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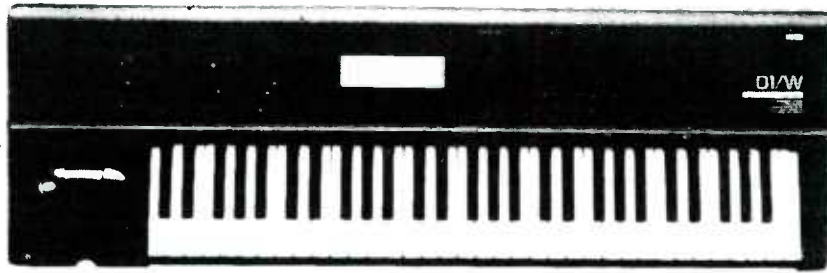


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Lester Cohen



20 BOB SEGER

Michigan's favorite son has returned with his most potent album since *Night Moves*. Picking up where he left off, Bob Seger, whose recording career spans more than 25 years, proves once again that he still has *The Fire Inside*.

By Steven P. Wheeler

26 BUSINESS MANAGERS

Ever wonder who pays the bills at home when a rock band goes out on a year-long tour, or who advises the superstars regarding their finances? Top industry Business Managers explain it all in this exclusive *MC* interview.

By Sue Gold & Rebecca Williams



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FEEDBACK

Image vs. Substance

Diane Jones
Hollywood, CA

"I'm trying to get into a rock band and instead of asking me what my music influences are, their first questions are how tall are you, what do you look like, what are your measurements. I agree it's important to have an image, but not necessarily long hair. It could be any image. Yes, I do happen to have long hair, yes, I do happen to have a rock image, but what is so important about it? It's most important that you sound good, that your music is there; the image can come together. I wish these bands' first questions would be: What are your influences? What do you sound like? What do you like musically? What drives you? as opposed to what are your measurements, what do you look like. I think these bands should get together, because there's only a few of them that really harp on the music as opposed to an image. Every band out there is so set on image, it's just terrible. That's my opinion. I think these people should change their tunes and more meaningful bands would come out of this."

have run the gamut from the bad to the really, really bad, I think special mention should be given to Downtown Rehearsal Studios where my band, Phineas Gage, rehearses now. The place is well maintained and the landlord, Greg, goes out of his way to be helpful, offering tax advice, business information and just generally being very supportive of the bands that rehearse there. Compared to the places where we have rehearsed in the past, which were run, for the most part, by guys whose primary objective seemed to be to charge us as much as they could while offering as few amenities as possible, the professional standards of Downtown Rehearsal are a refreshing relief."

Paula's Mark

Dave Eddy
New York, NY

"Today, I found out that Paula Pierce, lead singer of the Pandoras, died of a heart attack. I just wanted to share a few comments about Paula. It's a very, very sad thing. Everyone who worked with the band is going to miss her a lot. She was very determined to succeed, although she never really broke out of the L.A. bullshit, literally. We would play shows outside of L.A. and get great response, play at the I-Beam in front of 700-800 people, and they'd be banging their heads, throwing their fists into the air and really getting into it. Then we'd play L.A., at fucking X-Poseur 54 in front of three frigging people. It's pretty pathetic that Paula never broke out of the scene before she died. But, she undeniably left a mark, and early on in the paisley days, I know many musicians who looked up to Paula. She has inspired more than one person to write and pick up an instrument and play. She will be remembered."

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(MC Vol. XV, No. 5 Mar. 4—Mar 17, 1991)

ANDY CAHAN'S DEMO SERVICE

Compared to a professional recording studio, at first sight, it's hard to believe that Andy Cahan's demo facility is capable of producing such high-quality demos.

Andy Cahan, ex-Turtle, Rhino producer and independent producer, can make a demo for \$100 a tune. He's never had an unhappy customer. Using CD-quality, 16 bit sampled sounds of percussion, guitars, keyboards, orchestra and vocals, as well as various ethnic sounds such as bagpipes and sitar, Cahan can offer the next best thing to a recording session for a fraction of the price.

Cahan claims he can turn out demos that can be "transferred into perfect synch independently to separate tape with no generation loss," should someone want to go into a 24-track studio.

Cahan also offers help in arrangement. Singers and songwriters with limited musical knowledge often rely on him to provide the sonic partner to their lyrics. His arrangements are custom made to order. He doesn't mind players bringing in their own axes, but for those



who require instrumentation, the sky's the limit.

Cahan started his demo business because he wanted to help

Andy has now relocated to Sherman Oaks, and is running his studio 6 days a week, day and night. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.

helps the artists whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict that notion.

Andy Cahan can be reached at (818) 377-8967.

Another Connection

Dan Kirkpatrick
Hollywood, CA

"This is in response to an Opinion Hotline question from Xavier Griva in the last issue (Vol. XIV, No. 17). He was inquiring about an organization called Songwriters Resources and Services. Songwriters Resources and Services changed its name to the National Academy of Songwriters in 1985. NAS is a non-profit educational organization designed to protect and educate songwriters. NAS has a variety of on-going services for songwriters, some of which are listed in almost every issue of *Music Connection*. For more information, we can be reached at (213) 463-7178. We'd be happy to answer any questions Mr. Griva may have. I'm the Executive Director of NAS, Dan Kirkpatrick."

Up With Downtown

John Stapleton
Los Angeles, CA

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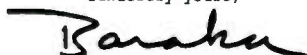
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CLOSE-UP

NARAS Symposiums



By Maxine Hillary J.

The National Academy of Recording Arts & Sciences (NARAS), a non-profit organization devoted in part to the concept of education in the industry, is presenting a symposium entitled From The Studio To The Store—The Music Industry In The Nineties. The four sessions which make up this series are offered free of charge.

According to NARAS Education Co-Chair, Bob Garcia, the concept of free education grew out of a previous program offered by NARAS. Says Garcia, "NARAS used to do these sessions as luncheon meetings for members only, and you had to pay. This got very expensive and very prohibitive, because of the hours they were offered and the locations and sometimes because of the topics discussed."

Garcia, with the support of A&M Records, ASCAP and BMI, began an outreach program whereby recording symposiums were offered in the Los Angeles County School District and surrounding areas, as well as in colleges, junior colleges, magnet high schools and various recording institutes. "We hope to have a strong student representation at these sessions as opposed to just (NARAS) membership representation."

The upcoming session, "The Recording Studio—Heaven Or Hell On A Budget," will take place on September 23rd at the Chaplin Stage, A&M Records, 1416 North La Brea Avenue, at 7:00 p.m. Panelists will include Shelly Yakus, engineer for artists such as John Lennon, Tom Petty, Eurythmics, Dire Straits and Stevie Nicks; Guy Charbonneau whose credits include Billy Idol, Metallica, Teddy Pendergrass and Van Halen as well as several films and videos; Guy Costa, executive at Quadim Corporation as well as a former VP at Motown; Miriam Cutler, composer and producer for Hewlett

Packard, Nissan, Mattel and others; Van Webster, UCLA extension instructor and producer for several major labels as well as the Dr. Demento show and the Elvis Presley Estate; and Mark Harvey, studio manager at A&M Records. Corey Allen, composer, producer and former Berklee College of Music professor, will moderate.

According to Garcia, the session is extremely career-oriented and geared toward the person seriously considering becoming involved in music. He elaborates, "Anybody who has ever entertained the notion of making a record, or being a performer—I'm talking about musical people, and I mean anybody who has ever had an interest in how you do it [record], where you do it, how much it costs and why you do it with one studio or producer and not another—can get the answers from this forum. Anybody who thinks all they have to do is sit down with two tracks and do it, might get an education from this. It's not designed for people who just sing in the shower."

Equipment used at the symposium is courtesy of Studio Instrument Rentals (SIR) of Los Angeles and while the session is offered free, registration is limited to about 300 people. The cutoff date for the September 23rd session is September 20th. Other sessions offered are "A&R—What They Look For And How They Find It" on October 21; "Personal Management—Necessity Or Extravagance" on November 18; and "Promotion And Marketing—The Record's Delivered—Now What?" on December 16. Says Garcia, "This is aimed at anybody who's ever wondered whether it's possible, whether it's advantageous or whether it's even a creative move to actually go into the studio and record their art."

For more information or to make reservations, call NARAS at (818) 843-8253.

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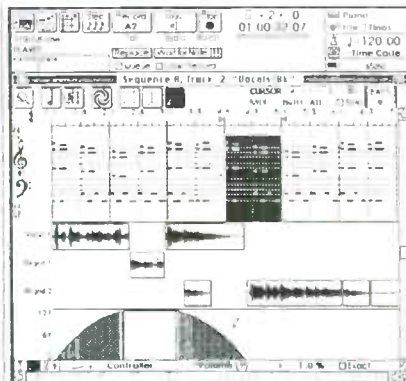


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BMI & Disney Channel Battle Over Licensing Fees

By Pat Lewis

WASHINGTON, D.C.—In a landmark decision handed down in federal court by Judge Joyce Hens Green, performing rights organization BMI has won a counterclaim against the Disney Channel and Black Entertainment Television (BET).

The Disney Channel and BET originally filed suit against BMI in January of 1990, charging that BMI's method of collecting royalties from the cable industry via their "blanket license" (one fee covering usage of the entire BMI catalog) was in violation of U.S. anti-trust laws. In a court case closely monitored by the cable indus-

try, all claims brought against BMI were dismissed, and BMI was awarded in excess of \$2,000,000 in damages.

"BMI attempted to reach a licensing agreement with all facets of the cable industry—clearly one of the most important users of copyrighted musical compositions," explains Robbin Ahrold, VP Corporate Relations, BMI. "Over the past several years, those attempts to get licenses, and therefore generate royalties for BMI songwriters and publishers, have focused on the need to have license agreements covering the revenues that both cable suppliers, such as

the Disney Channel, BET and others, as well as cable system operators [the cable companies which connect the service to your home] took in."

Not surprisingly, BMI met with resistance from both the cable suppliers and the local cable operators. "We had some cable suppliers licensed, and a great many of them were raising objections," says Judith Saffer, Assistant General Counsel, BMI New York. "They wanted to pay a small amount of money, and they did not want to pay an additional amount which would cover the local cable operators revenue. So you had the cable suppliers saying that the obligation belonged to the local cable operators, and you had the local cable operators saying the opposite. And very few people were willing to comply. So the Disney Channel and BET attacked the way in which BMI licenses them, saying that our blanket license violated the anti-trust laws. We counterclaimed against them and said that they were violating the copyright laws, because they did not have a license agreement and were using the music without authorization."

The court found that the Disney Channel and BET were "willful copyright infringers," and, according to BMI, the damage awards assessed against the Disney Channel and BET are the largest ever assessed for infringement of the right of public performance for musical compositions.

The court's decision held that BMI's traditional blanket license is lawful in the cable field. The court also affirmed that local cable suppliers and local cable system operators were "performers" under the copyright law, a position the cable industry has fought for many years.

Though BMI emerged victorious on the blanket licensing issue, the court ruled that BMI could not insist on licensing both the cable operators and the cable suppliers via a "split" or a "dual" license.

"We are pleased by the judges ruling that the

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Local Recording Studio Robbed

By D.W. Boyd

HOLLYWOOD—On the evening of August 26th, Sound Choice Recording Studio, located in an office building at the corner of Gower and Franklin, was robbed of all its equipment and musical instruments. Studio owner/engineer Alexei Zoubov was held at gunpoint, then bound and blindfolded by four black men—two of whom were in the facility a few days earlier to book recording time as rap artists.

According to Zoubov, "Two of the guys came in at the time they had booked, and about ten minutes later, two older, heavier guys came in with guns and tied me up, blindfolded me and took me into another room." Though unsubstantiated, Zoubov told *MC* that he had heard of other similar robberies in the city.



Tentative Agreement Offers Rebates To Milli Vanilli Purchasers

By Sue Gold

CHICAGO—A judge has tentatively approved Arista's proposed refund plan in an effort to resolve the Milli Vanilli lip-syncing lawsuits.

The agreement calls for Arista Records to refund \$3 to people who bought a Milli Vanilli videocassette or compact disc. Cassette buyers would be entitled to a \$2 rebate, and those who bought an album or a single would get a \$1 rebate.

Additionally, anyone who purchased a ticket to a Milli Vanilli concert prior to November 27, 1990 can obtain a rebate of 5% of the ticket price, not to exceed \$2.50. The settlement also requires Arista to donate \$250,000 to several different charities.

Cook County Circuit Judge Thomas O'Brien approved the agree-

ment after rejecting a similar proposal several weeks ago that required people to buy additional Arista product in order to receive a rebate.

At least 26 lawsuits have been filed against Arista alleging that the record company defrauded fans by implying that Rob Pilatus and Fabrice Morvan sang on the record. The album sold more than ten million copies, and the duo won the 1989 Best New Artist Grammy, an award they were subsequently forced to give back.

If the Chicago lawsuit is settled under these provisions, anyone who has a copy of the LP could request a refund. There is no final hearing date set and the proposed settlement still needs final approval. **MC**

STEEL TURNS TO GOLD



Steelheart recently received gold plaques for their debut LP. Pictured with the band and their manager are (with ties on) MCA Entertainment Chairman Al Teller (left) and MCA President Richard Palmese.

split blanket license that was previously insisted on by BMI is illegal under its consent decree," explains Cory O'Connor, Vice President of Media Relations for the Disney Channel. "We have always requested that BMI offer us a through-to-the-viewer license, and the court has now mandated that BMI honor that request. We are reviewing the other aspects of this decision, including specifically the value of the music used, and we are considering an appeal."

"Ultimately, this decision means over \$2,000,000 must be paid to BMI by Disney and BET for the music that they used before the lawsuit was filed," concludes BMI's Assistant General Counsel Judith Saffer. "We have every expectation that both Disney and BET will enter into license agreements with BMI so that future performances will be lawful." **MC**

COOPER HONORED



Alice Cooper is pictured dipping his hands in cement during ceremonies inducting him into Hollywood's Rock Walk on August 27.

By Michael Amicone



Mel Lewinter

Mel Lewinter has been named Vice Chairman of the Atlantic Group (Atlantic, Alco, Eastwest Records America and A*Vision Entertainment). Lewinter will assume a more comprehensive role in the overall business and operation of the Atlantic Group, as well as overseeing all the company's financial affairs. Lewinter, who has been with Atlantic Records for over a decade, was formerly the label's CFO/Senior Vice President.

Relativity Records has announced the promotion of Marc Offenbach to the post of Vice President of Sales. Offenbach will oversee the label's national sales and retail promotion staff.

MTV Networks has announced the appointment of Charles Meehan to the post of Account Manager, West Coast Advertising Sales. Meehan was formerly with Adlink, the Los Angeles Cable Interconnect.

Capitol Records has named Mick Angus to the post of Tour Marketing Director. In this newly created post, Angus will coordinate efforts between managers, agents and promoters.

Smash Records has announced the appointment of Mike Egan to the post of National Marketing Director. Egan was formerly a Mid-West Marketing Coordinator for Elektra Records.



Michael Sobel

JRS Records has announced the appointment of Michael Sobel to the post of Vice President, Business Affairs. Sobel was recently Vice President of Business Affairs for Ventura Music Group, Ltd.

Rhino Records has appointed Antone DeSantis to the post of Northwest Sales and Marketing Manager. DeSantis will be based at CEMA's (Rhino's Distributor) New York branch and will handle Rhino's sales efforts in the Northeastern states and the Mid-Atlantic region.



Susan Mendola

Arista Records has announced several new appointments: Susan Mendola has been promoted to the post of Senior Art Director, Creative Services; Doug Daniel has been named Vice President, Black Music; and Michael Schwartz has been advanced to the post of Director of Creative Copy.

Columbia Records has appointed Pam Edwards to the post of Director, Album Promotion, West Coast. Edwards, who was formerly the Program Director of KNAC-FM, will maximize the label's promotional efforts at the Album Rock level.

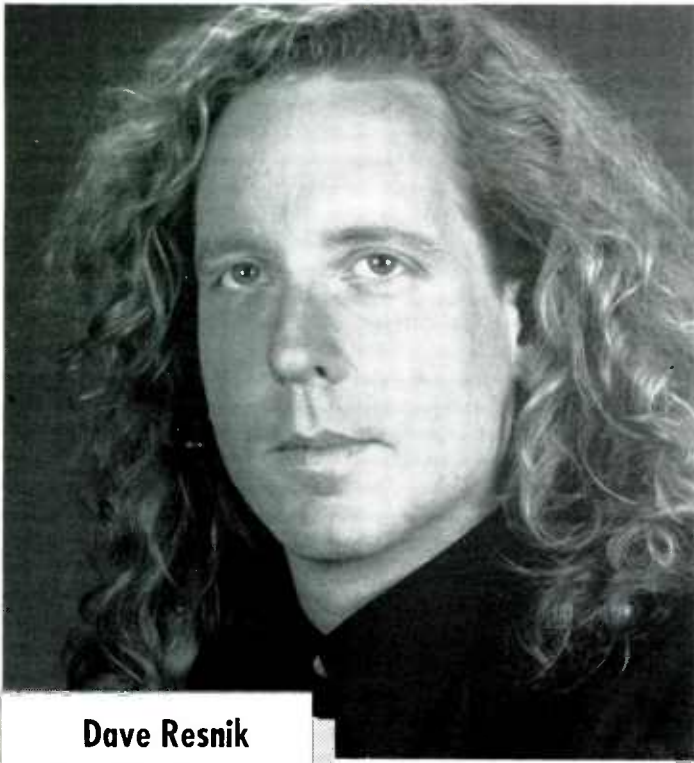
NARAS (The National Academy of Recording Arts & Sciences) has named Doug Gore to the post of Awards Director.



Joel Amsterdam

Elektra Entertainment has announced two new appointments: Joel Amsterdam has been named to the post of Manager, West Coast Press & Media Relations; and Victor Lentini has been named to the post of Director, AOR Promotion for the label's Southwest division. Lentini was formerly with Chrysalis where he served as Director, Promotion for the Mid-West.

EMI Records USA has announced the promotion of Harry Fobbs to the post of Associate Manager, Rap Promotion. Harry, who will continue to be based at the label's New York headquarters, will be responsible for getting the label's rap artists airplay as well as creating promotions. **MC**



Dave Resnik

Company: Chameleon
Title: A&R
Duties: Talent acquisition
Years with company: One year

Dialogue

Focus: "Now that we've been reborn as of July 1st, the focus of Chameleon Records is to have an artist-oriented record company. We want to spend a lot of time working on a few acts and trying to build long-term artists with meaningful careers. The launching point thus far has been in the direction of alternative rock music. But, obviously, we're looking at everything. The one thing we won't sign is a contrived act where we groom the act and then pick the songs for them or match them up with various songwriters. We like to sign artists that have something to say."

A&R Staff: "In addition to myself, the others who are involved in the Chameleon A&R process include Cecily Jacobsen, Bob Buziak, Chuck Plotkin and Dan Pritzger. We always try to work as a team. Our main offices are in New York; our satellite office is here in Los Angeles at 6255 Sunset Blvd."

Tape Policy: "Our policy regarding unsolicited tapes is pretty nebulous. The ones that manage to slip through, we listen to. But we don't want to encourage everyone to mail them in. It's best to send us something through an established route."

Talent: "For me to want to sign an artist, it has to be apparent to me that

they are very committed to what they're doing. You always see a lot of bands chasing someone else's success or style. I don't want to imply that this happens just in Hollywood—although many of the rock bands in Hollywood tend to be followers. If you go to X-Poseur 54 on a Sunday night, the chances of you seeing something unique are slim. I wanna see something that moves me; something that strikes me emotionally. We want to have people on our roster that are 100% committed to who

they are and to what they are going to say."

Roster Acts: "The one act that was carried over from the old Chameleon is Dramarama. We'll be releasing their new album in September—it'll be our first Elektra/WEA release. One of our new signings by Cecily is a group called Kyuss. We're releasing them on our new label, Dali. We've also signed another group called Vova Nova from Birmingham, Alabama. They are just beginning production so their release will be in 1992. The Kyuss record and the Dramarama record are both done."

The Local Scene: "I think the local scene is on the rebound now. There are bands like Morning Glory and East Of Gideon that are trying to do something that means something to them. The thing about L.A. is that you never know who's lurking in the shadows, in somebody's garage or in somebody's rehearsal hall. The overview is very hard to pin down. There's a rock scene which sometimes seems to be stagnant. There's an alternative scene, which doesn't get as much attention, but seems to flourish. They have fans out there who are doing things that matter. I personally believe that the day is coming when alternative music will no longer be alternative. The word has become a monicker for bands that want to take chances. Overall, the club scene is nice because you get a lot of popular bands from other areas and other states coming to town to play."

About Deals: "We like to find artists early on, before bidding wars start happening. Earlier, I was in a band

on MCA, and I did, from an artist point of view, learn a lot about making record deals. I found that throwing money at an act can really hurt them early on. We don't want to be extravagant with our money. We want to show the artist that we believe in their future and want to build their careers. We don't want to be forced to drop a band after their first record just because it only sold 50,000. With Kyuss, if we sell 25-30,000 records, we will consider that a success, and the band can then go in to record a second record and build on that foundation."

A&R Downside: "The down side of the A&R job is that there are just so many acts you can sign. And eventually, you're going to find an act that you love but nobody else at your label gets it, and you're not going to be able to sign them. Because the A&R gig is such an emotionally-charged job, it's disappointing at times."

A&R Upside: "The up side is when you sign a group and match them up with a producer, and you go into the studio and listen to the playbacks, and there are a bunch of people there getting off on the music. Then you stop and think about what a great gig this is."

Advice: "The best advice I can give is for artists to write songs that matter to them personally. Only then can it matter to me and to others. Ultimately, trying to re-write someone else's hit isn't going to knock the walls down. A new band has to have a certain uniqueness about them. The only way to be unique is to be true to yourself and write things that matter to you."



The newly formed Artie Mogull-operated JRS label has just announced the signing of singer-songwriter Seth Marsh to its ever-expanding roster. Marsh's JRS debut, Whole Lotta Noise, is slated for a late September release. Pictured above at the signing are (standing, L-R) Jamie Kalish and Scott Welch, Platinum Management; Seth Marsh; Larry Frazin, Platinum Management; Stan Shuster, JRS/A&R; Nick Rodes, drummer; Mark Montague, bassist. Seated in front are Dave Urso (L) JRS/VP Promotion and JRS President Artie Mogull.

Perrine Photography



They're here! Arguably the most anticipated album release in history, Guns N' Roses' new albums, Use Your Illusion I & II (two separate LPs containing 30 songs and over 2 1/2 hours of music), hit the stores this week and will debut at Number One in Billboard. Illusion I cover will be colored orange, while Illusion II will be blue. What a campaign!

Grapevine

Former Autograph member **Steve Plunkett** is getting back into the thick of things by finishing up his debut album for **Quality Records**.

David Bowie & Tin Machine will tour America for about six weeks beginning some time in November.

In the mood for something completely different and slightly off the wall? Check out a group called **Sykotic Sinfoney** when they play at a club near you.

Check out **Artie Wayne's** talent night every Wednesday at **Genghis Cohen's** on Fairfax. In addition to some of the finest new, unsigned talent, the food just can't be beat. How about some more Orange Peel Beef over Pan Fried Noodles? Get there early (always call for show times) because the place fills up in a hurry.

What ever happened to: **Pretty Boy Floyd, Johnny & Joey Gioeli** (Brunette), the **Pennys**.

The **Country Club** in Reseda is attempting to make a comeback and return things to the days of yesterday when they packed in fans every weekend. New owners promise varied shows (not just rock & metal) and a host of other improvements. We'll see.

Groups making noise on the Strip include **Vaudville** and **Spank**.

Just a thought: Do you realize that if bands thought of their careers in terms of a business and promoted every show seriously and intelligently, they would not have to "pay to play" because fans would show up? So, instead of spending hours in front of the mirror, spend some time on the phone and give each group member a specific promotional job for each show. It really will pay off.

Chart Activity

Two of the best album releases over the past month include **Play**, the latest from **Squeeze**, which qualifies as a masterpiece, and **Bob Seger's The Fire Inside**. Don't miss either of these records.

Bizarre as it seems, **Metallica**, in addition to debuting at the Number One spot with their new **Elektra LP**, is having their most successful chart single ever, thanks to "Enter Sandman," which broke the Top Forty after only two weeks in release.

A Man Called E is the working title for artist **E** who is slated to debut on Polydor in late November or early next year.


A few issues ago, we told you to look out for an artist named **Seal** on Sire Records. Well, our predictions were right: Seal's debut album is headed into the Top Twenty while his single, "Crazy," goes Top Ten.

After spending five weeks in the Number One album slot, **Natalie Cole** (Elektra) was displaced by **Metallica** (Elektra). Coming soon, and also likely to debut at Number One, is **Mötley Crüe's Decade Of Decadence** package. You guessed it, it's on Elektra!

George Michael is getting ready to release *Listen Without Prejudice, Vol. II* before the end of this year.

Rhino is getting ready to issue a **Monkees** box set that will include all of their hits, notable B-sides and plenty of surprises.

On The Move

Marko Babineau has resigned as GM of **DGC Records** to "pursue a personal life," according to **Ed Rosenblatt**, President, DGC. Babineau was named DGC GM in March of 1990. 



Killing Time

Contact: Thomas Sweeney
(213) 278-1303

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

It's always interesting when bands are comprised of members with decades of experience in the music business. Granted, the material isn't as fresh or unique or raw as that of a new, hungry band—but at least the guys with the experience can write and perform on a higher level of competence. Such is the case with **Killing Time**. They have years of experience behind them—recording and performing—and it shows. Their tape is professional (though they aren't breaking any new ground) and tight, and structurally, the songs are rock solid. Currently touring England, the guys plan to return to native America in mid-September for a series of local dates. Be sure to check them out live if you get a chance. Otherwise, pick up their demo. I think you'll agree that it's an enjoyable experience.



Avalon

Contact: Saldinger Ent.
(516) 432-6922

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Avalon is a four-piece metal band that hails from the Big Apple. Not content to rest on the successful sales of their first self-produced release *Live Or Die*, the band went back into the studio to record its second full length cassette album entitled *We Got This Idea...* Though we really have to commend these guys on their incentive—it takes a lot to record two albums with your own money—there isn't anything good we have to say about the contents of said LP. Lead singer **Chuck Roselli** falls into that echo/delay trap that most novice singers do. In this case, less is definitely more. Material-wise, the band is mediocre in every respect. Wouldn't their money be better spent studying the art and craft of songwriting? Though the musicianship is fine, **Avalon** needs to hone their songwriting and try to add something original to an already dull metal genre.



Donna Cristy

Contact: Donna Cristy
(818) 881-6694

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The problem here is that we have two parts that don't fit together. Firstly, we have **Donna's** powerful, soulful voice—sorta like **Teena Marie**. Then, we have some music reminiscent of Seventies disco. And the two just don't fit. As a matter of fact, **Donna's** vocal style resembles **Teena Marie's** more closely than anyone else. Unfortunately, the songs aren't as good. **Donna** co-wrote all of the tunes on her demo submission, but perhaps they should have come from another source. The third and final song is a heartfelt ballad on which **Donna** finally feels at home. Here is where she shines brightly. **Donna** should call some local publishing companies to get a few "A" songs—a ballad and two **Mariah Carey**-type tunes. That way, her special vocals will do justice to some good material, and the entire package will benefit. As it stands now, the voice is miles ahead of the material.

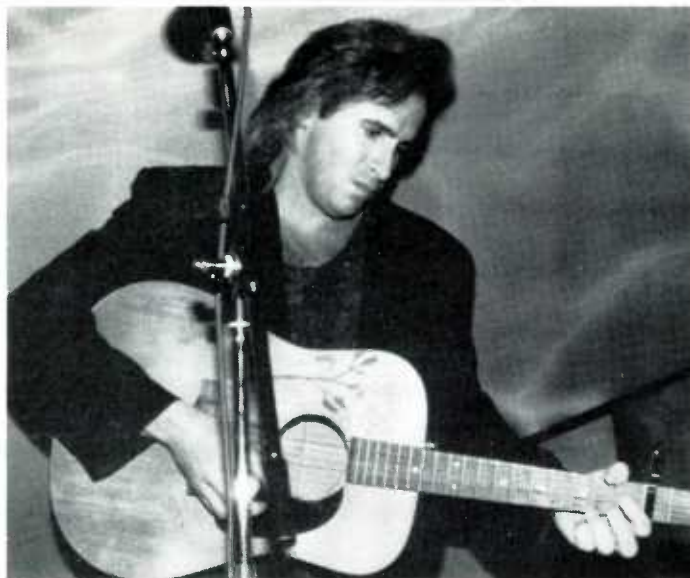
To submit product for analysis, send your packages (including photo, bio & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of *Music Connection* magazine.

Activities

EMI Music Publishing announced the completion of their new recording studio facilities located on the premises of their West Coast offices and proudly celebrated in style with a lavish cocktail party held in the patio/garden just adjacent to the studio itself (and you know you're at a pretty darn important affair when folks like **Diane Warren, Desmond Child, Glen Ballard, Nelson, Wilson Phillips, Eleven, Loud Sugar**, among many other artists, bands, songwriters, publishers and media, show up!)

Later that same evening, SBK/EMI held a bash at Spago's restaurant to introduce singer-songwriter **Russ Irwin** to the folks who make radio tick (yes, practically every radio programmer and/or director you can think of was there!). Music publisher and record company executive **Charles Koppelman** gave a speech that addressed his overall commitment to the artists on the label and at the publishing company (EMI Music Publishing) that he heads up. Irwin's new video for the first single, "My Heart Belongs To You," was also unveiled.

The **National Academy of Songwriters (NAS)** has begun a series of acoustic music showcases called "Notes From The Acoustic Underground" held monthly at At My Place in Santa Monica. *Songworks* recently attended a showcase and found the activities to be very engaging. Among the many unsigned performers to display their songwriting and performing abilities were **Paul Zollo** (the editor of the NAS monthly magazine *SongTalk*), **Bill Berry, Earth To Earth, Lori Barth, Betty Ross Simeon, Jill Holly Susan Streitwieser, Alfred Johnson and Dan Bern**. The evening's festivities culminated with a special set by Warner Bros. recording act, the **Williams Brothers**. If you are an acoustic singer-songwriter who would like to get involved in this project, send your package (make sure to include



In our last issue, we told you about a record release party held for singer-songwriter Billy Falcon (whose publisher is Pretty Blue Songs) at the World Cafe in Santa Monica. Unfortunately, we neglected to run the accompanying photo. So, better late than never. Pictured is Falcon performing a number from his new album, Pretty Blue World.

a 3-song demo of your songs) to NAS, 6381 Hollywood Blvd., Ste. 780, Hollywood, CA 90028; attention "Acoustic Underground."

Things are really heating up on the local scene for singer-songwriter **Maria Hall** and her band, **This Great Religion** (which also features guitarist **Anthony Hoffer**, bassist **Medal' Johnsen** and drummer **Matt Gunnell**). Recently, I received the band's latest demo and was quite impressed! The demo includes "Nothing Is Wrong," "Me And YoYo" and "The Clot." TGR's distinctive, moody and haunting music should satisfy those with more alternative music taste buds; however, there's enough of a pop edge, that the ma-

terial has cross-over potential. TGR recently performed at a **Best Kept Secrets** showcase sponsored by **ASCAP** and the **Coconut Teaszer** and believe me, there were some pretty darn impressed record and publishing execs there! For information, please contact Steve Powell Management at (213) 658-7081.

The first annual **Latin Music Expo** will be taking place on Saturday, Oct. 12 at the Hyatt Wilshire Hotel in Los Angeles. Featuring workshops, seminars and exhibits on various aspects of the Latin music industry, the event will provide information on all aspects of the field from the creation of the music to its marketing. The day-long event will culminate in

a concert featuring new and promising artists and the presentation of a special award to **Jose Feliciano** in recognition of his achievements in the field. For information and tickets, call the Latin Music Expo office at (213) 655-8207.

ASCAP's annual **West Coast Pop Songwriters Workshop** will begin the week of November 4, 1991. The workshop sessions will feature prominent guests from all phases of the music business including songwriters, publishers, producers and other industry executives. Writers interested in applying for participation should submit a cassette containing two original songs, along with typed or neatly hand-written lyric sheets, and a brief resume to: ASCAP Pop Music Workshop, 6430 Sunset Blvd., Hollywood, CA 90028. Deadline is Friday, September 13. Make sure to include an address and daytime phone number.

Get those tapes ready, because the **South By Southwest** music conference is accepting applications for next year's festival! To receive an application, write, FAX or call: SXSW '92 Music Festival, Box 499, Austin, TX 78765, FAX (512) 451-0754, (512) 467-7979. Deadline for applications is December 2, 1991. Artists who have been selected will be notified by mail by Jan. 17, 1992.

The Fishermen, who signed a development/demo deal with **BMG Music Publishing** last year, have finally begun work on their debut album for Elektra. They will spend the next three months in Nashville recording with producer **Glenn Rosenstein** (Michelle Shocked, Ziggy Marley, David Byrne).

New Signings

Geffen Music has signed composer-performer **David Pack** to an exclusive publishing agreement. A producer, solo recording artist and member of the group **Ambrosia**, Pack is best known for hits including "Holding On To Yesterday," "You're The Only Woman," "How Much I Feel"



Pictured is singer-songwriter Russ Irwin, who is EMI Music Publishing's brightest new star.



The Williams Brothers performed a set at the National Academy of Songwriters' new acoustic music showcases, "Notes From The Acoustic Underground," held monthly at Santa Monica's At My Place.



Bill Berry performed his song, "The Brick," at the National Academy of Songwriters' acoustic music showcase.

SONGWORKS—PAT LEWIS



Geffen Music signed writer-artist David Pack. Pictured (L-R) are: Lisa Wells, Director of Geffen Music; Lita Gild, Geffen Music Professional Manager; David Pack; and Ronny Vance, President Geffen Music.

and the triple-Grammy nominee "The Biggest Part Of Me."

Singer/songwriter/guitarist Jose Feliciano signed a worldwide publishing agreement with Cherry Lane Publishing.

Cherry Lane has also signed an exclusive worldwide publishing agreement with Leslie Bricusse, a writer-composer-lyricist, whose credits include the music to more than thirty musicals and films including *Victor/Victoria*, *Scrooge*, and *Goodbye Mr. Chips*.

Gina Gomez has signed an exclusive long-term worldwide co-publishing agreement with Playhard Music (in association with Warner/Chappell Music). The agreement deal brings to the publisher over fifty songs in Gomez's catalog including "Roll The Dice" (co-written with producer Nick Mundy) which has been recorded by Color Me Badd for their debut album. Gomez also has written for Sheena Easton, Christopher Williams, Nu Colors, Regina Belle,


Martha Wash and Cold Premier. Presently, she is writing with partner Mundy for various new recording and film projects and is also working on new material for her second solo album, under her stage name of Gina Go-Go.

The Business Side

BMI (Los Angeles) has promoted Jan Gross to Associate Director, Writer-Publisher Administration and Kelly Horde to Associate Director, Writer-Publisher Relations.

Gary Ford has joined the staff at ASCAP as the performing rights organization's Manager of Foreign Administration.

BMG Music Publishing (Nashville) has acquired the gospel music catalogs of Charlie Monk Music and J. Aaron Brown. BMG (New York) has also purchased My! My! Music's share of the Full Force songs recorded by Lisa Lisa & the Cult Jam.

In more BMG Music news, Danny Strick (Los Angeles) has been promoted to the position of Senior Vice President and General Manager of BMG Songs, the U.S. division of the worldwide publishing group. 

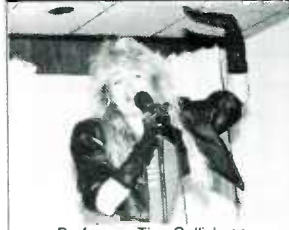


Maria Hall, from the currently unsigned *This Great Religion*.



Danny Strick has been promoted to Senior Vice President and General Manager, BMG Songs.

SUSAN FRENCH IS BACK SETH RIGGS ASSOCIATE



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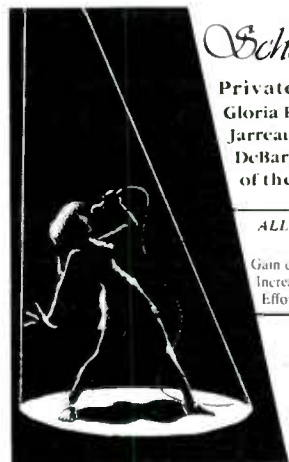
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— John Novello

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AUDIO/VIDEO—MICHAEL AMICONE

RED ZONE STUDIOS: This Burbank recording facility recently played host to engineer Moogie Canasio and Sony Mexico artist Anna Gabriel, assisted by Joe McGrath...Producer Mike Clink (Guns N' Roses), working with Geffen artists Roxy Blue, handling the sonic chores were engineer Micajah Ryan and assistant Scott Lovelis...Drummer/keyboardist Alfonso Mouzon, mixing his new Survivor project for Tenacious, a project featuring Lee Ritenour, Russ Freeman, George Howard, Ernie Watts, Richard Elliott and Gary Meek; Tom McCauley and assistant Scott Lovelis adding the sonic magic.

J.E. SOUND PRODUCTION: In issue #17, MC erroneously stated that Vicious Slaves were in this Hollywood recording facility working on a new album. The band's name is actually Vicious Suaves.

SOUND CITY: Delicious Vinyl recording act Masters of Reality, working on their next release; the band is producing the opus, with engineer Brian Jenkins and assistant Jeff Sheehan manning the console...Geffen recording act Nirvana, tracking with producer John Silva, engineer Butch Vieg and assistant Jeff Sheehan...Storyteller, working on tracks with producer-engineer Jeff Glixman.

OAK ROAD RECORDING STUDIOS: SBK recording artist Terry Steele, working on songs for an upcoming album, engineers Tim Aller and Christen Violette manning the boards.

PARAMOUNT RECORDING STUDIOS: Hard rock outfit Little Angels, in Studio C, working on tracks with engineer Barry Conley...Local favorites the Mighty Hornets, tracking and mixing for an upcoming LP,

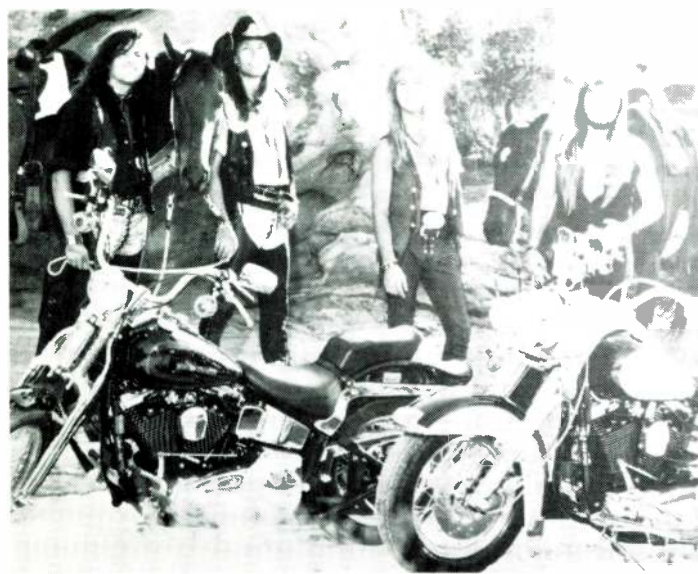
sessions produced by Tommy Viccaro, with engineer Barry Conley manning the console...Haggis (from Def American recording act the Four Horsemen), producing sessions with Johnny Guitar Watson for the Miramax feature *The Game Of Love*, with Mike Melnick engineering the sessions.

V.C.S. STUDIOS: In Studio 1, Shinya Eushima, tracking and mixing for a new release, with Larry Duhart producing and engineering...Graveyard Train, completing their Geffen debut, Dave Jenkins engineering and co-producing with band leader Todd Griffin...Michael Winslow, working on a new release for Grudge Records, Bryan Nemecek manning the board...In pre-production or rehearsing: Steve Bach and Gerald Albright.

DODGE CITY SOUND: Dirty Looks, working on a new album with producer-engineer Max Norman and assistant Jeff Shannon...Geffen artists the Hangmen, recording and mixing tracks with producer-engineer Jeffers Dodge, assisted by Jeff Shannon...Greg Townley, engineering projects for Detroit-based band Mother and Jeff Siegel...Producer Jeff Scott Soto, working with Scandinavian act Lady Antoinette, Jeffers Dodge manning the console.

EUPHONIX: This leading manufacturer of digitally controlled audio systems (recording, film) has just opened its worldwide Sales, Service and Marketing Office in Los Angeles, complete with a demo suite for the new CSII system. The demo suite, which features a CSII and a Studer A827 24-track recorder, will be used for sales demonstrations, training and new product and software testing.

ON THE SET



Dillinger members Blake Bachman, Buck Bowhall, Chris Post and Greg Tobin stop to pose for a still photographer during a day-long video shoot for the band's first single, "Home For Better Days," from the band's debut JRS Records album, *Horses And Hawgs*.



Rhino, a company which prides itself on saving valuable pieces of rock history from oblivion, has done it again. In conjunction with series mastermind Artie Ripp (profiled in this issue's *Producer Crosstalk*) and co-producer Trisha Wexler, Rhino Home Video has released six volumes of vintage footage culled from legendary Sixties music program *Shindig!*. The weekly television show, conceived by British producer Jack Good, aired on ABC from September, 1964 until January, 1966 and featured the superstars of the Sixties—the Beatles, the Stones, the Animals, the Yardbirds, the Who, the Temptations, Jackie Wilson, Marvin Gaye, etc.—performing their greatest hits live. In March, Rhino released the first title in the series, *The Righteous Brothers-Unchained Melody*, featuring the blue-eyed soul duo performing (among others) "You've Lost That Lovin' Feelin'" and "Unchained Melody." In mid-July, Rhino added three more titles: *Frat Party*, containing "Louie Louie" by the Kingsmen (you can finally decipher the song's innocuous lyrics), "She's About A Mover" by the Sir Douglas Quintet and a great version of "Treat Her Right" by a rubber-legged Roy Head; *Motor City Magic*, featuring performances by Motown's cream of the crop, including the Temptations singing "My Girl," "Stop In The Name Of Love" by the Supremes and "Can I Get A Witness" by Marvin Gaye; and Jackie Wilson, electrifying footage of one of the greatest soul singers of all time. Now Rhino has just released the next two titles in its projected twelve-volume *Shindig!* series: *Groovy Gals* (Aretha Franklin, Petula Clark, Lesley Gore) and *Shindig! Soul* (James Brown, Marvin Gaye, Joe Tex, Tina Turner). All performances are gloriously live. Not only is this footage extremely entertaining, it's also of great musical import. Essential viewing.



Bobby Sherman with host Jimmy O'Neill

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Marvin Gaye

VIDEO PRODUCER CROSSTALK



ARTIE RIPP

By Michael Amicone

Seven years ago, former record mogul Artie Ripp began a painstaking odyssey to save TV's classic pop music performances from the indifferent confines of network storage rooms.

"My idea was," explains Ripp, "if I could license performances from programs such as *Shindig!*, that it would be important historically as well as being valuable entertainment for young people who never got a chance to see this stuff."

With that in mind, Artie Ripp embarked on a long and winding road of legal clearances and sleuthing which has culminated with the release of six excellent volumes of vintage performances from Sixties music show *Shindig!*.

Released through Rhino Home Video, the six volumes (the first half of a projected twelve-volume series) are nothing short of extraordinary. Unlike other teen-oriented television shows of the period, *Shindig!* boasted the greatest stars of the day performing *live* (according to Ripp, most of the performances were completely live, with only a few artists singing live to a backing track). Every week on ABC, Sixties music fans were treated to the likes of the Beatles, the Rolling Stones, the Who, Marvin Gaye, the Temptations, the Byrds and Jerry Lee Lewis.

Artie Ripp, whose career credits include founding Kama Sutra Records and Buddah Records as well as discovering singer-songwriter Billy Joel, began his quest by arranging a meeting with Jack Healy, then President of ABC Video Company. Ripp offered ABC a no-lose proposition: "I told them, 'I'll make best-of compilations using the best segments of the series, and it's not gonna cost you a dime. I'll go out and get the financing to produce, market, distribute and promote the programs,

and I will clear and get written approvals from everyone involved—the music publisher, the artist, the musician union, etc.'"

ABC took the bait, but there was one minor hitch: They couldn't find the tapes. "There are two people who have sets of tapes," says Ripp, "Will Huffman, who was the manager of the show's original director, Dean Whitmore, and who's heir to the Whitmore estate, and the widow of the show's executive producer. A third set was supposed to be with ABC, but ABC couldn't find theirs. For years, people had talked to them about *Shindig!*, and ABC just couldn't find them. The original two-inch broadcast masters had been destroyed [apparently for storage reasons]."

Undaunted, Ripp contacted the private owners (both of whom were interested in putting together a "best of" network special), hoping to secure their involvement. "Will said, 'Listen, you pay me a million dollars and you can use my tapes,' and the other said we don't want you involved under any condition."


Working on a hunch that the missing copies were collecting dust somewhere in the ABC archives, Ripp implored ABC to look again—a hunch which paid off: 16-millimeter kinescopes of the shows were found—right down the hall from Healy's office!

Ripp then had to catalog the shows and shop the project. "ABC told me that I had to meet with every major video company. The reaction I got was, it's an interesting project, but music video had not established itself as an important [commercial] vehicle—other than in the case of Michael Jackson. And the next question was always, 'How much will it cost to clear this material?'"

Once again Rhino, those saviors of rock history, rode to the rescue. Well-versed in the art of securing release rights, Rhino was the obvious choice—obvious to everyone except ABC. "For the guys at ABC—unless they are music freaks—the only Rhino they've ever heard of is in the zoo," says Ripp laughing.

"Rhino had to really step up to bat in order to get ABC's attention," continues Ripp, who explains that the cost of cataloging the material and securing the rights was "deep, deep, deep into six figures."

The completed tapes are as entertaining musically as they are historically important. Where else but in the Ed Sullivan archives will you find such a wealth of vintage musical performances from the greatest stars in rock history (the only major Sixties stars who didn't perform on *Shindig!* were Elvis and Dylan) recorded live at the height of their powers?

Future volumes include a Jerry Lee Lewis set and a Sixties Superstars compilation. But rock fans will have to wait a bit longer while ABC, Rhino and Ripp negotiate some major legal hurdles in order to use *Shindig!*'s most prized clips: "We're hoping to clear the rights to show the Beatles and the Rolling Stones clips. Meanwhile," beams Ripp, "we're gonna put out twelve incredible volumes." 

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Yoko Ono

Yoko Ono is trying to get John Lennon's art career off the ground nearly eleven years after his death. "Artwork was very important to him. Rock was his second love," said Lennon's widow. Gallery ASN in Johnson City, Tennessee opened an exhibit and sale of a selection of Lennon's lithographs Aug. 10. Lennon, who was shot to death in New York in 1980, had three gallery shows of his work when he was alive, though none were well-received. A showing of some erotic lithographs at the 1970 London Gallery of Art resulted in Scotland Yard closing the exhibit as indecent. Ono said Lennon was frustrated by gallery owners more interested in his celebrity status than his artwork.

Interviewed in the *Knoxville News-*

Sentinel, Yoko Ono now says her relationship with the surviving Beatles has improved. "Sometimes they are friendly, sometimes they are not; sometimes one of them is friendly and sometimes one of them is not—like all relationships with friends," Ono is quoted, while noting that her relationship with John Lennon created jealousy among his bandmates.

Meanwhile, Cynthia Lennon, the slain Beatle's first wife, disposed of the mementos of that part of her life in an Aug. 29 auction at Christie's in South Kensington, London. Among the items were all the correspondence Lennon wrote to her, including a hand-made Christmas card from 1958 and a letter in which he expressed his joy in fathering a son (Julian Lennon) by her. The Christmas note, which included two self portraits of Lennon, had an estimated value of between \$8,000 and \$13,000. Cynthia, displaced by Yoko Ono in Lennon's life well before her 1968 divorce (for which she received \$240,000 in a settlement from her multimillionaire spouse), has made no secret of her anger at her fate in life.

To belatedly celebrate the 50th anniversary of *Fantasia*, look for Disney to release this wonderful flick to home video in time for Christmas. The recording of *Fantasia*, which meshed the magic of Disney to a

classical soundtrack recorded by Leopold Stokowski with the Philadelphia Orchestra, was a pioneering effort in multi-channel stereophonic recording. In 1939, when the music for this motion picture was recorded, the results were considered sensational. This was especially true, because photographic film, with its inherent high noise level and other limitations, was the only suitable recording medium at the time. Watch for a wonderful ballet between hippos and alligators set to Amilcare Ponchielli's

"Dance of the Hours," and Mickey Mouse in the lead during Paul Dukas' "The Sorcerer's Apprentice."

We are told that Disney has no plans to release *101 Dalmations* to home video any time soon. The thought is that their pattern of re-releasing animated classics to the theaters in summer and then to home video at Christmas was getting too predictable. So see it while you can.

Several film and video production companies are crediting the Shark Club's million-dollar moving beam lighting system as the reason they pick this new happening spot for their location shots. Jumping on the bandwagon early are Kid (R) N' Play (L), who are pictured hanging out with Shark Club owner Charlie Snow during a break in the filming of *Class Act*, the follow-up to *House Party*.

David Bowie is reportedly seeking a project in which to co-star with his current love-interest: super model Iman. That's what Iman says, any-



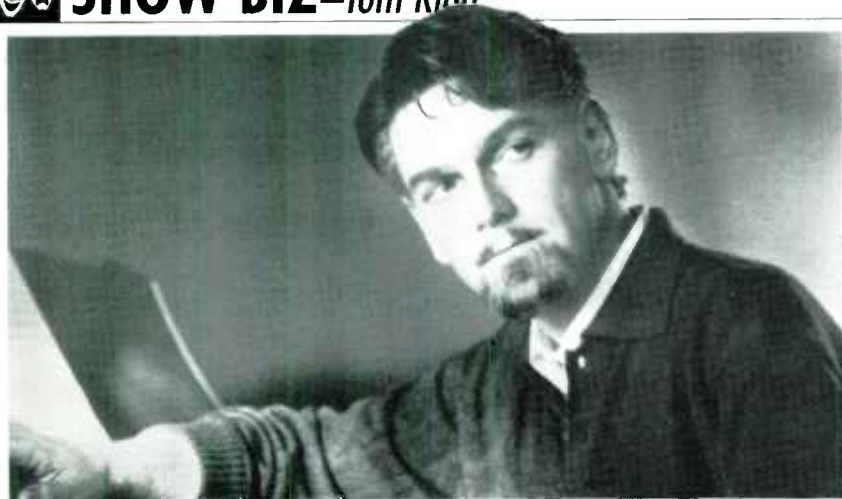
David Bowie

way, even though she concedes that any project will have to wait until after Bowie's upcoming concert dates. Bowie recently finished acting turns in the big-screen *The Linguini Incident* and the small-screen *Dream On*. For her part, Iman has just finished *Star Trek VI: The Undiscovered Country*. She's "trying to break the myth of models not being good actresses," she says. In this eagerly-anticipated new flick, Iman plays a chameleonic alien who changes to a midget, an eleven-year-old girl and a brute who's eight feet tall. Catch her acting also in *Class Act* and the USA Cable movie *Lies Of The Twins*.

Legendary songwriter Paul Simon has written his first book. Called *At The Zoo*, this children's tome has been published by Doubleday. New York's Central Park Zoo inspired the book, which is based on Simon's hit song of the same title. Valerie Michaut, a leading French illustrator, has provided the artwork



Play, Shark Club owner Charlie Snow and Kid



Kenneth Branagh

which includes zebras in police uniforms, giraffes wearing sunglasses and cheery New York City scenes.

New in the theaters is *Dead Again*, which stars **Kenneth Branagh** as Mike Church, a cynical private detective who specializes in finding heirs and missing persons. He is enlisted to learn the identity of a beautiful woman (**Emma Thomp-**

one knew about his performance; it was a surprise to everyone," said **Robert Harris**, conductor and director of choral organizations at Northwestern University. Farrakhan said he played the violin for the Boston Civic Symphony

while in high school.

Reba McEntire has turned to acting to help her cope with the plane crash that killed seven members of her band and her road manager. "I just didn't know how I could go on. I was devastated," the country star told *TV Guide*. "I just wanted to completely quit. They were my friends, my family. Soon after the March 16 crash, McEntire reported for work on the NBC movie *The Luck Of The Draw: The Gambler Returns* in which she co-stars with **Kenny Rogers**. "I had to get back into the swing of things to keep my mind off what happened," she said. "If I didn't keep movin', it would've just eaten me up inside."

Composer, writer and music producer **Marc David Decker** has just finished the original musical score for the comedy thriller feature film, *Bikini Island*. The project for **Rocky Point Productions** was directed by **Tony Markes**, produced by **Zachary Matz** and is expected to air on cable outlets and network television later this year. Decker has also recently wrapped the original musical compositions and score for *Soulmates*, a **Boomerang Picture**. Later plans call for Decker to begin work on a solo album project, which he promises will fuse his original soundtrack creations and cues to self-penned poetry and short story verse. His track, "Bullet Words," is on the **New Alliance Records** compilation *JazzSpeak*.

Los Angeles-based rappers

DEAD AGAIN



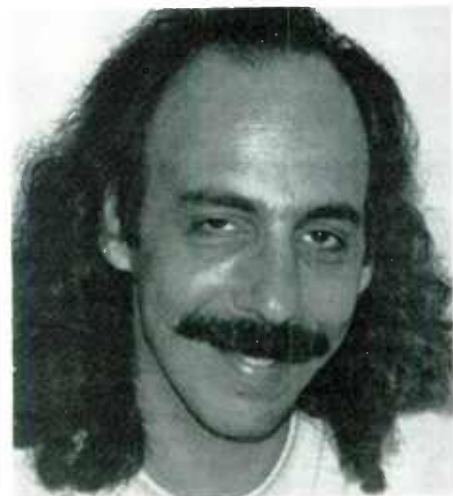
Emma Thompson

Lighter Shade Of Brown have discovered an interesting promotional outlet. They are taking their music, which includes the hip **Quality/Pump Records** single, "Latin Active," on the "Low Rider" car show circuit. "That's where the Latino kids are," says the duo's **Bobby "DTTX" Ramirez**. He and his partner, **Robert "ODM" Gutierrez**, plan to continue their tour of the counter-culture at least through September.

Producer **Ray Stark** has told *Vanity Fair* that **Barbra Streisand** may be losing her image for being difficult. That's the report from *The Prince Of Tides* set, in which Streisand co-stars with **Nick Nolte** and is also directing. "The miracles that have emerged from her direct-

ing career are: one, that she could well win an Oscar for this film," said Stark, "and two, that I've heard she is now always on time on the set."

Many good films are coming to us courtesy of **Orion Pictures**. Look for *Married To It*, starring **Beau Bridges**, **Stockard Channing** and sometime songbird **Cybill Shepherd** in the tale of three New York couples testing the boundaries of their loyalty. After that, **Jodie Foster** makes her directorial debut with the story of an extraordinarily gifted seven-year-old boy and his attempts to fit in. Jazz favorite **Harry Connick, Jr.** joins Foster, **Dianne Wiest** and **Adam Hann-Byrd** in the cast listing for what sounds like an interesting new flick. **MC**



Marc David Decker

son) who has no memory of her own life, but is tormented by nightmares from someone else's. In the story-within-the-story, the two also play Roman and Margaret Strauss, the former a conductor and the latter a concert pianist, whose celebrated marriage is riddled with insecurity and jealousy. Also in the cast are **Andy Garcia**, **Robin Williams**, **Derek Jacobi** and **Emma Thompson**. Branagh, who was nominated for an Academy Award for his work on *Henry V*, also directs this fine new offering. The score is by fellow *Henry V* alumnus **Patrick Doyle**.

Minister Louis Farrakhan, militant leader of the Nation of Islam, showed up at the **National Association of Negro Musicians** convention and gave a surprise classical violin performance, his first before a live audience in 40 years. "No



DTTX and ODM of LSOB

Local Notes

By Michael Amicone

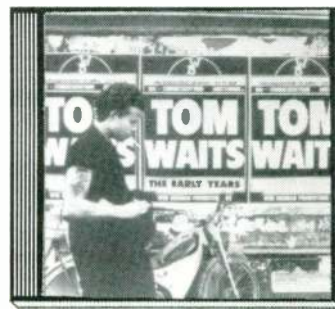
Contributors: Kenny Kerner, Tom Farrell, Scott Schalin and Dan Dodd.



Stu Simone

NETWORKING: The Dan Reed Network returned to L.A. for the first time in two years, appearing before a packed, enthusiastic crowd at the Roxy. The band was in town to promote their latest Mercury release, *The Heat*, the third and best LP from this criminally underrated band. Reed and his Network were in top musical form (Reed is an excellent frontman), playing both old and new material for an audience which couldn't stop dancing and singing. —DD

RHINO REISSUES: Rhino has once again distinguished itself in the reissue arena, releasing a cornucopia of CD delights: two essential volumes profiling the King of Western Swing Bob Wills and his Texas Playboys; two excellent volumes containing the best of Nashville R&B/blues label Excello, the first volume, *Sound Of The Swamp*, spotlighting the excellent work of producer Jay Miller and featuring Slim Harpo's "Baby Scratch My Back," and the second volume, *Southern Rhythm & Rock*, which features the original version of "Little Darlin'" by the Gladiolas (copped virtually note-for-note by the Diamonds, who scored a Top Five hit with the song in 1957); *The Best Of George Jones*, eighteen vintage recordings ("She Thinks I Still Care") by a singer who many claim may be the finest country crooner of all time; and *Tom Waits: The Early Years*, containing tracks culled from the singer-songwriter's first studio sessions in late 1971, including several songs he would re-record for his 1973 *Asylum* debut. And if that's not enough to keep you hunkered down by your CD player for a long time, Rhino has issued five more worthy volumes in its great *Soul Hits Of The 70s* series and four more *Legends Of Guitar* CDs (with some great blues and rock guitar performances). As usual, Rhino has taken great care with the sound and liner notes (with the exception of the Waits CD, released through Rhino on the reactivated Bizarre/Straight label, which, unfortunately, has no liner notes).



HARE, THERE & EVERYWHERE: They all came out to pay tribute to America's most famous (and funniest) rabbit. No, not *Crusader Rabbit*, silly, we're talking about *Bugs Bunny*. On this, the first of two Southland appearances (the other was at the Pacific Amphitheatre), the Greek Theatre was transformed into cartoon heaven as conductor George Daugherty and 50 of the finest musicians in the country gathered together for the Warner Bros. presentation of *Bugs Bunny On Broadway*—a veritable feast of cartoon classics and classical classics.



While some of *Bugs'* funniest moments were shown on a giant screen, the 50-piece orchestra performed the accompanying music live. Standouts such as "Baton Bunny," "High Note" (based on "The Blue Danube"), "The Rabbit Of Seville," "Rhapsody Rabbit" and "What's Opera, Doc?" all took on special meaning as the classical music (selections from Wagner, Rossini, Strauss, Liszt and Carl Stalling) came to life before our eyes and ears. As an extra special treat, animation directors Chuck Jones and Friz Freleng (responsible for most of the *Bugs Bunny* classics and both getting on in years), made a brief appearance to a long, standing ovation from the SRO audience. *Bugs Bunny On Broadway* has been touring the country to rave reviews everywhere. So if the show happens to play your town, do yourself a favor and get a pair of tickets—but leave the kids at home. Why should they have all the fun? —KK



Tom Farrell

GOOD TASTE: During the past several months, music entrepreneur Artie Wayne has transformed popular Melrose-area Chinese restaurant Genghis Cohen (which he also named) into a very happening nightspot for some of the area's top acoustic musical talent. Owned by Allan Rinde, Genghis Cohen has music and top-rated Chinese food seven nights a week. Pictured above: Sean Jones of *Route 66* (fresh from a recording stint at A&M studios), MCA recording artist Jill Sobule and Wayne. —TF



LET FREEDOM SING: Local singer-songwriter Tara Alouise (and her convoy of Jeep Wranglers) recently toured the Hollywood, Westwood and Beverly Hills areas, performing her song, "Freedom," at various locales along the way, stopping during her promotional trek in front of the Music Connection offices and Geffen Records' West Hollywood headquarters for some well-received performances.



BOOK OF BLUES: The Down Home Guide To The Blues, a new 251-page tome set for release in October from A Cappella Books, is a welcome addition to any blues fan's library. Recordings by over 500 classic blues artists, including B.B. King, Robert Johnson, Howlin' Wolf, Muddy Waters and John Lee Hooker, are reviewed, providing blues aficionados with a comprehensive listing of the best in-print compact discs, cassettes and records. In addition to reviews of available recordings, each listing offers a brief summary of the artist's career.



PLAY IT BY EAR: Rykodisc, the reissue label which has been making a name for itself with the excellently marketed and produced Bowie/RCA catalog reissue series, has just released the first ever CD sound game. Similar to Trivial Pursuit, Play It By Ear includes a CD with 350 "sound bites," 300 question cards (with nearly 1,800 questions) in such categories as Pop Music, Movies, TV, News and History, Sports, Tongue Twisters and Short Term Memory and a score board. The object of this highly entertaining game is to be the first player or team to reach the "Winner's Circle"; a question is asked, the corresponding sound bite played and if the question is answered correctly, the player or team moves forward on the game board. Playing time is approximately one hour, and there are 24 separate games. Play It By Ear, which is available in record stores, toy stores and department stores, is packaged in two different sized boxes for marketing purposes (a 6x12 inch box for record stores and 12x12 inch box for toy stores), though the contents are exactly the same. The suggested retail price is \$45.00, though you can find it for less (Tower Records on Sunset is selling it for \$34.00). With the Christmas buying season just around the corner, this is definitely one to keep in mind.



GET YOUR LA'S LA'S OUT: Tower Records employees worked like pack mules to clear out CD bins, making way for the hundreds of people who lined up outside recently to catch a rare live in-store performance by alternative recording act the La's. After the group plaintively struggled through soundcheck difficulties, things finally got underway as the masses were ushered in around 11:30 p.m. to hear and see the second hottest quartet to come out of Liverpool. —TF

Tom Farrell



NOSE TO NOSE: EMF guitarist Ian Dench and Doors guitarist Robbie Krieger exchange hellos following EMF's recent sold-out gig at the Hollywood Palladium.



HEAVY AIRPLAY: Delicious Vinyl recording act the Brand New Heavies recently dropped by L.A. radio station KKBT to promote their latest single and Top Twenty hit on the Black charts, "Never Stop." Pictured (L-R, back row): band members Jan Kinkaid and N'Dea Davenport, KKBT's "Big John" Monds, tour manager Baron Tabura and Delicious Vinyl exec Jimmy Rich; (front row) Delicious Vinyl exec Tom Bracamontes and band members Simon Bartholomew and Andrew Levy.

MORE RAMONES: Hey ho! Let's go back to 1978 with another volume of Ramones reissues entitled *All The Stuff And More, Volume 2*. This single CD, 30-song gabba fest contains the two albums that many consider to be the band's finest, *Rocket To Russia* and *Road To Ruin*, as well as some previously unreleased tracks, including "I Want You Around," a song written for the classic angst-film *Rock And Roll High School* (a movie which featured the Ramones after Cheap Trick backed out). This offering should tide fans over until the band releases its first ever (official) live album this October called *The Ramones: Loco Live*, which will coincide with a local visit by these 40-year-old fathers of American angst. —SS

MUSIC CONNECTION Ten Years Ago... Tidbits from our tattered past

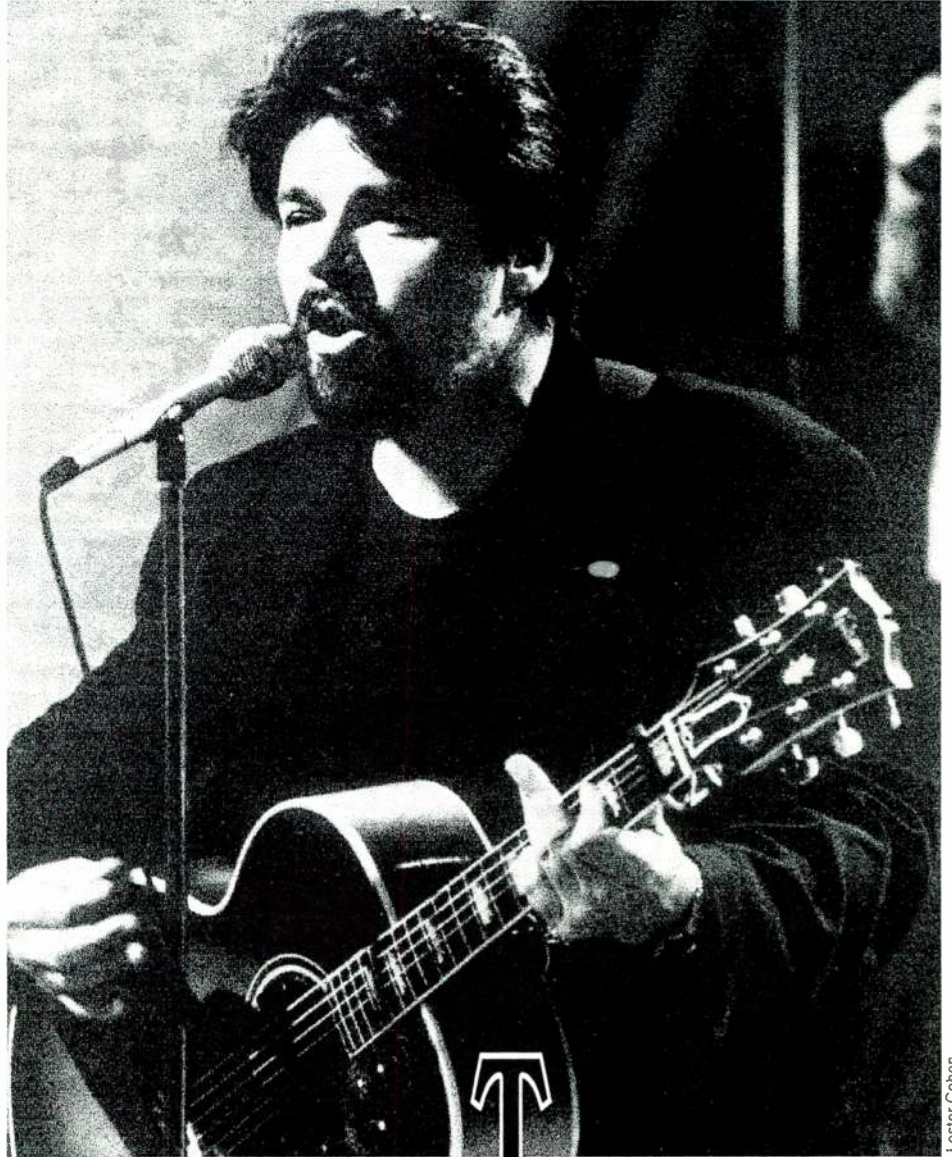
BACK ON TRACK: John Fogerty, whose work as leader of Creedence Clearwater Revival is getting renewed attention, is heading into the studio to record a new album.

LET THE CHIPS FALL WHERE THEY MAY: L.A.-based producer Danny Sheridan has written and recorded several songs for a new episode of *CHIPS*. He's also making a brief acting appearance in the show as (what else?) a bass player. He's also acting as co-producer (with Richard Goss) of a show being prepared for radio syndication with actress/musician Nina Blackwood.

BOB SEGER

THE FATHER OF HEARTLAND ROCK RETURNS

By Steven P. Wheeler



Lester Cohen

Bob Seger—rock's original Ramblin' Gamblin' Man—remains a shining example of the seemingly forgotten rock & roll ethic of hard work and sticking to one's own vision in the face of trivial trends and cosmetic images. And with his sixteenth album, *The Fire Inside*, Seger shows no signs of age, as the 46-year-old American legend has never rocked harder or with more purpose.

The last time we heard from the Beautiful Loser, President Bush was still the Vice President and Dan Quayle was a much safer distance from the Oval Office.

Since 1987, Seger was embroiled in personal turmoil, but once again he survived. "A lot of strange personal things happened to me over the last five years," the gravelly voiced singer said during a recent telephone conversation from his home in Michigan. "I tried to live in California for a couple of years, but that experiment failed. I had a marriage that went bad, and my mother got sick and died. I finally got my legs back in August of '89, and that's

when I started writing again. I think I'm over the hump now."

Judging from the blistering material on *The Fire Inside*, Seger has not only gotten over the hump, but will once again conquer the charts that have been his home for more than fifteen years (the LP debuted at Number Seven). With twelve songs that cover everything from his patented piston-pumping rockers ("Real At The Time," "Take A Chance" and the dazzling title cut) and poignant ballads (the lilting beauty of the first single "The Real Love" and the haunting "Always In My Heart") to some non-characteristic musical fare (the country stylings of "Sightseeing" and the Tom Waits barroom blues ballad "New Coat Of Paint," which was recorded entirely live in the studio)—Seger dispels the rumors that his best days are somewhere in the past.

Splitting time with producer extraordinaire Don Was (Bonnie Raitt, Bob Dylan, B-52's) and Nashville's Barry Beckett, Seger has truly captured some of the best work of his lengthy recording career. "I really do like this album. I think I like everything on it, and that's more than I can say for anything since *Night Moves*."

To get the full story behind the Bob Seger legacy, we have to go back to the early days, the days when a 21-year-old singer-songwriter hooked up with a manager named Eddie "Punch" Andrews, thus beginning a 26-year love/hate relationship which proves that long-term associations in the music business are not such an antiquated notion.

In 1966, Seger released a single called "Heavy Music," and the resulting scenario would set the tone for his first ten years in the business. "It was released on Cameo Parkway Records, a label run by Neil Bogart, who was a 24-year-old boy wonder at the time," explains Seger. "But I guess he got in a little over his head."

As the thumping sensuality of the song began to catch on around the country, Seger and Andrews called the record company to talk about the next move, but what they found was their worst nightmare. "They weren't answering their phones. So we sent a friend of ours in New York over to their offices, and the doors were padlocked [laughs]." This was only the first of a steady stream of disappointments that would mar Seger's early career.

After seven albums, a Top Twenty hit in 1969 with "Ramblin' Gamblin' Man," a brief retirement in the early Seventies ("I think I quit for six weeks") and a lifetime's worth of traveling throughout America's highways and bi-ways, Seger took another shot, one last gasp, at securing his future. In 1975, he released the LP, *Beautiful Loser*, and the result enabled the then-30-year-old musical veteran to finally put to rest the critic's tag of "one-hit artist."

"I started writing fairly good songs on a consistent basis with that album," explains Seger. "In those days, part of the problem was we played so many gigs that there really wasn't a whole lot of time for songwriting. We put our emphasis on being a touring act for many years, and that has slowly started to balance out."

When he hooked up with a local Michigan band, Seger and company made the road their home throughout much of the Seventies. "I got together with the Silver Bullet Band in October of '73, and we played 265 nights in '74. You had six guys living like road rats for years. We were more station wagon drivers than musicians. We used to drive to Florida and play, turn around and drive home, because we couldn't afford to stay there."

This dedication and philosophy of playing in any

town that wanted to hear him would pay big dividends a year later. It was on September 4th and 5th of 1975 that Seger brought his smoking red-hot Silver Bullet Band into Detroit's Cobo Hall to headline an arena for the very first time. Both shows were recorded, and the result was *Live Bullet*, probably the strongest rock & roll concert collection ever recorded, featuring early Seger classics like "Ramblin' Gamblin' Man," "Turn The Page," "Katmandu," "Get Out Of Denver" and the brilliant double-shot of "Travelin' Man" and "Beautiful Loser." Seger's impassioned vocals on the latter sounded almost like a final plea to the public to accept him for what he was and not what he could never be.

"I absolutely love that record," Seger says without hesitation. "I have to give credit to Punch, because it was his idea to record those two shows. Our show was becoming so popular, and the band was becoming so ferocious onstage, that we just wanted to capture all of that. I think we were very hungry, even desperate [laughs], and I think all of that shows through on the album."

Seger's blue-collar approach finally paid off at the end of '76 when he released his tenth album, *Night Moves*. *Beautiful Loser* had brought Seger respectability. *Live Bullet* brought him more fans, but *Night Moves* made him a star. This sterling collection of soulful rock and introspective ballads came across as one man's vindication, the musical

Tonight" that same year.)

A second live album, *Nine Tonight*, was released a year later (containing the Top Ten single "Tryin' To Live My Life Without You") and effectively signaled the end of this brief era. It's an inferior live collection that was a mistake in retrospect. "I wish that I had never put that record out, because you can see the change of the group at that particular time. We had begun playing too literally, playing the hits like they sounded on the radio. There are a few flourishes on there, but it's not nearly as exciting as *Live Bullet*. We were getting hints to put out some sort of greatest hits collection, because we had nine or ten straight hit singles from the previous three albums, so we just did them live. Looking back on it now, I'd say that it was a mistake and a waste of about five or six months of listening to tapes and mixing them."

The problems with the album had a lot to do with Seger feeling trapped by his hits, but he says the missing ingredient was his long-time drummer Charlie Allen Martin, who was paralyzed in a car accident following *Night Moves*. "I wish that we could get some of that intensity back, but it's not that easy. I miss Charlie, he was really a tremendous driving force in the Silver Bullet Band. I'd love to re-capture the *Live Bullet* days, but I don't know if I'm young enough to endure that again [laughs]. Touring is not as much fun for me anymore, because

**"I'd love to re-capture the 'Live Bullet' days, but I don't know if I'm young enough to endure that again."
—Bob Seger**

diary of a survivor.

Night Moves was actually the opening chapter in a musical trilogy that has assured Seger a place in the Rock & Roll Hall Of Fame. The follow-up, *Stranger In Town* (1978), contained four hit singles, "Hollywood Nights," "Still The Same," "Old Time Rock & Roll" and "We've Got Tonight." Seger admits that he did suffer from a heavy dose of "platinum paranoia" at that time. "I think that's a natural thing to go through at first, but now I think I'm completely over that, and I just want to do as good as I can at any given moment. You can worry as much as you want to, but it's not going to change anything."

The final album of this five-year period would be Seger's first and only Number One album, *Against The Wind*. But the LP alienated many longtime Seger supporters who felt betrayed by the acoustic rock and laid-back feeling of the album. While he makes no apologies for the album, Detroit's favorite son does understand the criticism. "I think I was a little tired at that point, and we made a couple of mistakes. I really like that album, but you're right, the edge is gone, and it's pretty mellow. I had some other rock stuff, but those songs just didn't measure up to the ones on the album. Maybe there's a little Eagles influence in there, because I was hanging out with those guys a lot at that time." (Indeed, Seger co-wrote the Eagles hit single "Heartache

a lot of it now is a soul-deadening experience. I have to be honest, I basically know what the audience wants, so there's not much challenge to it."

Seger and the remnants of his Silver Bullet Band resurfaced in 1982 with one of the hardest rocking albums of his career, *The Distance*. Along with bassist Chris Campbell, saxophonist Alto Reed and keyboardist Craig Frost, Seger put to rest any notion that he had forgotten about old time rock & roll. "That was a conscious attempt to make a real hard record. I usually write rock songs with guitar and ballads with piano, so I was doing almost all of the writing on that album with my guitar."

There are plenty of memorable songs on that particular album, but it is "Roll Me Away" that best exemplifies what Bob Seger is all about. A brilliant tale of a cross-country motorcycle quest for enlightenment, Seger notes, "The whole road thing is really romantic to me. I like to drive across the country at least once a year. I find it really therapeutic to just get away."

However, Seger admits that he isn't the type of songwriter who is constantly jotting down ideas as he goes through daily life. "I don't do it like [Don] Henley, who writes everything down in journals. I mean you'll be talking to him, and he'll say, 'Can I use that?'" Seger says his problem is one of quan-

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By Steven P. Wheeler



Eddie O'Loughlin and Jenniene Leclercq

What started out as one of the more successful production companies in the early Eighties, Next Plateau has become one of the most successful independent record labels, generating approximately eight million dollars in sales per year; all this from a tiny company with only eleven employees.

Success was almost immediate for Next Plateau when founder and president Eddie O'Loughlin and his partner, Jenniene Leclercq, sent their first release from Princess, "Say I'm Your Number One," sailing up the charts. Since that time they have had approximately thirty hit records in the R&B and rap categories.

The New York-based company has been in on the cutting edge of the rap movement since the mid-Eighties and continues to flourish in the genre, largely due to Salt-N-Pepa, the first female rap act to hit the charts and a Grammy Award winner. But there is more to Next Plateau than rap, as singer Sybil had back-to-back Top Five singles last year on the Black charts.

A 25-year industry veteran, the 46-year-old O'Loughlin has seen all aspects of the music business, as a songwriter, artist, producer, publisher and now as a label president, although he points to his partner for recognition as well: "I'm the creative manager and Jenniene oversees a lot of the marketing campaigns and distributions; she's the business manager."

As we talked, the quick-witted and personable O'Loughlin proved to be quite outspoken, but without sounding pompous or condescending. It's this modest approach to the media that has kept Next Plateau out of the public eye, even though they've scored more success lately than many of the major labels; in fact, Next Plateau recently became the first independent label since Motown in 1982 to have two singles chart simultaneously.

However, O'Loughlin doesn't seem to mind the fact that the label has been overlooked by practically everyone in the industry. "We're really a quiet company. We just do our jobs, and if the records are selling and the artists are known, that's really all that counts. The artists are the stars, we're just the clerks."

MC: What made you decide to turn a production company into an independent label?

EO: Well, originally, I was a music publisher and found songs like "It's Impossible" for Perry Como and "Brother Louie" for Stories [a 1973 Number One smash that, incidentally, was produced by *Music Connection's* Senior Editor Kenny Kerner]. I found a lot of songs like that and had a lot of big hits, and then I decided to produce songs myself. So I started producing and had a few hits with people like Carol Douglas ["Doctor's Orders"].

I did that for a few years, then I decided to take the next step and start my own record company. We made the decision back in 1985 out of self-defense. We had been producing records for Jenny Burton, Bad Habit, Uriah Heep and Motorhead and were acting as a production company for all the majors, so my colleagues told me that I was out of my mind to start a record company.

MC: Was it rough going at the beginning?

EO: The first act we signed was a girl named Princess, and we had a big hit with her called "Say I'm Your Number One," and I really started to like what I was hearing from these young rap kids. They had all the newest ideas, because the ideas that I was hearing from vocal groups just didn't seem to be as fresh. These rappers were walking in with these really intelligent and funny rhymes, and I thought it was great. Everything just seemed so fresh, and I thought that maybe I could get involved with this rap thing; this new movement.

The first rap act we signed was O.C. & Crazy Eddie, who were members of the Fearless Four, who were pioneers in rap, and we had a hit record called "Masters Of The Scratch," which kind of got us into the rap community.

Then, producer Hurby Azor came by with these female rappers called Salt-N-Pepa, and I thought they were great. At the time I didn't know that there was an unwritten rule about not signing female rappers, but I didn't know too much about the rap scene back then. I just knew that these ladies were unique and had great personalities, so we signed them.

MC: In the mid-Eighties, wasn't rap thought of as just another trend, like disco?

EO: Yeah, people said it was just another form of disco, and it was going to die faster than disco. Meanwhile, disco never died, but every record company dropped disco acts in

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1980. So what happened was that Prelude Records must have had like ninety disco hits in a row because they picked them all up.

The major labels tend to just want to release big-name rock & roll groups, and they want them all to sound alike. And when those rock & roll groups don't sell as many records as the rap groups, you can see tears in the eyes of the executives at the major labels.

MC: A lot of people think that some of the executives running the major labels are strictly businessmen with no concept of musical integrity.

EO: I think that's very true, because when you get involved with the corporate bureaucracy, it gets really tough to keep your hands on every aspect. I don't have that pressure, so I can stay very close to what's going on at retail and radio, because that's what I spend my time doing. I think when you're involved daily with major marketing campaigns between large corporate operations, you do tend to lose track a little bit. Most guys do, anyway.

MC: What are the advantages of being an independent?

EO: The truth is, as an independent record label, we can move much more quickly than the major labels when we want to do something. It's like when we had a hit album with Salt-N-Pepa, it had sold about 400,000 copies when the B-side of one of the singles started becoming a hit. It was a song called "Push It," but it wasn't on the album. We stuck it on the album after already selling 400,000, and eventually that album sold in the area of 1.8 million copies.

We just picked up an Italian import a couple of weeks ago, and fourteen days later the record is out and in the streets. We're already over 16,000 in the first week. Now Capitol, on the other hand, had picked up a breaking import and it took them at least two months to get it out, and by that time the record had died. So that's the beauty of being

"The major labels tend to just want to release big-name rock & roll groups, and they want them all to sound alike. And when those rock & roll groups don't sell as many records as the rap groups, you can see tears in the eyes of the executives at the major labels."

—Eddie O'Laughlin

able to work fast.

MC: What are the disadvantages?

EO: One of the main disadvantages is that a lot of the producers don't come to independents. They want to go to the major labels because they can make more money. I don't blame them because we can't afford to pay the advances that they can get from the majors. We can compete on percentages and royalties, but we can't compete with the front

money. But it still doesn't matter really, because there's always new young talent, and our door is always open to them. That's why we can compete.

Another problem for an independent is being able to rally the whole country on a promotional campaign within a week. It takes us a few weeks to get the whole country coordinated. It doesn't hurt our overall sales, but it does slow down our chart numbers sometimes.

MC: Despite these disadvantages, you've been extremely successful. How are you able to compete?

EO: The music has to be a little bit sharper, we have to be a little bit faster than the majors and we have to make decisions and move quickly. We do things like "drop ship" records overnight. Even though it's a little bit expensive, we'll drop ship 5,000 records into a city overnight if a record is happening. Major labels won't do that. They put it on their order list and by the time the record gets to where it's supposed to go, the song is a golden oldie [laughs]. The only thing we have on our side is speed, being clever and being a little bit sharper about picking the right material.

MC: Have these past six years been like a dream come true for you?

EO: Yes, owning my own record company was a goal of mine since the time I was in high school. It's a good way to express yourself, because I've always loved music and new ideas. I've been in the music business for 25 years, and I've been finding talent for 21 years, and I still love it. It's still a brand new experience every day. MC

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RICHARD THOMPSON

By Oskar Scotti

Richard Thompson laughed heartily at the irony. The fabled guitarist acknowledged that he and his five-man touring band would be putting the finishing touches on rehearsals for his upcoming 30-city concert swing at a foolproof practice facility: a school for the deaf on a tiny island off the coast of Maine. "It'll probably be the first time in my life that I won't drive the local citizenry to acts of desperation from all the racket—like throwing boots at me," he says practically howling with delight. "Usually, they show restraint for the first couple of days, and then all hell breaks loose."

Thompson, though, which is typical of the self-effacing folk icon, is being far too humble in assessing his abilities. In fact, the only objects people are hurling his way these days are bouquets of flowers and rafter-ringing accolades since *Rumour And Sigh*, his current Capitol album, hit the shelves.

A guitarist who could easily rest on his unique guitar playing prowess, this affable Brit's playing, while stunningly original, only serves to adorn his ever deepening repertoire of material—material that has been honed to scintillating perfection on *Rumor And Sigh*.

Where Thompson presents a quiet, almost awkward persona, to the public at large, his vitriolic inner self comes gushing forth through his often acidic pen. When he howls on the album's first single: "I've got a suitcase full of 50-pound notes and a half-naked woman with her tongue down my throat," you know he's utilizing his literary license, for Thompson is not the kind of guy who finds pleasure in throwing television sets out of third story windows or popping up in a Pamela Des Barres novel.

He also has a sensitive side that rises proudly like a phoenix in museful snippets like "1952 Vincent Black Lightning" and "Misunderstood." "It deals with a serious heartbreak," he says of the latter song, whose melody harkens back to the gentle folkiness of his seminal days with Fairport Convention, a group he co-founded over two decades ago. It's a common experience, and when the audience hears it, they know what I'm talking about," he states.

Although Thompson eschews the idea that the pain reflected in much of his material stems from the breakup with collaborator and wife Linda, there are certain wistful themes that pop up belying the claim. When pushed to explain the frequently recurring remorse that washes his hauntingly stark themes, he expresses umbrage. "My dear Oskar," Thompson barks, jutting his razor sharp proboscis within inches of my chin, "that was ten years ago. Though it may not look it to the naked



Laura Levine

eye," he continues with a wink, "my skin is as thick as rhinoceros hide."

The spindly guitarist's hide may be thick, but his heart is sensitive and pulses with passion. He waxes nostalgic often, darting back and forth in conversation between his mission of the present, to remain true to his artistic beliefs while increasing record sales to keep Capitol happy, and the memories of a youth spent coveting the exotic excesses of the time, like the fabled '52 Vincent Black Lightning.

When asked if Thompson's father, a Scotland Yard cop who he says, "dabbled somewhat feebly at guitar in his off-hours," owned one of the bikes, he chuckled quietly and shook his head. "That was something that was way beyond the means of a humble public servant and his brood. It was one of those things you fantasized about as a kid; something that you saw maybe in a London shop window and never forgot. The Vincent racing bikes of that era were sleek, streamlined and low to the ground. They fueled a lot

of crazy fantasies during my youth."

What also captivated Thompson was traditional Celtic music that his father, a much more capable musicologist than guitarist, brought home, "They had funny names like the Randy Rovers and the Dukes of Spades, and they played these jigs that rocked much harder than the skiffle stuff that my uncle played all the time around the house when he'd come over for tea. I picked up one of my dad's guitars in my middle teens after feeling remorse about some girl putting me down or something. It seemed to be a good tonic from rejection."


Though the girl's name is forgotten to Thompson and lost to history, she should be issued a Pulitzer Prize for contributing to the richness of British folk rock. For, while still a teenager, Thompson, along with close friends Simon Nicol, Ashley Hutchings and Martin Lamble, launched the musical excursions that would soon blossom as Fairport Convention, a folk rock outfit which would also incorporate the considerable vocal and songwriting talents of Sandy Denny and a group that would record many worthy albums (most notably *What We Did On Our Holiday* and *Unhalfbricking*, both currently available through Rykodisc).

Though the band was criminally under-promoted stateside, fans in Britain realized that the Fairports were onto something that meshed rock with timeless Anglo tradition. Soon Thompson's name was uttered in hushed reverence amongst guitar aficionados.

But, perhaps more importantly, was the mark he began to make as a songwriter. The wit that propels current gems like "Read About Love" and "God Loves A Drunk" was just beginning to flower in 1970 as Thompson chronicled his early trials of the soul on several classics during his Fairport days, including "Meet On The Ledge" and "Tale In Hard Time."

In the early Seventies, Richard set sail on his own. After a number of solo records, Thompson hit his stride (with wife Linda in tow) on a pair of riveting works: *Shoot Out The Lights* and *I Want To See The Bright Lights Tonight* (available through Rykodisc) that brimmed with the pair's electric albeit strained chemistry; *Shoot Out The Lights*, an acknowledged classic, chronicled the couple's painful breakup, something which left several nagging shards embedded in the guitarist's so-called rhinoceros thick hide.

Though this fine body of work deserves commercial success, as well as the usual critical accolades, Thompson's venom and concerns are likely too acerbic for the masses of America to embrace unequivocally. Still, if he is to discover the fickle waters of mainstream acceptance, it will either be on his own terms or not at all.

"I don't know how much I have contributed to what people now call British folk rock, but I'm having a good time doing what I do. It would be great if I could buck the odds and have a hit album with *Rumor*, even though it's probably a long shot," he adds practically. "The bottom line is I'm always learning, and I try to apply that experience garnered from scraping my shins to my music." 

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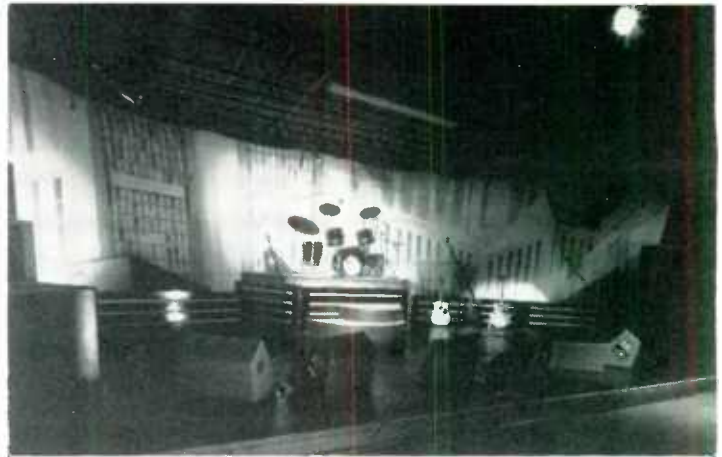
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CANDY DULFER

By Jonathan Widran

In the Seventies, the experimental combination of rock and jazz began the influential fusion movement. As we ease through the early Nineties and the lines between jazz and R&B rhythms turn increasingly gray, there's a whole new stylistic hybrid taking shape, and more and more up-and-coming players find themselves engaging in musical exercises which blend favored elements of their dichotomous musical upbringings.

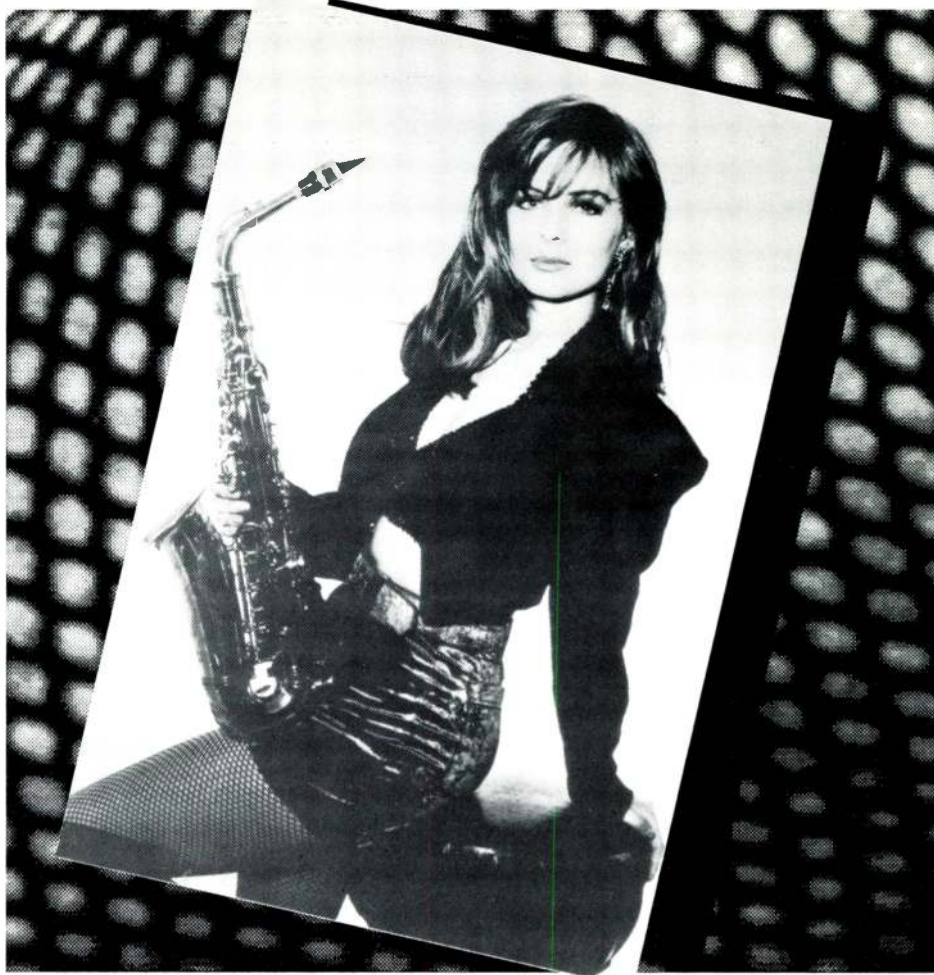
When her collaboration with Eurythmics' Dave Stewart, "Lily Was Here," took off in Holland last year, 21-year-old Dutch saxophonist Candy Dulfer looked to her intertwined musical roots and came up with the funky, sassy debut LP *Saxuality*. "Lily Was Here," title track to the movie of the same name and credited as "Stewart Introducing Candy Dulfer" (he composed the score), has subsequently cracked the Top 20 on *Billboard's* Hot 100, an amazing achievement for an instrumental. Holland's loveliest and best kept secret is out, and listeners and record-buyers are believing in the power of jazz/funk like never before.

"I really wanted to make an album not solely from an instrumentalist's point of view, because there are so many approached that way," Dulfer says of the sensuous yet spirited collection which quite often features her on backing vocals. "I wanted the funk effect. And I wanted vocals for the pop audiences. I tried to make the music more attractive than just a basic fusion LP. But when I first started recording, I didn't really have a concept in mind. I was just playing the music I liked."

Saxuality (Arista) is an in-the-pocket, ultra accessible ride owing as much to Sanborn and Jaco Pastorius as it does to her early musical heroes Brown, King Curtis and Junior Walker. From the time she was eight years old, her father, a well-respected Dutch jazzman, would take her to his gigs, which ranged from rock to bop to Caribbean music. This exposure, along with her appreciation for the Maceos and Art Blakeys, have, Dulfer insists, molded her into what she is as a player now.

"I love jazz," she says, "as long as it's fun, with a danceable feeling. I don't want to do a straight-ahead album, because it's been done so well by so many others, and I don't think I have the chops to capture people just by playing standards."

It seems unusual, but Dulfer has found that being a woman blowing on an instrument so identified with many great men has been less a problem than an attribute she can work to



her advantage. In fact, she realizes, "If I had the same chops I have now, but wasn't a girl, all this attention wouldn't be happening right now." And yet, the fact that she can play so well has won over the gender-conscious skeptics.

More difficult, at least as far as Dulfer is concerned, is trying to carve out her own niche and style in an already overcrowded genre. She may be getting more mass attention, but fans of the R&B/jazz genre can hear the likes of David Sanborn in many of the notes she plays.

"I started getting into him six or seven years ago, and the funny thing is, when you listen to him, you start playing like him," she admits. "It's an awful thing to do, but I'm getting better. I've lost a lot of his signature licks, and what I'm playing now is more my own style."

During her teen years, Dulfer took advantage of the jazz club scene in Holland and had established herself as one of Amsterdam's top talents. Using the same boldness it took for her to begin playing professionally at the tender age of fourteen, Dulfer got the opportunity to play with enigmatic pop star Prince when her band was scheduled to open his show in Holland during the *Lovesexy* tour and he cancelled at the last minute.

"I was really angry at the time," she remembers, "and I wrote him a note explaining my disappointment, saying musicians should be loyal to each other, famous or not. He apologized very neatly and when he did come, playing with him was better than being a support act."

Prince was so impressed that he asked her to do session work on his *Graffiti Bridge* album, an experience Dulfer felt was educational, rewarding and exhausting. "He's very demanding, straightforward, but nice when you've done something good. He's so talented, and while having fun, I learned so much just looking at him and hearing what he had done with a certain track before I came into the recording studio." Dulfer's other pop appearance of note was as Pink Floyd's saxist at last year's historic Knebworth festival in England.

Emerging from support status to pop success was easier than most players here have it, and much of it was due to her dominating popularity at home. The director of "Lily Was Here" was familiar with her work from her local appearances and recommended her to Stewart, whom he had commissioned for the soundtrack. Stewart liked what he heard, and voila: an international hit.

Dulfer is certainly enjoying her newfound popularity, but her true goal is, as it always has been, to become a "really good sax player," she insists. "The funny thing is, I never intended to make records. I was playing live something like 150 gigs a year at home and still think I'm a better live player than a recording artist. I want to be able to play the most complicated jazz tunes ever, but that doesn't necessarily mean I'll do it. I basically want to cut out all the crap and stand out as my own player."

Using her talent and saxuality, she's more than well on her way. **MC**

◀ 21 Bob Seger

tity. "I write too much, at least that's what Henley says. He'll usually write fourteen songs and use twelve. I'll write thirty-eight, record twenty-one and use twelve [laughs]."

Seger's songwriting technique is one that is unique compared to many other songwriters. "Usually, I'm just wailing into my half-inch eight-track. I'll wail for a full take, then I'll rest for a minute and start another take. Maybe two hours later I'll go back to the first take and see if there's anything there; it might just be a phrase or a fragment or a set of chords with mumbblings over them. That's basically how I write, just bull-ahead and do it."

It's during these periods that Seger isolates himself in order to perfect his craft. "I go on a writing jag. I really found that the best way to be creative is to have large chunks of time, and you have to block out the time to do it. My friends and loved ones have to understand that, because I can't write in a hit-and-miss way; I have to have a lot of concentration."

Since *Night Moves*, Seger has taken more and more time with each subsequent album. Doesn't Capitol get upset? "I don't think they have a choice," the Motor City rocker says with a hearty laugh. "No, they've been real good to me. They've been real patient and have allowed me to go through my changes. What I love about Capitol is that they are not a meddling company. They'll make suggestions, but they don't force anything on me."

Seger would take three-and-a-half years before releasing *Like A Rock* in 1986. Probably the weakest of the post-*Night Moves* projects, Seger seemed to lose a little direction as he employed synthesizers and other uncharacteristic touches.

This experimentation had a lot to do with Seger's attempts to avoid repeating himself through sixteen albums worth of material. "You can't help but repeat yourself a little bit," the veteran songwriter says. "I'm always thinking to see if I may have said something similar before, and Henley will let me know if I do [laughs]. That's the shortcoming of being a lone songwriter: You don't have that two-headed attack."

Having written some of the best songs in the rock genre over the past twenty years, Seger is surprisingly modest when it comes to assessing his artistic talent, believing that he pales in comparison to writers like Henley and Tom Waits. "I don't think I'm quite as poetic and graceful as they are. They think poetically, and Paul Simon thinks poetically. I think I'm more of a nuts and bolts kind of writer. I come up with some good phrases and stuff, but not on a consistent level like they do. When Don was making his last

"You can't help but repeat yourself a little bit. That's the short-coming of being a lone songwriter: You don't have that two-headed attack."

—Bob Seger

record, I would watch him write lyrics in the studio. Now I would never dream of doing that; I tinker with my stuff two weeks before I even set foot in the studio. Songwriting just comes easier to other people than it does to me."

Looking back over his career, Seger maintains that he is thankful that his success came relatively late in life. "I feel sorry for guys like Axl Rose who are really young and find stardom overnight. The actor Dennis Quaid

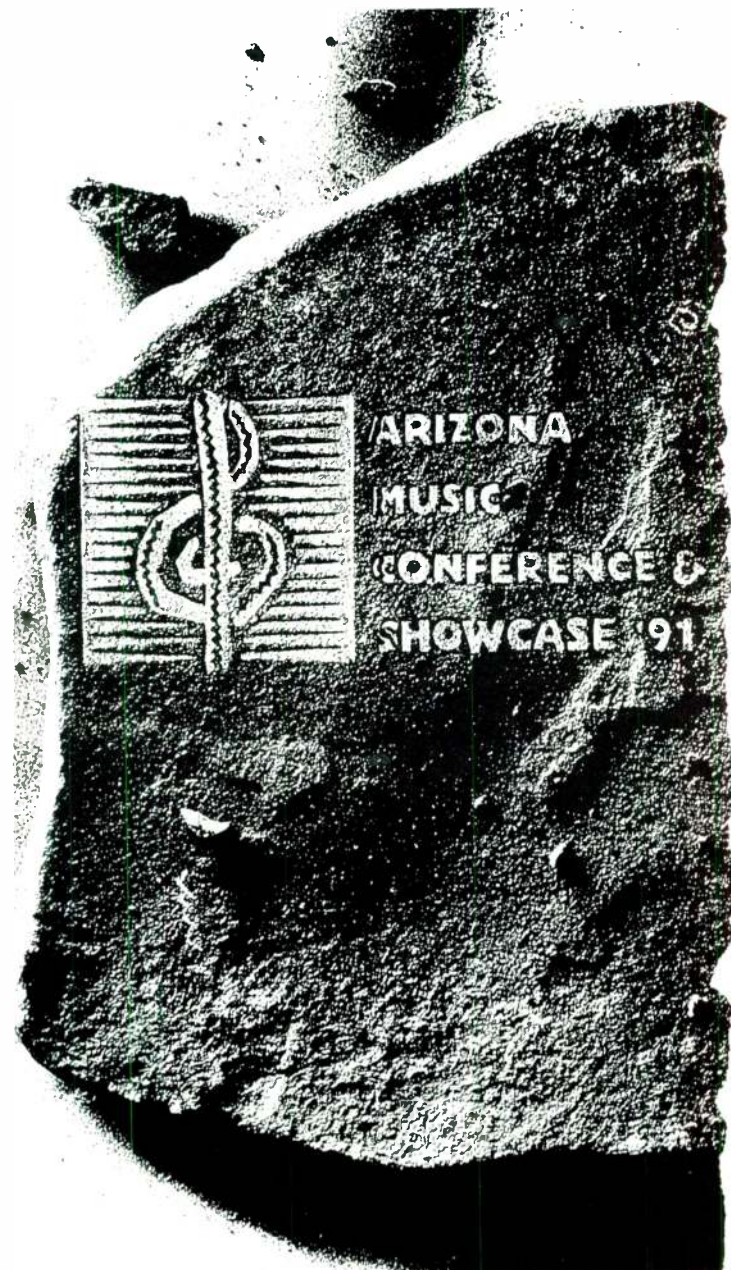
said to me one time, 'What do you do when your reality exceeds your dreams?' And I think that's what happens sometimes when these young bands get it too fast—they just take themselves too seriously and don't know how to handle it."

As for the future, the Night Mover is non-committal about touring this year or putting together a comprehensive boxed set that Capitol has been wanting to do for years. "I've got a lot of

outtakes and some really strange stuff [including the title cut from *Stranger In Town* which Seger jokingly dubs "cowboy-metal"] that might be fun for people to hear after all these years. Maybe if they approached it in that fashion. Because I'm against 'free lunches,' which is what the Eagles used to call greatest hits records."

Seger sums up his career by saying, "There are a lot of things that I wish I'd have done differently, but I did what I did and I have maintained my sanity and kept some sort of humanity in my life at the same time. I just try to live my life day to day and try to balance things. That's what maturity is, learning a balance in life. I try to let a lot of normal people in my life and try to stay as normal and as grounded as I can."

A quarter of a century after it all first began, Bob Seger is still very much the same. **MC**



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Neverland

Neverland
Interscope

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Neverland

Label: Interscope
Manager/Contact: Hulett & Associates
Address: 701 Santa Monica Blvd., Suite 200, Santa Monica, CA 90401
Phone: (213) 395-5994
Booking: CAA
Legal Rep: Bill Coben
Band members: Patrick Sugg, Dean Ortega, Gary Lee, Scott Garrett
Type of music: Melodic rock
Date signed: July, 1990
A&R Rep: Jimmy Iovine

By Tom Kidd

Guitarist Patrick Sugg is arguably the luckiest guy on the planet. I'm not saying that because he was the first signing to ace-producer Jimmy Iovine's Interscope label, or because his debut album, *Neverland*, is in the stores. Not even the fact that his band has their first single, "Drinkin' Again," on the soundtrack to *Bill & Ted's Bogus Journey* in itself makes him deserve the title. Sugg's luck runs deeper than that.

When the Dallas-born guitarist was only sixteen, he became part of the rock scene happening in the city's Deep Ellum district. The band was called Shallow Reign, and they toured with the Cult and had an indie album released. It was that record that caught Iovine's ear, and the producer of U2 and Tom Petty liked what he heard.

Or at least some of it. Iovine liked Sugg, but didn't care for the band. Being the good band member the guitarist was, he told Iovine to get lost.

They stayed in contact, though. And months later, after Shallow Reign's end, Sugg and Iovine tried a partnership again. This time, Iovine had the resurrection of Lone Justice in mind. Sugg came up to New York to begin writing songs with Maria McKee. Though the partnership eventually went sour, Iovine still had

nothing but faith in Sugg's abilities. At Iovine's suggestion, Sugg next came out to Los Angeles with the promise that the producer would help him put together a new band. Hence the birth of Neverland.

Of course, Neverland is not comprised solely of the man Iovine considers a guitar virtuoso. Also onboard is Los Angeles native Daniel Ortega, who some may remember as frontman for the speed metal band Lace. On drums is Portland, Oregon native Gary Lee, and on bass is Scott Garrett.

What these four guys have in common is a love of what they're doing. And what they're trying to do is to bring back what the band, and particularly Sugg, considers a golden age for rock & roll. This is what the bandleader refers to as "that soulful rock from the Seventies."

The influences that Sugg and his band pull from are classic oldies by Bad Company, Led Zeppelin, Rolling Stones and Aerosmith; "That classic song that's embedded in your head and you always love to turn up," says Sugg.

"A lot of the stuff could be out of time or out of key, but the groove of it all is just happening," says Sugg smiling. "It was just guitar, bass and drums. Nowadays, it's more about samples, drum machines and over-production."

"The songs then seemed like they meant more," he continues. "It seems that the people really sat down and tried to craft them and make a good song. Today, it's more about getting a single played and a video on MTV."

The single that the band is trying to get played and the video that has been made for MTV are both for the group's first single, "Drinkin' Again," which is also the cut that appears in *Bill & Ted's Bogus Journey*. "We wanted 'For The Love' to be on the soundtrack, because we think it fits the movie a lot more," says Sugg. "But it served the scheme of things to have the single on the radio and the

song on the soundtrack."

Actually, "For The Love" will be in the movie, as bassist Gary Lee informs Sugg during our interview at the Interscope offices. "It will be like background music for the driving up scene or something," says Lee.

The second single is currently in negotiation (it will be either "Cry All Night" or "Take Me Higher"). Also in negotiation at press time are the band's promotional plans, although it looks as if a club tour will be happening.

About this time during the interview, the question came up as to how much control Neverland actually has over its product. They both know and envy the ways in which promotion was done for their favorite bands during the Seventies, yet are savvy enough to know that more elaborate promotional tools are needed these days. Yet the guys in Neverland don't seem to be all that sure just what those tools consist of. But that, after all, is not their job.

"We have control over everything we do musically and stuff," says Sugg. "I'm not an independent promotions guy or anything, so I don't know their strategies on breaking albums, so I can't really talk about it. I just leave it up to them."

"And they involve us in every decision that they make," adds Lee. "It's not like they do stuff without our knowing about it. They're concerned about what we think of things, so they call us and ask us."

No matter how much or how little communication exists between the teamwork of Interscope and Neverland, ultimately they all want their collective luck to hold out. "I guess we want just what every other band wants," says Sugg, "for their record to come out and for people to enjoy it. Hopefully, people will start buying this record and we'll go on the road for a very long time, playing for as many people as we can and having a great time."

Deborah Samuel

- **Producer:** Tim Palmer
- **Top Cuts:** "Cry All Night."
- **Material:** Neverland doesn't really sound like anybody else; rather, they sound like everybody else.

Therefore, the tracks that stand up best are the ones which sound most like your favorite older bands. I liked "Cry All Night" the most, because it sounds like the great single left off the last Cheap Trick CD. Lyrically, the songs are from the "I love/want/need you, baby" school of writing, which is in itself a reason to bypass the record.

□ **Musicianship:** Lead singer Dean Ortega is perfectly okay. His vocal technique is somewhere between Robert Plant and Sebastian Bach. He'll do just fine as soon as he decides which one of those two stars he wants to become. Like his bandmates, he could benefit from a course in how to transmit passion and personality. Patrick Sugg's guitar work is the meat of the band's sound; it's hamburger rather than steak he delivers, though. Very workman-like and, like Ortega's voice, completely lacking in creativity. The bottom-billed rhythm section not only gets their photos buried in the back of the CD insert, but on record they're barely heard at all.

□ **Production:** I keep hoping it's just my copy, but this has to be the muddiest production job since 1979. The recorded rehearsal approach is certainly in keeping with Neverland's Seventies influences, but today's audiences have come to expect a much brighter product. Even bringing the rhythm section to the party instead of covering them with guitars could have helped give this disc a chance in today's market.

□ **Summary:** Every musician has been at one time in a band, usually early in their career, where they've tried their damndest to ape their faves. That's about the point where this disc finds Neverland; at the junction between becoming a cover band and trying to find their own sound. They're a young band with years worth of maturing to do, and that would be fine if they were just a club band. But when a group has a recording contract, one has the right to expect the product to be a little more grown up.

—Tom Kidd

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

The Zeros

Atco hippies Enuff Z'Nuff just fired guitarist **Derek Frigo**. Blame it on personality crisis.

Vinnie Appice has bailed out of **WWIII** to rejoin **Dio** in the newly resurrected **Black Sabbath**.

Restless Records painted the **Whisky** purple to celebrate the release of **4-3-2-1 Zeros!**, the long-overdue debut album by the purple-haired wonders.

Celebrity Skin drummer **Don Bolles** did not leave the band, he just decided to go back to his real name, **Jimmy Giorsetti**, which appears on the credits of **Good Clean Fun**, their **Triple XXX** debut LP. Giorsetti is still maintaining his "Don Bolles" (a muckraking journalist who was killed while doing a mob exposé) moniker for his stint as a DJ for **MARS** radio. Regardless, the Skins are on the road and due back in L.A. in time for Halloween.

After firing their lead singer for failing to show up at the band's recent appearance at the grand opening of **Sleazy J's** (the new nightclub being held every Wednesday at **Probe**), **Hap Hazzard** is on the lookout for a new frontman. Interested parties can contact the band at (818) 559-9558. Hap Hazzard wishes to apologize to all those who showed up to see the band perform.

We were looking forward to reviewing **Presence**, the new band featuring ex-Cure keyboardist **Lawrence Tolhurst**, until my reviewers noted that the **Club Truth/Park Plaza** locale is right across from MacArthur Park, a haven for drug dealers, the homeless and many of society's downtrodden. I've been there a couple of times, and I've always run into trouble. I know that it's a financial burden to keep a club open, but choosing a low overhead via a bad neighborhood isn't the answer. Club-goers shouldn't have

to fear for their safety, or the safety of their belongings when they're going to a club to have a good time. Club owners who insist on putting their venues in de-militarized zones owe it to their clientele to make sure that they're protected, either by taking extra security measures, or by changing the locale. If you don't feel safe going to a club, let the owner know or drop me a line.

On the flip side of the coin, what do you do when the club security people are the problem? I've heard numerous complaints about harassment or rude behavior from security and/or door personnel, with the **Cathouse**, **X-Poseur 54**, **English Acid** and **Spice** leading the pack. While at a recent outing to the otherwise "way cool" **Club With No Name**, I was a bit perturbed to find that patrons are forced to assume a police "hands against the wall" frisk stance while being patted down by club security. I was politely asked to turn over my miniature Swiss Army Knife keychain with its inch-long blade to a door security person, which was promptly and courteously returned at the end of the night. What disturbed me was seeing patrons slam-dancing while long-neck beer bottles skidded across the floor. Why is club security going to such lengths when there is such an obvious problem right under their noses? I was working in a club in San Diego once when a young man was killed when his assailant discovered what a handy weapon a long-neck beer bottle makes. Guys, I can live with the search-and-seizure routine, but if it's a safe atmosphere you're trying to maintain, serve your beer in plastic cups.

We hear the recent **Celebrity Skin/Shonen Knife** gig at the **Roxy** may have set an all-time attendance record for the club.

Oops! In my last column I incorrectly stated that **Kevin Valentine**, who produced the recent **Snake Rock** demo, was the ex-drummer for **Lou Gramm**. Apparently, Valentine is still maintaining his drum duties for Gramm. Sorry, Kevin!



Doug Porter

Celebrity Skin

C&W

By Billy Block



Billy Block

Toni Dodd and Colin Cameron

Ronnie Mack, the perennial host of the **Barndance**, was one of the big highlights at the **Lincoln Center Out-Of-Doors Rockabilly Jamboree** in New York City. Joining Mack as one of **Ray Campi's California Rockabilly Rebels** were **James Intveld**, **Rip Masters**, **RockaBilly Box** and special guest **Rosie Flores**. Each member of this smokin' rockabilly outfit performed several numbers in front of a large, appreciative N.Y. audience. Appearing on the bill with Campi and his entourage were **Rocky Burnette**, **Ronnie Dawson**, **Billy Lee Riley**, the **Foddrrells**, **Hayden Thompson** and **D.J. Fontana** (Elvis' original drummer), **Paul Burlison**, **Sonny Burgess**, **Marcus Van Story**, **Stan Kesler**, "Smootchy" Smith performing as the **Sun Rhythm Section**.

Many friends and well-wishers gathered for the **Clyde Woodward Memorial Benefit** at the **Mint**. Clyde was well-known on the Cajun/Zydeco

circuit as the loveable rascal/entrepreneur who helped create the scene here. Unfortunately, Clyde succumbed to his excesses, although he maintained his spirit of *Laissez Bon Temps Roullers* throughout! Among the performers and revelers were the **Crawfish Wranglers**, the **Zydeco Party Band**, **Mandy Mercier**, blues crooner **Steve Hunter**, **Sunset Cowboy Roy Heinrich**, L.A. El a.k.a. **Ellen Bloom**, **Top Jimmy**, **Brian Glascock**, **David Jackson**, the lovely **Miss Patti**, **Joe Simien** and many more. Clyde, you will surely be missed.

Margaret Fleming has been playing her material sans **Spurs** these days. She recently showcased at **Molly Malone's** with accompaniment provided by **Howard and Carol Yearwood** and **Dorian Micheal**.

The first Thursday of every month at **Highland Grounds** (742 N. Highland Ave. at Melrose, 213-466-1507), you can hear L.A.'s finest singer-songwriters on the **Western Beat Songwriters' Showcase**. Appearing on Sept. 5th were **Jill Colucci**, W.B./Nashville's **Jim Lauderdale**, **Rick Vincent**, **Brad Parker**, **Steve Cochran**, **Mark Fosson**, Atlantic/Nashville's **Karen Tobin**, **Steve Kolander**, **Anne Harvey**, **Mandy Mercier** and **Peggy Newman**. The **Western Beat Songwriter's Showcase** is an excellent opportunity for writers to exchange songs and ideas, for publishers to hear new artists and material and for television and movie people to find songs for their projects. For more info, contact: **Way Out West Productions** at (213) 372-8306.

Dean Dobbins is back playing on the club circuit. You can see Dean at the **Forge** (617 S. Brand Av., Glendale, 818-246-1717) Sept. 26-29. While you're there, ask about his fine new album, produced by **Colin Cameron** and **Bob Gothar**. The **Dean Dobbins Band** is one of L.A.'s best country bands.



Billy Block

Backstage at the Rockabilly Jamboree

JAZZ

By Scott Yanow



Bill Evans

The Los Angeles Jazz Society recently announced the winners of their annual awards. Veteran tenor-saxophonist **Harold Land** will receive their 1991 Jazz Tribute Award on Sept. 15 at the L.A. Hilton as will the other honorees: Altoist **James Mahone** (the Shelly Manne Memorial New Talent Award), **Oscar Meza** (for lifetime achievement), composer/arranger **Shorty Rogers** and **Bill Green** (jazz educator). For more information about this worthy event, call (213) 469-6800.

Speaking of worthy causes, **Jazz Central** (under the direction of **Dan McKenna**) recently held their third annual **Bill Evans** memorial concert at the **Musicians' Union Hall** in Hollywood. **Joanne Grauer** and **Mike Melvoin**, two of the many pianists inspired by Evans (whose influence continues to grow eleven years after his death) were both in top form. Grauer played a mostly gentle set purposely very much in Evans'

style, while Melvoin was more exuberant and quite adventurous. The backup trios were excellent (bassist **Brian Bromberg** was brilliant in his interplay with Melvoin) and flugelhornist **Stacy Rowles** sounded fine as she sat in with both units for a few songs. Another success for **Jazz Central!** Call (213) 257-2843 for upcoming concerts.

Ruth Price recently opened a promising new jazz venue in Culver City, the **Bakery** (213-271-9039). A comfortable artist's loft that is designed for intimate listening, this small concert hall started off by hosting a rare L.A. appearance from the superb pianist **Walter Norris**. His remarkable technique, thought-provoking solos and harmonically-advanced flights make him sound like a modern Art Tatum. The Bakery will be hosting duo piano concerts by **Mike Wofford** and **Bill Mays** (Sept. 25-26). Well worth checking out!

One recent night at the **Hollywood Bowl** featured **Branford Marsalis** with a trio (interpreting the solo style of Coltrane on originals reminiscent of early Ornette Coleman), followed by a 31-piece orchestra (conducted by **Gunther Schuller**) performing excerpts from the erratic **Mingus Epitaph** (which ranges from dry-as-dust modern classical music to rollicking jazz). Also of note was an inventive and often roaring set by the **Clayton-Hamilton Jazz Orchestra** (arguably L.A.'s top big band) to close the **Roosevelt Hotel's** excellent series of Monday night jazz; **Diane Varga** deserves a great deal of credit for its success.

Don't miss: **Phil Woods** (through Sept. 15), **Tom Harrell's** quintet (Sept. 16), the great singer **Betty Carter** (Sept. 17-22) and the **Christopher Hollyday/Mark Whitfield Quartet** (Sept. 24-29), all at **Catalina's** (213-466-2210).



Harold Land

Lynda Sparks

BLACK MUSIC

By Wayne Edwards



Earl Hutchinson

Wayne Edwards

On the road again: Despite sweltering heat and humidity, the Big Apple was jamming as usual. Thanks to photographer Ron West, Cyndi & the girls and Chuck Sutton for the great box seats overlooking the stage at a taping of *It's Showtime At The Apollo*. There were lots of great performances, including those of **Cheryl "Pepsi" Riley** and **Ex-Girlfriend**, but the unquestionable show-stoppers were **Heavy D & the Boyz** and songstress **Vesta Williams**. Hosting were **New Jack City** star and director **Mario Van Peebles**, **Tim (Frank's Place) Reid** and **The Cosby Show's Malcolm Jamaal Warner**. Don't know when the scheduled air-dates are in the Southland but keep checking your local listings so you don't miss these two episodes.

Producer/composer **Van Gibbs (Fat Boys, Omar Chandler, Tania Maria, etc.)** is in the process of organizing an international music festival that has all the makings of the next big thing. Look for several L.A.-based bands to be involved.

Vibraphonist **Milt Jackson** and trumpeter **Nat Adderley, Sr.** closed out this year's free **Jazzmobile Concert Series** held outdoors at **Grant's**

Tomb. According to Columbia Records Vice President of Jazz/Progressive Music, **Dr. George Butler** (who also serves as Chairman of the Jazzmobile Committee), the biggest crowd this summer was pulled by percussionist **Mongo Santamaria**, whose Afro-Cuban Latin/jazz rhythms had folks literally dancing in the streets.

Speaking of **Nat Adderley**, his son, keyboardist **Nat Jr.**, is once again serving as Music Director for **Luther Vandross**. The top-notch band, which includes L.A.'s own **Byron Miller** on bass and recent New York transplant **Doc Powell** on guitar, sounded too smooth for words at rehearsal. The must-see show hits Los Angeles soon and features comedian **Sinbad** and singer **Lisa Fischer**.

Mike Bernardo, former National Director of Black Promotion for Columbia Records, looks rejuvenated in her VP of Marketing & Promotion post with **Uptown Enterprises**. Congratulations to CEO **Andre Harrell** for having the foresight and wisdom to hire her.

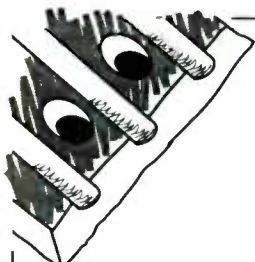
Much thanks are owed to **Beverly Paige**, Director of Publicity for the PolyGram Label Group, Asst. District Attorney **Richard Johnson**, Columbia Records' marketing whiz **Sandra DaCosta** and **Earl Hutchinson**, Director of Sales at Elektra Records, for helping to make my stay such an enjoyable one.

Meanwhile, back on the homefront: Scheduled to reach Southern California in mid-October is one of the more unusual touring combinations in some time: heavy metal's **Anthrax** and rap's **Public Enemy**, a follow-up to the pairing of the two on Anthrax's metalized remake of the rappers' 1987 song, "Bring The Noise." Public Enemy leader **Chuck D** recently told the *Los Angeles Times* that folks shouldn't be surprised to see rap's preeminent pro-black politicians playing for a white rock audience. "You put us in front of any crowd, and we're gonna do our best to exert energy and smoke the stage. We've done it all, and we're trying to do more." **MC**



Doc Powell, Ron West and Charlene Powell

Wayne Edwards



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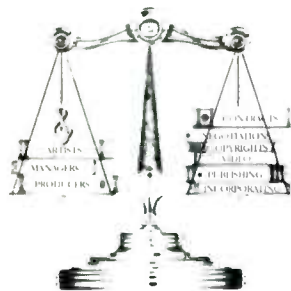
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CLUB REVIEWS

Amie Bovee

Coffee And More
Long Beach

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

□ **Contact:** Amie Bovee (714)841-4891

□ **The Players:** Amie Bovee, vocals, guitar

□ **Material:** In a stagnant musical era driven by mindless lyrics and mechanical drumbeats, this Southern California lady has the magic potion to help alleviate the industry's illness. With every A&R rep in the universe maintaining that "it always comes down to the material," there is no excuse for Bovee's relative anonymity among the industry scouts. With a lyrical approach that ranges from acidic humor ("Backstabbing Bitches") and anti-war sentiments ("Where's The Glory") to beautiful ballads ("Shades Of Gray") and well-aimed potshots at the raging fundamentalist movement in contemporary America ("Things Are Gettin' Scary"), Bovee is without a doubt the most talented and well-versed unsigned singer-songwriter making the rounds today.

□ **Musicianship:** Of course, in a solo acoustic set, the overall presentation is going to be sparse, but when Bovee unleashed her vocal power, one could blindly feel as if they were witnessing something far more potent than the little blonde in front of the microphone. Her guitar work is invigorating as well, demonstrating a raucous use of lightening rhythms and an ability to slow things down with some folkish picking.

□ **Performance:** Bovee is a natural performer, and she held the small crowd in the palm of her hand. You could feel the collective goosebumps in the room when her angelic voice sailed effortlessly through the air on the poignant "Crazy Nights" which perfectly reflected her struggle for recognition in a business no longer concerned with true artistic integrity. But it is the brilliant masterpiece "Things Are Gettin' Crazy," featuring some driving acoustic rock spear-



Amie Bovee: One of the best.

headed by a haunting refrain and a dramatic vocal treatment, which proves that Amie Bovee is ready for that ever elusive record deal.

□ **Summary:** Amie Bovee is a true artist, a term that has disappeared significantly from the lips of the music industry, but her ability to throw out thought-provoking lyrics with a potent and matchless vocal quality, makes her accessible to the masses and not come across as a plastic rebel looking for a cause. This is what popular music has always supposed to have been about—entertainment and knowledge, and Amie Bovee is the only singer-songwriter that I've heard in recent years who effectively combines both ingredi-

ents. Without a doubt, Amie Bovee is going to make some record company very happy, if they would only take off their musical blinders. She brings a fresh approach and a much needed shot in the arm to the folk/rock circuit, as well as the adult-contemporary market, where she fits in just as nicely. Besides, her five-song demo tape, complete with a fiery band, is simply outstanding. Amie Bovee is definitely an artist to be reckoned with.

—Steven P. Wheeler

Peace Museum

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** Jim Speights Management: (213) 462-1384

□ **The Players:** T.J. Helmerich, lead guitars, vocals; Bill Burns, vocals, acoustic guitar; Dan Burns, bass, vocals; Dan Wile, drums, percussion, vocals.

□ **Material:** Peace Museum, a recently transplanted Chicago group, writes material that is an AOR radio programmer's dream-come-true. These three-and-a-half minute tunes are poppy and loaded with beautiful three and four-part harmonies. Most of the time, however, the vocal harmonies seem to be the first priority in their writing process and as a consequence, there is far too much emphasis on vocals and not enough on hooks. Also, because most of the



Peace Museum: Breathtaking harmonies!

CLUB REVIEWS



The Chance: Top-notch musicianship.

songs are mid-tempo, their set tended to remain at one level of intensity instead of having peaks and valleys to break up the monotony. There was one exception—an acoustic guitar ballad entitled "Goodbye Mr. Sandman." I just kept waiting for them to hit me with a fast, aggressive rocker and stretch out instrumentally—after all, that's what live performance is all about!

☐ **Musicianship:** One of the best equipped and most proficient bands that I've seen in the clubs in ions, Peace Museum has things done pat in this area. Their vocal harmonies were breathtaking and could easily stand up to any professional corporate rock band currently on the radio. Guitarist Helmerich and acoustic guitarist Burns' voices blended so perfectly, it literally sounded like one voice! What was a little hard for me to take after awhile, however, was the fact that there never was one lead vocalist. Okay, maybe on a few songs one musician would sing half of the lead vocal lines, but the rest of the time, there was nothing but harmonies. It's a great concept for a few songs, but after awhile I longed to hear one, distinctive lead vocal.

☐ **Performance:** Peace Museum didn't seem overly comfortable on stage, although things did seem to loosen up as they neared the end of their set. This band struck me as a bunch of session players or well-schooled musicians who had been trained to back up a lead vocalist. But since there was no real lead vocalist per se, there was no focal point or distinctive quality to their stage presentation.

☐ **Summary:** Peace Museum has a whole lotta potential. They just need to ease up a bit on the equal, shared

vocal harmony thing and let one voice take the lead position with the other voices acting as back up. This is definitely a band I will be keeping an eye on. They will move quickly up the ranks.

—Pat Lewis

The Chance

Red Light District
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Michael Brillantes (213) 376-4902

☐ **The Players:** Seth Kreiswirth, vocals, keyboards; Michael Brillantes, bass, vocals; Ethan Kreiswirth, guitar, vocals; Rob Ahlers, drums, vocals.

☐ **Material:** With all the mediocrity running rabid in the clubs today (which has resulted in far too many immature bands getting signed far too early), it's so refreshing to find a band that must've been buried in a garage somewhere for a long time perfecting its tunes, chops, staging and image. The Chance's material is quite reminiscent of the progressive rock of the Seventies, however, the songs are a tad shorter and hookier. And every so often, guitarist Ethan Kreiswirth throws in an Edward Van Halen-like solo or bassist Michael Brillantes funkifies the proceedings with some string thumping and popping—updating that Seventies sound for the Nineties. The tunes are intricate, layered and complemented by unusual time signatures and changes. There were many standout tunes, my favorites being "Dollar On Dollar," "Heaven" and "Hold On."

☐ **Musicianship:** This is a well-accomplished, well-rehearsed group

of players. Yet, given the complexity of the Change's repertoire, the band was relaxed and appeared to be having a good time in the process. Bassist Brillantes reminded me of Yes' Chris Squire in his use of the bass as a lead instrument. Drummer Rob Ahlers, who plays a monster-sized kit, drove this band like nobody's business yet still managed to offer some tasty turnarounds and intricate fills. Guitarist Kreiswirth was a fluid player and never over-powered his brother Seth's emotional vocals or flowing keyboard work.

☐ **Performance:** Amidst a loud, receptive and supportive crowd, the Chance put on a tight and energetic forty-five minute show. Even though vocalist Kreiswirth was stuck behind a keyboard setup, he still came across dramatically while his guitar-totting brother Ethan and bassist Brillantes bounded all over the stage. During "In June," drummer Ahlers performed a stunning drum solo, aided by the other three musicians who also played drums and timbales. This band is probably too young to have seen Gentle Giant perform live, but this "band drumming" thing was also the highlight of their shows.

☐ **Summary:** The Chance has just about every aspect of what it takes to "make it" down pat—from their tight, progressive rock tunes to their top-notch musicianship. The only thing holding them back now is the current musical climate. As long as metal and dance rein, the Chance may have a rough time getting noticed. However, due to the cyclic nature of this business, I'm convinced we're in for a revival of progressive rock. And if my prediction is correct, the Chance will have an excellent chance to succeed.

—Pat Lewis

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CLUB REVIEWS

The Lost

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Epic Records: (213) 556-4870

□ **The Players:** Lucas Janklow, lead vocals, lead guitar; Nate Schrock, rhythm guitar, backing vocals; Gerry Stanek, bass; Frank Araneo, drums.

□ **Material:** Blues-based hard rock heavily influenced by the likes of ZZ Top and Thin Lizzy. The Lost's raw-edged roots approach, at times, puts them in the same league as such bands as BoDeans and the Replacements. Many of the songs from their self-titled debut on Epic Records wax nostalgic for the music of the Seventies. Vocalist/lead guitarist Janklow does a credible imitation of Thin Lizzy's Phil Lynott on "Bijou Dreams," a full-tilt, raucous number that immediately shifts their live performance into high gear. On "Pretty Girl," Janklow assumes the vocal persona of Mick Jagger. Primarily focusing on original material from the new LP, the Lost also served up a guitar heavy version of Buffalo Springfield's "For What It's Worth."

□ **Musicianship:** Janklow, obviously the main cog in the gears that propel this band, is an excellent guitarist with good technique and much dexterity. At times, utilizing such devices as a slide on his guitar as well as later using a wah wah pedal, he demonstrated an ability to not only deliver searing leads, but also chugging riffs. Bassist Stanek and drummer Araneo provided a solid bottom to the rhythm section. Rhythm guitarist Schrock, in addition to melodic accompanying fretwork, also contributed background vocals to the overall sound.

□ **Performance:** The 6'6" wiry-framed Janklow's physical presence alone commands attention. His long mane of wavy brown hair as well as his chiseled features make it apparent that, aesthetically speaking, it will be relatively easy for their record company to promote this band in the looks-oriented age of MTV. In terms of charisma or sheer stage presence, it is obvious that the four members of the Lost rely more on musicianship than cliched poses.

□ **Summary:** Having already achieved the goal of landing a record deal, the Lost are not in the enviable position of staying the course and promoting the new album. If the material from this LP, as well as their live performance, is any indication, then there is little likelihood that this New York-based band will get lost in the shuffle. —Harriet Kaplan

The Barking Tribe

Bogarts

Long Beach

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩



Steve Cordova

The Lost: Bound for glory?

□ **Contact:** Carrie Anne Svingen: (508) 744-7678

□ **The Players:** Kerry Pate, lead vocals and guitar; Mike Callahan, bass; Tim Boykin, lead guitar; Skohti Hamilton, drums.

□ **Material:** Barking Tribe, hailing from Birmingham, Alabama, plays Southern rock & roll a la Lynyrd Skynyrd/R.E.M. with a decidedly bent edge that should be well received in the college and alternative markets. The arrangements are fairly standard, guitar-based rock & roll, simple and to the point, filled with catchy hooks. Kerry Pate, who writes a majority of the material, draws heavily on his Southern roots and home surroundings for influences which are evident in the melodic guitar lines and vocal arrangements. He then drops it into a Cuisinart, hits "puree" and the results have a raw, punk edge never before heard south of the Mason Dixon Line.

□ **Musicianship:** Surprisingly good. Pate sings with sincerity and conviction and he believes in what he is doing. It was unfortunate that his vocals were hard to hear in the mix. His guitar playing worked well with Boykins'. Lead guitarist Tim Boykins' guitar style and ability reminded me of a young Steve Morse, which is no small compliment. He delivered good melodic lines and solid solos with confidence. The rhythm section of bassist Callahan and drummer Hamilton was very tight, with each

player working his way through some fairly complex patterns, which brought to mind the Dixie Dregs on glue.

□ **Performance:** The Tribe's performance became a blur, partially due to the lateness of the hour and the fact they played approximately fourteen songs without so much as stopping to take a breath of air. Pate doesn't move much onstage, but that was okay, because the others did enough to convince me that they were solidly into what they were doing. The mix had the same rough edge as heard on their compact disc, with the exception of the obscured vocals. Image-wise, it was pretty much what you would expect from everything else that has been said so far.

□ **Summary:** They describe their music as sounding like "Jed Clampett on PCP chasing Granny around the cement pond." I would say that is pretty accurate. If you are into alternative music, check these guys out the next time they come to town, or pick up their compact disc on Rykodisc (*Serpent Go Home*) and see what you think. You won't be bored; in fact, it was a shame they came on so late on a week night, as most of the attending audience left before they took the stage. Judging from what I saw, the people who left early missed the best band of the evening.

—Brian Leshon

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LOS ANGELES COUNTY

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.

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
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley, (818) 347-6276
Type of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
P.A.: No (must bring your own).
Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

COFFEE EMPORIUM

4125 Gilencos Ave, Marina Del Rey, Ca 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/ combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
P.A.: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

COFFEE JUNCTION

19221 Ventura Blvd. Tarzana, Ca. 91356
Contact: Sharon (818) 342-3405
Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Tips and drinks.

FROGS

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

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
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs, Fri 12-10pm.
Type of Music: Rock, reggae, R&B, blues, jazz

& world beat.

Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE

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

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM.
Also known for successful show casing.
Club Capacity: 60
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
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.

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
P.A.: No
Lighting: Yes
Audition: Send tape, promo pack to David Hewitt at above address.

POSITIVELY 4th STREET

1215 4th St. Santa Monica, Ca 90401
Contact: George
Type of Music: Jazz, blues, folk.
Club Capacity: 30
Stage Capacity: 1-3 players
P.A.: No
Audition: Send tape, promo pack.

SASCH

11345 Ventura Blvd., Studio City, CA. 91604
Contact: Barry Duff or Marion Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Percentage of door

SILVERADO SALOON

14530 Lanark St., Van Nuys, Ca 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

TRANCAS ROADHOUSE

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

THE TOWNHOUSE

52 Windward Avenue, Venice, Ca. 90291
Contact: Frank Bennett (213) 392-4040.
Type of Music: All types (danceable).
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
Pay: Negotiable.

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

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
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

GOODIES

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

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Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner & Ross Vanelli.
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Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. Richie Sambora (Bon Jovi/PolyGram records), Paul Cotton (Poco), ASCAP/BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.
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Read Music: Yes
Vocals: Yes
Styles: All
Technical Skills: Instant arrangements, keyboard doubling.
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Read Music: Charts.
Styles: hard rock, metal, blues, R&B.
Qualifications: Performed/recorded/wrote/for with: Peter Wolf (J. Geils Band), Charlie Farren (Joe Perry Project, Warner Bros., Farenheit), Dave Dicenzo (Cromags), Rich Spillburg (profile wargasm), various East coast/Boston club dates, tours with Crystal Ship, Stun Leer, Southern Comfort, etc.... Fast, easy to work with, total pro with look.
Technical Skills: Rock keyboardist, back-up vocals, writing, arranging, co-producing.
Available For: Pro-situation, touring, recording, videos, writing, lessons available.

CRAIG CALDWELL

Phone: (213) 296-6124
Instruments: 4 and 5 string music man basses (stock). Powered by SWR.
Read Music: Yes
Styles: R&B, fusion, dance grooves.
Qualifications: I've been a bassist for 13 yrs. Played professional with many Top 40 acts such as: Island recording artist, Laquan. Capitol recording artist, Koolha. Have done numerous tour dates with Rose Royce. Will send demo upon request.
Technical Skills: Strong sense of rhythm and melody. Can be relied upon to produce powerful exciting bass lines that "fit" the song.
Available For: Tours, demos, sessions.

MAURICE GAINEN

Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.
Read music: Yes.
Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available for: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs available to singers. No spec deals. Pro situations only.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system, Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes.
Styles: All.
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/BM in Percussion, transcripts for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Manenthan, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: Roseanne Barr, *Wise Guys*, *Let's Talk*, Asian Media Awards, *Good Morning America*. Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

GEOFF GRACE

Phone: (213) 874-0978
Instruments: MIDI Studio: the Kurzweil K1200 and a full MIDI drum set control my equipment (Ensoniq VFX, Roland D-50, Korg M-1, E-mu Proteus 1, Roland R-8M, E-mu Performance 1+, Oberheim Matrix-1000, and Kurzweil 1000 GX) through my Macintosh computer with Performer 3.6 which has SMPTE lock-up to my Tascam 38 eight-track with dbx.
Read Music: Yes
Styles: All
Technical Skills: Keyboardist, composer, arranger, MIDI sequencing, drum machine programming, singer.
Vocal Range: Tenor
Qualifications: Played piano since age seven, Bachelor of Music at Arizona State University, conducted my own symphony, touring experience and songwriting credits, scored several documentaries.
Available For: Anything pro: recording, sequencing, writing, arranging, etc.

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX71IFD, 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 1040ST 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.

CARLOS HATEM

Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums-shakers, bells and
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field, National & international touring, Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravisimo*. Drummer on *The Paul Rodriguez Show*.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

J. HANZ IVES

Phone: (818) 761-8823
Instruments: Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadraverb, Switch 11-L.
Read Music: Charts
Vocal Range: Lead, background, 3 octaves.
Styles: Rock, pop, R&B, funk, folk.
Technical Skills: Tasteful, melodic, burning leads. In the pocket rhythms.
Qualifications: 12 years professional experience as live performer. Concerts, showcases, Top 40, casuals, demo sessions, songs and jingles. Record credits for several indie releases, (12's, E.P.'s). Movie soundtrack *Space Case* (foreign release) w/ the Village People. Musical director, guitarist for the Runts' comedy revue. *Rocky Horror Picture Show Tour*. Regional bank jingle.
Available For: Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

KAMAAL

Phone: (213) 962-9145
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR- Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmmaker.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

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: Charts
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 &/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), *"Staying 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.

GILBERT LEVY

Phone: (213) 851-7860
Instruments: Drums and percussions. Acoustic and MIDI/real-time or sequenced. Drum Kat, Korg M1, Roland R8M, Alesis SR16, Yamaha recording series drums and ethnic percussion.
Read Music: Yes
Styles: Contemporary
Technical Skills: Proficient in rhythmic and harmonic concepts as well as extensive engineering experience.
Qualifications: Professional experience in recording, production, arranging and sequencing. Toured with Gino Vannelli and Percy Sledge.
Available For: Pro situations only. Your drum sounds or mine. Drum and MIDI lessons available.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (213) 837-9371
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, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds. DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track 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, preproduce & perform on dozens of records-all styles. I work w/a couple of producers/major labels on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

CHET E. MCCRACKEN

Phone: (818) 888-6687
Instruments: Acoustic drums with internal mics, electric drums, triggers, kat midi mallet, percussion, full-blown midi 8 track studio.
Read Music: Yes
Technical Skill: Advanced
Styles: Anything
Qualifications: Two solo records on Voss records. Leader of my own band currently working L.A. Grammy nominee for performance. Recorded and toured with: Doobie Brothers, Joe Walsh, America, Danny O'Keefe, Delbert McLinton, Hank Williams Jr., Brenda Morie.
Available For: Just about anything.

MICHAEL MCGREGOR

Phone: (818) 982-1198
Instruments: Complete midi pre-production facilities including Akai S-1000, Roland S 330, Roland 808, Yamaha DX, Korg M1, pro sequencing software, Atari 1040, Dat, two track, and eight track.
Styles: Pop-rock, R&B, hip hop and house.
Technical Skills: Arranging, producing, programming, slamm'n' tracks and killer vocals.
Qualifications: Written/produced songs for Denise Williams, Five Star, Mona Lisa, Taylor-made. Keyboards and programming on Color Me Badd's second single "All For Love" remix. Produced many songs for films. Songs on CBS, Giant, Epic and Quality records.
Available For: Producing/writing for your project, programming or sweetening your tracks, remix production.

ROGER MELKE

Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.
Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteas, Roland D550, MKS-80.
Qualifications: Many film & record credits.
Read Music: Yes
Technical Skills: Keyboardist, composing, arranging, orchestration, musical direction, MIDI.
Available for: Composing, arranging, producing, recording, tours, TV and film scores.

CRAIG NEWTON

Phone: (805) 582-1677
Instruments: Acoustic guitars (6 and 12 string), mandolin, lead guitars, digital piano, trombone, voice.
Read Music: Yes.

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Technical Skills: Adept at acoustic-rock, country-rock, blues, pop...whatever. Finger or flat picking, slide in variety of tuning. Lead or background vocals w/excellent ear for harmonies. Composing, arranging, and producing.
Vocal Range: Tenor
Qualifications: Twenty years of performing experience. Studied music at USC, plus three years private voice training. Have made 3 solo tours of college campuses. Album projects from acoustic-rock to Christmas music.
Available For: Interesting acoustic-rock projects, sessions, live dates, or lessons.

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Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MITCH ROSS

Phone: (213) 962-2964
Instruments: Tama drums, Zildjian cymbals, drum kat, simmons, Roland octapad and R-5, Alesis effects, Peavy amplification.
Read Music: Yes
Vocal Range: Tenor
Styles: Rock, pop, funk, jazz.
Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Stong odd time player. Good knowledge of MIDI. Teach private lessons. Play all acoustic, electronic, or mixed.
Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runts comedy revue. T.V. appearances. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.
Available For: Sessions, programming, live performance, videos, tours, lessons.

NED SELFE

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

Phone: (818) 246-4042
Instruments: Electric and acoustic 6-12 string guitars, doubles, guitar synthesizer, full rack (Soldano-Bogner preamps, various midi controlled effects, VHT amplification).
Read Music: Yes
Technical Skills: Extensive musical education, all styles, read music amazingly, arranging, strong groove and solo skills.
Vocal Range: Tenor
Qualifications: Recorded/performed with Bobby McFerrin, Brandon Fields, Herman Rarebell (Scorpions), Eddie Daniels, Brian Bromberg, Ladd McIntosh, Tony Guerrero, Steve Reid, Eddie King. Soundtracks: "Dead Men don't Die", Royal Viking Cruises.
Available For: Studio sessions, jingles, tours, live work.

VOCALISTS

COSMOTION

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, David Foster, numerous club bands. References/demos.

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

2. PA'S AND AMPS

- *1 Gallian Kruger 2100SEL amp. w/ft pdl, \$550 firm. Gilbert, 213-722-9546
- *1 Ibanez GX100 guitar amp, chnl switching, \$100. 805-296-5166
- *2 EV PA spkrs, model FH1512ER, 1 hom, 1 15" per cab, 600 wts oak, on wheels. \$650. Michael, 213-969-9140

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- *Acous 361 bs cab w/built 300 wtt amp, \$350 obo. Edward, 213-658-1068
- *Ampeg bs cab, SVT 1510E, 1 1/2 yrs old, lks like new, 15" & 10" spkrs, \$300. Linc, 714-624-5428
- *Carvin 412 gut cab w/Celestion spkrs, \$250 obo. Raz, 818-505-9979
- *Carvin 412 straight front, empty, \$90; Music Lord 412 straight front, empty, \$75; 8 spc black carpeted rck, like new, \$90. 213-395-1319
- *Carvin folded horn bs cab, w/18" spkr, xint cond, hrly used, \$300. Call anytime, 818-982-8346
- *Carvin SX100, 100 wtt, 1 1/2", grt cond w/ft swtch, \$250. Dave, 213-874-3640
- *Carvin X100B head, brnd new w/Metal Head mod, sound grt, \$450, Mike, 213-398-2856
- *Grate G120C 1/2 stack, full stereo in/out, stereo fx loop, balanced lines out, chnl swtching, headphone jack, spkr on/off, \$475. Cody, 818-840-6726
- *EV S18-3 spkr, 1 left, very gd cond, cost \$1100 new, selling for \$325. Kent, 818-348-6065
- *Fender old style Sidekick, 15 chorus amp, \$65. Skip, 818-567-4214
- *Fender Princeton reverb, from 1970's, silver face, xint cond, sounds grt, \$165. 213-878-5560
- *Fender Twin reverb amp, \$350 obo. Keith, 213-663-8910
- *Fender Vibralux amp, 1972, 40 wts, 2 10" spkrs, mint cond, \$350. 818-761-9354
- *Gallian Kruger 800 bs head, 90 day warranty w/rck ears, grt cond, \$375. 818-761-8482
- *Laney head, 50 wtt, xint cond, AOR to bleed, \$375 obo. Tom, 213-878-3611
- *Marshall 412 slant cab, 65 wtt Celestions, very gd cond, \$400. 818-788-0510
- *Marshall 412 cab, black w/black light paint, xint cond, \$325 obo. 818-347-3116
- *Marshall cab, 4x12, 25 wtt Celestions, \$395. Seth, 213-436-7427
- *Marshall JCM800, 100 wtt, chnl swtching, reverb, fx loop, \$500; Jubilee combo, chnl swtching, fx loop, \$400. Robert, 818-955-8622
- *Marshall JMC800 50 wtt head w/chnl swtching, \$600; 4x12 straight cab, \$475. 818-753-3919
- *Mesa Boogie 1/2 stack, \$750. Erik, 213-944-6143
- *Mesa Boogie Mark III, like new, in rck, \$650. Robert, 818-543-1607
- *Mesa Boogie Studio 22 combo tube amp, small but loud, \$500. Eves, 818-763-8669
- *Peavey Bandit, 65 wtt, 1 1/2" combo amp, Scorpion spkr, reverb, EQ, gd cond, lots of pwr & knobs, \$150 obo. 213-687-0798
- *Peavey CS400 stereo pwr amp in gd cond w/2 spc rck included, \$225. Jimmy O, 818-982-8346
- *Peavey Musclan Mark III gut amp, 210 wts, 2 chnls, 6 band EQ, built in reverb & phaser, F1 switch, fx loop, \$200. Sid, 818-774-9033
- *Peavey Renowned, xint cond, \$350. Matt, 818-902-1720; 213-665-4652
- *Polytone Mini Brute IV w/one 15" spkr, reverb & cover. Very gd cond, \$325. 818-990-2328
- *Randall 215 bs cab, xint cond w/casters, \$250 obo. 818-377-5841
- *Roland Jazz Chorus 120, gd cond, \$365. Jeff, 213-374-0244

3. TAPE RECORDERS

- *8 trk studio, Tascam 388 Studio 8 w/DBX, 3 band paramtrc EQ, accessories, pristine cond, \$2500 FOB Seattle. Richard, 206-364-7881
- *Tascam 38 trk, mint cond, \$1200. Cliff, 213-469-4981
- *Tascam Porta One 4 trk recrdr w/cs, like new, \$375. 213-335-0984

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- *4 Boss pdls, DD-2, \$100; HM-2, \$40; PSM-5, \$75; CS-2, \$35; Rat distortion pdl, \$35; black anvil cs for Strat, \$125. Paul, 818-358-8600
- *Alesis Micro limiter, xint for vocs, only \$75. 818-509-3961
- *Alesis Quadverb+, \$360; Foxtex 2016 16 chnl rck mnt mixer, \$300; 4 spc carpeted rck, \$75. Josh, 213-498-6440
- *Alesis Quadverb+, \$400. 818-753-3919
- *Anvil cs for Roland JX3P, \$90. Howard, 213-255-7901
- *Aphex aural exciter for sale, still new w/brochure, \$75. Jack, 213-969-0126
- *Atari 520STFM computer & monitor, grt for Midi trking & scoring, \$400. Robert, 214-727-9816
- *Audio Technica headset mic, brnd new in box, \$50. Roger, 714-860-7919
- *Boss DD-2 digital delay, \$100; Ibanez CP9 comprrsr/limiter, \$35 obo. 213-841-6914
- *Boss Dr Rhythm DR220A drm mach, xint cond w/mnt & cs, many drm sounds avail, \$100. 213-878-5560
- *Boss DR220 Dr Rhythm digital drm mach, \$100. Sid, 818-774-9034
- *Boss WS100 wireless systm for guit, rck mntbl, tube diversity w/ft loop, like new, \$160. Angel, 818-764-3322
- *Chapman Stick w/HSC, wrk book & stereo cable. Mint cond, \$850 obo. Vince, 818-908-4261
- *Roland PR505 drm mach, \$200. Eves, 818-763-8669
- *Roland TR505 drm mach w/mnt, \$100; comprrsr pdl, stereo chorus pdl, Ibanez digital flanger pdl, \$100 takes all. Skip, 818-567-4214
- *Roland TR707 drm mach, Midi, separate outs for each drum, like new, w/mnt & AC adaptor, \$135. 818-783-6782
- *Samson True Diversity rck mnt, wireless mic systm w/EV 757 mic, \$500; Aphex Type C 2 chnl exciter, \$175. 213-581-8186
- *Sennheiser wireless mic, top of line, mint cond, model 4031, must sell, financil hrdship, \$1895 obo. Kit, 213-823-6256
- *Small anvil light cs, gd for drm mach, seqncr, disks, etc. Interior dimensions are 15x20x7". \$65. Michael, 213-969-9140
- *Stage Sound PA spkr systm, 2 each 15" woofer per bs bin, 2 radio horn enclosures, xint cond, comp srk systm, \$495. Mike, 213-662-8072
- *Tascam recrdng console, classic model 5, 8 ins, 4 xms, xtensv patching abli, assignable VU meters, more. Xnt cond, \$480. David, 213-398-5755
- *Tascam Series 15, vintage 20x8 brd, echo return, grt cond, \$2600. Sam, days, 714-474-7900; eves, 213-888-1531
- *Toa 280MB 3 way studio mix down monitors, same size but better than 2 way NS10 Yamaha, \$200. 213-395-1319
- *Tom Schultz Power Soak, mint cond, \$75 obo. Rogers, 213-461-8845
- *Wireless, Yamaha, tube diversity, mint cond, \$300. Ken, 818-785-8034
- *Yamaha SPX90, digital multi fx sound processr, xint cond, amazing sounds, \$325 obo. 213-667-0798
- *Yamaha SPX90L, \$250 obo. Steve, 818-701-6060

5. GUITARS

- *1973 Fender Tele Thin Line, 100% restored by Fender authorized restorer, new finish on neck & body, new frets, new pick guard, 100% xint cond, \$1000. Jack, 213-969-0126
- *1973 Gibson Les Paul Deluxe, tobacco sunburst, xint cond, grt sounding w/cs, must sale, \$700 obo. Patrick, 213-462-2606
- *1986 Ovation Collectors series, #7, white 6 string, \$600. Byron, 818-883-9319
- *Aria Pro II bs w/EMG's, \$250. Skip, 818-567-4214
- *BC Rich Gunslinger, American made, black lacquer neck, upside down head stock, \$800 obo. Blake, 213-920-2475
- *BC Rich Mockingbird NJ series, Duncan PU's, HSC, \$250 obo. Scott, 818-909-0874
- *Black custom gutt, F. Rose, tail pc, pre amp, sounds grt, \$250 obo. 213-661-7670
- *Broken gutt's wid, Gibson, Fender, Martin, Rickenbacker

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 •Carvin LB75 bs guit, 5 string, neck thru body. EMG's pro paint. Must see & ply to appreciate \$660 obo. Tony, 714-562-9237
 •Chapman Stick w/HSC, wrk book & stereo cable. Mint cond. \$850 obo. Vince, 818-908-4361
 •Chapman Stick, white, polycarbonate instrmnt w/black trim, very beautif, very rare, w/cs & lessons. \$300. 213-453-3890
 •Charvel pearl white, 3 Jackson PU's, F.Rose, cs, xint cond, paid \$1200, will sell for \$550. 213-804-4335
 •Charvel single PU, F.Rose trem w/HSC, \$300. Mike, 213-398-2856
 •Custom Fender Jazz bs, ebony neck, Schaller pegs, unliq aqua color, must see! \$325 obo. Mike, 213-650-0351
 •Dean Flying V, one of a kind, neck thru body, burgundy, new strings & intonation, \$400 obo or trade for Les Paul. Steve, 818-701-6060
 •Dean ML Baby, made in '82, rd. ing headstock. DiMarzio, Shaylor, Leo Kwon, mint cond. w/cs, \$350. 213-581-8186
 •ESP Strat w/cs, \$800. Eves, 818-763-8669
 •Fender Precision Elite bs. #2, 1984 model, black & white w/Fender HSC, mint cond. \$575 Jimmy, 213-370-3276
 •Fender Strat Plus, black w/lace sensor PU & HSC, \$500, grt guit. 213-450-5217
 •Fender Tele, 1973, rare, black finish w/mapple neck, all stock, grt cond. \$850 obo, 1978 Tele, sunburst w/mapple neck, mint, \$650 obo. Both w/cs 213-841-6914
 •Gibson ES175D, 1965, F-holes, Hmbcking PU's, dbl neck inlays, beautif sunburst, incredibly fine cond w/cs, \$1550. 213-878-5560
 •Gibson Flying V II, xint cond, blonde w/cs, \$600 obo. 213-658-1063
 •Gibson J200 blonde, acous guit w/cs, 16 months old, rarely plyd, \$1400, Phil Hilow, 213-454-8011
 •Gibson Les Paul copy, xint cond, black, very nice w/HSC, \$130, 335 copy, xint cond, w/misall practice amp, \$135. 818-788-0610
 •Gibson Les Paul standard, burgundy w/cs, \$600. 818-753-3919
 •Gibson Les Paul, several avail. custom, standard & pro w/P90. All org, xint cond w/cs \$600-800. 213-667-0798
 •Gibson Melody Maker, early 60's, all org, xint cond, dbl cutaway, single PU w/lr cs, \$400. 818-783-6782
 •Gibson SG Junior, vintage 1967, flawless, red mahogany finish, org Kluson tuners, DiMarzio PU's, beautif cond, \$499. 213-439-3737
 •Ibanez RG550, gd cond, all black w/F.Rose, \$250. Dave, 213-874-3640
 •Late 80's BC Rich Eagle, EMG electrnics, blue, neck thru body, \$550. Dean, 213-467-0500
 •MV Pedula 5 string fretless Tenlabuzz bs, etc, asking \$1500, hrd & soft cs's, 213-832-1906
 •Rickenbacker 3000 bs, short scale, late 70's, w/cs, \$400. Eddie, 818-848-4278
 •Robin Ranger bs, sunburst, anvil cs, Active Electrnics, previously owned by T-Bone of Ozzy & Lita Ford. \$400. 213-395-1319
 •Roland G707 quit w/GR300 & GR100 modules + cables,

\$425 obo. 818-913-0944
 •Schecter Tele, mini cond, cost \$1700 new, \$675. 213-395-0984
 •Steinberger 5 string, Low B, the first bs made, serial #1548, sounds mint, plys mint, recds mint, \$1100. Dave, 818-905-7764
 •String bs, modern, all wood round back w/adjustbl bridge, PU & cover. Big, deep, clear tone. \$2900. 818-990-2328
 •Vintage 1945 Epiphone w/lr cs, blonde, xint cond, \$1000. Denise, 818-883-9319

6. KEYBOARDS

•Baby grand, natrl rosewood finish, made by Rauworth, approx 30 yrs old, \$1595 obo. Kent, 818-348-6065
 •Emax sampler w/disks, 8 separate outs, seqncr, xint sound \$1200 obo. John, 714-533-2236
 •Korg DW8000, \$400. Pat, 213-432-7495
 •Korg EPS-1 elec piano w/strings, 76 touch sensitive keys, instrnt xint cond, \$700 w/pd. 818-990-2328
 •Prophet 600 analog synth, xint cond, recent softw/updated, some Prophet 5 sounds, mnt, tape interface, pdl included, \$350 obo. 818-994-2935
 •Roland D10, xint cond, asking \$585. 818-980-7429
 •Roland JX3P, Midi, \$290, Howard, 213-255-7901
 •Roland S10 sampler, in pert cond, \$400 w/all disks Jack, 213-969-0126
 •Yamaha DX7 synth, \$800 obo. Keith, 213-663-8910
 •Yamaha TG55, \$525; Kawai K1, \$525, John, 213-498-6440

8. PERCUSSION

•Emulator SP12 dnm mach for sale, \$700. 213-247-9326
 •Pearl Export toms, 12, 13, 14 & 16", \$400 obo, 2-5"l cage bars, \$50 obo; lrg set bar chimes, \$40 obo, 2 Simmons S07 pads, \$90 obo. Dave, 818-885-1931
 •Sonar 5 pc dnm set, 5 Paiste cymbals, Roto toms, lrg trap ccs, \$995. Lance, 818-848-2852
 •Tommy Lee's black Sonar dnm kit, used on Shout At The Devil tour & videos, xint cond, \$5000 cash, lrm. Srs only, pls. Dan Hagg, 213-860-4620
 •Wid, White Pearl MX 14" pwr lom, 16" floor tom, 14x10 Ludwig, Pearl, etc, maple snare. Steve, 213-874-8719
 •Zildjian 20" medium ride cymbal, \$80. 213-831-5383

9. GUITARISTS AVAILABLE

•21 y/o guit/voc to J/F orig sounding band. VH, Ozzy, Aero, James Brown. Open minds only. Matt, 818-763-0503
 •23 y/o L/R guit sks to J/F agrvss, 2 guit cmrcl band. Intl Dokken, LA Guns, Skid, Angel, 818-764-9322
 •AAA rated burning, verstfl guit avail for prc. Check out my pro plyrs ad. Steve Blom, 818-246-3593
 •Absolute pro HR guit sks top band that has it together. Much recrdng, live exp. Vocs, latest gear, studio access, have demo. Dan, 818-846-6057

•Avall. Rocker guit, strong singr/wrtr, pro exp, intense energy, raunchy, loud, dynam, creatlv style. Jane's, Soundgarden, Richards, Beck, 213-285-5548
 •Blazing guit w/strong vocs & snwngng abill, sks estab band. Have killer equip/skinny, lng hr image. Tony, after 6, 714-396-1173
 •Blues guit sks blues band. Outstanding plyr, xint equip. Ply slide. Tele. Strat. Pref orig proj. Chris, 213-656-4992
 •Blues rock guit that plys expert harmonica, sks band into blues & 60's rock. Mike, 213-396-3009
 •Burn, baby, burn. Exp, courteous, guit genius sks wrkg band. Ready to go. Call if you are. Jay, 213-399-1074
 •Exp, pro guit avail. Steady, tastfl, melcd, Jazz, blues, cntry, Brazilian, hybrids, fusion. Jerry Lee to Junior to Joao to Joni. Matt, 213-929-9779
 •Guit avail for pop rock sft, demos or showcs's. Grt gear & att. Joe, 818-954-0742
 •Guit avail to J/F HR band w/soul style & originalty. Lkg for dedict, determined plyrs. Jeff, 213-469-4106
 •Guit avail, L/R & vocs, to J/F org band, Intl from Eagles to Metallica, from Jane's to CSNY. Russell, 213-463-7975
 •Guit avail, Intl Sabbath, Zep, VH, Pro equip, pro att. Eddie, 213-666-5706
 •Guit avail. Into J Beck, S.Lukather, G.Moore, N.Schon, M.Gordon. 213-653-8157
 •Guit lkg to J/F org, pro band. Tnl & gd sngs a must. Have image & equip. Intl Rhodes, TNT, Eric, 213-850-5503
 •Guit or bs plyr avail to form or estab band. Intl Sex Gang Children, Chameleons, Current 93, Joe, 818-787-2835
 •Guit plyr sks bs plyr & drmr for radical, instrmntl proj. Ready to rehrs ASAP. Marcus, 213-876-7294
 •Guit sks band or muscians to form band w/rock, jazz, fusion & blues Intl. Srs only. 213-542-9698
 •Guit sks estab, melcd, metal band Xceptnl plyr, wrtr, showm w/vocs, exp, very lng hr image, killer gear & pro att. 213-323-3687
 •Guit wedge, lkg to J/F dark, altrnrv, rock band. Into Sisters, Human Drama. Falon, 818-753-4015
 •Guit w/image, chops, pro gear & att, lkg to J/F cmrcl HR band. 818-377-8947
 •Guit w/vocs & sngs & energy, HR, many Intl. Sks bs & dnmr or other inqurs. Mike, 213-370-9734
 •Guit, 22, lkg to J/F, srs R&B band w/emphasis on roots, soul, dedictn. Hvy Intl, Richards, Stones, Motown, Redding, blues, etc. Greg, 213-390-0328

•Guit, 23, sks dedict, open minded bst & drms, to form 90's band. Metallica mcs the Police. San Gabriel Valley, pls Jymm, 714-532-1173
 •Guit, 29 y/o, GIT grad, lkg to J/F band. Intl Hendrix, Clapton, Joe D'Orio, Alex, 818-772-9648
 •Guit, grt chops, pro exp, image, equip, sks pro slit. HR, blues or T40. Satnani, Hendrix & Clapton styles. 714-827-8095
 •Guit, L/R, 22, w/Intl. lks, equip, tmppo Sks others w/ same to form band. Intl DiMartini, Vai, Rhodes, Satnani Scott, 818-361-1613
 •Guit, pro, tmppo, studio & image. Skg pro HM band. Intl O'Ryche, Inc, Leppard. 714-964-4257
 •Guit/keybd/utility man avail for T40, cover band for fun & profit. Lv mssg. Dave, 213-475-5798
 •Guit/ldr voc lkg for wrkg covr or csls band only. 3-6 nites/week, all styles, sngs around 40 sngs. Modern image, tmppo S.Lukather Intl. Mark, 213-653-8157
 •Guit/sngs/rngwrtr, lery, bluesy, soulfl sound. Intl GNR, Doors, Cure, Jane's, Top gear, 818-990-7138
 •Hot guit/sngs/rngwrtr, into pop rock, lkg for bs plyr & drmr w/vocs wdesire to go to the top. If you are srs & hrd wrkg, call Love Band. 818-902-1190
 •Hot ldr guit lkg for pro rock band. Have studio, stage & recrdng exp. Top equip & lks, pros only. Billy, 818-501-0470
 •L/R acous/elec guit/sngwrtr, sks showcsng opportunities & promotion for mngt. career. Dave, 213-850-8702
 •L/R guit avail to J/F hrd R&R, blues band. Exp pros only. No Strip kids, MTV junk or drugs. Humble Pie, 60's soul, Cougar & balls. 213-463-9873
 •Ldr guit skg metal band w/sns of melody such as O'Ryche, Dio or Osborne. Rudi, 213-329-7525
 •Ldr guit w/massive lng hr image, Marshall stacks & pro gear, avail for estab rock act. Sean, 818-985-9190
 •Ldr guit, 22, from NY, Intl Journey, Winger, Boston, Jovi. Have equip, exp, demo & can ply keybrds. Xint bckup vocs. Pat, 213-432-7495
 •Ldr guit, 23, sks happening, HR band. I've got the lks, equip & killer tunes. 213-665-2792
 •Ldr guit/sngwrtr avail for pro hvy rock band. Have mairl, xint chops & grt tone. Early VH, Lynch style. Al, 818-964-2212
 •Ldr/guit/sngwrtr, 21, skg srs pro band. Intl Cult, Cure, Jesus Jones, EMF. Lou, 213-657-7319

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•Ld **guit/sngwrtr/voc**, formerly of Bad Dog, Infi Ramones ml Priest, 213-301-9203
•Ld **guit/sngwrtr/sks** xntl bsl, drmr, keybdst & singr to form energetic, progrr, HR band. Infi Queen, Faith, VH, Matt, 818-788-6419
•**Master guit avail**, 818-753-0618
•**Mellow, psychelic guit** kg to J/F band, Infi Floyd, Yes, Doors, 818-753-5075
•**Most grinding guit plyr** in LA is avail. All orig matrl, pro, Chris, 714-962-3903
•**Pro guit avail** for hi energy, R&R band. Totally dedictd. Have image, 24 hr lockout, exp, soloing & sngwrng abtl, 213-871-6054 x 527
•**Pro guit avail** cmrcl HR band, Grt sngwrng a must. Bckup vocs. Infi Satriani, VH, Bad English, Winger, Troy, 818-448-4151
•**Pro, K/A, blues, funk, rock, R&B voc/guit/frontrmn**, sks bs & drmr for ultimate 3 pc. Hendrix, L. Colour, Peppers, Seth, 213-654-4304

9. GUITARISTS WANTED

Established 5 piece sks guit ready to play out. If you hate corporate rock, ply hr stng, use chrus, look dent, like the Damned & hv shi togr (kds & writing a +) 213-822-0860
•2 **chord bst w/1 yr exp**, sks guit w/same to form band. Infi old Pretenders, Danny, 818-789-0978
•2 **fem guit ndd** for groove, rock, pop band. Call now, 213-656-0546
•2nd **ld guit**, cmrcl HR vein, absolute, massive, super lng hr image. Bckgmd vocs, total pro gear. Ages 23-27, 5'9", 6", 818-567-7330
•2nd **pro guit wtd**, L/R, to compl 5 pc band. Style, sound, image, all import. Infi Kixx, AC/DC, Aero, Tesla, Gd connex, 818-508-5377
•A **guit who can wrlly ply** with another, that can rock, while bs & drms groove, that wnts to ply real soon, ASAP, 213-656-0344
•**Acous/elec rthm plyr w/strong harmony voc**, ndd by recording spc, 213-479-6465
•**Aggrsv ld guit ndd** for ong rock band w/wcpmg shows. Infi Husker Du, Byrds, Soul Asylum, Graham Parsons, 213-876-2572
•**Attmtrv guit ndd**. Rthm orientd, melcd plyr. Infi Keith, Iggy, Godfathers, Replacements. Xint sngs & connex, 213-461-1169
•**Attmtrv guit**, 25-30, wtd by voc/sngwrtr, for cmrcl rock tunes w/own style. Form band soon after. No metal. John, 213-836-9230
•**Band skg rthm guit**. TNT, O'Ryche, Badlads are Infi. 818-965-2358
•**Begining sng/sngwrtr**, 24, kg for guit to begin forming rock orientd band, 213-479-5556
•**Bs plyr w/xint writing abtl & publish matrl**, kg for guit/collab. Infi Zep, Lynch Mob, Whitesnake, Michael, 818-981-9928
•**Bst & drmr skg guit & voc** who are groove orientd funksters. Laci, 818-718-9485
•**Bst & drmr, groove & lock in, grt together**, sks srs, versitl guit to start band. Infi Rush, Sabbath, Mr Bungle, Primus, Ray, 818-845-2043; Matt, 818-241-4987
•**Bst kg for top**, pro, 149 to form srs prp, 10 yrs exp, pro equip. Infi blues & rock. No metal. Srs only, pls, 818-762-0652
•**Classy but ballsy**, unrestrained guit ndd immed. Image, gear, brains, hunger, commtmt. Personality, not ait. Infi Blue Murder, Norum, Rainbow, O'Ryche. We're unsigned, 818-377-9993
•**Comrcl HR band w/mtl pluriplm mngt & booking**, nds ld guit/sngwrtr w/poise & dedictn. Tape & pic to 11288 Ventura Blvd #705, Studio City CA 91604
•**Creatv guit** sought by fem voclyncst for forming Christian, contmpy band. Feeling & faith req'd. 213-874-1337

•**Creatv, image conscious, musically sophisticated guit/bst wtd**. Must ply both. We are RUXX MONIKER, a highly evolved, technogly advanced, progrr skg prp, 213-465-7927
•**Dark, gothic guit wtd** gloom, rock band w/edge. Equip, Impso, style, dedictn, make-up, lint. Srs only. Infi Vain, couples, 818-503-7571
•**Demented, metal HR guit** plyr w/edge wtd for demented trio. Larry, 213-665-4885
•**Desperately skg guit plyr**. No dinosaurs. Infi Johnny Marr, Jesus Jones, EMF, Curve, 213-288-8604
•**Estab band kg for guit**. Infi Crowded House, XTC, Police, Costello, Peter, 818-345-1751
•**Estab, orig, melcd, psychic, edgey band sks** guit. Denver based. Has mngt, prodcr & lbi intrst. Pro ait, personality, orig style import. Srs only. Diana, 303-722-9653
•**Fem rock guit wtd** for collab w/sng/sngwrtr to start all girl, melcd, funk rock band. Thin & attractiv a must. Toni, 818-792-5967
•**Fem snglr/lyricst kg** for guit to write sngs, form band. Infi Love Bone, Kravitz, Elevation, Christy, 213-962-2451
•**Funk rthm guit wtd** by spooky, funk rock artist for show. Infi Funkadelic, Prince, Ohio Players, Christopher, 213-372-3208
•**Gothic band sks** guit w/image & gd ait. We have internat'l following, lbi intrst & financl bckng. Infi Souisike, Ministry, Bauhaus. Lv msg, 213-551-9034
•**Guit for estab HR band** in So Cal sks top guit in So Cal. Image, Impso & equip. We have publicist & ait, 213-402-7794
•**Guit for rock band**. Infi Duran, INXS, Bowie, Elton & assorted rock, 818-845-4839
•**Guit ndd** for allong rock prp. Must be creatv, unq, highly motivated & have gd ait. Infi Journey, Chicago, Elton, Lvmsg, Dom, 213-372-4033
•**Guit plyr wtd**. Infi D. Gilmore, for alt/mtd, melcd, rock band w/lem sng. Srs only, image, Lv msg, 213-937-9942
•**Guit sought** by singr to form aggrsv, street level band. Sick of the LA poses, Pistols, Crue, Guns, etc. Under 24, no BS, 213-856-8186
•**Guit wtd** by 3/12 oct sngwrtr for hi energy, HR band. Must have lint, sns of humor, ages 18-25, 213-962-3260
•**Guit wtd** for alt/mv band. Eclectic int'l. Call after 6 pm, 213-969-8306
•**Guit wtd** to compl ong prp, age mid-30's. Steve or Donna, 213-656-6258; 213-654-0149; 213-462-8565
•**Guit wtd** to join sng/sngwrtr to showcs. Lbi intrst & ait. Must sing. Infi Duran, Simple Minds, etc. Andy, 818-716-4171
•**Guit wtd w/sngwrng abtl** for collab. 213-739-4050
•**Guit wtd**, R/L, for orig band Infi REM, Trash Can Sinatras, Jellyfish, Crowded House. Must be dedictd to making it. Christian, 213-858-0585
•**Guit wtd**. Must be eclectic, innovatv, free style & individual. 213-286-6567
•**Guit/voc ndd**. Musicianship, showmship, must, verstity a +. 818-957-1503
•**HR band** of tomorrow sks rthm guit to compl. Aero, Tesla, etc. No egos, drugs or frons. Jim, 213-462-2691
•**HR band** of tomorrow sks rthm guit to compl. Tesla, Aero, etc. No drugs, egos or frons. Andy, 818-359-9635
•**HR blues** guit wtd. Page, early Beck, Hendrix. Must be into open tunings, slide, acous & grt rifts. Be very creatv, 818-543-0866
•**HR, blues** guit wtd. L/R, Ply Les Pauls, Fender Strats, Tali, skinny, lng black hr image, 21-26. Infi Kiss, Crue, Pussycat, LA Guns, 818-762-7403
•**Hvy duty HR band** nds R/L guit to compl band. Must have sound, ait & lks. We have sngs & lockout studio. Pete, 213-851-1490
•**If you're into** the old Eddie, gd grooves & can ply real gd, give us a call. 818-282-5944
•**Ld & slide plyrs** ala Stones, Faces. Are you tired of calling losers & taking 'V' We're for real! 818-705-0875
•**Ld guit** for cntny, blues, pop, rock prp. Sng/sngwrtr nds gd plyr to form ong band. Infi Eagles, Petty, Doobies, Mac, 30 y/o. Ron, 818-783-9346
•**Ld guit plyr wtd**. Must be able to ply new jack swing & T10 in R&B w/just a little bit of blues. Cheron Moore, 213-383-2803
•**Ld guit w/strong vocs & writing** for Euro, HR band w/grt vocs & many contacts ie, O'Ryche ms Journey, Lng hr, pro gear. Greg, 818-780-5688
•**Ld guit wtd** for band demo prp. Must have trnspo & rehrl time. FM style w/blues infl prfd. Isadora, 818-786-3923
•**Ld guit wtd** for melcd rock act. Must be team plyr, dedictd, bckng vocs a +. imae a must. Pros only, 805-252-2485

•Ld **guit wtd** for rough & ready street band w/killer sngs & a plan, Image import, tattoos pref'd. Love/Hate, LA Guns, Skid, 213-281-9685
•Ld **guit**, bckng vocs, wtd by estab band w/intelgnt, melcd sngs. Throw Husker Du, M.Oil & Byrds in a blender. Mike, 213-431-4228
•Ld **guit/sngwrtr ndd** by cmrcl HR band w/mngt, indie bl deal. Show dates upcmmg, 818-503-5561
•**Lkg for ld & rthm**, must be pro. Have recrd intrst. Must have edge. No failing appogee, pls. James, 213-306-2508; Houston, 213-874-0125
•**Male acous guit wtd** by fem sngwrtr/w/industry intrst & sngs. Music is quirky, 60's pop. Sundays, E. Brickell, REM, Beatles, 818-760-3530
•**Open minded, versitl guit/sngwrtr wtd** for cmrcl HR band. Bckng vocs & slamming groove a must. No sheep, menanarics or warblers, 818-761-5238; 818-284-1784
•**OOD, Ld guit**, RICHARD sks ld & slide plyr ala Ron Woods, Mick Taylor, Under 30 prfd, 213-462-7465
•**PUBLIC OCCURANCE**, sks energetic/voc for alt/mv, rock, groove orientd band. Demo in progress. Srs only. Lv msg, 213-285-8236
•**R&R band** nds ld guit. Skynryd, AC/DC, Jay, 213-289-0583; Dave, 213-874-6843
•**R/L plyr wtd** for grooveing, down home, rock band ala Skid, Aero, Tesla, Bckup vocs a must, 213-463-0797
•**Rthm guit wtd** for progrr metal band. Solid, dedictd, dependi pr w/val equip, No drugs, luggage or posers. Billy, 714-828-1210; Rob, 714-529-6368
•**Sng/sngwrtr/keybdst kg** for semi bckng band. I'll bck you if you bck me. Wtd, guit, drmr, M/F, for orig & club dates. John, 818-446-6610; 818-241-2225
•**Sirius** Trixon, legendary Detroit rocker, nds Beck, Richards, Wood, Perry, sng/sngwrtr/plyr w/cool image, vintage gear. No drugs, booze, 213-960-9408
•**Someone for music partnership** for musica. They Might Be Giants, REM, Jane's, Me, tem, 20's, voc, You, male, guit, 20's. I have exp, tunes, 818-763-3181
•**Spooky, melcd, macabre metal band**. Black, haunting image. Gots for cult status, indie bl, Euro market. Infi Sabbath, Kings Diamond, Pretty Wicked, Sanctuary, Charlie, 213-221-4337

10. BASSISTS AVAILABLE

•11 yrs live, studio exp. Xint/fretless, fretted plyr. All styles. Sight read. Know jazz, rock standards. Avail for lucrative, top qual sits. Eric, 805-245-1492
•1 **bs plyr w/grt demo, promo & exp**, lkg for prj w/strong, melcd matrl. Those wntaps & exp, call. Michael, 818-981-9928
•**A1 bst**, 23, lng hr image, pro, equip'd, stage, studio exp, goal orientd. Must have mngt, Infi O'Ryche, Rush, Blue Murder, Zep, Pat, 213-288-6267
•**Alt/mv bst** avail for comp prp. Infi Church, Firehose, Flesh/Lu, REM, etc. Skip, 818-907-3157
•**Avail for success**. Lots of stage & studio exp. Hvy driving sound. No trash, no punk, no clones. Exp clones only. Comp prps only. Mark, 213-463-4234
•**Bs & drms**, 23, not bald, image, sks band w/sng. Infi Rose Tattoo, AC/DC, Cut, Mick, 213-392-0752
•**Bs man**, sober, bckup vocs, finger pick plyr, flashy, lng hr, pro gear, trnspo. Infi Skid, Purple, Skg comradeship for estab band. Christy, 213-337-8028
•**Bs plyr & drmr rthm section** sks rock, blues, funk, folk, for orig prp. Ready to go. Bob, 818-330-0212
•**Bs plyr** avail. 10 yrs exp. Into blues & rock. No drugs. Have equip & ait. Lou, 818-782-0652
•**Bs plyr** in early 30's sks org, 2 guit, HR or semi metal band. Have xint equip & trnspo. No dynasties, no prps. I'm a team plyr. Brian, 818-982-1176
•**Bs plyr sks** 4 pc HR band. Pro equip, grt style & ait & goal. Infi Mr Big, VH, Jack, 213-851-6862
•**Bs plyr w/writing abtl**, chops & lks kg for killer HR band. Srs only. Rob, 213-463-0797
•**Bs plyr**, young, aggrsv, sks dark, hvy, alt/mv band or individuals into creating mind soundscapes w/rwisting lyrics & poetic images. 213-654-2157
•**Bs soloist**, new LP w/recrdng co, pro gear, maj touring exp, lkg for overseas sits, 1 niters, lli ins, recrdngs sits. All styles. Dbl on keys, 213-662-6380
•**Bs/ld snglr sks** wrkg, classic, T40, oldies band. Sing 20+ sngs per mtg. Jay, 818-908-0412
•**Bst & drmr**, now avail for groove orientd funk band. Laci, 818-718-9485
•**Bst** avail for pro band sit. Charts, music notation, maj touring & recrdng exp, grt lks, chops & ait, pro gear. Demo pkg avail. Joseph, 818-753-7712

•**Bst** avail for studio wrk. John, 213-462-9528
•**Bst** avail, 5 string, Mid/studio, wrtr, much exp & diverse. Roots in 60's & 70's soul & funk. 818-508-0690
•**Bst** avail, hvy but versitl. Infi Geezer Butler, Jack Bruce, Atbm & toung credits, xint chops & feel. Ray, 818-768-9208
•**Bst** avail, top of the line. Has plyd w/several different artists. has gd equip, has gd chops, can read. Avail for wrkg sits only. Srs, pro people ndd to inquire. 213-285-7824
•**Bst** pls, 818-782-0652
•**Bst** sks for top musics or band to J/F. Srs prp, 10 yrs exp, pro equip, Blues, rock & progrr infl. No metal or HR. Srs only, pls, 818-782-0652
•**Bst** sks w/in LA. All styles, recrd notes & chord systems. Pros only, Val Shaffer, 619-286-5918
•**Bst**, 22, kg to J/F aggrsv, straight ahead, street level band. Crue, Guns, Pistols, Extreme. No posers or LA Guns clones, pls, 213-878-8959
•**Bst** ld voc lkg for wrkg cover or csls band only, 3-6 niters/week, all styles, sings around 40 sngs. Modern image, Impso, Mark, 213-653-8157
•**Hi energy, stage** stealing bst vocs, avail for srs band or prp. Infi Jocko, Level 42, Billy Sheehan, No drugs, Michael, 213-923-3060

10. BASSISTS WANTED

•#1 **black bst** in early 20's w/funky, metal, alt/mv HR infl, wtd for multi racial, radical band. Let's wrk together. 213-871-6801
•1 **bs plyr wtd**. Style, Hendrix, S.R. Vaughn, James Brown, Sly Stone. Must have pro gear & ait. John, 818-994-2357
•1 **young**, thin bst wtd for grooveing, blues infl rock band. Infi Aero, Stones, Hanoi, etc. Must have image & 100% dedictn. Matt, 213-856-4750
•**Absolutely solid & super creatv**, pro bst w/wild energy wtd for radical, throbbing, semi alt/mv band w/grt rock sngs. Own studio, gigs, 213-285-5548
•**Aggrsv prp metal band** nds bst. Similar to Pantera, Anthrax & old Metallica, 818-246-8767
•**Aggrsv, flashy, NY drmr sks bst** to form foundation for tough, hvy, pretty boy band. No klds. Stevie, 213-874-8719
•**Alt/mv band sks** bs plyr. Infi Echo, REM, Church, Band is on local CD. Charlie, 818-793-4242
•**Alt/mv band w/rthm spc & procdn** deal sks bs plyr. 818-871-6801
•**Alt/mv bst** ndd. Slap, melcd style plyr. Infi Keith, Iggy, Godfathers, Replacements. Xint sngs & connex, 213-461-1168
•**Alt/mv guit**, pop band w/prodcr & ait, currently shopping deal. Skg bs plyr, 25 or older. Band, not prp. Dave, 213-900-2490
•**Alt/mv pop band** w/air time on KLOS, KROQ. Pending recrd deal, nds srs bst w/grt image & bckng vocs. 213-399-6615; 213-939-9693
•**Amazing bs plyr w/grt groove**, gd chops, grt equip, lk & stage presnc wtd for all star qual, dynam, melcd, HR band. Must be srs. 213-850-9537
•**Audling bs plyrs**. Pls call for appt. Band to be wrkg soon plyng orgs, 818-355-4040
•**Bally HR band sks** bs plyr. Infi GN'R, Skid, AC/DC, 213-461-1168
•**BIGTHOUGHHEAD**. Do you wnt to be part of band that plans to be around for a while? Infi Gabriel, REM, Srivinsky, Daniel, 213-399-4715
•**Black**, straight hr, skinny, 21-30. Dogs, Quireboys, 213-463-4920
•**BOX THE WALLS** sks bst. Alt/mv pop, all the amenities. 213-202-7903
•**Bs plyr wtd** for estab, alt/mv, theatrcal band. Infi Concrete Blonde, old Cult, Falcon, 818-375-4015
•**Bs plyr ndd** for orig band prp. Recrdng soon. Infi Bowie, Roxy Music, Duran, Arcadia. Further info. Lance, 213-567-4584
•**Bs plyr ndd** for pro, orig, lunky, alt/mv band. Infi Fishbone, Colour, 24/7 Spyz, Peppers, Lv msg, 714-564-1467
•**Bs plyr ndd** immed for cmrcl HR band. Must have bckng vocs & image. Srs only, 18-23 prfd. Steven, 213-477-8155
•**Bs plyr ndd** to compl rock band w/grt sngs. Infi Sisters, Cult, Zodiac, Skinny Puppy, Mikey, 818-846-5989
•**Bs plyr ndd** to end band's agonizing quest. Infi REM, Jane's, Church. Srs only. Wade, 818-441-8347
•**Bs plyr** w/positive ait wtd for aggrsv, emotional, groove orientd band. 818-567-1176
•**Bs plyr wtd** by sng/sngwrtr to learn & ptrfm sngs for live gigs & showcs. Have grt rock sngs. Gary, 818-981-6638
•**Bs plyr wtd** for Christian, contmpy R&B band. Must have a good, vocs a +. Stevie, 213-828-7077
•**Bs plyr wtd** for classic rock to current music copy band. Pay involved, private rehrl spc, vocs a must. Pros only, pls. Adnan, 213-726-6741
•**Bs plyr wtd** for hrd groove, blues, rock band. Infi Crowes, Cult, Image, exp. equip & ait a must. Terry, 818-789-8933

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- Male voc, baritone, flamboyant, sks plying/forming T40 band. Willing to be different. Timmy T. Glen Medeiros, Rick Ashley type voc. Can rap. 818-509-3961
- Poet, 30 yrs old, sks musicians who can design atmtrv, atmospheres as they go. 213-829-2498
- Pro fem, black, ld & bckgrnd voc stylist. R&B, jazz, blues, pop & gospel, sks studio & demos. Union atll. Page K.C., 213-704-1426
- Pro HR fem voc/sngwrtr, pwrhouse range, style, sks pro band. Groove driven HR crunch, bluesy, funky edge. Pro, srs only. 818-781-5607
- Pro voc/frmtrm/sngwrtr/lyricst, plys acous/elec guit & harmonicas. Big sound. Can just front or handle guit, 2nd guit & vocs. Xint perfmr. 818-840-8726
- Pro, 1st tenor, young, male sks to join 5pc R&B band. Intl Jovi, Journey, VH, David. 818-907-9264
- Pro, K/A, blues, funk, rock, R&B voc/guit/frmtrm, sks bs & drmr for ultimate 3pc. Hendrix, L.Colour, Peppers. Seth, 213-654-4304
- Rock & soul singer, 25, album credits, sks hv, emotional, hypnotic, hrd bluesy, rock band to soul, groove, atomic, pwr funk. Pro only, no GIT's. 818-907-3977
- Seasoned voc sks musicians to J/F orig, blues, rock band. Intl Humble Pie, Pretenders, Crowes, Verneite. 818-712-9861
- Singer lkg to J/F band. Intl Love Bone, groove kicking, not funk or HM, but hrd, soulful rock. James, 213-969-9531
- Singer lkg to join band. Altrmtv, HR, grunge. Tint over lks, pls. Intl Soundgarden, Jane's, C.Trick, Sabbath. Andy, 213-207-2881
- Singer sck of the LA posers, lkg for cool people to form aggrsv, street level band. Pistols, Crue, Guns. Hillywd, under 24. No BS. 213-856-6186
- Singer, Intl Marriot, Rogers, w/3 1/2 oct, training & stage presnc, sks pro, aggrsv, HR/HM outfit to take over town. If you don't have chops & image, don't call. 818-505-0517
- Singer/lyricst sks unlk, moody, young, aggrsv, intellgt,

non ego HH band wait & personality. Gavin, 818-244-6737

- Singer/sngwrtr/maj credits & mngt, skg musicians to form orig band. Dance rock. Intl Hendrix, James Brown, Soul II Soul, Sly & Family Stone. Nd drmr, guit & keybdst. 818-718-8914
- Sirius Trlxon, legendary Detroit rocker ala Jagger, Mitch Ryder, nds guit, keybdst, bst, drmr w/coo image, vintage gear. No drugs, booze. 213-960-9408
- Studio voc/lyricst, all styles sks focused, orig T40, hit oriented. Duran mts Journey type band. Derek, 818-704-7844
- Unlk pop, singer/sngwrtr sks bckup band. Keys, guit, bs, drms. Mark, 213-871-8055 x 573

12. VOCALISTS WANTED

- #1 arena rock grp replacing voc. M/F. Ballads to bluesy hrd rockers. Exp not as import as tint & desire. Your sngs welcome. Tom, 213-288-3562
- #1 new HR band! Former members of Eric Marlin, Fiona, Broken Ties, ready for mldc voc. Coming to Foundations Forum, 10/3/91-10/6/91. 707-763-6054
- 2 fem voc wtd for funk, jazz, choreography grp. Srs only. 213-398-6205
- 3 fem voc nnd for R&B voc grp. Styles, the Good Girls & En Vogue. K.T., 213-335-2921
- Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886
- Aggrsv voc wtd for street band street band w/killer sngs & a plan. Image import. Love/Hate, GNR, Skid type vocs. 213-261-9685
- Altrmtv band sks ld voc who plys rthm guit. Intl include REM, Replacemnts, folk music & HR. Ron, 818-894-3063
- Altrmtv band sks voc for bckgrnd. British. Euro, internatl intl. Proorsv, not tempory, not proj. 818-980-5206

- Altrmtv groove pop band sks charismatic, energetic voc ala J.Jones, EMF, Jane's, Bowie. ? Band has strong sngs, connex, rehrsl spc, Derrick, 213-227-7790
- Attractive male voc w/intense vibrato & ultimate range, a lot like O'Ryan, Whitesnake. Skid, 213-274-2590
- Auditing black fem singers & black fem grps for srs recording proj. Lv msg on 24 hr answering serv. Chris, 213-756-3073
- Auditing singers & rappers. Dorian, 213-467-3833
- Ballsy, cmrcl HR band w/no lbi intrst sks tint singr/frmtrm, rthm guit a+. NOrange Co area. Justin, 714-793-2044
- Band sks male voc/sngwrtr. Intl Zep, VH, L.Colour. So Bay, 213-719-9367
- Bckup voc wtd for altrmtv band. Eclectic intl. Call after 6 pm. 213-969-8306
- Blues voc w/chops, feel & exp, to join estab 4pc band for tradit'l & modern blues. Pwr style & feel nnd. Frank, 213-464-6676
- Bluesy, HM band w/lots of K/A matrl sks ld voc w/range & pwr & HR image. Stan, 818-343-8045, Jeff, 818-988-2345
- Bs plyr w/xint wring abt & publish matrl, lkg for voc/colab. Intl Coverdale, Plant, Graham. Expropos only. Michael, 818-981-5926
- Catt machine, hear sngs. U2, Udd, Stevens, Floyd. Must have pwrfl, pro vox. Only the best, age 21-29. 818-994-9486
- Christian male voc wtd for pwrfl, groovy, psychdc. 90's bckup band w/bcautl sngs. All lntid, brilliant, Jesus treaks cat. 213-392-2524
- CITY LIGHTS nds mldc, cmrcl, rock, fem singer to compli demo for BMG bilintrst. Must be pretty. Joe, 213-397-3991
- Estab musicians lkg for Euro sounding singer for upcmg tour & possibl recrd deal. 818-753-0618
- Fem bckgrnd singer wtd. Must ply guit. Intl by Smiths, Pines, REM. Pal, 213-453-0930
- Fem bckup singer wtd. Playboy play mate lks w/a lot of soul. Michael, 213-463-4920
- Fem bckup voc nnd pro rock act. Intl Winger, Dokken. Mgt & lbi pending your commntmt. Rehrs in Anaheim. 714-848-1639
- Fem gospel singer wtd for estab soul, rock, blues band. Bill, 213-481-2578
- Fem Japanese speaking voc wtd for avant garde, dance band ala Parliament, Funkadelic. 805-254-7170
- Fem metal band, WAR BRIDE, sks intense singer w/intl ranging from Anne Wilson to Dio. Band has mngt & lbi intrst w/Lori Von Lustrnstr on guit. 213-851-7663
- Fem singer/dancer wtd for R&B, pop dance voc grp, under 27. Xint harmony & dance req'd. Recrd deal set. Srs only. Del, 818-905-2122
- Fem voc to front band wrkg csts & clubs. Varies repertoire essential. Pro only. Tom, 818-701-7568
- Fem voc wtd for house, R&B, pop tour band. Must have lks like models, stress 6 ft tall. Zad, 213-936-8464
- Fem voc wtd for r&ll act. Srs minded only. Styles of jazz, R&B, pop & funk. 213-285-7824
- Fem voc wtd. Bekanto, Dead Can Dance, Cocteau, 213-

- 957-0667
- Fem voc wtd. Rocker w/orig sound & style. No clones. Feel, pitch, range, pwr a must. Pop/rock orig proj. Pro only. Sonny, 818-882-5348
- Frontmtn wtd for groove oriented, HR bnd w/grt matrl & sngs. Intl VH, Zep, Extreme. Paul, 818-902-0998; Steve, 213-874-9550
- Girls, 15-18, Hispanic, wtd for hip hop, singing, dancing gr. In English & Spanish. Rapping a bonus. Intl BBD, ABC, Menuudo, High Five, Alecks, 213-882-4839
- Groove-o-rama groove act sks woodoo lyrics/post, to form ultra cut grp. Exp gret'd, pros only. 213-658-0218
- GUMBO DELIK, bckd by Dr J, is lkg for funky melster on bs. Slap, pop, hvy groove, for innovaty band. Call if srs. 818-991-3451
- HAP HAZARD sks hls energy, kd voc w/pro att. We have grt sngs, pro demo, nat'l touring exp, maj lbi intrst. 818-559-3558
- Harmonically pure vocs ie John Anderson, Rick Emmett. Semi progsrv rock w/intsting mldc changes. Currently plying Whisky & Roxy. Jeff, 818-846-7550
- HR band w/hvy groove sks soull male voc w/sngwrtr abt & grt image. Zep, Colour. 213-542-0961
- Hrd & hvy progsrv, metal band sks bst. Intl new Priest, old Malden, Dio. Must have Roth stage presnc & image. Tom, 714-987-0404
- If you eat, sleep, breath music & have creatv melodies, soul, individuality, cat. Curt, 818-685-2616
- L.A. male HR act sks frmtrm. We have top atty & maj lbi demo deal pending. Pro only. Mark, 213-465-2307; Ricky, 818-353-1299
- LAUGHING BLACK sks cmrcl, undergrnd, gothic, metal screamer for pro sck. Pro k & att a must. Intl Ozzy, Pistols, Sisters. 213-688-2981
- Ld guit, bckng vocs, wtd by estab band w/intellgt, mldc sngs. Throw Husker Du, M.Oil & Byrds in a blender. Mike, 213-431-4228
- Ld male voc for HR band, someone who is ready & willing to work. Hagar, Scorpis, old YNT, Shawn or Marc, 818-705-8407
- Ld voc wtd for hvy rock band. Must have pro qual vox & image. Intl Lynch Mob, early VH. Al, 818-964-2212
- Lunatic voc wtd. Must know how to captivate audience. Total dedicin. Intl Rose Tattoo, Bad Religion, Suicidal. Call eyes. 213-462-4040; 213-682-8547
- MAD VIBE, HR, funk, blues, jazz, altrmtv sound, sks voc w/range, lyrics, charisma, stage presnc & gd att. Srs pros only. 818-774-9034
- Male Anglo or Hispanic voc wtd for pop type singing grp. Must sing kd, dancing a+. Sue, 818-769-4498
- Male HR voc wtd for R&B, pop dance voc grp, under 27. Xint harmony & dance req'd. Recrd deal set. Srs only. Del, 818-905-2122
- Male voc wtd by drmr & guit team forming progsrv, metal, semi thrash band. Must have image, PA & pro att. Ron, 213-674-6889
- Male voc wtd for hi energy, HR band. Lks & stage presnc a must. Srs only. Rob, 818-753-4775; Tom, 213-876-3611
- Male voc wtd for hrd, mldc rock band. Hager, Perry, Graham style. Must love the Lord. Darryl, 213-422-2129
- Mldc HR band sks bluesy, HR voc. Must be gd frmtrm, xint range, unlk voc. Band ready for studio & live shows. Matrl is very demanding. Mike, 714-846-7929
- Mldc HR band w/grt sngs, real tint, direction & rock image, sks same in male voc. Pro vox, pro att. Sam, 818-907-9264
- Mldc male voc for progsrv metal band. Dedicd, dependt pro, keybrds & rthm guit a+. No drugs, luggage or posers. Billy, 714-631-1210; Rob, 714-529-6328
- Orig HM band lkg for an actual singer. The best dynam envelope a singer could wnt. Hr & BS optional. 213-798-2936; 213-376-3974
- Phenomnl male voc wtd for band negotiating maj mngt & publishng deal. Cmrc, mldc HR, Soto, Harnell. Must have grt range & image. 818-980-2472

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 *PUBLIC LOCK COOL/FUNCE, sks energic frontm/lyncal for hi energy, atmrv, metro rock, funk, groove orientad band. Over 25 wgd att. Demo in progress. Srs only. 213-285-8236
 *R&B fem voc wtd for srs recrdng proj. Lv msg, Ken, 213-876-2850
 *R&B band nds voc. Skynyrd. AC/DC. Jay, 213-289-0583; Dave, 213-874-6843
 *R&B, all pro rock band, sks hi perfmcn frontm/lyncal. We have PA, private rehrl spc. demo, equip, lots of comp'd snags. Must have demo. 818-700-8944
 *Soull singr wtd by hrd core, funk band. Bud, 213-675-6674
 *Spooky, melic, maecabe metal band. Black, haunting image. Goes for cult status, indie lib, Euro market. Infi Sabbath, Kings Diamond, Prictly Wicked, Sanctuary, Charlie, 213-221-4337
 *Srs GIT guil grad w/deal pending & maj connex sks hi range, rock 2ms/voc to start recrdng immed. Pros only. David, 805-295-1138
 *THE BRIDGE, gigger, hi harmony, cmrcl rock band, sks xint voc. Infi VH mts Journey, Jim, 213-851-8554
 *Uniq, agrsv, industrial, futur, imtelgr, hrd, groove, metal, funk proj sks srs, image conscious, soull, agrsv male voc. Richard, 818-716-9659
 *Uniq, cmrcl rock proj nds voc w/range, emotion, own styles. Vocs ala Henley, Perry, Adams. Sendtape/photo to P.O. Box 57226, Sharm Oaks CA 91413
 *Versil, open minded, young male voc ndd for moody, mystical, xperimtl HR, jazz proj, Spirituality, declin, etc, appreciated. Your destiny awaits. David/Michelle, 818-240-5555
 *VILLAIN sks voc for melic HR/HM band. Team plyr w/ cool image & grt range. 24 hr lockout studio w/PA. Pros only. Koz, 818-705-2280; Brian, 213-665-3535
 *Voc for non cmrcl, HR band. Scott, 818-909-0874
 *Voc ndd for pro, orig, funk, atmrv band. Infi Fishbone, Colour, 24-7 Spyz, Peppers. Lv msg. 714-564-1467
 *Voc ndd for xperimtl, modern, bizare band w/infl of industrial dance, hvy groove & soull. Infi Cure, Prince, 9th Nails & Slayer, 18-23. Roman, 818-753-9025
 *Voc wtd by musicn/sngwr to wrk on snags & start band. Cure, EMF, atmrv bands. Lou, 213-657-7519

13. DRUMMER AVAILABLE

*10 yrs pro road & studio exp. Bonham. Tommy Lee. VH type. Sng copmplementing style. I'm the loudest drmr on W Cst. Tomzo, 213-393-8625
 *22, wild, hrd hitng, gd kig, lng hr, dynam drmr w/killer grooves, live & studio exp, kig for the next shooting stars. Bruce, 213-461-0518
 *AAA drmr avail. Pro, studied plyr. All styles, reads, chops & groove. Sludio & stage exp. Ld & bckup vocs. Kevin Crabb, 818-340-6588
 *Advanced, solid drmr, exp in all svs, very easy going att. Kig for sng, groove band. Demo sit, four sit. Srs only. Mike, 213-964-3336
 *Black, 29 yr drmr sks estab lunk. HR grp ready to attack club circuit. Grt equip, srs only. Infi Fishbone, Untouchables, Primus, L. Colour, Parker, 213-837-8799
 *Bonham type drmr sks progrsv rock outfit, located in Bev Hills, WLA, Santa Monica area. Must have bckng & mngt. Ready to recrd. Call, 213-552-9854
 *Chicago drmr avail for contmry R&B, pop rock sit. Emphasis on groove. Bret, 818-994-8641
 *Classic rock style drmr, dedicad to less is more. Infi Charlie Watts, J. Bonham. Avail for any cool sit. Ric, 213-514-8609
 *Deadly srs drmr w/orig, creatv, star qual, sks rock band w/music & lks to make dreams a reality. Chris, 714-528-7271
 *Dmr & bst, skg groove orientad funk band. Laci, 818-718-9485
 *Dmr avail for wrkg or soon to be wrkg T40, cover band. Lv msg, Dave, 213-475-5798
 *Dmr avail w/70's style glam & punk infl. Alan, 213-659-7389
 *Dmr lkg for classic rock wrkg band. Must be exp. 213-675-3713
 *Dmr skg estab band for recrdng, demos, gigger & touring. Infi Fleetwood, Petty, REM 15 yrs exp. Pros only. Paul, 818-766-8959

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*Dmr sks band or musicn. Infi White Lion, Dokken, Crue, Jovi, 818-753-1631
 *Dmr sks plyng sit. Straight ahead, funk, fuslon, Can read, xint chops, have trnsp & equip. Dedicad. Jeff, 818-985-2981
 *Dmr w/killer equip, image, meter & chops, sks pro HR/HM proj ala Dokken, Skid, Infi Aldridge, Scott Travis, Rick, 213-970-1426
 *Dmr, grt abil, att & equip, ld & bckng vocs, lkg for orig rock band w/rngt. I have rehrl recrdng studio. Brian, 818-919-5967
 *Dmr, Infi by Mark Johnson & John Ambercrombie, 213-834-2068
 *Dmr/rd voc, 38, sks steady, 2-4 nite, cntry, classic rock, oles or R&B band. Srs pls, Jay, 818-994-5002
 *Dmr/percussn w/ vocal avail for pro/wrkg sats, tours, videos, sessions. 213-943-6225
 *Drms & bs, 23, not bald, image, sk band w/singr. Infi Rose Tattoo, AC/DC, Cult, Mick, 213-392-0752
 *Dynam drmr avail to ply any style of jazz or fusion. Ready to go on gig, clubs, csts, concerts & recrdng. Al, 818-447-4228
 *Fem atmrv rock drmr w/pwrl, driving, grooving beats, lkg for srs sit w/style & sns of humor. Gd stage presnc, touring & recrdng exp. Infi Cooper, 9th Nails, Sonic Youth. 818-901-7807
 *Grooving, atmrv, rock drmr w/hvy, pschdic infl, gd stage presnc, recrdng & toung exp. Lkg for srs band. Infi Jane's, EMF, Sonic Youth, J.D., 818-980-5751
 *HR drmr avail. Top chops, killer lks, grt gear. Skg maj lbl HR grp w/same lor recrdng & touring. Chris, 619-295-5372
 *HR drmr sks real musicn or band into music 1st, ingc 2nd. John, 213-521-9809
 *Hrd hitng dbl bs w/vocs, gd image & pro gear, sks estab w/xceptn waiting. Mike, 818-753-9833
 *Hrd hitng drmr avail. Infi VH, U2, Zep, Love/Hate, Kenny, 213-318-0573
 *Hrd hitng solid drmr wait, image & album credits sks estab HR act along lines of Crue, LA Guns, etc. Timmy, 805-252-2485
 *Latin percussn. Plys congas, limbalis, bongos & hand percussn. 15 yrs exp. All styles, Latin, Afro, Cuban. 714-371-7238
 *Lkg for creatv proj w/world beat, Funk, Latin, Afro jazz overtones. Acous/elec drms. Letheri, 213-939-0378
 *NYC drmr sks make up, hr spray muscins for tough, pretty boy band w/aggsv, hvy sound. Over 21. Stevie, 213-874-8715
 *Pro blues drmr avail. Much road & studio exp. S.R. Vaughn, Albert King, BB King, John Lee Hooker. Solid, smooth & steady. Andy, 213-478-1651
 *Pro drmr avail w/image, equip, stage & studio exp. Skg pro HR, gigger sit ala Extreme, Kixx, Brad, 818-898-4479
 *Pro drmr w/grt meter, chops, vocs, recrdng & touring bckgrnd, lkg for pro, melic, cmrcl band. No dictators. Joey, 213-913-1603
 *Pro drmr, in the pocket plyr, grt feel & meter, gd att. Avail to join or fill in for wrkg grp. Sorry, paid sats only. Mark, 213-306-4898
 *Pro drmr, solid, single klicker, endorsemnt, grt team plyr. Hot kit. Skg top notch act. Must have mngt, studio lockout, grt future. Ricky Lee, 805-296-2654
 *Pro drmr, versil, solid, edge to dance. Exp, wrkg musicn.

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Vocs, acous & elec. Image, studio, live. No pay to ply proj. Jerry, 213-585-7114
 *Pro E Cstl dmr avail w/maj recrdng & touring exp. Skg cmrcl band w/mngt ala TNT, SteelHeart, Extreme, Charlie, 818-247-9117

13. DRUMMER WANTED

*#1 Hispanic drmr in early 20's w/speed, metal, atmrv HR infl, wtd for multi racial, radical band. Let's wrk together. 213-871-6801
 *#1 young, thin drmr wtd for grooving, blues infl rock band. Infi Aero, Stones, Hanoi, etc. Must have image & 100% dedicad. Matt, 213-969-4750
 *3 humans, 1 fem, 2 males, viola, gut & keybrd, skg tribal drmr for showcs's & recrdng in the real world. Infi rock & imagination. 818-222-2463
 *A drmr w/solid, rhythmic, simple yet creatv abil, that wants to ply out soon, who can groove. A personality is helpfl. ASAP. 213-656-0344
 *Aggrsv drmr wtd by THE DARK. M/F. Infi Siouxie & Cure. 213-654-9799
 *Aggrsv pwr groove drmr. Infi Zep, Bulet Boys, VH, Badltons Tony, 213-568-1128
 *Atmrv band lkg for drmr. Dedicad a must. Rehrls in Northridge. Sepuveda area. Infi include REM, Church, Alame, Jack Kerouac, Scott, 818-368-1488
 *Atmrv band sks drmr. British infl. Gd lime & progrsv, not tempory, no proj. 818-980-5206
 *Atmrv band sks drmr. Infi Echo, REM, Church. Band is on local CD. Charlie, 818-793-4424
 *Atmrv drmr sought by estab local band, gigs, recrdng waiting. Into teamwrk, groovy beats, Motown, Clash, J.Jones, Jam. Not afraid of technology. 213-939-0986
 *Atmrv drmr sought by estab local band, gigs, recrdng waiting. Into teamwrk, groovy beats, Motown, Clash, Bad, Jesus Jones, Jam. Not afraid of technology. 213-939-8086
 *Atmrv rock band sks drmr. Into Jane's, Love Bone, Alice/Chains, Gigs waiting. Tripp, 213-876-1842
 *ANGELS WITH DIRTY FACES sk creatv, atmrv drmr. Gigs, recrdng waiting. Infi Keith Moon, Motown, Farm, Stone Roses, team wrk. 213-653-4360
 *Band w/mngt sks drmr for electric, folk, funk, rock style sound w/acous/elec instrmnt, atmrv yet accessiblle & fun. Vocs a +. 818-753-0935
 *Bst & gut sk drmr for forming cmrcl, melic, groove, HR band. Infi Lynch, VH. Must have gd att & image. Dennis, 213-268-2139; Eric, 818-288-7442
 *Bst lkg for pro, top drmr to form srs proj, 10 yrs exp, pro equip. Infi blues & rock. No metal. Srs only, pls. 818-782-0652
 *Christian metal band w/bl sks dbl kick drmr. Must be strong Christian w/killer chops & image, lor touring & recrdng. Infi Yngwie & Dokken. Phil, 818-458-1332
 *Crazed, pro drmr/radical, xplosv chops & soull grooves wtd for innovatv, pro band w/runes. Lockout studio, gigs waiting. 213-285-5548

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24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., SEP. 18, 12 NOON

*Dmr wtd for estab band. Infi Jane's, Doors, Soundgarden & Zep. Randy, 213-680-0893
 *Cutting edge atmrv band sks drmr w/ring, pwrl, tribal style. Old Bowie, Cure, Jane's, Bauhaus. Ed, 818-994-2596
 *Dbl bs kicker ndd. Exp a +. Infi O'Ryche, Kings X, Megadeth, Jason, 714-650-3024
 *Dmr & bst ndd for bluesy, soull, cool, HR band w/ lockout. Must be ambitious & bad. Black Cat Moan, 818-787-4826
 *Dmr for 60's w/ infl, orig, rock band. Infi Zep, Doors, Floyd. Solid, meter essential. Carl, 818-509-1439, John, 213-969-0629
 *Dmr ndd for contmry blues band. 213-450-5217
 *Dmr ndd for Crowes, Zep, Hendrix, 70's style band. Crowes, GNR image. Grt tunes, cool gigs. 213-663-0498
 *Dmr ndd, ages 20-30, pop rock w/edge, lor estab band. Infi Copeland. No drugs. Lng hr, who cares? Charlie, 818-782-4761
 *Dmr w/huge sound ndd for Euro, Houray w/grt vocs & many contact. O'Ryche mts Journey. Lng hr, pro gear. Greg, 818-934-3245
 *Dmr wtd by 3/2 oct singr/guit lor hi energy, HR band. Must have lint, sns of humor, ages 18-25. 213-962-3260
 *Dmr wtd by rock, cover, dance band w/lemvoc. Classics, T40, etc. Ongs later. Voc helpfl. Bob, 818-895-1821
 *Dmr wtd by singr/sngwr to learn & perform sngs for live gigs & showcs's. Have grt rock snags. Gary, 818-981-6638
 *Dmr wtd by spiritual band infl by U2, Rush, the gd parts of Zep. 213-396-6099
 *Dmr wtd for atmrv style band. Infi include REM, Replacements, folk music & HR. No gigs yet, but srs. Ron, 818-894-3063
 *Dmr wtd for bluesy & funky HR band w/fem singr. Srs only. 213-851-4316
 *Dmr wtd for cmrcl HR band. Must have lng hr, gd lks & tmspo. Infi VH, Skid, Poison. 818-793-3524; 818-449-9515
 *Dmr wtd for dark, glam band w/edge. Lng black hr, car, job, lint, responsibly, declin, srs only. No fat, ugly hr bears. 818-503-7571
 *Dmr wtd for HR band in vein of Lynch Mob, Skid, old VH. Dane, 818-763-3694
 *Dmr wtd for innovatv, HR band. Must be responsbl & motived. Terry, 213-285-3128
 *Dmr wtd for orig rock band. Must have dedicad & must love music. Infi Cars, Doors, Journey, Mike, 213-254-9836
 *Dmr wtd to comrl rock band w/grt snags. Infi Sisters, Cult, Zodiac, Skinny Puppy, Mikey, 818-846-5969

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NEXT DEADLINE: WED., SEP. 18, 12 NOON

•Drmr wtd to form band w/guit/singr/sngwr. Infl Nick Lowe, Clapton, S.R. Vaughn. Ben, 818-985-7827

•Drmr/percussnt wtd for estab. altnrv. all ong rock band, difficult to categorize. Light touch, eclectic, percussnt set up OK. Rehrs Clarendon. Linc. 714-624-5428

•Dynam, verstl, imaginatv dmr ncd by guit/singr & bst/ singr w/rythm guit. We have a unq sound & lots of varied mairf. ZZ Top, Hendrix, Rush, Mike, 818-288-6779

•Dynam, young dmr wtd. Lynch Mob, Kixx, Tesla, Ratt. Hi energy, gd lks, pr equip necessary. Have many sngs, rehrs! spc. pro equip. vocs. 213-763-9171

•Erotic, melcd, edged, uninhibited, groove orientd, slightly dark, theatrd band sks K/A dmr. Infl Cunt, Gang of 4, Stouxsie, Bauhaus. 818-767-6728

•Exp, sold dmr wtd w/dbl bs & single bs abil. Able to sing a -. 213-289-9834

•Explosive dmr wtd for HR blues groove band. Johnny Winter, J Beck, Andre, 818-993-4465

•Fem groove orientd dmr ncd now. 213-656-0546

•Fem metal band, WAR BRIDE, lg for intense, dbl bs dmr w/chops & impeccable timing. Band has mngt & lbl intrst w/lon Vin Linstruth on guit. 213-851-7663

•FULL MOON wtds dmr who is ready to become successfl recrdng artist. Desire, dedict, gd att & chops a must. Infl, early Cars, Journey, Foreigner, Conrad. 213-255-7562

•Funky dmr wtd by black, funk, rock band. Infl from Funkadelic to Hendrix. Bud. 213-675-6674

•Guit sks pwrfl dmr w/depth, who can rock, hip hop & reggae w/syncopation & swing to form hot, progrsv band. Clay. 818-562-3175

•Guit w/mage, chops, pro gear & att. sks dmr w/same to form cmrl HR band. 818-377-8947

•Guit, 23, sks dedict, open minded bst & drms, to form 90's band. Metallica mts The Police, San Gabriel Valley, ps, Jymm. 714-592-1173

•Guit/singr/sngwr sks dmr to form band. Melcd HR music. Rob. 916-955-8622

•GUMBO DELIK, nds hrd hting dmr to replace current one. Bckd by Dr J. Must be funky, must be srs, must have impt. Call if srs. 818-991-3451

•Hot guit/singr/sngwr, into pop rock, lq for bs plyr & dmr

w/vocs w/oesire to go to the top. if you are srs & hrd wrkg, call. Love Bandit, 818-902-1190

•HR dmr, Nazareth, AC/DC, Priest type band. No glam, no pretty boys, just solid, hrd hting, ugly dmr. Brian, 213-882-6501

•HR, blues dmr wtd. Tall, skinny, lng black hr image. 21-26. Infl Kiss, Crue, Pussycat, LA Guns, 818-762-7403

•HR hting dmr w/bcking vocs. image, positive att, wtd by band w/24 hr lockout & mngt. Style, Lynch Mob, early VH, Aero, Warrant. 213-460-7090

•HR hting dmr wtd for HR, thrash, metal band. Motorhead mts Metallica mts Hendrix mts Slayer. Mel, 818-769-3236

•HR hting dmr wtd to join band w/whye for sonic assault. Infl AC/DC, Priest, Jeff, 213-469-4106

•HR hting, thrash dmr wtd by bst, guit. Rehrs! spc, xmt sngs. Mel, 818-752-9257

•Hyv, dbl bs kicker ncd. Sell inspiration a must. Infl Kings X, Megadeth, O'Ryche, Jason, 714-650-3024

•Independent rock band nds dedict & loyal freak w/a little Bonzo, Moon, in you. Must be able to travel, keep a beat. Paul, 415-570-5195

•Intellgnt, deranged, artistic band sks solid dmr w/snt of dynam. Infl Doors, U2, Smashing Pumpkins, Chris Whitley. 213-876-8237

•Killer dmr wtd by guit & singr for lbl intrst HR, orig metal band. Infl Anthrax, O'Ryche, etc. 213-827-1617

•New wave live! Infl Knack, Vapors, Dickies, Myrnek, NO HM, no att. Brian, 213-832-1962

•Open minded, verstl dmr wtd for cmrl HR band. Slamming, in the pocket groove a must. No sheep, mercenaries or wanners. 818-284-1764; 818-761-5238

•Percussnt &/or dmr for Latin, salsa, Brazilian grp. Pro sit, wrkg, Must sing, Glen, 213-250-7335

•Pop grt w/jazz, Latin & folk, impro, listening, Manuacache mts Dave Wecko mts S.Copeland. Matt Kerner, 818-760-8443

•PUBLIC OCCURANCE, sks energetic dmr for hi energy, altnrv, rock proj. Att, hip hop chops & rmsp nced. Demo in progress. Srs only. 213-285-8236

•Singr/guit w/pro sit sks dmr w/mix of elec & acous kit for rock, funk proj. Infl Prince, Zep, Jeff, 213-876-8087

•Singr/sngwr w/maj credits & mngl, skg groove dmr to form orig band. Dance rock, Infl Hendrix, James Brown, Soul II Soul, Sly & Family Stone. 818-718-5814

•Singr/sngwr/keybdst lq for sem bckng band. I'll bck you if you bck me. Guit, bst, dmr, M/F. Orig & club dates. John, 818-446-6610; 818-241-2225

•Spooky, melcd, macabre metal band. Black, haunting image. Goes for cult status. Infl Billie, James Brown, Sabbath, Kings Diamond, Pretty Wicked, Sanctuary, Charlie. 213-221-4337

•Stones, AC/DC like band requires Who like dmr. Keith, 818-246-0445

•SUICIDE CRU, dark metal, punk. Dark image w/movie soundtrk. single out, nds dmr. Pro's only. 818-589-5927

for performng & recrdng, any style. Very strong chops & sight reading. Gary, 213-289-1925

•Trombone plyr avail for studio wrk, demos. Strong reader. Will ply all styles. Location not an issue. Howard, 714-776-1026

•Trumpet plyr avail for studio wrk, tours & other gigs. Exp in all styles. Bruce, 213-222-9348

•Trumpet plyr, horn section avail for pro sits. 818-882-8354

14. HORNS WANTED

•Trumpet & trombone plyr wtd to join electmc, jazz funk proj. Lv msg. 818-907-0401

•Trumpet plyr wtd for monster, groove orientd, funk band w/mngt & shows ala Tribal Sex Cult. Dave, 818-503-0270

15. SPECIALTIES

•Aggrsv, altnrv, diverse, rock band sks violinist/elec violinist. Nolan, 213-465-3679

•Attn Investors. Male rapper, 24 yo caucasian, hopped hopped, trumpet plyng music avail to srs proj I got a ik, funny dancer. Mr Holmes. 818-762-0709

•Attn, recrd co's. Would you like to make more money? Hispanic prj ready to go. 818-361-3765

•BIG GIRL is skg muscins to do some soul washing. Are you ready? From Moody to Floyd to Jimi. David, 213-305-2861

•Choreographer wtd for gyt hip hop grp. FIRST FAZE. Alecks, 213-882-4839

•Christian muscins wtd for blues, pop band. Don, 818-505-8105

•Crew ncd for HR band. Nd keybrd tech, guit tech & bs tech. Paul, 213-913-1784

•Dedictd singr/sngwr sks credited mngt, other promo help or employment in entertainment field. I have many demos. Mark, 213-871-8055 x 573

•Discrete voc sampling, keybdst avail, for showcs's, tours, studio multi ltrk ltrk ins. Harmony arrangements. Have pro training, studio & tour exp. Paid sits only. Randy, 714-651-8397

•Fem artist w/promo pkg sks mngt or lbl intrst. Xlnt sngwr & ld voc. Style pop w/atmvr dance edge. Lks, brains, att. 213-258-0353

•Fem band sks mngr &/or financl investor. Grt sngs 213-876-3178

•Fem singr sks srs prodcr/investor for album proj. Tara Kemp style. 213-732-6436

•Financ bckr/mngt ncd by signed artist w/lrg following in European undergrnd. Also have lrg magazine & radio bking. Pro video avail. Billy, 818-996-0203

•Financ bking wtd for promising lemperimr. 213-739-4059

•Incredibly tlntd prj singr/guit/sngwr sks bkrs for pro sit. Live & studio. Exp, xtremly pwrfl stage presnc. Substance, pro, guts! Jonathan, 213-654-4304

•Intrstd singr/skg mngt to promote & publish orig sngs. Dave, 213-850-8702

•Investor wtd for well known LA pros. Enough said. 818-543-0666

•Investors wtd to finance marketing, pressing, promotion & distribution of R&B 12". K.T., 213-335-2921

•Lq for violinist, M/F, into jazz, R&B, crossover sounds. 213-854-3643

•Midi programm. Overseas sits, album credits. Lq for all styles, one niters. Have new equip. 213-662-6380

•Mnr wtd for entry rock singr/sngwr. Nashville exo

14. HORNS AVAILABLE

•Hot fem sax plyr avail. New in town. Solos & leads well. Grt stage presnc, pro att. Sonya, 818-841-8772

•Iply trumpet, valve trombone, flugelhorn, pocket trumpet. Avail for recrdng, big bands, rock, Latin. Very gd sight reader. Joey, 818-362-9282

•Sax plyr, formerly w/Gil Evans & George Russell, avail

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•Nd music business aly w/intrst in MIA issue. John, 818-309-4319

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•Skg partner for jingle writing. Ld shel, chart exp a must. Incredbl melcds in my head. I don't miss this piece, you. John, 213-659-7576

•Srs HR band sks investors for developmnt deal. Must hear demo. Joe, 818-760-4389

•Vibes/marimba/plyr/percussnt for nat'l touring act. Srs inquiries only. Must be able to read, have viable trmosp. 213-285-7044

•Wtd for 1st time band. Enthusiastic beginners. Gain exp, confidence to master the art of blues & R&R. Rehrs! weekly. Shani, 213-874-5137

16. SONGWRITERS

•Afro-Euro sngwr/guit & singr w/orig sound is lq for agent, mngr or muscins who are willing to collab w/him. John, 213-935-2918

•Guit, 25-30, wtd by voc/sngwr for cmrl rock tunes w/own style. Exp sngwrts only. Form band soon alter. No metal. John, 213-836-9230

•ASCAP Plyr to collab w/ASCAP-BMI compsr or tlntd muscins. 818-905-2192

•CBS recrdng artist lq for cntry ltnes for upcmng album proj for 1992. Eddie, 619-589-8242

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•Euro pop proj. Male singr/sngwr w/pwrfl, sensual voc, sks collab w/creatv & orig compsr/prodc. Inspired by Eurythmics, Bowie, Erasme. A.C, 213-839-3595

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•Fiery fem singr/sngwr sks keybrd plyr for collab & performc. Kally, 714-761-1035

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•Hip hop, R&B & new jack swing sngs ncd ASAP for various artists. K.T., 213-335-2921

•I have the hit sngs, do you have the creatv instinct to market them? If so, call. Dave, 213-850-8702

•Killer pro singr for wrkg w/Etton, Bacharach, Jarreau. Now sngwrng, have contact, nd financl investors to demo sngs. T.J., 818-792-5967

•Lyrtcst ncd, bilingual Spanish/English, for rap posse. Must be very fluent in slang Spanish & very street wise. Bluce, 213-461-2061

•Lyrtcst wrts to collab w/compsr/arrangr/musicn. I have approx 50 sngs that nd music. Pop, R&B or rock. 714-841-1618

•Lyrtcst/sngwr sks piano/compsr for collab ala Nat King Cole, Sinatra, Bennett, Connick Jr. Craig, 213-471-1585

•Male pop recrdng artist lq compsr/sngwr to collab for T40, pop, dance, groove styles. 818-704-7844

•Male singr skg band to collab. Hilywd only. 213-876-1721

•Male singr/sngwr lq for sngs in style of Stylistics, Blue Magic or Dramatics. 818-752-8588

•Male singr/sngwr finished R&B contract, sks only R&B plants/arrangr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062

•Singr/sngwr wtd like to help you write. Also avail for session wrk. Mark, 213-871-8055 x 573

•Sng pluggwr wtd. P/T. Pay depending on qualifications & percentage & commission. Lv msg for Ms Williams, 213-950-8886

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•Sngs avail. Pop rock, ballads, cmrl HR. Also avail to collab. 213-850-1476

•Sngwr has sngs avail for estab artists or acts. Rock, pop, R&B, dance, ballads. Styles range from Scorp. Bad English, Journey to AC/DC. Mark, 213-653-8157

•Sngwr ncd for band. Qual music desired & dance. Shelly, 818-361-9414; Michael, 818-781-6805

•Sngwr skg to form modern rock band. Bad English, Henley, Simple Minds. Petlv. Howard, 213-255-7901

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