

DIRECTORY OF RECORD PRODUCERS

XVIII, No. 6 03/14/94 to 03/27/94 (outside Calif. \$3.00, Canada \$3.50) \$2.50

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

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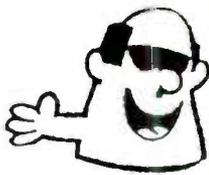
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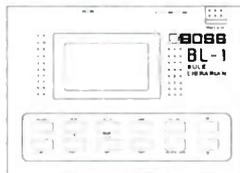
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FEATURES



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The former Impression, who has a legacy of hit records he both wrote and produced, is being honored by his peers (Elton John, Rod Stewart, Phil Collins, etc.) with a tribute album. He also recently received a Grammy Legend Award and a BMI Lifetime Achievement Award.

By Chuck Crisafulli



28 PRODUCER vs. ARTIST

Sometimes a record producer crosses the creativity line when he tries to do too much. Many producers also engineer and write songs—clearly stepping into the artist's territory. *MC* discusses this battle for creative control.

By Tom Kidd

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FEEDBACK

A Different Opinion

Dear MC:

Pure ignorance can be the only excuse Michael Amicone (Local Notes) can use for making the insane, unfounded comment regarding King's X, one of the most talented, respected bands today.

Perhaps because King's X consists of one black and two whites, you think that makes them "Jimi Hendrix Experience wanna-bes." Now you know that does not make King's X music comparable to Hendrix, anymore than writing for *Music Connection* makes you any kind of writer.

I suggest you listen to the new King's X CD *Dogman* and get yourself "experienced."

Maria T. Ochoa
Long Beach, CA

Real Club Issue

Dear MC:

Tom Farrell's criticism of Vince Neil's rock night at Bar One was rather harsh. Anyone doing anything to promote traditional hard rock at this point deserves commendation not condemnation, whether the venue is a posh club or a cheap dive.

To address the larger issue of what support artists owe local clubs, if there are clubs that altruistically support bands and actively assist them in getting signed, then these clubs deserve the support of the artists they have helped, but those rare cases would be exceptions to the rule. Not to accuse or excuse any specific clubs, but clubs in general are more interested in their own

bottom line than anyone else's and are more often associated with pay-to-play, confiscation of equipment, poor working conditions, bad lighting, worse sound, bully boy bouncers and exploitation of bands than in giving musicians a helping hand. Usually, playing clubs is like an act of prostitution—somebody gets paid, somebody gets screwed, and no lasting obligation is incurred by either party. Expecting artists to pass up opportunities to advance their own careers to help perpetuate a system that stands ready to exploit yet another generation of musicians is unrealistic at best and monstrously unfair at worst. I'm sorry, but that's really not rock & roll.

Paul Winterbourne,
Burlingame, CA

Highland Grinders

Dear MC:

In your SoCal Gig Guide (Vol. XVII, #25), you listed "Open mic audition, Wednesday at 7:30" at Highland Grounds in Hollywood. I wanted to call your attention to the fact that each musician who "auditions" is required to pay a \$2 cover charge to the person (apparently unaffiliated with Highland Grounds) who organizes the "auditions," as well as a one drink minimum. This information was not even disclosed when a musician called the number listed in your guide for further details. It seems to be announced only at the door, when musicians arrive to audition.

These charges may well be reasonable, but I think the failure to disclose them is unfair to the aspiring musicians who are likely to respond to these listings. As far as I know, this is the only "open mic" night in town that charges musicians to appear. I certainly hope that this does not signal a new trend to impose nominal charges on an activity that has been traditionally open to all. In any case, I would appreciate it if you would look into this matter before you publish your next guide.

Louise Nemschoff
Van Nuys, CA

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By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the info in writing to: Calendar, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

Music Connection Publisher/Executive Editor J. Michael Dolan, who has conducted hundreds of motivational seminars on achieving success in the music industry, announces his newest, one-day seminar, "How To Get Fast, Extraordinary Results In Your Music Career," on Thursday, April 21, 6:30-9:30 p.m. Presented through The Learning Annex, this workshop will cover such topics as sharpening your competitive edge, separating industry hype from actual facts, breaking all the rules and making quantum leaps in your career, strengthening your ability to produce exceptional career results fast, and much more. Contact 310-478-6677 for additional information or to reserve your seat.

The Songwriters Guild Foundation's next Ask-A-Pro/Song Critique is scheduled for Wednesday, March 23, 7:00 p.m., at the Guild's office, 6430 Sunset Blvd. in Hollywood. The evening's guest is Greg Sowders of Warner/Chappell Music Publishing. Reservations are required, so call 213-462-1108.

In addition to Ask-A-Pro/Song Critique, the SGA also announces the next Supershop pitch session, with guest Clair Marlo of Blue Rain Records, on Wednesday, March 30, 7:00 p.m. Supershop pitch sessions are for SGA members only, so call the Guild office for reservations or for an SGA membership application at 213-462-1108.

It is time for the 34th Topanga Banjo, Fiddle Contest, Dance and Folk Arts Festival. This annual event, which utilizes three stages, 35 folk art booths and lots of jamming, will take place on Sunday, May 1, 9:00 a.m.-6:00 p.m., at the Paramount Ranch in Agoura. The music stage will feature more than 100 advanced, intermediate, and beginning level contestants and four professional bands. The contestants in banjo, fiddle, mandolin, guitar, band, and traditional singing will vie for more than \$5,000 in cash, gift certificates and merchandise. The dance area will feature demonstrations, instruction and participation in clog, Contra, English and Scottish Country, Square and International dancing. The folk art booths will include weaving, ceramics, wood carving, leather craft, jewelry, and much more. Tickets are available only at the gate the day of the event and are \$7.00 for ages 18-65, \$2.00 for ages 12-17, or over 65, and children under 12 get in free. Bring blankets or low back chairs for seating. Food will be available for purchase, or bring your own. Call 818-377-5076 for additional information.

The National Academy of Songwriters will be hosting its monthly Acoustic Underground show at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood, on Monday, March 14, 8:00 p.m. (doors open at 7:30 p.m.). This month's featured up and coming artists include Laura Lees, the Nields, Maia Sharp, Paul Sanchez, David Zink, and NAS's "Open Mic Discovery Of The Month," Gary

Giampaolo. Immediately following Acoustic Underground is the highly informative and entertaining Writers In The Round segment, which showcases several hit songwriters performing the songs that put them at the top of the charts. This month's guests include Wendy Waldman (Vanessa Williams' "Save The Best For Last"); J. D. Martin (Oak Ridge Boys' "Every Day"); Brad Parker (Kathy Mattea's "Nobody's Gonna Rain On Our Parade"); and Parachute recording artists Lowen & Navarro (Pat Benatar's "We Belong"). Admission for the event is \$10 for the general public, \$5 for NAS members. For further information, call 213-463-7178.

The first annual Latin Music Business Expo, originally scheduled for March 5, has been rescheduled for Saturday, June 4, 9:00 a.m. - 6:00 p.m., at the Holiday Inn, 1755 N. Highland Ave. in Hollywood. This one-day event will offer attendees the opportunity to play their tapes for hit producers, publishers and major record company A&R executives in the Latin market. In addition, classes, panels and workshops will address a variety of issues, including legal representation, performing rights organizations, how to find a manager, and shopping for a deal. All sessions will be bilingual. This event is sponsored by Rios Productions in association with the Los Angeles Songwriters Showcase, Home & Studio Recording magazine, The American Latin Music Association, and SESAC/Latina. The cost is \$95 in advance, \$85 for LASS, or \$110 at the door. Contact Rios Productions at 818-361-2567 for more information.

Singers Symposium '94, a two day event full of classes, workshops and panels which focus on every aspect of the music business as it relates to singers, has been scheduled for Friday and Saturday, April 8 and 9. Admission is \$125 for advance registration through March 25, \$150 after March 25. The fee will include a cocktail reception, awards presentation and live performances from some of LA's best vocal talent. For further information, contact Angelo Roman, Roman Entertainment, 213-969-1799.

The Practicing Law Institute, based in New York City, has several workshops and seminars for entertainment attorneys coming up in April on both the East and West Coast. Some of the upcoming classes include "Counseling Clients In The Entertainment Industry," "Sound Recordings - Basic And Advanced," "Music Publishing, Ethics, And Entertainment Law Practice," and "Film - Basic And Advanced." Contact the Practicing Law Institute at 212-765-5700 for specific date and rate information.

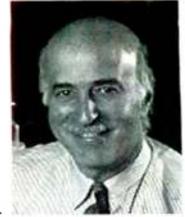
Raven Kane, one of L.A.'s top session singers, will be giving a workshop just for singers, on March 19, 2:00-4:00 p.m., at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Topics of discussion will include making it as a session singer and how to get your voice to do what you want it to do. Admission is \$20. Call 213-960-3100 for reservations.

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CLOSE-UP



MUSICIAN'S UNION LOCAL 47

By Karen Orsi

The American Federation of Musicians is the largest union of entertainers in the world. Now over 150,000 members strong, the AFM is a stern advocate for working conditions, salary structures, legal support, worker compensation claims and has delegates to the AFL-CIO, which supports many AFM activities while standing behind the union like a big brother. Local officers of the AFM, such as those of L.A.'s Local 47, are there ready to assist with contract negotiations, labor disputes, networking for gigs, and virtually every aspect of a musician's life. If you are an AFM member and you get stiffed by a club in the middle of nowhere, you just need to call 1-800-ROADGIG and you will get assistance in the form of emergency cash and legal action against the person who stiffed you. And as with many labor unions, there are the added benefits of a credit union, health insurance, pension benefits and even replacement insurance for instruments (which some earthquake victims are very happy to have right now).

The AFM's Local 47 on Vine St. in Hollywood is a very large, serious-looking building that houses all the Local's activities as well as the future home of the union's state-of-the-art digital recording studio and rehearsal rooms. It is also the hub of the Musician's Network, a service provided by the union to connect musicians with gigs and/or other musicians.

The coordinator of the Musician's Network is Joseph Armillas, a musician himself whose mother wrote "Tabu", a song made famous by Stan Kenton, and "Babalu", made famous by Desi Arnaz on *I Love Lucy*. "We get calls from all different types of employers", Armillas says. "Movie companies, film companies, video and TV production companies, producers, individual musicians, bands that are looking for musicians to record with and calls for something called 'sideline', which is when musicians are required for a particular scene in a movie or film." In these roles, musicians just appear to be playing in the background of a production, and they may or may not be making any noise at all. In any case, the network is a good source of leads to more work.

The Local 47's president is Bill Peterson, a horn player who has played with Stevie Wonder and Stanley Clarke just to name a few. The license plate of his car reads "MO GIGS", something he wants for all musicians. He firmly believes in the power and strength of the union's contractual skills. According to him, "Every conceivable national contract is negotiated for the musician by our



Joseph Armillas and Bill Peterson

national organization." This, of course, includes everything from film music to recording contracts. "Naturally this is not done in a vacuum," he says. "There are rank-and-file members who are asked to come to the pre-negotiation meetings and the negotiation meetings whether they are in Los Angeles or New York." There is also a group within the union called the Recording Musicians Association that concerns itself with all manner of recordings which are involved in these negotiations as well. These services are useful to members who are constantly on the road going from gig to gig because there are Locals scattered all over the country and in Canada as well that can help with on-the-spot negotiations.

Unlike the Screen Actor's Guild that requires you to work a union job for membership, the AFM is open to all musicians who want to join. You must complete an application, pay a onetime initiation fee of \$190 and your first year's dues of \$136. Showing up at an orientation meeting is required.

As far as *Music Connection* readers are concerned, Peterson says, "What we want is to encourage young players to join the union because of the benefits and security that the union can give a young player. On a regular basis, I hear stories of non-union garage bands who come in and say, 'We made this demo and the record company listened to it, and now that song just ended up in a movie or TV show.' If there is a union contract for that first job, we can say to both the record company and the film company 'you must pay for this'. If you do a record without a contract, you're shooting yourself in the foot. Another thing that is tough for a young musician to understand is 'health plan and pension.' When you say this, their eyes glaze over. You never think you'll get this old. Well, that's true with musicians. We have to protect musicians sometimes from themselves."

AFM Local 47 is at 817 North Vine St., Hollywood, CA 90038. For more information, call 213-462-2161. **MIC**



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NWA	PRIORITY
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Music Biz Has Banner Year in 1993, According to RIAA

By Sue Gold

RIAA figures show sales within coveted 15-34 age group declined last year, while purchases by older demographic, 35 and up, increased

WASHINGTON, DC—Figures released by the Recording Industry Association of America (RIAA) show that rock and country continue to be the dominant formats in 1993 and that sales of pre-recorded music and music videos continued to grow with an 11.3 percent increase in 1993 over the previous year.

Aided by releases by such veteran acts as Frank Sinatra and Rod Stewart, the over 35 demographic came out in force, increasing its buying power by 4.1 percent in 1993. RIAA Chairman and CEO Jay Berman commented, "This data indicates that the industry releases a wide range of high quality product with broad-based appeal; product

that lured even the occasional music buyer into record stores."

However, buyers in the coveted 15-24 year old range declined, as did the 25-34 age group. Also declining was the amount of product being sold in regular record stores, even though this is still the primary source of record sales. But, while there was a 3 percent dip at conventional stores, record clubs, mail order and alternative outlets all saw healthy gains in activity.

In the genre breakdown, rock and country formats continued to dominate music sales, with rock music, though still on a downward turn, accounting for 32.6 percent of music sold and country, continuing

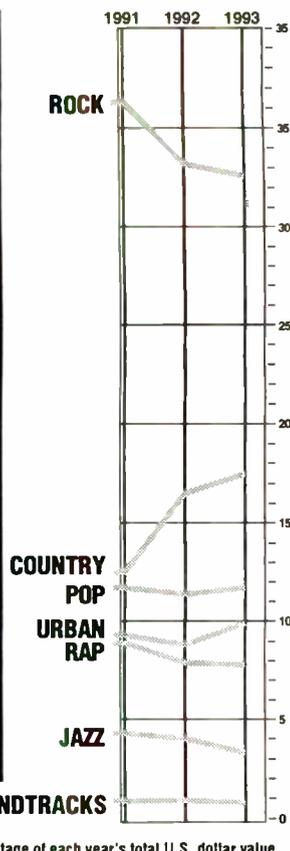
its rise, selling 17.5 percent. Rap music and soundtracks both dropped slightly from their 1992 figures.

In its report on configuration sales, the RIAA states that CDs increased 21.6 percent in 1993 and represented the largest and fastest growing format in the market, while cassettes dipped. Vinyl LPs and 45s continued to drop out of sight, but music videos grew in popularity, shipping 44.7 percent more units in 1993 than in 1992.

"Multi-platinum sales by established artists, as well as a number of platinum breakthroughs by emerging artists, have vaulted the U.S. recording industry to the \$10 billion milestone," Berman said. "Our healthy 1993 figures reflect continued growth and are proof that the industry is meeting consumers' taste for a wide variety of quality music."

Sony Music Entertainment's Senior Director of Market Research, Linda Ury Greenberg, added, "It's important to remember that the RIAA's figures measure product shipped to all accounts, including direct mail, special products and clubs, which are not captured by SoundScan." 

RIAA 1993 GENRE BREAKDOWN



Percentage of each year's total U.S. dollar value

El Rescate Announces Oscar Benefit

By Sean Doles

Comedian Cheech Marin hosts yearly benefit for human rights/immigrant advocacy organization

LOS ANGELES—Internationally recognized human rights and immigrant advocacy organization, El Rescate, has announced its Seventh Annual Academy Awards Benefit and Viewing Celebration, to be held on March 21st at the Mondrian Hotel.

The event is being held in asso-

ciation with Rock The Vote and will celebrate the memory of Patrick Lippert, board member of El Rescate and founder of Rock The Vote, who died of AIDS-related complications in 1993.

Actor-comedian Cheech Marin will preside over the ceremony. Among the artists scheduled to per-

form are Latino comedy troupe Culture Clash, Latin/jazz combo Sangre Macheual and singer-songwriter Darryl Purpose.

"This is our main fund-raising event of the year," says event chairperson Rebecca White. "Through private donations and various grants,

we are able to assist Central American immigrants in youth development, literacy projects, citizenship and civic education and long-term economic development."

For more information, contact Rebecca White at 213-386-6411 or 387-6141. 

SOUNDTRACK MAVENS HONORED



The Los Angeles Chapter of NARAS recently presented Governor Awards to noted film composers Jerry Goldsmith and Danny Elfman. Pictured during the award presentation/luncheon, which was held at the Ma Maison Sofitel/Hotel, are Bob Garcia (President of NARAS' LA Chapter and National Director of Artist Relations for A&M), Elfman, Peter Luboff (1st Vice President of NARAS' LA Chapter/NARAS Board of Governors) and Jerry Goldsmith.

Kim Weston Sues Motown

By Sean Doles

She seeks three million dollars in back royalties

DETROIT—Former Motown artist Kim Weston, best-known for her duet, "It Takes Two," with Marvin Gaye, sent a bitter Valentine's Day gift to her former employer when she filed suit on February 14, 1994, against Jobete Music/the Gordy Company and the founder of Motown Records, Berry Gordy, for non-payment of royalties.

"Three million dollars is just an estimate until we can get an accurate accounting from Motown," says her attorney, Theodora Fader. "Weston is asking for what is due her with reasonable interest. She is not being unreasonable, because by right, she is entitled to a complete, accurate accounting of monies due her for sound masters exploited by the former Motown Corporation.

Weston signed with Berry Gordy's Motown label in 1961. In

1966, she parted ways with the label and re-paid almost \$37,000 in production costs and advances charged against her royalty account, leaving the label with a zero balance. But as of 1988, when Motown Record Corporation was sold to Boston Ventures and MCA Records for \$63 million, Weston has not seen an accounting of royalty monies or royalty statements due her.

In 1993, the new company, Motown Record Company, sought out Weston and paid her monies that they owed her. The "new" Motown's obligation began from the date of acquisition from Gordy in 1988, but Gordy and Jobete Music retained all previous obligations to Weston dating from 1966-88.

Legal representatives from Jobete Music did not return repeated phone calls. 

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John Fogerty Wins Fight for Reimbursement of Legal Fees

By Michael Amicone

Supreme Court rules in favor of former CCR leader, who is asking for one million dollars in legal fees incurred in battle with Fantasy

LOS ANGELES—In a decision that could have a dramatic effect on future copyright infringement cases, the United States Supreme Court has ruled in favor of former Creedence Clearwater Revival leader John Fogerty, who is seeking reimbursements of legal fees incurred while successfully defending himself during a court battle with his former record label and publisher, Fantasy.

In 1988, in a strange case of legalese feeding on itself, Fantasy filed a lawsuit against Fogerty claiming that his song, "The Old Man Down The Road," from the Warner Bros. album *Centerfield*, infringed on the copyright of his earlier CCR composition, "Run Through The Jungle," and that Fogerty had, in effect, stolen from himself; though he wrote both songs, Fantasy owns the publishing rights to the former composition.

Fogerty eventually won the case, but when he sought to have Fantasy pay his legal expenses, a federal trial judge turned down the request and the Ninth U.S. Circuit Court of Appeals upheld the ruling, a decision that has now been reversed by the Supreme Court.

"We had asked for reimbursement of legal fees and expenses of approximately one million dollars,

which is both John's expenses and those of Warner Bros. Records that he had to pay in accordance with his contracts with them," explains Vincent Chieffo, John Fogerty's co-counsel with Kenneth Sidle. "And what the Supreme Court has said is that we are entitled to go back and ask the judge to award us those or some portion of those fees and costs, and that the previous ruling was wrong because it was based on an incorrect interpretation of the copyright law.

"The Supreme Court basically said that defendants have to be treated the same way as plaintiffs. In the past, plaintiffs found it very easy to get attorney fees, but it was very difficult for defendants to get attorney fees if they won."

The amount of the settlement will be decided by the U.S. District Court in San Francisco, where Fantasy filed their original lawsuit.

As for the implications of the decision, Chieffo says, "I hope that it will make some people think twice before bringing questionable lawsuits. In John's case or artists who are in John's situation, where they were originally with one publisher and now are either on their own or with a new publisher, maybe the old publisher will hesitate before they claim infringement." MC

MJQ CELEBRATION



Atlantic Records recently hosted a party celebrating the Modern Jazz Quartet's four decades of classic recordings and to herald the release of the group's new album, *MJQ & Friends: A 40th Anniversary Celebration*. Pictured at the party, held at Lolabelle in New York, are (L-R) Atlantic Senior Vice President Arif Mardin, MJQ's Milt Jackson and Percy Heath, saxophonist Jimmy Heath (one of the musicians who performs on the new record) and Atlantic artist and former Phantom Michael Crawford.



By Michael Amicone



Talin Kouyoumdjian

Priority Records has named Talin Kouyoumdjian to the post of Vice President, Manufacturing/Operations. In her new post, Kouyoumdjian will oversee all aspects of distribution and manufacturing for the label, as well as operations and production. She will perform her duties out of the label's Hollywood offices (213-467-0151).

Restless Records has announced two new appointments: Michelle Roche has been named to the post of Director of National Publicity, and Gary Poole becomes the label's National Promotion Director. Roche and Poole can be reached through the label's Hollywood headquarters (213-957-4357).

Audio-Technica has announced the promotion of Buzz Goodwin to the post of Director, Professional Products Division. Goodwin, who was formerly the company's Marketing Manager for the Professional Products Division, will direct the company's marketing and promotional activities and market expansion. He will continue to perform his duties out of Audio Technica's Ohio headquarters (216-686-2600).



Valerie DeLong

East/West Records America has promoted Valerie DeLong to the post of Vice President of Promotion. Based at their New York headquarters (212-275-2500), DeLong was recently the label's Senior Director of Top 40 Promotion.

RCA Records has named Carol Fenelon to the post of Senior Vice President, Business and Legal Affairs. Based in New York (212-930-4000), Fenelon will be responsible for business and legal affairs, A&R administration, licensing and soundtracks.

In more RCA news, Paul Ramey has been appointed National Director, Jazz. Ramey, who will work out of the label's New York offices, will shepherd national radio airplay for RCA's Novus and Bluebird label subsidiaries.

Elektra Entertainment has announced two new appointments in the company's Press and Artist Relations department:

Beth Jacobson has been named Senior Director of East Coast Press and Artist Development, and Iris Tesson assumes the post of Associate Manager, Press and Artist Development. Jacobson and Tesson will perform their duties out of Elektra's New York offices (212-275-4000).

MTV Networks has announced the promotion of Alexis Hunter to the post of Manager, Corporate Communications. Hunter, who was previously MTV's Publicist, Corporate Communications, will continue to work out of MTV's Universal City offices (818-505-7815).



Ron Kramer

The National Academy of Recording Arts & Sciences (NARAS) has named Ron Kramer National Director of Member, Chapter and Branch Services, a newly created department. Kramer can be reached through NARAS' Santa Monica headquarters (310-392-3777).

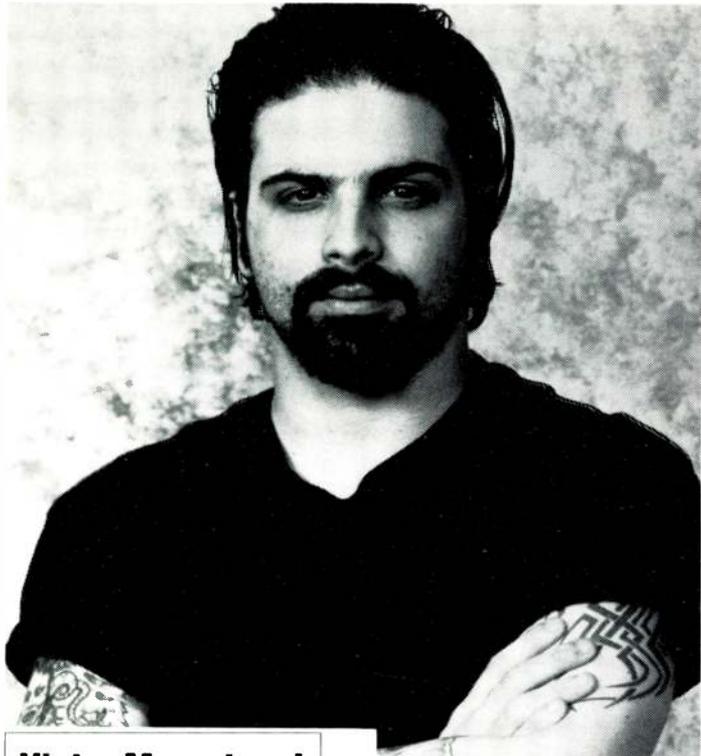
Leading public relations company Levine/Schneider has announced two new promotions: Tresa Redburn has been advanced to the post of Senior Vice President, and Marcee Rondan has been promoted to Senior Account Executive. Both Redburn, who has worked with such acts as the Black Crowes, David Bowie and Dwight Yoakam, and Rondan, who has worked with Janet Jackson, Wilson Phillips and Aerosmith, will continue to perform their duties out of the company's West Hollywood offices (310-659-6400).

TVT (Tee Vee Toons) Records has named Lois Najarian to the post of Manager of Publicity. Najarian, who was formerly a publicist with now-defunct Savage Records, will be based at TVT's New York headquarters (212-979-6410).



Carolyn Beaman

Arista Records has announced the promotion of Carolyn Beaman to the post of Operations Manager, R&B Promotion. Beaman, who will perform her duties out of the label's New York offices (212-830-2314), was previously an administrative assistant to the VP of R&B Promotion. MC



Victor Murgatroyd

Company: Epic Records
Title: Director/A&R
Duties: Talent Acquisition
Years with company: One

Dialogue

Background: "I started touring in bands in New York when I was fourteen years old. I played in bands my entire life—I'm now 25. I've been doing A&R for about three and a half years. In my last job, I was Director of A&R for Revolution Records, a subsidiary of Capitol. The reason I want to do this interview is to reach the people out there who are making music that I might like."

Why A&R: "I was in a band in Los Angeles but moved back to New York to get sober. While I was there, Ron Laffitte called me to say he was going to open up Revolution Records and asked if I was interested in going back to Los Angeles to open it up with him. I did that for two years. The reason I like doing A&R as opposed to playing in bands is because I don't do A&R in the traditional sense. I'm not the kind of A&R guy that will go to Lingerie, see a band, sign them, match them with a producer and then meet them when they hand in the record. "Right now, I'm working on the Mother Tongue album—but we're all making it together—me, the band and the producer. And I'm in the studio every hour that the record is being made. That's the way I do A&R. This gives me an opportunity to be actively involved on a creative level with different bands. What I'm really good at is enhancing other people's creativity."

Likes: "I like good music. I love the Beatles and the Clash. There's a lot of contemporary music that I like. I think music is in a really good place right now. A lot of doors have opened up over the last few years, and I think there's a big void now. I think the genius of Mother Tongue will fill that void. I think John Lennon is God. I like people that are really true to themselves. If you're in a band and you're 31 years old, I'd rather see you look 31 than put on cycling shorts to try and look 23."

Signing Policy: "Here's a good example of how signings work with me. The Smithereens were looking for a record deal. I love the Smithereens.

I think they're a great pop band, and the singer has a great voice. I went to my boss, Richard Griffiths, and said, 'Do you have any problem with the Smithereens?' I told him I wanted to sign the act, and he asked me why. I told him I could make an amazing album with them. He asked me how I was going to get people to go and see the Smithereens live. My response was totally honest. I told him I had no idea of the kind of person that would see their video on MTV and then go out and buy a Smithereens concert ticket. He said that he felt, by my answers, that I wasn't incredibly passionate about it. He was right. I wasn't incredibly passionate, but I do love the Smithereens and still felt I could make an incredible record. He said, 'I don't think you should sign them.'

"Then, there's a band like Mother Tongue. When you ask me how that record is coming, my response is that Mother Tongue is the most important band on Epic Records. I think the way he decides whether or not to sign something depends on whether or not I'm willing to put my dick on the table. If I say, 'Fuck you—I don't care what you say, I gotta sign this band,' then he'll say okay, sign them. And I think he works differently with each person on the A&R staff. He's one of the most intelligent men I've ever met in my life, and I have a tremendous amount of respect for him."

Clubbing: "Right now, I'm not going out as much as I'd like to because I'm in the studio from 7 p.m. to 7 a.m., six days a week, for two months. When I do go out, I look for passion and great songs in bands. Sometimes, if you're overly passionate, you can help out a bad song. When I say great songs, I mean great for that particular genre of music. Great metal songs or great rock songs or great pop songs. If the Beatles hadn't evolved so that they were able to write the White Album—if they had

released *A Hard Day's Night* for two decades, I wouldn't be the Beatles freak that I am. I'd be bored out of my fuckin' mind."

Unsolicited Tapes: "I accept all tapes from anyone, but I prefer that people didn't call because there's no reason for me to talk with them at this point. I'm really weighed down with all the tapes that I get, but I try to listen to every one of them. I think that most of the artists out there that are worth anything aren't capable of realizing that they need to be solicited. I also believe that genius is genius—even at 20. Tapes should be sent to Epic Records at 2100 Colorado Avenue, Santa Monica, CA 90404. Send them to my attention."

Tattoo You: "As I told you, I got sober about three years ago. Between the ages of 12-22, I was pretty much drunk out of my fuckin' mind. I don't really remember much. A lot of tattoos I got when I was in bands. I have a Four Horsemen tattoo on me. I lived in Memphis for a few months so I got some there. I think I was just in love with the destructiveness of getting tattoos."

Advice: "What I wanna say, as far as advice goes, is to just be true to your own creativity. And don't judge your creativity until you've finished creating. Don't judge yourself in the middle of writing a song and then stop writing it. Don't censor yourself. Also, when people are trying to be something they're not, you can spot it from 200 miles away. And if the music that you've created sucks—then maybe you should be doing something else. Remember that one man's treasure is another man's garbage."

"I can't speak for other A&R people but I can say that I do know what I like and I can tell if I like something in the first ten seconds. I don't know if any of the albums I make will sell. I do

BASE HIT



Visiting New York for the first time, Arista recording act Ace Of Base will no doubt leave with fond memories and lotsa platinum. Pictured above at a dinner in their honor are Clive Davis, Arista President, Arista staffers and group members Jenny Berggren, Ulf Ekberg, Linn Berggren and Jonas Berggren. The band's current hit single and album are both called *The Sign*.



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Winnie the Pooh, the world's most lovable bear, is celebrating his 70th anniversary this year, and you can celebrate, too. Disney is making the Pooh video cassette catalog available at a very low-cost \$12.99 each for items such as *Pooh Playtime*, *Pooh Learning* and *Pooh Storybook Classics*. In 1924, inspired by his son, Christopher Robin, author A.A. Milne created Winnie. The Disney videos deal with sharing, caring and exploring the world. And considering the ever expanding kiddie market, these oughta go like hot cakes.

know that when they're finished, they will be great albums—like albums used to be. They won't have three decent pop songs and seven bad songs. I'm making albums like a book; a beginning, a middle and an end.

"I also think that the A&R community is cheating itself if they go out and sign acts based on what's being played on the radio. Because radio is so fickle, by the time the record gets made and released—which could be almost a year—radio could be playing completely different music."

In Closing: "I've gone to a lot of conventions and lots of these tape-listening songwriter get-togethers, and I think that they're bullshit. In my opinion, they're really, really lame. There seems to be this imaginary line that separates the writers from the people in the business and all the writers and artists are trying to cross over that line and get that one big break to get into the business. The truth is that if you are a talented artist, you are a treasure to any record company. So, in this town, I don't think it's hard to get noticed if you're really gifted. There are enough A&R people out there to get noticed if you play out."

Grapevine

"Soy un perdirdor."

David Lee Roth (remember him?) will launch an eleven-city U.S. mini-tour as a prelude to his world tour that will cover Europe and Japan. Roth's latest Warner Bros. album, *Your Filthy Little Mouth*, has just been released. American dates include shows in Tampa, Davie, Boston, New York, Philadelphia, Pittsburgh, Detroit, Chicago, Cleveland, Houston and Dallas. Tour begins

March 21st.

Be on the lookout for the **Smash**. Word is that they are an all-star band (British, maybe?) with a pounding rock set and an explosive live show. More later.

The **Fizzy Bangers** are in Sand-box Studios recording their follow-up to last year's *Pop A Wheelie* EP, with former New York Doll **Sylvain Sylvain** producing. The Fizzies can be reached at 213-957-4955.

Ozzy Osbourne has rescheduled his in-person signing session for his just released **Rock-It** comic book. Ozzy will sign first-edition issues at Golden Apple Comic Book Store, 7711 Melrose Avenue in West Hollywood on Tuesday, March 15th from 4-7 p.m. For more info regarding **Rock-It** Comic, call 818-585-9575.

In last issue's Demo Critique section, we referred to one of the bands as King Pop. Actually, their name is **King Hop**. Sorry for the inconvenience, guys.

Local rockers **Mesheen** finished up 1993 by signing a worldwide (excluding the U.S.) management and booking agency deal with **Mega & MLC International**—a company based in Denmark. The band is currently in the studio with producer **Paul Sabu**. For more band info, call 714-890-7551.

New product releases from L.A.-based **Tony Nicole Tony Records** includes albums from **Joey C. Jones & the Glory Hounds**, a forthcoming full-length album from **Peter Criss** with a guest appearance from **Ace Frehley** (Criss already released a CD-5 available through mail-order) and a debut single from **Christianity**. The label can be reached by calling 818-784-1969.

The brand new edition of the **A&R 411** is hot off the presses with a fresh look and completely updated information. To order, write to SRS Pub-

lishing, 8491 Sunset Blvd., Suite #771, Los Angeles, CA 90069 or call them at 213-850-8946. This is fast becoming the "bible" of A&R contacts.

On the lighter side, **Mickey & Marv Wolfe** came out of retirement recently to open up a unique musical instrument store in North Hollywood. Called simply the **Harmonica Store**, this place sells harmonicas—300 varieties of them ranging in cost from \$10.00 to \$1,300.00 and in size, up to 23 inches long. The Harmonica Store is located at 5151 Whitsett Avenue, North Hollywood. Telephone is 818-787-9457.

Motor City Madman **Ted Nugent** is currently hard at work in Tasmania

Studios in Michigan putting together a brand new album that, in his words, "is more uplifting and more fun-loving" than anything he's ever done before. The album is expected to be released on Atlantic in May.

This April, **Motown Records** will begin a year-long campaign to celebrate the musical legacy of **Marvin Gaye** who died ten years ago this April. Motown will reissue on CD many of Gaye's albums but will culminate the massive campaign in 1995 with the release of a major box set entitled *The Complete Marvin Gaye Collection*. More on this long-overdue tribute as the campaign unfolds.

On The Move

Susan Levy assumes the position of Senior Director A&R/Creative Development for **MCA Nashville**. She can be reached at 615-880-7331. The offices are located at 60 Music Square East, Nashville, Tennessee, 37203.

Glen Parrish, (manager of **Stevie Nicks**), has opened new offices at 7250 Beverly Blvd., Suite 102, Los Angeles, CA 90036. Call him at 213-937-2831.

Rumblings around **RCA** have **Lou Simon** being named Senior Director A&R in New York and **Bruce Flohr** named to the same position on the West Coast.

Deals

Elm Records, distributed by **Caroline**, has officially opened its doors and is releasing product. Elm is a joint venture between **Wind-swept Pacific Entertainment** and **Carr/Sharpe Entertainment**. **Evan Medow** will serve as Elm's CEO while **Wil Sharpe** assumes the label's presidency. The label can be reached at 310-550-1500 or fax them at 310-247-0195. **MLC**

GETTING SASSY



While recording her latest album, **Rats**, for Impact/MCA, **Sass Jordan** was visited by funkmeister **George Clinton**, who agreed to guest on the track "Ugly." Pictured above, in the front row, are Clinton, co-producer/co-writer **Steve Salas** and **Sass Jordan**. Upper left shows co-producer **Nick DiDia** and **Sass**' friend, **Melenie Wicker**.



ASCAP's New Era

Lyricist **Marilyn Bergman** was unanimously elected President of **ASCAP** (American Society of Composers, Authors and Publishers) recently by their Board of Directors.

The announcement followed last month's decision by composer **Morton Gould** to step down from the post after eight years of presidential service. Gould was quoted as saying, "I have known and respected Marilyn Bergman for many years as a colleague on the ASCAP Board, and I know she is the perfect choice to oversee ASCAP's new agenda and lead ASCAP into the future."

Bergman, along with her husband Alan, is a fifteen-time Oscar nominee and three-time Academy Award winner ("The Windmills Of Your Mind," "The Way We Were" and the score for *Yentl*), a two-time Grammy Award winner and a two-time Emmy Award winner (*Sybil* and *Queen Of The Stardust Ballroom*).

In 1979, Bergman was inducted into the Songwriters' Hall of Fame, became the first woman to be elected to ASCAP's Board of Directors in 1985 and a year later, was a recipient of the Crystal Award from Women In Film.

Founder of the Hollywood Women's Political Committee, Bergman is also a member of the National Academy Of Songwriters Board of Directors and the Executive Committee of the Music Branch of the Academy of Motion Picture Arts & Sciences.

ASCAP is a membership association of over 55,000 composers, lyricists and music publishers, whose function is to license the public performance right of its members copyrighted works. The world's foremost performing rights organization, ASCAP's revenues for 1993 alone totaled over \$386 million. You can contact ASCAP at 213-883-1000.

NEW ASCAP PRESIDENT



Marilyn Bergman, ASCAP's new President.

Opening The Doors

ELM Records, a joint venture between the independent publishing company **Windswept Pacific Entertainment** and the management firm of **Carr/Sharpe Entertainment**, is set to release their debut album this month.

The label is headed by **Windswept Pacific's Evan Medow** (CEO) and **Carr/Sharpe's Wil Sharpe** (President), with **Windswept's John Anderson** assuming the post of Vice President, A&R, and **Nan Fisher** as Vice President/Label Manager.

The plans for the label—which will focus on "unique music that has been overlooked by the industry"—are to release three albums per year, utilizing both companies' strengths.

The label's debut release is from the Austin-based alternative group **Cotton Mather**, who will be introducing themselves to the music world at the South By Southwest Music Conference on March 19th. You can contact **ELM Records** by calling 310-550-1500.

SESAC News

In an aggressive attempt to move itself more into the industry mainstream, **SESAC**—the nation's third performing rights society has announced plans for West Coast expansion.

SESAC President Vincent Candilora and co-chairmen **Freddie Gershon** and **Stephen Swid** have embarked on a talent acquisition program, which includes the recent signings of producers **Phil Ramone** and **Jellybean Benitez**.

Various meetings with key West Coast music publishers and entertainment attorneys has also set into motion preliminary plans to establish the first **SESAC Los Angeles** offices. In addition, the results of a computerized "per play" music licensing system could have a significant impact on how music royalties are collected and paid. For further inquiries, contact **SESAC** at 212-586-3450.

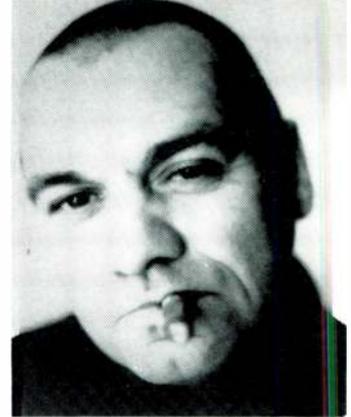
Songwriter Signings

Cherry Lane Music Publishing recently signed singer-songwriter **Cliff Eberhardt** to an exclusive songwriting agreement. Eberhardt's second solo album, *Now You Are Home*, which was released last October on **Shanachie/Cachet Records**, included a duet with **Nanci Griffith** on the title track.

Zomba Music Publishing announced the signing of songwriter/producer **Joey Gardner** to a worldwide publishing deal. The talented and versatile Gardner is also the manager of **Tommy Boy** recording artists **K-7**, whose debut single, "Come Baby Come," was recently certified gold.

EMI Music Publishing has inked a co-publishing deal with songwriter/producer **Chlow Parker**, the man behind **Onyx's** hits, "Slam," "Throw Up Your Gunz" and "Shiftee," which

SMOKIN' SR. VEEP



Cigar-totin' Kenny MacPherson has been named Senior Vice President of Creative Services for Warner/Chappell Music in New York.

went platinum. Parker's other credits include working with **Run-D.M.C.** and **Boss**.

Veteran songwriter/producer **Guy Marshall's** publishing company **Tutt & Babe Music** has recently finished recording an exciting project entitled *Venus & Mars*, which features singer-songwriters **Diana De Witt** and **Robin Randall**. Interested parties can contact **Guy Marshall** at 310-395-4835.

Industry Grapevine

Warner/Chappell Music has promoted **Kenny MacPherson** to the position of Senior Vice President of Creative Services. During his four-year stint at **Warner/Chappell**, MacPherson has played a crucial role in the signing and development of new talent, including **Soul Asylum**, **Helmet**, **White Zombie** and producer/songwriter **Walter Afanasieff**.

David Simone has been named

NASHVILLE CELEBRATION

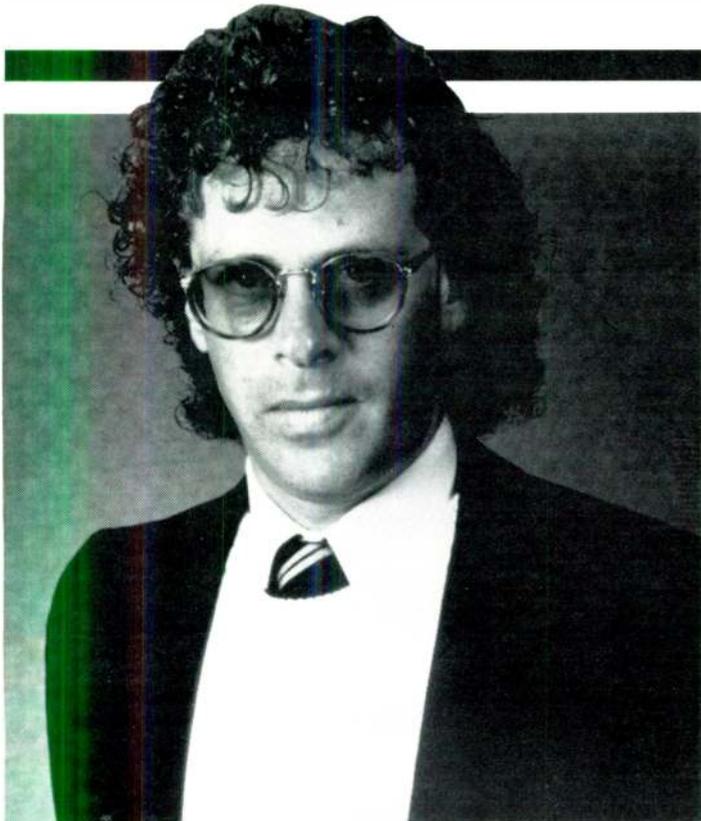


BMI and songwriter Wil Robinson recently celebrated his Number One hit, "I Never Knew Love," recorded by Epic recording artist Doug Stone, at a dinner held in the songwriter's honor. Pictured (L-R) are: Harry Warner, BMI; Jody Williams, BMI; Robinson; Stone; Joyce Rice, BMI and Roger Sovine of BMI.

COMIN' IN FROM THE COLD



Capitol/Blue Note recording artist Us3 stopped by the New York offices of EMI Music Publishing during the duo's stay in the Big Apple, which included a sold-out engagement at the Grand. The hip-hoppers latest release, *Hand On The Torch*, features the hit single "Cantalooop (Flip Fantasia)." Pictured (L-R) are: Bill Oiggins, Us3 manager; John Sykes, Executive VP, Talent Acquisition, EMI Music Publishing; rappers **Rahsaan and Kobie Powell; and **Martin Bandier, Chairman/CEO, EMI Music Publishing.****



Music industry veteran Steve Love has been appointed head of All American Communication's publishing division.

President, Polygram Music Publishing Group USA. In addition to his responsibilities as president, Simone will focus on seeking, acquiring and developing catalog and new talent, as well as evaluating new opportunities to exploit Polygram's catalog. Through the course of his lengthy career, Simone has worked with the likes of Elton John, Van Morrison, INXS, Metallica, Dire Straits, John Mellencamp, Def Leppard and Bon Jovi.

EMI Music Publishing announced the appointment of Clark Miller to the post of Director, Legal & Business Affairs for the publishing giant. Miller will be responsible for

negotiating and drafting agreements, as well as resolving copyright problems.

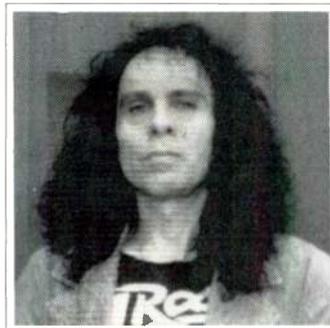
All American Communications has appointed Steve Love to head up the firm's music publishing division. In the past, Love worked at Carolco Pictures and served as Executive VP at ATV Music before going independent in 1991. In his new job, Love will oversee the day-to-day operations at All American, as well as coordinating the various musical elements for such All American Television programs as *Baywatch*, and providing songs for artists on All American's Scotti Brothers Records and Street Life labels. **MC**

WHEN THE RECOGNITION COMES



Producer/songwriter and SOCAN Board Member Jim Vallance was recently honored by BMI with the organization's prestigious Certificate Of Achievement for his award-winning song, "When The Night Comes" (recorded by Joe Cocker). Pictured in Vallance's new Vancouver state-of-the-art recording studio are (L-R) Rick Riccobono, Vice President, Writer/Publisher Relations, L.A., BMI; Vallance; and Kent Sturgeon, SOCAN Managing Director.

SONGWRITER PROFILE



RONNIE JAMES DIO

After nearly twenty years of platinum headbanging success, Dio has returned with more tales from *Strange Highways*.

Cutting his professional teeth with the mildly successful early Seventies band Elf, the 45-year-old Dio (Ronald Padavona) first rose to fame with former Deep Purple guitarist Ritchie Blackmore's band Rainbow.

Driven by Blackmore's influential guitar work, Cozy Powell's sledgehammer drumming style and Dio's unmistakable vocal passion and mystical lyrics, Rainbow released three studio albums which included such metal anthems as "Man On The Silver Mountain" and "Long Live Rock 'n' Roll."

"All the songs I wrote during the Rainbow period had a much more Renaissance kind of attitude," says Dio, "they were not so much mythological, as they were songs about situations, which could have been translated into today's time, if I hadn't used flowery words."

The lyricist says that his childhood definitely had an effect on his art in the early years. "I was always a dreamer type of kid. I immersed myself into fantasy situations by reading science fiction and things that would let my imagination run somewhere. I like to create things that don't necessarily have conclusions, but are rather float-away, dreamy kinds of things. I think there's a tremendous kinship between science fiction and the mythological era, and I applied all of that to my lyrics."

Unlike many lyricists, Dio maintains that he never writes until he hears a musical idea. "I'm always inspired by the music, I don't consider myself to be a poet. If I was, then I could be Bernie Taupin and write lyrics and have music put to them, but I'm not. I'll work with a band on a musical structure, then I'll go away and get inside the music, which will give me an indication of a lyrical direction. Generally, I have a list of song titles that I've come up with before the musical aspect has been done, and then I'll use those as a starting point."

Following Rainbow's arguably strongest album, *Long Live Rock 'n' Roll*, in 1978, the never-content Blackmore decided to break up the group, leaving their elfin singer suddenly unemployed.

Strangely enough, two months later, Ozzy Osbourne decided to leave Black Sabbath, and just as suddenly, Ronnie James Dio found gainful employment in one of heavy metal's greatest entities. "Tony [Iommi] liked what I had done with Rainbow, so that was injected into Sabbath, which made the melodies go off to stranger places than they did with Ozzy. I think I brought a different dimension to Black Sabbath."

The two studio albums that Dio made with Sabbath were some of the band's biggest commercial successes, especially the first one *Heaven & Hell*, which rose to twenty-eight on the charts, with the follow-up *Mob Rules* nearly duplicating the feat.

Stepping into Osbourne's big shoes, actually enabled Dio to reflect the themes that he had always wanted to convey through his lyrics. "Because Rainbow was a much more flowery band than Black Sabbath ever was, joining Sabbath actually took away that flowery imagery from my lyrics. It sounds strange but when I joined Sabbath, I felt free to pursue the things that I wanted to do all along, which were the dark, mysterious and heavy themes."

Following the massive successes of the first two albums, musical differences between Dio and Iommi arose during the preparation of the live album *Live Evil*. Dio left, and decided to throw his own hat in the ring.

"I never ever disbelieved in myself," says the singer assuredly, "but I had only worked in bands, so once I got out of that security blanket, I began to feel more confident with myself. I knew that with the people I put around me, especially Vinny [Appice, the drummer who played with Dio in his Black Sabbath days], I just knew that it was going to work."

Calling the band Dio and filled with renewed enthusiasm, success was immediate. 1983's platinum debut *Holy Diver* was followed by two consecutive hit albums *The Last In Line* and 1985's *Sacred Heart*, yet the modest singer refuses to call Dio a solo project. "I'm only as good as the other people in the band, and all of us are only as good as each other."

Dio's remarks about the band—which now features Appice, former Dokken bassist Jeff Pilson, and former World War III guitarist Tracy G.—are even more passionate when he discusses the band's first album in more than six years, *Strange Highways* (Reprise), which he calls the "angriest" album of his lengthy career. Anger directed at society in general, and the hypocrisy that swirls within it. "With the new album, this is definitely not a solo project. This is a band, and I have to say that it's truly the best band I've ever played with."

Ronnie James Dio can be contacted through Reprise Records at 818-846-9090. **MC**



'TOMMY'—FROM WOODSTOCK TO BROADWAY: During the month of March, the Disney Channel will present the premiere of *The Who's Tommy: The Amazing Journey*, a one-hour celebration chronicling the 25-year history of Pete Townshend and the Who's legendary rock opera. Weaving together rare Who concert clips with interesting interview footage of Pete Townshend, John Entwistle, Phil Collins, Elton John, Roger Daltrey and director Ken Russell (who helmed the *Tommy* film), this special is an entertaining history of the various incarnations of the famous rock opera, from Woodstock to Broadway, including exclusive rehearsal and performance footage from the Broadway production and interviews with the play's director, choreographer and cast. *The Who's Tommy: The Amazing Journey*, which airs on March 10th, 19th and 25th (check your local cable listings for times), was directed by Barry Alexander Brown and produced by Eve and Maude Chilton.

PARAMOUNT RECORDING STUDIOS: Epitaph act Total Chaos, in Studios B and C, recording and mixing tracks with engineer Barry Conley...Guitarist David T. Walker, in Studios B and C, working on tracks with Barry Conley and guest musicians Billy Preston, Joe Sample and Ndugu Chancler...Local country artist Jim Lauderdale, in Studio C, re-

PERFECTLY GOOD VIDEO



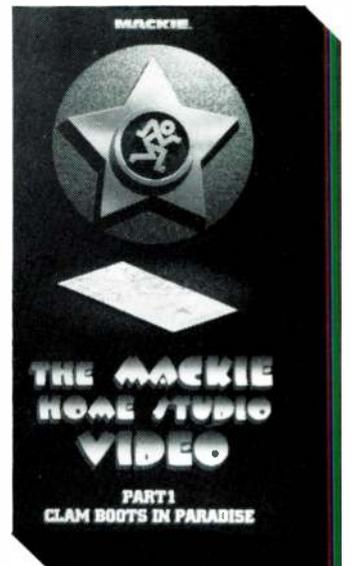
That American treasure of song, John Hiatt, is pictured on the set of the video for the third single, "Buffalo River Home," drawn from his latest album, *Perfectly Good Guitar*. The video was directed by Paula Greif and filmed in Clarksdale, Mississippi. Pictured in front of the camera, from left to right, are bassist Davey Faragher, drummer Michael Urbano, Hiatt and guitarist Michael Ward.

cording tracks for a new project with Barry Conley. **TRACK RECORD, INC.:** Thom Wilson, in the Neve room, mixing a Perry Como concert recorded in Ireland, with Ulysses Noriega assisting...Capitol act Richard Marx, mixing a live track with engineer Bill Drescher...In the SSL room, Geffen act White Zombie, mixing tracks for the film *Airheads*, with producer/engineer Bryan Carlstrom and assis-

tant engineer Ken Paulakovich manning the console...D.J. Quick, recording material for his upcoming release on Deathrow/Interscope. **AIRE LA STUDIOS:** In Studio B, Motörhead headman Lemmy and Whitfield Crane and Sebastian Bach, recording the song "Born To Raise Hell" for the upcoming film *Airheads*, with Howard Benson producing the sessions, engineered by Ryan Dorn, assisted by Devin Foutz...In Studio A, Terri Lyn Carrington, Siedah Garrett, Paul Jackson, Jr., Ricky Lawson, Paulino Di Costa, Russ Ferrante and Larry Kimpel, recording a song for the Atlanta Olympics, with Sir Dean Gant producing, Craig Burbidge engineering and Devin Foutz assisting.

BROOKLYN RECORDING STUDIO: Interscope act 4 Non Blondes, mixing a remake of the Led Zeppelin classic "Misty Mountain Hop," with engineer Eddie "Buffalo" Delena co-producing the sessions...Actor Lou Diamond Phillips, recording tracks for the upcoming movie *Siouz City*, with Dan Reed producing the sessions and Rob Jacobs engineering...Queen drummer Roger Taylor, re-mixing his anti-Nazi tune, "Nazis," with producer Danny Saber shepherding the sessions and Tom Banghart engineering.

RECORD PLANT: What's his name?



Wacky Washington mixmeisters, Mackie, manufacturers of state-of-the-art mixing consoles, have released a video entitled *The Mackie Home Studio Video*. Subtitled *Part I: Clam Boots In Paradise*, this 28-minute romp through the home studios of over a dozen professional musicians, including Rich Ruttenberg and Danny Federici, showcases the aural wonders of Mackie mixers. As a special promotional package, Mackie is offering this video, along with a copy of the company's *Mixed On A Mackie* CD, for \$10.00 (which covers packaging and postage). For more information, call 1-800-258-6883. And remember, quantities are limited.

(Prince), recording overdubs and mixing tracks with engineers Dave Friedlander and Kyle Bess, with Eric "Static" Anest programming...Nine Inch Nails, mixing their upcoming album, with engineer Alan Moulder and Record Plant assistant Brian Pollack supplying the sonic expertise...Veteran soul crooner Luther Vandross, recording his new album, with Walter Afanasieff producing the project and engineer Dana Chapelle and Paul Brown manning the console, assisted by the Record Plant's own Bill Leonard. **MACKIE**

IN THE STUDIO



Engineer Eddie Delena and Chili Peppers guitarist Dave Navarro are pictured at Brooklyn Recording Studio during sessions for 4 Non Blondes' remake of the Led Zeppelin classic, "Misty Mountain Hop." Navarro guests on the track, which he co-produced.

Two Digital Solutions From Fostex

The RD-8 Digital Multitrack Recorder is an 8 track, digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8 provides an on-board chase lock synchronizer with track slip and offset capability that also supports Pull Up / Pull Down functions for film/video transfers. The RD-8 has an internal SMPTE time code reader / generator supporting all international frame rates and an RS-422 port for Sony 9-Pin control via video editors. (ADAT is a registered trademark of Alesis Corp.)



When you're ready for mix down, the D-10 Digital Master Recorder takes DAT to a new performance level. Featuring cue to modulation, instant start, auto punch capability, RAM scrub and GPI (General Purpose Interface) ports, the D-10 is a complete mastering solution. The D-10 supports all 799 start IDs, both optical and AES digital I/O, as well as Date-Pack information. The D-10's wireless remote can be set to control a pair of D-10s independently for fast, efficient assembly editing. For more information on these and other Fostex recording solutions, contact:

Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112

JOHN SIMON

This veteran producer (the Band, Janis Joplin, Simon & Garfunkel) has released his first album in over a decade

By Steven P. Wheeler



With twenty-some years both behind and in front of the recording studio glass under his belt, John Simon has become somewhat of a spokesman for a by-gone era, a time when real songs and real musicians made real music.

His latest collection of jazz-tinged, pop/rock tunes, *Out On The Street* (Vanguard Records), displays both John Simon the quirky singer-songwriter and John Simon the accomplished producer.

Simon's production career began with an unknown duo from New York, who dubbed themselves Simon & Garfunkel, followed in rapid succession by production roles with such legendary figures as Janis Joplin and the Band.

After turning his back on the production scene in the late Seventies and Eighties, preferring to go back to his roots as a musician, Simon returned to his seat in the captain's chair for A.J. Croce's debut release, which was followed by a reunion with the Band [minus chief songwriter Robbie Robertson and the late Richard Manuel], and their new comeback album, *Jericho*.

Using his recent work with the Band as an example of the changing world of rock & roll, Simon says, "We recorded *Jericho* very much like we did in the old days, in [drummer/vocalist] Levon Helm's barn in Woodstock, with some remote equipment and no special stuff. When you deal with great musicians and great music, you don't have to cover up your mistakes with technology.

"I mean, there are a lot of bands out there today, who record take after take, punching in their solos and vocals, and that's not really honest," adds Simon, warming up to the subject. "Hey, people don't realize how widespread that Milli Vanilli stuff really is. I mean, very few things are honest anymore. I try to get everybody to record live as much as they can. I'll never use a click track. I never have and I never will, it's un-human, it's not real. The technical word for it is 'bullshit,' because real music breathes."

As Simon continues his thoughts on modern studio techniques, it becomes increasingly obvious that he would feel more at ease with an old 8-track and a roomful of great musicians. "I mean the studio scene today is really sick and feeble. Some of the technological advances are great, but a lot of the other stuff is just total nonsense. I'm much more of a musical guy than a technological producer. But this whole studio technology thing has been mystified into this crazy, complex thing. Music, on the other hand, is not easy. Music is like another language: If you speak 'music,' then it shows that you've put in some years and have training."

Simon has definitely put in the years since his industry beginnings at CBS Records, after being recruited out of college. "They stuck me in a trainee program to see all aspects of the record business—from going to the record plants and seeing how a chunk of vinyl was thrown into a waffle-iron kind of machine and made into a record, to going out with record promoters in the field and seeing how little pieces of green paper with pictures of dead presidents were turned into radio airplay."

In addition to producing other acts, Simon released two critically acclaimed solo albums in the Seventies, and now, after feeling that there has been a return to the roots of popular music—the song—Simon has staged a low-key comeback. "The whole 'unplugged' thing is a great reaction to all the technology of the past decade," explains Simon, before going on a sociological tangent. "Before the Beatles, it wasn't so glamorous to be a musician. It meant wearing the same clothes day after day and driving to one smelly gig after the next. But after the Beatles broke in America, things changed. Suddenly it was 'youth power,' and I would see all these acts come in the studio who had only been playing music for a couple of years, and they had no chops at all. We were recording on 2- and 4-track machines, and we had to do something to cover up for this lack of talent, so the next thing we have are 8-tracks, 16-tracks and 24-tracks to give these musicians more room to practice on, just because the acts weren't that talented."

Simon adds, "After that, music became not something you heard but something you saw; it became more about hairstyles than musical talent. That's why I kind of stayed low for much of the Eighties when it was disco and heavy metal and a lot of technical stuff. Now, it seems to be coming back to music appreciation with the unplugged things, the blues revival, the folk stuff you hear now and jazz. Now people are starting to say, 'Oh, I get it, there are all kinds of musicians. There are good ones and bad ones [laughs]."

And judging by the strange humor and diverse musical explorations on his new album, John Simon is one of the good ones.

Simon can be reached through Vanguard at 310-451-5727.



Patrick Eggle Guitar

The New York Series is the first Eggle guitar to be offered by Dana B. Goods for U.S. markets. All pick-ups are Seymour Duncan, the bodies and pickguards are by Guitars and Concepts, the bridges and nuts are by Trevor Wilkenson and the tuners are by Sperzel. The Eggle neck is made in England.

The New York Series Eggle guitar is available in either the T Model with a three-way switch and minimum body contour and the R Model with a '59 HB bridge, an alnico II neck pick-up and five-way switch. Prices range from \$900 to \$1,000 and for more about it, try writing or calling Dana B. Goods at 5427 Hollister Avenue, Santa Barbara, CA 93111-2345. Phones are 805-964-9610 and FAX 805-964-9749.



Super-Quad Cable

Super-Quad is a four-conductor instrument cable made by SpectraFlex Cables. The four-conductor cable provides for an ultra-clean signal so that the exact tone of your guitar or synth is reproduced at the amplifier or recording console. Strain relief is accomplished by a heavy-duty aluminum barrel that helps to make the cable very strong. For more about these cables as well as all kinds of MIDI, microphone, speaker and instrument cables, contact SpectraFlex Cables at 57 Crooks Avenue, Clifton, NJ 07011. You could call 201-772-3333 or FAX 201-772-5410.



New Finishes and Colors for DW Drums

The new colors DW's has added to the existing 20 FinishPly finishes include ultra white marine, green sparkle, turquoise sparkle, and gray glass. DW also offers a selection of brass, chrome or black counterhoops and lugs on all kits. The new FAST (for Fundamentally Accurate Size Toms) toms come in 7x8, 8x10, 9x12, 10x13, 11x14, 12x15, 13x16 and 14x18 inch sizes. These FAST toms are one inch shorter than standard DW Power sizes but one inch longer than T traditional sizes.

For more information, contact DW Drums Inc., at 101 Bernoulli Circle, Newark, CA 93030. Phone them at 805-485-6999.

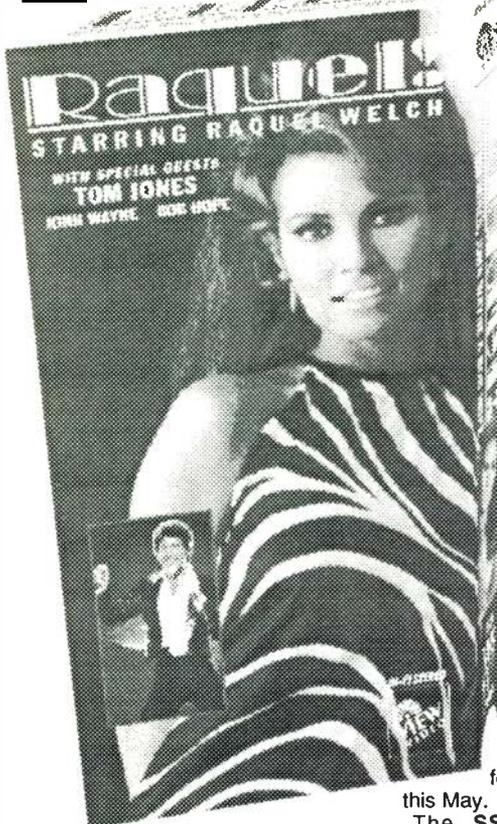


Fender-Lace Acoustic Bronze Sensor

The new Fender-Lace Acoustic Bronze pickup is made to fit into any size sound hole of any acoustic guitar without the need to remove or loosen the strings. The Sensor can fit hole sizes from 3.6 inches to 4.25 inches. The height can also be adjusted to increase volume or to tonally balance the final sound of the amplified guitar. (emphasizing or de-emphasizing treble or bass or upper or lower strings).

The Acoustic Bronze uses low-energy particle magnets with an ultra precise micro winding for a full, rich bass and crystal-clear high end. The suggested retail price is \$129. For more information, write or call Fender Musical Instruments at 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258 or 602-596-9690.





before we're allowed to get in to see them. In the case of Showtime's *Lush Life*, that's no liability because everybody knows the plot of this excellent presentation by the midpoint. It's a buddy picture starring Jeff Goldblum and Forest Whitaker as top New York session players, the backbone of the industry. We learn by midpoint that philandering Goldblum must somehow come to an understanding with wife Janis Oliver. We also know that his buddy Whitaker has an inoperable tumor. Film conventions tell you where this is going, but not how they get there. This is a musical *Brian's Song*, a wondrous examination of music as the backbone not only of the duo's business, but of their lives. Look for *Lush Life* on Showtime

this May.

Television fans will want to check out the V.I.E.W. Video Programs series, *Sounds Of The 70s*. We've just been watching their latest *Raquel!* Shot in exotic locations from Paris to Mexico, the film features the very healthy Raquel Welch singing and performing in production numbers of such popular period pieces as "Raindrops Keep Falling On My Head" and "Let The Sun Shine/Aquarius." Our favorite is Welch's take on "California Dreamin'." Sensitive to "feel good" network demands of the time, someone who is obviously not John Phillips cleansed every bit of cynicism from the lyrics. Guests on this neat new video include John Wayne, Bob Hope and an electrifying Tom Jones. Other titles in the series include *Bobby Darin: The Darin Invasion*, *The Lou Rawls Show* and *Kenny Rogers & The First Edition*. Order yours from 800-843-9843.

Seems as if we reviewers are always told the endings of movies

The SST Superstore has launched a new series of spoken word performances in conjunction with New Alliance Records. Coming up March 16, listen for Louie Lista, Paul Body and Joel Lipman. On April 16, the Sunset store welcomes Holly Prado and Eloise Klein Healy. Those who want to buy recordings by these excellent poets should stop by the SST Superstore. It's at 8847 Sunset Blvd., West Hollywood—pretty much in the center of the Strip.

This is how the industry works. Drummer Hampton Flannigan of Detroit-based Beggars Can't Be Choosers is buddies with Johnny Depp. Depp is shooting a new movie in northern California. A song, "Leaving Eldorado," looks to end up on the soundtrack for the film, which will be out in late March or early April. For further information on the phenomenon, check out an interview segment the band has just shot for CNN.

Moscow has moved to Melrose where *We're From Moscow Or Life*



Forest Whitaker and Jeff Goldblum in *Lush Life*

Is Trouble, a musical comedy version of Chekhov's *The Three Sisters*, is at the Zephyr Theatre. Steven Atinsky's book, music and lyrics recount the story of three aristocratic sisters longing for a better life. The production entwines the story with eighteen musical numbers spanning various musical styles of the Twenties, Thirties, Fifties swing, blues, rock and musical theater. It's playing now through May 15. For reservations and information, call 213-660-TKTS.

Show Biz recommends Fox's latest daily talker *The Mo Show*, starring that smart and funny lady, Mo Gaffney. You'll recall that Gaffney first rose to national fame after her hit off-Broadway show, *The Kathy & Mo Show*, was made into a successful HBO special. What you may not know is that before HBO she played bass guitar in a band called the Rejected Ovum. *The Mo Show* airs here in Los Angeles weekdays at 11 a.m. over Fox Channel 11. To see a taping in person call 213-969-8665 for tickets.

On Friday, April 15, VH-1 will premiere *Buster's Happy Hour*, a one-hour stand-up comedy series hosted by Buster Poindexter, who some know better as David Johansen. Taped in front of a live audience at the Sunset Theater in Hollywood, the program also features Poindexter's band, the Banshees of Blue, who will perform one song per episode with the

host. The thirteen episodes of the program will air each Friday at 7 p.m. PST and repeat at 11.

Paul McCartney always remembers his friends. Horst Fascher, the man who brought the Beatles to the Star Club in his native Hamburg, Germany in 1961, told the daily *Bild Zeitung* he does not have the money to pay for the urgent surgery his eleven-month-old daughter needs. Within minutes of hearing of the predicament, Fascher said, McCartney volunteered to pick up the \$22,000 tab. The child was born with a defective heart that causes her face to turn blue whenever she cries. The only doctor who can perform the operation is at a clinic in London.

Every time you hear Mariah Carey sing "Hero," somebody is being helped to health. The Long Island pop diva is donating her profits from the single to families of the Long Island Railroad shooting victims.

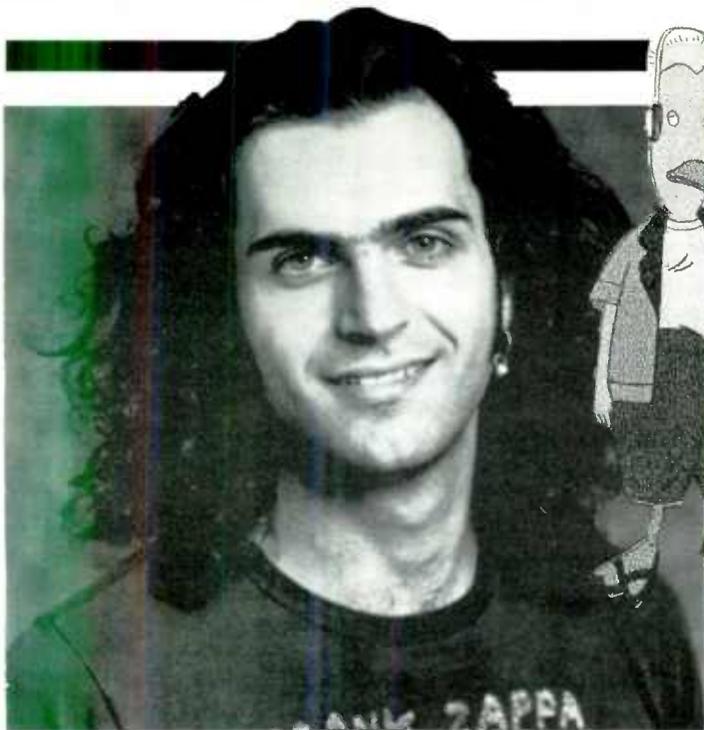


Beggars Can't Be Choosers



Mo Gaffney

CATRY BLAYDES



Dweezil Zappa is Ajax

Things are just ducky for **Dweezil Zappa**. He's providing the voice of **Ajax**, a fifteen-year-old dimwitted surfer type, in the **USA Network's** new series, **Duckman**. **Paramount's** first animated series since 1966 is aimed at adults. The lead character, voiced by **Jason Alexander**, is a down-on-his-luck detective who has been described as "more like Howard Stern or an X-rated Archie Bunker than Bambi or any other warm-and-fuzzy toon." Fans of the politically incorrect should check their guides for show times.

Lowrider magazine has just released Volume VI in their excellent series of soundtracks to the low rider lifestyle. The series features cutting edge Latino artists and underlines a recurring theme of peace and unity. On this outing, listen for cool tracks from **Cosme**, **MC Magic** and **MC Blvd**. Of special note are the offerings from nineteen-year-old **Tommy Gun** ("On Top Of The World") and "Casablanca" on which he's backed by his proteges, the **Youngbucks**. That group, whose median age is fifteen, has the first single from the soundtrack, "I'm Pullin' Girls," an

uplifting teenage view of puberty. Pick up **Lowrider Soundtrack Volume VI** wherever CDs are sold. Contact the **Youngbucks** (and probably **Tommy Gun** too) through their fan club at P.O. Box 39831, Los Angeles, CA 90039-0831.

A nod of the head here to **Warp** magazine who, along with **LIFEbeat**, recently co-sponsored a unique fundraiser called **Board Aid**. By bringing together snowboarding and rock & roll, the promoters hoped to educate teens about AIDS and provide funds for teens living with AIDS. The **Beastie Boys** co-hosted the event at Big Bear Lake with **Joey DiPaolo**, a fifteen-year-old living with AIDS who travels the country speaking out to students about AIDS and safer sex. Among rockers taking part in the event either personally or by donating items to the celebrity auction were **Primus**, **Anthrax**, **Ministry**, **Nine Inch Nails**, **Metallica**, **Alice Cooper**, **Schooly D**, **Electric Love Hogs** and members of **House of Pain** and **Ugly Kid Joe**. To find out how you can make a donation, contact **LIFEbeat** at 310-998-5512.

Nicholas Pike has the soundtrack for **Disney's Blank Check**, a comedy starring **Brian Benzol** as an eleven-year-old boy who cashes in when an impatient crook runs over his bicycle and leaves him a blank check that he fills in for \$1 million. Songs in the film include **Zendetta's** take on "Money (That's What I Want)" and **Bow Wow Wow's** should-have-been classic "I Want Candy." There are also a couple of lo-

cal acts represented: **Marc Ferrari** with "Proud To Be Loud" and **L.A. Guns** with "Wild Obsession." You've previously heard **Pike's** work in **Stephen King's Sleepwalkers** and **Attack Of The 50 Ft. Woman**. **Blank Check** seems quite a popular family feature. It's playing everywhere.

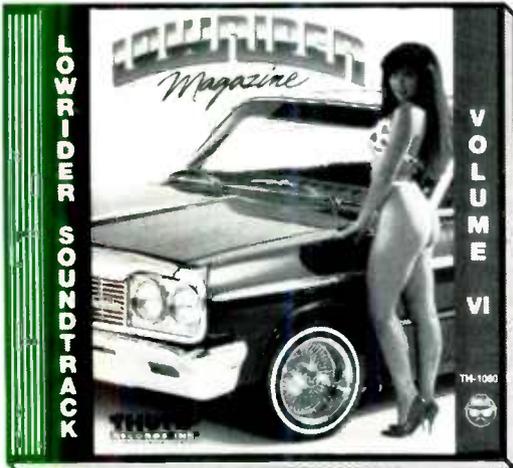
This month, **CMT: Country Music Television** has named **Patty Loveless** as their Showcase Artist in recognition of her outstanding accomplishments in country music video. "Throughout her career, **Patty** has been one of country music's more consistent video artists," explains **Hal Willis**, Vice President and General Manager, **Worldwide, CMT**. "Patty is deserving of this recognition for both the quality and quantity of the video performances she has given **CMT** viewers. During this showcase month, look for **Loveless** to launch her newest video, "How Can I Help You Say Goodbye." Her previous videos include "Don't Toss Us Away," "I'm That Kind Of Girl," "Hurt Me Bad," "The Night's Too Long," "Jealous Bone," "Blame It On Your Heart" and "Nothing But The Wheel." The package airs at various times throughout the month.

Congratulations to the **Nashville Network**, currently celebrating its



Patty Loveless

eleventh year. To make the event memorable for viewers as well as broadcasters, **TNN** has launched two new series and five specials featuring big country names. First new offering (on March 28) is **The Legends Of Country Music**, a one-hour weekly music/interview series. Country legends **George Jones**, **Tammy Wynette** and **Willie Nelson** will each host seven programs. Check your guide for times. **MC**



Brian Benzol in Disney's *Blank Check*



EAGLES FLY AGAIN: Look for an official announcement soon regarding an Eagles reunion tour. Founding members Don Henley and Glenn Frey will team up with fellow former Eagles Joe Walsh, Timothy B. Schmit and Don Felder for a summer tour, tentatively scheduled to kick off in late spring. Former manager Irving Azoff said none of the contracts have been signed, but that he's hopeful. However, sources close to the band confirmed that the tour, which will surely be one of the most eagerly anticipated, is definite, even though the legalities are still being ironed out. While members of the Eagles have played together during the last few years for various benefits (Henley, Frey and Walsh participated in a benefit concert for the Grassroots Aspen Experience recently), this marks the first time that the entire band will reunite since they split in the early Eighties. —Sue Gold



WARMING UP: Island Records rocker Melissa Etheridge is pictured during her recent surprise gig at Club Lingerie. Etheridge, currently in the midst of an extensive U.S. tour, played a warm-up gig at the Hollywood venue to break in her new band of musical cohorts.



GETTING THE MESSAGE: The hardest working bar band in show biz, NRBQ, is pictured frolicking somewhere in the L.A. area. The band, which has earned a reputation and cult audience the old-fashioned way, through constant touring (as NRBQ fanatics are quick to point out, no show is ever the same), recently performed a sold-out show at Club Lingerie to promote their first album for new label home, Rhino's Forward (Rhino also has a great two-CD band retrospective available), an album which the label hopes will finally break this band beyond their rabid cult. The quartet—(L-R) new recruit Johnny Spampinato, Tom Ardolino, Joey Spampinato and Terry Adams (longtime member Al Anderson, who penned some of their best-loved tunes, has left the band)—premiered songs from *Message For The Mess Age*, an album that showcases the band's penchant for strong hooks and quirky subject matter, including the rollicking opening cut "Over Your Head" (with its tasty Steely Dan-esque chorus) and two well-crafted Al Anderson songs, "A Little Bit Of Bad," a catchy, country flavored ditty that would fit in snugly on a John Hiatt album, and the lovely ballad, "A Better Word For Love."



LOVE DANZIG STYLE: American Recordings artist Glenn Danzig and fill-in host Riki Rachtman are pictured during Danzig's recent guest appearance on KROQ's popular late night talk show, *Loveline*. Danzig is on the promo trail for "Mother," the single from the EP *Thrall-Demonsweatlive* which is currently breaking the band to a mainstream audience.



SOLAR PROMOTION: Dana Point resident Dave Wakeling (of English Beat and General Public fame) and representatives of Greenpeace recently paid an afternoon visit to the Virgin Megastore in Costa Mesa to promote the

SENILE GRAMMY: This year's Grammy ceremonies proved once again that the show and the awards process are in need of a major overhaul. Not only is the show incredibly dull (at least with the Academy Awards, they know how to put on a spectacle), but it also seems like more of a popularity contest than a reflection of musical artistry. The highlights: easily the tributes to legends Curtis Mayfield and Sinatra—though Ol' Blue Eyes' admittedly rambling acceptance speech should not have been cut off and he should have been asked to perform a few songs, which he was clearly willing to do—and the passionate ode to Sinatra delivered by new friend, U2 leader Bono. The low lights: virtually everything else.

new Hollywood Records album, *Alternative NRG*, an album featuring live cuts by R.E.M., U2, Sonic Youth, the Jesus and Mary Chain (among others), which was co-executive produced by Wakeling and Greenpeace's Kate Karam (pictured above). Aside from the stellar cast of characters who donated their music to the project, what makes this album particularly notable is the fact that it was recorded using only solar power. "Our basic aim was to do a record of really great songs," says Wakeling. "We went in with the attitude that the record had to be brilliant in its own right. The fact that it's this revolutionary solar album—the first in history—and that it raises funds for Greenpeace are just extra reasons to buy it." —Pat Lewis



DOVA SANTER

BEANING ACROSS THE SOUTHLAND: That wacky KROQ morning duo, Kevin and Bean, recently celebrated the Chinese New Year by broadcasting live from the Panda Inn in Pasadena. Atlantic recording artist Tori Amos was on hand to ring in the new year and a new album, *Under The Pink*, and its first single, "God," currently climbing *Billboard's* singles chart. Pictured: (left) the singer-songwriter performing and (right) chatting during the broadcast.



DOVA SANTER



HEATHER HARRIS



PETER SILVESTER

KNACK ATTACK: Those ever-busy, high-profile KROQ knuckleheads, Kevin and Bean, were also on hand at the Palace on Valentine's Day to host a singles party that doubled as a promotion for the new Universal release, *Reality Bites*, starring Ethan Hawke and Winona Ryder. The party featured a reunion of the Knack, who performed their Beatlesque/Generation X anthem, "My Sharona," a song featured on the *Reality Bites* soundtrack which has just been released as a single and a track that some industry pundits are predicting will become a hit all over again. (In a phenomenal show of chart strength, two other songs from the red-hot soundtrack are already making chart noise: the Peter Frampton composition "Baby I Love Your Way," performed by Big Mountain, which is the third time around for this lightweight, but catchy ballad, and "Spinning Around Over You," by Lenny Kravitz.) Pictured (above left): The Knack's Doug Fieger and Berton Averre performing, and (above right, front row, fifth from right) original Knack members Prescott Niles, Doug Fieger and Berton Averre posing with Kevin and Bean, KROQ staffers and RCA executives.

MUSIC CONNECTION Tidbits from our tattered past



A HEARTFELT PERFORMANCE: Canadian songbird Celine Dion, riding the top of the charts with her David Foster-produced "The Power Of Love," was one of the performers at KIIS FM's annual Valentine bash, held at the Hollywood Colonnade. Dion is shown with KIIS on-air personality Rick Dees.



IMPRESSIVE IMPRESSION: If you want to remind yourself of or acquaint yourself with the artistry of our cover legend, Curtis Mayfield, MCA Records has an essential two-disc retrospective chronicling his body of work as an *Impression* and as a solo artist. *Curtis Mayfield & The Impressions: The Anthology 1961-1977* contains all the hits that Mayfield penned, performed and produced as the leader of the Impressions during the Sixties, including such gems as "Gypsy Woman," "It's All Right," "I'm So Proud" and "We're A Winner," as well as his fine Seventies solo work, including his tour de force *Superfly* soundtrack. Music just doesn't get any more soulful than this. Highly recommended.



PLAYING DOMINO: OutBurst/RAL/Chaos artist Domino is flanked by KKB Assistant Program Director Michele Santusuosso and KKB Music Director Harold Austin during a record release party at the Palace. "Sweet Potato Pie" is Domino's follow-up single to his recent hit, "Ghetto Jam."

1987—FOR PETE'S SAKE: Producer/guitar flash Pete Anderson's been runnin' around like a blind dog in a meathouse lately. Fresh from producing George Highfill's de-litful Warner Bros. debut, *Waitin' Up*, and Rosie Flores' self-titled LP, he's wrapping up work on a three-song spec demo for singer-songwriter Lucinda Williams. And that ain't all, folks. He's produced a New York band called Big Iron, and he's been working with L.A.-based country singer-songwriter Jim Lauderdale. And if that's not enough, he also bopped to Boston to produce a Roy Orbison/k.d. lang duet of Roy's 1961 classic, "Crying."

1990—THE POSTERING BLUES: Local rock band the Apostles recently felt the crunch of the postering controversy currently plaguing the Los Angeles club scene. After spending an entire evening spreading the band's gospel and hanging posters all over town to advertise their upcoming China Club gig, the Apostles were notified the next day by local police to take the posters down or the China Club would suffer the wrath of the law and be fined. Realizing that if they didn't comply, it might hurt their chances of ever playing the China Club again, the Apostles wisely spent the next evening undoing the previous night's work.

CURTIS MAYFIELD

A LASTING IMPRESSION

By Chuck Crisafulli



What is soul?" asks Curtis Mayfield, a man who certainly should know. "I think soul is anything and everything that deals with creativity and communication. It has to be something that relates directly from one person to another and connects them. When you feel music in your heart, that's soul."

Life deals some harsh blows to many in this world, but Mayfield has seen indisputable tragedy come his way. This major architect of Sixties and Seventies era soul music had his career cut short in August of 1990 when a windblown lighting rig at an outdoor stage in Brooklyn collapsed on him. The damage to his spine has left him

a quadriplegic. He lives today at his home in Atlanta, surrounded by his wife and six of his eleven children.

Mayfield begins a phone interview by saying that he's having a pretty good day. If he feels any anger over his fate, it isn't apparent in his voice, which is clear, friendly and relaxed; the voice of a man at peace with himself.

Mayfield got his start in the late Fifties when the young guitarist/songwriter began recording with the Chicago-based Impressions. After the group scored a hit in 1958 with "For Your Precious Love," featuring then-lead vocalist Jerry Butler, who exited for a solo career in 1958, Mayfield eventually took over the group's

reins. On early Impressions hits such as "Gypsy Woman" and "It's All Right," Mayfield perfected a sound that took the doo-wop stylings of the Fifties and pushed it toward a new and evocative urban sound. Mayfield's trademark mix of gentle grooves, soaring melodies and uplifting messages provided a dozen-plus hits for the Impressions, as well as a score of early Sixties hits for Jerry Butler, Major Lance and Gene Chandler. (Mayfield was so successful during the Sixties that he founded his own label, Curtom, in 1968.)

With the dawn of a new decade, Mayfield embarked on a solo career that came to fruition in 1972 with the release of his enduring masterwork—the soundtrack for the blaxploitation picture *Superfly*. During the remaining years, Mayfield produced several soundtracks (*Claudine*, *Sparkle*) and bounced from label to label, though never repeating the success he enjoyed during the Sixties and early Seventies.

The prolific singer, songwriter, guitarist and producer has not been able to work since his accident, but he has witnessed a remarkable outpouring of respect and appreciation from people who have been touched by his music. Last year, Shanachie Records released *People Get Ready*, a tribute album that featured interpretations of Mayfield songs by such diverse artists as Jerry Butler, Bunny Wailer and David Sanborn.

Now, Warner Bros. Records has released the star-studded *All Men Are Brothers: A Tribute To Curtis Mayfield*, featuring Eric Clapton, Whitney Houston, Aretha Franklin and Bruce Springsteen, all taking distinctive turns on Mayfield originals.

And in addition to the disc tributes, Mayfield was honored by NARAS with a Legend Award at this year's Grammy ceremonies. During one of the most moving moments of the show, an all-star ensemble of his peers, including Bonnie Raitt, Bruce Springsteen and B.B. King, performed in honor of the legendary soul survivor. And hot on the heels of the Grammy broadcast, performing rights society BMI presented him with their prestigious Lifetime Achievement Award at a luncheon held the day after the Grammys.

Though the respectful, heartfelt performances on the new tribute album *All Men Are Brothers* indicate how warmly Mayfield's work is regarded, the most touching moment on the record is a surprising treat. As R&B group the Repercussions launch into "Let's Do It

“A lot of my work was unorthodox, because knowing nothing about music, I just automatically put in what I felt.”

—Curtis Mayfield

Again,” the soft, soulful rhythms of the 1972 original are beautifully duplicated. But when the song gets to the break once sung by Pop Staple of the Staple Singers, it’s Curtis himself who handles the vocals. “I was certainly on cloud nine after that,” he recalls.

The performance marks his first work in the studio since being disabled, and though he was nervous that his voice and breathing might not be strong enough to pull it off, the voice that comes through on the record is sure and strong. “I had no idea that I’d be singing on this record, but it was a thrill. I’m thankful to producer Gary Katz, who helped me get the part in three quick takes.”

As happy as he is with his own work on the record, he is also delighted with the rest of *All Men Are Brothers*. “I’m flattered to no end. Just the idea that your colleagues and peers would care enough to give so unselfishly of their time and talents...you can hear the love and respect in the renditions.”

Though the generic tribute album is becoming something of a tired convention in the music industry, it is the love and respect that the artists on *All Men Are Brothers* bring to the music that make it a special piece of work. Gladys Knight and Whitney Houston both took the opportunity to address Mayfield openly and emotionally on their respective tracks, and other participants insisted on recording specific Mayfield songs that had always meant a great deal to them.

The man who wrote the songs says he had no idea when he originally recorded them that his music would affect people so deeply. “I really didn’t know that my music would mean that much to people. I was just following my own musical and spiritual values. I was happy that I was blessed with the gift to be able to create something. Whatever song I wrote, even if it was for other people, it was a way for me to read into myself. I was trying to find some answers and inspiration through music and trying to make some

statements that might lend a bit of food for thought.”

Even when giving voice to the urban nightmares of *Superfly*, or singing of sensual pleasures, Mayfield’s songwriting has always evoked an almost ethereal sense of hopelessness. He says his attention to the spiritual side of the human condition began at an early age, when he traveled with his grandmother, a minister in the Traveling Soul Spiritualist Church out of Chicago. There was a great deal of gospel singing, and one of the lead singers was a young Jerry Butler, who would team up with Mayfield in the first lineup of the Impressions. “That church sound rubbed off on us and became a part of our music.”

A less obvious influence on Mayfield’s work, but an equally distinctive one, was the rough and tumble sound of Chicago blues. “My music never had a hard-edged blues sound, but I know the blues,” he laughs. “As a kid, I used to listen to the late night radio programs. There was ‘Jam With Sam,’ who used to say, ‘Turn off the bright lights and turn on the blue light.’ That’s where I heard Little Walter, Muddy Waters and Howlin’ Wolf and absolutely enjoyed their music.”

As the Impressions began their recording career, Mayfield concentrated on learning as much about songwriting and producing that he could from the veteran performers he was suddenly working alongside. “We were lucky to come in on

the cusp between old sounds and new ones. Old-timers like the Drifters, Clyde McPhatter and Little Richard were still on the circuit, and we were the kids with the new sound. We’d tour with ten or fifteen acts at a time, and we learned so much working with acts like the Dells, the Flamingos, the Spaniels, the Coasters and Bobby Blue Bland. We observed a lot and got a quick education.”

Mayfield also quickly developed his talent for writing to suit other singers’ strengths, though he says that it was often only after a song came to him naturally that he figured out who could best perform it. “Just because I wrote a song didn’t mean I could sing it. I learned that early on. But it was always really nice to be able to write for other people, and it would melt my heart to think that they were happy recording my work.”

As a producer, Mayfield has always had an uncanny ability to put together beautifully textured and nuanced music, and he says that his lack of formal musical training may have actually helped him. “A lot of my work was unorthodox, because knowing nothing about music other than what I had in my hands, I had no rules to tell me when I should change or when I should stop or what chords might be the easiest key. I just automatically put in what I felt. That actually created an admiration among some very accomplished players, because they knew

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THE MAGIC OF MAYFIELD: A SELECT HIT LIST

With The Impressions...		Highest Chart Position
Year	Song Title	
1961	“Gypsy Woman”	#20
1963	“It’s All Right”	#4
1964	“Talking About My Baby”	#12
1964	“I’m So Proud”	#14
1964	“Keep On Pushing”	#10
1964	“You Must Believe Me”	#15
1964	“Amen”	#7
1965	“People Get Ready”	#14
1965	“Woman’s Got Soul”	#29
1966	“You’ve Been Cheatin’”	#33
1968	“We’re A Winner”	#14
1968	“Fool For You”	#22
1968	“This Is My Country”	#25
1969	“Choice Of Colors”	#21
1970	“Check Out Your Mind”	#28
For Other Artists...		
1960	“He Will Break Your Heart” by Jerry Butler	#7
1963	“The Monkey Time” by Major Lance	#8
1964	“Um, Um, Um, Um, Um, Um” by Major Lance	#5
1975	“Let’s Do It Again” by the Staple Singers	#1
Solo Hits...		
1971	“(Don’t Worry) If There’s A Hell Below We’re All Going To Go”	#29
1972	“Freddie’s Dead”	#4
1972	“Superfly”	#8

What follows is a comprehensive listing of indie record producers. Those represented by managers or agents are listed first. Our apologies to those we may have missed.

Compiled by Karen Orsi

PRODUCER MANAGERS & AGENTS

★ **PETER ASHER MANAGEMENT**

644 N. Doheny Dr.,
Los Angeles, CA 90069
310-273-9433 FAX: 310-273-2859
Contact: Chris Kerr, Bridget Barr
*Solicited material only

Producers:

- PETER ASHER**
Specialty: All types
- JEFF BALDING**
Specialty: All types
- ROBBIE BUCHANAN**
Specialty: All types
- DAVID HEMMING**
Specialty: Alternative rock, hip hop, R&B
- GEORGE MASSENBURG**
Specialty: All types
- BILL PAYNE**
Specialty: Rock, pop
- PHIL RAMONE**
Specialty: All types
- FRANK WOLF**
Specialty: All types

★ **BLACK DOT MANAGEMENT**

1019 South Central
Glendale, CA 91204
818-500-4925 FAX: 818-240-1463
*Solicited material only

Producers:

- GERALD ALBRIGHT**
Specialty: Jazz
- TIM CARMEN**
Specialty: R&B, pop, jazz
- LAYLA HATHAWAY**
Specialty: R&B
- ARVELL MCCLINTON**
Specialty: R&B, rap, pop, jazz
- GARY TAYLOR**
Specialty: R&B, adult contemporary

★ **GUNTON MANAGEMENT**

553 Sunset Blvd., Hollywood, CA 90028
213-467-6152 FAX: 213-467-5780
Contact: Gary Gunton
*Solicited material only

Producers:

- BRYAN CARLSTROM**
Specialty: Hard rock, alternative
- DENNIS HERRING**
Specialty: Alternative, pop, rock
- DAVE JERDEN**
Specialty: Hard rock, alternative
- STEVEN KLEIN**
Specialty: Pop, alternative

★ **KUSHNICK/PASSICK MANAGEMENT**

914 S. Robertson Blvd.
Los Angeles, CA 90035
310-659-9081 FAX: 310-659-9118
N.Y.: 212-289-3899 FAX 212-410-7566

Producers:

- DON WAS**
Specialty: All types
- PETER WOLF**
Specialty: Pop

★ **LIPPMAN ENTERTAINMENT**

8900 Wilshire Blvd., Suite 340
Beverly Hills, CA 90211
310-657-1500 FAX: 310-657-1199
Call for producer specialties

*Solicited material only

*No phone calls, please

Producers:

- JAMES "JIMBO" BARTON**
- ROY BITTAN**
- BOOGA BEAR & JONNY DOLLAR**
- PAUL BUCKMASTER**
- STEVE CHURCHYARD**
- MIKE CLINK**
- TERENCE TRENT D'ARBY**
- PAUL FOX**
- MIKE FRASER**
- STEPHEN HAGUE**
- NELLE HOOPER**
- MARK HUDSON**
- LEMEL HUMES**
- ROB JACOBS**
- RALPH JEZZARD**
- PHIL KAFFEL**
- DENNIS LAMBERT**
- BRUCE LAMPCOV**
- RHETT LAWRENCE**
- PETE LORIMER**
- DAVE MCNAIR**
- GIORGIO MORODER**
- RON NEVISON**
- RICK NOWELS**
- KEITH OLSEN**
- PM DAWN**
- THOM PANUNZIO**
- RICK PARASHAR**
- TONY PHILLIPS**
- STEVE RINKOFF**
- GLENN ROSENSTEIN**
- TOM ROTHROCK & ROB SCHNAPS**
- RALPH SCHUCKETT**
- MATT SHERROD & PAUL SHERROD**
- MARK "SPIKE" STENT**
- JAMES STROUD**
- ED THACKER**
- VICTOR VAN VUGHT**
- RIC WAKE**
- WOLF**
- TOBY WRIGHT**
- DAVID Z**
- RICHIE ZITO**

★ **THE STEVE MOIR COMPANY**

16101 Ventura Blvd., Suite 325
Encino, CA 91436
818-995-8707 FAX: 818-995-8705
*Solicited material only

Producers:

- TONY BERG**
Specialty: Alternative, pop
- TIM BOMBA**
Specialty: Rock
- MICHAEL BOSLEY**
Specialty: Rock, alternative
- DAVID BRIGGS**
Specialty: Rock
- PETER DENENBERG**
Specialty: Rock
- GREG EDWARD**
Specialty: Rock, pop

JERRY HARRISON

Specialty: Alternative rock

RUSS KUNKEL

Specialty: Rock, R&B

TOM LORD-ALGE

Specialty: Rock, alternative

FRED MAHER

Specialty: Pop, rock

JEFFREY WOOD

Specialty: Alternative

★ **THE JAMES PHELAN COMPANY**

9220 Sunset Blvd., Suite 320
Los Angeles, CA 90069
310-205-0901

*Solicited material only

*No phone calls, please

Producers:

- MALCOLM BURN**
Specialty: Rock, alternative
- T BONE BURNETT**
Specialty: Rock, alternative
- SCOTT CUTLER**
Specialty: Rock, alternative
- DOUG DEANGELIS**
Specialty: Rock, alternative
- NICK DIDIA**
Specialty: Rock, alternative
- MITCH EASTER**
Specialty: Rock, alternative
- BERNARD EDWARDS**
Specialty: Rock, alternative
- BEN GROSSE**
Specialty: Rock, alternative
- JOHN JANSEN**
Specialty: Rock, alternative
- GLYN JOHNS**
Specialty: Rock, alternative
- JOHN PAUL JONES**
Specialty: Rock, alternative
- LARRY KLEIN**
Specialty: Pop, R&B
- MICHAEL KOPPELMAN**
Specialty: Rock, R&B
- KRAMER**
Specialty: Rock, alternative
- TERRY MANNING**
Specialty: Rock, alternative
- PIERRE MARCHAND**
Specialty: Rock, alternative
- SYLVIA MASSY**
Specialty: Rock, alternative
- PAT MCCARTHY**
Specialty: Rock, alternative
- KEVIN MOLONEY**
Specialty: Rock, alternative
- BRENDAN O'BRIEN**
Specialty: Rock, alternative
- JACK JOSEPH PUIG**
Specialty: Rock, alternative
- MIKE SHIPLEY**
Specialty: Rock, alternative
- DAVID THOENER**
Specialty: Rock, alternative
- DAVID TYSON**
Specialty: Rock, alternative
- MATT WALLACE**
Specialty: Rock, alternative

★ **PILOT ENTERTAINMENT**

12424 Wilshire Blvd., Suite 840
Los Angeles, CA 90025
310-820-4754 FAX: 310-820-4078
Contact: Bob Raylove, Patty Nichols
*Solicited material only

*No phone calls, please

Producers:

- BROOKS ARTHUR**
Specialty: Vocalists, comedy, R&B, pop, rock
- JIM GAINES**
Specialty: Rock, blues rock, R&B

★ **SHANKMAN DE BLASIO MELINA, INC.**

2434 Main St.
Santa Monica, CA 90405
310-399-7744 FAX: 310-399-2027

*Solicited material only

Producers:

- JOHN ALTMAN**
Specialty: Soundtracks
- JOHN BOGOSIAN**
- BOBCAT**
Specialty: Rap
- BUNETTA & CHUDACOFF**
Specialty: Pop
- JON GASS**
Specialty: R&B
- CLAUDE GAUDETTE**
Specialty: Pop
- DON GILMORE**
Specialty: Alternative rock
- MICHAEL JAY**
Specialty: Pop
- KEN KESSIE**
Specialty: R&B
- JEREMY LUBBOCK**
Specialty: Pop, adult contemporary
- NICK MARTINELLI**
Specialty: R&B, soul
- GREG MATHIESON**
Specialty: Jazz, pop
- SOULSHOCK & KARLIN**
Specialty: Dance
- STEPZ UK**
Specialty: Pop
- TONY D**
Specialty: Rap
- MERVYN WARREN**
Specialty: Pop
- DAVE WAY**
Specialty: R&B, pop

★ **SUBSONIC**

11908 Ventura Blvd., Suite 201
Studio City, CA 91604
818-762-5648 FAX: 818-762-8224
Contact: Frank Volpe

Producers:

- ROBBIE ADAMS**
Specialty: Rock
- CHRIS ALLISON**
Specialty: Alternative
- SEAN FREDSELL**
Specialty: Alternative
- PETE JONES**
Specialty: Alternative, pop
- KENYATTA WILLIAMS**
Specialty: R&B, hip hop, rap

★ **SURVIVAL MANAGEMENT/GHR ENTERTAINMENT**

9255 Sunset Blvd., Suite 308
Los Angeles, CA 91367
310-271-2278 FAX: 310-278-0762
Contact: Bob Ringe
Producers:

- **KEVIN BEAMISH**
Specialty: Rock
- **THE BROTHERS ROBB**
Specialty: Alternative rock
- **RONNIE CHAMPAGNE**
Specialty: Alternative
- **BRIAN CHRISTIAN**
Specialty: Alternative rock
- **JACK DOUGLAS**
Specialty: Rock
- **RUSS FREEMAN**
Specialty: Jazz, pop
- **CUC HARRELL**
Specialty: R&B
- **BRIAN O'NEIL**
Specialty: Rock
- **EDDY OFFORD**
Specialty: Alternative rock
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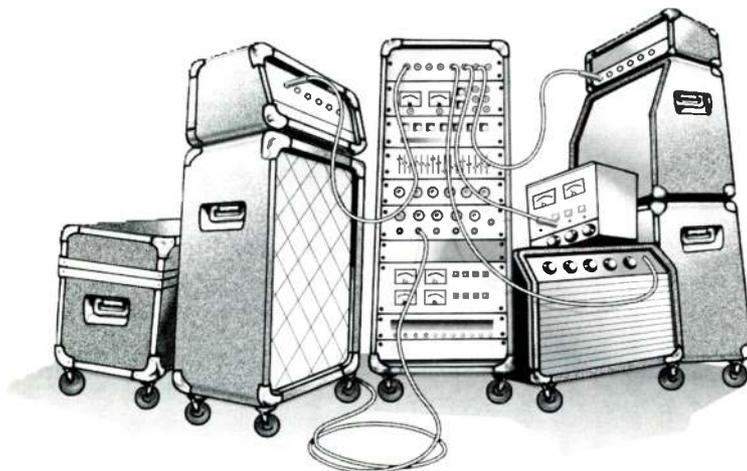
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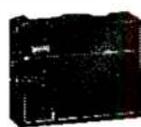
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ONTARIO MUSIC

Musically, the Center

Pushing The Envelope:

THE CHANGING ROLE OF THE PRODUCER

By Tom Kidd

It takes three people to make a successful recording: Someone to have an idea, someone to interpret the idea and someone to bring the idea to fruition.

Not so long ago, the distinction was generally clear between artist, producer and engineer. Almost no one does just one job anymore.

Back in the Sixties and Seventies, the producer was king of the triumvirate. It was a particular sound, whether it was made by Gamble and Huff, Richard Perry or the wall of sound created by Phil Spector that gave each record its identity. The artist was all but superfluous. And almost no one knew the name of the engineer.

The classic role of the producer, writes Joe Owens in *Welcome To The Jungle: A Practical Guide To Today's Music Business*, is to make decisions. These may be on any subject ranging from the choice of material to how the songs will sound.

The role of the producer, according to Dan Fredman, currently at work on a series of IRS compilations featuring unsigned talent, is to act as a liaison between the personnel on a given recording. One of his or her jobs is to make sure the recording process keeps moving, to anticipate any problems and do what he can to avoid them. Another is to "get more out of the band than the band thinks they have in them."

Fredman, it must be noted, was speaking largely from a background in rock and pop. In the world of hip-hop and R&B, says Richard Wolff (NKOTB, Bell Biv DeVoe), a producer can still be a star. "Producers in R&B have a lot more input into the writing and other aspects of the creativity," he says. "The artist is just the singer although they can bring a lot to the art form with the particular vision they have of the lyrical content and their style of singing.

"The producer has a lot to say about identifying the sound of the artist," he clarifies, "but the artists I respect are those that have a lot to say. The difference between a singer and an artist is that an artist has a vision of what he wants to say and how he wants to sound. Those are the ones I want to work with."

No matter what the genre, the main goal is to support the artistic vision, to help artists say

what they have to say. How that is accomplished varies considerably. "Producers come in all shapes, sizes and temperaments," Owens points out in his how-to primer for the beginning musician. "Every producer has a personality and a style, both of which will end up on your record, so keep this in mind when you choose."

Many producers are presenting more than just personality and style. To survive in today's market just about everybody performs multiple functions.

Blame this in part on technological encroachment. In the case of Rhett Lawrence, for instance, it was his technical ability that led to his production credits. Having studied physics and electronics in college, he began working as a recording engineer. He soon

became one of a handful of people nationally who could work the Fairlight synthesizer. This led to Lawrence receiving many calls for session work. At the sessions, he eventually graduated from computer specialist to arranger and finally to composer. Over at least a decade, he finally moved to the production chair. His current projects include work by Gladys Knight and Paula Abdul.

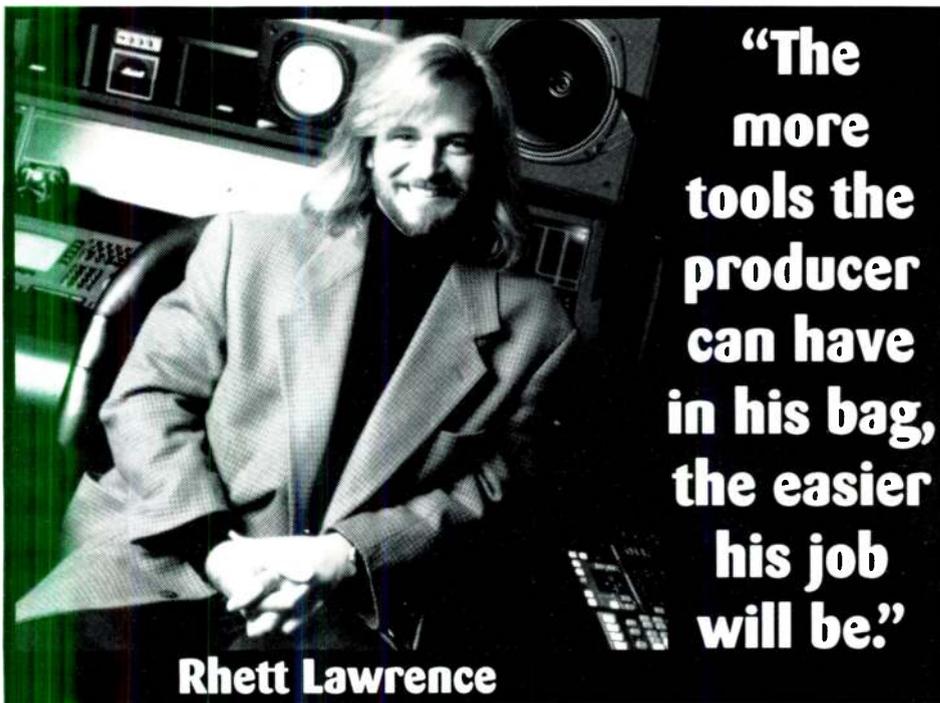
Lawrence thinks that his long and varied learning curve helps him hold his place in today's varied world. "It was a good thing because I was able to apprentice under a lot of great people and learn a lot," he says. "It's very helpful. The more tools the producer can have in his bag, the easier his job will be."

The more colors on the production palate, in other words, the more an artist can bring to



Richard Wolff (on right with M.C. Lyte)

"You can be really happy if you make a record that you think is pushing the envelope of whatever style of music you're working in."



Rhett Lawrence

“The more tools the producer can have in his bag, the easier his job will be.”

his art form. The more information that’s available, the more a person has to know. The more specialized the music business becomes, the more jobs a person has to do. There are not only producers who double as engineers and/or songwriters. There are producers, such as Geffen’s Tony Berg, who double as A&R people.

There are also producers, such as Jon St. James, who double as managers. St. James, probably best-known as a songwriter and producer during the halcyon days of Stacey Q, most recently managed Xtra Large during their stint with Giant Records. He uses his talents as an adjunct to his larger career in artist development. “I can take it from the very beginning to help the act become what they are,” he says. “I think if you’re a producer who comes from the school where you never really were a musician or an engineer, you were just a guy with ideas—that works. But if you’re a musician, engineer, hands-on guy, there’s no way you cannot get involved.”

It is not just because of technology that the producer today is taking a larger role. Wolff, who has worked mostly with urban acts but also with rock, most recently with the Scream, sees a lot of the urban sensibility crossing over. With a hip-hop or R&B act, he explains, the producer very often provides all the band functions. In rock, the band provides the music. The producer’s role is more cerebral and executive.

What Wolff tries to do in the rock arena is to utilize other sensibilities. For instance, he may use modern technology to change the sound of the music, enhance the music or splice it up. He thinks in the future, this type of approach will become more common.

Not everybody welcomes changes in their job description. Not everybody thinks the changes are necessary. In a dissenting voice, Fredman says this double and triple duty is the result of a false economy. “Record companies just think they’ll pay an engineer who’ll produce and everything will be fine,” he says.

“I definitely want to say there are producer/engineers out there who are great people. But then there are others who make the record sound really good but the band’s personality gets lost.”

“The A&R guys are the ones who are really to blame for that,” chimes in St. James, explaining the sameness of certain recordings. “It’s that ‘Me Too’ consciousness. If Epic has a hit with Pearl Jam, some other label will feel they have to get their own Pearl Jam so they start by getting the guy who produced the record. It’s all the way down to ‘Let’s rent the same snare drum they rented.’”

Good production boils down to individualistic, artistic vision. If the vision breaks down at any point, the product suffers. At least two of the producers interviewed called the vision thing the need to “push the envelope.” “On an artistic level,” says Wolff, “you can be really happy if you make a record that you think is pushing the envelope of whatever style of music you’re working in. Somehow you’ve said something that no one else has said. That’s the epitome of satisfaction.”

It is interesting that the mastering of technology has little to do with these producers’ most satisfying moments. St. James tells of a recent country rock session where they utilized no technology, not even a guitar tuner. Fredman, however, reveals what satisfaction is not. “If it’s not the kind of music you want to be living with, if it’s not what you do, pass it along to someone else.” The bottom line, he says, is to have something that is true to the band. Only then can the producer have something that is also true to himself or herself.

Lawrence points to the work of the Beatles as his personal summit. “They combined all the elusive elements that make for a successful production,” he says. Each record showed growth in performance, writing and sound. They were pushing the envelope instead of trying to sound like everyone else. “That’s what excites me, and that’s what I think is healthiest for the record industry, too.” 

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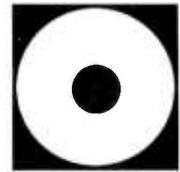
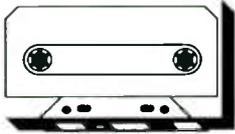
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Intrinsic

☐ Contact: Morgan Kennedy Mgmt.
213-655-3761
☐ Seeking: Label deal
☐ Type of music: Metal

- ☐ Production 4
- ☐ Songwriting 3
- ☐ Vocals 4
- ☐ Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: There are two lead singers here: one growls and one sings. The vocals are old and out-dated—even Iron Maiden called it quits, fellas. The songwriting is almost non-existent. They are weak and meandering. Get back to basics, guys, before you start sending out demos to the industry. You have one good vocalist and you guys can play. Start from there and build.



Stonewheat

☐ Contact: Tri-M Management
818-981-0014
☐ Seeking: Label deal
☐ Type of music: Rock

- ☐ Production 5
- ☐ Songwriting 3
- ☐ Vocals 4
- ☐ Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: This band's re-working of a Roger Waters tune showed imagination, but their songwriting skills need work. Although their vocals were clear, crisp and very understandable and their playing was tight and focused, good songs would set them ahead of the pack. Try working on more meaningful lyrics, as well. That is certain to upgrade your entire score.



The Circus Dogs

☐ Contact: Jordan Leff
909-624-3026
☐ Seeking: Label deal
☐ Type of music: Rock

- ☐ Production 5
- ☐ Songwriting 4
- ☐ Vocals 5
- ☐ Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: Think the Spin Doctors meet the J. Geils band and you basically have the concept of the Circus Dogs. With some nice harmonic fills and solos and a tape that sounds like it was done live in the studio, the Dogs offer an unusual approach to songwriting—perhaps even adding parts that are unnecessary. Pretty much average all the way around.



Gypsy Wind

☐ Contact: Kirsten Plambeck
602-832-4959
☐ Seeking: Label deal
☐ Type of music: Pop

- ☐ Production 5
- ☐ Songwriting 5
- ☐ Vocals 5
- ☐ Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: This demo came all the way from Sioux City, Iowa, and sports some nice vocal harmonies by Kirsten Plambeck and Penny Andren. Though the musicianship was solid, the production was a tad muddy and the vocals lacked umph. The songs, though they scored an average grade, need work to make them stand out. The girls do show lots of promise, though.



Danny Wagner

☐ Contact: Claudia Todd
310-281-7099
☐ Seeking: Label deal
☐ Type of music: Rock

- ☐ Production 5
- ☐ Songwriting 4
- ☐ Vocals 5
- ☐ Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: The only thing Danny Wagner did not do on this demo is manufacture the tape! He wrote, sang, produced, engineered and played all of the instruments on his demo. And although he only scored average grades, Wagner shows lots of promise—if he hooks up with some pros and allows them to do some of the work—especially the production and engineering.



Sudden Euphoria

☐ Contact: Jack Airey
519-256-1039
☐ Seeking: Label deal
☐ Type of music: Prog. Rock

- ☐ Production 6
- ☐ Songwriting 5
- ☐ Vocals 5
- ☐ Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: From Ontario, Canada, comes this duo with a two-song demo submission influenced by the likes of Yes, Asia, Moody Blues and other progressive rock giants. In the production and musicianship areas, they were above average, but their vocals and songwriting scores slipped down a notch or two. And that's where the most work is needed.



Janine

☐ Contact: Janine
310-634-3324
☐ Seeking: Label deal
☐ Type of music: Folk Rock

- ☐ Production 4
- ☐ Songwriting 5
- ☐ Vocals 5
- ☐ Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

☐ Comments: For a singer-songwriter, Janine's demo tape was seriously overproduced. Her nice, clean vocals were many times overshadowed by over playing. Though she sent no lyric sheet, one would have been helpful. Overall, just an average submission with plenty of promise for better songs and a well-produced tape. Somewhat reminiscent of the Cranberries.



DISC REVIEWS

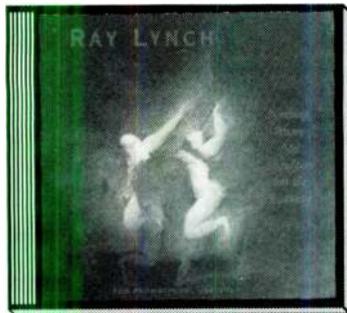


Ramones
Acid Eaters
MCA

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Scott Hackwith
□ **Top Cuts:** "Have You Ever Seen The Rain," "Substitute."
□ **Summary:** The Ramones return in full force with an all-covers tribute to the Sixties, paying homage to the bands and songs that influenced them the most. Covering songs from British Invasion acts to the Troggs and Jefferson Airplane, Joey and Bros. have put forth an energetic album that seems as much fun for them as it is for us. And the best part of all is that in addition to covering songs as great and varied as "Substitute" and "Surf City," they're performed in true Ramones fashion—loud, raw, and all but two under three minutes.

—Michael Kramer



Ray Lynch
Nothing Above My Shoulders But The Evening
Windham Hill

1 2 3 ★ 5 6 7 8 9 10

□ **Producer:** Ray Lynch.
□ **Top Cuts:** None.
□ **Summary:** Imagine a Renaissance court whose central lute player is suddenly transported to the 20th Century. Imagine this anachronistic musician selling 1.8 million units. Such is the scenario for Ray Lynch. This CD—whose title evokes all sorts of unfortunate images, not all classical in nature—is his first since the 1989 hit, *No Blue Thing*. What you get for your money is harpsichord heavy, self-consciously "classic" and not lacking in a certain pomposity. Essentially, this is a classical record for people who don't like classical music. If that's you, order from Windham Hill, P.O. Box 9388, Stanford, CA 94309. —Tom Kidd



Dave Gage
Well You Can't, Now Can You
AYM

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Dave Gage
□ **Top Cuts:** "Knee Deep In Love," "Bye-Bye."
□ **Summary:** I've been writing much recently about adult music. "Adult" in this context is usually synonymous with "mellow" and "humorous." Talented and funny, Dave Gage is one mature artist who can still be the life of the party. With its blasting horns, Cab Calloway-style backing vocals and rollicking piano, *Well You Can't, Now Can You* evokes New Orleans. Hollywood parties should like this CD just as well because Gage has great songs delivered with lots of personality, humor and wit. If you're planning a get-together, order a copy from AYM Records, P.O. Box 24097, Los Angeles, CA 90024. —Tom Kidd



Ottmar Liebert & Luna Negra
The Hours Between Night & Day
Epic

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Ottmar Liebert
□ **Top Cuts:** All
□ **Summary:** For Ottmar Liebert, master of the Spanish guitar, the twilight hours between night and day are filled with exotic dreams. On his latest CD, Liebert transports the listener first to Bombay, to Havana, to Tangier. Though the trip be lush and elegant, Liebert makes sure to draw the traveler's attention to the little things along the way. He invites you to bathe with him whether in the ocean or the moonlight. He requests that you partake of nature's bounty, both physical and spiritual. His fingers caress you in 71 minutes, giving you more of eternity without words than anyone else has ever promised.

—Tom Kidd

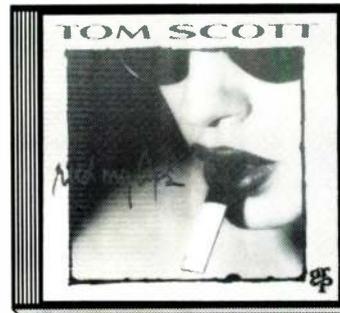


Richard Marx
Paid Vacation
Capitol

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Richard Marx
□ **Top Cuts:** All
□ **Summary:** For his fourth and best outing, Marx wisely abandons his hard-rock pretense and concentrates on the warm, melodic pop that's been his bread and butter. Some of his best hooks and most soulful vocalizing ever equally grace sweet ballads, lite-rockers and touches of the blues which take the unplugged idea to a marvelous extreme. Always a top-notch songwriter, this time Marx's conviction makes even the simplest love lyric say something truly unique and spiritual. His social posturing is equally convincing. When you come away singing and swaying to every song, it's clear this is pop at its most exquisite.

—Jonathan Widran



Tom Scott
Reed My Lips
GRP

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Tom Scott, Lynne Scott
□ **Top Cuts:** "Saxappella," "Upbeat 90's."
□ **Summary:** Some people play music, others play at making music. It's a pleasure to meet, or in the case of master horn man Tom Scott, re-meet members of the former class. In fact, class is what this nifty, upbeat collection has in spades. Scott invites legendary friends (Grover Washington, Jr., Robben Ford) to help out on this mostly instrumental disc. Even if they had refused, the CD would have been worth the cost to hear Scott's fluid and jaunty sax stylings. Check out the great all-sax end cut, "Saxappella." Order from GRP, 555 West 57th St., New York, NY 10019.

—Tom Kidd



Fluf
Home Improvements
Cargo

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** O.
□ **Top Cuts:** "Snapper," "Stuffed Animal."
□ **Summary:** "Why?" screams O during "RK Wins." "Why," a more eloquent singer might have finished, "did Nirvana make it big and not me?" Both bands are angry, rowdy and write simple songs that may not make lyrical sense. Only one writes great hooks, though, and it isn't Fluf. Not that the San Diego-based band is without promise. O's production is quite creative for garage punk. There's occasional creative word play and he crams all his "fucks" into one easy-to-skip song. College kids order from Cargo Records, 4901-906 Morena Blvd., San Diego, CA 92117-3432.

—Tom Kidd



Johnny Gale
Gale Force
Guitar Records

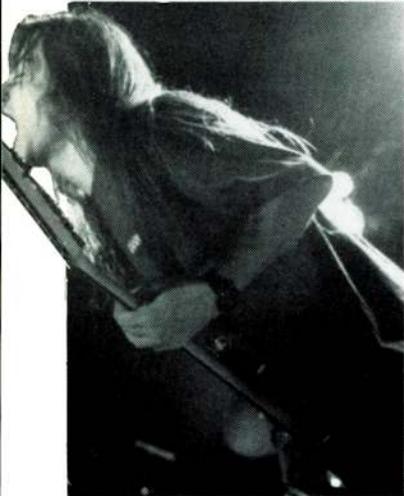
1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Johnny Gale.
□ **Top Cuts:** "Boom Boom," "Pretty Girls Everywhere."
□ **Summary:** New York native Johnny Gale plays pure blues as a minimalist art form. No superfluous production disguises direct bass, drums and—especially—guitar. No diplomacy detracts from his primal lyrics. When Gale sings there's "Pretty Girls Everywhere," that's exactly what he means. He has all the subtlety of David Lee Roth, but streetwise chops make this a whole lot more than just Roger Rabbit's visit to the bars of Chicago. Before your next party, order a copy from Guitar Records, Inc., 10 Midland Ave., Port Chester, NY 10573.

—Tom Kidd



ROCK



RENESE WHITE

Fudge Tunnel

A lot of new clubs opened their doors right around the time Los Angeles was doing the achy-breaky quaky thing, so you may not have noticed their debuts.

Union, brought to you by some of the same folks who brought you Prince's Glam Slam, is located at 8210 Sunset Blvd at the former location of the Sunset Social Club and may be reached at 213-654-1001. I hear the crowd is really mixed and artsy, (celeb spotters may have seen Madonna, Richard Gere, Jodie Foster and Mick Jagger) with piped-in music featuring artists ranging from Sinatra to James Brown. Floor 13 holds down the house band position, providing acoustic music in the back room. Their ad touts Union (which is open Wednesday through Saturday) as "not just a restaurant bar...a lifestyle." I don't know what that means either, but club proprietors explain that it's "like being all dressed up but at home." Go figure. I usually just walk around in my underwear and furry slippers. Like you really needed to hear that.

Martini also opened around the first of the year and is located at 5657 Melrose at the former location of the Tea Room. Like Union, Mar-

tini is also run by the same talent pool that does Glam Slam and features DJ's instead of live music. Open seven days a week, Martini features food and special attractions brought to you by top area promoters. Martini may be reached at 213-467-4068.

From the food perspective, Bar Deluxe seems to be on the cutting edge. Their rotating menu includes Mexican sushi, Indonesian mango quesadilla, ahi tuna red tacos with citrus salsa, calypso curry chicken wings and pesto nachos. Bar Deluxe, which calls itself "Hollywood's Hippest Bar & Grill," is located at 1710 N. Las Palmas and may be reached at 213-469-1991. The club features live music every Wednesday.

Apparently, Raji's has reopened, and according to one of their numerous in-house promoters, the club received a green tag, although the Hastings Hotel, which comprises the main structure of the building that houses Raji's, has been deemed "unsafe to enter." You figure it out, but I have a feeling that Raji's days are numbered.

Relativity/Earache recording act Fudge Tunnel has been garnering a few L.A. fans from their recent appearances, which included opening for metal goliaths Sepultura. Their bio describes the English trio as "grunge terrorists, in their early twenties with good jobs and sensible shoes. They love their mom, keep their hair mostly short and are actively dating school teachers and nurses." The Nottingham-based Fudge Tunnel also packed 'em in at a club date at the now defunct Auditorium.

Well-deserved congratulations to the members of Blackboard Jungle, who have been pounding the local club scene for years in search of the elusive record deal. The band recently beat out 5,000 entrants in a contest for a local morning TV show and were awarded a development deal with Fox Records. We'll keep you updated on their progress. In the meantime, you can catch Blackboard Jungle at the Troubadour with Love/Hate on March 19th.

—Tom Farrell



TOM FARRELL

Blackboard Jungle

WESTERN BEAT



BILLY BLOCK

Ed Berghoff and Larry Bastian

Hitsongwriter Larry Bastian ("Radio," "Unanswered Prayers" and "Cowboy Bill" for Garth Brooks) and invited several hundred of his closest friends to the First Annual Slate Mountain New And Used Song Festival. The event took place at lovely snow covered Camp Nelson, as songwriters and artists from L.A. and Nashville gathered to bring the two communities closer together. The Nashville contingent included Mercury Records A&VP/producer Buddy Cannon (George Jones, Sammy Kershaw), Garth Brooks' manager Bob Doyle, Crossfire Entertainments' Betty Rosen, artists Dean Dillon and Mark Luna and songwriters Archie Jordan, Marla Cannon, Brad Rodgers, Gene Ellsworth and Charlie Steff. L.A. folks included Randy Sharp, Jeff Silbar, Wendy Waldman and Brad Parker, Steve Hill, Alan Whitney, Eddie Cunningham, Chris Farren, Karen Tobin, Ed Tree, Mark Fosson, Paul Marshall, Stanley T., Don McNatt, Jan Buckingham and Reeva Hunter. "Tux" Allen and his fine band backed many of the artists. Windswept Pacific's Jonathan Stone, actors Ronny Cox and Ned Beatty and former E Streeter Danny Federici, all added color. Kudos to Ed Berghoff and Myrna Bastian for pulling the whole thing together. Video producer Alan Wachs captured the whole thing on film. It was a memorable experience for all.

The most recent NAS Acoustic Underground at the Troubadour featured some exceptional talent. Southern Cow Music staff writer Kacey Jones wowed the crowd with her ingenious red-neck rock paen to hillbilly love, "1-900-BUBBA". Kacey ventures to Nashville for a month of songwriting. Joey Scarbury was also impressive vocally as he performed his hits on both guitar and piano. Scarbury was accompanied by the estimable Marty Rifkin. With a voice like a prairie tornado, Jane Bolduc mesmerized the crowd with her song, "Missionary." Bolduc is one of L.A.'s strongest female singer-songwriters. However, the evening belonged to the Chaney's. Well-crafted songs and angelic harmonies will undoubtedly draw comparisons to Crosby, Stills and Nash, yet, the Chaney's have a sound all their own. Big things ahead for those boys.

The Academy of Country Music has mailed out the initial ballots for the coveted Hat Awards. Following this year's awards will be the first West Coast FANFEST '94. Many of country music's top stars will appear, including Boy Howdy, Trisha Yearwood and Dwight Yoakam. FANFEST '94 has just announced a new songwriting contest that boasts a \$5,000 first prize, publishing contract, trip to FANFEST '94, a chance to perform the song at the "Songwriters Tribute" as well as passes to FANFEST '94 events. To enter send an audio cassette tape with a lyric sheet, the name of your favorite country radio station, a self-addressed envelope and a check for twenty dollars made payable to Country Music Song Contest, P.O. Box 691508, West Hollywood, CA 90069-1508. The deadline for entries is April 1st. For additional info, call 310-275-SONG (7664).

How's this for a switch. L.A.-based country/rock band the Bum Steers in Richard Barron's Sonora Studios 213-663-2500 cutting publishing demos for Nashville based Great Cumberland Music. Great Cumberland staff writer Dan Tyler heard a tape of the Steers and had to have that sound. Local favorite Karen Tobin was tapped to sing the female version.

—Billy Block



BILLY BLOCK

The Chaney's

JAZZ



Ernie Watts

Tenor great Ernie Watts has had wide success in commercial music as a studio player but his heart has always been with the music and style of John Coltrane. At *Le Cafe*, to celebrate the release of his JVC album *Reaching Up*, Watts and his talented quartet (pianist David Witham, bassist Tom Warrington and drummer Bob Leatherbarrow) mostly performed modal originals by the leader and Witham along with "Tricotism" and a roaring version of "I Hear A Rhapsody." Throughout the impressive set, Watts' soulful yet explorative style was intense, virtuosic and highly expressive.

Also celebrating a recent CD release (*Two On A Swing on Why Not*) was the duo of singer Stephanie Haynes and pianist Dave Mackay at *Cafe Brasserie*. This particular format is perfect for both of the per-

formers. Haynes, who possesses one of the most beautiful voices in the city, is always perfectly intune and never has trouble finding the key, even when the unpredictable Mackay disguises it well! As for Mackay, the higher profile should help his career while his masterful improvising serves as an inspiration for Haynes. On a variety of superior standards, both were heard at their best. May this musical partnership last a long time!

Deserving of a record deal is Continuum, an electric quartet consisting of saxophonist Andy Suzuki, keyboardist Craig Ochikibo, electric bassist Steve Billman and drummer Christopher Garcia. Heard recently at the Alligator Lounge in Santa Monica (a venue well worth checking out), Continuum showed that it is still quite possible to be creative in playing fusion, displaying a humorous use of dynamics, a willingness to take chances in their solos (Suzuki was frequently outstanding) and a lot of variety in their music while still turning up the volume when they felt like it!

Upcoming: The Jazz Bakery (310-271-9039) presents Bobby Hutcherson (Mar. 10-12) and the new Cecilia Coleman Quintet (Mar. 20), Catalina's (213-466-2210) hosts the Ray Brown Trio (through Mar. 13), Nedra Wheeler (Mar. 14) and the great tenorman Dewey Redman (Mar. 15-20), Chadney's (818-843-5333) welcomes Abe & Sam Most (Mar. 11), Jack Sheldon (Mar. 18) and Dave Pell (Mar. 19), the L.A. County Museum (213-857-6000) presents Michael Session's quintet every Friday night throughout March (for free!) and Vicki Pedrini continues to host her worthy Saturday afternoon series of free jazz concerts at Pedrini Music (818-289-0241). Also, blues fans should be alerted as to a new club Cafe Hoa (818-986-7034) that will hold its grand opening on Mar. 14 with the Taildraggers and Texas Flood.

—Scott Yanow



Continuum

URBAN



Renée Neufville and Jean Norris of Zhané

CULTURE AND GROOVES:

Something very cultural is happening on Thursdays at Luna Park, 665 N. Robertson in West Hollywood. Ahsweela is a refreshing twist on L.A.'s chronically stale urban club scene. Poetry readings get rolling around 9:30 p.m., featuring performances by musical guests and DJs packing the dance floor later in the evening.

Promoters Junior Regisford, Gio Raimond, and Rebecca James seek to fill a cultural void in our nightlife landscape. They work with Jon and Anasa of the Street Poets Society to maintain the right variety and vibe at this weekly gathering. One immediately attractive aspect here is Ahsweela's painless \$5.00 cover. Arrive early because the club's eclectic mix of poetry and music should draw a substantial crowd.

Unsigned jazz singer Ali Reeves got a favorable response at Ahsweela last week, so look for her return. Rumour has it that actor/vocalist T.C. Carson, who plays "Kyle" on Fox Television's smash comedy series *Living Single*, will swing through for a special singing engagement. He recently sat in with Arsenio Hall's Posse for a couple of songs and surprised viewers with his rich vocals. Also scheduled to perform in March is singer-songwriter Kenny Harris, who wrote the hit ballad "Darling I" for superdiva

Vanessa Williams. Judging the weight of Harris' recent hits, this artist may be a promising talent prospect for labels to hear.

THEY GOT THE JAZZ: Groove Collective proved themselves to be one of New York's finest acid jazz exports, rolling through the Roxy with a spirited Los Angeles debut. Fusing elements of jazz, hip hop, and funk, the Collective reaches a broad cross-section of music enthusiasts. Fans of grittier underground rap appreciate Groove Collective's bass-heavy rhythms, while followers of more traditional jazz and soul appreciate the musicianship of their ten instrumentalists. The group's self-titled debut album arrives late this month on Reprise Records.

AROUND TOWN: West Coast hip hop culture chronicle *RapPages* sponsored a jam at the Unity nightspot downtown, featuring live performances from underground favorites Nasty Nas, Jamal-ski, Kurious, and Noo Trybe/Virgin's new artist Shyheim... Sony Music's new Epic Street label staff is recuperating from an extra-busy round of activities up and down the West Coast between the Urban Network Powerjam and Gavin Seminar. The new division has picked up acts (and staff) from established rap label Cold Chillin' and has a promising effort with DJ Red Alert's Propmaster Dancehall Show compilation album. Epic Street's National Director of Marketing/Promotion Rejina Brown, who works from Sony's Santa Monica offices, is pictured here chilling at the Powerjam with urban music's independent retail heavyweight George Daniels of George's Records... Also on deck was R&B duo Zhané, celebrating their recent Motown Records signing and scorching new album, *Pronounced Jah-Nay*.

COMING UP...L.A. rap artist Kokane will headline Jam City's Inland Empire Showcase at the Fontana Performing Arts Theatre at 9460 Sierra Avenue on March 27...Local band Love's Pain, who recently rocked the Coconut Teaszer, will play the Happening in Sherman Oaks at 9:00 p.m. on March 8.

—Juliana "Jai" Bolden



Epic Street's Rejina Brown and retail guru George Daniels

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 **CLUB REVIEWS**

For Love Not Lisa

Troubadour
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** EastWest Records: 310-205-7420

□ **The Players:** Mike Lewis, vocals, guitar; Miles, guitar; Clint McBay, bass; Aaron Preston, drums.

□ **Material:** Originally from Oklahoma City, For Love Not Lisa gives us music that is an amalgam of styles. Their songs have an aggressive, punk-influenced edge, but they do not stop at the standard three-minute punk song structure. The songs also incorporate structural elements from more majestic rock music, somewhere along the lines of Rush. Their major label debut, *Merge*, even includes a performance/spoken word piece. This mixture makes for interesting listening. For Love Not Lisa showcased material from this release, along with some new tunes.

□ **Musicianship:** Vocalist Mike Lewis has an assertive, animated style, shifting gears effortlessly between full-tilt punk wailing and mid-tempo, emotionally charged singing. Both Lewis and Miles supply powerful guitar riffs. Drummer Aaron Preston and band newcomer, bassist Clint McBay, formed the solid core of For Love Not Lisa. No stand out player, but these musicians work well together.

□ **Performance:** Despite some tuning problems, For Love Not Lisa played an enjoyable set. There was no shortage of musical or physical energy emanating from the stage. Mike Lewis displayed his sense of humor during a few song introductions. At times, it seemed as if this was a rehearsal for the band or a small party for their friends, rather than a club date. This feeling was reinforced by the relatively small crowd on hand.

□ **Summary:** For Love Not Lisa has some enticing songs. There is real potential here for the breaking of new musical ground. All that needs to happen is the completion of the chemical reaction started by mixing their various influences. That is something to look forward to.

—J.J. Lang



For Love Not Lisa: Showing potential

Morphine

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Carrie Svingen, Rykodisk: 508-744-7678.

□ **The Players:** Mark Sandman, two-stringed bass; Dana Colley, baritone and tenor saxophones; Billy Conway, drums.

□ **Material:** You can't see a Morphine show without getting buzzed, literally. That's the feeling of low-pitched, vibrant intensity that sweeps over your body after being subjected to a set by Boston's pioneers of low-rock, cool-rock, music-noir or whatever term you can come up with to describe their unique bass-driven sound. Furthermore, it's impossible to see Morphine without being overcome by a flood of images and the adjectives to describe them. Like elusive dreams that you try to put into words before they disappear into your subconscious, Morphine's addictive songs penetrate your skin, put you into a narcotic stupor and conjure stream of consciousness visions of life on the edge. *Cure For Pain*, the band's second release, smolders with the dusky ambience of a Jim Thompson or Raymond Chandler novel. Dark and moody with a literary bent that combines vocalist Mark Sandman's smooth

poetry with the jazzy swing of a beatnik-era coffeehouse combo, Morphine compositions such as "Head With Wings," "Buena" and "Candy" resonate with a rich fullness that transcends the band's size limitations. In fact, because of their lean approach, Morphine put the words up front for our pleasure, offering such observations as "Someday there'll be a cure for pain/That's the day I'll throw my drugs away." I'll agree with that. Until that day comes, I'll take Morphine.

□ **Musicianship:** Morphine's low-end sound blends perfectly with Sandman's deep croon, so that he's never strained. His two-string bass essentially enables him to play power chords like a regular six-stringer. And ironically, it sounds as if the instrument's simplicity allows Sandman to create more complex rhythms. The real star of the show, musically, is Colley, whose blowing provided the band's flash and drew bursts of spontaneous cheering from the crowd during songs. Colley highlighted the performance with his unique skill at playing both tenor and baritone sax simultaneously on several numbers. Since Morphine is a rhythm-driven outfit, drummer Conway's role is expanded. He responded with interesting patterns and fills, and because of the band's ability to play off one another, he'd often lay off and then pick up the beat during the course of a song for



Morphine: Dark and moody



Black Market Flowers: Premium material

subtle effect.

Performance: Morphine's music inspires a curious reaction for a new audience, characterized by the child-like giddiness that results from being awed by how full (and how good) this stripped-down outfit sounds. It didn't take long for Morphine to have the crowd swaying to the grooves, and the band's focused intensity never waned, keeping the heat on even throughout poetic, spoken-word numbers and new material. Sandman is no extrovert, but he holds your interest with the power of his deep gaze and thoughtful lyrics. By the show's end nobody wanted to leave. In fact, it seemed like a full third of the audience hung around to chat with the band.

Summary: Perhaps Morphine should be signed on to write the soundtrack for the next Jim Jarmusch flick, but they should avoid jumping to a major label just yet. Their innovative sound fits perfectly with an indie like Rykodisk because Morphine needs a couple more albums to build a larger fan base. For now, Morphine seem to be at the top of their game and thriving on the freedom and intimacy of their current environs. —Sean Doles

Bigelf

Troubadour West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Ken Hertz: 310-271-8777

The Players: Damon Fox, keyboards, vocals; Andrew H. M. Jones, guitar, piano, vocals; Richard Anton, bass, vocals; Tom Sullivan, drums.

Material: What year is this? You will find all of the best elements of late Sixties and early Seventies music in the songs of Bigelf. Powerful organ passages, tight vocal harmonies and vintage guitar tones are all here. The sound of Bigelf is closer to the origins of Deep Purple than is that band's latest release. In the ultimate tribute, Bigelf closed this set with the classic "Highway Star."

Musicianship: No doubt about it, these guys can play. Vocalists Damon Fox, Andrew H. M. Jones and Richard Anton deliver killer harmonies. During one song, with Fox singing lead and Jones harmonizing, visions of a Lennon/McCartney collaboration appeared. The rhythm section of Anton and Sullivan is tight and unwavering. Fox displayed first rate keyboard chops while guitarist Jones capably coaxed vintage sounds from his Gibson SG.

Performance: As comfortable on stage as any musicians you will see, these band members function as a cohesive unit with a singular direction. Bigelf is a first class performing band. The high point of this show was the flawless vocal harmonies.

Summary: Upon entering the club, the audience was met with incense wafting through the air. This set the stage for the music that was to come. This is not a retro band. This is as close to 1973 as one could hope to get in 1994. The problem is, Bigelf has become their influences rather than expanding on them. Granted, they have combined elements of pop with the heavier music of that era, but they have yet to forge their own unique sound. Still, Bigelf is worth seeing, especially if you missed all this the first time around. —J.J. Lang



Bigelf: Flawless vocal harmonies

Black Market Flowers

Troubadour West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Van Riker, Relativity Records: 310-212-0801

The Players: Matt Neth, vocals, guitar; Bryan Ray, bass; Heath Patterson, drums.

Material: Black Market Flowers write songs that do not fit any one category. Some are based on interesting opening bass lines while others are influenced by the time tested power trio sound. These varied influences keep the music fresh and the listener involved. This show featured material from their Bind album and some new work. The best songs from this set were "I'm Awake" and "Exanthem Fumble," complete with its doubling of an infectious hook by guitar and voice.

Musicianship: This performance featured the talents of three fine musicians. Drummer Heath Patterson plays with power and provides dead-on timing. Bassist Bryan Ray completes the rhythm section with finesse. His bass chording fills out the sound of Black Market Flowers. Vocalist Matt Neth, a highly emotive singer, turned in an excellent performance, apart from what occasionally sounded like a bit of straining. Neth's guitar work shined throughout the set.

Performance: It is hard for a rock trio to pull off a live environment but, the players in Black Market Flowers do just that. A rich, full sound emanates from their instruments. They work well together and play to their audience. Their stage set up featured some living room lamps and a cloth covered guitar stack, creating a cordial atmosphere. Neth offered fruit to some of the audience in keeping with this theme.

Summary: With premium material and an admirable live show, Black Market Flowers have established themselves as serious contenders for a chart topping future. This is good news. More people should hear what these guys are doing. —J.J. Lang

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CLUB REVIEWS



Swervedriver: Creating a mosh fest

Swervedriver

The Whisky
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

□ **Contact:** Laura Morgan, A&M
Records: 213-469-2411

□ **The Players:** Adam Franklin, guitars, vocals; Jimmy Hartridge, guitar; Stephen George, bass; Jez, drums.

□ **Material:** England's Swervedriver lopes through heady rock that earns the oft-applied label "alternative" by virtue of its unique flavor. Their raison d'être is above the waistline and heartfelt, with a sort of light, springy delivery. Musically, Swervedriver reels like a Superball thrown in a closet, powered by Stephen George's hyperactive, prominent bass lines. The whole sensation of Swervedriver's musical being is really, really beautiful: it's like that care-free feeling you get after a few cocktails, when your bills are all paid, life is beautiful, business is great, you've got a good buzz and everything is wonderful. Songs from the band's current album, *Mezcal Head*, were pleasing without making the heavy



Act Of Faith: A cut above

impression of earlier tunes like the memorable "Rave Down," which drew an immediate reaction from the crowd.

□ **Musicianship:** Franklin has one of those casual, inoffensive, sing-song voices that is very memorable and agreeable. The nicely delivered rhythm guitar and drum beats shift like quicksand, and help give Swervedriver's music an edge. George's bass lines stand out as well live as they do on Swerve's albums, and the group's all important rhythm section was tight enough to be precise, yet unrestrained enough to keep the band's informal stance.

□ **Performance:** Swervedriver's Achilles' Heel is that the group delivers their material with the stiffness and insincerity of an overworked hooker. For the better part of the show, the band kept their heads down, rarely looked at the audience and seemed utterly disinterested. The audience, which was moshing around like a bunch of soccer fans, was more interesting to watch than the band. The bad side is that if you weren't one of the Neanderthals who came to push people around and get tossed about like a rag doll, that is, if you were actually there to see the band, you were out of luck. Like their last Whisky show on their '92 tour, I lost interest in the band halfway through the show.

□ **Summary:** Swervedriver is a talented, interesting band worth your attention, but I would suggest getting the album instead of seeing them live. Unless, of course, you need a reason to bang into other people. If you're actually there to see a band perform, don't count too heavily on Swervedriver.

—Tom Farrell

Act Of Faith

FM Station
North Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Eso Productions: 213-664-8530

□ **The Players:** Rick Garcia, lead vocals; Rene Reyes, lead guitar, backing vocals; Scott Andrews, bass, backing vocals; Michael McLaughlin, drums, backing vocals.

□ **Material:** Elements of mainstream pop done in an alternative style. Unlike most other club bands on the scene today, Act Of Faith is really good at creating a mood with their music. There is also a slight hint of country feel present. A tension seems often to exist right under the surface of their sometimes distorted, guitar-driven sound. The socially conscious and politically oriented "Do You Know What I Mean" recalls the edginess of the Blasters' "Dark Night," from their *Hard Line* album.

□ **Musicianship:** The rhythm section of bassist Andrews and drummer McLaughlin provided a tight and steady bottom. Lead guitarist Reyes, who uses a wah-wah pedal a lot, is the main component of this band. Reyes' leads were succinct, subtle and melodic. Thankfully, there was no manic guitar histrionics to be found in this set.

□ **Performance:** Though small in stature, singer Garcia, who writes the poetic, searching lyrics, displayed a calm, self-confident demeanor onstage. There was no exaggerated theatrics in terms of posing and preening about the stage. Garcia, who at times bears a striking resemblance to Jon Bon Jovi, had a sexy aura about him. His gruff, urgent vocals brought out the anxiety and uncertainty of living day to day in a chaotic world.

□ **Summary:** Act of Faith is a cut above the average club band. Able to play their instruments well, they also have a few good songs in their repertoire. They seem to have a musical direction that is coherent and concrete. At the same time, there is a mystery about their music that makes one want to hear more.

—Harriet Kaplan

FRI., MAR. 18TH

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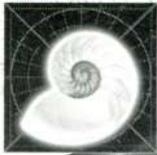


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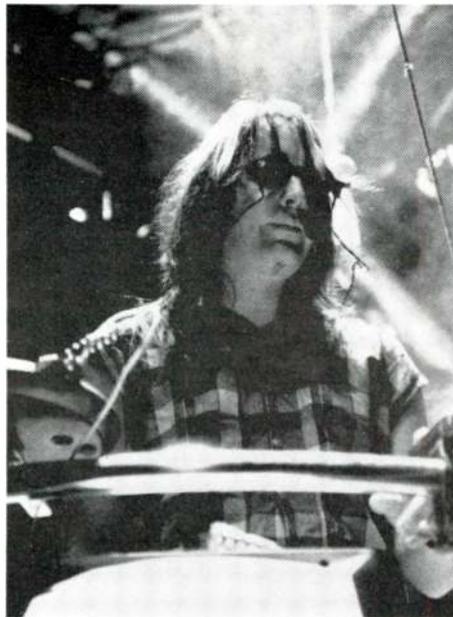
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CONCERT REVIEWS



Todd Rundgren

TR-1
Fairfax High School
 Hollywood

Todd Rundgren is God. TR-1 is odd. Todd Rundgren, performing under his new TR-1 moniker, brought an interactive fun fest for the senses to the Fairfax High School gym in the first interactive concert ever.

The two-tier stage, which was crowned by another two tiers of monitors, was round. The checks on his grunge-inspired yellow and green flannel shirt were square. The pattern on his black and white skirt was floral. And his high-topped boots were ruby red, as were the lasers that shot from his sunglasses.

TR-1 acted as ringmaster, controlling sound, lights, special effects and, ultimately, the SRO audience during this last show of the tour (a make-good date for TR-1's cancelled performance originally scheduled for the day of the Big One). Red lights, he said, while explaining the rules, meant the stage was his area and the audience could not step into his space. Green lights meant that each audience member was welcome to participate in the arena. "Play with anything you like," he declared. This included guitar, keyboards, computers and all bits of electronic gadgetry. "Just don't break anything," he cautioned.

The respectful audience took him at his word, not entirely to good effect. One excited fan hit the wrong button, turning off the equipment. "No, no, honey," TR-1 admonished. "Just the black keys." Like everyone else who took the performer up on his generous offer, she received a free handful of condoms.

But all this technology does not come without a price, namely crashing. The computer-controlled system crashed, count 'em, three times. Downtime meant he could no longer play the electric songs, which were mostly taken from his latest CD, *No World Order*. Some older songs, such as "The Wheel," were performed on acoustic guitar, filling the fifteen-minute void left each time the computers reloaded.

It was ironic that with all the electronics surrounding him, Rundgren ultimately surrendered himself to his acoustic roots. The electronic sets were fun but true Utopians probably wished the system had crashed more times. The simplicity of classic acoustic Todd was a warm contrast to the cold technological spectacle of TR-1.

—Tom Kidd and Rick Terkel

Rush
Great Western Forum
 Inglewood

The term "arena rock" may be passe among today's current crop of alterna-punks because it evokes images of pop-metal and power-ballads, but Rush's sold-out performance at the Great Western Forum was arena rock at its peak: two-hours-plus packed with state-of-the-art sound and lighting, clever integration of video, massive mechanical props, deafening pyrotechnics and, of course, nearly two dozen classic and soon-to-be classic songs.

You either like Rush or you don't, primarily because of Lee's high-pitched wail. But after more than 20 years of flawless musicianship and tens of millions of albums sold, you have to respect the band's prodigious output. They've evolved from the quintessential power trio to the definitive progressive-metal combo to their current incarnation as AOR stalwarts with their (gasp!) pop-tinged offerings over the last few albums.

Touring in support of their latest release, *Counterparts*, which many are calling the band's best work since 1981's breakthrough *Moving Pictures*, bassist/keyboardist Geddy Lee, guitarist Alex Lifson and drum god Neil Peart ripped through a well-planned set that blended the best of the past with that of the present.

It would be difficult to pick my favorite moment from this show, because it had everything a life-long Rush fan could want. I got a chance to sing the chorus of "Closer To The Heart" a capella with about 10,000 friends, I witnessed one of Peart's superhuman ten-minute solos and I heard many of the songs I grew up with, including "Tom Sawyer," "Limelight" and "YZY" from *Moving Pictures*; "Free Will" and "Spirit Of The Radio" from *Permanent Waves* and several closet classics like "Trees" and "Xanadu."

But even if I were a new fan, I would have plenty to rave about. I could say the highlight of the show was the unveiling of their latest single, "Nobody's Hero," a simple four-chord pop-rock anthem that utilized video to tell its story. It could have been the rap break on "Roll The Bones," which was performed by a cartoon character on screen. It could have been the surprising heaviness of "Stick It Out," which hearkens back to the band's roots. Or it could have been the smattering of songs from their last four albums, such as "Time Stands Still," "State Of Grace," "Big Money" or "Distant Early Warning," which show the band honing their pop sensibility.

Either way, Rush has proven to me conclusively that they are still a vibrant musical force that could continue producing worthwhile music well into the 21st Century if they so choose. And, if they do, I'll be right there in line to see it. —Sean Doles



Rush's Geddy Lee

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AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy: 213-687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

CHIMNEYSWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Said: 818-783-3348
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd., L.A., CA 90028
Contact: Alan Eichler: 213-466-7000
Type of Music: Cabaret, jazz (no hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Tony Longval: 818-881-5601
Type of Music: All styles
Club Capacity: 1000
Stage Capacity: 40+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo pack.
Pay: Negotiable

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11700 Victory Blvd., North Hollywood, CA 91606
Contact: Toy: 818-769-2221
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with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

FAME OF HOLLYWOOD
6633 Hollywood Blvd., Hollywood, CA 90028
Contact: Scott Kelly: 213-469-2138
Type of Music: Jazz and classic rock
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: Yes
Audition: Send tape to Scott Kelly at the club.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky: 310-392-1966
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Loma Kaiser: 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA 91325
Contact: Alex at Las Hadas Booking: 818-766-3006
Type of Music: R&B, jazz, blues, reggae & various latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
PA: No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed: 213-937-9630
Type of Music: Authentic blues & jazz
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

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
PA: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Elizabeth: 818-506-3219
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Elizabeth for more information.

SUNSET
322 Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Richard: 818-575-4732, Rich Prod., Mon. & Tue. from 4 p.m. to 6 p.m.
Type of Music: Hard rock, alternative, blues
Club Capacity: 248
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address, c/o Richard and Bob.
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hughes Laverne: 310-837-5535
Type of Music: World beat, african, reggae
Club Capacity: 120
Stage Capacity: 4 - 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address.
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Westhoff: 213-392-4040
Type of Music: All types (danceable)
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
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 George or Bob.
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable

LINDA'S DOLL HUT
107 South Adams, Anaheim, CA 92802
Contact: Linda: 714-532-5639 or Dirk: 714-758-9669
Type of Music: Original alternative, rock, blues, rockabilly
Club Capacity: 50
Stage Capacity: 6
PA: Yes
Lighting: Yes

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PT INTERNS needed for promotion department at EMI Records Group. Must be in school and receiving credit. Non-paying. Call Natalie at 310-289-6414.

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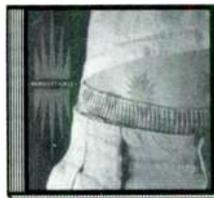
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RODELL RECORDS, INC.

P.O. Box 93457-MC, Hollywood, CA 90093



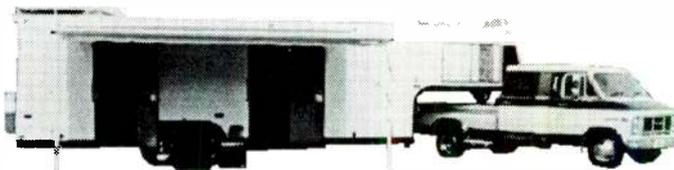
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PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Mar. 16, 12		MUSIC STYLES			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	310-203-6399*					<input checked="" type="checkbox"/>	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KOFI BAKER - Drummer	310-859-2231*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DALLAN BAUMGARTEN - Guit./Voc.	310-285-3553	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Various private instruction and GIT graduate. Multiple film, television and sound track performances. Live performances from Highland Grounds to the Troubadour to the Wilfren Theatre. Appeared in international Ibanez guitar ad. Published songwriter.	Flexible style, multi-purpose image. Strong knack for creating inventive, melodic parts and a fondness for abnormality. Live to play live. True passion for music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NARD BERINGS - Guitarist	213-653-3034	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years touring and recording experience as major label artist and studio guitarist in Europe. Did all the big stages, TV shows and tons of records. Powerful rocker with funk, jazz and R&B skills. Graduated from Amsterdam School of the Arts.	Excellent stage presence! Easy to work with, creative, open-minded, versatile. Background vocals and good songwriting. Call for promo package!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Lap Steel/Dobro	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/Arr.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
E SHARP & ST. JOHN - Prod./Arr.	818-782-8564	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Have done work for Motown, Polygram and several independent releases. Complete production facility. Master quality finished product. Professional working environment.	Creative atmosphere, complete song production, MIDI programming and live instruments.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	818-769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. NO BAND PROJECTS, PLEASE!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUIGNER - Bassist/Vocalist	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JERRY GABRIEL - Lead Vocalist	310-477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer. Audio/visual recording experience, motion picture lighting and stage management. Experience with voiceovers and jingles.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have completed many album projects.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE GOFF - Drums/Perussion	818-998-5176	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best.	Versatile player, multi-purpose image. Demo and resume available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
YOAV GOREN - Producer/Keyboards	310-207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future"; music for '93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
SANDY HOWELL - Vocalist	818-753-8687	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 10 years recording and performing experience. Have recorded jingles and demos in L.A. and Nashville and have toured internationally. Great at sight reading and have a good ear for blending and arranging background vocal parts.	Very easy to work with, but fast in the studio. Professional, flexible and really love working to make great music come to life. Reasonable and negotiable rates.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TOMAS JANZON - Guitarist	818-759-1722	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year" Musician's Institute. Mentors include: Joe Diorio, Scott Henderson, 5 days of clubs, touring and recording experience in Scandinavia Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato.	Tall, slim and expressive. Excellent reader. Good vocals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRIAN JUDE - Producer	818-881-0047	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience various studios. Great feel. "Super Sonic" ears.	The most affordable quality in L.A. Prefer bands/artists with strong songs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	310-657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Music Connection Magazine "Pro Player" 6640 Sunset Blvd., Hollywood, CA 90028

Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Mar. 16, 12	MUSIC STYLES					
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	ROCK	POP	R&B	JAZZ	COUNTRY
PAT KARAMIAN - Engineer/Prod.	818-219-6195	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Access to major (not home) studios in LA. Good attitude. Reasonable rates, or will work in trade for gear/mics. Tube mics.		Extensive exp. in production & engineering. Credits include: 2Pac, Temptations, Winger, Greg Bissonette, Psychosis. My diversity allows me to get a variety of sounds for any type of session. My "no compromise" attitude gives you the best results attainable.		I've been a signed artist myself. I understand your terms in expression. Don't let a tech weenie destroy your creativity.		Slammin' drums					
ANDY KOTZ - Funk Guitarist	818-845-6758	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Various electric guitars, Mesa Boogie powered 18 space rack.		10 years of album, soundtrack and live experience. Originally from Detroit. Recorded and/or toured with Gerardo (Interscope) and Louie Louie (Warner Brothers).		Read music. Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B Reads music, etc.		Funk					
LANCE LA SHELLE - Vocalist	213-962-9487	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Excellent lyric baritone with three octave range. Lead and background vocals.		Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.		Good stage presence, great sense of humor, easy to work with, quick learner.		Country, ballad, rock-up tempo.					
AL LOHMAN - Drums/Drumset	818-700-1348	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo.		B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including Evening Shade, Designing Women, Seinfeld		Gets it right the first time. Read music, tapes available upon request.							
PETE LUCE - Drummer	213-850-5175	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pearl drums, Zildjian endorsed, Anvil cases.		15 years professional playing, recording and touring experience. Music major for two years in college. Graduated from M.I. Reads charts, can play with a click track. Tour ready. Resume and demo available.		Professional attitude, team player, good ears, will do anything to get the job done. Pro situations only.		Music is my life.					
RICK MUSALLAM - Guitarist	818-753-2829	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Strats of all types. Versatile sound. Custom gear.		Album credits, over 15 years experience. Top 40 band for 7 years. Studio work with Fox TV network, jingles, etc. Played with Alan White, Andy Narrel. Have music degree, endorsements. Demo and credits available.		Very melodic, love part playing. Live to play live.		Soulful, funky expressive					
MARK NORTHAM - Pianist/Kybd.	310-476-5285	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).		Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager # (310) 917-1616.		Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.		Taking care of business					
WILL RAY - Country Producer/Picker	818-848-2576	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Fender.		Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.		Cow thrash, farm jazz, prairie melo, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.		western beat, range rock					
EAST BAY RAY - Guitarist	510-652-8176	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
60's classics, heavy metal, 12 string electric guitars, vintage Fender to latest Marshall amps, digital and pawnshop effects.		Defined sound of Dead Kennedys. Creative and unique. toured worldwide (North America, Europe and Australia), recorded in 8 track to 32 track ADAT studios, int'l TV appearances. Gold record in the United Kingdom. Song-oriented, listens, works hard.		Aggressive, psychedelic sound that's not for everyone, but can come up with unexpected choices that work. Interest in recording or touring alt. band.		Echoplex					
NED SELFE - Steel Guitarist/Vocalist	415-641-6207	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Sierra S-12 Universal pedal steel guitar, iVl Steeldrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.		Bammie award nominated player & songwriter, over 15 yrs, extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.		Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore.							
RICK STEEL - Drums	310-392-7499	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.		Fully endorsed TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath) Music minor. Very visual, insane performer.		Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.		Huge drum sound					
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.		20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo's available.		Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.		A rocker at heart.					
"TAKA" TAKAYANAGI - Kybds/Prod.	213-878-6980	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Complete MIDI studio, keyboards, sampler, drum machine. DAT, 8-track		Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.		Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.		Pop, R&B, ballads					
GARY TAYLOR - Drummer	213-386-2678	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pearl Export drums, double pedal, Paiste cymbals		Toured/recorded with international band, British cult metal band Tank. Tank's tours include Ride the Lightning/Metallica and No Sleep Til Hammersmith/Motorhead. Played drums in England with John Sykes. Two CD's with punk/alternative band featuring members of Stooges/Dead Boys.		Very hard hitter, solid, straight-ahead. Double bass or single style. Totally professional. Just relocated to LA from NYC.		No one hits harder!					
JIM WRIGHT - Chapman stick/Guit.	310-419-0494	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Chapman stick, guitar, keyboards, MIDI studio, digital recording.		16 years experience on the stick, 23 on guitar. Read music, compose and sing. Extensive live/studio experience with various rock, jazz, fusion, pop and R&B bands. Some film writing experience. Very reliable.		Stick lessons available. I specialize in polyrhythms and odd meters. Looking for creative, lucrative situations.		I return phone calls.					

FREE CLASSIFIEDS

24-HOUR HOTLINE: 213-462-3749

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

2. PA'S AND AMPS

- 1991 Ampeg 412 guitar cab w/70 wtl Celestion spkrs. Parallel in/out jacks & built in impedance selector. Xint cond., \$450 firm. Ron, 213-707-5939
- 2 SM57's, \$50/ea. 6 chnl pwr, 210 wtl board, built in reverb & fx loops, \$150 2 115" KK Audio spkr cab, loaded w/EV, \$75/ea. 213-243-7202
- Blamp 7 + 1 pwr'd mixing board, 400 wts, 10 band EQ, built in reverb, \$300. Glenn, 310-458-1410
- Boogie MKIIC head, 1x12 cab, all options including exotic wood cabinetry. Vinyl covers & anvils for each. Extremely gd cond. \$1100. Edward, 818-980-4685
- Klipsch Cornwall spkrs, 25x30x15" w/15" woofer & 2 horns each for PA or DJ. \$460 obo. Brian, 310-390-4348

- Marshall 1969 100 wtl head, all stock, xint cond, \$1100 obo. 1968 Marshall 50 wtl head, all stock, xint cond, \$1000 obo. 818-980-2472
- Marshall Valve State 80V, combo, bnd new, all tube, chnl switching, reverb, fx loops, 112" spkr. Grl sound, \$500 obo. Joe, 310-392-1372
- Mesa Boogie 50 caliber plus combo gut amp, \$700. Perfect shape. Call Keith, 213-665-8227
- Mesa Boogie dual rectifier 1/2 stack, immaculate cond, \$995. 310-431-2617
- Mesa Boogie head, MKIV, very verst, \$900 firm. 818-846-2031
- Mesa Boogie MKII, 1 1/2" combo w/EV spkr, 60/100 wtl option, xint cond w/new road case, \$700. 213-882-6515
- Polytone mini brain head, 8 lbs w/cab w/one 15" JBL, \$425. Acous bs amp, cab w/one 15" JBL. \$400. Used w/

- Frank Sinatra, 818-990-2328
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cases. Xint quality, fidelity, cond, \$1250 obo. John, eves, 310-455-4304

3. TAPE RECORDERS

- Akai MC614 6 chnl mixer, 4 trk recrd, features DBX, 2 fx sends, paramtr EQ, \$550 obo. Call after 7. Mitch, 213-465-8295

4. MUSIC ACCESSORIES

- 12 spc tx rck, custom designed, \$50. Richard, 310-391-1879
- 3M 226 pro 2" recding tape. No splices, degaussed, like new. \$25/ea or trade for 7. 818-989-0840
- AKG D30BT Dynamic mic, 3 polarity settings, for general recding. Like new. \$175. Brian, 818-224-2045
- Alesis 3630 comprrsr/lmtr/noise gate. Brnd new w/ manual & box. \$175. 310-331-4603
- Beyer M88 mic, bnd new, \$350. Spkr mic & gut cable, 1 ft thru 50 ft lengths, \$5-\$35. Adaptors & connectors, \$5/ea. Cnrybath wah pedal, \$65. 310-474-1286
- Boogie Midi Matrix, programmbl switching system, 6 fx loops, 10 function switches, 4 parallel loops for preamps, 2 rck spc, \$500. Joel, 818-303-0273
- Boss TU12P chromatic tuner, \$30. Harvey, 818-766-6089
- Brother Midi seqncr PDC100, 32 trk recding & play back \$175 obo. Call after 7. Mitch, 213-465-8295
- Equipment cases, custom made, padded inside, 4 medium to large sizes. \$100-200 obo. John, eves, 310-455-4304
- Mackie 1604 16 chnl rck mnt pro mixer w/3 band EQ. Very clean sound, perfect cond, \$750. 818-774-0612
- New Jack swing DNA groove templates for IBM or Atari Cubase. Paid \$171. Sell \$160 obo. D, 818-343-3609
- Power Soak Schultz research, like new, \$50. Todd, 310-268-1180
- Tapco spring reverb, 2 chnl, \$100. Dr. Click Garfield Electronics II, \$300. Joe, 9-5, 310-659-1319
- Ultimate Deltex keybrd stand, eye level, black, includes bag, xint cond, \$85. Murray, 818-224-2237

- Ultimate Support keybrd stand, 2 tier, A-frame, \$50. Glen, 213-953-9363
- Wid, Boss Beat DB33 metronome in xint cond, 213-848-7025
- Wtd, Ensoniq Mirage disks. 818-963-7855

5. GUITARS

- 1952 Martin D18, \$2000, 1934 National Duoleon, \$1500. Both in very gd, ong cond. Mark, 310-396-5923
- 1993 Studio Les Paul, solid black, mint cond, must sell, \$400 w/case. Bruce, 213-243-7202
- 6 string acous gut, Mitchell, brnd new w/Grover pegs & new strings. \$150. 714-534-1368
- Fender P-bass '64, refinished body & '68 Tele maple neck. DeMarzio p/u s. Pro set up, like new w/HSC, \$600 obo. Brian, 310-390-4348
- Fender Squire Strat, Japanese made w/case, \$200. Glenn, 213-953-9363
- Fender Squire Tele, black w/maple neck, like new, \$140. Todd, 310-268-1180
- Gibson SG 1970, all orig, w/out Bixby, w/HSC, \$495 obo. Jim, 310-390-4978
- Kramer Farrington acous/elec Tele shape Red w/active electronics. HSC. Xint cond. \$220. E. Jones, 818-580-4685
- Music Man Stingray bs, 1984, ong chrome hrdwr, black w/maple neck, strings thru back of body. HSC, xint cond, \$1200. Pils tv msg. 818-715-9794
- VI II Custom 5 string bs gut w/all exotic woods & gold hrdwr. Lists for \$2600, sell for \$1000. 310-331-4603
- White Carvin V220T w/pro Kahler Gold hrdwr, 24 frets. Dual hmbckrs w/splitters. HSC. Very gd cond, \$280. Cliff, 818-980-4685
- Yamaha electric bs, black lightweight body. Plys grt. \$325. 818-990-2328

6. KEYBOARDS

- Roland JV80 synth, has grt fx, 28 vox's, 12 megabytes of memory, perfect cond, \$1100. 818-774-0612
- Roland U20 multi timbral synth Midi keybrd contrlr, tons of features, plus \$700 worth of sound cards. Will sacrifice for \$900. Bill, 818-906-1362



*Studio 88 keybrd contrlr in road case, perfect cond, paid \$800, sell \$295. James, 310-441-1506
 *Yamaha DX7 w/anal case, \$750. Emulator II w/anal case & library, \$2500. Ultimate Support synth rck, multi
 *Creatv ldrhythm guit avail for demos & sessions I have all the toys. Chuck Costarella, 818-771-5426
 *Emotional, diverse guit sks to join to 2 guit band that does a little bit of everything. Infil include Beatles, Hendrix, Peppers, Nirvana, Pearl Jam. 310-588-4519
 *Exp guit skg pro sit. Gr feel, incredbl technq, killer groove. Infil TNT, Kings X, Dream Theater, L Colour. Srs inquires only. Will relocate. 909-989-8921
 *Exp guit/wrtr w/vocs avail to join/form band. Big Star, Sonic Youth, Dino Jr, Abba Ted, 818-752-0885
 *Exp pro avail for blues, rock & cntry gigs. Dependbl plyr for paid sits. 818-832-9057
 *Guit avail for live & studio gigs. Featured on Shrapnel Recds, appeared in US & Euro & Canadian mags. Endorsd by ESP Guitars & S Duncan p/u's. 213-463-1840
 *Guit avail for young rock band into late 60s, early 70s sound. Infil Stones, Free, Humble Pie, Faces, Crowes. Dan, 818-342-7233
 *Guit avail to complete emotional, creatv rock band w/

soul, feeling. Groove, pwr, melody, subtlety. You have same. Zep, Cult, Hendrix Mark, 213-931-7718
 *Guit avail to join/form band. Infil Sabbath, Hendrix, Nirvana, Police. Lkg for people who can express themselves thru their instrmnts. Jason, 818-840-2768
 *Guit avail to join/form noisy blues based punk rock band. John Spencer, Blues Explosion, Royal Truck 68 comeback, the Headcoats. Brian, 213-464-3877
 *Guit avail. No fat, ugly, wives, drugs, 818s or 714s. Full bands only. Infil S'Garden, A/Chains, Zombie. 213-654-0102
 *Guit duo sks HR band or individuals to complete demo & collab w/on new matrl. 818-995-6206
 *Guit lkg for org, funk infl proj. Will contribute to estab sit. Like minded. Live thrash funk. Dance performc. 213-254-6186
 *Guit plyr/sngwr, team plyr w/image, chops & equip. fmpso, lkg for HR/HM band w/groove & chemistry. Rex, 818-349-5651
 *Guit skg band. HR act to metal w/classic taste. Clean & speedy witness. Infil Maiden, UFO, VH, Malmsteen, etc. No flakes or drugs, pls. 818-986-0054
 *Guit skg music learn for lasting commnt. Very emotional, psychdlic, mellow & crazy. Pumpkins, Jane's, Bad Brains, Pearl Jam Frank, 310-578-6507
 *Guit skg voc, bst & drmr wring to make diverse music w/ no categorization & limits. Infil by Extreme, Beatles, Queen, Aoro, Zep Mario, 818-333-5162
 *Guit sks to join or form org band. Infil Tool, White Zombie, S'Garden, Pantera Rob, 714-377-9920
 *Guit w/17 yrs exp, lkg for pro sits. Hn energy perform. Has fmpso, pro equip. Lng hr not included. Steve, 310-450-8668; 310-582-1189
 *Guit, ldrhythm, sks cmrcl rock band, if any. Pro equip, outstanding chops & image, 29 y/o, 20 yrs exp stage & studio. Ask for Randy, 818-761-8615
 *Guit, vocs, lkg for live band, bckup or ldr. Vocstoo Steve, 503-585-8063

*Guit/singr/sngwr sks pro plyrs in 20s for recrdng gigs & fun. Music in vein of Nirvana, Beatles. Have all perks. Glen, 213-462-5109
 *Guit/sngwr avail to join/form band. Hvy textures, groovy & spontaneous. 310-842-6403
 *Guit/wrtr/scientist, orig. rock to metal, sks easy going, positive att & appearc band over 26 Bottom line, I want to have fun, 310-397-7111
 *HR/HM guit plyr & drmr avail. Skg muscians. Call Al or tereed, 1510. Joe, 9-5, 310-659-1319
 *Yamaha DX7S synth, \$550. Glen, 213-953-9363
 *Yamaha TX81Z, xint cond, \$200 obo. Kawai K1R, xint cond, \$260 obo. D, 818-343-3609

*A pro plyr sks band ala Giant, Extreme, Whitesnake Estab & pro acts only, pls. Glen, 818-846-6511
 *Able, orig guit skg collab w/a band or individuals w/ passion for grt sks & desire. Call Lucy, 310-821-6723
 *Adding 2nd guit? Try keys instead. Expand your horizons w/cinematic, mysterious, atmospheric sound. NIN, A/Chains, Suicidal, Porno, Tool, Rick, 213-469-6748
 *Altrntv rock id guit/voc sks 90s band ala A/Chains, S'Garden, STP, Marshall, Les Paul, fx, Tall, thin. Signed or mgmt only. 310-474-1286
 *Black funkadelic lkg guit, 25, ala Hendrix, Eddie Hazel, Ernie Isely, avail for paid studio projis only. Want that sound? Call me. 310-372-3208
 *Blues guit/voc avail for wrkg sit. Trad'l, contmpy blues. Pro att & equip, willing to travel. Call Jimmy O, 818-982-8346

7. HORNS

*Tenor sax, Saga w/new pads, \$300 Alto sax, Vito, \$275 obo. Brian, 310-390-4348

8. PERCUSSION

*1971 vintage Gretsch for sale. Kick, 2 toms, holder, pedal. Mahogany stain, very gd cond. \$1100. 805-254-1604
 *DW dbl bs drm pedals w/built in sensitive triggers. Top of the line. Sacrificé 150. Jeff, 818-842-0370
 *DW Studio kit, mint cond, blonde wood, 6 toms w/rims, 14" snare, 24" kick, 22" kck, All new hrdwr. \$2400 obo. Arthur Sloatman, 818-506-4410
 *Gretsch tour kit w/26" kck, Paiste cymbals, cases & hrdwr, \$2800. 818-223-9006
 *Roland TM16 w/drums w/Midi interface, Zidjian hi hat & rde cymbals w/stands. Pearl kick pedal \$1200 obo. Joe, 9-5, 310-659-1319
 *Wtd, Pearl 28" maple bs drm, any color. Wtd, Paiste 3000 or 2002 16-18" crash or medium. Reasonable price. 213-883-9578

9. GUITARISTS AVAILABLE

*2ld guits/sngwrts sks maj label, mckld, HR band. Jackson guit & SIT String endorsees. Willing to relocate. Avail for album wrk. 508-441-2118
 *21 y/o blues/rock guit plyr skg signed or touring band. 213-957-5631
 *23 y/o guit/sngwrtr forming metal band. Must be under 26, have lng hr & lk. Metal Church, Maiden, Priest, Wasp, Q'nche, Dave, 818-990-4606
 *2nd guit sks to join/form band. Ready to ply gigs. Infil Zep to AC/DC. Srs only. No BS. Vintage equip, gd lks, Hilywd Brent, 213-876-4819

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Marin, 315-422-0714
 *I'm a ld guit plyr, 26 yrs exp, lkg for ld singr, ld bs plyr & drmr to form classic 50s, 60s, 70s pop band. Infil Who, Hendrix, Gabriel, Robert, 818-797-4356
 *LA's dead because everybody sucks. Guit/voc into old Kiss, Sweet, C Trnk, Raspberries, sks others to join/form band that doesn't. Bumper, 818-762-7501
 *Ld guit plyr, 26 exp, lkg for ld bs plyr, drmr & singr to form classic rock band. Infil Who, Beatles, P.Gabriel, Robert, 818-797-4356
 *Ld guit plyr. Formerly of Live Urban Sexx Tribe. Avail for hrd, aggrsv, rock, groove band. Call Neal, 310-452-0199
 *Ld guit/sngwrtr sks to join/form wide open, versl band. Grooving rock, biting pop, swinging blues, etc. Jeff, 818-348-6671
 *Ldrhythm guit strving to join/form 2 guit HR band. Abundant pro equip, sings & arranges harmonies. Melck hi energy musical style. Doc Jones, 818-980-4685
 *Lg guit/sngwrtr, 27, sks band. Infil SRV, Gary Moore, blues & Aro Angeles. Pro only. 818-577-5753
 *Melckd guit/sngwrtr lkg to join/form band that can ply mellow, groove, rock & everything else in between. Gus, 310-652-0557
 *Mike McCready, Jimmy Page, SRV, Herdnz & Joe Perry. If you like them, I'm you guit. 213-739-3726
 *Pro guit avail for pro sit. Have image, bckup vocs, demo & bio. Blues based HR. Wide infil. John, 818-509-8334
 *Pro guit lkg for band w/label pending or estab band. Styles of Fates, Rush, Panera, Jane's, White Zombie. Gd gear, killer plyng & writing. Bob, 818-780-7010
 *Rhytm plyr, very south & raw styles. No gimmicks. Can ply anything on the spot. Studio & stage exp. Mark, 818-366-0914
 *Raw guit/voc/sngwrtr for tour, join, pro altmv band. Honeyman Scott, Westerberg, Ronson, Nielson. Ld, slide, tunings. Vintage gear. 310-376-9141
 *Rhythm guit/kybdst/sngwrtr, 32, avail for cmrcl rock or cntry rock band. Srs only. 818-557-0722
 *Rock guit, elec, acous, ldrhythm, stereo equip, team plyr. Eric, Hilywd, 213-851-5923
 *Semi glam guit sks hvy groove, 2 guit band want to succeed. I have chops, gear, vocs, fmpso & dedict for the right band. Greg, 818-997-6573

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•**Top pro** rock guit avail. 10 yrs touring & recding exp w/ major label artist in Europe. Pro gear, xlnl lks. Call for promo pkg. Pros only, pls. Nard, 213-653-3034
 •**Verst**, xpressv rock guit w/sngs, vocals, chops, contmry lks, sks enterprising sit w/grt plyrs. Michael, 818-993-7002
 •**X-Aces** & **EIGHTHISTS** wks pro sit Joe Nap, 818-980-7101

9. GUITARISTS WANTED

•**#1 hvy, funky, stone, groove, rock** guit plyr ndd. Guit based team possible. Stewart, 310-458-1041
 •**#1 guit plyr w/image**. Infil Paul Gilbert, Neil Schon, Nuno, VH. To ply w/2nd guit band into melic stuff. Requirements, tone, chops, att. Ray, 805-255-2350
 •**#1 guit wtd for sng orientd band**. Infil are Swervedr, Dino Jr, Velvets, Sonic Youth, spiritualized. Pro gear & tmspo a must. Hunter, 310-394-2547
 •**Acous rock** 5 pc band skg strong ld guit. Have gigs & demo. Infil REM, Cougar. No lng hr att. 310-841-5608
 •**Acous/ld** guit w/dynamics & sns of arrangements. wtd by Infil voc/sngwrtr/guit for showcs's. eventually form band. Altmv rock. Rachael, 310-392-8147
 •**Aggrv hvy** band lkg for guit. Chns, 818-785-2420
 •**Altmv sng/sngwrtr** sks guit for orig proj. Srs to humorous, KROQ type rock. Have access to studio & equip. East Pro, Sgors, 818-558-7609
 •**Anybody** who likes James Brown, Peppers, Jane's, Primus, Hendrx. We nd a funky mother. Ages 18-24 pref'd. Nick, 818-506-6385
 •**Artistic studio** caliber guit/voc/wrtr sought by bst/gkybdst/wrtr for collab toward intellgnt rock proj ala Toy Malinee, Mr Mr, Toto, etc. 818-998-7106
 •**Band skg** guit for live, recrdng & video. Grtlks, pro att. Infil by U2, Aco, Hendrx, Pumpkins, Pearl Jam. 213-876-5144
 •**Band sks** tastfl, creatv guit. Infil Neil Young, Tom Petty, Soul Asylum, 818-344-7678
 •**Beattles** Infil grunge band forming. Nds 2nd guit/sngtr in mid 20s. Acous a plus. Steve, 818-763-4450
 •**Boston voc** sks HR guit plyr, bluesy ala Perry, Page, to start band. Pros only. Bane, 818-843-3711
 •**Bs & drm** joinform orig, psychdic, altmv blues based, acd rock. Demo avail. No image, no att. Dave & Kevin, 213-851-6523
 •**Christian sng/sngwrtr** sks guit to form 90s style rock band w/2000 y/o msg, sngs, Vince, 818-771-7096
 •**Creatv prp** sngs, sngwrtr, 2nd guit plyr. Infil Pistols, Pretenders, Police, Lennon's. Must understand orchestration roles & gd groove. 818-907-6619
 •**Disco punk** rock, male or fem, 20s to 30s, for estab perfmg & recrdng prp. Michael or Abby, 818-989-0574
 •**Drmr lkg** for guit to form band & collab wth. My infl are Rush, Gabrel, Rabin, Beck, Tabor & Sting, Michael, 805-296-8384
 •**Estab acous** sng/sngwrtr sks 2nd acous guit plyr/sngtr w/fingr picking capabilities & fast learner. Jeff, 213-658-8486
 •**Estab hrd** groove altmv rock band sks pro mnded guit. Intensity, rage, image, att & will. Your best offer. 310-402-7794
 •**Estab post glam** punk act relocated from NYC, nds raw, decadent plyr onesing for stardom. Intense sngs & image. Chester, 213-654-6588
 •**Extremly** dedictd guit wtd to complete cmrcl rock act. Must have equip, tmspo, image & sing harmony bckups. Infil Kiss, Queen, Gin Blossoms. Johnny, 818-367-8769
 •**Feedback noise** rock w/a groove, Stooges, Sonic Youth. Call Todd, 310-204-3969
 •**Fem ld** front, trompseron, must be accomplshd ld voc, dedictd & sns. Some travel. Booked thru June 94. Pic, bio, tape req'd. Jay, 818-994-5002
 •**Fem ld ndd** for all fem rock/pop band. Ong msg. Must have pro equip & grt att. Mary, 213-483-7330
 •**Fem** punk rock guit ndd for punk rock band. 213-960-7604
 •**Fem** sng/sngwrtr/bst w/gigs sks inventive guit. Liz Phair, Breeders, PJ Harvey, Pumpkins, Shangri Las. Bckups a plus. Bette, 213-653-1933
 •**Fem voc** & sngtr lkg for guit/sngwrtr to form blues, folk & rock duo or grp. Infil include B. Ratt, Clapton & Indigo Girls. Debbie, 310-207-0566
 •**Fem** voc lkg for pro male guit to form band w/ no flakes or psychos. Infil Hendrx, Sabbath, Aero. Chloe, 310-398-0522
 •**Funkedelic** rhythim guit w/dance, Jesse Johnson image, w/ing hr, wtd for funkedelic band w/mgmt & maj label intrst. Hendrx, Bootsov, old Prince. 310-372-3208

•**Guit ndd** for HR band. Bckng vocs & grt equip & image a must. Infil Lynch Mob, Bullet Boys, Aero, Kenny, 714-367-1712
 •**Guit ndd** for trio, Hrd hting orig music. Upcmg indie release. Must have sharp ear & musicianship. All styles & Zappa. Lou, 818-352-8580; Larry, 310-657-0838
 •**Guit ndd**, Infil Ian MacKaye, Billy Corgan, Thurston Moore, Bckup or ld vocs a plus. OC area. Call Kevin, 310-698-1403
 •**Guit** skes guit for acous duo w/dual compositions. Nylon string plyr pref'd. Infil DiMeola, Mannheim, 310-273-6890
 •**Guit wtd** by fem sng/sngwrtr to do recrdng prjs & start band. Style of Cranberries, One Dove, Bjork. 213-258-2401
 •**Guit wtd** by fem voc/lyricst w/orig, bluesy rock sngs. Possible sngwrng collab. Gigs pending. Sharine, 310-820-0363
 •**Guit wtd** by prwhouse voc/lyricst to form intense HM band. Infil Pnest, Megadeth, Dream Theater, Pantera. 213-950-5848
 •**Guit wtd** by rock band. Rock, altmv, blues & cntry infl. Local & out of town gigs. Srs only. 213-462-7465
 •**Guit wtd** by voc, dmr, 310-301-0305
 •**Guit wtd** for 2 guit band that grooves. Into Rage/Machne, White Zombie & Public Enemy. Pls lv msg. 310-402-2261
 •**Guit wtd** for altmv band. Infil include Chameleons, Cure, Breeders, Pumpkins. Key words are melic, ethereal, emotional, intense. 805-522-6447
 •**Guit wtd** for bluesy rock band w/90s sound. No sngwrng neds. just gd guit arrangements to existing sngs. 213-882-8864
 •**Guit wtd** for forming, fem fronted, 4 pc funk, punk, metal, industrial band. Terry, 213-969-0561
 •**Guit wtd** for sng orientd grp. Infil by Austin blues scene ala Arc Angels, Ian Moore. Call Bob, 818-506-1043
 •**Guit wtd** to complete orig R&B, hip hop band. Must also have some rock chops. Sngwrng & bckup vocs a plus. D. 818-343-3609
 •**Guit wtd**. Must be metal head. Have equip, ply lds, bckup vocs a plus. K. 213-462-6576
 •**Guit/comprtr** wtd by sngtr/comprtr to form soul band. Infil Sly, Counting Crows, Seal. OC area. 714-740-3032
 •**Guit/sngwrtr** wtd for newly formed band. Infil anything groovy & hvy. From Zep to Pepper to A/Chains. No drugs, dedictd a must. 714-969-8685
 •**Guit/voc** sks others to join/form band. 70s infl & image. Kiss, Starz, Sweet, Bumper, 818-762-7501
 •**GYPSY SMITH** nds guit to ply orig & wrte. Dedictd & career minded only. Altmv, blues, classcl! I'm skilled, are you? 213-355-9285
 •**Harley Davidson** actual sngtr, mid-west, new in town, lng hr, lng life, will hang w/prodigy, Hemet, Rhoades, Wilds. No lng winded wussies. 818-989-5731
 •**Industrial** guit wtd, rhythim orientd, w/punk infl into noise. Pros only. 310-644-2550
 •**Latin Bossanova** guit/sngtr, 18-30, for Afro-Cuban dance band. 310-278-8903
 •**Ld guit** by fem voc & sngwrtr. For pop, rock & R&B band. Mary, 213-483-7330
 •**Ld guit** for estab HR band. Multi textural groove orientd rock. Pro status plyr, mature, xlnl chops, vocs, Musicality, vision. Not typically LA. Steve, 818-994-2348
 •**Ld/rhythim** guit wtd for altmv, pop, KROQ, Gin Blossoms, Smthereens band w/fem ld sngtr. Strong vocs a must. Srs only. Mick, 213-737-1469
 •**Ld/rhythim** guit wtd to complete 4 pc HR band. Image & bckng vocs a must. 818-762-7403
 •**LIVE NUDE GIRLS**, orig modern rock band, sks guit Robert, 818-243-6502
 •**Orig** folk, jazz, Latin, instrml grp w/CD & gigs sks acous/elec, elec gut w/infl Pat Metheny, Gypsy Kings, etc. Srs prof only. 310-473-8887
 •**Orig instrmntl** grp w/CD sks classcl, pro, elec guit. Infil Pat Metheny, etc. 310-479-1264
 •**Pro 2nd** ld axe weilder. Whitesnake, Dio, Dokken, Priest. Lng hr, gd lks, no fal guys. Have mgmt, lockout studio, recrdng for LP. 213-850-5049
 •**Randy** O lkg for guit. Infil Sabbath, Fight. Very hvy. Send pic & tape to PO Box 12582, La Crescenta CA 91224
 •**REACTOR** skg guit plyr, Infil Cult, Skid, Dokken, Priest, O'Ryche. Must have hooks, image & dedictd to lng term band sit. Greg, 818-980-6669
 •**Rhythim** guit ndd for gigng orig rock band w/fem vocs. Melic bluesy music. No mercenaries. Al, 818-772-2280
 •**Rhythim** guit wtd for psychdic, acid blues based altmv band. Infil Floyd, Bowie, Hendrx, Zep, Pumpkins. Acous & elec a must. Brian, 310-477-9551
 •**Rhythim** guit wtd. Hrd, melic, dynamic band. Infil

Pumpkins, Poxies, Soul Asylum, Blake, 310-946-4942
 •**Rhythim/ld** acous guit, Quick learner, grt att & personality. Own gear, dependbl. Classic rock & more, Woodland Hills. Paid gigs. Stalin, 818-703-7004
 •**Rhythim/ld** guit ndd immed by gigng, 3 pc, hvy but subtle, altmv metal band. Gd ears & bckgrnd vocs req'd, but egos aren't. lan, 818-705-6469
 •**RUMBLEEAT** lkg for ld guit. Soufl, bluesy, flashy ala Vaughn, Hendrx. Pros. Loves to ply & wrte. No sidemen or proj seekers. 310-494-8356
 •**Showing** now. Nd music, young, elec/acous wrtr/ perfrm w/dge for altmv, A/R/Chains, Cure, voc w/ sngs, rep & album in Japan. 818-996-8811
 •**Sng/sngwrtr** lkg for contmry cntry plyr to showcs orig matl in acous scene. Robin, 805-373-0522
 •**Sng/sngwrtr/lyricst** sks keybrd plyr or guit plyr for sngwrng collabs. Rock, HR, blues, funk. Imagination is the only limit. Call Mark, 310-397-9547
 •**Sng/wrtr/rtr** sks muscians into Indegenous music of Africa, North America, Latin America. Must also be into funk, R&B, rock. If avail for grp. Pate, 213-685-2072
 •**Soufl** fem blues guit plyr wtd to form blues band w/bst voc & dmr. Ray Charles, old soul & blues covers. 818-763-4983
 •**Trigger happy**? Lkg for Steve Stevens but trippier. Into hvy HR ala NIN, Floyd, Voice of Destruction, Todd Rundgren. Luz, 213-462-4678
 •**Verstl melic** ld guit plyr wtd. Orig band forming. Soufl style ala U2, REM, Counting Crows, Rhrs in So Bay. Pro att a must. Teri, 310-375-5730

10. BASSISTS AVAILABLE

•**#1 pro** bs/stick/upright w/vocs, immed avail for recrdng, gigng & toumg. Lee, Sting, Gddy style. No band proj, pls. Joel, 213-851-9096
 •**19 yrs** exp bs plyr avail for paid sits. Studio, toumg, clubs, T40, rock bands. Brian, 818-715-0423
 •**Bs** plyr, studio, toumg, clubs, electr, fretted, fretless or upright, exp, pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc. Hank, 310-358-5922
 •**Bst** avail. Musical style & image of Kravitz, Redd Rock, Cream, Hendrx. Cutting edge alt, classic gear, Sngns or mgmt. Tim & orig only. 213-653-7480
 •**Bst** sks pro sit. Infil by hvy, psychdic groove ala Zep, Jane's, etc. Chns, 213-463-7521
 •**Bst**, all types of exp, famous clients, lkg for proj. Infil Joni Mitchell, Buddy Guy, Riki Lee, Ohio Players. Also plyr fretless, 818-344-8306
 •**Bst**, plys all styles, fretted, fretless, jazz, funk, blues, etc. Read notes & chord symbols. Recrdng, live exp. Pros only. 619-274-6814
 •**Bst/voc** sks quality P/T T40 rock or classic rock band. Fast learner, grt gear, lks, etc. 818-998-7106

•**Bst/voc/sngwrtr** in srch of So Bay, Hlywd, altmv band w/ uniq marketable sound. I like Nirvana, Beatles, Pumpkins, Jane's, anything that's gd. Phil, 310-798-5461
 •**Complete rhythim** section sks guit/voc to form hvy, artistic, psychdic prw lro. Hendrx, Sabbath, Pumpkins. Page Scott or Eric, 213-917-6896
 •**Pro** bst avail for paying gigs. 4 & 5 string bs's, SWR gear. Blues, rock, R&B. studio & csls. Srs only. Call Guenther, 818-780-7010
 •**Pro** bst sks band w/hvy, aggrsv matr. Quicksand, Fugezi, Tool, Helmet. Short hr image pref'd. Gd sngs importnt, image not. Joey, 818-753-7535
 •**Pro** bst sks wrkg blues, rock, T40 band w/paid gigs. Can ply about anything. Have gear, read music, recrdng & live exp. Pros only, pls. Bill, 805-250-1408
 •**Rock, funk** bst sks band. Fret or fretless. Studio, clubs. Exp'd pro. Reads & sings, xlnl chops. Joe, 310-392-1372
 •**Solid groove** bst, lots of exp, paid gigs only. 310-278-6699
 •**Verstl** bst lkg for all pro, all orig band to contribute to. Infil include Pearl Jam to LA Guns. Guit to Afghan Whigs. Eddie, 818-752-2740
 •**Wld class** pro bst, internatl album & toumg credits, strong vocs & image, sks signed band or paid sits. Grt att & grt gear. Steve, 310-543-5093
 •**Writing, recrdng, perfmng**, altmv HR, open mnded, w/ sngs, image, connex. Bs plyr & fem voc. 818-996-8811

10. BASSISTS WANTED

•**#1 ace** bst wtd for HR, cmrcl band w/3 maj albums. We're still lkg for Billy Sheehan mts Steve Perry. Pls call Joe, 310-375-4209
 •**#1 bs** man for semi glam, hvy groove band. Do you really like your day job? Dedictd a must. Pls call pager, 310-509-7107
 •**#1 pro** bst wtd for organic, altmv trio w/dance groove. Must sing bckgrnds, have strong musical knowldg & grt pocket. We wrk hrd Robert, 310-826-6663
 •**5 pc** light rock band w/harmones & groove lkg for knowledgbl bst. Infil Eagles, Billy Joel, Steve Miller, Van Morrison, Career minded. Jamie, 818-360-3862
 •**A rare** thing indeed. A one of a kind bst ndd for estab HR band. Pros only. Boston, Rush, Backlands infl. Dave, 818-764-1462
 •**A sngtr/guit** w/sngs, gigs contacts, sks bst, Kravtz, Beatles, funk, blues, psychdica, 60s. Jonathan, 213-994-9133
 •**A1** bst still ndd after 100 audtns. Sheehan mts Steve Perry is our dream. Have 3HR maj recrd deals under belt. Ask for Joe, 310-544-9943
 •**A1** bst w/killer chops, meter, groove, vocs, lks, for slammng band w/outstanding sngs. plyrs Infil Mr Big, Scream, Extreme. 213-467-5413

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- A1 hvy, funky, stone, groove rock bst ndd. Guit based team possible? Stewart, 310-458-1041
- A1, Intellignt lrd bs plyr ndd to complete hvy rock band. Infl Zep, Doors, Seattle. 310-208-0619
- AAA pro estab HR band sbs bs plyr. We offer private rehsl, att'y, Columbia & Warner intrst. STP, LS&D, old C.Trick, Mike, 818-880-1269
- Ace #1 bs plyr wtd for HR outfit w/maj intrst & mgmt. Must have incredibl chops & grt vox. Pls call Mike, 310-544-9943
- Ace #1 red hot bs plyr is still sought by band after 87 auditions. If you sing & ply grt, call. Bill, 310-375-4209
- Aggravated because you want to gig? Then call me if you're into orig, contemporary blues like Cray, Winter & SRV. Tony, 310-949-5510
- Aggrsv bst wtd to complete intricate HM proj. Infl Pantera, Dream Theater. No grunge. 213-850-5848
- Aggrsv, melc, trippy, energetic, fat tone bs plyr for hvy, pwrtl, altmvtv band. 818-347-6478
- All orig band sbs bst. Infl by Mellencamp, Gin Blossoms, Crowes. We have xint orig mair & industry intrst. Dedicth & vocs a must. Rob, 310-371-3232
- All pro estab HR band sbs bst w/cross between early VH & Rn. Band has 24 hr studio, #1 image & att. Alex, 213-851-1372
- Altmtv band sbs bst. Exp but not jaded. U2's pop w/NIN's intensity. We have prodcn deal plus maj label & mgmt intrst. 818-999-6744
- Altmtv funk, blues, rock band sbs creatv bst, 19-25, w/ groove to complete proj. Pager #213-920-4471, 818-985-3730
- Altmtv funk/rock band sbs bst. Bckng vocs a plus. Must be versil, funky, hrd, above average plyr. Currently shopping, label intrst. 310-390-0334
- Altmtv sing/sngwrtrskts for orig proj. Srs to humorous, KROQ type rock. Have access to studio & equip? East SFV, George, 818-558-7609
- Altmtv, arty & connex. Ld guit, ld voc & drmm/voc, tall, thin, Infl A/Chains, STP, White Zombie, sbs bs/voc. Drug & alcohol free. 310-474-1286
- Auditing hungry groove meisters on top of their game w/ image & chops. We have Hilywd lookout, digital recrdng studio, sngs, gigs & intrst. 213-651-3321

- Audits for bs plyr. Infl Jane's, Sabbath, Cure. Have publishing deal. Currently recrdng. Ready to shows. Call Mark, 213-250-4460
- Band now auditing bsts for upcmg shows in April. 310-693-9938
- Band sbs bst. R&B to rock. Free rehsl snc. Infl Prince, Sting, Steely Dan, Rick, 818-548-1633
- Beattles Infl grunge band forming. Nds bs/sngtr in mid 20s. 6 string a plus. Steve, 818-763-4450
- BOX in nd of amazing bs. 5 string pref. Infl Alice's S'Garden mts Jane's Tool. 24 hr lockout. Estab pros. No drugs. pls. Liberty, 818-386-8369
- Bs plyr ndd for Evis band. Starting off P/T, wrkg up to F/T. Daniel, 818-761-9354; Michael, 805-298-5546
- Bs plyr ndd for gigging org band w/tem vocs. Melc, bluesy w/rock. No mercenarys. Al, 818-772-2280
- Bs plyr ndd to form band. Hvy bs sound, primal groove. Dedicth is most importnt. Noel, 213-850-5688
- Bs plyr w/bckng vocs, 21-24 y/o only. Young, energetic, orig rock band. Infl Stones, Aero, Crowes, Bob Seger. 818-585-2322
- Bs plyr w/vocs for wrkg club band. Classic rock, gd pay. No addicths, pls. Only exp ndd apply. Jill, 714-965-0736
- Bs plyr wtd for band that grooves. Into Rage/Machine, White Zombie & Public Enemy. Pls lv msg. 310-402-2261
- Bs plyr wtd for light rock band. Dedicth & orig & exp. Infl are Eagles, Steve Miller Band, Bad Co. 818-360-3862
- Bs plyr wtd for pop/rock blues band. Call Art, 213-413-7150
- Bs plyr wtd for psychdlc, acid drone, blues based altmvtv band. Infl Floyd, Bowie, Hendrix, Zep, Pumpkins. Open minded at a must. Brian, 310-453-6078
- Bs plyr wtd w/bckng vocs, 21-24 y/o only. Young, energetic, orig rock band. Infl Gin Blossoms, Lemonheads, Smithereens. Rich, 818-796-8404
- Bs plyr wtd. Infl Metallica, Pantera, Fight, Rollins band. For 3 pc wtr trio. Lots of orig music. Brian, 310-453-6078; Jerry, 805-520-7675
- Bs plyr wtd. Solid, creatv & passionate. Must have tape. 310-842-6403
- Bs plyr, Squire, Shepherd, Welfon, Lorax, K Gordon, etc. Thrash, metal, industrial, blues. 310-837-3266
- BST ndd for metallic funk band. Cameo, VH, 24-7 Spyz, HR, no Fleas wtd. Call Frank, 818-247-0832
- Bst plyr wtd by fem voc/lyricst w/orig, bluesy rock sngs. Gigs pending. Sharine, 310-820-0363
- Bst sought by drmt to form light, progrsv rhythm section. Keybrds a plus. Infl Geddy Lee, Sting, Tony Levin, Michael, 805-296-8384
- Bst w/strong harmony vocs for old style, hvyier, southern melc, acid blues & other dark variations. Maj prodcn involved. Have tape pls. Drac, 310-578-6730
- Bst who kicks w/icks & tricks wtd for hi energy rock proj. Ages 21-25. Pro image, xint equip & bckup vocs. 818-339-9908
- Bst wtd by artist for non hrd, orig rock band. Gig immed. 213-257-1195
- Bst wtd by grp w/maj album credits. Must be fully dedicth & have young appearc. Infl Pumpkins, Crash Test Dummies, Concrete Blonde, old Bowie. Chris, 714-840-4458
- Bst wtd by guit for reforming band. Lynch Mob, Crue, Firehouse infl. Image, rlyt writing. No drugs. Scott, 818-787-9112
- Bst wtd by guit to form band. Infl Sabbath, Hendrix, Nirvana, Police. Lkg for people who can express themselves thru their instrmnts. Jason, 811-840-2768

- Bst wtd by guit/sngwrtr/sngtr for rock, blues, Latin, folk, orig band. Must be pro & responsible. Paul, 310-455-7004
- Bst wtd by rock band. Rock, altmvtv, blues & cntry infl. Local & out of town gigs. Srs only. 213-462-7465
- Bst wtd by voc, ld/rhythm guit, to form orig band. Doors, Zep, Hendrix, SRV. Classic infl but fresh sounds. No hobbyists. So Bay area. Hans, 310-214-9813
- Bst wtd for bluesy rock band w/90s sound. Must have groove & feel. 213-882-6864
- Bst wtd for Orange Co based band. Infl are Poison, Jovi, Yankees, etc. Dates are being set up for tour locally. Call for info. Sean, 310-693-9938
- Bst wtd for punk Infl R&R band. No time wasters. Infl Hanoi, Clash & others. Dave, 213-874-2035
- Bst wtd, pro att, versil, soull. Orig band forming. Occas folk style to rock. Infl U2, Counting Crows & more. Rehrr So Bay. Teri, 310-375-5730
- Bst wtd. Estab band, pro plyrs, w/maj label snowcs's scheduled. Must have wring & bckng voc abil. Infl Bad Co, Humble Pie, Zep. 818-788-3269
- Bst wtd. Progrsv, techncl, metal proj. Lockout rehsl. Label intrst. Must have equip, image, att, reliability. John, 818-705-4376
- Bst/voc sought by awesome sngtr/sngwrtr/guit to create fresh orig sound. Refro 60s, acous rock updated. Beatles, REM, Hornsby, Gd ear req'd. 818-340-1249
- Bst wtd. Infl to form lrg. Infl Kings X, Rush, Dan. 714-826-8252
- CCR, Doors style bst wtd. 213-254-6944
- Christian bst wtd for HR grp w/3 maj label album releases. Sheehan style wtd vocs a must. Joe, 310-375-4209
- Christian hi energy rock band sbs bst. Nd someone commitd. Call Bob, 818-287-4460
- Cntry proj bst by plyr for cntry rock ala Dwight Yoakum, Carlene Carter, Dean, 818-908-1845
- Dedicth pro bst ndd immed. Must be career minded, REEM, Hornsby, Gd ear req'd. 818-340-1249
- Bst wtd. Infl to form lrg. Infl Kings X, Rush, Dan. 714-826-8252
- DEEJ sbs 2 bs plyr for signed, altmvtv proj. We have shows nation wide, rehrr 5 times per week. Cult, Porno, Pixies. Srsly twisted only. 310-939-6578
- EARTHWURM nds dedicth, lntd & creatv individual for orig band. Must have qualty recrdngs & contacts. John, 818-996-0136
- Estab metal band lkg for aggrsv bs plyr in between 20-25 y/o. Team plyr & trmpso a must. No egos. Infl Armoured Saint, A/Chains, Trouble, Steve, 818-552-6386
- Euro-US modern rock band sbs bs plyr. Very gd level, dedicth. Label intrst. 310-208-3772
- Fem voc lkg for pro male bst to form band with. No flakes or psychos. Infl Hendrix, Sabbath, Aero, Chloe, 310-398-0522
- From the heart bs plyr ndd for pwrtl, orig band. Infl by Journey, Boston, Eagles. Must have strong vocs, desire to soar. Kevin, 213-653-2991 x 263
- Funkadelic bst w/dance, Jesse Johnson image, wtd for funkadelic band w/maj label intrst. Must have infl hr. Hendrix, Booby, infl Pumpkins, 310-372-0238
- GETTING RED sbs bst. Exp but not jaded. U2's pop w/ NIN intensity. We have prodcn deal plus maj label & mgmt intrst. 818-503-8969
- Groove orient bst wtd for forming, fem fronted, 4 pc funk, punk, metal, industrial band. Terry, 213-969-0561
- Groove orient, funky, melc bs plyr w/tasty chops ndd to hold down a 5 pc touring band. Bckgrnd vocs a plus. Album completed. 213-469-6180
- Guit/sngtr/sngwrtr w/8 trk studio, sbs pro bs plyr for recrdng, gigs, fun. Music in vein of Nirvana, Breeders, Beatles. Gren, 213-462-5109
- Headlining LA rock band sbs hngry pro bst. Big shows booked. Bost has everything. Liv mgt. 213-976-3044
- Hvy groove, dyed hr, semi glam, bondage image band sbs bst over 25. Step up, make the call. 818-594-1031
- Industrial strength, altmvtv metal, blues band in vein of Melvins, Tool, S'Garden, King Crimson, Monster Magnet, nds bs plyr now. 213-467-3078
- Is there a bst out there w/balls? We have sngs from hell. The altmvtv to altmvtv. No free rides. Infl Boston, Badlands. Aero, 818-764-1462
- Look alike ndd for straight dyed hr, thin, hvy, aggrsv,

- lshy band. Pros, cool gear, 26 plus, positive att. Srs sit but friendship priority. 213-883-9578
- Lords of New Church, Idol. Modern rock band sbs bs plyr. Gd level, dedicth plyr. Brian, 818-919-5967
- Male/fem bst, bckng vocs, pls, groove, melody, noise. MB Valentine, Velvet, Royal Trucks, Marvin Gaye, Motown, Blues, spiritualized, Hilywd area. Jeff, 213-525-1613
- MEDICINE MAN is lkg for bst. Dark & hypnotc altmvtv mair ready. Bckng vocs a must. Dedicth only. No drugs. 310-376-3213
- Modern rock band lkg for bs plyr. DePeché mts Lords of New Church. Very gd level, dedicth. Matt, 818-761-1396
- Must have wrng knowldg of SRV & standrd blues covers. Origs later. Age between 30-40. 213-467-7727
- MYSTRALS nd a firm, whacking, boogie groove, Ms American for some Dixie diner waitress rock. Tint rewarded \$\$, Lv msg on hotline. 213-351-1789
- Nd grt prk & creatv & groove crucial. No real infl, but no funk, punk or deathheads. We dig modern, British psychdlia & 60s most. 510-236-5122
- New band skg jamming drmr. Covers, orig. Emphasis on fun, practice srs. Infl Stones, Gin Blossoms, REM, Pearl Jam, Lemonheads. Jim, 213-874-3136; John, 310-391-0993
- Orig rock band nds bs plyr. Altmtv rock sound, melc, hvy. Call Amy, 310-822-3325
- Pro bst. ASAP. Dio, Ozzy, Priest, Sabbath, Whitesnake. Gd lks, infl hr, no fat guys. Have mgmt, lockout studio, recrdng for LP. 213-850-5049
- Pro guit & sngtr sbs exp bst for hvy, dark, new metal band. We have sngs & direction. Not speed metal. 213-303-8484
- Pro hr act w/studio, financl bckng, airply, label intrst & 60s most. 510-236-5122
- RAIL JACK UNION sbs groove bs plyr. Zep mts Aero. Maj label prodcn, gigs, 8 trk lockout studio. 818-567-4026
- S'Garden, Cure & exp weird nightmares. Rollins recds. Nothing Shocking. Sonic Youth. Infl Pumpkins, 310-372-0238
- SG skg bs plyr. Blues rock, popish type of music. Must be versil for various shows's for maj labels & shows. All girl band. 310-289-4734
- Signed melc HR band sbs pro melc bst w/bckup vocs. Bs style Daisley, Jacob. Send pic to Takara, 11585 Riverside #7, N Hilywd CA 91602
- Sngtr/guit w/orig sbs bst who loves REM, Tori Amos, Nirvana, late Beatles. Must be willing to start from scratch. Anto, 213-857-8101
- Sngtr/wrtr sbs musics into indigenous music of Africa, North America, Latin America. Must also be into funk, R&B, rock. If avail for grp Pete, 213-665-2072
- Soull bst wtd to form band. Infl Seal, Counting Crows & Sly, Dedicth & enthusiastic only. OC area. 714-740-3032
- STEEL ROSE sbs bst. Music in vein of Anthrax, Fight & Dio. Must be exp, dedicth & hungry for success. Srs only. 310-376-7934
- Tintd pro bst wtd by modern rock band w/album & radio airply. Call Jamie, 310-393-7913
- Triphunder in a swirling vortex of sound. Miles Davis, Sabbath & Stooges swim thru a sonic nightmare. Edward, 213-469-3044
- Versil bs plyr w/funkv edge wtd for band. Infl Gabriel, Sting, Bryan Ferry. 818-363-9329
- Wtd, bs plyr for blues based HR band. Must be creatv, melc & pro. Infl Aero, Badlands, Zep. Stephen, 213-969-8036
- Wtd, pwrtl, groove hvy bst w/strong vocs. Must be creatv, have grt pckel, meter & phrasing. Infl Kravitz, U2, Police & Beatles. Darren, 310-471-4933

BASSIST WANTED

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Pro situation.

Infl: Queensrÿche, Skid Row, Metallica.

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•**Keybdst avail.** dbls on bs & sax. Avail for wrk. Love to ply Now wrk gospel. Duane Laskey, 213-750-9272
 •**Keybdst avail.** Infl Cranberries, Doors, bizarre new age Has been active on local circuit, sks more of same Melinda, 310-642-4952
 •**Keybdst/piano plyr** avail for all pros including overseas gigs. fill ins studio sks. Xint sight reader, much live & studio exp. David Green, 310-399-8554
 •**Keybdst/rhythm gmtr**/sngwrtr, 32. avail for orig cmrcl rock or cntry rock band. Srs only. 818-557-0722
 •**Pro accompanist** avail for singrs pros. Formerly w/ Sarah Vaughan & Joe Williams. Herb Mickman, 818-990-2328
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11. KEYBOARDISTS WANTED

•**A/C soulf** fem sngwrtr/voc skg keybdst for acous gigs. Backup vocs &/or other instrmt a plus. Possible future full band, rocking stl. Jordan, 213-240-9555
 •**Aggrav.** creaty keybdst/program for xperimntl sound. Only. Ministry, Beasties. Any image, any race Jesse, 818-788-5543
 •**Arrangr/prodr** ndd for funk, dance single w/sexual potency I have the \$\$, distribution, radio/video promotion to make you huge \$\$\$. 310-288-6303
 •**Artistic.** cmrcl. BMI lyrics/sngr sks pro collab w/studio for new sngs in all styles & markets. 213-656-3930
 •**Band w/pro mgmt** & recrdng studio sks keybdst. Infl Elton John, Crowded Hs, Toad/Sprocket, U2, Michael, 810-833-7335
 •**Doors** keybdst plyr wtd. 652-4434
 •**Fem/male** keybdst into computer seqncng or kick left hand bs. Must be ld voc. Some travel, booked to June 94 Pic. bio. tape req'd. Jay, 818-994-5002
 •**GREEN FRIEND** sks fem, attractv keybdst who can ply like a psycho. Multi instrmtst a plus. Jazz, pschdc, progrs. George, 213-256-2734
 •**Keybdst** ndd for formation of unq ensemble. 6 string electric violinist, bst, drms, vocs. Dark, mystic music, rock orientd. Sheet music provided. Mac, 310-822-7550
 •**Keybdst** ndd for premier funk band from LA. Kazper, 213-734-9360
 •**Keybdst** ndd for signed rock band, ENGLISH LIONS. Must have tmspo, pro gear & simply smashing alt! Must tour by summer. Michael, 909-272-4049
 •**Keybdst wtd** for hrd edged, Motown hippy sound. Moog, Wuritzer & old sounds wtd. 714-740-3008
 •**Keybdst wtd** for session wrk. Must be exp & have gd equip. Jazz, fusion, rock, new age. 310-281-8591
 •**Keybdst/rhythm gmtr** ndd by signed indie act/wearly 70s retro sound. Voc not necessary. 310-246-9455
 •**Keybrd plyr** wtd for jazz pop band. Must have exp accompanying voc. There are gigs lined up. 818-882-7647

•**Keybrds** for band w/indie label dead. Unusual pop sngs ala Bowie, Roxy, w/fem vocs. 818-774-1449; 213-466-5544
 •**Lkg** for keybdst for Latin grp. 310-943-5199
 •**Programmr** wtd to input, label 50 hours of sound fx, DAT to Optical & E3xp. Must be fast & know E3front panel. Paid wrk. 213-962-1806
 •**S-G**, all fem band, skg keybrds for various label showcs's being set up. 310-289-4734
 •**Sngr/sngwrtr/lyncst** sks keybrd plyr or guit plyr for snwgng collabs. Rock, HR, blues, funk. Imagination is the only limit. Call Mark, 310-397-9547
 •**Stereo lab** mts transaction. Male or fem, 20s to 30s, for indie 12" single & performc. Michael or Abby, 818-989-0574
 •**Tintd** pro keybdst wtd by modern rock band w/album & radio airply. Bckng vocs pref'd. Male or fem. 310-393-7913
 •**Trigger happy?** Somewhere between NIN & Floyd? Infl Orb, Voice of Destruction, Todd Rundgren. Must progrm drms & bs & love R&R. Luz, 213-462-4678
 •**Voc wtd.** Steven Tyler infl. Definitly Aero infl. Sngs, style, sound, lookout studio. If you can fill these shoes, call us. Gib, 213-466-6355
 •**Wtd** for LA band. Infl ranging from Ray Manzarek, early X to Bowie, early Iggy. Atmosphrc, tastell & sparness desired. Richard, 213-969-9381

12. VOCALISTS AVAILABLE

•**#1** voc w/vary charisimc style. Infl Momison, Bono, Mercury & Vedder. No metal heads. 805-298-1287
 •**22 y/o** voc w/instrmtl abil, pro training, 8 yrs exp, pro gear, tmspo, live studio exp, lkg for pro sts. 415-569-5112
 •**A** pro fem voc avail for sessions, demos & showcs's. Roads music. Pwrlf vox. Wide range. Sensitive ear. Acous pop or cntry blues. Mary, 818-377-5105
 •**A** pro fem voc, 27, w/grt lks, sngs & education, avail for local pop or cntry gigs, sessions & demos. Jaye, 805-252-3828
 •**A** singer/lyricst lkg for aggrsv, cool band. Sugar, Pumpkins, X, Redd Kross. Pros only. 310-478-2047
 •**A** show me a real rock singer, B, we'll show you a real rock band. Steven Tyler vein. 310-839-9472
 •**Alt/rmv grunge,** ripping, blues rock, gruff & gritty singr/guit, 24, from Texas, sks bst, drrm or band. 213-797-3725
 •**Angry,** intense vox sks angry, intense plyrs. You know all styles but like it hvy. Rehrs often & know your enemy. 714-846-1702
 •**Artistic,** cmrcl fem singr/BMI lyricst skg pro. Prop, pop, rock, folk, new age, adult cntry styles. 213-656-3930
 •**Atmosphrc** & aggrsv singr/sngwrtr/musim skg bst, guit, drrm or estab band into HR, hvy groove, to Zep. Hendrix style blues. 310-391-0840
 •**Attractv** black fem voc, toured w/Ray Charles. Lkg for propaying, live gigs, jazz standards & pop. Have own equip. Tracy, 310-836-8406
 •**Attractv** fem singr/dancer/sngwrtr sks prodr, keybrds, sngwrtr, w/studio, to collab for demo. Pop, dance, adult cntry. Joan, 818-905-7668
 •**Attractv,** soulf fem voc, previously signed to label, sks srs prodr/sngwrtr to wrk wth. Pros only. 310-217-7530
 •**Boston** voc, 25, sks LA's baddest, bluesy HR band ala GNR, Zep, Skynyrd, old Aero. High caliber plyrs only. 818-843-3711
 •**Classy** pro fem voc avail for pop band, session wrk or any

payng engagements. Grt lks, positive att & 4 oct range. Lv msg. 805-252-1382
 •**Classy,** pro fem voc avail for pop band, session wrk or any paying engagements. Grt lks, positive att & 4 oct range. Lv msg. 805-252-1382
 •**Cntry** tied ld voc, soulf, bluesy, hillbilly style & image. Storytelling lyrics, harmonica. Skg wrkg, rocking, honkytonk band. George Jones to Mick Jagger. 818-788-0324
 •**Exp** fem voc lkg for paid gigs only w/estab rhythm & blues, pop & T40 band & jazz grps. Avail for paid session wrk & live performng. Susan, 818-762-0583
 •**Exp** voc wtd to join orig HR band. Infl Aero, LA Guns, Ratt, Sks. Lkg for plyrs in So Bay area. 310-374-5105
 •**Exp,** verstl voc avail for paid sessions, gigs, tours. Grt ear, attractv, quick, dancer, bckgmd or ld vocs. Mocha, 213-933-7470
 •**Fem** voc avail for demo wrk. All styles except rap. Debbie, 310-207-0566
 •**Fem** voc avail for sessions & demo wrk & showcs's. Lds & bckgmds. Tape avail. Jennifer, 818-769-7198
 •**Fem** voc lkg to join or form HR band. Male pros only, pls Infl Sabbath, Hendrix. Chloe, 310-398-0522
 •**Fem** voc sks band or musians to do recrdng proj & showcng. Previously released 2 albums on own label. Styles of Cranberries. One Dove, 213-258-2401
 •**Fem** voc w/album released in Japan, has lks, sounds, sngs, connex, arena exp. Sks paid sts or collab for alt/rmv proj. 818-996-8811
 •**Fem** voc, pref dbls on keys, for classic rock & orig band. Also clean & sober would be nice. Anvt 310-693-4390
 •**Fem** voc/lyricst sks musians or band into creating orig sounds. I have blues & 70s rock bckgmd. No grunge, no metal. Something new. 310-247-3313
 •**Gay fem** voc, 18 y/o, w/studio exp, infl PJ Harvey, Pumpkins, Sonic Youth & Indigo Girls, lkg for estab band or musians. Jill, 310-282-0744
 •**Incredbl** fem ld voc sings all types of music. Avail for session & demo wrk. My vox will fit ur music rds. Contact Ginger, 310-275-6372
 •**Irish** born world class singr, swing to easy rock, pop & ballads, most unq & bankable voc, recrd an album. Derek P. Finan, 213-877-1937 x 373
 •**Lng** hr, young, mid-west rock & roller, grt voc, guit, matri. Metallica, GNR, Maiden, Skids, 1% only. Don't waste my time. 818-989-5131
 •**Luz,** from Johnny Dirt & Ugly Americans, avail for hvy rock proj. Hvy into trance & space rock. 213-462-4678
 •**Male** bckgmd voc avail for recrdng & gigs. Lv msg Ron Love, 310-323-3478
 •**Male** ld voc sks blues rock or southern rock band. Infl Greg Allman, Jack Bruce, Paul Rodgers, Joe Cocker, Allman Bros. No image mongers nd call. Nathan, 213-666-9542
 •**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
 •**Male** tenor voc, 3-1/2 oct, pro exp, most styles, avail for lds, bckups, sessions, demos, jingles or right hand st. J.R., 310-457-2960
 •**Male** voc, 4 oct, orig style, for pop & R&B band. Avail for

studio wrk, bckgmd or ld. 100% reliable. Prince T. 310-355-8376; 310-422-6276
 •**Pro** black fem ld & bckgmd enhancer. R&B, jazz, blues, gospel, salsa, rock, rap, pop, scaf & cntry. Concerts, studio & demos only. K.C., 213-292-5562
 •**Pro** fem voc, 25, w/grt lks, range, alt, sks melcd, cmrcl pro rock band ala Heart, Starship. Srs inquiries only. 310-473-3665
 •**R&R,** top of the line pro voc avail for studio, showcngs touring. 818-293-2352
 •**Sngng** lkg for rock band. 818-980-7101
 •**Sngng/rngwrtr** lkg to form orig band for live wrk & recrdng. Cross between Sade, Anita Baker & Soul II Soul. Intern'l vibe. Emerald, 818-907-5469
 •**Sngng/rngwrtr** nds recrdng studio to recrd demo. Be able to use Mac Vision files Infl R&B, dance, urban, rock. Philip, 213-653-4119
 •**Sngng/rngwrtr,** Christian, sks band, 90s style rock band w/2000 y/o msg. Vince, 818-771-7096
 •**Soulf** fem ld voc avail for demos, live shows & other proj. Infl Sarah Vaughn, Tina Marie, Billie Holiday, Barbra Streisand, Nikole, 213-666-3668
 •**Star** quality ld voc/guit avail for signed or financed cmrcl ment, HR act w/mgmt. Infl Rob Halford, Paul Stanley Gary Stevens, 313-294-7929
 •**Suify,** soulf male voc skg R&B melcd rock band Infl Chaka Khan or Tina Turner. 818-217-2102
 •**The** 70s are dead. Visionary voc to join or form band for 90s. Floyd mts NIN. Psychoic, melcd, dynamic, diverse. No ball bottoms, no gatees. Danny, 818-763-0776
 •**They** say I'm the next nowhere man I'm about love, passion, magic, deditn, vintage tones, gvng goosebumps. Sngs ready to recrd & tour. Maestro, 619-221-0227
 •**Truly** orig HM fem voc, reminiscent of Dio, w/10 yrs exp, sks hrd wrkg, pro grp ala Anthrax, Fight & Priest. 310-376-7934
 •**Ulf,** soulf voc avail for band w/very open mnd. Infl Blind Melon, Mellenkamp, U2, Lyle Lovett, Family orientd, very easy going but driven. Michael, 310-903-9075
 •**Voc** avail for touring, showcng or recrdng wrk. I'll sing on your demo & blow your mind. 818-293-2352
 •**Voc** avail. Jellyfish, Queen, early Bowie, C. Trick. 213-851-6383
 •**Voc** avail. R&B pop. Srs inquiries only. Call Nick. 805-496-3431
 •**Voc,** ld/rhythm guit, sks musians to form org band. Doors, Zep, Hendrx, SRV. Classic infl but fresh sounds. No hobbyists. So Bay area. Hans, 310-214-9813
 •**Voc/guit,** start fresh. Velvet Undergrd, MB Valentine. Jackie Gleason, UK, Stones. Jeff, 213-525-1613
 •**Xint** male singr/sngwrtr sings baritone, 2nd tenor, plus h falsetto. Intrsd in doing pro bckgmd vocs, pop & R&B. Call Tim, 818-757-3831

12. VOCALISTS WANTED

•**#1** voc wtd for K/A, back to basics R&R band, Ken, 818-785-5095
 •**0** fem backup singr wtd, pref black, hr range, strong, soulf Palace, Whisky shows w/pey. Pros only. Must be hot. 213-855-4346

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*2 fem bckgrnd vocs w/d for band. If you ply an instrmnt, that's a plus. 213-469-6190

*3 men who have been given the gift of music, sks voc artist. We are devoted thru love, developed by wrks. Grt creativity potential. 818-346-4915

*70s progrs rock grp sks singer. We have snags, chops, gear, recording studio & lockout. You have lng hr, vox, lyric skills & something to say. 818-241-4435

*70s style band w/hiy guit/sngwrtr. Infl Hendrix, Zep, VH. Sks attractiv fem voc w/passion for covers, orig gigs, demo. David, 310-692-5540

*A #1 hi energy voc/frntmn nnd for HR band. Infl everything big & loud. 818-347-4624

*A #1 soullf voc w/d to form aggrsv R&R, back to basics band. 818-785-5095

*A funky voc is a hrd thing to find. Intensity, humor & grt lyrics ala Jane's, Henrix, Peppers. We're slamming. Nick. 818-506-6385

*A plus voc w/d for R&R band w/hiy blues infl. Orig matrl. Have mgmt, studio time. Demo avail. Polished pros only. Dennis. 310-985-3168

*A1 smotional, pwrfl, male voc for melcd, diverse, blues infl rock band. Hiy to exsps. Gd range, creatv. Infl Zep, Floyd, 60s, 70s. 310-837-2533

*A1 frntmn/voc w/d to complete groove orientd HR/HM band w/endorsemts, image, maj industry connex & tnt. Srs pros only. Call Rick, 310-596-1846

*Aggrsv rapper/voc for xperimtl thrash hip hop. Infl Onyx, Ministry, Beasties. Race unimprnt. Jesse. 818-788-5643

*Aggrsv voc w/d to complete groove orientd HR/HM band w/endorsemts, image, maj industry connex & tnt. Srs pros only. Call Rick, 310-596-1846

*Altrmtv rock band sks male bckup singers w/range, ages 18-30, for upcoming shows. 213-851-1680

*BAD DOG sks voc/sngwrtr w/PA & trnsps. Have label intrst & studio. In So Bay area. No losers. 310-DOG-2301

*Band w/alltrv direction nds to replace current singer. Grt opportunity for young artist w/sngwrting tnt & pwrfl stage presnc. Legal rap, deal pending. 213-878-5608

*BIG DEAL is now auditing voc. HR, extreme dedictn. Call for further info. 818-367-6495; 213-845-4752

*BMI pop/rock band w/label intrst sks pro, exp voc w/pwr & soul. No hype, just grt snags, musicianship & opportunity. 818-989-0840

*Brian Johnson's vox w/platinum blonde, girl killer, frontman w/d by pin up band w/infl from Queen & Beatles to Zep, AC/DC, early VH. Roddy signed. 213-243-0507

*Chris Robinson, youthfl. New Stewart type singer w/d. Band w/developmnt deal doing private shows's. Paid sit. Frank, 818-338-3106

*Christian HR band sks evangelistic voc to put the light on the candlestick, not under a bushel. No flakes, no flakes, no flakes. Steve, 818-848-8758

*Classic rock band, SALOONATICS, sks male ld voc w/PA. Paid gigs. 818-888-8727

*COMEDY OF TRAGEDY sks frntmn/voc/creator w/ larger than life image ala Patton, Muir, Kedis, Connick Jr, Darryl Duck, Richard Nixon look alike. We are pros, pls join us. 818-909-7524

*Crazy, insane ld voc w/d for English rock band. Infl Pistols, Ramones, Faith. Very orig style & stage presnc. Al, 213-464-3699

*Creatv pro pro sks R&R survivor. Can sing & express. Infl Pistols, Stones, Beatles, Skinny & inspiring image a must. Ply for listeners. 818-907-6619

*Elvis band nds 2 fem vocs. Starting off P/T, wrkg up to F/T. Daniel, 818-761-9354; Michael, 805-298-5546

*Estab band skg ld singer. Pros only, pls. Infl A/Chains, Pantera, Slayer, Jane's. Estab band w/mgr, labels intrst. David, 310-271-8001

*Estab hrd groove rock band sks world class voc. Intensity, rage, image, att & will. No screamers. Your best offer. 310-402-7794

*Extremly raw, soullf gut, vintage gear, slide tunings, sks

intense, focused voc, sngwrting abil & delivery most important. Infl Rollins, Sabbath, Monster Magnet, Kevin, 213-267-7009

*Fem bckgrnd singers nnd to form org, internatl, world beat grp. Infl Sade, Anita Baker, Basia, Zapp Mama, Soul II Soul. Emerald, 818-907-5469

*Fem Latina singer/dancer, attractv, 18-25, w/d for Bossanova recmdg video proj. Fluent English/Spanish, silky, jazzy vox. 310-278-8903

*Fem ld voc w/d for signed act. Steve, 818-989-3813

*Fem singer/sngwrtr w/orig matrl w/d, in style of Shawn Colvin & Riki Lee Jones, to start pro proj. Mark, 818-781-9115

*Fem soul singer w/d for funky, hrd edged, Motown, hippy sound. Must have grace, beauty & style & strong voc. 714-740-3008

*Fem voc nnd for all orig altmv band. Srs only, pls. Steve, 818-848-1248

*Fem voc w/d for pop/rock recrdng grp w/estab prodr. Xlnt opportunity. Michael, 310-288-8091

*Freddie Mercury style singer nnd for Queen tribute band. Paid gigs & travel. Steve, 213-874-9950

*Full figured, attractv, African American fem voc w/keybdst w/d for South Pacific tour. Blues, jazz. Tape, pic, bio nnd. Mocha, 213-933-7470

*Hd pro voc w/frndly att, xlnt stage character, for cmcd rock band. Infl include VH, Poison, C. Trick, Journey, Jovi. Alex, 310-424-9309

*HR band lkg for HR singer. Origs & copies. Call if intrst. 818-798-8459

*HR/HM guit plyr & drmr sk voc & bs plyr. Call Al or Martin, 315-422-0714

*Hiy edge band sks voc, 25 plus, semi glam, bondage lks. Thin, top notch person. W/rd w/idiots, liars, flakes, kids? Move up. Call now. 818-594-1031

*If you are a Plant, Wonder, Darryl type singer, but don't write lyrics, call me. Jason, 818-761-5150

*Industrial thinking voc w/d. Jim Morrison mts Tool. 213-655-9125

*Kebrd plyr/multi instrmnts/comprsr w/d by fem singer/sngwrtr to do recrdng projs & start band. Style of Cranberries, One Dove, Bjork. 213-258-2401

*Ld voc nnd for orig rock band. CCR, Stones, Mellencamp & Eagles. 310-498-3571

*Ld voc w/d for all orig HR band in San Diego w/mgmt, gigs, tape & rehrl spc. Must have image, style & range. 619-465-7474

*Ld voc/frntmn w/d by rock band. Strong lyrics & distinct voc. Dave, 310-792-0302

*Ld voc/frntmn w/d bysrs, org, groove orientd rock band. Impressv tnt, dedicin & abil on wind instrmnt plus. Jay or Dave, 310-925-9830

*LIVE NUDE GIRLS, orig modern rock band, sks fem voc. Mostly bckgrnd, some lds. Robert, 818-243-6502

*Male & fem voc w/d by keybdst/arrngr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-883-1786

*Male & fem voc w/d for gospel chorus or bckgrnd chorus. Srs label intrst, grt opportunity. Sierra, 213-463-5060

*Male ld voc w/d for ready to go, classic rock cover band. Aero, Stones, Zep, AC/DC, etc. Presnc & image a must. Scott, 818-994-6349

*Male voc w/Jovi, Adams style w/d by keybdst/guit w/ studio & grt connex for collab & band. 28-33, no smoking or drugs. 818-557-0722

*Male voc w/VH, Y&T stvle. w/d to complete 4 pc rock

band w/big sound & grt snags. Call Michael, 213-954-8785

*Male voc w/d by guit for reforming band. Lynch Mob, Crue, Firehouse infl. Image lyric writing. No drugs. Scott. 818-787-9112

*Male voc w/d for band financing & prodcng album. Paid gigs. Modern rock mts vintage. Notey at times but always melcd. Accomplshd plyrs. Lance, 818-346-4915

*Male voc w/d for w/krkg show band. Must be equally strong in blues, soul & R&B rock styles. Exp frntmn, pros only, pls. 818-346-6610

*Male voc w/d to complete R&B, hip hop band. Must have gd fks & stage. Guit or keybrd tnt a plus. D, 818-343-3606

*Male voc w/d. Mellencamp, Springsteen style. 18-25. Image a must. Call Zach, 818-762-5009

*Male ld voc w/wide range w/d for HM band. Infl Maiden Sabbath. Call Steve, n msg, 818-285-5671

*Melcd throat ala Giant, Kings X, S'Garden w/soul & range for guit driven, progrsv, funk, HR. Share lyrics vocs, label intrst. Kevin, 213-465-4615

*Natl recording act sks ld singer. Infl Stones, Faces, Skynyrd Allman Bros Harmonica a plus. 818-846-2031. 818-559-8546

*New progrsv HR band sks 5th piece w/aggrsv of Mustaine, range of Halford & diversity of Layne Staley. Rick, 213-851-1070

*Non mainstream rock band nds a male ld voc. Grt range, lyricst a plus. Ready for a challenge? Joseph, 818-767-4885; Dan, 805-581-4939

*Pwr singer w/soul, 100% dedictd, presnc, spiritual lyrics, range. Kravitz, Grant, McCaffery. 818-907-0960

*Robert Plant, gd lkg blues singer w/d. Infl Plant, Cocker, Marrot, etc. No metal, no altmv, punk, pls. Deal pending. 213-878-5608

*Satanic Hispanic lkg for voc. Infl Jane's, Rage, Peppers. No flakes. JFK, 310-861-8756

*SFV, Melcd HR band w/sngs, studio, image, into Winger, VH, Jovi, House/Lords. Can you make them cry? Let's bring the music back. Ray, 805-255-2350

*Singer nnd by cover blues band. Exp helpfl but not necessary. Guts & soul a req. No intrsd in your resume. Call Marty, 310-394-1166

*Singer w/d for hiy industrial band. Infl NIN, Ministry, Skinny Puppy, Chris. 818-785-2420

*Singer w/d. Darryl, Monster Magnet, COC, Rollins, Melvins. Thrash, xperimtl, industrial blues. 310-837-3266

*Singer w/d. Traveling Riverside blues. Out on the tiles since I've been loving you. The blues, improv, live jam. Harmonica pref'd. 310-822-4169

*Singer/sngwrtr w/d by guit, bst & drmr for our snags & yours. Many styles & infl. Tape a must. Jeff, 818-797-6296

*Sng orientd, pop/rock band w/label intrst, gigs, sks pro exp voc ala Brono, Neil Finn. Rehrls in Burbank. 805-498-3308

*Trence Trant D'Arby for Midnight Oil, Talking Heads, L.Coulour, melcd, altmv, HR band w/mgmt, sks Bone lke frntmn. Strong melcd vox for smart snags. 213-969-4093

*Uniq poet/frntmn/singer w/d w/killng vox for hi profile orig st. Deal pending. 213-878-5608

*Voc nnd. Infl Ian MacKaye, Billy Corgan, Thurston Moore. Rhythm or ld guit a plus. OC area. Call Kevin 310-698-1403

*Voc w/d for estab Hilywd band. Infl early AC/DC, early Cull, Love Bone, Riff, 213-466-8084

*Voc w/d for metal proj. Dark, aggrsv, melcd, moody. John, 818-705-4376

*Voc w/d to complete altmv band. Infl include REM, Lou Reed, Sugar & Matthew Sweet. We have snags & lyrics. 818-953-8522

*Voc w/d to join estab rock band. Pop lk, pop sound. Infl early Beatles, C. Trick, Babies, Plimsouls. 909-628-7891

*Voc/bs plyr w/d to join us to create groovy music. Kravitz, Seal. Strong front personality. Have maj contacts, rd leader. Valley area. 818-513-2389



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Brutally intense, signed Heavy Metal Band seeks vocal god for touring, gigging and recording. You need chops, financial stability, intelligence, pro attitude, We have worldwide distribution, mgmt, attorneys and a battle plan.
Call (310) 285-RUDE

•**Voc/sngwrtr** wtd. Confident, aggrsv, passionate & dynamic. Must have tape. PS, no freeloaders. 310-842-6403
 •**Wtd, kd singr** for HR band. Jeff, 310-214-6179
 •**Wtd, singr** for blues based HR band. Must be soufl, creaty & pro. We have sngs. Infi Aero, Badlands, Zep. Steven, 213-969-8036
 •**Wtd, singr**, voc exp not necessary. Life exp pref'd. Possible infl. Hendrx, Neil Young, Stevie Wonder, anything soul, R&B, punk, altmvt or groove. Srs only 818-560-7882
 •**Wtd, singr**, writing abil pref'd. Possible infl. Neil Young, Sly Stone, Hendrx, Morrison, Mellencamp, etc. Srs only nd apply. Greg, 909-985-4920; 818-558-2638
 •**Xint singr** w/grt range & presnc for progsv band, PIECES OF EIGHT. Infi Dream Theater, Q'Ryche & Boston Matt, 818-761-1396
 •**You, dyed** straight hr, thin, aggrsv, gd ett, 26 plus Us, hvy, solid matrl, cool gear, pros, direction. No hype. Friendship very imoport. 213-883-9578

13. DRUMMERS AVAILABLE

•**#1 K/A** dmr w/voc abil lkg for band w/wom identity Altmtv to HR. No metal heads, 805-298-1287
 •**#1 aggrsv** dmr ala Bonham mts Stewart Copeland, is sng a hi energy, psychdc band. No speed metal. Patman, 805-298-1287
 •**A toumg/rcrdng** band wtd. Orig rock/pop. Pro dmr, toured, recrded, Euro, US. Solid groove, gd image Call for pkg. Pierre, 310-433-8939
 •**Are you lkg** for a reliable, exp dmr? Then call Mick. 818-345-6844
 •**Are you melcd?** Open minded. Ply R&R, Tasty like harmony, org matrl lockout studio. Like Heart, Mr Big & M, Etheridge. Lisa, 818-345-7709
 •**Authentic, freaky**, stylistie fusionist, srs grooving dmr avail for band that makes sns. Infi inner creativity in very loose & tastefl plyng. Jay, 818-997-8158
 •**Authentic, freaky**, styling, grooving, fusionist, psychdc dmr avail for band that makes sns. Infi inner creativity & spicing it up. Jay, 818-997-8158
 •**Awesome** dbl bs pwrhouse, maj chops, recrd credits, image, xtensv stage, studio exp. Sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677
 •**Creaty & pwrfl** dmr sks unq, aggrsv, eclectc, passionate & intellgt post altmvt band. Pnmus, Jane's, Police, S'Garden, etc. Alex, 818-345-6965
 •**Dbl bs** dmr. Anybody w/guts anymore? Raw, K/A punk band wtd. No stiffs. 213-351-1512
 •**Drm progrm** mts gvt avail for recrdng stis, including albums & demos, etc. Have xint equip. Styles R&B, hip hop, dance, pop. D, 818-343-3609
 •**Drmr** avail for R&B band, T40 & orig. Also 4 oct voc range. Avail for it all. Tony, 310-422-8276
 •**Drmr** avail for road gigs. Solid meter, bckng vocs. Paul 818-753-1631
 •**Drmr** avail for sessions, shows. Versfl, charts, 10 yrs studio exp. Service is free for limited time. 818-343-3265
 •**Drmr** avail for T40, classic rock or csls wrk. 16 yrs exp Quick study. Phil, 310-925-3446
 •**Drmr** avail for T40, csls or classic rock wrk. 16 yrs exp quick study. Phil, 310-925-3446
 •**Drmr** avail. R&B, new jack swing, T40, blues, funk reggae, Latin, jazz, rock, techno, house music. Grt att solid pocket. Have passport Cheron Moore, 213-957-0442
 •**Drmr** lkg for AC/DC, Stones tribute band. Love to groove Call Lou, 818-764-4008
 •**Drmr** lkg for wrkg cover or orig band. All styles. Call Dave 818-763-6708
 •**Drmr** sks jazz/rock fusion band ala Yellow Jackets o Rippingtons. Reads, has orig tunes. John, 818-442-1611
 •**Drmr**, 24, sks to join/form stis groove orientd rock band

Pro image, dynamic team plyr, tastefl chops, 2 kits, wil travel. 818-339-9908
 •**Drmr**, pro quality, 18 yrs exp, sks estab, pro level, wrkg, T40 cover band. Tastefl, killer chops & master of the groove. Can do it all. Brad, 818-707-1804
 •**Drmr/sngwrtr** sks pros. I am dynamic, groove & have studio & sngs for orig band. Groovy dbl must. Infi Santana, Steely Dan, R&B & Funk. 310-697-8952
 •**Exp** funky rock dmr, vocs, versfl, reads, capella, endorsement, PA, van, solid, paying gigs. Jerry, 213-585-7114
 •**FM** dmr sks fem band. Infi Concrete Blonde, Peppers, Kraviz. 818-280-2889
 •**Fm** dmr, single & solid, has funky, groovy, guit plyr & keybd plyr. Avail to bck you. Infi Kraviz, Seel, Valley area. 818-513-2389
 •**Groove** melater sks paid stis or signed pros for funk, pop, R&B or rock band. Grt equip, grt att. Jonathan, 310-477-4314
 •**Groovy, hrd** htng, single kick plyr sks pro band w/reedy matrl. Majchops, CD, stage & studio exp. Ready for road, sessions. Eric, 213-871-2881
 •**HR/HM** dmr & guit plyr avail. Skg muscns. Call Al or Martin, 315-422-0714
 •**Hrd** htng, funky, grooving dmr avail. Pwrlf chops. Gd feel & meter. Total seasoned pro. Estab rock acts w/deal &/or pro mgmt. An, 818-995-7005
 •**Lkg** dmr wrkg for 4 pc band. Infi Ocean Blues, Smiths, U2, Suede, Catherine Wheel, Call David, 818-856-1061
 •**Percussant** avail for all plyng stis. Full gear. 805-213-876-7073
 •**Pro** dmr into rock, R&B & pop, 38 y/o, avail for wrkg T40 cover band. Call Bill, 213-874-7118
 •**Pro** dmr lkg for people that into Zodiac Mind Warp to Ministry, to NIN. Give David a call, 310-450-3904
 •**Pro** dmr lkg for wrkg club band. 909-877-2283
 •**Pro** no make avail for new, funky, sex, music proj. If your music does not come from your gut, don't call. Srs perves only. Bill, 310-276-5652
 •**Pro** rock, blues, jazz, soul, pop dmr avail for studio or live perfrmcs. Doug, 310-287-9275
 •**Progrsv** style dmr in srch of band w/prominent infl & goals. My infls are Rush, Gabriel, Alan White, Trevor Rabin. Michael, 805-296-8384
 •**Signed** dmr avail for signed band. Kraviz, Zep style. No metal or pop. 818-907-0960
 •**Versfl** percussant, plys congos, timbais & various percussns avail, for demos, recrd sessions & live concerts. Professor, 213-368-6109
 •**Xint** meter dmr skg mgnd band or recrdng proj. Infi Manliow to Megadeth, Vic, 213-258-5898
 •**Young** dmr w/very gd image & gd chops lkg for something srs. Spanish rock, pop proj. Should be very pro & srs. Roman, 818-566-4453

13. DRUMMERS WANTED

•**#1 hi energy** dmr ndd for HR band. Infi everything big & loud. 818-347-4624
 •**#1** dmr ndd. Infi NIN, Molown, Peppers. 310-998-5271; 818-752-9907
 •**100%** dependbl, hrd htng dmr w/small kit in 20s w/ing hr wtd by plythrn rock voc & guit. Toumg van a plus. 213-379-3726
 •**2** guit sks dmr. Paul, 818-907-1541
 •**70s** progrsv HR grp sks Bonham dmr. We have sngs, incredbl sound, chops, gear, lockout. You have single kick kit, chops & lng hr. 818-241-4435
 •**70s** style band w/very gnt/sngwrtr. Infi Hendrx, Zep, VH. Sks dmr w/time keeping, fills, groove for covers, orig gigs, demo. David, 310-692-5540
 •**#1** sngtr/guit w/sngs, gigs contacts, sks dmr/percussnt. Kraviz, Beatles, Funk, blues, psychalia, 60s. Jonathan, 213-994-9133

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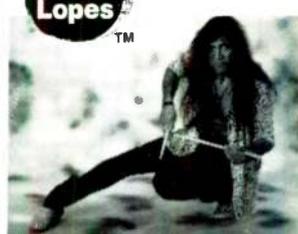
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•**Drmr** wtd for estab band into Blasters, Cramps, Pretenders, Ramones, Social D & X. Be dedictd & responsible. Rick, 213-653-9473
 •**Drmr** wtd for funky, like Zep, Molown, hippy sound. Solid, hrd htng & simple is beautifl. 714-740-3008
 •**Drmr** wtd for melcd, ethereal, emotion, intense, altmvt band. Infi include Chameleons, Cura, Breeders, Pumpkins. Judy, 805-522-6447
 •**Drmr** wtd for real sng orientd grp. Infi by Austin blues scene ala Arc Angels, Ian Moore. Vocs a plus. Call Willie, 818-508-3188
 •**Drmr** wtd for unq, srs, WLA band. Infi Hendrx, Zep, Jellyfish, but mostly us. Dedictd, imspo a must. Mark, 310-285-8154
 •**Drmr** wtd to complete band into Pantera, Sepultura, Danzig & Ministry. 310-473-5752
 •**Drmr** wtd to complete bluesey, soufl, HR band w/world class matrl, attys & ambic. Pros only. 310-204-3176
 •**Drmr** wtd to join acid, melcd rock band w/free rehrs! & 16 trk recrdng studio in San Dmas. Must be srs & very gd. 909-599-4685
 •**Drmr** wtd w/gd groove, meter, solid beat for HR band, acmrv sound. Going places, doing things. 310-823-7003; 310-842-8548
 •**Drmr** wtd, 21-24 y/o only, for energetic, orig rock band. Infi Gin Blossoms, Lemonheads, Smithereens. Richard, 818-786-8404
 •**Drmr** wtd, 21-24 y/o only Young, energetic, orig rock band. Infi Stones, Aero, Crowes, Bob Seger. Richard, 818-585-2322
 •**Drmr** wtd, blues, rock, altmvt. Covers & orig. Bob, 714-547-0225
 •**Drmr** wtd, Cars, INXS style. 18-25. No dbl bs sets. Ron, 818-762-5009
 •**Drmr** wtd. Classic rock, blues, altmvt. Orig & covers. So Orange Co. Chrsty, 714-551-6113
 •**Drmr** wtd. Pro att & abil for punk infl R&B band. No time wasters. Infi Hancock, Clash & others. Dave, 213-874-2035
 •**Drmr**, drmmette, wtd for estab pwr trio. Must be solid, xperimtl & have gd dynamic control. Bckng vocs a bonus.

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 *Establish band skg HR dmr. 110% pro. Dbl bs. We have demo, many gigs. Pts. no flakes. 714-770-8508
 *Feedback noise rock w/a groove, Stooges, Sonic Youth. Call Todd, 310-204-3969
 *Fem dmr wid for girl rock & dance band. Must have pro equip & gd att. Mary, 213-483-7330
 *Fem dmr wid for THE SHEILAS. 310-642-4952
 *Fem HR dmr rdd. Solid, precision & versatl style req'd. Infi Peppers, Zep, S'Garden. Send demos to PO Box 70313, Pasadena, CA 91117
 *Funk band, auditing P-funk dmrms w/pocket. 213-734-9360

*Gigging non poser band sks Bonham infl, in the pocket plyr. Hvy & orig grooving tunes. We have gigs, demo, Hillywd lockout w/parking. 213-856-6125
 *Groove orientd dmr w/gd meter wid for forming, fem fronted, 4 pc funk, punk, metal, industrial band. Terry, 213-969-0561
 *Guit/singr/sngwrtr sks pro dmr w/style near Nirvana for recording, gigs. I have representation, studio, booker & tint. Gren, 213-462-5109
 *HR band skg dmr w/grt meter. We have many gigs. Adam or Tim, 818-609-0248
 *Hrd core dmr wid ASAP for aggrsv, hrd core band w/a lot of opportunity. Infi Tool, Rage, Helmet, Quicksand, 818-340-4917
 *K/A dmr wid for hrd driving band. Lynch Mob, Tesla. Ed, 818-709-6758
 *Kramer, Bonham type rdd for gigging Hillywd band. Have lockout, demo, shows. Hvy grooving origins. Many infl including alcohol & THC. No posers. 213-856-6125
 *LA HR, Berklee exp ong singr/sngwrtr/guit lkg for intricate & slamming dmr & bs to complete new, orig, headliner band. Harrison, 310-470-3869
 *Lath Bossanova percussnst, 18-30, wid for Afro-Cuban band. 310-278-8903
 *LIVE NUDE GIRLS, orig modern rock band, sks

percussnst/imbali plyr. Robert, 818-243-6502
 *LOST CHILD skg hrd hting, aggrsv, in the pocket dmr for HR act. Have gigs, touring & recrdng lined up. 213-489-4652
 *MEDICINE MAN is lkg for dmr. Dark & hypnotic altnrv rock matrl ready. Dedictd only. No drugs. 310-376-3213
 *Monster dkl kick dmr ala Travis, Castranova wid to complete intense HM proj. Infi Megadeth, Racer X. 213-850-5848
 *Nd grt dmr to drive orig band. No funk, . punk or deadheads. Classic groove like Watts & Ringo, but modern, pschdic approach. Ambitious only. 510-236-5122
 *Noise rock w/a groove. Stooges, Sonic Youth. Call Todd, 310-204-3969
 *Old school pocket plyr like Fulwood, Ferone, Mitchell. We're making hrd core jollies w/our own secret sauce & no doobying the funk. Nelson, 213-739-1576
 *PEACEMAKER wnts a hrd hting dmr to complete lineup ASAP. Into tribal & big driving beats. No metal, thrash. Demo avail. 213-957-0633
 *Percussnst wtd. Stand up cover w/drm machine chops for altnrv, intellectual dance music act. M or A, 818-989-0574
 *Pro grt & singr sks exp dmr for hvy, dark, new metal band. We have snags & direction. Not speed metal. 213-303-8484
 *REACTOR skg dmr. Infi Cult, Skid, Dokken, Priest, O'Pyche. Must have hooks, image & dedictn to lng term band sit. Greg, 818-980-6669
 *SFV, Melcd HR band w/sngs, studio, image, into Winger, VH, Jovi, House/Lords, big show vision. Let's bring the music back. Ray, 805-255-2350

*Singr/wrtr sks muscins into indigenous music of Africa, North America, Latin America. Must also be into funk, R&B, rock. If avail for grp. Pete, 213-665-2072
 *Solo arlist sks muscins who can seduce w/hle drms. MTV viewers nd not bother. We sound like no other band. David, 310-456-0112
 *Spirit, Intensity, U2, Jane's, Doors. John, 213-469-6805
 *STORM FRONT skg pr dmr. Must be versatl & in the pocket. Bckup vocs a must. No flakes. Send pkg to Storm Front, PO Box 572051, Tarzana CA 91357
 *Tasty dmr sought by awesome singr/sngwrtr/guit to create fresh orig sound. Retro 60s, acous rock updated Infi Beatles, REM, Homsby, 818-340-1249
 *THE TOONERS, featuring dl guit for world tuing Yesterday, a tribute to the Beatles, sks dmr for ongs. Call & lv address for CD. 818-343-1557
 *Tipper Gore is lkg for a dbl bs dmr for music in vein of Maiden mts Pantera. 818-783-4045
 *Transcendental music inspired by spiritual progrsn. U2, Doors. 818-843-3368
 *Verstl blues dmr, able to groove slow, fast blues, cnytrified R&R. Simple kit, steady, in the pocket, dynamics. Blues rock image, infl. 818-789-0324
 *Verstl, hrd hting dmr wid for orig R&B band w/mgmt, EP, airply & tour schedule. 714-262-1587; 714-631-2269
 *Very old new proj nds dmr w/solid time, chops, pro gear, no ego, versatl, very dedictd to your craft. Pearl, Bozzio. 818-752-9402
 *Wtd, creatv, hrd hting, solid meter rock dmr. 213-874-8542
 *Wtd, on one outstanding HR dmr w/grt att & killer groove. Style Kramer, Alex VH, Castranova. We have matrl & maj connex. 818-763-2108

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14. HORNS AVAILABLE

- Sax avail. Phys all saxes & flute. Any style, can read, write music & do horn arrangements. Avail for studio wrk, TV, jingles & tours, etc. Chuckie, 310-640-0442
- Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
- Sax/flute plyr avail for studio & pro wrk of any kind. All styles. No unpaid shows's. Maurice, 213-662-3642
- Saxophonist avail. Phys alto, tenor & soprano sax. Grt R&B plyr. Xlnt improviser. Can plyr any style. Xlnt sight reader. Barry, 818-247-4944

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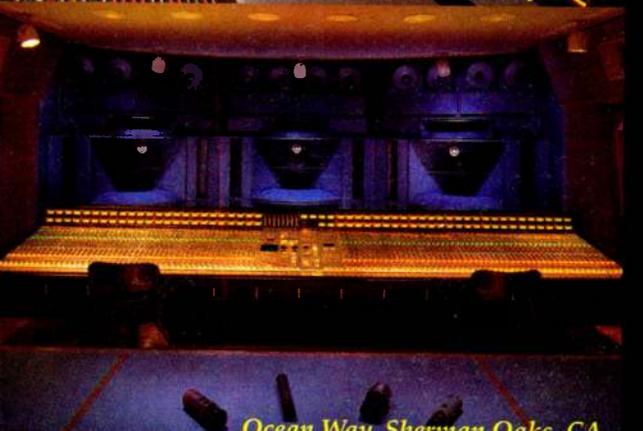
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