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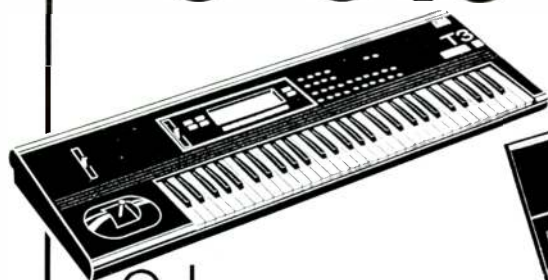
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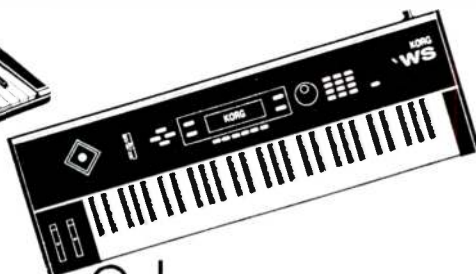
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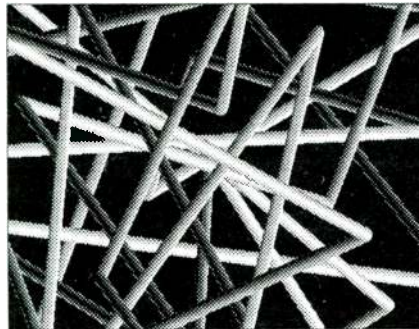
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CALENDAR

By Trish Connery

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

Calendar, C/O Music Connection,
6640 Sunset Blvd.
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Current

□ The California Lawyers For The Arts, in conjunction with the Beverly Hills Bar Association will present a music industry symposium called "Know Your Legal Rights," on February 9th, 8:30 a.m. to 4:30 p.m. at Loyala Law School, Merrifield Hall, 1411 West Olympic Blvd. in Los Angeles. This symposium is designed for musicians who want to know about the legal and business aspects of the music industry and will include presentations on copyright and music publishing, managers and agents, self-promotion and marketing and censorship in the music industry. Advance registration, before February 5th, is \$65.00, add \$10.00 after February 5th. The fee also includes lunch and a special advance copy of the new Musicians Manual, edited and published by Diane Rapaport. For additional information, call (213) 623-8311.

□ Musicians Institute, home of the Guitar, Bass, Percussion and Vocal Institutes, has announced the addition of a new division to the school. Effective March 1991, the Keyboard Institute of Technology (KIT) will join the line up, focusing on live performance by creating an environment in which keyboard players may interact freely with musicians from MI's other programs. The KIT one-year curriculum will consist of classes in technique, reading, harmony and theory, ear training, styles and analysis and improvisational concepts. The course will also offer classes in synthesis, synthesis programming, synthesis technique and application of synthesis in today's music. For more information on the Keyboard Institute of Technology, contact James R. Speights, (213) 462-1384.

□ Chuck Niles, well-known jazz expert, radio DJ and TV announcer, will serve as instructor for a UCLA Extension course, "Live Jazz In Los Angeles: Known And Unknown," on Thursday nights, 7:00 to 10:00 p.m., January 24th through March 28th. Students will visit local jazz clubs and meet some of the leading contemporary performers. Also included are analyses of recordings, tapes and live performances, combined with lectures, to explore the Blues, Dixieland, Swing, Bop, Cool, Avant Garde and more. The course fee is \$175.00 and students can earn three continuing education units. For more information, contact UCLA Extension, (213) 825-9064.

□ For those of you out there in Tucson, Arizona, The University of Arizona is gearing up for "Festival In The Sun," a series of special events throughout February and March. "Cavalcade Of Arts" kicks off "Festival In The Sun" on February 17th, with free non-stop music, dance and art with Tucson's finest arts professionals. Other events range from concerts (including the first American concert of Thailand's jazz orchestra, The Crescent Moon Orchestra on February 18th

through the 20th) with individual soloists on clarinet, guitar, violin and piano to ballet with the Miami City Ballet Company. For a schedule of events, contact the University of Arizona, Office of Cultural Affairs, (602) 621-5789.

□ As you may know, Los Angeles Songwriters Showcase (LASS) has two regularly scheduled events on Tuesdays: Cassette Roulette (7:00 p.m.) and Pitch-A-Thon (9:00 p.m.). January 22nd's Cassette Roulette will have Dave Powell of Twin Towers Company as its guest, while Pitch-A-Thon will feature Bob Kickman, Associate Director, A&R, EMI Records. The January 29th Cassette Roulette will feature Richard Pancoast, VP of A&R, Dyshar Music Publishing; Pitch-A-Thon will have Dan Keller, President of Listen Productions. All meetings are held at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. For additional information, contact LASS, (213) 654-1943.

□ Additional UCLA Extension courses, this time in electronic film editing, are beginning in February. "The CMX 6000: An Editing And Electronic Film Post-Production Lab" takes place on Monday, Wednesday and Friday nights, 6:30 to 10:30 p.m. from February 4th to February 15th. The lab will be held at Westwood Village Center and the fee is \$475.00. "Computerized Film Editing: An Introduction To The Ediflex" begins on February 9th, and is held on Saturday mornings, 8:00 a.m. to 12:00 noon, February 9th through March 16th. This course, however, requires a prerequisite of experience or training in editing film. A resume is also required and should be submitted to Gary Bebout, Ediflex Workshop, UCLA Extension, 10995 Le Conte Ave., Los Angeles, CA 90024. For additional information on either class, contact UCLA Extension at (213) 825-9971.

Re-Caps

□ Elizabeth Sabine, one of L.A.'s most noted and respected vocal instructors, will be presenting an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, January 28th from 8:00 p.m. to 10:30 p.m. She will also present some of the history, research and current exercises used in the voice training of actors, speakers and vocalists. In addition to audience participation, several Sabine students will also be on hand to speak of their experiences with Sabine's vocal techniques and give examples of the success of their voices now. There will be a \$10.00 charge for the evening. However, the fee includes a special discount on lessons taken within the next three months. To place your reservation, call the Sabine Voice Strengthening Institute in North Hollywood, (818) 761-6747.

□ Remaining January events from the National Academy of Songwriters (NAS) are as follows: On January 21st, a SongTalk Seminar will be presented with "An Evening With Tommy Page," at Santa Monica's At My Place, 1026 Wilshire Blvd. Admission is \$4.00 for NAS, LASS or SAG members; \$8.00 for non-members. Another "Master Class" is scheduled for January 30th, this time with guest Phil Cody. For additional information, contact the NAS at (213) 463-7178.



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CLOSE-UP

Over 640 exhibitors from all over the world will participate in the largest ever National Association of Music Merchants' Winter NAMM Show in Anaheim, Ca., Jan. 18-21. The Winter NAMM is the perennial "show of shows" for the musical instrument industry to introduce new products, services and technological innovations which often point to upcoming trends in the art of music making. Winter NAMM 1991 will be expanded further with the opening of HALL D at the Anaheim Convention Center and the allocation of some 16,000 sq. ft. at the Anaheim Marriott Grand Ballroom. You can view the latest developments in the music products industry, attend many different educational seminars that offer ways to improve daily business profitability and if you have time, see many top artists perform at company-sponsored concerts or at the many product demonstrations right on the convention floor.

This will be the 21st annual Winter NAMM show and marks the 90th anniversary of the association which was started in 1901. Expecting to draw in excess of 30,000 people, this year's show sees a new pre-registration policy and increased prices for non-members of NAMM. On-site registration fees for retail NAMM members will be \$10 with commercial members paying \$25. Non-member registration will cost \$50 which is the first increase since 1962. "We've taken a lot of heat over our new pre-registration policy and increase in fees for non-members," says John Vincent, NAMM's director of trade shows. "It was done to make show attendance better for qualified commercial and retail members and reduce the number of people on-site who aren't really supposed to be there in the first place."

Registration is in the Convention Center Arena, and all persons registering are required to provide proof of employment by a retail music store or music products manufacturer/supplier firm. Personal I.D. and a business card may not guarantee entrance. Registration starts Jan. 16 and goes until Jan. 21 beginning at 8 a.m. everyday and ending at 5 p.m., except for the last day (Jan. 21) which ends early at 2 p.m. The exhibits open on Friday, January 18, and run to Monday, January 21. Show hours are 10 a.m. to 6 p.m. everyday with the last day ending at 3 p.m.

Here is a partial list of things and people to see and do at this year's Winter NAMM Show. **ADA Signal Processors** will be showing all their guitar pre-amps, power amps and Split-Stack Speaker Systems. **A.R.T. Applied Research & Development** at booth 1638 will unveil a whole new series of signal processors with live demonstrations. **Alembic, Inc.** will have the Stanley Clarke Model Bass and F-1X tube pre-amp with none other than Stanley Clarke himself demonstrating. **Carmine Appice** will be demonstrating his new drum videos and **Aquarian** drumheads at Booth 1810. **Bag End Loudspeakers** will have **Chick Corea**, **Allan Holdsworth**, **John Patitucci**, **Lee**

Winter NAMM INTERNATIONAL MUSIC MARKET

By Barry Rudolph



ADA Split-Stacks



Latin Percussion's Trap Table



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Chandler's Direct Replacement Pick-Up



Seymour Duncan Guitar Preamp



Kawai MX-16 Mixer


Baldwin Pianos' "Dino"

Ritenour, **Al DiMeola** and **Alfonso Johnson** all demoing their speakers throughout the course of the show. **Demeter Amplification** with **Innovative Audio** will be at Booth 3401 with an all-new all tube power amp. **Digidesign** can be seen at Booth 2617 with all the latest in Desktop Music Studio including **Studio Tools**, **DECK** and **Sample Cell**.

Chandler Industries expects **Harvey Mandell** to head up a pro clinic on guitar technique. **Chandler** also makes a new direct replacement guitar pick up for the Gibson Firebird guitar. **Baldwin Pianos** will have a new line of signature pianos called the **DINO** line. **Seymour Duncan Research** will have an all-tube guitar pre-amp, while **LP Percussion** will be showing off the new **Trap Table**. **E-MU Systems** always has a very interesting exhibit with the **EIII**, **EMAX** and **Proteus**, they will be at Booth 2114. Also look for **Eventide, Inc.** and their very special **H3000 UltraHarmonizer** with the new **Steve Vai** presets. **JBL Professional** will have a long line of professional amplifiers, signal processors, speakers and speaker components. In fact **JBL**, **Musician** magazine, **DOD** and **Shure Bros.** will co-sponsor an All-Star Biff's Babies Concert at the Inn-On-The-Park Saturday, Jan 19. The show features guitarist **Steve Morse**, **Edward Van Halen** and **Albert Lee**.

Engineered Percussion who make the **Axis** and **Axis E** bass drum pedals will have appearances and clinics by notables **Stu Nevitt**, **Mike Baird** and **Will Kennedy**. **HAMBURGuitar** will host **Howard Leese** from **Heart** at Booth 3424. **Dean Markley** at Booth 1763 expects to have autograph sessions for people like the **Ventures**, **Don Dokken** and **John Mayall**. **QSC Audio Products, Inc.**, will have five complete lines of audio power amps with power ratings from 50 to 720 watts. **MidiMan** is showing the **TimeWindow** with MIDI Timing, Time Code Display and AutoPunch. **Kawai**, among hundreds of other products, will show a new 16-channel mixer called the **MX-16**. **Korg USA** always has a lot to see including the new **A1** performance signal processor.

RockPower Paks will show a complete line of step-by-step instruction books and cassettes to teach the basic elements of rock music. **Avedis Zildjian** company will have an autograph session scheduled for each day as well as all their fine cymbal lines. Drummers expected: **Gregg Bissonette**, **Vinnie Colaiuta**, **Peter Erskine**, **Steve Smith**, **Tommy Aldridge**, **William Calhoun**, **Dave Weckl** and **Tony Williams**.

Some other goings on: January 18, 6:15 p.m., **Starfest '91** with various musical acts, free food and drinks; **Drum Workshop Concert/Jam**, January 19, 7 p.m. to 11:30 p.m.; **Rock & Roll Carnival** January 19, 7:30 p.m.; **Larry Carlton Concert** January 20, 7 p.m.; **Hal Blaine & the Wrecking Crew All-Star Reunion Jam**, January 20, 8 p.m. Check with the NAMM Show for exact times, places and ticket information. 

New CD Packaging May Eliminate Wasteful Longbox

By Paul Stevens

LOS ANGELES—In a move that could signal the end of the standard CD longbox packaging, A&M Records is issuing the new Sting album, *The Soul Cages*, in a new CD packaging design known as Digitrak. The decision is in response to the growing debate over the use of CD longboxes (the outer cardboard box that houses the actual CD jewel case which is eventually discarded by the consumer after purchase).

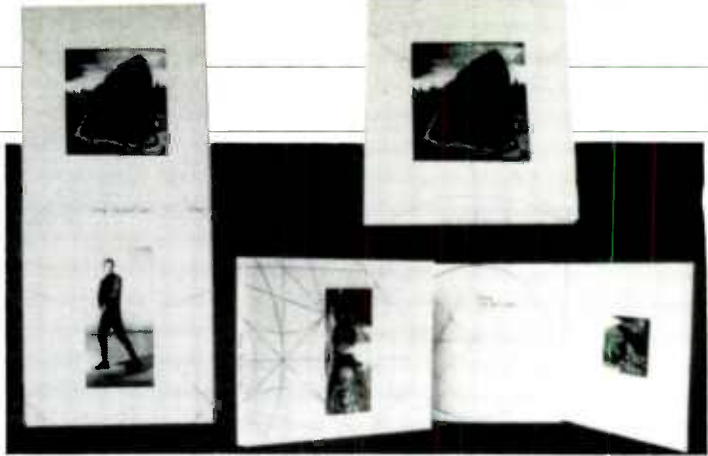
Various environmental groups have long argued against the use of the longbox, citing its unnecessary contribution to this country's already enormous solid waste problem. However, many retail chains oppose the elimination of the longbox because it could exacerbate theft problems and because stores' existing display racks are designed to carry the 6 x 12-inch longbox.

By using the new Digitrak packaging, A&M is attempting to please both sides of the debate, and so far has received a favorable response. Designed by AGI (a major supplier of packaging to the entertainment, cosmetics and associated industries), Digitrak meets the requirements of concerned environmentalists and also the retailers, enabling them to continue the use of

their existing display cases (the 5 x 11 1/2-inch package folds into a standard jewel box-sized compact disc case).

However, not everyone is convinced that Digitrak is the solution. Many people point to the plastic strips—which keep the sides of the package firm when it is in a standing position in the retail bins—as being wasteful and not very practical. Because of this, other alternative packages will continue to be monitored. Such packages are still being designed by CBS Records, Shorewood Packaging Corp., Reynard CVC Inc. and the Queens Group, although all four of the proposed designs were turned down by the National Association of Recording Merchandisers (NARM) in favor of the Digitrak.

A&M President Al Cafaro says the label's venture into different packaging was something they wanted to try. "We have a responsibility to our artists, our customers and the planet to begin experimenting with alternatives to the longbox. We hope our six-month experiment will send a signal to the industry that it's time we find an economical solution to a serious environmental problem."



The new Digitrak CD package: It looks like a standard longbox but folds into a jewel box-sized container.

Richard Frankel, A&M's Vice President of Creative Services, who worked in conjunction with Sting on the Digitrak project, says there was no question that both the artist and the label would have to attempt something different for the upcoming release. "Sting has always been at the vanguard of contemporary environmental issues, so it was inconceivable that CDs for *The Soul Cage* would end up inside conventional packaging. The question was how good of a solution can we come

up with in time for the album's release date?" The decision led Frankel to convince AGI to accelerate their ongoing research into compact disc packaging alternatives in order to meet A&M's rapidly approaching deadline.

Since AGI's molding equipment for mass production of the Digitrak won't be fully operational until February 1st, the package for *The Soul Cages* will be inserted in a conventional, recyclable longbox prior to that date. **MC**

TWICE PLATINUM



Motown artist Johnny Gill receives a double platinum award for his latest self-titled album. Gill (in the dark glasses), who is currently co-headlining an 80-show five-month North American tour with New Edition cohorts Bell Biv DeVoe and Elektra artist Keith Sweat, is pictured with (L-R) manager Harry Anger, Motown President/CEO Jheryl Busby, Motown Sales/Distribution VP Oscar Fields and Motown VP of Communications Michael Mitchell.

Crosby Honored By MUSICARES

By Sue Gold

LOS ANGELES—David Crosby will be honored as Man of the Year by MUSICARES on February 12th at the Waldorf-Astoria in New York. The organization, established by the National Academy of Recording Arts & Sciences (NARAS) last year, focuses attention and resources of the music industry on the social services and human resource issues that concern music/recording professionals.

Crosby, formerly a member of the Byrds and a current member of Crosby, Stills & Nash, who wrestled with a major drug problem for many years, got involved in MUSICARES when the organization launched its billboard campaign focusing on substance abuse last year. "Crosby has been such a hard worker against drug abuse and has been speaking at a lot of colleges and schools," explains Michael Greene, President of NARAS. "He really has taken his experiences and turned them around to be a positive voice in the music industry."

MUSICARES was started after Greene realized there was a lack of health care options available to

musicians. The organization hopes to be similar to the film industry's Motion Picture Health and Welfare Fund, which includes a hospital, retirement home and substance abuse program.

"I just decided that the music industry should do something for our people. There is no national union offering health care to musicians, and there didn't seem to be a mechanism which really helps musicians in any way," Greene said. "MUSICARES is probably one of the most important programs the Academy has ever embarked upon."

Eligibility guidelines for MUSICARES are still being discussed. "Eligibility will be defined by their service and years of employment in the industry," says Greene. "This is one of the first things we're really going to have to sit down and formulate once we get the program off the ground."

While the organization started its work last year, February 12th will mark the official launch of the program. For more information on MUSICARES, call NARAS at (213) 849-1313. **MC**



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SIGNINGS & ASSIGNMENTS

By Michael Amicone



Brett Perkins

Brett Perkins has been appointed Director of Advertising and Distribution for *SongTalk*, *The Songwriters Newspaper*, published by the National Academy of Songwriters. Perkins will focus on giving the paper a higher national and international profile.

Capitol Records has named Tom Corson to the post of Vice President, International Artist Development. Corson was recently A&M's Vice President of Marketing.

Scoop Marketing has announced that Susan Reynolds has joined the company as a principal to direct the firm's public relations division. Reynolds, whose client list includes Frank Sinatra, comes to Scoop direct from a stint as Vice President of Entertainment and Marketing for Burson-Marsteller.

Bonita Allford, whose credentials include a stint in the business and legal affairs department of ITC, has announced the formation of a new music management firm: Hot Shot Management. Current clients include singer Mary Schindler.

Scotti Brothers Entertainment Industries has announced the appointment of Myron Roth to the post of President and Chief Operating Officer. Roth was formerly a Senior Vice President and General Manager, West Coast, for CBS Records.



Jolyn Matsumuro

Charisma Records has named Jolyn Matsumuro to the post of West Coast Manager, Press & Artist Development. She will be based at the label's Los Angeles office.

Private Music has named Jeff Klein to the post of Vice President, Special Projects. Klein has been with the company since its inception in 1985.

ATCO Records has announced the appointment of Alan Voss to Vice President of Sales. He will work out of the company's New York headquarters.

Atlantic Records has announced two new appointments. Rick Blackburn has been promoted to the post of Vice President of Operations and General Manager/Atlantic Nashville. Blackburn will oversee Atlantic/Nashville's A&R, Promotion, Sales & Marketing, Artist Development and Publicity staffs. Beverley Furman has also been advanced to Manager of Consumer Relations.

WEA (Warner/Elektra/Atlantic) has named Wally De Leon to the post of In-House Marketing Representative (Los Angeles), and George Valdiviez to the post of Singles Specialist (Los Angeles).

Virgin Records has announced the promotion of Melanie Nissen to Vice President, Graphic Design. She will be based at the label's L.A. headquarters. 



An investor group headed by Tommy Moore has announced the purchase of music instrument distributors International Music Company and its parent, Rhythm Band, Inc. The group also consists of Jay McKim (IMC's Chief Financial Officer), Bob Bergin (President of Rhythm Band, Inc., School Division) and Jim Paulos, former Executive Vice President and Chief Financial Officer of the LTV Corporation. Pictured (L-R): Tommy Moore, Jay McKim, Bob Bergin and Jim Paulos.

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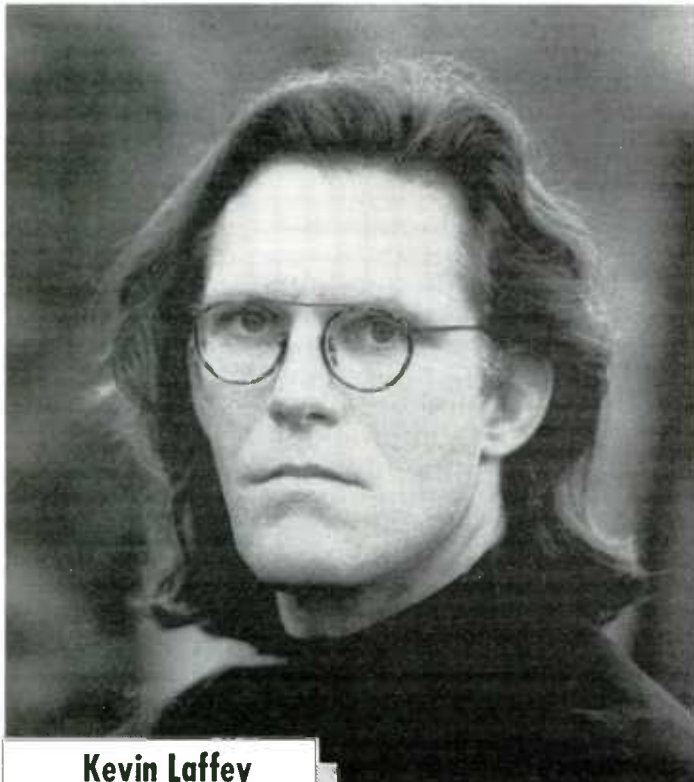
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Kevin Laffey

Label: Warner Bros.
Title: Manager, A&R
Duties: Talent Acquisition & Production
Years with company: 6

Dialogue

Best/Worst: "For me, the best part of the A&R gig is being in the studio at the moment. Being involved with something that is pure inspiration. The worst part of the gig is the politics that's involved. And also, learning to live with failure. Knowing that there's really no rhyme or reason for success. I love what I do and feel as if I'm carrying a torch of some kind. I don't always go out for the mainstream acts—and because Warner Bros. is the huge company that it is, I can afford to do that."

Personal Tastes: "I like anything that is passionate. My tastes are really quite varied and do not necessarily reflect the kinds of acts I'm looking to sign to the label."

Local Scene: "I do a lot of traveling so I get to see acts in clubs across the country. Here, in Los Angeles, I would have to say that the local club scene is healthy. I think that now the clubs are coming into their own to a certain extent. They've taken on certain personalities and identities, and they're not as ambiguous as they once were. For an A&R person, Los Angeles is a very convenient place, and the clubs are very user-friendly. It's now even possible to get to see eight or ten different bands playing the same night on one of the

local jams where everyone uses the same equipment."

Signable Acts: "I'm a real song guy, so to me, nothing matters as much as the songs. There are so many other bands that I want to like that may have all the other elements—musicianship, a great style, something original—but in the end, no matter how visual they are, I have to translate it to record. It has to be something I would imagine people will want to hear five years from now. So it has to have some kind of universal appeal on several different

levels. So the songs have to speak to me, and they have to be interpreted in a way that rings true to me."

L.A. Moves: "The only thing I learn when a band moves to L.A. is that they've made it through the first part of the initiation process; that they do have survival instincts. There's something to be said about finding a band in the back of a barn in Wichita. But can they survive outside of that barn? It isn't necessary for every band to come to L.A. In fact, the perspective is sometimes better elsewhere. You also have to be realistic and understand that, if you want to communicate your music and make a living with it, you have to make that deal with the devil and become a businessman, too. There are still bands that come to L.A. which maintain their integrity."

Demo Deals: "Part of the reason that I like to do demo deals is to allow the band to familiarize themselves with our company and the A&R person. Getting through the process of recording a three- or four-song demo is a good barometer for judging what an album will be like. It's also a way to determine how flexible the band is and how much potential you can help them realize."

Getting Noticed: "If the band hooked up with a manager or legal advisor, that would help. But sometimes it's more difficult to find a good manager than a good band. We do have people who go to clubs on a regular basis and I also read as much of the local press as possible. And then, there's always word of mouth. I followed Rhino Bucket for nine months before signing them. So, just playing around with no care of getting signed by a specific time will get you noticed. The willingness of a band to play under any circumstances gives them

strength and shows longevity. And if that's the case, we'll find out about them. That's what we're paid to do."

Advice: "First, whatever you have to do to pay the rent, bite the bullet and do it. Then, treat rehearsal as a job. Try to focus as much energy as you can on writing and rehearsals and realize that it's an investment in the future. In the very beginning, don't deny any gig—even if it's a keg party. It's the feedback from the people in the audience that will tell them the most. Once they've assimilated that information, maybe they can begin to start a dialogue with an A&R person and see if they can take it a step further. If they're serious, they have to treat it as a career and hone it like a science. They've got to be serious about it and realize that this is a long term commitment. If their attitude is just to do this for six months and see what happens—I really don't care to work with them."

Grapevine

The new **Great White** album due out in February will be called *Hooked*. Initial single will most likely be "Call It Rock & Roll." Look for this new package to go platinum almost immediately.

Tim Finn joins his brother as part of the new **Crowded House** album. Finn (Tim, that is), will also perform live with the band.

Producer **Tom Werman** is currently finishing up work on the SBK debut for **McQueen House**. When he's done, he'll move over to handle production chores for Atlantic's **Kix**.

Word on the street is that blues-rock band **Rattlesnake Shake** has apparently called it quits after a couple of years on the Strip. Say it isn't so, **Jimmy Thrill!**

The hottest rapper in the world, **Vanilla Ice**, has recently signed a



It's only a matter of time now before we all get to hear the Arista Records debut from Tomorrow's Child. Pictured above in the band lineup are (L-R) Arista's Director of A&R Randy Gerston (no longer sporting a mustache), TC drummer Craig Dollinger, guitarist Rik Schaeffer, vocalist Adam (no last name for this frontman), former Arista A&R rep Mike Sikkas and TC bassist Adam Resnick.



On Saturday night, February 9th, lead singer Kevin DuBrow and guitarist Carlos Cavazo will reunite for the first time since their days in Quiet Riot for a performance at the Whisky. Along with drummer Pat Ashby and bassist Kenny Hillary, the band once called Little Women but now known as Heat, will run through a set of original material and will include some Quiet Riot classics such as "The Wild And The Young," "Slick Black Cadillac," "Let's Get Crazy," "Bang Your Head," and "Cum On Feel The Noize."

book deal with Avon Books which will allow the artist to write his own autobiography tentatively called *Ice By Ice*. Clever, isn't he?

Get ready for the debut release from Saigon Kick on Third Stone/Atlantic. The album was produced by rock expert Michael Wagener at L.A.'s Scream Studios. The band recently completed several dates with Ratt.

Local classical/rock band Mozart continues to build their fan following with some tight playing and harmonizing. It's eerie how closely they resemble Queen vocally.

Chart Activity

The fastest selling album in the country is *The Simpsons Sing The Blues* which is already in the Top Five and well over two-million in sales. Initial single, "Do The Bartman," with over 300 radio adds, hasn't been officially released yet. When you're hot, you're hot!

And speaking about hot, **New Kids on the Block** grace the *Billboard* charts with no less than five albums.

This will be the year Columbia's Harry Connick, Jr. explodes. The artist's latest, *We Are In Love*, has a shot at the Top 20.

Coming soon are new albums from David Lee Roth, Sting, Guns N' Roses and Ozzy Osbourne.

Though Trixter made a great showing with their debut on Mechanic Records, their "Give It To Me Good" single really has Top Ten written all over it. It's absolutely perfect for AOR and CHR programming.

On The Move

Allan Fried has been named Director, A&R for BMG International.

Larry Hamby has been named A&M's Vice President of A&R, West Coast.

Davitt Sigerson is the new President of Polydor Records and not the Senior VP of A&R for the label as reported earlier.

Bob Raylove brings his talented collection of producers and engineers to **Left Bank Management**. Raylove can be reached at (213) 289-0445. **MC**



Lage

Contact: Robert Dorne
(213) 478-0877

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Brothers Chris, Steve and Terry Lage team up with best friend Todd Hooker to form one of the most solid, underrated funk rock outfits this side of the Red Hot Chili Peppers. And if their rock steady material doesn't get to you, then their great looks will. Band has been playing only sporadically but will appear at the Roxy on January 18th. Their three-song demo submission consisting of "Sticks & Stones," "Send Me Your Love" and "Livin' It Up" shows that the band is diverse in its writing and singing. What they're missing is a couple of radio ready songs that will land them a record deal. But judging from their live shows and this tape, that should be just around the corner. If you're looking for a combination of solid musicianship, strong material and a great image, you're probably looking for Lage. Watch for these guys this year. They mean business.



The Strange

Contact: Dave Murdy
(213) 960-4357

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Strange, indeed. This is one of a handful of packages we receive each year with absolutely no biographical material at all. As a result, we know nothing about the band or its origins. Musically, though, the band (a trio) combines elements of the Sixties with some blatant punk angst in their vocals and performing intensity. "Dead Language" and "I'm Falling" are two perfect examples of this. Just when you think the tune will explode, along comes a soothing Sixties guitar line. Though the act is decidedly alternative, they do have a flair for melodies—perhaps their saving grace as it's kinda hard to happen with just a trio of musicians. "Time Turned (Completely)" and "Firebox" are the remaining two selections on the tape, but the opening numbers are stronger by far. The Strange is on the right track but they need some hit material for mass appeal.



Majestic

Contact: Ron Kennedy
(602) 904-1344

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Staples on the Arizona local club scene, Majestic has been at it for a very long time. Honing their craft for years, this self-produced album contains a fine blend of rock tunes written exclusively by the band members themselves. Their album opens with the obligatory rock ballad, but it's kinda lost as the opening number because there's nothing preceding it to set it up. When the second song "Shakedown" finally kicks in, I've lost some enthusiasm, but the band seems just as comfortable kicking out the jams. Musically, this five-piece is tight, but their songs just don't knock me out. There are melodies and some nice arrangements, but the tunes just miss the mark by a hair. For Majestic, it's just a matter of more time and more work at songwriting before things really fall into place. And guys, get some help in sequencing the songs on your sLP.

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.



Pat Lewis

Capitol recording artists School of Fish (hailing from Los Angeles), recently wowed the music industry and CMJ convention-goers during ASCAP's Electric Showcase at New York City's Cat Club. Pictured backstage following their stunning performance are (from left): School of Fish's manager Sandy Tanaka; School member Michael Ward; ASCAP's Loretta Munoz and Tom DeSavia; School members Dominic Nardini, MP and Josh Clayton-Felt; and ASCAP's Jonathan Love.



Pat Lewis

NEM Entertainment Corp. has signed a publishing agreement with Grand Jury Entertainment, a production company headed by Michael Concepcion. Shown reading their favorite magazine are (from left): NEM's Director Talent Acquisition, Ross Elliot; Alan Mintz of Rob Kahane Management; Michael Concepcion; and NEM President, Ira Jaffe.



Atco recording artists the Rembrandts, whose first single, "Just The Way It Is Baby," from the group's self-titled album, is garnering airplay nationwide, has graduated to the big time by inking with Warner/Chappell Music. Pictured from left are: Rembrandts' manager, George Ghiz; WCM Sr. VP Creative Rick Shoemaker and WCM VP Creative, Michael Sandoval; Rembrandts Danny Wilde and Phil Solem; and WCM Chairman and CEO, Les Bider.



"Two Hearts," written by Phil Collins (PRS) and Lamont Dozier (BMI) for the feature film Buster, was named Song of the Year at the BMI-PRS Awards Dinner in London. BMI annually salutes the writer and publisher members of the British Performing Rights Society whose songs were among the most performed on U.S. radio and television.

Activities

The Songwriters Guild of America is fighting to protect the rights of all songwriters in the following areas: DAT legislation, songwriters' credits, tax reform, increased mechanical royalties, derivative rights, works for hire and controlled compositions, etc. If you would like a copy of this organization's newsletter, please send an S.A.S.E. to: The Songwriters Guild of America, 6430 Sunset Blvd. Suite #317, Hollywood, CA 90028 or call (213) 462-1108.

BMG Music Publishing writer-producer Rhett Lawrence is on a serious cover streak. He has two simultaneous B-sides on two back-to-back Number One hits: Mariah Carey's "Love Takes Time" and Whitney Houston's "I'm Your Baby Tonight." Lawrence also has a cut on the multi-platinum *Teenage Mutant Ninja Turtles* LP.

New Signings

Singer-songwriter Rick Parker, newly signed to Geffen, has signed a long-term publishing agreement with NEM Entertainment Corp. Parker, the former lead singer of Lions & Ghosts, is currently working on material for his new album, which is slated for release in April.

Composer-producer-arranger-keyboardist Steve Lindsey has signed a long-term publishing agreement with Primat America. Lindsey is currently on the R&R charts with the Marvin Gaye single, "My Last Chance," which he produced.

Warner/Chappell Music signed a worldwide co-publishing agreement with David Benoit.

The Business Side

BMI-Nashville announced the promotion of Olivia Dunn to the



Lisa K. Schmidt, ASCAP's Eastern Regional Executive Director of Membership, congratulates ASCAP members Richie Sambora (left) and Jon Bon Jovi (right), the first U.S. act to receive the Nordoff-Robbins Silver Clef Award. Nordoff-Robbins is a foundation that uses music therapy to treat children suffering from emotional disorders.

SONGWORKS—PAT LEWIS



Producers Don Was and David Cole were featured speakers at a session of 1990's Pop Workshop series. Pictured from left are: David Cole, ASCAP's Mona Cecil, ASCAP's Brendan Okrent and Don Was.

position of Associate Director.

Roanna Rosen Gillespie has been named Creative Director, West Coast, for Famous Music.

John M. Parres has been named to the newly created position of Director, Film & Television Music for BMG Music Publishing. The creation of this new post is the initial step in the building of a new film and television department, which will consolidate all licensing, administration and creative placement of songs in this area.

National League Music announced 1990's third quarter as being the most successful in the company's six year history. The peak period resulted from songs such as M.C. Hammer's single, "U Can't Touch This," co-written by National League administered Rick James. Other recent charters include three songs on Earth, Wind & Fire's *Heritage* album written by staff writers

Victor Hill and Bernard Spears, and three on the Gap Band's *Round Trip* LP co-written by Ross Vannelli, who, together with Richard Marx, co-wrote last summer's hit, "Surrender To Me," for the Warner Bros. film *Tequila Sunrise*. Remaining chart activity resulted from two songs on Ace Juice's self titled LP by Felton Pilate (currently producing and writing with M.C. Hammer) and two tracks on the Main Ingredient's *I Just Wanna Love You* album, featuring the Top Twenty R&B title track. In film music, National League Music's catalog has been well-represented. They have placed songs in *Good Fellas*, *Impulse* and *Book Of Love*.

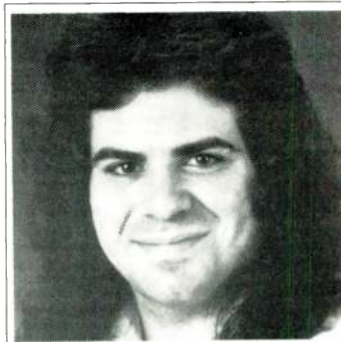
Dana Goldstein has joined the staff of ASCAP as Coordinator of Special Projects in the Public Relations Department.

Gregg Brock has been named Director of Administration for NEM Entertainment Corp. **MC**



Penny Ford, member of the internationally successful group Snap, has signed a long-term agreement with Zomba Music Publishing. Pictured celebrating are Neil Portnow, Vice President West Coast Operations, and Penny Ford.

PUBLISHER PROFILE



Jim Cardillo

Director of
Talent Acquisition
Warner/Chappell Music

By Pat Lewis

Although Jim Cardillo works for a publisher, he actually functions more like an A&R rep at a record company. Cardillo, who has been with Warner/Chappell Music for just under one year, signs what are called "development deals" with unsigned bands and then helps further their careers by financing demos, finding them producers, agents, managers, etc., and when the bands are ready, shopping them record deals. And since much of his background is in marketing, he uses his talents in this area as well to help promote his bands. So, what's the catch? Well, since Warner/Chappell is a publisher, the bands must sign co-publishing agreements with Cardillo and give up some of their publishing. Other than that, there is no catch.

Currently, Cardillo is working with three unsigned bands—Strange Cave from New Jersey, Snatches of Pink from North Carolina and Ten Inch Men from Long Beach, California. He's also in the process of signing a band out of Dallas and another artist who resides in Seattle. Of course, Cardillo is always on the lookout for up-and-coming bands. His personal tastes lie somewhere in between metal and alternative music, however, he will sign bands in any genre of music.

But just how does Cardillo find these up-and-coming bands? Where does he scout talent? "They come to me in so many different ways," he answers. "There are all of these regional music conventions—like South By Southwest, New South, Dimensions of Dallas—that will have about one hundred bands play in a week and the ability for you to go into a town and, over the course of three or four days, see five or six bands a night. You can really get a feel for what's down there. I find some of the things that way. Regional magazines, fanzines and press is another way. Managers and lawyers—they bring stuff into me. Or, I may just see a band in a club or maybe it'll be a real big word-of-mouth thing. It can happen any number of ways."

When Cardillo listens to unsigned band demos, he is listening for something that grabs his attention. "It sounds like such a cliché," he says, "but I'm looking for something that is basically different. Something—coming from a marketing background—that is going to fill a void in the marketplace. I'm not looking for something that's already happening or something that there's going to be thirty other bands wanting to do. I think the latest example is Faith No More and the Red Hot Chili Peppers. There's an over abundance of funk, hybrid-metal bands now. If a kid can go out and buy a Chili Peppers album or Faith No More record, he's going to buy that record. He's not going to want the third or fourth generation clone or spin-off of those bands. So, I'm not looking for stuff along those lines.

"On that same note," he continues, "I want a band that's focused and has a general, overall idea of what they want to do and who they are. I'm looking for someone that is very level headed, that will be able to take the good times as well as the bad times, that will be able to deal with the responsibility that comes with money, fame, touring or anything."

Even though Warner/Chappell is a publishing company, Cardillo says that a potential band doesn't necessary have to have "hit" songs, although he does prefer that the band be self-contained (meaning, the band members write their own material). "I like a band that can write their own stuff," he explains. "But am I looking for a band that has three or four singles for an album? No, not at all. The bands that I have signed may have one or two singles in their material, but it'll be a stretch. I mean, I'm looking for really different things that are going to develop in time."

Since so many bands are being signed too early by record companies these days and consequently putting out inferior product, it would seem that these development deals are a good way to keep the bands out of the view of the record companies long enough so that they can hone their skills and write a substantial amount of strong, presentable material. Cardillo agrees, but stresses: "I would never hold a band back from getting a deal. However, I'll make sure that they're ready to be seen by people and that their material is up to par. I think the kiss of death is playing something too soon for someone and having them permanently turned off to the band or having a bad image of them. I think that's one of the assets of having a publishing deal."

Jim Cardillo doesn't accept unsolicited tapes, however, he's not all that difficult to reach. "I'm real accessible and easy to approach," he states, "and if somebody wants to get me a tape, I'll listen to it. But getting my attention and getting me to like the band to the point of working with them is miles apart. There's a lot of bands that I may like, but there's very few bands that I actually really want to work with. I'm a fan of music. It's the music business and I function in it as a business, but I got into it for the music and that's what keeps me going. I would be going to clubs even if I wasn't doing A&R. As long as the band's having fun on stage, doing what they want to do and being true to themselves, I'll get excited about them." **MC**



REVVED UP!

God love Vixen for proving that, given the same witless talent, women can make just as empty an innocuous piffle of music as any bubbleheaded male counterpart who currently sells truckloads of records by pandering to the MTV zit-cream crowd. Although judging from the sales thusfar of Vixen's sophomore release, Rev It Up, maybe even video won't save these girls this time around. Nevertheless Revved Up! (a five-video compilation) includes such timeless classics from their two albums as "Love Made Me," "Love Is A Killer," "How Much Love" and two other selections which discuss—surprisingly enough—love. There's also some rare backstage footage, which, like the videos, make for viewing as stimulating as a televised manicure. —Scott Schalin



AN IMMACULATE COLLECTION

With all the controversy and publicity surrounding Madonna's controversial video for her latest hit, "Justify My Love," this excellent video compilation—which includes all of Madonna's best videos—has almost been lost in the shuffle. The Immaculate Collection (which does not include the video for "Justify My Love") traces Madonna through her many incarnations—from her early boy toy look to her later blonde bombshell sass and features the videos for "Like A Virgin," "Material Girl" (in which she does her best Marilyn Monroe) as well as her more elaborate later videos for "Express Yourself" and "Oh Father."

CAZADOR STUDIOS: Famous Music staff writers Michael Des Barres (Detective, Power Station) and Steve Caton, currently cutting demos with Jimmy Hunter at the console...Daphne Spell, in recording a four-song package for II Strong Productions, Maurice Berry producing.

THE ROOM: BeBe Bardot, leader of local band the Woodpeckers, in cutting solo tracks with producer Kevin Walsh (Ivan Neville).

SKIP SAYLOR RECORDING: Ace engineer Brian Malouf, in mixing the

song "Joy Ride" for EMI act Roxette, assisted by Pat MacDougall...engineer Bev Jones and assistant Chris Puram, in mixing tracks for PolyGram U.K. artist John Moore...Elektra artist AK, in mixing tracks (produced by Kharee) with engineer Rob Chiarelli and assistant Chris Puram...Giant artist Jon Holland, in tracking and mixing with engineer John Potoker and assistant Liz Sroka...CBS artist Dan Siegel, in doing overdubs with Kenny Rankin and engineer Joe Shay...MCA artist Jane Eugene, in doing overdubs with producers Doug

Grigsby and Steve Nichol, engineered by Bobby Brooks and assistant Liz Sroka...another MCA artist, Tisha Campbell, in laying down vocals with producer Vassal Benford, engineer Victor Flores and assistant Joe Shay.

CLEAR LAKE AUDIO: Local singer-songwriter Brad Evans and band Border Patrol, in cutting songs with producer George Callins (Mick Taylor/Carla Olson) and engineer Brian Levi (Dwight Yoakam). Tracks include "No Room On The Radio," "Fire & Water" and "Runaway Train."

WESTLAKE STUDIOS: This recording facility, a longtime Neve user, has upgraded their console in Studio D, installing a VR72 with Flying Faders (Studio A is also slated for a console upgrade sometime this year). Recent projects in Studio D include a new Kenny Loggins album produced by Paul Fox and a new Vanessa Williams project produced by Gerry Brown...In Studio A, James Ingram and Melissa Manchester.

PARAMOUNT RECORDING STUDIOS: Producer Trent Gumbs, in Studio B, recording Mood One's debut album and Jerry Woo's second LP (both PolyGram projects), engineered by Mike Melnick and Andre Jackson...Maggie Korchmar, wife of noted producer-guitarist Danny Korchmar, in Studio B, tracking and mixing her debut opus for Jimmy Iovine's Interscope Records, engineered by Bill Kennedy and Jamie Seyberth...Meredith Brooks (ex-Graces member), in Studio C, working on new material for RCA with producer Randy Kantor and engineered Phil Niccollo and Christopher Garcia...Local rock band the Mimes, in recording an EP with producer Frank Sacco and engineer Peter Granet.

SUNSET SOUND FACTORY: The Rainbirds, in tracking with producer-engineer Carmen Rizzo and assistant Mike Piersante...Warner Bros. artist Dori Caymi, in laying down overdubs for an upcoming release, engineered by Don Murray and assistant John Paterno...Richard Thompson, in recording tracks with producer Mitchell Froom, engineered by David Leonard, Tchad Blake and assistant Mike Kloster...Momma Stud, laying down tracks for a Virgin debut, produced by Bernie Worrell and engineer John Hanlon, with the aid of assistant Brian Soucy...Warner artist John Wesley Harding, in cutting tracks with producer Andy Paley for a new release, engineered by Mark Linett and assistant Tom Nellen. 

IN THE STUDIO



Producer-engineer Neil Kernon (middle) and members of the rock band XYZ (Patt Fontaine, Marc Diglio and Terry Ilois) are pictured at Music Grinder during sessions for the band's second LP. Last year Music Grinder relocated from its fifteen-year-old Melrose location to a larger Hollywood Blvd. facility complete with a Neve 8108 recording console.

PRODUCER CROSSTALK



LARRY HIRSCH

By Steven P. Wheeler

Veteran studio guru Larry Hirsch is part of a dying breed. Similar to other producers like Don Gehman and Chris Thomas, Hirsch adheres to a bare-bones recording philosophy—something that is vanishing amidst a storm of synthesizers and dance beats. Hirsch's no-frills approach has luckily been very successful over the past twenty years, working with artists like John Hiatt, Elvis Costello, Los Lobos, Ry Cooder and Crowded House.

Hirsch doesn't hide his distaste for certain production styles: "When you use things like drum machines, it's so easy to get caught into the trap of layering. The greatest aspect of music is people interacting. I am a great fan of live recording. If you can't play and sing at the same time, you don't belong in this business."

However, the former Brooklyn native says that many artists are afraid to try this technique. "A lot of artists are paranoid. There's a certain amount of musicians who prefer to overdub things thousands of times until they get it just right. What they don't seem to realize is that it is right when it's done at the moment of inspiration and when the emotion is still there."

Hirsch's musical career began as a teenage musician growing up on the streets of New York. He relocated to L.A. in 1969 and decided to become an engineer. Determined to carve himself a niche in the business, Hirsch enrolled at Los Angeles City College, where he took classes in broadcasting and music theory. Luckily, a guest speaker in one of his classes would soon become the eager New Yorker's personal mentor. "Bill Lazareth came to speak at the class, and I eventually convinced him to give me a break. He taught me about using my ears and editing tape. I hung out and just picked his

brain. One day, one of the engineers called in sick, I filled in and that was that."

Although Hirsch did learn some basic knowledge of electronics and general circuitry during his time at Los Angeles City College, he states that there are things you can't learn in a classroom: "Until you get a guy like Elvis Costello in the room yelling and screaming at you, you haven't experienced real life in a recording studio. You have to know how to deal with the human element, the egos, the fears and the expectations of the others around you. There's absolutely no way you can learn that in a classroom."


Hirsch spends weeks in pre-production before entering the recording studio. "Time moves so quickly in a studio that you can actually see the hands of the clock move. That's why there aren't clocks in very many studios because they want people to forget about time [laughs]. So I feel that you have to be totally prepared when you go into what I call the 'heat of battle.' I don't see the recording studio as a laboratory of experimentation. I like to know exactly what we're going to do before we enter the studio."

Nowhere is this more obvious than during his numerous engineering stints with seasoned singer-songwriter John Hiatt. "It's like on the album *Bring The Family* [Hiatt's 1987 masterpiece], that whole record is nothing but a musical Polaroid. It was mixed as we went; the whole album was done in like two weeks. It was a real natural process. I'd say that seven or eight of those tracks were mixed right on the spot. There are people who say, 'Don't worry about those mistakes, we'll fix it tomorrow in the mix,'" continues Hirsch. "Those people are fools."

Another unique slant that sets Hirsch apart from many of his contemporaries is his love for analog recording. Hirsch has even conducted some personal tests to prove his assertion of analog's superior sound over digital technology. "I constantly give blind tests to people. On the last three albums that I've mixed, I've brought a 1/4" machine into the room, a 1/2" machine into the room and a digital machine into the room. I play each of them back to the people to see what people think sounds better and without exception every single person picks the 1/4" analog machine."

Recent projects include producing Los Lobos' last album, *The Neighborhood*, which garnered rave reviews from critics across the country though the sales of the album have been disappointing.

In one final statement, Hirsch summed up his personal feelings about his philosophy, his strengths, and the contemporary music scene in general.

"I don't get jobs because I've done a bunch of million-selling albums. I get jobs because people like the quality of the stuff I've done." Hirsch laughs and says without a hint of sarcasm, "Maybe someday good quality records will also be the biggest sellers. Now that would make me happy." 

NEW TOYS—BARRY RUDOLPH



AKAI S1100 Stereo Digital Sampler

The S1100 is the new sampler based on the highly popular S1000. The S1100 has the same sample rates (44.1Khz and 22.05Khz.) as the 1000 but in addition adds 48Khz. This comes in handy when sampling directly from CD or DAT via the optional IB 104 digital interface. Furthermore, the 16-bit DAC (that's digital-to-analog converter) has been upgraded to 18-bit which improves the signal-to-noise ratio and dynamic range specifications of the unit.

Probably, the biggest change is the abil-

ity to increase the RAM (random access memory) up to 32 megabytes which allows for samples with a combined length of three minutes to be held and played out instantly. Another big change is the built-in SMPTE time code reader/generator with cue-list programmer. This allows the S1100 to play selected samples at predetermined SMPTE time code numbers. If you are "flying" vocals around, you can select all the starting times for the vocals, hold all your vocals for the entire song in the S1100's memory, feed in the SMPTE code track and sit back and watch the vocals play where you want them. Just like using a sequencer, you can "trim" all the start times anytime and anywhere you want.

The S1100 also has an included SCSI port (that's Small Computer System Interface) for connection to outboard hard-disks or CD-ROM drives. An AES/EBU digital output is also a standard feature. Another totally new standard feature is the built-in digital signal processor that can process any or all the samples in the unit. The DSP has reverb, chorus and pitch-shift. Just like the S1000, the S1100 will do pitch-conversion, sample splicing, time stretching and resampling at memory saving lower bandwidths.

Sound disks created on the S900, S950, or S1000 samplers can all be used in the S1100. Future software versions will allow the unit to be used as a front end for an optical disk recorder with a full CRT display.

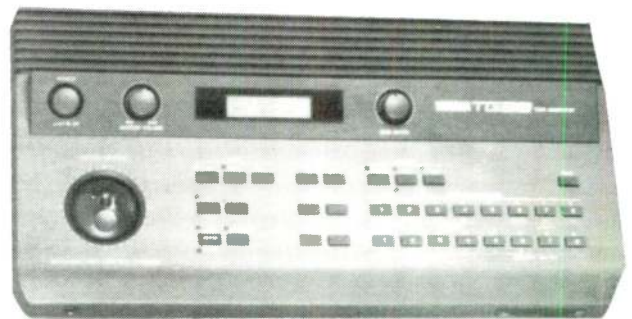
The S1100 retails for \$6,000 and for more information contact your Akai dealer or write Akai Professional at P.O. Box 2344 Fort Worth, TX 76113. Phone (817) 336-5114, FAX (817) 870-1271.



Fender Chromatic Tuner

The AX-5000 priced at \$69 and the TX-1000 at \$49 are both good quality digital tuners. The 5000 has twelve chromatic pitch LED indicators with both Hz measurements as well as guitar/bass string numbers. The 1000 has separate guitar/bass string indicators and auto or manual operation. Both tuners have sharp and flat arrows and an "in-tune dot." There is also a microphone for tuning acoustic instruments and jacks for guitar input and output to amplifier.

For more about these tuners, contact Fender Musical Instruments Corp. 1130 Columbia Street, Brea, CA 92621. The phone number is (714) 990-0909.




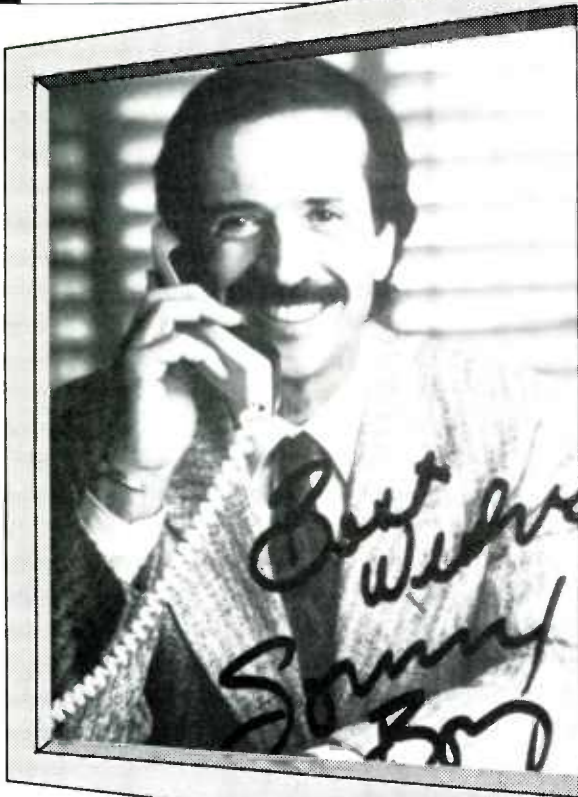
TG33 Vector Tone Generator from Yamaha

The TG 33 is a lower price way to get into Yamaha's new Vector synthesis. Like the SY22 Vector synthesizer, the TG33 combines both AWM samples and FM synthesis for a completely new sound.

There are a total of 128 sampled waves, 256 preset FM voices and 128 other voices already to go in the TG33. The user is provided with space for an additional 64 voices and 16 multi-setups. The TG33 has 32 note polyphony with 64 element polyphony (meaning each polyphonic note can have two elements...32 notes X 2 elements or any division or multiple like 16 note polyphony with four elements each note).

Vector control allows the player to combine two or four voices at once to get new sounds. Combinations of voices gives a "fatness" you can't get by just playing two synths via MIDI. The TG 33 has extensive editing and programming facilities along with a digital signal processor that has reverb, delay, echo, and distortion. Other features include: dual stereo outputs, a 16 by 2 backlit LCD display, memory storage cards and rack mount kit.

The TG 343 sells for \$595 retail and for more about it write Yamaha Corp., of America, SGD, P.O. Box 6600 Buena Park, CA 90622. Phone is (714) 522-9262. 



Sonny Bono for President! Now that we have your attention, *Show Biz* would like to put the possibilities together for you. It seems that the pop singer/TV personality/restauranteur and very popular Palm Springs Mayor has announced that he will formally explore a run for the Senate as a Republican in 1992. "I'm sure there's going to be some staunch Republican conservatives who may view me as a rock & roller," Bono says. "I'm going to have some things to confront that may be difficult from an image viewpoint. Hopefully, we can flip the coin on that." His image may be in question, but Bono's popularity among his constituents is certainly not. To satisfy the cravings of tourists who want to have their photos taken with the mayor, the City Council recently agreed to spend

\$1,550 to create four life-size stand-up photos of him. The likenesses will be used at trade shows, conventions and other events, where travel agents and others will get a chance to spin a wheel-of-fortune to win photos of themselves with the Bono stand-ins. "The spin wheel is OK, but darts are out," Bono quipped to the council. If the man can sustain his credibility among his rich and politically powerful constituents to win and hold a Senate seat for a couple of terms, *Show Biz* will see no reason not to endorse the man for a run for the presidency after the year 2000. You read it here, first.

If you've ever wondered about the difference between singing and acting, here's a great quote from Cher:

"Singing is a lot freer. Onstage, I don't have any responsibility; I'm so free I can say or do whatever. In acting, you have to be free, but within confinement. You must hit that mark at that particular time, because if you don't, the dolly [camera] will be behind you."

Out now on I.R.S. is the soundtrack to the O'Neill surf video *O'Zone*. The disc features all sorts of rad tunes from the likes of the Red Hot Chili Peppers, Jane's Addiction, Bad Brains and



Red Hot Chili Peppers

Concrete Blonde. Though most, if not all, of these tracks have been previously released elsewhere, it's always nice to have them in one place. Wax those boards!

Brand new from Westwood One personality **Larry King** is his second book, *Tell Me More*. King tells a whole bunch of neat stories about some of his favorite and not-so-favorite interviews over the years, including virtually an entire chapter about his relationship with **Frank Sinatra**. "I've gotten people to open up to me who otherwise might look at me as if I were a Martian, and vice versa," King writes with regard to his interviews with **Gene Simmons** of **Kiss**, **Grace Slick** and other rockers. (King states in the tome that he seldom listens to the recordings of his rock guests.) "But I can be fascinated just by meeting a fairly ordinary-looking person and wondering what makes him or her able to sell millions of records." He never quite explains what this choice of lifestyle means in life's larger context, but it's fun reading King's new book all the same.

Show Biz has been told that the hip thing to do on the set of the hit movie *Three Men And A Little Lady* was to buy stock in **Frank Sinatra's**

sugo da tavola Italian sauce line. **Tom Selleck** bought it, as did most of his castmates and some of the crew. **Pia Zadora's** entrepreneur husband, **Meshulam Riklis**, is also heavily involved in Ol' Blue Eyes' sauce venture.

EMI's *Legendary Master Series: Gary Lewis And The Playboys* is a must buy if you've lost your copy of "Doin' The Flake." That was the song the group recorded in 1965 as part of a mail-order giveaway by Kellogg's Corn Flakes. Two box tops, and a quarter got the original three-song

EP also featuring "This Diamond Ring" and "Little Miss Go Go," (the song was never featured on any album), but now you'll only find "Doin' The Flake" here.

Cynda Williams, who made her debut last year in **Spike Lee's** *Mo' Better Blues* opposite **Denzil**

Washington, is hoping to get a recording contract. Her chances look pretty good because Columbia Records has a single of her only vocal number from the movie, "Harlem Blues," in release and fluctuating around on *Billboard's* R&B chart. "Blues" is a 1920's ballad originally popularized by **W.C. Handy**. "I have the ability to do different kinds of music," says Williams. "Right now, I'm in the process of



Frank Sinatra

Theatre Spotlight



Karen Ziemba and Jeffrey Elzas in Jerome Robbins' Broadway

It's a blessing that brilliant choreographer **Harold Robbins** got his start on Broadway and not L.A.'s **Schubert Theatre**. Though *Harold Robbins' Broadway* is packed with showstopping tunes and dance numbers from *West Side Story*, *Fiddler On The Roof*, and *The King And I*, to name a few, it lacks the musical punch of live theatre. The **Schubert's** acoustics were so anemic, dance steps were louder than the horn

section. Judging from this performance, this inherently exciting show needs a better venue.

The most memorable numbers are the light and comical "Gotta Get A Gimmick" from *Gypsy* and the medley from *West Side Story*. Robbins' fluid choreography as translated to the toughs of New York is both effortless and fitting. *Harold Robbins' Broadway* runs through February 23rd.



Bootleg Radio and Daryl Dragon present tapes to the Army.

Dan Baldeshti

figuring out my niche—which I think would be along the lines of light R&B and jazz."

February 2nd is the date when Economic Resources Corporation will host their Second Annual Baldwin Hills Entertainment Complex "Path to Success" awards celebration. Honorees slated to appear at the only Black-controlled, first-run movie theatre in the nation include **Billy Dee Williams** (*Lady Sings The Blues*), **Marla Gibbs** (*The Jeffersons*), **Madge Sinclair** (*Trapper John, M.D.*) and **Beah Richards** (*Guess Who's Coming to Dinner*). **Louis Gossett, Jr.** and **Pam Grier** will present the awards which celebrate positive role models for Black youths.

Rumor has it that actress **Kristina Fulton**, who is soon to be the mother of **Nicholas Cage's** love child (if she isn't already), plays **Nico** in the upcoming **Doors** biopic.

Bootleg Radio recently sent 500 copies of a special show recorded in the studio owned by **Daryl Dragon** (the Captain & Tennille) to our boys in the Middle East. The special tape is 90 minutes in length and features cuts from fourteen unsigned rock bands from varied locations around the country. Accompanying each tape was a letter from a supportive San Fernando Valley high school student. A copy of this show was also donated to Armed Forces Radio. Pictured (L-R) during the presentation ceremony are **Sgt. Donald Smith** (U.S. Army), **Lou Friedman** (Bootleg Radio host), **Daryl Dragon**, **Rob Raino** (Bootleg Radio host) and **Capt. Keven Fagedes** (U.S. Army).

Frank Zappa has declined the invitation to have a high school in Lancaster, CA named after him. That was one of the 132 suggestions for names for a new high school scheduled to open in the high desert community in 1995. "Considering the sorry state of education in California, it would be more appropriate to name a high school after Ronald Reagan than to name it after me," said Zappa. Among the other suggestions are **Chuck Yeager**, **Lottery**, **Malcolm**

Forbes, **Jovial**, **Euphoria**, **Dynasty**, **Jackelope** and **Fault Line High School**. Zappa graduated from Antelope Valley High School in 1958.

Local rockers **Loud and Clear** have been chosen to be featured on the internationally released video magazine **Hard 'N Heavy**. Playing in front of over 1300 fans at Hollywood's Palace nightclub (which made them the top draw for a local band in L.A. during 1990!), Loud and Clear is featured in Volume Ten. The group has also been picked to do the soundtrack for **Hard 'N Heavy's** *Babes* video calendar, which is in stores now. Pictured are vocalist **Jess Harnell**, bassist **Mark Allardyce** and an unidentifiable camera man.

Rocker **Stephen Percy** (Ratt) is apparently upset because administrators of the U.S. Public Health Services National AIDS Information and Education Program won't let him make a safe sex/AIDS awareness public service TV spot. The government PSA's do not use celebrities, but Percy feels they should. **Fred Kroger**, director of the National AIDS

Education Program commented upon hearing of the debate, "If I were to talk to Stephen Percy, I would tell him, 'If you've got a song that raises AIDS awareness, why not record it?'" Percy has yet to respond.

Private recording artist **Yanni**, a big name himself in the AIDS awareness front, has been all over the dial recently, most of it being major television and print coverage in connection with his relationship with **Linda Evans**. Lately they've received a cover-insert and five page feature in *People* magazine, a full *Oprah Winfrey Show* featuring Yanni's performance of three songs and an appearance on *Into The Night With Rick Dees*. Meanwhile, Yanni's *Reflections Of Passion* is still working its way into *Billboard's* Top 30 on their pop albums chart. The album has gone gold and VH-1 has added the video for the title track.

Luciano Pavarotti was delighted recently when he accepted his Truffle of the Year—a one and one-half pound white marvel—from **Enzo Maria**, the

mayor of Alba, in the center of Italy's prime truffle-producing region. The annual prize is for Italians who promote Italy's image. "I'm going to eat it all," said the big (we mean that figuratively) opera star.

Don't look for **Julio Iglesias** to appear on either the big or small screen anytime soon. Why? "I am the worst actor on earth," the talented singer confessed recently on *The Joan Rivers Show*. Just so you'll know.

Bust It/Capitol recording artist **Joey B. Ellis** and **Tynetta Hare** are shown here being congratulated by **Sylvester** and **Sage Stallone** for their fine work on their "Go For It" single from *Rocky V*. The single features the above-mentioned duet team along with **Sly** and a special appearance by **M.C. Hammer**. *Show Biz* has the soundtrack, which also features offerings from both **M.C. Hammer** and **Elton John**, and we like it a whole lot better than most critics liked the flick. If you want to see *Rocky V*, go now. It may not be in release much longer.

What's there to do in January? VH-1 has two great installments called *The Best Of New Visions*. January 20 unites **Lou Reed**, **Joe Cocker**, **Marianne Faithfull**, **Melissa Etheridge**, **Billy Bragg** and **Miles Davis**, while the January 27 episode has **Dizzy Gillespie**, **Wynton Marsalis**, **Julie Cruise**, **Caetano Veloso** and **Dianne Reeves**. (Both air at 6:00 a.m. and 8:30 p.m. PST.) American Movie Classics has *Till The Clouds Roll By* with **Judy Garland** and **Frank Sinatra** on Jan. 16 at 12:30 p.m. Bravo has a neat show called *Mingus' Epitaph* airing on Jan. 18 (7:00 p.m.) and 27 (8:00 p.m.) and **Grace Jones** on the Jan. 26 episode of *Big World* (2:00 a.m.) On the radio front, **Magic (KMGX) 94.3 FM** has *The Best Of Stevie Wonder* on Jan. 19 and *Paul Revere And The Raiders* on the 26th. Both air at 7:00 p.m. Pacific time. **MIC**



Loud and Clear

Tom Farrell

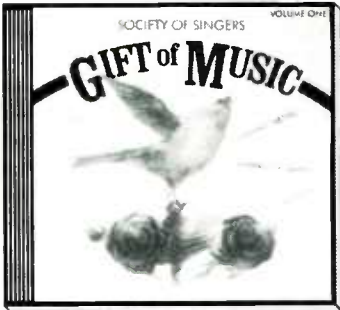


Joey B. Ellis, Sage Stallone, Sylvester Stallone and Tynetta Hare

Local Notes

By Michael Amicone

Contributors include Steve Wheeler and Tom Farrell.



GIVING THE GIFT OF MUSIC: Two intriguing compilations entitled *A Gift Of Music*, Volume One and Two have been released by CBS Special Products. The two CDs contain recordings which span a wide variety of singers and styles—ranging from Johnny Mathis (“Chances Are”), Nat King Cole (“Too Young”), Frank Sinatra (“Young At Heart”) and “Julie London (“Cry Me A River”). Proceeds from both discs benefit the Society of Singers, a non-profit organization which aids needy singers, both past and present, and whose long range goal is to build a residence for retired singers.



Caroline Pataky

CAPITOL JAZZ: “Hollywood Jazz: 1945-1972,” an 88-foot wide 26-foot tall mural located on the side of the Capitol Records building, has recently been completed. Painted by acclaimed Los Angeles artist Richard Wyatt, who began the project in March of last year, the mural pays tribute to the artists and jazz clubs which have contributed to the L.A. jazz scene, including such seminal figures as Duke Ellington, Nat King Cole, Ella Fitzgerald, Charlie Parker, Miles Davis and Billie Holiday. The mural was sponsored by the Los Angeles Jazz Society and funded by the Los Angeles Cultural Affairs Department.



SIGNING SESSION: Roseanne Barr, who is giving Andrew Dice Clay a run for his money in the “comedian that everyone loves to hate” department, recently signed copies of her debut Hollywood Records release, *I Enjoy Being A Girl*, at Tower Records in Westwood. Recorded at the Trump Castle in Atlantic City and the Improv in Los Angeles, the LP features the ro-tund comedienne’s dubious singing skills and her usual biting satirical observations.



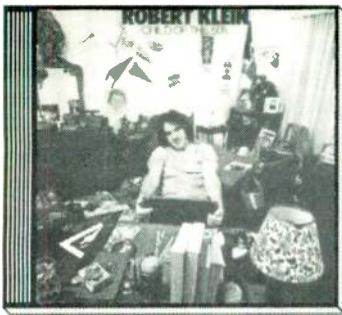
Allen Olivo

SIXTIES SURVIVOR: Peter Noone, former lead singer of Herman’s Hermits, one of the British Invasion’s most successful chart entities, recently performed a 45-minute set during the China Club’s famed ProJam. Noone, who was backed by Mark Hudson and his After The Show band, sang several Herman Hermits’ chestnuts, including “Mrs. Brown You’ve Got A Lovely Daughter,” “I’m Henry VIII, I Am” and “There’s A Kind Of Hush.”

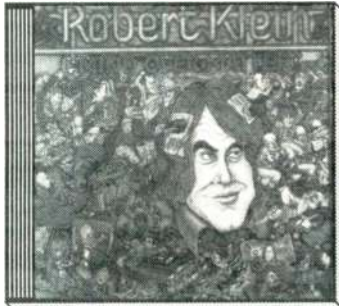
MAC’S LAST STAND?: It was billed as the final Fleetwood Mac concert with Christine McVie and Stevie Nicks, but the emotional aspect of what should have been a magical evening was sadly missing, with Nicks’ performance lacking her usual charismatic magnetism. The concert picked up steam when former Mac musical guru Lindsey Buckingham joined her for an acoustic duet on Nicks’ classic, “Landslide,” after which Buckingham returned for a rousing version of “Go Your Own Way.” Pictured left: Nicks performing for the last time with Fleetwood Mac at the Great Western Forum. —SW



Gary Nuehl



COMEDY CLASSICS: Rhino Records has released two vintage Robert Klein comedy album classics: *Child Of The Fifties* and *Mind Over Matter*, which includes Klein's great take-off on cheesy television record offers ("The Final Record Offer"). Both albums, which were originally released on Brute Records in the early Seventies, contain ample evidence why Robert Klein, who has a new album out on Rhino entitled *Let's Not Make Love* (as with all of Klein's albums, it contains a tongue-in-cheek song; this time the title track comically addresses today's pervading sexual fear due to the AIDS epidemic) was, at one point in his career, one of our foremost comedians.



SLAUGHTER AVENUE: The City of Las Vegas recently gave Slaughter a hero's welcome (three members are residents). The Mayor declared the day "Slaughter Rock Band Day" and The Strip was temporarily renamed Slaughter Blvd. (L-R): Tim Kelly, Blas Elias, Mark Slaughter, Mayor Ron Lurie and Dana Strum.



Robert Vance Blosser

BACKSTAGE PALS: Kiss recently concluded their lengthy "Hot In The Shade" tour with a show at Madison Square Garden in New York City. Kiss co-leader Paul Stanley is pictured with Virgin recording artist Lenny Kravitz, who is currently enjoying chart success as the co-writer and producer of Madonna's latest smash, "Justify My Love."



Tom Farrell

WAKE ME UP BEFORE YOU GO-GO: Head Go-Go Belinda Carlisle kicks her leg in classic burlesque style during the all-girl rock group's recent reunion concert at the Universal Amphitheatre. And judging by the enthusiastic response from the L.A. crowd, their hour-plus set proved to be more than just another trip down memory lane by a dinosaur outfit trying to cash-in on nostalgia. —TF



FOOD FOR THOUGHT: Rock radio station KNAC recently collected over 5,000 cans of food for the Los Angeles Mission. Fans of the band Great White donated cans of food (at least four were needed to gain admission) in exchange for a chance to see the band perform at a benefit concert for L.A.'s homeless. Pictured (L-R): KNAC's Jennifer Brooks, morning personalities Stew Herrera and Gonzo Greg and Program Director Tom Maher.

OBITUARY: Bridget Louise Wood Sorkin, wife of Ellis Sorkin, owner of Studio Referral Service, recently succumbed to cancer. Bridget, born in 1958, is survived by Ellis and their children, Andrew and Graham. Donations can be made to John Wayne Cancer Clinic Auxiliary (c/o Sue Neuman, 253 N. Kenter Ave., L. A., CA 90049) and Vital Options Cancer Support Group (4419 Coldwater Canyon Ave., Studio City, CA 91604).

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THE SUE ME, SUE YOU BLUES: Despite \$385 million in lawsuits, the Bee Gees and their label, RSO Records, are going ahead on future projects. The group is currently in the studio working on a new album, and RSO chief Robert Stigwood has reportedly put up \$20 million to make the sequel to *Grease*. It will star Bee Gee younger brother Andy Gibb.

SLICK WORDS: Grace Slick says she came up with the title to her new LP, *Welcome To The Wrecking Ball*, after watching a demolition crew tear down a house in New Jersey. "The ball is a three-ton piece of metal," she remarked, "and it's all pockmarked from slamming into buildings. I thought it was very much like this country—just this big, stupid, indifferent thing slamming around."

IN THE 'REASON PREVAILED' DEPT.: John Travolta is rumored to have signed to play the late Doors leader Jim Morrison in the film version of the hit book *No One Here Gets Out Alive*.



Cathy Jacobson



Bob Ghossen

Pumping Out Street Music

By Jesse Nash and George Flowers

Everything that Virgin Records has done over the years has been pace-setting, from launching Paula Abdul, Ziggy Marley and Soul II Soul, to inaugurating their own airline. Recently, Virgin's Chairman and Chief Executive Officer, Richard Branson, announced the formation of an independently distributed label here in the States called Cardiac Records, and he has been stocking his latest enterprise with hot blooded executives, among them, Cathy Jacobson and Bob Ghossen; Jacobson as President and CEO for the fledgling label; and Ghossen as Vice President, A&R. Both were groomed in the Island Records organization, where Jacobson was Vice President and General Manager of Independent Distribution (for Island), and Ghossen served as Director of A&R for 4th & Broadway Records (whose parent company is Island).

Like a lot of the independents, Cardiac is an autonomous entity; it is charged with the task of finding and developing artists that will keep the label on the cutting edge of music trends. Cardiac will focus mainly on

"street music"—dance and rhythm and blues artists—although it will attempt to stretch into other musical genres, too. It will also serve as the U.S. distributor for some of Virgin's European product.

According to Jacobson, when any aspect of Virgin Records gets a little too large and potentially unwieldy, a new spin-off company is started. In the case of Cardiac Records, Virgin is also broadening its base. Jacobson says: "This is an area that they've never really made a large impact on, and they recognize the strength of the independents. It's just a different process to break a street act than it is to break a Paula Abdul or a Ziggy Marley."

Ghossen notes that independence is a critical factor. It won't be up to Virgin to determine who gets on which label. "We are a label in our own right," he explains. "We sign our own acts."

The interrelationship might be taken advantage of in some special cases. For example, Cardiac may be given a label out of Great Britain, where Virgin Records also has

a number of independent labels. Jacobson describes a special case in point: "We picked up a record from Ten, which is one of [Virgin's] specialized smaller labels that deals with street music, and we'll be releasing it here."

As for the market for street music here in the States, Ghossen feels it is considerable, and constantly growing: "I think that street records are crossing over and selling more in the mainstream than ever."

Their experience at 4th & Broadway Records (Bobby was there for eight years, and Cathy for three-and-a-half) left no doubt in the mind of either executive the commercial value of street music. She notes that Tone Loc had the Number One album in the country on *Billboard's* charts, and Young M.C. proved to be a major crossover artist.

Urban stations have generously embraced street music, but what about the acceptance of street artists on pop radio? Both Jacobson and Ghossen agree that CHR radio is going to join the fold eventually.

The crucial element in gaining wider ac-

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Hearther W. Brett Bibles Hokien Crew

ceptance for the genre is a battery of experienced and dedicated promotion people who expose the product to as many radio stations (in key markets) as possible, especially those with broad spectrum formats. "The acceptance of Young M.C.'s rap records required patients and tenacity," says Ghossen. "After a number of months, doors started to open, and we had a hit."

There are many radio stations in the country with progressive and receptive programmers. Ghossen and Jacobson strongly praise program directors and music directors with the courage to break new music. Ghossen cited New York as an example—a city, he says, that has been lagging behind the rest of the country in recent years in playing street and dance music. "It used to be you could hear new music on the air, and it just wasn't like that for a while," he says. "Some stations are adventurous, though. For instance, in New York, I'm a WBLS listener; Frankie Crocker isn't afraid to break new music."

A preoccupation with statistics is given as the cause for radio's malaise. "It got to be so computerized and dependent on Arbitron," explains Jacobson. "If you didn't have so many points you couldn't be added, but what's the point? Why bother? You end up listening to the same music that you're hearing everywhere else."

The impact of the club scene on radio programming is a good sign for Cardiac Records and its stable of dance and street artists. The clubs, according to Ghossen, are forcing enough sales to compel radio to



Soul Rebellion

pick-up more quickly on a record. "The trends in the clubs are becoming more mid-tempo and song-oriented, so you can get things played in the clubs that get played on the radio," Ghossen says. "It's starting to balance out so you can break records in clubs and still get national radio to sponsor

them. A year ago, the tempo was too low to get them on club charts."

Another problem that Cardiac is going to encounter is what Jacobson sees as a glut of music flooding the market place. "There's a lot of music being released," she says, adding that the independent status of her label may be a big plus. "With an independent label, we really hang on to our records until we're sure there's nothing we can do with them. Every act we sign, we sign with a certain potential in our heads. We don't throw them against the wall and let them slide down. We make commitments to these people, and I feel we have to work these records," she says.

Alternative radio on the nation's college campuses offers Cardiac another means of getting their product played. "They're a lot more receptive to new music," Jacobson notes. "They won't play a record that's being pounded on commercial radio. That's a way to do well with rap music or anything that isn't straight down the middle."

Comments Ghossen, "We'll just find ways to break these records, using little outlets that lead to the big outlets. Big labels don't take an interest in these outlets."

These strategies are being put to the test with the release of the label's first album, Soul Rebellion's *Simple Rhythms* (produced by Arthur Baker). "The stores we're targeting with the test pressing," Jacobson says, "are the tiny stores where the DJs go. Those stores will pound that record and play it ten times a day. And that will hopefully excite the DJs and we'll have a hit." **MC**

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Cable Access Television

By Tom Kidd

"Tape is rolling. Five...Four... Three..."

That's the way it starts for most of us. What usually follows is a lump in the throat, a sincere smile at the camera's eye and the undying insecurity that maybe you're not doing the right thing.

Welcome to the wonderful world of cable access television—where everyone can be a star. All of the programs in the accompanying listings will gladly accept your demo videos. What they'll do with them after they get them is at least partially up to you.

The first thing you should be aware of before you fire off a copy of your promo kit is that "specialization" is a big catch word on cable. With only so many hours in the day, these programs are sometimes up against some pretty well-known and well-publicized shows from the majors and independents. Therefore, most if not

all of these programs have been very narrowly cast by their producers. Cable access programs try to pick up those audience members who don't consider themselves well-served by the mainstream.



Tracy Carrera is the host of *Subterranean Sounds*, bringing alternative/underground video to cable viewers in Pasadena.

This is potentially good news. If you happen to be an openly gay performer, you can send a tape over to *Gay Talk* where they are always in need of new guests. If you happen to be into rockabilly and Sixties mod, then *It's Happening!* has a spot for you. And for all you hard-to-promote Latino bands, *Foro Abierto* wants to speak with you.

All of this diversity, though, is a double-edged sword. On the one hand, there's probably a place for even the most out-there band in one of the shows listed. After all, the grand dame of cable access, Tequila Mockingbird (who has been doing this gig for over ten years) says that she originally got into the business to create a show that Johnny Rotten would watch.

On the other hand, it's best that you know who you're selling to. Once you add up the cost of a 3/4 inch copy of your video (\$10-30 for tape and probably about that to copy it) you can see that you don't want to send them off without a plan. A recommended procedure is to find someone with cable in the communities these



Frederik Nilsson

Summer Caprice (L) hosts *Decopage!* Thursdays on Pasadena's Cencom Cable system.



Heather Harris

"Specialized" programming like Tom Connelly's *Gay Talk* are becoming commonplace in the L.A. cable market.

shows serve and watch the shows that sound like they'd most appeal to you before visiting the post office.

There are other cautions one should be aware of before duping a tape. Cable access was set up originally to provide a voice to all the little people in whatever community the individual stations serve. Many of them are controlled by the city councils of the various places. This is particularly true, for whatever reasons, in the beach communities. Many of them also have to share time and facilities with the local schools.

What this means to you is that, while there are plenty of choices, with each sub-city having its very own cable station and programming (there are about ten music or enter-

26 ▶



Audrey Moorehead and Domenic Priore are seen in major markets coast-to-coast in their cable show, *It's Happening!*

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◀ 24 Cable Access Television

tainment shows in the Hollywood area alone), the programs themselves are not above scrutiny. Foul language and nudity are two things that are abhorred publicly by almost all PTA members, and it is to your advantage to avoid them.

On the business side, each program requires that submitted videos come in that expensive 3/4 format. You can sometimes get around this by appearing live on the show. Tequila Mockingbird's *The Dude Magazine TV Show* lets acts lip sync as does *Decoupage!* Other programs such as *Night Time* and *Subterranea*



Tequila Mockingbird lets you lip sync on her *Dude Magazine TV Show* Fridays at 9:30 in Hollywood and Playa del Rey.

Sounds will personally video tape your performance to air on their show.

Probably the most alluring aspect of cable access is that there is no pay-to-play. There is, however, pay-to-edit. To attack most of these producers, you'll most likely need a decent quality non-performance video of your band. It will have to be decent quality because the tape must go through at least two generations before it's aired—losing quality each time. It should be non-performance simply because there are too many performance-type (and mostly hard rock) videos being done. Even MTV shys away from those. Any number of cable



Latifa interviews Def Jef and the Jungle Bros. on Rap's Underground, which can be seen Saturdays on L.A.'s Century and Continental cable systems.

access producers can gladly help you with this. Some will do it for the glory although others want cash. Costs are generally low, though. That's the good news. The quality of the equipment may also be low, and that's the bad news. Syncing to the soundtrack may be difficult and sometimes impossible. If that's the case, expect the finished product to look rather artsy. Still, if you want to see your band on one of these programs, having a video made is a recommended procedure. Competition is stiff, and very few people are going to want to tune in to see the performance your dad filmed at your brother's birthday party.

Finally, keep in mind that sending out unsolicited copies of your video can get very expensive very quickly. At a minimum of \$20 a tape and \$2 postage, you're going to be out major bucks just servicing these shows in the listings. Still, it's a great way to build interest in your music. There are 240,000+ potential viewers in the Los Angeles area alone and that's more than on any given mailing list. Cable access television, despite its shortcomings, is a great way to go for any unsigned band.



Randy Karr and Tom Kidd are flanked by members of She-Rok.

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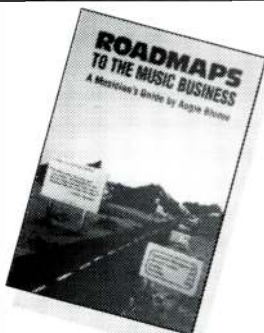
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What follows is a select listing of programs that currently air on cable access television. Please check your local cable listings as many shows often change air dates and timeslots without notice.

Compiled by Tom Kidd

AFTER MIDNIGHT

Producer: John Webber, Paul Spadone, Bill Dean
Address: 3350 Civic Center Dr., Torrance, CA 90503
Systems: Paragon
Cities: Torrance, Hawthorne, Lawndale, Gardena, New York, Chicago
Timeslots: Evenings after 9 p.m.
Type of music: Almost anything
Notable guests: Jack Russell (Great White), Frank Bonner (WKRP), many others
In production: One year+

DECOUPAGE! WITH SUMMER CAPRICE!

Producer: Kathie Duba-Noland
Address: 861 Hamilton Ave., Pasadena, CA 91104
Systems: Cencom
Cities: Pasadena
Timeslots: Thursday, 11:30 a.m. and 8:30 p.m.
Type of music: Everything from the wild to the woolly. From the real to the unreal. Anything goes—especially unusual or colorful.
Notable guests: Redd Kross, Julie Cruise, Phranc, Vaginal Creme Davis
In production: One year
Comments: "Probably the gay community or anyone who's experienced the Seventies will be able to find something they enjoy about the show."

DRUMST6

Producer: Rick Steel
Address: 2208 Ocean Park Blvd., Santa Monica, CA 90405
Systems: Century, Continental
Cities: Nineteen cities
Timeslots: Floats (Century); Tuesday, 7:30 p.m. (Continental).
Type of music: Everything from jazz to metal.
In production: One year
Notable guests: Charlie Adams, Bill Ward, Casey Scheverell, Leonard Hayes and many more.
Comments: A fast-paced half-hour which includes beginning thru advanced drum instruction,

interviews with some of the top west coast drummers and "video" columns covering all aspects of acoustic and electronic drums.

THE DUDE MAGAZINE TV SHOW

Producer: Tequila Mockingbird
Address: 6546 Hollywood Blvd., #210, Los Angeles, CA 90028
Systems: Continental
Cities: Hollywood, Playa del Rey
Timeslots: Friday, 9:30 p.m.
Type of music: Rock, rap, metal, canned video and lip-sync punk
Notable guests: Rodney Bingenheimer, Eugene, Green Jello, British vacationers, gossips and tattletales
In production: Three years (but with this cable station ten years)
Comments: "We enjoy the oddly mysterious and new underground but we're not much on rock's 'hairdo crowd.' Before MTV, I worked with *New Wave Theater*. We were ahead of our time ten years ago with talent like X, Blasters and Circle Jerks. (I booked talent.)"

FORO ABIERTO (OPEN FORUM)

Producer: Hiram Rivera
Address: P.O. Box 1821, Hollywood, CA 90078
Systems: Continental
Cities: Hollywood
Timeslots: Varies
Type of music: All types, though mainly Latin
Notable guests: Stranger Still (rock group), Lucia Mendez (singer & actress), L.A. 2000 (jazz group)
In production: Six months
Comments: "Anybody with talent can be in our show. Starting in October our show will be in English at least once a month. We are looking for different or unusual types of music."

GAY TALK

Producer: Tom Connelly
Address: 837 West Knoll Dr.,

#315, West Hollywood, CA 90069
Systems: Century & Continental
Cities: Los Angeles
Timeslots: 10:00 p.m. (Continental), 9:30 or 10:00 p.m. (Century)
Type of music: Any, but with gay interest
Notable guests: Julie Brown, Harvey Fienstein, Shirley MacLaine, Steve Schultze, Dave Pallone.
In production: Six Years

IT'S HAPPENING!

Producer: Domenic Priore, Audrey Moorehead
Address: P.O. Box 4131, Carlsbad, CA 92008
Systems: Century, Continental, Cox, Southwestern, Dimension, Daniels
Cities: Los Angeles, San Diego, Tuscon, Austin, New York, San Francisco
Timeslots: Early Friday and Saturday evenings
Type of music: Rockabilly, R&B, soul, girl groups, surf bands, beat groups, folk rock, Sixties punk/garage
Notable guests: The Unclaimed, Tell Tale Hearts, Nashville Ramblers, Event, Fuzztones, Untamed Youth, Mozells, Leopards
In production: Four years
Comments: "We also have a talk show on the side called *Talk Talk* where we interview pop celebrities of the Fifties and Sixties. So far, we have done Gene Clark, Sky Saxon, Ed "Big Daddy" Roth, Kim Fowley and more."

LET'S ROCK N' ROLL

Producer: Basil Gold
Address: c/o Craig Possen, 13352 Vose St., Van Nuys, CA 91405
Systems: Century, United
Cities: Most of the Valley and Westside.
Timeslots: Saturday afternoons (Century); Friday, 8 p.m. (United).
Type of music: All types of rock & roll.
Notable guests: Industry executives and celebrity guests.
In production: One year

NIGHT TIME

Producer: Ken Kitchen
Address: 13325 Beach Ave., Marina del Rey, CA 90292
Systems: Continental
Cities: Westchester
Timeslots: Monday, 9:00 - 10:00 p.m.
Type of music: Pop, jazz, rock & roll
Notable guests: Bob Zany, Todd Glass, Jackson Kayne, Steve Allen
In production: Two years

RAP'S

UNDERGROUND

Producer: Latifa Williams
Address: 8033 Sunset Blvd., #978, Hollywood, CA 90046
Systems: Continental, Century
Cities: Hollywood, Inglewood, South Central Los Angeles, Compton
Timeslots: Saturday, 5:30 and 6:30 p.m.
Type of music: Hip-hop
Notable guests: M.C. Hammer, Rob Base, Ice-T, N.W.A, Kool Moe Dee, Def Jef, Quincy Jones, Jungle Bros., M.C. Trouble
In production: One and a half years

ROCK WORLD

Producer: George Kubota
Address: 12335 Santa Monica Blvd., Ste. 243, Los Angeles, CA 90025
Systems: Centura, Continental, United Artists, UHF, etc.
Cities: Ventura to San Diego
Timeslots: Thursdays, 1:00 a.m.; Fridays, 2:00 a.m.
Type of music: Alternative to hard rock and heavy metal.
Notable guests: Mary's Danish, Bonedaddys, Lita Ford, Juliet, and more.
In production: One year.
Comments: Negotiating for national TV distribution.

SOUNDSCREEN

Producer: Jeffrey Plummer
Address: 10839 La Reina Ave., Downey, CA 90241

Systems: Continental, Cencom
Cities: Thirteen Cities
Timeslots: Tuesday, 9:30 - 10:00 p.m.
Type of music: Alternative. Both new and established bands.
Notable guests: B-52's, Dramarama, Private Life, Faith No More, Joni Mitchell (exclusive)
In production: Two years

SUBTERRANEAN SOUNDS

Producer: Tim Kummerow
Address: P.O. Box 5427, Pasadena, CA 91107
Systems: Cencom
Cities: Pasadena
Timeslots: Friday, 11:30 a.m. and 4:30 p.m.
Type of music: Alternative/underground (folk, rock, experimental, psychedelic, etc.)
Notable guests: Spiderbaby, Angel of the Odd, Babylonian Tiles, Picture This
In production: One year
Comments: "I am not particularly interested in heavy metal, mainstream pop, dance music, sexist or racist music of any kind."

TOM & RANDY'S EXCELLENT VIDEOS

Producer: Tom Kidd, Randy Karr
Address: 7985 Santa Monica Blvd., Suite 109-274, West Hollywood, CA 90048
Systems: Continental
Cities: Carson
Timeslots: Thursday, 8:00 p.m.
Type of music: Anything excellent
Notable guests: She-Rok, Andy Prieboy, Bonedaddys, Lowen & Navarro, Restless Society.
In production: Three months
Comments: "Mostly videos and occasional live gigs, but will do in-studio live performance as long as it's acoustic (and excellent). We prefer acts with a humorous bent. No live metal!"

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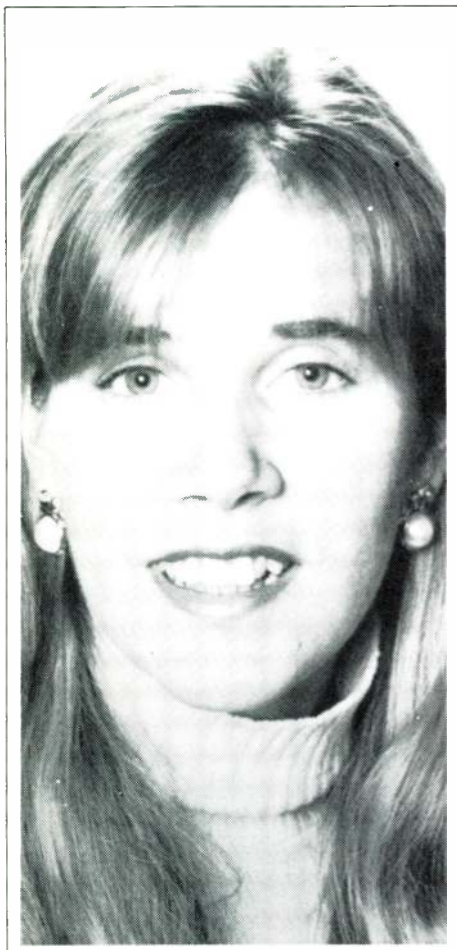
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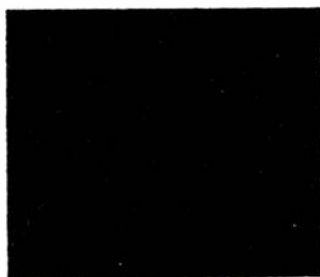
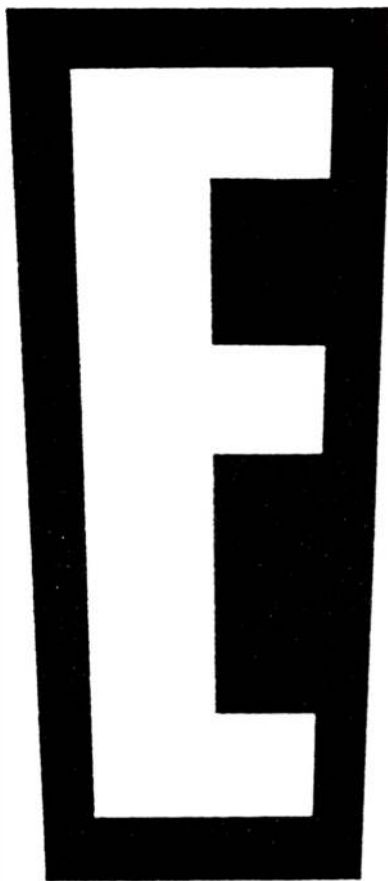
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ENTERTAINMENT TELEVISION

By Maria Armoudian



Greg Agnew
Producer/Reporter

I discovered the E! Network by accident while flipping through the channels. An interview with Nelson caught my attention enough to pause my remote control, but it was the amusing approach to celebrity interviews that kept my eyes fixed. There were no long, boring interviews; instead, the show was divided into several shorter segments with a fun, novel approach. Offbeat, humorous concepts such as *Shameless Plug*, *Body Double*, *60 Seconds*, *Style*, and *True Gossip* create a fun, entertaining atmosphere. Additionally, much like a televised entertainment magazine, there are reviews and movie trailers and in-depth interviews—but even the

reviews are presented in a slightly different fashion. For example, new releases are given a report card. And, they don't stop at movies and music. E! covers all aspects of entertainment—from television, movies and music to books and theatre.

The channel used to be Movietime, but only a minor part of the former staff has been retained. From HBO, Fran Shea came to head up the Programming Department as Senior Vice President of Programming. Music Connection spoke with Shea and producer/reporter Greg Agnew (who comes from Entertainment Tonight) about their new programming stints and the E! philosophies.

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MC: What is the main focus of E!?

FS: Our focus is on celebrities, because they are the fuel for this network. So we have planning and programming meetings centered around them and around doing something different with them and finding new ways of presenting the story. We try to give the show a distinctive identity or signature.

MC: Can you tell me about some of the network's concepts, such as Shameless Plug, Body Double or the Fun Block?

FS: The Fun Block is for things such as birthdays, and Body Double is a Man on the Street segment in which people tell what celebrity they think they look like. Then we have the Quick Interview, a five-question interview and Report Card where critics around the country grade new releases. And we have several others, such as Media Choices, News and True Gossip, which are self-explanatory.

GA: We like things that are fun and different. However, Shameless Plug is there for an additional reason. It gets all the plugging out of the way so we can

get on with the stuff that people care about. We cut it as we interview them and then air it in different parts of the show.

MC: How much of the network is set up for music celebrities, and where do they fit in?

FS: Fifteen percent of E! is dedicated to music, whereas forty-five percent is for film. One of the places where it fits is in the Music Report which Greg produces. Then of course, it can fit into the news reports and the report card.

GA: The music report is one of five that I produce each week. Generally speaking, we try to cover a wide variety of music, from Reba McEntyre to Oingo Boingo, and take it from a news angle. It can be anything from Depeche Mode coming back to Los Angeles or Ricky Nelson's sons recording a record.

MC: What are the other reports?

GA: The Global Report, the Comedy Report, the Hollywood Report, the Music Report and the Advertising Report—and each includes "on the scene," newsworthy events. It can be a set for a commercial where Joe Montana is shooting the L.A. Gear spot, a concert, or a recording session.

MC: How do you select the celebrities to be aired?

FS: We have a whole group of bookers, one who handles music specifically, and we have booking lists that include everyone we want to cover except for the new faces that come up. For example, our music booker, Chip McDermott, may get pitched a lot on a

particular artist or see that the artist's name has popped up in several magazines. First he checks the artist against a master list of artists to be aired to see if he or she is on the list. Then he takes the suggestions to Karen Silverstein, our head talent person. Sometimes that doesn't account for news stories such as in the Judas Priest case, which we covered day by day. Primarily, we try to be on the cutting edge of things and keep our ears open.

GA: Part of what we do is to find an angle that people care about. Nobody cares if we have a piece of tape. It has to have a twist or something newsworthy about it. We ask ourselves whether someone from Middle America would be interested, and if the answer is "no," we don't air it. But sometimes, we will air something if we believe in it such as Wendy Mahary. Even though she's not on the charts, we believe in the sound, so we went for it.

MC: How is this master booking list comprised?

FS: It's just based on popular culture, what's out there. Someone such as Rod Stewart would certainly be on the list. We do an overall list for ourselves and change it according to who is in the news. But a case can be made for anybody. For example, if the case is made that David Bowie is a celebrity, then he goes on that list and therefore can be on the channel. I can make the case that John Kennedy, Jr. is a celebrity even though he's never really done anything except be born.

MC: How about publicists? Do you

work closely with them?

FS: Yes. They help us by giving us new cases and angles, especially regarding music. Most of our musical ideas come from record companies, but again, we have to keep focused on Middle America. What's interesting to this town is great for this town, but we're a national channel. We have to think like that.

MC: Do any of the air personalities participate in the programming?

FS: Right now, Greg is the only one. We do listen to their opinions, and probably, they will start taking a more active role in their personality development. As it stands, we have 168 people in programming. I'm the Senior Vice President. I oversee the entire programming operation. Then there are three vice presidents under me, one is in charge of talent development, one in charge of the production, and one's in charge of the technical aspects. We have frequent programming and coordination meetings, and hopefully, I don't look up at my screen very often and say, "What is that?"

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—Greg Agnew



Photos: Daniel Timney

cause I continued for some time to be a wild and crazy guy. But, at the same time, it wasn't impairing one's function. It wasn't like we weren't able to do interviews or lead a life. At the time, some people truly thought that we were all a bunch of frothing drug addicts. But we weren't. Admittedly, we did indulge, and I had a bloody good time.

MC: At that time in the Seventies, cocaine and the music industry seemed to go hand in hand.

MF: They were synonymous. We'd walk into a radio station, and the DJ would be giving us lines. That's just what was happening back then. It started when we were making the first album with Lindsey and Stevie, and one of the engineers turned us on to it. We had never touched the stuff before. It was like if you were feeling a little tired in the studio, no problem—try a little bit of this. When I first started doing cocaine it was a lot more pleasurable, but what happened was that it got more and more unpleasurable and yet you found yourself doing it, and you'd sit in the corner with lock jaw or something.

MC: It was also after the *Tusk* tour that the band asked you to step down as Fleetwood Mac's manager.

MF: Step down? [laughs] No, I was fired! Everyone else had their own managers by then. Irving Azoff was handling Stevie and Lindsey. And on that *Tusk* tour, we didn't make much money. It was a hideous, hurtful meeting we had that afternoon at my house. All these people were in my house and they, along with the band, were telling me that I was fired. The fact was that I was managing

the band and was being paid very little. I never took money until after expenses, and it was only like five percent. I worked bloody hard for years, and we didn't do too badly. I wasn't about to say, 'You try and control this mob for a few months and see how you get on.' I took the responsibility. I should have said during that tour, 'If we carry on like this, we're not going to make any money.' But I didn't. I remember going up to my bedroom with a stiff upper lip because I was about to breakdown. I could see giving up the managerial duties, but the way it was done was so uncool and unnecessary. That's when I went off to Africa to lick my wounds.

MC: Lindsey Buckingham was responsible for much of Fleetwood Mac's success. Have you talked to him about the book?

MF: No I haven't. Lindsey put a lot of impetus into the music in terms of keeping it moving forward and fresh—which is healthy and very creative. But, nonetheless, Lindsey was not suited to be in a band. I remember sitting him down at the Record Plant and saying, 'Look, this is a compromise—you're working with people in here. I'm telling you right now that you're in a band and you'd better get it right or you better leave right now. People are going to do things somewhat their way, and you're going to have to meet them somewhat halfway.' He really lived with that for years and years and years until he eventually played himself out of Fleetwood Mac.

MC: Of course, most of the attention has been focused on the parts of the book that deal with your romantic relationship with Stevie. Did you think it would cause that

much commotion?

MF: Well, at the time, nobody really knew about it, because we kept it very secret. It started when we were on the road during the *Tusk* tour, which was a long time after Lindsey and her had broken up. I think Stevie and I had a real affinity right from the beginning, because we got along really well—and thank God we still do. It started up when we were on tour. I would do a little midnight creep through the corridors, and no one really knew about it.

MC: Did you ever confront Lindsey about the relationship or did he find out on his own?

MF: When I realized that it was not a fly-by-night situation—that I was deeply in love with her—I decided to go and see Lindsey. He was very gracious about it and said he was really grateful that I had told him about it.

MC: What caused the uproar within the band about your book?

MF: What caused the upset was that I didn't let anybody in the band read the book. Before the book came out, I told Stevie that I made mention of our relationship, and she didn't mind about that. What she did object very strongly to was that I didn't let her read the subject matter. She got on her high-horse and bombarded me in some article, where she threatened to sue me. And then the press got a hold of that. Having read the book, Stevie said that I should have put a lot more about her in it [laughs]. I didn't betray anyone, and I wasn't about to. That's not what life's about. I feel that it is just an honest statement that hopefully has some real worth to people. **MC**

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Cinderella



Fred Coury Eric Brittingham Tom Keifer Jeff LaBar

After The Ball

By Scott Schalin

The fairytale has ended...the glass slipper no longer fits. For Cinderella, a band that's made a multi-platinum career out of a safe, well-groomed style, the time has come to leave the ball.

What began five years ago as a harmless little pop-rock outfit tailor-made for the high gloss appeal of MTV, has today seriously altered that style. Unlike bands that begin overzealously, gradually tapering their sound to fit the market, Cinderella has sounded less commercial on each of their three releases, culminating with the overt and moody blues

vibe that bubbles at the surface of their latest, *Heartbreak Station*, like gumbo in the Louisiana swamps.

But getting to the point of today's more broader approach might only have been possible after the band first established its commercial viability with the more simplistic nature of their multi-platinum debut, *Night Songs*.

"No, no, no," argues singer-guitarist Tom Keifer. "We've always made what we wanted to from the get-go. The band, from the first album to the second to this one, has just grown as musicians, and the songwriting has

grown. Each album is a learning experience. It's a natural progression.

"On *Long Cold Winter* [the band's double-platinum sophomore release], we introduced piano and acoustic guitar, and on the new one, we introduce brass and more piano and different acoustic instruments. I actually think one of the biggest differences is that the production has just grown."

Actually, not only have the technical aspects of the production grown in terms of mood and texture, but the band also metastasized the studio process by recording this album's eleven tracks in several different states (New York, Philadelphia and as far south as Bogalusa, Louisiana). "We wanted to treat each track differently, as opposed to recording eleven songs all at once," says Keifer, whose dialect suggests a Philly version of Howard Stern. "We picked three songs to start with and just rehearsed them. We then picked the studio we thought they'd sound best in, went there and recorded them in their entirety, and then picked two more and moved on."

Thanks to this unique process, each track on the album bears a distinct personality that might otherwise be missing from the traditional techniques of today's cut-and-paste superstars. "Whatever track we selected for a specific town, we sorta got into the vibe of that town," continues drummer Fred Coury. "We did 'Electric Love' and 'Love's Gone Bad' in New York, and they both have that city vibe, and in Louisiana we got that sweaty, voodoo vibe for 'Shelter Me' [the album's first single] and 'Heartbreak Station.' It was a lot of fun because every six months we had a new vibe."

"Well, it wasn't the most cost effective manner by any means," Keifer smirks. "In fact, it cost a fortune to make this album. But there can't be any routine or monotony or else the music gets stagnant. So we said, 'Fuck business and fuck money, because we're here to make the best album we can make.' You can't put a price on music or sound or art. So we told the accountants [in his best Andrew Dice Clay voice] 'Too fucking bad. Listen to the album. It's worth it.'"

It all started for Cinderella on the streets of Philadelphia when, like *Rocky*, the band was happy just to get a shot at the bigtime, let alone go the distance with a record deal. As the fairytale has it, Cinderella was playing in a tiny club called the Empire in their native Philadelphia, when in wandered Jon Bon Jovi

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like Prince Charming in search of the proper foot. Liking what he heard, Jon recommended to his PolyGram label that they give Cinderella a listen. It apparently didn't take the label long to be convinced, and the band was signed and in the studio with startling speed.

As a result, Keifer and his mates experienced an abrupt change of life that would've made even Rocky's battered head a little woozy. "Up until we released the first album my knowledge of the world was Springfield, Pennsylvania, where I grew up," Keifer recalls from the label's plush Burbank offices. "All of a sudden I was playing Tokyo and Europe and selling millions of albums, and all of a sudden I've got money. I come from a middle class family, and I never had money before that. Now I have it, and I'm a homeowner, and I have a car that actually runs. But some people worship the almighty dollar. I just view it as something you need to get by."

There's a refreshing practicality about Keifer that makes the music he plays seem that much more sincere. Money is obviously not as important to him as, say, his three-year marriage that he calls "the best I could possibly want" and in a world of egomaniacal rock stars that proves a nearly extinct commodity.

Considering his unbridled fondness for his wife, Emily, however, it seems odd that Keifer would be responsible for the James Brown-type blues of "Love's Got Me Doin' Time," that instill this album with its title's theme of lost love and despair. "Some of the songs I write come from past experiences or things



Vocalist-guitarist Tom Keifer

I've observed," he points out. "It might not even be about love, but about a job you lost. Basically, everyone has something in their lives that they took for granted and after it was gone they realized they [missed it]."

Nevertheless, Keifer admits great fortune to have secured his marriage before the meteoric rise of the band's stock in an industry where relationships are won and lost as quickly as a prize fighter's equilibrium. When he ponders what it would be like if he hadn't met her

before, he'd wonder if this person liked him not for who he was but for where he was. Keifer echoes the thoughts of many a celebrity including his drummer who sits quietly to his left.

Coury, who had earlier said (somewhat unconvincingly) that he was "married to the band" and didn't really have the time to start a relationship, now reconsiders these thoughts as Keifer expounds on his own contented relations. "It's true what they say about it being lonely at the top," Coury says in a reflective tone. "It's not really lonely. But at this point, it's going to be very tough, because so many girls I meet try to fool you into thinking that they don't know who you are. The best one is, 'I don't listen to rock & roll, and I don't know who [Cinderella] is.' I get that a lot. These guys [in the band] are lucky they had their girlfriends before. I think the last girlfriend I had is a hooker now," he chuckles somberly.

Ironically, at this point, a PolyGram worker briefly interrupts the proceedings with news regarding a secretary Coury had earlier inquired about. After shoring up the drummer's potential dinner plans we finish up with more pertinent matters—like the band's upcoming tour. Beginning in Europe at the start of this year, Cinderella will headline above Slaughter in a battle of platinum foes.

Cinderella will do well to continue paralleling the upward mobility of Rocky's storybook rise to fame. But judging from the band's consistent change of directions they will at least avoid the dreariness of copycat sequels. MC

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Warrior Soul

Slaughter has released their *Stick It To Ya* live CD and video tape, *In The Beginning*, which features a compilation, interviews and the obligatory "screwing around with the band" segments. Valley boy **Dana Strum** sure has come a long way since his days as bassist for **Troubadour** regulars **Badaxe**, as well as his involvement with the **Vinnie Vincent Invasion**. Strum is currently taking a break from touring while he finishes production on the **RCA/BMG** debut disc for local boys **Kik Tracee**.

Local promoter **Robert Perry** is as busy as a bee with a couple of "battle of the band"-type projects, settling the wheels in motion for a five-week **KNAC**-sponsored deal at Marina del Rey's hopping nightspot, the **Red Onion**. He's also winding up his six-week competition, which started at **Van Nuys' Metal House** and finishes up at **Madame Wong's West** on the 17th. Sponsored by **Charvel**,



Tom Farrell

Slaughter

Crate, Ampeg, Zildjian and Sonora West Studios, the contest will be one of many put on this year by **Perry** and his company, **Fastlane Productions**. We'll keep you updated on the winners, as well as future events and how to enter.

Those rad 'n' plaid Scot popsters, the **Bay City Rollers**, are hanging up their tartans after one final performance at **Madame Wong's West** on the 26th. With **Duncan** and **Ian** being the only members intact, the group plans to head over to England to restart their engines under the new moniker, **Joy Buzzers**. The **Buzzers** will be starting production on a debut album, and let me tell you folks, I've heard some of the demo tracks, and these guys are good.

The **Replacements** and the **Posies** will be hitting the **Palladium** on Friday, January 18th.

Local act **No Talking** has released *Ride*, a four-song debut EP.

Two of Hollywood's basic black sleaze centers have reason to celebrate. That last bastion of rhythm and booze known as the **Cathouse** had its grand re-opening on January 15th, and that den of iniquity, **Bordello**, celebrated its two-year anniversary on January 15th. Innkeeper **Riki Rachtman** is now spreading the disease to radio, hosting **Radio Cathouse** every Saturday night from 7-11 p.m. on **KNAC 105.5 FM**. Rachtman is apparently well-versed in the first rule of revolution: Seize control of the communication centers.

Girl rockers **Bootleg** have signed to **RCA/BMG Records**. Way to go, girls, you deserve it.

Keep your ears perked up for the energetic alternative sounds of **Samba Hell**, who will be at the **China Club** on January 25th at 9:00 p.m.

Drugs, God And The New Republic will be the title of the new **Warrior Soul** album, due out on **Geffen Records** in March. The band will be opening for **Queensrÿche** on their upcoming North American tour, which has been pushed back to an April 11th kickoff date.

C&W

By Billy Block



Billy Block

Dave Durham

Peter Carlisle, one of the driving forces in keeping traditional roots music alive at **KCSN** radio, is back. Peter is now hosting a new thirty minute show on **KCLA 99.9 FM** every Saturday night from 10:30 to 11:00. Peter features only local talent on his *New West Country* show, ranging from traditional country to country rock. All tapes should be submitted directly to him at **New West Country**, P.O. Box 55604, **Sherman Oaks, CA, 91413-5604**. This is an excellent opportunity to have your music heard. Good to have you back on the airwaves, Pete.

Well, I gotta tell you, one of my favorite Christmas tapes this year was *Yule Train*, recently released by the **Twang**. With tracks like "Give Back Everything" and "Buy War Toys For Christmas," the **Twangs—Melanie Harby** and **Roy Zimmerman**—provide a novel look at country Christmas in the Nineties. This ten-song cassette features **Nancy Felixson** on bass and vocals, the drumming of **Randy Erlich**, with guest appearances by **Dennis Fechet** on fiddle and **Michael Rose** on sax.

Another fine tape passed along to

me recently was *Unicorn Dreams*, seven original full-length lullabies. Produced by **Bob Bruning** (bassist for **Gumbo La La**) and **Sam Libraty**, this tape is a must for anyone with toddlers. It is available by mail-order from **Fas-Ent Music**, 17939 **Chatsworth St., #205, Granada Hills, CA, 91344**. Sweet dreams.

KZLA 93.9 FM featured *Down In The Valley*, a West Coast country music anthology, on their midnight album tracks show last week. *Down In The Valley* was produced locally by **Dave Pearlman** and features ten L.A. singer-songwriters. **Teresa James**, **Eddie Dunbar** and **Joe Williamson** all contributed fine cuts to this project. **KZLA's** continued support of local product is helpful to L.A. area writers, studios and musicians.

Third generation Cajun accordionist, **Joe Simien**, has just completed recording fourteen songs at **KCRW** studios in Santa Monica. Producing the project is none other than **Chuck Taggart**, host of **KCRW's Gumbo Ya Ya** show. Featured along with Simien is former **Queen Ida** fiddler **Lisa Haley** (currently with **Zydeco Party Band**), guitarist **Bill Bannister** and bassist **Jim Garafolo**. The recordings are the first by Joe Simien and include original compositions as well as old standards. These tracks will be treasured by Taggart's listeners and will hopefully find their way into record stores.

In a celebratory performance at the **Barndance**, **Dave Durham** and the **Bull Durham Band** showed off the stuff that won them the grand prize in **Tru-Value Hardwares Talent Search**. The Durham posse brought home a first prize package that includes Fifty large in cash, a new Dodge truck and a **CBS Records** contract. The finals took place at the **Grand Ole Opry** in Nashville, Tenn. and Durham tells *MC*, "it was the thrill of a lifetime being on the Opry stage." Congrats to all the Bull Durham Band.



Billy Block

The Twang



JAZZ

By Scott Yanow



Julie Pado

Richie Cole

Bebop, blues and ballads were prevalent in L.A. during December. The great altoist **Richie Cole** put on a typically good-humored set during his opening night at **Catalina's**. A throwback to the late **Sonny Stitt** in his competitiveness and mastery of the bop language, Cole made tunes such as "The Gypsy" and a ridiculously fast "Holiday For Strings" swing, and caressed the melody of "If I Should Love You." He constantly tried new routines, even switching keys once without telling his sidemen, just to see if they were paying attention; they were! The veteran pianist **George Gaffney** matched **Richie's** penchant for humorous song quotes and turned "All The Things You Are" into a tour-d-force, evolving from classical music to **Bill Evans** and back. With the fluent (and very young-looking) bassist **John Leitham** tak-

ing solos worthy of a saxophonist and the continually-smiling drummer **Sherman Ferguson** lending inventive support, the music was quite memorable.

Sweet Baby J'ai is one of the most impressive new blues/jazz singers I have heard in sometime. Able to give fresh interpretations to a wide variety of material (a talent shared by one of her influences, **Dinah Washington**), J'ai was in fine form at the **Lunaria**, a comfortable no-cover restaurant/club on Santa Monica Blvd. (213-282-887). Her backup group consisted of pianist **Larry Nash**, **Doug Webb** on tenor, guitarist **Ray Bailey**, bassist **Lynn Keller** and drummer **Kenton Milton**; all are very adept at the blues-oriented material that she features. Although the **Lunaria** is a small intimate setting and one can easily imagine J'ai excelling in larger surroundings, she was in top form, with the high points including **Billie Holiday's** "Fine And Mellow," "I've Got A Small Day Tomorrow" and "Don't Touch Me." **Sweet Baby J'ai**—watch for her in the future.

KLON's annual jazz party, this time a celebration of the **Pacific Jazz** label, was held at the **Wadsworth Theatre**. **Bud Shank's** quartet, a partial reunion of the **Chico Hamilton Quintet** and the current **Gerry Mulligan Quartet** all performed. Altoist Shank was in brilliant form (showing how much he has grown musically since the 1950s), cellist **Fred Katz** and flutist **Buddy Collette** starred with **Chico** (although the substitute guitarist was out of place in this music and Hamilton show-boated a bit) and baritone great **Gerry Mulligan** sounded fine on a set of mostly newer material (even if I wish he used a second horn player so he'd have someone to bounce counter-melodies off). Mulligan's vintage "Line For Lyons" was a perfect ending to another musical success by L.A.'s jazz station, **KLON**.

BLACK MUSIC

By Wayne Edwards



Byron Miller

Now that **New Edition** lead singer **Ralph Tresvant** has completed the quintet's solo efforts with the release of his self-titled debut on MCA Records, rumor has it that the fellas are regrouping to start recording the next **New Edition** album. That'll certainly quiet all the skeptics who said it couldn't be done. What would be even nicer though, would be a mega-tour featuring **New Edition** with former group member **Bobby Brown**. Talk about a "greatest hits" concert. That one would be the show of the year.

Some really nice shows on the mellow front passed through town recently that were well worth the price of admission. Saxman **Gerald Albright** who, in addition to his own recording career on Atlantic Records, has played as a sideman with just about everybody and is a regular on television's **Byron Allen Show**, played a fabulous set at **At My Place** in Santa Monica. Joining him on keyboards was labelmate **Chuckii Booker**, who, after his long stint on the road with **Janet Jackson**, seemed to

enjoy playing in an intimate setting. **Albright** was out in support of his third album, **Dream Come True**.

Another nice set was bassist **Byron Miller** at Westwood's **Bon Appetit**. Over the past decade, Miller has performed with the best of them, including **George Duke**, **Whitney Houston**, **Stanley Clarke** and **Luther Vandross**, and it was great seeing him front his own band for a change. Miller says there's more dates in the works surrounding his debut album, **Git Wit Me**, on Nova Records.

Is it a sign of the times that **Teena Marie**, once the rockiest blue-eyed soul sister around, is now being presented at the **Strand**. The Redondo Beach niteriy maintains its stranglehold on the best of the club sets in the latter half of January and early February. Appearing there will be L.A.'s own **Carl Anderson**, now on GRP Records (Jan. 19), **Fats Domino** (Jan. 20), **Teena Marie**, **Perri** (Feb. 2) and **Pieces of A Dream** (Feb. 9). You've probably seen **Perri** performing backing vocals for **Anita Baker** on the talented songstress's last three tours but if you've never caught the **Perry sisters** doing it for themselves, you're really missing something.

Anaheim's **Celebrity Theatre** continues to surprise with their choice of shows. The theatre closed the year with rap concerts by **Ice Cube** and **Too Short** (with **YoYo** and **Kid Rock**), followed two days later by **Vanilla Ice** and **C&C Music Factory**. These shows came barely a month after the theatre hosted **2 Live Crew** amid a swirl of controversy and protests. Nothing that cutting edge on the 1991 schedule yet but you get the feeling it's just a matter of time.

MELLOW NOTES: **Hugh Masekela** appears at **Birdland West** on February 1 and 2. The **Strand** dates are also great mellow pleasers. But, if you're in "a stay at home mood," check out the new albums released by **Surface** (*3 Deep*/Columbia), **Loose Ends** (*Look How Long*/MCA), **Joe Sample** (*Ashes To Ashes*/Warners) and **Byron Miller** (*Git Wit Me*/Nova). **MCA**



Michael R. Morris

Doug Webb and Sweet Baby Jai



Wayne Edwards

Gerald Albright (L) and friends ham it up at **At My Place**.

CONCERT REVIEWS

Iggy Pop The Palladium Hollywood

"Which way to the mosh pit?" demanded a rooster topped hood as a gaggle of curious onlookers dispersed like the Red Sea at his command. "Clear the way, I'm coming through," he barked.

The lads destination was the mosh pit, an area near the foot of the stage where a group of mostly teen aged anarchists were hurling themselves kamikaze-like against each other to the sonic assault provided by an aging, underfed lunatic on stage. From the safe distance of the balcony, the throng resembled a convention of lemmings just before the big swim meet. But when Iggy Pop is the guitar slinging buddah and the stage is his pulpit, just about any kind of behavior short of self incineration is considered acceptable.

The Detroit-reared 98-pound weakling is the last of the spaz rockers, and his decaying church is a bastion where Sex Pistols' fanatics can rub elbows with refugee motor-cycle gangs in near perfect harmony. Pop's workmanlike repertoire meshes raw punk speed and heavy metal power chording with each uniquely personalized anthem. His themes center almost exclusively on urban squalor and moral decay, and they hit with the unnerving impact of a bad acid trip.

Beginning with a breakneck version of "Raw Power," the group, which featured a delightfully adaptable Waddy Wachtel on lead guitar, bludgeoned their way through the chords. Smelling blood, the Pop ensemble reeled off blitzkrieg renditions of "Swedish Magazines," the ultimate anthem of street horror sci-fi, and a more primitive and visceral version of "China Girl," a song he co-wrote with David Bowie during his drying out period in the ghost-plagued back alleys of Berlin.



Mike Scott of the Waterboys

Pat Lewis



Iggy Pop

Heather Harris

This middle-aged screwball still looks natural contorting his lithe body like the Indian Rubber man on angel dust, and the fact that his voice continues to grow in characters simply adds to the legacy.

From his latest *Brick By Brick* LP, Pop culled the album's two strongest pieces, "Home" and "Candy," with the later sounding great even if sweet Kate Pierson of the B-52s wasn't in the house to make a cameo. Only one aspect of the show rang false: the obligatory mock striptease during the encore. The move was a premeditated last volley geared more for appeasing the audience than provoking them. I'd rather see Pop, the quintessential street Hun, leave the rock arena lying prostrate on his shield, rather than resorting to conventional standards. Let's hope he keeps his twisted vision in tact to the bitter end.

—Oskari Scotti

The Waterboys Universal Amphitheatre Universal City

During a time when many rock bands are returning to their folk music roots, it comes as no surprise that Mike Scott (the Waterboys' main man) would leave behind his adopted Irish folk music and return to his electric rock & roll roots. It also comes as no surprise that the transition has not been an easy one for the Scotland-born Scott to make. To begin with, he made major changes to the band and the band's sound after the release of their latest album, *Room To Roam*, which is even more jig heavy and traditional sounding than 1988's *Fisherman's Blues*. Not a fiddle nor accordion could be found anywhere on the Amphitheatre's stage. As a matter of fact, what was once a nine-piece acoustic band has now been scaled down to a four-piece electric outfit. Scott played an electric guitar during at least 75% of the show and very seldom sat at the piano, which is where he used to

spend 75% of his time.

The Waterboys' set consisted of a well-rounded sampling of material from their four LPs. Unfortunately, the traditional Irish songs taken from their more recent albums just didn't come off well in this rock & roll setting—especially when a three-piece brass section was expected to play parts that were originally written for violin, accordion, penny whistle and mandolin. The only new song in their hour-and-a-half long set that worked was "A Life Of Sundays," which was already a rocker to begin with.

Mike Scott was really at his best when the band left the stage and he sang while either accompanying himself on piano or guitar. Consequently, songs like "Has Anybody Here Seen Hank?" and "When Will We Be Married?" were the most memorable moments of this rather poorly attended concert.

The Waterboys still have a long road ahead of them as they forge their way back to rock & roll. But, when you're being creatively lead by an artist who can write such gems as "We Will Not Be Married" and "Medicine Bow," absolutely anything is possible!

—Pat Lewis

Bruce Hornsby and the Range Universal Amphitheatre Universal City

When the band strolled onstage with the house lights still on, it was clear that this was not going to be an ordinary concert. Bruce Hornsby and the Range provided the audience with a three-hour jam session filled with first-rate musicianship and a lot of fun.

This relaxing evening was filled with musical surprises and interaction with the audience. At the beginning of the show, Hornsby asked the audience for requests, which he and band members picked up from the sides of the stage throughout the

night. Among the most requested songs were the lush ballad "Lost Soul" and the pop-flavored "Another Day."

Hornsby and the Range played all their hits including "The Way It Is" and "Across The River," but it was Hornsby's solo work that highlighted the evening. Hornsby spent about 20 minutes alone onstage with his piano, mesmerizing the audience with his soulful and moving piano playing. Other highlights of the show were the political rocker "Fire On The Cross," "Mandolin Rain," and "On The Western Skyline."

In addition to his songs with the Range, Hornsby also performed songs he has written with other artists, such as Leon Russell (who he recently produced) and Don Henley, with whom he co-wrote "The End Of The Innocence." Hornsby gave his own rendition of the song, which proved to be the only lowpoint of the night. His new melody line and a more open arrangement weakened the Grammy nominated song.

—Sue Gold



Bruce Hornsby

Caroline Palaty

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Electric Love Hogs: Punk-funk metal masters.

Electric Love Hogs

Club Lingerie
Hollywood
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Steve Powell: (213) 658-7081
□ **The Players:** John Feldman, vocals; Kelly LeMieux, bass; Dave Kushner, guitar; Donny Campion, lead guitar; Bobby Fernandez, drums.
□ **Material:** The Electric Love Hogs have been playing this suddenly hip punk/funk/metal for about two years now, and it shows. They seamlessly graft hard metal riffs, funky basswork and Iron Maiden-ish harmony leads to keep the sonic landscape moving. The abrupt style changes hold your attention throughout each song. Vocalist and ringleader, Feldman, strutted shirtless across the stage like a badass homeboy prankster. His clear tenor climbed and swooped with the melodic vocal lines and barked out the many rap sections as well. With so much virtuosity packed into each song, it might seem ironic

to the band that the audience really got moving during the simple and uncluttered sections in songs like "Love My Dode" and "Liar." During these songs, Fernandez was able to whack his snare drum hard and lock into LeMieux's bass playing.

□ **Musicianship:** Each member more than pulls his weight. The guitarists have their tightly arranged harmony leads and Campion pulls off blindingly fast blues-metal solos. LeMieux held down a solid bottom and showcased his funk bass chops on nearly every song. Feldman's soaring tenor never faltered, though the raspy grit that appears on their demo tape was not present live. Only drummer Fernandez seemed adrift at times. With so much going on at once, he was saddled with the responsibility of finding some space to lay down a solid groove. Only when his bandmates left him room was he able to pound out some heavy kick and snare action that got the audience thrashing around.

□ **Performance:** The Love Hogs blasted through their entire set and the audience still wanted to hear more. They came back with their

customized encore of Hendrix's "Foxy Lady"—replete with Led Zepelin verses. This was the icing on the cake of this entertaining evening. Though the band did move and jump around a lot, I didn't see much of the wild stage antics that were often cited in their press kit. Though they played with confidence, they seemed a bit solemn and reserved.

□ **Summary:** The Electric Love Hogs have a running start in this new area of funk-infused hard rock. As their demo tape shows, when they control their urge for the musical dog pile and their singer screams from his soul, this band is better than 99 percent of the so-called alternative bands signed today. If they can put some of their on-stage personality into the lyrics, these guys could be unstoppable. —Jeff Charroux

The Buck Pets

Bogart's
Long Beach
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** L.A.P.D.: (213) 962-9991
□ **The Players:** Chris Savage, lead guitar, vocals; Andy Thompson, lead vocals, guitar; Tony Alba, drums; Ian Beach, bass.

□ **Material:** Opening with "Moon Goddess" from *Mercuratones*, their second album for Island Records, the Buck Pets ripped through one high-energy, aggressive, screeching-guitar song after the next. It's hard to put a finger on the musical genre that best describes the Pets' material, and to be honest, trying to categorize a band never serves them well, anyway. Suffice it to say, then, that the Buck Pets are indicative of the hard-core underground scene here in Los Angeles, yet they have enough melodic sensibilities in their song structures to also appeal to the more adventurous college radio listener. Their latest material is a tad



The Buck Pets: Powerful, grungy and aggressive.

Pat Lewis

CLUB REVIEWS



Tom Farrell

Loud And Clear: Already talking with labels.

more accessible and shows a lot of maturity in the songwriting department than earlier material from their self-titled debut album, which, by the way, is an impressive debut LP.

□ **Musicianship:** The Buck Pets are so powerful, grungy and aggressive live, that, at times, they border on metal. And they certainly pulled off their parts very well. Guitarist Savage offered up some mighty fine, fuzz-heavy guitar work, which really gives this band its distinctive sound. Bassist Beach and drummer Alba set a solid foundation and drove the band through a plethora of fast-paced tunes. Vocalist Thompson pushed his voice a bit too hard, which didn't really show off his full vocal potential. However, he was certainly an expressive singer who worked his audience well.

□ **Performance:** There's nothing worse than watching a band that is uncomfortable on stage, which is definitely not the case with the Buck Pets, who are so at home and honest on stage that it makes me blush. Their set was tight, their playing was right on the money and their energy level was so high that I thought I was going to pass out.

□ **Summary:** Definitely worth some serious listening, this band is quite a refreshing find in an environment that pumps out ready-made bands at an alarming rate and then drops them just as fast. Unfortunately, the Buck Pets unusual sound will probably continue to make it difficult for the industry to pigeon-hole them. And we all know how much this industry loves to pigeon-hole things. Nevertheless, if they play their cards just right, the Buck Pets should be

barking up the right tree with their latest release, *Mercurio tones*. Songs to pay special attention to are "Pearls," "Moon Goddess" and "Guilty."
—Pat Lewis

Loud And Clear

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** The Loudline:
(818) 506-8930

□ **The Players:** Jess Harnell, vocals; Chuck Duran, guitars, b.vox; Mark Allardyce, bass, b.vox; Craig Merliss, drums, b.vox.

□ **Material:** Loud and Clear's vault of memorable, high energy hard rock is probably one of the most impressive on the Sunset Strip today. The band's no-frills approach never strays into shoddy gimmickry or attitude, choosing instead to deliver its payload toward more of a working crowd. All of the songs are palatable, well-crafted tunes, that have one foot firmly planted in textbook technique, with the other backed by heart felt sincerity. While at times the band seems to walk the tightrope of 'by-the-book' corporate rock made popular by bands like Journey (who the band will inevitably be compared to for lack of a more convenient label), Loud and Clear keeps its collective head above the water by maintaining enough of their own identity.

□ **Musicianship:** Vocalist Jess Harnell is easily one of the most talented and impressive singers to come around in a long time; look for upcoming singers to be listing this

guy as one of their influences some day. My God, this guy can actually sing! Not only does Harnell score a perfect '10' on all aspects of technique, he also manages to inject an emotive quality into his voice which gives him the best of both worlds; the power, control and range of an accomplished session vocalist mixed with the feeling of a blues singer. Guitarist Duran earns a 'well done,' handling his chores and providing a steady fill to the tunes as well as kicking out classic rock solos infused with enough of his own individual style—something you don't see too much these days. Straying away from the annoying guitar-ego pyrotechnics that plague many of today's younger guitarists, Duran's approach is more pragmatic, opting to enhance the band's material, rather than performing arrogant attempts to steal the spotlight. Bassist Allardyce kept up his 50% of the band's rhythm battery and threw in an entertaining bass solo to boot. Allardyce delivered a performance which entertained the audience and displayed his talent without resorting to a self-gratifying stance. Drummer Merliss displayed some of the best drum timbres I've heard in years; his dynamics and delivery were nothing short of incredible and his meter and standard chores were performed flawlessly.

□ **Performance:** From the moment they hit the stage to the moment they departed, Loud and Clear held the audience in the palm of their hands. And like Allstate, they were in good hands indeed! Rather than introspective stage egotism or cheap antics, Loud and Clear is performing for the crowd's benefit, and enjoying it every step of the way. This is one of the few band's I've seen that rarely has a dull moment live. Imagine what they're going to be like on an arena level! You could see the ground work already being laid. One discerning note: Loud and Clear's stage regalia is a bit dated and common place. But, since this band is not a contrived image piece, it probably won't matter; the emphasis is on the music rather than what kind of trousers the drummer is wearing. Still, a more marketable image (without resorting to a packaged record company scheme) would be the icing on the cake.

□ **Summary:** Loud and Clear is a rare breed of vanishing integrity that is as out of place in Hollywood as a serving of filet mignon at Fatburger. No tattoos, drug problems, nose piercings or colored hairspray. These guys can actually play their instruments and write quality material. Geared more toward an arena rock FM radio level, these guys are inevitably bound for large, mainstream musical success—it's just a matter of time. With their Seventies hard rock feel and fantastic stage show, Loud and Clear is definitely an outfit that is based on unshakeable standards: good music and talent (and a live showed geared toward their fans), rather than flash-in-the-trends or pretentious attitudes.

—Frank Hillman

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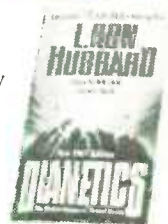
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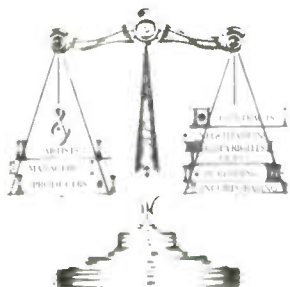
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CLUB REVIEWS

Dharma Bums

Bogart's

Long Beach

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ Contact: Mike Quinn:
(503) 222-9649

□ The Players: Jeremy Wilson, lead
vocals, guitar; Eric Lovre, lead gui-
tar, vocals; John Moen, drums, voc-
als; Jim Talstra, bass.

□ Material: While this Oregonian
quartet's material may initially attract
a college radio/alternative music fol-
lowing, it actually has enough raw,
angst-driven aggression to appeal to
a more metal oriented crowd, while at
the same time, it has all the classic,
melodic characteristics to appeal to
even a pop audience. Yes, in a sense,
Dharma Bums are following in the
footsteps of bands such as Faith No
More or Jane's Addiction, who have
successfully crossed-over a variety of
musical boundaries and genres, re-
defining those genres as they go. The
songs presented during the Bums' hour-
long set were primarily sampled from
their second Frontier release, *Bliss*,
along with a healthy selection of newer
songs. On recordings, this band is a tad
more reserved sounding than they actu-
ally are live. This is not to say that
Bliss isn't strong and loaded with some
pretty impressive performances; it's
just that the Bums are better and
certainly more passionate live.

□ Musicianship: Although a very
young band (the oldest member being
twenty-four), Dharma Bums are all
well-versed, tasteful players. The
Bums do everything in their power to
involve the audience in the songs,
and you really get caught up in the
frenzy. Image-wise, or should I say,
non-image-wise, the Dharma Bums
are as natural and believable as they
come.

□ Performance: All of these musi-
cians are certainly mobile and ani-
mated performers, but vocalist Jer-
emy Wilson still has the others beat
as he bashes his way around the
stage with a reckless abandon. One
moment he's on his knees at the
edge of the stage pleading with his
audience, and the next, he's bounc-



Dharma Bums: Ready for the majors.

Pat Lewis

ing off the ceiling and throwing his
long, brown locks around so vio-
lently, you'd swear his head was
going to pop off.

□ Summary: The Bums have shown
a great deal of growth over their past
two albums and are ready now to
make the leap from independent label
to the major leagues. They just need
to come upon a pair of sympathetic
record company executive ears who
will take them to the next level without
loosing sight of what this band is all
about in the process. Thankfully,
though, the Dharma Bums are four
bullheaded individuals whose voc-
abulary does not include the word
compromise.

—Pat Lewis

□ Contact: Toni Allen:
(213) 652-8795

□ The Players: August Daniels,
vocals; Steve Sunnerberg, guitars;
Kenny Easton, guitars; Bryan Allen,
bass; Cozy, drums.

□ Material: Tempest's standard fare
is nothing spectacular and nothing
even remotely memorable. With run-
of-the-mill lyrics and melody lines,
Tempest comes off as just another
Strip band with your formula "metal
without a cause" musical attitude.
Nothing stands out.

□ Musicianship: As far as their in-
dividual talents run, Tempest isn't
that bad of an outfit. Their rhythm
section holds down the fort quite
nicely, and vocalist Daniels seems
to hit all the right notes. Unfortunately,
the band comes off as being rather
unfeeling in their delivery—too much
of a soulless performance can be
damning. The right notes, the right
time signatures, the right technique,
but lacking emotion.

□ Performance: One gets the
feeling that the members of Tempest
were posing and not really feeling
their music or even enjoying it.
Daniels sang his notes as if he were
reading lines from a script or cue
card, but nothing came from the heart
or gut. This adds up to a rather
boring performance which shows a
band that is simply going through the
motions.

□ Summary: To get the overall
picture of Tempest is to watch *Spinal
Tap* ten times over! The band is
comprised of a bunch of nice guys
who want that ever-elusive record
deal, but will find that without the
proper songs, live presentation and
image (all of which need a great deal
of work), they aren't even going to be
in the running.

—Courtney Ray

Tempest

The Roxy

West Hollywood

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



Tempest: Posing or performing?

CLUB REVIEWS



Toni C. Holliday

Carrera: Work on your live show, guys.

Carrera

The Roxy
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Steve Bristow:
(213) 301-0500

□ **The Players:** Jessie Scott-Davis, vocals; Ricky Carrera, guitar; Frankie Scimecca, bass; Mark Marrow, drums.

□ **Material:** Carrera kicks out blues-influenced melodic hard rock, which comes off as being a head above the rest of your standard Sunset Strip material. The band opened with "Crazy," one of their strongest and most typical numbers, before carrying on to other set highlights such as "Pamela" and "Rich Girl."

□ **Musicianship:** Carrera is a tight, aggressive band. Vocalist Scott-Davis can really belt out a tune, and, as he loosens up, his tone and resonance shine. Guitarist Carrera is a technical genius in the same vein as Yngwie Malmsteen, but if he incorporated a little more feeling into his playing, he'd probably be an all-around favorite. In addition to coming up with a good chunky groove here and there, bassist Scimecca teamed up with stickman Marrow to form the strong backbone of Carrera. Marrow also went on to prove his capabilities and talent via a brief and enjoyable solo. He's also the least musically pretentious member of the outfit.

□ **Performance:** The crowd (large for a rainy Monday night) responded favorably to the band even though

their stage show was not their strong suit. Scott-Davis needs to get down and work the crowd—he definitely has the appeal, looks and personality to win them over. He and Carrera should also include Marrow and Scimecca in the playful banter and stage comradery. The band as a whole needs to move around and add a little pizzazz and flash to their stage routine. Or maybe just a little more fun would suffice.

□ **Summary:** Musically, this band has what it takes to make it. The songs and musicianship are solid, with their live performance being a definite weak spot. Carrera is drawing a lot of industry interest, and has the potential to be a major contender on the strip. With time, these guys will rock your socks off.

—Diana Beaudoin



David Cohen

Long Gone: On the right track.

Long Gone

Palace
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ralph Saenz:
(818) 503-0151

□ **The Players:** Manny Alvarez, guitar; Ray Pauley, drums; Ralph Saenz, vocals and acoustic guitar; Tom Ruffin, bass.

□ **Material:** Long Gone play melody-oriented hard rock in the vein of Skid Row and older Van Halen. A couple of their songs, like "Goodbye Sweet Love" and "Sticky Situation," would fit right into the Warrant power ballad genre created by MTV. Unfortunately, the bulk of their set consisted of solid filler—catchy but forgettable metal pop.

□ **Musicianship:** Guitarist Alvarez is an outstandingly tasteful lead guitarist, yet, in the context of Long Gone's larger-than-life aesthetics, his playing could have used a dash of showboating histrionics for the kids. The rhythm section was tight and creative, which kept the arrangements punchy and interesting. Vocalist Saenz is a fine singer in the style of David Lee Roth with several extra notes on top. His acoustic guitar interlude was intricate and fluid—not your typical campfire strumming sequence.

□ **Performance:** This band wants to play coliseums. In reality, the Palace audience was closer to 200 than to 200,000, yet Saenz's arena-rock banter was not toned down. His stadium schtick ("we're from North Hollywood, California"—two separate times) and spontaneity ("...met this guy from Florida, some kind of hick or Yankee...") were forced and unnatural. Behind Saenz's grand declarations and gestures the rest of the band rocked out professionally with confidence.

□ **Summary:** Long Gone is ahead of the pack in the areas of musicianship skills and songwriting mechanics. Since they claim to be less than a year old as a band, their flaws may work themselves out. In time, maybe they can come up with a handful of somewhat original catch phrases to stick onto their musical hooks. Even Poison had to come up with "Every Rose Has Its Thorn" to make the MTV grade.

—Jeff Charroux



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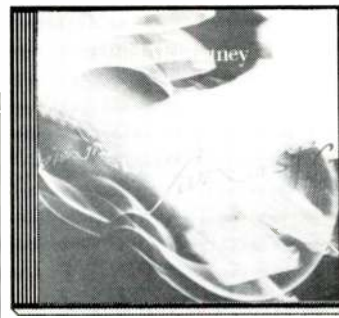


Ralph Tresvant
Ralph Tresvant
MCA

① ② ③ ④ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Sensitivity," "Do What I Got To Do."
□ **Summary:** Ralph Tresvant employs no less than a dozen producers on his debut solo album. Yet his MCA bio claims this isn't a producer's album. Hmm...clearly, the New Edition singer is being tailored to follow in the mega-platinum footsteps of former N.E. bandmate Bobby Brown. There may be a whole slew of creative voices lent to this effort, but many of the tracks follow the same funk, pop, soul, rap amalgamation that made Brown a huge crossover sensation. Tresvant fares somewhat better on the album's few straightforward, late night ballads.

—Jon Matsumoto



Paul McCartney
Tripping The Live Fantastic
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Hey Jude," "Golden Slumbers/Carry That Weight/The End," "The Long And Winding Road."
□ **Summary:** Many of McCartney's Beatle songs represented on this live album can't help but feel like exercises in nostalgia. And it's doubtful whether the Fab Four themselves could have delivered these tunes with as much snap. *Tripping The Live* is being sold as one CD called *Highlights!* and as a two-CD unabridged package, the latter including a number of early rock covers, additional material from *Flowers In The Dirt* and versions of songs already available on his '77 *Wings Over America* live album.

—Jon Matsumoto

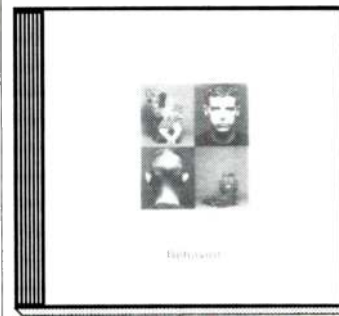


Cinderella
Heartbreak Station
PolyGram

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** John Jansen
□ **Top Cuts:** "The More Things Change," "Love's Got Me Doin' Time."
□ **Summary:** Despite sincere vocals and their strongest and most diverse musicianship yet, Cinderella is still about as exciting as a televised chess tournament. Rather than take chances on *Heartbreak Station* the group simply recreates yesterday's sounds. From the obvious Stones influence on "Shelter Me" to the pseudo-Sixties psychedelia of "Electric Love," the Cinderella of today wears its influences like a tourniquet-leaving little room for imagination or originality. A little acoustic, like a little make-up, goes a long way.

—Scott Schalin

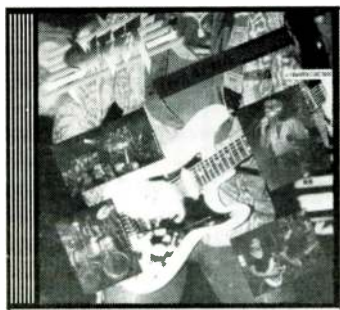


Pet Shop Boys
Behavior
EMI

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Pet Shop Boys & Harold Faltermeyer
□ **Top cuts:** "Being Boring," "How Can You Expect To Be Taken Seriously?" "Only The Wind."
□ **Summary:** Yeah, the music of the Pet Shop Boys has a lot to do with synthesizers and push button drum kits. But this English technopop duo also has some of the sharpest production and songwriting instincts around. Most of the songs on *Behavior* are lush pop songs with alluring melodies. In fact, the first three songs are all willowy mid-tempo ballads. When the Boys do pump up the beat (as with "How Can You Expect...") the emphasis is clearly on snappy arrangements and strong melody lines.

—Jon Matsumoto



Sweet
Live At The Marquee
Maze America

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Andy Scott & Mick Tucker
□ **Top Cuts:** "Sweet FA," "Love Is Like Oxygen," "Set Me Free."
□ **Summary:** The Sweet style, as fans surely know, teeters between grinding metal ("Sweet FA") and precision pop ("Fox On The Run") and creates one of the most versatile live records since UFO's *Stranger In The Night*. There are four new studio cuts tacked onto this recording that suggest a well-timed comeback attempt. Among them, "Over My Head" is the standout proving that Sweet members are still songwriting gods. And that by comparison demonstrates just how sorry a band Slaughter really is.

—Scott Schalin

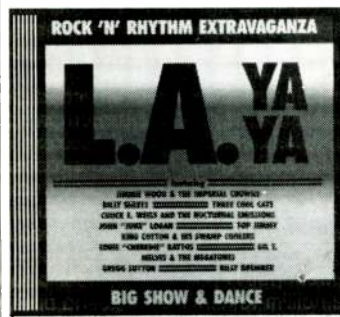


Redd Kross
Third Eye
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Michael Vail Blum
□ **Top Cuts:** "Annie's Gone," "Bubblemeg Factory," "1976."
□ **Summary:** As one of the most celebrated bands in L.A.'s underground scene, Redd Kross' debut release is bursting with a collection of witty, upbeat and brilliant tunes—"Zira (Call Out My Name)," "Elephant Flares," "Annie's Gone" and the Anthemic "Bubblemeg Factory"—that take you back to the Seventies harmony-laden era. Simplicity as their forte, Redd Kross' trio have Jeffrey McDonald, Steven McDonald and Robert Hecker juxtaposing perfection on this Beatle-esque trip of punk and psychedelia. What a delicious combination.

—Paola Palazzo



Various Artists
L.A. Ya Ya
Hightone

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Dusty Wakeman
□ **Top Cuts:** "Three Cool Cats," "Old Man," "You're So Fine."
□ **Summary:** Dusty Wakeman has assembled the creme de la creme of the L.A. roots rock scene playin' and singin' on one CD. They're all here folks, Jimmie Wood, "Juke" Logan, Eddie Baytos, Top Jimmy, King Cotton and more. Then there's the relentless rhythm section of Jerry Angel and Gil T. (on most cuts) with outstanding sidemen like Bill Lynch and Leo Nocentelli on guitars, Spyder Mittleman and Jay Work on saxes. From track to track *L.A. Ya Ya* carves up a delicious rhythm and blues buffet sure to whet the appetite of any serious fan of music for the soul.

—Billy Block



Patrice Rushen
The Meeting
GRP

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** The Meeting
□ **Top Cuts:** "Groove Now And Then," "Joyful Noise," "Tango."
□ **Summary:** The Meeting consists of keyboardist Patrice Rushen, saxophonist Ernie Watts, bassist Alphonso Johnson and drummer Ndugu. The instrumental music reflects their varied interests: jazz, r&b, funk, soul ballads and a mixture of all of these. The eleven group originals and a lightweight version of Ellington's "African Flower" are all concise (between four-six minutes), melodic and funky enough to be danceable. Although unlikely to satisfy jazz purists, Ernie Watts' strong solos and the pleasing group sound make this logical collaboration a success.

—Scott Yanow

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LOS ANGELES COUNTY

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

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

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

BOURBON SQUARE
15322 Victory Blvd., Van Nuys, CA 91406.
Contact: Beth Hill, (818) 997-8562.
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack.
Pay: Negotiable

BREAKAWAY
11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 319-1610
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
PA: Yes
Piano: Yes
Audition: Open mic Mondays, 7:30 pm.
Pay: Negotiable

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

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

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

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

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 823-8026.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Percent of door, no guarantees.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Caroline (213) 540-2274.
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Open Mike Night every Tuesday and/or send promo package.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA, 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable

LA VEE RESTAURANT
12514 Ventura Blvd., Studio City, CA 91604.
Contact: Susan, (213) 652-6821.
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable
Audition: Just come down on Tuesdays & see Billy Mitchell.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

MADAME WONG'S WEST 2900
2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Lisa Rose or Alan Yee, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photos to above-mentioned address. No calls.
Pay: Negotiable.

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

Audition: Send tape to club care of Susan.
Pay: Negotiable.

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

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

ORANGE COUNTY

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

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
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.

RECORD PRODUCTION CO. seeks PR person, P/T, paid. No experience necessary. 1 day/week. (213) 391-5713.

MUSIC PRODUCER/PUBLISHER needs female assistant. (213) 463-8999.

INTERN WANTED for publicity firm. College credits avail. for students. Could lead to paying posit. Call Shell (213) 461-3068.

RECORD CO. in Hollywood seeks two interns for General office duties. Hours 10-4pm. Interested in learning recording industry. Call Vickie @ (213) 962-9555.

INTERNS NEEDED for all departments. Dr. Dream Records. Call Mark (714) 997-9387.

SOUND TECHNICIAN needed for Hollywood rehearsal studio, experience. (213) 962-0174.

PRODUCTION COORDINATOR for the Wild Guzy production group. Great Opportunity. Must use word processor. \$850./Mo. (213) 851-9210.

INTERN position available with Wild Guzy production group. Great opportunity. Flexible day hrs. Call (213) 851-9210.

TALENT SCOUT needed for the Wild Guzy production group, similar to "New Kids On The Block". P/T. (213) 851-9210.

ALTERNATIVE INDIE label looking for reliable, ambitious intern to be groomed for paying position in 1991. Alias Records (818) 506-0967.

ENHANCEMENT ENTERTAINMENT Group, a major full service management co. is looking for interns w/ the ability to move up in the music industry. \$ too! (213) 371-2245.

INTERN NEEDED for music law firm. No pay but great experience. Shop demo tapes. (213) 955-0190.

MIDI RECORDING studio needs female interns for light office & phone work 10 hrs. per week, days. Possible trade for studio time. (818) 996-2917.

CORE ENTERTAINMENT Corp. is looking for student interns to learn first hand how to break records; Openings in radio promotion, marketing & publicity. Call (818) 716-9493.

PUBLICITY PROMOTION interns wanted to work w/ artist in R&B, rock, gospel, rap, & comedians. Expenses paid. (213) 857-5940.

TRIPLE X RECORDS seeks interns. Learn about press, promotion & retail. Good opportunity for learning & making contacts. Call Bruce or Linda, (213) 871-2395.

INTERN w/ transportation wanted for studio. Work as runner & light cartage. Person who lives

or works near San Fernando Valley preferred. (818) 996-2917.

CAMERA/TECH CREW for Tom & Randy's Excellent Videos. Film in S. Bay. Resume to T&R, 7985 Santa Monica Blvd., Suite 109-274, West Hollywood, CA 90048.

INTERN W/SOME PAY: TV/film & artist management music co. needs help in public relation/publicity duties. Call (213) 464-2145, Mon-Fri bet. 3-5 pm.

INTERN NEEDED for rock management co. (818) 761-4970.

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ANDREW GORDON
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Instruments: Fully automated 24 trk. digital recording studio w/ exceptionally competitive rates. 3 Atari 1040 computers w/ Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program, 80 MIDI channels, Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.

Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.

Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWW, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.

Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists, Blues, jazz keyboard instruction book/cassette package now available.

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Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.

Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE
Phone: (213) 653-9208

Instruments: Yamaha DX7IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002-sampler, Oberheim Matrix 6, DPX1, MiniMoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040 ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.

Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.

Technical Skills: Start to finish productions in my studio. Killer grooves.

Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.

Available for: Master & demo production, sessions, scoring.

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.

"THE FACELIFTERS" - RHYTHM SECTION
Phone: (818) 892-9745

Instruments: Jimmy Hawn: Guitars, Synth Guitar, writer/arranger.

MUSICIANS

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

Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPT-E, 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, David Foster. TV & Film: *Robocop*, *Ferris Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.

Available For: Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs. Keyboards also available.

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

MERRY STEWART
Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Oddesseys, 2 drum machines, Atari w/Hybrid Arts Sample Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.
Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.
Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

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

THE RHYTHM SOURCE
Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 938-9081
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casualls.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlolla.
Available For: Tours, local gigs, studio, rack programming, career consultations & instruction.

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

AL LOHMAN
Phone: (818) 988-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casualls, both originals & covers.
Available For: Sessions, club work, originals, casualls.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING
Phone: (213) 833-9371
Instruments: Akai/Linn MPC60 sampling drum machine w/ extra sampling time & 99 trk Midi sequencer. Yamaha recording drums, electric Midi pads & drum set, PM-16 MIDI converter, E-MU Proteus w/ 32 voices, Roland S-330 digital sampler w/ extensive library of current sounds. Roland U-220 w/ 30 voices, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/ midi multitrack mixer, color tv & air conditioning. DAT.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: 1 sequence, program, produce & perform on dozens of records- all styles. I work w/ a couple of producers on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, hit records, programming, sampling, lunch, & dates w/ Judy Jetson look-alikes.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpete lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Chords
Vocal Range: High baritone.

Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed 8/ or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Slaying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

BOB BUDAVICH
Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulclass stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong tenor w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.
Styles: All
Technical Skills: Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casualls & demo sessions.
Available For: Lead sheets, arrangements, sessions, casualls, lessons & tours.

TIMOTHY VON HOFMAN
Phone: (818) 344-9666
Instruments: Yamaha KX 88, 16 channel mixer, RX-5, TX-81 Z, Akai ASQ 10, IBM computer w/ Texture, Kawai K3-M, Korg DS-8, DBX 160x, Alesis, Sony DAT, Roland S-550, D110, MKS-7, Kurzweil PX 1000, video editing w/ special effects.
Read Music: Yes
Style: Pop, R&B, jazz, dance, new age, classical.
Technical Skills: Full production, programming, sampling, sequencing, arranging, sound design, scoring, video editing.
Vocal Range: Lead & back-up.
Qualifications: Over 20 yrs. experience, pianist, composer, teacher, arranger, programmer, studied piano under Roger Priebe of National Symphony, toured Europe, US, Africa, Soviet Union. Cable TV, radio KLSX, WSHS, WFDX jingles, commercials. Very imaginative, easy to work with, good image & stage presence.
Available For: Soundtracks, commercials, producing, programming, arranging, songwriting, demos, touring, showcases & sessions. For details call (818) 344-9666.

JOHN CASEY
Phone: (213) 479-2010
Instruments: Akai MPC-60, Electronic drums, Simmons pads, Roland PM 16 pad controller, Pearl acoustic drums, Roland S 330 digital sampler, Roland R8M, U-220, Korg Wavestation, Lexicon LXP1, Alesis Midiverb III, Digital guitar processor, Fender Strat w/ EMG pickups, MX8 Midi patchbay, Tannoy monitors, Sony 2 trk. 3 head cassette 8 channel mixer.
Technical Skills: Programming, sequencing, sampling, live drum tracks, arranging.
Read Music: Yes
Styles: All
Qualifications: 15 yrs. experience as professional drummer, percussionist. Extensive drum programming, sequencing, & direct recording of electronic drums
Available For: Pre production for demos, drum programming, studio work, sessions, casualls. Getting the killer rhythm tracks.

ERIC SWANSON
Phone: (213) 654-9187
Instruments: Vintage Fender Precision Bass, Ana Pro II, Dean Markley amps & EV cabinets, Bengie trumpet, Korg M1.
Read Music: Yes
Technical Skills: Rock, pop, funk & jazz; rock specialist. Fast learner & strong sight reader. Double on trumpet & keyboards.
Vocal Range: Strong tenor harmony vocals.
Qualifications: 10 yrs stage & studio experience. Have played or performed with members of Quiet Riot, Keel, Hurricane, Cold Sweat & Vixen. Berklee grad, strong songwriting & arranging skills. Tape & photo available.
Available For: Sessions, demos, tours, & live performances.

ROBIN PARRY
Phone: (213) 850-7157
Instruments: Korg M1, Yamaha DX7 II FD w/ E, 2x AKAI S1000 samplers, 2x Oberheim Matrix 1000, Tascam 8 trk., 16 channel mixer, Lexicon Digitech DBX +Aphex FX's, Sony DAT, Atari Mega 2 computer w/ 48 channel SMPT-E locked C-Lab notator.
Read Music: Yes
Technical Skills: Keyboardist, Midi programmer, producer, songwriter, arranger, teacher.
Vocal Range: Two oct.
Styles: Pop, R&B, house, rap, funk, latin/jazz, all, rock.
Qualifications: Extensive production & writing experience, Phyllis Nelson, Bronski Beat, Thames TV, Channel 4. Taught at Royal College of Music & University of Norwich. Toured around U.K. & Europe.
Available For: Master & demo production, sessions, songwriting, casualls, teaching, theatre, jingles & film scoring.

YUGOMIR LONICH
Phone: (213) 471-4629
Instruments: Guitar & bass. Electrics: Kramer Pacer w/ EMG's & tremelo, Guild X-500 (jazz guitar). Acoustics: Takamine nylon string w/ EQ, Yamaha steel string, banjo, sitar, Mesa boogie w/ Quadrawer, 4x12" celestions, Mirage sampling keyboard, Yamaha RX15 drum machine, Roland MSQ700 sequencer, Tascam porta 1. Tama drumset.
Read Music: Yes
Technical Skills: arranging, composing, transcription, jazz improvisation, scoring. Ability to come up w/ parts quickly in any situation. Great ear/listener. All styles, specialty in blues, jazz, rock, pop.
Vocal Range: Bass to alto, backgrounds/some lead.
Qualifications: 10 yrs. experience. CSUN classical/jazz study, theory arranging, etc. ... will get things done! private instruction.
Available For: Available For: Professional sessions, showcases, scoring, casualls. Last minute gig? Call Yugomir for top results.

MARTY BOLIN
Phone: (805) 379-3534
Instruments: Guitars: Charvel, Jackson & Yamaha electric & acoustics, Fender Bases, Marshall, Fender amplification & direct rack processed feeds; Keyboards: D50, ESQ1, sampler, misc. modules, 24 channels mix. 8 automated; Full racks of processing for all; Macintosh/Performer based. Other: 16 trk studio, vintage Nuemann Tube mics, other misc. processing.
Read Music: Slowly, charts OK.
Style: Rock/pop, blues, source cue, industrial underscore, grooves.
Technical Skills: Guitar, basses, keys, vocals, engineering, producing, programming & songwriting.
Qualifications: Major record &/or film credits in all catagones listed above. Call for complete credit sheet. BMI songwriter, publisher.
Available For: Recording, touring, engineering, production, writing. Professional situations only.

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Instruments: _____
Read Music: Yes No
Technical Skill: _____
Vocal Range: _____
Qualifications: _____

Available For: _____



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DAVID LEWIS

Phone: (213) 394-3373
Instruments: Kawai K4, Roland U-220, E-Max, Ensoniq VFX, Memory Moog Plus, DX7E1, TX7's, Roland Axis.

Read Music: Yes
Qualifications: Grammy award winner for best New Age Performance in 1988 w/ Shadowfax, Ambrosia from 1977 to 1981-recorded 3 albums which include the hits "You're The Biggest Part Of Me", "You're The Only Woman", & "How Much I Feel", extensive touring- USA-Japan, Shadowfax from 1984-1990-recorded 4 albums & a major contributor in songwriting, extensive touring-USA-Europe-Japan-So. America, Bachelor of Fine Arts in Music from Cal Arts, early experience w/the Bukla Synths, completed & performed the 2 piano version of the Flite of Spring, Other: Janae Fonda's workout videos, Tonyo K., tons of demos.

Technical Skills: Experience in Jazz, rock, funk, pop, new age. Player, composer, arranger, scoring, transcribing, pre-production w/ MIDI sequencing. Expert Mac user w/ music. Perfect pitch/great ear. Transcribe your music into beautiful laser printed music w/ computer, Parts/ scoring. Will transcribe any solo or music from tape!

Available For: Sessions (professions/demos), touring, local gigs, transcribing, teaching (synths, piano, Macintosh-Midi-music), consulting, film/ video scoring.

BOB EMMET

Phone: Hm: (213) 439-5391, Studio: (714) 842-5524.

Instruments: Roland D-50, MKS-20 piano module, S-330 Sampler, 360 systems Midibass, Yamaha Tx-7 & Tx-81z, Korg & Alesis drum machines, Apple Mac w/ sequencing programs.

Sight Read: Yes
Styles: All
Technical skills: MIDI production & keyboard playing from traditional piano/organ to the most modern synth & sampler sounds. Fast learner. Double on guitars. Good left-hand key bass for casuals or performance situations which require it.

Qualifications: 10 yrs. studio & stage experience, currently staff keyboardist at major Orange County production studio. Worked w/artists Leda Grace (Polydor Records), Debbie Kay (Brandin Records). Jingles include Orange Coast Magazine, KTLA & Nickelodeon TV. Club dates include luxury hotel chains: Sheratons, Hyatts, Ritz-Carlton.

Available For: Sessions, song production, casuals, concerts.

AZIZ BUCATER

Phone: (818) 760-1856
Instruments: Remo master touch drum set, Remo Legero drum set, HR 16 Alesis drum machine.

Read Music: Yes
Styles: Brazilian & Latin music.
Qualifications: One of the most accomplished brazilian drummers w/ more than 20 yrs. experience in recording, touring & teaching. Currently publishing a book on Samba technique.

STEVE CURRY -GUITAR/KEYS

Phone: (818) 761-2532
Instruments: Electric & acoustic guitars, PRS custom guitar, Ensoniq EPS sampler, SQ80 Keyboards, Roland D550, RB, Korg M1 Rex, Yamaha DX7, TX81Z, Alesis HR16, IBM PC, various outboard effects, Marshall, Vox, & Duncan amps.

Read Music: Yes
Styles: All styles of R&B & rock, jazz, pop, rap, reggae. Also children's music.
Qualifications: Album, demo, or tour credits w/ The Jacksons, New Bohemians, Fabian, Jerry Reed, Watusi, Harrison Kumi (African artist), film, TV & jingle credits for NBC, Fox, KCOP, staff guitarist for Will's Audio/Video in Dallas, TX.
Technical Skills: Guitarist, keyboardist, arranging, producing & programming.
Available For: Studio & live performance, sequencing, demo production in home studio (64 trk. digital & 24 trk. tape).

VOCALISTS

COSMOTON

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 /Ramona (818) 368-4162

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

Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. Refer-

encas/demos.

Available for: Sessions, demos, jingles, club/ concert dates, etc.

ARLENE MORHAUSER

Phone: (213) 557-8095, 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.

MARQUITA WATERS ZEVIN

Phone: (818) 890-5188
Styles: All

Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.

Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.

Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

DIANA DIVINE

Phone: (818) 787-1433.
Instruments: Voice.

Vocal Range: 3 octaves.
Read Music: Yes, sight read.
Technical Skills: Lead & background vocals, vocal & harmony arrangements, songwriting, some production.

Qualifications: 6 weeks on top 10 WUFI college radio-Miami as singer/songwriter w/ "Obsessed With You", airplay on KNAC's Local Show. As singer/writer/producer w/ "Colorado River" & "Sacrifice", airplay in 5 different states on 10 different stations including NY, FA, TX, IL, CA. Written & recorded w/ Mike Pinera (Blues Image), Hill Davis (Motown), Marty Powers (Arthur Kane). Live performances & video, strong theatrical background, reliable, pleasant to work with.

Available For: Demos, live performances, sessions, voice-overs, commercials.

TECHNICAL

FRANK LaROSA

Phone: (818) 766-4426.
Technical Skills: Home studio design, private consultation, engineering, sequencing.
Qualifications: B.S. Degree, Electrical Engineering, Indiana University School of Music. 4+ yrs experience in Los Angeles as engineer & consultant on top projects.
Available For: Home studio consultation & private tutoring on equipment usage & sequencing.



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*Ampeg SVT 400T bs head, mint cond, must sell, \$800. Call Justin, 213-957-0393
*Bs amp, Crate B150, 100 wtt's, 6 band EQ, combo amp w/casters, \$275. 213-826-6878
*Carvin X100B 12" stck, mint cond, 4x12 slant cab w/ft switch, \$650. Gretchen, 213-666-6826
*Carvin Vega 12" 18" bs cab, mint cond w/anvil cs on wheels, pd \$950 new, sacrifice \$495, 818-980-9987
*D.Markley K/20B bs practice amp, 20 wtt's, \$95; Peavey quit practice amp, 12 wtt, \$75. 213-851-2217
*H&H V800 pwr amp, brnd new, \$1000. Cerisa, 818-905-6510
*Hartley 4x10 spkr bs cab, \$400; Hartley 4x15 spkr bs cab, \$400. Dean, 818-718-1145
*Marshall 4x12 straight cab w/vintage 30 spkrs, like new, \$500. Bruce, 818-705-2826
*Marshall 100 wtt JMP master model head, xint cond, must sell, \$450. Al, 818-964-2212
*Marshall JCM800 50 wtt head \$400; Marshall JCM800 4x12 slant cab, \$375. 818-753-3919
*Marshall mid-stack, 100-153 head w/2 single 12 cabs. \$400 or trade for Hartley 115 Ted, 818-894-6469
*Marshall style 4x12 straight cab, wheels, black, \$200 firm. 818-783-6782
*Mesa Boogie bs 400. Just factory ser'd w/all new tubes & updates to extend tube life. Perf cond, killer sound, \$950 obo. 213-464-5630
*Mesa Boogie Mark 2 100 wtt head w/Groove Tubes & anvil light cs, xint cond, \$600. Kenny, 818-767-4106
*Mesa Boogie Mark 3 Simulclass, 1yr w/reverb, xint cond, \$1300. John, 818-343-9625
*Mesa Boogie Strategy 40+ studio pre amp in anvil cs. EV 200 wtt spkrs, Black Shadow x 4 in 2 custom Mesa Boogie cabs, new, \$3000 obo. Carlos, 714-996-8286
*Mid-70's Fender Super twin amp, \$450 obo. Rovy, 213-656-5264
*PA spkrs, Yamaha model 4115H, 15" woofers & horns, ported w/casters, \$250/ea. 818-596-2059
*Peavey 701R 7 chnl mixer w/8 spc anvil cs & phantom pwr supply, \$300. John, 213-332-9433
*Peavey TNT 130 bs amp w/15" hv dy tube spkr, mint cond, sounds incredbl, \$325 obo. 213-305-1464
*Peavey vintage amp, 12" EV spkrs & tubes, \$400. Call Clay, 213-874-5137
*Randall 4 dummy cabs, mint cond, factory, lk real, 1 stk w/wheels, sacrifice for \$100/ea, together or separate. Rick, 213-461-8455
*Randall RB125 ES bs amp w/2x15" Jaguar spkr cab. Very pwrfl \$499. Chris, 213-478-6350
*Rivera TBR1 120 quit head, new tubes, xint cond, \$650. Chris, 818-506-7408
*Silvertone 2x10 spkr cab, empty, \$20. 818-788-0610
*Sun 4x12 cab for sale, \$200 obo 213-466-2403
*Vox AC30 top boost, re-issue, beautfl tone, \$950. Kyle, 818-576-7524
*Yamaha PM1000 16x4x4 w/matrix, \$500. Shioh, 818-980-9122

3. TAPE RECORDERS

*Panasonic SV 3500 pro model DAT mach, less than 40 hrs use, \$1200, 805-253-2409
*Soundcraft series 50, 24x8x2 mixing console, \$5900. Mint cond. Brnd, 818-781-7003
*Tascam 246 4 trk, little use, xint cond, \$750. 213-257-1195
*Teac A3440 4 trk rt to rl, \$300. Nds some wrk. 213-461-0764

*Yamaha MT3X 4 trk, brnd new in box, \$600. Peter, 818-990-2724

4. MUSIC ACCESSORIES

*176 pc's of assorted sheet music, dated 1868-1951, \$450 for all. Shioh, 818-980-9122
*Alesis HR16 16 bit drr mach, grt sounds, like new, must sell, \$290. Miko, 213-851-3971
*Alesis MIDI Verb 2, used 1 time, \$190. Bruce, 818-705-2826
*Anvil ca, 4 ft x 2 1/2 x 2 1/2, \$200 obo: fiber drr cs's, various sizes, \$10-25 Mark, 213-306-4689
*BC Rich ST3 bs, American made, custom ordered, black, white & blue. Irgivory inlay, \$495 w/HSC. Call Aaron, 818-980-9987
*Chandler maple neck, 22 frets & performc maple neck, 22 frets, \$50/ea. Al, 818-964-2212
*EV M10457 mc w/wood & cs, \$90. John, 213-532-9443
*Furman reverb systm, RV1, for sale @ \$150 obo. aros, 714-998-8286
*Groove Tube spkr emulator, xint cond, \$250. Kenny, 818-767-4106
*Hammer kitly, \$300; Lexicon LXP-1 fx unit, \$375. 213-933-7316
*Kaylor bs trem, black chrome, never used, \$150 obo. Mark Silva, 213-707-3953
*Rockman MIDI pdt, mint cond, \$125. Peter, 818-990-2724
*Singerberg/Jones pro 24 #3 MIDI seqncr for Atari ST, \$95 obo. Chris, 818-989-0840
*Tascam 144, \$400 obo; Korg SQD1 seqncr w/disks, \$99 obo. 213-392-7038
*Tom Schultz pwr soak, \$25. Gene, 213-656-2099
*Wtd anvil cs for Marshall head. Reasonable price. 213-392-2524

5. GUITARS

*1957 re-issue, 2 color sunburst. S. Duncan vintage stack in lid position, woody tone, HSC, \$500. Kyle, 818-576-7524
*1972 Fender Strat. natrl, white pick grd, maple neck, xint cond w/HSC, \$650. Robert, 714-582-8143
*1974 Gibson EB3 elec bs, Varitone, woodgrain finish, mint cond, \$400 obo. Roy, 213-452-5691
*Aria pro 2 RS series quit w/rtm, metallica blue, grt action, grt cond, \$125. 213-464-5630
*Brand new Carvin bs w/cs for sale. Tobacco sunburst, never been plyd. 1st \$350 takes it. 213-874-7232
*Carlos steel string acous, very low action, easy to ply, cutaway, built in PU w/vol & tone control w/HSC, \$200 firm. 818-783-0610
*Carvin dbl neck, 6 & 12 string, black w/EMG PU's, lks & plyr grt, \$675 obo. Jim, 818-761-9697
*Carvin dbl neck, 6 & 12 string, black w/EMG PU's, lks & plyr grt, \$675 obo. Jim, 818-761-9697
*Charvel Jackson fretless bs w/HSC, \$350. Call Justin, 213-957-0393
*Charvel model 6, old style head stock, F. Rose, getting rare, black, imrnc cond, \$700 obo. Rod, 818-567-1036
*Fender flame Elk, very rare, dbl cutaway, arch top, solid body, black w/white binding, perf cond w/HSC, \$450. 818-783-6782
*Guild Songbird elec/acous quit w/HSC, black, 6 mo old, perf cond, \$975. 213-391-5157
*Hondo Les Paul copy, black w/cs, \$90. 213-851-2217
*Ibanez 5 string bs w/HSC, \$500. Rob, 213-651-4699
*Ibanez musicl quit, solid body w/ebony neck, \$450 obo. Lv msg. Brad, 818-368-9320
*Ibanez Roadstar 2, black, xint cond, 4 string, \$275 obo. 213-828-6878
*Jackson Firebird, xint cond, \$1000 obo. Kevin, 818-509-2657
*Jackson R.Rhodes custom, shark fin inlay, neck thru body, Kaylor pro, HSC, \$750. Brian, 818-893-8411 x2025
*Kramer bs quit, super funk, \$300 obo. 213-392-7038

*Kramer Voyager series w/F. Rose, \$250 obo. 818-781-7003
*Kramer Voyager w/F. Rose & Ibanez hmbckrs, rosewood neck, green, plys grt, \$375 obo. Chris, 818-989-0840
*Modulus Quantum thru-body 5 string bs, black, actv EMG's w/BT control. The lightest bs w/killer tone, w/cs, \$1000. Jim, 213-375-1735
*Pedia 5 string bs, white w/actv EQ, \$1000. Dean, 818-718-1145
*Rickenbacker bs, 4001, asking \$350. 213-396-7688
*String bs, handmade, all wood w/PU & covr, big deep tone, \$2900; Yamaha elec bs, black, new tuning gears, plys grt, \$395 w/HSC. 818-990-2320
*Washburn Explorer model w/cs, also has F. Rose, \$300. Larry, 818-753-3919
*Wtd, P.D. Factor bs w/de-tuner, actv pro knobs, pre green color. Lv msg. Johnny, 213-656-5115

6. KEYBOARDS

*1 Fender Rhodes suites piano, \$200. Danny, 213-954-0553
*A&H S612 sampler, includes 10 disk w/samples, \$275. Cindy, 213-851-2175
*Emulator 1 w/sound library & anvil cs, \$500 obo. Lv msg. Brad, 818-368-9320
*Korg keybrd for sale, MIDI capable, 100 sounds, RAM card for addtl sounds, \$335. Dan, 213-467-4388
*Roland D70 synth, cs, ft pdt, MIDI cable, owners mnl. Brnd new, xint cond, \$1500. 213-851-1372
*Roland Juno 60, like new, no cs, \$350 firm. Shioh, 818-980-9122
*Roland Juno 106, MIDI, 128 progmmbl presets, grt warm analog sound, \$350. Michael, 213-969-9140
*Yamaha P580 keyboard contrlr, 88 note, weighted keys, \$700 obo. Call Lenny, 213-831-6294
*Yamaha PSR 6300, xint cond, MIDI capable, \$1200. Kay, 213-599-8418

7. HORNS

*Alpine alto sax, brnd new cond, asking \$1100. Annette, 213-469-8253
*Haynes flute, ser #6295, circa 1920, closed hole, C-foot, gold plated keys, Embouchure plate, Medicus special model, Collectors item, \$5000. 213-828-6878

8. PERCUSSION

*14x22 kick drr w/cs, \$100; 2 12x15 toms, \$50/ea; 22" Zildjian cymbal, \$75. Mark, 213-306-4689
*Ludwig 22" bs drr w/cs, \$50 obo; 6, 8, 10" Roto Tom set w/stnd, \$90 obo. Dan, 213-392-6608
*Pearl 5 pc kit, antic white w/white custom pwr cabs, 8 black Paiste 2000 cymbals, HH, must see to believe. \$1500. John, 213-645-3667
*Snare drms, 7" Radio King, \$500; 8" Ludwig chrome wood Coliseum, \$450; 6 1/2" Sonar chrome, \$250. Mark, 213-306-4689
*Tama drr set w/all hrdwr, 26" kick, \$350; Rogers 24" kick, \$60; 18" floor tom, \$25. J.J., 818-986-1478

9. GUITARISTS AVAILABLE

*28 guit plyr skg team plys w/goals. Intl M.Schenker, G.Lynch, J.Norun. Ripping lks, chunky rhyths. 818-788-1953
*Ace attrntv quit, pro gear, pro att. Intl Mission UK, Jane's, Furs, Wonderstuff, San Fern Valley only. Bruce, 805-499-2661
*Aggrv L/R quit sks to J/F 4 pc rock band. Hillynd area. Intl Crue, Aero. Hendz. 213-656-9709
*Aggrv ldr quit plyr sks tasty rock proj. open minded person. Intl Crimson Glory, UFO, Queensryche. 818-352-8460
*Aggrv ldr sks intense 4 pc rock band. Intl Rhodes, Lynch, Schenker. All call accepted. 818-352-8460
*ARMEED/DON quit, drr & singr avail for bs plyr to dbl on keys. J.P. Jones, G.Bulter type style. Call Al, 213-850-0322
*Berklee grad, quit avail for paid sits, any & all styles including csis. 818-705-4729
*Blues rock/side quit w/ntls blues rock sit. No money OK to start. Ventril tape & photo avail. 213-666-2586
*Bluesy funk id quit big for singr/sngwr w/star vocs & star image to collab on strong hv groove matr. 213-969-8968
*Bluesy rock id quit sks pro band, xceptnl equip. x-Woodpeckers. Intl Beck, Clapton, S.R. Vaughn, Crowes. 818-981-2171
*Creatv quit, 25 w/matr, sks proj/wrck, fusion & jazz Intl. Gary, 213-542-9698
*Crunching L/R quit, Intl Zodiac, Tango, Cnt. Trmsop, equip, pros only. Tom, 213-656-0982
*Dual quit team sks members to form top proj. Pro lks, gear, att rec'd. Intl Tango, Aero, ourselves. Only the worthy rd call. Circo, 818-797-1641
*Dynam quit duo w/grt spkrs sks pro individuals for cmrcl HR proj. No drugs, att or handouts. Call Peter or Dave, 818-990-2724
*Exp pro quit avail for paid sits, any & all styles, always muscl & always reliable. 818-705-4729
*Feel for real, black Les Paul, slow hand, SRV, Jimmy, no pge, hr, snrg, car, relatives in hl places, anti-generic, uniq tones & rhyths. 213-960-5655
*Fem id quit, dbl on harmonica & all styles, all styles, avail for csis, sessions, etc. Laurie, 818-545-8738
*Funk quit w/grt image, Intl Prince, Jesse, Andre, Semoans, sks totally cmrcl black R&B Intl dance proj. Decidid only. Dave, 213-469-4041
*Guit & voc skg bs & drrr to compl orig gothic quartet/Hunger, vision, reliability a must. Intl Killing Joke, Bauhaus, V.Primes, Kijo, 213-936-2019
*Guit avail for all occasions except for permanent sits. Dependcl & reliable person. Call my pager, 213-871-6431
*Guit avail for blues or R&B, 15 yrs exp + vocs. 805-581-4861
*Guit avail for HR band, image a must. Intl Aero, AC/DC, GNR, old Sabbath, 213-463-2742
*Guit avail to J/F band. Top line equip. Jeit, 818-342-7533
*Guit plyr for HR band, must wrk hrd, be drug free. Intl classic rock & new HR. Call Micky, 818-892-1293

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 •Guit sks 2, guit cmrcd rock proj, Cd chops, prel rhyth, have lks, lmspo, int equip, Infi Angel City, AC/DC, Zep, Santana, Mensi, 818-995-7929
 •Guit sks estab ml HR/HM band. Xceptnl plyr, wrtr, showm'n w/vocs, exp. very lng hr image, killer gear & pro att. 213-323-3687
 •Guit sks HR funky metal band of muskns to form band. Infi Lynch Mob, Extreme. Have equip, trnsps & image. Pros only. Dave, 213-463-9413
 •Guit sks J/F 2 guit cmrcd band w/blues feel. Infi Dokken, Tesla, LA Guns. Call Angel, 818-764-9322
 •Guit team avail for progrsv thrash sit. Have over 40 origs, gear, lks & studio. Infi Megadeth, Kings X, Waightower. Pro sits only. Steve, 714-969-8442
 •Guit, 26, classic rock oriend but versitl, lk for pro sit. Vocs, equip, Infi Who, Toy Matinee, Beatles, Sly, Covrs or origs. Danny, 818-919-1687
 •Guit, elec, classcl & acous. Very versitl. Avail for T40, csts, sessions, demos, shows's. Call Jeff, 818-982-5254
 •Guit/ld vocs avail for wrkg T40 or csts band. Current on T40, oodies, classic rock, jazz, R&B, dance. Also dbts on bs. Mark, 213-653-8157
 •Guit/sngwrtr, Infi G. Moore, N.Schon, R.Rhodes, lkg for lntd HR band. I have image, gear, pro att. Jim, 818-761-9697
 •Guit/sngwrtr, Infi G. Moore, R.Rhodes, N.Schon, lkg for lntd HR band. I have image, gear, pro att. 818-761-9697
 •Guit/voc sks band sit. Infi Squeeze, Costello, Beatles, S.R. Vaughn, Srs & exp, Rich, 818-952-2364
 •Guit/voc sks roots oriend band. Slide & lap steel gut a specialty. Mike, 818-572-0474
 •Guit/voc/sngwrtr, pro gear, skg band in style of Rush, Bad English, Yes, VH, Mauro, 213-969-2565
 •Hot pro gut wrck gear lkg to J/F band, style of VH, Winger, Hagag, Call Con, 213-298-6927
 •Infi, Queen, Steve Morris, Eric Johnson, Beck, Dave, 818-244-8139
 •Jazz gut for wrkg sits, Igor, 818-994-6008
 •Jazz, rock, reggae gut, 31, very xpressv, flowng improv, eloquent chord vocs, R&B, passpon, MIDI, Album/tour credits. Avail, Dale Hausman, 213-728-5568
 •Keybdst/gut into minimal style, Coteau, Cure, 9" Nails, 11 Shadows, Ken, 818-352-9728

•L/R guit w/lks, brains & style lkg for trippy, funky over the top band. Pwrtt & innovatv, 213-467-4505
 •Ld guit avail for pro sit. Aero, Extreme, old VH style, 200% dedicatn, 1 guit pref'd, Hillywd or Orange Co area. Will travel. Bob, 714-846-9035
 •Ld gut sks HR band. Infi Purple, Maiden, Metallica, Call Lenny, 818-763-8719
 •Ld gut sks in town wrkg csts, oldies, or blues band. Ld vocs as well, have charts, equip, exp & a cheery att. 818-783-6782
 •Ld gut, BMI sngwrtr w/LT Prodcnts last sng credits & world wide airply/media, sks srs proj. P/R. Lv msg. Dan, 818-348-5772
 •Lipstick, leather & lace glam boy gut avail for early Poison, P.Boy Floyd type band. Dick, 818-782-3399
 •Lkg for acous gut, exp w/salsa, Latin, fusion, flamenco. Call Oscar, 213-288-7926
 •Pale black dressing, ltaoed rhythm gut nds hvy grinding slamming undergrnd sleazy funky cmrcd HR band w/ energy & charisma. 213-463-4226
 •Pro 2nd gut avail, hvy crunch. Skg hi energy cmrcd HR band w/star voc. I have studio equip, lq equal vox. Mike, 818-508-6028
 •Pro cntny rock ld gut avail for F/T wrk. Artist exp, will travel. David, 702-438-8798
 •Pro gut sks wrkg, toung csts or T40 sits. Dbl on keys, bs & bckup vocs. Rock, funk, jazz, no HM. Srs only, pls. John, 213-479-1152
 •Pro gut w/vocs, strong stage presence avail for toung act, shows, recrdng, Internat'l toung exp. Rock & R&B inli. John, 818-508-7389
 •Pro gut, former A&M recrdng artist, southern rock style wedge, bckup vocs, exp & recrdng & videos. Pros only. Joe, 213-465-2588
 •Pro gut, funky blues style, lkg for rhyth section that can really ply. Call Co, 818-710-1292
 •Pro gut, strong bking vocs, t'rem drenched, hurdy gurdy style w/E bow, sks estab gigging grp. Kyle, 818-576-7524
 •Pro rhyth gut, 30's, grt low tenor vox lke Henley, Gabriel, Costello, KROQ tastes, duo, trio, band. Scott, 213-820-0663
 •Rhyth gut lkg for ska/reggae army, early 80's inli also ply drms, wrte & sing. Steve, 213-660-4538
 •Rhyth gut sks to J/F bluesy HR band in vein of Crowes, new Cinderella, Tesla, Tini, image & equip a must. Francis, 213-876-9796

•Rhythm guit, HF riffs w/groove edge, gear, trnsps & image. 213-620-8776
 •Rippng & wailing w/album credits & internat'l press sks the HR band of 90's. Infi TNT, XY2, old VH. 213-460-7080
 •Rock gut avail, very orig, multi-inli, pro exp, sngwrtr, Big energy & dynams. Jane's, Zep, Stones, Hendrix. 213-874-9946
 •Signed cmrcd HR act sought by guit, prel single axe band. Have chops, hr, image, exp & everything. Feady & wailing. David, 213-543-2602
 •Strat, Boogie tone avail by gut/sngwrtr for band or collab. Rock, funk, blues. Pro att, image & sound. Chris, 818-989-0840
 •Tasty exp L/R gut/sngwrtr lkg for compl cmrcd HR proj. Exp pros only, pls. 213-943-1098
 •Tintd gut team w/shreddng lds, killer harmonies & studio equip skg gigging cmrcd HR band w/hot voc & hit matrr. Randy, 818-508-6028
 •Trash blues gut sks signed or near proj. Pro only, no Sunset Strip clones, Inli myself. I have what it takes, do you? Johnny, 818-257-2316
 •Triple A rated burning versitl gut avail for pro sits. Check out my pro plyr ad. Steve Blom, 818-246-3593
 •Walling ld crunchng rhyth, total image gut, sks glitter glam gng. Infi Poison, Enuff, Crue, 213-851-4040
 •Who plys gut w/their hr anyway? I use my fingers. Funky, soultic, psydic new aged blues rock gut avail for lunch anytime. Larry, 213-739-4824
 •X-Nat'l Peoples Gang gut sks voc/lyricst, 21-26, to form innovatv & eclectic band. Inli Jane's, Bowie, XTC, Who. Chad, 714-673-1427
 •Young gut w/lks, deditcn, determin, avail for band w/ glam image, adio ply music. No jeans, T shirt image. Infi Kiss, Poison, Johnny, 818-367-8769
 •Young pro gut, phys R&B blues, R&R, tasty & soultful, exp & enthusiastic. Call only if you are hungry for success. 818-210-1292
 •Young pro gut, very exp, raw tint, phys R&B, R&R, tasty & soultf style. Pro only, pls. Call if you're hungry for success. 818-710-1292

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JANUARY 23, 12 NOON

•BEAUTIFUL GREEN SKELETONS is a unia ml creatv band, skg gut to weave melody & create atmosphere. Emphasis on emotion & expression. Nicole, 818-986-3813
 •Black gut wid for sexy lunk rock hip hop sound. Infi Sly Stone, Aero, Prince, Pwr Station, 213-419-4355
 •Christlan ld gut plyr wid for Lng Bch based groove oriend HR band. We have grt sngs & xint mngt. Dave, 213-434-2853
 •Christlan metal band w/bl sks ld gut. Must be strong Christian, sngwrtr, sololist w/vocs, image, equip, sngs. Infi Dokken, New Yngwie, 818-308-0894
 •Compl pro leather band, grt origs, atty & rehrl spc, nds pro showm'n in traditn of Stones, AC/DC, LA Guns. 213-820-4682; 213-323-7542
 •Die My Darling sks L/R gultansis. If you lke The Lords, Damned, Hanoi 8, have soul, tunes, a gd kltitude & sit toghr call Rich 213-654-4134 or Sean 213-822-0660
 •Driven exp bst/wrtr sks 2 gut, vocs helpfl, to form band. Hvy tunes, mine, yours, ours. Musicl, career minded only. No wimps. Donna, 818-784-4571
 •Equally gendered, all encompassg alt/rvt theatrcd band sks. Rhythm gut inspired by Sisters, DöVinyis, Iggy, to give blood, body & soul. Sparrow, 818-508-1197
 •Fem gut to team w'estab sngwrtr w/maj recrd deal for proja Wilson Phillips. Vocabil, a model like attractvns. Janine, 213-478-4276
 •Fem ld gut wid by BOMBASH-HELL, all girt orig rock band w/ xint prodr, gigs, sngs. Must be feminine, attractv & reliable. Susie, 213-658-6580
 •Fem ld gut wid, creatv, hi spirited, motvid, by tm bst for rock band. No drugs, flakes. Call before 9pm. Sherry, 818-508-5923
 •Fem ld gut & dm'r lkg for gut. Inli NY Dolls, 213-275-8007
 •Frontm skg gut to perform orig sngs in experimtl band. Equip, trnsps nnd, Big info. Anthony, 805-251-0207; days 805-255-1050 x art ofc
 •Funk rock multi-instrmntl/artist from the same planet as Hendrix & Prince nds black rhyth gut ala Dez or Jesse P. Shows. Christopher, 213-372-3208
 •Guit plyr wid for all pro 7 pc urban contmpy R&B lunk band. All orig matl, upcmg shows's, maj bl intrst. Call 6-11 pm. Larry, 818-769-0590
 •Guit plyr wid, T40 & orig music. Wrk begins 1st of March. Call Ron, 818-780-5198
 •Guit w/gd harmony voc abil, acous/elec, Michael Pann, Posies, Kravitz, Beatles, by sngwr/sngwr w/maj mngt, atty, publishing dea. 818-902-0747
 •Guit wrtd by fem sngtr & keybdst w/orig proj & maj mngt. Inli K. Bush, U2, Maniacs. 213-829-1508
 •Guit wrtd by pro drng & bst. We have vocs, equip, rehrl spc, lks. You have lint, pro equip & grt image. 213-437-6996
 •Guit wrtd by voc/gut for upcmg showcsng & recrdng. Image, killer gear & bckup vocs a must. Tony after 6, 714-396-1177
 •Guit wrtd for alt/rvt band. Inli K. Bush, P. Murphy, Sinead, Concrete. 213-462-5445
 •Guit wrtd for alt/rvt college appealing type band, all orig music w/mngt. Infi Echo, Stone Roses. Call James, 213-461-0373

9. GUITARISTS WANTED

•2nd guit ndd by modern alt/mv band w/bl intrst. Infi Gabriel, Fix, M.Oil. Larry, 818-996-3620
 •2nd guit wid. Infi Andy McCoy, E. Cochran, J. Strummer. Call Rick, 818-753-8548
 •50's R&B & R&R ld gut/voc ndd. Permanent position. Call Wally, 213-257-0549
 •Aboriginal & mel stand up dmrs/sngwr w/tour & recrdng exp lkg to collab w/rootisy & adventurous gut/voc. Call Rich, 213-969-8180
 •Acous gut wid by sngtr into The Wave & new age pop. Sean, 818-762-8323
 •AURA sks pro gut, responsbl, style, creatv, innovatv sngwrtr w/business mind. Energetic R&R 90's music. Pro Euro voc, groovng rhyth section. Darren, 213-876-5980

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*Guit wtd for altmtv pop band. bckng vocs a -. Infl eclectic. Call John Paul, 818-562-3284; Jimmy, 818-509-0836
*Guit wtd for innovatv HR w/come funk & blues. Huge mngt w/shows for deal pending. Vocs, image & writing req'd. Fran, 818-764-4042
*Guit wtd for org proj. Our infl Floyd, Kansas, Tull, Marillion, etc. Must have pro gear. We have studio, sings. Costa Mesa area. Steve, 714-434-4776
*Guit wtd for pro ready for signing. Infl Roxy Music, Furs, etc. 213-851-5971
*Guit wtd for progrv rock funk band into Gabriel, L. Colour & Sting. Call Evan, 213-951-4699
*Guit wtd for R&B funk, jazz & ballad proj. Guit w/gd looks. 213-397-8263
*Guit wtd to compl agrvrs band w/slight funk edge. Style. Infl Mud Honey, Zappa, Jane's & beyond. Call Chris, 818-564-9935
*Guit wtd to comp band. Infl REM. Smithereens, Pretenders. We'll be recrdng & gigging. Wade, 818-441-8347
*Guit wtd, 17-21. Ing hr image, pro equip, vocs a must, for conceptual purvs groove metal band. Absolutely no pre conceptions. Jason, 213-223-9104
*Guit wtd. Must have lng hr R&B image. Under 6'1", pls. Infl Stones, Jop, Clapton, 19-22 only. Jack, 213-649-5271
*Guit/sngwrtr wtd for orig bluesy rock sleaze by fem voc/lyrics/arranger. 213-275-8007
*Guit/sngwrtr wtd for tribal rock grp. Creatv, srs. 213-275-8007
*Guit/sngwrtr/sngrr ndd by sng/sngwrtr. Have sngs, ambion, contacts for mel rock band ala Bad English, Winger, Jovi. Must be image conscious. Paul, 213-913-1784
*Hyvst band in universe nds guit plyr from pits to help destroy Earth as we know it. Lucifer, 818-782-3398
*HM SPARTICUS sks 2nd L/R gut. Classic goes 90's R&R w/ape, connex, positiv ait. Harmony vocs a must. John, 213-874-2537
*Intellnt creatv textural guit wtd by voc/sngwrtr to write grt rock tunes. Form band soon after. No metal. John, 213-836-9230

*L/R gut wtd/sngwrtr abil wtd to form progrv rock band. Srs inquires only. Jeff, 818-564-9138
*Ld gutt or dbl ld gutt wtd to JF w/HM bs plyr & voc team for hrd core HM band. Equip, pro ait. 213-464-1532
*Ld gutt plyr wtd to augment accous pop semi altmtv band. Infl Michael Penn, Beatles, Lloyd Cole, Sundays. John, 213-876-LUDS
*Ld gutt w/bckup vocs wtd for wrkg org band. Infl S.R. Vaughn, Replacements, M.Oil. Call Jerome, 213-318-6888
*Ld gutt w/pro abil & amateur spirit for altmtv rock band w/ classic infl. David, 818-982-8708
*Ld gutt who sings harmonies wtd to join 4 minute pop sng band. You're ndd for solos & bckng vocs. John, 818-713-1569; 818-989-0474
*Ld gutt wtd by xtremly HR band. You must have equip, gd lks, lng hr. Infl S. Row, Bullet Boys, Zach. Donny, 818-886-3181
*Ld gutt wtd for funky groovy R&R band. Have sngs, connex. Call Eric, 818-954-9257
*Ld gutt wtd for org cntry rock band. If you're dced, versil, call. Jeanie, 818-893-5618
*Ld gutt wtd for rural rock combo. Brian, 213-392-4396
*Ld gutt wtd for twisted P/R band/covr band. Orange Co area. Call Mitch, 714-256-2085
*Ld sng/sngwrtr w/strength in lyrics sks ld gutt/sngwrtr w/strength in melodies to form rock band. Broad minded. Billy, 818-955-9553
*Loud rude & agrvrs guit plyr wtd. Devin, 213-465-9319
*Modern rock rthm section, guit, male, 21-26, form new arena band. Big melodies, big sound. Tasty but simple. No metal. John, 213-839-5622
*MR MACCOB sks gutt. Infl Angus Young, Malcolm Young. Rhyth a must, lng hr image. 818-753-8639
*Orig altmtv band, guit ndd. Fem ld sng. 213-455-1005
*Outrageous guit wtd for incredbl glam shock band. Must have image, hr, image, infl. Infl Guns, Idol, Crue, Sisters. 818-360-5219
*Pro R&R band lkg for slide plyr. Infl blues, whiskey, J.Buck, J.Perry, Lk & Geddon. Oliver, 213-660-3041
*Pro R&R band sks rthm guit w/gtr chops & image. Must be totally dced. 714-562-9237

*R/L guit wtd, M.Oil, Kelly, 818-955-2530
*Ray Shane nds guit for versil Christian grp. Infl Journey, Dan Reed, classic, Kings X. Hvy studio & show wrk. Ray, 805-496-6848
*Rhyth guit wtd for theatrcal rock grp, keys a +. Infl include Sisters, Warrior Soul, K.Bush, Jane's. Call Bernie, 818-508-5250
*Rhyth guit wtd to compl band, 90's style HR. Image conscious, gd equip. Infl Jane's, Stones, Aero. Call Chaz, 213-957-2066
*Rhyth guit/keyboardist wtd by orig HR band w/distinct style & sound. Let our compositions convince you. No drugs. 818-242-6391; 818-568-9989
*Richards, Wood, Berry gutt. Band has developmnt deal w/atl. Paid practices, sessions. Frank, 818-962-3867
*Skg gutt to form new LA band. Must be under 25 w/killer lks & image. Cntrcl HR in S.Row. Jovi vein. Billy, 818-377-5286
*Smooth ld gutt plyr ndd to compl line up. Some slide req'd ala J.Perry, Richards. Immed ggs. No druggies, boozers or Yngwie's. Dean, 213-419-8765
*STATE OF MINE is in effect. Financ bckng, mngt & recrd deal pending. Kld learn plyrs, gutt. If you can't funk, don't call. 818-768-1405
*Tail rthm gutt plyr wtd by concert band w/gtr mngt to ply some nasty funk. Must be able to dance. Stevie, 818-344-3816
*Tight thrash style rthm gutt ndd for crossover altmtv pop act. Jonathan, 213-851-4012
*Versil guit wtd by voc & bs plyr w/gd connex & album & touring exp. 818-768-9208
*Versil L/R gutt w/gtr sngwrting abil ndd to form KROQ infl band. Image awareness & stage presence. Srs inquires only. Spencer, 213-874-5248
*Voc & bst skg responsbl guit to form innovatv HR band. 213-285-3128

*Voc & dmr sk gutt for whiskey soaked blues based R&R band. Nds endless amount of soul & lng hr. Jimmy, 213-463-7773; Web, 213-463-4226
*Well estab HR act sks 2nd ld gutt w/all essentials. Send pkg to Guitarist, 33 S Craig #4, Pasadena CA 91107
*Wtd, guit/voc for estab HR band. LOVE DOLLS. Pref male, young, androgynous. Practice in Venice. Drugs OK. 213-399-0446
*Wtd, M/F guit/kybdst/voc for xciting funk rock band w/ mngt & pending recrd deal. Pls call Steve, 213-371-6744

10. BASSISTS AVAILABLE

*Avall, bst/voc. Versil, competent, 19 yrs exp, sks paid wrkg sit. Call Michael, 213-664-5844
*Bap plyr avail, 36 yrs, Italian lk, roots in 70's soul infl. Wrtr, arrngr, MIDI studio, much exp. 818-508-0690
*Bs plyr is lkg for people to form HM R&R band. Metallica mts leather. Pasadena area. Call Tom, 818-564-9229
*Bs plyr sks HR/HM band w/everything going for them, hr, style, att, sngs, star frontman. Call after 6. Eric, 818-787-8055
*Bs plyr w/few yrs exp & gd equip sks altmtv band. Rich, 818-716-6369
*Bs plyr, 15 yrs exp, avail for clubs & road wrk. Pros only. Call Barry, 714-996-5199
*Bs plyr, 38, lkg for orig muscs who want to ply HM rockably. J.Cash mts old VH. Days. George, 818-846-4427

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*Bst & dmr avail, 10 yrs together, wrkg to compl all orig R&R band. Mike, days, 213-281-6572; eves 818-760-0382
*Bst avail for pro HR band. Maj touring & recrdng exp. All styles. Joseph, 818-753-7712
*Bst avail for southern style psydic HR band. Eric, 213-941-3892
*Bst lkg for industrial altmvt hvy band. Srs only w/no limits. Infl 9" Nails, Public Enemy, Slayer, Jane's s. Jeff, 714-843-0252
*Bst sks HR band ala Winger. Leppard, VH. Image, chops, vocs, groove. Strong plys & pro only. No drummers. Matt, 818-763-1213
*Bst sks wrkg covr band, cds OK. All styles, fretted & fretless, exp reader. Don, 213-944-0344
*Bst voc, mid 30's, sks qual P/R R&B band for weekend wrk. So Bay. Jim, 213-375-1735
*Bst/voc/sngwrft skg estab grp w/olk, cntry & pop infl. Call Bruce, 818-247-2767
*Drive exp bst/wrft wrts to J/F band. Hvy tunes, gyps, chemistry. Career oriented only. No wimps, wanners. Donna, 818-784-4571
*Extremely limited bst avail for all occasions. Pref funk, HR, jazz, reggae & soul or any combo of above. Gregory, 213-936-7818
*Guit/sng/sngwrft skg bs plyr who lives in pocket. Must be intelligent for orig band. Call Adrian, 213-462-2954
*HM/voc & HM lks plyr team wrng kd or dbl kd guil plys for hrd core HM band. 213-464-1532
*HM/HR pro bst sks estab band. Gypsy lk, black lng hr image. Love/Hate, XYZ, AC/DC. Srs pros nnd to call. Tommy, 213-962-0849
*Immortal hrd driving bst/voc avail for srs hrd wrkg hvy rock grp w/gigs soon. Call Daemon, 213-876-3652
*Pro bst w/strong stage presence avail for wrkg sks. Well rounded w/funk & R&B specialities. Also kno bs, fretless & choreography. Michael, 818-503-0048
*Pro HR bst sks sng orientd wrkg band. Bckng vocs, grt gear, tmspo & dependbl. Ted, 818-894-6469
*Verstl bst skg wrkg duo or trio sit. Tim, 818-781-6345
*Verstl groove orientd pro bst w/vocs sks wrkg sits. 14 yrs exp, rock, blues, oldies, cntry, R&B, altmvt. Grt att, pro, grg. Rick, 213-874-7088

pro exp. Guns, Zep, Jane's, Aero. 213-874-9946
*Altmtv band, THIS FASCINATION, sks bst w/aggrsv mel groove. Siouxie mts Love/Rockets. Image pref'd. 818-506-6518
*Altmtv rock. Mark, 213-462-8618
*ARMEGEDDON sks John Paul Jones, G. Butler, J. Bain type bs plyr for tour to support EP. 213-850-0322
*AUNTIE JANE sks tall slim dedictd bst, must be under 25, jet black hr, laloocs, hvy make up, hr spray & leather. PBF or Crue. Holly, 213-851-4993
*BLOOD BROTHER sks bs plyr w/image, dedictd, tmspo, bckng vocs. Faith, Jane's. Call Randy, 213-461-8053
*Bs nnd for Hendrix tribute trio. Hlwd area. Call Bruce, 213-656-9709
*Bs plyr for 60's rooted progrsv band. Stones, Yardbirds, Kmx. Call Jeff, 213-660-8833
*Bs plyr for formng altmvt band. Solid mel groove nnd. B. Ferry, Gabriel, etc. Richard, 818-769-8315
*Bs plyr nnd to compl bluesy orig rock trno. Chad, 213-423-5875
*Bs plyr nnd to compl HR act w/grt sngs. VH, Aero infl. Vocs a+. Valley area. Call Rob, 818-346-8690
*Bs plyr sought by avant garde jazz outfit. No studio wannabes or traditionalists, your opportunity to wrk w/genius. 213-287-0429
*Bs plyr wtd for actv 3pc. Infl Jane's, Cult, Peppers, Floyd. A, B, 16 studio access & free rehsl time. Paul, 213-423-0303
*Bs plyr wtd for all pro 7 pc urban contmpro R&B funk band. All orig matl, upcmg showcs's, maj lbl intrst. Call 6-11 pm. Larry, 818-769-0590
*Bs plyr wtd for blues rock band. Infl Stones, Faces, Crowes. Solid simple plys who are ready to wrk. 213-462-7465
*Bs plyr wtd for estab HR band. Rock image & vocs a+. Call Steve, 818-766-4180
*Bs plyr wtd for funky groovy R&R band. Have sngs, connex. Call Eric, 818-954-9257
*Bs plyr wtd for orig C&W band w/album, video, prodr & tour. Must ply upright bs. 213-965-7868
*Bs plyr wtd for orig Southern rock proj. Free style plying. Pros only. 213-465-2588
*Bs plyr wtd for pro estab rock band. Infl Dokken, Winger, TNT. Must sing strong ht tenor bckng vocs. Call JJ, 714-848-1639
*Bs plyr wtd for tribal rock. Infl Mother Love. 213-275-8007
*Bs plyr wtd for unusual orig hrd altmvt band, pro teamplyr w/bckng vocs. Infl Who, Smitherens, Pretenders, Karen, 213-202-1803
*Bs plyr wtd to compl all 4pc. Infl Spirt, Getty Lee, Terry or Charlie, 818-705-2486
*Bs plyr wtd w/pro abil & amateur spirt for altmvt rock band w/classic infl. David, 818-982-8708
*Bs plyr wtd, freaks only, rock, traditnl, thrash band, red hot, Eagles, Santana, Steely Dan, Monk. Call Evan, 818-981-4627
*Bs plyr wtd, T40 & orig music. Wrk begins 1st of March. Call Ron, 818-780-5198

*Bst by 2 guit to form progrsv thrash band. Infl Megadeth, L. Colour, Suicidal Tendencies, Kings X, Wachtower. Pro lts w/connex. Steve, 714-969-8442; Ron, 213-874-4028
*Bst for estab rock grp, must ply simple, have sound & groove. Vocs desired. Mngt, legal rep, recrdng & rehsl facility. Jeff, 818-989-7189
*Bst nnd for sft. We've got the sngs, equip, att, lks but no deal yet. VH to Extreme to Aero to Bullet Boys. Dave, 818-341-2584
*Bst nnd, orig band, demo ready, energy of Flag, Brains, Martyr, Lnk, punk, HR. LA/Valley area. Diverse plys. Scott, 818-883-8177
*Bst to ply jazz, standrds for wrkg sits. Must read. Call Kevin Crabb, 818-786-3776
*Bst w/bckng vocs for orig band w/strong matrl, recrdng studio, upcmg shows. Dedictd, commtd. M.Oil, Aero, Smitherens. 213-466-8636
*Bst w/sex & gd lks nnd immed to compl estab cmrcl HR act. Send press kit to KC, PO Box 343, Bev Hills CA 90213
*Bst w/grooves & chops, strong vocs, image, successfl att & grt gear wtd for orig theatrlc progrsv rock grp w/littrure. 818-893-8354
*Bst wtd by sng/sngwrft/guit & dmr to compl gigng accus semi altmvt band. Infl Michael Penn, Beatles, Lloyd Cole, Sundays. Johnny, 213-876-1705
*Bst wtd by voc/guit for upcmg showcsng & recrdng. Image, killer gear & bckup vocs a+. Tony alter 6, 714-396-173
*Bst wtd for altmvt band. Infl K.Bush, P.Murphy, Sinead, Concrete. 213-462-5445
*Bst wtd for altmvt pop band, bckng vocs a+. Infl electic. Call John Paul, 818-562-3284; Jimmy, 818-509-0836
*Bst wtd for bluesy rock band. ZZ Top. Bill, 213-602-1729
*Bst wtd for classically infl HR. TNT, Rising Force, Dokken. Must have lng hr & pro demo. Neal, 818-894-2404
*Bst wtd for groove orientd rock band. Infl Stones, Aero, Faces, etc. Must have young, thin, white boy type image. Call anytime. Matt, 213-969-4750
*Bst wtd for innovatv HR w/some funk & blues. Huge mngt w/showcs for deal pendng. Vocs, image & writing req'd. Fran, 818-764-4042
*Bst wtd for orig proj, style ala REM, Toad/Sprocket. Seth, 213-436-7427
*Bst wtd for orig rock band ready to showcs. Solid plyr, abil to improv. Infl Hendrix, Zep, L. Colour, Eric, 213-874-4000
*Bst wtd for Priest mts Cure all orig HR act. Gt booked for 1/24, have rehsl studio. Mark, 805-527-7061
*Bst wtd for pro rock band w/ing hr image. We have connex & maj lbl instrl. 818-783-8625
*Bst wtd for R&B funk blues covr band. Gd pay, no rock plys. 213-966-1785
*Bst wtd for rock band. Infl Stones, Beatles, Police, Prince, John, 213-933-3925; Michael, 213-857-5761
*Bst wtd for very aggrsv hvy cmrcl grp. Chops, vocs, equip, lks a must. No drugs, alcohol problems. We got the sngs & connex. 818-991-6606
*Bst wtd that plyr progrsv recovery odd meter metal state. Must have tmspo & equip. Infl Metallica, early Fates, Voi Vot! Call Les, 818-567-2007

*Bst wtd to be part of next big thing. Altmtv sound, pro only. Have rehsl spc & contacts. Mark, 714-661-9651
*Bst wtd to compl band. Infl REM, Smitherens, Pretenders. We'll be recrdng & gigng. Wade, 818-441-8347
*Bst wtd, 17-21, lng hr image, pro equip, vocs a must, for conceptual pwrth groove metal band. Absolutely no pre conceptions. Jason, 213-223-9104
*Bst wtd, Flea mts N.Sux. Abil & sngs of humor a must. Sngs maj lbl deal. Klaus, 805-568-9300, 805-962-3779
*Bst wtd, infl J.P. Jones, Floyd, Doors. Creatvly, ml tendencies. Abil to form tight rhyth section w/drmr. True artists only. Kanan, 213-467-4789
*Bst wtd, well known LA band nds bs plyr. Killer image & equip nnd. 213-463-5043
*Bst wtd. Infl Split Enz, Little River Band, Count Basie. Orig rock, estab & performng reputng. So Bay rehsl. You'd better be srs. Mike, 213-542-5141
*C&W band sks bs plyr. Hlwd area. 213-738-0858
*CATERWALL, touring & recrdng altmvt rock band, nds bs plyr & 2nd guit. Call Mark or Betsy, 818-842-0430
*Christian bst wtd for cutting edge ministry, no pew wanners. 818-988-1999; 213-978-1824
*Christian bst wtd. Must have lng hr image, ages 17-23, fun pro att. Infl by C. Trick, Partridge Family. Ben, 213-735-8887
*Creatv bst wtd by guit w/voc matrl for proj w/rock, fusion & jazz infl. Gary, 213-542-2698
*Disparatly skg bst, must ply like animal for driving ml w/screamr fem voc. Mngt pendng, access to Btk. Rod, 818-985-8725
*Dmr & guit skg musics to form intense rock blues band. Infl Queen, Zep, Hendrix, Beck. No make up, no BS. 818-244-8139, 818-546-3215
*Estab altmvt pop band w/strong represntn & prodr instrl nds plyr. Call Dave, 213-930-2490
*Estab altmvt pop band sks bs for studio & showcs. Must sing bckups, grt sngs, connex. Stng, Tears, Simple Minds. Sng prof. Don, 213-371-4825
*Extremely hot bst plyr w/gd vocs wtd for rock band, seconds from gettng signed. Pros only. Alex, 213-390-2152
*Fem bs plyr, intermed level, wtd to collab & jam w/fem dmr. No HR or HM. Funk & roll only. Christy, 818-246-6175
*Fem bst for formng rock band. Various infl. Debbie before 10 pm, 818-899-5570; Anna, 213-494-8972
*Fem bst wtd for estab all girl band, THE PANDORAS. Must be solid, must sing bckups, have pro att, lks & tmspo. 213-951-5208
*Fem sng & dmr lkg for bst. Infl NY Dolls. 213-275-8007
*Formng new band. Grooving bs plyr wtd by guit. Infl Lynch Mob, Extreme. Must have equip, tmspo, image. Pros only. Dave, 213-463-9413
*Formng unlk rock band of 90's. Keybdst, sng & guit skg pro minded individual only. We are sngwrts & team plys. El, 818-966-3941; Dan, 818-988-3945
*Frontmtn skg guit to perform orig sngs in very experimntl band. Equip, tmspo nnd. Big info. Anthony, 805-251-0207; days 805-255-1050 x art olic
*Funk rock multi-instrmnts/artist from the same planet as Hendrix & Prince nds black funk/delic bst ala Bootsy Collins for shows. Christopher, 213-372-3208
*Fusion-bs plyr nnd for orig proj. Infl Holdsworth, Dregs, Tribal Tech & instrmntl Zappa. Must read & understand odd meter & polyrhythms. 818-705-4729
*Groove orientd, verstl, careet minded, pro att, adults only pls, for rock band. ALICE TO THE MOON ala Cult, U2, Aero. We have upcmg gigs, nat'l xposure. Todd or Tyler, 818-842-9361
*Grooving metal god, ply w/strength & feeling, keys a+. Lv msg. 213-871-6801
*Guit & sng sks bs plyr for altmvt punk band, HR. Infl Damned, Lords, Call Mike Hill, 818-753-8548
*HM bst wtd for cmrpl band w/3 recds, mngt, financl

10. BASSISTS WANTED

*1 bst sought by estab band w/orig sound, previous KROQ airply, upcmg shows. We have rehsl studio & matrl. Bruce, 818-577-5651
*2 crazy funky lools lkg for bst to get nutty. Call Rocco, 213-657-6272; Brian, 213-851-0107
*2 guit team reformng band & auding bst. Musicl format, cmrcl HR. Must have gd equip & tmspo. Pref finger style plyr. Doc Jones, 818-980-4685
*A real bs plyr, pls, for aggrsv mel rock w/screamr fem voc. Must ply like animal. No egos or drugs. Rod, 818-985-8725
*Aggrsv bst wtd for intense dynam HR band. Must have

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 *Hrd & hvy rock act ala Lynch Mob, Tesla, Whitesnake, skys solid grooving bst. We have demo & mngt. 818-882-2993
 *I'm sick of seeing grt bst's & pretentious boring bands. If you are srs musicn & desire passion & honesty, call Dimitrios. 213-938-2993
 *Kings X sks bs plyr. Just kidding, but if you fit that description, call Billy. 213-468-0370
 *LAST SHADES OF DAWN sk bst w/big ears, loud mouth for Jane's mts Byrds in Houses of Holy. 213-960-5655
 *Loud funky & ballsy bs plyr w/ Devin. 213-468-9319
 *Neo J. Joplin band sks dcded lunky bst. Contact Andrew. 818-595-1124
 *Orig altnrv band, bs plyr ndd. Fern Id singer. 213-455-1005
 *Outstanding guit/voc sks vexp exp bs plyr for top notch blues, R&B grp. Have mngt. Call Rod. 818-501-0377
 *Pro bs plyr wtd by pro rock grp. Must have vocs, lks, tmspo. Infl Journey, Bad English, Damn Yankees. Jim, 213-425-7384, Clyde, 213-395-1319
 *Pro srt nds bs plyr ala L. Colour. Houston, 213-874-0125
 *R&R band sks bs plyr & drmr. Call Andrew, 818-595-1124
 *R&R bst, lng hr, wtd for grooving rock band. 818-705-0875
 *Rock bst wtd for pro band ala Extreme, Dokken, VH. Must have chops, lks & bckgrnd vocs abil. We have demo & connex. Rich, 213-494-4338
 *Sax/keybd plyr avail for tour & studio wrk. Tour'd last 4 yrs in Euro. Did album & TV shows as well. Reads. Michael, 213-257-2336
 *Seattle band w/prodrcr/mngr wnts permanent dedicatd lunky bs plyr/sngwrtr. Must have lks, presence, equb & willing to relocate. Torien, 213-874-3791
 *Signed act accepting pkg's for ala Kings X, Bad Co type band. Must have your act totally together. Inquire. 818-509-9555
 *Skg slapi, pick, pull, kick, everything bst for HR band. Energy ala Tango, Zep. Sns of humor, abil to show up. 818-776-0107, 818-781-6116
 *Srs rock bst w/groove & bckup vocs wtd by cmrcd HR proj. Leo, 818-243-6936
 *Total glam lipstck hr spray band sks bst. No uglies. Age 19-22. 213-461-9149
 *Verstl bst wtd for diverse hrd edged punk energy reggae axop exp band inspired by Minute Men, Sub Humans, Police, Pixies. Slap funk. Demo ready. Ron, 818-905-7303
 *We are lkg for an xlnl pro bst who can ply like no other. Very open minded for orig blues funk rock band. Janet. 818-440-1841
 *Wtd, bs plyr, jazz, jazz & provision to dance music. 714-897-2807
 *Wtd, bst to comp estab orig metal proj. Infl Testament & Anthrax. Call Rob, 714-832-5531
 *Wtd, bst w/strong black infl, Muzz, Bootsy, Wizard. Must also possess intrst & exp w/metal. Megadeth, Vod. Mss. 818-780-0271

11. KEYBOARDISTS AVAILABLE

*Altnrv haunting sensual emotional minimalistic beautl textural technicolor sound scapes. Estab bands only, no pop. Ken, 818-352-9728
 *Exp keybdst. Has perfrm w/Little Richard, Chuck Berry, Turtles, Ringo, lkg for steady wrk. Equip is JP6, EPS, 600 wtd stereo systm, Quadtraverb. Call anytime. 714-622-5185
 *Keybdst avail for altnrv emotional groove ala Cure, Blue Nile, Eno, Siouxi. Have samplr, K3, grt sounds. Ken, 818-352-9728
 *Keybdst avail, \$25,000 worth of pro gear, chops that will blow your mind, Grove School grad. Must have grt mngt. Zach, 818-792-7969
 *Keybdst avail. Have gd equip, xtensv credits. Call Bill, 213-666-3499
 *Keybdst team into R&B, dance, funk, w/equip, money making proj only 213-392-7038
 *Keybdst w/pro equip sks wrkg srt. Can kick left hand bs, read seancr & samplr abil. All styles. 213-831-6294
 *Keybdst/voc sks wrkg cstb band. Many tunes, many styles. Call Burt, 818-889-2109
 *Pro keybdst avail for estab P/R act. Bad English, Journey. Srs proj only. Loren, 213-475-5577
 *Pro keybdst/sngwrtr/voc w/image, new equip & tour exp, sks estab cmrcd rock band w/strong matr'l & voc harmonies. Call days. 818-766-0288
 *X-Warbride keybdst lkg for hvy band. Infl Fates, Queensryche, early Scorpis. Lv msg, Vella, 818-377-5636

11. KEYBOARDISTS WANTED

*Altnrv rock. Mark, 213-462-8618
 *ARMED&DONDON wnts keybdst who can dbl on bs for tour to support EP. J.P. Jones, G. Butler type style. Call Al or Kenny, 213-850-0322
 *Artist sks keybdst/violinist for modern rock band w/maj lbr recrd deal. Nat'l tour scheduled for late spring. Contact Charlie, 213-467-9442
 *Band sks M/F lunky soul rock keybdst. Vocs a +. Have maj mngt & deal. Relaxed sit, just learn album. Zach, 818-842-3735
 *BEAUTIFUL GREEN SKELETONS is a unq mel creaty band, skg keybdst to weave melody & create atmosphere. Emphasis on emotion & expression. Nicole, 818-986-3813
 *Chapman stlctkst & drmr lkg for keybdst, open, innovatv & lmp. Ready to rock. Lv msg. Call Peter, 213-344-2838
 *Christian rock band sks exp keybdst/synth plyr. Mature, pro att. own equip & tmspo. Rehers WLA. Call Ken, 213-396-9641
 *Configuratn of futuristic industrl rap metal sks computed tones of confusion to throw w/mechanizd lchno rhythms. Chris, 213-413-6383, Louis, 818-241-5991
 *David Foster, where are you? Publishd sngtr/snowtr. 24

sks arrangr type for core of contmpy pop gip. New Chicago, Loggins, Collins. So Bay. Bill, 213-370-8720
 *Fem keybdst to team w/estab sngwrtr w/maj recrd deal for proj ala Wilson Phillips. Voc abil a +, model like attractivns. Janine, 213-478-4276
 *HIPPIE SHAKE sks honky tonk pianist. Art, 213-652-7413
 *Keybdst for orig band w/strong matr'l, music ally, upcmg shows. World Party, M. Oil, Elton, Smithereens. Must sing bckup vocs. 213-466-8636
 *Keybdst wtd by sngtr into The Wave & new age pop. Sean, 818-762-8323
 *Keybdst wtd for orig proj. Must be classically trained. Our infl Floyd, Kansas, Tull, Marillion, etc. We have studio, sngs. Costa Mesa area. Steve, 714-434-4776
 *Keybdst wtd for simple HR band, infl Bad Co, C. Trick, must have vocs. Currently doing circuits, no glam or T40. John, 818-343-9625
 *Keybdst, orig proj, ml based matr'l, folk roots w/rock edge, we have charts, I have contacts. Greg, 818-790-3948
 *Keybdst wtd, T40 & orig music. Wrk begins 1st of March. Call Ron, 818-780-5198
 *Keybdst wtd. Infl Split Ends, Little River Band, Chopin. Orig rock, eslab & perfrmng regularly. So Bay rehrl. You'd better be srs. Mike, 213-542-5141
 *Keybdst/rhyth guit wtd by orig HR band w/distinct style & sound. Let our compositions convince you. No drugs. 818-242-6391, 818-568-9989
 *Keybdst/sngtr w/pro equip ndd for T40 cstb band for weekend wrk. 818-845-1915
 *Keybdst/sngwrtr/sng ndd by sngtr/sngwrtr. Have sngs, ambitn, contacts for mel rock band ala Bad English, Winger, Jovi. Must be image conscious. Paul, 213-913-1784
 *Keybd plyr ndd by Christian band in Orange Co for cstb. Reading, pro att & gd equip a must. Thom, 714-841-3683
 *Keybd plyr ndd by pro rock grp. Must have vocs, lks, tmspo. Infl Journey, Bad English, Damn Yankees. Jim, 213-425-7384; Clyde, 213-395-1319
 *Keybd plyr ndd for LORIE MELAN BAND for upcmg gigs. Call Lorie, 818-545-8738
 *Keybd plyr wtd for orig blues rock band ala B. Ratt, Allman Bros, w/gigs. Laurie, 818-545-8738
 *Keybd plyr wtd. Jazz, jazz & provision to dance music w/samplers & pro equip. All orig proj. 714-897-2807

*MIRROR sks keybd plyr. All around gd plyr & perfrm ndd. Call Carl, 818-841-5160, Al, 818-765-2626
 *Multi-keybdst w/srs up to date gear wtd by conct band w/grt mngt to ply some nasty funk & sweet ballads. Steve, 818-344-3818
 *Multi-keybdst wtd by modern altnrv band w/brl intrst. Infl Gabriel, Fix, M. Oil. Larry, 818-936-3620
 *Nd keybd plyr to join R&B band. Have mngt, gigs & recrdng studio. 714-882-2239
 *Ray Shane nds guit for verstl Christian grp. Infl Journey, Dan Reed, classcl, Styx. Hvy studio & show wrk. Lv msg. Ray, 805-468-8848
 *STATE OF MINE is in elect. Financbknng, mngt & recrd deal pending. Nd team plyrs, keybrds. If you can't funk, don't call. 818-769-1405
 *Top flight keybdst wtd for internat'l known Doors copy band. All Doors music, must have appropriate equip & tmspo. Some travel. Gd pay. Cuda, 714-981-5065
 *Voc sks MIDI madman to compl demo of cool proj. Jonathan, 213-851-4012

12. VOCALISTS AVAILABLE

*1 male 24, 1 fem 22, lkg to form band of artists, all orig, tons of matr'l to wrk wth. Infl REM, The The, U2, Hot House. Call Scott, 213-457-2682
 *2 fem & 2 m, 1 male exp bckgrnd vocs, any style, reference tape upon req. Contact Lisa, 213-957-1740
 *Batsy voc, formerly wtkiller Mockingbird, sks bluesy R&R band. Xlnl vox, k & stage presence. Exp only. Pls call Randee, 213-957-1063
 *Black lem for clubs, tours, recrdng. Infl W. Houston, D. Ross, Chaka Kan. Maj lbr recrd exp. Srs only. Call Linda, 818-785-4905
 *Black male voc w/10 yrs exp avail for cmrcd P/R band ala Go West, Tears, Toto. Lv msg, James, 818-705-7470
 *Cntry pop sngtr lkg for band. Chris, 714-984-9536
 *Dokken, Europe, Whitesnake, S. Row. What do these bands have in common? Intrst lkg, music & tmnt. Pls have all 3 if you call. 818-997-1814
 *Dynamite bluesy pro baritone-tenor ala Henley, Gabriel, Costello. 30's, abls on guit & keys, writes. Lkg for band or mngt. Tapé, Scott, 213-820-0663
 *Dynamite kd voc/mult-instrmlst sks cmrcd radio HR, show's, recrdng. Have image, sngs, exp. writing w/ signed artists VH, Crowes, Aero. Tommy, 213-821-1344
 *Exp & pwrfl pro voc, fem, for hire. Shows, recrdng, tours. Sings funk, pop, rock, R&B, rap, etc. Ld or bckgrnd. Srs calls only. Ann, 818-765-3384
 *Fem kd vocs, dbis on guit & harmonica, all styles, avail for cts, sessions, etc. Laurie, 818-545-8738

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*Fem singr & dmmr lkg for guit & bs. Infil NY Dolls. 213-275-8007
*Fem voc avail for sessions & demo wrk. Grt pitch, lds & bkgndcs, exp. pro. tape avail. Jennifer. 818-769-7198
*Fem voc avail to form band. Let's get together & jam. No druggles. 213-305-1504
*Fem voc lkg guit, pref acous, to perform in coffee houses &/or open mic nites. No pay involved. For srs tnt. 213-659-4351
*Fem voc w/pro exp. image & vox. standards to 90's style, sks immed wrkg slt. 818-281-9882
*Fem voc would like to J/F C&W band. 805-499-3109
*Fem voc/lyrcst lkg for lunk/rock band of 90's. No drugs, no egos. 818-709-8926
*Fem voc/lyrcst/poet, blues infl. J. Joplin but prettier. 213-746-3046
*Funk out rocker w/inde deal lkg for guit, bs & drms. Jamie. 818-398-1482
*Glam boy voc w/PA sks gutter glam band. Infil old Crue, LA Guns, P.B. Floyd. Pete. 505-291-9735
*Guit slngng grt boy voc w/PA lkg for glam band w/att, tint & desire to become superstar. Presley. 505-291-9735
*Hi energy singr, heart blowing frontm infl by T. Waits, Thunders, Iggy, lkg for other musics including horns & piano plays. Call davs. 213-462-0448
*Hi soprano avail for demos. Pop, altmrv, R&B. Grt control & expression. Call if you have instrnt in music. 213-829-3277
*HM voc & HM bs p/yr team wrng lkg for dtd lkt guit p/yr for hrd core HM band. 213-464-1532
*HR slngvr avail for recding & also to J/F HR band, blues oriented groove HR of 90's. Call Lisa. 818-446-9462
*H.A. Cooper, Von Scott & J. Rotten had a baby w/J. Joplin, I'd be it. Pros only. 818-505-1523
*Inspiring sexy 22 yo/black fem singr/lyrcst lkg to collab or join R&B pop band. Inspirations, Vanities, Samatha Fox, Apoktonia. 213-750-5337
*Killer fem voc sks killer HR band. Infil Heart. Zep. Aero. Queensryche. Call Kathy, eves before 9, 714-761-1035
*Ld slngvr/sngwrtr w/strengh in lyrics sks lgt/sngwrtr w/ strength in melodies to form rock band. Broad minded. Billy. 818-955-9553
*Ld voc avail. Infil Jagger, Cooper. Lkg for Aero, Stones, Crowe type band. No glam or metal. Pros only. Dave. 213-323-7542
*Male slngvr/sngwrtr/arrngr finished R&B contract, sks only estab R&B bands in Hillywd area. Infil Babyface, Tone Tony. Jim. 213-851-5082
*Male voc avail, sks to do R&B soul matir or lunk. Style like Babyface, Stylistics, Germanics, Blue Magic. Pros only. Studio sessions or niteclubs. 818-980-6555
*Male voc, HR/HM, pop, sks pro sit, gigs, recding, mngr, various infl. Call Kevin, 213-852-4939
*Male voc/sngwrtr, p/ys harp & some rhytm guit, sks srs minded band. Infil Alarm, U2, Idiot, MrHoople. Adrian. 818-763-9218
*New crtry rock fem voc/rhytm guit avail for F/T wrk. Other p/ys avail also. Linn. 702-438-8798
*Pro black fem voc stylsl, jazz, blues, pop, R&B, gospel, sks studio & demos only. Union affl. Casey 9-5. 213-704-1426
*Pro fem ldt voc w/3 1/2 oct avail for demos & session wrk. Grt w/harmonies & improv. Rozlyn. 213-964-3231
*Pro voc, trained & exp, sks orig advanced 2 guit HR metal band w/progsrv edge or musics to form band. Infil Fates, Queensryche. 213-285-9247
*R&B voc skg band w/rng matrl. Very dedictd & have own style. Maj infl B. Raitt, R. Cray, Call Debbie. 213-472-6785
*Rock slngvr/sngwrtr lkg to collab w/cmrcd proj. Have tourng & recding exp & pro att. 213-969-4808
*Shameless dog sks band wrngt ala AC/DC mts Rose

Tatoo & goes to lunch w/Circus of Pwr. 818-505-1523
*Sngvr/guit/frntm lkg for band/musics, lkg gd, thinking big to create grst show on earth. Infil Kiss, 50's rock. Call Russ. 213-957-0762
*Sngvr/sngwrtr would like to get a band to maximize orgns. Style Stones, Prett, Lennon. Tony. 213-657-8044
*Strong aggrv throat sks pro sit w/altmrv HR band. Danzig mts Ministry. Pis, no Strip bands. Dana. 213-656-3127
*Very strong ldt male voc avail for contmrv pop grp. Styles of Champlain, Loggins, Collins, Skaggs. Strong writing abil. Pubshd & srs. So Bay. Bill. 213-370-8720
*Voc & guit skg bs & dmmr to compl org gothic quartet. Hunger, vision, reliability a must. Infil Killing Joke, Bauhaus, V. Prunes. Kijlo. 213-938-2019
*Voc avail for rock, grooving band. Open minded w/mgmt, atty or lbt instrt. 213-463-7316
*Voc avail, lkg for band, pref HM. Call Darryl. 213-874-0995
*Voc avail. Call now. Very verstl. Jonathan. 213-851-4012
*Voc from Seattle avail for pro HR band or members to form. Age 25, lks, ltrnt, ambition. Pref band w/lbt & mngr. Timothy. 213-960-2010
*Voc sks orig soundng band w/new Plant, Zen & Nirvana mts INXS, Kick. Style of dance rock. Must have keys, hot image & music. Michael. 714-988-5263
*Voc w/everything, clear sct range, grt lks, warm hearted, compl & total dedictn, sks signed actor or close. No BS. Don. 714-821-9814
*Voc/frntm, 22, lng hr, lkg for something cool. Infil Aero, Nazareth, Crue, Guns. No posers, Valleys or Oranges. Mike. 213-464-7410
*Voc/keybdst avail for pro sit. Call Curt. 818-889-2109
*Voc/sngwrtr skg intelgnt creatv textural guit to wrte grt rock tunes. Form band soon alter. No metal. John. 213-838-9230
*Voc/sngwrtr wrts to J/F band/recding proj. Pwrlt sexy vox lke Martha Davis. Have strong sngs, stage presence & dedictn for success. Lisa. 213-392-8147
*Voc/sngwrtr/guit avail for srs motlvd wrkg slt. Acous, hrd, cntry or anything w/substance. Bradley. 818-506-8085
*Wicked frontm w/pwrlt vocs & stage presence sks to J/F HR band. Infil life. Srs only. Dawn. 818-761-4740

12. VOCALISTS WANTED

*2 attractv black fem for singing grp. Send photo/age to Micky, 5891 Dovenwood Dr, Culver City CA 90230
*2 fem bckng vocs nnd for forming altmrv band. B. Ferry, Gabriel, etc. Richard. 818-769-8315
*3 sexy young inspirtng ltrnt fem singrs wtd to form all girl grp, R&B pop lunk sound. Must be avail for hrd wrk, days & eves. Tamiko. 213-750-5337
*A Jamaican island voc nnd immed for recding proj. Jeff. 213-390-9404
*Adept voc nnd, cross breed of Hamell, Zander, Mercury. Perry for very mel HR band w/keys & mngr. Kurt. 818-995-4047
*Aggrv & ltrnt singrs wtd, male ages 16-20, for teen pop grp ala Wham, New Kids, The Boys. Contact Tom. 213-874-3586
*Are you exp? Skg voc, infl Zodiac, Nugent, Danzig. Pros only. Chp. 213-656-0982
*Band w/3 albums sks hot male voc that knows how to move. Appearc import. 818-594-0389
*Boys, 12-17 who can sing & like to dance for new grp forming ala New Kids. Christy. 213-851-9210
*Canadian premier metal act set to dominate 90's sks

aggrsv in Tate, Halford traditn. Our sound is pwrlt, mel, mysterious, world class. 604-736-1930
*Chapman stckst & dmmr lkg for singr w/lnf. range, att & time, ready to rock. Lv msq. Call Peter. 213-344-2636
*Christian voc wtd for orig rock band in WLA area. Mature, pro & evangelistic. Call Rich. 213-392-5678
*Cmrcd HR band w/rngt image & sngwrng now auding voc. Infil Jovi, Roth, Graham. Call Hans. 213-337-1164
*Creatv voc w/ innovatv rhytm section into lunk, rock, rap & reggae. Call Gregory. 213-936-7818
*Dmmr & guit skg musics to form intense rock blues band. Infil Queen, Zep, Hendrix, Beck. No make up, no BS. Brian. 818-244-8139, 818-548-3215
*Eclectc voc/lyrcst wtd for sngwrng collab. My music is crshing of metal, disco, lunk & folk. Dean. 213-461-2736
*Estab altmrv pop dance act skg fem bckng vocs for studio wrk, live gigs, possibl tour, some pay. Call A or M. 818-989-0574
*Estab cmrcd HR band now auding frontm. Have grt lkt & sngs. Infil Jovi, Winger, Mike Tramp. Call Allan. 213-938-8357
*Estab wrkg in band for pwrlt black fem voc/frnt person w/stage presence & voc range. Into lunk, rock, R&B, pop, rap, soul. Mike. 818-508-1374
*Exp ldt singr w/soull mel voc nnd for lunk rock hip hop metal band. Stage presence, lng hr pref d. Sam. 818-282-8330
*Fem blond/bunnetto alto voc, duo w/male baritone tenor. P.T, panics, dinners, club wrk, standards, 50's, 60's, attire to accompany lnx. John. 213-957-1168
*Fem guit lkg for male singr into classic rock & inspirtng new rock bands. Must wrk lbt & be able to wrte lyrics. Call Nicky. 818-892-1293
*Fem voc nnd for bckups & lds to add soul to our Bowie. The Type altmrv rock band. Have gigs. Trent. 818-766-6117
*Fem voc nnd for demo & possible live perfrm. Collab w/P/R band. Must have demo tape. Contact Jeff. 818-842-0907
*Fem voc to team w/estab sngwrtr w/maj recrd deal for proj ala Wilson Phillips. Instrmntl abil a +, model like attractivns. Janine. 213-476-4276
*Fem voc wtd by fem voc to form C&W duo. 805-499-3109
*Fem voc wtd for hip house pop dance proj. Must be in shape, have sex appeal, a lyricsist a +. Call Kyle. 213-829-4193
*Fem voc wtd for orig rock proj. Lyric writing abil & instrmnt a +. Call Robert. 818-762-8404
*Fem voc/bckng sng wtd for band proj. R&B, lunk & ballads & jazz. Gd lkt fem that also dances well. 213-397-8263
*Frontm wtd. Must have own identity & tape. Morrison, Plant, Rose, Bono, etc. 213-874-9946
*Frontm voc, lng hr, harmonic p/yr, wtd immed by grooving band. 818-705-0875
*Funk frontm wtd for lunk/rock/thrash band. Must be able to rap & sing in same vein as Faith, Peppers, Fishbone. Have mngr & lbt instrt. Srs. 818-884-9167
*Funky sing orientd HR band sks Tyler mts L.Graham w/gd lks, dedictn, strong vocs. Infil Aero mts VH. Randy. 213-851-0462
*Futuristc rap metal/indstrl configurations sks executive authority figure to help pilot devastation of terrestrial sphere. Chns. 213-413-6363, Louis. 818-241-5991
*Hi energy progrsv mel rock 3 pc, not just basic 4/4, somewhere between Rush & Dream Theater, currently p/nyng Strip. 818-763-3128
*Hi range male voc into inventive skinny R&R nnd for album. 818-763-2028 x 4081
*Ld voc wtd for orig altmrv honky tonk hillybilly rock band. 805-296-1386

*Lkg for qual male singr for 1 of kind classily infl HM band. Pis be pro, responsbl & have gd vibrato. Paul. 213-665-7820
*M/F voc nnd by keybdst/arrngr for demo wrk on spec. J. Osbourne, W. Houston style. Soull contmrv R&B only. Aaron. 213-466-1844
*Male ldt singr wtd for blues rock band. Infil Stones, Faces, Crowes. Nnd sngwrng lyrics & hrd wrks. Harmonica p/yr a +. 213-462-7465
*Male ldt voc nnd for exp HR proj. Hrd wrkg & dedictn. Infil Dokken, Badlands, Tesla. Rehrs in Lng Bch area. Glen. 17 mts. 714-826-2211
*Male R&B singr, like Babyface, B. Brown, A.B. Surin, tv 22, must be gd
*Male singr w/gd range, lkt & att wtd for mel pop metal band. No druggies or alcoholics. Call Alex. 213-322-0536
*Male voc for orig cmrcd rock band in So Bay area. 213-379-9331
*Male voc w/medium to hi range nnd for band into Prince & VH. 818-282-5944
*Male voc wtd by rock band w/lbt & mngr instrt. Infil C. Trick, Nelson, Jovi. 25-30, no smking or drugs. John. 818-840-9131
*Male voc wtd for hrd Bad English type slt. We have pwrlt sngs & demo w/lnf instrt. Call Mike. 714-622-3898; Bruce. 714-944-3838
*Male voc wtd for hrd mel rock band. Hagar, Graham, Perry style. Call Darryl. 213-422-2129
*NAVARONE KICK sks soull aggrsv singr/frntm for killer HR metal act. Have demo, studio & maj connex. Hvy rock image a must. Duo. 213-371-0579
*Premier Canadian metal act w/signng imminent sks Halford, Tole infl voc. Numerous industry contacts, world class matrl, demo budget. Image conscious pros only. 604-688-3021
*Pro male voc nnd immed for cmrcd metal band, ready to recrd. Must have lng hr, free reehr. Call Dave. 818-896-8496; Johnny. 818-990-4551
*Pro pwrv pop cmrcd rock band, THIN ICE, nds male voc, Srs & dedictn. Mike. 818-980-1289
*Pro w/rock vocs & KROOD tastes, M/F, for duo now, band later. P/yr guit/keys pref d. Spandex, hr xtensns nnd reqd. Scott. 213-802-0663
*Progrsv orig HR band w/cmrcd slt. Have contacts, grt matrl. Skg ldt singr. Dedictn a must, no flakes. Tim. 818-368-6695; 818-368-3346
*R&B jazz, pop M/F voc nnd by keybdst w/2 ltr recding studio for pald recding proj. Call Andy. 213-675-0925
*R&B oriented voc wtd. Image a must. Dance, studio & live projts. Ben. 818-994-6202
*RAGE IN EDEN sks male voc. A creatv & soull pro. We are a musics band currently gigging, wring & recding, private studio. Lance or Phi. 818-831-9389
*Rapper wtd, M/F, for srs hip hop dance proj. Ages 17-24. Call Lou. 714-840-6757
*Real band req's real voc. Hvy intellgrt futuristc band sks dramatic frontm. Gigs pending. 714-990-3177
*Sngvr nnd for HR band, no beginners, no pros, intermed level. Call Pete. 213-692-8656
*Sngvr wtd to practice & do gigs w/all grt HM band. Must be reliable, pro att, gd vox. Rehrs in Hillywd. 213-531-7959
*Sngvr wtd. Infil Bono, A. Rose, R&B music. Band DIONYSUS. 818-980-7252
*Sngvr/sngwrtr wtd by guit to form sngwrng duo. Sngs 1st. Band later in range of Coverdale, Roth, S. Perry. Les. 213-926-3350
*SONIC 13 sks male lyrcst/voc, HR, blues bckngnd. No glam, no metal screechers, must be exp. Must be self-sufficient. 213-467-6202

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•Star voc/wid by Ivy groove rock band. Must have dynam range, star presence. We have iks, tint & sngrwrtg abil. 213-257-4251

•Stones, Crowes, Quireboys/Sing! Band have developmt deal w/ibl. Paid practices, sessions. Frank, 818-962-3867

•Tired of band that lack ong & convincing pw? Likewise, we are of vocs. Hwy dramtic end of world type band. Gigs pending. 714-578-0740

•Tintd unly & aggrv HRB band auditing ld voc/frntmn. Srs pros only. Inlf Quensyrche, od. VH, Damin Yankees. Aero. 213-874-6075

•Total glam hr spray lipstick band sks singr, no uglies. Ages 18-22. 213-461-9149

•Toto mts vll, still lkg for L.Graham, Hagar & John Anderson all in 1 guy. We'll know you're out there. Call John, 818-886-5857

•Up & cmng HR act skg aggrv image conscious ld voc. Call Fritz, 818-982-4771

•Voc & frntmn wid for progrv rock band. Inlf Marillion, Yes, Floyd. Must be charismtc, open minded, intense, theatrl, etc. Craig, 818-301-9712

•Voc sought for estab band, frntmn, image & alt a must. Band has demo & gigs. Inlf Hutchin, Jagger type. 213-630-2890

•Voc w/PA for clubs & road wrk. Call Barry, 714-996-5199

•Voc wid by artist w/2 hrs. Hwy rock for album & tour. Send bio/photo/video to 7510 Sunset #164, LA CA 90046

•Voc wid for PR HR band w/rlstr & intrst. We have iks, tint & dem pckg. You'll have the same. Call Kenny, 213-400-1931

•Voc wid for band w/strong pwr/ln emotional matf. Voc inlf Bowie, P. Murphy, Iggy, yourself, 213-936-3090

•Voc wid for funk pop metal jazz rock psycho for new prof. No drugs or time wasters. Call Keith, 213-927-3562

•Voc wid for orig Southern rock pro. Pros only. 213-465-2588

•Voc wid for R&B band w/ballads, fem bckgrnd singr, gd dancer w/sex appeal. 213-397-8263

•Voc wid w/strong vocs & wrng abil for HR band w/studio & promo facilities. Danzig, Sabbath, Zep, Lee, 714-960-5394

•Voc wid wid for funky groovy R&R band. Have sngs, comex. Call Eric, 818-954-9257

•Voc, if you want to be a big, you'd better be involved w/ gr sngrwrtg. This cmrcl HR pro has them. No drugs or handouts. 818-990-2724

•Voc frntmn wid for mel HR groove orientd band. Rock image, exp & dedictn a must. Call, 818-766-4180

•Voc frntmn wid for cmrcl HR band. Killer image, dedictn & stage presence a must. Call if you have these qualities. Kenny, 818-780-3099

•WORLD'S APART sks male ld voc w/exp. Progrv groove rock ala VH mts Rush mts Aero. Contact Grant, 818-548-0346

•Wid, fem R&B singer that can blow ala Karen Wheeler for sngs to get publishing. No pay now, but later. Tracy, 818-501-4310

•Wid, fem singer between age of 18-25, no exp ndd, matf not ndd, just a gd natrl vox. Call Chris, 213-963-9037

•Wid, ld singr. Must have lk & style. Early VH. 818-563-4640

•Wid, sng/rngwrtg. Crowes, Steve Earle, Eagles. Aero. Paul, 818-905-2180

•X-Nat'l Peoples Gang gnt sks voc/lyncst, 21-26, to form innovat & eclectic band. Inlf Jane's, Who, XTC. Who. Chad, 714-373-4272

•Young male singer, age 15-20, ldbckgrnd, who have tint & like to dance for new voc entertaining show grp. Jon, 213-399-4627

•Lyrcist w/strong clear upper range, stage exp & presence for hvy rock trio, cmpl set of matf, perfrmng @ Whiskey, Roxy, 818-803-8562

13. DRUMMERS AVAILABLE

•AAA dmr avail, pro. Studied plyr, all styles, reads, chops & groove, studio & stage exp. lkg & bckup vocs. Call Kevin Crab, 818-786-3776

•Aboriginal & mel stand up dmr/sng/rngwrtg w/out & recrdng exp lkg to collab w/rocks & adventurouso gnt/voc. Call Rich, 213-969-8180

•Aggrv hrd hting fem dmr sks band. Must be motivad. Call Kym, 213-602-6114

•Christian dmr w/pro att & equip skg estab ong mel HR band. Inlf Grand Funk, Kansas, Steve Smith. Call Billy, 805-499-9452

•Diverse dmr avail for studio wrk, all styles from funk to punk, very reasonable, call me. 818-508-9655

•Dramatic & strange dmr into old & new punk & gothic, etc. Iggy, R&Y Lorie, Soc Distortion, etc. 213-461-9612

•Dmr & bst avail, 0 yrs together, wrkg to compl all ong R&B band. Mike, days, 213-281-6527; eves 818-760-0382

•Dmr avail for studio or live gigs, press kit & tape upon req. J. J., 818-986-1478

•Dmr avail for wrkg T40 band. All styles, gd att & equip. Sing ld & bckup vocs. 213-876-1842

•Dmr avail sks band muscians to form band w/inlf INXS, L. Colou, rockabilly, john. 714-521-4386

•Dmr avail to do cmrcl pro. P/R, lkg direction. Image, att, kit, etc. 818-767-6280

•Dmr avail, 8 yrs exp, lkg for HR band. Must have contacts & futur mgnt. Inlf VH, Crue, Ozzy, Tesla, Mike, 213-643-2734

•Dmr avail, gd meter, gd equip, tmspo, lkg for gnging sit. Inlf by Molown, Latin, Brazilian, funk music. Allan, 818-705-6469

•Dmr in srch of full band. Styles are funk mts rock mts fusion. Plyng 14 yrs, nrd dedictd band. Steve, 818-342-7533

•Dmr lkg for band inlf by many types of music to form own unq sound. Inlf Janelle, Faith, James Brown, Zep, Brad, 818-340-7562

•Dmr lkg for cmrcl R&R band. Inlf Aero, S. Row, Cinderella, Ozzy, Call Keith, 213-210-3211

•Dmr lkg for ska/reggae army, early 80's inlf. Also ply w/rt, write & sing. Steve, 213-660-4538

•Dmr lkg for team effort band. Inlf D.Yankees, Jovi, Neilson, etc. Call if srs. 805-494-0136

•Dmr sks band. All ong, I'm ready to go, have equip & rehrl spkl. 818-918-6469

•Dmr sks cmrcl HR band. Inlf S. Row, Scorpis, Dokken. Pros only. Brett, 213-366-9421

•Dmr sks hrd progrv rock. Strong 60's, 70's inlf. Rush, Who, Herndrix. No flakes, no weirdos, no BS. Collin, 818-762-2005

•Dmr sks young hvy energy plyrs to form band. Must be under 24 & have trmspo & equip. No glam. Call Chris, 213-657-4729

•Dmr w/vocs lkg for weekend csls, club dates. All styles, have trmspo. Dan, 818-789-9226

•Dmr, hrd hting, team plyr, exp in studio & club circuits. Gf rock image. Inlf Aldridge, Bonham. Pro srs only. Tom, 818-766-5714

•Dmr, progrmmr, avail for CD, video & demo projs. All styles: 213-943-9591

•Ethic funky jazz proggy dmr sks wrkg pro. Pro exp & equip, tmspo. Inlf Level 42, Soul II Soul. Drew, 213-823-8934

•Exp blues dmr avail, lkg for straight ahead blues band. S. Ray, Clapton, BB King, Shuffie, 6/8 & rock. Charlie Watts style. Keith, 213-478-1651

•Exp dmr avail to join pro sit. Very strong ld vocs. Lng time

pro pro. Xnt listner & keybdst. New Chicago, Skaggs, Collins. So Bay, Bill, 213-370-8720

•Exp dmr w/equip, image, live & studio exp, sks gngng band ala Dokken, Whitesnake. Brad, 818-894-4479

•Exp percussnst, full set up, all styles & vocs, avail to wrk in acts for recrdng, live perfrmcs or both. Srs only. Theo, 213-645-4651

•Fem dmr w/equip, iks, positv att, sks to J/F cmrcl HR band. Babies, Kings X, Cry Wolf. Srs only nd call. 213-437-6996

•Groove orientd dmr w/jazz, R&B & Latin inlf, pro att. Call Don, 213-705-6469

•Jazz fusion dmr lkg for srs muscians who can ply, inlf by Holdsworth, Corea, etc. Call Steve, 818-705-6469

•Killer dmr, fresh from NY, mega exp, strong vocs & grt image. Sks HR w/lks, hooks & more hooks. Pro only. Fran, 818-764-4042

•Killer pro dmr w/all the right moves sks ultimate sex rock band. Groove orientd HR. Inquire within. 714-893-6959

•Loud, rude & aggrv skin pounder avail. J/F real rock quartet. Devin, 213-465-9319

•Mercenary hl energy hrd hting 24 yo dbtbs dmr w/soldr meter lkg for cmpl band w/future. Pro levels only. Steve Ward, 818-906-9823

•Morey Manzo, dmr, lkg for T40, R&B, R&R, weekend gigs in So Bay. 213-641-8232

•Multi-percussnst, congas, timbals, octapads, dmr mach, sks ong w/dm wision, goals & purpose. Strong matf, pis. 213-221-7354

•NY dmr sng/strk wrk &/or estab org HR band w/image. Must have cmpl promo pkg. Call Jay, 607-724-8615

•Pro dmr sks gnt w/skilled muscians. Contmry jazz, funk, Latin, tour & studio exp. Read, write, MIDI, can travel. Call Chris, 213-431-8317

•Pro dmr w/all the exp you nrd avail for studio & touring wk. I've got the groove, chops, att, the lk. Call me. 818-508-9855

•Pro dmr, solid, versil, edge to dance, exp wrkg muscn vocs, acous/elec, image, studio or live. No pay to ply projs. Jerry, 213-585-7114

•Pro dmr, 16 yrs exp, gigs, studio, avail for gigs, csls or permanent wrkg band. Jazz, Latin, standrds, T40, rock, all. Roland, 213-851-2334

•Pro E. Cal dmr w/maj recrdng & touring exp sks cmrcl band w/mrgt ala Extreme, TNT, Tesla. Charlie, 818-247-9117

•Pro groove dmr avail. Berklee grad w/acous, MIDI & vocs. Lkg for tours, recrdng or gngs. Inlf Copeland, Aronoff. Paul, 213-444-9717

•Qual dmr w/10 yrs exp including Japan avail for sessions or estab band. Xnt groove & equip. Jim, 805-986-4741

•Stammng rhytm pr station sks band of 90's. Maj tint & style. Into Jane's, XTC, L. Colou, Police. Mngt or ibl intrst. Pis. 714-786-3754

•SOA dmr sks skilled & innovat muscians to create intrsng & ong sounding grp. Pis be open minded & creatv. 818-768-2309

•Young hrd hting dmr from maj lbl rock act avail for estab band. Contact Nathan, 213-379-2561

•American/BRTISH rock/blues artist w/southern edge & xnt matf sks pro dmr. Have full prodd masters, mngt & maj connex. 213-874-8272

•Creatv dmr wid by guit w/own matf for proj w/rock, fusion & jazz inlf. Must groove. Gary, 213-542-9698

•Dbl bs mntstr wid for pro band ala Extreme, Dokken, VH. Must have xnt abil, iks & desire. We have demo & connex. Rich, 213-494-4338

•Dmr for ong undergrnd rock band. EP out, various cuts on foreign compilations, w/bcking. Inlf Angry Samoans, Ramones, Kevin, 213-397-7209

•Dmr ndd for studio tribute tone. Hlwd area. Call Bruce, 213-656-9709

•Dmr ndd for sit. We've got the sngs, equip, att, iks but no deal yet. VH to Extreme to Aero to Bullet Boys. Dave, 818-331-2584

•Dmr sought by HR band w/real ibl intrst & vinyl history. Inlf old Kiss, AC/DC, Kix, Zodiak. Brian, 213-876-9427

•Dmr w/gd bckng vocs for ong band w/strong matf, recrdng studio, upcmg sngs. Dedicid, commtd. M.Oil, Petty, Aronoff, Beatles. 213-466-8636

•Dmr w/hrd & solid beat wid for R&B band. NY Dolls, Dead Boys, Ramones, Iggy. Call Mike, 213-828-3186

•Dmr wid by 2 guit to form progrv thrash band. Inlf Megadeth, Kings X, Watchtower. Pro sit only. Steve, 714-969-8442. Ron, 213-674-4028

•Dmr wid by band inlf B.E.X. Smithareans. Pretenders. We'll be recrdng & gngng. Wade, 818-441-8347

•Dmr wid by estab cmrcl matf band, HAMMERLANE. Dbl bs, exp & image a must. Maj connex. Inlf S. Row, Whitesnake. Patrick, 213-787-2069

•Dmr wid by fem singr & keybdst w/ong proj & maj mngt. Inlf K. Bush, U2, Maniacs. 213-829-1508

•Dmr wid by guit & bst for fusion lunk rock instrmtl band. Side proj. Inlf J. Saritan, Eric Johnson. 818-567-1746

•Dmr wid by hrd & hvy rock act ala Lynch Mob, Tesla, Whitesnake. We have demo & mngt. 818-982-6862

•Dmr wid by spoky lunkadelic rock artist for shows & Maj lbl & pubstr intrst. Hendrix, Prince, Parliament, Bowie. Christopher, 213-372-3208

•Dmr wid for atmty college appealing type band, all ong music w/mngt. Inlf Echo, Stone Roses. Call James, 213-461-0373

•Dmr wid for atmty HR band w/dark image. Inlf Damned, Lords, Call Mike Hell, 818-753-8548

•Dmr wid for band w/no shame ala AC/DC mts Rose Tatro. 818-505-1523; 818-377-2743

•Dmr wid for beautil aggrv educated psydic band. Must have csls of drms, abul energy & llyg image. Inlf Ride, KXLU, Pale Site, Olf. Scott, 213-392-2524

•Dmr wid for dark atmty band. Inlf Sister, Fields, Joy Div. Trmspo, gd equip & commtmt a must. Brian, 818-783-0970

•Dmr wid for forming atmty band w/African percussv feel. Richard, 818-769-8315

•Dmr wid for house/sou/rock band. Inlf Zep, De La Soul, DeLight, James Brown. 213-668-0309

•Dmr wid for orig HR pro. Must be animal. Tony, 213-322-5421

•Dmr wid for orig pro, style ala REM, Todd/Sprocket. Call Seth, 213-436-7427

•Dmr wid for rock band. Inlf Saritan, VH, Holdsworth. Louis, 213-281-8983

•Dmr wid for inbal rock grp. 213-275-8007

•Dmr wid for upcmg proj. Gd lk & att a must. Srs only. Inlf Jane's, DeVivins, Chameleons, Leslie, 213-989-0704

•Dmr wid, hrd hting, solid, for ong pro. Southern rock style. Pros only. 213-465-2588

•Dmr wid, inlf Clash, X, Hanoi, E. Cochran. Rick, 818-753-8548

•Dmr wid, inlf Floyd, Doors, Zep, Bozoo. Into sounds, arctic impressions. Strong rhytm, subtle overtures. True artists only. Call Kanan, 213-467-4789

13. DRUMMERS WANTED

•50's R&B R&R dmr/voc ndd. Permanent position. Wally, 213-257-0549

•Dmr wid for quartet orig band. Are you ready for 917 We are. Inlf Killing Joke, Bauhaus. Monly, 213-938-2019

•Atimtv rock band sks dmr able to ply w/ckick trk. Style of Cure, Joy Div, Souxie, etc. Michael, 213-969-9140

•Atimtv rock band sks inbal dmr able to ply to ckick trk in stlye of Joy Div, Souxie, Cure, etc. Michael, 213-969-9140

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• **Drmr/percussnst wtd, org proj, mel based matrl, lolk rocks w/rock edge, solid time a must, have contacts.** Greg, 818-790-3948

• **Equally gendered, all encompassing altmvt theatrl/band sks dmr in inspired by Sisters, DeVinyls, lolly, to give blood, body & soul Sparrow.** 818-508-1197

• **Estab altmvt pop band sks dmr for studio & shows.** Backup vocs a +. Grt sngs, connex, Sling, Tears, Simple Minds. U2. Don. 213-371-4995

• **Estab mel HR band w/concert & recrdng studio sks exp hrd hting dmr to complt 5 pc line up.** Dan, 818-988-7048

• **Estab voc orientd band w/24 lrk end, lbi instr, recrdng time, legal rep, sks dmr w/hk bckng vocs, classky lks, lng hr.** Bill, 213-662-9841

• **Exploing raw pwr punk dmr wtd to complt all org 70's British infl punk band.** Short hr, 4 pc, pro gear a must. 818-848-7605

• **Fem dmr** for forming rock band. Various infl. Debbie before 10 pm. 818-895-5570, Anna, 213-494-8972

• **Fem dmr wtd for estab all org band, THE PANDORAS.** Must have gd meter, pro att, sing harmonies, lks & trnsps. 213-851-5208

• **Flashy dmr w/lks & image ala Tommy Lee, Vicky Fox,** wtd for new LA band, S Row, Jovi ven. Under 25 only. Billy, 818-377-5286

• **Forming untrkcd band of 90's.** Keyboard, singr & guit sng pr minded individual only. We are sngwrts & team plrs. El, 818-986-3941. Dan, 818-988-3945

• **Frontmtn sks dmr to performng sngs in experimntl band.** Equip, trnsps nodd. Big info. Anthony, 805-251-0207; days 805-255-1050

• **Funk pop metal jazz rock pscho for new proj.** No drugs or time wasters. Proj/worl class bs plyr. Call Pete, 213-827-3562

• **HR prj** srching for xplosv dblrbs dmr. Pwr party orgs, gd hooks, infl early VH, Crue, Zep, Whitesnake. Tony, 813-347-3116

• **Hrd hting pocket dmr wtd for org hrd altmvt band.** Pro team plyr w/no timing problems. Infl Who, Smithereens, U2, Pretenders. Karen, 213-202-1603

• **Hvy rock dmr wtd by guit w/24 lrk end.** current hits for album & tour. Send bio/lapshot-photo-video to Drums, 7510 Sunset #164, LA CA 90046

• **LAST SHADDES OF DAWN** sk pro caliber dmr w/ imagination for Jane's mts Byrds, Zep. Must be able to play anything, anytime, anywhere & love it. Nick, 213-960-6655

• **LOST BOYS** sks funky solid pwrtd dmr. org proj, lng hr, pro image & att a must. No drugs, pls. James, 213-962-3754

• **M/F dmr wtd for pwr trio, 2 fem fronted.** Jane's, Soundgarden infl. 818-506-5113, 818-842-2423

• **Madman dmr** w/solid grooves & outrageous presence wtd for unia HR band w/dyamn sngs. Moon, Bonham + modern infl. 213-874-9946

• **M/R MACCOB** nds hrd hting dmr. Lks & att. AC/DC. Aero. Doug. 818-753-8639

• **Neo J. Joplin** band sks dmr. Contact Andrew, 818-595-1124

• **Orig altmvt band sks dmr w/exp.** Fem ld singr, Hllwd area. 818-790-1762

• **Orig altmvt band sks ndd.** Fem ld singr. 213-455-1005

• **Percussn plyr** jazz & provision to dance music, all org. 714-897-2807

• **Pro slt** nds hrd hting dmr. Houston, 213-874-0125

• **Pro tribute** to Zep sng soundng alike, hrd hting groove dmr. Must know matrl & have that big classic sound & feel. Richard, 714-954-3534

• **Pwrtd dblrbs dmr ndd** for vary hvy yet mel metal band. Call after 5 pm. John, 714-670-1704

• **R&B, funk groove orientd dmr w/chops** wtd for live & studio proj. Call Ben, 818-994-6202

• **Rock groove dmr.** gd lks, grtk, kns what to do w/sno

knows gn beats for rock band seconds from getting signed w/mgmt. Alex, 213-390-2152

• **Singr & ld guit sk dmr & bs plyr team.** Call Andrew, 818-595-1124

• **Skd dmr** for band, hvy rock ala Tango, Zep, sns of humor & abil to show up. 818-776-0107, 818-781-6116

• **Solid dmr** complt org R&B band w/mgmt & rehrl spc. Dedicn a must. Infl Beatles, Melencamp, Perty. Live shows & recrdng. Steve, 213-457-7229

• **Solid dmr wtd for cmtrl rock act skg lbi.** 24 hr rehrl spc, gd sngs, hooks & contacts. Fem gnt/voc. 818-766-0458

• **Steady ld pounder** w/hk kicks, plyr w/passion & pwr. Backup a +. Lv msg. Steve, 213-471-6801

• **Well known LA HR act sks dmr.** Killer image, trnsps & equip ndd. 213-463-5643

• **World class wtd** for estab HR act. Xceptnl meter, pro gear, lng hr image, we mean lng. Pro only. 818-989-4072, 818-753-1432

• **Wtd dmr** for org P/R grp. Infl Journey, Bad Co, Bad English, Yes. Pending prodn, mngt deal. Must have gd timing & chops, committm. Marvin, 818-765-4905

• **Wtd dmr,** lempto changes a must. Infl include Maiden, Dio, Ozzy & Priest. No Metallica types nd apply. Call Sean, 818-891-5577

14. HORNS AVAILABLE

• **Pro music** avail for all sites. Ld voc, tenor sax, flute & MIDI wind controller. Call anytime. Mike, 213-432-1311

• **Sax plyr** avail. R&B, funk, jazz, T40, etc. Yrs exp + tour & TV credits. Srs calls only. Dixie, 818-762-1151

• **Sax plyr/EWI** wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangement. Rick, 818-845-9318

• **Trumpet avail** for studio wrk, tours & other local gigs. Exp all styles. Bruce, 213-423-5992

• **Trumpet plyr.** MIDI wind synth plyr avail for sits. Chris, 818-882-8354

14. HORNS WANTED

• **Lkg** for sax plyr, must ply only 3 chords, short & no rhyth. Pref from Mid-West. Lkg for you, 3 chord. Michael, 818-781-7171

15. SPECIALTIES

• **2nd to the singr,** the lyrics are it. I write lyrics, rap, R&B, R&B. Ray, 213-396-5245

• **Absolutely the best** sound engineer in town now avail. Live gigs & studio sessions for maj to indies. References on req. Call Eric, 213-466-6452

• **Attn A&R.** Intriguing altmvt band. IF TOMORROW, ready for next step, demo pkg avail. Strong matrl, strong crossover potential. 609-695-3373

• **Attn music industry.** MIDNIGHT PARADISE is ready. Call now, don't be left out. Promo packs avail. 213-461-3461

• **Attract exp** recrdng artist, lem, sks investor. Pref atty specializing in recrdng & films. Srs minded only nd apply. Lynn, FAX only, 213-851-3681

• **Award winning** singwr, words & music, dynam live perfrm, creator of unia/tra/terrestrial creatures for animation & all ancillary markets, skg qual rep. 213-276-7880

• **BACK STREETS** nds pro guit tech. Steady wrk, will pay. 213-256-0090

• **Band sks** booking agent. Lenny, 818-763-8719

• **BMI accrdtd** sngwr/w/sngs in style of Prince, Madonna, J.Wallace, etc, sks publishing deal. Srs inquires, pls. 818-904-3499

• **Choreographer wtd** for boys grp, age 12-14, teaching choreograph, street dancing, funk & hip hop. Christy, 213-851-9210

• **DAT owners,** I nd to use your DAT to make 1-1 copies w/ my DAT in exchange for same. 818-786-4287

• **Engineer w/maj** recrd & film credits skg proj for 1991. Intrsd parties, pls call. Manly Bolin, 805-379-3534

• **Exp tech wtd** immed w/hvy exp for upcmg pad gigs in & around LA area. Timothy, 818-986-5803; 213-652-3636

• **Fem rapper** skg h energy dancers. Recrd deal pending. Call for audn. Rich, 818-998-2643

• **Funk rock** multi instrmntist/strnt wtrons of crossover matrl lkg to sign prodn deal. Hendrix, Prince, Parliament, Bowie. Courtney, 213-372-3208

• **Harp plyr** sks wrk blues band, ld vocs & guit as well, all pro vintage gear & yrs of exp. 818-788-0610

• **Huge studio** lookout in Valley area, will share w/right band. Have PA, a/c, parking, totally secure. 213-461-8430

• **In nd of** hrd hook hit sngs? Consult us to write them for you. We specialize in every style. Peter or Dava, 818-990-2724

• **Investor wtd** by lntd girl band w/grt sngs, image. Have well know prodcr, recrd co instr. Nd smll funds for killer demo. Susie, 213-658-6580

• **Let's ply.** Fem vocs sngs w/ accompanimnt for restaurant, hotel circuit. Call Kelly, 818-841-9528

• **Mngr ndd,** person that can take no for answer but gets yrs in action. Altmvt dance rock. Max, 213-208-5039

• **Mngr wtd** for 60's rooted rock band. Have indie contract, declin voc only. Call Jeff, 213-660-9833

• **Musicians** sks well paying job in music or entertainmnt field. Reliable, punctual w/mngt exp, able to handle responsibility well. Bob, 805-298-7727

• **Nd a musician** who plys many instrmnts & is grt sngwr. Have studio, instrmts & same lims. Let's collab, write, recrd & rock. Ed, 805-251-1812

• **New cntry** rock lem voc sks pro mngt & overseas promotn. Linn, 702-438-8798

• **Non-profit** organizn restchng socially conscous amateu pro muscn/consrts for magazine article. Musicians Who Care, 619-259-8448

• **Persn mngr** wtd for band w/24 trk 5 sng demo on DAT. Band ala Zep, Leppard, 714-539-3539

• **Pro estab** rock act sks mngt &/or bckng. We have hit sngs, telem plyrs & most marketable band name in world. J.J., 714-848-1839

• **Pro tech** avail for nat'l tour, 7 yrs exp, guit tech, drm tech. Resume upon reqst. 216-782-6669

• **Prodr wtd** for sexy funk rock sound. Infl Sly Stone, Aero, Prince & Pw Station. 213-419-4355

• **R&B fem** voc sks bkup my/h section. Pro only, pls. 213-733-8916

• **Rapper, wrtr,** dancer & rhytm progrmmr avail. 213-755-2628

• **Roadies ndd** for HR style T40 band w/shows crng up. Pay negotiable. 714-827-8095

• **Sound person** wtd for band doing clubs. No road wrk. Possibl pay. John, 818-343-9625

• **Violin/fiddle** plyr wtd for folk band Mark, 213-541-1291

• **Wrttr team** sks infl for collab for dance funk. Pro only. 213-392-7038

• **Wtd, mngr** for top recrdng C&W band walbum, video, prodce. Hlwy area. Top pay for agrsvr person. 213-965-7868

• **Young cntry** pop artist lkg for promoter for concerts. Chris, 714-984-9536

• **Aboriginal & mel** stand up dmr/singr/sngwr w/tour & recrdng exp lkg to collab w/rooky & adventurous guit/voc. Call Rich, 213-969-8180

• **BMI P/R** sngwr w/t. Prodcns last sngwrng credits & world wide arply/media, sks pro slt. Guil, Lv msg. Dan, 818-348-5772

• **Cntry co wrtr** for BMI singr/wrttr w/band. Rick, 818-567-4667

• **Eclctic vocal/lyrcst** wtd for sngwrng collab. My music is crashing of metal, disco, funk & folk. Dean, 213-461-2736

• **Fem recrdng artist** signed w/maj lbi sks M/F co-wrttr w/ ltr recrd. Lynn, FAX only, 213-851-3681

• **Fem singr/lyrcst** w/mt connex sks guit/composr w/hown studio. Infl Blondie, Doors, GNR, Lucia, 818-753-7768

• **Fem singr/lyrcst,** progvr music, strong lyrics, nds creaty mateu 34+ musicn partner, Westside, to form new age jazz band wedge. Justine, 213-392-5765

• **Imaginatv lyrcst** sngwrtr sought by singr/sngwr wtd w/band. Style rock & blues. Have 8 trk home studio. Call Rob, 818-848-6132

• **Inspiring sexy** 22 yo black fem lyrcst/sngwr lkg for big break in business. Avail to wrttr for R&B band & individuals. Tamko, 213-750-5337

• **Intell creatv** textual gut wtd by voc/sngwr to write grt rock lunks. Form band soon after. No metal. John, 213-836-9230

• **Lyrcst avail** for collab w/singr/sngwrts. Andrea, 203-331-9057

• **Male singr/sngwr** sks compsr to collab T40, rock, pop & dance. Have connex. Bruce, 213-478-8815

• **Male sngwr** w/singr/arrngr finished R&B contract, sks only estab R&B bands in Hllwy area. Infl Babyface, Tone Tony. Jim, 213-851-5062

• **Multi-instrmntlst/sngwr** sks lyrcst/voc/sngwr to collab on bluesy rock, funk, R&B jazz grooves. John, 213-479-1152

• **Muscn for poets,** collab, ASCAP. 818-753-3319

• **Nd a musician** who plys many instrmnts & is grt sngwr. Have studio, instrmts & same lims. Let's collab, write, recrd & rock. Ed, 805-251-1812

• **Orig matrl,** 2 sngs, R&B, slnt grooves prodn for publishng or release. 213-392-7038

• **P/R singr/sngwr** lkg to collab w/cmtrl proj. Have touring & recrdng exp & pro att. 213-969-4808

• **Pop sngs** wtd, dance & ballads for teen pop grp ala C Michael, New Kids, The Boys. Contact Tom, 213-874-3586

• **Pro sngwrtr,** words & music, outstndng unia org matrl, avail for wrtng sessions or any creaty pro proj in nd of top qual matrl. 213-276-7880

• **Publishd** wrtr lkg to collab w/other publishd wrtrs. Connex, pro only. Call Jack, 818-959-4796

• **Sngs 1st** band, later. Sngwr sks collab w/pro att. Infl classic to modern rock. Bill, 213-463-5710

• **Sngwr wtd** for all grt proj similar to New Kids & Menudo. Dance tunes, ballads ndd in English & Spanish. 213-850-1215

• **Sngwr wtd** for new boyds grp similar to New Kids. Upbeat sngs ndd. Christy, 213-851-9210

• **Tasty exp** sngwrtr/guit wht sngs sks voc or publishr to collab w/or recrd w/lt. Lots of exp. Pro slts only, pls. Brent, 213-943-1098

• **Voc/sngwr** lkg avail for srs mltivd wrk snt. Accus, lck, cntry or anything w/substance. Bradley, 818-506-8065

• **Wrttr/voc** w/remake sng, style similar to UB40, has contacts w/maj recrd co to release indie single. Wtd, investor & indie recrd co. Steve, 213-904-3499

• **Young sngwr.** Infl Elton John, B Joel, lkg for collab. Chris, 714-984-9536

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