

# Music CONNECTION

## METALLICA METAL = MONEY



### **SPECIAL REPORT:** **THE STATE OF HEAVY METAL**

Consensus from

- Label Execs
- Club Owners
- Radio
- Metal Musicians

### **QUIET RIOT:** **Surviving A Near-Fatal Breakup**

### **MEGAFORCE RECORDS:** **Five Years of Metal Magic**

- ✓ A&R Report
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Vol. XII, No. 24

November 28—December 11, 1988

**Y**ear after year, the controversy surrounding heavy metal rages on. Will metal groups continue to sell records? Will their albums finally get some radio airplay? Will audiences still flock to the shows? The answers to all of these questions is a resounding yes! Case in point: Metallica. Armed only with a legion of loyal headbangers, this San Francisco-based quartet took their *Master of Puppets* album into the Top Twenty and then did it again recently when their double album, *And Justice For All*, became one of the Top Five most popular albums in the country. Ask Metallica if heavy metal sells! Another powerful metal contender is Quiet Riot. After releasing two highly successful albums and a couple of hit singles, the group suffered through some very lean years and a few personnel changes. They're back now and stronger than ever. Find out what happens when a band decides to fire its lead singer. This year also marks the fifth anniversary of Megaforce Records. Founders Johnny and Marsha Z were responsible for bringing such acts as Metallica and Anthrax to the forefront of the metal scene, and they haven't slowed down yet. Finally, our *MC* staff of writers will take you around the industry for an overview of the entire metal scene. From the clubs to the executive offices to the very performers themselves, this is one heavy metal perspective you won't want to miss.

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*Metallica Cover Photo: Ross Halfin*

## Music CONNECTION

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## MUSIC CONNECTION'S 11th Anniversary Edition

### • Annual Pick Of The Players Poll

Local musicians choose their favorite unsigned bands

### • Annual Movers & Shakers Survey

From their holiday dinner menu, to their favorite TV show, industry execs & local superstars pick the best of everything in '88.

### • A&R Revisited

Top A&R chiefs look back at the ups & downs of the past years record race.

### Plus:

- ◇ People in the news
- ◇ 12 months of Local Notes
- ◇ Club Data wrap up

## ON SALE DECEMBER 8

## FEEDBACK

### Three Cheers for the Kidd

Dear MC:

I just finished reading Tom Kidd's feature on Cheap Trick (Vol XII, No. 21). I've read many features by Mr. Kidd that I didn't particularly like, but this one was not critical or negative in any way. Way to go, Tom!

Kidd was right when he said CT is one of the "most consistent bands in the country." I first heard CT when I was 11 years old (10 years ago), and have enjoyed their music ever since. Now I get a kick out of hearing young teenagers talk about "that new band...Cheap Trick."

Thanks, Tom, for such an appraising article about Cheap Trick. They've worked hard, have stuck together over the years, and deserve a monumental music award when they quit making hits—which I hope won't be any time soon. Please keep MC readers updated on their *Lap of Luxury* tour.

Carolyn J.  
Lexington, Kentucky

### Pro Muzak

Dear MC:

I noted in your article entitled "Ted Nugent Voices Some Opinions" (Vol. XII#10), that you made reference to Muzak.

Please be advised that Muzak is a registered trademark of Muzak Limited Partnership and should not be used as a generic word for background music. The name Muzak should always be accompanied by the "registered" symbol when referring to our environmental music product.

In fact, Muzak has a wide array of background and foreground music products designed specifically for businesses. Of course, Environmental Music by Muzak, our broadcast background music, is our best known product. It is carefully planned and programmed contemporary arrangements of currently popular music and other favorites. Our special programming formula called Stimulus Progression gives a lift to over 80 million listeners every day in over 135,000 business locations world wide.

Muzak also has an Adult Contemporary format broadcast program called Foreground Music One, a foreground music tape service called Tones and the new Music Plus family of direct broadcast satellite delivered programs which include New Age Contemporary, Light Classical, Hitline (Top 40), Foreground Music One, and Environmental Music by Muzak.

Muzak is no longer only background music, and we'd like to let the world know. We would appreciate it if you would assist us by using our name in the proper context in the future.

Sincerely,  
Leslie Ritter  
Marketing Manager/Muzak

In our recent West Coast Band Directory issue, we listed several incorrect telephone numbers for which we apologize. Here are some correct band names and numbers:

**Blue Fish**  
Jeff - (213) 633-6805 - Jazzy  
**Janet Lee**  
Geoff - (213) 208-3595 - Rock  
**Thunderball**  
Rik - (213) 461-8455 - Hard Rock

about here. The issue of heavy metal music and it's impact on our industry is an important one, and one that we can learn a great deal from. Besides, how can we possibly conduct an investigation if you already have all the answers? Now, given that we all have an opinion on everything, it takes a bit of inner discipline to refrain from answering even the most basic questions. But my request is the same. Do not attempt to answer the following questions. Simply live with them for about a week. Then drop me a note and tell me what you think.

- 1) What contribution has heavy metal made to the music industry?
- 2) How has heavy metal ripped off the music industry?
- 3) How many businesses would not exist if it weren't for heavy metal?
- 4) How many people would be out of a job if it weren't for heavy metal?
- 5) How many people would be alive today if it weren't for heavy metal?
- 6) Why has heavy metal music lasted so long?
- 7) How are musicians in other areas of music affected by the heavy metal phenomenon?
- 8) How has heavy metal directly or indirectly affected or influenced your life?
- 9) Is there a predictable end to the heavy metal phenomenon? ■

## Perspective

(per-spk'tiv) N. 1. Subjective evaluation of relative significance

By Michael Dolan

Instigate the conversation of heavy metal music in a room full of semi-sophisticated music people and the dialogue that's produced is as colorful to watch as the Rose Parade. Some folks actually get a little embarrassed, and cleverly attempt to segue into a more familiar subject to expel their infinite wisdom in a less vulnerable arena. Others are very righteous about the topic and have an immediate opinion on where HM came from and where it's going. The hopeful tend to think it's nearing a welcome demise, while the die hards (those who are reaping the profits) insist that it has always been here and will always be. But the truth is that everyone you talk to about heavy metal has something in common—they all respond *immediately* so they can quickly get on to another subject and avoid getting stuck in an in-depth conversation. Why? Because nobody wants to admit that heavy metal music has made a mega impact on the music industry, as well as society. More fortunes have been made by virtue of heavy metal than the lottery, and we (as respectable

upwardly mobile rock & roll sophisticates) want to avoid talking about it because deep down inside, we really believe there is something bad about it. Maybe even evil. Black leather. Devils & dragons. Fire & brimstone. Naked girls slithering at the feet of muscular, tattooed, young boys. All this is not good. No one should profit from it. So we have a tendency to address the question of HM quickly. With fast answers. So we can move on. Simply because unlike an investigation, answering questions has a tendency to end the conversation—to complete it. An investigation, on the other hand, encourages the conversation to take a deeper cut into the subject. Therefore, I have a few questions that I'd like to present in the form of an investigation rather than a simple Q & A, and my only request is that you *don't* answer them. Rather, think about them. Talk about them with your friends. Sit with them. Ponder and wonder all you want—but don't answer them. Again, the reason I say that is because answering these questions tends to end the conversation. And there's a lot to converse

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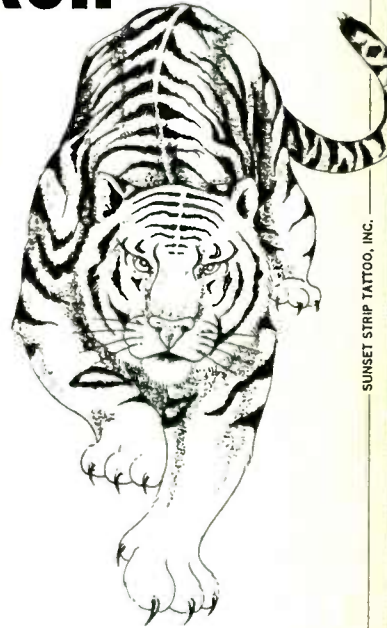
# SUNSET STRIP TATTOOS

## Tattoo Parlor to the Stars of Rock & Roll

By Lemme Loud



Michael Gee (drummer for the Poachers) being tattooed by Rick.



SUNSET STRIP TATTOO, INC.

David Lee Roth, Ozzy Osbourne, Motley Crue, Bon Jovi, Guns N' Roses, LA Guns, Quiet Riot, Cinderella, Billy Idol, W.A.S.P., Lita Ford, Ringo Starr, Johnny Winter, Girlschool, Oingo Boingo, Faster Pussycat, Poison. Apart from being a good bill for a weekend rock festival, the one thing all these rockers have in common is being tattooed at Sunset Strip Tattoo, located at 8418 Sunset Blvd., in Hollywood.

As I sit and watch a local drummer get his upper arm disfigured by a tattoo of a Bugs Bunny character twirling drumsticks, the two Sunset Strip staffers on duty, Rick and Robert, stress how important being a team is to the staff. They prefer not to use last names, and emphasize how the above-named bands have been tattooed by all the staff members. The shop has five full-time employees who are considered independent contractors. Robert, who has worked at the shop since the mid-seventies, comments on the staff's comradery. "We do take appointments sometimes. Customers do come to certain fellows for whatever style they want tattooed. All of us have our own style. We want to get the right person to do the right tattoo for each individual—that's the key."

The walls of the shop are covered with different designs, each listed with a basic price. It's common to

choose a design off the wall and have the staff modify it to suit your personal tastes, but the staff can also draw a special design or logo. The design is then enlarged or reduced on a copy machine to the exact size the customer wants. Rick describes the actual application process of the tattoo. "Once they decide on the tattoo and where they want to put it, then we set up our station," he explains. "We do what we call a paper stencil, which is similar to an easter egg transfer. We moisten the skin, shave it, and clean it real good. Then we place that transfer on the skin and it gives us a permanent guideline. Our needles are all sanitized in a sterilizer for thirty minutes, and we do that process twice. Everything we use is either disposable or sterilized."

"The tattoo itself is basically a start and stop procedure. We start by filling in small lines to get people familiar with it. What we use is a twelve-volt vibrating instrument that we attach the needle bar to. It's similar to a sewing machine—the needle goes up and down as it pokes tiny holes into the skin, impregnating the color into the skin."

As I listen to the whirring sound of the needle instrument, I ask Rick if it's painful to get tattooed. "We try to talk to people while they're getting tattooed, because 90% of people have a fear of needles," Rick

says. "If we can relax you mentally, then physically the tattoo is no problem. It does hurt a little bit, but the hurt you feel is like an outside stinging sensation."

The shop also branches out into other areas of commercial artwork. They specialize in airbrushing guitars and drum heads, and have done work in that line for Greg Bissonette and Steve Vai of the David Lee Roth band, Steven Adler of Guns N' Roses, Kingdom Come, and Robbin Crosby of Ratt. Greg, another staff member, has done album covers for Pat Benatar, Bryan Adams, and Concrete Blonde. They have also designed t-shirts and the original "Allistair Fiend" caricature for Motley Crue. Coincidentally, Sunset Strip Tattoo is featured in Motley Crue's "Uncensored" video, in a segment where Nikki Sixx is getting tattooed in the shop while being interviewed.

Since so many rock stars have stepped into the bright red building, I begged the owners for a story. Robert obliges me with a tale about Ozzy Osbourne. "I was tattooing Ozzy and he wanted to hear some old Black Sabbath music. So he dials up KNAC and says, 'Hi, I'm Ozzy', and they hang up on him. So he called again and told them he really was Ozzy and they could ask him anything and he'd tell them. So they asked him some outrageous,

obscure question about one of the recording technicians on a Black Sabbath album fifteen years ago, and Ozzy says 'I can't remember—but I am Ozzy!'. He ended up doing a telephone interview while he was getting tattooed and announcing live on the air that he was here. We had a million people outside. We had to lock the doors."

Robert comments on Ozzy again, "Another time Ozzy was here, there were some sailors in the shop. Ozzy was playing the next day at Long Beach Arena. He was talking to the sailors and they mentioned that they had tickets to his show. Ozzy told them to get their tickets so he could autograph them. Then he told them to take the tickets to the t-shirt concessions and they would be able to trade them for t-shirts."

Sunset Strip Tattoo is open every day from 10:00 a.m. to 12:00 midnight. The shop has been established for 20 years, and it is apparent by the constantly ringing phone that they are respected tattoo artists. Robert stresses their professional attitude. "We take this very seriously. To get a good tattoo here, just come in and be serious, and we'll treat you as well as you deserve to be treated. If you come in here smashed or on drugs, we'll tell you to get out. Tattoos are important to us, and it's important we do a good job for you." ■

# Country Club Loses Liquor Permit

By Michael Amicone

RESEDA—On February 19 of this year, the Country club began a routine procedure to renew their "on site consumption of alcohol and dance" permit. What has ensued in the following months is a maze of city council meetings and appeals, culminating last week with the Los Angeles City Council's decision not to renew the nightclub's permit. According to Scott Hurowitz, operations manager for the noted Valley rock venue, the November 15 decision was the latest salvo in ongoing efforts to close the club by Councilwoman for the 3rd District Joy Picus, land owner Abe Gunny (he owns many surrounding properties), and a disgruntled group of local residents. Neighbors' photographic evidence depicting club patron misdeeds, and police reports listing numerous criminal complaints, including everything from rape to public urinating and love-making, figured prominently in the council's final decision.

Hurowitz emphasizes that in his two years with the club he never had any problems with local residents, and that most of them actually benefited from the Country Club's security procedures, which includes a patrol car and eight to ten parking lot guards. In fact, he has gathered over 100 signatures and letters of support from sympathetic home owners and businesses who feel that the Country Club is a "responsible" operation. Hurowitz is now concerned that the recent decision may turn what he feels are neighbors' unfounded fears into reality. "The irony is that all these orchestrated stories—of people drinking in the streets, screwing on lawns, and urinating on bushes—things that haven't been happening, may become a reality. Because they have taken away the bulk of our income, I won't be able to afford a patrol car or eight guards in the lot, and it will be harder to police these crowds."

The council's decision not to renew Country Club's permit, which Hurowitz claims is not related to any ABC liquor license violations, will present a unique booking challenge for the club. "Nelly (Alluon) and I came to this club almost two

years ago to try and change this club around and gain back some of it's lost prestige," says Hurowitz. "And we took this club from a room that was doing only a few shows a week, and most of them hardcore metal, to little by little building back respect. And the room's really turned around. The labels are always here for local bands to receive the exposure they need to get signed, and we even had Prince and Mick Jagger special events. All these great events won't happen if we can't serve liquor. Nobody's going to call to have a Prince special event if people can't drink."

Hurowitz predicts the club will have to resort to booking bands that play thrash, speed metal, punk, and a brand of hardcore rock that is currently the rage in New York City clubs. "Hardcore makes speed metal look like Mickey Mouse," adds Hurowitz. "It's got a big, big following. Avid fans are under 21 and they don't need to drink. They just come to see their favorite band."

The outsiders pressure bearing down on the Country Club are similar to those that befell the now-defunct Starwood club in Hollywood. With no alcohol allowed on premises, and with a group of adamant citizens trying to close them down, it will take some creative booking policies and the support of the music industry to keep the Country Club's doors open.

"They think that by denying our liquor that we're going to go away," says Hurowitz. "But we've put too much time into this club, and we're not going to let it go." ■



Scott Hurowitz, operations manager, Country Club

# AIRWAVES / F. SCOTT KIRBY



Joe Benson (the KLOS airman with the soothing baritone voice and textbook rock & roll recall) has been an incredibly valuable asset to the top-rated AOR giant since making his on-air debut some seven and a half years ago. Since then, the likeable Joe has tried his hand (successfully I might add) at writing and retail/radio promotion as well as launching his rapidly rising series of books. Called "Uncle Joe's Record Guide," the four books are for the most part the accumulated text Benson employs to historically categorize the seven albums he airs in their entirety on his hugely successful Sunday evening show. That landmark series, called "The Seventh Day," has been running successfully in our sun-baked confines for the better part of a decade, and in the all important Arbitron ratings, no similar show can touch it.

Obviously, Benson has very strong feelings about his audience. "We're like a family," he says of his special group of disciples, "and I've kept up a steady correspondence with quite a few listeners since the show began. Believe me, they really keep me on my toes about the accuracy of my monologues. If I'm discoursing on the evolution of the Grateful Dead and err, on say, the year Pigpen died, I'll immediately receive 40 or so phone calls politely correcting me. But," he says laughing, "they're great for making sure all the text that gets in the "Uncle Joe's" books is accurate. "The Seventh Day"'s audience is extremely in tune with what's going on musically and it's great the way they've grown along with the show."

While KLOS is currently atop the AOR heap and basking gently in the limelight, they received more than just a minor scare when oldies-bangers KLSX appeared on the scene some two years ago. What happened, according to Benson, was the mighty KLOS got caught with their pants down in a deliberate outflanking movement. "Radio is like a chess game or a battlefield," he says earnestly. "Our former PD knew what was going to happen and didn't do anything to prepare for a counter strategy. In essence, we got blown out of the water in grand fashion."

Enter one Charlie West—new program director and self-styled Stonewall Jackson of L.A. radio—in essence a man who knew how to assess the disintegrating situation, survey the scene, and head for clearer waters. "When Charlie arrived, he didn't panic and start sacking people," recalls Joe. "After all, the airstaff was comprised of solid professionals and he knew it. He gave us just enough creative leeway behind the mike to keep things spontaneous, introduced a few more recognizable artists into the mix, and felt the ship would naturally right itself. Fortunately for us, it did."

In addition to making a few alterations in the stations playlist, another key weapon in the ratings reversal was the rise of morning team heavyweights Mark and Brian. Benson, who loves to draw analogies with baseball teams, explains: "We're like this year's Dodgers," he says puffing with pride at the accomplishments of our boys in blue. "Mark and Brian are like Orel Hersheiser—they're the station's stoppers. But everyone else plays an integral part in the overall picture as well, ready to make the plays when the ball is hit to them. Everyone here gets along like brothers and sisters. Probably 'cause we've all been here so long; there just aren't any ego problems. I really feel that if you asked any of the employees at the station, they'd all say they've never worked anywhere where there was such a harmonious feeling in the air. It's the best!" ■

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## NEWS

# ASCAP/NARAS Panel Argues State Of A&R

By Ben Brooks

NORTH HOLLYWOOD—On November 10, a full house convened at the Beverly Garland Hotel to participate in an ASCAP/NARAS panel entitled "A&R Wars: Is A&R Holding Back The Record Industry?"

The all-star panel included moderator J.J. Jackson, program director for KMPC; Al Bell, consultant, the Gordy Company; Al Teller, president of MCA Records; Ron Oberman, vp, A & R, Columbia Records; Benny Medina, vp, music/A & R, Warner Bros. Records; Jeffrey Sydney, senior vp/gen. mgr, West Coast, Polygram Records; Charley Minor, senior vp, promotion, A&M Records; and attorney Thomas White, consultant, Record and Music Publishing Industries, who authored the controversial *Billboard* editorial, "Too many records are bombing—industry growth requires better A&R."

While there were plenty of fireworks ignited by antagonist White, it became apparent as the evening evolved that his sweeping indictments of the A&R community were more significant for their shock value than content. At the heart of White's attacks was the premise that musicians were not chosen for A&R positions.

"With all due respect for being a trained musician," said Al Teller, "being a musician does not necessarily qualify you to be a trained and effective A&R person." After several shouting audience members implored Teller to tell them what qualifications an A&R person needed, Teller added, "There are a

lot of cynics floating around in this industry, but fortunately the business survives despite them. Every time I hear a round of applause (for these negative attacks) I assume it comes from people who have perhaps been rejected for an A&R position at a company."

That exchange unfortunately set the tone for the rest of the evening as musicians vented their anger at the industry in general and A&R specifically for being neglected as artists or A&R candidates. Jeff Sydney brought up the fact that there are very few A&R positions available while there are thousands of candidates. "It's a simple but unfortunate fact of life," he said.

In defense of the apparent inaccessibility of A&R people, Ron Oberman pointed out there are only so many hours in the day to listen to tapes and get back to would-be recording artists. "If my associates and I listened to all the tapes we get at CBS, we would be listening 24 hours a day," he said.

J.J. Jackson brought up the point that record companies seem to sign and release more product than they can possibly market, rendering many artists unexploited and millions of dollars spent for no apparent reason. "At A&M we actually shelved more than six million dollars worth of product last year," admitted Charley Minor. "And if you want to go to your controller or financial guy and try to explain that to him, you've got a job. If we can't go out and provide at least 75 to 85

**More >**

## A&R WARS



Pat Lewis

Industry veterans included on the ASCAP/NARAS panel discussing the state of A&R were: (from left to right) Ron Oberman, vp, A&R, Columbia Records; J.J. Jackson, KMPC program director; Jeff Sydney, senior vp & gen. mgr., West Coast, Polygram; Charley Minor, senior vp, promo, A&M Records.

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# NEWS

## Second MacMusicFest Comes to Hollywood

By Barry Rudolph

HOLLYWOOD—MacMusicFest 2.0, to be held on the Paramount Pictures lot this December 3 and 4, will include the latest in Apple Computer systems, synthesizers, music composition software, and film/T.V. products. Expanded to a busy two-day schedule over last year's tremendously successful MacMusicFest 1.0, this music festival will be presented by Filmsonix in association with Apple Computer and Record Plant recording studios.

Besides presenting an opportunity to explore the newest in modern music technologies, a series of important lectures and workshops by noted industry professionals promises to again be the highlight of this significant event. This year's participants include: Alan Kay, Apple Fellow; Door's keyboardist Ray Manzarek and his son (and programmer) Pablo; Mark Cantor, president of Macromind; Dominic Milano, editor of Keyboard Magazine; Craig Anderton, editor of Elec-

tronic Musician Magazine. Titles of planned seminars are: "Integrating MIDI in Your Studio," "Feel Factoring," and "Graphic and Multimedia." An also "must see" for anyone contemplating a new purchase, will be a comparative study of sequencers and music notation systems.

Manufacturers and distributors exhibiting products and services include: Apple, Audio Intervisual Design, Coda, Digidesign, Dr. T's, Graphic Notes, Fostex, Future Lab, Kurzweil, New England Digital, Oberheim, ECC, Optical Media, Opcode, Passport, Resonate, Yamaha, Rastorops, 360 Systems, and more.

The show runs from 10a.m. to 6p.m. on December 3-4 and costs \$25 for both days in advance or you can buy tickets for \$30 at the door. Tickets are available from Ticketmaster. For more info about MacMusicFest 2.0, call (213) 653-0240. ■

### MAC-MANZAREK



Doors keyboardist Ray Manzarek and his son Pablo will be among those participating in MacMusicFest 2.0 to be held on the Paramount Pictures lot this December 3 and 4.

### ◀ ASCAP/NARAS

per cent of the marketing obligation to the artist and record, then we'll try to hold it. I think you'll see more and more of this. If we can't commit then we shouldn't be going after it."

"Record companies provide two functions and do exceptional jobs at both of them," replied Thomas White. "They provide a banking function and marketing function. You can tell how well the marketing function works because so many artists who are mediocre and inferior are marketed to success."

As the evening wore on and questions were fielded from the audience, typical and mundane A&R issues abounded. Subjects like unsolicited tapes, unreturned phone calls, questions why art isn't a primary factor in the record company signing scenario, etc. served to undermine the promise of this well attended event. Looking on the bright side, perhaps these gatherings are important if for nothing else than to provide a forum for discussions regardless of how academic it may be. ■

## SIGNINGS & ASSIGNMENTS/MICHAEL AMICONE

Michael Amicone has been named Associate Editor/News for Music Connection Magazine, effective immediately. Amicone, a longtime contributor to the L.A.-based publication, replaces former Associate Editor Jim Maloney who served in that capacity for the last two years. Maloney has moved to Warner Bros. Records where he'll be writing copy in the Creative Services Department. In addition to his work for MC, Amicone has written numerous articles and reviews for Rock Scene Magazine. Amicone has interviewed such musical personalities as Gloria Estefan, Todd Rundgren, Lou Gramm, and James Brown.

Rick Riccobono, formerly the general manager of BMI's Los Angeles office, has been appointed vice president of writer-publisher relations. A veteran with nearly 20 years of experience in the entertainment industry, whose background includes television, film, music publishing, home video, and pay television, Riccobono will direct all writer-publisher relations and oversee administrative activities for BMI's Los Angeles office.

Atco Records has named Derek Shulman as its new label president. Shulman will run the company's activities from the label's New York headquarters. Shulman's varied musical background includes stints with Polygram Records as senior vice president of A & R and as national rock promotions manager, and on the other side of the bargaining table as lead singer for the art-rock band, Gentle Giant. The Atlantic Records subsidiary has also appointed a regional promotional staff. The new team includes: Valerie Delong, south-east regional promotion director based at the WEA Atlanta branch; Jeff Hackett, southwest regional promotion director working out of the Dallas office; Jeff Neben, west coast regional promotion director out of Atco's L.A. branch; Barbara Seltzer as east coast regional director from the label's New York headquarters; and working out of the windy city, Peter Spasoff, midwest regional

promotion director.

More WEA news: Jennifer Marwood has accepted the position of vice president of administration for Atlantic Records and will be based at the company's NY headquarters. Enigma Entertainment Corporation has named Tom Yotka as label manager for its newly-created Enigma Classics division. Yotka will be spearheading the label's move into the classical music arena.

Motown Records has announced three new appointments: Joan Scott to the position of regional promotion, west coast, Mary Joe Moore to assistant to the vice president of promotion; and Sandy Jones to the newly-created position of director, artist development/publicity, based at MCA's New York offices.

Skip Miller has been named to the newly-created position of vice president, black music for RCA Records. In more executive musical chairs, RCA's parent company, BMG, named Rick Cohen as vice president of sales; Ebrahim (Abe) Amiri, recently the director of credit and collections for BMG, will transfer to the staff of BMG distribution, a division of the Bertelsmann Music Group. BMG also announced the appointment of Peter Jamieson and John Preston to co-chairman of BMG Records (UK) Ltd. Both men will co-chair the Company until July, 1989, at which time, Jamieson will become senior vice president, Asia-Pacific, and Preston will become sole chairman of BMG (UK) Ltd.

The Hollywood-based Gail Roberts Public Relations announced the appointment of Marele Clifford to account executive. Clifford's responsibilities will include implementing worldwide press campaigns for the PR firm's music, television, and film roster of talent.

Capitol Records has advanced Brenda Grant from senior staff assistant to the position of manager, administration, business affairs. She will report to Bob Young, vice-president, business affairs. ■



Rock & Roll quartet, NRBQ, has signed a worldwide, multiple-album recording deal with Virgin Records. They will be entering the studio shortly to begin work on their debut for the label. NRBQ and their manager stopped by the Virgin N.Y. offices to celebrate the new contract. Pictured are: (top row, left to right) Phil Quarataro, Virgin senior vp. promotion and marketing; NRBQ members Terry Adams and Al Anderson; Nancy Jeffries, Virgin vp, A & R; (bottom row, left to right) band members Joey Spampinato and Tom Ardolino; and band manager Jack Reich.



Eamon McCabe

**Eighth Wonder** marks the debut of Jerry Greenberg's WTG Record Company through CBS. Produced by Mike Chapman and Richard James Burgess, the LP boasts songs penned by the likes of Holly Knight and Bernie Taupin, Tom Kelly and Billy Steinberg, and the Pet Shop Boys. Eighth Wonder's single debut "Cross My Heart" is already charted.

## Dialogue:

**Richie Wise:** director, A&R, Scotti Bros. Records

### A Healthy Scene:

"So many local L.A. bands have gone on to become national and international successes that obviously there's a lot right with the current L.A. scene. To produce this kind of talent—Van Halen, Motley Crue, Stryper, Ratt, Poison, Guns N' Roses—the scene really has to be healthy."

### Priorities:

"Let me tell you a little story that will illustrate the mistakes most groups make: There was this band whose tape I liked. I told their manager that they weren't quite ready, but to please send me a new tape in a couple of months to keep me abreast of the band's progress. About six months later, the manager calls me up and tells me that his band has made incredible forward progress. He told me that the lead singer changed his hair color, the group got brand new stage costumes, the new live show is incredible, the bass player is moving around the stage more than ever, and the group has some new songs. Now look

what he did: He put songs *last* on his list of improvements. His priorities are all wrong! All the glam and the long hair are great—as long as they come along with great songs and a sound that somebody wants to hear."

**Dave Novik:** vice president, West Coast A&R, Epic Records

### On the Local Scene:

"There is a healthy music scene here in L.A. Although we cover other areas throughout the country, our "domain" focuses mostly West of the Mississippi. In L.A. particularly, the live scene is happening and healthier than many other cities because of the amount of live music to see. We're out there almost every night. There's always an act to see. If I'm not going, my associates are out there. If it's an act that we all feel good about, we'll all go see them together. I feel we're on top of seeing as many bands as we can."

### Black Music Exposure:

"There are a limited number of clubs catering to the black music market and although I don't frequent them, I do know that the rap scene, in particular, is getting very strong. There's definitely an awareness about black music that is grow-

ing and going to cross all barriers."

### Unsolicited Tapes:

CBS' policy is *not* to accept unsolicited tapes. We prefer to deal with producers, publishers, managers, and lawyers. And we don't usually get a lot of unsolicited material, anyway. Bands prefer to have representation from someone other than themselves."

## Grapevine:

Local act **Bang Tango** has just signed with Mechanics Records, a subsidiary of MCA. This comes directly after **Kill For Thrills** signed with the parent company.

**Black Cherry** find themselves at the Troubadour for a holiday show on November 26th. This will be the last showcase of the year for Black Cherry who are about to sign with a major L.A. booking/talent agency.

**Chrysalis Records** will be looking to strengthen its West Coast A&R department between now and the remainder of the year. Look for some new faces.

Local rockers **Rings of Saturn** have completed their new demo tape which was recorded with **John Hennig** (REO, Sammy Hagar), and mixed by **Rob Xeno** (Malice, Gap Band) at the Music Lab.

Names in the rumor mill this week

include **Peter Philbin** and **Scott Folks**.

**Simon Handhart** (Saxon, Wasted, Killer Dwarfs) will be producing the debut album by Arista recording group **Babylon**. Expect a spring '89 release.

**Dirty White Boy** (Earl Slick's new band) had their new demo tape produced by **Duane Baron**.

**Tom Werman** is currently finishing up **Junkyard's** Geffen Records debut at Studio 56.

Look for one of Oregon's top rock groups, **Sweet Roxx** to relocate to Los Angeles sometime in early '89.

Metal Blade Records president **Mike Faley** has put together an interesting compilation album scheduled for a January '89 release. Entitled **Street Survivors**, the LP features one track each from many of L.A.'s top bands. Among those included on the album are **Tomorrow's Child**, **Little Caesar**, **NRG**, **Black Cherry**, and **Rain On Fire**.

## Chart Action:

The follow-up to **Bobby McFerrin's** Number One a cappella smash is indeed going to be the remake of the **Rascal's** classic, "Good Lovin'." Try to sit still while listening to this one!



Jon Gardey

No matter what face he's wearing, **Phil Collins** seems to have acquired a knack for turning vinyl into gold. Whether it's his lethargic remake of "Groovy Kind of Love" that went to Number One, or his current high-debating single "Two Hearts" from the movie **Buster**, Collins has the voice that radio needs to play to remain safe. The real question is, how many projects can he get into without burning out?

# A&R READER (Cont'd)



Raul Vega

Former preacher Sam Kinison is back taking another comedic stab at just about everything on his new Warner Bros. album, *Have You Seen Me Lately?* You might also wanna check out Sam's "Wild Thing" video which features cameo appearances by virtually every rock star that's ever picked up a musical instrument. Clearly, Kinison is the new king of rock comedy.

No less than seven of the *Billboard* Top Twenty albums fall into the metal genre. It's really about time this musical force was given the respect it's earned!

When George Michael's "Kissing A Fool" entered *Billboard*'s Top Five, the artist's *Faith* album became the first ever to produce six Top Five hits. Michael's singles from the LP have included "I Want Your Sex," "Faith," "Father Figure," "One More Try," "Monkey," and "Kissing A Fool."

## On The Move:

Jamie Cohen and Denny Diante are out at Columbia A&R. It all came down about a week ago, with no replacements named as yet.

Bruce Dickinson exits EMI Records to assume responsibilities as East Coast vp/A&R for MCA Records.

Rachel Matthews has been named manager/A&R for Capitol Records and will report to label vp, Tom Whalley.

Mavis Brodey exits her post as director/A&R for MCA Records. Corporate cutbacks at MCA Music, Inc. forced a handful of staffers to leave unexpectedly. Stay Tuned.

## Commentary:

Most groups here in town are pretty impressionable. So when an A&R person tells them he wants to take them into the studio and do a demo tape, chances are the group will be ecstatic. There are, however, a couple of problems inherent

in this policy. To begin with, the A&R person should make his intentions known from the get-go. Are his intentions to shop the tape at his own label? Is this going to be a "first rights/refusal" situation where the label taking the band in for demos gets the first shot at the band? Or, is the A&R person merely taking the band into the studio to brush up on his production skills?

It has come to my attention that several major-label A&R people have been making a habit of taking new, unsigned bands into the recording studio and dragging out that process over several months. And I'm not talking about just one group, folks! I'm talking about a handful of bands a year marching in to do demos that take four to five months to complete only to discover shortly thereafter, that there never was any label interest at all.

Because in many cases the A&R person insists on arranging and producing the three-song demo himself, the band is at his mercy. Should he be called out of town or to a meeting, conference, or convention, the group has no recourse but to sit and wait. And all the while they're hopeful of a label deal!

It's no big thing for an A&R person to grant a demo deal to a new band. Since most major labels either have their own recording studios, or have made deals with local ones, the band shouldn't really have to wait months to get this done. And unless the A&R person has a proven track record as a producer, it might be advisable for him to stick to his own territory. ■

# DEMO CRITIQUE Product Analysis of Unsigned Talent



## Thunderball

Contact: Rik Fox  
(213) 461-8455

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Ear-shattering metal designed for arenas. The performances are power packed and the guys have somewhat of a pretty boy image thrown in for good measure. Songs are arranged very well and even have memorable choruses.

Songs change pace enough to keep the listener wide awake and wanting more. My only problem is that Thunderball doesn't seem to be offering anything new, different, or unique. I've heard it all before. The flash. The ferocity. It's all great, but if it sounds like a million other metal bands—who's gonna notice?

Here's a band that truly lives up to its name. And although I'm impressed with their talents, I think this band has to find another way of running ahead of the pack.



## The Big Sky

Contact: Issac Bernato  
(213) 651-4701

Purpose of Submission: Seeking management and label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The first thing you notice about the Big Sky is that they took the time to put together a real professional press kit that includes a cover letter, tape, photo, brief bio, lyric sheets and a self-addressed stamped envelope. For that alone, these guys score some points. Now, on to the music! To begin with, six songs is just a bit too much. Always leave 'em wanting more. After "Temptation," their opening song, I realized I had difficulty believing the lead singer, but by the third song—it just didn't matter. The songs all seemed so bland, dragged-out and listless. Maybe that's why their package was so together! Maybe they fancied-up their press package to hide a mediocre tape? The Big Sky should seriously reconsider submitting this tape to industry A&R people.



## Rock Asylum

Contact: Ron Deuschendorf  
(818) 703-8234

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The main problem here is that all of these songs start out with a bang and end with a whimper. "Get Closer To Me," "You Stole My Heart," and "Rock For You" are the same old thing, thematically. When are bands gonna find other things to sing about? Anyway, apart from six songs being too many for a demo tape, they all seem to go nowhere fast. A couple of fast-paced rockers and then the obligatory ballad. Pretty original, huh? It seems as if the playing was sharp and tight, but the songs are kinda bland. Also, the lead singer seizes from his normal voice into a hackneyed heavy metal falsetto at a moment's notice. Guys—take some time to rethink your plan of attack. And don't give up your day jobs.

To submit product for analysis, send your packages (including photo & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of *Music Connection* magazine.

# Local Notes

Compiled  
by Michael Amicone

Contributors include Pat Lewis, John Harrell, and F. Scott Kirby

**HARD KNOCKERS:** The Fabulous Pandoras are one female rock ensemble who could definitely hold their own in a sleaze-out competition with the Oakland branch of the Hell's Angels and the late Divine. A few weeks ago at the infamous Tropicana, they let loose in honor of their latest Enigma LP *Rock Hard* - and I have only now recovered enough to collect my thoughts. This Hollywood holocaust gathered together some of the most motley members of the street community, including record producer Kim Fowley and his illustrious first jester, Rodney Bingenheimer. Bingenheimer made the obligatory rounds on the heels of the sultry señoritas only to remark as he headed for the exits, "These girls are gonna be huge." Look again, Rod, they already are — FSK

**SCROOGED:** Bill Murray gets his holiday comeuppance in the new Paramount comedy slated for Xmas release. The former *Ghostbuster* plays a tight-fisted network president named Frank Cross, a character based on that perennial holiday miser Scrooge. The film's soundtrack features songs by ex-Band leader Robbie Robertson, Buster Poindexter (aka David Johansen), and the album's first single, "Put A Little Love In Your Heart," an Annie Lennox/Al Green remake of Jackie De Shannon's hit.

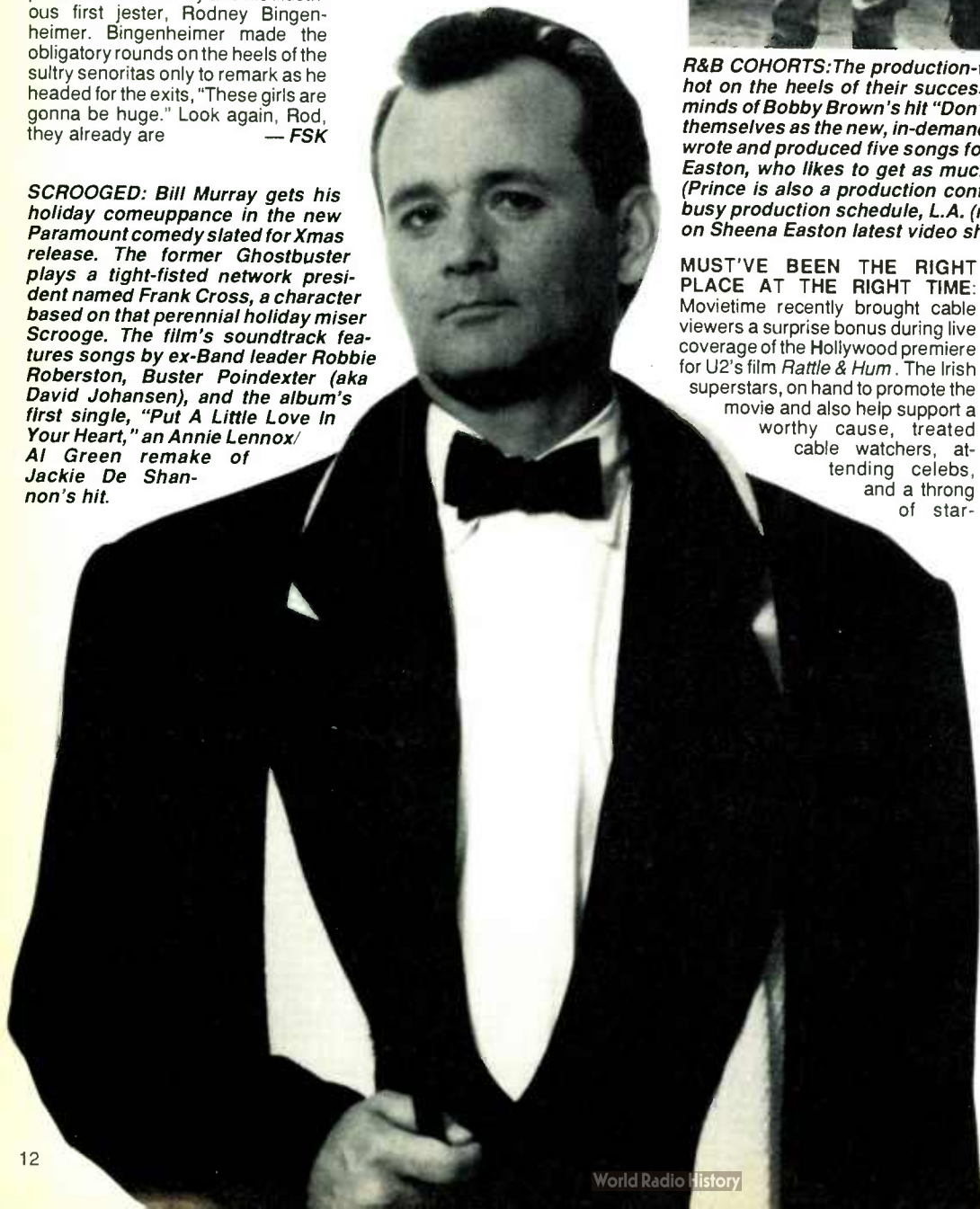
**LOOK OUT, OLD MAC IS BACK:** Warner Bros. has slated a Fleetwood Mac greatest hits package just in time for the Yuletide buying frenzy. The album will follow the latest trend of including some freshly minted material along with the hits. Two new songs, the Christine McVie/Eddy Quintela-penned "As Long As You Follow" (the album's first single) and "No Question Asked," written by Stevie Nicks and Kelly Johnston, will mark the recording debut of new band members, lead guitarist-vocalist Rick Vito and guitarist-vocalist Billy Burnette. The two guitarists, who were introduced to Mac fans during the band's well-received 1987 North American concert tour, were enlisted to fill the huge hole left in Fleetwood Mac's lineup when guitarist and production architect Lindsey Buckingham left the fold. The two musicians will no doubt acquit themselves admirably, but the quirky production genius of Lindsey Buckingham, something that made the band's records so unique, will be sorely missed.



**R&B COHORTS:** The production-writing team of L.A. and Babyface—hot on the heels of their success as the behind-the-scenes masterminds of Bobby Brown's hit "Don't Be Cruel"—have firmly established themselves as the new, in-demand kids on the block. The dynamic duo wrote and produced five songs for the latest album release by Sheena Easton, who likes to get as much great production help as she can (Prince is also a production contributor). Taking time out from their busy production schedule, L.A. (right) and Babyface (left) dropped in on Sheena Easton latest video shoot.

**MUST'VE BEEN THE RIGHT PLACE AT THE RIGHT TIME:** Movietime recently brought cable viewers a surprise bonus during live coverage of the Hollywood premiere for U2's film *Rattle & Hum*. The Irish superstars, on hand to promote the movie and also help support a worthy cause, treated cable watchers, attending celebs, and a throng of star-

gazers to an impromptu, 15-minute street concert. The three-tune set included "When Love Comes To Town," "I Still Haven't Found What I'm Looking For," and that perennial R&B chestnut, "Stand By Me." The premiere, which was held at the Mann's Chinese Theatre in Hollywood, was a benefit to raise needed funds for a new Los Angeles Mission building that will triple its capacity to provide assistance for L.A.'s growing number of homeless.

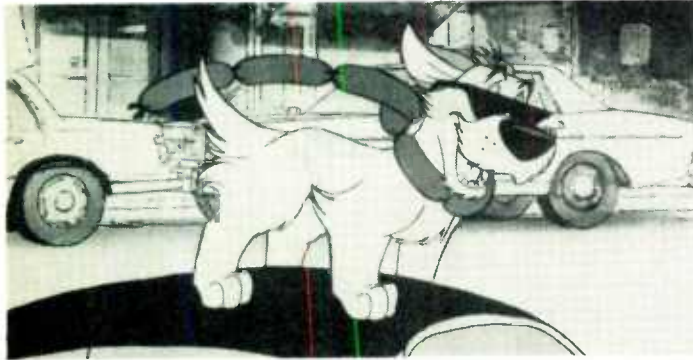


**KUNG FU ROCKING:** Ex-WASP guitarist Randy Piper made quite a splash at the Roxy recently when he premiered his new band Animal. Several celebrities were on hand backstage to break open the champagne including actor/tough guy Chuck Norris who got along great with the Piper clan —JH

**MUSIC & MEMORIES:** JCI Records has just added seven new CD titles to their expanding Baby Boomer Classics series. Each disc is a thematic sampling of the musical genres that helped shape a chosen decade. The "I Like Ike" years are represented by Lovin'Fifties, Heart & Soul Fifties, and Rockin'Fifties; the Swinging Sixties are divided into Rockin', Love, and Dance delineations; and the "me" decade is summed up by Electric Seventies and Rockin' Seventies. All seven discs (14 of the 22 albums in the series are now available in the CD format) feature the original master recordings, when available, in pristine CD sound.



**THUMBS UP:** Local favorites Rings Of Saturn are joined for a backstage celebration following their sold-out show at the Roxy by members of Quiet Riot. Shown signaling their approval are: (from left to right) Quiet Riot guitarist Carlos Cavazo; Rings Of Saturn members Billy Coane and David Adjian; new Quiet Riot bassist Sean McNabb; and Rings Of Saturn's Mar Tercero and Eric Swanson. In addition to his Rings Of Saturn frontman duties, vocalist Billy Coane also doubles in the daytime as an Advertising/Promotion man for our Music Connection.



**UPTOWN DOG:** New York's coolest canine, Dodger, knows the New York hot dog stands and street life better than any dog in town. He's one of the featured characters in Walt Disney Pictures' new all-animated film, *Oliver & Company*. Rocker Billy Joel lends Dodger his voice - an interesting new career direction for the piano man.

**BROTHERHOOD OF THE BANDS:** On Tuesday, November 29, seven of L.A.'s finest - Damn Yankees, the Shelias, Electric Angels, Rain On Fire, the Love Razors, Black Cherry, Kill For Thrills - will be performing at the Coconut Teaszer. Proceeds from the evening will go towards buying new equipment for Gentlemen Afterdark, a promising young band who migrated to L.A. in search of fame, fortune, and a recording contract, only to wake up one morning and find instead that all of their equipment had been stolen. The dastardly deed was perpetrated following a sold-out show at Madame Wong's West. At the conclusion of their set, they packed up their instruments as usual, loaded their gear (\$4,500 worth of equipment) onto a roadie's truck as usual...and never saw it again. It's certainly hard enough to make ends meet in this town while waiting for your big break without having to worry about where your next instrument is coming from.

**GHOSTS OF DICKENS PAST:** Walt Disney Pictures has announced the release of *Oliver & Company*, a new full-length animated feature based on the Dickens classic. The film includes five original songs performed by such top talents as Billy Joel, Bette Midler, Huey Lewis, and Ruth Pointer, and features the voices of Billy Joel (as the character Dodger), Bette Midler (Georgette), and Cheech Marin (Tito). Another Dickens classic being given a seasoned twist is *Scrooged*, Bill Murray's sure-to-be-a-megahit take-off on "A Christmas Carol." —PL

**CRICKETS & BEATLES:** Two original members of Buddy Holly's backing band, the Crickets, are back with a new single entitled "T-Shirt" on Epic Records." Produced by Holly fan and song catalogue owner Paul McCartney (who also tickles the ivories and sings harmony on the track) it features original Crickets drummer Jerry Allison and bassist Joe Mauldin—along with longtime associate Gordon Payne on lead vocals and guitar. First stop on the trio's comeback tour will include a performance at the annual Buddy Holly birthday luncheon, an event hosted by the ex-Beatle.



**YOU GOTTA HAVE FAITH:** George Michael, sporting the world's only styled stubble, is greeted backstage by Warner/Chappell Music President Les Bider (right) and Warner/Chappell Executive Vice-President Jay Morgenstern. The Warner Execs stopped by to present Michael with a one of a kind crystal piece to salute the incredible success that Michael has enjoyed this year.

**MORE ON THE YOUNG AND THE UNSIGNED:** Yamaha's Soundcheck competition was recently held at the Universal Amphitheatre, where eight unsigned bands were given the opportunity to strut their stuff in front of a panel of rock royalty and industry professionals. The competition was created by the Yamaha Corporation to help unsigned bands get their music heard by people who have the power to make a difference in their careers. The eight U.S. finalists were judged by such industry stalwarts as Peter Asher, Quincy Jones, Phil Ramone, Keith Olsen, David Foster, Brian Wilson, Michael Ostin, Walter Becker, and Tom Zutaut. Bands who entered were rated from 1-10 in four categories: musicianship, songwriting, originality, and performance. This year's winning band was Giraffe, a band from San Jose, California, who as the U.S. grand prize winner will receive \$25,000 in cash or equipment, career advice from selected industry experts, and a 24-track professional demo recording.

**FEED YOUR CHILDREN:** On Saturday, November 12, the Palace Theatre in Hollywood played host to the Children Of The Americas Radiothon, an annual event to aid UNICEF and WHY (World Hunger Year, an organization founded by the late singer-songwriter Harry Chapin and Bill Ayres). Graham Nash in Los Angeles, and WNEW-FM

deejay Pete Fornatale and Bill Ayres from the United Nations building in New York City divided the bi-coastal master of ceremony duties. Performances by Randy Newman, Pat Benatar (an honorary spokesperson for UNICEF), the Fabulous Thunderbirds, and activist-at-large Jackson Browne highlighted the four-hour broadcast. But by far the most eagerly anticipated event of the day was the reunion of the revitalized, Crosby, Stills, Nash, and Young, who previewed three songs from their new LP *American Dream*. This year's total, which is approaching \$300,000 and still counting, has already surpassed last year's tally.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from the tattered past of "Local Notes"

**SIMPLY SHOCKING:** Shelter Records recording artists, Tom Petty & the Heartbreakers, continue their shocking behavior. During an appearance at the Jai Alai Fronton in Miami, Petty was jolted by his microphone, staggered back into the amps, dropped his guitar, and stumbled offstage. Twenty anxious minutes later, Tom recovered and returned to complete the show.

**GIBB-PHOBIA:** KPOL-FM recently presented a "No Bee Gees Weekend," a 48-hour boycott of the disco kings' music. Newsman B.R. Bradbury quipped that, as far as special events go, the Gibb Brothers boycott ranked right up there with "the time we played all of Bobby Hebb's greatest hits."

**BEARING HIS SOUL:** Teddy Pendergrass, who carries the nickname Teddy Bear, is spearheading a committee to create a commemorative stamp paying homage to the 75th anniversary of the Teddy Bear. Pendergrass has received many of the cuddly characters from fans, not to mention one small live bear which is still a part of the Pendergrass household.

**LANDLOCKED & TONGUE-TIED:** Head Beach Boy Brian Wilson was so low-key during the taping of a recent Midnight Special Interview with Wolfman Jack that the show's producer had the segment redone several times to help the reclusive Wilson further develop his brief responses.

# METALLICA

## PLATINUM METAL MASTERS



By Sal Treppiedi

*Metallica's latest album ...And Justice For All, has created quite a stir, becoming one of the highest debuting heavy metal albums ever. With the album already platinum, and with multi-platinum not far behind, these four young men—James Hetfield, Lars Ulrich, Kirk Hammett, and Jason Newsted—are fast becoming one of the premier American bands.*

*All of this success comes from a band that was formed in the early eighties in San Francisco. A band that released the classics Kill 'Em All and Ride The Lightning on the fledgling Megaforce Records. A foursome that broke down barriers—enabling many other acts once considered to harsh or offensive—to land major label deals. An act that stole the show at the inaugural U.S. Monsters of Rock tour. A band that truly exemplifies the term "heavy metal."*

*For Metallica, ...And Justice For All marks their first studio album in over two years. It also marks the first full-length album for Jason Newsted, who replaced the late Cliff Burton. Those who are familiar with Metallica will easily see the difference that Newsted has made; he brings more precision and power to the band's overall sound.*

*We recently had the opportunity to talk to Lars Ulrich of Metallica to get his thoughts on the new album.*

**MC:** This new album sounds more like a street record than the previous ones.

**LU:** We were just as picky as ever. We looked at everything and made sure it was right. The big change this time around was in the mixing department. When we went to mix the album—after recording for three months as unlive as you can get like we've always done—we sat down and listened to *Master of Puppets*. We found out that what we are into now is different than what we were into then. We wanted something leaner and sharper and drier. Some of those ideas came from the way we felt the *Garage* EP ended up. It was recorded in ten minutes, but it had an in-your-face, punchy sound to it. The mix is very dry, and there are little effects on the instruments—especially the drums. I have to tell you something really funny. I've seen some of the reviews from over here in Europe. The reviews have generally been great, but two or three magazines have mentioned that they thought there were strange, peculiar, or even odd drum sounds. That made me think how people are used to hearing these overproduced, overworked records with drum kits that have tons of effects on them. Then, when something like this comes along—which is how a drum kit is supposed to sound—people think it sounds strange. I think that's funny. So, what we tried to do was strip down all the bullshit. And I think we've done that quite well. The end result is bouncy and jumps out at you.

**MC:** Is this is the longest album you have made?

**LU:** Absolutely. We knew we had a long record and that we would be pressed for time. But we did not want to think about it. We took a "fuck it" attitude. We just wanted to do what we felt was right and worry about consequences later. Obviously, when we went to master it, the record was too long for one album. So we had to make it a double album. Let me stress that these songs end up long because that is the way it feels right. We're not trying to do a Def Leppard and record a 60-minute single album because that is the new trendy situation. We just wanted to write album number four the way we felt it was right—whether it was 40, 50, or 60 minutes.

**MC:** Didn't this album also take the longest to record?

**LU:** We actually only spent nine weeks in the

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studio with Fleming (Rasmussen) recording the new album, whereas *Master of Puppets* took 14 weeks.

**MC: Is it true you had to scrap a lot of what you did with producer Mike Clink?**

**LU:** Absolutely false. We kept everything we did with Clink. The bulk of what we did with Clink ended up on the B-side of the "Harvester of Sorrow" single. Those tracks, except for the vocals and guitar solos, were recorded with Clink. The drum tracks on "Harvester of Sorrow" and "The Shortest Straw" were recorded with Clink. Nothing else. Everything else was recorded with Fleming.

**MC: Why the switch in producers?**

**LU:** First of all, I don't like the word producer. Metallica is not the kind of band that gets produced; Metallica gets recorded. What we need is help in the studio, and someone who can record our ideas and execute them. Most of the production side is taken care of by us in the writing. The Mike Clink situation was a product of the unavailability of Fleming Rasmussen. He was not available when we wanted to start recording. What happened is that we had finished writing the songs in less time than we had originally thought it would take us and we wanted to capitalize on the feeling we had from having finished so quickly. But Fleming wasn't available until March. We figured that we would go in with someone else until Fleming was available and do other things—so we would not get stale with the new material. We went in and worked on sounds and a couple of B-sides. We did all that with Mike. When Fleming became available, he came over and finished the whole thing.

**MC: I understand Jason recorded the bass parts in a way that was unusual for the band. What happened?**

**LU:** Cliff was into doing his own thing. He was such an individual that the bass became a separate entity. The situation is different with Jason. He grooves into the guitar a lot more than Cliff did. Jason's bass is there and it's very much a part of the sound. It may not be as distinguishable as Cliff's was, but it is there. James plays such a unique and different rhythm guitar that he covers a lot of the bottom. Jason, on this record, almost backs up the rhythm guitar. He adds more power and overall sound to it.

**MC: Has it hit you guys that you have a**

**potential Number One record?**

**LU:** (Laughs) I laugh about five minutes every time someone from America calls. They tell me how this album is doing—and I have to laugh. We don't spend time worrying about things like chart figures. We've been in Italy, Hungary, and Spain, and I don't know what is going on in America. We're sitting here in Spain where it is pouring rain and we have to do a gig tonight. Meanwhile, the album is exploding in America. The album is also going ape-shit here in Europe. It's Top Ten in England, Germany, and about three or four other countries.

**MC: What is it with Metallica? What accounts for your success?**

**LU:** Certain questions will always remain unanswered. I don't like talking about things like that. If you're going to, though, you have to start with the Monsters of Rock tour in

***We know we haven't catered to anyone or compromised. We followed our instincts. We wrote the way we wanted, recorded the way we wanted, and released the album the way we wanted.***

America—that really did a lot for us. We now realize how much it did. I don't want to sit here and tell you why people like us or why the shit works. But the bottom line is that the music comes out in a very natural and instinctive way. That's why all this shit that is happening is so gratifying. We know we haven't catered to anyone or compromised. We followed our instincts. We wrote the way we wanted, recorded the way we wanted, and released the album the way we wanted.

**MC: When was the decision made to make this a double album?**

**LU:** When we mastered it in New York. We went in with Bob Ludwig, and we said we wanted it done this way. We cut Side One, and Side Two just would not fit. There was so much bottom end on our album that the grooves have to be cut wider, and thus you

run out of space faster. We had to figure out what we wanted to do. The initial idea was to drop a song. We didn't want to do that. To take one song away from this album would take away some of the instincts that we had while we were writing it. There was only one thing to do, and that was make it a double album. Then some things happened that we stayed out of and let our managers handle. The record company said it would be too expensive to manufacture two records. So we had to compromise. We didn't want to raise the price because we fucked up. The cassette and CD were okay. But we didn't want kids to shell out two or three extra dollars because they only had a record player and not a cassette deck. So we basically had to swallow the difference. We made a deal with the record company to pick up the difference ourselves for the manufacturing of two records. That was fine with us, because we felt that this two-record thing was a result of our own actions. We felt it wasn't right for people to pay extra. Also, people shouldn't think it's a double record. It's not your classic double album. It's just the fourth Metallica album, put out on two disks. When we also decided to go for two disks, we gained optimal sound quality—because now there are only 16 or so minutes on each side.

**MC: By now, people in the know should be aware that Michael Alago, who signed you to Elektra, is no longer there. Will this effect Metallica—and how?**

**LU:** I'll have to say yes and no. Overall, from the business end, it hasn't affected anything. Everything that is going on in America proves that it hasn't changed anything. It's still Metallica and Elektra working well together. At the end of the day, it doesn't matter if person A, B, or C is there, as long as the label is on your side. I will have to admit that on a personnel level, it has changed things. A lot of the people that we grew up with at Elektra are no longer there. Obviously, we still get along with them and work well with them, but it is difficult walking into their offices and finding two or three new people. Obviously, not having Mike there hasn't changed anything professionally. Personally, it's tough seeing people leave who you've worked with for four years. But let me say there are plenty of new people that we get along with. It's just that you have to develop that friendship. ■

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# THE STATE OF METAL

## OVERVIEW

By Susan Lee

Heavy metal. Two words which conjure up lurid images of leather-clad, axe-wielding maniacs crashing about a stage amid exploding department store mannequins, while an incensed Tipper Gore hotly pursues them brandishing a can of Lysol and screaming "I'll get you, my pretties."

Ah, the stuff rock dreams are made of.

But every dream must come to an end and the sleeper must awaken. So what's the deal with metal, you inquisitive headbangers want to know? Is it still booming, or has it gone into an irreversible coma? If anything, heavy metal seems to be just getting its second wind. Even those critics who were saying that metal was dying out when Bon Jovi and Poison arrived on the scene have thrown their hands in the air and conceded defeat by a foe refusing to die.

Most people agree that Metal got its start in the

the tide started rolling back in with devastating effect.

In the late seventies, the club scenes in the focal cities (Los Angeles, New York, and London) were changing. The public wanted heartfelt, passionate rock & roll again, and the bands were more than willing to oblige. While Motley Crue, Ratt, and their like were rocking out in stateside clubs on both coasts, Iron Maiden, Saxon, and Def Leppard were leading the new wave of British heavy metal into an ever-increasing market. By 1982, metal had its fangs tightly clamped on the buttocks of the music industry and, with strong releases by Ozzy Osbourne, Judas Priest, Dio, Maiden, the Scorpions, etc., the genre could no longer be ignored by the general public. The average AOR stations were playing music they never dreamed would make it into the Top 100 (let alone Top 20); major newspapers were running stories on metal performances; and the League of Concerned Parents and their ilk raised their collective head to try and put a stop to this "devil music." Backwards messages were concealed in the songs and corrupting the youth of today. These messages were causing the children to worship the Devil, talk back to their parents, and

and independent labels to accommodate these acts, the scene couldn't last much longer, they said. Metal will be dead by 1986. With glam rock coming in and softening the scene drastically, people's interest would turn to a less-ferocious, more melodious type of music...like what? Disco? Come on! Get real! These are the same people who still have velvet paintings of Barry Manilow on their bedroom walls and believe Elvis is alive and living in the Ozarks!

Of course, we all know that metal wasn't dying, it was just gearing up for a second assault. AOR is once again playing metal in the form of Top Ten hits by Def Leppard, Metallica, Iron Maiden, the Scorpions, and Guns N' Roses. But also keeping up with these successes is the PMRC, an organization sticking their fingers up the nostrils of the First Amendment and attempting to throttle the life out of metal for "the good of the country."

With today's conservative climate against it, metal can't possibly survive much longer, sayeth the cynics.

Or can it? Managers, bands, and their record labels seem to think it can, as our investigative reporters found out. From East to West and around



GUNS N' ROSES



JIMMY PAGE



Motley Crue

late sixties and early seventies, with bands such as Deep Purple, Black Sabbath, and Led Zeppelin. They also agree this first wave of head-bashing music died out around 1977 when disco, country, punk, and new wave invaded the rock scene. But this is patently untrue. While all this music was hitting the fan, the likes of Kiss, Judas Priest, the Scorpions, and many others were just getting their strength up. And with the advent of the Eighties,

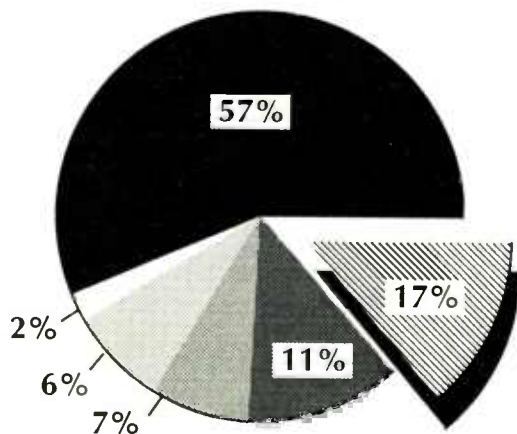
even commit suicide...or so these people would have us believe. They thought they were hamstringing the metal industry, but all they managed to do was strengthen it. Any band accused of being even the slightest bit evil experienced a rise in not only record sales, but concert attendance and merchandise sales as well.

Then, in late 1984, the so-called "experts" claimed metal was dying. Even with new bands

the globe, the mood of metal is definitely in an upswing—and going into a high orbit.

What follows is an overview of the 1988 metal scene as viewed through the eyes of industry executives, club owners, radio personalities, and the very musicians responsible for creating the music itself. ■

Percentage of Metal LPs on Billboard's Top 100, November 1988



## INDUSTRY

By Douglas Raskoff

As 1988 comes to a close, metal is well on its way to chalking up its second record-breaking sales year in a row. In 1987, metal acts took twelve of the top 100 positions on *Billboard's* year-end Top Pop LP chart, including five spots in the Top 20. Bon Jovi's *Slippery When Wet* was the top-selling record last year.

Almost a year later, there are still no signs of a let-up. As of mid-November, there were 14 metal releases scattered over the top 100 positions on *Billboard's* weekly listing—seven of which were in the Top 20. Thanks to bands as varied as Aerosmith, Guns N' Roses, Poison, Europe, and Van Halen, the late eighties will be remembered in the music business as the best-ever commercial period for metal—at least the best so far.



# THE STATE OF METAL

In a way strangely similar to country music, the year-to-year regularity of metal record sales has delineated metal as a genre apart from the others at the major labels. Metal has generated its own experts and its own terminology. Metal insiders often come off like historians as they try to define and categorize metal bands by a system of succeeding generations.

The history goes something like this: The early British guitar-oriented bands like the Yardbirds are said to be the first generation of metal; Led Zeppelin represents the high point of the second generation; the L.A.-based "glam" bands of the early eighties like Motley Crue are the third; Bon Jovi and other mainstream-oriented hard rock bands, the fourth; and speed metal bands like Metallica and Slayer are hailed as the fifth and current generation of metal. Just recently, Metallica's...*And Justice For All* peaked at Number Five on the *Billboard* chart—yet another high point for metal's fifth generation.

But with speed metal at the top of the charts now, many of the majors are trying to anticipate metal's sixth generation. To them, the question no longer is if another Guns N' Roses, Bon Jovi, or

they achieved during that peak."

The Geffen A&R man concedes that any transition in metal is not likely to be instant. "A couple of years from now, I think that's when the rock pendulum is going to swing back to the original kind of stuff. There will be teenage kids, who instead of idolizing Ratt and Poison and Motley Crue and Guns N' Roses, will be idolizing Willie Dixon, Muddy Waters, and Chuck Berry."

If Zutaut's voice stood completely alone, his metal forecast might be shrugged off as promotion for his label's investment. But elsewhere within the WEA group, at Warner Bros., the current emphasis seems to anticipate a return to early metal influences, too.

New projects at Warner include albums from Led Zeppelin's John Paul Jones and Black Sabbath's Tony Iommi. And as for new signings, the label is now in the midst of a major promotional effort for a very Led Zeppelinesque quartet known as Bullet Boys.

Warner A&R Senior V.P. and star producer Ted Templeman signed the band and produced their debut LP. He says he was first drawn to the Bullet Boys because "the lead singer sounded like a black

them, then you work with the act. But you don't get involved because you think they're the next big thing and we should get one. That doesn't really work."

Shark Island, a band recently signed to Epic, apparently inspires Novik enough to warrant special mention in the context of a discussion on the future of metal. But Novik, true to his reluctance to categorize bands and offer predictions, gave only this brief description of the band: traditional rock with passion and great songs and vocals that combine Sammy Hagar, Billy Idol, and Bon Jovi."

At Polygram, the reigning metal kings of the majors right now (with Bon Jovi, Def Leppard, Cinderella, Scorpions, Kiss, and others), West Coast A&R V.P. Bob Skoro shows a reluctance to predict trends similar to Dave Novik's. "I don't see how anyone can predict a trend among the metal bands," Skoro says. "I don't want to be a part of a trend—nobody does. I guarantee that when Guns N' Roses was signed, they were signed because they weren't a trend. Kiss was signed years ago because they weren't a trend."

Whether metal returns to the blues or advances hap-hazardly to new, difficult-to-define areas, no



Motley Crue will come along, but what form the band will have when it *does* come.

"One of the things that I see," says Tom Zutaut of Geffen's A&R department, "as a kind of a backlash to the watered-down fourth and fifth generation stuff that's out there right now, are bands that are original to the roots, and to the blues. I think we're going to see a new generation of young guys starting bands that are going back to the roots."

So Geffen, while still top-heavy with superstar and fledgling bands of metal's middle generations (Aerosmith, Guns N' Roses, Whitesnake, Tesla, Blue Murder, and others), is betting on this return to the roots in the one way that really counts: the label now has Jimmy Page, the granddaddy of metal, along with three recently signed roots-oriented hard rock bands, Salty Dog, Rock City Angels, and Little Caesar."

But why does Zutaut feel that metal may be ripe enough for change right now and for Geffen, in effect, to be betting on it? He theorizes that the peak metal sales years of last year and this year are analogous to the peak metal sales years of '82 and '83. Back then, Ratt and Motley Crue both had records that reached three million in sales, but the bands' sales declined with later LPs. "You add five years to that," he says, "and you get '87 and '88. I think we're passing the peak now, and as with the last wave, the big bands will continue to do well after it, although no one will match the numbers

soul singer."

Templeman, when asked to give his forecast of metal's future, began by citing the example of Guns N' Roses. "They're really more of a hard rock band than a metal band, and yet they catch a lot of metal heads," he said. "So you get this trend between heavy metal and hard rock. I think there will be more of that."

Templeman adds one more flourish to his vision of what's coming. He anticipates a sort of creeping influence on other forms of music from speed metal. "A lot of people are picking up things out of speed metal groups," he said. "It used to be that people listened to metal, rock, or speed metal. But I think it's all sort of blending together."

Not everyone is so sure that metal will incorporate its earliest elements, or if it ever really let go of them. Dave Novik, West Coast v.p. of A&R at Epic Records, when asked his opinion on the likelihood that metal might soon come full circle, seemed to reject the premise. "Every metal band, especially one that plays tough metal with an element of passion in the music, has a blues feel at some point or another," he said. "I've seen a few acts that are playing a roots-oriented feel, but whether this is going to be the next big thing..."

Novik caught himself before he made any predictions. He says he believes very strongly that his job is not to make predictions. "I think a lot of what you have to do as an A&R man is to look at an act and see whether you're inspired or excited by

one is forecasting that the controversies which have shadowed individual metal bands and records are going to dry up.

Warner Bros. Ted Templeman, who was at the controls while the Bullet Boys laid down raunch-soaked tunes like "Hard as a Rock," "Smooth Up In Ya," and "Kissin' Kitty" for their debut LP, decided not to shy away from any controversy the record might cause. "I obviously didn't bury or change 'Hard as a Rock,' Templeman said. "But I would rather have controversy in sexual content than I would violence or Satanic references. I think you have a certain responsibility if you're a record producer to discourage bands if they want to encourage violence."

At Geffen Records, Bryn Bridenthal, the head of publicity who has wrestled recently with the controversies caused by the Guns N' Roses album cover and by Slayer's "Mandatory Suicide" track, admits that her department stands at a high state of readiness to answer any would-be accusers. "I think it's always important that people be responded to quickly," Bridenthal said, "so they get to express themselves, and we get the opportunity to make sure that they are not simply misinterpreting what's going on. Sometimes people react in a negative way without being fully informed."

Turning to the category of live performances, what do the A&R men have to say about the continued dominance by metal of the L.A. club scene?

20 ►

Quiet Riot is back after a two-year hiatus with a new album and a new single "Stay With Me Tonight." True fans, however, will recognize only two names on the musicians' roster, neither of which is former lead vocalist and band founder Kevin Dubrow. "We've got a saying in the band that the only people who should be in Quiet Riot are the people who want to be in Quiet Riot," says their long-time drummer Frankie Banali. "If you don't want to be in Quiet Riot, then best of luck to you."

This seems as good a place to start as any, because the history of Quiet Riot has definitely been one of change. The people who want to be in Quiet Riot this year are Banali, returning guitarist Carlos Cavazo, former Rough Cutt frontman Paul Shortino, and new bassist Sean McNabb. With the release of their new CBS/Pasha album, suitably titled *Quiet Riot*, collectors will count six LP's in their filing system. Matching musician credits with the band's first Sony release will bring you to the observation that this year's model of Quiet Riot features exactly zero original members. What gives? "I can run you down a family tree," the drummer offers. "The original band was formed in 1975, featuring Kevin Dubrow on vocals and the late Randy Rhoads on guitar. That version of the band did two albums for Sony which were released only in Japan. The only reason that anybody knew about Quiet Riot prior to the release of *Metal Health* (the group's first CBS/Pasha release)

was the incredible guitar playing of Randy Rhoads. No other individuals made a mark for themselves."

Banali may be correct in assuming that the buying public will remember *Metal Health* best. Released during the summer of 1983, the album rose to the Number One position on Billboard's album charts. According to the

band's most successful period, lending his support to the chart-topping 1984 LP *Condition Critical*, which featured the group's second Slade cover "Mama Weer All Craaze Now".

"Rudy joined the band after they recorded their second Sony album," Banali informs me. "When Randy Rhoads was invited to join Ozzy Osborne, shortly Rudy left the band. At that point, I joined and Carlos joined. Rudy was in the band for a little while again, then he did the Ozzy situation."

Sarzo, who is now with Whitesnake, is probably Quiet Riot's best-known former bassist. He played on both big-selling LP's and was rumored to be returning for this project. "There's no problem with Rudy," Banali assures me. "I'm sure you must be aware of the rumors concerning Rudy coming back to Quiet Riot while he was in Whitesnake. He cut one of the tracks which didn't end up on the record. During that short period of time when Rudy was in the band, Carlos, Rudy, and I got to sit down and talk about what went down before he left the band and after he left the band, and so forth, and we basically cleared the air. When he opted to stay with Whitesnake, nobody

# QUIET RIOT

## BACK TO ATTACK



David Buchsbaum

By Tom Kidd

band's press kit, this marked the first hard rock album to get to that position since Led Zeppelin's debut in 1972. At this point, the band featured Banali, Cavazo, vocalist Dubrow, and bassist Rudy Sarzo. Their single, a cover of Slade's "Cum On Feel the Noize" made it to Number Five. Sarzo stayed through

was that surprised, because he was joining Quiet Riot in good faith and going out with Whitesnake in good faith just to do the tour. Who could have predicted the kind of success that Whitesnake was going to have? Rudy had not been on stage for about two years since he left Quiet Riot. He was doing

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his own band called Drive—which basically just ran out of gas—and suddenly here he is on stage with Whitesnake and you've got this multi-international act. How can you go back?"

Sarzo's replacement in the band was Chuck Wright who came to Quiet Riot from Giuffria. Wright joined the band at the worst possible time. The group's third LP, *QR III*, did not sell as well as its predecessors and internal disillusionment was building. "It was a weird situation with Chuck," says Banali. "What happened is that when Carlos, Chuck, and myself decided to ask Kevin to no longer participate in Quiet Riot, Chuck was very vocal. We all realized that it was a very risky thing to do—to get rid of a lead singer—whether he's popular or not. Chuck got midway through the situation, when all of a sudden the reality was that Kevin was out of the band and we were working with Paul. And Chuck starting getting cold feet about the situation. I said to Chuck, 'If you're going to be unhappy with the situation and you don't want to do it, at least tell me.' We have no time for people who are not willing to work seven days a week, twenty-four hours a day for Quiet Riot—because that's what it takes to be successful." Wright returned to the current version of Giuffria, now called House of Lords.

Which brings us nicely to the sacking of Dubrow. Here's the official line courtesy of Banali: "With the addition of Paul Shortino to the band, Quiet Riot now has the resources to do the kind of music we always wanted to do. There were a lot of things happening with the music in the past that never came to the top, so to speak, because of the manner in which Kevin sang. He's a very good singer, but he's one dimensional. He's not as varied as Paul. He doesn't have the same type of blues/rock background that Paul does and that all of the members of Quiet Riot now share."

The aggressively friendly Shortino met the other members of Quiet Riot while recording the Hearing Aid benefit single. His former band, Rough Cutt, had done two albums for Warner Bros., neither of which was a big seller. His approach to Quiet Riot's material is decidedly different from Dubrow's. The vocals on the new LP are approached more thoughtfully, and without Kevin Dubrow's maniacal funhouse style. "I don't think the new album is more serious," Banali disagrees.

"I think a lot of it has to do with the fact that the caricature thing Kevin became kind of put a shadow on the band. There were some really valid musical things that never surfaced because everything was based around the comedic, 'what's Kevin Dubrow going to say next?' kind of situation."

So aside from the change in voice, what does the group see as the biggest difference in Quiet Riot? Answers Banali, "This album was a lot more fun. The end product was a lot more fun than the *QR III* album. A big difference for me was that on this record everybody played more from the heart, rather than just playing tunes for their own sake or because we had to do another record. I noticed this time when we went into the studio that everybody played everything from a very high emotional point whether it was an up tune or a down tune. It was a very emotional thing."

Emotional yet legally difficult. Without getting into some of the questions raised by the separation of Dubrow from Quiet Riot and Shortino from Rough Cutt, all of which Banali seems understandably weary of discussing, suffice it to say that Quiet Riot could not have released an album during this two-year period if they had wanted to. "We were hoping to have a one-year hiatus," says Banali, "but because of the legal situation it turned into a two-year period. I think that worked to our advantage because we wrote an album's worth of material that we recorded, and then there was another year after that in which we recorded another album's worth of material together. From the first set of songs we used 'Coppin' A Feel' and 'Stay With Me Tonight.'"

It was during this hiatus that the band discovered computers and demo studios, assets they had not used before. All of the songs were first demoed at a state-of-the-art studio belonging to keyboardist Jimmy Waldo, who also contributed his playing skills to the new LP. "The demos we gave our producer Spencer Proffer were real quality demos," Banali remembers. "We gave Spencer a lot to work with. In the past, it was difficult working within the format that we have in Quiet Riot, so usually we never submitted demos on tape."

This gave the new frontman a chance to experiment. Says Shortino, "This is the first time I've ever really had a chance to focus in

on melodies, lyrics, and how I would sing the songs. I had a chance to sing them several different times before we finally cut them. It was great."

Just how well their audience will react to this new growth remains to be seen. *Quiet Riot* was released on November First, with the first single being the lead-off track "Stay With Me Tonight." To avoid competing with the Christmas touring season, the band has opted to stay off the road until February, allowing time for the rush of tours to fade away and to determine just which markets the record does best in. Fans of the old band have nothing to worry about, according to Shortino; in concert he does not plan to have his vocal lines stray too far from the group's well-known recordings. "We did a concert in Japan a year ago (the new Quiet Riot's only stage appearance so far). I sang a lot of songs that they had done previously. In fact, we did some songs they'd recorded but had never done live before. I'm really looking forward to doing concerts because I like the songs, and I can sing them just like Kevin. I want to try to do them as close to the record as possible, 'cause that's what the fans want to hear."

And what people are going to hear will hopefully be this new version of Quiet Riot. Not that there were ever any preconceived concepts in the band members' collective heads. "We weren't listening to what was going on consciously," Shortino explains. "I try not to listen to the radio all the time. I like to listen to outside spaces so I don't get into that bag of saying 'Let's get onto this bandwagon,' because all of a sudden you're on this bandwagon and tomorrow it's changed. Here comes a curve and all of a sudden you're dated. We just went in and did what we felt."

"As a matter of fact," Banali concludes, "what's interesting about this band now and this record in particular was the fact that at the end of the day it was up to the individual members to take control of their own careers and make it work. No matter how many well-wishers you have, or how many people you have telling you that you can't do it, they don't really matter. It's the people in the band who matter. There was never any pressure to have a 'safety' or a song that everybody's going to remember. We rise and fall on our own merits. It's as simple as that." ■

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(\*With this ad. Above specials thru Dec. 30, 1988)

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# THE STATE OF METAL

< 17

Metal heads may be surprised and sorry to learn that a few of them are making dire predictions about metal's continued sway in the clubs.

"Everything has its cycles," says Tom Zutaut. "You remember back six years ago when it was Great White, Dokken, Ratt, and Motley Crue? All these bands were in the clubs. They were good bands. They got record deals, but about three or four years later, the club scene kind of died. Then out came Guns N' Roses, Poison, and a few other bands—and all of a sudden the clubs were back on again. I think we're just passing the peak now, and I think you'll see over the next couple of years that things will die down."

Ted Templeman agrees: "There are a lot of modular metal groups now," he says. "Plug that section into this one and they all work the same. Open the pages of a local magazine and look at the ads for all the different groups. The pictures are interchangeable. Musically they tend to do the same thing too. I think the clubs will get tired of it and the bands will have to adapt and change."

But before anyone rushes out to trade in their plexiglass axes for amplified Dobros and blues

impassioned about signing anyone new at the moment." At Capitol, home to a long list of metal bands headed by Megadeth, WASP, and Iron Maiden, resident A&R metal specialist Rachael Mathews declined to be interviewed. And Chrysalis and Arista Records were unable to provide metal spokespeople before this article's deadline.

So, the only really safe conclusion to make about metal is the comment you hear from everyone who has anything to do with it: "Metal will always be around." ■

hard rock and the right of her station to air it. "I feel the show's lampooning of Ozzy Osbourne was particularly petty" she states, "as Ozzy has never openly advocated witchcraft or the black arts. As for saying that some kid listened to an Ozzy LP and killed himself, well, that kid was both mindless and pathetic and would have probably wasted himself had he been listening to Wayne Newton or Tiffany.

"Besides, Ozzy's tune on the subject, 'Suicide Solution' is *against* the taking of one's own life, so how can you viably make a claim like that?"

But Geraldo's special aside, heavy metal music *does* carry a dark stigma that Mastrey crusades against—mostly concerning the genre's anti-feminist stance and accompanying destructive lifestyle. "Go to any metal show that KNAC sponsors and you'll see the same cross section of people that frequent any concert," she says. "KNAC listeners are more animated than say KBIG listeners, but while that may mean an increase in aggression, it might also mean an increase in spunk and spirit, too. KNAC listeners feel the same things other people do—it's just they're a hell of a lot more demonstrative when it comes to displaying them." And what of the openly wanton displays of sex at

## RADIO

By F. Scott Kirby

A lot of people think that anyone who's even remotely passionate about heavy metal is by mere principal also heartless and hard-boiled. But while KNAC's lone female air talent, Tawn Mastrey, may enjoy the finer points of black leather and wantonly exposed flesh, she is still sensitive enough on



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KNAC's Tawn Mastrey



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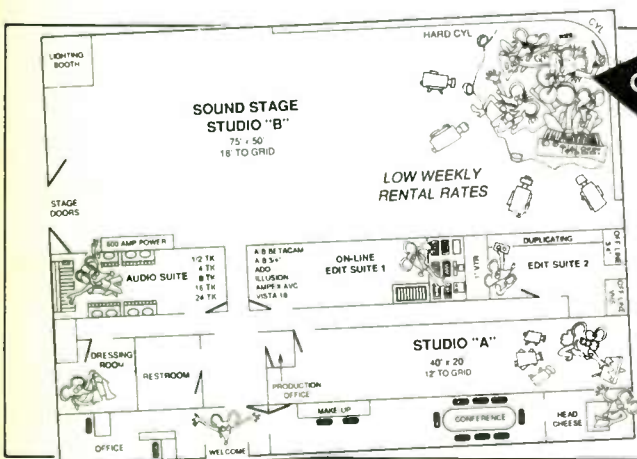
harmonicas, it should be noted that the conclusions drawn in this article are not meant to represent the consensus of the music business. The many thriving and upstart independent metal labels were not questioned. Only major labels were interviewed, and some majors were left out, either because of their limited current involvement in metal or because they were unwilling or unable to be interviewed.

Elektra Records, a major metal player, was asked about the future of metal, but spokesperson Karen Higgins would only say, "Nobody is really

the inside to openly grieve for her almost-wasted cat who narrowly escaped a run-in with a wayward Chevy van only hours before. Luckily the cat survived and I somehow managed to bolster Tawn's sagging spirits enough to extract some heated word play regarding her favorite kind of music: the loud butt-grinding variety heard exclusively on the mighty Long Beach-based outlet.

Following the recent showing of a controversial Geraldo Rivera special linking heavy metal music with witchcraft and other sordid activities, she is quick to defend both the viability and worth of

metal shows? "Look, a lot of that is just show. Metal music and sex have always made perfect bed partners and I think that's great. After all, metal-lovin' women make the best lovers! For years people were convinced I gave head to every guy in the business to get where I am, but that's totally ridiculous." Mastrey is not so chaste however that a good salty rock song such as "Move Up" by the Bullet Boys doesn't provoke a knee-jerk reaction to cross her legs in a flash. "What many kids listen for on the station is the undercurrent of sex and a kind of 'anti-establishment' mentality that most of



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# MEGAFORCE

## MAKING METAL MAGIC



Megaforce staff(L-R): Johnny Z, Marsha Zazula, Phil Hardy, Maria Ferrero, Gary Waldman, Ed Trunk, Janet Getchell, Bill Ketch, Mary Lyne, Gabriele Lopresti, and Lisa Kopitske.

By Sal Treppiedi

**T**his year marks the fifth anniversary of Megaforce Records, and quite frankly, label first-lady Marsha Zazula is surprised: "In all honesty, I never imagined it. Not because I didn't believe in what we were doing, I just never thought it could develop as positively and as quickly as it has. I'm very pleased that peers and people in the business have accepted us for so many years."

Megaforce Records originally began as Rock & Roll Heaven, a small store located in a Brooklyn mall. According to founder and label president Johnny Z, "I went on to build Megaforce Records with only \$180.00. But Megaforce was not the first. Metal Blade Records came before us. At that point, what they would do was release demos that bands would send in with these real ugly covers. I thought it was really embarrassing to America. Shrapnel Records with Mike Varney did the same thing. Nobody was spending more than \$2,000 to put out a record. We did the first Metallica record for a whopping \$12,000. The point is that nobody spent \$4,000 on a record cover and \$12,000 on a record—but we never spent less. The only time we spent less was with S.O.D., which was \$6,400 including recording and art. That's not bad for a half a million seller." Johnny Z and

Megaforce Records went on to sign, record, and release some of metal's top acts including Metallica, Manowar, Blue Cheer, Exciter, Raven, Anthrax, Ace Frehley's Comet, M.O.D., Testament, King's X, and Overkill. Johnny says that there is one characteristic that ties all of these bands together. "Individualism in sound. Metallica sounds like Metallica; Anthrax sounds like Anthrax. Testament is a great band to get behind. They have taken the Bay area sound to new levels. Overkill was great in the fact that they did a lot of it on their own. I would have to say originality and self development."

Johnny Z is a man who, by his own admission, is "the bull in the china shop knocking all the shit down." Thank goodness he hasn't broken anything yet. Music Connection recently had a chance to sit down with Johnny Zazula and talk to him about Megaforce Records, Crazy Management, and the bands he helped take to new heights.

**MC:** I know it's been told many times, but for the benefit of those who have never heard the story, tell us how Megaforce was born.

**JZ:** Megaforce was started because nobody wanted to be bothered with a band we were putting out in 1983 called Metallica. Since

nobody wanted to put it out and we felt it should come out, we started our own record company.

**MC:** Did you have any music business background?

**JZ:** None. I was a musician but I retired ten years before this all happened. We had no background at all. Marsha and I started our little record store with \$180.00. That's all we had. That grew into a giant business. We had no experience in retail, and no experience in the record business. It just came pretty natural to us. We had some marketing background. No one gave a hoot about us. The reason the name "Johnny Z" was born was because I would say Johnny Zazula and people wouldn't understand. The whole purpose of Megaforce was to represent this genre of music with integrity.

**MC:** Does Megaforce still have the same focus as it did when you first started?

**JZ:** More than ever. Integrity is what our company is all about. You take a look at King's X and you tell me that it's not integrity. King's X in 1988 is what Metallica was to the scene in 1983. It's gonna catch on. It's gonna be wildfire. It's great stuff.

**MC:** Tell me about some of the members of your "family."

**JZ:** (Metal) Maria (Ferraro) was the first person that ever bought a record from us when we had Rock & Roll Heaven. She is now the director of press. She has been with us from stuffing envelopes at 60 York Street to today. Marsha is my partner, president of the company, and my wife. Marsha is the unsung hero of Megaforce. Everything is Johnny Z this and Johnny Z that. There is one person that I answer to, and it's her. Ed Trunk, who is the vice-president of our company, was one of the first people to have a specialized radio show in this area. It's a very tight family of about 14 people.

**MC:** Megaforce has always featured some top metal acts. From an A&R perspective, tell us what you saw in some of those bands. Let's start with Metallica.

**JZ:** Metallica was the new age of heavy metal. They are America's answer to the British new wave of heavy metal. It was the perfect band to launch the American new wave. Total aggression, total originality, brilliant guitar work, and rhythms of death. James Hetfield's lyrics were amazing. When you heard Metal-

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lica, you didn't have to ask any questions. If I said that God was coming, people that didn't believe me were just assholes.

**MC: Anthrax.**

**JZ:** I think I signed them out of love. They were just persistent bastards. They grew at an astonishing pace. I pretty much envisioned what they would be like today. They are the greatest. Charlie Benante blew my mind. When he joined the band I knew it was going to come together. Scott Ian's rhythms are out of sight. Now, everybody is killer. But you become killer one by one. We watched them grow into something from nothing.

**MC: As you are well aware, marketing plays a big factor in the success of a band. Tell us some of the unique methods that you have employed in marketing your bands.**

**JZ:** Just understand one thing: with M.O.D. for instance, we don't go for the touchdown pass. We believe in running ten yards at a time. We believe in making no mistakes. It took Metallica five years to make it. It's taken Anthrax four years. You have to have patience and not sellout. Stick to your beliefs and don't compromise. Make sure your fan base grows and you don't take short cuts. If you have a marketing philosophy, stick to your beliefs, give it everything you've got, and after four or five years, you will be a very happy man. That's why we have an 85 percent success rate. We have very few failures on Megaforce. That's because we have developed the acts from day one.

**MC: There's an exception to every rule. In your case, that would be Ace Frehley.**

**JZ:** Even with Ace, the first album went out and everybody got excited. Now, he has slowed down to his pace which is still about 275,000. Ace has a harder job than anybody. He has to do something that is exciting and killer with every album. He has to do something that takes him to a new level of Ace. You can live on your laurels for only a certain period of time. Ace is gearing up for something that is really over the top. I'm getting quite excited about it. You never take anything for granted, which is another big secret.

**MC: What did your deal with Atlantic mean to you in terms of advancement for the label?**

**JZ:** It gave credibility to what we were doing. They were the first to sniff around, and now everybody would love to distribute Megaforce. They came to me with their checkbooks open and asked me to fill in the amount. We do the majority of the work, but WEA distribution is the key to the whole thing. The marketing, promotion, advertising, and video promotion come out of our offices.

**MC: Do you take a hands-on approach with your bands?**

**JZ:** I orchestrate but don't dictate. I'll suggest, coach, motivate, and solve problems that no one else can solve—but I won't make anybody do anything. Anthrax do it all on their own. I may handle their business affairs, but they do it all on their own. The bands on Megaforce that I don't manage have their own managers who I give advice to everyday.

**MC: Is it possible to separate record company affairs and management?**

**JZ:** I work very hard and have long hours. I

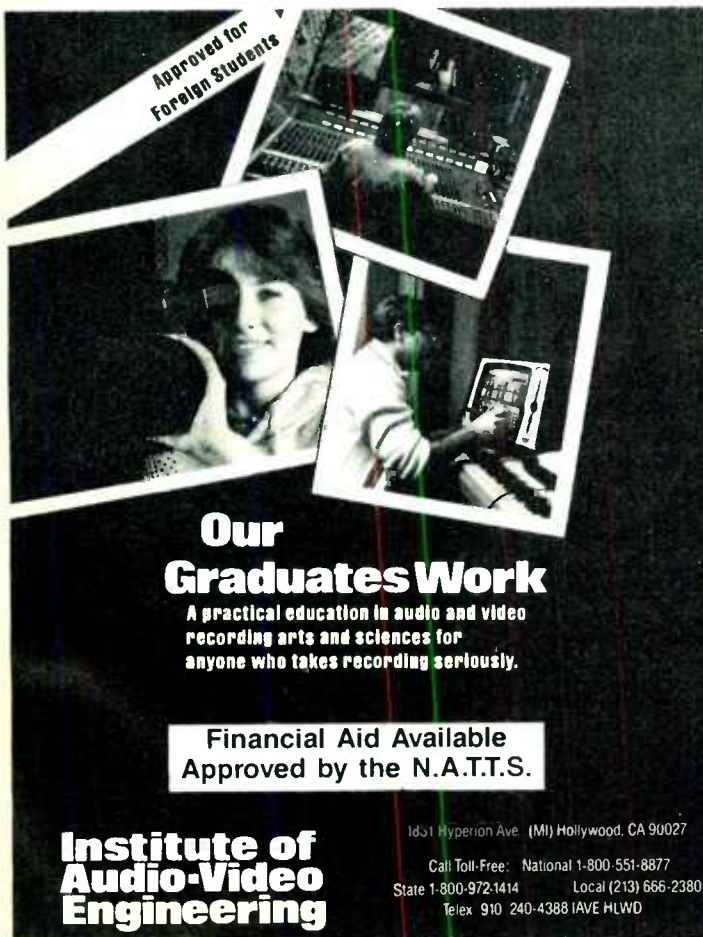
have no conflict with it though. I'll tell you this: I don't go out looking for bands to manage because I am strongly committed to what I have already. I manage John Bayless, Anthrax, and M.O.D. Many people want my services as a manager but I'm not available. I have 14 people who work in-house and a payroll of about 28 who run the company. It's a well-oiled machine. Myself and Marsha basically make the decisions.

**MC: Do you find that yours is the perfect situation?**

**JZ:** No. Sometimes it's better to be one or the other. It's actually a very masochistic and time-consuming situation. I think it is better to be one or the other. It works for us because we are able to have more control over the destiny of our acts and not have them compromise. It may be perfect for the band but it's too much for us at times. But that's what makes it special. We have tremendous stamina, Marsha and myself. We work ridiculous hours.

**MC: Finally, did you ever dream that you would be in the position you are now?**

**JZ:** It's funny because this is what I aspired to and this is what I dreamed of. But I never imagined I would be in this position. All I'm trying to do is see where destiny takes it. I want to see what destiny has in store for us. If we grow at the rate we grew from zero to five in the next couple of years, I can't imagine how wonderful it would be. Now we're looking into TV and radio shows. I don't know if we're going to do it, but we are starting to explore the possibilities. It has to grow because I'm not satisfied." ■



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# THE STATE OF METAL

## THE ARTISTS

By Susan Lee

**David Chastain**—Guitarist; Chastain, CJSS

"I think there will always be a metal crowd, mainly because it's a rebellious form of music and teenagers always want something rebellious. Another thing about metal music, as far as the musicians go, is that usually it's the good musicians who flock in that direction, because it's a lot more exciting to play as far as complication goes. So there's always going to be that core of young guitar players who want to grow up to be Yngwie Malmsteen. They don't want to be Bruce Springsteen, strumming chords all night. They want something more exciting and they see that in metal."

**Kip Winger**—Vocalist, bassist; Winger

"It's hard to get signed now, but it's not as hard as it was in the seventies. The Seventies were a bummer...Ratt was really the band that paved the way for everybody. People think it was Bon Jovi that got everyone interested in metal again, when it was Ratt that was doing it. But they're not really metal. Metallica is metal, and so is Judas Priest. I think it's about time the Grammy Awards acknowledged heavy metal. I mean, how can they not when bands like Guns N' Roses and Def Leppard are in the Top Ten? Music always socially reflects the times, whether we know it or

not. So Guns N' Roses are reflecting society—but so is someone like Debbie Gibson. Having the two of them in the Top Ten gives us a really good idea of what's happening on the street. There is *that* much variety going on out there. At one point you liked only one or the other. Now, people are buying things like Anthrax and Tiffany at the same time."

**Randy Piper**—Guitarist; Animal

"I think metal will always carry on. Some bands may drop off or go in new directions, but there'll always be someone there to take their place. When you start off, the music has more of a raw feel to it and as time goes by, a band gets more professional. They get better at what they do. I don't know if it's something they consciously set out to do—I think it just happens. It's not a mellowing of age; it's a progression of professionalism. Guns N' Roses are a new band—but success like that only happens once every few years. There doesn't seem to be very many new metal bands on the scene. Then again, look at how many new bands that came out in the early eighties actually made it. It's hard to describe what heavy metal is nowadays. I guess it's good, hard rock. There's thrash metal, speed metal. I think metal is very guitar-oriented, not so much vocal or melody-oriented. Rude, loud, raw, nasty, crunching, obnoxious music—all the stuff I like."

**Ace Frehley**—Vocalist, guitarist; Frehley's Comet  
"The scene hasn't really changed that much from when Kiss got started to now. It's still tough to get signed. It's tough to get recognition. I think the competition is stiffer. The only real change I've

noticed is that bands are now more conscious of how they look and what their image is—is it catchy, is it attractive, does it sell, do we attract the chicks? And MTV has a lot to do with that change. When I was in Kiss, we were always conscious of how we looked—we were doing something totally different and we loved it. I mean that "Space Ace" character I invented, that was me, it was something I was into. It wasn't as if I had to pretend to be something I didn't want to be. Whereas today a lot of bands aren't going with an image they like, they're going for an image the public will like."

**Blackie Lawless**—Vocalist, guitarist; WASP

"Right now the PMRC has lulled everyone into a false sense of serenity. From the beginning their whole purpose wasn't to put warning labels on metal albums or get bands banned from playing the Bible Belt, their main purpose has always been to get Albert Gore in the White House. That's what her (Tipper Gore's) whole reason for writing that book was all about: raising funds for her husband's campaign. I don't think they (the PMRC) had as much of an impact on the record companies as they might have liked because the labels believe it's up to the listeners to decide what's obscene and what's not. What ever happened to freedom of speech? They did have an impact on quite a few bands by making it difficult for those bands to play certain cities, even to the point of getting them banned. WASP has been banned from various places because of them, so the only way we could keep the tour intact was to tone down the stage act. But anyone who thinks the PMRC has curled up



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# THE STATE OF METAL

and died has got another thing coming because they're still out there. They never expected to get Gore as far along in the presidential race as they did. Their initial plan was for him to run in '92 and if we don't do anything about it—he just might win."

**Brian Vollmer**—Helix

"I think that concerts are going to get smaller, not only in the number of bands playing, but also the venues. People are getting trampled when they go to shows, and there isn't a personal touch to arena concerts anymore. That's why I feel smaller, alcohol-free clubs will be on the rise in the near future."

**Alex Masi**—Masi

"What's the state of rock? 'State Of Rock' is a song we have. I just hope metal gets more musical and more artistic."

**Dana Strum**—Ex-bassist; Vinnie Vincent Invasion

Hard rock and heavy metal are bigger than ever. It's not noise; it's an art form that will never die. Music is similar to bottled liquor in the sense that it will always sell. Today there are many different categories of hard rock and metal ranging from Van Halen to Guns N' Roses to Metallica. There's more for the listener: to enjoy. A lot of people have the misconception that hard rock/heavy metal and drugs mean the same thing. I believe that they don't have to go hand-in-hand. Some musician choose to use drugs and some choose not to. I choose not to. I take music as fun and entertainment, as an escape, not as the bible."

**Phil Rind**—Sacred Reich

"I think there are a lot of cool bands around now. Metal is going to get bigger and bigger. It's going to get so big that everybody will have to deal with us on the mainstream level. Eventually most bands

won't have to sacrifice artistic integrity for commercial success."

**Lizzy Borden**—Vocalist; Lizzy Borden

"Rock is about ready to metamorphosize and change into a butterfly and take off. We're in for some big changes. I'm going to my roots and make my change."

**Mike Cripps**—Rhythm guitar; L.A. Guns

"Over the past few years, heavy metal has dominated the *Billboard* charts."

**Philip Lewis**—Lead vocalist; L.A. Guns

"Heavy metal is the black sheep of the business. It's probably the easiest music to play. It's fun and I love it!"

**Steve Riley**—Drummer; L.A. Guns

"Hard rock and heavy metal bands are constantly charting high on *Billboard*. Also, the tours are packing 'em in." ■



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By Michael Amicone

## VU Readings

**CHAMELEON RECORDING:** Latin Quarter was in the San Fernando recording facility cutting tracks for their third album, David Kershenbaum and Paul McKenna producing....Gene Simmons of Kiss fame was there co-producing Silent Rage with Paul Sabu....Little America tracked some tunes under the guidance of producer/engineer Paul Sabu.

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## GRADUATION DAY



Noted Songwriter and producer Michael Masser ("The Greatest Love Of All," "Saving All My Love For You," "Touch Me In The Morning") addressed students and families at graduation ceremonies for the Trebas Institute of Recording Arts, held at the Hollywood Roosevelt Hotel. Pictured with Masser (left) is David Leonard, president of Trebas Institute.

## SAGE ADVICE



Veteran producer David Kershenbaum, whose unobtrusive production on Tracy Chapman's debut LP perfectly showcased the young songwriter, is lending his experience and expertise to another neophyte's album, this time for new MCA recording artists, the Pilgrims. From left to right: (Pilgrims) Dee Dee Steinschneider, Jeff Drescher, Fred Smith, Kershenbaum, Julius and Eve Moon.

**TRACK RECORD INC.:** The North Hollywood recording facility has added a second 24-track studio to it's operation....Billy Idol is in cutting tracks for his new album with producer Keith Forsey at the helm....Dave Jerden, co-producer of Jane's Addiction's debut LP, is working with Jane Child for Warner Records....Beggars Banquet/Warner Bros. artists, the Cult, were in track-

ing with producer Bob Rock (Bon Jovi, Aerosmith) and engineers, Mike Fraser and John Carter....Actor and Untouchable Kevin Kostner was at the recording complex laying down tracks with his new band Roving Boy, for Island Records....Doug Ingle, former lead singer of Iron Butterfly, contributed his vocal chops to Aaron Young's remake of the Butterfly classic, "In-A-Gadda-Da-Vida".

**PARAMOUNT RECORDING STUDIOS:** Former Blaster Dave Alvin was in the Hollywood facility recording basic tracks for a new album with engineer Bernie Mathews at the console....Greg Sutton of Lone Justice is in tracking a new song for A&M, Joe Borja engineering....Alan Holdsworth is producing Kurt James in Studio C, with Larry Goetz engineering and Tim Johnson seconding....Also in studio C, Ken Sutherland engineering Victoria Wylie for a new Capitol project....Gwen Gordy and Eddie Coleman are recording new songs with Ken Sutherland again on the board....Kurtus Blow and Silksy are starting on some new tracks with engineer Bernie Mathews....Producer George Grant is in recording three new projects to be released next year.

**RECORD PLANT:** The noted recording studio has expanded it's film and television scoring operation on the Paramount Studio lot to include full ADR (Automatic Dialogue Replacement) services.

**CAZADOR STUDIOS:** Steve Plunkett of Autograph was in working on some new tunes with Jack Conrad....Chris Wallace was working on a commercial for Epilady....Rolando Garcia was in recording his latest album for South Diego Records, Jimmy Hunter producing....Gloria Skleroff and Lenny Macaluso are cutting a new tune with Vanessa Townsell vocalizing....Singer Penny Wanzo was also there recording a two-song package.

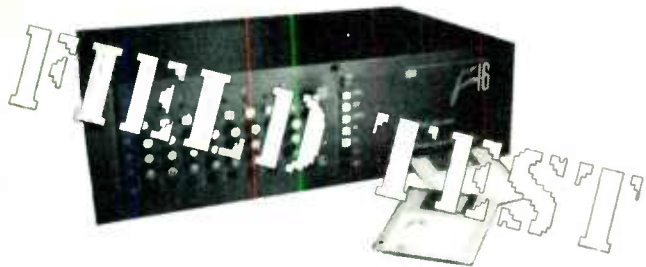
**STUDIO MASTERS:** Veteran producer Richard Perry is in doing vocal sessions with the Manhattan Transfer, El DeBarge, and Randy Travis for a fifties album to be released by Warner Bros., Dave Schober engineering....MCA recording artists, the Boys, are at the Beverly Blvd. studio recording vocal tracks with producers Darryl Simmons, L.A. Reid, and Babyface, with Tim Jacques engineering.

**RAMSA/PANASONIC:** At a recent INXS show in Texas, RAMSA WP8220 power amplifiers kept the sub bass systems pumping sound, even when Hurricane Gilbert threatened to stop the show. Delicate Productions, based in Camarillo, California, has been using the same RAMSA power amps during similar adverse weather conditions and has found the equipment to be "powerful, clean, and incredibly reliable." For more information, contact: Steve Woolley, sales and marketing manager, RAMSA/Panasonic, 6550 Katella Ave., Cypress, CA 90630, (714) 373-7278.

**TRIDENT AUDIO USA:** Trident Audio Developments, Ltd. of London, England has signed an agreement with Digital Creations of Plainview, New York. All Trident recording consoles requiring fader automation will use Digital Creations' moving fader automation system. It will be included with newly ordered Trident automatic consoles, while existing Trident consoles can be retrofitted with the system. For further information, contact: TRIDENT AUDIO USA, 2720 Monterey Street, Suite 403, Torrance, CA 90503, (213) 533-8900.

**HOLLYWOOD SOUND RECORDERS:** The Bangers (a Sacramento band) are mixing their album with Al Phillips manning the controls....Bonnie Raitt is in Studio B adding vocal overdubs for an upcoming Capitol album, Don Was, of Was (Not Was) fame, is producing and Ed Cherney is engineering with Martin Schmelzle assisting. ■

# NEW TOYS / BARRY RUDOLPH



## Forat F16 Digital Sampler

Although not a brand new "New Toy", the F16 is an eight-channel audio sampling, storage, and playback device designed to reproduce full fidelity sounds in response to either MIDI messages, drum pad triggering, or tape-recorded triggers. Samples are recorded in linear, 16 bit digital format with an adjustable sample rate of 10khz to 60khz.

The maximum sample duration (recorded at 10khz rate) is 26 seconds, while the minimum sample duration (recorded at 60khz) is 4.4 seconds. The F16 is an eight voice/module unit that holds eight separate samples under separate control with regard to pitch, duration, volume, panning, and sample rate. However, the modules maybe "chained" together to provide up to 26 seconds of full bandwidth, 16-bit digital audio!

### THE KNOBS

Starting with the PITCH control, this first knob controls the sample rate at which the sample/voice/sound is recorded into that module and the sample rate at which the sample is played back, i.e. the pitch of the sample (I use the word "sample" here to refer to the sound that is digitally recorded into the F16—it is interchangeable with voice or sound). It is wise to sample drums at a rate somewhere in the middle of the sample rate range so they maybe tuned up or down on playback. Since the F16 was originally conceived as a drum brain, this meant that the drummer would tune his various drum samples where he wanted with little regard to the original pitch the drum sample was made. However, if you want to use the F16 for vocal "fly-ins" or for a sound effect sound, then you will need a way to lock the sample recording rate to the sample playback rate so that everything stays in tune and in tempo. Forat has solved this dilemma by installing a frequency readout of the sample rate so that the samples may be played and recorded with precision. This feature is also needed if you want to record stereo samples or for chaining modules for longer samples.

Next, the PLAY button, when pushed, will force-trigger that module's sample for playback. Both LEVEL and PAN are self-explanatory since the F16 has it's own on-board audio mixer.

### MAIN CONTROL

The other half of the F16 is the main control module and the 3 1/2 inch floppy disk drive. The main control module is used for recording samples, sample editing, MIDI setups, and disk operations. The READY light indicates that the F16 is ready to play and is lit during normal operation and not lit during sampling, editing, or disk operations. The CLIP light indicates the analog sample input level is "too hot" and should be reduced using the GAIN control.

The SAMPLE button starts the sampling operation. Sampling with the F16 is the simplest thing in the world. You first push the

play button of the module you want to hold the sample, then push sample just prior to the start of the desired sample event. That's it! If you want to terminate the sample, stop playback of an already recorded sample or cancel a setup, you push CANCEL.

The TRUNCATE button is used for editing the end of the sample to remove unwanted noise or sounds. Each push of this button removes 4,096 samples or about 1/10th of a second. The BUMP button trims the front of the sample to remove dead space or adjust the timing of the attack of the sample or for attack exacerbation. Each push of this button removes 1,024 samples or about 1/40th of a second at middle sample rates.

Once you have perfected your sampled sound, you should save it to the high speed 3 1/2 inch floppy disk drive. You would push SAVE and then the play button of the module whose sample you want to save to disk. Loading samples from disk is the same process but reversed. Save and load times are minimal since only the edited sample length is saved to disk. This is important since each sampled sound requires an entire diskette and any previously loaded sample is blown away (to digital heaven, I hope) when a new sample is loaded into that same module. The same is true for sampling into a module, so save everything, and buy a lot of disks if you're the sound freak that I am.

The SETUP button is used to specify both the MIDI channel and MIDI note number for each of the eight modules. After pushing the setup button and then the play button of the desired module, the next MIDI channel number and MIDI note number received by the F16 will be assigned to that module. Furthermore, the F16 will echo back this MIDI data at the MIDI out jack so that the F16 functions as a very fast drum trigger-to-MIDI converter.

The F16 is capable of a blindingly fast 100 microsecond trigger response time with full dynamics from either drum pads or tape triggers. You can cut that time down to 40 microseconds if you don't care about dynamics, which is about the fastest I've heard from a triggerable sampler. There is also a "rotate" function where by the voice modules will fire in a predetermined rotating sequence.

Completing the front panel are the microphone and line level input jacks for recording samples, monitor headphone jack, and eight drum/tape trigger level controls. The rear panel has the eight, drum pad trigger input jacks, as well as the MIDI trio, stereo outs and a jack for the optional hi-hat pedal module.

The F16 sells for \$5,995 retail and you can buy the unit with a single voice module for \$2,495 and add modules at \$695 a pop. For more information, call Forat Electronics at (818) 763-3007.

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# Reviews

## Albums



### Quiet Riot

Quiet Riot  
CBS/Pasha

PRODUCER: Spencer Proffer

TOP CUTS: "Stay With Me Tonight,"  
"Run To You"

□ **Material:** The newly resurrected Quiet Riot plays soulful blues-based rock, a style that isn't heard much anymore. Fans of Seventies stalwarts like Eric Clapton or Lynyrd Skynyrd would feel right at home with a disk like this, even though metal has replaced country as the main seasoning in this stylistic stew. The songs are anthemic in feel, adolescent in theme, and very memorable.

□ **Musicianship:** New vocalist Paul Shortino has a wider emotional range than former singer Kevin Dubrow, though he lacks Dubrow's comedic delivery. The trade-off of force for force is a fair one, however, and shouldn't bother any of the new fans that this record will rightfully earn. Guitarist Carlos Cavazzo's tone has always been a little thin for my tastes, but the wonderfully diverse keyboards of side man Jimmy Waldo fill any tonal holes.

□ **Production:** Producer Proffer has his clients walking that thin line between what is beautiful and what is ballsy. Most of the moods are set by the keyboards, from the ethereal

washes of "Don't Want to Be Your Fool" to the low grumble of "Stay With Me Tonight". The band plays aggressively, though not needlessly so, and above it all Shortino's vocals soar. I am annoyed by the double bass drum running through "In A Rush," but if I were fourteen, I'd probably think it was cool.

□ **Summary:** Two years after their last outing, this isn't so much a comeback as a rebirth. If this new Quiet Riot album is not exactly what the fan club ordered, they'll just have to wait for Dubrow's solo LP. For the rest of us, this record fills that hole in our collections between the music we grew up with and the music we grew into.

—Tom Kidd



### Big Country

Peace In Our Time  
Reprise

PRODUCER: Peter Wolf

TOP CUTS: "Broken Heart (Thirteen Valleys)," "Thousand Yard Stare," "Peace In Our Time," "River of Hope," "Time for Leaving"

□ **Material:** Aptly named, Big Country's distinction is a sound as grand and majestic as the rocky windswept Scottish coast. Now, the group seems to be focusing more thoroughly on their chosen territory. The songs here have subtly interwoven with the grandeur; we're reminded that Scotland is also the land of thistle and heather. Besides being the lead vocalist and resident guitar whiz, Stuart Adamson is again the songwriter, entirely responsible for

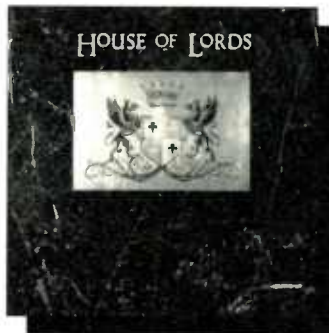
almost all tracks. Once more his lyrics bring the traditions of Scottish poetry to the Eighties rock scene. He puts layers of contradictory mood into "Thirteen Valleys," makes a clichéd expression of universal yearning in "Peace In Our Time," and plays around with quotes from other songs throughout "Time for Leaving."

□ **Performance:** This album was made amidst doomsday rumors, but the four original members are all here. The listener, concentrating on only the words or the melodies, might feel something's missing—but it's there, to be experienced by mind and emotions working together. On the choicest cuts, lyrics and arrangements are interlocked into an evocation of grandeur and subtlety and would be impossible to capture through words or music alone. As for the group's "bagpipe guitar" sound, the term is actually a label for a wide range of variant guitar riffs, only one of which Adamson considers a "bagpipe" sound. The variations pop up at odd times, are used sparingly, and are different enough to avoid repetition.

□ **Production:** No complaints.

□ **Summary:** Big Country's third record is perhaps destined for their fans only, as the industry at large has for some time now concluded that this group's brilliance isn't brilliant enough. However, who is a record made for if not for one's fans?

—Lyn Jensen



### House of Lords

House of Lords  
Simmons/RCA

PRODUCERS: Andy Johns and Gregg Guffria

TOP CUTS: "Pleasure Palace," "Hearts of the World," "Call My Name"

□ **Material:** Not unlike Journey, Styx, or Starship, this radio-friendly debut offers a liberal dose of majestic rock. Considering that just about everyone and his ex-lead singer contributes to the writing chores, this album maintains a strong consistency. While musically the various tune masters have built each song to epic proportion, lyrically they fall to a lesser quality. Still, more often than not, the modern song craftsmanship does allow for a fresh-sounding album.

□ **Performance:** It was a wise choice to put Lanny Cordola's mondo guitar sound up front. His expressive touches and explosive fireworks are the ingredients that turn guitarists into American heroes. Guffria's angelic keyboards paint images which tastefully bind each song together. Bassist Chuck (which band am I in tonight?) Wright and drummer Ken Mary compliment each other's power style well. Vocalist James Christian's rich, emotional tone give each song a sense of excitement that at times might not otherwise be there.

□ **Production:** The team of Johns and Guffria isn't exactly Todd Rundgren or Roy Thomas Baker. As they carefully layered each track, they always had one ear to the AOR formula wall. Usually this sort of calculation makes for boring music, but not here. In fact, it actually gives the songs a touch of class that is missing on their peer's platters.

□ **Summary:** Basically the core of House of Lords is an old band (Guffria) in a new and improved package. As listeners become more disenchanted with the current radio fare, music directors should find comfort with this disk. If this album turns into the commercial success that it should, then it could give these multi-talented musicians a chance to stretch even further on their next effort. Hey guys, I'm so sure that this initial approach is headed for the Top Ten, that if I'm wrong, I'll take you out for the best pizza in town. What do you say? —Richard David T

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# Reviews

## Concerts

### 10,000 Maniacs

Wiltern Theatre  
Hollywood

It was Halloween. The lights went down. The sound of baroque organ music was dark and sinister. An evil-looking jack-o'-lantern was projected onto the backdrop screen, sneering. Several figures in black emerged, then one in a ghastly white cloak. Maniacs. 10,000 of them.

Actually, there were only five, and the one in white threw off her cloak and ripped into "Hey Jack Kerouac" with all the excitement of a kid who waited four months to open up a present. It took singer Natalie Merchant that long, through two cancellations and a prolonged illness, to get to the Wiltern Theatre. "Did you ever feel you were destined to be somewhere?" she said later.

Yep, this show had all the makings of something special. During the eloquent "A Campfire Song," which, on the Maniacs' *In My Tribe* album, features a guest vocal from REM's Michael Stipe, Natalie found a willing fan to spontaneously sing Stipe's part. In fact, Natalie was brilliant throughout the show, slipping into traditional a cappella folk ballads between songs as she has been known to do, reeling around stage both gracefully and frantically (de-

pending on the groove), and talking to the audience with both a sense of humor and a sense of command. Her charisma carries everything, and she really must be seen to be believed. The band, meanwhile, is content to just play, remaining stiff and expressionless, giving free rein and every inch of the stage to Natalie and her spinning shenanigans.

But something unfortunate cast a pall over the otherwise entrancing evening—the sound. From the very first chord, it sounded like the PA system was off. The volume level was far too low, and even when the right side columns suddenly blasted on halfway through the set, it still failed to deliver clean drums and guitar. Very frustrating.

So while most of us tried to ignore the problem and feed the band with enthusiastic energy, it was difficult to hide the disappointment of not being able to truly connect with the music. It did allow for a silver lining, however. After all the encores, Natalie returned by herself to play piano and sing the poignant "Verdi Cries." And since a piano and a voice can carry even through a bad sound system, we finally got that sweet moment of intimacy we'd been craving. After four months of delays and an evening marred by modern technology, an honest moment like that just might have been worth the wait.

—John Blitzer



10,000 Maniacs: Bringing halloween cheer.



Frank Griffin

### Prince

Los Angeles Sports Arena  
Los Angeles

The arena was pitch black. As the audience began to thunder, I saw two headlights approaching. A white 1967 T-Bird was being driven around the perimeter of the multi-layered stage in the center of the arena. The door opened, the lights came up, and the Purple One emerged. Near-hysteria broke out, and Prince, a master of illusion, already had the crowd right where he wanted them.

Prince's steamy *Lovesexy* show came to the Sports Arena, just one week before his only real rival, Michael Jackson, was to appear at the same venue. Part One, or the "Before Prince Found God" portion of the show, was a one-hour medley of more familiar material including "Erotic City" and "Little Red Corvette." The half ended dramatically with the sinister "Boy George" (a song from the unreleased *Black* album), in which Prince adopts the character of a crazed woman beater, followed by "Anna Stesia," an inspirational song from the new LP. It was an emotional coda to the first half's theme of sin and redemption.

Part Two, "The Re-Born Prince" section, contained the more spiritual material from *Lovesexy*, along with several jazzy funk jams which gave the musicians ample room to stretch out. He also sprinkled parts (very small parts) of older material throughout the set, including "Purple Rain," "Let's Go Crazy," and the introduction to "1999." Percussionist extraordinaire Sheila E. gave a stunning solo rap/drum performance during "Dance On" and vocalist-dancer Cat donned white to share in Prince's new spiritual awareness.

Prince's psychedelic daydream had only one flaw and that was the positioning of the stage in the center of the arena. Prince tended to favor one side over the other, leaving one half of us on the dark side of the moon, so to speak. By the end of the concert, I had a fairly firm answer to Prince's questions: "Have you got another man? Is he fine? Tell me sweet chocolate mama, does he have an ass like mine?"

—Pat Lewis



Tom Farrell

### Michael Jackson

Los Angeles Sports Arena  
Los Angeles

I must admit I was a little skeptical when I decided to attend Michael Jackson's first Los Angeles solo appearance. I grew up in Detroit (the home of Motown) and had seen Michael and the Jackson clan perform their high voltage R&B twice during the seventies. I wondered if the Buckled One still had the performing magic he displayed back then, and also how he would showcase the eighties mega-platinum solo material that had catapulted him past superstar heights.

From the beginning strains of "Wanna Be Startin' Somethin'," I was awed by the spectacular staging and the technical prowess (both musically and theatrically) of the show. First half highlights in an evening of showstoppers were: "Smooth Criminal," for which Michael and his background singers/dancers cavorted about the stage dressed in full gangster regalia, and a three-song medley of his Motown hits including "I Want You Back," "The Love You Save," and "I'll Be There."

The second half of the show continued to dazzle, with Jackson and dancers doing an excellent job of reworking the *West Side Story* dance steps from his "Beat It" video. To cap off the evening, Michael performed an encore which was a virtual repeat of last year's electrifying Grammy performance, as he tore through renditions of "The Way You Make Me Feel" and closed with the heartfelt "Man In The Mirror," the centerpiece from his latest platinum LP, *Bad*. Jackson sang "Man In The Mirror" with such conviction and grace, he left no doubt in this reviewer's mind that he had given the crowd their money's worth—and judging by the price scalpers command for hot concert tickets these days, that's saying a lot.

Far too much has been written about Michael's personal life and eccentric habits. All of that has absolutely no bearing on his ability as a performer, and for over two hours Sunday night, Jackson proved that music does speak louder than words.

—Steve Bear

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# Reviews

## C I U B S



Kyle Vincent: His brilliance lies in ballads.

## Kyle Vincent

*Madame Wong's West*  
Santa Monica

□ **The Players:** Kyle Vincent, lead vocals; Basil Fung, lead guitar; Mike Egizi, keyboards; Ziggy, keyboards; Paul Warren, guitar; Jon Rubin, backup vocals; Tommy Dunbar, backup vocals; Barry Fine, bass; Chris Mayer, drums; Chris Trujillo, percussion.

□ **Material:** Vincent, the original lead singer of the group Candy, made his solo debut after a three-year performing hiatus, showing himself to be a versatile performer who can handle both uptempo pop/rock tunes and ballads with equal aplomb. Vincent kicked off the eight-song set with the teeny-bopper rocker "Bad Boys Break Good Girls' Hearts," "Somewhere Over You," a delicate ballad, wasn't that strong of a song. "Feel Like Falling In Love All Over Again" was an amiable pop exercise, and "Just A Matter Of Time" was the kind of punchy pop/rock song reminiscent of the Grass Roots and the Raspberries. "When I Need A Miracle," Vincent's second ballad was the stand-out among them all, with a modulating chorus that engaged the audience in its emotional sincerity.

□ **Musicianship:** Although the backup band was put together only two weeks before the show and had only five rehearsals (you could've fooled me), they played professionally and complemented Vincent's songs and singing well enough. The band missed Vincent's cues a couple

of times, ending songs a bit later than planned, but the singer was able to downplay the glitches by nonchalantly tossing them off. Rubin and Dunbar (both former singers with the seventies pop band, the Rubinoos) provided workmanlike, undistinctive backup vocals. The nine-person ensemble may have overdone the sound a little, but they didn't noticeably detract from the songs or Vincent's performance.

□ **Performance:** Vincent has the kind of clear, high-pitched voice conducive for singing pure pop songs, but he also demonstrated his ability to dig in deeper with harder vocal attacks on rougher material. Unlike most club performers, he tried relating with his audience between songs, but his nervousness resulted in a few jokes falling flat. He later made up for it, though, when he set up his audience for the second ballad he was about to sing. After a few instrumental intro bars, he suddenly called it off, saying he had had enough of the "wimpy" stuff and wanted to "rock & roll." The band then plunged into a heavy metal attack for a few bars, until Vincent stopped. Then he returned to singing the ballad, "When I Need A Miracle," with a voice so pure that it brought chills.

□ **Summary:** I felt like I was watching a guy who was about to be signed to a major label—and felt fortunate to have heard him in a humble setting before he's inevitably whisked away to bigger places and better things. Vincent exudes an intelligence about his music and respect towards his audience that, with more practice, nurturing, and development can take him to great heights. I get the feeling that he could've performed more ballads, but was making concessions to the club environment by doing more uptempo material. Let's hope his fears about A&R men are unfounded and that his knack for knocking out heart-grabbers like "Miracle" will be appreciated and taken as a testimony to his depth as a performer.

—Guy Aoki



Sahara: A mixed band that strives for musical excellence.

Chip Lovren





The four rockin' sisters of Zonte.

## Zonte

FM Station  
North Hollywood

□ **The Players:** Racquel Zonte, guitar, vocals; Zeenat Zonte, vocals; Dionne Zonte, bass, vocals; Robin Zonte, drums.

□ **Material:** Whoever said there's nothing new under the sun, was oh so right! Zontes' brand of generic quasi-metal rock has been done millions of times. Take for instance the amateurish three-note harmonies of "Million Dollar Face," or the Peter Gunn-sounding intro to "Roller Coaster Love." On the up side, the sexy drive of "Rock It All Night" had a fresh, original pop sound and a hook that would not quit. This all-girl band may not be a musical innovation, but their songs are catchy and come off well live.

□ **Musicianship:** These female rockers can play their instruments, discrediting the old myth that girls can't handle the job. Drummer Robin really pounds her kit like there's no tomorrow, while her sisters Racquel and Dionne are a good instrumental combination; adequate and accurate best describe these two. Lead vocalist Zeenat displayed a child-like energy along with her high-pitched voice, and some sexy moves that kept the crowd alive.

□ **Performance:** The most astonishing aspect of Zonte is their appearance. They all have these thick, bushy locks that seem to bounce in rhythm. To their credit they've managed to keep their femininity intact—they don't play the hardcore image. The pace of the set was high-en-

ergy, though this wasn't reflected in stage movement.

□ **Summary:** A band like Zonte, made up of sisters who look alike, could easily become a major novelty. They play better and look better than most of their female competition. These girls are young and should take the time to sharpen their writing skills and find an original approach. Once they've done that, you never know what could happen.

—Bernie K.

## Sahara

The Roxy  
West Hollywood

□ **The Players:** Liz Vandall, vocals; Phil Woodward, guitar; Orion Lindemann, bass; Diane Arens, keyboards; Reynold (Butch) Carlson, drums.

□ **Material:** Sahara delivers a supercharged blend of Euro-American rock, revealing a dimension often lost to modern music. Their music is best characterized by its esoteric charm and thought-provoking lyrics. Sahara was off and running with the strong-yet-melodic "Set Me Free," enabling the audience to sense the band's exhilaration. All arrangements were musically challenging and intricately structured, but obvious standouts were the high-charged "Take Me Home" and the euphoric ode, "It's Just Not the Same." "Wasteland" was the climactic finale, which alludes to the state of our society and/or today's music scene.

□ **Musicianship:** It's refreshing to know that musicians for whom music

is a passion and an art still exist in rock & roll. Indeed there is no weak link in this line-up. Each member has attained intrinsic musical ability and can stand alone as solo artists—yet it's an underlying sense of comradery that exudes from Sahara that makes them a solid unit. No member tried to outshine the others or compete for the spotlight. To call Vandall anything less than a vocal leviathan would be an understatement. She possesses a vocal range that encompasses everything from the melodically euphonious to the raw and gritty, while the rhythm section specialized in unique chord inversions, progressions and breaks. They produce multi-level texturization while alternating and harmonizing keyboard and bass lines.

□ **Performance:** For a band that is virtually new to the club circuit, Sahara was kinetic, entertaining, and energetic, but not to the degree that the Roxy's stage would allow. I expect that this will undoubtedly improve with the band's unstoppable degree of enthusiasm; they'll become more comfortable with the stage and gain more confidence in their own abilities. It's encouraging to see that the female sector of the band (Vandall, Arens) has opted for a more understated image, choosing to dedicate themselves fully to the music and steering clear of delusive bump 'n' grind excess.

□ **Summary:** In an era where rock stardom takes precedence over outstanding musicianship, Sahara triumphs over the L.A. band "redundancy syndrome" with an innovative display of musical expression.

—Rossi Dudrick

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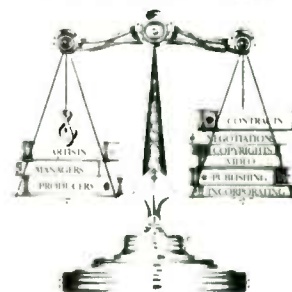
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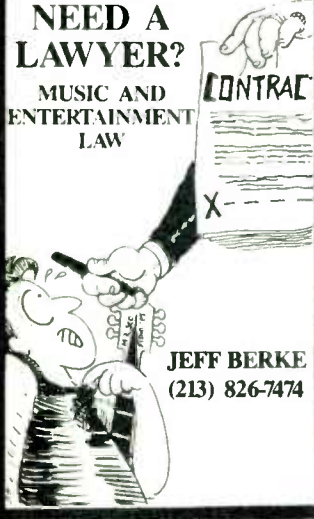
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# Reviews

## C l u b s

### Celebrity Skin

*The Palomino*  
North Hollywood

□ **The Players:** Don Bolles, drums, backing vocals; Tim Ferris, bass, backing vocals; Bob Haas (a.k.a. Bobby Amadeus Star), guitar; Gary Jacobi, vocals; Jason Quest, guitar, backing vocals.

□ **Material:** Yards of it, just like their clothing. C.S. write volatile bonbons which recall the seventies' candies Zotz and Pop Rocks—sweet, but they explode in your mouth! Acne-inducing guitars rub against misfit melodies. In "Spider Ham," mangled chords seem to lead somewhere until the web is pulled out from under you. A gut-knotted lullaby, "B.A. Star" sleepwalks into "Evicted's" helium blast. The covers aren't stinky, either. Dressed as a blonde Dracula cowpoke, Gary gives notice that "This Town Ain't Big Enough for the Both of Us" (originally by Sparks) and flawlessly mauls Abba's "S.O.S." Celebrity Skin is a joke band, but I'm afraid the joke's on us.

□ **Musicianship:** Dermabrasive. It's just an accessory to the spectacle, like Don's rubber Elton goggles. Silly-String leads float over rude, mock-ominous progressions. Songs fizzle or decompose, never ending predictably. Skin doesn't worry about virtuosity and sometimes plays with broken instruments. After all, good equipment's useless if you don't know where to stick it.

□ **Performance:** Overwrought intensity and meaningless outrage—rock & roll, OK? Their eyegasmic, taste-bruising costumes make Sigue Sigue Sputnik look like the Four Preps. Maybe they're aliens who've just heard the name "Mellencamp" and think it's hilarious. Jason unveils his rear-mounted peacock fan to a gasping audience. Tim swings the bass like a pitch-

fork, eyes and tongue nearly rolling out of his head. The band slams the brakes for Don's cymbal-tapping, then bursts like popping corn. They're the planet's hammiest glamsters (glammiest hamsters?)—but it works because there's no pretense to sour the frosting.

□ **Summary:** True to their name, they seem to have risen from a Beverly Hills plastic surgeon's dumpster. Don says that record execs "don't know what the hell to do with us," but it would be criminal if the local star factory doesn't make them celebrities. I saw God the other night, and he didn't look *anything* like Bruce Springsteen. —James T. Good



*One Day: A great band that is nonetheless lacking great songs.*

## One Day

*Crayons*  
West Los Angeles

□ **The Players:** Alan Dugan, vocals, guitar; Spencer Aaronson, bass, vocals; Craig Aaronson, drums, vocals; Loren Isreal, guitar, vocals.

□ **Material:** The music of One Day is a happy wedding of the best elements of folk and rock: simple melodies over basic folk progressions combined with the pounding intensity and volume of amplified guitars and a solid rock drummer. Unlike a folk-rock outfit like the Byrds, whose sound was characterized by jangling elec-

tric guitars, the predominant element behind the arrangement of the songs was the propulsive drum beat. All original songs were featured here except for a Cat Stevens tune and a killer version of "Mrs. Robinson."

□ **Musicianship:** Vocalist Dugan has a somewhat limited vocal range, but for the type of material he's singing he doesn't need to span five octaves. Guitarist Isreal had a stiff playing style which would probably cripple him if he were playing jazz or funk, but worked perfectly well with this material; he accented chord changes in a power-chord style. Craig Aaronson had the weirdest style of playing drums I have ever seen—his left arm would swing up over his head almost in a stiff-arm salute, and sometimes it seemed that if he wasn't careful, he was going to jab out his eyeball with the tip of the drumstick. Bassist Spencer Aaronson performed with astonishing clarity, accenting the nuances of his attacks with nimble fingers.

□ **Performance:** Giving an exciting and tight performance, this band means business. There is no excessive stage yakking or goofing around. All the players possessed magnificent self-confidence and stage presence, performing in a very extroverted manner, projecting out from the small stage at Crayons. Spencer Aaronson was particularly intriguing during a rambling musical monologue in the middle of "Mrs. Robinson."

□ **Summary:** One Day is not just another run-of-the-mill band. They are above average musicians playing exciting, mostly original tunes. Though the songs were given an exciting performance, none were really catchy enough to remember. For One Day, everything is in place except really exceptional songs. To all aspiring bands: listen to the Beatles, early Dylan, and early Smokey Robinson until your ears fall off to develop intensity in lyrics and melodies. The world needs more great songs! —John Trubee

## Talkback

*Club Lingerie*  
Hollywood

□ **The Players:** Bruno, guitar, vocals; Rock Deadrick, drums, vocals; Leon Mobley, percussion; David Sutton, bass, vocals.

□ **Material:** Imagine a tight modern funk rhythm section without keyboards—no artificial flavorings added—sprinkling ethnic rhythms throughout their grooves. This is Talkback. Once signed to a major label (hint: the largest independently-owned major), they sing songs entitled "Play My Music," "Big Trouble," and "Wanna Be the One." Focusing on grooves rather than hook-oriented catch phrases, the songs make you want to dance while the lyrics talk of love and desire. Occasionally, a tune like "Joyce Brown," with its opening lines sung in Arabic, express the bands political perspective of modern day problems. Many



*Celebrity Skin: Not the future of rock & roll, our man figures they're God in the flesh (or is that flash?).*



Steve Cordova

**Weather Bell: Trying out their musical cross-pollination at BeBop Records.**

of the songs were written in major keys, staying away from the gloomier side of the L.A. scene. Their closing song, "What Does It Take?" was commercially their strongest number.

□ **Musicianship:** A high caliber of musicianship must be a pre-requisite to join Talkback. Deadrick's powerful grooves seemed effortless as he also controlled a large number of electronic percussion instruments and effects. Mobley on hand percussion and congas, displayed great technique as well as drawing a variety of timbres out of his acoustic instruments. On bass, Sutton was able to play a lot of notes yet still stay out of the way of the lead vocals and solos. His grooves were tight and his funk slaps were not overdone. Bruno's rare solos on lead guitar reminded me of an underportioned entrée in one's favorite restaurant, always leaving you wanting more. His rhythms were choppy, leaving a lot of space, and his high, lilting head-tone vocals gave a smooth legato feel on top of the hard-hitting rhythm section. Vocal harmonies by Bruno, Deadrick, and Sutton were remarkably tight. Not just sticking to lyrics, the three-part harmonies would cover synth parts by sliding up into the intro of a song or providing occasional horn-like stabs. It was exciting to see such tight vocals done by what could be considered a superior rhythm section.

□ **Performance:** Well aware of the fact that they were on stage performing, Talkback looked comfortable and honest with their movements. Sutton danced all over the stage while Mobley's movements looked culturally inspired. Occasionally, Bruno would address the audience with

questions such as, "When you turn on the radio do you like what you hear?" Whether promoting a good-time party atmosphere or speaking his mind, Bruno's vocal delivery had the conviction to make the lyrics believable. The favorite of the night was a jam on African percussion (jun-jun and djimbe) by all four members while they sang in the group/chant style of native Africa.

□ **Summary:** With energy supplying the spark to their minimalist live show, it will be interesting to see how this band comes across on record. Don't wait for the record to come out, however. Check out this group next time they perform. —*R. Low*

## Weather Bell

*BeBop Records*  
Reseda

□ **The Players:** Annette Zilinskas, lead vocals, rhythm guitar, harmonica, maracas, tambourine; Mark Mastopietro, lead guitar; Sally Engelfried, bass; Richard Torres, drums.

□ **Material:** Against a pulsating backdrop of rock, folk, country, and psychedelia, Weather Bell performed a batch of abstract and offbeat songs (such as "Car-Tune" dedicated to the Chipmunks) about life and its ups and downs. Y'know, like a *cartoon*, but I still don't get it. The aggressive set-opener "Don't Shoot" really hit home because most people can identify with being vulnerable to destructive outside forces, such as gang and freeway violence. On the lighter side of things, W.B. threw in some humorous barbs at unrequited love in the revved-up "Outta Sight, Outta Mind," and a case of dance floor shyness in "Wallflower."

□ **Musicianship:** Annette Zilinskas has got a mean set of pipes. Her singing alternates between tough-girl group vocals and somewhat off-key squeals. Zilinskas, when she wasn't harmonizing, displayed her additional musical talents by competently playing rhythm guitar and offering some smoking harmonica work. Lead guitarist Mastopietro added color to the overall sound. Engelfried's sturdy bass lines supplemented the melodies. Torres pounded away with forceful and consistent beats.

□ **Performance:** Zilinskas is a high-energy, enthusiastic frontperson not only capable of keeping the audience interested in the music, but getting them on their feet. Her quirky facial expressions and frantic hand gestures alone were worth the price of admission. Zilinskas' stage presence is so natural and professional, one gathers her work as a former band member in Blood on the Saddle and the Bangles has helped her to mature as an artist and a strong leader. Mastopietro and Engelfried seemed content to remain stationary behind their instruments throughout the set, emphasizing a subdued approach as a visual contrast to Zilinskas' charged-up performance.

□ **Summary:** Weather Bell has only been playing around town for a few months now. Already they're receiving good reviews and local clubgoers are attending W.B.'s gigs in droves. In light of all the positive things the W.B.'s have going for them, there is one area they need to improve on: the supporting players should try to loosen up and have fun on stage. Give ol' Annette some competition. —*Harriet Kaplan*

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**Black Cherry bring their straight-forward rock & roll to that doggone Troubadour November 26th.**

**INTO A BRAND NEW TRIP:** No, they won't be kung fu fighting, but the management of the **Music Machine** has instituted a brand new booking policy. Feeling that having an in-house booker or promoter causes the club to be too one-sided—i.e. a "blues club," a "reggae club," a "punk club," etc.—the machine has now "gone public." Starting December 18th, the club will be booked entirely by outside bookers. The Machine heads wish to assure that under no circumstances will promoters be allowed to institute any sort of pay-to-play situation. **Carol Corryell** at the club said that the new policy has been met with great enthusiasm, and a variety of promoters, agencies looking to put together package showcases, and record companies have contacted the club interested in putting on shows. Luvly Carol went on to inform that bands need not send in unsolicited tapes and materials any more, but added that local bands are more than welcome to package complete shows and stage them at the Music Machine. If this sounds interesting to you, call Carol at the club at (213) 820-8785.

**PUT ANOTHER CANDLE ON MY...:** You mean it's only been three years that **Dobbs** has been presenting shows at his fabulous **Raji's** club? Guess so, 'cause Mr. D. and friends will celebrate Raji's Third Anniversary on November 25th, which marks Dobbs' acquisition of the joint three years to the day. Live music shall be wailed by the **Palladians**, **Dime Bags**, and the extra magnifico musos, the **Mindreaders**. Expect plenty of exciting surprises, or at the very least, a fair amount of misbehavior. Before we leave the Hollywood Blvd. palace, don't forget that Raji's presents their annual benefit for the kids at the Hollygrove Orphanage on Decem-

ber 15th, featuring "loads of fuckin' people, man," as Dobbs put it.

**ACOUSTIC SABBATH:** While it may conjure up visions of folk versions of "Paranoid," what we're talkin' here is another acoustic folk 'n' poetry night, this time at the **Gaslight** on Sundays. The evenings, which are billed as the "7th Day," are being presented by **Jill Emery** and **Katie Childe**. Their first night got off to stellar beginnings with the **Miracle Workers**, **Divine Weeks**, **Bob Forest**, **Sylvia Juncosa**, and **Suzanne Callaway**. Emery and Childe are no strangers to the club scene; Childe was in **Raszabrae** and Emery was in **Super Heroines**. If you're interested in folkling up at the 7th Day, call Childe at (213) 461-9246, or Emery at (213) 933-4915.

**A NERVOUS SCREAM:** Reunions and anniversaries being all the rage, here comes another one that should spark some interest, as L.A.'s most extreme synthesizer band reforms for their tenth anniversary. We're talkin' **Nervous Gender**, and they'll be applyin' that ol' black magic at the **Scream** on December 2nd.

**COMIN' UP ON THE END OF THE LINE:** Be sure to grab the next issue of **MC**, as it is our super year-end bonanza, complete with our final Club Data wrap-up and the much-awaited **Pick of the Players** musicians' poll. At press time, the poll was about half completed, and as of now we're predicting some rather surprising results. Thanks to all who voted.

**DON'T MISS THIS:** One of L.A.'s finest bands, **Concrete Blonde** will appear at the world-famous **Whisky A-Go Go** on November 25th. The support band will be the **Apache Dancers**. **Fenders** in Long Beach is open again, having recovered from their fire. One of the most innovative metal bands going, **Voi Vod**, will headline there over **Violence** and

the **Forbidden** on December 3rd. That same night, we have **FIREHOSE**, the **Henry Rollins Band** and **Volcano Sun** at the **Roxy**. **Edie Brickell and the New Bohemians** will be there on December 5th. **Gold-entice** will test-drive a new venue on November 25th, when they present the **Red Hot Chili Peppers** at the **Victoria Theatre**, which is at 11505 Hill Street. Look for **Dream Syndicate** at **Lhasaland** on December 16th.

**MORE MORE MORE:** Guitar hero **Lonnie Mack** brings his Flying V attack to the **Music Machine** on December 3rd, joined by the **Coco Montoya Band** w/ **Debbie Davis**. You may recall Ms. Davis from the **Mustangs**. On a lighter note, the Machine presents the **Fibonacci**s and the **Del Rubio Triplets** on December 8th, and on a more somber note, they'll have **Kommunity FK**, **Twisted Roots**, and **Shiva Burslesque** on December 16th. The **Fuzztones** depart once again for Europe and we can bid them bon voyage at **Club Lingerie** on November 25th. **Haunted Garage** will be along to make the bill just that much more enticing. The next night, look for the hard rockin' **Little Caesar** and **Dirty Dogs** at the **Lingerie**. Yet another reformed band, the **Nuns**, will jam it out at the **Teaszer** on December 1st along with **Pigmy Love Circus**. The Nuns are what we writers call a "seminal" band, so that means you should be there so you too can figure out just what seminal means. L.A.'s folk rock heroes, **Walking Wounded**, will be at the **Teaszer** on December 13th. For more hard rock, check out **Black Cherry** at the **Troub** on November 26th, and **Jimi Hendrix** lives again under the guise of **Randy Hanson**, at the **Troub** on December 17th. That's it for now, kiddies. ■

## LiveAction Chart

The **Live Action Chart** reports on three top-drawing acts at various Los Angeles area clubs. The clubs range from small 100-150 seaters to 1,000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

**Reporting Dates**  
November 1st—November 14th

### Music Machine

- West Los Angeles
1. Wild Child/Aftermath
  2. Babylon Warriors
  3. Ray Campi & Russell Scott Band

### FM Station

- North Hollywood
1. October
  2. American Wolf
  3. Cold Fire

### Club Lingerie

- Hollywood
1. Junkyard/Legal Weapon
  2. In Tua Nua
  3. Dave Alvin & the Allinners

### Coconut Teaszer

- West Hollywood
1. Pigmy Love Circus/Bulldozer/Trip Trigger
  2. Rattlesnake Shake/Lunatic Fringe
  3. Lock Up/Sheilas/Everything

### Raji's

- Hollywood
1. D.I.'s
  2. Panther Burns
  3. Tex & the Horseheads

### Madame Wong's West

- Santa Monica
1. Kill For Thrills
  2. Bloc
  3. Bulldog

### Gazzarri's

- West Hollywood
1. Cry Wolf
  2. Brunette
  3. Crystal Pistol

### Troubadour

- West Hollywood
1. Pair-a-Dice
  2. Creature
  3. Labyrinth

### Industry

- Canoga Park
1. Salty Dog
  2. Kensington park
  3. Fahrenheit

### Comeback Inn

- Venice
1. Huayacalitia
  2. Arco iris
  3. Jorge Strunz, Adishire Farah, Ciro Hurtado
  4. Norman Brown/Ricardo Silveira

Correction: We left off the photo credits in the last Club Data. Thanks to Jennifer Finch for the shot of Gwar and Michael Lavine for the Sonic Youth photo.

# SHOWCASE / MAXINE HILLARY J.



Lights! Camera! Brunette, stars of *Smash, Crash and Burn*.

*Smash, Crash, and Burn* can best be described as a 1988 version of *A Hard Day's Night*. It's the story of an East Coast band pulling up sticks and strings and heading west to find fame and fortune in Hollywood. The film's producers, Roman Coppola and Ana Roth, considered some 600 bands before deciding on Brunette. According to Johnny, lead vocalist and co-founder of Brunette, the acting role wasn't too difficult because the part of a rocker is one he and the rest of the band play every day.

*Smash, Crash, and Burn* could easily be the story of any rock band. The trials and tribulations (and the fun things, too) encountered on the road to a record deal are the testing ground for what lies ahead should a band obtain a contract. Jo Jo Law, rhythm guitarist and co-founder of Brunette comments: "This is the exact story of our lives up until the point where we get signed and 'make it.' We haven't gotten that far yet. The characters are 80 percent the

same people we are. We rewrote everything. We put *our* lingo in."

Originally known as Killerhit, Brunette formed in Lancaster, PA with four players. Some personnel changes and a cross-country trek later, Brunette now consists of Johnny and Jo Jo Law, drummer Darek Thomas, Christopher Paul on lead guitar, and Jay Scott King on bass. While still in Pennsylvania, they bought a tour bus, and instead of holding down day jobs while playing at night, they hit the road. "We're not the kind of guys who will play one month, then sit around because you can't play for 30 days due to club policies. We're back out playing the states," says Jo Jo.

The soundtrack for *Smash, Crash and Burn* was produced by ex-Vinnie Vincent Invasion bassist, Dana Strum who impressed film producer Roman Coppola with his ability to produce street sounding songs with a smooth edge. Even while on the road with the Invasion, Strum had

been receiving tapes from Brunette in preparation for the soundtrack. He considers producing the soundtrack for the film both a professional and personal perc. "It was a great thing to roll out of Vinnie Vincent into this," says Strum. "These guys were easy to work with because they're very organized. Jo and Johnny Law are very smart people. Everybody in the band is very motivated and organized." Strum produced the Brunette-penned songs for the film as well as incidental musical sections of the soundtrack.

While the budget of *Smash, Crash, and Burn* can't be considered big, and the time allowed for the production of both footage and sound was painfully short, it nonetheless allows Brunette access to the big time.

From their advertising claim of having (collectively) the longest hair of any band in the country, to contracting an airplane to remind the 90,000 fans at the Monsters of Rock concert that "Brunette Rocks," pub-

licity for this band has always been more than just standing on the Strip passing out flyers. Says Johnny Law, "Publicity to a band is one of the most important parts of rock & roll. It's just as important as the music itself."

Musicianship is also important to Brunette. Within days of completing the six-week filming schedule, the band was gigging in San Diego and Northern California. The band has been able to make the transition from musicians to actors and back again with relative ease. They've decided to play the local venues for the remainder of the year, and generally concentrate on getting a deal and increasing their draw.

The film will premiere early in 1989. "Look for new publicity stunts we're gonna pull," says Jo Jo. "New ways to hit the masses and get attention. We will do it."

Brunette. A hairy band with a hairy name and a head full of ideas. What will they think of next? ■

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**BACKLOT**  
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Lighting: Yes  
Piano: Yes  
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Stage Capacity: 4-5  
PA: Yes  
Piano: Yes  
Audition: Open mic Mon. & Wed. at 8:00 pm  
Pay: Negotiable

**CENTRAL**  
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Contact: Lynda Knorr (213) 652-1203  
Type of Music: R&B, rock, pop  
Club Capacity: 120  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send package to club. Attn. Becky  
Pay: Negotiable

**CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)**  
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Type of Music: Cabaret/Jazz (No hard rock)  
Club Capacity: 110  
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PA: Yes  
Lighting: yes  
Piano: yes - Baldwin baby Grand  
Audition: Bookings limited to known attractions  
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Stage Capacity: 18  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape/promo pkg. to above address  
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**PA:** Yes, with operator  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Audition  
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Stage Capacity: Indoors 6, outdoors 10  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.  
Pay: Negotiable

**CONCERTS BY THE SEA**  
100 Fisherman's Wharf, Redondo Beach, CA 90277  
Contact: Chris Regan (213) 374-7231  
Type of Music: Contemporary, R&B, jazz, new age  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes with engineer  
Lighting: Yes  
Piano: Yes acoustic/electric  
Audition: Mail promo pkg. to above name & address &/or call  
Pay: Negotiable

**COUNTRY CLUB**  
18415 Sherman Way, Reseda, CA 91335  
Contact: Whoa Nelly Productions, Nelly (818) 708-3677(8)  
Type of Music: All types R&R, originals only  
Club Capacity: 910  
Stage Capacity: 20  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335  
Pay: Negotiable

**CRAYONS**  
10800 W. Pico, L.A., CA 90064  
Contact: Cooper Brouger (213) 475-0970  
Type of Music: All styles-originals only  
Club Capacity: 120  
Stage Capacity: 10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Send tapes to above address. Attn: Cooper  
Pay: Negotiable

**FREDDY JETTS PIED PIPER**  
4325 Crenshaw Blvd. L.A., CA 90008  
Contact: Geneva Wilson (213) 294-9646  
Type of Music: R&B, Jazz, Top 40 & Pop  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for appointment at above number  
Pay: negotiable

**LADY JANE S**  
2612 Honolulu Ave., Montrose (North Glendale), CA 91020  
Contact: Peter Kimmel (818) 994-2818  
Type of Music: Top 40 only  
Club Capacity: 300  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call & send tape & promo to Class Act Productions, P.O. Box 55252, Sherman Oaks, CA 91413  
Pay: Negotiable

**LECTISTERNIUM**  
9300 Jefferson, Culver City, CA  
Contact: Mike (213) 465-3911  
Type of Music: Industrial/alternative, Sundays only  
Club Capacity: 450  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, photo, & bio to 2129 N. Gower, Suite 8, Hollywood, CA 90068  
Pay: Negotiable

**LHASA CLUB**  
1110 N. Hudson, Hollywood, CA 90038  
Contact: Jean Pierre (213) 461-7284  
Type of Music: All types except hard rock/metal  
Club Capacity: 150  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send tape  
Pay: Negotiable

**MISCHA'S**  
7561 Sunset Blvd., L.A., CA 90046  
Contact: Jeff Sloat (213) 874-9899  
Type of Music: All including Jazz!!  
Club Capacity: 150  
Stage Capacity: 40  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call or send tape to 8033 Sunset Blvd. #4407, Hollywood, CA 90028  
Pay: Negotiable/percentage of door.

**THE MUSIC MACHINE**  
12220 Pico Blvd., W. Los Angeles, CA 90064  
Contact: Bravo Productions (213) 652-4888  
Type of Music: All types  
Club Capacity: 500  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send tape & bio to club attention Bravo Productions. Materials returned if S.A.S.E. included.  
Pay: Negotiable

**NATURAL FUDGE CAFE**  
5224 Fountain, Hollywood, CA 90029  
Contact: John Roberts (213) 669-8003  
Type of Music: All original/except punk & HM. Also known for successful showcasing  
Club Capacity: 60  
Stage Capacity: 5  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send tape & bio or call John  
Pay: Negotiable

**ORANGE COUNTY**

**BOGART'S**  
6288 E. Pacific Coast Hwy., Long Beach, CA 90803  
Contact: Dave Swinson (213) 594-8975  
Type of Music: All original/any style, Wed. acoustic night  
Club Capacity: 300  
Stage Capacity: 8  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Mail tape & bio to above address or call Dave.  
Pay: Negotiable—all are paid.

**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

**GOODIES**  
1641 Placentia Ave., Fullerton, CA 92631  
Contact: April York (714) 524-7072  
Type of Music: All types of new music, originals  
Club Capacity: 300+  
Stage Capacity: 7  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call, bring tape  
Pay: Negotiable, escalating ticket sales

**THE GREEN DOOR**  
9191 Central, Montclair, CA  
Contact: Jason (714) 350-9741  
Type of Music: All-original only  
Club Capacity: 400  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Audition: Call for info  
Pay: Presale & negotiable

**MONOPOLY'S**  
4190 Chicago Ave., Riverside, CA (714) 781-7900  
Contact: Jason (GIG Productions), (714) 350-9741, P.O. Box 803, Fontana, CA 92334  
Type of Music: Original rock & roll  
Club Capacity: 1000  
Stage Capacity: 20  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call and/or send package  
Pay: Negotiable

**PROMISES**  
6197 Ball Road, Cypress, CA 90630  
Contact: Steve Pniewski (714) 995-3755  
Type of Music: Original, pop, top 40  
Club Capacity: 500  
Stage Capacity: 7  
PA: None  
Lighting: Yes  
Piano: No  
Audition: Call & send tape/bio  
Pay: Negotiable

**SAUSALITO SOUTH**  
3280 Sepulveda, Manhattan Beach, CA. 90266  
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100  
Type of Music: R&B, Contemporary and Pop Jazz, and Blues.  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: Yes - acoustic  
Audition: Send tape and bio to Thornburg, Witte, Inc.  
1334 Parkview #100, Manhattan Bch, CA 90266.  
Pay: Negotiable

**MISCELLANY**

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

**PERSON FRIDAY** needed for production/recording facility. Entry level with real growth. FT or PT. Pay & long hrs. Heavy phones, typing, sales, errands to start. Must think fast; stay cool under high pressure, must work well very independently & also work well with the public. Songwriter or copywriter a plus. Please leave message for Francis at (213) 395-3557.

**EXPERIENCED RECORDING AND MIDI ENGINEER** wanted. Must be fast with Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene at (213) 395-3557.

**BANDS/ARTISTS** with draw sought by The Benefit Network for upcoming benefit events. Send photo, bio & tape to: The Benefit Network, 8033 Sunset Blvd., Suite 579, Los Angeles, CA 90046.

**VICE PRESIDENT/EQUITY POSITION**/recorded music. College grad. and/or extensive exper. in record marketing, promo, merch./sales. Should have related exp. in music publishing and artist mgmt. Submit resume to: P.O. Box 8442, Univ. city, CA 91602.

**ROCK MGMT. CO.** seeks motivated interns. Learn music business plus great benefits. No pay but possible future position. Call (818) 342-2522

**VOCALISTS WANTED!** By established ad agency for commercial prod. Should have hit sounding commercial vocal qualities. Must have pro attitude and recording exp. Readers preferred, but good ear O.K. Pros only. Call Bruce (818) 845-6293.

**RHINO RECORDS** is looking for intern who is not afraid of phones. No salary, short hours. Call Julie R. (213) 828-1980.

**NEW RECORDING STUDIO** seeks intern eng. No pay, but great exp. Hours flexible. Call Joe (213) 578-0071 or John (213) 371-0124.

**INTERN WANTED** for alternative marketing dept. Need someone not afraid of phone for college/retail promotions. Not a gofer position. Will gain quality exp./chance for advance. No pay to start. Contact Vicki (213) 390-9969 Ext. 111.

**WANTED: MUSICIAN** to make top 40 sound alike tracks. Must be able to play keyboards &

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create tunes that sound like the original. Will pay per song. Contact Vicki (818)789-5452.

**VOLUNTEERS NEEDED** for 1ST International New Age Music Conference to take place in Feb. Conference admission in exchange for administrative duties. Contact Suzanne (213)935-7866.

**MUSIC MARKETING FIRM** is seeking highly motivated interns for various duties, including phone calls. Fast paced - energetic environment. No pay. Contact Bob (213)652-9002.

**ENIGMA RECORDS** is now looking for qualified interns to assist in radio promotions. Entry level positions available. Call Brian (213)390-9969 Ext.209.

**ROLAND D20-SYNTH EXPERT** needed to instruct new owner of proper usage. Will pay for your time. Contact Angel (213)651-2759.

**METAL BLADE RECORDS** seeks receptionist. Fulltime. Light typing. 9:30-6:00. Contact Kim (818)981-9050.

**SECRETARY NEEDED** with typewriter. Good typing skills. Work with the entertainment business. Call 294-8804 and ask for Wayne.

**NEXT PRO PLAYER DEADLINE WED., NOVEMBER 30; 12 NOON SEE PRO PLAYERS COUPON ON NEXT PAGE**

**SESSION PLAYERS**

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Casio FZ1 16 bit sampler, Atan 1040 computer with Hybrid Arts MIDI sequencer, Oberheim OB8, DX digital drums, Fostex 8-track, Yamaha DX-7, Yamaha TX-7 expander, Esoniq ESQ-1  
**Read Music:** Yes

**Styles:** Versatile in all styles, especially pop, R&B, jazz & dance music, new age music.  
**Qualifications:** Played keyboards for 25 yrs. before moving to L.A. 7 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber Background theme music for *General Hospital*, *AM Los Angeles*, cartoons such as *Beverly Hills Teens*, *Alf*, *Barbie & the Rockers*. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Music score for film *If We Knew Then*. Working touring Europe & U.S.A. Affiliated with production & mgmt. company w/worldwide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KKKO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.

**Available for:** Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, have pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance. Specialty: rehearsing with vocalists.

**RON KOMIE**  
Phone: (213) 398-8639  
Instruments: Guitar, studio quality rack filled with state-of-the-art processors powered by Mesa-Boogie & Audio Arts preamps. Complete stereo capabilities & full MIDI control over entire system.  
**Read Music:** Yes  
**Styles:** All  
**Technical Skills:** Great sound & feel w/inventive cohesive guitar parts ranging from hot rhythm grooves that are right in the pocket to exciting, melodic solos; and from the tastiest fills in all the right places to power guitar that will make your project sizzle!

**Qualifications:** Recording &/or live performances w/Smoky Robinson, Dionne Warwick, Perri, Carl Anderson, David Cassidy, Fire Choir, Dennis Brown, Phil Perry, Bue Williams. TV & film: *Caddyshack II* and *Funny Farm* trailers, *KCBS* news theme, *Top Secret*, *Starstreet*, *American Bandstand*, *Family Ties*, *J&J*, *Starburst*, *Hunter*, *Adventures of Beans Baxter*, *The Fashion Channel*. Jingles: *Colt 45*, *Holiday Health Spa*, *California Lottery*, *Kaiser Permanente*. Publishing & song demos w/Hal Leonard, Jensen, Columbia, CBS Songs, SBK Productions, Patti LaBelle, Ray Charles, Ken Hirsch.  
**Available for:** Any pro situation

**ACE BAKER**  
Phone: (818) 566-1459  
Instruments: Korg DSS-1 12 bit sampling w/ huge library of custom sounds, Linn 9000 drum machine/32 track sequencer w/SMPTe, DX 7, TX812, EX800, Jupiter 8, SPX-90, complete 24 channel, 1/2" 8-track studio for pre-production & demos.  
**Read Music:** Yes  
**Vocal Range:** High "C" full voice  
**Styles:** All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.

**Technical Skills:** Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer & designer of unique sounds.  
**Qualifications:** Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include the Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, James Cobbin & the Prime Cut, Ice T, Royalty. College education in music.  
**Available For:** Sessions, demos, programming, touring. 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix.

**WILL RAY—RED HOT COUNTRY PICKER & PRODUCER**  
Phone: (818) 648-2576  
Instruments: Electric & acoustic guitars, vocals  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.

**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders (including 12-string) equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

**Available for:** Sessions, live work, demo & record production, songwriting, private guitar instruction. Friendly, professional, affordable! Call me & let's discuss your project.

**BURLIEGH DRUMMOND**  
Phone: (818) 893-5494  
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30.  
**Read Music:** Yes  
**Vocal Range:** Tenor-baritone  
**Styles:** All

**Qualifications:** Ambrosia 15 yrs. Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley, Routh, Rank & File, Max Paradise, L.A. Philharmonic, So Coast Repertory (*Tommy*), Tomio K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.  
**Available for:** Sessions, production, tours, casual work.

**MIKE GREENE**  
Phone: (213) 383-7374  
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, Prophet 5, Prophet 2002+ sampling keyboard, E-mu SP-1200 sampling drum machine, Atan 1040ST computer w/Hybrid Arts SMPTe track sequencer, TR808 rap drum machine, complete Fostex 16-track recording studio w/effects & 40 input mixer.  
**Read Music:** Yes

**Styles:** Dance, rap, R&B, pop  
**Technical Skills:** Complete start to finish productions for demos or masters. Killer grooves a specialty.  
**Qualifications:** Played &/or written for Siedah Garrett, Robbie Neville, the Pink Fence, Glenn Medeiros, Vanessa Williams, Wizards of Rock. My demos, masters, & songs have been used by major labels & TV networks.  
**Available for:** Producing, playing & writing for sessions, demos & other paying projects. Equipment rentals.

**BILL CONN**  
Phone: (714) 596-7526  
Instruments: Fairlight series IIX, Roland Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos.  
**Read Music:** Yes  
**Vocal Range:** Tenor  
**Styles:** Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.

**Technical Skills:** Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.  
**Qualifications:** Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio work including musical director for the show *The Best of Betty Midler*. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."  
**Available for:** Any professional situation including sessions, demos, jingles, casuals, showcases, tours. Reasonable rates.

**YALE BEEBEE**  
Phone: (213) 254-8573  
Instruments: Emulator II+HD; Kurzweil Midboard; Roland D-550 Linear Synthesizer. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7. TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.  
**Technical Skills:** Keyboardist, musical director/

conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.  
**Styles:** Commercial Rock, plus all contemporary and traditional idioms.  
**Read Music:** Yes  
**Vocal Range:** Tenor  
**Qualifications:** B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.  
**Available for:** Any professional situation

**DONNY SIERER**  
Phone: (213) 734-8400  
Instruments: Soprano, alto, tenor saxophones, flute, WX-7 wind controller, DX-7, TX81Z, SPX9011. Vocals.  
**Read Music:** Yes. Excellent!  
**Vocal Range:** F below bass staff to A above bass staff  
**Styles:** Jazz, fusion, top 40 sweetening, R&B, C&W  
**Technical Skills:** Exceptional high-energy saxophone solos. Excellent custom sounds. Excellent altissimo chops. Guitar & keyboard skills. Songwriter. Composer.  
**Qualifications:** B.M. from Berklee, M.M. from USC, 10 yrs. session exp. in Boston & L.A., 13 yrs. live performing exp., staff writer for USC jazz dept., numerous album credits.  
**Available for:** Any professional situation—sessions, tours, steady gigs, etc.

**KURT RASMUSSEN**  
Phone: (213) 669-5225  
Instruments: Percussion—a warehouse of all manner of percussion instruments. All types of ethnic, orchestra, unusual & imaginative percussion. Roland S-50 digital sampler w/2.0 software. Octapads & sizable library of sounds & FX.  
**Read Music:** Yes  
**Vocal Range:** 2nd tenor  
**Qualifications:** TV & film: *Beverly Hills Buntz*, *Hill Street Blues*, *The Life and Times of J. Edgar Hoover*, *Disney Prods.*, *Carls Jr.*, *The Superstition*, *St. Elsewhere*, *Nissan Corp.*, *Streets of Death*, USC/UCCLA student films, *Yamaha Corp.*, *Pizza Hut*, *Ford Corp.*, etc. Recording &/or live performances w/the following: Leon Patillo, Alf Clausen, Moci's Santos, the Lettermen, Whizzard, L.A. Rams Band, Bill Medley, Dennis Correll, Brazilian Winds, Poncho Sanchez, Benny Hester, Ron Eschete/Luther Hughes, L.A. Samba & others.  
**Available for:** Records, TV, films, tours & demos.

**GEOFF GRACE**  
Phone: (818) 346-3717  
Instruments: Kurzweil K1000, Roland MC-500 MK II sequencer, Oberheim OB-8, Roland D-50, Ensoniq Mirage, Alesis HR-16 drum machine, 1/2" 8 track pre-production facility with dbx noise reduction and outboard gear.  
**Read Music:** Yes  
**Vocal Range:** 2nd tenor / baritone  
**Styles:** Experienced in all styles, especially modern rock, funk, pop, & jazz.  
**Technical Skills:** Keyboardist, composer/arranger, producer, vocalist  
**Qualifications:** B.M. Composition from Az. State Univ., playing keyboards since 1965, 10 yrs. session experience in Phoenix, 5 yrs. touring Western U.S., composed & recorded music for two documentaries on hunger & the homeless, currently working on new documentaries, I have conducted my own symphony. Easy to work with. Reasonable rates.  
**Available for:** Composing/arranging, producing, & performing for sessions, commercials, films, documentaries, etc. Anything pro. Sorry, no showcases.

**NICK SOUTH**  
Phone: (213) 455-3004  
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck. Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.  
**Read Music:** Yes  
**Styles:** All  
**Vocal Range:** Mid-tenor backing vocals  
**Technical Skills:** Fretted, fretless & slap; specializing in imaginative & melodic approach  
**Qualifications:** English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.  
**Available for:** Pro situations; also give private lessons.

**BRIAN KILGORE**  
Phone: (818) 709-1740  
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sampler w/ extensive library of sounds, octapad, Hill Multi-timix mixer, SDE3000 digital delay, SPX-90, Timpani, vibes & other mallet percussion instruments.

**Sight Read Music:** Yes  
**Technical Skills:** Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.  
**Qualifications:** Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Sharise, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Wairouts, Dave Becker Tribune. TV/ Film: *Solid Gold*, *Our House*, *Glory Years*, *Death Wish IV*, *The Last Resort*, *Lady in White*, *Code Name Zebra*, Coors Lite. Clinician for Yamaha Pro Audio.  
**Available For:** Records, TV, film, tours, demos, videos & producing.

**MAURY GAINEN**  
Phone: (213) 662-3642  
Instruments: Saxophones flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths, Alesis drum machine, Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.  
**Read Music:** Yes  
**Vocal Range:** Tenor  
**Styles:** All  
**Technical Skills:** Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production (MIDI and/or written music for live musicians).  
**Qualifications:** Berklee College of Music. National Records for the Arts Scholarship. Discov'ry Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.  
**Available for:** Sessions, concerts, touring, writing, arranging-producing, demo production in my home studio. Any pro situation.

**STEVE ADAMS**  
Phone: (818) 247-1698  
Instruments: Guitars, effects rack powered by Mesa Boogie in stereo.  
**Read Music:** Chord charts only  
**Styles:** Pop/rock, R&B, hard rock, blues  
**Technical Skills:** Guitars, back up vocals, composing/arranging  
**Qualifications:** Great sound, soulful playing, good ear, easy to work with, and reliable  
**Available for:** Recording, touring, demos, & showcases.

**ANDREW DeASCENTIS**  
Phone: (213) 450-2015  
Instruments: Ibanez & ESP Strat guitars with EMG pickups, Gibson 335, Jazz guitar, Alvarez Acoustic guitar, Carvin Amp, Full rack effects.  
**Read Music:** Yes  
**Styles:** ALL styles specializing in Jazz, Rock, Pop, Funk, and R&B.  
**Technical Skills:** Arranger, Composer, Instructor, Drum Programmer. Innovative soloist and great pocket grooves with east coast sound & feel.  
**Qualifications:** 4 yrs. Berklee grad., pro player Boston, Providence, and L.A. studio live performances. Tapes avail.  
**Available for:** Showcases, Studio/Session Work, Demos, Tours & Clubs.

**RICHIE ONORI**  
Phone: (818) 909-9406  
Instruments: Acoustic triggered drums, Dynacord Add One with Add Sampler Disc Drive. Extensive library of drum, percussion, F/X samples, and Simmons SDS5.  
**Read Music:** Yes  
**Style:** Experienced in all styles, specializing in rock solid grooves.  
**Technical Skills:** Drummer, arranger and Dynacord programmer. Ability to provide a wide variety of drum and percussion sounds instantly.  
**Qualifications:** Recording and live performances with Rick Derringer, Mick Ralphs, Steve Hunter, Herman Rarebell, Michael O'Neil, Ike Willis, James House and Jesse "Ed" Davis.  
**Available for:** Recording, live performances and showcases.

**LEN LEONARD**  
Phone: (818) 783-4804  
Instruments: Guitar, bass, some keyboards. State of the art rack mounted signal-processing gear, MIDI guitar control by PHOTON. Vintage & modern electric & acoustic guitars, Marshall or Fender powered depending on your needs for your project.  
**Styles:** Versatile in all commercial styles including pop, rock, dance, metal, hard melodic rock, blues, etc.  
**Technical Skills:** Guitarist & bassist extraordinaire. See qualifications below. Also producer, engineer, arranger & songwriter. Limited keyboard skills.  
**Qualifications:** One of NYC's top session players, both live and studio, recently relocated to L.A. Member of 802 (NY Musicians Union) and currently managed by Bill Aucoin (Kiss, Billy Idol). Endorsed by Gibson Guitars. Credits include the following artists: Joan Jett & the Blackhearts, Stevie Nicks, Tom Peterson (Cheap Trick), Paul Butterfield Blues Band, Paul Shaffer and Anton Fig (David Letterman Band), many others. Producers: Bob Crewe (4 Seasons, Mitch Ryder), Richard Gottrehr. (Go-Go's, Blondie),

# PRO PLAYERS

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**Thom Panunzio** (Lions & Ghosts, U-2), Jason Corsaro (Madonna, Billy Squier), Ron Dante (Pat Benatar, Barry Manilow), many others. I have worked as a producer/engineer or player in every major NYC studio, including the Record Plant, Hit Factory, Power Station, & Electric Lady. I'm sure I can get you the sound you want, with a minimum of time & hassle, and a maximum for your money.

**Available for:** Any pro situation. Call me and we'll discuss your project. I'll be glad to do what I can to contribute to your particular session.

**JOE JEWELL**  
Phone: (818) 884-4039

**Instruments:** All guitars: acoustic, classical, electric. All electronic effects and stereo amp rig.

**Read Music:** Fluently  
**Styles:** Specialize in jazz/rock/blues in the style of Carlton/Ford/Holdsworth. Also classical and acoustic styles. Have experience in all styles of jazz, rock and commercial music.

**Technical Skills:** Extensive experience in live and studio situations. Studio-quality sight-reader. Expert soloist and accompanist. Emphasis on playing the right thing at the right time with the best possible tone. Fluid sound. Excellent time and comping.

**Qualifications:** 20 years professional experience. Masters degree in classical guitar. Have performed on nationally released recordings, and on widely broadcast commercials. Shows include: Jesus Christ Superstar, Grease, Godspell, The Wiz, and dozens of others. Have performed with Bob Hope, Howie Mandel, Roger Williams, Ferrante and Teicher, and many others. Many performances with symphony orchestras and pops orchestras. Have taught at the college level for ten years. Full resume available.  
**Available for:** Any pro situation. Especially interested in playing with mature career-minded musicians in a creative, original jazz-funk band.

**RICH WINER-Pop Guitar Specialist**

Phone: (818) 905-7488  
**Instruments:** Acoustic and electric guitars, studio quality MIDI'd rack system, with the Mesa Boogie quad preamp, ESQ-1 synth.

**Read Music:** Yes  
**Vocal Range:** 3 octave-Lead or Background  
**Styles:** Pop, R&B, country, jazz, rock, all with an authentic sound & feel

**Technical Skills:** Guitarist, composer, arranger, producer. Great sounds and parts done quickly and proficiently in the studio. Always the perfect combination of flash and tasteful melodicism (demo available).

**Qualifications:** Studio music and jazz degree from Univ. of Miami, 10 yrs. of club, casual, studio & road experience. House guitarist on "Printer's Alley" in Nashville. Have played with Country artists Shelly West, Jack Green, O.B. McClinton, Henson Carrigill, Ronnie Prophet, Ronnie Sessions, Ronnie Stoneman, Archie Campbell, etc. and Pop artists Ann Curless of Exposé, John Hall of Orleans, Gary Burr of Pure Prairie League, and various members of The Miami Sound Machine, Ah-Ha, etc.  
**Available for:** Any professional situation, live or studio. Guitar lessons.

**KENNETH RICE**

Phone: (213) 470-8795  
FAX: (213) 470-8795  
**Instruments:** Tenore & Alto Saxophone. ESQ1, Yamaha RXS, many microphones, PA system, Tascam 4Trk. midi studio.

**Vocal range:** Lead vocal & Background vocal  
**Read music:** Yes (no site reading)  
**Styles:** Versatile in all styles. R&B, pop, oldies, dance, blues, fusion, and original.

**Technical skills:** Composer/singer. Exceptional energy and tasteful saxophone chops. Very good ear chops. Producer/midi studio. Also video production. Lyricist. I love music, only when it's

real. I consider myself an artist.

**Qualifications:** Started on the road with a group "Fabulous Flippers", touring Canada, U.S., Europe. Then I went to Europe and toured for three years doing backup with artist like Mille Jackson, Gladys Knight, Chi-Lites, Barry White for USO shows and club dates. Came back to U.S. and toured with Flippers again. Produced 3 albums and then produced and performed in "Fabulous Spud Brothers" vintage oldie group for six years. Produced and wrote album. Recently moved to L.A. Music is my life and my adventure. I'm a team player. Have played on numerous recordings. Have written 2 songs for Frankie Lane. I'm not afraid of new ideas. All I try to achieve is honesty and believability. In return I respect all artists that I work with.

**Available for:** recording, writing, collaboration, tours, club dates, concerts. Call anytime: let's talk or exchange ideas. Thanks.

**GINGER BAKER**

Phone: (213)305-8471 Bob Ford (agent)  
**Instruments:** Drums (all types)

**Read Music:** Yes  
**Styles:** Rock African, Jazz, Pop Blues  
**Technical Skills:** Producer (From Trad. Jazz-Afro-Rock, Ethnic African to Rock). Drummer, Songwriter, Tympani, Vibes, African Talking Drums, Chantan, Marimba and Tubular Bells. Vocals.

**Qualifications:** 33 years pro. Acknowledged worldwide as the top DRUMMER ALIVE! Credits include: CREAM, BLIND FAITH, GEORGE HARRISON, BILLY PRESTON, HAWKWOOD, STEVE WINWOOD, ALEXIS KORNER, GRAHAM BOND ORGANISATION, AIRFORCE, SALT, PIL, AFRICAN FORCE, FELA RANSOME-KUTI, Etc. Over 100 L.P.'s countless worldwide tours, TV, radio, and film appearances.  
**Available for:** Soundtracks, sessions, drum clinics, concerts.

**RON SHORE**

Phone: (213)960-7713  
**Instruments:** roland D50, Roland S50, Yamaha TX816 (8DX7's), Prophet 2000, Roland D-110, Roland P-330, Piano Modul, Alesis 16 BIT Drum Machine, Memorymoog plus, Linn Drum II W/MIDI, Roland SPX-80 SMPTE SYNC box, Tascam 388 8trk recorder, Macintosh W/2.5 MEG RAM & Hard Disk. (Software includes Opcode 2.6, Performer 2.4, Composer, Film cue system. Sound designer, Sofsynth, Master Tracks Pro, D50 Editor/Library, DX Editor/Library, Tons of Samples). Digital reverbs & effects.

**Technical Skills:** Total range of musical styles, master programmer, Macintosh expert, studio & film audio engineer, music & audio production, arranging, film scoring, SMPTE/MIDI conversion, music 'polaroids'. Great sound/feel ans speed to match.

**Read Music:** Yes  
**Styles:** Versatile in ALL styles. I have played, recorded, and produced anything and everything.

**Qualifications:** Extensive professional recording/performing/touring/writing/film & technical experience. Graduate B.M. Northwestern University. Credits include but not limited to: Recording, writing, and performing for Don Johnson, Robby Roqsa, Dokken, Paul Williams, Michael Pare, Alive Films, Paragon Arts Entertainment, Sara Dash, Najee, CBS records, Epic Records, Almo-Irving Music, MCA records, Capitol Records, Motown., Strong contemporary image.  
**Available for:** Any professional situation, including sessions, demos, jingles, casuals, shows, tours, film scores, audio engineer. SMPTE/MIDI keyboard/computer programming, anything interesting!

**"THE FACELIFTERS" - RHYTHM SECTION**

Phone: (818)892-9745  
**Instruments:** Jimmy Haun : Guitars, Synth

Guitar, writer/arranger  
Larry Antonino: 4 5-6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.

**Read Music:** Yes  
**Vocals:** Yes  
**Technical Skills:** Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

**Qualifications:** Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Ferris Buller, Throb, Night Court. Demo and photos available.  
**Available for:** sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

**CHRIS LONDON**

Phone: (818)762-1542  
**Vocal Range:** Tenor  
**Instrument:** Voice, Synth, Guitar  
**Styles:** Modern Melodics, Rock, Pop, Ballads  
**Technical Skills:** Lead and backing vocals, Improvisation, Songwriting, and Arranging.

**Qualifications:** Extensive studio experience, including vocals on #1 dance hits "Dancing In Heaven" and "Heros Never Die" by band "Q-Feel". Have sung on demos for hit songwriters Brian Fairweather and Martin Page. 12 years stage and touring with numerous bands singing lead and backing vocals also playing synth and guitar. Quick ear, easy to work with, dependable, PRO. References, demo, photo, resume upon request.

**Available For:** All types of sessions, club dates, touring.

**RAM MILES**

Phone: (213)861-7718  
**Instruments:** 5-string bass. (Tobias) Fender P.J. bass, (Fretless). Gallien Krueger PB 400 Amp. E.V. 1-15' E.V. cabinet.

**Read Music:** yes  
**Styles:** All  
**Technical Skills:** Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.  
**Vocals:** Backing Vocals  
**Qualifications:** BERKLEE COLLEGE OF MUSIC. Live & studio experience.  
**Available For:** Any professional situation. Private instruction.

**MIKE MC KNIGHT**

Phone: (213)803-3216  
**Instruments:** Yamaha KX76 Controller, Roland D50, Roland D550, Roland MKS20 Piano Module, Roland S550 Sampler, Oberheim Systemzers, Cyclone, Navigator, MIDI Processors, 2360 Systems 8x8 MIDI Patchers, Alesis HR16 Drum Machine, Atari 1040 Computer with Dr. T's Level 2 KCS Sequencer with PVG. Complete line of Dr. T's patch editors and Notation software, SysEX Library. All forms of sync, including SMPTE supported. Huge library of custom samples and synthesizer programs. 2-TOA 380SE cabinets powered by Carver. Roland M160 16 channel mixer with digital effects. Yamaha CP70B electric grand. All ATA cases for above items. Constantly expanding and updating the setup.

**Read Music:** yes  
**Styles:** All  
**Technical Skills:** Synthesizer Programmer, keyboardist, MIDI consultant, computer specialist, keyboard tech., tour set-up and support. "The best sounds for your project quickly."  
**Vocal Range:** Tenor- Backup mainly, some lead.

**Qualifications:** Second keyboardist, programmer, and Tech for Earth, Wind & Fire 1988 world tour. Studio work with Bo Tomlyn, David Foster, Humberto Gatica, Tom Keane, Julio Iglesias, Stevie Wonder, and David Lawrence. Programmed and co-programmed collections of sounds for the Roland D50, DX7, and ESQ1 distributed by Key Clique, Inc. Technical advisor on the videos "MIDI made Easy", "ESQ1 Made Easy", and co-wrote script for the video "D50 Made Easy" distributed by Key Clique, Inc. Beta tester for Oberheim Electronics. 15 years of playing all styles of music in clubs to concert venues. Studied with John Novello for 1 year. Member AFM and ASCAP.

**Available For:** Sessions, custom programming, films, TV, tour setup and support. Anything PRO

## VOCALISTS

**L.A. VOCAL REGISTRY**  
Phone: (213) 465-9626  
**Vocal Range:** All  
**Styles:** All

**Qualifications:** We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral

service. Tapes, pictures & bios available on request.

We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

## COSMOTION

Ramona Wright & Gael MacGregor  
Phone: Gael (213) 659-3877/Ramona (818)896-9603

**Sight Read:** Yes  
**Vocal Range:** 3 octaves  
**Styles:** All  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting, lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast & clam-free... have worked together for 6 yrs.

**Instruments:** Synths, percussion  
**Qualifications:** Have shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), BusBoys, Henry Mancini, Ray Charles, Binding Tears, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands. References/demos video.  
**Available for:** All types of sessions, demos, jingles, casuals, club dates, etc.

## ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353  
**Instruments:** VOICE, piano

**Technical Skill:** Vocalist, instrumentalist, write charts, songwriter  
**Read Music:** Yes  
**Styles:** Pop, ballads, country, blues, R&B, classical

**Vocal Range:** 3 octaves (soprano)  
**Qualifications:** Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.  
**Available for:** Jingles, session work, demos, casuals, weddings.

## JO ANNE KURMAN

Phone: (213) 451-2015  
**Instruments:** Acoustic Guitar  
**Vocal Range:** 3 Octaves  
**Technical Skills:** Vocal arrangements, all kinds of sessions. Lead and background vocals, songwriting, voice-overs, jingles, casuals, character voices.

**Qualifications:** 1988 Silver Mike Award for best commercial, 1987 Stardom Pursuit Winner, Background vocals for albums & projects for Big Daddy, Tom Lee, Karen Blake plus many songwriters. Best known commercial is "Make a Move On Milk". Played Hollywood Bowl, At My Place, Disneyland, The Palomino, The Queen Mary (The Ship) and other L.A. clubs. Have own P.A. system.  
**Available for:** All types of sessions, jingles, voice-overs, demos, casuals, recording projects. Demo tape is available.

## TECHNICAL

**GARY J. COPPOLA**

Phone: (213) 399-8965  
**Technical Skills:** Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk) studio & musicians to suit your music & budget.  
**Qualifications:** 10 yrs. in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.)  
**Available for:** Demos, record projects, song consultation, master recordings. Call for references & details.

## CONLEY ABRAMS

Phone: (818) 782-4898  
**Technical Skills:** Recording engineer, producer, specializing in 24 & 48 Trk. analog & 32 Trk. digital. Access to many rooms around town, depending on your budget. Demos and master recordings; will work within your budget. Pre-production, sequencing, sampling, MIDI & SMPTE sync available.  
**Qualifications:** 10 years experience in engineering & production, worked at most major studios in LA including: Amigo, Amerycan, Larabee, Westlake, Lion Share, Rumbo, Soundcases, Producers 1&2, Paramount, Michael Jackson's MJJ Studio, Etc. Artists, Labels, and Producers recently worked for: Randy Hall, Garry Glenn, Cornelius Mims, Ray Parker, Roger, Tajia Seville, The Fuzztones, "17" Motown, MCA, Gaffan, Warner Bros., ATV Music, SBK Music, WB Music, Etc.  
**Available for:** Demos, record projects, film scores, Etc. Will consider any budgeted project. Call for references and details.

## MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.

Ads must be 100 words or less. Anything over will be 25¢ per word.

Mail this coupon & \$25 to:

**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**

Note: Please use this listing only if you are qualified

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



**TO PLACE FREE ADS**

**QUALIFICATIONS:** 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 free classifieds. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, *before* the printed deadline. All deadlines are final, no exceptions. **Limit: 3 ads per person.** When you hear the beep, state the category number including wanted or available. Limit each ad to 25 words or less. End with your name, area code, and phone number (in that order!). Call once for each ad to be placed. All for sale ads must list a price. All ads are final; they cannot be changed or cancelled. **Renewals:** To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure. **Note:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. For **Miscellaneous** ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

**NEXT CLASSIFIED DEADLINE WED., NOVEMBER 30; 12 NOON 2 PA'S AND AMPS**

- **Alamo amp w/ Anvil ATA flight cs w/ casters.** Great for blues gigs. \$190 obo. 213-391-2255
- **Gallen Krueger 400RB.** brand new w/ warranty \$400. 818-953-4086
- **Marshall JCM-800 50w head & slant cab.** New, still in box w/ receipt \$1000. 213-461-8430
- **Marshall JCM-800 50w head w/ Anvil flight cs.** \$425. 213-667-2385
- **Marshall major amps w/d.** Any year, any cond. Working or not. Lusty. 213-469-4545
- **Mesa Boogie Mark III w/ graphic & EO foot switches.** \$1100 obo. Carl. 818-570-0774
- **Mesa Boogie Mark III, simulcals amp w/ EQ.** W/ Mesa Boogie 2x12 EV cab. \$150 obo. John. 213-374-6649
- **Mitchell bass cab.** \$150 obo. John. 213-463-6260
- **Old spkrs, 800 Series.** \$400 firm. Erik. 818-784-8307
- **PA - Stage 2 cols w/ head.** Gd cond. 4 chnl w/ verb. \$400. 213-471-4629
- **PA for small axe.** 6-chnl, verb. 10-band stereo EO. Power amp. 130w/chnl. 2 spkrs, 3-way. Electrovoice. \$700. Allan. 213-464-8551

- **PA System.** Complete. \$1000. Tom. 818-982-5878
- **Peavey CS-400 stereo power amp.** List. \$649. Sell. \$299. 213-689-9501
- **Peavey gut amp.** Series 212. 200w. 2-chnl. 212" spkrs. \$225. Pete. 213-473-6077
- **Peavey TNT-130 bass amp w/ 1-15, mint.** \$280; Yamaha 5-chnl PA w/ JBL spkrs. \$400. 213-735-6221
- **Peavy Max bass amp.** 800w output. xlt shape. \$800. 213-874-1391
- **Ram bass cab w/ 18" Gauss.** \$210. Traynor cab w/ 4 12" spkrs. \$150. Both gd cond. Kevin. 818-782-6568
- **Randall RG 100w head w/ ft switch.** Perf cond. Great sound. \$450 obo. Mano. 818-336-2122
- **Symr Dnch 100w convertible head w/ new tubes.** \$550 obo. Mike. 213-856-4437 or 818-960-5475
- **Vox AC-30 amp w/d.** Will pay top dollar. Vintage English only. Ben. 818-843-3093
- **2 Carvin horns & 2 Peavey Black Widow bass cabs.** Sound great w/ vol to spare. All only \$625 obo. Will sell. Joe. 818-546-1129
- **2 Gallen Krueger 400B bass amps.** 250w. \$350 ea. Ron. 213-699-1943
- **4 12" pile driver gut spkrs.** Xlt cond. ft sound. \$120. Erik. 818-704-9144
- **Acoustic 450 bass amp, lead amp head.** 170w rms. Ft switch/distorion. 5-band EQ. Lead/bass switch. Clean, working well. \$125. 661-9982
- **Ampeg B-25 bass amp.** 150w. Ampeg 2-15 cab. Bass cab w/ 1 blown spkr \$200 obo both. Andrea. 818-243-4619
- **Fender twin reverb.** Quite clean. Modified tremolo chnl. \$300 obo. Tom. 818-842-8728
- **Full PA.** 3 400w amps, 2 Yamaha crossovers, 2 Tascam 8 chnl bns, 2 JBL, 2 Gauss bins, 2 JBL horns. \$2800. 818-718-2309
- **Gallen Krueger 250ML plus foot switch & Anvil cs.** Outstanding cond. \$500. Kevin. 213-466-6284
- **Gallen Krueger 4412h.** bass cab. 2 front loaded 10" spkrs. 4 rear loaded 12" spkrs. \$350. Ron. 213-899-1943
- **Marshall 50w white Anniversary JCM-800.** Les Jackson modified. Fresh tubes. \$600. Steve. 213-641-3429
- **Marshall micro-bass stack.** 1 mo. old. Xlt cond. \$520 value. Sell \$100. 805-251-4629
- **PA, Hattia 400w stereo amp.** Peavy 8-chnl stereo br. Peavy spkrs. New. JBL Echo chorus pdls. Pioneer multi-play CD plus bkgr trk disks. \$1800 obo. 818-360-0090
- **Pair Marantz G-6 spkrs.** 10" woofer, 1" tweeter, 2-way. \$50 obo. John. 818-507-7168
- **Peavey gut amp.** Series 212. 200w, 2 chnl. w/ ft switch. 2 12" spkrs. \$225. Pete. 213-473-6077
- **Tascam M-15 mixing 1/8.** 6-chnl, 16x2 submix. Xlt cond. \$850. Mike. 213-254-9938
- **Tascam M-308 8x4 mixer.** Xlt cond. \$1300. Tim. 714-643-9215
- **Toe D-5.58-trk mixer & D-5.5E expndbl 12-trk extension.** Infinite patch pts. 4 echo returns, reversible grounds. \$1800 or trade for 7 John. 213-463-6260
- **Yamaha 6-chnl mixer.** PN-170. Gd cond. \$300 obo. John. 818-507-7168

**3 TAPE RECORDERS**

- **Akai MG-614 6-chnl 4-trk recorder.** King of 4-trk. Perf cond. Hardly used. \$1000. Cary. 818-609-8347
- **Tascam M-50 12x8 recording mixer w/ mnl.** Great working shape. \$1495. 213-680-9501
- **4-trk recorder w/ 6-chnl.** Bit-in mixer. Dolby B&C. All connex. Brand new cond. \$750. Jim. 213-851-5062
- **Akai MG-14B 12-trk recorder w/ DBX & auto-locator.** Used 3 times. \$4000 or trade for 7 John. 213-463-6260
- **Tascam 234 TOTL 4-trk cassette mode rck mnt recorder.** \$700. Mark. 213-821-2263

**4 MUSIC ACCESSORIES**

- **Anvil cs.** 10-spc rack. xlt cond. \$175 obo or trade. Joe. 213-374-6649
- **JBL Control 5 studio monitor spkrs.** For studio & home use only. Xlt cond. \$200. Carter. 213-477-0397
- **Roland Chorus Echo.** SRE-555. Rack mount. Echo, chorus, sound on sound. Stereo output. Low/high input. Great sound. \$400. 818-648-8230

- **Roland MC-500 sequencer.** Perf cond. \$600. 213-803-3216
- **Yamaha SPX-90 mnt cond in box.** Must sell. \$460. Dave. 818-446-2052
- **ADA 2-FX foot controller.** \$250 obo; Kahler tremolo. \$50 obo. 213-462-8110
- **Apple IIe.** 2-disk drive, 64K w/ Epson high resolution printer. Complete Passport Sequencer & Polywriter software. \$1200 all. 213-969-0945
- **Boss Octaver pdl.** Brand new, never used. Trade for Boss Compressor/Sustainer pdl. John. 818-799-1900
- **Carvin EQ 2029.** rck mnt. 29-band w/ filters. \$300 new. Will sacrifice for \$150. Joe. 818-546-1129
- **Decuir shock mnt 17-spc rack.** Xlt cond. \$375 obo. 213-478-0730
- **DDD compressor/mtr w/ DS'r & side chain.** Black face, std rck mnt. Xlt cond. \$100 firm. Randy. 818-763-3535
- **JL Cooper MIDI link.** MIDI mapper. Gd cond. \$125. 213-469-4928
- **Keybrd cs.** road worthy, black carpet. foam lined. Brand new, never used. \$99. 213-370-3103
- **Linx drum LN-1.** xlt cond. Extra chips. \$600. 213-822-2155
- **MXR noise gate line driver.** gd cond. \$35 firm. Randy. 818-763-3535
- **Orig E-bow.** Chrome w/ leather belt clip holder. Xlt cond. \$45 firm. Randy. 818-763-3535

**5 GUITARS**

- **2 Charvel.** 1 red/1 white. Sgl humbucker w/ locking tremolos. Great for main & backup gigs. Both, \$550. Steve. 213-876-4443
- **1973 Gibson Les Paul Deluxe.** like new, beautiful sunburst w/ hsc. \$500; Gibson Les Paul Special w/ Bkby. Mint. \$480. 213-735-6221
- **Alomic brass w/ flight cs.** Xlt cond. \$900. Matt. 213-470-8663
- **Aria Pro II.** SB-2000, black w/ gold hardware. Dbl humbucking. \$650 obo. Bob. 714-557-0917
- **Fender Squire Telecaster.** \$150. Mint. John. 213-458-7956
- **Fender strat American made.** 76, rare non-tremolo. Natural finish, rosewood fingerboard. Black pickguard w/ hsc. \$500 cash firm. 818-788-0610
- **Gibson Les Paul.** Cherry sunburst. FAS. Mint cond. Gorgeous w/ new hsc. \$550 Cash firm. 818-788-0610
- **Ibanez 540 sabre gut w/ Floyd Rose & Dimarzio PUS.** Brand new. List over \$900. Sell \$575. Fred. 213-477-0397
- **OAK custom bt gut for George Lynch.** Mega-zone body shape w/ Anvil flight cs. \$225 obo. Stu. before 6pm 818-763-9682
- **1976 Gibson Thunderbird bass.** Natural Blonde finish. Chrome hrdw. All stock. W/ cs. \$650 obo. Scott. 213-465-5236
- **1988 white Gibson Explorer.** Ebony neck, Alpine white,

- hsc. Never touched. \$500. 818-994-2210
- **Aria Pro II SB-2000.** Black & gold, dbl humbucking. \$650. Bob. 714-557-0917
- **Charvel Jackson strat.** red color. Sgl PU. Kahler locking tremolo. \$400 w/ cs obo. Jeff. 213-461-0990
- **Custom Telecaster.** Killer sound, rosewood neck. Dimarzio PU, phase switch. Floyd Rose bar. Custom Picknrd. Xlt cond w/ hsc. \$400 obo. Victor. 213-387-5109
- **Gibson Firebird bass.** 1963. Customized. \$1000. Bob. 818-282-1631
- **Gibson Flying V.** 1958 reissue. Rare candy apply red finish, cherry cond. Must see to apprec. \$500 firm. Darryl. 213-658-5060
- **Jackson Randy Rhodes model.** white w/ all black hardware. Floyd Rose, Symr Dnch PUs. Anvil flight cs. \$1000 obo. 818-897-3754

**6 KEYBOARDS**

- **Akai X-7000 sampler.** \$600 obo. Xlt cond., new in box. Mushi Mushi. 818-904-3499
- **Crumar elec piano w/ synth fx w/ stand.** \$400. Carolyn. 818-248-7716
- **DX-7.** Oberheim expander, Rack w/ Crown DC-300A amp, mixer, power supply, & Anvil rd cs, locking wheels; Cases, cords, accs. \$2600 takes w/ hsc. 213-205-8919
- **Korg DSS-1 sampler w/d.** Will pay \$700-800 for xlt cond keyb w/ library. Steve. 818-904-3499
- **Korg Poly-800 progmb/synth.** MIDI, 8 voice, 64 sounds. Polyphonic sequencer. Inc soft cs. Xlt cond. \$340. 213-391-2255
- **Roland Juno 106 w/ cs.** Home studio use only. \$400. Xlt cond. Carter. 213-477-0397
- **Roland Juno 106.** Yamaha DX-27. Korg SOD-1 sequencer, Roland RS-C organ/string. Whole pkg \$1200. All mint cond w/ custom flight cases. Kevin. 818-377-4374
- **Roland Jupiter 6 w/ memory expansion & 200 ht custom sounds.** List \$3000. Only. \$575 obo. Stu. before 6pm. 818-763-9682
- **Roland Jupiter 8.** Warm, fat sound. 2 VCO, 64 preset, 8 voice. You must try. \$600. 818-848-8230
- **Roland JX-8P w/ PG-800.** Anvil cs. Inc. \$675. Carolyn. 818-248-7716
- **Roland PG-1000 programmer for D-50.** Brand new. \$150. 213-803-3216
- **Yamaha FB-01 8-voice FM synth module.** \$175 obo or trade. Joe. 213-374-6649
- **Hohner Clavinets.** \$100. Zig. 818-342-6041
- **Memory Moog Plus w/ sequencer & MIDI.** w/ A&S flight case. \$300 or trade for mini-Moog, PA gear or 7 818-968-6738
- **Oberheim XK.** \$400; Korg Poly-6 w/ MIDI. \$350; Korg Poly 800. \$300; Drumulator w/ MIDI \$250. 213-969-0945
- **Roland RD-200** \$1500. 818-508-8721
- **Yamaha FB-01.** 4-operator synth, \$140. MJ. 818-846-1230

**ROCK PHOTOS**

**KELLY SIMS**

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- Ludwig Silver Sparkle set, 15" rack, 18" floor, 26" bass drum. \$250. Steve. 213-464-8551
- Slingerland 6-12x14 chrome covered maple snare. 12-lug w/ dye cast hoops. \$150 obo. 818-841-4010
- Sonor tom, 12"x8" \$150, 14"x10" \$175, 15"x12", \$200. Cyrille. 213-292-1843
- Tama Octobans w/ heavy duty stand, low pitch set of 4. Black fiberglass, like new. \$275 or trade for timbales. Michael. 818-841-4010
- Tama superstar extra 8-pc set. Cherry wine finish. All drums oversized. 10, 12, 13, 14, 16, 18, 2x24. Sounds fantastic. \$2000. 213-874-7679
- Yamaha RX-11 MIDI drum machine. Indiv & stereo outs. \$290 obo. Also recording mics avail. 311-931-2255
- Zildjian 19" med crash. \$75; 14" hi-hat, \$110. Michael. 818-841-4010
- Zildjian 24" heavy ride cymbal. Great bell sound. Hand picked. \$90 obo. Danny. 818-784-2730
- 5-pc Rogers kit. Beautiful butcher block wood finish. 12", 13", 16" toms. 22" kick. perf cond. Must sacrifice. \$500. James. 818-772-1160
- 20" ping ride Zildjian cymbal. \$80. New. Jim. 818-772-1160
- Pearl analog DRX drum brain. 6-chnl. Perf cond. \$250; Mark MX-1 trigger. 6-chnl. perf cond. \$200. 818-763-4196

### 9 GUITARISTS AVAILABLE

- 2nd lead guit sks band w/ mgmt, lbi int. Intl Rising Force. Halloween. Must be heavy, progress, sometimes crimly viable Danny. 213-888-0963
- Best guit sks happening band. Beck, Clapton, heavy blues rock sound. Pros only. Ben. 818-843-3093
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- Bluesy rock guit pioneer. 59 Paul. 12-string abous/elec. Only the best. Hwyd area. Eric. 213-850-6436
- Creative guit sks to J/F alternative rock proj. Intls Sisters, March Violets, Siouxsie. Mike. 818-948-1850
- Dedicated guit, young, very versatile & express. Gd credential, lots of exp. Avail for proj. Sid. 213-463-0617
- Electric bottleneck slide guit. bckg vox. Avail for any proj

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- Guit avail. into cmrcl T40, covers, ongs. OC area. Steve. 714-760-3052
- Guit Intl Blackmore. Trower. Moore. sks orig rock band. Must be srs. No glam. John. 818-342-1977
- Guit Intls Hendrix, Benson, Ford, Holdsworth. Dbls on keys. 2 MIDI keybds. BA in composition. Avail for R&B, P/R or fusion proj. Matt. 818-981-4816
- Guit sks orig pop HR band. Image, equip, tmsp, etc. Great voc, songwriting, performing. Pref band w/ mgmt and/or Incl bckg. Shaun. 213-803-1222 or 213-869-0099
- Guit sks to J/F progress rock band w/ alternative feel. Range from Rush to Peppers. Mike. 818-948-1880
- Guit/sngwrtr. 23, intls Journey, Boston, VH, Scorpis. Lkg for completed band. No flaks. Steve. 818-990-0398
- Guit/wrtr, not & tasty. Sks AO estab rock act. Intl Helen. Beck. Lukather. Shaw. Xl equip. Alt Jeff. 213-931-0369
- Hot guit & voc lkg for estab rock band. GIT grad w/ pop gear. lks, att. Ready to rock. Brian. 818-768-6133
- L/R guit avail for srs high energy alternative band. 25. Raised on power pop ala Blondie, Ramones, Clark Kent. Originality guaranteed. Cameron. 818-960-7966
- L/R guit, 20, sks cmrcl rock. HR band. Expd. equip. Srs projs pls Intl Rush, Journey, Toto, VH, etc. Tres. 818-368-8388
- L/R guit. Very improv, following improv, chord inversions, stereo fx, dynamics, studio touring exp. Tm plyr. Pro pack. Hwyd area. Eric. 213-850-6436
- Lead guit avail. 2nd. 25 or older. Tim. 818-625-1155
- Lead guit avail. Tone like Shenker, solo like Sikes, Image like Jake E Lee. Dan. 818-946-6057
- Lead guit sks drmr, bsl, keys and/or other guit for blues based R&B band. Ira. 213-959-1951
- OC guit avail. Intls Huey Lewis, Brian Adams, Marx. Covers or Ongs. Steve. 714-760-3052
- Pro guit lkg for csts, club, studio work. Pro srs only. Steve. 213 MUSIC-4-U
- Rhythm guit w/ lead capabilities & bckg vox avail for top rock song-oriented rock band. Have incredible equip, gd lks, tmsp. Top industry connex. Rack/MIDI/Passport. Credits, albums, tour. Dale Hauskins. 213-942-7944
- L/R guit avail. Trick, Lion, Kicks style. Lks & promo a must. Jay. 818-760-6765
- Lead guit w/ voc & writing ability sks R&B band. Intl Leppard. VH, Zep. Steve. 213-641-9429
- Lead guit, formerly w/ LIXX ARRAY, sks well-estab cmrcl HR band. Have killer gear, lks & plenty of drive/talent. 714-549-7995
- Lead guit/composer/singer/sngwrtr sks other musicians to form band. Have 2-1rk recording w/ MIDI. Don. 213-856-9331
- Pro guit lkg for csts, club, studio work. Steve. 213-MUSIC-4-U (687-4848)
- Pro guit sks unft. Intl Pistols, Anthrax, Doolis. Xt lead, image. 850-1542
- Rhythm guit avail to J/F band. Pro equip. Into Stones, AC/DC, etc. Jeff. 213-461-0990
- Rhythm/Lead guit w/ rock image & strong bckg vox sks estab or touring band. 818-886-3525
- Top notch guit/voc lkg for mdrn T40 cover band. Current on T40. Gd solo/rhythm plyr. Great equip, gd image, trnsip. Mark. 213-653-8157

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- Devil B. Bean, show & studio exp. Marshall equipped. Sks orig band into EZO. Crue only. 818-891-7621
- Fem R&B guit/sngwrtr. Hwyd area. Music, equip, tmsp, image. Intls AC/DC, Cult, Aerosmith, Zep. Also play mandolin. Leona. 213-851-4971
- Guit avail for demos, csts, etc. Sightreader, equip, easy to work w/. Logan. 213-733-1446
- Guit avail for HR/HM band. Age 20. Recording/stage exp. No flaks. Before 5pm. 213-655-6516
- Guit avail for tasteful T40 prog or oldies or interesting org proj. Warren. 714-772-5026
- Guit Avail. 20, Intl blues, Hendrix. Mark. 818-980-9902
- Guit avail. Blues/rock/R&B. Lead voc, Harmonica. Joe. 714-594-1198
- Guit from nowhere going somewhere. Wants pop metal band to go with. I've got talent, lks, songwriting ability. If you have same call Jeff. 818-718-7605
- Guit lkg for space rock, electronic band. Pref pro sit w/ creative musicians only. No hasbeens, oldies, avant garde, garbage. Randy. 818-501-6835
- Guit skg weird energetic, fun post punk undergrd band. Intl 45 Grave, Ramones, Peppers, Jane's, Red Cross. Supts. 213-726-7311
- Guit sks blues based proj. Studio/live OK. Much exp. 818-842-8728
- Guit w/ tmsp & equip sks metal band that's crunchy & mel. Intl Rhodes, Rhodes, Anthrax. Chns. 213-463-1164
- Guit, MIDI rock w/ guit synth. Top plyr w/ much exp. Lkg for progress HR band. Pros only pls. 213-469-4926
- Guit/sngwrtr w/ keybds, producer, studio sks unique voc for proj & band. Intl Gabriel, Bowie, Dobey, Eumythmics, Church, Randy. 213-474-3196
- Guit/sngwrtr, 21, to J/F band into VH, Aerosmith, Dedication, desire, drive, att a must. Don't have it? Don't call. Pete. 213-469-6194
- Hot guit sks band of the 90s. HR, metal. Style Dokken, VH, Vinnie Moore. Have lks, chops, tmsp, gear. Tm plyr. Andy. 213-474-1770
- Hot lead guit sks cmrcl rock band. image. exp. Intl Rhodes, Dokken, Ozzy, Dwight. 818-578-0073
- Jazz rock guit. 30, ex-Ramones, very expv, flowing improv, eloquent chord volicings. Rack/MIDI/Passport. Credits, albums, tour. Dale Hauskins. 213-942-7944
- L/R guit avail. Trick, Lion, Kicks style. Lks & promo a must. Jay. 818-760-6765
- Lead guit w/ voc & writing ability sks R&B band. Intl Leppard. VH, Zep. Steve. 213-641-9429
- Lead guit, formerly w/ LIXX ARRAY, sks well-estab cmrcl HR band. Have killer gear, lks & plenty of drive/talent. 714-549-7995
- Lead guit/composer/singer/sngwrtr sks other musicians to form band. Have 2-1rk recording w/ MIDI. Don. 213-856-9331
- Pro guit lkg for csts, club, studio work. Steve. 213-MUSIC-4-U (687-4848)
- Pro guit sks unft. Intl Pistols, Anthrax, Doolis. Xt lead, image. 850-1542
- Rhythm guit avail to J/F band. Pro equip. Into Stones, AC/DC, etc. Jeff. 213-461-0990
- Rhythm/Lead guit w/ rock image & strong bckg vox sks estab or touring band. 818-886-3525
- Top notch guit/voc lkg for mdrn T40 cover band. Current on T40. Gd solo/rhythm plyr. Great equip, gd image, trnsip. Mark. 213-653-8157

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### 9 GUITARISTS WANTED

- CAST OF THOUSANDS lkg for guit. Intls Police, U2, Minds, TFF. All music orig & complete. 18-28. Sam. 213-470-6180
- Creative guit wtd for raw edged emotional HR band w/ charismatic frontman. Must have image, feel, dedication. Doors, Cult, Idol, Circus of Power. 213-876-8237
- Creative guit/sngwrtr w/ lnt, strong drive, image to form HR band of tomorrow that will succeed. WS. 213-960-7873
- CULT OF ONE Sks 2nd guit. Intl Pretenders, Faces, Replacements. Peter. 306-1305
- Fem guit w/ textural atmospheric sound wtd for all fem band w/ great material. Vox helpful. 213-850-0980
- Fem Rhythm guit, 18-24, wtd by all girl org R&B band. Must be srs & willing to lvl. Julie. 818-364-5488
- Great soul rock wtd for orig band. Must have first rate lead quality bckg vox. For music not money. Miles. 818-906-3109
- Guit wtd for orig proj. Contemp jazz/pop/R&B. Groove & tone oriented plyr ndd. Jill. 213-281-7596
- Guit, 18-25, ndd for AO funk rock band. Intl Peppers, Jane's. 213-455-1521
- Lead guit wtd for morally bankrupt R&B pop band w/ LPs & lbi int. No drugs. Under 28. Hoople, Cooper, AC/DC, Stones, Trick, Faces, Satellites. Kevin. 818-782-6568
- Pref fem guit, heavy duty lead, for rock band. Touring, album contract. Long term. Debbie. 213-469-4618
- Rhythm guit w/ great exp wtd for exceptional & srs classic country & org band. Vocal, lvl, rehns. 30 or older. No flaks. Shirley. 818-244-5114
- Roseann Cash lkg for Rodney Crowell. Melanie. 818-760-3607
- Singer/sngwrtr sks guit to collab. Have lbi int. Intls Smiths, TFF, Minds. Mike. 213-660-3938
- Animal boy guit wtd for grungy, passionate 5-chord band. Intl Ramones, Replacements, Stoges, REM. No old men or cowboy boots. Dave. 213-962-9787
- Eccentric guit/arranger wtd to collab w/ singer w/ social conscience & sense of humor on industrial funk proj. John. 387-1063
- Explosive funk rock pop act, Intl Prince, Jane's, Smiths. Sks Open minded badass guit, 18-24, that doesn't believe in luck. Nick. 213-850-0369
- Fem CAW singer/sks guit for all male bckup band. Gig pay only. Mike. 818-249-4464
- Fem guit for org rock proj. Intls Europe, Winger, Val, Racer X. Att. goals more import than lks or srs. Beginner, advanced. Let's talk. Trus. 818-992-4592
- Fem voc, extnsiv credits, sks over 21, lng haired, great kg guit Voc/sngwrting a must. Intl Benatar, Foreigner w/ Stones edge. Heavyweight mgmt. 213-861-4595
- Folk rock 12-strng guit/singer sks fem keybdst/guit/voc for 60s/70s, classic duo. Hotels & dinner house payngs gngs. 213-466-8836
- Funk rock band. Intl Bad Brains, Metallica, Hendrix. Time. Sks Guit. No flaks. English. 213-652-9131
- Gifted acous plyr wtd to collab & record w/ orig sngwrtr. Intl America, Firefall. 27+. Pro w/ own resources & equip. 818-766-5750
- Guit ndd by gigging LA HR band. Lks, stg prsnc, Lead & rhythm ability, high energy a must. No egos, no flaks. Martin. 818-904-3408
- Guit wtd. If God doesn't owe you a record deal & you're into by Varen Rock, ZZ Gibbons, Stones. Bosco. 818-333-1773
- Guit/voc wtd. Must be able to lvl. Gd money. Around Holidays. 805-251-6311

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Learn how to build solid guitar lines over any chord progression, how to structure a solo making sense, and how to apply harmony and theory.  
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•Lead guit wizard sought by lead voc & lead bst for newly forming prog rock proj. Infl King Diamond, Randy Rhodes, Dave, after 3. 818-347-686  
 •May still be auditioning guit for tour/movie/videos/band. AO. 1 album recorded. 213-469-4618  
 •WYLD HEARTS sks guit for orig cmrd rock w/ edge. Mel leads, image. Have demo, contacts, mgmr. I.e., Heart, Benatar, Marx. Adams. 818-996-HART  
 •Now holding auditions. Guits HR/HM. Killer tech & att. Trnp. No flake/singles. David. 818-701-0383  
 •Rhythm guit wtd in style of Malcolm Young. Keith Richards. Bckg vok a plus. Nd solid anchor man. Greg. 818-985-4718  
 •Rock band sks guit/Am plyr. Ready for success. Must have tape, bio, trnsp, equip. Miles. 843-4432  
 •Skg guit w/ reggae & jazz tendencies to share L/R on completed 4-min rock songs. Forming band. Must sing harmonies. John. 818-713-1569  
 •THE BOONDOCKS sks rhythm/lead guit for 2-guit band ala Stones. Distinctive rock/acous pop sound. Have been gigging 3-pc. Biz. 818-998-0427  
 •THIN ICE sks creative lead guit, 21-30 for P/R band. Vox helpful. No smoking, drugs. 818-840-9131  
 •Voc sks lead guit for Motorhead, Suicidal, Anthrax type band. Todd. 818-508-1061  
 •Voc/rhythm sks guit to write/form band. Into post punk loud party music. Human frailties OK. Bath recd. Let's do business. Marshall. 213-460-6016

**10 BASSISTS AVAILABLE**

•Bst avail for all styles. Jazz, latin, rock, fusion, T40. Bckg vok. Gabé. 818-342-9059  
 •Bst avail for sks HR band. Infls Ozzy, Tesla, VH, Zep. I have exp. lk. Gdn. 818-955-8311  
 •Bst lkg for pro band. Progrvs infls. 818-363-7305  
 •Bst, 21, w/ great voice & snogwing abilities sks great rock band. Infls FilmSouls, Lions & Ghosts, Danny Wild. Carl. 213-390-2010  
 •Funk R&B bst w/ vox & great stg prncv avail immed for gigs, recording, estab band. P/R, T40, R&B dance sks. Have xlt equip. Michael. 818-503-0048  
 •Male vok sks pro band. HR/HM. Srs stl only. Kevin. 213-852-4939  
 •Pro bst lkg for rock unit more interested in playing than posing, orig material only. Style Entwistle, Smithereens, U2. Mike. 813-826-5593  
 •Steinberger bass/lead voc/sick/keys. Pop, funk, wave styles. Sks studio/demo stl. Local F/T T40 or mjr tour. Joel. 213-578-6438  
 •Strong bst, R&B, also keybrd ability. Strong voc & dance ability. SOTA equip, trnsp. Skg tour or studio sessions. 213-559-5206  
 •Bst avail for wrkg T40 band. Current on T40, lead singer. All styles, rock, funk, gd equip, gd image. Gd trnsp. Mark. 213-653-8157  
 •Bst avail, 20, Infl Hendrix, JP Jones, blues, McCartney. Mark. 818-980-9302  
 •Bst w/ 6-8 yrs exp. pr, kng for band. Infl Y&T to Genesis.

Shawn. 818-609-7925  
 •Bst, 26, w/ writing ability, bckg vok, image, att w/ pro equip & trnsp sks wrkg band w/ following. HR prfd w/ mgmt & promo oc. John. 619-727-0163  
 •Bst, early 30s, sks HR/metal band. Have xlt equip, trnsp. Trn plyr. Brian. 818-882-1857  
 •Bst, Infls Rush, Kansas, Malmsteen, Hiywd or N. Hiywd area. Jim. 818-980-1394  
 •Fem bst avail. Ex-Hardly Dangerous. Sks all girl band. Infl Runaways, KISS, AC/DC. No HM or speed metal. Nd gud finds pls. Andrea. 818-243-4619  
 •Metal bst lkg for worldclass band. Aggrsv style, top equip, image. Callahan. 213-549-0531

**10 BASSISTS WANTED**

•AESTHETICA sks hot bst. Gd lks, vox essential. Ron. 818-780-9691  
 •ATTITUDE sks bst w/ hard driving orig style. Must be young, totally committed. Trnsp, equip a must. TC or Jason. 818-765-8267  
 •ATTN: Bst ntd to complete high energy mel metal showcase band ready to gig. Must have image & vox. 213-698-7126 or 945-5903  
 •Bst ntd by guit & dmr for hot orig rock band. Infls Dokken, Maiden, Haten. ELP. Srs, no pros. Don. 818-993-4791  
 •Bst ntd for advanced progsv (odd meter) band. All plyrs must be skilled enough to handle this spectrum. Dean. 213-395-1189  
 •Bst ntd to form versatile P/R band w/ singer/sngwrtr/guit. Infls Costello, Who, Clash, R&B, Crash. 213-653-1223  
 •Bst sought for up & coming dynamic rock proj w/ mjr mgmt & incl int. Must be able on kicks. What are you waiting for? Johnny. 805-987-7641  
 •Bst to complete pro orig rock band w/ mgmt. No glam. John/Chris. 714-969-2368/714-722-9207  
 •Bst w/ great exp wtd for exceptional & srs classic country & orig band. Vocal, tv, rehrs. 30 or older. No flakes. Shirley. 818-244-5114  
 •Bst wtd by HR band. Infls Stones, Aerosmith, Guns. Kez. 818-994-7378  
 •Bst wtd for blues based R&R band. Ira. 213-659-1951  
 •Bst wtd for HR band. Steve. 213-876-4443  
 •Bst wtd for newly forming progsv rock jazz band. Must have chops & feel for improv & writing ability. Srs only. Matt/Lee. 818-345-6479/818-884-8078  
 •Bst wtd for pro european HR band. Hair past shoulders, over 5'10" regd. No exceptions, don't waste your time. 213-653-8157  
 •Bst wtd for top notch HR/pop band w/ great orig album-selling tunes. Must have great lk, trnsp, gd equip. Band has own rehrl studio in N. Hiywd & top industry connex. 818-509-8588  
 •Bst wtd for tour. Long term. Prefer fem. 469-4618  
 •Bst wtd to complete 5-pc mel rock band w/ bl int. Infl UFO, Whitesnake, Europe. Lks, vox must. 213-461-8430  
 •Bst wtd to complete cmrd heavy rock band. Pro equip, att, image nec. At. 818-964-2212  
 •Bst wtd to complete lineup. Infl Stones, Petty, No HM trs. Jeff/Pat. 818-845-6758/213-655-5004  
 •Bst wtd to form ambitious rock band. Broad range of Infls inclng Yes, Rush, Zep, Who. Les. 213-851-5559  
 •Bst wtd, 19-27, by band w/ mgmt, free 24-hr studio, strong material, image, agent & record int. Moody rock sound. 818-786-4267  
 •Bst wtd. Fem, aggrsv, expd, eclectic. Vox import. For lewdy, tpsy, ska, hypnotic, pop all fem underground band. Upcoming tour. Inde LP & EP. 213-667-1233  
 •Bst wtd, HR. Have gd agent, mgmt pending. Martha/Sear/Dwight. 463-1010/259-8048/818-578-0073  
 •Bst wtd. Infl Standells, Doors, Chocolate Watchband. Must be dedicated, able to tour. Jeff. 213-467-3752  
 •Estab HR band w/ following lkg for outgoing bst. Must have image, live exp, hair. Erik. 818-704-9144  
 •JET BLACK sks bass dmer. Here's a chance to join the most thunderous bomb squadron in the U.S. To conquer the earth, call. 818-760-6786  
 •KARMA GEDDON sks bst. Infl Zep, Peppers, Cmnsn. Creative slap plyrs only. 213-466-6494 or 213-467-1235  
 •Lkg for bst 20-25 who can sing. Infl Sting, Gabriel, Beatles, Stones, INXS. U2. Sick of flakes? Kerin. 213-477-3693  
 •Rock bst & dmr duo wtd by voc & lead guit. Lng hr a must. Kevin. 213-559-7183  
 •Skg rock bst w/ image, stg prncv, dedication for industry showcases first of the year. Have attmy, mgmt, lib int. Srs only. 818-845-0429  
 •Bst wtd swamptailly bst wtd for create R&R soul band. Charles. 213-876-1699  
 •10w. Bst wtd for extremely creative singer/2-guit brothers. Xlt mktbl material, Infls Gram, Whitesnake, Leppard. 818-241-0147 or 985-7123  
 •Attn Bsts: immed sk open to bst for opera rock grp w/ completed album, complete mgmt & mjr record lib int. Srs inqs only pls. 213-651-4544  
 •Bst & dmr wtd by voc & guit to complete HR blues based metal band. 19-23. Lyncs, singing, equip, car, hair, image a must. Steve or Gio. 462-0862 or 878-4443  
 •Bst for hot rocking country band. Infls Hillbilly, Bakersfield, Honky Tonk. Image, bckg vok a plus. Ongs, shows, lib int. Suzette. 213-850-7719  
 •Bst for reforming metal band. 18-23. Lng hr flashy image. No drugs. Trnsp. Style Dokken, Winger. Scott/J.J. 818-762-9242/213-851-9573  
 •Bst ntd for hard driving cmrd rock band. Infls Cinderella, VH, Ratt. Image, bckg vok a must. Sean. 213-533-8723  
 •Bst ntd for orig grp. Forming. West LA area. Hrd driving rock. Rehrl spc, 8-lrk studio. 213-469-0497  
 •Bst ntd for R&R band. M/F. Great persnty. Srs only. 213-281-7918  
 •Bst ntd to complete band. AO material. Infls U2, Smiths, Pretenders, Gil. Srs only. 213-836-5596  
 •Bst sought for psychdie elec acous tribal band. Infls Cocteau, Chameleons, L&R. Gd att, image, ability a must. Gahdi. 213-857-7095  
 •Bst wtd by 2-guit band w/ tunes/vox/G&R image. Zodiac Mind Warp mts early Stones & Rock City Angels. Got it? Rez. 818-718-2309  
 •Bst wtd by exceptional guit/singer/sngwrtr for intense orig HM power trn. Jim Raines. 213-451-3007  
 •Bst wtd for band w/ future. Dark, intgrt rock. Vox & fretless a plus. 213-836-4873  
 •Bst wtd for LA's #1 rock band. Must have gd equip, trnsp. Will be auditioning immed. Kelly. 818-998-0999  
 •Bst wtd for Motorhead/Suicidal/Anthrax type band. Todd. 818-508-1061  
 •Bst wtd for orig HR band. Ken. 714-968-7016

•Bst wtd infl Sonic Youth, Cocteau Twins. Steve. 213-622-5599  
 •Bst wtd to complete orig mel HR band into Zep, Jovi sound. Have rehrl studio & lkg to gig ASAP. 213-273-4944  
 •Bst wtd to form band w/ guit w/ MID studio. 213-866-9537  
 •Bst wtd w/ gd equip to start pro HR/HM band w/ guit. Exp not as import as ability & ambition. Greg. 818-845-5187  
 •Bst wtd, vox a must. Tenor. Rock, groove. Poster image. Cool att. Must be creative. Aggrsv young rock band. Hit songs, 2 image, long term success. Alex. 578-5647  
 •CODA sks srs bstrfm plyr. Ready to succeed. Must have tape, bio, trnsp, equip. Miles. 843-4432  
 •Estab HR band w/ following lkg for outgoing bst. Must kill image, live & hair. Enk. 818-704-9144  
 •Fem bst wtd. Must be able to rock. Have fairly gd image. Be into R&R ala Dokken, G&R, Gd equip. Must have trnsp. Sean. 213-259-8048  
 •Fem C&W singer sks bst for all male bckup band. Gig pay only. Mike. 818-249-4646  
 •Fem guit & dmr sk dedicated fem bst w/ many infls & the will to succeed. Stacy/Danita. 818-918-6070/818-359-4029  
 •Fem vok, extnsv credits, sks over 21, lng haired, great lk expd bst. Vox/sngwrtr helpul. Infl Benatar, Foreigner w/ Stones edge. Heavyweight mgmt. 213-861-4595  
 •Hot funk R&B band wtd mtr plyr w/ gd image & gd att. Many shows avail. Dan. 714-495-1206  
 •HR band w/ mgmt sks bst. Must have xlt timing, lng hr image, trnsp, equip, pos att. Holly. 818-579-7536  
 •Hrd driving bst wtd. Must be solid, aggrsv. Infl Ramones, Generation X, Damned, Stogees. No old men or cowboy boots. Dave. 213-962-9787  
 •LONDON CALLING sks bst. Vox a must. We have connex, tunes, Nd hrd wrks & no sleaze rockers. 818-609-1121  
 •Male bst wtd for upcoming HR band. Must have xlt ability, lks, att. 21-25. 213-372-1520  
 •Mei heavy rock band w/ EP & current album proj sks solid bst w/ vox & killer lng hr image. No flakes, egos, drugs. 213-323-3687  
 •Mei heavy rock w/ EP & pending 2nd album proj sks solid expd bst w/ vox & killer lng hr image. No flakes, egos, drugs. 213-323-3687  
 •Polyrhythmic bst wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Altan. 213-659-9595  
 •Pro guit & voc w/ hits, direction, desire, looks, skg rhythm section to reform known P/R band. Image a must. 714-949-8597  
 •Pro guit, dmr auditioning male bst/bckg vok. Image import, tint a must. AO met, ballys rock. Tony. 213-949-5510  
 •Pro quality musical bst ntd to complete srs fun cmrd P/R act. Not HM. Wayne. 213-392-1857  
 •Rock/pop band. Newly located w/ mgmt & lib int. Sks bst w/ vox. No metal. Dale. 213-874-3249  
 •Signed artist sks bst. Great chops, lks, bluesy style. For rock act w/ immed tour, recording, Aerosmith, early KISS Infl. Christopher. 213-656-0787 or 273-2559  
 •THIN ICE sks bst, 21-30 for P/R band. Vox helpful. No smoking, drugs. 818-840-9131  
 •Wtd: Gd lkg HR bst w/ voc ability to complete 5-pc mel rock band w/ bl int. Infl Whitesnake, Europe, USO. 213-461-8430

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## 11 KEYBOARDISTS AVAILABLE

- Fem keyboard w/ gd image & voc capability by agency-working 140 grp. Great oppor. Jon Wright, 714-985-4307
- Keyboardist avail for tour or music sessions. Strong dance & voc ability. SOTA equip. 213-552-8206
- Keyboardist/composer/arranger avail for wrkg ssts. All styles. Have complete MIDI studio for pre-prod. Brian, 818-985-3120
- Worldclass rock keyboardist now avail for mel HR band w/ mgmt or lbi for recording/touring. Have total rock image, xit chops. Early evs. 213-876-6939
- Keyboardist/guitar/composer w/ BA in Composition lkg for voc/lyricist w/ insight of record industry to collab & shop R&B funk prod. Matt. 818-981-4816
- Keyboardist/sngwrtr lkg for powerful, versatile rock band. Into keyboard playing not keyboard programming. Have equip. Infs Doors, Zep, Floyd, Purple, Emerson, Beatles. Scott. 818-883-5431
- Keyboardist/voc sks wrkg grp. Sings lead, bckg. Left hand bass. Excd Burt. 818-889-2109
- Keyboardist/voc/sngwrtr skg estab bands doing cmrcr P/R, R&B. Preparing/developing projts to showcase or in studio. Srs, dedicated, expd. Johnny G. 818-505-1307
- Worldclass multi-keyboardist formerly w/ Sarzo & Aldridge rock image, strong soloist, killer equip. Recent albums include Vinnie Vincent, Impellitteri. Pros only. Philip, 213-969-9460
- Worldclass rock keyboardist sks org HR band ala Jovi, Europe for recording/touring. Have total rock image. Xit equip. 876-6939

## 11 KEYBOARDISTS WANTED

- African oriented pop dance band sks keyboard w/ chops. Andy/Lary. 213-851-8467/213-874-4687
- Dance grp w/ industry connex lkg for pro knowledgeable keyboardist to collab. If you've got the time/tnt, we'll make the hits. 714-738-4525
- Folk rock 12-strng guit/singer sks fem keyboardist/guit/voc for 60s/70s classic duo. Hotels & dinner house payings gigs. 213-466-9636



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- Keyboardist w/ voc for top line circuit band. Rock/metal. Have studio, mgr, producer. Dealing w/ b/s now. Pros only. 818-713-2746
- Keyboardist w/ AO progsvr pop band w/ mgmt & bckg. Creativity, equip a must. Jim. 818-784-7937
- Keyboardist w/ org band w/ mgmt & bckg. Various styles. Infs. Randy. 213-371-3435
- Keyboardist w/ org cmrcr HR band w/ lawyer, producer, bckg. Must have image, gd equip, vox or sampler. 818-955-7685
- Keyboardist wtd that can dbl on occasional sax parts for AFTERMATH. Early Stones cover proj plus origis. Band doing shows with Wild Child, etc. John. 213-867-9912
- Keyboardist & lead voc skg fem keyboardist for org band. Must be tntd & very ambitious. Infs Cure, Depeche Mode, Ice House. Sammy. 213-278-7845
- Male keyboardist w/rd for upcoming HR band. Must have xit ability, lks, att. 21-25. 213-372-1520
- Gd fem keyboardist for rock tour. Band, movie, videos, contract. 213-469-4818
- Polyrhythmic keyboardist/synth wtd, into cross-rhythmic improv, for radical new dimension in spacey R&B. Allan. 213-659-9595
- Rockpop band. Newly located w/ mgmt & lbi inf. Sks keyboardist w/td. No metal. Dale. 213-874-3249
- Gd fem keyboardist expert nbd to instruct new owner of proper usage. Will pay. Angel. 213-651-2759
- Wtd: Keyboardist for local rock grp. AO music. 213-469-7275
- ZOOK'S RIFT lkg for tntd synth plyr for upcoming USA tour. Tape and/or resume to P.O. Box 3304, Canoga Park, CA 91306
- Artist lkg for jazz/pop oriented keyboardist. Infs Sade, Hussy Irv Slsler, Anita Baker, Whitney. Rita/Myron. 818-377-4354/213-281-5082
- Keyboardist nbd to form versatile P/R band w/ singer/sngwrtr/guit. Infs Costello, Who, Clash, R&B. Crash. 213-653-1223
- Keyboardist w/rd for 60s rooted org band. Infs Standells, Doors, Chocolate Watchband. Must be dedicated, able to tour. Jeff. 213-467-3752
- Keyboardist w/rd for HR blues band. Infs Purple, Zep, Floyd, Kansas, Prid Hammond organ sound, but not nec. Armit. 818-343-5135
- Keyboardist w/rd for Jovi type sound. Nd tntd image-conscious, dedicated plyr. Enk/Mano. 213-728-8518/818-336-2122
- Keyboardist w/rd for mel HR band w/ album that hit No. 2 in Europe & nationwide. Srs pros only pis. Jeff. 714-859-8427
- Keyboardist w/rd for newly forming progsvr rock jazz band. Must have chops & feel for improv & writing ability. Srs only. Matt/Lee. 818-345-6479/818-884-8078
- Keyboardist w/rd for org rock band w/ mgmt. Infs Boston, Kansas, Yes. Srs only. 213-675-5440
- Keyboardist w/rd to complete AO rock band w/ mgmt. Infs Boston, Kansas, Yes. Srs only. 213-675-5440
- Keyboardist w/rd to form duo w/ male voc to perf contemp & org material. Tony. 213-436-1036
- Keyboardist, M/F w/rd for fem rock/pop band. Must have gd equip, att. 818-885-7076

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- Killer plyr, slamming funk & R&B band. Young grp w/ speed record deal. 18-25. 818-998-2643
- May be still auditioning keybists for album contract & tour. Videos, Debbie, Perform fem. 469-4618
- Skg keyboardist w/ 80s look. Showy equip, xit mover on stage for org pop/proj w/ mgmt. Paid pos. Tnsh. 818-954-3265
- Wtd: P/R keyboardist w/ jazz/blues piano chops. Non-smoker. Pay. 213-463-5144

## 12 VOCALISTS AVAILABLE

- Bckg voc avail for studio work. All styles. 213-779-5924
- Contemp singer lkg for estab band. Similar in styles to Collins, Michaels, Rogers. If you don't want talent, don't call. Gregory. 714-683-4151, ext. 33
- Country fem lead singer sks band to join for studio work. Also write songs, play banjo & rhythm guit. Hattie. 213-578-6767
- Do you want power vox, looks, 3 octv range, Srs, no drugs, & sngwrting ability? That's me. Vanessa 960-5716
- Fem voc skg big band for rehrsis & perms. 213-657-4599
- High energy frontman/voc/guit sks gpping HR act w/ incredible songs. Voc Infs Scoops, Leppard, etc. Have lks, training. Michael. 818-966-5580
- Lead voc sks band or musicians to form. Into Aerosmith, Stones, Hanol, Dolls, old Cooper, Suite, Kicks, Pistols. Great image a must. 213-856-9692
- Outstanding fem lead voc w/ much exp. Also plays rhythm guit. Country & blues infls. Sks band. Joann. 213-451-201
- Passionate singer/sngwrtr in pop vein sks band or musicians to form band. Well written intgrit lyrics very import. This is my career! Michael. 213-450-6978
- Powerful emotional dynamic voc avail for sessions, demos, gigs, poss permit stl. Specializing rock, ballads, harmonies. Quick, reasonable. Dana. 213-465-1841
- Pro fem voc, 12 yrs exp. 4-1/2 octvs, sks to JF working R&B, jazz, T40 grp. Srs only pis. Kacy. 213-286-0454
- This is alternative music. Unique mysterious & dark. Infd punk, floor, classical music. No lng hr cmrcr image. Adrian. 213-381-8860
- Black clad, black haired, white mid-tenor sks band into post punk/undergrnd, loud party music. Human frailties, drug habits OK. Balth rocd. Misfit. 213-463-6016
- Excd voc sks metal band w/ mel thrash style. Gig ready. No cmrcr glam boys. Gary. 818-713-8155
- Extremely creative singer/sngwrtr skg hep, sick, cool band. Infs Bowie, Iodl, Gabriel, Roxy Music. 818-985-7123
- Fem R&B singer w/ 4 octvs. image. Can write lyrics/melodies. Skg band w/ great material/mgmt. Srs only. Sandy. 818-784-6936
- Fem singer/sngwrtr w/ intgrt but soulful pop sensibilities. Local band/industry contacts. Sks highly motivated band or guit to start one. Gabriel. 213-450-9518
- Male voc. baritone. C&W. Like to JF band for fun & profit.

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- Polished pro lead voc avail. 3-1/2 octv range. Skg pro stl. Jonathan. 818-985-1063
- Singer/sngwrtr. 22. Infs driving R&B, progsvr folk. Ala Springsteen, Chapman. Creative musicians. Tom/Harming, before 7pm. 714-637-5742
- Voc avail for k/a blues/funk rock band ala Zep, Heart, Bad Co., Skyward, Coverdale/Hughes & Purple. No chauvinists or drugs. Michelle. 213-876-4333
- Voc sks band. Infs Stones, Doors, Damned, Thunders, Dolls, Rustie. 818-787-6544
- Skg org rock band. Infd U2, Stages, Metallica, Roxy Music, etc. 213-658-1083
- Voc/keybst/sngwrtr skg estab bands doing cmrcr P/R, R&B. Preparing/developing projts to showcase or in studio. Srs, dedicated, expd. Johnny G. 818-505-1307
- Voc/sngwrtr w/ unique, cmrcr music sks techno rock band to play my material. Willing to collab. OC area pref. Will consider LA. Clint. 378-2160
- Xit singer/sngwrtr sks band infl. Intgrit lyrics a must. P/R, R&B. Balleas. Michael. 213-450-6978
- You want to be well loved & paid. Outrageous fem voc. Dedicated. Mika. 213-458-3197
- Young, 40-y old, male R&B pop/wrtr/voc/metaphysician, lkg for drug-free org band of cool geezers. Ted. 818-990-8365

## 12 VOCALISTS WANTED

- Best frontman nbd by best live rock band that will do anything to make it. If you are not the one, don't call. 213-989-1775
- Black fem soulful voice nbd for bckg voc on demo. Joe. 213-462-8870
- Black fem voc w/rd for R&B funk grp. Must be 110-115 lbs. Pros only. Barry. 818-994-6121
- Buttally powerful male rock band nbs male voc to be equal partner. Have bckg & connex. Infd Dokken, Triumph, Rychie, Travers, No magots. Mike. 818-988-9540
- Christian rock ministry sks lead voc/frontman. Just finished 1st album. Concerts pending. Tenor range & gd stg prsc a must. Brian. 818-286-4873
- CHROME PONYs nd intense singer now. Speed R&B. Lng hr & gus. Gigs pending. Jimmy/Mike. 213-657-5813/213-874-1499
- Creative voc/sngwrtr w/ lnt, strong deaire & mkrtbl image to form pro rock band of tomorrow that will succeed. Euro. 213-960-7873
- W/S group MUSHI MUSHI, sks bi-lingual fem voc for recording. Tape, bio, pic to P.O. Box 102456, Van Nuys, CA 91408. 818-904-3499
- Explosive voc nbd for mel HR band w/ album that hit No. 2 in Europe & nationwide. Srs pros only pis. Jeff. 714-859-8427
- Fem voc wtd into R&B, funk, jazz, progsvr rock. Must be creative, gd at phrasing. Have studio. Srs. 213-735-6221
- Guit, 19, sks young voc to join, grng & form tight metal band. Infd hall. Bill. 213-464-5984
- Male voc wtd to complete AO rock band. Infs Rush, Genesis, Yes, Kansas, Gabriel. Srs only. No metal. Mark. 818-340-5076
- Male voc/lyricist wtd for unique mdrn rock band. Must be able to write & front this pro stl. Greg. 818-988-3786

## WANTED: Lead Vocalist & 2nd Guitarist

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• **Producer/arranger/keyboardist** sks male vocs for demo work on spec. Poss record deal. Jeffrey Osbourne/James Ingram site. Aaron. 213-465-1684

• **HAZARD'S EDGE** sks bluesy tenor voc/lyricist w/ image & drive for unique & driven HR band. Hagar/Marriott. Bob. 213-305-7171

• **Rock gnt** sks voc/lyricist for writing, recording, performance sit. Srs only. 25 or older. Tim. 818-766-6215

• **SILENCE** nds male lead voc to front cmrd rock band. Have demo, mgmt, bkg, 2 ineds want us, but not without our voc. Lucia. 818-447-8364

• **Singer ndd** to join aggrsv metal band. Must have tape, lng hr. Image. Exp only. Dino/Erk. 213-874-2029/213-669-0866

• **Skig voc w/ 80s** look. Hot mover on stage for orig P/R proj w/ mgmt. Paid pos. Trish. 818-954-9369

• **Strong voc** w/ own style & feeling wid for powerful versatile rock band. Open minded only. No egos. Infs Zep, Doors, Floyd, Beatles. Scott. 818-883-5431

• **Super rock grp** sks singer/sngwr for recording act w/ new great sound. Veterans only. Infrl Gram, Turner, Coverdale, Dokken. Victor. 714-547-6655

• **THE DARK** sks aggrsv voc. Stage exp & current image essential. 213-654-9793

• **Voc desperately** wid to complete London immigrant rock band. 213-962-1323

• **Voc ndd** by gnt & drmr for hot org rock band. Infs Dokken, Maiden, Hale, ELP. Srs, no pros. Don. 818-993-4791

• **Voc sought** for upl & coming dynamic rock proj w/ mjr mgmt & Infrl Int. Cmrd personality & image a must. What are you waiting for? Johnny. 805-987-7641

• **Voc/ironman** wid by top draw LA band. Infrl Whitesnake, Tesla, Cinderella. Image, att, hair, iks a must. Demos if poss. Kurt. 10a-10p. 805-296-2034

• **Voc/lyricist** w/ att similar to Bono wid for band/recording. Strong lyrical capabilities a must. 818-994-8641

• **Voc/lyricist** wid. If you sing w/ passion & conviction because you feel strongly about what you have to say, call Alley. 818-994-8641

• **Vocman** wirt/ironman wid by pro quality HR band. Infrl Dokken, Stanley, Coverdale. Image, pro att, dedication a must. Jim. 818-761-9697

• **Worldclass** mel HR band lkg for male voc. W/ Image, writing ability. Only best ndd apply. Ron. 714-638-0528

• **Wld Fem** Asian aggrsv voc. 23-, 55-+. Expd, for recording proj. Lorraine. 213-665-8921

• **2 gnt** crunch band sks energetic voc that loves to perform. 818-886-3525

• **Best** in the world voc/lyncst wid by best in the world HM rhythm section. We have the tunes, but we're missing you. 213-306-2480

• **Boston** band ssk voc for the band TEAR GARDEN. Band will be sngwr. 817-649-1888

• **Brutally powerful** mel HR band sks male voc to be equal partner. Pro att a must. Have connex, bkg. No slugs. Mike. 818-988-9540

• **Creative** passion ate possessed voc. Leslie Wood, where are you? Crimson, Sugar Cubes. Killer. 818-577-8130

• **Dynamic** frontman. Perry/Brian/Wilson style. Ndd for most org rock act in this mag. Feel org? 653-1430

• **Estab** band 3-pc nds voc. Gd range, gd style, must have demo. Tony. 988-9663

• **Estab** LA HR band sks dynamic frontman/voc ala Tate, Solo, Harmel. Must be srs, dedicated. Roger. 818-330-5967

• **FASHION PLATE** sks mid-range voc w/ image & sngwriting abilities to complete lineup. Infs Ratt, Dokken, Aerosmith. Jimmy. 818-331-5650

• **Fem voc** wid for wrkg duo. \$100/mt & up. 4-5 nts/wk. Burt. 818-889-2109

• **Folk** rock 12-stmg gnt/singer sks lem keybdst/gnt/voc for 60s/70s classic duo. Hotels & dinner house payings ggs. 213-466-8636

• **KILOWATT** lkg for frontman. Band now in recording process. Ndd frontman/powerful voc to finish proj. John. 818-286-3259

• **Lead singer** ndd for blues/rock/R&B band. Wrkg band. Joe. 714-994-1198

• **Lead** voc ndd for wrkg HR band. Must have rock image & pro att. 818-985-4599 or 818-780-9356

• **Lead** voc wtd. Queen, Zep, VH. We sing harmonies, lk gd, have great groove. Mjr connex. Let's write some real music. 818-345-7226

• **Lead** voc, M/F. wtd for HR band. VH Infrl. Energetic. Gd sig prsnc ndd. Have mgr, record co Infrl. 818-996-7674

• **LIXX ARRAY** sks dynamic voc/frontman for cmrd HR band. Must have image, hair, powerful range/voice. Dedicated only. 714-549-7995

• **Lkg** for fem voc to start org proj. Must be versatile, nrd wrkg, have gd image. Material ready. Infrl Sade, Swing Out Sister, Basha. 213-392-1825

• **Male singer** for loud dynamic HR band. Must be over 26. Mitch. 213-390-6592

• **Male** voc for reforming metal band. 18-23. Lng hr flashy image. No drugs. Trmsp. Style Dokken, Winger. Scott/J.J. 818-98242/213-851-9573

• **Male** voc wtd for record proj & touring. Pros only. Steve. 818-895-0305

• **Male** voc wid for upcoming HR band. Must have xit ability, iks, att. 21-25. 213-372-1520

• **Pro** gnt, drmr auditioning male voc. Image import, limit a must. AO mel, bailsy rock. Tony. 213-949-5510

• **Signed** artist sks voc. Great iks, bluesy style, strong voice. For rock act w/ imminent tour, recording. Aerosmith, early KISS Infrl. Christopher. 213-656-0787 or 273-2559

• **Singer** wtd. M/F. T40 dance band. To do demos for our producer to shop record contract. Mark. 213-378-6625

• **Techno** funk rock proj w/ solid connex sks bkg vocs. Must be attractv, lem, Musically expd. David. 818-709-8060

• **THIN ICE** sks male lead voc/frontman, 21-30 for P/R band. Instrument helpful. No smoking, drugs. 818-840-9131

• **Upbeat** HR/g band sks the ultimate frontman/voc w/ awesome image. Riaz. 818-787-6425

• **Voc** wtd. Infrl Trick, Who, Motorhead, MC-5. Randy. 213-876-1126

• **WYLD HEARTS** sks voc w/ Image. Gd range for org cmrd rock w/ edge. Have demo, contacts, mgmt. I.e., Heart, Benatar, Marx. Wait. 818-996-HART

• **Expd** drmr/percvoc avail for pro wrkg sit. Touring/recording/Videos. Drum programming. Acous/elec. All styles. Larry. 818-980-0368 or 213-960-7834

• **HR** drmr sks estab LA band w/ lng hr image & ggs. Mike. 213-325-7384

• **Killer** rock drmr avail for pro band. Killer chops, iks, att. Killer. Dallas. 818-377-5097

• **Linn** drum programmer/plyr sks band. Large library of sounds. Jim. 213-204-4224

• **Pro** drmr lkg for pro sit. Formerly w/ XYZ from Europe. Much studio/live exp. Xit showmanship, image, meter. Joe. 213-542-5849

• **Pro** drmr sks cmrd or HR band. Must have image. Lots of Infrl. Gd chops, meter. Brian. 213-804-4636

• **Pro** rock drmr, 18 yrs exp. Tama dbl bass. Lkg for mel metal proj. Pos att. Image conscious, pros only. Warren Johnson. 818-893-8620

• **Rock** drmr lkg for real musicians to start srs rock band. Equip, trmsp a must. 18-25. John. 213-515-7462

• **Rock** drmr sks touring band. Vast exp. Hard hitting w/ emotion. 213-645-9490

• **Srs** career drmr/sngwr avail for contemp rock band. Hrs, lks equip, exp, responsible, drug free. sngwriting/iks/ lnt essential to me. Scott. 714-956-4443

• **Wild** rock drmr. Very visual. Big sound. Sks blues, metal rock band. Mega hair image a must. Strong music, direction also. John, eves. 213-256-3070

• **Creative** drmr sks young lntd & motivated musicians/sngwrts to form mtrkb/HR band to make it to the top. WS. 213-960-7873

• **Dmr** avail for T40, csis working band. Very dependable, own trmsp, great sounding drms. Can work any night. Matt. 818-345-6479

• **Dmr** raised on Ringer & Charlie Watts, sks R&R band. Srs career oriented, fun loving seasoned plyrs only. Dave. 213-392-0555

• **Dmr**, 24, style of Randy Castillo, & Tommy Aldridge sks pro rock band. Have great equip, exp. Long Beach area. Frank. 213-421-7500

• **Dmr**, cmrd rock style, elec/acous kit. Huge sound. Lng hr, semi-glam image. Sks estab wrkg band w/ mgmt. Infrl Styx, Leppard, Danny. 818-784-2730

• **Dmr**, Infrl Razzle, Ramones, Scabies. Sks F/T sit. Open minded. Lkg to relocate. Promo pack, tape to Dmr, 1428 Hepburn Ave, #3, Louisville, KY 40204

• **Estab** pro rock drmr w/ straight ahead solid style avail for sessions, demo work, recording projs, showcases. 818-789-2436

• **Funk** drmr new in town sks band on the Ill trip. 805-254-5615

• **Highly** visual HR dmr avail for polished show oriented band. Worldclass equip, chops, att. Estab bands only pls. Terry. 818-784-0103

• **Killer** drmr, 25, avail for pro rock band. Into Ratt, Crue, VH, Rush, Journey, Great lkg, pro att. Hlywd. Michael. 213-851-3299

• **No** hair, but gd drmr. Live, studio exp. Well rounded in all styles. Acous & elec drums. Bret. 818-786-1341

• **Pro** dmr avail for cmrd HR/HM band w/ big musical & visual hook. Xit recording & touring credits. Damien Fox. 213-856-6194

• **Rock** drmr sks srs or estab semi-cmrd band. Cub exp, dedicated. Zep, Maiden, AC/DC Infrl. John. 213-515-7462

• **So** I'm not Scott Rockinfield, but what's in a name? I'm lkg for the tightest 5-pc band on the circuit since Rychie. Dbl bass, drums galore, too serious. Duayne. 818-909-7659

• **Worldclass** HR dmr, 28, sks strong, powerfully simple, song-oriented band w/ great singer & vib. Pro only. John Covington. 818-955-8507

**13 DRUMMERS AVAILABLE**

• **Dmr** avail, 18 yrs stage/studio exp. Lkg for jazz, jazz fusion, high powered band to play local clubs or showcasing. Bob. 818-942-3766

• **Dmr**, 21, SM area. Lkg for musicians to exchange ideas. Into progsv music. Crimson, Yes. Non-cmrd approach. John. 213-450-2337

• **Dmr/singer** wts to form reggae or culturally conscious rock band. Infs U2, UB40, Sting. David. 213-655-6313

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## 13 DRUMMERS WANTED

- **Aggrsv** HR funk groove band sks solid dmr w chops. Small kit pref'd. No lipstick. John/Jeff. 213-876-5124/818-455-0074
- **Alt'n:** Dmr ndd to complete high energy mel metal showcase band ready to gig. Must have image & vox. 213-698-7126 or 945-9903
- **CULT OF ONE** sks dmr. Steady like Watts, Weinberg. Creative like Copeland, Mulkey. Peter. 306-1305
- **Dbi bass** dmr ndd to join aggrsv metal band. Must have tape, image. Exp only. Dino/Eric. 213-874-2029/213-669-0866
- **Dmr** ndd to form versatile P/R band w/ singer/sngwr/tpk. Infts Costello, Wyo, Clash, R&B. Crash. 213-653-1223
- **Dmr wtd** for band. Infts Damned, Concrete Blonde, REM, Tom Waits, Ex, Throwing Muses. Carolyn. 818-248-7716
- **Dmr wtd** for cmrc rock band backed by mjr record producer. Inft: Ranger, Journey. Solid tempo a must. Bckg vox pref'd. Rick. 818-712-9333
- **Dmr wtd** for Jovi type sound. Nt lntd image-conscious, dedicated plyr. Erik/Mario. 213-728-8518/818-336-2122
- **Dmr wtd** for raw edged emotional HR band w/charismatic frontman. Need dynamics, image, jungle beat. Srs only. 213-876-8237
- **Dmr wtd** to part of next big thing. Dedicated only. Sensitive to both heavy & accous music. Mark. 714-661-9651
- **Dmr wtd.** Young band, 17-21, into Idol, Power Station, INXS, Duran, Johnny. 818-773-9024
- **Fem dmr** wtd for all fem band w/ great material. Mdrn intis. 850-0980
- **Fem dmr,** 18-24, wtd by all girl orig R&B band. Must be srs, aggrsv & willing to tv. Julie. 818-364-5488
- **FORTRA** sks pro dmr for HR band. Top pros only. Ted. 213-868-0269
- **HOLLYWOOD VULTURES** sk rock steady dmr in Stones style vein to complete getup. Solid meter. No Aldridge/Peart clones. 213-969-0609
- **Lkg** for dmr 20-25 who can sing. Inft: Sting, Gabriel, Beatles, Stones, INXS, U2. Sick of flakes? Keith. 213-477-3693
- **Orig SECOND WIND** back together. Sks hard hitting dmr & lead gut. No MI students. Hqs R&B. R. J. K. Wind or Bill Grove. 213-374-1210
- **SNOW WHITE** kit for groove monster w/ gd sounding kit & creativity. Cmcrl HR, 24-irk demo avail. Mike. 818-989-3517
- **THE BLACK WATCH** sks artistic steady dmr. You must like New Order, Wire Train, Cure, Ind LP out. John. 213-458-7956
- **Tight grooving** dmr wtd for pro HR band. Hair past shoulders, over 5'10" req'd. No exceptions, don't waste your time. 213-653-8157
- **AFTERSHOCK** lkg for hard hitting k/a creative dmr. Dedication a must. No flakes. Pros only. Infts Y&T, Scorps. Sean. 818-609-7925
- **Alt'n:** Skn basher ndd to complete high energy mel metal showcase band headed for top. Must have equip, image, bckg vox. 213-945-5903 or 698-7126
- **Be our hero.** Srs & happy dmr wtd for orig rock. Hair don't matter. REM, U2, BoDeans, Straits, Doug. 818-909-9258
- **Dbi bass** dmr sought by lead vox & lead bst for newly forming progsv metal prj. Inft: King Diamond, Dave, after 3. 818-347-6867
- **Dmr & bst** wtd by voc & gut to complete HR blues based metal band. 19-23, lyrics, singing, equip, car, hair, image

- **a must.** Steve or Gio. 462-0862 or 876-4443
- **Dmr ndd** to complete HR band. 20-25. Orig att, sound, image. Infts Yes, Rush, VH, Hendrix, Who. Dedication a must. 213-641-3312
- **Dmr ndd** to complete HR trio. Inft: Rush, AC/DC. Joe. 213-543-3582
- **Dmr ndd** to complete thrash/R&B unit. No fly-weights. 213-850-1452
- **Dmr ndd** yesterday. Band w/ mjr int. Shows pending. Beatles mt Pistols. Call only if srs & ready. Jon. 818-705-6768
- **Dmr ndd.** Rock dmr for tour. Recording, videos. Fem pref'd. 213-469-4618
- **Dmr w/ tight** funk, rock, pop, jazzy feel w/ positive att to join mel grp. Styles From Journey to Palmet. Alexander. 818-449-6732
- **Dmr wtd** for 2-guit band w/ tunes/vox/G&R image. Zodiac Mind Warp mts early Stones & Rock City Angels. God #? Rex. 818-718-2309
- **Dmr wtd** by exceptional gnting/sngwr for intense org HM power trio. Jim Raines. 213-651-3007
- **Dmr wtd** by singer/sngwr/guit/funk band. Zodiac, Mir, 4 Wasps, G&R, U2, Aerosmith, Burying, ballys straight forward R&R. Rex. 818-718-2309
- **Dmr wtd** for band into Ex, Damned, Carpenters, L&R, Bobby Darin, Misfits. Concerts, albums, merchandising. Vox pref'd. No Christians pls. 213-667-2385
- **Dmr wtd** for Christian speed metal band. Matt/Gary. 818-444-277/818-355-8343
- **Dmr wtd** for extremely creative singer/2-guit brothers. Xt mtrkl material. Infts Gram, Whitesnake, Leopard. 818-241-0147 or 985-7123
- **Dmr wtd** for hardcore metal band. Inft: Motorhead, Suicidal, Anthrax, Todd. 818-508-1061
- **Dmr wtd** for heavy rock grp Inft: Zep, Cream, Hendrix. Monster chops, groove, long hair! Must commit to success. Tommy/Jimmy. 818-345-0536/818-982-3155
- **Dmr wtd** for psychic gloom band. SCREAMS FOR TINA. Inft: Bauhaus, Firs, Joke. Pros only. 213-657-0705
- **Dmr wtd** for recording prj. Have 24-irk recording studio w/ MIDI. Don. 213-965-9537
- **Dmr wtd** for super aggrsv heavy mel rock band. Must have gd equip & att. Have mgmt. 213-307-6137
- **Dmr wtd** for well-established cmrc HR band. Must have killer gear. Iks & drive/attent to make it. Have rehrl studio. 714-549-7995
- **Dmr wtd** to complete HR band. Must have awesome image, lnt. Showmanship a must. Mr. Anguiano. 714-632-5830
- **Dmr wtd** to complete opera rock wtd w/ solid mgmt, completed album, mjr lbl int. Groove centered dmr w/ creative ability. Gd kts, lng hr. Image. Eves. 213-651-4544
- **Dmr wtd.** Inft: Peart, Bonham, Pace, Doors, etc. 658-1063
- **Explosive funk** rock pop band. Infts Prince, Jane's, Smiths. Sks open minded dmr, 18-24 that doesn't believe in luck. Nick. 213-850-0369
- **Fast & steady** dbl kicker ndd to complete speed metal band. Srs att only pls. Infts Metallica, old Maiden, Slayer. 818-912-6876 or 818-980-5991
- **Fem CAW** singer sks dmr for all male bckup band. Gig pay only. Mike. 818-249-4464
- **Fem dbi bass** singer dmr wtd for WAR BRIDE. We like Cozy Powell, Simon Phillips, Barymore Barlow. Gd equip, image, att req'd. 818-377-5146 or 818-344-3575
- **Fem** vox, extnsv credits, sks over 21, lng haired, great lkg, loud, simple dmr. Inft: Benatar, Foregnr w/ Stones edge. Heavyweight mgmt. 213-861-4595
- **Funk** rock band. Inft: Bad Brains, Metallica, Hendrix, Tine. Sks Gut. No flakes. English. 213-652-9131
- **Guit/sngwr** sks fun dmr to help me do the songs & show that will make the difference. Scotty. 213-430-5711
- **Hot** funk R&B band wtd dmr w/ gd image & gd att. Many shows avail. Dan. 714-495-1206
- **Is anyone** out there? Disgusted gut, bst sks cut-throat dmr who rocks the house. Must be creative, hard hitting, responsible. Chris. 213-452-4182
- **LONDON CALLING** sks dmr. Vox a must. We have connex, tunes. Ndr hrdwrks & no sleaze rockers. 818-609-1121
- **Newly** formed rock band w/ 60s rock/blues progsv Infts nds permit dmr. Srs commitment over exp OK. Mark. 818-355-5854
- **Polyrhythmic** dmr wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9595

- **Pro dmr** wtd for HR grp. Inft: Hoople mts God?illa. Pro equip, tour, bckg, recording. 818-902-1378
- **Pro** gut & voc/w/hts, direction, desire, looks, skg rhythm section to reform known P/R band. Image a must. 714-949-8597
- **Rock** pop band. Newly located w/ mgmt & lbl int. Sks dmr w/ vox. No metal. Dale. 213-874-3249
- **Sgl** bass hard hitting dmr wtd for HR band. Infts Cult, Zep, Hanoi, Pistols. Upcoming gigs, recording. Riff. 213-480-3258
- **Signed** artist sks dmr. Great chops, iks, solid meter. For rock act w/ imminent tour, recording, Aerosmith, early KISS int. Christopher. 213-656-0787 or 273-2559
- **Solid** rock groove. Must be creative. Poster image. Cool easy att. Young aggrsv rock band. Hit songs, image, rehrl spc. Long term. Alex. 578-5647
- **Steady** solid aggrsv dmr wtd. Inft: Clash, Ramones, Pistols. Replacements. No cowboy boots, no MI students, no latal habits. Dave. 213-962-9787
- **Wtd.** Pro dmr by new metal band. Must have pro att, equip, lng hr image. Mark, after 5. 714-776-1059

## 14 HORNS AVAILABLE

- **Trumpet** plyr, dbls on valve trombone & keys. Has mjr credits, gd image. Sks srs pros only & estab bands. 213-386-2946
- **Trumpet, flugelhorn, ecleavale** instrument plyr. Avail for all prs scts. Chris. 818-842-1017

## 14 HORNS WANTED

- **Sax** ndd for wrkg blues/rock/R&B band. Vox helpful. Joe. 714-594-1198
- **Skg** hot sax plyr who moves on stage, iks hip w/ fun att for promising orig rock prj w/ mgmt. Paid pos. Robert. 818-505-0197

## 15 SPECIALTIES

- **Anyone** w/ info concerning the whereabouts Derek Ian, formerly of Erasure contact Steve. 818-982-3283
- **Christmas party** entertainers/sole. Eric. 213-850-6436
- **Contemp** gospel prj lkg for investor for album prj. Demo avail on req. John. 213-779-5924
- **Del,** lead rap artist ndd for record deal. W/ gd DJ. OK. 213-933-5205
- **Fem** keyboard, bst, dmr wtd for artsy P/R w/ cmrc sound. Orig band forming. John/Lisa. 213-250-3163/818-287-6453
- **Fem** soundperson ndd for all grt. Must be willing to tv. Exp nnd nec, will train. Pro DJs, Music students a plus. Julie. 818-364-5488
- **Investor** ndd for album prj. Must masters done. Very strong material. Rock. Seasoned plyrs/wrtrs. BMI afftd. 818-788-0610
- **Mad** Monstr Party, WW, Pandoras, Bangles have all released scls this month. Contacts on this music scene. Bill. 714-731-4068
- **Mgmt** wtd for outstanding fem voc/sngwr w/ much exp. Country & blues int. Joann. 213-451-2015
- **Mick Jagger** soundalike w/ orig nds mgmt & record deal & attorney. 213-515-6143
- **Pedal steel** w/ great exp wtd for exceptional & srs classic country & org band, Vocal, lbl, rehrl, 30 or older. No flites. Brady. 818-244-5114
- **Red** hot zydeco/jam scrip board/accordion plyr wtd for creole R&R soul band. Y'all call Charles. 213-876-1699
- **Roadie** wtd for estab local rock band. Poss future pay. Some int. Mimi. 213-464-3120
- **Stop** PMRC music censorship. Volunteers ndd to launch campaign. Kym. 805-292-1940
- **THE MONAS** skg prj mgmt. 4-pc. lbl int. Ready to go. Natalie. 818-352-9799
- **THE WAY HOME** sks producer/engineer w/ 24-irk spec time. Mdrn mature pop, European structure, American groove. Inft: Sting, Yes. Tape avail. Joe. 213-578-6436
- **TOMORROW'S CHILD** O desperately searching for permit prj tech/roadie. Gd pay & steady work for one of LA's best local bands. Rick. 818-984-0761
- **Wtd:** Info concerning DBA, taxes, business filing, for

- **taxes.** Steve. 818-361-3765
- **Are you** a producer kgt for singer/sngwr who takes his wrng seriously & has cmrc potential? We nd each other. Michael. 450-6978
- **Black** black fem vox, strong strong voice, skg R&B, pop funk producers w/ studio to work on org tunes. Commitment imort. Jasmine. 818-357-8334
- **Drum/perc** tech, Avail for backline stage mgmt. 6 yrs exp w/ mjr acts: Nazareth, Big Country, plus more. Pros only. Pro att. Jack. 818-982-2960
- **Excotic** fem vox sks Lebanese male keyboard/sngwr & lead gut to collab on special recording prj. Inft: Bush, Taylor Dane. 213-375-0968
- **Highly** pro classical fusion orchestra sks investors & agent. Must have affinity for the arts as well as business. Michael. 213-258-5233
- **HUNTER,** phenomenal top notch rock act ala Dokken, Journey, Europe, Kansas currently skg mgmt & Inft bckg. Master quality 24-irk demo & lbl material. 818-988-6738
- **Jazzy** singer lkg for jazz musicians for wrkg sit. Srs only. Janou. 213-851-8982
- **Male** singer/sngwr/tpk arranger. Finished pop/R&B contract. Skg successful mgmt. Jim. 213-851-5062
- **Manager** wtd for 4-pc band, SPLENDORHEAD, Young, AC material. Eric. Infts/recordings. Hrd wrkg. Lkg for tv. Tyron. 818-769-5145
- **Mgmt** & lntd bckg ndd for org new cmrc metal band. Ready to move, ready to work, ready for you! 213-467-2647
- **MIDNIGHT PARADISE** sks lbl/mgmt int. Our motto: the revolution of LA Haven't you heard of us yet? Promo packs avail. Victor. 213-387-5109
- **Pro** metal band w/ EP & following sks investors or mgmt. 213-856-9539
- **Promo** person wtd for the EVAN WALKER BAND. Xt opport. Paid position. 464-3377
- **Rehrl** spc wtd for 24-irk access. We're dependable, reliable people. Willing to pay \$350/mo. Victor. 213-387-5109
- **Sngwr/guit** sks perc, other instruments to showcase. No pay. Intermed level. Inft: Beatles, Bach, Asian intis. Greg. 213-661-0061
- **Srs** session hard rock plyr lkg for glgs, cmrcs, recording work. Mark. 818-355-5854
- **THE MERCY KILLERS,** recently jammed a set at Gaslight that rocked so hard there's still reports of aftershock in the Hollywood area.
- **Vockey/bdst** sngwr sks investor to continue recording prj. Xt return on your money. Xt material. Diane. 818-889-2109

## 16 SONGWRITERS

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