-5338
•Hrd wrkg pro rock/pop band w/own recrd, local distribution & shows sks pro mngt. TATTOO THEATRE. 818-980-8323
•Hate luna fish. Sngwrtr/perfmr w/own matr sks investor. Have club appearances, demo, promo & references. Let's make money. 818-345-2579
•Investor wtd. Also mngt & prodcn ndd for rock band, CHAYSUR. Grt sound, grt kl. Maj bil intrst. Michael. 818-904-0054
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•Musicians wtd. Bs, drums, guit for immed recrdng pro Current band pref'd. In vein of Henley, Bryan Adams, Bad English. Lv details. 818-753-6638
•Percussnnt wtd for trio. Gys booked. Conga plyr pref'd. R.B., 213-649-0163; 818-364-0029
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•Wtd. String quartet to accompany singr/compr/perfmng pop sngs for assoc format clubs & benefits. Individual string plyrs encouraged, all parts scored out. Joel. 213-463-3890
•Young male pop R&B soul singr/sngwrtr w/dancing abil & live perfmnc exp sks prodcn/sngwrtr w/studio for collab & lbl presentation. Demos on request. Darcy. 818-503-4526

16. SONGWRITERS

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•ASCAP lyrictst sks wrkg bands that nrd new lyrics. 818-995-3612
•ASCAP lyrictst/poet sks collab w/perfmng bands or inspired musicians. 818-905-2192
•Collab ndd immed. Infl of Loggins, Cetera, Hall & Oates. Pls plyr another instrmt or sing. 20-30 y/o. Bill. 310-376-5580
•Exp guit/sngwrtr/voc sks bst, dmrr, guit to collab on matr. Must be imaginative, creatly, infl. Hendrix, Beck, Richards, altmrr, blues. Dean. 310-823-6786
•Guit avail for your demos. Xlnt credits, will send out demo. Jeff. 310-437-5211
•Guit w/vocs sks sngwrng partner. Must have strong lyrics. 714-985-2203
•Im a fem voc/lyricst in San Diego. Skg srs compr or music for collab. Styles are rock, blues, funk. Willing to travel to LA. Christina. 619-263-0921
•Killer fem voc & poet sks compr, keybdst or guit to write sngs & form band. Kathy. 714-761-1035

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