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FEATURES

Neil Zlozower



20 SLAUGHTER

With a much harder sophomore effort, Slaughter is proving that their brand of melodic rock transcends the teen market. Look for several CHR hits (especially "Days Gone By"), as well as instant AOR acceptance for *The Wild Life*.

By Kenny Kerner



26 TORI AMOS

The buzz on Tori Amos' new Atlantic album *Little Earthquakes* grows stronger each day. With poignant lyrics and strong, haunting melodies, word of mouth alone will help make this one of the surprise efforts of the year.

By Richard Rosenthal

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FEEDBACK

B. B. Fan

Dear MC:

After reading your club review on B.B. Chung King & the Screaming Buddah Heads (March 30, 1992 issue), I am deeply disappointed in your misconception of this band.

To place B.B.'s outrageously hot guitar licks under the heading of simply "above average" is ridiculous and to describe the S.B.H. as merely "competent and proficient in their back-up capacity" is an absurd understatement.

This is a group of rock solid musicians who time after time captivate and enthral audiences, and aren't worried about posing and fluffing up their hair.

In addition, to call B.B.'s heritage a "novelty that will only go so far" really makes me mad. This guy is just as American as you and me—and it's close-minded attitudes like yours that keep some great people down.

Ask anyone who has experienced this band. Talk on the street is that they are great and deserving of a big break soon.

Many people believe in B.B. Chung King & the S.B.H. The Bud Concert Series does. So do all of the major companies who endorse these guys—pretty good for an unsigned band.

Now, if one smart A&R guy would wake up, not only would he get rich quick, he'd let the rest of the world in on this fantastic

band's music.

And by the way, next time, have Harriet pay the five bucks to get inside the club - then she can write a real article. But she'd better do it quick or she'll be paying \$30 plus to see them at the Forum.

J. Powell
Pasadena, CA

Horse Talk

Dear MC:

I would like to extend my thanks to Tom Kidd and his Show Biz column for the support he has lent to Rockin' Horses benefit series. Upon witnessing how healthy horses were being bought, shipped and slaughtered in the most inhumane manner, I was shocked and inspired to raise awareness and funding for lobbying organization Horsepower International, Inc. The February 18 event at Cafe Largo raised \$1,300 toward passing the crucial Assembly Bill 500 which would enforce (currently non-existing) protection laws for horses—purchased by the pound by Europe and Japan for the dinner table.

Music Connection's coverage bookended that event as well as publicizing the next one, becoming part of the first few to step out and call attention to a practically unheard of, hideous trend of the recession. As always, Tom's candid, coy writing style entertained and informed. As a journalist, I realize the impact of the printed

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FEEDBACK

word and to be on the receiving end of a news item reminds me of how refreshing it is to know there are responsible, human writers out there.

It's a lot to ask of Southern Californians to accept another cause into their lives, especially when one has to wade through a series of clipboard activists just to get to Ralph's for a gallon of milk. When my friends and I organized Rockin' Horses, we discovered we were on the heels of Farm Aid, in the middle of Walden Woods, threatened with the overturning of Roe vs. Wade and always surrounded by the horror of AIDS. However, it is the media we can thank for the success of public awareness for any or all of the earth's disasters, needs and recovery.

Cindy Lamb
Rockin' Horses

Corrections

Morley Bartnof
Los Angeles, CA

"I would like to thank *Music Connection* and Sam Dunn for the favorable review of our band, Daisychain, from issue 4/27 to 5/10. However, I believe I'm going to have to give your proof reader a rating of six because the band Daisychain is one word and the contact phone number should read (213) 664-2641, not (213) 664-2651."

Demo Drag

Michael
San Diego, CA

"I'm calling regarding the Demo Critiques that are done in *Music Connection*. I sent a demo package up for my group quite a few months ago and I tried to find out if it was going to be reviewed and found that it was impossible to discern when or if a demo was going to be reviewed in the magazine. Since then, I've watched very closely the demos that have been reviewed and it seems that many very good bands are being critiqued. But every once in a while, there is a token 'hated' band that gets in (Targa in the latest issue is an example). I was wondering, with all the demos you must be getting, it must be very difficult to not just do good critiques, but how can a band that isn't a ten and isn't a two get into the Demo Critique? I'm wondering if there is any way that it works or if it's truly random."

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

□ Songwriter/engineer Paul Shapiro of Songwood Studio will be teaching his hands-on course, "Making The Professional Quality Demo - At Home," at Pasadena City College beginning July 1. Most of the six to eight classes are held right at Shapiro's Pasadena based studio and students will participate in the making of a professional demo from start to finish and receive cassettes at the course conclusion. Contact (818) 351-8744 for additional information.

□ Grammy Award winners Lionel Richie and Michael Masser, as well as ASCAP, BMI, the National Academy of Songwriters, the Society of Composers and Lyricists and the Los Angeles Chapter of the National Academy of Recording Arts and Sciences sponsor scholarships for UCLA Extension's certificate programs in music and film scoring, all of which have different qualifications and application deadlines. For more information on scholarships, a free catalog or to submit applications, please contact the Performing Arts Program, UCLA Extension, 10995 Le Conte Ave., Room 437, Los Angeles, CA 90024, or call (310) 825-9064.

□ The Songwriters Guild Foundation will sponsor an Ask-A-Pro/Song Critique session on Tuesday, May 19, with guest Dave Perry of Killersnap Music Publishing. Ask-A-Pro/Song Critique sessions offer songwriters an opportunity to have an industry professional answer their questions and critique their material. This session is free to SGA, LASS, NAS and NSAI members. Call the SGA office for reservations at (213) 462-1108.

Re-Caps

□ Don't forget about "Earth Beat 1992," a Dawn Star Productions annual event which includes musical guests and environmental and crafts fair at Will Geer Theatrum Botanicum, 14919 Topanga Canyon Blvd., Topanga, CA, on May 16, 12:00 noon to 5:00 p.m. Admission is \$12 at the door, \$10 in advance. For tickets and information, contact Michael Dwyer, (818) 346-2666.

□ May 11, 7:30 - 10:00 p.m. is the next date for the National Academy of Songwriters (NAS) sponsored Acoustic Underground, a new acoustic showcase for L.A.'s hottest new singer/songwriters. Scheduled to appear is singer/songwriter Andrew Gold ("Lonely Boy," "Theme From Golden Girls") plus hit songwriters Lois Blaisch ("Could've Been," Tiffany) and Greg Prestopino, including local sensations Dan Bern, Frontier Theory, Jamie Houston and many others. The showcase will be held at Santa Monica's At My Place, 1026 Wilshire Blvd. Contact the NAS at (213) 463-7178 for additional information. **MC**

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CLOSE-UP

Savoir-Faire

Creative Art Concepts

By Karen Orsi

The day of permanent album art is here. Through the latest in aerospace technology, the folks at Savoir-Faire Creative Art Concepts can now very thoroughly laminate any photo or poster to 1/4 inch Masonite backing. The effect is absolutely permanent. Even a laminated CD cover is unbreakable, unsmudgeable and virtually indestructible. This process is the same one used to laminate fiber optics in cars and airplanes. The same \$175,000 machine is used to place the speedometer LED read-out in the windshields of some new cars, like the new Oldsmobile. The average laminating business can turn out over 150,000 24x36 inch pieces per day by simply bonding a piece of high quality plastic laminate to a 1/4 inch piece of Masonite. Forever. And although this process is an incredibly economical alternative to framing, it is only cost effective if the machine is turned on for four hours or more per day. Apparently, it uses a bit of power.

Attempts to manually destroy the sample laminated CD cover in the company's promo packet have resulted in satisfying frustration. It is a very permanent process indeed. The possibilities and uses for such a product seem limitless, especially in the realm of special packaging for both retail and promotional products in the music business. There is discussion going on now between Savoir-Faire and various record companies (as well as the management of Megadeth) about a myriad of ways to utilize the process, including posters, limited edition album covers and CD sets and even in store nameplates and signs. There is a test program going on where limited edition laminated promo posters will be sold upon new album releases. Savoir-Faire made quite a splash at NARM, with special attention and commendation being given it by Time/Warner, who has expressed an interest in utilizing the process to enhance packaging quality for consumers.

Although anything larger than a poster is currently not practical to laminate due to the possibility of warpage, inquiries were made as to the possibilities of laminated outdoor signs by an ad agency connected with Taco Bell. Savoir-Faire began its own tests in an attempt to weatherbeat and destroy the product with sunlight, heat and moisture. The effect was nil. It did not warp, crack, yellow or change at all. A shoe scuff mark on one piece of product was easily wiped off. At this point it would appear that, should a depleted ozone destroy us all, laminated CD




JoAnna Karzen

covers may outlive not only rock & roll, but life on earth as well.

Along these lines, Savoir-Faire is also sponsoring "Operation Resurrection", which may sound like a plot to laminate religious figures but is actually a full-fledged commitment to setting the great album art of our time in stone. Since the process itself is incredibly economical, (if you did a piece the size of a movie poster it would run about twenty dollars) the concept is very comely to record companies. It may be, in the very near future in fact, that all those wonderful "best of" and "anthology" box sets may be coming with album, CD and even video covers that last longer than the product within.

Besides working closely with the music business, Savoir-Faire has also done work for magazines, created laminated plaques and awards, and is currently working on a poster creation of the Olympic Basketball team, which does, according to insiders, carry the images of both Magic Johnson and Larry Byrd.

Savoir-Faire was launched just about a year ago in order to develop a marketing strategy for the new laminating process. The actual laminating factory itself has been in operation for over thirty five years doing the more traditional forms of lamination on hardboard for plaques and trophies. Its owner, and the true founder of Savoir-Faire is Mort Olshan, publisher of *The Goal Sheet*.

Savoir-Faire is at 9255 Sunset Blvd., Ste. 200, Los Angeles, California 90069. The phone number is (800) 798-4653. 

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- ▶ **The Music Video Industry Today: The Process, the Players, the Opportunities, Antony Payne**, President and Executive Producer, Gasp! Productions
- ▶ **Music Marketing in the '90s: An Integrated Approach, Celia Hirschman**, National Director of Product Management, A&M Records
- ▶ **The Anatomy of a Record Company, Debbie Caponetta**, Director of Artist Development, Charisma Records
- ▶ **The World of the Agent in the Entertainment Industry, Ben Bernstein and Rob Heller**, Senior Agents, Triad Artists
- ▶ **Music Supervision for Film and Television, Gaylon Horton**, Music Supervisor, *Ferris Bueller's Day Off*, *Postcards from the Edge*

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- ▶ **Electronic Music II: Introduction to MIDI, Lachlan Westfall**, President, The International MIDI Association; *Keyboard* columnist
- ▶ **A Complete Guide to Digital Sampling, John Bezjian**, musician, consultant, synthesist

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- ▶ **Introduction to Audio Engineering, Michael Braunstein**, see credits above

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Mechanic's Sinclair Sounds Off About MCA Split

By Tom Farrell

NEW YORK—Mechanic Records and MCA have announced the termination of their four-year label deal, a relationship which resulted in the chart success of such bands as Trixter and Bang Tango.

According to an April 7th statement issued by Mechanic President Steve Sinclair, in which Sinclair stated that he chose to terminate the agreement, three of Mechanic's leading artists, Trixter, Bang Tango and Voivod, will remain signed to Mechanic and will continue to record for Mechanic and release albums under the Mechanic logo, with MCA taking over all A&R and

marketing functions.

But, according to an official statement from MCA Records President Richard Palmese, it was MCA's decision to terminate the agreement, not Sinclair's: "Mechanic failed to give us the cooperation we felt necessary to successfully market Mechanic acts. Therefore, we chose to end that part of the agreement. Mechanic's role will now be that of a passive contractual agreement with a logo credit on MCA releases of Bang Tango, Trixter and Voivod."

In a telephone interview with Sinclair, he shed some light on the

terms of the dissolution agreement, stating, "We chose to terminate the agreement for reasons I don't want to get into. I will no longer be involved on a day-to-day basis with the A&R duties or the marketing of my bands. That was one of the things I had to agree to in order to get MCA to terminate my agreement. The bands will still record under the Mechanic logo, and I will still earn royalties. I'll be getting the same amount of money, but now I can turn my attention to developing a whole new roster of clients."

Sinclair expressed mild annoyance at the notion that MCA termi-

nated the agreement and not Sinclair, as both parties appear to be in a tug-of-war over who gets the credit for the success of Trixter and Bang Tango. "It's really stupid, and I'm really saddened by their reaction toward my press release. I have a lot of good feelings toward the rank and file of MCA, and I don't think any of them believe that Mechanic's contribution was less than a great percent. Mechanic was doing the lion's share of marketing, which is something MCA wants to deny. MCA wants the world to believe that they did all the marketing on these acts. The track record of Mechanic would seem to indicate that something special was happening with these bands that wasn't happening with other MCA hard rock bands," concluded Sinclair about MCA's much-maligned rock roster.

Mechanic is currently negotiating another label deal. **MC**

New AIDS Organization To Benefit Musicians

By Sue Gold

NEW YORK—LIFEbeat, a referral/information organization dedicated to helping people within the music industry who have AIDS or the HIV virus, has been established.

LIFEbeat was organized by Daniel Glass, Vice President and General Manager of EMI Records Group North America, and Bob Caviano, a former manager who

was diagnosed with AIDS in 1990. The organization will operate out of the New York offices of EMI for the next year. "I was really looking for some place for people who became sick to turn to," Glass explained. "I want LIFEbeat to be a place where they can call and get information and be referred to the right person."

While other music-related charities such as the T.J. Martell Foundation and MusiCares include AIDS

in their programs, LIFEbeat will be devoted exclusively to AIDS and musicians and music industry personnel who are infected with the HIV virus. "I just think our business is so strange. We're so hip and so Nineties, yet in certain ways we're stuck in the past somewhere with our ideals and values and the way we treat people. I want to be proud of what I do in my business, and I think our business hasn't done the right thing all the time. Bob has certainly been a tremendous inspiration for me getting involved, and thank God he's spoken up; many people haven't. I think there's a lack of understanding about what this disease is really about," he said.

LIFEbeat had its official kick-off on April 20th in New York with a fundraising party, which netted \$25,000. The kick-off coincided with the tribute concert to the late Queen lead singer Freddie Mercury in London, an event that Glass feels has helped bring the problem to the spotlight. "I think the whole night was great. I can speak to ten executives in the business, but an artist can speak to 50,000 or five million people in one shot," Glass said.

Among those attending the party were Yoko Ono and Cyndi Lauper. Ono presented LIFEbeat with an original John Lennon artwork entitled "Freda People," which will be used on upcoming concert programs, T-shirts, posters and buttons. The artwork will be auctioned off in the future to benefit LIFEbeat. "John Lennon was really trying to change the world for the better, and

JACKSON HONORED



Epic recording artist and superstar Michael Jackson was presented with a Lifetime Achievement Award by the National Association of Black-Owned Broadcasters (NABOB). Pictured (L-R): Hank Caldwell, Epic Senior Vice President, Black Music; Michael Jackson; Dave Glew, President, Epic Records; and LeBaron Taylor, Vice President & General Manager, Corporate Affairs, Sony Music Entertainment Inc.

Quincy Jones Honored For Anti-Censorship Efforts

By Sue Gold

LOS ANGELES—Veteran producer/artist Quincy Jones will receive the Spirit of Liberty Award on May 12th in recognition of his efforts opposing censorship and supporting human rights. The award is given by the People For The American Way, an organization opposing censorship which was founded by television producer Norman Lear.

The award ceremony will feature a special tribute to Jones and a performance by Take Six (other surprise guests will be announced). A video of Jones' life as it relates to human rights will be screened. "It will include some existing clips of his career, as well as some new taped interviews with his friends," said Mike Hudson, Vice President

and General Counsel for the organization. "He's a very vocal opponent against efforts to restrict freedom of speech, especially in music."

Last summer Jones participated in a documentary for People For The American Way called *America's Cultural Civil War*. In the documentary, Jones speaks out against racism and attempts to limit expression, especially on the black community and rap artists, according to Hudson. Clips from this documentary will also be shown.

"With attacks on free expression in America escalating, it's more important than ever that we recognize those who have raised their voices in defense of our basic liberties. Quincy Jones was among the first to voice opposition to legislative attacks on free expression in Louisiana," Hudson explained.

People For The American Way consists of 300,000 members, and its involvement within the music industry has been strong in the past few years. "Mainly, it's been all the efforts against mandatory labeling and any other expansion of laws that would restrict expression of music," Hudson said.

Past recipients of the Spirit of Liberty Award include Don Henley, Kathleen Turner, Ted Turner and Walter Cronkite.

Tickets for the event are \$250.00 and are available by calling Leslee Tarlov at (213) 658-5765.

AIDS

if John was here, he would have been right here with me," Ono said.

Benefit concerts are being scheduled in New York, Los Angeles and Miami. The New York benefit will be held on June 8th at the Paramount Theatre (the Pet Shop Boys and Salt-N-Pepa have already confirmed). The Los Angeles show is scheduled to take place in the fall.

An 800-toll free number will be set up shortly. In the meantime, anyone interested in contacting LIFEbeat can call (212) 245-3240 or (212) 245-3426. Their address is 810 7th Avenue 7th Floor, New York, NY 10019.

HALL OF FAME CEREMONIES SET FOR L.A.



The Rock and Roll Hall of Fame Foundation has announced that the Eight Annual Rock and Roll Hall of Fame Induction Dinner will be held in Los Angeles at the Century Plaza Hotel on January 12, 1993, the first time the induction ceremonies will be held on the West Coast. Pictured (L-R): are label honchos Bob Krasnow (Elektra), Al Teller (MCA), Foundation Executive Director Suzan Evans, Ahmet Ertegun (Atlantic), Joe Smith (Capitol-EMI) and Irving Azoff (Giant).

By Michael Amicone



Dave Demers

Soundscan has announced the appointment of **Dave Demers** to the post of Vice President of Sales & Service. A veteran of the music industry's wars, Demers joins Soundscan following a stint at Epic Records where he exited as Director of Sales and Artist Development.

Santa Monica-based label **Discovery Records** has named **Syd Birenbaum** to the post of Vice President, Sales and Marketing. Birenbaum will oversee sales and marketing chores for Discovery Records, Musicraft, Trend and ROM Records.

Atlantic Records has announced the promotion of **Danny Buch** to the post of Vice President of Promotion. Buch, who will perform his duties out of the label's New York headquarters, will oversee promotional campaigns for all radio formats.

Epic Records has named **Guy Ford** to the post of National Marketing Coordinator, Black Music. Ford will liaison with urban retail outlets and will work closely with the Sony Music distribution system.



Jenny Bingaman

Capitol Records has announced the advancement of **Jenny Bingaman** to the post of Manager, Catalog Development. Bingaman will handle the production of reissue and compilation projects, direct marketing, the coordination of long-form home video releases and the coordination of catalog promotion for classic, oldies, big band and easy listening radio stations.

MTV has named **Andy Schuon** to the newly created post of Vice President, Promotion. He will develop on-air promotions and programming.

MCA Music Entertainment Group has announced the appointment of **Steven Galloway** to the post of Vice President, Music Video—Long Form. Galloway will oversee the worldwide development, production and distribution of long-form music videos for MCA Music Entertainment Group's family of labels, MCA,

Geffen and GRP.

Capitol/EMI Latin has announced the advancement of **Jose Behar** to the post of President. Behar was formerly the label's Vice President and General Manager.

Lois Lerner has been named to the post of Associate Director, Marketing, Children's Programming, **Sony Kids' Music and Video**. Lerner will oversee and prepare marketing plans for children's video and audio products and the design and production of packaging.

Geffen Records has announced the appointment of **Luke Wood** to the post of Media & Artist Relations Manager. Wood will handle publicity chores for Geffen and DGC out of the companies' New York office.



Hartley Peavey

Hartley Peavey, CEO of Peavey Electronics Corporation, has been reappointed to his fourth term as a member of the Industry Sector Advisory Committee on Consumer Goods for Trade Policy Matters (ISAC 4). Peavey has been a member since 1987.

QSC Audio Products, Inc. has named **Randall Curlee** to the post of marketing manager for the company's full range of professional power amplifiers. Prior to his new appointment, Curlee founded Zoom, USA Operations and was Marketing Manager for Yamaha.

Pyramid Entertainment Group has signed **MC Lyte**, **Eric B. & Rakim**, **A.M.G.** and **Lidell Townsell** for exclusive worldwide bookings. The company's roster also includes **Freddie Jackson**, **Hi-Five**, **Najee**, **Alex Bugnon** and **Eric Gable**.



Celia Hirschman

A&M Records has announced the promotion of **Celia Hirschman** to the post of Executive Director of Marketing. Hirschman will coordinate the marketing of such A&M artists as **Bryan Adams**, **Amy Grant**, **John Hiatt** and **Gun**.



Erik Filkorn

Company: Imago Recording Company
Title: Manager / A&R
Duties: Talent acquisition & artist development
Years with company: One

Dialogue

Background: "Before Imago I was with Filmtrax and before that with Dick James Music for about four years. I hadn't planned on becoming an A&R person. I thought that was only for crazy people. All during my years as a publisher I couldn't figure out why people got into A&R. Then I realized that I couldn't do anything else."

Label Rules: "All of our artists have to be stars in the real sense. Terry Ellis, the label president, has a background of signing stars—Pat Benatar, Billy Idol—so we all look for real stars. They have to be larger than life. We're also looking for people who are absolutely capable of doing a strong live show and taking their show on the road. Radio is so unpredictable these days that you've gotta be good in front of people."

Roster: "So far we've signed the Rollins Band, Baby Animals, the Sextants, Doctor Rain, Basehead, Suzanne Rhatigan, What's Up?, Siebe and Nikolha Steen."

Clubbing: "When I'm not out on the road with our acts, I'm usually in the clubs. I was out five nights last week. The local scene is one of imitation. A year ago, everyone was trying to be Guns N' Roses and now everyone

wants to look and sound like Nirvana. The scene just doesn't feel honest. The bands playing locally up in San Francisco, for example, what they're doing is their own. They're not copying anyone. The bands that really make it are the ones that do it because it's their life and not because they want to get a record deal. What they do onstage is a reflection of what they do at home and what they feel. They're serious."

Signing Talents: "What I look for in

a band before signing them falls between what our company line is and what I feel in my stomach. I have to be absolutely in love with the music. I also have to get along with the various band members because these are people I'm probably going to be riding in a bus with on the road one day. Also, as I said earlier, these people have to be stars. And that's something that's hard to define. When you see it you know it."

Unsolicited Tapes: "Because we feel that it's necessary to listen to everything, we do accept unsolicited tapes. Tape packages should be sent to Erik Filkorn c/o Imago Recording Company, 822 N. La Cienega, Los Angeles, CA 90069. When we have the time, we listen to tapes on our own. But what we usually do is get together here in the office and the three of us in A&R listen to stuff together. We make our A&R notes for the New York office and always contact each band immediately if we're going to pass. We don't send out xeroxed form letters. We speak with the bands directly."

Signing Process: "The only carved-in-stone policy about signings is that Terry Ellis has to see it and he has to like it. Apart from that, we all show each other an appropriate degree of respect in terms of who's the Director and who's the Vice President. But the reason each of us was hired was because we're all passionate about the music, and we don't always take no for an answer."

Access: "I don't mind if bands call and I don't mind if they send tapes, but setting up an appointment is a waste of time because there's all of this extra stress and stuff going on

when all you want to do is just be left alone to listen to the tape. If I like the tape, I'll come down and see the live show. Then, if an appointment is necessary, it will be set up when there's something tangible to discuss."

Personal Likes: "I come from a classical background—I was a counter tenor before I got into the music business. I listen to choral music and orchestral stuff. I have sort of a weak spot for the singer-songwriter. My favorite record right now is Tori Amos. In fact, I'm going to call Atlantic now and beg for a copy of Tori singing 'Smells Like Teen Spirit.' But you might also catch me at the odd Fugazi show."

Do's & Don'ts: "Don't be a pest. Make interesting flyers—ones that stand out from the rest of the pack. I would go to see a band live if they sent me a good flyer. Try and get gigs out of the way from the Sunset Strip. Build a loyal fan following and try to develop naturally like a real band, as opposed to playing like a band that's just showcasing in Los Angeles. Play like you live in Oklahoma City and you want to become the best band there. Without losing touch with reality, ignore what's going on here in Los Angeles. And if you do live in Oklahoma City, there has to be somebody at a record store or one-stop or radio station that has a music industry connection. And if not, be sure that somebody within the industry will eventually track you down. I personally call record stores and college radio stations across the country and ask them to tell me what's going on in their local areas because really, at the moment, it's happening there, not here."



Together for over nine years, Raging Slab now has even more cause to celebrate as they sign a long-term recording deal with Def American Records and are about to enter the studio with Rick Rubin as their producer. Pictured above (L-R) after a recent Troubadour show are Raging Slab members Alec Morton, Elyse Steinman, Greg Strzempka, along with A&R-man Marc Geiger. In the past, Raging Slab product has been released on both RCA and Restless Records.

Tom Farrell



Capitol Records recently signed a band called Whytize, a five-member vocal group that was discovered by Michael Bivins. The Whytize album will be the first release through the joint Capitol-Biv Entertainment agreement. Pictured above at the signing are (seated) Art Jaeger, Capitol Executive Vice President, and Michael Bivins. Standing (L-R) are Step Johnson, Senior Vice President & General Manager Black Music, Capitol; and the members of Whytize: David Smith, Todd White, Alan Healy, Noel Kane and Aaron Kane.

Grapevine

Hats off to Kiss for taking it back to the streets with their mini club tour of some ten or eleven cities across the country. It's almost impossible to see and/or hear supergroups in an arena setting so the shows at the Troubadour were a blessing to die-hard Kiss fans. Bravo!

Those wishing to reach Act Of Faith may do so by calling Mike McLaughlin at the band's correct phone number: 213-256-1560, or you can call their manager, Sheldon Schwartz at 310-273-2219.

Just in case you've been away—Vivian Campbell has been added to Def Leppard as their new, permanent guitarist. Campbell debuted with the band at the Freddie Mercury AIDS Tribute in London.

The Ventures, celebrating 32 years in the business, are currently in a Los Angeles recording studio finishing up an album to be released by Toshiba-EMI in Japan. The album will be released to coincide with the Ventures' forthcoming concert tour of Japan.

Keep your eyes on Hardline, the new MCA rock band featuring Neil Schon and Johnny & Joey Gioeli, formerly of Brunette. There are at least three or four potential CHR rock hits that MCA should be able to break.

They'll be lining up early when tickets go on sale for the Metallica / Guns N' Roses tour coming this summer. You can also expect humongous crowds when U2 returns this fall.

Chart Activity

As predicted here weeks ago, two of the hottest records on the charts belong to Kriss Kross (Columbia) and Arrested Development (Chry-

alis). And they've only just begun.

We're going on record right now by predicting that the new Tori Amos single (scheduled for a mid-May release), a cover of Nirvana's "Smells Like Teen Spirit" will go Top Ten. If this happens, it will be the third time the same song has charted by three different artists ("Weird Al" Yankovic being the third) within the same year. Amos has turned the song into a brilliant piano-voice ballad that will knock you out.

In Effect, a singing, rapping and dancing group comprised of five boys ages 14 to 15 years old, will be showcasing for the industry at 7:00 p.m. Friday evening, May 15, at Joe's Garage in North Hollywood. Due to limited capacity, call Wild Guzz Productions at (213) 851-9210 for confirmation of reservations and for any further information on the group.

On The Move

Chip Ruggieri has announced the formation of Chipster Entertainment, a full-service public relations company handling both domestic and international campaigns. The company will work with newly signed as well as developing acts. Chipster's roster already includes MCA's Trixter and Bang Tango as well as Giant Records artists Flame and Soul Kitchen and New York-based band R-U-Ready. Chipster Entertainment is located at 12334 Emelita Street, North Hollywood, CA. 91607. Phone: (818) 985-5840 or FAX (818) 985-3215.

The new Restless Records A&R department will be headed up by Ron Goudie who has been with the label for 10 years. Also joining the A&R staff are Liz Garo and Melanie Tusquellas.

Capitol Records has named Samuel Sapp to the post of Senior Director / Black Music A&R. 



Driven Steel

Contact: Driven Steel
(714) 998-4856

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

We're in the middle of the year 1992 and to date, all-female bands still aren't taken seriously by most critics and fans. Driven Steel is comprised of four females who rock as hard as anyone else. Indeed, their three song demo does show some promise for a bright future. On the down side, the songs could be driven a bit harder with more powerful guitar play and some heavier drumming. Vocally, there's plenty of rock screeching contained but almost no backing vocals to be heard. This makes all of the tunes seem shallow. Lead vocalist Kim La Chance is not believable in her vocal presentation as there's no emotion being felt. I would suggest a stronger batch of songs that sound more original and less generic. Then, a new tape with lotsa balls-out playing. I really don't feel this tape is strong enough to attract label attention.



The Devout

Contact: The Devout
(805) 296-7101

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Although their group photo clearly depicts five members, the Devout is a six-piece band from the city of Santa Clarita. Sounding in spots like the Pet Shop Boys on Valium, these guys were obviously influenced by British dance music and local underground clubs. According to their rather brief bio, the main objective of the band is to "create entertaining and emotional dance music with lyrics people can relate to." In that regard, they somewhat succeed. Though instrumentally the act is top-notch, I'm not so sure there's a market for this kind of music any more. Additionally, their similarity to the Pet Shop Boys isn't going to help them land a record deal. I'd go back to the drawing boards and attempt to come up with something more original sounding and less dated.



Zero Stone

Contact: WBR Management
(310) 471-5768

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Hailing from Redondo Beach, this quartet comprised of Kenny Marsh, Deron Leibow, Mark Nathenson and Rich Mouser has submitted a six-song demo tape but is requesting a critique on the first three songs only. "Time Gone By," "Gold Camp Road," and "She Wants It All" seem to espouse the same cliched subject matter for songs. So there's nothing new in that department. Overall, the band can play but doesn't really stand out from the pack. The material is just so-so, and there's really no band image to speak of. I believe that in a few months, after plenty group songwriting sessions, the band will have a more valuable tape for distribution to the A&R community. Right now, though, I'd get crackin' on some new material. It's always going to come down to the songs.

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.



Pat Lewis

Love Chain, a hard rock act from Canada, signed a co-publishing/development deal with Shankman De Blasio Melina, Inc.



Pat Lewis

BMG Music Publishing signed a co-publishing/development deal with *Carnival of Souls*.

Songwriter Activities

ASCAP, Shankman De Blasio Melina Inc. and Giant Records recently hosted a release party for *Big Car*, whose debut album *Normal* has just been released on Giant. The band performed a rousing set of original material from their new album for a large gathering of industry folks at the Club Lingerie. *Big Car* recently signed a co-publishing deal with SDM, who are extremely proud to add the band to their growing roster of artists which includes *Sade*, the *Soupdragons*, *Sister Double Happiness*, *Haunted Garage*, and *Dumpster*, among others.

from his critically acclaimed Elektra debut *Don't Try This At Home*.

Jobete Music signed composer/producer *Ron Miller* to an exclusive songwriter agreement. Miller is the writer and producer of such classic hits as *Stevie Wonder's* "For Once In My Life" and "Yester-Me-Yester-You-Yesterday" and *Diana Ross'* "Touch Me In The Morning."

Artist/producer the *Daou* have signed a worldwide publishing agreement with *Rondor Music International*. The *Daou*—aka keyboard player *Peter Daou* and his vocalist wife *Vanessa*—have their Columbia debut album *Head Music* scheduled for release in early May.

New Songwriter Signings

Playhard Music (the music publishing division of *Shankman De Blasio Melina Inc.*) has signed an exclusive sub-publishing agreement with *Utilitarian Music* to represent *Billy Bragg* in the United States and Canada (in association with *Warner Chappell Music*). The deal includes *Bragg's* Number One single "Sexuality" (co-written with *Johnny Marr*)

The Business Side

Cherry Lane Music Publishing signed a co-publishing and administration deal with *Fifth Entertainment*



Jobete Music signed songwriter *Ron Miller*. Pictured (L-R) are: *Vince Perrone*, Executive Vice President and General Counsel for both *Jobete Music* and the *Gordy Company*; *Ron Miller*; *Lester Sill*, President and COO of *Jobete Music*; and *Frank Banyai*, *Jobete* Executive Vice President and General Manager.



Linda Komorsky has been appointed to the position of Vice President, International Acquisitions and Marketing, *BMG Music Publishing*.



Playhard Music signed *Billy Bragg*. Pictured (L-R) are: *Ron De Blasio*, *SDM*; *Billy Bragg*; *Peter Jenner*, manager; *Alan Melina*, *SDM*; and *Ned Shankman*, *SDM*.



Lester Cohen

Beggars Banquet/RCA recording artist *Peter Murphy* is pictured with *MCA Music Publishing's* *Betsy Anthony*, Vice President of Talent Acquisition, West Coast, at a recent listening party, held in Los Angeles, previewing his forthcoming solo LP *Holy Smoke*. *MCA Music Publishing* is *Murphy's* worldwide publishing representative. *Murphy* has written all of the songs on his new LP including the first single entitled "The Sweetest Drop."



Jeffrey Mayer

BMI recently held a screening of *Session Man*, winner of the Academy Award for Best Live Action Short. The film is based on the Steve Schiff and Tonio K song "16 Tons Of Monkeys" and the life of a session guitar player, played by James Remar. Pictured (L-R) front row are: Lee Tergeson, actor; Robert Knepper, actor; James Remar, actor; Seth Winston, writer and director; June Guterman, producer; Steve Schiff, songwriter; Doreen Ringer Ross, Senior Director Film/TV Relations, BMI; and Don Davis, score composer. Back row: Greg DeBelles, actor; and Erich Anderson, actor.

Ltd. for the company's entire film library. The first film that Cherry Lane will be involved with is *Hellraiser III*, which will be released this summer. The film features a score composed by **Randy Miller**.

Bill Grothe has been appointed to the position of Director and Senior Attorney, Licensee Relations, **BMI**.

Don Paccione has been promoted to Director of Creative Services at **Warner Chappell Music**.

MCA Music announced the promotion of **John Brands** to the position of Senior Vice President of MCA Music Publishing International.

BMG Music Publishing announced the appointment of **Linda Komorsky** to the position of Vice President, International Acquisitions and Marketing. Komorsky will be

based in BMG's Los Angeles office.

ASCAP has named four writers and four publishers to serve on its Board of Review. The writer members are **John Bettis**, **Betty Comden**, **William Kraft** and **Mike Stoller**. The publisher members are **Freddy Bienstock** of the **Herald Square Music Co.**, **Ernest R. Farmer** of **Wide World Music, Inc.**, **Maxyne Lange** of **Williamson Music Co.** and **Stanley Mills** of **September Music Corp.**

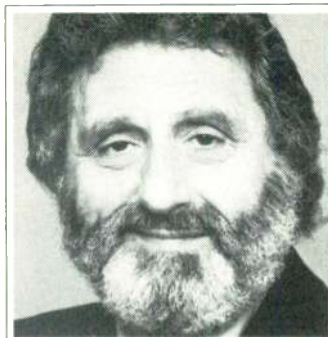
Bob-A-Lew Music announced the appointments of **Barry Kolsky** to the position of Director of Creative Activities, **Kesley Lotto** to the position of Director of Administration and **Sarah Brown** to the position of Creative Manager of Bob-A-Lew's Austin, Texas office. **MC**



Pat Lewis

Pictured is Big Car, who recently signed a co-publishing agreement with Shankman De Blasio Melina Inc.

PUBLISHER PROFILE



Lester Sill

President and Chief Operating Officer, Jobete Music Co., Inc.

By Pat Lewis

Lester Sill's career in the music business spans over forty years. In his early days, he worked with such artists as Leiber & Stoller, Lionel Hampton, the Coasters, Duane Eddy, the Paris Sisters and many others. Arising from the formation and development of Philles Records, he helped create one of the most exceptional success stories in the history of American music. Together with Phil Spector, he insured the success of such groups as the Ronettes, Bobby Sox and the Blue Jeans and the Crystals, which offered the American public its first opportunity to appreciate the evolution of rock & roll music.

As a publisher, Sill has helped create such highly successful artists as the Monkees and the Partridge Family. He spent twenty-one years with Screen Gems-Colgems/EMI Music, fourteen years of which he served as President. During his tenure with this publishing giant, he worked with such writers as Carole King, David Gates, Cynthia Weil, Barry Mann, Gerry Goffin, Neil Sedaka, Howie Greenfield, Boyce & Hart, and Jack Keller, to name a few.

In April of 1985 Sill moved over to Jobete Music Co. Inc., where he assumed the position of President and COO. "[Jobete Music was created as] the publishing arm of the legendary Motown Record label," explains Sill, "and it has continued to become part of the American music scene. Today, the catalog is as strong as it has ever been. In fact, this particular past year, we've had the biggest year that we've ever had."

Sill says that one of the "perks" that keeps him motivated after forty years in the business and gives him great pleasure is being involved with the Motown catalog. "It's fantastic," he says. "It's been such a successful catalog, and the demographics now lend themselves to this catalog because the kids who listened to this music originally in the Sixties are much more affluent. They're now in their Thirties, Forties and early Fifties—they call that the Big Chill generation—and that's why I feel that a lot of our songs are so successful with commercials—automobiles, American Express—they are geared at the demographics. And [the Motown catalog] just has a life of its own—it continues to perpetuate itself. Of course, we market it very well."

While on the highly controversial subject of using standards to sell products via television and radio commercials, Sill believes that leasing songs for commercial use does not diminish their value. "'Heard It Through The Grapevine,' is in its fifth year now on the California raisin commercial, and we still get a lot of calls and requests [to re-record the song]," he states. "Some of our other songs have been very successful in commercials as well. 'My Girl' is a prime example. It was a commercial for American Express for a couple of years, it was just the title of a movie, and the original recording by the Temptations was Number Two in England this past month. So, I don't see anything diminishing. If anything, I think it gets [the song] before the public and helps to regenerate the record."

Since Sill has been involved with the publishing world for a good many years, he's certainly seen some changes in the business. "A radical change has been in the writer/publisher relationship," he says. "Previously, the writer was signed to the publishing company and he delivered the songs [to the publisher] and it was the publisher's job to get the song out there. Now, a lot of the writers don't work with publishers simply because they are what we call 'self-contained acts'—they don't need a publisher to get their songs recorded [because they record them themselves.] But they do need someone to look after the songs administratively. So in those cases, they make administration deals with publishing companies. The publisher does not own the copyright but administers it and takes a certain fee of the net or the gross income depending on what the deal happens to be.

"Creatively, there's been an enormous change because of the nature of the songs. I feel that in the past eight or nine years, there are very few standards being written. People will argue with me and say the songs written today are the standards of tomorrow, but I don't agree because the songs today are really just sounds. When those records are finished, the songs go with them and very few people want to record anything that's so identifiable to other artists because they're grooves and sounds and so forth and they're almost impossible to duplicate in most cases.

"Then the advent of rap music, which in some cases, people will say is an art form and to a degree is an art form, and it has to do basically with social events and current events. And it has had an enormous impact on publishing and on music in general.

"So many of the publishing companies have now been absorbed into big companies. You have just three or four major publishing companies now and then you have a number of boutique type or smaller music publishing companies such as our own. So, there's an enormous difference between publishing in respect to the amount of publishers and the differential in the amount of copyrights that they have." **MC**

ENCORE STUDIOS, INC.: Warner Bros. act Peter Cetera, mixing his upcoming release with ace engineer Tom Lord-Alge and assistant David Betancourt, Andy Hill and David Foster producing the session...Eric Thorngren, mixing Morgan Creek recording act 2 Die 4, Rob Seifert assisting on the session...Arista recording artist Dionne Warwick, working on a new album with producers Dave Elliott and Harvey Mason, Barney Perkins adding the sonic expertise, with Milton Chan and Kenny Ochoa assisting...Eric Dodd and T-Ride, mixing "Luxury Cruiser" for Hollywood Records, Humberto Gatica engineering the session with assistant Milton Chan.

PARAMOUNT RECORDING STUDIOS: Def American act the Four Horsemen, remixing their single "Tired Wings" with engineer Mike Melnick...Hollywood Records act/Samoan rappers the Boo-Yaa Tribe, working on their next effort with engineer Voytek Kochanek and producer Will Rock...L.A. rapper Drebegone, tracking for an album with engineer Mike Melnick manning the console.

RECORD PLANT RECORDING STUDIOS: Cheap Trick, tracking and mixing for an upcoming Hollywood Pictures/Pauly Shore soundtrack, *Encino Man*, with Ralph Sall producing and engineer Phil Kaffel and assistant Craig Brock turning the knobs...Ex-Mötley Crüe frontman Vince Neil, overdubbing in Studio 2 with producer Ron Nevison and assistant Kyle Bess...Prince, overdubbing for his next Warner Bros. release, with Steve Nunan engineering, along with assistants Bill Leonard and Devin Foutz.

HEAVENLY ACT



DGC recording act Arc Angels, featuring Charlie Sexton and the rhythm section of the late Stevie Ray Vaughan, Tommy Shannon and Chris Layton, are pictured on the set of the video for their single, "Living In A Dream," from their self-titled debut album. Pictured (L-R): Arc Angels Doyle Bramhall, director Tamra Davis, Charlie Sexton, Tommy Shannon and (in back) Chris Layton.

SOUND CITY: Hollywood Records act the Scream, recording a song for the new Pauly Shore movie, *Encino Man*, with Garth Richardson producing and Stan Katayama and Jeff Sheehan manning the boards...Mercury Records act Pursuit Of Happiness, recording their next release with producer Ed Stasium, engineer Paul Hamington and assistant Jeff Sheehan...Racer X, overdubbing with producer Garth Richardson and engineer Jeff Sheehan...Funhouse Records artist Tom Harriman, tracking his next release with Allen Issac and assistant Joe Barresi. **MC**

ON THE SET



SRC/Zoo act Cause & Effect is pictured during the group's recent video shoot at West Los Angeles' massive Westside Pavilion shopping mall. The video, for the group's new single, "Another Minute," was filmed within the inner workings of the mall's landmark clock tower. Pictured (L-R): Sean Rowley, Robert Rowe and Richard Shepherd of Cause & Effect.

NEW RECORDING GEAR



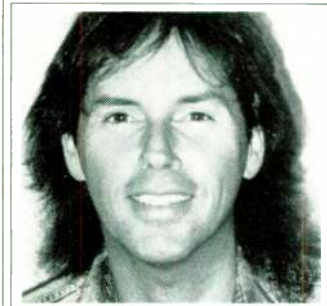
The first-ever Professional Project Studio Show, held at the Beverly Garland Hotel, attracted nearly 2,000 producers, engineers, editors, musicians and corporate communications managers. The two-day event, presented by Goodman Music, featured exhibits and hands-on demonstrations of the latest in multi-track gear and disk-based recording and computer and digital music systems from such industry stalwarts as Apple, Akai, Atari, Otari, Panasonic, Roland, Sony and Yamaha.

IN THE STUDIO



Chuck D of Public Enemy recently contributed his rapping skills to producer Hal Willner's tribute to Charles Mingus, *Weird Nightmare*, scheduled for an August release. Also contributing to the album are Leonard Cohen, Elvis Costello, Keith Richards and Charlie Watts. Pictured (L-R): Hal Willner, Chuck D and engineer Kirk Yano.

PRODUCER CROSSTALK



KEVIN ELSON

By Jonathan Widran

Rising from the flames of one of rock & roll's greatest tragedies, Kevin Elson has established himself as one of pop music's most dynamic and diverse behind-the-board forces. The Jacksonville, Florida, native had been Southern rock staple Lynyrd Skynyrd's producer from 1972 until 1977, when a plane crash took the life of band leader Ronnie Van Zant and two other members. Elson was one of the flight's survivors, and his subsequent move to California led him to success in studio producing and live performance mixing for some of the industry's biggest names.

While working on a Van Morrison project (one of his first in L.A.), he met Journey's manager, Herbie Herbert, who asked if Elson wanted to mix a few live shows for radio broadcast. This led to producing *Captured*, and Elson went on to co-produce (mostly with Mike Stone) all of the Bay Area superstars' heyday albums—*Departure*, *Escape* (which spawned three top ten singles) and *Frontiers*. Elson then went on to work with pop-rock favorites like Night Ranger, 38 Special and lesser known outfits like Virginia Woolf and Strange Ways. Showing that he's more concerned with challenges than image and financial status, he's also produced jazz fusion projects for Global Beat and Steve Smith's *Vital Information*. As far as Elson is concerned, all these groups have one important thing in common: a studio sound that is comparable to the music they create live.

"Samples aren't my cup of tea," he says. "I grew up with great players and had a certain standard of hearing, which you just can't get from computer rhythms. I'm no stranger to multi-tracking and overdubs, but I refuse to learn how to play with a computer."


Because of this, when a band approaches Elson, his main requirement before deciding to work with it involves seeing how the members operate in a live setting. "Some bands tend to clam up and not express themselves fully in the studio, because they're self-conscious," he says. "Once I see how they perceive themselves live, I tailor the production around that. My job is always just to deliver what the band needs and wants for themselves."

One of the more refreshing aspects of Elson's career is his openmindedness toward working with unproven, up-and-coming bands. One such project led to his most recent success, Mr. Big's *Lean Into It*, and the recent Number One single "To Be With You." Elson had known lead singer Eric Martin for a while, but working on the group's first album was tricky at first, for a variety of reasons.

"The first thing I do when I sit down with a band is ask about influences, who they like, what they're looking for. Mr. Big is four totally different personalities and backgrounds. They had no set plan or style, nor had they done much live performing when we did the first album. Billy Sheehan plays bass like it's a guitar, so I had to keep that in mind. Then, Eric's old bands were keyboard-oriented groups, so I had to push him into a Cream-like mode to toughen his vocals for a guitar group sound."

Like everyone else in the industry, the success of "To Be With You" struck Elson by surprise, even though he always loved the song and pushed for it to be on the album, despite its acoustic strands in the midst of all the electricity. "The original idea was to just have a fun little album closer and have an entire chorus sing on it, like 'Hey Jude.' We thought it might make a good third or fourth single, but we're not complaining!"

Elson, who started playing sax in third grade and played with high school bands just as the Southern Rock movement was taking off, doesn't regret his decision to abandon live playing for a lucrative career in the booth and behind the mixing boards. He believes that mixing a live show such as he did on Michael Jackson's grandiose *Bad* tour is equivalent to performing in front of an audience. "It's really no different, in some ways," he insists. "I play an important part in the experience, and it's a highly intense situation for those two hours because you don't have the luxury of rolling a tape back and trying again. I sweat a lot, but it's just as much fun as studio producing."

When asked to impart any tricks of the trade he may have picked up over the years, Kevin Elson says, "My job is to keep things going, give the band focus and get the work done. Some bands produce themselves—which certainly can work—but every member seems to want something a little different sound-wise. I have a reputation for being very nice in the recording studio, but I've found that to be good, rather than a problem. There's a lot of give and take, and if someone screws something up, it doesn't hurt to try and try again." 

NEW TOYS—BARRY RUDOLPH



Ground Control from Digital Music Corp.

Ground Control is a fully programmable, foot-operated MIDI controller which allows guitar players complete control over any number of MIDI effect units. Eight different MIDI controllable devices can be accessed either one at a time or in preset combinations with a single command from Ground Control. This unit can send multiple program change commands on multiple MIDI channels. Ground Control has a large LED readout that displays up to 100 user-

programmable named presets along with the names of the user's effect devices. There are also indicators for all ten additional numbered foot switches. You can have up to eight Program Changes and two Expression Pedal setups in one preset. Presets are grouped in banks of ten and when a bank is selected, a directory of all presets in that bank will scroll at a programmable speed for easy reading. Presets can be "stepped" through or quickly directly accessed by entering the two digit preset number.

The two expression pedal input jacks use ordinary guitar volume pedals to send MIDI Continuous Controller Parameter Data like MIDI Volume or Delay Time values to your effects. That favorite, good ol' pedal will give you smooth tracking and precise control over any predetermined effect parameter.

Probably a good companion for Ground Control is the GCX Expander Module. The GCX is a rack-mounted unit that has switches and audio loops for control of non-MIDI devices like any of your pieces of vintage gear. The Ground Control sells for \$279 retail and comes with a power adapter. The unit can be phantom powered by way of a 7-pin MIDI cable or the GCX Expander. Just like all of Digital Music Corp. products both the Ground Control and the GCX are warranted for five years. For more information, contact Digital Music Corp. at 5312-J Derry Avenue, Agoura Hills, CA 91301. Phone (818) 991-3881 or FAX at (818) 991-4185.



New Reissue Regal Dobros from Saga

There are four new reissue dobros from Saga that are faithful copies of the original 1930's Regal dobros. The resonator guitar has enjoyed a surge of new interest among players that love the back-woods Mississippi blues sound. A sound that immediately transports you to a sharecropper's back porch during the depression era of the Thirties. Needless to say, there is nothing like the clean, biting sound of a good dobro guitar.


The RD-100 and RD-100S (S for Squareback) have spruce tops, bound mahogany back and sides and a mahogany neck with bound rosewood fingerboard and mother-of-pearl inlays. The cone is 10-inches with spider and all the classic hardware is nickel plated which complements the high gloss natural overall finish. The retail price is \$1,195.

The RD-65 and RD-65S at \$695, has the 1930's body but with a narrower waist than the RD-100's. The 65's have maple tops, backs, sides and neck with a high gloss sunburst finish. You also get the mother-of-pearl dot inlays, the same 102 spun cone and spider and nickel-plated hardware. If you are interested further, contact Saga Musical Instruments at Box 2841, South San Francisco, CA 94080. Phone (415) 588-5558 or FAX (415) 871-7590.



Casio's Digital Diary SF-4300

The SF-4300 Digital Diary, at \$109.95, is a compact full-featured organizer that can be linked to your home personal computer. So you get 32KB of memory, and a 16X4 display (that's lines 16 characters long and four lines high) with graphic icons. The graphic icons simplify data entry and retrieval while the "raised" keyboard gives you a tactile feedback for positive data entries. The inside of the cover has an abbreviated set of instructions in case you forget how to do something. The 4300 has name/telephone/address functions, memo, scheduler and calendar. The SF-4300 can transfer data to any IBM PC or Macintosh computer using an optional computer-link cable.

If you have been thinking about getting rid of your phone book to become "organized," this could be the one for you. Contact Casio at 570 Mt. Pleasant Avenue, P.O. Box 7000, Dover, New Jersey 07801. Phone (201) 361-5400. 



Val Kilmer and John Trudell

Poet, native American activist and Rykodisc recording artist John Trudell just wrote in to tell us of his appearance in the Tribeca Films release, *Thunderheart*. Trudell plays Jimmy Looks Twice in this latest Val Kilmer/Sam Shepard piece, wherein a CIA operative is forced to confront his Indian heritage. You can also see Trudell on the big screen in the Michael Apted film *Incident At Oglala*, where he is interviewed at length about prisoner of conscience Leonard Peltier and the American Indian Movement. If you can't make it to the theater, we recommend you pick up the Rykodisc CD *AKA Grafitti Man*. This mini-comp pulls together the best of Trudell's three

previous recorded works. The album, for which Jackson Browne served as executive producer, includes guest appearances by Browne, Kris Kristofferson, Billy Block, Rick Eckstein and the late Jesse Ed Davis. Well worth the price of admission.

Waylon Jennings, Johnny Cash, Willie Nelson and Kris Kristofferson will appear together on the Nashville Network this May 25 at 6:00 p.m. PST. The occasion is a special, *The Highwaymen*, taped live at the Mirage Hotel in Las Vegas. Slated to be included in the broadcast are 30 hits including "Always On My Mind," "On The Road Again" and "Boy Named Sue." This unofficial quartet was formed in 1984 when Nelson, Jennings and Kristofferson joined Cash on his Christmas television special. This *Highwaymen* special was originally a pay-per-view concert on Request Television.

Bravo, the cultural spot, has a full month planned for those who can pick up the station. *A Night In Havana: Dizzy Gillespie In Cuba* shows up May 15 (7:00 p.m. PST), *The Al Di Meola Project* airs on May 18

(7:30 p.m.) and there's a repeat of the *Pat Metheny Special* May 20 (7:30 p.m.). David Bowie fans will want to catch him in *Merry Christmas, Mr. Lawrence* on May 24 (5:00 p.m.). Opera fans, though, will want to hold out until May 30 when, beginning at 11:30 p.m., Bravo airs *The Metropolitan Opera's 25th Gala Anniversary*.

Look for songstress Cathy Car when the new Kevin Costner/Whitney Houston film, *Bodyguard*, finally hits the screen. Without giving away the plot, suffice it to say that Car is an extra in the scene (filmed at the Hollywood Pantages theatre) where Whitney Houston, receiving an Oscar for best actress, is the subject of a sniper attack. Car tells us more, but we're afraid we'll get her in trouble if we tell. We will tell you that Car is part of the long list of local heroes filming shots for the upcoming *Death Becomes Her*. Her other credits include *Bugsy*, *Heroes* and a great new demo tape that we'll be happy to pass along to qualified A&R types.

The ironic comment of the month award goes to Patricia Kennealy-Morrison who, upon reading here in Showbiz that Dave Brock would portray the late Jim Morrison in *Death Becomes Her*, had her publicist call with the comment, "Why don't they let Jim rest in peace?" The title of Kennealy-Morrison's new book, we remind you, is *Strange Days: My Life With And Without Jim Morrison*.

The folks at Graceland, Elvis Presley's mansion which is now celebrating its tenth year as a tourist attraction, have a deal in the works for an \$80 million Japanese theme



Atlantic Starr's David Lewis

park to be called *Elvistown, U.S.A.* They would recreate small town America in the Fifties and performances by the King, who died in 1977. Why? Elvis never performed in Japan. Jack Soden, director of the Presley estate told *Business Tokyo*, "This provides an opportunity for the Japanese to enjoy the 'Elvis Experience' in person for the first time." Graceland, with 600,000 visitors last year, reportedly took in \$12 million.

We congratulate Atlantic Starr vocalist David Lewis who recently made his acting debut on NBC's daytime drama *Another World*. Along with his role as a club entertainer, Lewis teamed with British vocalist Alicia Warren to perform Sam and Amanda's (Brian Green, Sandra Reinhardt) love theme, "My Love For You." The two vocalists were brought together when they participated (Lewis with Atlantic Starr, Warren with Hammer) in executive producer Jeong S. Lee's *Love Is Feeding Everyone (LIFE)*



Cathy Car



Waylon, Johnny, Willie and Kris

SHOW BIZ—Tom Kidd



Michelle Levine

project. The compilation album, whose proceeds benefit the homeless, is due this summer.

Erika's At The Rose in West Hollywood is the place to go to satisfy your craving for multiple talents doing one-person shows. We just caught songstress **Deborah Torrez's** Los Angeles debut there in *Inside My World*, directed by choreographer/actor **Christopher Aponte** (lead dancer in the L.A. production of *Phantom Of The Opera*.) Torrez recently returned from Broadway, where she was featured in a tribute to Walt Whitman televised on **CBS's Sunday Morning** show and nationally on New York's public radio station, **WNYC**. Erika's has plenty other fine shows if you missed this one. To know of upcoming shows call (213) 854-4455.

All you fans of **MTV Unplugged** will be happy to know that, through an agreement with **Westwood One Radio Networks**, you are now able to pick up stereo simulcasts of the show on AOR radio stations nation-

wide. This mutual arrangement reaches over 100 stations, including **KLSX-FM** here in Los Angeles, covering 20 of the top 25 markets across the country. So far, acts attracted to the new format include **Eric Clapton, R.E.M., Elton John, the Allman Brothers and Crosby, Stills & Nash**. Sounds good!

We ran into starlet **Michelle Levine** at a recent promotional appearance by **Les Paul** and we were as impressed with her bio as she was with the guitar legend. She was seen in *Purple Rain*, has been a correspondent for the TV version of *Hit Parader* and is currently onstage in a play called *Ghosts Of A Lonely Heart*. Go say hello to this Minneapolis native because she's pretty, talented and probably has a connection, though tenuous, to Prince. Last we heard, *Ghosts* was playing at the **Ruby Theatre** in Hollywood in an open-ended run, but just in case, call (213) 466-1767 before you start the car.

Christian musician, singer-songwriter, stage performer and dramatist **Tom McCormack** has sent us his latest, *Running With Light*. McCormack's previous performances have included the demanding role of Judas in a production of *Jesus Christ Superstar*, produced by the New Youth Theater Program. He also composed a musical drama, *Treat Me Cool, Lord*, based on a book of prayers written by juvenile delinquents and co-wrote and performed in *Thoughts In The Margin*, a stage adaptation of the trial of three Lithuanian dissidents, sponsored (the play, not the trial) by **Amnesty International**. The spiritually oriented *Running With Light* is

available through McCormack's own **Spotted Dog** label (92 Prospect Place., Brooklyn, NY 11217). A "pop" album, which we assume is secular in tone, called *Looking At The World Through Rose Colored Glasses* is due next year.

You may know **Mare Winningham** from her film debut in *One Trick Pony* where she did a scene in a bathtub singing "Me And Bobby McGee" to **Paul Simon**. You may know her as an Emmy Award-winning actress in television movies dealing with a range of "social and human issues" or for films like *St. Elmo's Fire*, *Miracle Mile* or *Turner And Hooch*. You probably didn't

know she could sing, but her debut, *What Might Be*, is in the stores. The press release calls the debut by this 32-year-old actress "an honest album of simply composed, acoustically clear decadence." Showbiz calls it the best album **Joan Baez** has released in years.

Former **Oingo Zuma II** keyboardist **Richard Gibbs** has the score for the latest **Hollywood Pictures** release, *Passed Away*. Gibbs has stuffed the soundtrack to this comedic ensemble piece—which stars **Bob Hoskins, Blair Brown, Tim**



Deborah Torrez

Curry, Frances McDormand, Jack Warden and a host of others—with such songs as the **Kingsmen's** "Louie Louie," the **Shirelles'** "Dedicated To The One I Love" and **Toots and the Maytals'** "Love And Happiness." Also included, as probably the track to chart, is "Outlaw" by **Hollywood Records** recording artists the **Scream**. Previous credits by Gibbs include the scores for *Say Anything*, *Sweetheart's Dance*, *Bingo, Singles*, *A Gnome Named Norm* and the recently released *Once Upon A Crime*. His television work has included *Rock The House*, *The Tracey Ullman Show*, *The Simpsons* and *Dark Wing Duck*. **MC**



Cast of Passed Away



Mare Winningham

Local Notes

By Michael Amicone

Contributors include Keith Bearen, Sue Gold and Jan McTish.



TWIN PERFORMANCES: JRS recording act East Of Gideon is pictured during their recent performance at the Roxy. The band performed at Santa Monica College in the morning and then played the Roxy that evening.



UNICEF BENEFIT: Close to \$12,000 was raised when dozens of musicians, including Kevin Cronin of REO Speedwagon, Scotty Page (Pink Floyd) and ex-Door Robbie Krieger (pictured above, left), gathered together to benefit Musicians For UNICEF. The six-hour show was held at the Palomino in North Hollywood and included performances by members of Chicago (pictured above, right: veteran Chicago horn men James Pankow and Lee Loughnane), Little Feat, Fleetwood Mac and Tower of Power. —SG



SHOW STEALERS: Hollywood Records' Pleasure Thieves recently performed at the Palace as part of a special MARS-FM show. The band is currently promoting their debut album, Simple Escape. Pictured (L-R): MARS-FM's Swedish Eagle, Desmond McClean of Pleasure Thieves, MARS-FM's Holly Adams and Sinjin, Nick Fawcett, Andy Guitierrez and Matt Everitt of Pleasure Thieves.



BOYZ ON THE COMEBACK TRAIL: Capitol rap act the Beastie Boys pose for a trade shot during their recent performance at the Magic Johnson AIDS Foundation/ACT UP L.A. benefit concert at the Palladium in Hollywood. The Boys hope to recapture their commercial stride with their second album for Capitol Records, Check Your Head, following the disappointing performance of their previous Capitol outing, the lackluster Paul's Boutique.



BIG NIGHT: Recent MC cover boys, Mr. Big, guested on NBC's The Tonight Show, where they performed their Number One smash, "To Be With You," and new single, "Just Take My Heart." Pictured with newly crowned Tonight Show host Jay Leno are Pat Torpey, Eric Martin, Billy Sheehan and Paul Gilbert of Mr. Big.



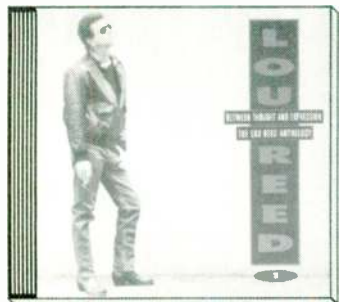
BACKSTAGE RAGE: Members of Atlantic recording act Skid Row and Atco/EastWest group Pantera participated in KNAC's Backstage Rage before the groups' recent sold-out Irvine Meadows show. Skid Row and Pantera members were interviewed on the air before the show, while hundreds of KNAC listeners watched and partied backstage. Pictured (L-R): KNAC's Dangerous Darren and Skid Row's Rachel Bolan. —JM



VEGAS ROOTS: Two members of current cover boys Slaughter, Blas Elias and Tim Kelly, stopped for a quick pic with two waitresses at the Hard Rock in Las Vegas. Lead singer Mark Slaughter grew up in Las Vegas and every band member owns a home in the gambling mecca.



THE GODFATHER AND THE EASTER BUNNY: The West Coast staff of James Brown West, Inc. visited the staff of Power 106 and delivered a Easter basket full of "Cold Sweat" candies, "Say It Loud—I'm Black And I'm Proud" Chocolate Bunnies, "Super Bad" key chains and "Licking Stick" assorted goodies and tapes of the Godfather of Soul's latest Scotti Bros. opus, Love Overdue.



WALK ON THE WILD SIDE: RCA Records has released what they are touting as the definitive aural portrait of rock poet Lou Reed. And, indeed, the three-CD set Between Thought And Expression: The Lou Reed Anthology contains a well-chosen selection of Reed chestnuts culled from the many phases (including label shifts from RCA to Arista and back again) of his solo recording career—the 1972 Bowie-produced glam rock anthem "Walk On The Wild Side," six tracks from his interesting concept album, Berlin (1973), a mercifully short excerpt from Reed's atonal wall of noise, Metal Machine Music (an album which, when released in 1975, was viewed as an uncompromising, in-your-face slap at the music business, or career suicide), an early Seventies live version of Reed's Velvet Underground rock classic, "Sweet Jane," featuring the fine dual guitar interplay of Steve Hunter and Dick Wagner, and a healthy sampling of the best tracks from Reed's fine mid-Eighties output—The Blue Mask, New Sensations and Mistrial. Unlike some anthologies, this set, which sports good sound, graphics and an excellent essay by Rob Bowman, who compiled the set with Jim Campbell (with a healthy dose of input from Reed), proves that Reed has actually gotten better with age. —KB



SOME BANDS HAVE ALL THE LUCK: Chameleon recording act Dramarama and actress/model Traci Lords are pictured backstage following the band's recent three night, sold-out stint at the Variety Arts Theatre. Pictured (L-R): Mark Englert, Tommy T., Peter Wood of Dramarama, Lords and Chris Carter and John Easdale of Dramarama.



IN THE 'RACING BROKE UP THAT OLD BAND OF MINE' DEPT.: Ex-Mötley Crüe frontman Vince Neil is pictured indulging in one of his favorite pastimes, race car driving, during the recent Long Beach Grand Prix. The other members of the Crüe cited Neil's race car driving fever as one of the reasons that Neil was ousted from the group. —KB

LONE JUSTICE MATES REUNITE DURING RHINO APPEARANCE: Former Lone Justice lead singer Maria McKee made a surprise appearance during ex-Lone Justice mate Marvin Etzioni's Rhino Records in-store performance on April 8th. Etzioni, who was a co-founder, bass player and producer-songwriter of Long Justice, is currently promoting his latest Restless Records release, *The Mandolin Man*. McKee joined Etzioni on the great ballad, "Can't Cry Hard Enough," a song Etzioni co-wrote with David Williams and a recent well-deserved hit for the Williams Brothers.

MUSIC CONNECTION Ten Years Ago...

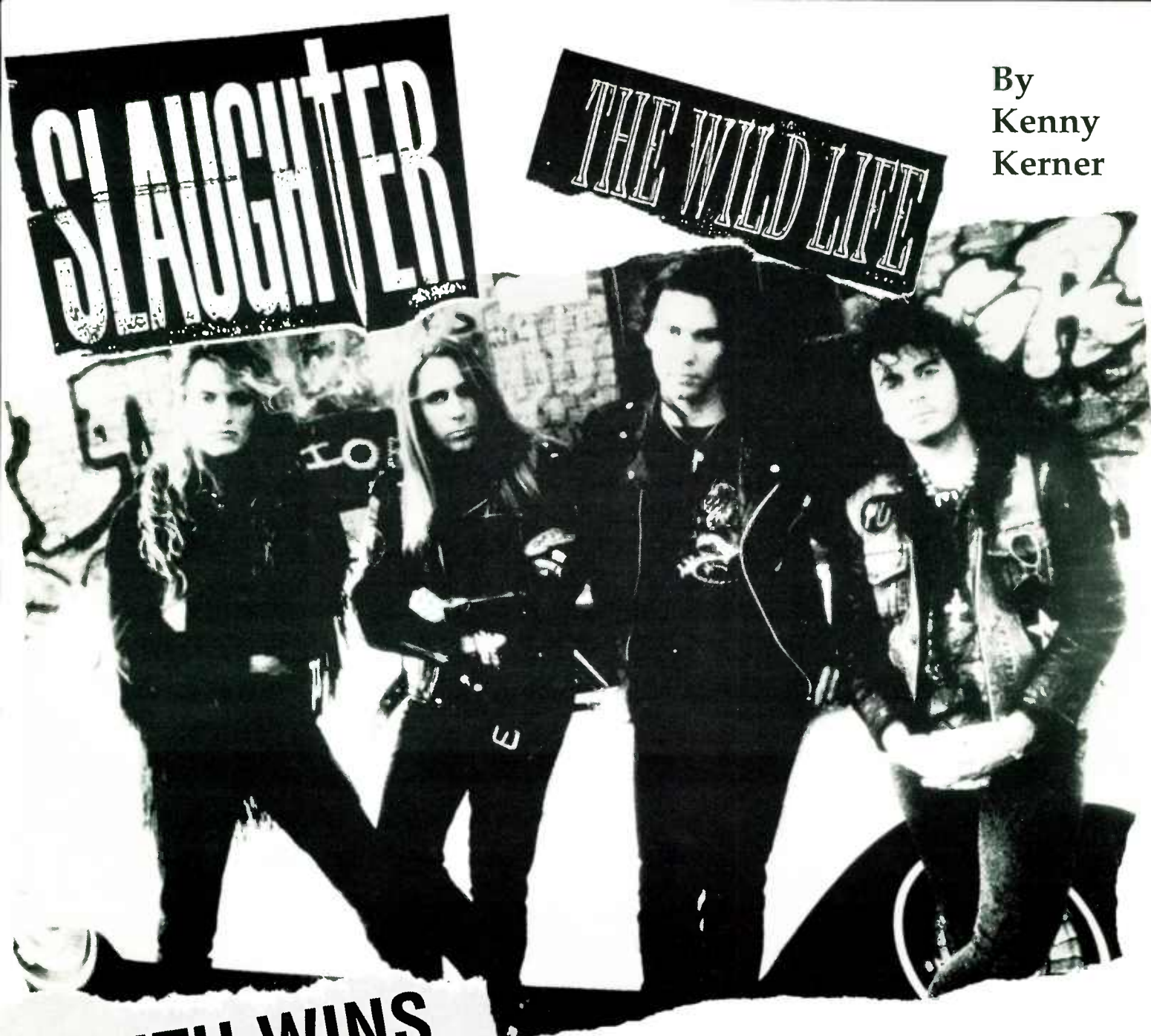
Tidbits from our tattered past

NEW MUSIC SHOWCASE: Merv Griffin recently hosted Oingo Boingo, the Stray Cats, Toni Basil, Josie Cotton and "Mistress of the Dark" Elvira at a special taping at the newly refurbished Hollywood Palace. With recent appearances by the Motels, A Flock Of Seagulls and Soft Cell, the Merv show has become a somewhat unexpected showcase for new music.

PLATINUM INFIDELITY: In an era when a good number of record companies are looking wistfully at the days of mega-platinum, Epic doesn't have to look very far. REO Speedwagon's *Hi Infidelity*, according to the latest figures, has sold more than ten million copies.

IN 'WHAT A DIFFERENCE A DECADE MAKES' DEPT.: Country crooner Kenny Rogers' recent Forum gig saw him bring his old backup group, the First Edition, out to join him. The take, incidentally, was the biggest one-day haul in the history of the Forum.

By
Kenny
Kerner



YOUTH WINS ROCK GROUP FOR A DAY

ASHEVILLE, NC—The police were notified well in advance. This was no ordinary day in the lives of the local residents. Cars were moved out of the garage to make room for the back line of amps and the drum kit. The band was committed. For one day only, young Kenny

Wright was the local hero. His friends arrived early, anxious with anticipation of the coming event. Kenny had won a local radio contest, and the prize was Slaughter. Not the CD. Not the video. Slaughter—the four members, in person, jamming live in Kenny's garage.

If you're ready to dismiss Slaughter as just another in a long line of good-looking, teen-oriented, anthem-filled MTV bands, you're making a serious mistake. Their sophomore effort, *The Wild Life*, is one of the strongest rock albums released this year. The album explodes—both musically and vocally (Mark never sounded better)—but it is the record's diversity that will really knock you out. Unlike Skid Row, who practically turned their backs on melodies for their second album, Slaughter simply tightened their belts, recorded a harder, rockier record and embraced melodic structure as strong as ever—thus guaranteeing the record plenty of AOR and CHR airplay.

In keeping with their policy of being the People's Band, there's just no telling where Slaughter might show up once they head out on the road again; that explains the Taco Bell show and the performance at Kenny's garage. After hundreds of live performances around the world, they've learned that spending some time talking with their fans translates into album sales. Their new album, *The Wild Life*, shipped platinum and debuted at Number Eight on the *Billboard* charts. MC caught up with Mark Slaughter & Dana Strum and discussed their new album and future plans.

MC: How would you compare both Slaughter albums, *Stick It To Ya* and *The Wild Life*, first as a songwriter and then as a producer?

DS: As a songwriter, I don't think we could have written the songs on *The Wild Life* without having written *Stick It To Ya* first. And I also don't think we could have written it had we not gone out and done some 300 dates on the road. It was those shows that gave us the experiences to draw from. You're out there onstage looking into the eyes of the audience, face to face. You know immediately by their reactions what works and what doesn't.

As for producing, making records is a fascinating experience for me. You can never get tired of it because there are infinite possibilities. That means that anything can be done if you're willing to take the time. The live shows were raw and energetic, and that's what I wanted to bring to the new album.

MC: Is it difficult to maintain your objectivity when you're acting as both the songwriter and producer?

DS: Toward the end of the making of this record, I was tearing my hair out more than I ever thought I would. The rough things for me were that I engineered and mixed the record by myself. Now that's it's over, I can say that in the future I will always use another engineer so that I can have someone there to bounce ideas off. The guys in the band would leave and I'd be sitting there playing mental mind-fuck games with myself trying to determine if what I did was right. The responsibility is awesome. You have to answer to the rest of the band, as well as the people at your label who are constantly telling you how important this next record is.

MC: You're also releasing a home video about the making of *The Wild Life* that coincides with the album's release.

MS: That's right. But what's really unique about it is that it shows me and Dana actually writing the songs for the album and doing demos for them. So it really traces the record from the very songwriting stages. There are also lots of fun things like some of us skydiving and Tim showing everyone how our fan club works.

MC: More than anything, I feel this new album will give Slaughter musical credibility. The entire campaign for the first LP seemed to be geared toward the very young and MTV. This package will keep those fans and add some older ones.

MS: We grew as musicians between the two albums. We tried lots of different things on this new one. But the bottom line is that our fans mean everything to us. They're the ones who go out and pay for our records and concerts. The critics don't. The age of the fans never bothered us at all. And I've heard all of the negativity from the critics—that Mark Slaughter can't

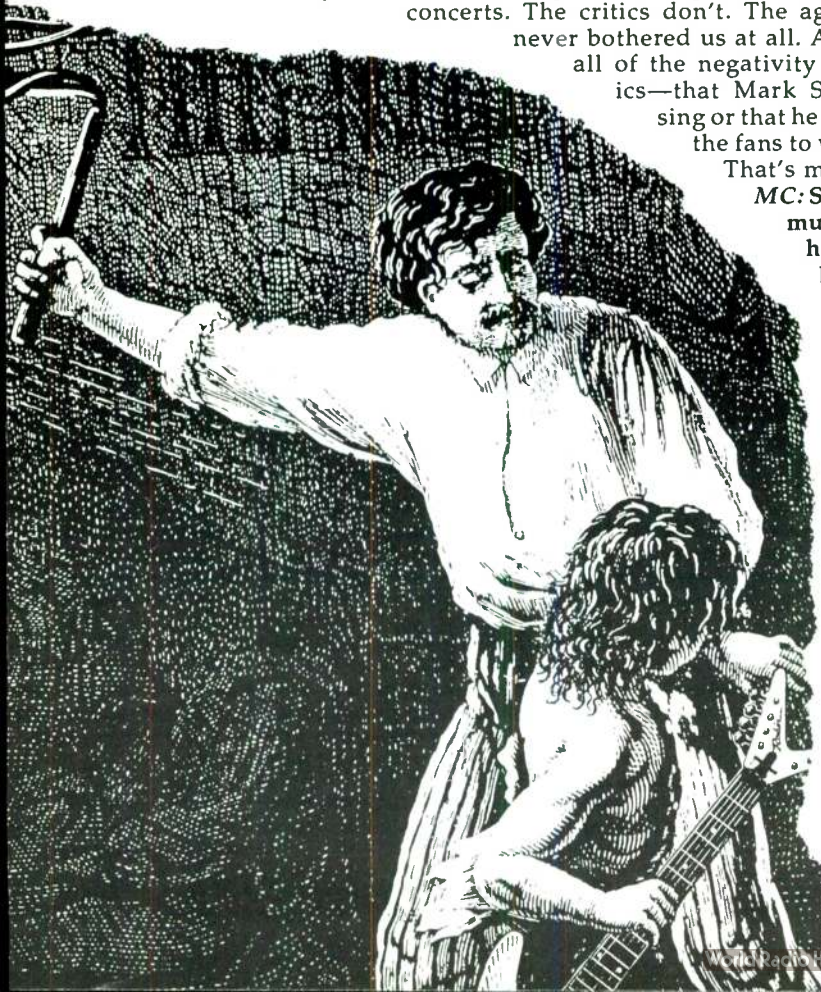
sing or that he sounds like Robert Plant on helium. All we care about is for the fans to walk out of our shows saying that they all had a good time. That's my job: to entertain.

MC: Slaughter appears to be a band run by you and Mark. How much input do the other members, Blas Elias and Tim Kelly, have?

DS: This is a complete band in every respect. The songwriting, however, is not 100% divided amongst all members. I want to say this because I think it's important in a magazine like *Music Connection* which is read by lots of musicians. A guitar player gets into a band and works out a guitar solo for a band song. The next thing you know, he feels as if he's written that song, when in actuality, all he did was create a solo for a song that was already written. He performed his function in the band—he came up with a solo. That is not considered songwriting. And I believe that if it ain't broken, don't fix it. Blas came in with some interesting rhythm things for the album, but Blas and Tim did not come in with any songs. We had a momentum and chemistry going so we went with it. As for other things, all four band members are doing full interviews on their own, and also, we, as a band, are splitting the publishing royalties equally with everyone. And that will say a lot about the longevity of this band. As the writers, Mark and I made that decision before we even sold a single record. Just from the first album alone, the guys both bought new homes in Las Vegas.

PLATINUM ROCKERS PLAY LOCAL TACO JOINT

MIAMI, FL—The long, flatbed truck roared into the spacious parking lot somewhere in the city. The familiar wooden police barricades were about to give way under the pressure of some three thousand screaming fans intent on inching their way forward in an attempt to catch a glimpse of their favorite band member. Inside, the band rejoiced in hearing that their debut album, *Stick It To Ya*, had just passed the two-million mark in sales. This new information served to further fuel the adrenalin rush the band would experience in a few moments as they run out to perform an impromptu live concert at a local Taco Bell restaurant.



By Richard Rosenthal

So you want to own your own record company? Who at one time hasn't dreamed of that? Being able to sign and promote the artists you believe in, instead of what the suits in the glass tower say.

Independent record labels pop up all the time, like mushrooms after a rain, and just as quickly they wither and die when their proprietors realize that, while it's nice to support great young bands, the bills have to be paid too, and great young bands don't usually sell many records.

Enter 28-year-old Jay Faires, founder of Mammoth Records, based in Chapel Hill, North Carolina. Although many indies specialize in one genre of music, Mammoth has quite a diverse roster of artists, from metal to industrial to alternative to melodic pop. Dressed in black, with close-cropped hair and a goatee, he looks like the kind of guy you would find hanging around in underground clubs looking for bands to sign. Appearances aren't everything, however. Though Faires has a passionate interest in music, he also has an MBA from Duke University, which could be one of the reasons why Mammoth is growing like its name, posting a 150% sales increase over the past year.

"Having the business education helps," says Faires. "If we tell a band they can only have two-thirds of their recording budget, and they ask why, we say, 'So we can still be in business two years from now, and you can do your second or third album, instead of us going out of business like most new labels do.'"

"I know a lot of indies are like that. They think they're helping out the bands, but in the end they screw them over because they never pay them royalties and mechanicals, and they get the bands out on the road and there's no records in the store. I know a band, they were out on tour with the B-52's when the B-52's had a Top Ten record, and this band had no records in the stores. They had a whole six-month tour, and there were no records in the stores because their label was tight on money. We don't spend disproportionately to what the

records are going to sell in earlier phases. That's something I've tried to do, to balance the business side with the artistic side."

Mammoth has a staff of six besides Faires: a label manager, a person each for radio, press and retail and an art director. Faires has the final say on signing bands, but he won't make that decision unless his staff agrees. "I really trust their opinions. I don't sign anything unless I can convince everyone in my company about it and they're really into it, because the whole philosophy of the company is sort of built around that. That's a problem when you get into a bigger company or a major label, because if you've got a publicist or a radio person working a record that they don't really believe in, then it's not going to go anywhere."

Chapel Hill, North Carolina, might seem like an odd place to base a record label, but Faires doesn't see it that way. He explains that since there is a very good rock club there, when any band between Texas and New York passes by, they always play in Chapel Hill. So, for the type of music that Mammoth is doing, in many ways they are ideally located. Also, the cost of doing business is lower, and the hype that goes with the music scene in Los Angeles and New York is nonexistent. Still, Faires does spend quite a bit of time traveling.

"Lately, that's all I've been doing. By the end of the year, I'll probably work out a system where I'm here [Los Angeles] two weeks of the month and in North Carolina the other two weeks. Yesterday I had an 8:00 a.m. breakfast meeting and I didn't stop until 10 at

"I don't sign anything unless I can convince everyone in my company about it."

—Jay Faires

night. It's fun, but I'm exhausted by the end of the day."

Several of the bands that started with Mammoth have since moved on to major label deals. Does Faires feel a sense of bitterness or disappointment toward those bands or the labels? "I don't think so. There are different scenarios with each band, but the deal that we're talking to people about now, it's something they want us for, and it's something we want to do also. You've got to keep the best interests of the band in mind. You can get a band to a certain point, but it's going to be tough to take them past that point without the people and dollar resources of a major label."

"Another thing that has happened in the last four months, two of our bands have gone with FBI, one's gone with ICA, one's gone with CAA, and I think that's really going to help them develop their touring base, which in turn will help us out with the record label."

As Mammoth Records grows, and Faires finds his schedule busier, he finds it harder to do some of the things he used to, such as listen to all of the demo tapes he receives. One of his challenges is to keep his label expanding, while at the same time retaining the personality and integrity of an independent.

"I've had two A&R guys I know that work for major labels come to me moaning because their presidents say to them that they have to find the next Nirvana, and they're missing the whole point, because if they think they're going to find the next Nirvana, then they never will. They're always going to be chasing trends. I'm a huge music fan, and it's really gratifying to find a band that nobody gets, and you sign them, and a year later they make it big, and you know it's because of the vision and the belief that you had in them."

Faires' next statement reflects his unique background and also gives a clue as to the future success of his label. "I get a real kick out of hanging out with guys in suits during the day and trying to convince them why they should do this or that and that same night turning around and hanging out with guys in bands." MC

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By Maria Armoudian

Artists and

For the most part, parents are protective of their children and always want the best for them—except if the child decides upon a career in the music industry. In those cases, you'll probably hear the parent suggest a second career to "fall back on" should the offspring's aspirations not pan out. What follows are comments from caring mothers about their musical children.



Mrs. Audrey Koz on her son, Dave Koz

"Dave's first appearance on *The Tonight Show* was certainly a memorable moment for me...right up there with that day in 1969 when he set his bed on fire."



Betty Gaskill about son Jerry Gaskill of King's X

"I only have great things to say about my son. He's wonderful, very special to me and I love him very much."



Nancy Hale on her daughter, Tiffini Hale of the Party

"From pointed shoes, leotards and tutus to combat boots, body stockings and leather jackets, how could I have known? And because she hasn't changed on the inside, I'm loving every bit of it."



Anne Boutier on son Spot of Miracle Legion

"What can I say? He's everything a mother ever wanted."



Delores Winans on her daughters

"They've been into the music business all their lives...each one joined in with the others, so it was no surprise."



Nancy Ward on her son, Tyrone Ward of Brotherhood Creed

"He wanted to be an entertainer for quite some time and had been dancing for parties and contests. I thought great, but he should have something to fall back on in case it didn't work out. And I didn't think his career would move as quickly as it is."

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l their Mothers



Betty Jo Umbarger on her daughter, Johnette Napolitano of Concrete Blonde

"She's very loving and caring toward her family. There's not one of her brothers or sisters who she wouldn't help. She got me a new apartment with a new refrigerator and stove, and when I went back to school to pick up another nursing degree, she picked up the tab for it. I knew when she got her first guitar that she was good."



Theresa Spencer on daughter Tracie Spencer

"I knew Tracie had talent at a very early age, but I had mixed feelings about her becoming a professional singer because I know the music business can be complicated. At the same time, I did not want to deprive her from the opportunity. Tracie has a unique talent, a gift not only for performing but for living. No one can manufacture that. It's just her."



Gloria Grant on her daughter, Amy Grant

"The summer after Amy finished high school, I went with her to meetings with Word Records. I was amazed with her ability to deal with every question. I told my husband that I had been with a woman whom I learned from for two weeks. I realized she made her career choice when she dropped out of Vanderbilt University during her senior year in order to tour. She said she wasn't doing justice to either her school or her career. I wasn't disappointed, but I wasn't elated either. . . . I've just always been amazed that she's my daughter."



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By Richard Rosenthal

For once, the hype is justified. Finally, the superlatives are deserved. At last, the praise really has been earned. In a business where people will say anything to sell a record, *Little Earthquakes*, by singer-songwriter Tori Amos is, as advertised in her bio, truly stunning.

Using mostly her piano and her voice, Amos has the ability to bring a listener to tears with her intensely personal tales. A father cries to his daughter "when you gonna love you as much as I do" in "Winter," and in "Girl," Amos sings that "she's been everybody else's girl, maybe someday she'll be her own." "Me & A Gun," a first-person account of rape, is almost unbearable to listen to as Amos draws slowly and painfully "me and a gun, and a man on my back...."

Amos has truly bared her soul in this cathartic album, which by itself is not that unusual; after all, most recording artists draw from personal experiences in their works. What distinguishes Amos is that her ability as a lyricist allows her to create exquisite stories from those experiences, while her skill as a pianist gives her the ability to weave those lyrics into radiant melodies.

A child prodigy, Amos was writing songs at the age of four. When she was five, she won a scholarship to study music at the Peabody Conservatory in Baltimore. At first, it was a grand adventure working with musicians more than ten years her senior, exposing her to many new musical ideas. But by the time she was eleven, the rigid academic life began to affect her attitude, and she was kicked out of the conservatory.

For the next several years, accompanied by her father, Amos spent up to five nights a week playing piano in bars and hotels in Baltimore and Washington, D.C. When she was fifteen, her father stopped acting as her

chaperone, and Amos began playing in local gay bars, learning about life at night and going to junior high during the day.

In her late teens, Amos moved to Los Angeles, and at age 21 she recorded a very commercial rock album which went nowhere. She gave up music for a while, and later moved to England, where she found people more receptive to what she was doing.

When Amos speaks, she speaks deliberately, often pausing several seconds between sentences, which feels like forever over the phone lines from New York, from where she is being interviewed. Sounding not entirely comfortable with the interview process, she says, "It can be a bit draining on my brain, because I feel like I have to think, and I made a decision to put my feelings in song form, and that's where I will go the deepest. It just won't go further than that in a conversation because I express myself much better in the songs than I do now, so you're always going to get second rate talking to me, as far as I'm concerned. However, you also have to remember that this isn't the first record that I've done, and I know what it's like when nobody wanted to talk to me. So you do appreciate these things when you've been on the other side."

Though she does dig deep in her feelings on the record, it doesn't mean it was easy for her. "Me & A Gun" is painful just to listen to, so it must have been excruciating to record and then perform live. "That was the third take, and as far as performing it, it demands to be performed. It can... I have to keep bringing my energy levels up to do it. I feel that I have to keep singing that song."

"This record was not ready to be written before now, because I wouldn't look at things that I forced myself to look at. I'm much more

comfortable with myself than I've been, because I'm more honest with myself. It's okay if I don't know something, it's really okay. I have to catch myself every day, meaning there's something new that I find out about myself. I find it really exciting."

Listening to *Little Earthquakes*, it is evident that Amos is very close to her father, as there are references to him sprinkled throughout the album. Amos says she and her father are very much alike, hence the frequent mention, but her mother is also very present in her life, and in fact she has strong relationships with her entire family.

The songwriting process for Amos always starts with the music, with maybe a few words here and there "like a blueprint, a map to show me where it kind of wants to go." With all of her energy expended on this album, she says she is bone-dry as far as new material. "I don't have a second to sit down and write something, so I'm trusting that when there's something to be written, it will just show up."

After a mere fifteen minutes into the interview, Amos says, "I've just been given the sign that I only have five more minutes to talk." Deciding to let her pick the topic for the final few minutes, Amos delivers a monologue in her measured, deliberate tones that, despite her protests, is every bit as enlightening to her personality as are her songs.

"Is this for musicians? The thing I want to say, is for musicians, songwriters, whatever you want to call it, we forget why we're doing this and we start to listen to advertisers, people that are trying to think about market shares. And you see, nobody knows what people are going to respond to. Some things might be a sure bet because they sound like something that already was. But we have to start trusting ourselves, because we're the ones that can do this, you know. They can't do it. There are such things as good record men, but they have to be able to not be so afraid to be worth anything. Because if you have a good record man that has become a fearful record man, then he's not a good record man anymore. He makes decisions for all the wrong reasons.

"You see, the music is inside us, and we have to start remembering this. We have a responsibility. We keep turning it over to everybody else. What it is now, it's become 'if they don't play me, I'm nothing.' That's just a load of bullocks. I'd like them to play me. I'd like them to play my records. But they have free choice. It's not going to stop me from making the records that I'm going to make. You've got to remember, I've been on the other side. I've written all kinds of music to try and please all kinds of people, and I know what that did to me inside.

"Now, some people, it doesn't bother them, and that's their choice. I'm not the keeper of their conscience, nor they of mine. But for those that are chasing it, you are nothing but a puppy that they kick. And I like puppies. But puppies have to be in the right hands, and my puppy is in my hands. I take care of my own puppy. It's not at anyone else's heels begging for love. And that's a real important step to take, because musicians are real sensitive, and not everyone's going to be with us and our work. And that's all I have to say." **MC**

◀ 21 Slaughter

MC: Has the consolidation of labels into the EMI Music Group affected the band?

DS: Originally, I flew to New York prepared to tell Charles Koppelman that we would leave the label if Slaughter wasn't going to be considered a priority act for the new EMI Music Group as we were when it was simply Chrysalis Records. I wanted to hear what he had to say and what his plans were. After letting me speak my mind, he told me that he understood why we happened. He felt the hunger and desire we had and assured me nothing would be different. Chrysalis is a small label and so we were always able to deal with the top guy—with the A-Team. I'm convinced that we're all on the same track and things will continue to be great.

MC: Slaughter has always had a wholesome image, leading us to believe that after shows you all congregate in someone's hotel room and read Bible stories, as opposed to getting laid and partying. What is Slaughter really like?

DS: That's a very interesting question. The band's first promotional picture had us all looking surprisingly young. It just happened to look like that. But the band has certainly been offered its share of drugs on the road. All four band members choose not to do drugs. That's their own choice. As for drinking—Mark and I drink. Some nights considerably, but never, ever onstage or before a show. The sexual exploits of this band—sure, you can trace them from one coast to the other. We're only red-blooded American humans! And we do advocate safe sex for everyone, by the way. Fortunately, we've been able to avoid any kind of drug abuse. If the adrenalin rush of playing Irvine Meadows or Madison Square Garden isn't enough to get you off, then you're way fucked. **MS:** It's okay to say that we're the good guys of rock, as long as you say it with a sinister smile! Do we go out and party? Well, what does that mean? Party usually means go out and get drunk and get wild and get reckless. There are lots of things you can do without getting drunk. You can always get a little reckless, but just remember to wear your seat belt.

MC: How has success changed your personal life?

DS: When millions of people are listening to your music and buying your music, you have a responsibility to make good music. If you don't, you're letting millions of fans down. And that's something I never had to live with before. I also came to the realization that the more successful you become, the less personal life you have. So all those bands on the Strip who think they're gonna become famous and buy that Harley they've always wanted—I'm here to tell them they aren't gonna have any time to ride it! They're gonna be out



Blas Elias, Tim Kelly, Mark Slaughter, Dana Strum

playing 26 days out of every 30. Slaughter has been around the world four times in the past two years and has played every major city in the U.S. and Canada at least twice. So, there's really no recreational time at all. I also got married recently. It happened so quickly I didn't

even invite the rest of the band. That was something really different for my lifestyle. I went to Vegas with a member of the Swedish bikini team. She was the January, 1992 *Playboy* magazine cover girl. I waited for two days before telling the band because I wasn't even sure it would last that long initially. And that also was different for me in a personal way.

MS: I don't feel as if I've changed. I feel that other people's perceptions of me have changed.

MC: What are some of the things you've learned from all of your experiences with the band?

DS: One of the most important things we've learned is to pay attention to our fans. Instead of sitting back and having that extra beer before a show, take that thirty minutes and talk to your fans. Find out what they like and what they don't like. You'd really be surprised how much they know about your band and your show. We learned a lot from talking with our fans. We learned things we weren't even aware of. And some of their suggestions were right on the money.

MS: I've learned to be more thankful and appreciative of life. You also learn that music is universal—no matter what city or country you play in—it's universal. And as an artist, you try and paint the best pictures possible with your music. You want your art to become a part of these people's lives. **MC**

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Hardline

Double Eclipse

MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Neal Schon
 □ **Top Cuts:** "Hot Cherie," "Takin' Me Down," "Can't Find My Way."
 □ **Material:** Hardline kicks out upbeat, energetic hard rock fueled by heavy guitars and Johnny Gioeli's leather-lunged voice. Gioeli falls unintentionally into the Coverdale category and fans will find his voice both memorable and appealing. Schon's melodic guitar licks are noticeably absent, traded in for an "ass-kicking" vibe which sacrifices melody for sheer power. It works for the music, but I feel that some better guitar riffs would have given Hardline's material the boost it seems to need. These are good songs which could have gotten better had Schon looked to his past just a bit and put more flavor into the melody lines. Still, the tunes are above the norm.

□ **Musicanship:** Hardline's long suit. Johnny Gioeli's air-raid siren vocals are going to raise a lot of eyebrows, and don't be surprised when he becomes the vocalist to emulate. Castronovo, Jensen and Joey Gioeli pull the rhythm section down like a runaway train straining to stay on its tracks. The full steam ahead pound of the Hardline sound owes its success to this. Schon's trademark guitar licks were slightly in absentia, and his role as guitar hero seems to have taken a back seat to getting the job done as a team player.

□ **Production:** Hmmm. I think Schon may have benefitted from an outside opinion. On too many occasions, the *Double Eclipse* sound is overpowered by a barrage of guitars, and lacks a sense of ambience that may have given their sound more distinction. Gioeli's vocals often fall behind the guitar wall in production. On the other hand, Schon has managed to create a really big sound for *Double Eclipse*, and one that packs a helluva wallop.

□ **Summary:** *Double Eclipse* is a musical venture that is more than worth your time, and it showcases the talents of a group of fine musicians. *Double Eclipse* has a great vibe, good songs, and is played by a band that sounds like they're out to resurrect rock & roll. Play it loud.

—Tom Farrell

Hardline

Label: MCA

Manager/contact: Herbie Herbert & Bill Thompson

Address: 2051 Third Street, San Francisco, CA 94107

Phone: (415) 431-3301

Booking: N/A

Legal Rep: Paul Schindler for Grubman, Indursky, Schindler, Goldstein and Flax.

Band members: Johnny Gioeli, Deen Castronovo, Joey Gioeli, Neal Schon, Todd Jensen.

Type of music: Rock

Date signed: October 24, 1991

A&R Rep: Paul Atkinson

By Tom Farrell

I've always wanted to rock harder, ever since the earlier days of Santana, and Hardline is giving me the opportunity to finally get those feelings out," guitarist veteran Neal Schon emphatically states.

With one eye looking comparatively toward the past and one hopefully toward the future, Schon makes no bones about the fact that with the new Hardline project on MCA Records he is finally 100% content. Starting off in his late teens with Santana, Schon moved ahead to the mass commercial appeal of Journey, where his memorable guitar hooks helped solidify the band's sound. Still, Schon played second fiddle to vocalist Steve Perry, and the personality gremlins that took Journey out of commission followed Schon to his next gig with Bad English. "Bad English was over after we finished mixing *Backlash*," the 38-year-old guitarist reflects.

But during the time the supergroup was on the way out, Schon began to form his relationship with ex-Brunette siblings Johnny and Joey Gioeli. After years of high profile gigging on the L.A. club circuit, the brass ring continuously eluded the

brothers and their various lineups. The Gioelis decided to retire from live gigging and hone their songwriting skills, which led them to Schon. "I met Johnny and Joey down here in Los Angeles when I was working on *Backlash*," Schon comments, mentioning that he had never seen Brunette but heard that they were really good. "Johnny and Joey were looking for someone to help them out with some songwriting and producing, and I was looking to get into something like that on the side to take up my spare time. We started working together and got along really well, so we continued to write during the whole time I was doing the Bad English record. I was more jazzed about what I was doing with them than what I was doing with Bad English," Schon sighs. "And Neal's input was definitely what we needed," adds Johnny Gioeli, pushing aside the lion's mane of brown hair that frames his features. "Neal has a lot of talents, in playing, songwriting and producing, and teaming up with him has been a great boost," he compliments. Schon explains the attraction, returning, "I love Johnny's voice. He's got a really strong rock & roll voice, more rock & roll than a lot of the other singers I've worked with. Johnny's voice is melodic and has a good cutting edge, and I've been looking for something like that forever. Plus, I love playing with another rhythm guitarist," Schon adds enthusiastically.

All parties agree that the chemistry element was pivotal in their formation and will play a part in their success that has probably been absent from all of Schon's other projects. Adding drummer Dean Castronovo and bassist Todd Jensen, Hardline completed their lineup. "We all click," comments

Johnny. "That 's really rare to find, and it feels so natural," Schon concurs. "Things happen really fast in this band, and we're really happy with the way things are coming out."

Hardline's debut also sees Schon donning a new hat in the field of production. Although he's shared production chores in the past, Hardline was Schon's first solo flight. "It's always been something that I've wanted to do since I co-produced a couple of records in my past. It was fun producing Hardline. I have a lot more creative and arrangement control. It was more fun being in the driver's seat and being able to express myself and not having to change things to go along with everybody else's ideas," Schon states, commenting on his new found role in production. "It was great to hear it the way I pictured it."

Next, Hardline decided to toss their music to the masses in a few pre-album release dates opening for Van Halen. "It just jumped from the first moment," Schon remarks. "It kicks ass, to put it politely!" he adds with a laugh. "We had a total blast, and the audience really got into it."

Double Eclipse has just been released on MCA Records, and the public reception to the album will be the band's next hurdle to leap. "We're really jazzed about being with MCA, mainly because they're so jazzed about it. We know that the label has gotten some flack," Johnny says, commenting on MCA's track record with hard rock. "But we're giving them something really great to work with, and they are so into it," Schon concurs. "I've been on a few labels, and let me tell you, I feel great about being with MCA. They may not have had too many hard rock bands that have broken big in the past," he sighs, "but when *Double Eclipse* comes out, that's all going to change."

Neil Zlozower

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Megadeth's Dave Mustaine

Capitol recording act **Megadeth** is finishing up *Countdown To Extinction*, which is due in the stores by July. We've heard rumors that the band may be hitting the stage at a few Southland clubs under an assumed name to test out their new tunes on area headbangers. Capitol Records stated that no decision regarding Megadeth's club performances have been reached at this time. You'll hear it here first.

Concert of the Month: **Pearl Jam** with **Tribe After Tribe** at the **Palladium** on May 13th. Count on this one to be rowdy and sold-out.

KROQ has been teaming up with **Goldenvoice** to put on some really hot club shows. Last month, they brought us two sold-out **Social Distortion** dates, two sold-out performances by **Lush** and on the 16th they'll bring **Blur** to the **Palace**.

We hear that **Fame Nightclub** has closed its doors to live music, allegedly due to a licensing problem.

Former **Tuff** bassist **Todd Chase** has re-emerged with his new band called the **Motherfuckers**. Let's hope that's just a working title. Meanwhile, his former bandmates continue their hunt for his replacement.

Todd and his **Mofos** debuted at a recent **FM Station** performance that turned out to be the **Bill of the Month**: The **Motherfuckers** opened for **Sykotik Sinfoney**, who in turn opened for **Roxanne**. I can't remember the last time I saw the **FM** this packed, and on a Wednesday night! But then again, area clubgoers are finding out that the **FM Station's** Wednesday night **Policeman's Ball** is the hottest thing since the **Whisky No Bozo Jam**.

Snake Rock is attracting label interest with their new demo, produced by **Cinderella's** new drummer, **Kevin Valentine**. **Snake Rock** has a new drummer as well—local hitter **Tony Ferrante**, who will be making his debut performance with **Snake** and the boys at **FM Station** at 8:30 on May 6th.

Rave clubs are gaining in popularity and criticism for alleged widespread drug use, with the substance known as **Ecstasy** being the narcotic of choice (I guess you just can't get good acid anymore). The clubs are an offshoot of the acidhouse movement and carnival style clubs which swept England a couple of years ago. One British club was the scene of a massive raid which resulted in the arrest of over 100 clubgoers who were under the influence of hallucinogenics. An opponent of the rave scene (who wished to remain anonymous) stated that "clubgoers under the influence of **Ecstasy** are more uninhibited and careless and are setting the stage for the growing problems of teenage pregnancy and the alarming increase in reported cases of teenagers testing **HIV** positive."

The **Roger Winfield Rock Project** plays the **Palace** on Thursday, May 21, performing at the "Dancin In The Moonlight" industry showcase party. The event will be hosted by **Kenny Sargent** of **Pirate Radio** and **Bootleg Radio's** **Lou Friedman**. Following the show, an award called the "Best of Texas Tapes 1991" will be given to the band by Dallas-based **KTXQ** radio.



Tom Farrell

Snake Rock

WESTERN BEAT

By Billy Block



Billy Block

Hightone's Heather Myles

Congrats to my buddy **Ronnie Mack** as the **Barndance** was listed by *Entertainment Weekly* as one of America's hottest spots for real country music. There has been a slew of incredible talent performing at this Tuesday night institution. **Heather Myles**, **Hightone Records** newest artist celebrated the release of her album *Just Like Old Times*. She and her great band played a spectacular set of her unique style of western beat music. **Buddy Miller** took a break from his busy studio and touring schedule to play a set of classic country. **Buddy** plays guitar with **Jim Lauderdale**. **Rick Shea**, who has one of my favorite tracks on the new *Town South Of Bakersfield 3* release, also played a hot set. **Rick's** live recording on **Roz and Howard Larman's** **Folkscene** show is worthy of release as it captures **Rick** and his band in a very intimate setting. **Chomp Josophite** who has been playing many of the writers nights around town had an impressive **Barndance** debut as he performed several originals including a tune **Hank Jr.** is considering cutting. Also worthy of mention was the return of **Danny McBride**, best known as an original member of **Sha Na Na**.

Danny has some rockin' new tunes, especially the hooky "No Money No Love." **Danny** used **Lou Castrogiovanni** on bass, **Janier Greig** on keys and **John Palmer** on drums for his showcase. On upcoming **Barndance** shows **Ronnie** will present the **Mustangs** and **Margie Gibson** on May 12, **Robin Pearl** and **Reeva Hunter** May 19 and **Stan He'bert** and **Vickie Rae Morse** on May 26.

Dale Watson, one of L.A.'s country favorites, has relocated to Nashville. Dale is a prolific singer-songwriter who is destined for greatness. The "Little Man With The Big Voice" will surely be missed in these parts.

BMI held a Number One Party for **Wendy Waldman** who co-wrote **Vanessa Williams'** smash single "Save The Best For Last." **Wendy** and husband **Brad Parker** are readying the release of **Curb's** newest artist, **Rick Vincent**. **Vincent** has been described as the **Mel Gibson** of country music.

Producer **Colin Cameron** has been working with new group **Black Gold**. **Cameron** tells us six-foot-six lead singer **Doug Forest** is the Next Big Thing. Also in on the project are **Candy Lerman** on fiddle and former **Mellencamp** guitarist **R.E. "Rick" Mackay**. It was cut at **Dave Pearlman's** **Rotund Rascal**.

Joanie Lenz of **Continental Divide** has released a new six-song tape. The talented singer chose excellent material from writers **Bill Wildes**, **Paul Marshall** and **Dave Loe**. The recordings were produced and engineered by **Kim Lenz**.

The **American Made Band** is also currently in the studio. One of SoCal's busiest working bands, **Nat**, **Sharon**, **Bruce**, **Al** and **Todd** are also one of the most awarded, having been honored by the **CCMA** on numerous occasions.

If you have an upcoming event or anything you think is newsworthy send it to **Western Beat World Headquarters**, in care of *Music Connection*. In order to meet our deadline, please send it several weeks in advance.



Billy Block

Chomp Josophite and Patty Shannon



JAZZ

By Scott Yanow



Wynton Marsalis

There can be little doubt at this point that **Wynton Marsalis** is the premiere trumpeter in jazz. Although crowned "king" a bit prematurely a few years ago when he was still overly influenced by Miles Davis, Marsalis has continued to grow, finding his own voice by looking backwards toward his New Orleans heritage. His recent four-night stint at the **Westwood Playhouse** with his septet found him exploring such pieces as a whimsical "The Cat And The Hat Is Back," "In The Court Of King Oliver" (during which Marsalis' wawa mute helped to reinvent the past), a remarkable imitation of a train (in the spirit of Duke Ellington), a few beautiful ballads, the satirical "And The Band Played On And On And On And..." and a joyous dixieland ensemble blues. Although pianist **Stephen Scott** (the group's newest member) is not as familiar with earlier styles as the other sidemen, bassist **Reginald Veal** and drummer

Herlin Riley are extremely versatile and the two saxophonists (altoist **Wes Anderson** and especially tenorman **Todd Williams**) clearly have great futures. Wynton Marsalis, no matter what the material, consistently made the impossible seem effortless.

Los Angeles is one of the few large cities where it is possible to catch sets by talented local players without getting stuck with a cover charge. **Chadney's** in Burbank can get noisy but, when a star such as tenor great **Rickey Woodard** is booked, his fans outnumber the regulars and the volume level drops sharply. On a recent Saturday night, Woodard (who was joined by pianist **Art Hillary**, bassist **Herb Mickman** and drummer **Clarence Johnson**) was in spirited form, playing relaxed but hard-swinging solos including 27 choruses (!) on "Billie's Bounce."

The L.A. jazz community has suffered several major losses in recent times. **Will Thornbury**, who recently passed away due to cancer, was a talented writer whose thoughtful and highly intelligent approach was also displayed on the jazz shows he hosted on **KLON**. The one responsible for recording the classic **Erroll Garner** album *Concert By The Sea* in the Fifties, in more recent times, his verbal introductions for the musicians performing at the **Jazz Bakery** (booked by his wife, singer **Ruth Price**) were typically insightful. He will be greatly missed.

Upcoming: The **Jazz Bakery** (310-271-9039) features trombonist **Bill Watrous** (May 9), the **Red Mitchell-Roger Kellaway** duo (May 15-16) and the delightful **Joyce Collins** (May 22). **Catalina's** (213-466-2210) hosts **Frank Morgan** (May 5-10), **Pharoah Sanders** (May 12-17) and **Freddie Hubbard** (May 19-24). And for the best deal in town, **Pedrini Music** (213-283-1932) offers free live jazz each Saturday afternoon.



Rickey Woodard

URBAN CONTEMPORARY

By Wayne Edwards



TLC

The buzz around town centers on how difficult it is for R&B acts to make a living on the concert scene. Judging from the lack of youthful talent on the '92 schedules for both the **Universal Amphitheatre** and the **Greek**, this would appear to be true.

Traditionally, black acts very rarely made any real money off of record sales, but a hit record did insure some steady money on the concert scene. The past few years have seen countless acts with two or three hit singles, sitting home trying to survive. Even a mainstay like **Luther Vandross** took three other acts with him—**Sinbad**, **Sounds of Blackness** and **Lisa Fischer**—his last time out to ensure capacity crowds.

In days gone by, an act like **TLC** would be passing through town already, opening at a major venue for somebody behind the strength of "Ain't 2 Proud 2 Beg." Not so, in the recessionary Nineties. In fact, at last check there was no word on when the three young ladies who have made a fashion statement wearing

condoms will hit the road.

By the way, for those of you who assumed **TLC** stood for Tender Loving Care, guess again! The moniker incorporates the first letters of each girl's nickname: **T-Boz**, **Left Eye** and **Chilli**. Real names? **Tionne Watkins**, **Lisa Lopes** and **Rozonda Thomas**.

Perhaps he lost some fans to **Keith Washington** at the **Strand**, but the attendance at guitarist **Doc Powell's** first of four shows in two nights at the intimate niterie **LeCafe** in Sherman Oaks was disappointingly small. Word is the showroom was filled to capacity the following night.

To his credit, the small crowd didn't stop Powell, who has been a member of the **Luther Vandross** camp for close to a decade now, from playing his heart out. With comedian **Sinbad** in the audience egging him on, Powell's set incorporated everything from funk to a smooth rendition of saxophonist **Stanley Turrentine's** "Sugar" classic. Powell's band, by the way, included former **Maze** keyboardist **Wayne "Ziggy" Linsey** (now performing with wife **Lynn** in the group **Linsey**), saxophonist **Everett Harp** and bassist extraordinaire **Marcus Miller**.

Songstress **Regina Belle** gave her usual stellar performance at the **Strand** recently. This chanteuse stepped out a few years back, already the consummate showperson, and the addition of a few more hits certainly hasn't hurt her confidence on stage. She's absolutely great. This show, however, was flawed by well-intended tributes to her peers on "Diva Medley" and **Sammy Davis, Jr.** on "Candy Man/Mr. Bojangles." Replacing classic hits like "Show Me" with these bits of shtick, however, was unnecessary. She deserves her props for turning the stage over to her "background" vocalist, **Chris Walker**, who performed his Top Five hit, "Giving You All My Love." In the audience at the first of her four shows was crooner **Johnny Mathis**. MC



Guitarist **Doc Powell** and saxman **Everett Harp** at **Le Cafe**.

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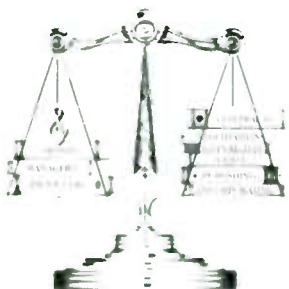
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CLUB REVIEWS

The Tone Merchants

Cock & Bull Pub
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Laurie Fookes: (310) 464-8447

□ **The Players:** Craig Means, lead vocals, guitar; Tamara Means, bass, vocals; Alan Roberts, drums; Dave Smith, percussion, accordion.

□ **Material:** The Tone Merchants would be the perfect band for a college pub or coffee house. Besides being completely unpretentious, they have an alternative, back-to-basics rock & roll sound that seems tailor made for that type of atmosphere. Listening to their songs, one hears influences ranging from recent R.E.M. to early Elvis. Vocalist/guitarist Craig Means recently spent six months in Mexico City studying music, and he has also incorporated what he learned south of the border into his songs, with a bit of flamenco guitar and Dave Smith's congas being the most notable.

□ **Musicianship:** Means has subscribed to the early Michael Stipe school of singing, which means that his lyrics were rendered mostly unintelligible, which was unfortunate as he probably had some pretty good things to say. He was able to get a surprisingly full sound using only an acoustic guitar with a pickup taped to it, and was a pretty good lead guitarist to boot. Also making much out of little was drummer Alan Roberts, a hard hitter who's playing belayed the minimal drum kit he was using. Means' sister and bass player Tamara had a good voice, and the male/female contrast in vocal harmonies was especially effective as they chose to sing together sporadically, not on every song.



Rick Vito: Solo Mac.



Tone Merchants: Enjoyable and impressive.

□ **Performance:** Sometimes a band's attitude can be more important than all the fancy lighting and special effects in the world. The stage at the Cock & Bull Pub wasn't much more than a few planks thrown on the floor in the corner, but even if the Tone Merchants had been playing the Forum, their show probably wouldn't have been much different. Look at the faces of each player and you see a fresh, honest sense of enthusiasm and, most importantly, a strong belief in their music. What more do you need?

□ **Summary:** For the most part, the Tone Merchants were both enjoyable and impressive. The only flat spots in their set were Craig Means' tendency to become so immersed in the spirit of his songs that he forgot his audience doesn't know the lyrics. If he doesn't sing so people can understand them, they're lost in the dark. Additionally, the band grouped most of their moodier material near the beginning of the set, which kept the energy level low until the last few songs—the real rockers of the show—which jacked things up to a much higher level. None of the above were fatal flaws. According to their bio, the Tone Merchants are new to the L.A. music scene. They have the raw materials needed for success; with a little development they could very well be there.

—Richard Rosenthal

Rick Vito

The Mint
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Laura Gold, Atlantic Records: (310) 205-7412

□ **The Players:** Rick Vito, lead vocals, guitar; Tony Marisco, bass; Jerry Lee Domino, keyboards; Jerry Angel, drums.

□ **Material:** Rick Vito's last gig was playing guitar for Fleetwood Mac, and he has now chosen to go solo and concentrate on blues-oriented

rock. None of the songs Vito played was a traditional 12-bar blues, but rather variations such as blues-influenced roots rock. One of the tunes on his album, "Desiree," is a duet with Stevie Nicks which he played while singing both parts (although he did get the crowd buzzing for a few seconds when he joked about seeing Nicks at the back of the club), and he also played a number from his Fleetwood Mac days, "When The Sun Goes Down."

□ **Musicianship:** Vito has been around for a while, playing guitar with the likes of Delaney & Bonnie, John Mayall, Jackson Browne and Bob Seger. He doesn't have to prove himself, since he already has, so his guitar playing tended to be focused on short, passionate solos. Anyone who came to hear blistering fretwork and marathon leads would have been disappointed. Perhaps overshadowed by Vito's reputation as a guitarist are his skills as a singer—he's good enough to be a lead vocalist for any band.

□ **Performance:** To watch Vito play is to experience a classic example of one man and his guitar in tune with each other. If it sounds melodramatic, well, it's one of those things you had to be there to see. Eyes closed, headback, mouth open, body swaying, Vito seemed to draw each note straight from the heart. He seems so content in what he is doing, it's hard not to feel good yourself watching him play.

□ **Summary:** Sometimes the music and the surroundings match perfectly. The Mint is a tiny bar with the dimensions of an overgrown shoebox. The lighting system consists of a couple of floodlights mounted on a track aimed in the general direction of the band. Rick Vito's seen it all, done it all and now he's come full circle to his first love, the blues, playing simple, real music with a group of similarly-minded musicians. Like I said, sometimes the music and the surroundings match perfectly.

—Richard Rosenthal

CLUB REVIEWS



Toni C. Holliday

Antietam: Weak songs.

Antietam

Club With No Name
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Triple XXX Records: (213) 221-2204

□ **The Players:** Tara Key, guitar and lead vocals; Tim Harris, bass, vocals; and Josh Madell, drums and vocals.

□ **Material:** Beware of bands that say they sound like no one you've heard before—it's always a clear sign that they sound exactly like everyone you've ever heard. The ghosts in Antietam's closet are perhaps a little more obscure, true, but they're there nonetheless. The material from this New York-based group is standard-issue Eighties post-punk crunch, threaded with "plain old pop sensibility." In an act like this, the only thing that truly matters—beyond performance, above musicianship—is the fortitude of the material. Unfortunately, nothing Antietam delivered at this gig seemed strong enough to carry their weight.

□ **Musicianship:** Key's guitar playing is a little bit like driving on acid—the ride is a thrill, even if you can't seem to stop steering over to the shoulder. Strange, she looks like she's convulsing from stomach pain while she thrashes away, yet produces some fine-spun and intricate sounds all the same. Vocally she takes a lot from Patti Smith, or wants to. Harris pulls much of the material along with his bass undertow—not immediately evident, but forceful and insistent anyway. Madell is a drummer (who occasionally sings from behind the drum set). Period.

□ **Performance:** They walked on stage and picked up their instruments. Key said, "This is our sound check." They played a few notes. Key said, "And this is our set." At that point, I was bracing to have my head blown off and was anticipating the pleasure, but it never materialized.

"Ponderous" might be an appropriate modifier here.

□ **Summary:** Antietam seems to flourish best with instrumental arrangements and indeed appears drawn to them; it's where the synthesis between Key and Harris shows itself the strongest. They're a subtle group—a lot like a French movie (everyone always dies in the end), or maybe a fine Chianti (that's Italian for "red table wine," as far as I can tell). Their material, though, needs pruning. Although the sound and intentions are dissimilar, I can see Antietam reaching in the future for something like Hüsker Dü's "Candy Apple Gray." So far, though, they're still reaching. —*Sam Dunn*

This Picture

The Whisky
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Marilyn Arthur, RCA Records: (213) 468-4049

□ **The Players:** Symon Bye, vocals; Robert Forrester, guitar; Austen Rowley, bass; Duncan Forrester, drums

□ **Material:** This Picture writes an ethereal collage of interesting lyrics resting on a bed of somewhat repetitive music. A problem I find with their set is that they seem to consistently write in the same key with very predictable changes. While their brand of atmospheric British pop translates better in certain keys, the impact of their tunes, individually, becomes lost in a sea of common tonality. Perhaps the biggest problem, though, is that their writing is dated. Although their material is well crafted, their writing is a little too reminiscent of bands like the Psychedelic Furs, Echo and the Bunnymen and U2. I find little in their arrangements or songwriting approach that hasn't already been done by a number of acts in the Eighties.

□ **Musicianship:** Vocalist Symon Bye's tone and style combined with

the band's U2-esque approach results in a sound that is harmonious yet mainly indistinct. Bye, though, sounds great. What he lacks in range, he more than makes up for with his impassioned whispers and moans. Although guitarist Robert Forrester plays some inspiring guitar, unfortunately, his rhythmic delay patches and washed-out chorus effects characterize the band's unimaginative sound. Drummer Duncan Forrester and bassist Austen Rowley do a wonderful job in making this unit extremely tight—in fact, one of the tightest I've seen in some time. There is no question that this band has individual talent, however, more musical inventiveness as a unit is warranted.

□ **Performance:** This Picture's live show is definitely their strongest asset. Bye is interesting, charismatic and communicates well with the audience. It's obvious that they are experienced performers. Because This Picture is successful in generating a masterful live performance, their lack of a distinct sound is not as obvious as it might be. Bye is an impressive frontman and his mates effectively assist him in delivering a powerful and exciting show.

□ **Summary:** It's too bad that This Picture wasn't around when bands like U2 and Echo and the Bunnymen broke onto the charts in the mid-Eighties. In fact, they probably would have been very competitive back then. Unfortunately, it's 1992 and their sound is just not breaking any new ground. They offer little new or unique in their sound to take the British pop sound to another level. This Picture is a good sounding band with interesting lyrics. Now they need to find their own identity to separate themselves from the mass of product in this genre. —*J.R. Speights*



Toni C. Holliday

This Picture: In search of an identity.

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Club Reviews
Music Connection magazine,
6640 Sunset Blvd.
Hollywood, CA, 90028
(213) 462-5772

CLUB REVIEWS

Ghost Of An American Airman

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kathy Acquaviva, Hollywood Records: (818) 560-6197

□ **The Players:** Dodge, vocals; Ben Trowell, guitars; Alan Galbraith, bass; Matt, drums.

□ **Material:** The Irish quartet plays solid AOR tunes, accented with melody and bursts of energy. While the material was thought-provoking, the whole sound wasn't anything we haven't heard before. Thus, the tunes themselves failed to make a lasting impression on me.

□ **Musicianship:** All of the members of GOAAA are competent at the crafts and play with a sense of heartfelt sincerity that holds their music together. Frontman Dodge especially displays this conviction, and despite the blanket of polite applause from the industry crowd, managed to perform like his life depended on it. His vocals were also of the same "from the heart" feel, reminding one of Bono Vox a little.

□ **Performance:** Dodge is truly inspirational, but needs to convey that to the audience in a way that will motivate them as well. Playing in front of an industry crowd is like playing to the Choir Invisible, but Dodge's high-energy antics finally got their attention and saved him from having to beg the audience to



Tom Farrell

London Fields: Never a dull moment.

"come on down, come on in closer" and get into the show.

□ **Summary:** The band's material will probably capture the same audience as their fellow country men U2, but once again, the band's material, while 90% there, needs a bit of improvement. Dodge sells his tunes rather nicely live, but with a bit of vigor that seemed distracting at times. Still, GOAAA is a good outfit, and I'd like to see them on turf that they feel a bit more at home with. I'm sure that would be more than worth it.

—Tom Farrell

London Fields

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩



Tom C. Holiday

GOAAA: Needs stronger material.

□ **Contact:** Haltermann Communications: (818) 352-3764.

□ **The Players:** Danny Wagner, keyboards/guitar; Windy Wagner, vocals; Raul Rodriguez, bass; Jamie Bielefeldt, drums; Danny Reyes, lead guitar.

□ **Material:** London Fields' music is solidly planted in late Seventies/early Eighties metal, reminding you often of old Heart, Rainbow, Deep Purple, etc. In fact, maybe they remind you of these groups a little too often for their own good. Songs like "Breathless" and "When I Wake" have great hooks and solid arrangements but are too predictably structured to really soar. True to their roots, though, they pulled off a cover of Dio's "Last In Line" with phenomenal aplomb. You would have sworn they indeed owned it—if you didn't know any better.

□ **Musicianship:** Fabulous is the operative word here. Even if the material is a tad "use" as the French say, London Fields never delivers a dull moment, thanks to some scintillating guitar work from young ax god, Reyes, masterful and rich vocals from Windy Wagner, and airtight performances from the rest of the ensemble. This group is so musical—there is depth and nuance in everyone's performance—that they are truly a pleasure to hear.

□ **Performance:** This is the other area where they take off. They comport themselves as pros on stage—Windy, for one, is sensual without being slutty, funny, and completely comfortable in the spotlight. The members bounce off each other and move around to give your eye something to follow, but never sink into choreography that's too obvious. The white pillars with green ivy they used as stage props, though, look more gothic than anything else, and are too bombastic for the otherwise fun-loving mood of the performance.

□ **Summary:** Here's a polished group you can sit down in a studio and let blaze. They've got great looks, a cool attitude, and are musicians par excellence. They're needy of only one thing—better material. That, surely, can be easily remedied.

—Sam Dunn

NEXT ISSUE...

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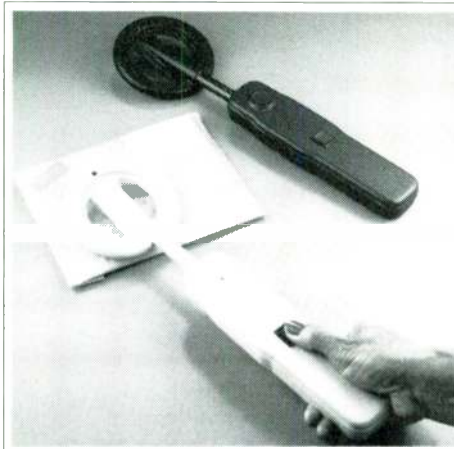
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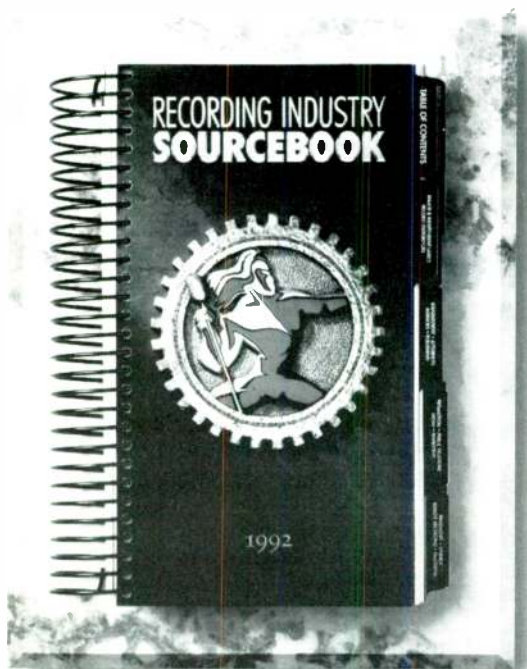
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MUSICIANS

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

LOS ANGELES COUNTY

ALLIGATOR LOUNGE

3321 Pico Blvd., Santa Monica, CA 90405
Contact: Mill Wilson, (310) 449-1844.
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable.

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

CHIMNEYSWEEP LOUNGE

4354 Woodman ave., Sherman Oaks, CA 91423.
Contact: Oren, (818) 783-3348.
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Audition: Call for information or come in Sunday night & see Hal Cohen.
Pay: Negotiable.

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
Contact: Jimmy D (818) 893-6915
Type of Music: Original rock, all styles.
Club Capacity: 300
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo to Jimmy D 9141 Aque-duct St., Sepulveda, Ca. 91343
Pay: Negotiable.

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable.

COFFEE ROASTER CAFE

550 Washington Blvd., Marina Del Rey, Ca. 90292
Contact: Joanna Wong (310) 821-5690
Type of Music: 2-4 piece jazz bands and solo/combo acoustic guitar.
Stage Capacity: 4
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: (818) 769-2221 Attn: Booking
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.

L'EXPRESS RESTAURANT

3575 Cahuenga Blvd., Los Angeles, CA 90068
Contact: Tony Mendola
Type of Music: Jazz, rhythm & blues
Club Capacity: 100
Stage Capacity: 10
PA: No
Lighting: Yes
Piano: No
Auditions: Send tape to above address or call Tony (818) 996-4278.
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

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

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, (714) 537-3894
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.

WESTSIDE WOK

12081 Wilshire Blvd., West Los Angeles, CA 90025
Contact: George Fan or Bob Bell (310) 914-1766
Type of Music: Jazz fusion blues (No hard rock)
Club Capacity: 120
Stage Capacity: 8-10

PA: Yes
Piano: No
Audition: Send tape & bio, call.
Pay: Negotiable..

ORANGE COUNTY

GOODIES

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

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.

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.

INTERNS WANTED for growing management company. Call Sandy (310) 556-2405.

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) 962-6223.

INTERNS WANTED for small record label in publicity & radio promotion. Macintosh computer experience helpful. Please call Kathryn (310) 859-9200.

SEQUOIA RECORDS seeks part-time person for paid position in shipping department of very small artist-owned new age label. Please call (818) 343-0231.

SPINDELTOP RECORDS needs responsible interns. Non-paying, but company growing. Send resume, letter stating goals and interests to: 11115 Magnolia Blvd., North Hollywood, CA 91601.

INTELLIGENT AND reliable interns needed for growing underground label. Gain valuable experience in the music business. Call Ivette at (818) 988-3691.

MUSIC MANAGEMENT company needs immediate interns for phones & general office. Flex hours, great for college students. Dorna (310) 205-0901.

INTERNS NEEDED for Morgan Creek Records' alternative radio promotion and publicity departments. Must be receiving college credit. Russ Gubler (310) 284-8282.

MUSIC LAW firm seeks part-time file/office clerk w/ knowledge of filing, light typing; great front office appearance & excellent phone manners. \$8/hr. Barbara (310) 858-7788.

MUSIC/FILM marketing company seeking creative, hard working and dependable interns and part-time help with car. Call Romeen for interview. (213) 851-5259.

INTERN WANTED for music video/film production company. Will learn all aspects of the business and possible pay. Growth opportunity. Call Tim or Dave (714) 563-7474.

INTERNATIONALLY DISTRIBUTED rock music magazine seeks advertising/promotions representative(s). Expenses plus floating commission to start, salary plus commission after trial period. (818) 781-4104.

INTERN WANTED for indie label with major label distribution. Will assist marketing and promotions dept. No pay, but great hands-on experience. Call (818) 981-9050.

THE PLACE needs personnel secretary for its busy recording engineer. Duties: Good office/phone skills; studio time, perhaps some pay. Great opportunities. (714) 529-8220.

HEAVY METAL entertainment company seeks reception intern for non-paying position to start. Lots of fun and great experience. (213) 465-2750.

INTERN WANTED: TIPS. National service providing producer, label, & publisher's project needs songwriters & artists. Upcoming writers/producers ok. No pay. (310) 452-3957.

SOBER SINGERS who love kids! Join a creative

prevention team in New Mexico. Pay! Photo/tape to: Creative Director, 3232 San Mateo, Suite #102, Albuquerque, NM 87110.

MAILROOM CLERK for independent record label. Paid position. Shipping, receiving, ordering and stocking supplies, doing errands. Contact Tom at (213) 658-6796.

PART-TIME interns needed for artist development/touring dept. at EMI Records Group. Must be in school and taking for credit. Non-paying. Call Jody (310) 659-1700 ext. 323.

INTERNS TO learn retail & radio promotion. Experience helpful. Love of music mandatory. Work with established and developing superstars. Irene, SRO Marketing and Promotion. (310) 652-9002.

INTERNS NEEDED for promotion department at major indie label. Call Wed. Thur. or Fri. after 11am. (213) 962-0620

MUSIC MANAGEMENT/publishing company is seeking intern 5 days a week to answer phones and general office work, typing required. \$100.00/week. Call (310) 399-7744.

MUSIC EDUCATIONAL publishing and MIDI software company needs experienced salesperson preferably with music background. Commission sales. Room to grow. Call (310) 675-0925.

P.R./MGMT./TV production co. Learn all facets of business. Some experience preferred but not nec. No pay. Work your own hours for college credit or experience. (818) 905-5511.

INTERN WANTED for record label, must love music and have car for running errands. General office duties, good phone skills and light typing required. Kellie (213) 655-6844 between 4-6pm.

COCONUT TEASER seeks booking intern and doorgirl. Over 21 w/car and music biz experience. Quick advancement for career-minded self starter. Len (213) 654-4887, Mon-Fri 3-7pm.

WANTED: INTERN for established music video marketing company. Part-time with some pay. WordPerfect experience a plus/enthusiasm a must! Call (213) 658-8766.

MUSIC VIDEO company seeks interns. Be involved in every aspect of the music industry: Record Co., management, work on film set, etc... Lanette (310) 957-7777.

PRODUCTION COMPANY and studio seeking keyboard arranger familiar with European market and 24 track studio and computer sequencing etc. (310) 456-5864.

ESTABLISHED MANAGEMENT co. needs responsible, dependable and trustworthy interns. Positions available in management, radio promotion, publicity and publishing. (213) 656-7212.

PRO PLAYERS

SESSION PLAYERS

DALE SCHALOW

Phone: (310) 652-0378
Instruments: Trident 808 console, Otari 24 trk, Fostek 16 trk, Akai S1000 sampler, EMU SP1200, Emox sampler, Proteus, Roland D70, D50, Super Jupiter, R-8M drum module, Korg DW8000, Atari & Macintosh computers with sequencers, sound library, Sony DAT.

Read Music: All clefs.
Styles: Dance, Rock, Industrial, Jazz.
Technical Skills: Killer grooves a specialty. Keyboard/Drum programming, arranging, engineering and mixing.

Qualifications: Music production for independent/major record labels, Universal, NBC, Circuit City, Mattel, Camel, Hewlett-Packard, Nabisco. Bachelor of Music/Music Industry Production. Several years of professional experience.

Available For: Unique demo and master productions to start and finish in my 16 & 24 track studio.

ACE BAKER

Phone: (818) 893-3959
Instruments: Keyboards, complete MIDI studio, drum machines and 1/2" 8 track for great demos and pre-production.
Read Music: Yes.
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).

Styles: Like the stuff on your favorite radio station. Rock energy, blues feeling, classical chops, jazz knowledge and slamming beats.

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

Qualifications: Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Buttery, Ice T, Royalty, Gary Richrath of REO Speedwagon.

Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner and Ross Vanelli.

Available For: Producing, arranging, writing, and/or recording of special music projects. I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series.

STEVE BLOM

Phone: (818) 246-3953

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., MAY 13, 12 NOON. (213) 462-5772

Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth with 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 and stage presence. Dynamic soloist.
Qualifications: 3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, 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.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Complete MIDI 16 track studio, Macintosh Performer 3.61, SMPTE lock-up, Korg M1R, Roland R-8, Roland 106, Akai 1100 sampler, Proteus 1, Yamaha SY-22, Yamaha SY-99, Roland JD-800, E-mu Percussion, Fender bass and guitar.
Technical Skills: Musician, producer, arranger, composer, engineer, programmer.
Styles: Dance, pop, hip-hop, R&B, rap, house music and gospel.
Qualifications: Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1. Club MTV, #1 hit potential.
Available For: Studio session, demo work, production, programming and film scoring.

JOHN BOKOWSKI, JR. - KING'S COURT PRODUCTIONS, INC.
Phone: (818) 377-4039
Instruments: Everything, massive MIDI keyboard setup including IBM computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-800, D-70, Korg MIR-EX's, Wavestation, Proteus, Roland 808 and 909, Juno 106, Super JX, Korg EX-8000, turntables. More upon request.

Read Music: Yes.
Technical Skills: Production, keyboards, remixes, drum programming, sequencing, writing and 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 and Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madam X, Temptations and Nancy Wilson. Have written with Karyn White, Freddie Perren and Skip Scarborough.

Available For: Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement and is currently looking for possible acts for the production company to work with.

TIM BUTLER
Phone: (818) 994-9344
Instruments: Modulus 5-string bass, Ibanez, Kramer acoustic & custom 4-string basses, SWR 400 watt stereo amp with one 2 x 10 cabinet and one 1 x 15 cabinet.
Read Music: Charts.
Styles: All.
Technical Skills: Strong groove player, solid time, great feel, professional and able to take direction, knowledge of theory, arranging and harmony.
Vocal Range: Backgrounds.
Qualifications: Over 10 years of studio and live performance experience. Shared stage with Flock of Seagulls, The Motels, The Producers, Dickens, Steve Marriot and The Plimsouls. Played and recorded with members of Talk Talk, Wang Chung and Millions Like Us. Graduate of Grove School of Music.
Available For: Session, video and club work. Reasonable rates.

JOHN CASEY
Phone: (213) 479-2010
Instruments: Akai Linn MPC-60, (sampling sequencer), Simmons and Daz MIDI pads and set. MIDI kit and PM 16 MIDI controllers, Pearl acoustic drums. Roland R8M sound module, Rainstick.
Technical Skills: Drum programming. Sampling acoustic and/or electronic drums.
Read Music: Yes.
Styles: All.
Qualifications: Large library of quality samples. Film and TV, casuals, sessions, shows. Berklee College of Music.
Available For: Drum programming (sampling), sessions, casuals and consultations.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Postex 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 tracks 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: Recording sessions.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes.
Styles: All.
Qualifications: New Gretsch artist, Philadelphia Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Maienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Bill Hannon, Brian Bromberg, 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.

PATRIC HETZINGER—PERCUSSIONIST & VOCALIST
Phone: (213) 660-5409
Instruments: Congas, timbales, bongos, cajon, all kinds of percussion instruments, voice lead and backup.
Read Music: Yes.
Styles: Funk, rock, r&b, pop, jazz, Latin, Flamenco, ethnic and eclectic.
Technical Skills: Energetic and versatile percussionist, strong groove-player. Intense white soul/r&b, influences—Paul Weller, Robert Palmer, David Byrne, Joe Jackson. Great look, sound and stage presence.
Vocal Range: High baritone.
Qualifications: Originally from Europe, 6 years professional experience in various styles and settings, anywhere from funk/rock to acoustic. Have worked with members of The Gypsy Kings and in Flamenco-scenes of Madrid, France; L.A. Grove graduate.
Available For: Studio & stage, any pro situation.

ANDY KOTZ
Phone: (818) 981-0899
Instruments: Two custom-made Strats with EMG's and an Ibanez Artist (335 copy) along with various others guitars. Mesa Boogie powered 18 space rack with T.C. Electronics, 2290 digital delay/MIDI controller, DBX 160, Alesis Quadraverb and two Midivers, Hush-1IC, Roland DEP-5 and an Akai Midi-E.O.

Read Music: Yes.
Styles: R&B /funk, jazz/fusion, rock/blues.
Technical Skills: Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound.
Qualifications: 10 years of album, soundtrack and live experience. Originally from Detroit. Currently play with CBS/Sony artist, Louie-Louie.
Available For: Sessions, live performance and tours.

AL LOHMAN - DRUMS AND PERCUSSION
Phone: (818) 700-1348
Instruments: All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, 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 Driters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daehlin, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Reno Wilde, Manna 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.

BOB LOZA—BASS GUITAR
Phone: (818) 843-8225
Instruments: Bass guitar (Fender), GK, AMP.
Read Music: Yes, chord charts.
Technical Skills: Bass player, singer, songwriter; guitar as second instrument.
Vocal Range: High end baritone.
Qualifications: Music theory in college, jazz & classical lessons; 20 years experience. Local rock scene with numerous bands.
Available For: Demos, showcases, collaboration. Pro only.

WILLIAM M. NATHAN
Phone: (818) 763-2028 ext. # 469
Instruments: Alembic bass and acoustic basses, various types of amplifiers.
Read Music: Yes
Styles: All
Technical Skills: Basses (Acoustic and electric), arranging, composing, songwriting, complete demo, producing, videotape production, excellent sound/feel, improvisation, tenor/backing vocals.
Qualifications: College preparation in Music with an emphasis on classical training on upright, veteran of sessions on radio and television dates on west coast, cable station programming, 24 track demo tapes as musician and producer, have done touring.
Available For: Any professional sessions, including records, demos, soundtracks, jingles, clubs, casuals, substitute musician, and private instruction. Professional and affordable, discuss your project when you call.

RUSS RAGSDALE
Phone: (818) 441-4095
Instruments: Recording engineer.
Read Music: Yes. You bring it, I'll read it.
Technical Skills: 8, 16, 24, 32 & 48 track recording and mixing, producer & arranger.
Styles: All
Qualifications: Full time recording engineer in Los Angeles for over 5 years. Many album credits include: Michael Jackson, Ernie Isley, Barbara Streisand, Desert Rose Band & Quincy Jones. I'm a great production coordinator helping you find the right studio for your project and help you organize your time wisely. Fast, easy to work with, without an attitude, very pro.

Available For: Album/demos, remote recording, dance remixes, 2 track editing, audio to picture. Many studios available to you at big discounts to fit any projects budget and needs.

WILL RAY—COUNTRY PRODUCER & COUNTRY PICKER
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-VOCALS
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 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, I.V.L. Steeldrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

CLARK LEF SOUTER
Phone: (818) 788-4884

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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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PRO PLAYERS

Instruments: 5-string Modulus graphite bass with SWR amplification.

Read Music: Yes.

Technical Skill: Contemporary electric base styles including slapping, soloing, walking, Latin, funk and reggae.

Vocal Range: Tenor.

Qualifications: Have played with Russell Ferrante, Jeff Richman, Justo Almarino, 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.

TSUYOSHI "TAKA" TAKAYANAGI

Phone: (818) 906-1538

Instruments: AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8-K, MC-500 I, DAT.

Styles: R&B, pop, jazz, rock.

Technical Skills: Keyboards, producing, composing, arranging, programming.

Qualifications: Written/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit.

Available For: Recording, producing, live performance and instructions. Any pro situation.

RONALD J. WHELAN

Phone: (213) 874-8161

Instruments: Fender, Precision bass, acoustic application.

Styles: All

Technical Skills: Solid feel, fast learner, excellent memory, accomplished soloist.

Vocal Range: Tenor

Qualifications: 18 years playing, 10 years Australian pro circuit. Studied and taught blues through fusion styles.

Available For: Summer tours, recording. Any full-time project.

VOCALISTS

GRACE POLANSKI

Phone: (818) 474-0300

Instruments: Voice

Qualifications: Experience singing lead and backup in Top 40 bands for 5 years. Various studio session experience for commercial and original work. Writing originals as a non-published lyricist/arranger for personal demo purposes. A strong four octave range training under Roger Love as well as an extensive dance history full of training, teaching and choreographing.

Available For: Lounge work, sessions.

RUDY WEST-VOCALIST/SONGWRITER

Phone: (213) 878-2533

Instrument: Voice, lead and backup.

Read Music: Yes.

Styles: All

Technical Skills: 3 1/2 -4 octave range, similar to Geoff Tate. Can be very soulful nasty or pure. Influenced vocally by Tate, Freddie Mercury, Coverdale. Excellent lyricist, writing influenced by Coverdale, Journey, Def Leppard, Great White.

Qualifications: Five years experience-local and abroad. Grove, GIT graduate. Daily vocal practice. Image: baby-faced, mid back long hair, thin, tattooed. Regular gym and karate workouts. Good stage presence, photogenic, easy to work with, drug free. Very dependable hard worker.

Available For: Sessions, vocal coaching, live performance, jingles, videos, songwriting, lessons, tours-USA and abroad. Very pro-situations only.



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2. PA'S AND AMPS

- 1970's Fender Twin Reverb, gd cond, \$475. Chris, 818-769-9516
- 2 EV PA cabs, 15" w/horn, 1 Peavey 24 chnl mixer, 2 16 chnl snakes. 310-542-3144
- 2 Marshall cabs, 1984, 1 slant, 1 straight, \$450/ea w/free Ibanez digital delay, obo. Mike, 818-995-1905
- Ampeg 2 chnl, 70 wtt guit amp, stereo chorus, reverb built in, xnt cond, \$350 obo. 818-705-0109
- Carvin SX15 guit pre amp w/rx loop, 2 chnl, brnd new, \$150. Marty, 213-465-7058
- Carvin X100B head in gd cond, \$300 obo. 213-876-1308
- Fender Bandmaster heads, 2 avail, both pre CBS, blonde, 1964, 1 stock, 1 showmanized, no cosmetic alterations. \$250/ea, \$450/obol. 818-902-1084
- Fender BXR bs amp, brnd new, xnt cond, 300 wtt combo amp. \$325. Dave, 818-848-7210
- Fender Concert amp, 2 chnl, 65 wtt, 1x loop, line out, Groove Tubes, separate gain control, factory designed by Paul Rivera, 1 1/2" spkr, \$280. Tom, 818-352-1168
- Fender Twin Reverb, early 70's, mint cond, just had a tune up, new tubes & capacitors. 1 pwrfl amp, just smokes. \$395. Joe, 213-874-7363
- Gallian Krueger 2100 rck mnt stereo guit amp w/built in compressor, noise reduction, stereo chorus & stereo reverb wtt switch, \$400 or trade for Tele. Michael, 818-681-2380
- Laney 100 wtt tube lb id amp, xnt cond, \$350. 818-764-0092
- Marshall 50 wtt head, 1970's, JMP Series, modified by Michael Soldano w/rx loop, \$600. 818-763-8669
- Marshall 50 wtt head, Mark II, 1974 model, \$450 obo. Rick, 818-760-3004
- Marshall 100 JCM800 head, grt shape, must sell, \$375. 213-982-3260
- Marshall 9000 50/50 tube pwr amp, rck mnt, new tubes, must sell, \$450 obo. Mike, 818-982-8150
- Marshall JCM800, Model 2205, 50 wtt, all tube, reverb, fx loop, chnl switching, xnt cond, never on road, \$450 obo. JCM800 slant cab, 412, perfect cond, \$400 obo. 213-667-0798

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- Marshall JCM900 100 wtt lead master head, xnt cond, first out of box, first \$500 takes it. 818-996-2263
- Massive Mesa Boogie bs cab, 400 wtt, \$450 obo. Justin, 213-957-0393
- Mesa Boogie Quad pre amp, home use only, \$900 obo. Jim, 310-372-5806
- Mesa Boogie Studio 22 combo tube amp, xnt cond, small but loud, Nd cash last, \$185 firm. Linda, 818-953-7456
- Peavey & Sunn boards, spkrs, monitors, pwr amps, all or separate. Must sell, \$2500 obo. Mark, 818-994-6809
- Peavey Renown combo amp, grt clean & dirty sounds. Lots of pwr w/2 10" spkrs. 818-902-1720
- Peavey XR800 pwrdr mixer, 300 wtt, 2 EV 1502 spkr cabs, 3 Ultimate Support stands. Killer system, \$1000. 805-286-9129
- Polytone amp, 2 chnl, one 15" spkr, 110 RMS pwr. Very gd cond, \$375. 818-990-2328
- Pre CBS Fender Bassman amp w/212 cab, xnt cond, recently reconitioned by Robert Hernandez, \$550. Jay, 310-396-5553
- Rck plate w/connectors mounted on 19" rck mnt, 8 Hubbletwist lock connectors, 8 XLR connectors, w/cables, for PA, spkrs, pwr amps. \$60. 310-316-4551
- S.Duncan 8040, all tube, brnd new, xnt cond, \$400 obo. 818-752-2898
- S.Duncan 8440, gd shape, \$400 obo. 818-752-2898
- S.Duncan BI Amp 400, 600 wtt, better than a GK. \$525 obo. Steve, 310-439-5274
- Studio Master mixdown series, 16x8x16 w/24 chnl extensions w/JPL ladders. Perf cond, must sell, \$4500 obo. Mike, 310-822-8660
- Sunn 600 wtt pwr amp, 3 spc rck mnt, \$400. JBL custom 12" spkr cabs, \$360. Andy, 818-986-9478
- SWR baby blue bs amp w/matching extension cab. 4 monitors old, \$650. 310-451-8450
- Yamaha spkrs for PA, brnd new. Can handle 1000 wtt. Cost \$1200/pair, can be yours for \$675 obo. Paul, 818-368-1315

3. TAPE RECORDERS

- Tascam Porta II hi speed 4 trk recdr, brnd new, \$550 obo. Paul, 818-368-1315

4. MUSIC ACCESSORIES

- 2 Graphic EQ's for studio use, both grt cond, \$160/ea obo. 310-316-4551
- Akai MPC62 drm machine sampler/seqncr, \$2000 obo. 714-590-3098
- Boss DD2 digital delay, \$100. DM3 analog delay, \$60.
- Boss PS120 pwr supply, \$15 obo. 213-878-5560
- Boss RX100 reverb box, larger AC pwrld unit, reverb, incredl sounds, 2 chnl w/pan feature. Can be used on gut or home music equip. Mint cond, \$125 obo. 310-836-1195
- Crate spkr cab w/Black Widow 12" spkr, \$100. 2 Toa monitors, \$200/pair, QSC 2 way crossover, \$100. Mike, 310-674-3995
- Digitech whammy pedl, gd cond, \$145. Tubeworks Blue Tube pedl, mint cond, \$95. DODFX50-B overdrive + pedl, \$35. Pat, 818-405-9247



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•DOD 15 band stereo graphic EQ, mint cond, \$100. Leanne, 818-769-7260
 •EV ND787 mic w/cip & cable, like new, paid \$350, must sell, \$125. 213-962-3200
 •Fender hrd shell bs cs, brown, from early 60's, \$150
 •Fender Mustang style HSC, from 60's, \$45 818-780-4347
 •Furman PL8 rck mnt pwr strap w/lights. \$90 obo. Boss rck mnt wireless, 2 chnl, \$200 obo. Steve, 310-439-5274
 •Lexicon LX815, new in box, \$680 Yamaha SXP90, w/ 2 chips, \$250. 818-985-5391
 •Martin Magnum 1600 smoke machine w/remote, \$575. Musical Assault platform, 4 ft x 4 ft x 18", pin spot in cage player w/light, \$225. Matt, 818-763-4884
 •Rockman Soloist, xint cond, \$65 obo. Chns, 818-769-1671
 •Roland TD707 drum machine, Midi, separate outs for each dm, like new w/mnt & AC adaptor. Sacrifice, \$130, 818-902-1084
 •Roland SP08 Octipad, brnd new, incredibl sound, \$500 obo. Paul, 818-398-1315
 •Roland TR909 drum machine, like new, perfect cond, \$100. Mark, 805-286-9129
 •Roland TR707 drum machine, \$120 818-783-6782
 •Shure Beta 58 mic, like new, w/2 20 ft XLR cables, custom stand & boom & anvil cs for mic, \$200 obo. 213-851-8732
 •Tapco 4400A spring reverb, 2 fully independent chns, includes input & output level reverb, percentage & 4 band graphic EQ. Takes 3 rck spcs \$125 Robert, 818-955-8622
 •Tascam M30 mixer, 8 chnl mixer w/3 band EQ, very clean studio use only, \$450 David, 213-461-8211
 •TC Electronics model 0144 remote contrlr/floor pedal for the PC2290 digital delay \$200 310-477-0397
 •Used Ampeg studio quality tape, \$10/reel. Joe, 818-361-5030
 •Wtd, broken amps. Marshall, Gibson, Fender, also Marshall cabs, 213-669-1378
 •Yamaha RX5 rhythm program, compl w/sounds, xint cond, \$500 obo. Tony, 213-654-7054
 •Yamaha SPX90 multi tx unit, mint cond, never used out of home, incredibl variety of sounds, \$325 213-667-0798

5. GUITARS

•'67 Fender P-bs, all orig w/HSC, \$850. Gretsch Clipper from 60's, single p.u., single cutaway, org, w/HSC, \$450 818-902-1084
 •'67 Fender Tele, clean yellow, rosewood fingerbrd, all orig, frets, finish, pots, the wrks. Xint cond, plays & sounds grt, w/HSC, \$1450 818-783-6782
 •'1 black & 1 red Fender Strat w/F Rose Trem, S Duncan J Beck p.u., w/cs, must sell, \$350/ea. 213-962-3260
 •1962 Fender Strat, all orig, sunburst, w/org HSC, xint cond, nd cash fast, \$500 firm Linda, 818-953-7456
 •1974 Gibson Les Paul custom Black, xint cond w/cs, \$600 obo Doug, 310-396-2632
 •American Strat, customized w/birds eye maple neck & fretbrd. Fender face p.u.'s & custom cut brass nut. Fat, crystalline tone. Must sell, \$500 obo Dean, 310-475-1109
 •BC Rich koa Mockingbird, \$1200. Grt cond, made in USA. Richard, 818-716-9659
 •Dean Z, 2 single coil, 1 hmbckng, locking trem, brnd new, not a scratch, wigwag bag, \$165. 818-780-4347

•ESP Maverick, new cond, w/cs, black F.Rose, 1 hmbckr, 1 single coil, maple neck, \$500 obo. 818-763-8669
 •ESP Mirage Custom, neck thru' world, reverse headstock. Must sell, \$500 obo Mike, 818-982-8160
 •Explorer Gibson custom shop org. 24 fret Les Paul neck, S. Duncan Invaders, only one of its kind. \$900. 805-286-9129
 •Fender Heartfield EX1, cherry sunburst, flame maple, active elec. F.Rose. brnd new, w/cs, \$450. Al, 818-964-2212
 •Fender P-bs, EST neck, ebony fretbrd, 21 frets, S. Duncan actv P4 p.u.'s, anvil flight cs, \$550 obo. Steve, 310-439-5274
 •Fender P-bs, totally restored, p.u., totall rebuilt, grt cond, \$250 obo Dan, 213-960-2069
 •Fender Strat, American made, '57 re-issue, surf green w/ maple neck & tweed cs, \$600 firm David, 818-505-1523
 •Fender Tele's '73, black, maple neck, '78 sunburst, maple neck, '73 custom w/hmbckng & maple neck. Xint cond, all orig w/Fender cs, \$700-800 obo. 213-878-5560
 •Gulf history, Doc Kaufman, one of the 4 orig founders of Fender Corp, guit w/HSC, strap & letter of authenticity, \$1000. D.J. Fisher, 714-533-1725
 •Hamer 12 string bs, \$1500. Will consider partial trade. Srs inquires only. Tom, 310-498-9588
 •Heartfield 5 string bs guit, white finish, w/cs, active EQ, xint cond, \$450 obo 818-998-7106
 •Ibanez Artist 2700 Series, limited edition, 24 fret, active EQ, coil paps, gorgeous finish, xint cond, \$600 obo. John, 818-752-2733
 •Ibanez X Series, metallic red w/black hrdwr, HSC, like new, \$400 obo Lane, 818-980-5956
 •Jackson Explorer bs, \$700 Rickenbacker 4001 custom, \$700, Kramer Stryker ST700, \$250. Upright, cs, p.u., adjustlbr bridge & ball, \$1000. Ashley pre amp, \$300 John, 213-548-7872
 •Jerry Jones short horn Dano. J Page model, copper finish w/white trim, 2 lipstick p.u.'s, \$575 or trade for? Tom, 818-352-1168
 •Kramer Farrington acous/elec. gd cond, black w/cs, \$350 obo 818-753-2223
 •Left Handed BC Rich Bitch, handmade, American, Duncan p.u.'s, F Rose, must see. List, \$2200, sacrifice, \$650 obo 213-654-2610
 •Martin D35 1975, 3 pc rosewood back, incredibly gd cond, beautifl sound, w/invisibl p.u. installed, orig blue Martin cs, \$1250 obo, 213-667-0798
 •One of a kind BC Rich TV Les Paul Special, \$400 firm. Rex, 213-851-5749
 •Rickenbacker 12 string sunburst 381, must sell, \$1500, w/cs, obo. Mike, 310-922-8860
 •Strat style guit, Warmouth neck, rosewood fingerbrd, DeMarzio body, org chrome F.Rose, Shaylor tuners, S Duncan JB p.u., extended cutaway, \$375. 818-955-8622
 •String bs, modern, all handmade, roundback, big, deep,

clear tone, \$2900. Yamaha elec bs, black lightweight body, precision type p.u.'s, plys grt, \$350, 818-990-2328
 •Yamaha acous guit, APX7, black w/gold hrdwr & cs, \$450 obo. Darren, 310-451-8450
 •Yamaha APX7 acous, black, gold hrdwr, \$350. 310-451-8450

6. KEYBOARDS

•Caslo FZ1 16 bit sampler, many D3 & D50 samples, 70 disk library, \$650 obo. Dan, 213-960-2069
 •Comuser 3 16 bit stereo sampler, \$5500 obo. 714-590-3059
 •Ensoniq ESQ1 multi trk seqncr w/mnt, \$600. A.J., 213-850-4404
 •Ensoniq VFX-SD for sale, \$1450 obo & mint cond. Brian, 818-559-2510
 •Korg M1, immaculate cond, \$650 obo. Nd cash fast. Linda, 818-953-7456
 •Korg Poly 800 progmmbl keybrd w/anvil cs, \$275 obo. Justin, 213-957-0393
 •Roland JX10 synth/contrlr w/additional memory cards, cover & custom gig bag. Like new, \$600. Leanne, 818-769-7260
 •Roland RD250S keybrd/Midi contrlr, 76 keys, weighted action, onboard vox's, xint cond, includes sturdy stand & hrd shell travel cs. \$1200. Mary, 818-247-8564
 •Yamaha QX7, xint cond, \$100 obo. Tony, 213-654-7504
 •Yamaha YPR-9 portable piano w/touch sensitive keys, in xint cond, \$350. Mark, 818-753-5120

8. PERCUSSION

•1 Slingertand xtra tall boom cymbal stand. Very mint cond, \$80. Rick, 213-388-5285
 •Noble & Cooley Classic 5x14 snare drum, white w/anvils, \$450. Ty, 714-537-2257
 •Sequential Circuits Drum Trcks drm mach, several modifications, separate outs, lots of extra custom chips. \$225 310-477-0397
 •Tama drm set, jet black, dbl bs drms, 7 pc's, 2/djdan

platinum cymbals, Tama & Yamaha hrdwr. All in grt cond, \$1800. Steve, 818-609-9039
 •Tama Rockstar 24" bs drm, 18" floor tom, black, xint cond, \$350 obo Chris, 818-769-1671
 •Tama Rockstar, 7 pc, black, 22" kick, 18, 16, 13, 12, 10" toms, Ludwig snares, Gibraltar rck, Titan hrdwr, Zildjan cymbals \$1500 obo Wil, 310-326-6016
 •Wtd, 22" bs drm, white, Tama Rockstar pref'd, but anything considered Pierre, 310-425-8999
 •Yamaha RX21L, xint cond, \$210 obo. Tony, 213-654-7504
 •Zildjan 20" cymbal, perfect cond, \$80. 310-316-4551

9. GUITARISTS AVAILABLE

•#1 estab ld guit, 24, sks pro sit ala Stones, Pearl Jam. Pro att & image. No junkies, drunks or flakes. 213-653-8415
 •#1 pro guit sks sessions, cs, covers Paid gigs only. Hwy rock, pop, blues, session, cntry, Tenor ld, bckgrnd vocs. Saimie, 310-854-0291
 •23 y/o guit, tint, gd lks, lng hr, 6 ft, 150 lbs, equip, trnsp, exp. stage presnc. Avail for pro sit. Srs only. Scott, 818-899-0083
 •25 y/o guit forming alttrn, HR band. Infl by Pearl Jam, Rollins, U2 Sk muscns, wrtrs & singr. Paul, 818-562-1809
 •Aggrv fem guit avail, 10 yrs exp. Lkg to J/F srs band. Infl Extreme, James Gang, White Trash No all girl bands. Ncky, 818-892-1293
 •Aggrv guit for male fronted, estab, retro blues HR band w/shades of psychd, Arntic, intellgnt, pro proj only. Tony, 213-957-1343
 •Alttrn guit for hrd edged band. Infl Church, Peppers, U2. Cult 213-222-4709
 •Blistering guit avail for HR/HM proj, xint gear, grt chops, verstl, much exp. Mel, 818-752-9257
 •Booze, blues & tattoos, Les Pauls & Marshalls. Lkg for band like Dogs, 4 Horsemen, Shooting Gallery. Infl Richards Chris, 714-645-5105
 •Cmrcd rock guit avail for demos, projs & possible band sits. Very verstl, have gd chops & cool sounds. Joe, 213-655-2969

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*Exp pro guit avail for paid sts, any & all styles. Depend & reliable. 818-705-4729
 *Expert, pro guit avail for sessions, demos, live sts, etc. Pro gear & credits. Paul, 310-396-2123
 *Fem LR guit. Have stage & studio exp. showmanship, image, gear. Irmsp, conhex, voicing/writing abil. Dedicd pro lkg for K/A R&R proj. 9-5 pm. 310-288-3268
 *Funky, bluesy HR w/techno edge guit/lkgfor estab band. Voccs & keybd abill n ddd. Pro equip. Paulo, 213-888-9567
 *Glam, black id guit w/rng hr, 24, avail for hazzing, funk/rock recrdng proj. Hendrix, Eddie Hazel, Prince, Christopher, 310-372-3208
 *Guit avail for orig band. Wnt loud, crunchy/grunge. Infl Sacred Reich, Panatera, Slayer. John, 213-655-3823
 *Guit avail for R&B, blues, southern rock infl grp. Kevin, 805-581-4861
 *Guit avail for wrkg st. Featured on Shrapnel Rec. Appeared in US & Euro mags. Airply in US & Europe. 213-463-1840
 *Guit avail, atmrv w/edg. Infl emotio, dynamics & atmosp. Infl are Jane's, Ministry & 9' Nails. Dutsy, 213-667-7355
 *Guit avail, LR, slide, elec/acous. Skg cool jam scene. 213-461-2514
 *Guit avail, Exp, tnt & taste. Skg soul, funk, Latin style st. Lots of live & studio exp. equip & irmsp. Kenny, 213-665-3044
 *Guit avail, Xlnt chops, image & pro equip. Infl Skid, early Raitt. Ross, 213-461-0401
 *Guit skg to J/F band. Metal pwr, atmrv smart, snags first. No copycats. San Gab Val area, pls. Jymm, 714-592-1173
 *Guit sks band w/rock, jazz, funk & blues infl. Must wrkg or ready to wrkg. Gary, 310-404-7265
 *Guit sks band, ong mairt. Clapton, Hendrix, Santana, Gilmore. Originality & musicality a must. A little bit quirky. Srs inquires only. Lyle, 818-763-7427
 *Guit sks estab melc modc band. Xceptl pwr, wrt, showm w/vocs, exp & very ing hr image. Killer gear & pro att. 310-323-3687
 *Guit sks musicians to form band. Contmry jazz & rock infl. 714-529-9362
 *Guit sks muscns w/vision, dedictn, lng hr image, for progrv HR band. Infl Lison & Rabin. 818-985-3076
 *Guit, 25 yro, sks muscns or band for hvy rock w/atmrv sound ala Alice/Chains, Pearl Jam, Motorhead. Kelly, 213-726-1788
 *Guit, also pkyr keybrds, ld & bckgmd voccs, sks gik w/R&B T40 band. Have own equip. Paying gigs only. Mike, 810-674-3995
 *Guit, pro chops, metal funk to new age. Call the demo master. 818-834-1871
 *Guit/singr, Infl Nirvana, S'Garden, Pearl Jam, Peppers. Top gear. 310-944-0788
 *Guit/sngwrtr sks muscns to J/F band. Rock w/groove, pop w/dble, blues w/sing. 818-348-9671
 *Guit/sngwrtr/muscian sks drrm, bst & voc. Must be steady rhythm/section. If you can't hang, don't call. Pros only. 213-874-7363
 *Guit/voc avail for souther rock, R&B or blues proj. Must be pro. 15 yrs exp. 805-581-4861
 *HR, swamp funkng, nasty earthng, get down and dirty, rhythm in your face, out of place, no time to waste & pls. only muscns w/taste. 818-763-8669
 *If you are lkg for a soull rock/blues guit who writes, has chops & pro att, etc, pls call. Gary, 818-988-1208
 *Intellignt team pkyr, pro image, equip, crunch sound, sks quality cmrcd rock band w/image ala Dan Reed Network. Bad English, Richard. 818-716-9659
 *J.Page Infl elec violinist w/20 yrs exp. Phys elec violin like solo guit. Avail for all kinds of instrts. Jim, 818-545-3629
 *LR guit avail for pro stl. R&R w/groove & twist. Have

equip, snags, dedictn, endless chops & ideas. Larry, 714-522-3526
 *LR guit, 10 yrs exp, Jovi, Whitesnake type. Skg pro position. 818-785-5527
 *LR guit/sngwrtr avail to J/F band. I have no irmsp. Page, Santana, Rhoades, Eddie VH. Conrad, 213-255-7562
 *Ld guit avail to ld voc or band w/ld voc. Lynch, VH. Pro equip. Recent spotlight in May Guitar Player mag. Al, 818-964-2212
 *Lrg for srs band. Pys guit & keybrds w/bkng voccs. Writes a lot of snags. Styles, P.Gabriel, Seal, Toto, Mike/Mechanics. Only pros, no drugs. Freddie, 310-923-5060
 *Old dog guit w/vocs sks band &/or muscns to form one. Marshall equip'd, hr & irmsp. Our music or theirs. P.Stone, 818-240-0274
 *Pop/rock guit/sngwrtr/vocw/xtnt att, chops, equip, credits, avail for wrkg pro sts. Lou, 310-306-6246
 *Pro cntry rock ld guit avail for F/T wrk, will travel. David, 702-438-8798
 *Pro guit avail. All styles including jazz, rock, funk & blues. Can read. Yogi, 310-471-4629
 *Pro guit, no limits or BS, jnt per dm w/grt sound, lk & feel. Pref HR, Hvy groove. Wnt to perform soon. Tom, 818-906-0860
 *Pro HR guit, LR, avail for pro band w/tour, maj mgmt, maj labl instr or pro band forming. Rick, 619-278-5226
 *Pro ld guit/sngwrtr avail for estab proj. Exp, image, equip, grt snags, awesome tone, quality pkyrs. Infl Lynch, Rhoades, Vai, Manichetti. Lv mspg. 714-236-2228
 *Pro ld guit/voc sks wrkg sts. Berklee grad, road exp. T40, classic rock, R&B, roots, styles. Modern gear & image. No drugs. Jerry, 310-444-7181
 *Pwrhouse blues rock guit avail for pro grp w/gigs or recrdng sts. Pros only. 818-761-9354
 *R&R guit/sngwrtr, Allman, Richards, Page, Robertson. Ld, slide, tunings. Vintage gear. 310-378-1798
 *Reggae/jazz, rock guit, 32, very xpressv, flowing improv, eloquent chord vo'ngs. Album, tour credits. X-Sopadilla, Specs & Ras Michaels. Avail. Dale Hauskins, 310-695-4089
 *Rock guit w/pro gear, image & sns of humor sks pop/rock band. Richard, 818-716-9659
 *Strong rock guit/sngwrtr sks to J/F srs band. Infl VH, Damn Yankas, Bad English, Jeff, 213-469-8682
 *Terry Herber, Christian guit & muscns, sks w/in Christian band. Terry Herber, PO Box 314, San Gabriel CA 91778-0314
 *Versl! Pro avail for paid sts. Appeasms in Guitar World & Guitar Player mags. 818-705-4729
 *Vintage Stratl, wash wah pkyr, blues/rock guit sks raw sounding band &/or muscns w/soul, Infl Zep, Crowes, Allman Bros. K.T., 213-874-6121
 *Young 2nd guit pkyr lkg to join band. Xlnt origins. Vince. 310-424-9380

9. GUITARISTS WANTED

*#1 exp ld singr to J/F melc, cmrcd, mainstream, HR band. Brother signed, Have ks, big hooks. Industry showcs's. Aero, Crowes, VH, Zep, Tommy. 310-836-3713
 *#1 guit, X of Bon Appetite, Randy, call Thunder, 213-957-2397
 *1 gik, 1 song, \$500. Stage presnc & gd lks a must. Glam rock lk. Must pkyr Steve Stevens, Atomic Playboys, like Steve Stevens. Ken, 714-957-6998
 *2nd guit & bst w/d by drrm/guit team to form orig band. Evil, hvy, driving sound. Pantera, Suicidal Tendencies, Sacred Reich, Slayer. Frank, 818-360-4303; John, 213-655-3823
 *2nd guit ndd to compl all pro proj. Must sing h range. Rock tunes. strong hooks. 213-464-7579

*2nd ld guit w/all the essentials ndd lmmrd for well estab HR act w/natl atm. 818-503-7454
 *90's rock band sks ld guit, Blues/rock. Mgmt, labl instr, huge sound by newly formed band. Carl, 213-559-6896
 *Kic. 818-503-5750
 *A guit ndd to compl a pc, fem fronted band. Peter Buck, textural pop w/Chris Isaac & Cowboy Junkies slide guit. Josh, 213-581-8997
 *A rhythm guit by cmrcd, HR band. Must have 100% dedictn, infl, bckng voccs & gd image. We have killer tunes. Randy, 818-753-7518
 *Acous act forming. De La Soul, Peppers image & ideas. Todd, 213-954-3317
 *Atrio rhythmic pop band w/fem front sks guit pkyr. No pay. 213-568-2213
 *Atmrv guit w/d by innovatv voc. Just released CD. Now showng. Must have vision & purpose. Infl Gabriel, Bunneyman, REM, Jeff, 213-464-2004
 *Atmrv guit, 25-30, w/d by voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, melc wall of sound. Music 1st. John, 310-839-9230
 *Atmrv pro, fem singr/sngwrtr, elec viola pkyr, w/band of cello, bs & drms. Sks energic, passionat, intrstng guit. Srs pro only. Infl imagination. 818-222-2463
 *Atmrv, modern, psychc, atmosp, hunky, hrd, melc, unq, xperimtl, charisatic, artistic minded guit pkyr w/d w/ dedictn, infl, bckng voccs & gd image. Carl, 213-559-6896
 *Blues band sks ld guit for P/T st. Chops, sns of rhythm req'd. Infl Muddy, Wolf, SRV. Rehrs SFV. Ready to gik. Jay, 818-781-1661
 *Bohemian or rebel for singr/bst, for angst. Euro, mood pop. Elec & acous. Catherine Wheel, Cure, Lush, U2. Hillyard area. 213-464-0761
 *Bs pkyr sks brilliant cmpr for my socially conscous lyrics. Srs & lng term only. All infl, races & sexes. Mitch, 310-396-1394
 *Can you play ld guit, write snags & sing? This proj has metal energy, atmrv intellng, pop/melc sensibilities & punk aggrsn. Doug, 310-386-2632
 *Cntry singr/keybdst lkg for guit to form wrkg band. 714-984-9536
 *Compar/perfrmr skg creatv, multi styled, open minded guit for orig proj. Must have pro att for symbolic wrkg relationship. Amadeus, 213-938-4741
 *CYCLONE SOUND nds 5th member guit pkyr. Gabe or Eric, 213-850-7617; 818-882-9406
 *Dyamic voc/rtrmtr from Toronto sks LR guit. Richards/ Stevens style. Infl include Aeros, Stones, T-Rex. Grit mairt, have gips, aty & mgr. 213-469-3549
 *Exp singr/sngwrtr w/killer hit snags sks hot, dynamic, young pkyr for classy, blues, rock/pop proj. Stuart, 818-994-9429
 *Fem 2nd guit w/d for cmrcd rock band. Male & fem members. Voccs, gear, dedictn a must. Timmy, 818-882-2427
 *Fem drrm sks fem guit. Strong, sound style, feeling, LR pkyr, presnc, exp. Write killer snags together, HR, progrsv, melc, iam band. France, 310-391-7990
 *Fem guit w/d by former IRS Rec. artist for pro minded, atmosp, atmrv rock gr/wrk elements. Infl XTC, Tom Waits, Miles Davis, Costello. Jeff, 310-393-4633
 *Fem singr & male drrm sks guit/sngwrtr to form orig HR band. 310-275-8007
 *Fem singr/lyricst sks guit. Let's collab on snags & form killer HR band. Infl Scorps, Boston, Foreigner, Eric. 714-761-1035
 *GETTING RED sks guit w/rock & atmrv infl. Srs & aggrsv only. N2d tape & photo. 818-503-8969
 *Grit guit pkyr w/d for Humble Pie, ZZ Top, Stones type band. Slide & charisma pref. 213-850-5388
 *Guit for Christian, atmrv band. Grit secular snags, maj

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procr bckng, grt image, sound, srs only. Oramarama. School of Fish. Ages 21-27. Matthew, 818-999-6059
 *Guit for headcrunchng, business minded pkyr who wrt to go somewhere. Rockers only nd apply. Paul, 213-881-5961; Scott, 213-432-6483
 *Guit hero w/d by blues/rock singr. I have vision. You must love your music. Craig, 818-753-4341
 *Guit pkyr avail to J/F HR band. Ready to roll. Infl Whitesnake, etc. Kazu, 818-758-1649
 *Guit pkyr w/d by voc/sngwrtr, 32, to form hrd edged rock pop band. Bryan Adams, Leppard, C. Trick. Dave, 818-569-0225
 *Guit w/unlimited potential specializing by very orig band specializing in HR/HM, thrash, HM/blues, gothic harmonies & dark lyrics. 213-661-0629
 *Guit w/d by aggrsv & pwrfl band. Gid ready. Thrash w/ groove. Labl instr, rehrs. Must have extrme tnt. If you suck, don't call. Sean, 714-846-4593
 *Guit w/d by former IRS Rec. artist for pro minded, atmosp, hunky, hrd, melc, unq, xperimtl, charisatic, artistic minded pkyr w/d w/ dedictn, infl, bckng voccs & gd image. Carl, 213-559-6896
 *Guit w/d by rock band that incorporates rap into the sound, sort of Run D.M.C w/crunch. Pls iv mspg. 310-402-2261
 *Guit w/d by VANITY KILLS. Must have pro att, gear & image. Infl Seal, INXS, Dan Reed Network, Idol. Chris, 714-898-3738
 *Guit w/d for band w/fem singr, bst & drrm. REM, Sundays, mx Texas & Chris Isaac. William, 213-567-4405
 *Guit w/d for band. Infl Nirvana, Iggy, Sleuskie. 310-275-8007
 *Guit w/d for soulfunk cover band. Dusty 1230 AM w/rock edge. Origs to come. Voccs +. Gt opportunity. Dan, 213-960-2069
 *Guit w/d for thrash, groove band. Labl instr, ready to recrd. Infl creatvly, pwr & intellng. Rich, 714-841-0901
 *Guit w/d to form sithering, trbal, atmrv band. Bauhaus. Concrete. D.C.D. Kart, 818-768-0648
 *Guit/keybrd pkyr to join cmrcd rock band recrdng album, showncs, plyng cover gcs. Don, 805-527-6356
 *Guit/voc ndd to compl the ACE TONES, drms & upright bst, org rockabilly/blues. Must be authentic pkyr. Jeff, 310-694-1588; Carl, 310-695-5963
 *Guit/voc/rtrmtr/wrtr w/d by T40 band w/Rusty Pelican & other bookings. 714-337-7655
 *HRd edged, post punk guit w/d for semi gothic band. Infl by Joy Div. Ministry, Killing Joke, blah, blah, blah. Rich, 213-461-9592; Todd, 818-249-3028
 *Ld's top drawing org R&B act w/grt following sks super funky rhytm/guit. Babyface, Luther direction. Stevie, 818-344-3816
 *Ld guit ndd to join org, harmony orientd, acous/elec lkg rock band. Infl CSNY, Byrds, Posies, Beatles. Voccs a big +. Under 30 only. Pkyr, 310-397-7901
 *Ld guit to solidly, unq, diverse in area of Mission UK, P. Murphy, Nick Cave. Srs only. 213-663-8653
 *Ld guit w/strong bckgmd voccs for melc, acous/elec rock band. Infl Beatles, Cromford House, Chris Isaac. Have studio & rehrs spc. Jim, 213-857-1898
 *Ld guit w/d for org blues, cny wrkg band ala Eagles, Dire Straits, Springsteen. Some rkyng & voccs +. 818-763-2908
 *Ld pop guit w/d ala Dan Huff, Michael Landau, Carlos Rios. 818-509-3961
 *Lkg for guit to help form a new band to showcs wrk. Infl Wonderstuff, Toad/Sprocket. Chris, 310-823-5859
 *Melc guit pkyr w/bckup voccs for org R&R band. SRV, Mark Knopfler, James Wisey, George Harrison style. No snowtrts, pls. We have lots of gigs. 213-874-7841
 *ONLY THE BRAVE, native American Indian band, lkg for guit. Must have chops, personality, dedictn. Sean, 213-257-7690
 *Paid position for killer guit w/chops, image & gear for signed artist on maj labl. Metallica infl. 818-351-0735
 *Pro keybdst/wrtr sks guit to create music of the year 2000. Dance, rave, rock. Ace, 213-960-7694
 *Pro qual guit pkyr, under 24, ndd for soulfunk band. Infl Prince, SRV, Jesse Johnson & Madonna. Kyle, 213-876-8130
 *Raw guit, Mellancamp, Adams for Stewart/Marriot type voc. 1 hand on fretbnd, pls. 310-652-7507
 *Rhythm guit w/strong voccs & sngwrng w/d by moody, atmrv band w/gigs & instr. 213-655-7948
 *Rhythm guit/keybdst w/strong bckng voccs w/d by pro, pwr pop/rock band w/top prodcr & aty. Infl VH, C. Trick, Jovi, Mike, 818-860-1269
 *Rhythm section sks guit, 22-27, fem, atmrv band forming. Pwr, punch, passion. U2, INXS, Fixx, Roxxy, Cliff. 310-473-4227
 *Rhythmic pop band ngs guit in vein of Andy Summers. 310-840-5179

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 Lawndale, CA 90260
 Or call: 213-856-6122

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Nial (818) 705-0875
Bill (213) 462-7465

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Sherby C. Atlantic skg alt/rk rock guit ala Concrete, etc. to collab. play Immed. Labi instr. 310-399-6184
Sing/rngwrt/sks guit w/similar skills to collab on proj for incredl new band. Kate Bush to Nirvana. Must be conscious & outrageous. Deb Mae West. 213-651-2842
Wtd. 2nd id guit plyr. HR/HM. Ociga. 213-460-6988
Wtd. dynamite rhythm guit to accompany virtuoso guit/bandleader. Sainie. Hvy bckgmd vocs, no pitch problems. Audins now. 310-854-0291
Wtd. hrd wrkg. energetic guit. L/R. must sing. for shows band. Music w/rop/rock edge. Tara. 310-859-1067
Wtd. Impressionist, opt. Vincent Van Gogh, Edgar Allen Poe, Church, Sonic Youth. Call us. 818-994-6625
Young guit plyr sought by bst/sngwrt to compl soul/funk band. Infi Prnc. SRV. Pros only. Mattie. 213-660-7732
Young guit plyr wtd. ages 18-24, for melck rock band. 818-591-7311

10. BASSISTS AVAILABLE

18 yrs exp. studio bs plyr avail for paid recordings. sessions. Music styles Jamie Jamerson, Larry Graham, Stanley Clarke, Mothers Finest. No pay, no call. Pros only. 213-871-8055 x 505
22 y/o, 165 lbs, 6'2" tall. avail for signed pro deals only. Demo disk, strong sngwrt. No drugs. Young, lean & mean. Exp. John, pager #805-378-1798
Aggrsv, super creatv. pro bst w/wld energy avail for innovatv HR band. Have grt iks & tint. Jane's, Zep, Guns & Testa. 818-953-4556
Avail for pro sit. Maj touring & recrdng exp. Xint gear, iks, stage presnc & att. Joseph, 818-753-7712
Bs & dmt team w/Oxnard studio w/pro gear & att sks HR dual guits & voc. No drugs, iks/ops or beginners. Steve, 805-492-4199. Ryan, 805-906-3704
Bs plyr avail for weekend T40, club & cals. No drugs, pls. Have gd att, equip, tmspo. Marvin, 818-765-4905
Bs plyr avail. Funky, super slap. 213-349-8425
Bs plyr in mid-20's age, w/short hr. Lkg for pro band w/mgmt or tabl instr. Pros only. Lkg for something fresh & w/edge. Brian. lv msg, 818-559-2510
Bs soloist. new LP w/recrdng co. Pro gear, maj touring exp. Overseas sits, 1 nters, recrdng sts. fill ins, all styles, dls on keys. 213-662-6380
Bs soloist. new LP w/recrdng co. Pro gear, maj touring exp. Overseas sits, 1 nters, recrdng sts, fill ins, all styles. Dbl on keys. 213-662-6380
Bst avail w/groove, equip & uniq slap style. For studio gig, demo wrk. All styles. Srs only. 310-475-2982
Bst desperately lkg for band to explore the infinite world of sound & music. Inspired by alt/rk rock, jazz, folk & internat'l styles. Mike, 213-651-4714
Bst lkg to join T40 cover band. Wrkg type band. Mike, 818-240-1468
Bst skg band in vein of Love/Hate, Skid, Tango. Have total image, equip & chops. Chris, 213-876-7172
Bst sks HM/HR pro band. I have sngs to wrk on demo. Rock the town. Dedicid, gd image only. Roxanne, 213-874-5704
Bst sks HR band ala Humble Pie, Babies. Lkg for pro level sts only. Dallas, 310-836-4295
Bst, plys all styles, prls jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-286-5918
Bst/guit, contrapuntal, melck, culi musical music. Ry Cooder, Crusaders, Paul Simon, Neville Bros, sks similar skilled muscins. Bernie, 818-761-8683
Bst/lk voc avail for wrkg T40, cover or csls band. Strong voc, all styles, rock, funk, dance. R&B, some jazz, crnty,

pop, classic rock. Mark, 213-653-8157
Bst/sngwrt, solid & exp, skg srs sit. So LA/Orange Co area. Bad Finger to Hitchcock. Phil, 714-768-1775
Bst/sng for recrdng & pro live dates only. Simple, pwrlt style & Hp lk. English style ike Cures, Lush, M.Oil, etc. Curtis, 213-464-0761
Euro bst w/maj labl & recrd & touring exp skg HM/HR. pro band. Chris, 213-876-1459
Glam N.Sltx clone sks Hlywd's hrdst hitng. hvy glam band w/FTW att. Must be glam & under 21. Dan, 213-464-4711
Groove, rocking be plyr w/rt equip, att, image. Sks pro, estab, R&B ala Aretha, Chaka, Jackson. Girls can slam too. Play now. Studio, tour, gigs. Wendy, 805-294-1289
Hrd driving bst avail for HR band. Lkg for dedcn & a band w/future. Bk, tape & pic avail. Cory, 714-523-7630
Legs. Fem bst who kicks. Exp, jour att & gear. Vocs. Sks pro sit. Crowded House, Police, Journey, Play now, gigs, studio, tour. 805-294-1289
Lkg for aggrsv, undergrmd, alt/rk type band. 818-821-9619
Low slung alt bst, image, ambition, tint & stuff together. Music based styles. Srs sit or others w/direction & pwr. HR to alt/rk. Randy, 714-675-4149
Male bst & tem keybdst team sks members to J/F tastfl. pro/sv rock grp. Have chops, image & gear. Infi Rush, Eto, Yes, Dream Theater. 818-785-8069
Pro bs plyr sks alt/rk band w/gigs & future. Infi Doors, Concrete Blonde, Firehouse & Perry Ubu. Randy, 310-831-1729
Pro bst & guit avail. Lkg to form the next grt, cmrcl, metal band. Image improv, tint & must. Infi Lush, Mot, Dokken, Whitesnake. No flakes. J.R., 310-864-7567
Pro bst avail for pro sit. Band w/stuff together only. Craig, 213-787-7885

10. BASSISTS WANTED

#1 AA bst sought for top notch So Bay HR band to compl studio proj & shows. Jim, 310-798-5006
1 ambitious bst wtd for pop/rock grp, bckng male solo artist ala Lennon, McCartney, Elton, w/finished album. tour possibilities & much more. 213-469-8836
1 tall bs man wtd for HR proj w/image. VH, GNR, Mr. Big. Age 18-25. San Fern Val or Hlywd area. 818-347-3116
90's rock band sks bst. Must have strong bckng vocs, abil to ply hvy funk to straight up rock. Must bring something to the party. 818-503-5750
As bs plyr ndd immed for pro rock act. Investors, recrd deal, tour, endorsements, rehsl hlth, tour bus, chicks, wtd parties pending. 213-464-7579
A pro bst wtd by cmrcl, HR band. Must have 100% dedcn, tint, bckng vocs & gd image. We have killer tunes. Randy, 818-753-7518
A1 hvy groove bs plyr. No posers, top mgmt & deal. Blah, blah, blah. 213-466-4424
Accous act forming. Bst w/De La Soul, Peppers image & ideas. Todd, 213-954-3317
Aggrsv, verstl bst wtd. Infi older Sisters, Mission UK as well as S'Garden & Sabbath. 213-463-9972
Alt/rk wtd wtd by innovatv voc. Just released CD. Now showng. Must have vision & purpose. Infi Gabriel, Bunneyman, REM, Jeff. 213-464-2004
Alt/rk HR act, LIFE & TIMES, sks creatv, energic bst. We have mgmt & upcrgng shows. You have 5 string Music Man bs sound. Anthony, 818-782-9205
Alt/rk HR band sks org bs plyr. Mood, passion, lust. This ship waits for no one. 213-871-8667
Are you hot enough to headline the Whiskv or Roxv? Can

you learn a set in 2 weeks? Grt groove/lks. Jovi, Winger. Paul, 213-467-5413
Are you lkg for a recrd deal? Bluesy HR band ala Aero, VH, sks groove monster, strong bckng vocs req'd. No BS. 213-851-4670
Attn bsts. Now holding audins for org proj. 818-902-1720
Attn, bs plyrs. Cd, solid bs plyr wtd for ultimate pwr pop, R&R outfit. Infi Generation X, Stones, Hanoi, NY Dolls, etc. Have equip & stuff together. B., 213-883-1542; Tony, 714-982-5077
BOX THE WALLS sks bst. Kate Bush mts Crowded House at McCabe's. Gigs, mgmt, all the amenities. 310-202-7803
Bs or rhythm section wtd for estab, classic artisl/guit based rock band w/roots in southern soil. 310-378-7198
Bs plyr for melck, org R&R band. Bckup vocs a +. We have lots of gigs. Beaties, Chris Isaac, Cougar. 213-874-7841
Bs plyr ndd for estab rock act from LA. Nds gd image, bckup singng & infl vary. 310-271-6933
Bs plyr ndd. Cmrcd HR band. All org. Orange Co based. Presnc, equip, vocs all a must. Mike, 714-692-1701
Bs plyr wtd into rock, jazz, blues & funk. to form wrkg slt. Gary, 310-452-7265
Bs plyr wtd by band w/legal rep, maj labl instr, showcs's pending. HR, Crows. 818-991-7363
Bs plyr wtd by blues/rock singr. You must still believe in your music. Craig, 818-753-4341
Bs plyr wtd for HR band. Infi Infectious Grooves, Metallica, S'Garden. No beginners. Larry, 213-641-6367
Bs plyr wtd for org band. Infi from N.Sixx to Extreme. Orange Co pref'd. Andy, 714-761-5215
Bs plyr wtd for org blues, crnty rock band ala Eagles, Dire Straits, Springsteen. Some wrngng & vocs a +. 818-763-2908
Bs plyr wtd for org rock act. Based in LA. Previously gigged big shows. Infi Zep, VH, etc. Mark, 310-674-4850
Bs plyr wtd for R&R band. Infi Duff. 213-957-0633
Bs plyr wtd for wckd, polished, pop, funk, grp. Under 25. GO k's. Boogie fingers mts a Mark King thng. Maj labl instr/mgmt. 818-546-3844
Bs plyr wtd to form slitherng, trbal, alt/rk band. Bauhaus, Concrete, DCD, Kari, 818-768-0648
Bs plyr wtd. Infi Aero, Cult, GNR. 213-850-8540
Bst ndd for Beaties. Infi band in Ontario area. Tmspo & hndy att a must. Kurt, 714-931-7734; Chris, 714-982-8508
Bst ndd for THE VEIL. alt/rk band w/cassette album nearly finished. Infi Marillion, Cure, Mission, Genesis. Must be dependbl & dedcn. Robin, 818-343-0231
Bst ndd for uniq HR band. Own studio, sngs, iks, pros. Zep, Aero, Nirvana, Jane's. 213-285-5548
Bst ndd to join org, harmony orientd, acous/elec folk rock band. Infi CSNY, Byrds, Posies, Beaties. Vocs a +. Under 30 only. pls. Rob, 310-397-7901
Bst wtd for alt/rk music w/industrial edge. Into psychdc grooves & dynmcs. Dusty, 213-968-7366
Bst wtd for band w/bckng & labl instr. Vocs an asset. Srs calls only. pls. 310-316-0808

Bst wtd for cmrcl rock band. Grt sngs, private rehsl, maj labl instr. 27-32, no smoking or drugs. 818-840-9131
Bst wtd for currently gigging blues based rock band ala Stones, Crows. Groove is a must, bckup vocs & image a +. Mark, 213-465-3755
Bst wtd for gigging, alt/rk band w/dge. Infi U2, Kings X, M.Oil, L.Colour, Isa. 213-688-7822
Bst wtd for hl energy band. Infi from Fishbone to P.E. to Metallica to punk. Must have sngs of humor. Call now. Eusebio or Jeremy, 818-598-6251
Bst wtd for org band. Infi Beaties, Velvet, Talking Heads, Pkies. 23-28 y/o desired. Steve, 213-467-6679
Bst wtd to compl wrkg, estab. LA based. 2 guit band. Moving fast, over 25, no metal, no tourists, alt/rk. Crows, Pumpkins. 213-664-1251
Bst wtd to form HR band w/guit. Must be vht, no bozos. Steven, 213-969-8036
Bst wtd, w/vocs. Compl band, no metal, ready to wrk. Have studio, gigs, career opportunity. No newcomers, moving fast, alt/rk rock. 213-861-3888
Cool, intellignt, enthusiastic, skilled bs plyr wtd by alt/rk band w/labl instr. Full set, ready to wrk. Sngwrt & vocs helpl. No flakes. 818-705-5835
Cruel, Klas, LA Guns & Hanoi Rocks. Have tape, sngs, shows, labl instr, contacts & image. Scott Allen, 310-859-3961
DARK BLACK sks pro bst w/att, grt image, equip, tmspo. 310-659-3298
Do you wrt to be a real rock god or what? 714-370-3909
DOVER BEACH auditing bsts w/groove & soul for recrdng & showngng proj. Have demo, studio & financing. Got to ply? Call now. 310-450-5080
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Ever wrt to ply w/Mick, Keith, Ronnie & Bill? Forget it, but you can ply w/the next big thng. POOL HALL RICHARD, 818-705-0875
Fem bst wtd, vocs pref'd. Infi Lush, My Bloody Valentine & Katherine Wheel. Srs only. 818-980-1478
Funk/rock bst wtd. Vocs & keybd skills req'd. Into Annie Lennox, Chaka Khan, En Vogue, Teddy Reilly. 213-857-0274
Funk/rock be plyr wtd by Sherby C. Atlantic to play Infi for upcrgng perfomcs. Infi Fleetwood Mac, Stevie Nicks, Berlin, Larisa. 310-436-8639
Geezer Butler, Roger Glover, where are you? Nick, 213-836-7397
Groove orientd bs plyr forming band. Have jamming sngs ready to go. Don't call to flake, call to ply. 213-462-7993



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***Guit & dmrk bs plyr.** Intl Beatles, Nirvana, Who, Dave, 310-338-1078
***Guit forming band.** sks bst. Tim, gd lks, charisma, impsco, equip a must. Cmrcl HR. Bking vocs a +. Scott, 818-899-0083
***Guit sks steady thumping bst.** Must be willing to take direction. I have strong materi. Pros only. Joe, 213-874-7553
***Hi energy 2 guit HR band sks young bst w/locks, lks & pro att.** Have you got the balls? We know we do. 818-733-3894
***HR band sks bs yr w/drive, stability & chops.** No sleaze, glam or wannabes. 818-569-3022
***HR bst ala Scorpis, Dokken, Zep, wid for orig proj.** Bill, 818-781-3460
***If you can not put in at least 40 hrs per week into currently gigging band, you have a hobby, so don't call.** Stones, Faces, Crowes. 213-462-7465
***Industrial, hypnotic, funk band sks groove orientd bst for upcmg recrdng.** Must have pro gear. Marco, 213-469-7811
***Jaco mts Flea type bst nddd for outrageous, live rap grp.** B.I. Breed or Faith, 714-525-8698
***King Crimson fanatic wid for estab band w/their fingers in the proverbial pie.** Pref voc abil & pro gear only. HORRIBLE CURTAINS. Mike, 818-247-7134; John, 213-462-5895
***LA rock act sks bs plyr.** Ready to gig. Gd image, no fatsoes & bald headed slobs. Gd plyr, must have gd gear & trnspos. Pro att. 310-545-9615
***Lkg for bst & 2nd guit for dmrk/guit team for orig band.** Loud, crunchy/runge sound. Sacred Flesh, Slayer, Suicidal, Pantera. Frank, 818-360-4303; John, 213-655-3823
***Lkg for bst to help form a new band to shows wrk.** Intl Wonderstuff, Toad/Sprocket. Chris, 310-823-5859
***Lkg for creatv, new school type bs plyr who appreciates**

old school style to compl tem fronted rock unit. 310-538-5816
***Locally known guit reforming band** for upcmg video, recrdng & gigs. Sks dedicid, gifted bst. Intl Ozzy, Dio, etc. 818-713-0878
***Melodic bst nddd to compl band w/srs mgmt.** Intl Melissa Ethridge, U2, Eagles, Scott, 818-373-5745
***Mexican bs plyr wid to form groovey, hvy, altrmtv band.** Post or lyrical a +. Pref WLA. 310-390-1374
***Must have super groove, dedictn, image, pro gear, for 4 pc band.** We have labl intrst, financi bcking. Intl J.P. Jones, Duff McCagin, John Taylor. Jason, 714-522-3553; 714-523-2118
***Pop bs plyr nddd to compl proj ala Nathan East, Neal Stubenhoff, Randy Jackson.** Have studio. 818-509-3961
***Pro tem bs plyr/sngwr nddd to fill spot in wrkg all girl band based in LA.** Band wrks entire state & surrounding states. 310-394-6996
***Rhythm section wid.** Hvy rock band, JUDGEMENT DAY, featuring Craig Collins Turner & Kyle Michaels. Currently shopping demo, have maj credits, world class only. 818-890-1220
***Semi progressv, melodic HR in vein of Rush sks pro bst.** Dennis, 818-753-3340
***SHAMELESS, melodic rock band w/progress rock twist.** sks bs plyr. Aero, Crue mts Yes, Rush, Lng hr & vocs a must. Pays \$120/weekly. 310-376-6238
***Sngwr & guit lkg for blues grooveing bst, between 18-25.** Att a must. Intl Zep, Skid, No posers. Alistair, 818-506-4621
***SIX GUNS, formerly Cockney Mexicans, sks bst for driving, fast paced sound.** Ron, 818-338-7284
***Stamming ba plyr wid for HR band w/psychic edge.** Srs only. Frank, 213-559-1682
***VIBRATION UNION sks ever changing, kaleidoscopic bst for rhythm & stimulation.** Industrial jazz & flowery anst. Tim, 310-455-7588

***Wtd, bst, Scott Lennon, 310-828-2467**
***Wtd, hnd wrkg, energetic bs plyr for shows band.** Music w/ pop/rock edge. Tara, 310-859-1067
***You are you, we are we.** Its hrd to ply bs & sing at the same time. Have brains, not intl, but still worship yourself, you pig. Lois Lane, 818-361-5227

11. KEYBOARDISTS AVAILABLE

***B3 keys & vocs, roots in the 70's, head in the 90's.** Sks vocally orientd, melodic HR band w/exp & drive. Dan, 818-985-7363
***Blues/funk keybdst into James Brown, Aero, Zep, lkg for band to do Hillywd circuit.** Linda, 818-446-6232
***European pianist sks employmnt in hotels, clubs, restaurants.** Gd references. 213-663-3399
***Fem keybdst & male bst team sk members to J/F tastel, progress rock grp.** Have chops, image & gear. Intl Rush, ELP. Yes, Dream Theater, 818-785-8069
***Fem keybdst/skg wrkg stl.** Csls, club or studio. R&B, T40, jazz, pop, Reads, bckgrnd vocs, some lds. Pros only. 818-784-2740
***Jazz pianist, new in LA, lkg for bs plyr & dmrk to start fantastic jazz trio.** Stan, 818-506-4352
***Keybdst avail for forming pop/R&B Christian band in Orange Co.** Intl B.B. & C.C. Winans, John Gibson, Phillip Bailey. Juan, 714-843-0250
***Keybdst w/Midi equip avail for studio & demo wrk.** Specializing in all styles. 213-756-3073
***Keybdst w/hvew pro gear sks pro proj.** Midi, any styles. Multi sampling capabilities, lkg for overseas sits, 1 nters. 213-662-6380
***Keybdst w/hvew pro gear sks pro proj.** Midi, any styles. Multi sampling capabilities. Lkg for overseas sits, 1 nters. 213-662-6380

***Keybdst/voc w/D10, D50, drm mach, avail for paid tours, niteclubs, studio wrk.** Voc styles Marvin Gaye, Isley Bros. Do not call unless it's paid. 213-871-8055 x 505
***Keybrd plyr & fem dmrk avail for anything that pays.** Gd PA, equip & impsco. Call for details. 605-251-4049
***Keybrst avail for alimtv/progress band.** Multi brd plyr. George, 310-868-0673
***Keybrst/rhythm guit/sngwr avail for cmrcl rock band w/ mgmt & maj labl intrst.** Pro gear & bckgrnd vocs. John, 818-840-9131
***Pro keybdst w/Midi studio avail for seqncg, arranging.** All styles, equip includes Atari computer, Ensoniq EPS 16, D110, U220, Proteus, etc. Bob, 714-542-2010
***Pro multi keybdst w/tour, album, TV & video credits, xint equip, grt chops & vocs, compl live, Mldi systm.** Jim, 818-781-8236
***Solo artist avail for Japan.** Sks wrk. 818-783-7819
***Totally pro rock keybdst, fully equip'd w/Korg M1, D50, ltrck, big Midi setup.** Currently skg pro recrdng & showscng acts only. 818-777-0551

11. KEYBOARDISTS WANTED

***90's rock band sks keybdst w/grt bking vocs.** Team plyr w/grt sounds. You must bring something to the party. 818-503-5750
***B.B. mta Ray mts Elton type of keybdst nddd w/pro gear for outrageous, spiritual, hype rap grp.** B.I. Breed or Faith, 714-525-9698
***Bs plyr sks brilliant compsr for my socially conscious lyrics.** Srs & lng term only. All intl, races & sexes. Mitch, 310-386-1384
***DOVER BEACH auditing keybdsts w/groove & soul for recrdng & showscng proj.** Have demo, studio & financing. Got to ply? Call now. Michelle Dover, 310-450-5080
***Enthusiastic, reliable keybdst w/exp nddd to bckup fem voc w/mgmt for upcmg perfrmcs.** Intl Fleetwood Mac, Stevie Nicks, Berlin. Lansa, 310-436-8639

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 •Fem keybrd plyr w/d by TOKYO BURLESQUE. Infil Blondie, Concrete X, Pretenders. Imagination & bckng voxs w/d by Nancy. 818-760-7901
 •Fem singr w/pwrfl, passionate vox sks keybdst/bckng. My mystic, metaphorical poetry to your music. Let's collab & form HR band. 714-781-1035
 •Fem s'm grpoist sks creatv, mature keybdst for orig music that has a noir feeling, metaphysical, sensual, new age w/ edge. Vance, 310-392-5765
 •Guit lkg for cntmry jazz keybdst to collab on instrmnts. Infil Russ Freeman, Larry Carlton, Pat Metheny. Relaxed wrkg envrntmnt. Dean, 310-475-1109
 •Hammond B3/piano plyr. Must be grt & have fun ala Humble Pie, ZZ Top, Slones. 213-850-5386
 •Hrd wrkg, energtc keybdst. Music pop w/rock edge. Tara, 310-859-1067
 •Industrial, hypnotic, funk band sks keybdst for upcmg recding. Must be willing to xperimnt. Marco, 213-469-7811
 •Keybds & bs w/d for band w/grt tape & image. Have rep, labl intrst & 16 trk studio in Hilywd Hills. Infil Eurythmics mts Simple Minds. Pros only. 213-851-6163
 •Keybdst ndd for SAM HILL. Pros only, lng hr, equip & tmpp req'd. 805-274-2124
 •Keybdst ndd to cmpr R&B jazz grp. No drugs or flakes. Ferdie, 213-664-2869
 •Keybdst w/d by grp VANITY KILLS. Must have proa tt, gear, image. Infil Seal, INXS, George Michael. Chris, 714-898-3738
 •Keybdst w/d for 10 pc horn band, R&B music. D., 818-353-5948
 •Keybdst w/d for aggrsv, hi energy, dance/rock band. Missing Persons, Jane Child, Dead or Alive. Must have equip, sngwrng & seqncng abll. Rob, 213-876-2294
 •Keybdst w/d for cntmry R&B Christian band ASAP. All equip, tmpp, dedctn nccssry. Sngwrfs welcome. Voccs a +. Steve, 310-828-7077
 •Keybdst w/d for very orig, non cmrdl band specializing in HR/HW blues including gothic harmonies & Middle Eastern melodies. 213-661-0629
 •Keybdst w/d w/sampler for industrial type music. Infil are Skinny Puppy, 9' Nails & Ministry. Dusty, 213-968-7366
 •Keybdst/guit to join cmrdl rock band recrdng album, showscns, plyng cover gigs. Team plyr. Don, 805-527-6358
 •Keybdst/guit w/strong bckng voxs w/d by pro, pwr pop band w/top prod'r & atly. Infil new VH, Bryan Adams, Jovi. Mike, 818-880-1269

•Keybdst/wrttr/programr w/d to join new progrsv rock act. Chris Squire protege w/maj labl intrst. Loyal, willing to wrk hrd & co-produce. 818-548-5873
 •Keybrd plyr ndd by pretty blonde singr for club gigs. Rock, R&B, jazz, cntry, 50's & 60's. Linda Lyons, 818-990-4941
 •Keybrd plyr w/d, M/F. If you can imagine Mitchell Fume plyng w/cntry blonde, X & the Pretenders, then we nd you. David, 818-505-1523
 •Keybrd plyr, M/F, w/d by TOKYO BURLESQUE. Concrete mts X, Blondie & Pretenders in spghett/westem soundtrk. Marty, 818-505-1551
 •LA's top drawing orig R&B act w/grt following, sks super funky multikeybdst w/all the srs sounds. Babyface, Luther duncy. Stevie, 818-344-3816
 •Ld keybdst/voc, xpressv, progrsv, pro, le Wakeman. Walsh, Audins start in May. Sand tape, photo, bio to PO Box 3162, Burbank CA 91508
 •Mexican synthst/keybrd lyr w/d to form new wave, altmtrk band. Poet or lyrics a +. Pref WLA. 310-390-1374
 •Orig, altmtrk band, includes guit, bs, drms, cello & viola, sks keybdst. Must be crazy & gd. 818-222-2463
 •Paid position for killer keybdst w/image, chops & gear. Ndd by artist signed w/maj labl. Metallica infil. 818-351-0735
 •Pro keybrd plyr is ndd by wrkg band. Must have exp in blues, funk, R&B & R&R. Alex or Julie, 818-988-0141
 •Pwrfl keybrd ndd. Must like rap, funk & dance music. Similar to C+C Music Factory. Call if intrsd. Romeo, 714-523-2636
 •Under 25y/o. Pro qual musicn. Infil Matt Sink, Jimmy Jam. For dedctn band. Kyle, 213-876-8130
 •We nd a dependbl keybdst who is in it for the music. We are srs, altmtrk pop band. Infil include Blondie, Siouxsie, New Order. Teresa, 213-935-0891
 •Young, tintd, hi energy ndd for sou/funk band to play horn lines to B3. Pros only. Mattie, 213-660-7732

12. VOCALISTS AVAILABLE

•#1 exp ldr singr to J/F melcd, cmrd, mainstream, HR band. Brother signed. Have kfs, big hooks. Industry showcs's. Aero, Crowes, VH, Zep, Tommy, 310-836-3713
 •15 y/o voc lkg to join HM band w/maj mgmt or labl deal. Any other srs inquiries, that's cool. Sheldon, 818-765-1151
 •Addicton, Alice, Bang, Chli, Danzig, etc. Classic 90's sngs & vox. I am the most dangerous singr in town. Mike, 213-461-7231
 •Aggrsv, exp sncr/trvstc, age 28. lka for full band w/matr.

infl Jeff Tate, Eric Martin, James Christian, David, 818-761-5238
 •Amazing fem voc, grt range, all styles, avail for demo, studio & live stage. Jovi, 818-760-0532
 •Bailly, raspy, soull singr lkg to J/F hrd edged rock band. Infil Zep, AC/DC, Love Bone. Hilywd area. Steven, 213-874-5672
 •Bckup session singr lkg for wrk, demos, recrdng, etc. Pop, R&B, gospel, etc. Tara Word, 213-756-8416
 •Charismatic ld voc w/album credits & touring/recrdng exp sks rock band w/uniq vision & groove. Zane, 213-876-7839
 •Distinct, classic, rasp, rock & soul. Voc/sngwrtr for guit based rock band w/roots in southern soil. 310-376-7198
 •Exp fem voc avail for recrdng sessions, demo wrk, csls & showcs's. Versl, reliable & reasonable. R&B, rock, soul, cntry. Also sks 140 band. Carlene, 213-254-4669
 •Fem voc sks band. Infil Iggy, Siouxsie. 310-275-8007
 •Fem voc w/pwrfl, passionate vox sks HR band. Infil Wilson, Tyler, Tate, old Ronstadt. No lonely dudes. 714-761-1035
 •Fem voc/perfrm, exp, lkg for mgr & prod'r. I'm srs about music & solo career. Traveling OK. Chris Star, 805-563-1007
 •Frontm, plya ripping guit. Uniq voc & stlye, lks, sngs. Nirvana, Lennor, XP, Richards. 213-285-5548
 •Frustrated in LA, not London. Nd exp, unq band aware of mood, intensity & visuals. Cure, Echo, Murphy, Lush, Curtis. 213-464-0761
 •Gifted male baritone vox, you must hear. Avail for studio wrk, bckngs, niteclubs, private entertainment. Orig wrk & T40. Alastair, 213-969-6990
 •HI class, orig, outgoing, motlvd male pop singr from Philly is a winner without a doubt. His music is orig & cmrd mainstream. Pfs call if intrsd. 818-967-3292
 •Johnny Liden mts King Diamond on acid. No calls after 6 pm. John, 314-774-2822
 •Ld baritone voc, infl Thin Lizzy. lkg for band. 818-753-9160
 •Ld singr w/ks, vox & exp lkg for the perct match for stardom. Young, motlvd, hilywd area. Infil Zep, Beatles, R. Stewart. 310-288-2546
 •Male cntny voc & guit plyr skg cntny band. Jeff, 818-760-1066
 •Male pop singr avail for demos, jingles & session wrk. Exp, tintd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 •Mate pop singr lkg for band w/keybrds. INIL Elton, Fleetwood Mac. Jim, 818-545-3629

•Male voc, 29, avail 5/20/92. Grt range, from Fla's top rock band. Infil Whitesnake, Jovi, Winger, ASCAP wrtr, guit, dols on keys, bs for demo. 305-625-4508
 •Pro callbr male ld voc sks pro sit, pref blues/rock. No corporate, altmtrk or funk/rock, pls. Infil Paul Rogers, Greg Allman, 4 Horsemen, Nathan, 213-851-8732
 •Pro fem black ld & bckgrnd voc stylst. R&B, jazz, blues, pop & gospel. Sks studio & demos only. Union affil. Page K.C., 213-704-1428
 •Pro ld voc/frontm avail for orig HR, sleazy blues band w/ mgmt & labl or pending labl. Infil Aero, Asphat Ballet, AC/DC. 602-259-8693
 •Pro male voc w/xtensv recrdng & touring exp avail for paid sessions, demos, albums & jingles. Bckups or lds. Writing credits & xtensv studio wrk. Gussie, 818-760-2242
 •R&B male voc avail for paid tours, niteclubs, studio wrk, hip hop dancer. Voc styls Marvin Gaye, Isley Bros. No pay, no call. Pros only. 213-871-8055 & 505
 •Rapper/investor sks 5 pc band for ld singr. Pref from OC for gige, video & album. Labl intrst only. U.R. Shivers, 714-541-5228
 •Sngtr forming band. Nothing done before. Old Cooper, Aero, GNR, Old Priest, Sabbath, Pussycat. 213-957-2397
 •Sngtr lkg for band w/the darkness of Doors, spirituality of U2, aggrsv of GNR, Jonathn, 818-705-2486
 •Sngtr, vary hi range, Zep, Rush, Metallica & O Only bands that are now fully financed w/recrd & mgmt nd call. David, 213-667-2456
 •Sngtr/lyricst sks dedctd, vertl, honest HR band w/vision & brotherly aff. I am like Axl, Mike Patton & Bach. Gavin, 818-244-6737
 •Sngtr/sngwrtr sks muskens to form band. Infil U2, Eurythmics, Todd Rundgren, Kate Bush. Helps if you sing. Must be tintd & hrd wrkg. Annie, 310-659-8332
 •Solo voc/keybdst lkg for wrk in Japan. Jeff, 818-760-7819
 •Soull voc sks blues band w/altmtrk, HR edge. Paul/ Marshall guit, funky bs, Zep, Crowes, Chris Cornell, Pearl Jam. Brad, 213-461-6801
 •Stop wasting your time, I'm here & I'm here to slay. Marshaa, 805-323-9059
 •Uniq fem voc w/d w/strong spirituality. Free to relocate in Nashville for pop/cntry/folk/new wave gige. Frank, 615-399-2688
 •Voc &/or bs or 12 string acoustic for ultra dated, 80's, eyeliner, British pop to rock LA. Butler, McCollough, Murphy, U2. Exp & credits. 213-464-0761

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LEAD VOCALIST AND BASSIST WANTED

for bluesy hard rock band a la Pearl Jam, Stones. 5'9" and up, 20-26. No fat, no drugs. Pro situation.
(213) 653-8415

MALE VOCALIST WANTED

If you are influenced by Keith, Oni, Percy or Kiefer, send tape and snap shot to:
 Chris
 2140 E. 7th Place, Box H
 L.A., CA 90021

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One of L.A.'s most working casual agencies is seeking professionally produced demo videos of bands aimed toward the casual market.

Send promo package to:
 New Artists
 P.O. Box 17570
 Encino, CA 91316-17570
 (818) 545-1260

Individual artists that are casual ready (tux, sight-read) will also be considered.
 Submitted materials will not be returned.

FEMALE VOCALISTS WANTED

Prominent Producer/Composer and Music Attorney are seeking established female duet or female vocalists to perform in duet (18-25 years old) for pending record deal. Send tapes and photos (will not be returned) to:
Voice Search
 8306 Wilshire Bl., #1008
 Beverly Hills, CA 90211

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MAY 13, 12 NOON

•Voc avail to J/F energetic, atmrv band. Pistols, Hendrix, Sabbath, James Brown, No N Hlywd, pls. 310-961-3142
•Voc avail, 19 y/o, singing for 12 yrs. R&B & stamina. Lkg for perfect band st. Infr Skid, GNR, Tesla, Peppers. Seth, 310-457-1726
•Voc avail. Infr by Queen, VH, Genesis. 310-397-4848
•Voc lkg to form pop/R&B style Christian band in Orange Co. Infr B.B. & C&G Winans, John Gibson, Phillip Bailey. Juan, 714-843-0250
•Voc/guit plyr skg quit based atmrv band. Xint sns of melody, gd rhythm plyr. Infr Stone Roses, REM, Echo, Firehouse. Pnhl, 310-208-7669
•Voc/guit/sngwtr/frntnm sks plyrs or band for collab. Vox, Morrison, LeBon, Bono, Guit, Hendrix, The Edge. Sngs, atmrv, intense, positive, bliss. Dean, 310-823-6786
•Voc/lyricst sks collab for metaphysical dance/grunge experimnt. Infr Blake, Lennon, Ferry, Ice T, David, 213-453-4554
•Voc/sngwtr sks atmrv guit, 25-30, to start band. Lots of echo, reverb, pwr chords, Moody, melcd wall of sound. Music first, John, 310-836-9230
•2 best for last. Pop, R&B sngs/sngwtr for collab. recding. live proj. 213-255-0727

12. VOCALISTS WANTED

•2 fem sngs, 1 male rapper who can blow our exciting, attractv, fun & wnt to work for #1. B.I. Bred or Faith, 714-525-8698
•3 or 4 acapella vocs wtd for funky funk proj. Todd, 213-488-7282
•70's Infr, hrd edged, upbeat, pop/rock band ala C.Trick, Queen, VH, sks frntnm ala Zander, Plyr. Rags, 310-837-6519
•90's Taupin/John, Jaqger/Richards, skg orig voc for recding in private studio. Sngs only, no sngwrtrs. Crash, 310-374-0413
•A voc wtd, 21-30. Only the best. Idol/Stevens, Rush, Cutt. Call machine to hear sngs. 818-994-9488
•AAA voc ndd to be part of next big thing. Recding & perform exp req'd. We have recding studio & rehrl facility. Progrs Infr, Mark, 714-675-1142
•Acapella, anyone? Not afraid to sing/dance in the streets? Grl music/dancer, OK sngsr, wnts to doo wop/wothers for fun. Bernie, 818-761-8683
•Aggrv fem guit, 10 yrs exp, lkg for male sngtr to form HR band. Infr Extreme, James Gang, White Trash. Must write lyrics. No wannabe poster flakes, pls. Ncky, 818-892-1293
•All orig HR band sks pro, pro minded voc w/gd range. Writing skills & dedictn & Impso a +. No drugs. Orange Co area. 714-545-4249; 714-587-9883
•Atmrv rock band sks voc. Infr Stones, U2, Church, GNR. 818-765-7174
•Angry voc wtd by thrashy, hrd core, metal band. Intense perform, aing wld, yllr better. Have some lyrics. 818-249-0012
•Attn, sngsrs. Enerotc, charismc, molitvd, dedictd sngtr/

frntnm wtd for ultimate pwr pop, R&R outfit. Elvis moves, Jagger grooves. Idol att. B., 213-883-1542; Tony, 714-982-5071
•Auditing sngs & rappers for recding contract. Dorian, 213-464-3294
•BAD APPLS is currently auditing for kd voc. Must have image, drive, pro att, but most of all, Infr. PIs don't waste our time. 714-554-9320
•Band w/3 albums sks male voc, dynamic perform, xint sngtr. Must have gd image. Starting on 4th album. Teresa, 818-594-0389
•Black fem voc, 21-24, light to brown complexion, 5'7" in height, to form R&B, hip hop, girl duo ala BBD. Must dance. No alt's. T., 714-986-3190
•Black male voc wtd for Christian contmpy R&B band ASAP. Keybrds an absolute +, sngwrtrs welcome. Steve, 310-828-7077
•Cmtrl rock band nds fem sngtr for big labl instrt. Nice kks & dedictn. 310-397-3991
•CRACK WAGON sks voc to save Western civilization. 818-981-4527
•Dedictd pwr voc ndd to compl HR 4 pc. Ages 21-24. No uglys. 24 hr rehrl w/PA avail. Skd, GNR. 213-461-9149
•Do you want to go somewhere? We are. If you've got the kks & the Infr, we have the band. Dia, 213-876-3485
•Estab fem band w/blues, HR sound, sks pro voc. Stage, recding exp & tape a must. 213-851-2175
•Estab HR 4 pc sks exp, dedictd voc. No alt's. Cool image only. Studio avail. Infr GNR, Skid, 213-654-6928
•EVIL JESUS nds intense screamer/sngtr. Thrashy metal to the point style music. Have some lyrics. Infr COC, Slayer, Testament, Mike, 818-761-9753
•Fem voc avail for sessions & demo wrk & showcs's, ids & bkgdrms. Tape avail. Jennifer, 818-769-7198
•Fem voc for hl energy dance/rock band w/dge. Missing Persons, Jane Child, Terr Nunn, Lords of Acid. Image import. Rob, 213-876-2294
•Fem voc for P/T traditl blues band. Ala Etta James & Koko Taylor. Rehrl SFV. Get ready to gig. Jay, 818-781-1661
•Fem voc ndd for recding proj. R&B pop. Page, 714-276-1405
•Fem voc ndd now for fem rock band. Rehrl in Lng Bch. Pwrl vocs & image. Maria, 310-594-6178
•Fem voc wtd for orig recding proj. Must have exp in singing pop, R&B & soul. Pros only. Johnny, 310-864-3858
•Fem voc, 50's R&R & R&B. PIs know mat. Joe, 818-357-7492
•Fem voc, Infr Tina Marie, En Vogue, wtd for fundakeld proj. Hendrix, Parliament. If you're not srs, don't call. Christopher, 310-372-3208
•Frntnm wtd for estab band to ply R&R the way it used to be. Under 27 pref'd. 714-837-5982
•Funky rappers ndd, M/F, to form hip hop grp. Must be srs & gd. Infr TLC, BBD, Joe Public. Lv msg. Meek, 213-291-6825

•Guit & bst lkg for Christian, pro, skin bashing groove monster for funky, atmrv rock. Steve, 310-371-2555; Brian, 310-379-4972
•Guit forming band, sks voc. Co-write sngs, cmrd HR. Must have charisma & gd lks & of course, a grt voc. Scott, 818-899-0063
•Guit sks pool for gult/vocs core for atmrv smrt, hvy pwr, very verstl band. San Gab Val area, pls. Jymm, 714-592-1173
•Guit wnts voc. Infr by Crowes, Stones, Adams, R&R, blues, etc. to write, form band. Srs, pro att ndd. Mike, 213-874-2662
•Guit/sngwtr sks male voc for collab on progrsv HR proj. Pro att, ing hr, ing hr. 818-985-3076
•Guit/sngwtr sks melcd, HR voc, 20-27, wide range, to recrd, gig & get signed. 161rk, Infr Zep, Aero, myself. Doug, 213-466-6761
•Hi energy band nds in your face voc. Fishbone to P.E. to Metallica to punk. Sns of humor a must. Call now. Aussie or Jeremy, 818-998-6051
•HR band sks voc. Have image, dedictn & gd HR matrl. Flakes n'd not apply. Call evens, lv msg. Steve, 818-357-7893
•Infr band w/image, dedictn & most importnt, gd matrl, sks qualified voc. No flakes, no lakers. Andy, 818-359-9635
•If you got what it takes, give me a call. 714-894-7490
•K/A R&R band w/legal repr, killer sngs skg voc. Grt range, versatility, energy. Total knockout frntnm tk or don't call. 310-376-2485
•Kick in the pants frntnm ndd immed by killer HR band. Old VH w/groove. Alex, 213-243-5380
•LA's #1 rock band sks LA's #1 frntnm immed. Pros only, pls. Tommy, 213-876-8044
•LA's top drawing orig R&B act w/grt following sks beautiful & grt fem bkgdnd vocs. Dancing a must. Babyface, Luther direction. Steve, 818-344-3818
•LD voc wtd by band w/legal repr & labl instrt, showcs. Music. Crowes, Vocs. Lou Graham, S. Tyler. 818-991-7363
•LD voc wtd by guit & bst w/very strong blues Infr, but very versl. Kings X, Gales, SRV, Hendrix. Ray, 818-768-9208
•LD voc wtd by rock band w/dedictn matrl w/maj labl. 818-288-4206
•LD voc frntnm wtd for cmrl rock band. Grl sngs, private rehrl, maj labl instrt. 27-32, no smoking or drugs. 818-840-9131
•Lkg for voc/guit/d guit. Into Mid-Western feel ala Mellancamp, Seeger. No drugs, no flakes. Call us after 6 pm. 213-342-0311
•Male ld voc wtd for sophistcd pop, groove, rock grp. Orig matrl. John or David, 818-905-1827
•Male voc wtd to compl recding for well connected proj. Infr Sabotege, Skid, Ozzy. Srs, pro att, exp & demo req'd. 310-323-3687
•Members of Cryptorchid & Dial M For Murder forming hvy, atmosprr, atmrv band ala Red Temple Spirit, Cure, Bauhaus. We nd a frntnm. Edward, 818-994-2596
•New age, atmrv proj, featuring members of prominent local bands, sk a young, Ian McCullough type voc. Ride, Blur, Lush Infr. 213-969-4890
•Orange Co based cmrd HR band w/mgmt sks voc. Scott, 714-772-7911
•Orig HR act sks voc in style of Saturday, Scorp, etc. Currently wrkng in 321rk studio in Vancouver, Canada. 604-984-2458
•Orig matrling blues/jump blues grp sks outstanding blues/jump blues voc. Over 35. Others nd not respond. Rod, 818-501-0377
•Pro ld voc wtd. Hvy, melcd rock. Infr McCauley, Logan, Bonnet. Must have image & pro att. Al, 818-964-2212
•Pro voc wtd by very successful, orig band. Relocating in LA. Style, Guns. Pro references. Wtd now. Jamie, 818-485-6813
•Pro voc wtd for cmrc metal band. Image importnt, tint a must. Have atty & labl instrt. Infr Lynch Mob, Dokken, Whitesnake. J.R., 213-864-7567
•Rock voc wtd for pro sit. Srs only, no drugs. Send tape, blo & photo to 8424-A Santa Monica Blvd # 805, W Hlywd CA 90069
•Sngtr/frntnm wtd to compl 5 pc. Temple of Dogs, S'Garden, Pearl Jam, Mike or Eric, 818-982-8180
•Sngtr/sngwtr wtd. Soullful bluesy style ala P. Rogers, D.Coverdale, to compl demos. Not into pay to play scene, just srs recding. Bob, 818-506-1043
•Sngtrs ndd for private studio recding. Ballads, pop, new cntry, Ovr sngs are next year's hits. Be part of team. Bern, 818-246-4671
•SIX GUNS, formerly Cockney Mexicans, sks male voc for band w/ho, fast paced sound. Ron, 818-338-7284
•Sngwtr w/strong matrl instrtd in audting cntry fem sngs. Must be pretty & articulate. Call for info. 213-257-1221
•Sngwtrra grp black R&B sngs & grps for demo wrk. All ages, pay involved. Send tape/photo to PO Box 19338, Encino CA 91436

•Sold, exp, young ld voc/lyricst sought to compl good vibe band. Rock, funk, blues, reggae, soul, rap & beyond. 310-477-5774
•Srs fem sngs wtd for auditions. 213-913-9030
•Verstl voc w/range & writing abilit wtd by HR, funk, together band. 818-787-3075
•Voc wtd by ld gult/sngwtr w/lots of matrl to J/F verstl, open minded, rocking band. 818-348-6671
•Voc wtd for estab 70's HR band. Style of Coverdale, Rogers. Have mgmt, studio & industry showcs in July. 714-997-8329
•Voc wtd for HM act. Must have Impso, equp, lng hr image. We have our own studio in Huntington Bch. 714-495-9158
•Voc wtd for hrd edged, atmrv band w/groove. Infr Church, Peppers, U2, Lush, Loren, 213-222-4709
•Voc wtd for orig. Bay, HR, funk, punk band. Pro sit, recding & showcs's pending. Dennis, 213-798-5006
•Voc wtd for progrsv metal band. Must have PA, killer image, Infr & 110% dedictn. All plyrs wv above average. Infr Helloween, Q'Ryche, Fates. Pros only. 818-353-6780
•Voc wtd for srs proj. Infr Lee Dite, Ministry, Sabbath, Zep, Joe, 518-753-4478
•Voc wtd for world class, signed rock band w/blues edge. Send tape & photo, reume to 8424-A Santa Monica Blvd #805, W Hlywd CA 90069
•Voc wtd for young, atmrv, metal grp. M/F. Brian, 818-357-3925
•Voc wtd to be part of the next big thing. We have recding studio. Lkg for pro plyrs only. Progrs Infr, Mark, 714-675-1142
•Voc wtd to form HR band w/guit. Must be srs, creatv, have image & equip. Infr Badlands, Lynch Mob, VH. No boxes. Steven, 213-989-8036
•Voc wtd, master thespian, lving instrmt wtd by bizarre, theatrical, progrsv rock band. Must be srsly aggrsv. 818-353-4456
•Voc wtd, Soull, eccentric character for bluesy, HR band ala Pearl Jam, Queens. No funksies, drunks, flakes or fatoid men. Markey, 213-969-9972
•Voc, male, wtd to join guit & bst to write sngs for demo pkg & future live stuff. Must project emotion, feel & have grt voc. 818-591-0663
•Voc/frntnm wtd for band w/hgh groove. 70's vibe, 90's edge. Labl instrt, financal backing. Must be creatv, yrd w/image, young, R.Plant, etc. Jason, 714-522-3553; 714-523-2118
•Wtd, male voc, blues HR, psychld progrsv music. Zep, Floyd. No grunge, posers. Able to compromise, sngs first, band later. Tony, 213-957-1349
•Young male voc ndd for rock band w/o limitations. Soull, dedictd, gutsy, energetic. Infr James Brown to Temple of Dogs. No alt's. Tim, 818-579-6197
•Young voc wtd for innovatv rock band. Verstl. Infr Q'Ryche, Sabotege, Mined Funk & Peppers. Mario, 213-699-8960; sammy, 818-918-6434
•ZZZ. I've lntn asleep & I can't wake up. Voc wtd. Xperimntl, anti image, anti homicidal. Max, 714-595-6246

13. DRUMMERS AVAILABLE

•Dynamic drmr w/chops, pwr & style avail for recding, toung & video. Xceptl perform, image & gear. Dan Daud, 213-968-2588
•25 y/o skinhead black drmr w/gd chops & gd att. Can ply any kind of music from jazz to HM. Infr grad, can relocate. Mike, 619-352-4025
•Atmrv drmr, 10 yrs exp, pro gear, pro att, grt stage appearanc. Lkg for srs band that still likes to have fun. Infr Material Issue, Boom Crash Opera. 818-282-5326
•Drmr, creatv, rock, rockld drmr w/grooves to move for pro sit only. Tom, 818-799-8451
•Avall fem drmr to join band. Energtc, fun, hrd wrking. No BS, no all girl bands. No HM or HR. Pref T40, either covers or origns. Kristen, 213-851-5277
•Drmr avall for sngs/wedding band. All styles, sngs, reliable. David, 213-549-1370
•Drmr avall for orig band. Wnt evtl, hvy, driving sound. Infr Sacred Reich, Pantera, Frank, 818-360-4303
•Drmr avall for toung, showcs's, etc. Very groove orientd & solid. Elec & accous drms. Styles Jonathan Moffett & Tony Bozzio, 213-388-5285
•Drmr avall for weddings, csis, sit. Infr. Read music, all styles. Srs only. Jimmy, 818-704-0087
•Drmr avall, skg R&R musicians to jam. Have studio. Know your instrmt. Sabina, 310-675-5060
•Drmr sks aggrsv, atmrv, pop/dance band. Boyney Rocks, 213-640-2524
•Drmr sks band w/that right sound that it takes 1 make it. What more could you wnt in a drmr. Castorona, Travis, 714-870-8317
•Drmr w/stage & studio exp in all styles, strong groove & chops. Top of line equip, pro sit only. Ron, 818-999-2945
•Drmr, 19, avall to J/F cmrd, HR band. Infr Poison, Warrant, Cze, Shotgun Messiah, Hava equip & image. Burbank area. Chris, 818-566-7332
•Drmr, 27, w/top Mid-West toung grp sks outside proj. all styles. Grt groove, grt chops, also have many endorsemtnts. Resume avail. Darryn, 312-283-1208
•Drmr, over 20 yrs pro exp, sks covers band. Into 60's soul, R&B & Moton. Barry, 818-982-7373
•Exp pro sks gloging, ater metal band w/mgmt. Infr S'Garden, Faith, L.Cobour. Lots of exp. Srs pros only. 310-788-0688
•Fem drmr w/exp sks to J/F ranchy, roots rock band. Infr Georgia Satellites, Beat Farmers, Dash Riprock. Srs only. Pam, 310-452-2238
•Fem drmr, male keybrd plyr avail for anything that pays. Gd PA, equip & tmspo. Call for details. 805-251-4049

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•Hottest fem drmm in LA area. Pro league, tour & studio, big groove & sound. Rockerfield, Baker, Moon. Ready to wrk. France, 310-391-7990
 •HR dmm avail. Hrd hitting drmm is lkg for compi band w/ hillyrd street & s. Srs calls only. Richie, 213-932-6440
 •HR dmm now avail. Musicians only. Eric, 818-769-7224
 •Percussant avail, 12 yrs exp, compsr, plyr of all styles. Xtensiv musk & education. Contact mgr W Cst, Rene, 818-507-0467
 •Pro dmm lkg for hrd wrkg, deditd band. Have album credits & touring exp. Srs calls only. Intl S'Garden, Pantera, Primus, Fishbone. Kevin, 213-962-0333
 •Pro dmm sks val & gult to form advanced, progrv rock outfit. Intl Satriani, Bal, Mark, 818-715-5120
 •Pro dmm w/pro gear avail for all stly. Many styles w/bkup vocs. Intl Bruford, Copeland, Clay Monroe Henderson, 213-463-6135
 •Pro dmm, 18 yrs stage, studio exp, 18 pc custom Ludwig set, recrd credits. Sks HR/HM band w/solid mgmt or deal. Pete, 213-957-2641
 •Pro dmm, interese showman, 18 yrs stage, studio exp, massive kit, image, very deditd, sks HR/HM band w/maj mgmt or deal. Pete, 213-281-9995
 •Pro dmm, solid, verstl, edict to dance, exp wrkg muscn, vocs, acous/elec, image, studio, live. No pay to play plyr. Jerry, 213-585-7114
 •Pro rock dmm sks hrd wrkg, pro, orig band w/okout studio. Intl Robin Trower, Cull, Bad Co, Humble Pie, Abe, 818-964-3720
 •Pro studio dmm avail for recrdng wrk only. Many yrs exp in studio. Gt acous drmm sound. Gretsch, Zildjian, Sabian. Read music, references avail. Andy, 310-478-1651
 •Purhouse, solid dmm lkg for raw, intense, HR groove band w/deal or labl intrst. Aero, Cull, Alice/Chains. Exp in studio & club circuit. Wolf, 818-905-9653
 •R&B, jazz, rock, funk, new jack swing. Gt att, team plyr, have imspo. Cheron Moore, 213-462-1266
 •Ron Redflier, former Strange Daze dmm, is back in LA. Recrdng, touring exp. Intl Q'Ryche & the blues. 310-546-6570
 •Single kck, steady beat dmm lkg for early LA Guns mixed w/Cul soundng band. Lng hr, gd image, imspo no problem. 714-528-7271
 •Skinny, jet black hr. Lkg to JF 70's type bluesy, groove orientd, R&B band ala Faces, Stones, Crowes, Aero. Payer #18-543-9581; 818-570-1847
 •Slovenly, non party boy, thrustroove dmm sks atmtry, HR band w/character, srs & nards for quality, lng term orgn. Matt, 818-373-4884
 •Studio dmm avail. Can read music. Also can recrd road maps. Intl by Jeff Pocar, Steve Gad, John Robertson, Kenny Aronoff. Avail immed. Johnny, 818-988-2776

13. DRUMMERS WANTED

•Beatles Intl band sks dmm in Ontario area. Tmpso & friendly att a must. Kurt, 714-931-7734; Chris, 714-982-8508
 •#1 exp ldsingrto JF mtdc, cmrd, mainstream, HR band. Brother signed. Have lks, big hooks. Industry showcs. Aero, Crowes, VH, Zep, Tommy, 310-393-3133
 •#1 psychc, groove, HR band nbs brght, creatv, sledge hammer dmm. Vocs hepl. We have matrl, exp & intalncg to make it happen. John, 310-476-6893
 •2 gult lkg for team plyr, hrd hitng, no drugs. Have orgn tunes w/infl of Q'Ryche, Dokken, Priest. Lv msg. Brett, 213-682-7102; Tim, 818-213-5157
 •50+ R&B R&B, dmm/voc ndd. Must know the matrl. Joe, 818-357-7492
 •A pro dmm wrk by cmrd, HR band. Must have 100% deditn, ltrt, image, totally light plyng, vocs a+. Randy, 818-753-7518
 •Accus act forming. De La Soul, Peppers image & ideas. Todd, 213-954-3377
 •Aggrv dmm wrk by visionry, pro, 90's proj. Intl, Queen, Nirvana, Cull, Elton, ourselves. We have lockout. Mike, 818-789-6340
 •Aggrv, dbl kck dmm w/instrntal & hrd core Intl wrk by estab LA band. Must have xlnt time. Cliff, 213-467-7227
 •Aggrv, hrd htr wrk for very orgn, HR/HM proj. Own rehrl sp. Mel, 818-769-3236
 •Aggrv, reliable, verstl dmm wrk. Lv msg, 818-988-3443
 •Aggrv, wll dmm wrk for unkg band w/killer srgs, studio, collab. Nirvana, Aero, Planet Drum. Zep, 213-265-5548
 •Alttrv musc, indurl edge. Intl dynamics & tribal type rhythms. Intl are Jane's, Ministry, 9' Nails, 213-968-7366
 •Alttrv rock band sks dmm. Intl lggv & Stooges, Soul Asylum, Replacements, Ryan, 213-468-4376
 •Attn, dmmrs. Hrd wrkg band w/leadrng sks dmm of same caliber. Intl GNR, Jane's, Hendrix, S'Garden, 818-881-2162

•Blues band sks dmm P/T proj. Must have passion for blues & R.Rich feel. Rehns SFV, Ready to gig. Jay, 818-781-1661
 •Bluesy HR band sks hrd hitng groove monster, Bonham, Tommy Lee, Steve Smith Intl, No BS, 213-851-4670
 •Chrstian recrdng artist, R18/SOM sks pro, verstl, dbl kck rock dmm. Showmshp & Image a+. Tape req'd. Anaheim area. Michael, 714-525-6096
 •Creatv, tribat, atmrv dmm wrk. Herman Hesa, Perkins, Henry Miller, Tom Waits, postive anger, Intrst must lie in other style of music. Adam, 818-789-6749
 •CRUSAIDER VO, fem cmrd, HR band sks fem dmm for immed gigs & video shoot. Labl intrst. Intl Q'Ryche, Leopard, 818-571-0067
 •Dark, haunting atmrv band w/compng gigs & intrst sks Intl dmm w/vision able to both rock & improv. 213-655-7348
 •Dbl kck dmm wrk for melcd metal band. Intl Costi Powell, Tommy Aldridge, 818-781-0548
 •DOC TAHR! sks master of unsuible, funkified, bombastic, bugalo, to help wake up & heal the music industry. We're back & ready to funk. Intl, 818-789-6749
 •Chrstian recrdng artist, R18/SOM sks pro, verstl, dbl kck rock dmm. Showmshp & Image a+. Tape req'd. Anaheim area. Michael, 714-525-6096
 •Dmm wrk for aggrv R&B band. Intl Ramones, X, Pretenders. Tmpso, voc abil, R&R image necessary. Was that clear? 213-871-2624
 •Dmm wrk for dark & moody band, blending atmrv & HR. Lkg, 818-783-4015
 •Dmm ndd for fem fronted rock unit. Verstl & creatv w/tasty lks. Must be hrd wrkr. 714-776-6467
 •Dmm ndd for new age jazz band. Gd sight reading, srs only. 310-374-8556
 •Dmm ndd for THE VEIL, atmrv band w/cassette album nearly finished. Intl Marillion, Cure, Mission, Genesis. Must be dependbl & deditd. Robin, 818-343-0231
 •Dmm ndd to compl 3 pc xperimtl rock band. Lkg for new sound. Vocs a must. Intl Kings X, Hendrix, Floyd, Police. Srs only. 818-547-0492
 •Dmm ndd to compl 3 pc, blues injectd, pwr pop, R&B band. The Neighborhoods & Nick Lowe mt Zed Top. Ben, 818-995-7827
 •Dmm shot. Cannibalistic, threabreath type band wnts one. Feed us. This is not a scam. 310-823-2333
 •Dmm wrk by blues/rock singr. You must have vision & love for music. Craig, 818-753-4341
 •Dmm wrk for all org rock band. Currently doing gigs & demo. Intl Petty & Heartbreakers. Gary, 818-249-7139; Bud, 818-878-1907
 •Dmm wrk for atmrv pop band on indie labl. If unfamiliar w/Sid Barrett, Love & Magical Mystery Tour, pls do not call. 818-355-9617
 •Dmm wrk for cmrd rock band. Grt sngs, private rehrl, maj labl intrst. 27-32, no smoking or drugs. 818-840-9131
 •Dmm wrk for dark, hrd edged, atmrv band w/mgmt & possible road trip. Image & pro gear necessary. Intl Cure, S.Pumpkins, Jane's, 9' Nails, Jade, 818-981-8174
 •Dmm wrk for headbngng, business minded plyrs who wrt to go somewhere. Rockers only nnd apply. Paul, 213-881-5961; Scott, 213-342-6483
 •Dmm wrk for NY style, hi energy, HR band. Must be exp. 818-341-8801
 •Dmm wrk for orgn blues, cntry rock band ala Eagles, Dire Straits, Springsteen. Some wrking & vocs a+. 818-763-2908
 •Dmm wrk for proj. Must have gd grooves, be deditd, imspo & equip. Mike, 310-858-7117
 •Dmm wrk for TEAS RADIO. If you carry automatic weapons, you nd not apply. Chet, 213-662-7956
 •Dmm wrk to compl all instrmtl band. Satriani, Yngwie, McCallpine type of matrl. Must have pro chops & xint soundng gear. Al, 818-984-2212
 •Dmm wrk to compit org, innovaty, blues, jazz, rock, Afro Latin soul band. Have shows booked. Must be creatv & deditd. Dave, 310-864-4078
 •Dmm wrk to form slithering, tribat, atmrv band. Bauhaus, Concrete, DCD, Karl, 818-768-0648
 •Dmm wrk to form wrkg band, orgs & covers. Into rock, jazz, blues & funk. Grooving music. Gary, 310-452-7265
 •Dmm wrk, guit & bst, forming new, org rock band. Infrt nd imprtnt. Org, creatvity & deditn to music: are. Under 27 pref'd. Christopher, 310-546-9080
 •Dmm wrk, immed gigs. Atmrv HR, funky, bluesy w/fem vocs. Grt sngs, labl intrst, grt connex. S'Garden, Pearl Jam. Zep. 310-285-8147
 •Dmm wrk, in the pocket extraordinaire wrk for Christian, contmp R&B & R&B AVAP. Mldi dms absolutely necessary along w/accus kit. Steve, 310-828-7077

•Dmm wrk, Intl Nirvana, Jane's, Primus, Oingo, Madonna. David Bush, 310-823-2333
 •Dmm's dmm, Nr 1 pound master to replace bozo. We have gigs, pro demo, killer rehrl & labl intrst. Be ready to rock. LOSI CHLD, 213-666-8654
 •Dmm/percussant ndd to join org, harmony orientd, acous/elec folk rock band. Intl CSNY, Byrds, Posies, Beatles. Vocs a big +. Under 30 only. Rob, 310-397-7901
 •Dynamic voc from Toronto sks dmm w/Bonham style. Intl include Aero, T-Rex, Mca, Stones, Atty, mller gies. Exp pros only. Grt matrl & connex. 213-469-3459
 •Dynamic, lyrical, progrv, pro percussnt/dmm ie Pearl, Ehar, Bruford. Audfins start in May. Send tape, photo, bio to PO Box 3162, Burbank CA 91508
 •Eclectic, atmrv band sks xtrmly verstl dmm who see saws between retinment & anarchy. Sns of arrangemnt & humor essential. Tanga, 213-384-9107
 •Enthusiastic, reliable dmm w/exp ndd to bkup fem voc w/mgmt for upcmng perfmcns. Intl Fleetwood Mac, Steve Nicks, Berlin, Larisa, 310-436-8639
 •Estab HR band w/riter/gtr, w/okout, gigs & showcs's pending. Lkg for dmm between styles of Q'Ryche & Kings X. Dal, 818-509-0870
 •Fem HR/HM dmm ndd immed. Have pre prodctn deal. Tint, lks & deditn a must. Srs inquiries only. 818-907-6741
 •Gigging LA band sks dmm. Begglners OK. Intl Cull, Nirvana, Zep, Blake, 310-946-4942
 •Guit & bst w/progrv Intl & direction sk creatv, accomplishd & inspired dmm. Jerry, 213-469-6666; Jim, 213-876-4070
 •Gt forming band, sks dmm. Tint, gd lks, charisma. Tmpso, equip a must. Cmrd HR. Bking vocs a+. Scott, 818-899-0083
 •HR band, Intl James Brown, Hendrix, GNR, Jane's, sks groove, hrd hitting dmm. Have rehrl & connex. Mark, 213-881-2162
 •Hrd, atmrv rock act. LIFE & TIMES, sks creatv, energetic dmm. We have mgmt & upcmng shows. You have dbl bs & lots of cymbals. Anthony, 818-782-9205
 •Innovaty dmm wrk byproj w/infl from Metallica & Social Day to Beatles & Elton. We have lockout. Doug, 310-396-2632
 •Killer dmm wrk for signed artist on maj labl. This is a paid position. Metallica Intl, 818-351-0735
 •LA's top drawing org R&B act w/grt following, sks super luvly dmm. Samples & triggers a+. Babyface, Luther direction. Stevie, 818-344-3916
 •Lkg for dmm to help form a new band to showcs wrk. Intl Wunderstuf, Toad/Sprocket, Chris, 310-823-5859
 •LOST CHILD now audting dmmrs who wrt to succeed. Compd band ready to go. Intl should be Lee, VH, Apocce. Johnny, 213-666-8654
 •Mexican dmm wrk to form groove, odd tempo, atmrv band. Poet or lyrict a+. Pret WLA, 310-390-1374
 •Mldi dmm wrk for srs proj. Intl Dee Lite, Ministry, Sabbath, Zappa. Joe, 516-753-4478
 •Monster dmm wrk for tastef, progrv rock band. Must have chops, image & gear. Intl Peart, Simon Phillips, 818-785-8069
 •Musicn to ply drms. Big Star, Who, Teenage Fanclub, pre 1978 Phil Collins. Stewart Copeland is god. James, 213-223-7734
 •Orig HR band sks team plyr, gd ear, pwr, groove, positive att. Not metal or blues based. Queen, Rush, U2, Marillion. Billy, 818-955-9553
 •PARTY TEMPEST is currently skg dmm w/the groove. Intl Tesla, Q'Ryche, Rush, A.J., 818-831-0340
 •POETS IN HEAT sk peacch dmm. Intl Lou Reed, Bowie. Call & listen to our answering machine. 213-851-8640
 •Pro dmm wrk for fast rising atmrv act w/labl intrst ala Replacemnts, Husker Du, Ramones, Material Issue, Moivud, commtd, LA rehrl, Dennis, 714-841-0309
 •Pro dmm wrk to form the next, grt, cmrd, metal band. Image imprtnt. Intl a must. No flakes. J.R., 310-864-7567
 •PROJECT TEMPEST is currently skg dmm w/groove w/infl of Tesla, Q'Ryche & Rush. A.J., 818-831-0340; Casey, 818-897-5181
 •Q'Ryche type guit team lkg for dmm, bst & voc. Lkg for gd team members no drugs. Lv msg. Brett, 213-662-7106
 •Rhythm section w/dm. Hvy rock band. JUDGEMENT DAY, leatung Craig Collins Turner & Kyle Michaels. Currently shopping demo, have maj credits, world class only. 818-831-0545

•Rock/funk dmm ndd by Sherby C. Atlantic to play immed. 310-399-6184
 •Sngtr & guit lkg for Bonham like dmm, between 18-25. No lipst. Alistair, 818-506-4621
 •SIX GUNS, formerly Cockney Mexicans, sks dmm for fast paced sound. Ron, 818-338-7284
 •Star qual dmm ndd for the next platinum rock act to take over the world. Incredb lks, lng strght hr & abll a must. 818-981-8491
 •THE VISIONARIES are skg dmm for 3 pc comb. Some bking vocs. Intl Replacemnts, Big Star & Beatles. Rock, 213-664-6413
 •Verstl, hi energy, show stealing dmm wrk. Bozzio type, for very vet sophisticated pwr trio. Intl Kings X, Hendrix, Gates, Buck, Ray, 818-988-9208
 •Vary exp blues, swing, jazz dmm ndd for blues, swing, jump grg w/outstndng plyrs. Rod, 818-501-0377
 •Wtd, dmm wrk hitting groove for all org, atmrv, elec/acous band. Must have own tmppo. Dave, 213-469-3614
 •Wtd, dmm, for hrd core, funk/rock band plyng range from hip hop to pwr funk. Labl intrst. No drugs or smokers, pls. Steve, 310-371-6744
 •Wtd, dmm. Scott Lennon, 310-828-2467
 •Wtd, hi energy, aggrv, super folk rhythm machine. Xtremely ltrd & verstl only. Can't describe the music, must hear. No boneheads. 818-906-2939; 818-981-8252
 •Young dmm wrk who can ply hip hop & rap styles. Must be srs & gd. Lv msg. Meek, 213-291-6825

14. HORNS AVAILABLE

•Former Level 42 saxophonist, tenor, alto, soprano & EWI using Oberheim Expander. Wind & recrded w/top names in business. Avail for sessions. 818-793-1246
 •Sax plyr avail. All styles. Also flute & vocs. Studio, live. Ralph, 310-923-3871
 •Sax plyr, EWI w/dm synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
 •Saxophonist avail. Exp 50's & 60's, R&B, T40. Gt improviser, can read music. Barry, 818-842-4901

14. HORNS WANTED

•Electric horn man w/frx rock to join estab band w/jazz Intl. No money yet but gd prospects. Mike, 818-247-7134; John, 213-462-5895
 •Male sax & trumpet bkup singr wrk for 70's funk band for pride festival. Call immed. 818-702-6596
 •Sax/flute ndd for new age jazz band. Gd sight reading, srs only. 310-374-8556

15. SPECIALTIES

•A booking agent ndd for THE NIGHTCRAWLERS, blues & R&B grg. Covers & vocals. Have CD & full promo pkg. Bret, 818-994-8841
 •Accapella, anyone? Not afraid to sing/dance in the streets? Grt musicn/dancer. Ok emp, wnts to doo wop wothers for fun. Bernie, 818-761-8683
 •Atmrv w/llntist w/dm by innovatv voc. Just released CD. Now showcsng. Must have innovatv & purpose. Intl Gabriel, Bunneyman, REM, Jell, 213-464-2004
 •Attn A&R, Reggae singr very similar to PM Dawn, UB40, Morris Day, etc. sks A&R personnl for demo tape exchange. Video also avail. Steve, 818-904-3499 x 456
 •Best unaligned band sks investor. 310-543-1885
 •Booking agent ndd to book US tour for orig, HR, soul band. MOR AMOR. Have EP & full pr promo. Scott, 818-768-9255
 •Booking agent skg csls bands &/or single muscnrs for csls. 818-545-1260
 •Cntry rock fem singr sks pro Euro mgmt. Have finished masters, promo & distribution. Linn, 702-438-8798
 •Csls bands, novelty acts, string ensembles ndd. Must have video/audio demo w/ps. Debra, 818-899-9793
 •DJ wrk for new rap grg. Rick Vief, 213-954-3317
 •FT wrkg band forming, nnd 2-3 more members. Lkg for keybst, fem voc & voc/guit. If you wrt to wrk FT & have nteckup exp, call. 213-871-8055 x 505
 •Fem slngtr/sngwr sks collab/muscnrs to form eclectic, metaphysical, pop/rock band for fun & profit. No alcohol, tobacco or drugs. Catherine, 213-851-0643
 •Fem voc/sngwr w/grt sngs, labl intrst, current showcs's, press, xint video, tapes, lks of things happening. sks [nnci] bkng for profs. 310-859-2231

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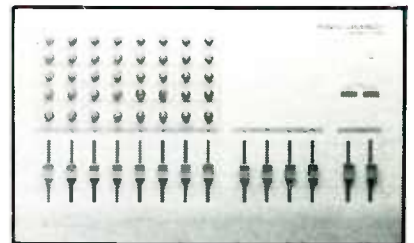
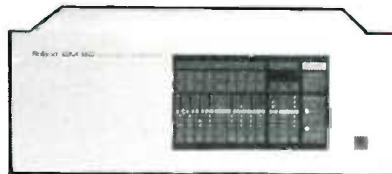
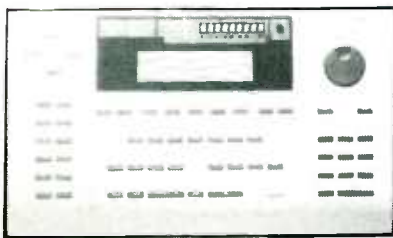


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