

# MUSIC

## CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

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KORO

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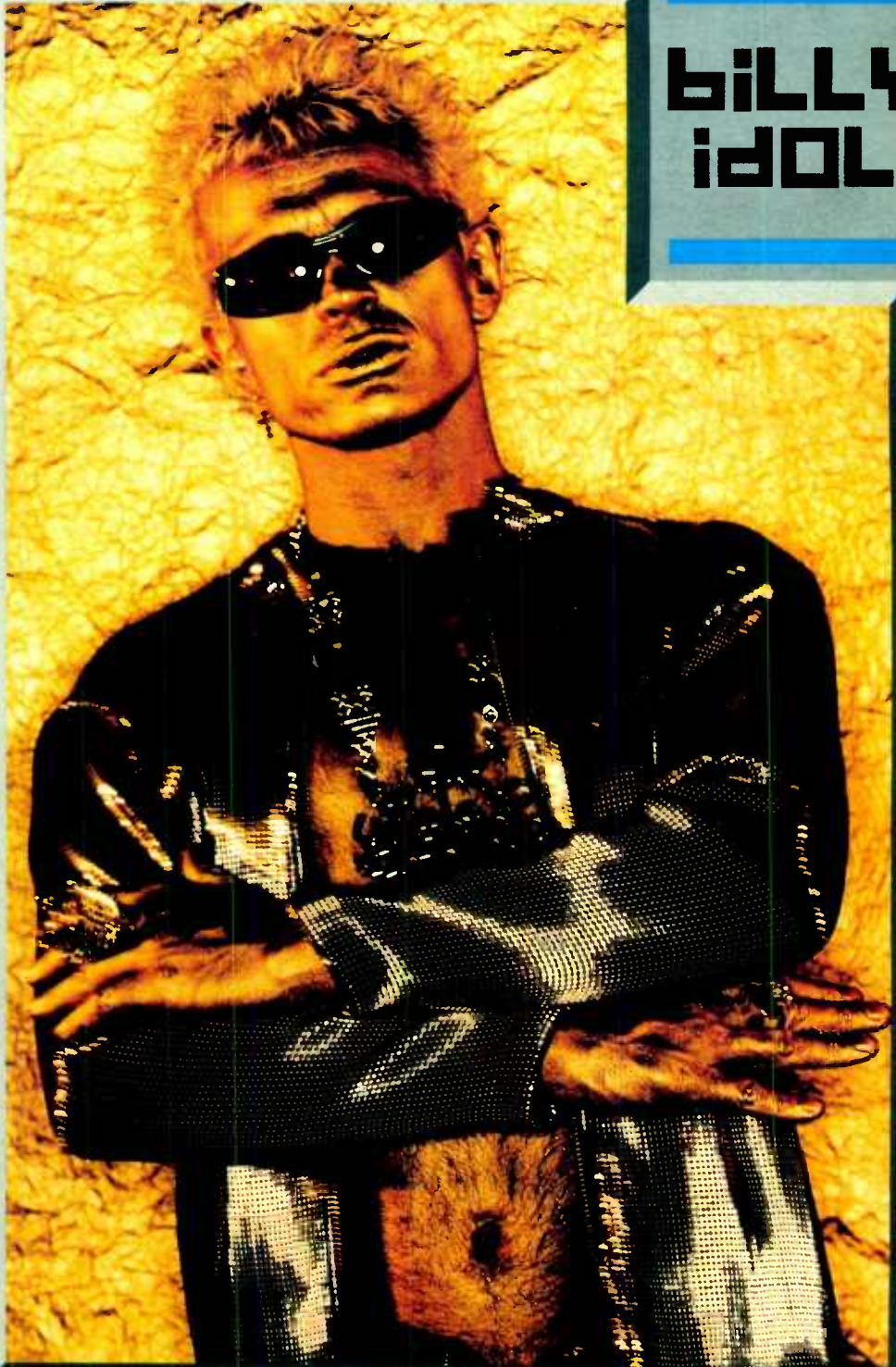
Producer Profile

**SYLVIA MASSY**

Songwriter Profile

**CRAIG CHAQUICO**

# BILLY IDOL



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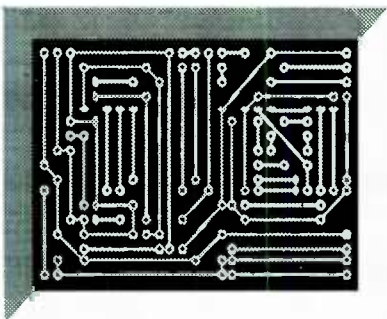
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Billy Idol has taken some giant steps into the future with the release of his latest and most aggressive LP to date—*Cyberpunk*. Idol explains how both computers and musicians worked together toward a common goal.

By Chuck Crisafulli



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As music technology gets more advanced, flexible and inexpensive, more musicians are able to take advantage of this new industrial revolution. In this keeper issue, *MC* explores the past, present and future of MIDI.

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Cover photo: Peter Gravelle

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## FEEDBACK

### Mode Mistakes

Dear MC:

Upon reading your article on Depeche Mode (Vol. XVII, #8), I noticed an obvious mistake along with a not-so-obvious one. The first pertains to the line someone wrote: "A string section was brought in to back up Gahan's vocals on the baroque-sounding 'One Caress.'" If you truly followed up on DM, you would have known that it is not Dave, but Martin Gore who sings this beautiful song. It does not take a genius to distinguish these two very different voices.

The second mistake is the number of albums you said were released between 1981 and 1990. Do you mean in the U.S. or everywhere? In America (and this is an American magazine, right?), seven, (not eight) regular studio albums were released, along with two compilations and one live album (as you said).

Please review this information for future use. If I was a member of the group and noticed the mistakes, I wouldn't think MC too brilliant.

Kristin  
Chatsworth, CA

### Make It Positive

Dear MC:

I have a problem with the review of the Lesa MacEwan Band in the April 26th issue. The review itself was generally favorable and I agree that it was a fair critique. I may disagree with some of the opinions expressed, but after all, a review is only an expression of one person's opinion.

My problem lies in the presentation. Lesa's photo was captioned, "She needs stronger songs." While the strength of her songwriting was questioned in the review, this doesn't seem like a reasonable sum-

mary of the comments. Some examples of captions from club reviews in the same issue by bands that had an equal or lower score are, "A musical potpourri," "Talented, powerful and aggressive," "Talented and personable" and "Solid, melodic rock." These all paint a very positive picture, yet none of these band rated higher than Lesa's score (seven on a ten scale). It's difficult to find a positive connotation in "She needs stronger songs."

Admittedly I am biased here. Lesa is a friend of mine and I am a huge fan of her work. However, I'm sure you are aware of the impact your magazine can have on an artist's career. Many busy industry types don't have time to read an entire review and will form an opinion based on a four-word caption. I would hate for Lesa MacEwan to be remembered as the girl whose songs suck.

Dave Boss  
Granada Hills, CA

### Hat's Off To MC

Dear MC:

Just a quick note to thank Tom Kidd for his review of Mike Keneally's album, *Hat*.

The article prompted numerous calls to our office from the Zappa fans and sales increased 20%. As a subscriber to *Music Connection*, it is a pleasure to see how the articles and reviews influence the public.

Again, thanks for taking the time to listen to the album and giving it your review.

Suzanne Forrest  
Immune Records  
San Diego, CA

### Owen's Tops

Dear MC:

In reference to your insightful article on Owen Sloane, I was pleased to hear such an honest assessment of our pathetic industry. Who better than Owen Sloane is qualified to speak on the matter. Here's a guy with a history. He knows what it was like then and what it is like now. I have known Owen for years and although I have met my share of attorneys, no one is as decent a human being as Owen Sloane. He is in my opinion, a man amongst boys. Another word also comes to mind—class. When I score my deal and the offer is in. I will pick up the phone and make one call. I rest my case.

Chris Curry, K.K. Wilde  
Sherman Oaks, CA

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# CALENDAR

By Trish Connery

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

Calendar, c/o Music Connection  
6640 Sunset Blvd., Hollywood, CA 90028.

## Current

□ The Los Angeles Music Network (LAMN) will hold its next meeting and panel Tuesday, June 22 at Jack's Sugar Shack, located at 8751 W. Pico Blvd. in Los Angeles. The topic of discussion will be "Getting Attention In A World Gone Mad" with speakers Cary Baker of Morgan Creek Records, Bryn Bridenthal of Geffen/DGC and Fletcher Foster of Arista Records. The mixer will begin at 6:30 p.m. with the panel starting promptly at 7:00 p.m. Admission is \$5 for members of the music industry (with a business card) and \$10 for the general public. For more information, contact LAMN at (818) 980-2911.

□ The Songwriters Guild Foundation will sponsor an Ask-A-Pro/Song Critiques session on Wednesday, June 16, 7:00 p.m. These sessions offer songwriters an opportunity to bring in material and receive feedback and information from an industry professional. This month's guest will be Academy Award-winning songwriter Al Kashka, who is best known for hits "The Morning After" (from *The Poseidon Adventure*) and "We May Never Love Like This Again," (from *The Towering Inferno*). The evening is free to SGA members and will be held at the Guild's office, 6430 Sunset Blvd. in Hollywood. Call the SGA for additional information or for reservations at (213) 462-1108.

□ Contemporary jazz artists Gerald Albright and Stanley Jordan are the featured performers appearing at the Meridian Vineyard's Concerts Under the Stars series presented by Century City Shopping Center & Marketplace on June 16 and August 25, respectively. Albright and Jordan are only two among thirteen jazz, big band, swing, blues and R&B bands appearing in the free, outdoor concert series, on Wednesdays, June 2 through August 25, 7:00-9:00 p.m. at the Center, located at 10250 Santa Monica Blvd. Los Angeles. Call (310) 277-3898 for more information.

□ California Lawyers For The Arts will sponsor a new seminar, "Film & Video Law Seminar," on June 19, 10:15 a.m. to 5:00 p.m. at Century City's Broadway Store Auditorium, 10250 Santa Monica Blvd., 2nd floor. Topics of discussion will include legal structure and business considerations, collaboration agreements, obtaining rights and protecting them, errors and omissions/clearances, and film distribution and financing. For more information, contact California Lawyers For The Arts at (310) 395-8893.


□ K.A. Parker has a new four-week class coming up, "Business Of Songwriting," beginning Monday, June 14, 7:30-10:00 p.m. This class offers an overview of the music business. The class fee is \$100 and is limited to ten participants. Call (213) 656-6916 to reserve your space.

□ "L.A.'s Finest," a Roger Burnley produced event, is an ongoing series featuring original acts in many different styles. The next showcase will be held at the Troubadour, 9081 Santa Monica Blvd., in West Hollywood, on Wednesday, June 16, 7:00-9:00 p.m. and will feature a variety of musical influences in the pop, folk, alternative, acoustic and R&B genres. There is a \$10 cover charge, but complimentary admission will be extended to music industry professionals. Call (213) 850-4404 for additional information.

□ The next session from the on-going series, "Creative Record Production Master Class" will be Tuesday, June 8, 7:00 p.m. These classes, sponsored through the Church of Scientology's Celebrity Centre International, is taught by veteran record producer Nik Venet. The initial class fee is \$25, with continuing classes \$15. Call (213) 960-3100 for reservations or for additional information.

□ The Los Angeles Community Festival will take place Sunday, August 22, in and around the Shark Club, 1024 S. Grand Ave. in downtown Los Angeles. Proceeds will go to benefit L.A.'s homeless. Sponsors at this time include KABC-TV, among others, and platinum rock acts are confirming at this time. The event's organizers, Michael and Valerie Wyman, of Mission Possible, are interested in signing up additional acts in other styles, and are still accepting sponsors for the event. Also, any industry professionals who can assist with staging and/or P.A.'s, are encouraged to call. Contact Michael Wyman at (818) 764-4070.

## Recaps

□ "Dance For Music Video: From Hip Hop To Post-Modern" is a new summer session course from UCLA Extension which is for dancers interested in pursuing a career in commercial dance. The instructor, Janet Roston, a music video choreographer for A&M, Warner and Capitol Records, trains participants in diverse movement styles: current street/hip hop, rock jazz, post-modern and retro dance. The class takes place Tuesdays, June 29-September 14, 7:00-10:00 p.m. at UCLA, 218 Dance Building. The fee is \$350. Also included in the summer lineup is "The Music Video Industry Today: The Process, The Players, The Opportunities," which offers a comprehensive update on the evolution of the music video. Antony Payne, whose Gasp! Productions has produced videos for Michael Jackson, Paul McCartney, Diana Ross and Barry Manilow, is the instructor for this course, which meets on Tuesday, July 20-August 24, 7:00-10:00 p.m. at UCLA, 121 Dodd Hall. The fee is \$175. Finally, UCLA offers "Creating The Musical: From Broadway To Hollywood," for composers and lyricists who want to explore the range of musical formats and the production process. Tony nominee, Obie and Drama Critique Award winner Gary William Friedman serves as instructor for this course, which meets Tuesdays, June 29-September 14, at UCLA, 1439 Schoenberg Hall. The fee is \$350. For more info, call (310) 825-9064. 

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# Tape Specialty, Inc.

By Karen Orsi

Just over sixteen years ago, Steve Feldman and his father, Leonard, were employed at the same audio duplication company. When this company was bought out by an East Coast company, they were informed about a new company policy that prohibited two members of the same family from working together under the same roof. Even though he had been the sales manager there for a number of years, Steve graciously left the company so that his father could remain employed. "I had a job," Steve explains, "but my father had a five-year contract."

He departed on good terms, but asked his father to co-sign a loan for him so that he could open up his own business. He did not tell him at the time what the business was. His father agreed, Steve started Tape Specialty, and father and son became competitors in the same field for about a year. "It made life very tough," Steve remembers. Then, an interesting thing occurred. Steve competed against his father's company in a bid for a job.

When Steve Feldman won the bid away from his father's company, Steve offered his father a job at Tape Specialty. Leonard Feldman agreed, and the new company was nearly complete. Leonard Feldman had been in the audio duplication business since the inception of the eight-track cartridge. His knowledge and experience in the field were a valuable asset. "Bringing him aboard," Steve says, "gave Tape Specialty some stability because he was so well-liked and well-known in the industry. We were struggling for a while to get credit with some vendors, and his association with the company gave us access that we wouldn't have had otherwise." Steve was still so young that he lacked credibility in the industry, and when the senior Feldman joined the company, Tape Specialty began to get the recognition it needed to get its foot in the door. Much of Leonard Feldman's business philosophy is still very much alive today, although he passed away just over four years ago. He believed that the satisfaction of the client should be paramount, because it is a lot easier to please a client than try to erase a bad business experience. "So," says Steve, "we go out of our way to extend a helping hand to all our clients. That's the key to anybody's business. And to be quite honest, our clients do a better sales job than I could ever do."


Tape Specialty Inc. specializes in serving their clientele in any way that is related to the audio field. If it is in any way connected with cassettes, CDs, packaging, art or fidelity, Tape Specialty is dedicated to providing good service. All you need to do is walk in the door with your DAT. "The philosophy of this company," says company president Steve Feldman, "is to give the client high quality product, a quick turnaround time and to cater to the client. We have to be intelligent and efficient enough to know what questions to ask the client to find out exactly what they want to end

up with. Once we've established that, that's the key to this industry—giving the client what they want, and not trying to sell them what you have." Currently, the Tape Specialty staff turns out about 25,000 units a day. It is a publicly held company, and as Steve puts it, "the majority of our employees own a piece of the rock." Good service is in their own interest as well.

The other part of the equation is Stuart Feldman, Steve's younger brother. He joined the company not long after their father. What is it like to work with so much family? "Actually," Steve says, "working with Stuart is a delight. We can discuss things rationally. He listens to me and I listen to him. I have worked at other companies where when you talk to someone they only hear their own voice and not what you're saying. It's very refreshing when we can sit down and come up with a solution. His expertise is in the technical side of the business, and I rely on him for any decisions concerning the equipment." As far as venturing out into new avenues, Steve says, "I think we are just going to stay in tune with the industry. Our changes are initiated by what the record companies do. One of the keys to this industry is if they say to go one way, everybody has to turn and go that way. We are just a follower with our finger on the pulse so that we know what way to turn when they turn. It seems that when sales deplete, they introduce a new format. No duplicator in the world can force the issue, but you have to flow with the punches."

"Most of our DAT masters are mastered to Studer tape recorders," Stuart Feldman says. "The duplication is done on Electro Sound equipment, in conjunction with Gauss machines." This equipment, for those in the know, is top quality. Stuart and his staff do all their own maintenance. "Our equipment is capable of running at a very rapid speed, an 80-1 ratio. This makes a 30-minute cassette in thirty seconds. We found that it is very hard to keep tolerances the same running at those high speeds day after day. We found it better to run at about medium speed (32-1), that way, it's much easier to keep the tolerances in line. So the tape doesn't travel as fast, the equipment doesn't require so much maintenance and things stay in line for a longer period of time."

Stuart holds a bachelor's degree from Cal State Northridge. After graduating, he took some electronics classes and learned from others on the job. "Psychology helps me deal with people," he says, "and the electronics classes help me deal with the machines." One good thing about working in a family business, he says, is job security. "You know you'll never be fired. However, the expectations are higher. You never call in sick. We can argue on a higher emotional level because we're family. But between us, Steve and I have a nice balance."

Tape Specialty is at 13411 Satcoy Street, North Hollywood, CA 91605. Phone is (818) 786-6111 and fax is (818) 904-0267. 

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## **Jim's Music Center**

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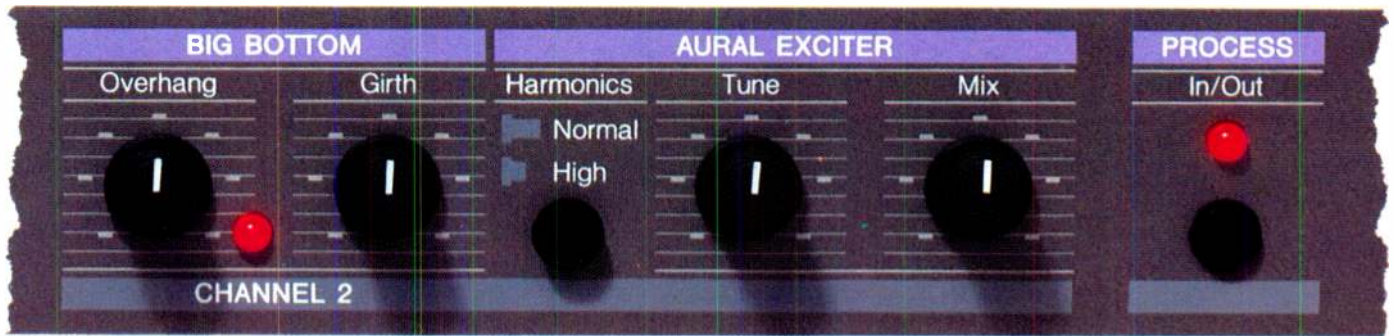
7265 Santa Monica Blvd.,  
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## **Westwood Music**

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World Radio History

## Hall Of Fame Ground Breaking Set For June

By Sue Gold

CLEVELAND—The Rock & Roll Hall of Fame and Museum will finally have its official ground breaking on June 7, 1993 in Cleveland. The \$84 million building is set to open in the fall of 1995, just in time to tie in with Cleveland's bicentennial in 1996.

Celebrities and public officials are scheduled to be on hand for the long-awaited event. Construction on the building quietly started last April, but the June ceremonies will mark the occasion officially. "We are extremely pleased and proud to have completed our financing and put this exciting project underway. Many people deserve credit for their hard work to get us where we are today," said William N. Hulett, co-chairman of the board of the Rock & Roll Hall of Fame and Museum.

The ground breaking will be part of Cleveland's annual Square-To-Square festival, which will include a variety of events related to the Hall of Fame. Events will culminate on June 16 with the U.S. Postal

Service First Day of Issue ceremonies for the seven-stamp "Legends of American Music" rock & roll series. Artists being commemorated on stamps are Bill Haley, Buddy Holly, Clyde McPhatter, Elvis Presley, Otis Redding, Ritchie Valens and Dinah Washington.

One event that was scheduled, a benefit concert to commemorate the ground breaking, was scrapped at the last minute. According to Hulett, "The press of the summer touring season for many of the artists we wanted has simply not enabled us to put together a concert that would represent the broad spectrum of rock & roll music. But we fully intend to have a benefit concert associated with the museum in the future."

When finished, the museum will have 50,000 square feet of exhibition space, including a working radio broadcast studio, music mixing booths where visitors can remix their favorite music and video and audio areas highlighting the history of rock & roll. **MC**

## Labels Form Alternative Distribution Alliance

By Sean Doles

NEW YORK—In an effort to capitalize on the dramatic growth of alternative music and meet the special needs of independent retailers, Warner Bros., Atlantic, Elektra, Interscope, Mute and Restless Records have created the Alternative Distribution Alliance (ADA), which will complement Warner Music Group's WEA distribution company.

"We'd been talking about forming a street-level, independent distributor within the Warner Music Group system for a long time," says Danny Goldberg, Senior Vice President of A&R for Atlantic Records. "We wanted an alternative distributor, meaning alternative to WEA, that could penetrate into the mom and pop stores and give developing artists that might not be a priority

with WEA distribution a place to go."

Designed to compete with Sony's R.E.D. distribution company, the Alternative Distribution Alliance, which begins operations this month, will distribute select releases from Atlantic, Dali, Def American, EastWest, Elektra, 4AD, Interscope, Matador, Medicine, Mute, Restless, Seed, Slash, Twin/Tone and Warner Bros. Records.

To oversee operations, the Alternative Distribution Alliance has named Clark Staub, who, in addition to his six years with Relativity and a brief stint at Restless, also brings years of experience as an independent retailer.

Having owned Texas Records in Santa Monica and 10 Ton Records in Long Beach, Staub understands the importance of an independent distributor. "It doesn't make sense economically for the major distribution companies to deal with the independent stores because they make up for it in the volume that the major accounts bring in.

"I don't have that overhead," continues Staub. "The independent retailer is really where all of my music is about, and we need to deal with them in a more concentrated and a more personal way than WEA can.

"Certainly, we need to cater to all the national accounts as well as the chains and one-stops. They're a very important aspect of ADA," Staub says. "However, we have to penetrate beyond that into the indie retailers that promote and sell the kind of music that we're distributing."

Armed with a smaller, more personal approach to developing artists, the Alternative Distribution Alliance hopes to lure even more labels into its fold, especially those unhappy with their current distributor.

"The trend here is to go to what I like to call 'inclusive distribution' instead of 'exclusive distribution,'" Staub says, "one where we welcome and need all the input possible by our labels to make us a better company.

"The ADA's intent is not to be a dumping ground for WEA. Our intent is to be a valuable complement to WEA." **MC**

## Club Making Comeback With New Liquor License

By Tom Farrell

RESEDA—Four years after losing it, the Country Club has regained its liquor license and has begun booking rock bands on a regular basis.

A favored venue for many years, the club's popularity plummeted after losing its liquor license in early 1989 when local residents and businesses lodged numerous complaints against the venue's rowdy rock patrons.

In an effort to regain community favor, Tony Longval, who took over as the venue's proprietor in July, 1991, stepped up the club's security. "We have 24-hour security—whether we have a show or not," says Longval. "We're very strong on security, some people may say too strong, but I want people to feel safe when they come here. I live in this community, and I wanted to show them that the previous problems were not going to happen again."

The venue books rock bands every Thursday and Saturday through Paul Shenker and Future Star Productions. Longval stresses that the club would not resort to any pay-to-play policies. **MC**

## WARM GREETINGS



Pete Townshend and Atlantic Co-Chairman/CEO Doug Morris are pictured exchanging warm greetings during the ex-Who guitarist's recent visit to the label's New York headquarters. Townshend visited Atlantic's East Coast headquarters to discuss the label's plans for his forthcoming solo release, *Psychoderelict*, and its first single, "English Boy."



# Leading Rap Label Establishes Rock, Alternative Division

By Sue Gold

LOS ANGELES—Leading rap label Priority Records, which has built a name for itself with such acts as N.W.A and Ice Cube, has formed a new division that will focus on rock and alternative music. The label will supplement its current marketing, promotion and sales staffs with specialists in the rock and alternative fields to handle the new acts.

"I think this was a natural step for us," explained Priority Records Executive Vice President Stephen Drath. "Most of our marketing is geared toward a kind of street level promotion, and I think all kinds of alternative music is at the street field, so it fits right in."


Jeff Neben, who has been appointed Vice President/General Manager of the new division, added, "We are putting together a dedicated, street-wise team, and I am confident our artists will enjoy successful, long-term careers as a result. There was also a recognition that there was a definite need in the marketplace for a label that has the power and position to be in the artist development business."

The first band to release product through the new division is Engines

of Aggression. "We have stressed to ourselves to sign six to ten acts in the first year, but what comes first is quality. If it takes a little longer, especially in the early stages, to find the acts we think we want to work with, we'll do it," said Drath.

Jeff Neben, who explained that the label's new rock and alternative artists won't differ significantly from their rap artists, added, "There are an awful lot of street level rock bands out there as well as street level alternative and folk acts, so there are all kinds of street level music that need to be addressed and marketed."

Both Neben and Drath emphasized that the division is not a new label, but rather an expansion of Priority. "The market we're going after is very similar to what we do at the moment," Drath said. "Our sales people are geared toward covering the entire spectrum, so we're just going to supplement them, particularly in the promotion and publicity areas."

Priority is currently accepting unsolicited tapes. To find out more information, contact Priority at (213) 467-0151. 

## KOOL PRESENTATION



Robert "Kool" Bell of veteran soul ensemble Kool & the Gang recently presented group memorabilia to the Hard Rock Cafe in New York City. Kool & the Gang's new album, *Unite*, on JRS Records, has just been released. Pictured (L-R): JRS VP of Marketing Lou Tatulli, BMG Distribution President Pete Jones, Robert Bell and BMG VP of Sales Rick Cohen.

Waring Abbott

By Michael Amicone



John Vernile

Windham Hill Records has announced the appointment of John Vernile to the post of National Promotion Manager. Vernile was previously Marketing Director for Forest Incentives, a distributor of print, video, music and specialty products.

In more Windham Hill news, Joanne Brown has been named National Publicity Manager. Brown will perform her duties out of the label's Northern Californian headquarters.

Jorgen Larsen has been named to the newly created position of President of MCA Music Entertainment International. In his new post, Larsen will oversee MCA's global record operations in the United Kingdom, Japan, Germany and Canada.

Jim Henson Records/BMG Kidz has announced the appointment of Phran Schwartz to the post of Director of Marketing. Schwartz's resume includes stints as a Director of Marketing for Arista-Nashville and Director of Product Development for RCA Records in Nashville.



Liz Silverman

Giant Records has announced the appointment of Liz Silverman to the post of Product Manager. Based in Los Angeles, Silverman moves over to Giant direct from a stint with Warner Bros. Records, where she was National Merchandising Manager.

Geffen/DGC Records has announced the promotion of Kimberly Knoller to the post of Director of Regional Video Promotion. Knoller, who began her career in 1986 as an on-air personality for KRQQ-FM in Tucson, joined Geffen's AOR promotion department in 1991 as Manager of Secondary AOR Promotion.

CEMA Distribution has announced the promotion of Joe McFadden to the post of Senior Vice President, Marketing/Sales. McFadden, who joined CEMA in 1974 as a Territory Representative, will supervise all sales and marketing activities for the

CEMA-distributed group of labels, which includes Capitol, EMI Records Group, Virgin and Liberty.

EMI Latin has named Jeff Young to the post of National Sales Manager. Based in Los Angeles, Young will direct the label's regional sales staff. Young was formerly with CEMA Distribution, where he served as Credit Manager for the Latin Division.

WEA has appointed Michael Hamilton to the post of Assistant to the National Director of Facilities. Hamilton will perform his duties out of WEA's corporate offices in Burbank.

UNI Distribution Corp. has announced the promotion of Jeff Traintime to the post of Senior Director, Catalog and Release Information. Traintime, who is a ten-year-plus veteran with UNI, will shepherd all printed materials used by UNI's sales staff.




Terry Meyer

Private Music has named Terry Meyer to the post of Director of Finance. Prior to joining Private Music, Meyer was the Project Finance Manager for Rhino Records. She has also served a stint as Finance Director with Ogden Allied Entertainment.

Public relations/marketing company Bender, Goldman & Helper has announced the formation of a new music division, BGH/Music, headed by Sherrie Levy, who was most recently Senior Vice President of Roskin-Friedman and Associates' Music Division. Her resume also includes stints with PolyGram, Columbia, Buddha and Elektra Records.



Charles Nobles

I.R.S. Records has announced the promotion of Charles Nobles to the post of Director, Strategic Planning; and the appointment of Jim Beisner to the post of Director, Manufacturing and Strategic Marketing Information. 



**Bob Skoro**

**Company:** Mercury  
**Title:** Senior VP/A&R  
**Duties:** Talent Acquisition  
**Years with company:** Six

**Dialogue**

**The Staff:** "On the pop/rock side of things, in L.A. we have Mike Sikkas, Bobby Carlton and Tom Vickers. Tom handles more of the adult contemporary music; Bobby & Mike are the contemporary pop/rockers. In New York, there is Bruce Carbone, Alec Peters and Bob Kranes, who all handle contemporary music. Then there are two scouts: Jill Goehring and Cheri Chang. The urban side of the A&R department has Lisa Cortes, Dave McPherson and Kenyatta Bell. We also have Bas Hartong in charge of International A&R. All of the records from foreign affiliates around the world filter through Bas. We have companies around the world, and they're all making records. We pick up the ones we think we can do the best service for."

**Focus:** "I think that music and A&R are always evolving. This label has a handful of platinum acts that are the foundation of the company—Def Leppard, Tears For Fears, Kiss, Cinderella, Bon Jovi, Vanessa Williams, Robert Cray. Outside of these, there is another handful of developing artists—Ugly Kid Joe, Soup Dragons, Material Issue, Greta, Copperhead, Mighty Mighty Bosstones, Mindbomb. So what happened was, in 1991 I took over this job and we dropped a lot of acts. The following

year, we added lots of new acts to the roster. So the vision of the company has become to continually evolve with the superstars and to simultaneously bring in and develop a handful of new acts. And this all gets filtered through the A&R staff who are all out there in the streets living with the music. And they bring to me the acts that they feel very strongly about."

**Duties:** "My duties are basically to manage and oversee the A&R de-

partment and all of the music that they're working on. In the area of urban music, that duty falls into the capable hands of Ed Eckstine."

**Signings:** "If there's an act that one of my staff members wants to sign, all he has to do is come and talk to me. We'll start talking about the music and the act and if there's a tape, I'll listen to it. Eventually I'll go down and see the act with them. If we're going to sign the act, the process will start at that time. Where I'll get involved again is in the making of the record and in getting that record into the system. I'm also involved in the marketing and sales and imaging and releasing of the record."

**Talent:** "Obviously, what we're looking for are true artists; real, honest bands who believe in themselves. We're trying to be a non-generic label while at the same time allowing each artist to be true to himself."

**N.Y. vs. L.A.:** "If you happen to come across that great artist, it doesn't matter what office you're in—New York or Los Angeles—because it's all about the music. I really believe that it's not about getting me or the label president to love the artist—it's about getting the kids in the streets to love the artist. If the consumers are into the music then that's all that matters. Because New York is a late night city, I think there might be more of a club scene there—I mean clubs for dancing. I don't think the music is about New York or Los Angeles—it's universal."

**The Economy:** "I believe that this is one of the best periods I can remember for fresh, exciting new music. It almost reminds me of the early Seventies where the kids found and discovered their own music. It wasn't driven purely by MTV. I think MTV is

a reflection of what's happening on the streets and in the community. Today, kids are hearing about artists and the word is coming from off the streets. The kids are talking about it and local retail is stocking it from indie releases and selling it. Now, it may take a year to explode, but when it does, it was because there was a sense and a consciousness about the artist that began at the street level."

**Playing Live:** "I think it's great for bands to be playing live today. There are a lot of great live bands out there. And you have to be really good to get noticed because the competition is really stiff. It's possible for a new, young band to go out and play live and develop an honest following, which, in turn, gets the attention of record companies, radio, retail, managers, etc."

**Conclusions:** "We're into the Nineties in a big way and I think over the next six months, people will both see and hear that. We're developing a lot of street bands and lots of urban projects and we're mixing all of them in with our roster of superstars. And all of that is in keeping with our original A&R vision for this label."

**Grapevine**

**Gary Gersh** is the new President of **Capitol Records** and will assume that position beginning July 1st. Although former Capitol head **Hale Milgrim** was well-liked as well as being a marketing wiz, it was felt that he only developed existing Capitol talent and failed to break many new acts.

Still Hot: **Big Bang Babies** (Roxy, June 19th), **B.O.S.S.**, **Queeny Blast Pop** (Roxy, June 25th), **Fizzy Bangers** and **John Gregory**



*Paul McCartney and his band were recently awarded gold record plaques for their latest Capitol Records album, Off The Ground, McCartney's fastest selling release in more than a decade. Pictured above (L-R) are CEMA Distribution President Russ Bach, Capitol Executive Vice President Art Jaeger, Capitol Senior Vice President/Sales Lou Mann, Paul & Linda McCartney, band member Hamish Stuart, former Capitol Records President/CEO Hale Milgrim and band members Blair Cunningham, Robbie McIntosh and Wix Wickens. McCartney is now in the midst of his New World Tour.*



Billy Idol was one of many guests who showed up to celebrate the release of Vince Neil's first solo album, *Exposed*, on Warner Bros. Records. Flanking Idol on the left is guitarist Steve Stevens, who now performs his guitaristry for Neil but got his start with the Billy Idol band. On the right is the star of the evening, former Mötley Crüe singer Vince Neil.

(Wednesdays, In Between Cafe). Industry attorney Randal Neal Cohen has formed a new personal management company called Window Pane Artists. The company's current roster includes Deborah Hanan & the Ministers of Culture, Fool's Moon, the Telling. Window Pane is located at 400 S. Beverly Drive, Suite 318, Beverly Hills, Ca. 90212. The telephone number is (310) 286-6600.

Heavy metal band Accept has reformed and will be releasing a new album entitled *Objection Overruled*, on CMC International Records. Expect a summer release.

M.J. Brown Productions is offering to shoot a select number of bands and/or artist videos with the only cost being that of equipment rentals. Prices will vary depending on how complicated you get, but the director and crew will shoot for free. For more details, call (310) 358-6005.

Moonstone Records has moved. Their new address is: 3030 Andrita Street, Los Angeles, CA 90065. Telephone: (213) 341-5959, FAX: (213) 341-5960.

One of the hottest and most exciting bands from Florida just got into town and is already making noise. They're called Vandal and they've booked some Strip shows during the month of June. Check 'em out.

The Coconut Teaszer, in conjunction with BMG's Latin label manager Marcello Rey and Pescado Rabioso Productions, has begun a series of Rock En Espanol nights to be held every Friday night at the club. Age limit for these shows is eighteen & over and they're expected to run throughout the summer. Additionally, the Teaszer will celebrate the issuance of the forthcoming Ritchie Valens postage stamp by holding a Del-Fi Records night (of sorts) on June 20th. Show will also celebrate the release of the brand new album *The Ritchie Valens Story*, as well as other releases on the newly reactivated Del-Fi label—prod-

uct from Latin Touch, Lynx'E, Eclipse and Mirage.

Happy belated 60th birthday wishes to Willie Nelson ("Crazy," "Nightlife," "Funny How Time Slips Away"). Time's just about right for the definitive Willie Nelson box set. How about one CD with all of his hits and a second CD with his hit songs as performed by the artists that made them famous!

Paul McCartney is trying to get more royalty money from his Beatles songs from catalog owner Michael Jackson. According to published reports, McCartney wrote three letters to Jackson but got no reply.

Check out the Kinks while they're on tour this summer. Also on the road this summer: Anthrax, the Ramones, J.J. Cale, Jethro Tull/Procol Harum, Los Lobos and a package featuring Stone Temple Pilots & Butthole Surfers.

### Deals

Original Kiss drummer Peter Criss has signed with Tony Nicole Tony Records and will be recording his album during the month of June.

Local rock band Tuff is signing with Grand Slamm Records through Relativity. Band will release an EP in August and will headline at the Troubadour on June 19th.

Ron Oberman signs local band Water to MCA Records. Band played only a couple of shows in town.

### On The Move

Matthew Aberle joins Imago Records as their Director of A&R. Aberle was formerly with Morgan Creek.

Robert Greenbaum has been named Manager of A&R at Columbia Records.

MCA Records has promoted Paul Kremen to the position of VP/A&R. Polydor Records in New York has recently promoted Joe Bosso to the position of Director/A&R.



**Larry Romano**

Contact: Larry Romano  
(718) 667-5884

Purpose of Submission: Seeking publishing and/or label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Although Larry Romano has been playing drums since the age of six, it wasn't until two years ago that he decided to get into the music business seriously. Prior to that, he'd been obsessed with becoming an actor. Romano put together a very tight group of musicians to back him up in the studio for the recording of his four song demo. What stands out the most after a single listening is that Romano hasn't been doing this for a long time. Some of the vocals are difficult to understand and the songs themselves need to be strengthened. The best thing Romano could do for his career right now is to play live and continue writing more songs. Romano mixes humor with politics and rapping into one confusing mish-mash of sound. More time spent on his craft will help his career. Go for the deal when you've earned it.



**Five Eyed Spy**

Contact: Five Eyed Spy  
(415) 594-1779

Purpose of Submission: Seeking label deal

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Take a little bit of funk, a dash of rock, a touch of soul and a pinch of metal. Now, mix generously with a lead singer who appears to be singing in a foreign tongue as if possessed, and you begin to get the idea. Five Eyed Spy has no idea at all as to what musical direction to take. And the confusion is evident in their demo tape submission. Though the playing is tight, the songs are but segments of different musical genres tied together. It would behoove this band to get back to the drawing board immediately and also, to ask the singer to take the marbles out of his mouth before recording another demo tape. New, stronger songs and a solid vocal presentation will set these guys on the right track. Right now, though, you need lots of work and probably some vocal lessons as well.



**Wah Zoo**

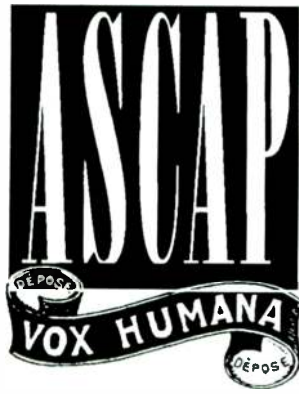
Contact: Jim Blazer  
(805) 252-2560

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

This musical trio comprised of lead singer Patty Darcy-Jones, guitarist Tom MacLear and keyboardist Jim Blazer has a solid list of credits to fall back on—including performances with Cher, Billy Joel, Tom Jones (as backup singers) and songwriting credits for the likes of Small Faces, Ron Wood, Rod Stewart and David Crosby, to name just a few. It's no wonder that their tape is professional sounding and well-written. Patty's lead vocals are belted out with reckless abandon. She means everything she sings and it's obvious. The tunes are well-constructed and played like pros. Two points: First, six songs are a bit much to submit. Try to keep it down to three or four. Second, that "hit" isn't obvious. So, you guys gotta keep writing until it finally shows up.

To submit product for analysis, send your packages (including photo, bio & contact #) to: Music Connection Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of Music Connection magazine.



### Secrets No More

It's June, graduation time for some ASCAP Best Kept Secrets Showcased bands. This year's class:

**THE IMPOSTERS** previewed their upcoming Elektra Records debut release *Serves You Right* at a special showcase held June 3rd at the Troubadour. The evening's festivities were hosted by ASCAP and Elektra. The album hits the streets in August.

Arizona's **Gin Blossoms** are completing a national headlining tour by playing the KROQ Weenie Roast on June 12th. The band also appeared on *The Tonight Show* on June 1st, after logging in two appearances on *Late Night With David Letterman*. Check out the new video of "Hey Jealousy" on MTV—from the band's A&M debut release, *New Miserable Experience*.



ASCAP recently visited the soundcheck for the *School of Fish/Best Kissers in the World* show at the Palace Theatre in Hollywood. Pictured with the bands are ASCAP's Tom DeSavia and Leigh Anne Lewis. The Kissers are currently waxing tracks for their full-length MCA debut. Po-Mo Historical Footnote: School of Fish performed, alongside the Gin Blossoms, on the very first ASCAP's Best Kept Secrets Showcase in January, 1990...Oh Happy Day!

### Not So Quiet On The Set



The May 25 edition of ASCAP's Quiet On The Set raised the roof at L.A.'s Largo Pub. Special guests Mike Reid (from Nashville) and Maria Vidal played to a capacity crowd along with additional performers Christi Dannemiller, Steve Seskin and Stephen Allen Davis. Pictured (l-r): Dannemiller, Davis, Vidal, Reid, Seskin and writer/producer Rick Nowels.

ADVERTISEMENT

## SONGWORKS—STEVEN P. WHEELER



Recording artist **Queen Latifah's** new *Flavor Unit Records*, which is distributed by Epic, has signed a worldwide co-publishing agreement with **Famous Music**. The agreement covers publishing for all artists on the *Flavor Unit* roster including **Freddie Foxxx**, **Latee**, **Bigga Sistas** and **Brooklyn Assault Team**. *Flavor Unit Music*, the new joint venture, will actively sign new writers, producers and artists. Pictured at New York's **Giant Recording Studios**, where **Queen Latifah** is recording her new album are (L-R) **Sha-Kim**, Chief Operating Officer, *Flavor Unit Records*; **Irwin Z. Robinson**, Chairman and CEO, *Famous Music Publishing*; **Latifah**, CEO, *Flavor Unit*.

### Upcoming Industry Showcases

The **National Academy of Songwriters** next **Acoustic Underground Showcase** will take place on Monday, June 14th, at the Troubadour beginning at 8:00 p.m. Continually one of the biggest industry draws, this month's show features performances from **Michael Kline & the Gypsies**, the **New Orleans Nightcrawlers**, the **Mustangs**, the **Eves**, **Judith Owen**, **Jill Knight** and **Phil Roy**.

The evening will also include an exciting "Hit Songwriters In The Round" with **Dave Alvin** (the **Blasters**), **Colin Hay** (**Men At Work**), **Billy Steinberg** ("Like A Virgin," "True Colors") and **Jerry Fuller** ("Travelin' Man," "Young Girl") and the recent Number One hit "Show And Tell" talking about and performing their hits. Contact **Blythe Newlon** at (213) 463-7178 for further information.

For all you true blue rock & roll fans, the second **American Rock Connection** industry-sponsored showcase will take place on Thursday, June 17th at the Palomino when the show kicks off at 8:00 p.m. (sharp!).

The **American Rock Connection Showcase**, which is co-sponsored by **Music Connection**, **Third Encore Rentals and Rehearsal Studios**, **Mesa/Boogie** and **DW Drums**, will feature a very diverse lineup of talent at the June 17th show including the vocal brilliance of **Venice**, the literate commercial rock of singer-songwriter **Steven Bellamy**, the horn-driven boogie of **Bob Malone** and his rockin' nine-piece band, the charismatic presence of **Shannon Moore & Bed**, the wild, infectious Southern rock of **Dark Horse**, as well as acoustic performances by rocker **Jim Lacey-Baker** and singer-songwriter **Annie Harvey**. Admis-

sion is \$5 and free for industry personnel. Call **L.A. Vision Entertainment** at (310) 379-8578 for further information.



Dennis Hopper

**L.A. rock fans' favorite sweetheart, Maria McKee**, has returned after a four-year break with her second solo album, entitled *You Gotta Sin To Be Saved* (**Geffen Records**). The former **Lone Justice** leader's self-titled 1989 solo debut was a major artistic departure that downplayed her rock & roll roots but the album demonstrated a definite songwriting development, especially on the epic centerpiece "Panic Beach." However, McKee's newest effort is a rock & roll celebration that has her back together with **Lone Justice** bandmates **Marvin Etzioni**, **Don Heffington**, **Bruce Brody** and guests like **Heartbreaker Benmont Tench** and **Don Was**, as well as **Jon Auer** and **Ken Stringfellow** of the **Posies** and **Gary Louris** and **Mark Olson** of the **Jayhawks**. Produced by **George Drakoulis** (**Black Crowes**, the **Jayhawks**), this album sizzles with raw sensuality but McKee also shows off all sides of her musical abilities. The title cut is good-time American rock at its best, while the covers written by **Van Morrison** ("My Lonely Sad Eyes" and "The Way Young Lovers Do") and the legendary **Carole King/Gerry Goffin** team ("I Can't Make It Alone") bring an outstanding musical diversity to the proceedings. My pick for the first single would have to be the soulful rocker "I'm Gonna Soothe You." This album's a winner, and I can only hope that we don't have to wait four more years for the next one.

### MCA Music Publishing Signings

With a publishing interest in 21 songs recently on the Hot R&B Singles Chart, **MCA Music Publishing** has beefed up its already impressive R&B roster with five new signings:

**Kenneth "G-Love" Greene**, a member of the Atlantic recording group **Intro**. Greene is currently on the charts with **Mary J. Blige's** "Love No Limit."

Also signed are former **Guy** members **Aaron** and **Damien Hall**, who are currently recording as solo artists with **Silas Records**. **Damien** recently wrote and produced two cuts on the **Zebrahead** soundtrack, and is currently mixing his forthcoming solo album with a collaboration with **El DeBarge** for **DeBarge's** new album. Meanwhile, **Aaron** is working on his solo project and has been writing with writer/producer **Vassal Benford** and **Laney Stewart**.

**Big Daddy Kane** joins **MCA Music Publishing**, bringing songs from the new **Mario Van Peebles** film **Posse**, as well as songs which will appear in **Robert Townsend's** upcoming film **Meteor Man**. Kane's

## SONGWORKS—STEVEN P. WHEELER

new album has just been released and features the single "How U Get A Record Deal."

Finally, the hip-hop group **Freestyle Fellowship** has entered the MCA family, courtesy of their debut album *Innercity Griots*. The group has sampled **Dizzy Gillespie's** "Tenor Song" in their first single "Hot Potato," a song that will also be featured in the new **John Singleton** film *Harlem*.

### ASCAP Elections

The **ASCAP Board of Directors** is made up of twelve writer members and twelve publisher members, who are elected by the membership every two years.

The recent election resulted in the re-election of composer **Morton Gould** as ASCAP President, a position that he has held since 1986.

Re-elected ASCAP officers, who are elected annually, included **Marilyn Bergman** as Writer-Vice-President, Warner Brothers Music's **Jay Morgenstern** as Publisher-Vice-President, National Academy Of Songwriters' President **Arthur Hamilton** as Secretary, **Wayland**

**Holyfield** as Assistant Secretary, **Arnold Broido** as Treasurer and **MCA Music Publishing President John McKellen** as Assistant Treasurer.

### Industry Grapevine

**Cherry Lane Music Publishing** announced the promotion of **Michael Connelly** to the position of Vice President and General Manager. Formerly Cherry Lane's General Manager, Connelly has been with the company since 1986.

### More Cherry Lane News

**Cherry Lane** writer **Maury Yeston**, the Tony-winning Broadway musical composer is currently receiving critical acclaim for his version of **Gaston Leroux' 1911 novel Phantom Of The Opera**. Overshadowed by **Andrew Lloyd Webber's** adaptation, although Yeston's was written years earlier, the production was recently recorded by **RCA Records** for an upcoming release, and is currently running at the **Westchester Broadway Theater** in **Tarrytown, New York**.

### A&R Spotlight



**Bob Malone**

Having arrived in Los Angeles in 1990 from New Jersey via Boston, where he attended **Berklee College Of Music**, singer/songwriter/pianist **Bob Malone** brought his dynamic hybrid of soulful/jazzy/boogie/rock to the **City Of Angels** and in the process, secured himself a publishing deal with **Criterion Music**.


After being invited by **Dan Kirkpatrick**, the Executive Director of the **National Academy Of Songwriters**, to see a special performance by **Malone** at the **Troubadour** last month, I was never so happy that I accepted an invitation. Backed by a sizzling nine-piece band, including a three-piece horn section and two female back-up singers, **Malone** ripped through a slew of originals that would have made **Dr. John** himself sit up and take notice.

The reference to **Dr. John** is no accident, and **Malone** admits that it was a **Dr. John** concert that he attended during his first few weeks in **L.A.** that "changed my life." **Malone's**

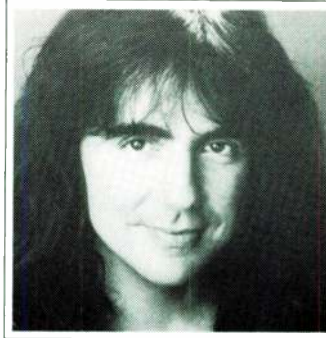
flamboyant piano playing brings an energized-edge to the performance, a visual that captures one's eyes but it was the songs that grabbed my ears. Tight, concise and filled with humorous asides, **Malone's** compositions have it all.

Fortunately, his eight-song demo tape loses nothing in the translation. The production is as large as the band and the sound is as engaging as the live show. It's safe to say that the "demo" could pretty much be released as is by any record company.

His not-so-subtle dig at his current hometown on his song "Goodbye L.A." is a well-deserved slap in the face to a city that is more interested in image than content, and more reliant on the naive belief that **L.A.'s** image-conscious music fans speak for the rest of the country.

Hopefully songs like "Don't Tell Me Where You've Been (Just Show Me What You Know)" can help wake up the Hollywood scene from its deep, dark slumber. **Bob Malone** is a prime example of American music. He takes all the ingredients like soul, blues, R&B and rock & roll that arose from the American experiences of the past and he has given them a contemporary twist. Let's just hope that the **L.A.** industry will stop trying to please the adolescents and give those of us who thrive on "real music" the benefit of the doubt, and sign people like **Bob Malone**. **Malone** will be appearing at **Music Connection's** American Rock Connection Showcase on **June 17th** at the **Palomino**. Interested parties who would like to hear **Bob Malone's** demo can contact **Dan Howell** at **Criterion Music** (213) 469-2296. 

## SONGWRITER PROFILE



### Craig Chaquico

Contact: Higher Octave Music  
8033 Sunset Blvd., Suite 41  
Los Angeles, CA 90046  
(213) 856-0039

**F**or songwriter/guitarist **Craig Chaquico** (pronounced "cha-key-so"), this year marks a new beginning for the former **Jefferson Starship** and **Starship** mainstay. Having joined the band as a teenage guitar wizard in 1974, **Chaquico** soon became one of the group's chief songwriters, writing and co-writing such hits as "Jane," "Find Your Way Back," "Can't Find Love" and "Layin' It On The Line."

**Chaquico** was the only member to have appeared on every album, tour and video ever produced by the band that went through various members and name changes. So what is one of rock's finest axe-men and songwriters doing making a solo album of acoustic instrumental music?

"I've never been so inspired as I have been making this record," says the energetic and friendly musician about his solo debut *Acoustic Highway* (Higher Octave Music). "I don't have to argue with other people over the length of a guitar solo because every song is a solo [laughs]. I don't have to worry about other people's vision of anything."

"Inspiration" is the perfect word to describe how this project transpired. In fact, the seeds of the concept were planted when **Chaquico** and his wife started a family last summer. "My son, **Kyle**, was actually born during the last solar eclipse on **July 11th**. Strangely enough, he was born at 7:11 in the morning on 7/11 during the solar eclipse, so I just knew that I had to do a 'new age' record [more laughter]."

It all started when the guitarist began to play his guitar around the house to soothe his wife during her pregnancy, and carried on after the birth. "I think **Kyle** was hearing the music through the womb because whenever he would get testy or whatever, I'd get out my guitar and play for him and he would calm down. I started to record these things, so I could play the tapes for him all the time, and it reached a point where these songs started having themes and a concept behind them."


Having themes and concepts on an album without lyrics might seem like something that is difficult to attain but the humorous **Chaquico** simply says, "Since there's no lyrics, I have to tell the whole story through the guitar, so you have to tell the story melodically. There's lyrics all over this record, it's just that they're spoken through the guitar in the language of music."

**Chaquico** adds, "Someday I'd like to do a song where I tell the whole story and then have a vocal solo in the middle for like eight-bars [laughs], and then have the vocalist sing something at the end of the song that I could fade out [more laughter]."

This project teamed **Chaquico** with keyboardist extraordinaire **Ozzie Ahlers**, who also co-produced the album. All the songs were co-written between the two men, and while **Chaquico** described the album as "new age," he had a further explanation as to just what that generic term means to him.

"To me, 'new age' is just music that takes you on a musical journey that inspires your imagination more than just below-your-waist, although I think some of these songs are also very sensual. I like songs that take you on a journey of the mind, even if there's no lyric. Hell, I also consider **Led Zeppelin** and **Pink Floyd** to be 'new age' music because it takes you on a trip and that's what music's always been about for me."

As for his relationship with his new label, **Higher Octave Music**, the **Harley-Davidson** enthusiast was anything but subtle. "I love this label, man," states **Chaquico** with noticeable fervor. "The first meeting I had with the president of the company took place as we walked through the redwood forest by my house, with my baby on my back. We walked and talked for a couple of hours, and I thought to myself, 'Now this is the kind of company that I want to work with'. We're all from the same page, we're all ecologically-minded and we were totally on the same wavelength, both musically and personally. I realized that you can really make music and do business with integrity in a very pleasurable way. It's been just a beautiful experience."

When I mentioned that the origin of the album and the marriage with his new label seemed to be somewhat of a spiritual connection, the veteran musician merely laughs and says, "I hate to sound corny but I think you really hit the nail on the head because that's exactly how I feel about it. All these songs take you on a trip around the area where I live [Mill Valley area in Northern California]. From the ocean to the redwood forest, to the sight of the sunset. I tried to capture that whole feeling on my guitar, that feeling of discovery and adventure, which is something that I felt all over again by watching my son as he saw his first robin and his first butterfly and heard his first thunderstorm." 

**ON THE SET**

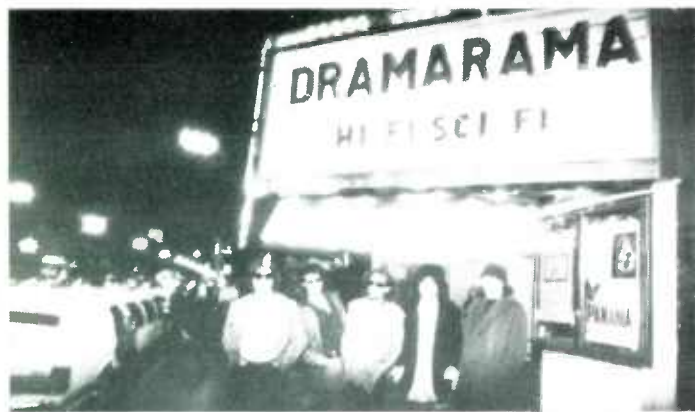


Virgin act Asphalt Ballet is pictured during the video shoot for the band's first single, "Angry Youth," from their sophomore release, Pigs. Vocalist Tommy Dean is shown clenching a meat hanger during the shoot, which was held at a downtown L.A. slaughterhouse.

**BROOKLYN RECORDING STUDIO:** The Holly Cole Trio and the other producing half of Was (Not Was), David Was, completing tracks for an upcoming Manhattan Records release, with Leann Unger engineering the sessions...Producer/songwriter Desmond Child and RCA recording artist Danny Peck, work-

ing on tracks for Peck's debut release, engineer Matt Gruber supplying the sonic expertise during the sessions...Producer Ed Cherney and A&M recording artist Kevin Montgomery, working on tracks for Montgomery's A&M debut release, with Duane Seykora manning the boards...Chicago White Sox hurler

**'SCI-FI' SET**



The members of Dramarama are pictured outside of Hollywood's old Pussycat Theatre, where the video for "Work For Food," one of the best tracks from the band's new Chameleon release, Hi-Fi Sci-Fi, was shot.

**IN THE STUDIO**



RKD artists Spiders and Snakes are pictured during sessions for their debut release on RKD. Pictured at the start of the sessions, which were held at Dino M II recording facilities in Torrance, are (back row) RKD President Keith Denney, RKO CEO Peter Dykeman and band member Timothy Jay, (sitting) studio owner/producer Dino Maddalone and band member Lizzey Grey.

Jack McDowell, completing tracks for his new album with producer Mike Hamilton and McDowell's group, V.I.E.W.

**NRG RECORDING SERVICES:** This North Hollywood facility recently played host to J. Mascis of Dinosaur Jr., in Studio 2, laying down basic tracks and mixing for a new movie project tentatively titled *Judgement Day*, with producer/engineer John Angello manning the console, assisted by Wade Norton...In Studio 1, Stevie Salas producing a new album featuring such guest artists as Randy Castillo, Slim Jim Phantom and Sass Jordan; sessions engineered by John X and Kevin Smith, with assistance from Thomas Schelly...In Studio 1, producer Dr. Jam and Motown recording artist Shanice, making tracks with engineer Elliott Peters...Colorado-based band Zuba, in Studio 2, co-producing tracks with Michael White, assisted by Wade Norton...Coming soon to NRG: Los Lobos, who will be

working on a new album with Steve Berlin producing.

**SOUND CITY STUDIOS:** Infectious Michael Bloom, laying down tracks for a new Sony Music release, with Jeff Sheehan assisting during the sessions...Robben Ford, making tracks for a new album project on Stretch Records with producer Roscoe Beck, engineer Walter New and assistant Jeff Sheehan.

**MAD HATTER STUDIOS:** Lakeside Associates, a leading designer/builder of recording studios, has been commissioned to design a new Remix Control Room and Overdub Booth for Mad Hatter Studios, owned by noted jazz musician/producer Chick Corea. The new control room, which will measure 400 square feet, will house a modified Neve 8078 console equipped with 64 channels of GLM Moving Fader automation. The overdub booth will measure 15 x 12 feet. Construction is scheduled to begin in June. 

**Y A M A H A T E C H N I C A L T A L K**

**YAMAHA HITS THE RIGHT CHORD WITH APX ELECTRIC/ACOUSTIC GUITARS**

At a time when acoustic guitars are making a powerful resurgence in all styles of music, Yamaha continues its tradition of offering APX electric/acoustic guitars that pro-

vide a warm, "natural" sound for live performances and recording.

Yamaha APX guitars represent a marriage of the superior acoustical properties with the latest in sophisticated electronics and pickup technology. The end result is a live performance tool which allows the player the ability to produce a true "acoustic" sound at modern concert sound pressure levels.

The expansive APX lineup offers a complete range of steel and nylon string models offering sever-

al varieties of mono and stereo pickup systems. The newly introduced APX "D" models employ the same electronic characteristics as the thin body series, but with new, deep body, arched-back construction designed to satisfy the most demanding acoustic purists.

APX guitars are meticulously crafted from the finest woods and are available in a spectrum of eye-catching colors. Some of the performing artists currently using APX models include Van

Morrison, Barbara Mandrel, Suzanne Vega, and local Los Angeles acoustic phenomenon Bill White Acre.

For more information about APX guitars, write Yamaha Corporation of America, Guitar Products, P.O. Box 6600, Buena Park, CA 90622-6600, or call 714/522-9011.

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# PRODUCER CROSSTALK



Garrett Ellwood/Headshot Photography

# SYLVIA MASSY

By Jonathan Widran

One of the most appealing aspects of the alternative scene is the freedom to push musical limits while still grounding itself in mass appeal. Sylvia Massy, currently riding an unexpected wave of success with Green Jelly's (formerly Green Jello) *Cereal Killer Soundtrack*, has made a name for herself as both a producer and remix diva by stretching into a sort of musical Twilight Zone. Whether it's dropping Steven Tyler's voice into a twirling reverb on a mix of Aerosmith's "The Other Side," or sequencing the sledgehammer demolition of an upright piano into the final song on Tool's album *Undertow*, Massy appreciates creative ways to enhance the art of noise. "I'm always trying to see just how far I can go," she muses.

Despite her gifts for simply having a good time in the studio, she never strays too far from the most important element in her work: great songs. Before any spontaneous fun can begin, Massy sits down with a band, finds out what they want and above all, makes sure she loves the tunes she'll help bring to studio life.

"The trend in the industry now is back to strong tunes, which can make alternative music become mainstream if they catch on," she says. "The challenge is to take the energy of a good demo, project it on a larger scale, yet still maintain the looseness of the original."

Surprisingly, despite her solid production credentials, Massy's greatest success to date is the all-for-fun Green Jelly project, whose novelty has propelled the project into the Top 25. Recorded on a thumbnail budget of only \$17,000, and with minimal expectations from Zoo Records, the *Cereal Killer Soundtrack* has become the industry's most unexpected hit of the year.

"When I first came down to L.A.

from the Bay Area, I worked at Tower Records on Sunset and met the guys from the band," she recalls. "A few years later, when things were rolling for me, we got together again and shopped an 8-track demo and had a lot of fun, again goofing off, trying to be stupid and aiming for a cartoon-like effect. Zoo was interested, and I guess it struck a chord for some reason.

"The album has a universal appeal. Little kids can hook into a song like 'Three Little Pigs,' while adults can sit back and laugh at it. What you can hear is a lot of fun. Despite what some of the press has said, the guys are not lousy musicians. They're talented players who know how to enjoy themselves."

Talent, musicianship and those all-important killer songs are what attracted Massy to her latest project by the band Greta (out this fall on Mercury). The process of putting together a more serious project like this one pretty much sums up the more professional-minded side of her personality.


"The chemistry was there immediately with Greta," she claims. "I sat down with them, listened to their songs and we all decided just what this album would be about as a whole, from start to end. We figured out the flow of the tracks and the overall feel of the album before going through it song by song, figuring out textures and more specific sounds and details."

Alternative music has been the driving force in Massy's career ever since she was a struggling singer-songwriter playing in her own bands in San Francisco. She began her studio training working at a college radio station at Chico State, then editing radio spots for a commercial house. Access to sounds and equipment while working on commercials helped her produce, mix and record local band Mechanical Bride.

Massy decided on the engineering route and got a job sweeping floors at a local studio, where she worked her way up into working with bands such as the Beat Nigs and Exodus. A subsequent job doing compilations and two-track recording for a small label led her to co-produce the Sea Hags, and their later success on Chrysalis prompted her to move to L.A.

"After getting nowhere fast, I added a flyer to my resume of an evil Elvis holding me hostage until I can find work as an engineer," she laughs. "I got lots of calls with that and was hired at Larrabee Studios as a staff engineer."

At Larrabee, she moved into the mainstream, working on projects by Prince ("Cream"), Aerosmith and Paula Abdul. Sounds like a far cry from Jelly and Hags, but according to Massy, "I'm into good music in all genres, and I like working with the best in all fields."

"For me, it's all about listening to a track and hearing that final shine on a song that gets you into the emotion. It's like a state of suspended disbelief, where you're listening to the music and getting the meaning without consciously realizing, even forgetting, it's on a record." 

## NEW TOYS—BARRY RUDOLPH



### G Mega General MIDI Module from Kawai

The G Mega is a half-rack MIDI synth module with 384 sounds that conforms to the new, fast growing General MIDI Spec. General MIDI is a new convention whereby manufacturers have standardized patch program numbers and parameter locations. In addition to the factory presets, there are 128 user-programmable memory locations to store your very own sonic concoctions. The G Mega uses 16-bit, 44.1 Khz. samples and Digital MultiSpectrum Tone Generation. There are six megabytes of ROM, 256 tuned

instruments and 256 percussion items. With all these sounds it is a good thing the G is capable of 32 voices. In addition, there are seven drum kits for each tone bank and the G works across 32 channels of MIDI. Kawai also has resurrected temperament scaling which allows for ethnic tunings of non-western instruments.

The G Mega MIDI Synth sells for \$795 retail and for more information: call or write Kawai America Corporation, 2055 E. University Drive, Compton, CA 90220. Phone (310) 631-1771.




### Acoustic Instrument Preamp from BBE Sound

BBE's Model 386 Acoustic Preamp is a must have unit if you want to play an acoustic instrument live and want to be heard clearly. The 386 would be used in conjunction with either a piezo-electric or magnetic pickup that has been in-

stalled in a guitar, violin, mandolin or any acoustic string instrument. The BBE 386 has an extremely high input impedance enabling the true sound of the pickup and guitar to be accurately reproduced and amplified without any deleterious tonal changes. And amplified in a big way since the 386 has about 40 db. of gain which allows even the most sensitive and quiet playing to be heard clearly.

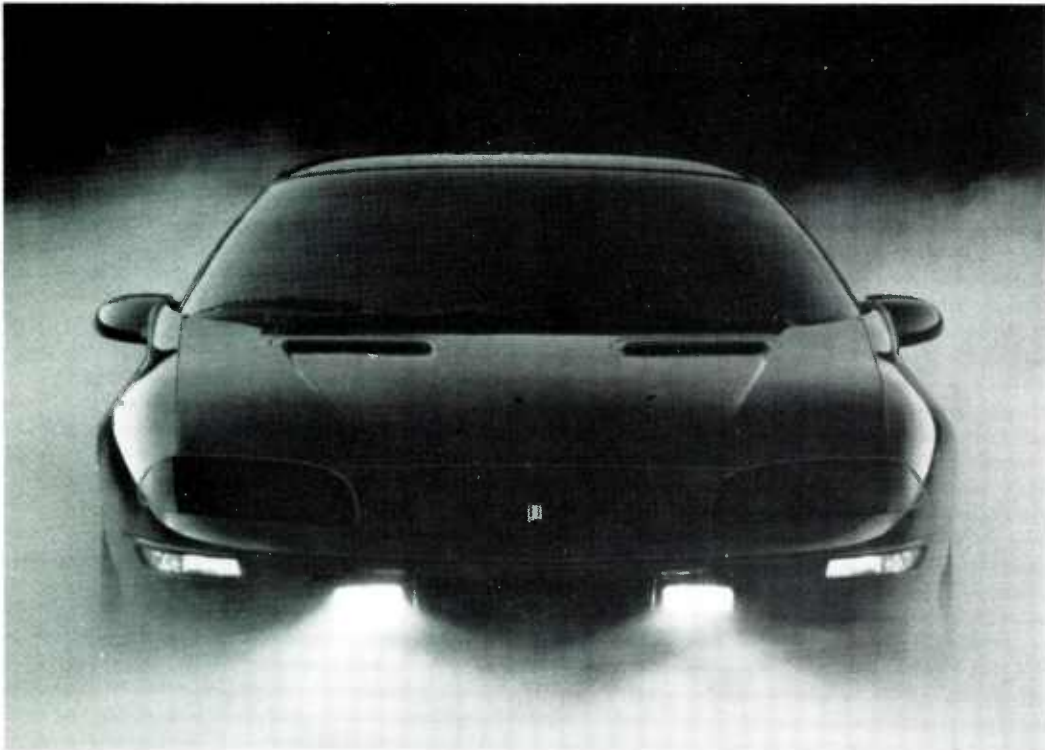
That in and itself would probably justify the \$299 retail price but BBE has also added three important features: First, there is a single-band parametric mid-range equalizer that adjusts the basic tonal character between 500Hz to 2Khz. You may boost or cut up to fifteen db. Secondly, this mid-range equalizer can then be used in combination with the patented BBE Process that makes the guitar brighter sounding, yet fuller with more presence. The BBE Process includes a low contour control that covers the bass frequencies. The third feature is a tuneable "notch filter". A notch filter is a way to actually cut out a very small portion of the whole sound spectrum to reduce or eliminate feedback in live P.A. situations. Usually acoustic instruments will begin feedback at a frequency that resonates within their hollow bodies. Acoustic guitar players have heard this low, sort of howling sound. By "tuning in" that exact feedback frequency and reducing it, feedback is eliminated and increased volumes can be used. Since the notch is only a narrow slice of the overall guitar sound, it does not greatly affect the guitar sound, besides you will only use it if you need to...so it is a trade off between higher playing volume with absolutely no feedback or lower volume with a chance of howling. The tuneable notch filter can be adjusted anywhere between 85Hz. and 250Hz.

For more information, contact BBE Sound Inc., 5500 Bolsa Ave., Suite 245 Huntington Beach, CA 92649. Phones are (714) 897-6766 or FAX (714) 895-6728. 



### Dr. Duck's Ax Wax

Dr. Duck's Ax Wax contains no wax but does contain an organic compound that polishes, cleans, moisturizes and protects your instrument in one step. You can use this stuff on the entire guitar including the fretboard without worry since there are no abrasives, silicones, synthetics or lemon oil. So the highly refined ingredients will polish bridges, fretboards, headstocks, pickguards, and tuning machines. You can get Dr. Duck's Ax Wax at most any store but for more about it, contact Duck's Deluxe at P.O. Box 7601, Mission Hills, CA 91346. Phone: (818) 363-1323.



*The new Chevy Camaro*

Popular music has long had an infatuation with the automobile, so Chevrolet is using a rock & roll-themed advertising campaign for their new Camaro. The spots utilizing the Jimi Hendrix classic "Fire" as a theme were previewed at a press conference at the Whisky. To give the campaign permanence, a "signature car" inscribed by dozens

of rock stars at a 1985 Live Aid concert in Philadelphia was donated to the Rock & Roll Hall of Fame and Museum in Cleveland, Ohio. The car is one of two 1985 Camaro Sport Coupes that the major sponsor of Live Aid parked backstage at the July 13 event. Musicians were encouraged to sign the cars. The first vehicle was used as a sweep-

stakes prize at a Radio City Music Hall concert called Drive Aid. It was the grand prize in an eight-city sweepstakes sponsored by the automaker and MTV to benefit Live Aid. The second car was stored in Detroit while Chevrolet researched a worthy organization for the donation. Construction on the Hall of Fame will begin in June.

Playing through July 11 at the Attic Theatre is a play called *The Coils Of Death*. This is a campy tale of folks who are haunted by a 120 ft. monster. The play features "Magnascope," a secret process enabling audience members to "experience the thrills of being attacked by a monster," and Playboy talent model Monique Noel is in the cast. Bring a towel. The theatre is at 6562 Santa Monica Blvd., Hollywood.



*Rob Simpson*

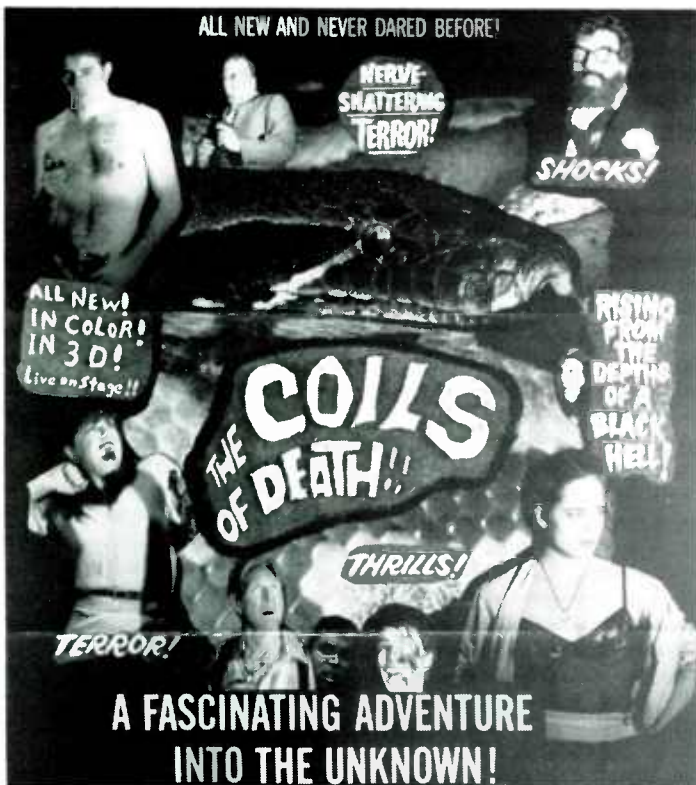
Their phone number is (213) 462-9720.

Tiger Bay guitarist Rob Simpson has been singled out from a group of over 100 hopefuls to appear in a Life Savers candies television advertising campaign.

Go see *Bar Girls*. This is a three-act play focusing on the romantic escapades and neurotic idiosyncrasies of nine Valley Girls who just happen to be lesbians. Neophyte playwright Lauren Hoffman is a comedy writer and spoken word artist who has written this play to be partly autobiographical, partly surrealist and always ironically light-hearted. *Bar Girls* plays June 10-July 18 at the Gene Dynarski Theatre. The theatre is at 5600 Sunset Blvd. Call (213) 660-TKTS.

Running indefinitely at the Tamarind Theatre is *All That He Was*. This is a musical play about disharmony present among people left behind when a person dies of AIDS. The musical has diverse talent taken from the local cabaret circuit as well as Broadway. The theatre is at 5919 Franklin Ave., Hollywood. Call (213) 466-1767 for tickets.

Eddie Murphy is slated to host the 2nd Annual MTV Movie Awards originating from the Walt Disney Studios in Los Angeles on Wednesday, June 9, 1993 at 8:00 p.m. PST.



*Cast of Bar Girls*





Frank Ockenfels

**Bob Telson**

You know "Calling You" from AT&T commercials or as the Oscar-nominated entry from Percy Adlon's film *Bagdad Cafe*. You may have heard of the musical *Warrior Ant* performed to rave reviews at the Brooklyn Academy of Music. But you may not have heard of **Bob Telson**, composer of all of the above. "Calling You" is the title track from **Telson's Warner Bros.** debut. One of the more lyrical instrumental albums in memory, this mix of modern and timeless styles has co-writer **k.d. lang** singing "Barefoot," a track from her acting debut in Adlon's film *Salmonberries*. Worth investigating.

Though slated to sub for **Janis Joplin** in a performance of "(Oh, Lord Won't You Buy Me A) Mercedes Benz," **Jan King** of local power-ballad trio *Crying Blue Sky* was instead asked by producers to provide original music for the Fox Television documentary *1968*. King's evocative guitar leads are heard between **Martin Sheen's** narrations and recordings of the *Beatles* throughout the hour. Her compositions have been heard in *Pet Semetary II* and Chynna Phillips' first vehicle, *The Invisible Kid*.

Country singer **Lorrie Morgan** built *Nissan Altimas* in Smyrna, Tennessee for a television movie



*The Nissan Altima*

about a Tennessee auto worker. A total of 850 Altimas rolled off the production line during Morgan's shift, but we are told the singer-turned-actress wasn't allowed to do any real work.

Own a custom car? **Beverly Hills Motoring Accessories** needs you. They are looking for vehicles designed and built by **George Barris** for display at the 13th Annual **Beverly Hills Motoring Accessories Charity Car Show** to be held July 25 on the front lawn of **Beverly Hills High School**. Already found are the *Batmobile* from the original *Batman* series, the *Monkeemobile* from *The Monkees* television series and **Madonna's** roadster from the film *Dick Tracy*. Also on display will be the entire collection of **ZZ Top's Billy Gibbons**, including *ZZilla*, a

40-foot trailer complete with the *Eliminator Coupe* from his group's videos. Barris has been building cars for decades and some of his work is in private hands. If you know where to find such a ride, call Event Chairman **Andrew Cohen** at (310) 657-4800. Tickets to the show are \$10 in advance or \$15 at the door. Call (213) 964-3787 for information.

It's time again for the *TNN Music*

*City News Country Awards* which this year will be hosted by **Ricky Van Shelton, George Jones** and **Suzy Bogguss**. Among country artists vying for the coveted fan-voted awards are **Garth Brooks, Vince Gill** and **George Strait**, who are each tied with five nominations. The two-and-a-half-hour show airs Monday June 7 at 5:00 p.m. PST on **The Nashville Network**. **MC**



Heather Harris

*Mary Kay, Tammy Pedan and Jan King of Crying Blue Sky*



Jim Hagens

*Ricky Van Shelton, George Jones and Suzy Bogguss host the TNN Music City News Country Awards*

# Local Notes

By Michael Amicone

Contributors include Tom Farrell and Nick Douglas.



Annamaria D'Amico

**TOOL SET:** Zoo alternative metal act Tool, who has a well-crafted, riff-heavy new album in the stores entitled *Undertow*, recently performed two brief sold-out shows at the Church of Scientology Garden Pavilion. Pictured at the event are (L-R) Tool's Paul D'Amour and Maynard James Keenan, head Zookeeper Lou Maglia and Tool members Danny Carey and Adam Jones.



Tom Farrell

**DURAN SHOW:** Pop superstars Duran Duran celebrated their current career resurgence with a live performance inside Tower's Sunset Blvd. store on May 14th. While Tower employees busied themselves clearing away product bins, Duran's faithful lined up six hours ahead of the midnight concert, but only those bearing special wristbands (mainly awarded to lucky KROQ listeners) were allowed entry. Playing early faves like "Planet Earth" and "The Chauffeur," the show was beamed live via satellite to London, Tokyo and Sydney, with viewers hooked up for a post-concert Q&A session. The crowd, which consisted of excited females, posed predictable questions regarding the group's love life and fashion tastes. —TF



**FILM MUSIC PANEL:** A panel of industry veterans—including Henry Mancini—met to discuss the ever-expanding role of music in film. Pictured at the panel, which was organized by the Los Angeles Chapter of NARAS and held at A&M Studios, are (L-R) Mancini, LA/NARAS President Bob Garcia, music editor Stephen Hope, panel moderator Stephen Bedell and composer Alan Silvestri.

**DRUNKEN FUN:** The still-open Palladium in Hollywood recently played host to a special show by the Drunk Fux—a loose-fitting outfit consisting of several notable hard rockers and members of Guns N' Roses sans Axl. The band jammed through a set of old favorites such as Thin Lizzy's "Jailbreak" and the Rolling Stones' "Dead Flowers." The five-hour all-star jam, which also featured Motörhead's Lemmy on a couple of numbers, raised much-needed funds for the Fred Saunders Medical Fund. Pictured right: GNR fretman Slash. —ND



Russ Einhorn



Anna Flash-Luken

**MUSIC MAKES A DIFFERENCE:** Platinum vocal group Shai recently performed the first in a series of concerts in support of new music industry charity Music Makes A Difference, a non-profit organization that secures free entertainment for abused, abandoned, neglected and terminally ill children. Pictured at MacLaren Children's Center, where the event was held, are the members of Shai and (far left) Pete Cunningham of MacLaren Children's Center and (front row, second from right) Music Makes A Difference founder Maria Armoudian and (far right) MMD partner Clarissa Garcia of Def American Recordings.



**OPENING ACT:** The man who writes the songs, Barry Manilow, is pictured during a recent press conference announcing the veteran balladeer's upcoming June 19th performance at the new Anaheim Arena. Manilow, who is still one of pop music's biggest concert draws, will serve as the inaugural performer for the lavish new arena (home to Disney's new hockey team, the Mighty Ducks), which seats 19,400 and cost \$103 million to build. Pictured (L-R): Barry Manilow, promoter partners Andrew Hewitt, Bill Silva and Ogden VP of Entertainment Services Bruce Moran.



**BOWIE DONATION:** David Bowie, looking fit and dapper, made a rare U.S. television appearance on The Arsenio Hall Show recently. Duetting with soul crooner Al B! Sure, Bowie performed an excellent version of his new single, "Black Tie White Noise," a sly take on race relations that is one of the best tracks from the new Bowie album of the same name. In addition to making a generous contribution to the Arsenio Hall charity, Unity Hall, a former South Central crack house which the comedian/talk show host has turned into a multi-purpose recreational center, the Thin White Duke has decided to donate the royalties from the new single to the charity. Pictured (L-R): Reverend Cecil Murray of the First A.M.E. Church, Hall, Bowie and Al B! Sure.



Steve Granitz

**STING PARTY:** A&M Records recently held a party celebrating the platinum certification of Sting's new opus, Ten Summoner's Tales. Pictured exchanging tales with the ex-Policeman is Academy Award-winning actress Jodie Foster. Held at Spago, the all-star party, which also attracted such stars as Christian Slater, Don Henley and Mario Van Peebles, followed Sting's opening night performance at the Greek, one of four sold-out shows at the venerable venue.

**BAKER'S CUP OF TEA:** Masters of Reality recently dropped by E! channel's Inside Word for a unplugged performance promoting their new release, Sunrise On The Sufferbus, which includes the singles "She Got Me" and "Ants In The Kitchen" (supposedly a favorite of director David Lynch). Pictured right is new MOR member Ginger Baker, playing a unique cardboard box Ludwig "drum set," with a cup of tea doubling as a cymbal.



**AMERICAN ROCK SHOWCASE:** Billed as "The Only Industry Showcase Devoted Entirely to American Rock & Roll," the American Rock Connection garnered a respectable turnout during its maiden voyage on May 13th at the Palomino. Co-sponsored by Music Connection and a handful of music equipment manufacturers, and hosted by MC Songworks columnist Steven Wheeler, the show featured a special acoustic opening set by Monty Byrom and solid performances by the New Orleans Nightcrawlers, Michael Kilne and the Gypsies (pictured top, right), whose tight harmonies deserve special mention, and the Supernaturals (pictured right). The next American Rock Connection showcase will be held at the Palomino on Thursday, June 17th, starting at 8:00 p.m. The show will include performances by Venice, Shannon Moore, Steven Bellamy and Bob Malone and his nine-piece band. —TF



Tom Farrell



Tom Farrell

## MUSIC CONNECTION Tidbits from our tattered past

**1983—SOMETIMES A THANK YOU AIN'T ENOUGH:** Music video producers aren't the happiest members of the music industry these days. Lol Creme and Kevin Godley, who produced pop group Duran Duran's "Girls On Film" for less than \$1,000, now want royalties and "fair financial remuneration" for helping break the band. Don Letts, who produced "Rock The Casbah" for the Clash and "Pass The Dutchie" for Musical Youth, says, "If I wanted to make a lot of money, I'd be a mugger." MTV critics take note.

**1988—CAREER HOOPS:** Paula Abdul is internationally celebrated as a choreographer, with Janet Jackson's "Nasty" and ZZ Top's "Velcro Fly" videos among her credits. Now Abdul, who used to be a Laker girl, is releasing her own Virgin Records LP, *Forever Your Girl*.

**1986—EX-IOOLMAKER:** We told you that rebel rocker Billy Idol and manager Bill Aucoin have been keeping a very low profile—but we didn't really know how low until recently when we learned that Aucoin and Idol have severed their business relationship. It seems that both parties decided it was in their best interest to terminate the agreement.

# BILLY

By Chuck Crisafulli



Billy Idol is angry again. And that makes him very happy.

Over the last few years, L.A.'s punk-about-town was sometimes worried that he'd lost his spiky edge, but with *Cyberpunk*, his new album on Chrysalis, he feels he's taken a step backward and forward at the same time. Back to the rage and rule-breaking that first excited him about music, and forward because he decided to harness that rage and break the rules by using state-of-the-art computers to record his work. He's clearly satisfied with the results. As he watches a rough-cut of the video for a tune called "Shock To The System," he bounces in his seat, pumps his fist in the air and curls that famous lip into his patented demon-smile. "Feeling good, all right," he crows along with his screen image.

The sneering rock & roller got his start making records when he served as punk rock's prettiest face, belting out tunes like "Kiss Me Deadly" with original punkers Generation X. He achieved mega-star status as a solo act on the back of monster singles like "Dancing With Myself," "Mony Mony" and "White Wedding," and in the process watched himself become something of a poster boy for the fledgling MTV. But by the release of 1990's *Charmed Life*, Idol felt a bit off his game. He was close to becoming what any old punk must dread—safe and sedate. His motorcycle accident that year put him through a lot of pain, but it also gave him a chance to rethink his music. He'd become very interested in the futuristic novels of William Gibson, such as *Neuromancer* and *Mona Lisa Overdrive*, and when Legs McNeil, former editor of the legendary *Punk* magazine, signed the electronic "bone-stimulator" on Billy's healing leg with the phrase "Cyberpunk," Billy saw a future for the do-it-yourself ethos and anti-establishment scorn that had attracted him to punk in the first place.

"Legs kind of reaffirmed my punk rock beginnings and picked up that I was still thinking that way—it's just that the process of making music had escaped me a bit," the platinum-topped singer explains. "I still really wanted the DIY thing, and I wanted to start to command the recording process. I was tired of being someone who had to go

Peter Gravelle

# IDL

through a producer and an engineer and their interpretations. I wanted to be right in the action. I just needed a little help to do it."

Help came in the form of men and machines. Idol enjoyed working with guitarist Mark Younger-Smith and wanted him involved in whatever project came together. For additional input, they recruited engineer Robin Hancock, who'd worked primarily as a dance remixer for acts like Seal and Janet Jackson. "It was great fun to take someone who'd never done an album and say, 'Right—you're the producer,'" says Idol. But, most importantly, Idol decided to forgo putting his music together in any big-name recording studio. Instead, he set up a recording space in his home and centered it around a Macintosh computer with a Studio Vision program.

"With today's computers, you can really capture the personalities of the people playing the instruments, or playing the computers for that matter. Mark, Robin and myself were the core of the project, but we also used my drummer Tal Bergman on a few tracks and my bassist Larry Seymour on one track and Living Colour's bassist Doug Wimbash on quite a few tracks. In *Terminator 2*, Arnold says, 'I have the capability to learn from humans.' In a way, you get the feeling that computers have that capability now—that they become more human as they work with you. You hear a real band on most of the *Cyberpunk* songs, and that was the last thing I thought I'd get. Through the computer, you're listening to a live, little garage band flailing away."

Tracks like "Wasteland," "Power Junkie" and "Venus" do indeed mix the precision punch of techno-dance music with the organic sprawl of power-chord rock & roll. But "Love Labours On" and "Shangri-La" mix percolating computerized rhythms with the ancient lull of Indian ragas. There's a big metal sound to "Neuromancer," a touch of hip-hop in "Tomorrow People" and even a soothing, new age self-hypnosis exercise in "Adam In Chains." Idol sees this cross-genre approach as a way of re-focusing the single-minded sound of the original punks. "When punk first came out it was like smashing a mirror. Now I think that same energy needs to be the glue that pulls a new mirror back together from disparate parts. We really need something that galvanizes and pulls



a different outcome every day. The military is living in the future, and entertainment isn't too far behind."

The singer says that he's attempted to bring his music up to date before, but was never completely happy with the outcome. "For 'White Wedding' we had a rock & roll version that went into a techno version, and my *Whiplash Smile* album in 1987 was kind of a failed attempt to fuse real rock & roll musicians with technology. Maybe it worked on 'To Be A Lover,' but a lot of the rest of it didn't match up to my hopes. It was painful in the end, and it drove me backwards to making records the usual, normal way—and that in itself was even more painful. In terms of recording, it took so much energy to make *Whiplash Smile* happen, and then that energy was not captured on the grooves of the record. Now, technology has come along far enough that the computer gives you a supermind to work with. The process is exciting, and now the machines capture that excitement and the energy. It was agony to try to do this with rock & roll in the mid-Eighties, but this time I was amazed that the passionate rage and the R&B grooves could come through. It's like an alchemist's sorcery."

The new approach to recording had Idol feeling re-energized, but as the actual recording began, it was the city of Los Angeles itself that gave him an even stronger sense of inspiration. "The Saturday of the riots was the first day we had scheduled to record at my house. The first song we were going to do was 'Shock To The System,' with a whole different set of lyrics about Galileo proving the Pope to be fallible—now that guy was a shock to the system. But the energy and the

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**"The world's tearing itself apart, and it may actually be for the better."**

together. I think it can be done."

Idol isn't a complete newcomer to the high-tech world. His interest in the Gibson novels led to a meeting with film director Renny Harlin back in 1988 when it looked like Harlin might bring *Neuromancer* to the screen. "I tried to write a 'Neuromancer' song for him at that point, and little by little, I've been dragged into the future," Idol explains. "I've been interested in computers since I read the Gibson books and saw them as almost a bible for these futuristic worlds. At first, I didn't realize how close we were to actually living in those worlds, but the Gulf War and the L.A. riots brought us a lot closer. Now, the American military has just bought Simnet, so they can play these interconnected war games. They can fight the Gulf War and have



# CMC INTERNATIONAL

By Tom Kidd

There's nothing unusual about independent labels. Virtually any U.S. metropolis will claim at least one. They are generally small, usually regional and with few exceptions, lacking in influence outside their territorial areas.

It is both different and difficult to find an independent label that can break out of this geographic isolation. But such is the case with CMC International Records, a new label formed in 1990 with the merger of Raleigh, North Carolina-based CMC Music, Ltd. and Zurich, Switzerland-based Intertape. What the merger has grown into, according to Vice President Tom Lipsky, is a ground-breaking multinational force.

This growth was quite organic and, like living things, took time to grow. The seed that would become CMC International was planted by founder Bill Cain during 1977. Cain, now president of CMC International, was managing Wild Country in the days before the country crowd knew that group as Alabama. He also handled Seventies stadium stalwarts Nantucket.

Cain knew then as he knows now that to make money a band has to keep working. This led to the formation of a tour agency which, even when the bands were working with a larger tour agency, could fill holes in tour calendars and thus keep the bands as busy as Cain and company thought they needed to be. According to Lipsky, "When the big tours came off, we could have our regional agency cover college dates and club dates and keep the groups active year round."

When Lipsky joined the company, everyone got busy. That would have been eight or nine years ago, he says, which coincided with the addition of a recording studio and production company to CMC's complex.

Then, says Lipsky, about three years ago, CMC began looking for a wider market. They had a management company, they had a tour agency, they had a recording studio and production facilities, and now they were going to use them.

But something was missing: For all their divisions, CMC had no pressing plant. This led quite naturally—and almost acciden-

tally—to the partnership with pressing plant-owned Intertape and the eventual formation of CMC International. "The whole concept was to put something together in-house that we could control as much as possible," Lipsky says. "Being a manager, we were always in a position where we had to yell at an outside label, yell at an outside agent, argue with an outside studio, and it just eats up all your time and money and it doesn't help the artist." The difference, he says, is between *knowing* the job can get done and *hoping* that it can.

The partnership with Intertape not only made CMC self-sufficient on the manufacturing end, but also gave the company a high profile in the European market. This is not only because Intertape, producing 20 million units each year, is considered to be a large company there but because they also gave CMC a reliable distribution system.



Steve Thomson



Tyka Nelson

Peter Dammoth

CMC does not yet function as a full-service label in Europe. Currently product manufactured by CMC through Intertape is licensed to other labels. Plans to remedy the situation are now underway.

Intertape also acted as cultural translators, according to Lipsky. "We knew going into it that we weren't equipped to just walk into the European market," the Vice President says. He notes that the European market in general and German market (Germany, Austria, Switzerland) in particular is quite capable of consuming millions of copies of product. The German market is, after the U.S., the world's second largest market for prerecorded music. When added up, Lipsky notes, the overall market size is comparable to that in the United States.

The language of that marketplace is different. CMC knew a partner was needed who knew that language, that knew the ropes and the ins and outs of the territory. At the same time, Intertape was looking for someone to tell them what America was all about. "Our technical resources complemented each other," says Lipsky. "Our philosophies were the same, the people got along and artistically we make sense to each other. It ended up being a great relationship."

The roles of the relationship find the folks

stateside taking the role of record company with their European counterparts playing distributor. This means that the roster is partial to American acts. The acts Lipsky seems most proud of right now include the Style Monkees, an alternative-oriented metal group out of Minneapolis, Pyrate, a "young, pretty, very tough" hard rock band from Alabama, and Tyka Nelson, Prince's sister and the label's one act for the urban contemporary market.

Of the label's American acts, Lipsky seems proudest of the Style Monkees. He's proud because the group has already shown signs of crossing-over to the European market. This is also a development that surprises him. "The Style Monkees were signed originally as an American college-oriented band," Lipsky says. "By the time we finished the album, we saw that the results were going to appeal to the metal crowd...we really didn't take it seriously as a product for Europe." In the past year, though, the market has changed. Lipsky points to bands such as Nirvana, Alice in Chains and the Red Hot Chili Peppers as being instrumental in opening the European market to bands such as the Style Monkees. The only question now, he says, is whether to follow the usual practice and license the Monkees to a European label or to wait until CMC has their own full-fledged label functioning in that market.

Of the label's European acts, CMC is banking most on Steve Thomson's crossover appeal. In Europe, Phonogram has released two albums by the artist, the first one going gold. Singles taken from the album reached the top three positions on the Swiss charts. In 1988, Thomson was honored as Swiss Rock Star of the Year and his voice was featured in television commercials endorsing Jim Bean Whiskey. Thomson's latest self-titled CD has been released simultaneously to the U.S. and Europe by CMC International and Phonogram, respectively.

Bill Cain feels positive about Thomson's chances in the American market. He says, "There is a lot of untapped talent in Europe that, for one reason or another, hasn't had a chance to get exposure in the United States. I'll tell you just how sure I am that he can be a big star over here; I've also signed him for management."

Thomson's situation reflects the best of CMC's philosophy. Their worldwide operation facilitates the import of overseas music to the U.S. as well as the export of new American music to other world markets.

CMC International can be reached at (919) 269-5508.

CMC



Pyrate



Style Monkees

## < 21 BILLY IDOL

rage of the rebellion changed our minds. We had a title, we had the grooves and there was the subject matter happening right in the streets.

"It really looked like L.A. was replaying the Gulf War, and the coverage of the riots was as disturbing as the King beating itself. Here was this ultra-modern city and all the buried poisons were hatching out, and you didn't know where it was going to stop. I wasn't down in South Central throwing bricks, but you couldn't help feeling wild. This is my town, and I was watching it burn. And the camcorder became this kind of weapon of truth." Idol was so taken with the idea of lens-as-weapon that for the "Shock" video, he turned to *T2* effects wizard Stan Winston, who has the singer metamorphosing into an avenging, cybernetic camera-head after being beaten down by some ominous, unnamed police force.

The album does contain one unusual choice of cover song, which Idol says came about quite accidentally. "I was listening to some stripped down rhythm tracks, and I don't know why, but I started singing the lyrics to Lou Reed's 'Heroin' on top of it. It sounded like it really worked. Then I started tossing in the old Patti Smith line as a chorus, 'Jesus died for somebody's sins, but not mine.' It really sounded heavy. And I wanted that to be the nature of the album—that Billy Idol could sing Lou Reed's 'Heroin' and bring Patti Smith along and make everybody even heavier. Ultimately, that's really sick.

"I like the idea that Lou and Patti don't mind being brought up to date, because I would never have even considered trying to cover such an important tune until things started falling together on this project. It was like a big thumbs up from somewhere. And it's a bit of a payoff, because it was things like Patti Smith's *Horses* that saved my life back in 1975. Until she came along, it was getting so bad that I'd almost started listening to classical music."

Idol took another leap into the future when he put together the video for "Heroin." He contacted Brett Leonard, who had directed the virtual reality sci-fi flick *Lawnmower Man*. Brett warned Billy that he was not interested in techno music, but he liked the *Cyberpunk* tracks enough to get eagerly involved. He and Idol made use of Hi-8 video cameras, the Video Toaster computer effects system and Blendo editing techniques to shoot a different stream of consciousness video for each of the six different mixes of the

track. That same technology will be used when Idol and his band begin touring in October—the band will perform in front of gigantic video screens that will present a constant wash of video images that will be edited live to accompany the music.

Perhaps the most striking thing about this video work is that it is not at all MTV-friendly, but Idol doesn't seem to mind. "It's exciting to be even remotely defeating what MTV has become. In the early Eighties, I was very much something that was synonymous with MTV, and now it's great to think that I might be in the forefront of helping to move it to the next stage of what it should be about. It's OK to be multi-format and multi-media. Don't get caught in the 'oh we've got to do it how they want or nothing will ever happen for us again' state of mind. I'm looking for fun and excitement in my work, and if I don't get it, something's wrong. I'm not going to play somebody else's game."

His multi-format push extends even to the bio sheet that will be sent out with the record.

Idol's taken what is usually a couple pages of musical history and turned it into an interactive computer disc. The background on the project, liner notes, lyrics and commentary are all combined with animated visuals and samples of tracks from the record. Anyone with a color Macintosh monitor can experience the full effect of this cyber-bio. There's plenty of futuristic doomsday

talk of "no religion" and "the age of destruction" on the disc, but on an interactive bit within the lyrics to "Concrete Kingdom," Idol shows a softer side by including a message about his young son.

"Yeah, ever since he was born I can't help but re-evaluate my directions and purpose in life. You realize you've got a stake in the future. It starts to make you wonder about the world they'll end up in. In a way, the album is for him as much as it is for anyone else, because the kids coming up today will be the true cyberpunks. Computers are second nature to them, as compared to a hoary old bastard like myself who's just catching on.

"The future may look frightening, but I like the idea that we're reaching an evolutionary state of change. The world's tearing itself apart, and it may actually be for the better. And I like the fact that there's an evolutionary link in the music, too. What was great about punk was that it had the combination of 'Do It Yourself' and 'Fuck You.' Now we've got to take the 'Do It Yourself' and the 'Fuck You' and—yes—'cyberize' it."



Peter Gravelle

# L.A.

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# MIDI SPECIAL

## It Pays To Go MIDI

By Jacques Du Long

It's hard to believe that a decade has passed since an American company and its Japanese competitor coupled their electronic progeny and created the first MIDI system. The naysayers have been silenced, or at least forced to find other ways to say. Thanks to techno-wizards around the world, we're blessed with a dizzying array of MIDI marvels: synthesizers, samplers, pianos, drums, guitars, saxophones, stage lights, mixing consoles, tape recorders and reverbs controlled by MIDI. And here you sit, feeling left out. You ask, "What's a MIDI system? Can I afford one? And what could I do if I got one?"

First things first. MIDI is fast becoming a necessity. You can't afford not to go MIDI. But what about obsolescence? MIDI actually helps you here. As Goodman Music's Jim Mona states, "The benefit is that a customer can feel more comfortable with a current purchase. If something else comes out later that's better than what they currently own, they can add it on and still use what they have.

To me, MIDI means there are no dinosaurs. You don't have to throw away what you have. Knowing that, you should feel more confident in buying MIDI products."

MIDI (the initials stand for Musical Instrument Digital Interface) is a communications specification which allows two or more devices to exchange data. This data represents musical notes, events, modifications and controls. In plain language, MIDI is simply a way for musical gadgets to talk to one another, to play music and exchange sounds.

From toys to ProTools, there's a MIDI device for everyone. Consumer electronics outlets like Circuit City sell affordable yet surprisingly sophisticated home MIDI keyboards like the Yamaha PSR-300 or the Casio CT-700, both about \$250. For computer hobbyists MIDI sound cards and General MIDI sound units from Yamaha and Roland add lush musical backgrounds and realistic sound effects to video games and multimedia.

But you have more profes-



sional music goals in mind. "What can it be for me," you say? How about a desktop recording studio? A tireless accompanist for practice or gigs. A gold mine of realistic and exotic sounds emanating from the instrument of your choice. Powerful, professional drum sounds in the privacy of your own headphones.

The best place to start in assembling your dream system is a good local store with friendly, helpful, knowledgeable people. If you're new to MIDI, I'd stay away from mail order. The next time you need help with your MIDI gear, you'll be glad you did. Let's meet a few local MIDI specialists and look at some hypothetical systems they've suggested for a neophyte and for an advanced user. While they all can advise you in all things MIDI, I've had them each concentrate on a specific area. Remember, these sample systems are just one approach. The best system for you is the one that they'll personally design to meet your needs. The prices given are rough "street prices" unless otherwise noted and are, of course, subject to change.

## Live Performance Keyboards

For the last two years Goodman Music has won awards as the overall best keyboard store in the United States. Goodman is a high-tech music and pro audio retail chain dealing in synthesizers, digital recording systems, professional audio consoles and recording equipment, as well as authorized sales and service for Apple, IBM, Atari and Amiga computers. Jim Mona, the manager of the Universal City Goodman Music store, has been a working musician, recording engineer and musical instrument sales specialist for 17 years.

Mona has designed the two live performance systems to give the live performer easy access to a multitude of sounds in a compact, reliable system. He points out, "The benefit of MIDI with a keyboard is that it offers a lot of potential. You don't have to have a major touring budget." While the two systems differ in size, price and functions, each is complete and flexible. The basic system (Table #1)



**JIM MONA  
GOODMAN MUSIC**  
"The benefit of MIDI with a keyboard is that it offers a lot of potential. You don't have to have a major touring budget."

## An Informal MIDI History

By Jacques Du Long

### The Beginning

• In the beginning, there was analog, the prehistoric age of electronic music, when synthesizers were monophonic. Control voltages from one synthesizer could easily be scaled and adapted to control another machine. The possibility of separating the controller from the sound source excited countless performers. Back then, a strap-on keyboard controller meant sawing your MiniMoog in half or sticking strap pegs on your ARP 2600, looking rather silly. Still, it worked for Gary Wright and Edgar Winter.

• The early Seventies brought polyphonic synthesizers from two schools of thought: glorified organs like the PolyMoog and the ARP Omni, and the multi-voiced, microprocessor-controlled descendants of modular E-MU synths like the Oberheim 4 Voice and the Prophet-5. Luckily for you and MIDI, the E-MU kids won. Since there was a microprocessor inside, scanning the keyboard for notes and playing the sounds, digital interfacing of multiple instruments was possible. The trouble was one of compatibility. Devices from different manufacturers had no way of communicating.





Peavey's DPM C8 features the E MU Proteus Keyboard and an additional module for sonic variety. The Peavey Keyboard Amp is suggested because "A keyboard that is unique. It can play sounds from the lowest bass tone to the highest piccolo pitch, to cymbals. It has to have a very powerful amplifier/speaker system with a lot of tone to reproduce those sounds." The ad

vanced system (Table #2) offers features that experienced professionals demand: an 88-note piano-action keyboard, two flexible sound modules ("Both offer a lot of growth capability that allow you to expand the sounds so you don't have to buy a new module next year"), a compact and quick sequencer, and a more powerful stereo sound system.

### SUGGESTED MIDI SYSTEM CONFIGURATIONS

**TABLE #1 - Basic Live Keyboard System**

✓ E MU Proteus Master Performance Series Keyboard	\$1,100
✓ Korg Wavestation SR Module	\$900
✓ MidiMan Finline Mixer	\$250
✓ Peavey KB-100 100 watt keyboard speaker/mixer	\$300
✓ Keyboard X Stand	\$30
✓ 4-space Rack	\$100
<b>TOTAL</b>	<b>\$2,680</b>

**TABLE #2 - Advanced Live Keyboard System**

✓ Peavey C8 Keyboard Controller	\$1,900
✓ Kurzweil K2000R	\$2,200
✓ Roland JD-990	\$1,900
✓ Akai MPC-60 Sequencer/Drum Machine	\$3,000
✓ Samson MPL 2242 Audio Mixer	\$1,050
✓ Yamaha 2700 Power Amplifier	\$800
✓ Bag End 1-15" with Horn	pair \$1,100
✓ 20-space rack (standard)	from \$300
(shock mounted)	to \$900
✓ Quik Lok #699 2 Tier Stand	\$150
<b>TOTAL</b>	<b>\$13,000</b>

## Developments

• In 1981, Sequential Circuits' Dave Smith proposed a Universal Synthesizer Interface (USI). As had been the case with other American inventions (FM synthesis, HDTV, MSX, Fuzzy Logic), initially all the other American companies turned a deaf ear. The Japanese jumped at it. After much work (mostly by Sequential and Roland) and a name change, the 1983 Winter NAMM Show saw the first MIDI link-up between two synthesizers (a Prophet-600 and a Roland JP-6).

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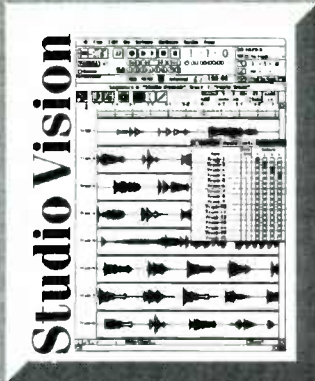
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## The Guitarist's MIDI Rig

The Carpenter Music Store in Lomita carries a full line of electronic instruments, guitars, drums and PA's. The helpful, knowledgeable staff is well versed in the instruments they carry. Product Manager Bob Christian's musical background includes drums, guitar and keyboards. He performs luthier and electronic repair work along with his retail sales duties.

"The average working live musician on the local club level is looking for some additional sound capability with their guitar," states Christian. "Accessibility and ease of use are in the forefront of what they look for, followed by features. Ease of use makes it more musical to them. They want something that they can get up and running quickly." The basic system (Table #3) shows a compact, economical way to achieve this using a combination tube preamp/MIDI effects processor. The foot controller sends commands through MIDI to change patches and settings. The advanced system (Table #4) expands on this concept. Now the guitarist has access to synthesized and sampled sounds, as well as studio quality effects. The MIDI patch bay allows the order of the effects to be rearranged for the desired sound. The guitar synthesizer also contains a small 4-track sequencer. "Many guitarists tend to be sequencer phobic," states Christian. "However, they are wanting to write music. If you really want to realize your composition, you need to be sequencing."



## The Electronic Drummer

Doug James, co-owner of MIDI Drum Center in Hollywood, originally got into electronic drums so that, as a working drummer, he could count on good recordings and live sounds out of his drums. Six years ago he and partner Randy Woolford started MIDI Drum Center to specialize in electronic drums and percussion. To his knowledge, they are still the



**DOUG JAMES  
MIDI DRUM CENTER**  
"Some guys think that this stuff does it all, like they can talk to it and say, 'Computer, I need something funky!' **VERY funky!**"

only ones to exclusively focus on this area.

When Roger Linn put samples of drums on chips and built them into his LinnDrum, he probably didn't realize the revolution he was starting. James recalls, "It was frustrating to try and get a good recorded sound out of a drum set, even if it was the best set in the world. When I heard drum machines they sounded like production-quality drum tracks." Of course, for a time, the machines cut into the drummers income, as producers tried to create their own tracks, with mixed results. "Some guys think that this stuff does it all, like they can talk to it and say 'Computer, I need something funky!'

'VERY funky' and it says 'Yeah, okay.' With MIDI drum pads creative drummers are coming back with a vengeance, playing fat sounding grooves and fills that the computer jockeys can only dream of.

The basic MIDI drum system (Table #5) doesn't look much like a standard drumset. The KAT controller fits 10 pads on a flat surface less than two feet square. The tiny Dr. Rhythm provides incredible, realistic sounds, and even plays itself if you like. The two pedals feel like the real thing but work and look entirely different. "The whole idea behind a kit like this is extreme portability," explains James. For the advanced system you've got a choice. A greatly ex-



**BOB CHRISTIAN  
CARPENTER MUSIC**  
"If you really want to realize your composition, you need to be sequencing."

### TABLE #3 - Basic Guitar Processing MIDI System

✓ ART SGX 2000 MIDI Tube Preamp/Multi FX Processor .....	\$722
✓ ART X-15 Ultrafoot MIDI Pedalboard Controller .....	\$212
✓ Alesis RA-100 Stereo Power Amplifier .....	\$297
✓ Peavey Classic 115-E Speakers .....	pair \$425
✓ ProTech 6-space Rack .....	\$68
<b>TOTAL .....</b>	<b>\$1,724</b>

### TABLE #4 - Advanced MIDI System for Guitarists

✓ Roland GR-1 Guitar Synthesizer .....	\$1,101
✓ Roland GK-2 Guitar Pickup/Interface for GR-1 .....	\$169
✓ ART SGX 2000 MIDI Tube Preamp/Multi FX Processor .....	\$722
✓ ART X-15 Ultrafoot MIDI Pedalboard Controller .....	\$212
✓ Lexicon PCM-70 Digital Effects Processor .....	\$2,167
✓ Anatek SMP-16 MIDI Controlled Audio Patch Bay .....	\$679
✓ Mackie 1202 Mixer .....	\$339
✓ Peavey CS-800 Stereo Power Amplifier .....	\$680
✓ Yamaha S115H II Speakers .....	pair \$553
✓ Rack .....	\$200
<b>TOTAL .....</b>	<b>\$6,822</b>

• The introduction in 1983 and phenomenal success of the Yamaha DX7 gave a big boost to MIDI, as well as to the synthesizer patch sales business. Too bad Yamaha got one part of the spec wrong. Oh well, having the world's largest-selling instrument means never having to say you're sorry. The MIDI specification was re-written to incorporate their error as law.

• In the past ten years, the MIDI specification has grown to embrace areas never envisioned by its founders. MIDI Show Control centralizes and automates complex lighting and visual effects cues for theatres and rock arenas so that one computer can control an entire show. MIDI Machine Control lets your computer treat your tape recorder like just another MIDI device. SMDI bypasses the MIDI cable altogether to transfer sound samples at high speed via SCSI.

• Most recently, General MIDI (which specifies channels, patch and note numbers for instruments and drums) and Standard MIDI Files (an interchangeable computer format for music sequences) were introduced. Together they allow you to easily play another musician's sequence or to distribute your own, while being assured that the piece will play as intended. Multimedia and video game producers, home computer hobbyists (at least 4 million) and karaoke enthusiasts are all potential customers for this new method of music distribution.

# Directory of MIDI Consultants

Compiled By Pat Lewis and Jacques Du Long

**KEN BOUDAKIAN**  
9806 Rhea Ave.  
Northridge, CA 91324  
(818) 349-7817  
Rates: \$35/hour  
Housecalls: Yes  
Specialties: Studio setups, Macintosh-based.  
Comments: Opcode and Mark of the Unicorn hardware/software specialist. Fully versed in Sound Designer software

**PETER BRUNNER—  
ELECTRONIC MUSIC BOX**  
14947 Ventura Bl.  
Sherman Oaks, CA 91403  
(818) 789-4250  
Rates: Call for rate  
Housecalls: Yes  
Specialties: All computer systems, sound design, digital audio  
Comments: Have worked as a consultant/Beta Tester/Sound Designer for Fender (Chroma), Oberheim, Twelve Tones, Mark of the Unicorn, Media Vision, Mimetics, Steinberg and others. Clients include Randy Newman, Giorgio Moroder, Ricki Rockett (Poison), George Tipton and others. Have experience with Atari, Amiga, Macintosh and PC computers and over 100 different music programs.

**DON GOLDSTEIN—AUDITORY ILLUSIONS**  
(818) 769-1211  
Rates: Varies  
Housecalls: Yes  
Specialties: MIDI system design and fabrication, MIDI programming, equipment procurement, tour support. Primarily involved with large-scale, portable systems.  
Comments: Clients include Bruce Springsteen, Paulo Abdul, Michael Jackson, Madonna, Jody Watley, Richard Marx, Ronnie Foster, Mike Long, Jonathan Cain

**STEVE GRIFFIN**  
9806 Rhea Ave.  
Northridge, CA 91324  
(818) 349-5437  
Rates: \$35 and up/hour; two hour minimum  
Housecalls: yes  
Specialties: Macintosh, MIDI, digital work stations  
Comments: In business for over two years. Many clients in and around L.A. from studio musicians to major artists to professional recording studios.

**ROBERT GUTERMUTH—  
INNOVATIVE SOLUTIONS, INC.**  
(213) 243-7800 or (408) 261-8238  
Rates: call for rates  
Housecalls: Yes  
Specialties: Any Opcode, Macintosh, and MIDI software. Audio systems also.  
Comments: Worked for Opcode Tech Support. Berkeley School of Music graduate. Clients include Herbie Hancock, Chick Corea, Tom Coster, and others.

**REEK HAVOK—DRASTIK PLASTIK**  
(310) 372-0863  
Rates: \$35/hour  
Housecalls: Yes  
Specialties: Midi studio setup. Digital sampling and editing.  
Comments: Sound design for movies. Clients include Motley Crue and Robert Palmer.

**DOUGLAS JAMES—  
MIDI DRUM CENTER**  
1552 Cahuenga Blvd.  
Hollywood, CA 90028  
(213) 466-3842  
Rates: \$35/hour  
Housecalls: Yes  
Specialties: MIDI drum and percussion  
Comments: Film, television, session artists

**CHRIS KOHLER**  
13408 Bassett St.  
Van Nuys, CA 91405  
(818) 759-0700  
Rates: \$40/hour  
Housecalls: Yes  
Specialties: Mark Of The Unicorn, Opcode software. Full Macintosh-based MIDI configuration  
Comments: Personalized instruction. Clients include Billy Idol, Holly Knight, Stevie Nicks, Marvin Gaye Productions, Peter Wiltz

**MARC MANN**  
14947 Ventura Blvd. Sherman Oaks, CA 91403  
(818) 372-4678 (pager)  
Rates: \$50/hour  
Housecalls: Yes  
Specialties: Macintosh, MIDI, and digital audio systems.  
Comments: Masters degree in Music from UCLA. In business since 1985.

**MARC PARMET**  
(818) 752-2108  
Studio City  
Rates: \$60-100/hour  
Housecalls: Yes  
Specialties: Anything music and Macintosh. Opcode and Mark of the Unicorn consulting.  
Comments: Film and television. New England Conservatory graduate. Music seminar consultant for Apple. Performances include Boston Symphony, active session musician. Clients include Yes, members of Manhattan Transfer and Oscar-nominated composer Bruce Broughton.

**GEOFFREY RYLE**  
4029 S. Pacific Ave., #5  
San Pedro, CA 90731  
(310) 548-0218  
Rates: \$50/hour  
Housecalls: Yes  
Specialties: Music software and computers.  
Comments: Specialist for over ten years. Teaches at UCLA Extension Electronic Music Dept. Keyboard magazine columnist. Author of various MIDI books. Writes manuals for Alesis, Steinberg, Waldorf Niche. Clients include Hans Zimmer, Chester Thompson (Genesis), Paul Hasting (Tangerine Dream), Lee Ritenour, Alton Holdsworth.

**DAN WALKER**  
11054 Ventura Blvd., #213  
Studio City, CA 91604  
(818) 569-5405  
Rates: \$50/hour  
Housecalls: Yes  
Specialties: Macintosh programs, MIDI devices in general  
Comments: Have written approximately 30 books on electronic music. Film composer. Clients include Rickey Minor (Whitney Houston) Terry Wellman (Wilson Phillips).

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New Wizardry

• Fun With MIDI. People are turning accordions, violins, harps and bagpipes into MIDI controllers. Researchers at CNMAT in Berkeley are MIDI'ing up Mattel Power Gloves. Tap dancer Al Desio plays his MIDI instruments with wireless tap shoes.

• It started with musical instruments. But we're not limited to just music anymore. MIDI is widespread, well-known and relatively cheap for designers to implement. Nowadays, if a gadget uses electricity and needs controlling, MIDI just might be the answer. MIDI toasters, anyone?

# MIDI SPECIAL

panded version of the basic system (Table #6), with lots more sounds and playing surfaces and more flexible control, or a slightly more traditional looking setup is the \$2,640 Roland TD-7 Kit. Either way, these systems will satisfy the needs of the MIDI drummer. As James says, "They're looking for an electric drum set that can accurately emulate an acoustic drum set. They want to be able to play with headphones on and the volume down in an apartment and not annoy their neighbors."

## The Project Studio

The Electronic Music Box in Sherman Oaks specializes in the marriage of musical instruments and computers through MIDI. In the opinion of owner Peter Brunner Electronic Music Box is "what the music store of the future is going to be" for the average person, who will create music on his computer at home rather than performing live music. Brunner is a guitarist and keyboardist with a keen interest in computers for music, which led to the founding of the store. Electronic Music Box offers a free MIDI class on alternate Monday nights.

A "project studio" is a small recording system for the personal use of a musician/composer. In the days when a small 1/4" or cassette 4-track tape machine was the usual basic equipment, the output was deemed "semi-professional." MIDI, computers and affordable digital recording changed all that. Multiple synthesizers samplers and drum machines mixed down in real-time under computer control to a DAT

machine, can produce music tracks as clean and powerful as any professional studio. Add live (non-MIDI) elements like vocals and guitars on synchronized tape machines or digital hard disks and you're ready to produce your own album.

The basic project studio that Brunner suggests (Table #7) utilizes an inexpensive yet powerful desktop computer and self-contained multi-timbral keyboard synthesizer. The 4-track tape cassette falls into the semi-pro category. However, mixed with the direct output of the synthesizer, the sound is quite respectable. The advanced system on the other hand is definitely a dream system for most of us (Table #8). It makes use of the latest technology to create a professional system of unlimited potential with a price tag to match (compare its price/performance ratio with a conventional studio design though and the price starts to look like a bargain). Offered here is four-track, random access digital recording (expandable to 16 tracks) and sounds galore, both synthesized and sampled.



**PETER BRUNNER  
ELECTRONIC  
MUSIC BOX**  
"We're what  
the music store  
of the future is  
going to be."

**TABLE #5 - Basic MIDI Drum Set**

✓ KAT DK-10 Drum Controller .....	\$499
✓ Boss DR-660 Dr. Rhythm Drum Machine .....	\$550
✓ KAT fatKat Electronic Kick Pedal .....	\$219
✓ KAT hatKat Electronic Hi Hat Pedal .....	\$259
✓ Tama ATS Adjustable Tilt Stand .....	\$119
<b>TOTAL .....</b>	<b>\$1,646</b>

**TABLE #6 - Advanced MIDI Drum Set**

✓ KAT DrumKat 3.0 Drum Controller .....	\$1099
✓ E-MU ProCussion Drum Module .....	\$795
✓ Roland R8M Drum Module .....	\$995
✓ KAT fatKat Electronic Kick Pedal .....	\$219
✓ KAT hatKat Electronic Hi Hat Pedal .....	\$259
✓ KAT poleKat Trigger Pads .....	3 @ \$169 = \$507
✓ KAT Dautz tomKat 10" Two-Zone Pad .....	\$214
✓ KAT BCS Stand .....	\$130
✓ Hybrid Bag Rack .....	\$99
<b>TOTAL .....</b>	<b>\$4,317</b>

**TABLE #7 - Small Project Studio System**

✓ Atari 1040 ST .....	\$399
✓ Monochrome Monitor .....	\$199
✓ Barefoot Software Edit Track Gold Sequencer .....	\$80
✓ Roland JV-30 .....	\$900
✓ Roland MA-12 Powered Speakers .....	pair \$240
✓ MidiMan SyncMan Songpointer Sync Interface .....	\$160
✓ Tascam Porta-7 .....	\$400
✓ Shure SM-57 Microphone .....	\$90
✓ Mic Stand .....	\$30
<b>TOTAL .....</b>	<b>\$2,498</b>

**TABLE #8 - Advanced Professional Project Studio**

✓ Apple Macintosh Centris 650 8/80 with CD-ROM .....	\$3,300
✓ Apple 14" Hi-Res Color Monitor .....	\$500
✓ Apple Extended Keyboard .....	\$180
✓ 1 Gigabyte Hard Disk .....	(min.) \$1,600
✓ Digidesign Sound Designer II/DINR .....	\$1,600
✓ Digidesign Pro Tools .....	\$5,000
✓ Opcode Studio Vision .....	\$700
✓ Opcode Studio 4 MIDI Interface .....	\$400
✓ Digidesign SampleCell II .....	\$1,600
✓ Full load of RAM memory chips for SampleCell .....	\$1,600
✓ Peavey C8 Keyboard Controller .....	\$1,900
✓ Roland JV-880 Synthesizer Module .....	\$800
✓ Yamaha TG-500 .....	\$1,100
✓ Korg Wavestation SR .....	\$1,100
✓ Kurzweil K200R .....	\$2,200
✓ Peavey DPM-SP Sample Playback Module .....	\$750
✓ Allen & Heath GS324 Mixing Console .....	\$5,500
✓ Sherman Audio Nearfield Reference Monitors .....	pair \$1,300
✓ Peavey DPC750 Digital Power Amplifier .....	\$700
✓ Panasonic SV-3700 Professional DAT Recorder .....	\$1,400
✓ Sony R-7 Multi-Effects Processor .....	\$1,100
✓ Peavey MultiFX .....	\$1,000
<b>TOTAL .....</b>	<b>\$35,330</b>

## The Future

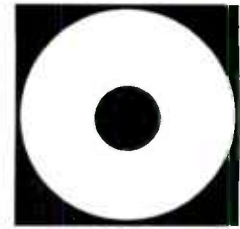
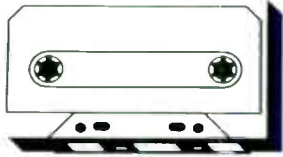
"As long as the manufacturers are all communicating, hopefully they're not going to change something that's working."  
—Jim Mona

"I think in the future, it's all going to be inside a computer, and MIDI is going to become really superfluous. By doing this, you get around all the problems MIDI has in terms of baud rate and communications protocols."  
—Peter Brunner

"I believe there will be a second MIDI system that comes out; probably a higher velocity parallel system for power users."  
—Bob Christian

"I think more and more people will be familiar with MIDI, and they won't be playing this instrument thinking that it's odd. To them it'll be just another instrument."  
—Doug James

If the preceding has left you with more questions than answers here are a few suggestions: Hal Leonard Publications, among others, has produced a variety of MIDI books including *What's MIDI?* by Jon F. Eiche, *MIDI: The Ins, Outs And Thrus* by Jeff Rona and *The MIDI Book* by Joe Scacciaferro. MIDI consultants like the ones in this article and in the listing in this issue can save you much frustration. And classes, like the free ones at Electronic Music Box or the programs offered by various schools might be just the helping hand you need. **MC**



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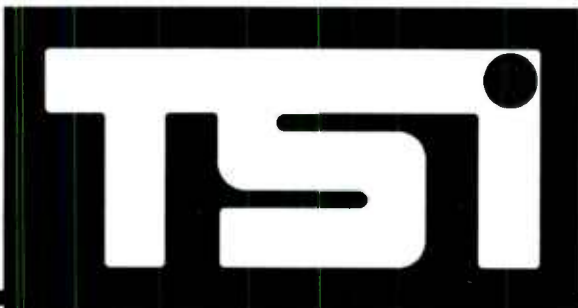
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# SAGAS OF THE UNSIGNED

## BlackJack Bomber

By Chuck Crisafulli

The chances of Long Island, NY becoming the next Seattle-style hotspot are probably pretty slim, but that doesn't seem to bother the five men of BlackJack Bomber. For over four years now, this band of rock & roll traditionalists has been pumping the New York clubs with their bigger-than-big pop-metal sound, and they're hoping to soon have the benefit of a record contract to help them find a larger audience. As far as the currently popular grunge sounds go, the band prides itself on being fairly trend-proof, but founder and guitarist Paul Kayen is hoping that as old sounds become new, the band's timing will be right. "I like music that has some sense of tradition. With some of the alternative stuff, I can't figure out where it's coming from. I hope that eventually people will get enough of the Seattle thing so that they'll hear us and instead of saying, 'These guys sound like Whitesnake,' they'll say, 'Hey, these guys have a brand new sound.' You never know in this business."

The band, which includes vocalist Dom Esposito, bassist Rob DeMartino, keyboardist Vin Senatore and drummer Jeff Cropper, has one four-song demo that it's currently pushing for its break into the industry. It's a new band, but Kayen is actually no newcomer to the music business, having worked as a much-appreciated sideman with Aldo Nova on his *Twitch* album and with Rhett Forrester of Riot on his solo project albums, *Gone With The Wind* and *Even The Score*. Being somebody else's guitarist wasn't entirely satisfying to Kayen, however, so in 1989 he began to get his own project together. "When I stopped working with Rhett, I didn't know what I was going to do," he explains. "But I had this name, BlackJack Bomber. I really liked the sound of it, and I decided to build a band around it. The first guy I met was Dom. That really clicked, and everyone else fit in over time. We all stayed with it because we believe in the project and because the chemistry's good. Yeah, we're all pretty good at chemistry," he laughs.

Esposito is just as determined as Kayen to see the band score some success, and he feels that the band's ability to let its sound evolve will make it a contender. "A lot of the bands that have lasted have been blues-based, so



Bruce Morgan

Vin Senatore

Rob DeMartino

Jeff Cropper

Dom Esposito

Paul Kayen

we try to keep a little of that in the music. But things get old-fashioned fast in this business. There's always a new sound around the corner, and we want to be it. Already, our sound has changed a little from what's on our demo. It's gotten a little dirtier and heavier. And I'm trying to take on some more controversial subjects in my lyrics than just 'I love you, you don't love me.' If we can keep growing, maybe we can have a career in this business."


The singer admits that he had never been too fond of his own voice until he began teaming up with Kayen and working on BlackJack Bomber material. "I hated my voice. I thought it was too clean, like a Vince Neil kind of thing. It was a flat nothing. Now, after years of smoking and drinking and screaming, I've got some Joe Cocker gravel in my voice. People always told me to take care of my throat—warm up, cool down, don't smoke. I didn't follow any of that advice, and now I enjoy my voice."

And apparently more than a few folks enjoy the band's music. The band has been a steady draw on the tough New York club circuit and is just beginning to get nibbles from major labels stateside and abroad. They've also gotten some local radio play on several of the songs on their tape, which was mixed at New York's Power Station by esteemed engineer "Boomer" LaMonica. The tape shows off several different sides of the BlackJack musical personality: There are the prog-rock stylings of the driving opener "Can't Let Go," the Allmans-meet-Poison power ballad "Tears Fall Like Rain" and the uptempo pop-crunch of "Long Gone" and "Sayonara." And if the music doesn't grab hard enough, the band hopes to turn some heads with its eye-catching logo—a buxom blonde wearing nothing but a swirling American flag as she sits astride a rather phallic H-bomb. That may not get them invited to play at any

benefits for *Ms.* magazine, but it was in fact designed by a female friend of the band.

Tapes and logos aside, the band members agree that their best form of advertising comes in their live shows. "We've never had a show where people walk out saying, 'You guys absolutely suck,'" explains Kayen. "We make fans when we play live. That's one of our strongest points. We try to get to the point in rehearsing where the songs sound like they don't have any holes and sound really good standing on their own. Then live, they can only get better. You've got to be dead if you can't respond to the energy of a crowd."

Esposito agrees wholeheartedly. "I like to see screaming, jumping up and down and even hallelujahs when we play out. We've got a ballad called 'Tears Fall Like Rain,' and it's amazing to see how much more powerful it gets when it's played live. Our stuff sounds pretty good on tape, but—I don't know what it is—we always pick up power live."

The band will continue to play out and record while they negotiate with studios and producers and concentrate on building a buzz. Kayen's hoping that the music market will soon be ready for BlackJack Bomber's basic rock & roll approach. "People want everything in a category, but who knows what's going to sell next? The Seattle sound had to come from somewhere, and it was a risk at some point, but some idiot took a chance and it caught on. We need an idiot to sign us!" he says with a laugh. "I'd love to see somebody come along and say, 'You're the greatest living thing since sliced bread—here's three million dollars and what color would you like your Jaguar? But realistically, I just want us to get a record out. Either people will enjoy it and we'll say, 'We told you so,' or people will hate it and we'll just scratch our heads and start over. But we want to get out there and just start doing it." 

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# NIGHT LIFE



## ROCK

By Barbara Shaughnessy



S. Bender

Gods Gift To God

The Central will be closed for the month of June for major renovations. Management has stated that the club will still offer live music several nights a week but that they will be instituting a new booking policy.

However, before the doors closed, we had the opportunity to check out **Gods Gift To God** (who also played the closing night at **New Thai Ice**-an omen?). Anyway, GTTG offers an unusual mixture of Sex Pistols meets Bad Brains meets Strawberry Alarm Clock. Strange, yes—boring, no way! The band is presently in negotiations with **Rowdy Records** through **Arista**. For more information on this blessed band, call (818) 771-5904.

**Speak**, the debut EP from **Engines of Aggression**, will finally hit the streets the first week of June. Their May release date was delayed due to the legal red tape involving the band's use of sampling. The band will celebrate with a release party at the **Whisky** on June 11th.

Here's a new sound for you to ponder: Motown-Seattle. Newcomers, **Green Grass** (who met through a **Music Connection** ad), seem to have hit on a new winning combination. The band combines the talents of ex-members of **Ugly Kid Joe** and local bands **Paradise** and **Skin on Skin**. Their four-song demo was produced by **Ron Day (Animal Bag)** and is now available. For more information on the band, contact **John Baldi** at **PolyGram Music Publishing** (213) 856-2776.

**Bronx Entertainment** will be presenting **Dashit!** at the **Park Plaza** (formerly **Scream**) on June 19th. The show will feature **Bottom 12**, **Caustic**, **Dox Haus Mob**, **Slap Back** and **Wuditz**. For booking and club information, contact **Fabian** at (818) 382-7118.

The **Roxbury** will be showcasing the band **Max Welton** on June 12th. This four-piece band combines "blues from the soul with the cutting edge of rock & roll" and features the vocal prowess of **Melissa De Haas** and guitarist **Tony Avalon**. Their song, "You," has been slated for the upcoming **Elliot Gould** movie **The Last Paesan**. For more info, contact **Jason Colbert Productions** at (818) 904-0990.

**KLSX** (97.1) and **AmFAR** sponsored the second annual **Classic Rock Art Show and Silent Auction** at the **Directors Guild of America**. Interesting and bizarre one-of-a-kind art was auctioned with all the proceeds going for **AIDS** research and education...paintings by **Jerry Garcia**, **Ron Wood** and **John Lennon**; original lyric sheets by **Jack Bruce** and **Bernie Taupin**; photographs of **Robert Plant** and **Jeff Beck** by **Richard E. Aaron**; and by far, the most esoteric piece—**Joe Walsh's** sculpture **Louis**. For \$3,500 you might now be the proud owner of **Louis** or the self-portrait of **Alice Cooper**, but alas, all I walked away with was a T-shirt for \$15 and a good feeling. For more information on **AmFAR**, call (213) 857-5900.

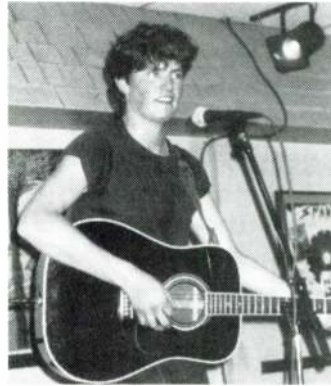


B. Shaughnessy

Joe Walsh

## WESTERN BEAT

By Billy Block



Billy Block

Alan Whitney

The **Ronnie Mack Barndance** is back home at the **Palomino** where it belongs. The welcome home party was a **BIGGIE** as **Ronnie** welcomed **Byron Berline**, who wowed the crowd with his amazing bluegrass fiddle, while **James Intveld** and his hot new band shook the Pal something fierce. The girls in the **Bluebonnets** earned two encores with their gritty, soulful brand of power trio R&B. The honkin' sax of **Big Jay McNeely** never sounded wilder as he tore up the packed house. It was great to see the old familiar faces and some new ones, like songwriter **Jack Tempchin** and session bassist/producer **Bob Glaub**. **Melba Toast** was parading around in a polka dot hoop skirt and introducing everyone to her mom. **Dave Alvin** ruled the pool table while **Calvin Davidson** and **Kacey Jones** discussed her recent trip to Nashville.

Congrats to multi-instrumentalist **Matt Cartsonis** who provided all the incidental music and title themes for

the successful **CBS Women In Country** show.

The **American Made Band** will be playing material from their new CD on June 11th at the **Music Center** in L.A. for their **T.G.I.F. Concert Series** from 12 noon to 1:00 p.m. **American Made** is one of L.A.'s best bands and this will be a great afternoon of music.

**Sarah Pierce** and her band, the **Healers**, have been playing at the **Cowboy Palace** in Chatsworth. Sarah's husband and drummer is none other than **Merel Brigante**, who you can hear on the great **Loggins and Messina** records we all listened to and loved. They are currently in search of a multi-instrumentalist who can contribute strong harmony vocals. If you fit the bill and want to work steadily, give them a call at (805) 899-2626.

The new **Western Beat** at the **Troubadour** show was a critical success. This new twist on the popular **Western Beat** showcase featured a stellar band, **The Western Beat Acoustic Warriors** with bluegrass legend **Byron Berline** on fiddle, former **Paul McCartney** guitarist **Laurence Juber**, multi-instrumentalist **Marty Rifkin**, **Rodney Crowell/Rosanne Cash** alumnus **Jim Hanson** on bass and **Mr. Western Beat** on drums. The band did a superb job of backing **Mercury/Nashville's Randy Sharp**, **Red Moon** recording artist **Jann Browne** and impressive new talent **Alan Whitney**. In the crowd for the event were sponsors **Steve Bloch** and **Phil Swann** of **Southern Cow Music**, **Third Stone's Betty Rosen**, **IDA's Kim Crossett** as well as **Unistar Radio Network's Bob Blackburn** and **Chris Kampmeier**, producer **Brooks Arthur**, red hot video producer/songwriter **Alan Wachs** (who just completed **Rosanne Cash's** new vid), the **Bum Steer's Edward Tree**, **Atlantic's Carol Lee Hoffman**, **Boo Boo Fine Jelly** guitarist **Lauren Ellis**, **Jack Wesley Routh**, **NAS's Steve Schalchlin**, **Little Man** and **Kevin Montgomery**.



Billy Block

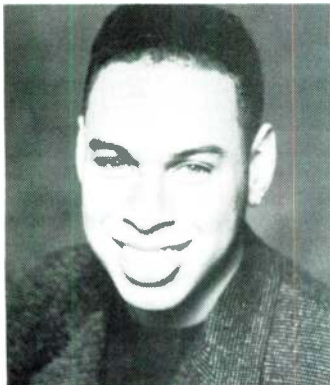
Fiddle great Byron Berline





# JAZZ

By Scott Yanow



Joshua Redman

Every other year or so a brilliant young jazz artist gets a lot of publicity and then, after a few albums, he or she is criticized for not being a messiah; if they survive the backlash from the critics, they generally have productive careers. This season's new hero is tenor-saxophonist **Joshua Redman**, but in his case, the inevitable hype is well-deserved. The son of the innovative tenor **Dewey Redman**, Joshua sounds nothing like his father and, even with references to Sonny Rollins and John Coltrane, he already has a fairly original style. Redman, making his L.A. debut with his quartet at **Catalina's** before a sold-out house, started off roaring on Kenny Dorham's well-titled "Straight Ahead," playing around eighteen well-constructed choruses to begin the night. Even now, in his early twenties, the young Redman is an expert at building up tension, reaching a climax and then cooling down the temperature before building up an even more intense solo. He stretched the boundaries of bop with

wit, fire and some surprising ideas, being greatly assisted by his rhythm section, which included pianist **Kevin Hayes**, drummer **Brian Blades** and the great bassist **Chris McBride**.

Monterey is only a six-hour drive from Los Angeles and every year since 1958 it has been the host of the three-day **Monterey Jazz Festival**. I constantly talk to jazz fans who say that someday they'll make it to Monterey but somehow they never plan in advance; now's the time! This year's edition will take place Sept. 17-19 and, under the direction of **Tim Jackson** (who took over the musical direction from the retired founder **Jimmy Lyons** last year) the Festival has undergone a major rejuvenation. This year's lineup includes: the **Brecker Brothers**, **Dorothy Donegan**, **Charles Lloyd**, a tribute to **Dizzy Gillespie**, **Clark Terry**, **Les McCann & Eddie Harris**, **Fourplay**, a rare West Coast appearance by the **McCoy Tyner Big Band**, the **Dirty Dozen Brass Band**, **Bobby Watson**, **Danny Barker & Milt Hinton**, **Charlie Haden's Liberation Music Orchestra** and many others. Monterey always sells out so stop your stalling! For further info write to P.O. Box JAZZ, Monterey, CA 93942.

Upcoming: The **Jazz Bakery** (310-271-9039) features **Bill Watrous' Big Band** (June 6) and an all-star tribute to pianist **Russ Freeman** (June 12), **Le Cafe** (818-986-2662) hosts **Eric Marienthal** (June 8) and **Bunny Brunel** (June 10), **Catalina's** (213-466-2210) has the **Ray Brown** trio with pianist **Benny Green** (through June 6), **Chico Hamilton and Euphoria** perform at the **L.A. County Museum of Art** (213-857-6000) on June 16, **Toni Jannotta** sings at **L'Express** (818-763-5518) on June 6 and, the **Jazz Studio** (310-836-6317), which is at the same location as the **Jazz Bakery**, features vocalists **Cathy Segal-Garcia**, **Stephanie Haynes** and **Kate McGarry** singing individually and together on June 10.



Gene Martin

McCoy Tyner

# URBAN CONTEMPORARY

By Gary Jackson



O.C. Smith


Had a slamming good time at last month's **Real Deal Showcase**, held at the **Roxy** on May 11. Of all the showcases I've been to, this one had a serious party atmosphere, one that threatened to shake the building down. Most importantly, it was attended by a wide cross section of Angelinos, all of whom got into the spirit and encouraged neophyte acts to feel comfortable and strut their stuff. Quite different from the horror story of **Amateur Night** at the **Apollo Theatre** where audiences will mercilessly boo an act off the stage if it doesn't cut the tough standards of that historic venue. Two things arise out of this: either the **Apollo** scares the living shit out of amateurs, or it emboldens them to continue on. I'm an advocate of the soft glove approach; encourage, don't discourage.

To that end, there were some acts at the **Real Deal Showcase** who unquestionably need a little more time and effort to secure musical opportunities. But one act, rappers **HFN**, or **Hamo Funky Nation**, stood out beyond all others—way out. The first thing one notices is that the group sorta looked out of

place when several dancers were garbed in Samoan dress. One had a percussive instrument and started kicking a beat that called a total of nine participants to the stage, headed by rapper **Mz. Roxe**. The audience was agog at this point, not truly knowing what to expect. Then a tape played a hellacious groove, and **Mz. Roxe** threw out a rap with all the authority and verve of **Yo-Yo**, **MC Lyte**, **Monie Love** and **Queen Latifah**. The song was "Hype In The Groovin'."

The audience quickly knew that this was a serious rapper and encouraged **Mz. Roxe** and **HFN** with gospel-like zeal. The rest of **HFN** swirled around and across the stage while lyrics that presenting oneself without perpetrating, of showing that you can get hyped on music, dancing and singing, that there are alternatives to youths killing each other. With such a funky track to back her, the sense throughout the audience was that **HFN** was for real—the real deal.

Tracked down several days later, **Esther** talked about the group's goals: "We're from **Carson, CA**—**American Samoans** born in **Hawaii**, but raised in **California**. We formed in **October** and are just completing a three-song demo. We came together to point out to **Samoans** that they can rap, too, so we can be an influence and inspiration to young kids. All the players you saw onstage ranged in age from sixteen to nineteen. That gives today's youth something to look at."

Crooner **O.C. Smith** is back with a serious CD called **After All Is Said And Done** on the **Triune** label. It highlights Smith's booming baritone with an updated sound, courtesy of producer **Charles Wallert**. Smith also has a teaching career on **Science of Mind** that holds court every Sunday at 9 and 11 a.m. at the **Proud Bird** restaurant near **LAX**. **Wallert** and **Smith** say they wanted to form a label that brought back the "adult" in adult contemporary music. **Triune** will also be home to former **Main Ingredient** lead vocalist **Cuba Gooding** (father of acclaimed actor **Cuba Gooding, Jr.**) and **Chuck Jackson**. Check out all three on the just-released CD, **Love X 3**. 



Hamo Funky Nation

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## CLUB REVIEWS

### Tomi Kita and the New Religion

The Roxy  
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: RA-Falcon Music: (213) 650-8564

**Players:** Tomi Kita, vocals, guitar; Corey James, guitar; Marky Z, keyboards; Joey Scott, drums; Scott Shriner, bass.

**Material:** Kita produces his own brand of melodic techno-metal. He forces Billy Idol vocals onto an Enya-esque, dance, metal-guitar background. Although it is an interesting combination, most of the material sounded the same and the songs never took flight. Tomi is over-anxious to establish himself as a sex idol with songs like "Mother Is A Virgin," "Love Wine," "Masturbation" and "Desire." Kita's debut CD, *Life in Disguise*, co-produced by Kim Fowley (only available in Asia and Europe), plays much better than his live performance. While his CD focuses on techno-rock, his performance centers strictly on heavy metal.

**Musicianship:** Kita is an amazing guitarist, filling each song with much needed guitar solos. Although he has a great persona and is very charismatic, when he opens his mouth, he is extremely inconsistent. Kita relied strongly on Corey James' competent backup voice, which at times overshadowed Kita. Shriner is a rhythm section's dream, pounding on his bass with the velocity of a jackhammer. A band is only as strong as its weakest link. Despite the excellent musicianship, the weak link is the material and vocals.

**Performance:** A great deal of advertising for this show produced an immense turnout. However, the audience stood still, waiting for something to break through the mundane string of songs that comprised the set. Smoke machines always send up a red flag. No smoke screen can



Tomi Kita: Weak vocals and songs.

add to your ability, unless you're John Travolta. Kita's long black hair, multitude of medallions hanging from his slender Asian build and rock star image are impressive until you focus on his voice, which was often strained, forced and unnatural. On the other hand, some may overlook this drawback while listening to him

make beautiful noise on his guitar. Bassist Shriner moshed around the stage with the interesting combination of his eyeglasses and heavily tattooed body. Scott is a solid, inventive drummer who worked well with Shriner while James added acoustical texture to the flailing songs.

**Summary:** If Tomi's material was as impressive as his 36-page press kit, he would have been signed by now. It makes one feel guilty for not basking in his sex-god image like several of the articles describe him. Tomi obviously spent quite a bit of money on his package, which, although admirable, cannot smoke screen the monotonous material.

—Jeff Blue

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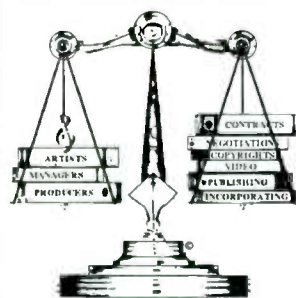
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Stonewheat: A talented ensemble.

### Stonewheat

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Contact: Jim Bailey: (310) 659-8564

**The Players:** Brian Carney, vocals; Jim Warner, guitar; Steve Mackel, bass; John Valenzuela, keyboards, percussion; Daniel James Reed, drums.



Jeff Levitt

**Bottom 12: Headed for the Top Ten.**

Material: If one were to judge Stonewheat by either their name (a species of flour-producing cereal grain) or their song titles ("Corn," "Mountain Girl," "Leaves Of Grass," "Ethnic Fruit") one might not only get hungry, but think perhaps this is a barefoot farm-boy's band clad in overalls, singin' songs of the heartland and playin' fiddles, jew's harps and washboards. Not so. Stonewheat, though a breath of bucolic air, pumps out some of the most musically sophisticated, well-rounded and urbane pop rock I've heard in a long spell. The only detriment is their lyrics, though evocative of John Mellencamp's rustic realism, they are a bit simple. The best of a very good set included the languid "Sun May Shine," on the subject of control in relationships; "Corn," a stomp featuring a terrific percussion break; and the duet for one on "My Only One," the rocker of the night, which sounded like a grunge version of "Trampled Underfoot."

Musicianship: Though lyrically still green behind the ears, Stonewheat's sound is superb. A pasticcio of the best of R.E.M., Cracker and Led Zep, this quintet's focal point is Carney's passionate and grainy Midwestern vocal stylings. Most compelling, however, was Valenzuela's keyboards. While a lot of musicians misuse and overuse the instrument, Valenzuela's work was mellifluous, chimy, sweet and timeless: an integral part of Stonewheat's vibe. Valenzuela also

played some tasty roto-toms on "Corn," a talent he should capitalize upon in more of the songs. Mackel's surf-style bass chops were funky, slapping and also very good. Guitarist Warner had some innovative solos and finely wrought harmonics, reminiscent of an early Jimmy Page. And drummer Reed, though not outstanding or intrusive, added a light and eloquent flavor to the mix.

Performance: Stonewheat, while drinking various brands of mineral waters, dancing around the stage and clearly digging on their music, gives their audience their money's worth, as well as a new faith in humankind. They already have a handful of devoted fans—sort of a Santa Cruz, Birkenstock-shod crowd—chanting "Wheat, Wheat," smoking things (not tobacco), dancing and forming a love-chain in front of the stage. And this is no mystery. After all, methinks this is a band easy to love, as the musicians are talented, forceful and engaging as well. Their set was evenly paced, just long enough and made for a good down-home evening o' entertainment.

Summary: A delightful quintet, Stonewheat is a rare and fine mixture of talent and humility. A welcome relief (for me at least) from the usual menu of thoughtless, talentless thrash bands, Stonewheat is one of the first bands I can say I'll go see again, even pay to hear. Take my advice, while they're still young and untarnished, don't dare miss Stonewheat. —Heidi Matz

**Bottom 12**

*The Roxy*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Scott Anderson: (310) 281-1716

The Players: John Beeloo, lead vocals; John Montgomery, drums; J.P. Blackmon, drums; Tony Thompson, guitar; Bill Bowling, bass; Glen Wood, trumpet; Mike Sirkin, sax; Cathy Williams/Nina Williams/Arin Thompson, backing vocals; Terri Hughes/Gerri Hughes, dancers.

Material: With so many players in the Bottom 12 lineup, it just always seems like a party when they perform, even if there's no one in the audience! But there were plenty of enthusiastic folks around when this band played at the Roxy, and everyone involved had a rip-roarin' good time. Bottom 12 plays funky, punky, rap-laden, sex n' sweat, dance-your-ass-off grooves that stir up some heavy moshin' in the pit, and causes all of us to wonder if clothing's really necessary in the great scheme of things.

Musicianship: Bottom 12 sports some very talented musicians, yet sometimes the tunes are so chaotic (c'mon, with twelve people swirling and dancing and playing onstage, there's gonna be chaos) it's hard to hear all the effort that goes into structuring the songs. Dual drummers Montgomery and Blackmon set the furious pace that fuels the band (and the audience), while the horn section adds a certain finesse with orchestral hits and flourishes. The Bottom 12 backup girls are visually instrumental to the action of this band; vocally, their style ranges from a tough school girl yammer to a breathy whine. Lead singer John Beeloo was completely unintelligible to my ears, but I still dug his intensity and inflection.

Performance: A performance by Bottom 12 is special and worth cancelling existing plans for. Imagine a stage with three gorgeous girl singers off to the left, a two-man horn section to the right, a frontman flanked by identical twin dancers, bass and guitar on either side, with dual drummers bringing up the rear. The result is a throbbing, rhythmic free-for-all which resembles a three-ring circus in as far as there's always something to look at. Bassist Bowling wears nothing but a pair of boxers which rode about his knees through most of the set (he's built like a toddler, but a great bassist nonetheless).

Summary: A good party band, with a show that's long on spectacle and short on pretension. Bottom 12 makes any evening an event, and while a smoother and more polished show might impress A&R folks and lead to higher profile gigs, my suggestion is not to change a thing. Bottom 12 belongs in the pit, entertaining common folk like myself.

—James Tuverson

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## CLUB REVIEWS

### Matthew Hager

*Club Lingerie*

Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Band info line: (818) 503-9504

☐ **The Players:** Matthew Hager, vocals; piano, keyboards; James Guffee, bass; Todd McDearman, guitar; Mindi Abair, saxophone, keyboardist vocals; Ron Pak, drums.

☐ **Material:** Matthew Hager's music takes its influences from the likes of Elton John and Billy Joel. And it's no mistake that at times he sounds like both of the above, yet retains his own feel and sound. Tonight's set was played very late—about 1 a.m., and the music was rather appropriate for the time—laid-back, easy listening. At times his keyboard-filled, percussive tunes also reminded me of early Peter Gabriel and even Genesis.

☐ **Musicianship:** Hager has assembled a band which can play his material well. However, it seems to be just that—Matthew Hager and four rather faceless backing musicians, and it would be better if it was an entire band effort, as all the players involved contribute to the sound equally. Hager has a reasonable vocal range and can play his instruments more than adequately, but at this show, drummer Pak and keyboardist and backing vocalist Abair stood out in the spotlight just as much and play just as much of a key role in the band's sound.

☐ **Performance:** As it was very late when the band finally got onstage, the mood was fairly low-key. The band seemed to be experiencing some sound problems for the first couple of numbers, but they were



Matthew Hager: Band needs stronger material.

apparently sorted out a few songs down the line. Hager himself was positioned behind a huge keyboard, and the stage was quite crowded, but the band still put on a good performance, basically just letting the music do the talking. Unfortunately, though, the songs didn't seem to either jump out at you or stick in the mind, but seemed to merge into one after a while. Perhaps it was the time of night, but nothing really seemed to stand out to make the band that little bit different or special.

☐ **Summary:** Hager and his band are brave, especially in these hard-hit, bandwagon-jumping times. They are writing and playing a type of music that doesn't fit any trend or musical stereotype, and they are out there performing at any show offered to them. However, I feel that if they wish to take it to a further level, they will have to come up with stronger material and a more defined sound and approach.

—Nick Douglas

### Insania

*Club M*

Canoga Park

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** James Fountalas: (818) 831-1638

☐ **The Players:** Larry Russel, vocals; James Fountalas, lead guitar; Daryl Coutz, rhythm guitar, keyboards; Kevin Rogers, bass; Gabriel Anthony, drums.

☐ **Material:** A guitar explosion along the lines of Aerosmith and L.A. Guns, their material aims for the thrill-kill post-punk liberation vibe of the late Eighties. The standout tunes were the thrashy "It's All Right," a roller-coaster ride through hell; the funky, bottom-heavy "Hey You" and the Seven Deadly Sins story of "Burn." Insania soared, however, on the slower moments, most notably on

"Grand Ball," a Led Zeppelin-like melancholic ballad that segued finely into a rocker.

☐ **Musicianship:** The show's most valuable player award goes to singer Russel, a fine vocalist with incredible octave range. His mezzo-soprano was sweet, sort of a schooled version of Sebastian Bach, and his delivery was powerful and potent. A rare find in a rock venue. Guitarist Fountalas is an obvious GIT wonder, playing speed chops and interesting, if contained solos. His work with guitarist Coutz provided a multi-layered melodic sound to the set. Also good was bassist Rogers, whose playing was loose, funky and tasty. Machine-gunner drummer Anthony was okay, a bit messy, and was apparently guided by the muse of instinct rather than thought.

☐ **Performance:** Needing a bit more rehearsal, Insania is like a wild colt requiring a little breaking. Their openings were potent and promising, but each tune came to a painful crash-and-burn finish. Not too concerned about the audience, frontman Russel came across remote and impertinent, a bad sign for a band wanting to get signed. As far as the pacing, most of the tunes were high-revving rockers, which got a bit tiring. However, the provocative tempo changes on "Once Upon A Time" and "Grand Ball" gave the audience a breath of air and were actually superior musically.

☐ **Summary:** Insania is a fine band. Their material is very good, they are proficient musicians and they are fronted by a copious singer. However, if they'd tighten up and, more importantly, experiment with other tempos and genres, unplug (in every sense of the word) and come out from behind the tuff-guy badass walls that Guns N' Roses built, this band could rise above the commoners. As for now, this quintet serves up a dangerous—as far as appearances go—brew.

—Heidi Matz



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# CLUB REVIEWS



*Ku De Tah: Spontaneous excitement.*

## Ku De Tah Club Lingerie Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Rhonda Bedkian: (818) 887-7073

☐ **The Players:** D Rock D, rapper; Dave Thomas, vocals; Don Calhoun, guitar; Dave DiNardo, guitar; Davi Rivas, bass; Greg Priest, drums; DJ Transe, DJ.

☐ **Material:** Ku De Tah are card-carrying members of the funk/rap/rock club, with plenty of street sounds and dope jams to keep you pumped and primed. Ku De Tah's credentials for membership include former Geffen rapper D Rock D and his DJ, and the interplay between these two is worthy of a closer look. Once the band as a unit has a little more time together under their collective belts, there's likely to be some nuclear fission which may grab the attention of the myriad of rap labels that are hungry for some new blood.

☐ **Musicianship:** Ku De Tah graduates from the Body Count School of metal/hip-hop crossover, which results in a turbulent gnashing of guitars, percussion and the aggressive co-rapping of D Rock D and Dave Thomas. Thomas also handles the rock end of things with coarse and abrasive vocal melodies which are woven throughout D Rock D's traditional rap stylings. The beats are forcefully executed by drummer Greg Priest, who cements the band together and does well to keep the songs focused and on track.

☐ **Performance:** Let's say that Ku De Tah puts a lot of energy into their stage show. Channeling all that energy into a cohesive performance is the next step. Of course, rap and spontaneity go hand-in-hand, and the danger of not knowing what's going to happen next is part of the thrill.

☐ **Summary:** An indie will find Ku De Tah viable, especially if a producer is brought in who has passion for what these guys have put together so far. The songs have substance, and if the performers can come up with a way to present the material that's different without being disjointed, this band could go far.

—James Tuverson

## Best Kissers In The World

The Palace  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

☐ **Contact:** MCA Records: (818) 777-4000

☐ **The Players:** Gerald Collier, guitar, vocals; Jeff Stone, guitar; Dave Swafford, bass; Tim Arnold, drums.

☐ **Material:** Solid college rock that lives in the heart of every rock & roller. With tastes of the Replacements, Kiss, Elvis Costello, Joe Jackson and the Plimsouls, the Best Kissers kept pumping out the essential hooks like they were coming out of thin air. With clever lyrics and a powerful delivery, this is garage band material at its finest.

☐ **Musicianship:** Collier, who wrote most of the material for the band, impressed the audience with his energetic Joe Jackson-esque vocals with the pop that most people try to imitate in the shower. The entire band played from the heart. Just out of high school, Stone beat the tunes out of his old guitar with vigor as Swafford pounded his bass and added dynamic backup vocals. Arnold swung his entire body behind his kit, keeping impeccable meter even when his hi-hat clutch failed, mid-way through the set.

☐ **Performance:** As enjoyable on CD as they are live, the Best Kissers live by the "louder is better" theory.

The band shook the entire crowd at the Palace, taking no prisoners. They demolished the headlining act and filled the venue with pure energy. Although they were all tied to their mike stands, their presence filled the large stage and provided ample stomping grounds during guitar breaks. Collier is a charismatic vocalist. Tired of the entire grunge scene, he dressed in jeans and an old, white T-shirt, holding a certain working-man presence that demanded the listener's attention. These guys have the energy that so many bands either are missing, or are trying too hard to force. From their sweet distortion, their three second breaks between songs, to their sense of humor and confidence, you know there is only one direction for this band: Up.

☐ **Summary:** Some bands have the energy and vibe, and some bands, try as they might, never attain it. The Best Kissers deliver a power punching package that leaves the listener wanting more.

—Jeff Blue



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# KEYBOARD SPECIAL ISSUE

Publication Date: June 21, 1993

Ad Deadline: June 10, 1993

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# DISC REVIEWS



**Vince Neil**  
*Exposed*  
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ron Nevison  
 □ **Top Cuts:** "Sister Of Pain," "Can't Change Me."  
 □ **Summary:** Fifteen months after Neil got his marching orders from the Crüe, he's back with a new band and a new album, but not really a new sound. Basically, this album continues where the last Mötley Crüe record left off. The songs could have been lifted straight out of the *Dr. Feelgood* sessions and will make sure that Neil establishes himself as much on his own as with his fellow cohorts. As he has brought so much of his former band's sound with him, it will be very interesting to see what their new record without their enigmatic frontman will be like—Crüe fans will love it. —**Nick Douglas**



**Every Mother's Nightmare**  
*Wake Up Screaming*  
Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Jim Gaines  
 □ **Top Cuts:** "I Hate Myself," "Slip And Fall," "If I Had My Way."  
 □ **Summary:** Maybe you should beware any group whose best song is "I Hate Myself," but there's nothing to be frightened of, at least most of the time. Every Mother's Nightmare's sound comes from the hypothetical image of Bon Jovi getting lost just before reaching Seattle, and thus is a reasonably tasty mix of tough-minded power rock and less-threatening harmonic hooks. Lead vocalist Rick Ruhl sounds better when harmonizing, but he's easier to take than Axl Rose, and his songs are often brighter. Get over your fear, and this is some hip modern rocking. —**Chas Whackington**



**Stonewheat**  
*Stonewheat*  
Bearing Tree

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Jim Bailey and Stonewheat  
 □ **Top Cuts:** "Sun May Shine," "Corn," "Way It Is For Me."  
 □ **Summary:** The truly classic rock act provides a bridge between different eras and styles. Stonewheat aims for such a place. Obvious influences for this classy quintet include Neil Young and Mick Jagger, early Stones and Dire Straits, Mark Knopfler and Carlos Santana. Taking the best from each authority, Stonewheat synthesize something as exciting as a new wardrobe but as comfortable as an old pair of jeans. There's a high level of musicianship, good from-the-heart lyrics and impeccable production values. A classy and classic new CD. —**Tom Kidd**



**Soy Cowboy**  
*Soy Cowboy*  
No label

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Joe Romersa and Soy Cowboy  
 □ **Top Cuts:** "Postcards From Chiang Mai," "Down By The River."  
 □ **Summary:** Soy Cowboy leader Vincent Nicoletti mixes all sorts of delicious and diverse flavors into his eight-piece group's debut, but he never forgets his pop craftsmanship. The recipe includes (in order of predominance) alternative, oriental and country elements. Songs work despite, or perhaps because of, odd bits such as tough-to-make-out Thai lyrics. Blame cultural illiteracy, low mix placement and tuneless delivery. Soy Cowboy's music is like an exotic soup. It's an acquired taste that can be quite delicious after you're used to it. —**Tom Kidd**



**Slaughterhouse 5**  
*Wide Open*  
I.R.S.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

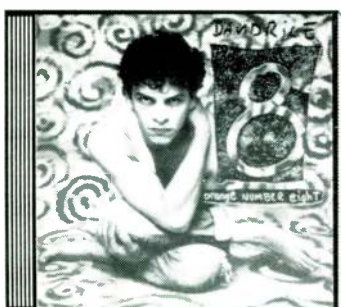
□ **Producer:** Rudolph H. Stanley  
 □ **Top Cuts:** "That Is Not Love," "Sometimes So Close," "Things She Did."  
 □ **Summary:** This band is English, and it's very obvious in their sound. Humor runs through this album, and on first hearing, it reminds you instantly of other English guitar-pop acts like the Housemartins and their spin-off group, Beautiful South. There are actually only four people in the band, so even the name of the band pokes fun. The entire album features send-ups of relationships and tales of romance gone wrong, and there's nothing wrong with that. Fun, not too serious pop songs played well, all with a humorous twist! —**Nick Douglas**



**The Beautiful Authentic Zoo Gods**  
*Birth*  
Cleopatra

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** The Beautiful Authentic Zoo Gods  
 □ **Top Cuts:** "Ultraviolet Daydream."  
 □ **Summary:** At first listen, the Beautiful Authentic Zoo Gods are going to remind you of Jane's Addiction, primarily due to vocalist Davis. But what saves the BAZG from being pegged as a Jane's clone is their own sense of being that they inject into their music. The material is catchy enough for airplay, yet strange enough to earn the band a following outside of the fickle pop music standings. The band could have definitely benefitted from an outside opinion on their production, which is flat and uneventful. Good production could have made a good album a great album. —**Tom Farrell**



**David Rice**  
*Orange Number Eight*  
Justice

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** David A. Thompson and David Rice  
 □ **Top Cuts:** "Stupid, Too," "On Your Dress."  
 □ **Summary:** David Rice has a way with evocative word pictures and lyrical scenarios. He could have quite a future in spoken word. Unfortunately, Rice has given music only a supporting role to his lyrics. It proves a weak co-star. Melodies and hooks don't even get walk-on parts, so distinguishing one cut from another is near impossible. Parts are not memorable save for atonal woodwind work that gets more annoying each time it appears. Production values, sounding somewhere between an 8-track and a Walkman, lend little aid. An unfortunate debut. —**Tom Kidd**



**Patti Sterling**  
*Left Turn Only*  
Sterling Castle Music

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Art Munson  
 □ **Top Cuts:** "Surrender."  
 □ **Summary:** Sterling Castle Music recording artist Patti Sterling has a sweet, high-pitched soul voice that is both breathy and gutsy—like a cross between Diana Ross and Aretha Franklin, with a touch of Sarah Vaughan for good measure. Hers is a stellar voice bolstered by unearthly chops. The ten songs here, all but one co-written by the singer, showcase that wonderful voice just fine, but these formulaic and forgettable tunes don't stand up very well on their own merits. If the songwriting exhibited half the inspiration and natural talent found in the vocals, Sterling would have a certain hit. —**Tom Kidd**

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### LOS ANGELES COUNTY

#### ANTICLUB AT HELEN'S PLACE

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

#### BALBOA BAY CRUISES

P.O. Box 586, Balboa, CA 92661  
 Contact: Kim or Jeff (714) 633-3201  
 Type of Music: Jazz-fusion/straight ahead  
 Club Capacity: Boat -100  
 Stage Capacity: 3  
 PA: No  
 Lighting: No  
 Audition: Send promo tape & package.  
 Pay: Negotiable

#### BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411.  
 Contact: DB Sound, (818) 996-1857 or (818) 997-8562  
 Type of Music: All original rock.  
 Club Capacity: 200

Stage Capacity: 5  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send promo pack to club c/o DB Sound.  
 Pay: Negotiable.

**CLUB 4222**  
 4222 Glencoe Ave., Marina del Rey, CA 90292.  
 Contact: Fritz, (310) 821-5819  
 Type of Music: Original, all styles.  
 Club Capacity: 150  
 Stage Capacity: 10  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Mail tape & bio or call Fritz.  
 Pay: Negotiable.

**COFFEE EMPORIUM**  
 4125 Glencoe Ave., Marina Del Rey, Ca 90292.  
 Contact: Eric Hunt  
 Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.  
 Stage Capacity: 3 or 4.  
 Club Capacity: 50  
 PA: No  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape & bio.  
 Pay: Negotiable.

**ENGLISH ACID**  
 7969 Santa Monica Blvd. West Hollywood, CA, 90046  
 Club Capacity: 400  
 Type of Music: Original Rock n' Roll/College/Alternative  
 Stage Capacity: 8  
 PA: No  
 P.A.: Yes  
 Lighting: Yes  
 Audition: Send or drop off demo package. Must include photo. Contact Janice DeSoto, 24 hr. voicemail, (213) 969-2503.  
 Pay: Negotiable.

#### FM STATION

11700 Victory Blvd., North Hollywood, CA  
 Contact: (818) 769-2221 Attn: Booking  
 Type of Music: All new, original music. All styles.  
 Club Capacity: 500  
 Stage Capacity: 12-15  
 PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape, promo pack, SASE.  
 Pay: Negotiable.

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

**IGUANA CAFE**  
 10943 Camarillo St., North Hollywood, CA, 91602.  
 Contact: Tom, can leave message on machine, (818) 763-7735.  
 Type of Music: Original acoustic, folk, poetry.  
 Club Capacity: 55  
 Stage Capacity: 6  
 PA: Yes  
 Piano: Yes  
 Lighting: No  
 Audition: Open Mic Night Sundays starting at 6:30.  
 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  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Call &/or mail promo package.  
 Pay: Negotiable.

**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 showcasting.  
 Club Capacity: 60  
 Stage Capacity: 5  
 PA: Yes  
 Lighting: Yes  
 Piano: Yes  
 Audition: Send tape & bio or call John.  
 Pay: Negotiable.

**PELICANS RETREAT**  
 24454 Calabasas Rd., Calabasas, Ca 91302.  
 Contact: David Hewitt, (818) 222-1155  
 Type of Music: All types, except heavy metal.  
 Club Capacity: 360  
 Stage Capacity: 10  
 PA: No  
 Piano: No  
 Lighting: Yes  
 Audition: Send tape, promo, kit to David Hewitt at above address.

**SILVERADO SALOON**  
 1830 Fiske ave. Pasadena, CA 91104  
 Contact: Stan Scott, (714) 537-3894  
 Type of Music: Hard rock & heavy metal.  
 Club Capacity: 200  
 Stage Capacity: 8  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape to above address.  
 Pay: Negotiable.

**TROUBADOUR**  
 9081 Santa Monica Blvd., L.A., CA 90069  
 Contact: Lance, John or Gina, (213) 276-1158.  
 Tues.-Fri. 2-6 pm  
 Type of Music: All types  
 Club Capacity: 300  
 Stage Capacity: 8  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Tape, bio, picture  
 Pay: Negotiable.

**UNIVERSAL BAR & GRILL**  
 4093 Lankershim Blvd., N. Hollywood, CA. 91602  
 Contact: Bryce Mobrae (818) 766-2114  
 Type of Music: Acoustic format; all styles  
 Club Capacity: 175  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
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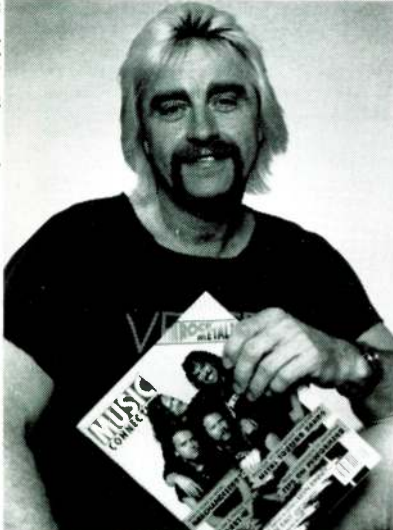
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 Garden Grove, CA 90264  
 Contact: Dorian Cummings (310) 598-7844

**THE GREEN DOOR**  
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 Contact: Elisa (714) 982-8712 after 1pm.  
 Type of Music: All-original only.  
 Club Capacity: 300  
 Stage Capacity: 10  
 PA: Yes  
 Lighting: Yes  
 Audition: Call for info.  
 Pay: Negotiable.


**SUNSET BEACH CLUB**  
 777 S. Main St. Orange County, CA 92668  
 Contact: Ma'Lady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.  
 Club Capacity: 350-400  
 Stage Capacity: 5-10  
 P.A. Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Call for info.  
 Pay: Yes, percentage of door.

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**ENGLISH ACID** seeks PT booking assistant. Must have complete knowledge of college, alternative, rock and roll bands, local and touring. Must have good phone skills. Internship at first. May lead to paying position. Janice (213) 851-3635.  
**PAID POSITION**: PT personal assistant wanted for recording artist. West side. Office skills, good phone voice. Send resume to Hollywood Productions, P.O. Box 2693, Hollywood, CA 90078.  
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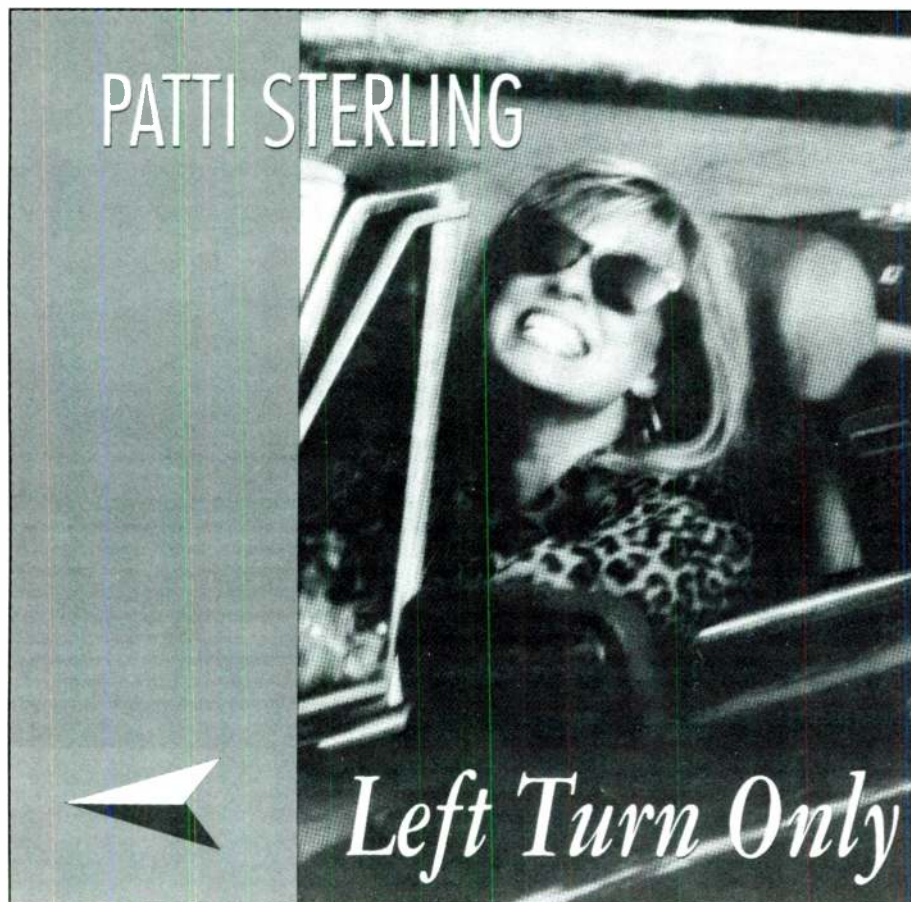
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 <b>PRO PLAYERS</b> <b>EXPERT TALENT FOR HIRE</b>		<b>AVAILABLE FOR</b> SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES				<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b> <b>RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25</b> CALL (213) 462-5772		<b>NEXT DEADLINE:</b> <b>Wednesday</b> <b>June 9, 12 Noon</b>		<b>MUSIC STYLES</b> ROCK POP R&B JAZZ COUNTRY			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>TOM ALEXANDER - Producer</b>	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album. Platinum and gold records, orchestrator, arranger, producer *** (310) 203-6399-pager	Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
State of art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI w/huge sample & found library.													
<b>ASTAR - Vocalist</b>	(213) 962-6673	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied voice 10 years. Great on writing MIDI (MIDIIZATION) to fit the MOOD.	Call and leave name and address to receive demo.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MIDIIZATION/HELDENTENOR													Unique sounds.
<b>CRAIG BECK - Guitarist</b>	(213) 913-7119	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	14 years experience. Extensive 24-track studio work. Have worked with top producers. Album credits, radio appearances, international press. Touring experience in addition to gigging at all major L.A. clubs. Endorsements include Seymour Duncan, Dean Markley and Groove Tubes.	From acoustic ballads to ripping and wailing leads. I will play for the song. Also available for private lessons and rack programming.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Modified Jackson electric, Martin acoustic, Soldano and Marshall amplification, MIDI rack system, Crybaby wah, E-bow.													
<b>JOHN BOEGEHOLD - Producer</b>	(818) 501-6566	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	WEALTH AND HELPFARE PRODUCTIONS: 12 years studio experience with artists and songwriters. As a writer/producer/player, composed and produced music for NBC, ABC, HBO, PBS and many others. First-rate vocalists and players also available.	Master quality results. Great ears, creative, artistic, fast and affordable. No rap or metal. No spec deals. Call for free sample tape.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Keyboard and drum programming, guitars, mandolin, 16-track studio, 52 channel board, DAT, current MIDI synths, samplers and drum sounds.													Alternative art folk-pop.
<b>MICHAEL CARNEVALE - Producer</b>	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Professional engineering & production with affordable 24 track facility.													
<b>DOUGLAS R. DOCKER - Kybds./Piano</b>	(818) 563-4525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	"Maestro" in classical piano. 18 years experience, album and soundtrack credits. Also sound engineer abilities. Great rock player. Good at most styles.	Specialized in rock, new age, classical, pop. Good studio for demos.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MIDI & 8 track studio, JD-800, K2000, lots of analog and more.													I love creativity!
<b>BOB EMMET - Keyboards/Producer</b>	(310) 439-5391	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Mi grad. 13 years experience. Studio work includes albums/demos for Tiffany (MCA), Reiko Takahashi (RCA), Bob Hardy (Word), jingles for Nickleodeon T.V., March of Dimes, Orange Coast Magazine. Club work includes Ritz-Carlton, Sheraton and Westin Hotels.	Excellent ear. Good reader. Pro attitude. I enjoy my work whether it's an established act or a totally unknown (yet) talent!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Entire 16 track studio with MASSIVE MIDI system including Ensoniq, Roland and Yamaha instruments, Macintosh computer.													Also dance & new age music.
<b>KIMBERLY EVANS - Vocalist</b>	(213) 291-9606	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Classically trained in San Francisco. Studied in Los Angeles under Nathan Lam. Worked on various soundtracks for TV and film. Several years background vocal experience with various artists. (Resume available).	Featured in Music Connection Night Life column, vol. XVII, #10. Very patient and enjoys working with artists. Specializes in background arrangements.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Alto to soprano with 3 octave range.													
<b>ROGER FIETS - Bassist/Vocalist</b>	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
4 and 5 string fretted and fretless bass. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements.													Metal
<b>BRYAN FOUNGER - Bassist/Vocalist</b>	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. Bit Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Custom 6 string, Yamaha, Hamer & Gibson 4 string. D-tuner. Lead and/or backup vocals. 3 octave tenor range.													A rocker at heart.
<b>LISA FRANCO - Medieval Strings</b>	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.													Old instruments, modern sound
<b>TONY FRANKLIN - Bassist</b>	(818) 761-6037	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 yrs. exp. Formerly of The Firm, (Jimmy Page & Paul Rodgers) Formerly of Blue Murder, (Carmine Appice & John Skyes). Appeared with Dave Gilmour, Kate Bush, Roy Harper, etc. World Wide touring exp. Reads, writes, produces. Excellent vox.	Heavy, soulful, bluesy, groover. Signature sound. Melodic, inventive. Pocket player. Brings R&B to Rock.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Jaydee Supernatural Fretless Bass, Fender Precision Fretted Bass. ***Telephone extension #300.													The Fretless Man.
<b>FUNKY JIMMY BLUE - Producer</b>	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, 8 E.T., Soul Train, VH-1, Club MTV. #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.													Dance music
<b>MAURICE GAINEN - Producer</b>	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Fostex 16 trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach Korg M-1, efx, etc. Acoustic piano, Atari comp.													New-Jack Swing MIDI rock.
<b>CESAR GARCIA - Sax/Flute</b>	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Tenor, alto, soprano, flute and lead vocals. Electric effects: Yamaha REX 50.													Latin music too.
<b>CARLOS HATEM - Percussion/Drums</b>	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.													Dance music. Latin styles
<b>JIM HOYT - Producer</b>	(213) 857-1898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Singer/songwriter, guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
1/2" 8-Trk. MIDI studio, 24-ch Mackie mixer, DAT Masters, Lexicon, Tannoy, Korg O1/W, Roland R-8, Mac, Fender/Martin guitars, tube mics.													Singers/Songwr iters.
<b>STEVE KALNIZ - Guitarist</b>	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Fender Strat-Ultra, Mesa-Boogie Quad, Preamp Power Amp, and 4/12 Roland GM-70 Midi Converter. Samplers, Mac, Performer, Tascam 8-Trk.													Lessons available.
<b>LANCE LA SHELLE - Vocalist</b>	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Excellent tenor with three octave range. Lead and back-up vocals.													Country-rock, oldies, cabaret.

## MUSICIANS, SINGERS & PRODUCERS: GET PAID FOR YOUR TALENT! ONLY \$25 PER AD.

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

Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

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

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday June 9, 12 Noon		MUSIC STYLES			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>DAVID LEWIS - Keyboards</b> Korg 01/W, Kawai K4, Roland U-220, E-Max sampler, Ensoniq VFQ, Memory Moog, DX7E1, TX7's, Roland Axis, Sound Library.	(310) 394-3373	✓	✓	✓	✓	✓	Grammy Award Winner: 1988 with Shadowfax. Ambrosia: 1977-1981, Shadowfax: 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	✓	✓	✓	✓	✓
<b>JAMES LOWNES - Bossist</b> Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, Chapman Guit. Vocal-tenor.	(818) 841-1041	✓	✓	✓	✓	✓	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Lacey, Putter Smith, Alfonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alfonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc.	✓	✓	✓	✓	✓
<b>MICHAEL MCGREGOR - Prod./Keys</b> Akai S1000, Wavestation, 808, Prophet 5 M1, S330, Proteus World, Sound Tools, DX7, complete project studio.	(818) 982-1198	✓	✓	✓	✓	✓	Written for, produced or remixed Color Me Badd, Deniece Williams, Five Star, Timmy T, Mona Lisa, Tommy Page. many songs in film, scored Reebok's new Power Step workout video.	Record quality production and arrangements with latest hip sounds and samples. Excellent keyboardist and vocal arranger with great ear. Incredible tracks.	✓	✓	✓	✓	✓
<b>MIO NAKAMURA - Vocalist</b> Soprano 3 1/2 octave range. From clear classical (musical/opera) Maniah Carey type voice to strong rock voice with an edge.	(818) 563-4525	✓	✓	✓	✓	✓	11 years singing experience including live bands, sessions, TV, movies, commercials, jingles, cruisehip, teaching vocals and rock ensemble. Studied in Sweden, 3 years Music Gymnasium, 3 years Kommunala Music Institute. VIT Honor graduate. Studied with Keyvyn Lettau, Carl Schroder.	Good ear, fast learner, harmonies, read music, lead and backup vocals, improvisation. 11 years experience playing lead and rhythm guitar. Teach vocal technique.	✓	✓	✓	✓	✓
<b>MARCUS NAND - Guitarist</b> All custom modified, Marshall amplification, Fender Heartfield axe.	(818) 762-8932	✓	✓	✓	✓	✓	Ten years of touring and studio experience in Europe and the U.S. Good vocals. Really energetic. Worked/working with members of Ratt, Great White, Survivor and Chris Rea Band, etc.	Very energetic stylistic approach. Extremely personable and professional. Solid rhythm and fluid leads. Specialties: pop, rock, hard rock, metal.	✓	✓	✓	✓	✓
<b>MARK NORTHAM - Pianist/Kybds.</b> Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓	✓	✓	✓	✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. E. extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
<b>MARK O'BRIEN - Drummer</b> Gretsch drums with R.I.M.S. system, Zildjian cymbals.	(213) 654-3743	✓	✓	✓	✓	✓	15 years as a freelance artist. Extensive touring and recording experience.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓	✓	✓	✓	✓
<b>JOEL PELLETIER - Bass/Stick/Voc.</b> Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass, SWR and Hartke amplification.	(213) 464-1232	✓	✓	✓	✓	✓	Bachelor of Music, Hartt School of Music, 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours only. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Marshall	(818) 848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓
<b>NED SELFE - Steel Guitarist/Vocalist</b> Sierra S-12 Universal pedal steel guitar, IVL Steelrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓	✓	✓	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 Antia Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓	✓	✓	✓	✓
<b>STU SIMONE - Keyboards &amp; more</b> Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT.	(714) 957-1246	✓	✓	✓	✓	✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA, Grove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring. Very fast learner. Killer stage presence. Great ear, gear and image all here! MIDI consultant.	✓	✓	✓	✓	✓
<b>BOB STONE - Producer/Engineer</b> Expert production, engineering and mastering.	(818) 779-7633	✓	✓	✓	✓	✓	Multiple platinum and gold album awards. Specializing in re-mix and re-mastering. Ten years in studio and four sound with Frank Zappa. Five years as Chief engineer for Lanabee Sound. Experienced in recording instruction and maintenance. Member of AES and NARAS.	Maximum quality results. Project rates for your budget. Limited spec., send demo first to: 12439 Magnolia Blvd., #206, N. Hollywood, CA 91607	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger, Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/ bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
<b>THEO SYSOEV - Drummer</b> LUDWIG acoustic drums w/R.I.M.S. on rack, variety of snares, DrumKAT MIDI controller, DAU2 pads, ROLAND RBM.	(310) 986-2750	✓	✓	✓	✓	✓	15 years pro. extensive club, concert, touring and studio experience. Have worked out of Nashville and Canada. Former member of RCA recording and touring act. Road ready. Big ears with vocals and arranging ability.	Attention country artists. I'm the drummer you need. Excellent groove, feel, stage appearance and attitude. I play what the songs require, no more, no less.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>SEAN WIGGINS - Female vocalist</b> Vocal range - Lead and/or backups, intense soprano.	(805) 254-7170	✓	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not generic.	✓	✓	✓	✓	✓

## FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., JUNE 9, 12 NOON

### TO PLACE FREE ADS

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### 2. PA'S AND AMPS

- \*1 Carvin EQ2029, brnd new, \$209 1 Dimension CDC2 foot pedal \$50 JD 818-767-4012
- \*100 watt white anniversary Laney amp, grt cond, new tubes, just factory serviced. Totally hvy sound \$400 Ronny, 310 804-3671
- \*2 rml mbi pre amps for sale 1 Kasha Rock Mod II, 3 chnl, \$300 obo. Also 1 Hughes & Kettner metal shredder, \$175 obo 818-762-5745
- \*2 RSDA cabs w/12" Celestion spkr, \$250/ea G1 sound 213-746-8334

- \*Acous bs amp 125 RMS spkr cab w/one 15" JBL \$400. Used w/Frank Sinatra 818-990-2328
- \*Blamp 7-1 pwr mixing brd, mint cond, never used, a steal at \$350 Glenn, 310-455-1410
- \*Earth combo amp, made by Peavey, 112" spkr, reverb, master volume, very pwrfl sounding, grt cond, \$100, 213-667-0798
- \*Fender 4x10 Bassman style replica w/reverb, made in early 70's, tubes, grt tone & cool lk, \$420 obo or vintage swap 818-760-4347
- \*JBL Cabaret PA monitors, 12" woofers, bullet tweeters, crossover, practically brnd new, value \$550/ea, sell \$350, 310 791 0242

- \*Marshall 100 watt 1/2 stack w/412 Celestion spkr cab, xlt cond, asking \$675 obo 818-280-9596
- \*Mesa Boogie 50 caliber combo amp, Grt cond, all new tubes \$680 310-540-3257
- \*Mesa Boogie Mark IIC head w/12" cab Exotic wood & wicker Vinyl covers & anvils, All options Xlt cond, \$1200 firm Ed, 818-980-4685
- \*Mesa Boogie Triaxis tube Mbi pre amp w/Rectifier upgrade, 128 programs, xlt cond, \$1100, or \$1600 w/SE295 pwr amp, 818-557-0722
- \*Metaltronic M1000 \$550 Metaltronic 412 Celestion cab, \$300, Yamaha 412 cab, \$200 Carl, 714-707-9150
- \*Peavey VTM 120, 120 watt head w/4x12 cab, sounds xlt, must sell, \$625, Dave, 818-997-6395
- \*Pro rck systm for gut, \$1000, Brett Garsed, 310-915-9955
- \*Randall RBA 500ES Marshall style bs head, solid state, 300 wts, 7 band EQ, 1x loop, brnd new in black Tolex Sell for \$795, First \$285 takes it, Rick, 213-461-8455
- \*Roland JC120 quit amp, like new w/cover, \$350 obo, 818-980-2904
- \*Seymour Duncan 60 watt convertible amp, chnl switching, 2 xtra modules, slip cover, shop manual, mint cond, List price \$1600, sell for \$500 obo 818-761-9354

- \*Simulclass 295 100 watt stereo tube pwr amp w/new tubes Xlt cond, \$650 or \$1600 if sold w/Triaxis pre amp, 818-557-0722
- \*Sunn Orange mounted factory black cabs w/lenes, parallel & series inputs, New diaphragms xlt cond, grt hi frequency response \$300/par 310-791-0242
- \*Trace Elliot AH350X bs amp & Trace Elliot cab, 410, \$950 Mike, 818-367-4423
- \*Yamaha PA systm 12 chnl stereo mixer, E.O, amp console, cabs & c's's Xlt quality, idelity & cond, \$1500 obo Eves, John, 310-455-4304

### 3. TAPE RECORDERS

- \*Fostex Model 80 8 trk recrd, grt cond w/accessories, \$850 818-506-6856

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\*Tascam 644 4 trk w/Midi capability. Immaculate. \$850 obo. Brian, 818-766-4051  
\*Tascam Porta One 4 trk, all manuals, xint, \$250. Orig box w/h, V846, xint, \$350 firm. Kramer Bareita, 1986 neck, new, \$75. Bob, 818-566-9985  
\*Tascam Porta One 4 trk, well maintained, all manuals, like new, xint, \$250. Bob, 818-566-9985  
\*Teac A3440 rl to rl 4 trk. Xint cond. Brnd new heads. Remote control included! Instructions included. \$675. 310-312-1874

## 4. MUSIC ACCESSORIES

\*1 Crate 4x12 spkr cab for sale. \$350 obo. 818-762-5745  
\*1 pair Yamaha M5202 pwrld monitors, brnd new, \$450. Will sacrifice. \$225. Mike, 310-273-0321  
\*Anvil roll away cs. \$100 obo. Gd for drms or bs cab. Michael, 310-289-5226  
\*Boss DD3 digital delay. \$80. Boss EQ GE7. \$35. All are in mint cond. Glenn, 310-458-1410  
\*Boss fx flanger, noise gate, overdrive, chorus. \$75 for all. Not sold separately. Boss compsr, \$25. MXR chorus doubler, rck mntbl, \$100. Carl, 714-707-9150  
\*Bs neck, custom made, maple, brnd new fret job, sacrifice, \$150. Ronnie, 818-786-4131  
\*Digitech IPS 33 Smart Shift, xint cond, asking \$400 obo. Eddie, 818-908-3313  
\*Equip cs's, custom made, padded inside, 4 avail, medium to lg sizes. \$125-250 obo. Eves. John, 310-455-4304  
\*Guit pkg, gig bag, elec tuner, strap & strings, \$45. 818-780-4347  
\*Hip Shot D-Tuner, bs extender key, direct replacemnt for P-bs, easy to install, brnd new, \$40. Ted, 310-923-2547  
\*Hush IIC rck mntd stereo noiser reductn for guit or bs, \$150. 805-251-0498  
\*Ibanez TS9 tube screamer, \$150. Dodd stereo chorus, \$20. Music Man 2x12 cab, \$100. Keith, 213-254-9856  
\*Kasha gut pre amp, dirty & clean chn's, tk loop, ft pedal, tubes, all new, perfct cond, like new, \$325. 310-791-0242

\*Lexicon LXP5, 4 months old, perfct cond, only used in studio. \$300. Greg, 310-452-1003  
\*Motron 3 adjustbl automatic wah plus reverse, grt pedal, \$135. 310-542-6355  
\*Opcode Studio V, 16x16 Midi patch bay/Mac interface. Reads & writes all forms of SMPTE. Xint cond, 6 months old. \$850. 818-557-0722  
\*Orig Vox V846 wah pedal, xint cond, \$350 firm. Kramer Bareita, 1986 neck, F.Rose cut, like new, \$75. Bob, 818-566-9985  
\*Roland RE201 space echo, \$125 obo or trade for ? 818-899-8197  
\*Upbeat drm machine softwr. For Mac. W/instructions & upgrade & everything. \$250. 310-312-1874  
\*Wid, Nady RW3 rck mnt 301 UHF wireless remote. J.D., 818-767-4012  
\*Yamaha SPX90 multi fx, industry standard, incredbl sound, mint cond, \$325 obo. Boss DD3 digital delay, xint delay, \$100. 213-667-0799

## 5. GUITARS

\*'79 Fender P-bs, red, rosewood fingerbrd, made in USA, xint cond, w/Fender hrd cs, \$395. 818-780-4347  
\*1 Chapman Slick, \$700. 310-305-0314  
\*1949 Gibson Eleclap steel, totally authentic, immaculate cond, \$500. Ronny, 310-804-3671  
\*1957 Strat, reissue, serial #233 of 500. Metallic gold w/ maple board. \$8500 obo. David, 310-501-9956  
\*A elec Flying V, xint cond, black & white, \$100. 213-461-2191  
\*BC Rich Mockingbird bs USA made custom from factory. Black w/ebony fretbrd, ivory neck inlays. EMG p/u's, w/HSC. Paid \$900, sacrifice \$400 obo. 818-980-9987  
\*BC Rich Warlock bs guit, red, mint cond, \$250 obo. 818-785-4367  
\*BC Rich, formerly owned by C.C. of Poison. Hot pink. \$300. Ronnie, 818-786-4131  
\*Bs, clean, natrl wood body, Charvel neck, A1 perfct cond. \$175. Glenn, 310-458-1410  
\*Carvin V220T white w/gold hrdwr, pro Kahler. Dbl hmbckrs w/coil splitters. 24 frets. Very gd cond. \$280. Doc, 818-960-4685  
\*Clevinger 5 string upright elec bs w/black carry bag. \$2500. Used. 310-371-7799

\*Custom BC Rich, white Strat, very gd cond, \$450 obo. Call for details. George, 818-980-7101  
\*Dan Armstrong Plexiglass clear guit, mint 1959, \$850. Carl, 714-707-9150  
\*Ermones steel guit, 8 pedals, 4 knee benders, 2 separate 10 string guitars on unit, w/HSC, \$2200. Dirk, 213-937-8446  
\*Fender Strat, 1979. US made w/witrol, orig, beautifl, natrl finish, maple neck, hrdly plyd. Collector cond, one owner, \$875. Larry, 310-376-2909  
\*Gibson Les Paul Classic, 1960 reissue, red flame maple top, xint cond, includes cs, \$950. Dave, 818-997-6395  
\*Gibson Les Pauls, several avail, from 70's & 80's, custom & standard, different finishes, all xint org, w/cs, \$700-1300 obo. 213-667-0798  
\*Ibanez Strat w/2 active EQ EMG hmbckng p/u's, gd cond, \$225. 818-769-8049  
\*Steinberger GS Series guit, graphite neck, EMG p/u's, xint cond, \$800. Brett Garsed, 310-915-9965  
\*String bs, handmade, big, deep, clear tone. \$2900. Yamaha elec bs, \$325. 818-990-2328

## 6. KEYBOARDS

\*Casio MT100 keybrd synth, portable, has everything. Grt for writing on tour. Perfct for kids just beginning. \$165 obo. 213-957-2397  
\*DX7 keybrd, used only for home purposes. Xtra cartridges. \$475. Noah, 310-476-8668  
\*Kawai K4R module sampled sounds, mint cond, w/manual. \$350. 818-595-1312  
\*Korg DW8000 progmmbl, digital synth. Polyphonic, Midi, a lot of controls. W/manual. \$320. Mike, 818-563-5365  
\*Korg Wavestation, perfct cond, \$1050. 818-781-8057  
\*Kurzweil K1000, mint cond, \$725. 213-462-1612

## 7. HORNS

\*Selma New York C soprano saxophone, \$500 or trade for alto or tenor sax. 818-994-9325

## 8. PERCUSSION

\*9 pc Pearl Export avail w/Sabian cymbals. \$3500. 818-410-5799  
\*North kck drms, exotic lkg, tire engine red, brnd new, 22", black/gold heads, black rubber lip around outside edge. Value \$750. Sell \$350/pair. 310-791-0242

\*Pearl 22" bs drm, fiberglass, black, \$185 obo. 310-441-4564  
\*Pearl 22" fiberglass bs drm, black, \$185 obo. 441-4564  
\*Standard fiber drm cs's, sizes 13, 14, 15, selling for low price of \$22/ea. Al, 213-388-7969  
\*Tama, The Cage, w/cs, mint cond, 2nd owner. Must see to appreciate. \$800 obo. Andy, N msg, 714-892-8737  
\*Yamaha 18x24 RTC bs, red, \$295. Noble/Cooley 6x14 snare, red, \$295. DW Excelsior pedal, \$50. 13" KZ hats, \$50 w/cs. All xint. 818-769-8161  
\*Yamaha Rock Tour custom, white, 5 pc, 3 Rototoms, dbl pedal, hi hat cymbal, \$1300 obo. Pierre, 310-425-8999

## 9. GUITARISTS AVAILABLE

\*#1 absolutely vicious singr/guitr/sngwrng team sks cool, drugless, HR bro's for 5 pc super band. Killer ideas, vocs, lks, sns of humor. Tim, 213-464-5594  
\*24 y/o guit sks to/JF pro 4 pc band in style of old VH, U2 & Dokken. 12 yrs exp, tons of equip, grt lks & lots of tunes. P/RS only. pic. Brock, 818-789-7150  
\*2nd guit w/vocs avail for melld, soulful stl. Univ cond & style. Strong rhythm w/it. Nothing too hny, 310-440-0305  
\*70's image, vintage equip, ld'rhythm & open tuning guit sks young, raw sounding band &/or muscns. Infi Crowes, Blind Melon, Altman Bros, Kevin, 213-464-5899  
\*90's English rock guit, grt snrgs & riffs, sks pr band w/grt vocs. Pwr rock. Infi Abba to Zapp! Sngs over solos. Keith, 213-254-9856  
\*A ld guit lkg for band to create sound. Have killer amp, lks & style. Infi VH, Metallica. Recently featured in Guitar World. Jeff, 310-404-4503  
\*A1 dedictd guitr/sngwr w/rel, spiri, image, gear, avail to JF melcd, diverse, hyr rock band. Infi Page, Gilmore, etc. 310-659-0389  
\*Accus guit, GIT grad, sks band/matr/ w/emphasis on music & words, not music & volume. Infi Paul Simon, J.T., Jackson Browne, CSNY, Paul, 658-5421  
\*Aero Infi ld guit lkg to relocate from NY. Sks singrs w/ same inff. Career minded, image orientd, focused pros only. 914-628-4123  
\*Aggrsv pro guit sks HM tour or studio proj. Exp, intense alt, gear, many orig snrgs, bckup vocs, image. Woodie, 213-848-2997  
\*Are you exp? Well, I am Platinum level, billion dollar baby. Avail for studio, stage & screen. Vintage gear, vintage ovr. Pros only. Mick 310-457-5493

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•Ballsy guit w/studio & band sks grt male voc, 20-28, to finish snags & gigs. Style, cutting edge melch. HR. Call Doug, 213-466-676.

•Catching & creative pop/rock guit avail for sessions & shows's. Pro att, vest choppers & gtr sounding gear. Pro sits only. Joe, 213-655-2969.

•Classically trained guit avail. Very flexible. Keith, 310-558-1778.

•Cntry lid guit, singr, wrtr, 31, sks the right band Logan, 213-738-0858.

•Creaty guit avail to J/F band. Xperimtl & versitl Intl NIN, DePeché, Cure, S'Gardén. 818-382-2813.

•Creaty Id/rhythm guit plyr avail for sessions & orig shows's. I read music. I have rck set up & separate heads. Processed or retrd sounds. Chuck Costarella, 818-771-5426.

•Creaty rock guit sks muscins to J/F band. Old infl, new sound. Richards, Page, Hendrix & Miles Davis. Carl, 213-256-1411.

•Dark, hvy guit avail. Intl Neurosis, Melvins, Godflesh. Call Andrew, 310-836-1298.

•Euro guit/bst team, 6 yrs tight, avail for signed, paid or headlining s'ts. Us, creaty, exp, org, positive att, grt image. T.N.T. Queen, VH. 818-752-9496.

•Exp pro avail for blues, rock, cntry & reggae gigs. Dependbl plyr avail for paid s'ts. 818-705-4729.

•Fem guit sks soul, hrd wrkg band w/catchy, top notch, well written snags. Intl O'Ryche, Lynch, Aero, Metallica, Skid. 818-841-4761.

•Guit avail for hby band w/bizarre twist. Intl Hendrix, Floyd, Sabbath, Purple, Dan, 213-654-5853.

•Guit avail for paying cover band. T40, blues, funk, HR. Solid rhythm & tasty kds. Frank, 310-578-8507.

•Guit avail to J/F hvy groove band. Intl A/Chains, Rage/Machine, S'Garden, Rob, 805-526-4746.

•Guit avail. HR/HM groove, 26y/o. Pro gear, exp, lkg for band w/same. Call Rusty, 818-785-0376.

•Guit avail. Intl Smiths, Cure. Rhythmld guit plyr to J/F band. 213-467-9557.

•Guit avail. Strong different sngring & lyrical abt. Both hvy & acous. Lots of exp. Depth & image if you were wondering. Omar, 310-945-2375.

•Guit lkg for keybst, bst, dmr to ply music at my place. Intl are Beales to Rick Springfield. No metal heads. Dave, 818-993-0564.

•Guit lkg to J/F band into early Aero & C. Trick. No grunge. pls. Pro. Meloc & blues plus flash. Mark, 818-752-8084.

•Guit plyr avail for blues, pop, rock, altnrv. For gigs & recdrngs. 818-785-1715.

•Guit plyr sks paid gigs. Marceño, 213-464-5589.

•Guit plyr/sngrwr from Sweden w/16 yrs exp formina

band. Sks mature, thnd singr, dmr, bst for orig matr. Into R&R, T40, blues, HR. 818-761-7253.

•Guit sks HR band w/fueling. Intl Zep, A/Chains, Extreme. Andrew, 818-881-4740.

•Guit w/bluesy rock style sks band or singr for sngring, recdrng &/or tour. Pro equip & att. Lv msg. 818-377-4381.

•Guit w/metal, soul & groove is torming or skg aggrvs metal acts. 10 yrs exp. Ozzy, Megadeth, AC/DC. Lv msg. Cody, 818-509-4392.

•Guit, 20 yrs pro from LA, sks wrk. Much club, concert, recdrng exp. Plyd w/Steve Stills, Eddie Money, Spirit, Scorpis, more. Resumetape. Timmy, 619-439-8348.

•Guit/ld voc, dbls on keys, avail for wrkg classic rock band. Intl Saltrati, Gary Moore, Jeff Beck, Mark, 213-653-8157.

•Guit/singr, BMl sngrwr, dbls on keys, harp, etc. Sks progrv, psychdc dance band. Intl Floyd, G. Dead, Blues Traveler, Lary, 213-739-4824.

•Guit/singr/sngrwr lkg for 3 pc sit w/styles like Nirvana, Beatles, Lemonheads. Have grt tunes. 213-551-1342.

•Guit/singr wrtr sks to estab of Intl HR band w/ing hr image, integrity & drive. Lv msg. 818-985-3076.

•Guit/voc/sngrwr w/pro gear, lks & chops, sks band w/ gigs ala VH, Rush, Whitesnake, Yes, L. Colour. Pro only. Mauro, 310-288-8104.

•Ld & rhythm guit plyr sks pro HR/HM band. Pro gear & gd lks. Lng hr image. Intl Lynch Mob, Crue. 818-786-1649.

•Ld guit avail from NY, moving to LA. Lkg to J/F cmrct metal HR band. Have orig style, image, equip, etc. Jeff, 2120-463-3327.

•Ld guit avail immed. Intl Hendrix, Zep, Malmsteen & Vai. Call Ken, 213-463-9710.

•Ld guit avail. Left signed nat'l toung act. Have lks, lng hr, album credits. Lkg for pro sit. Must have killer voc. Call Joe, 818-787-9565.

•Ld, 23, 10 yrs exp to J/F tribe w/sonic tapestries & strange grooves. DH, Alice, Doors, Zep, Metallica. 20-25. Must be gd. Dmiri, 310-452-1627.

•Marshall pwrld, skinny brunette, LA native sks 4 pc rock act. Very pro. VH, Kiss, C. Trick. Joe, 818-982-8804.

•Multi thnd artist of legendary persona will put her heart & soul into your next proj. Uxg opportunity to have artistic edge. Al Conn, 503-585-8063.

•NY lid guit, hvy rocker w/chops, feel, gear, lks, strong harmony, writing & exp. Sks srsty connected, dedictd band. Ted, 516-988-7617.

•Orig XYZ guit avail for sessions, gigs. Intl Sykes, Shanker, VH. Srs only. Bob, 213-656-9105.

•Passion, soul & anger in a swirling vortex of sound. Into Jane's, Nympts, Caterwaul, etc. Make art, not product. Edward, 818-964-2596.

•Pedal steel guit avail for wrkg pro projis. 213-257-8841.

•Powerhouse blues/rock guit sks pro wrkg & recdrng grps only. Currently doing session wrk in LA. 818-761-9354.

•Pro 21 y/o versit, HR guit lkg for band or artist to ply with. Intl anything from VH to Ozzy. Rick, 619-278-5326.

•Pro Id/rhythm guit lkg for complete rock band. I'm tully equip'd, sing bckups & dependbl. Lots of live, recdrng exp. Pro only. pls. 310-944-4606.

•Pro recdrng/toung guit, British sound. Page, Richards, etc. Can travel. Full gear, bio, demo. Well connected only. Jay, 510-689-9422.

•Pwrhouse blues/rock guit sks pro wrkg & recdrng grps only. Currently doing session wrk in LA. 818-761-9354.

•Question. Does anyone know what the Lydian tone dominant scale is? Guit avail. Marshall & Strat. Bluesrock pref'd. Over 20 yrs exp. Bob Driscoll, 818-345-9760.

•Rhythmld guit lkg for 2 guit HR band. Gd gear, lks, bckng vocs, trnspp, job & sns of humor. Call Steven Crystal, 818-752-3144.

•Rhythmld guit to join 2 guit HR band. Gd gear, trnspp, job, dedictd & lks. Formerly w/Spiders & Snakes. Steven, 818-752-3144.

•Smoking, Hilywd based guit sks full band only. No wvcs, no drugs, no 714's, no 818's. Intl A/Chains, Love Bone. 213-654-6928.

•Soulful guit/voc lkg for the strangest, most eclectic sounding muscins, bs, drms & keybrds. My Intl Floyd, Doors, Cure. Call Dave after 4 pm, 213-461-5043.

•Versitl pro avail for paid s'ts. Appearms in Guitar World & Guitar Player mags. 818-705-4729.

•Very loud, very pro, very soulful, sks very thnd. To slide or not to slide. Vince, 213-658-5347.

## 9. GUITARISTS WANTED

•#1 guit w/ld voc capability & some keybrds or drm exp, nhd now. Big money. Steve, 310-470-7167.

•#1 guit to complete college radio altnrv band. Bely, 10,000 Maniacs, M. Oil, Sundays. Srs only. Age 19-24. Ben, 213-581-6997.

•#18 or 19 y/o guit w/ld by singr to form altnrv band w/youth image. No metal. Bran, 818-886-6320.

•2nd guit w/ld for groove orientd HR band. Xlnt bckng vocs. Intl Aero, Zep, GNR, Yngwie, stop calling! 818-773-ROCK.

•2nd guit w/ld for hvy, aggrvs, non poser band. Rhythmld Intl Aero, Motorhead. We have Hilywd rehstr, PA & tape. Ready to gig. 213-856-6126.

•90's rock band sks dedictd versitl. Pro lid guit, Labi intrst.

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mgmt, financ bckng. Rhythmms as importnt as ld. Groove is the key. Read, 818-414-2119.

•Acous band, THE BLUE SUN, sks ld/slide guit plyr/voc for solos & harmonies. Regular paid gigs. Call Jonathan, 818-609-0867.

•Acous guit w/ld for bands w/representation & current labl intrst. Bckgrnd vocs pref'd. Xlnt opportunity for right person. 818-887-3358.

•Aggrvs, solid, fluid, ld/rhythm guit nhd now for dark, hvy, altnrv band. Intl Jane's to jazz. Srs labl intrst. Call immed. Ian, 818-705-6489, Michael, 310-472-4721.

•Altnrv band sks insane guit for orig proj. 20 sng catalog of rehstr脾. Contacts & sick of flakes. Intl S. Youth, Zep, Pixies. 213-661-1826.

•Band w/mgmt, 24 hr lockout, demos, snags, shows, lkg for Angus, Joe Perry, Slash, Jeff or Mick, 818-982-7160.

•Blues/rock guit w/ld by singr/rhtrc to form band, write snags. Must be career goal orientd. Intl by Zep, SRV & Paul Rodgers. 310-928-1415.

•Bst altnrv/sngrwr, 25, sks guit for orig trio. P-Funk & Bob Marley m'l Nirvana. Call Graham, 310-399-5104.

•Cntry artist sks guit plyr for band. Call for more info & to hear demo. Taylor, 310-201-9247.

•Creaty, orig guit w/ld for melc HR band. Must be dedictd, image, gear, imspo. Intl U2, Rush, O'Ryche. Contact Nicky, 213-254-0467.

•Elec guit w/ld for Van Der Graaf Generator cover band. Hyper, jazzy, tripo style. Band is saxes, drms, bs, organ & synths. Call Alan, 213-660-2276.

•Extremely altnrv band lkg for uniq guit plyr. Music is dark, xperimtl, poetic, psycho active. Pls call Michael Rozen, 818-508-1294.

•Fem pop/rock singr sks pro guit w/image for live gigs & collab. I have demo dead. Call Melanie, 213-851-1680.

•Fem voc sks acous/elec guit to form duo. Rock, blues, folk, post punk. Barbara, 213-661-1665.

•Frontm'n, 24, Christian, w/studio, demo, sks muscins. Intl Journey, Jovi, Danger Danger. Gnt lks, att & snags. Call Alan, 213-939-8357.

•Funky guit, black or white, aggrvs side, Wah, slide aplus. Hendrix, Motown, SRV. If you don't fit in w/none else, call J.C., 818-753-5024.

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\*Bst wtd for wrkg San Fern Val orig/cover band. Infl Journey, Fleetwood Mac, Clapton. Must be dedicat & bking vocs a plus. 818-995-1312

\*Bst wtd, fem pref'd w/bking vocs, for ace new trio, hrd & melic. Pixies, Sugar, Lemonheads, David, 310-398-8941

\*Can you play the bs? No, really play the bs? We nd you in the pocket, Eric A, Tony Levin, Paul McCartney, Alex, 818-360-0492

\*Cntry artist sks bs plyr for band. Call for more info & to hear demo. Taylor, 310-201-9247

\*Creatures X-ki gud skg hrd rocking, tall, thin, pr bst/voc. Infl Zep, Whitesnake, Mr Big. Have avnt, demo, 24 trk & lookout. 310-474-1286

\*Creatv bst wtd by guit/sngwrtr to collab on HR proj. Lng hr image & drive. 818-985-3076

\*Estab altrntv garage pop band w/grt snags, grt singer, sks solid bs plyr for recrdng, touring, success. Infl NRBO, Squeeze, Replacements, John, 310-839-9558

\*Estab orig funk/rock w/jazz overtones, 3pc horn section, currently gigging, labl intrst. Nd in the pocket team plyr. Mark, 818-648-4263

\*Estab roots orientd band sks solid plyr. Infl Cramps, Yoakam, Patty, Patsy Cline. Bking vocs a plus 213-650-8725

\*Famous local band sks bs plyr w/ing hr image, trnspp, equip, no drugs. 213-463-5643

\*Fem bst wtd for eclectic wannabes. Call Kari, 818-788-7751

\*Fem pop/rock singer sks pr bst w/ing for live gigs & collab. I have demo deal. Call Melanie, 213-851-1680

\*First we'll recd, then do gigs. I have rehrls spc, recrdng gear, kil vocs & muscns. Clapton, Pretenders, Jane's. Janine, 310-821-5949

\*Fretless bs plyr to write psychdc snags. Floyd, A/Chains, psychdc music w/inw edge. Open minded only. 310-318-5099

\*GEEKOS, a pop/rock band w/labl intrst auding pro, in the pocket bs plyr. Ready to gig. Chris, 818-989-6840

\*Guit sks bs plyr who doesn't nd his hand held, willing to die for the music. Infl Metallica, Pantera, Helmet, A/Chains, Brian, 818-994-0250

\*Guit sks bst & dmrtr for funky, hvy, 60's t'ype rock trio. Call Rich, 213-957-4857

\*Guit/sngtr/sngwrtr forming psychdc pwr pop trio. Nd bs plyr w/voc abil. Have snags, 24 hr lookout, mgmt. Infl by Beatles, Cream, Who, Zep, Floyd, Mark, 818-985-9427

\*Guit/sngtr/sngwrtr forming psychdc pwr pop trio. Nd bst w/voc abil, Have snags, lookout, mgmt. Infl by Beatles, Cream, Who, Zep, Floyd, Mark, 818-985-9427

\*Guit/voc/sngwrtr lkg for bs plyr for trio sit. Have tunes. Styles like Nirvana, Lemonheads, Beatles. 213-851-1342

\*Jesus Lizard, Seaweed, Flop, Pond, Spinkster, etc. If you don't know them, pls don't call Dave, 213-856-2702

\*Male or fem bst wtd for trio, Infl Buck Pets, Replacements. Steve, after 7, 213-462-2915

\*Meldc, grooving bst & creatv dmrtr wtd to join guit for orig trio. Infl Sonets, World Party, Bowie. 310-440-0305

\*Musicians wtd to sub/fill-in w/4 pc ensemble in Hilywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn, Mark or Sonia, 213-938-9135

\*New altrntv fronted by estab maj labl recrdng artist sks young, verstl bs plyr. Infl Curve, INXS, DePêche, etc. Call Robert, 818-752-0992

\*Newly forming altrntv band w/exp plyrs sks bs plyr. Infl Pumpkins, Ride, M/V Valentine, Cure, Trent, 818-766-6117

\*Pro bst nnd to form HR band. Must have exp, solid groove

& killer chops. No grunge, no wannabes. Opportunity knocks once. Sean, 818-764-1462

\*Pro bst nnd to form HR band. Must have exp, solid groove & killer chops. No grunge, no wannabes. Opportunity knocks once. Sean, 818-764-1462

\*Progrv blues bst wtd by guit & dmrtr to form band. 818-980-2904

\*Pwr pop/rock rock nds creatv, solid plyr who is ready to ply. Versality is a plus. Call Joey, 213-655-2969

\*Pwrfl fem fronted prj sks blues infl bs plyr for cross between Raitt & Crowes. Ronnie, 213-656-2230

\*Raw, glam R&R band lkg for bs plyr & guit. Must be skinny, dyed hr. Hanoi/Pussycat image. Bking vocs, equip, Infl, Flakes, don't call! 213-346-4700

\*Raw, shockng glam band, Hanoi, Pussycat image, lkg for bs plyr w/a little bit of tnti, a lot of dedictn. No flakes. 213-463-1254; 213-346-4700

\*Rockng bluesably upright bst nnd, some elec a plus, vocs a must. Payng gigs. Mostly covers. SRV, Little Walter, Hendrix, Stray Cats. 818-902-1084

\*Roots altrntv bst for signed band, album, tours, tret, fretless pref'd, standup a plus, hvy groove, edged, meldc. Concrete Blonde, Morrissey, REM. No session plyrs. 310-578-5521

\*Roots altrntv bst for signed band. Album to be recrdng June, July. See add Music Connection 5/10, 310-578-5521

\*Sngtr/guit, dmrtr team w/album producer nds bst to complete lineup. 25-30, for recrdng, touring in August, Zep mts Metallica infl. Pros only. Bobby, 818-709-7917

\*Skg creatv bs plyr not afraid to ply an A note below C chord. More groove for dynamic fem fronted rock unit. Pls call Brian, 714-776-6470

\*Srs only. Bs plyr nnd. Pro sit. Vocs & dedictn a must. No wannabes, pls. Mgmt, labl intrst. Cmrcal rock, Dokken, V.H. Vidal, 818-788-4906

\*Successfl actor w/maj labl intrst lkg to form band for wrting & recrdng & touring. Christopher, 213-930-0517

\*The mighty ocean parts before me. I'm heading down to New Orleans, is anybody willing to come? Infl Monster Magnet, 818-951-1754

\*Versfl bs plyr nnd for something a little different. Send tape to Paul C, 506-150, 100 Universal City Plaza, Universal City CA 91608

\*Voc/guit w/the coolest tunes lkg for fabulous bs plyr for 3pc band. Styles like Go Go Dolls, Lemonheads, Nirvana. 213-851-1342

\*Wtd, bs plyr. Att. presnc a must. Light funk, groove orientd pop. Wide range of orig matl. Absolutely no BS. Ndd ASAP. 213-874-0582

\*Wtd, bst for melc rock band. Fem ld singer, lkg for people who are easy to wrk with. 310-836-0564

## 11. KEYBOARDISTS AVAILABLE

\*Boogie woogie pianist avail for paying gigs. Blues, cntry & ocdies. Clay, 310-390-9929

\*Fastest ear in town. Keybdst/voc, pro appearnc & gear, xtensv club, stage & tour exp. Avail for paid, in town gigs only. Dean, 310-923-3763

\*Pianist/sngtr/sngwrtr w/2 albums avail for band w/maj labl deal only. 818-789-9211

\*Pro accompanist avail or signrs. Formerly w/Sarah Vaughan, Joe Williams & Toni Tennille. Herb Mickman, 818-990-2328

## 11. KEYBOARDISTS WANTED

\*Are you grown up? ASCAP wrtr nds keys for very org proj. Call Peter, 213-937-9218

\*Famous local band sks keybrd plyr. Must have rockng image, trnspp, no drugs. 213-463-5643

\*Fem pop/rock singer sks pr keybdst for live gigs & collab on wrting. I have a demo deal. Call Melanie, 213-851-1680

\*Frontmn, 24, Christian, w/duo, demo, sks muscns, Infl Journey, Jovi, Danger Danger. Grt lks, att & snags. Call Alan, 213-939-8357

\*Honky tonk piano plyr wtd for orig southern rock band w/cntry/blues infl, Satellites. Dan Beard, Headhunters, Skynyrd. Labl intrst. 310-498-3571

\*Keybdst for Zep, Doors, Metallica, Floyd infl concocion. Mark, 213-465-7273

\*Keybdst wtd for collab & techno house, ambient trans, electro pop. Infl Pet Shop Boys, AB Logic, Candy Flip, Shaman, New Order. Matt, 818-789-8587

\*Keybdst wtd into 70's rock/pop. Infl Eagles, Elton John, Police. By pr band w/rep & contacts. Under 28. Call Walt, 213-467-6405

\*Keybrd voc wtd for Maui, Hawaii gig. July, August & Sept. Gd pay. Call Chris, 818-282-7331

\*Keybrd/synth plyr, male or fem, w/bking vob abil nnd for pop/funk act. Gd equip. Well focused. Video gigs, recrdng pending. Srs only. 213-668-2608

\*Keybrds for estab, altrntv, rave style band. Simple parts for textures & moods. Fem pref'd, beginners welcome. Jo, 310-859-2070

\*Lkg for keybdst to form band. Infl Faith, Dream Theater, Love Bone, Improv a must. Male or fem. Justin, 213-461-6260

\*LOCAL HEROES are skg keybdst w/strong bking vocs. Must have pro equip, image, dedictn. Music is cmrcal rock. No metal. Matt, 213-960-1070

\*Musicians wtd to sub/fill-in w/4 pc ensemble in Hilywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn, Mark or Sonia, 213-938-9135

\*New altrntv fronted by estab maj labl recrdng artist sks young, verstl keybrd plyr. Infl Curve, INXS, DePêche, etc. Call Robert, 818-752-0992

\*Proficient, reliable keybdst wtd to join sngtr/sngwrtr's

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blues/rock band ala Raitt/Lennox, to gig her snags in LA, rehrls Northridge, Kate, 310-372-2250

\*Proficent, reliable keybdst wtd to join sngtr/sngwrtr's blues/rock band ala Raitt, Lennox, to gig her snags in LA, Rehrls Northridge, Kate, 310-372-2250

\*Rock act w/grt origs ala Floyd to Deep Purple. Road wrk pending. Private studio w/PA. Voc & guit abil a plus. Kenny, 310-288-9562

\*Skg supportive keybdst who dubs on rhythm guit for a dynamic & verstl fem fronted rock unit, 310-538-5816; 714-776-6467

\*THE VESTALS, Texas rock & blues, are lkg for a keybrd plyr, piano, BS sound. Must be well versed. Call Robert, 213-656-5948

\*We're lkg for organist/keybdst to ply Wurliizer & Hammond. Orig rock/blues band. Plyrs are young w/much recrdng exp. Have tape & gigs. Call Eric, 818-762-7274

## 12. VOCALISTS AVAILABLE

\*#1 absolutely vicious sngtr/guit/sngwrtr team sks cool, drugless, HR bro's for 5 pc super band. Killer ideas, vocs, lks, snags of humor. Tim, 213-464-5594

\*Artist of legendary persona will put heart & soul into your next proj. Uniq opportunity to produce hits that last. Al Conn, 503-585-8063

\*Bckgrnd voc avail. Male, hi tenor w/range mgt producibls. Avail for session wrk or live wrk. Folk, pop, cntry, etc. Call Steve, 213-368-6673

\*Blqq chlc sks band, Gothic, funk, metal, fusion. Very uniq & orig. Srs only. Contact Cathy, 818-774-9407

\*Creatv voc ala Gabriel or Neil Diamond, sings both tenor & baritone, for pro, positive sits. 310-305-8746

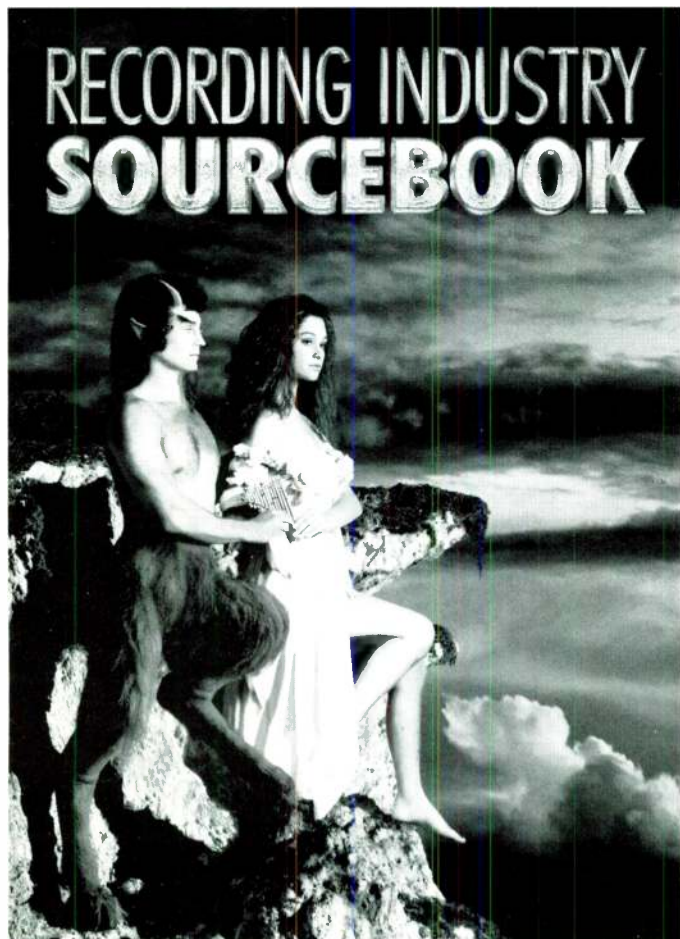
\*Creatv, poetic male voc to complete formed proj. Into tribal sounds, psychdc groove & trngpy wide open spaces. Jane's, Pumpkins, Blind Melon. 213-721-5791

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# FREE CLASSIFIEDS

\*Exp fem voc lkg for wrk. Avail for demos, sessions of all kinds & live gigs. Paid wrk only. Pop, R&B, soul, T40 & jazz. Pls call Susan, 818-762-0583  
 \*Exp, soufll tenor, dbis on harp, 10 yrs exp, paid gigs, all styles, slick moves. Prefs blues & soul. John, 310-392-1008  
 \*Fem Id voc sks eslab band. Pros only. Infil Crowes, early Zep, Sammy Hagar, Aretha, 310-458-6739  
 \*Fem rapper avail for paying demo sessions. Will collab w/prodcs. 313-969-1339  
 \*Fem sing/lyricst srchs for band to collab. Style is Sinead O'Connor, U2, Kate Bush. Delinatly alt/rv. L.K., 213-655-9125  
 \*Fem voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7199  
 \*Fem voc avail for 140, paying sit only. Gd lks, wide range, pros only, pls. Ready to wrk now. Susana, 213-726-6741  
 \*Fem voc avail to join band. Infil Concrete Blonde, Bauhaus & Bush. Kara, 818-779-7955  
 \*Fem voc skg all girl band or to form one. Many infl. 310-398-4920  
 \*Fem voc skg demo wrk. Call Debbie, 310-207-0566  
 \*Fem voc skg mgr w/rtr recrd. Hi energy singr/sngwrtr. Dale, 310-677-8233  
 \*Fem voc sks wrkg jazz or standards band. Liz, 818-417-1805  
 \*Fem voc w/stylo of Nicks, Benatar, Madonna, Houston, sks estab cover band w/paying gigs. Pros only. Call C.C., 818-447-4768  
 \*Fem voc w/sweet, strong sound avail for sessions & live band sits. Have traveled world wide. Rene, 909-888-8607  
 \*Fem voc. 32, sks band for bckup singing & dancing.

Possible top 30's. Call Sue, 213-344-1721  
 \*Fem voc, dynamic ranges, lkg to collab, blues, R&B, soul, cntry honesty. Infil Clapton, Elton John, Wynonna, L. Ronstadt. Call Mary Lynn, 310-837-6634  
 \*Fem voc/percussnst in a one loved style, avail for id or bckgrnd vocs. Reggae, soca & ska. 310-280-3250  
 \*Fem voc/sngwrtr sks other musics to collab, start band. Call me to discuss details. Rene, 818-764-2977  
 \*Frontmn, 24, Christian, w/studio, demo, sks musics, Infil Journey, Jovi, Danger Danger. Grt lks, att & sngs. Call Alan, 213-939-8357  
 \*Intelligt voc/lyricst. early 30's, w/90's matr, ply guit, bs & keys, wrts to join Duran, Radio Head, Bowie style band. Robert, 310-556-3841  
 \*Ld voc avail. Voc arrang, bckgrnd & lds to melodies. Avail for recrdng sessions & some performng. Creativity fits all styles. 213-249-4855  
 \*Ld voc/sngwrtr/guit, grt lks, Michael Sweet, Stryper, Jeff Tate, O'Rich, Tony Harnell. Lkg for bst, ld guit w/bckng vocs. Mark, 213-663-1662  
 \*Male Id voc sks blues rock or southern rock band w/ emphasis on blues. No funk but groove rock. No Aero or Crowes clones. Infil Paul Rodgers, Jack Bruce. Nathan, 213-866-9542  
 \*Male voc avail to form HM band. Tenor wide range. Infil Axl Rose, Robert Plant, Steven Tyler. Chris, 310-274-3730  
 \*Male voc, age 23, sks band. Infil Freddie Mercury, Prince. Skg smart musics, not rock stars. Dave, 818-906-9082  
 \*Male voc/sngwrtr avail for eclectic projcs. Funk, rock, soul, blues, flamenco crossover or else. Grt rhythm, vox, lk & stage presnc. Patrick, 213-857-8445  
 \*Musicsn/prodcr wld to wrk w/ld voc/sngwrtr to make soul, cntrl music. 3 1/2 oct trained vox. Rache, 310-392-8147  
 \*Poet, 32, some singing, some screaming, some spoken word. Blues to punk, raw & open. We won't really know until we try. David, 310-207-2543

\*Poet/sng/sngwrtr w/fresh ideas sks band w/something erie, hvy, moody & importnt. Infil Jane's, Nymphs, Velvet, Pumpkins. Have mgmt & intrst. 310-288-8009  
 \*Pro black fem bckgrnd enhancer. Wake up that dull vocal bckgrnd. R&B, jazz, blues, pop, hip hop, scat, & this & that. Sks studio & demos only. Page K.C., 213-704-1426  
 \*Pro black fem bckgrnd enhancer. Wake up that dull vocal bckgrnd. R&B, jazz, blues, pop, hip hop, scat, & this & that. Sks studio & demos only. Page K.C., 213-704-1426  
 \*Pro recrdng voc touring exp. Styles Tyler, Rogers, Nicks. Well connected calls only. Bio, demo, Hay, 510-689-9422  
 \*Rapper, singer, Faith style, Beastie Boys groove. Tone Loco infl, w/equip, ltni, heart, exp, matr for collab. Irvine. Msc, Ferris, 714-753-3311  
 \*Rapper/sngwrtr sks creatv guit for live music/rp proj in the Page, RHCP vein. 818-340-4917  
 \*Sngtr sks other have of the next Toxic Twins. Rock & soul, groove, blues wld infl. Ande, Stones, Zep, Love Bona, Doors. Terry, 213-465-2959  
 \*Sngtr w/sngs & youthfl image lkg for 18 or 19 y/o musics for alt/rv band. No metal. Brian, 818-886-6320  
 \*Sngtr, BMI sngwrtr, dbis on keys, guit, harp, etc. Sks progrsv, psychdc dance band. Infil Floyd, G. Dead, Blues Traveler. Larry, 213-739-4824  
 \*Sngtr/sngwrtr band members. Piano, guit, bst & drmm. Infil are Mott the Hoopie, early Bowie & T-Rex. 310-288-6023  
 \*Sngtr/sngwrtr sks to J/F band. Infil Velvet, Neil Young, Public Enemy & Sabbath. Chris, 213-463-1875  
 \*Sngtr/sngwrtr/guit w/mt lyric, abil skg R&B band w/ cntry, soul & alt/rv infl. Lovett, Malencamp, Parson, X, Blasters. Pro att only. Johnny, 909-626-8929  
 \*Tango w/ the bulldog. It's nothing that a trip won't cure. Time of the worms has returned. Infil Monster Magnet. Ace drms nrd. 818-951-1754  
 \*Verstfl fem voc avail for paid demo & bckgrnd singing wrk. Call Angela, 310-572-5087  
 \*Voc & bst sk HR, bluesy band. Voc infl Scott, Bono & Morrison. Bs infl Kiss, Maiden & all classic rock. Demo avail. Mark, 818-343-8269  
 \*Voc avail for recrd deal projcs. Range, baritone. Styles, pop, MOR, jazz. Styles ala Christopher Cross, George Michael, Lionel Richie. Glenn, 213-734-6322

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\*Voc/guit w/oumg, recrdng exp, sks post punk/pop band. Variable vox, gd image, grt collab & lyrict. Infil C. Trick, Ramones, Replacements, Phil, 818-458-1332  
 \*Voc/lyricst avail. Infil Police, Pearl Jam, Hendrix, L. Colour. Lkg for rhythmic band wedge. Call Rob, 310-837-3768  
 \*Voc/sngwrtr, extraordinary, grt range, sks band ala Genesis, Peter Gabriel, Jovi, Brian, 818-982-7468  
 \*Wicked voc/sngwrtr wrtgr range & clarity, similar to Michael Sweet of Stryper, is hungry for musics from school of old VH, Extreme, Steve, 519-857-4786  
 \*Young, bad bluesy singr/guit w/pwr & soul sks band w/ classic sound, orig vbe & legendary quality. 70's infl but not stuck in time warp. 818-753-9810

## 12. VOCALISTS WANTED

\*Dynamic progrsv rock band sks male Id voc. Pro only. 818-506-5372  
 \*#1 a voc nrd now for paid demos. All styles. Pros only. Mike, 818-609-1221  
 \*#1 pro w/soundnd by bst & guit to form verstfl HR band. We have lrg catalog of solid matr. Tim, 310-657-0635  
 \*#1 voc who can ply drms or keybrds or guit wld immed. Big money. Fran, 818-901-0150  
 \*#1 or 2 fem ld vocs nrd immed for demo deal for band infl by MB Valentine, Lush, Curve & Belly. Call Scott, 213-655-7123  
 \*2 blonde fem bckgrnd vocs wld for upcmg tour of So America & Central America. Pls call Brittany, 818-509-2944  
 \*2 blonde fem voc wld for internat'l tour. Pls call Brittany, 818-905-2944  
 \*2-3 fem for singing grp. Infil En Vogue, Jade, SWV. Srs only. Willing to take grp lessons. Michelle, 310-921-3296  
 \*90's rock voc, sought by English rock guit for collab. Must have strong writng abil. Infil Abba to Zappa. Pwr rock. Keith, 213-254-9856  
 \*A #1 voc wld for big rock band of 21st century. Infil Roth, Scott & Plant. 310-306-3980  
 \*A singer who can sing, not dance, for Jason & the Scorchers mts REM. Faint hearted nrd not apply. David, 213-243-0115

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• A southern edged, in your face sng band w/estab matr sk replacemnt singr willing to put neck out. Commitd & mature only. 213-465-7018

• A voc wtd by guit & drmr to form progrvs blues type band. We have rhtst place. Lv msg 818-980-2904

• A1 pwrfl, meldc male voc/melody writr wtd to collab & form meldc, diverse, hvy rock band w/guit/sngwrtr. Intl Zep, Floyd, O'Ryche. 310-659-0389

• A1 voc wtd ala Dream Theater, Skid, TNT, O'Ryche. We offer & require stage/studio exp. Team plays, strong image, obsession w/success. 213-913-4225

• Abstract, artistic, rhythmic, Mike Patton, Fishbone, Zappa, Prisms, orig. Send bio & pic KST, 7510 Sunset Bl #1428, Hollywood CA 90046

• Acous band, THE BLUE SUN, sks voc w/grt harmony style. Dbl on slide guit pret'd. Regular paid gigs. Call Jonathan. 818-609-0667

• Aggrsv 3 pc w/balls sks voc in vein of Skid mts A/Chains. Pro sits. 24 hr lockout. 818-783-6103; 213-878-0476

• Aggrsv jazz, funk, reggae, punk band band desperately neds versfl, litrd singr. Pls call w/your ideas. Brian, 818-757-1754

• Aggrsv, progrvs HR & bluesy voc wtd by guit & drmr to form band. Have lockout, srs only. Lv msg 818-980-2904

• Any voc for the rock band. Intl Jane's, Bowie, The Snape, War, Kravitz. If you're gd, why aren't you in a band already? 310-413-3831 x 225

• ARTICLE ONE now auding voc. Must be pro, creatv & unfl. Intl Perry, Lover, Cornell, Tyler. 818-972-7949

• Atmospheric, altrntv rock sound ala Floyd, Iod, U2. Truer Only top notch vocs, pls! Call machine, hear sngs. 818-786-4287

• Attractv voc, rock act, ballads to arena rock, private studio, investors, mgmt, labs biling Eric. 310-288-3562

• Balsa frontm wtd, 20-28, for cutting edge, meldc HR band. Must write. Soufl only call Doug. 213-466-6761

• Band sks intense, pwrfl voc. Intl S Garden, L Colour, Rollins Band, A/Chains. Jake. 714-951-0797

• Band w/ albums, wrkg on 4th album, sks male pro voc. Lks, image & pwrflc a must. 818-999-5500

• Bckgrnd voc wtd for all orig band now showncng. Non Seattle, non metal, eclectic rock. Percussn abt helpfl. Rehrs WLA. 310-396-9558

• Bst, drmr & guit skg singr to complete band similar in style to recent Gary Moore & Paul Rodgers recrdngs. Over 30 OK. Peter. 818-831-9958

• Creatres X-ld guit skg hrd rockng, tall, thin, pro lkd voc extraordnare ala Plant, Coverdale, Graham Have atty, demo, 24 hrk & lockout. 310-474-1286

• Creatv, univoc wtd for modern, hvy band. Intl DePeche, Jane's, NIN, Cure. 818-382-2613

• DRAGON sks voc. Intl Maiden, Metallica, Megadeth, Image, Imrsp, dedcin req'd. Have sngs, ready to go. Call Alan. 818-508-4947; Chns. 818-999-0832

• Dread Zappfln & Tort Elvis sk Vegas Elvis impersonators for vdeo prj. Must sing like the King. 818-564-9545; Bruce. 818-797-4291

• Estab HR act, Austin TX based, sks exp male voc. All orig, cmrcd. Firehouse, Enuff, etc. You, Roth's charisma, Mason, Harnett's chops. Matt. 512-834-0900

• Fem singr demanded. Pay negotiable. Vanessa Williams, Houston Intl. Mike. 818-609-1221

• Fem singr/dancer wtd for xtremly hi level solo prj. Must have grt lks, be 18-24, & srs only about success. 818-225-0301

• Fem singr/model/spokewoman ndd to perform at Summr NAMM in Nashville. All expenses paid plus daily wage. Austin. 818-305-7276

• Fem voc for top pop/rock act. Prodrw/wml studio connex. Entertainment household now formng. 310-459-0359

• Fem voc w/bckgrnd or bckng keybrd exp ndd for estab pop/funk grp. Must have gd equip & trnspg Gigs recrdng & media focus. Srs calls only 213-668-2608

• Freddie Mercury mts Tony Hamell? Love 1940's hooks? Ultraedit lband w/huge cmrcd potential sks charismitc, natrl, different, creative, positive, really incredbl singr. 818-752-9495

• Guit formng band neds male R&R lyrics/voc. Intl Cougar, Crowes, Stones, etc. Dedicin, pro req'd. Michael, 213-939-7761

• Guit plyr/wrwn studio sks male voc w/lyrics for partnership & future band. Kings X, Zep. Lkg for dedcin artist. Jeff, 818-786-4244

• Guit sks voc who is willing to die for the music. Intl Metallica, Pantera, Helmet, A/Chains. Brian, 818-994-0250

• HR band w/biggest buzz on Strip sks young, gd lkg male appears/wrtr. Have labl offer. 213-969-9346

• HUMAN ZOO now auding voc. Requirements, aggrsvness, easy to wrk with, pro & gd showmship. 818-789-1761

• Inspired, soufl fem voc sought for amazing new arlisty, pop, soul band. Must bleed wratt. Annie Lennox, N'dea L'empoo, Nenech Cherry, Marvin Gaye. 818-762-5907

• Jamaican male bs voc sks fem lkd voc & bckgrnd singrs, 25-30 y/o, for due., R&B, ballad & hip hop confact. Owen, 805-267-3348

• Keybdst/arrangr sks male & fem vocs for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Lv msg for Arlene. 213-413-3831 x 225

• Ld voc for Zep, Doors, Metallica, Floyd infl conngion. Mark. 213-465-7273

• LITTLE SISTER sks fem bckgrnd singrs w/soufl chops & strong parts singng. Immed openings. Brett, 805-254-7170

• Lkg for 2 authentic fem singrs for forming pop grp. Intl very groove, classic/soul, funk, world music & hip hop. Call Nana. 310-392-5459

• Lkg for attractv Hispanic voc, girl grp or solo artist. Sing R&B, pop, hip hop, etc. Possible recrd deal. Call Dock. 213-757-2053

• Lkg for attractv Hispanic, fem voc, solo or girl grp. Doc, 213-757-2053

• Lkg for R&B singrs. 3 males, black pref'd. Ages 20-25 or over. 818-891-9415

• Male & fem singrs w/maj live & album credits skg soufl fem singr/wrtrng & pwr to complete wrkg section. Atira a must. 213-883-0759

• Male lkd voc wtd. Jovi, Adams, Marx style. Gtr matrl & connex. top prodrct/engineer, private studio, 28-33. No smoking or drugs. 818-557-0722

• Male lkd voc, 18-25 y/o, for all keybrd band. Intl DePeche, Camouflage. 818-789-5416

• Male voc ndd to complete altrntv pwr rock band. Intl from Doors to A/Chains. Greg. 766-4601

• Male voc w/wide range wtd. Intl TNT, Fates, Dream Theater. Arnold. 818-753-9512

• Male voc wtd by guit for forming band. Intl Raiti, Aero, Skid Image, Trnsp. No drugs. Scott. 818-787-9112

• Male voc wtd by guit/sngwrtr to collab & form core of HR band. Lng hr image & pro att. 818-985-3076

• Male voc wtd. Must possess strong stage presnc. lyric skills & desire. We have lth tunes & labl instr. Show us what you've got. 818-753-0987

• Male voc 26 or under. Intl Police, Cure, Tears/Fears. Can ply bs or guit. Wtd to join estab sngwrtr to recrd CD. Srs only. 213-462-1612

• Hd male voc. Can you sing the highs as well as the lows? All orig prj. Rock to progrvs. Matr ready to go. Joseph, 818-767-4885, Pat. 818-997-4139

• Rapper wtd w/equip for collab in orig, better than Beastie Boys, metal rock, hip hop beat. Exp & heart. Irvine. Msg Ferris. 714-753-3311

• Rhythim & blues funk band lkg for bckgrnd singrs. Dale, 213-874-8567

• Show me a real rock singr. Steven Tyler vein, & I'll show you a real rock band. 714-945-1080

• Singr/lyricst wtd by guit/sngwrtr for collab on Exile on Mainstreet sound. Srs & ltrnd guys only ndd apply. 818-981-4624

• Skg male crity voc for recrdng prj. There is pay. Call for info. Larry. 805-497-3714

• Soufl fem singr for estab altrntv band. Sieroe MC, Aretha Franklin, Tears/Fears, Happy Mondays. Jo, 310-659-2070

• Soufl singr ndd. Intl James Brown, L Colour, Peppers. Call Greg. 474-8909; Jose. 306-7146

• Soufl, real, pro male voc/trntm for headlinng, metal, altrntv act. Lng hr, xtensv live studio exp. Xlni melody, lyric wrting abil. 310-373-9254

• Spiritalu, soufl singr ndd. Into Bono, Zep, Kravitz, Pearl Jam, psychdics, congas, accous & gd sns of humor. Have a vibe. 213-962-3825

• Srs voc wtd for all orig HM band. Equip, trnspo & pro att a must. Ala Scors & O'Ryche. Srs calls only. Rob. 310-888-8416

• THE HOPE HOUSE, 7 pc R&R band. lkg for frontm, Range & hr not importnt, image & att are. Kyle, 213-368-6449

• Voc for hrd R&R band relocating to L.A. Have maj east & west coast connex. 410-931-2816

• Voc for hrd R&R band relocating to L.A. We have what it takes, do you? 410-931-2816

• Voc ndd for recrdng artist, BARRACUDA. 3 completed tours, MTV videos, HR w/melody, feel & groove. Must have lk, tnt. Sean. 818-780-4524

• Voc wtd by bst forming punk orientd HR band. Old Crue, Pistols, old GNR, Ramones, Image, equip ndd. Job & trnspo commert. Hillywd area. Eric. 310-657-0116

• Voc wtd by estab Hillywd HR/HM band. Must have lks & pro att. Must be able to sing. Call Richie. 213-243-7765

• Voc wtd for bluesy, funky, HR band. Intl Zep, VH, Extreme. Located in Valley. Must have own PA. Lv msg. 213-878-6914

• Voc wtd for HR band. Writing styles O'Ryche, VH, Warrant, Firehouse, Scors. If you like this style, we have the sngs. John. 213-851-5521

• Voc wtd. Deep, personal lyricst, strong vox & presnc. Sounds, Jane's, Zep, Image, Cure, Pussycat. We have exp, connex & are currently gigging. 310-945-2375

• Voc/guit to front pwr trio. Intl Triumph, Rush, Maiden, Mr Big. Lablnstr, mgmt instr, internal l'press. 310-923-2547

• Voc/guit wtd by same to form showncng acous, elec & new. Intl INXS, Mellencamp, Jovi, U2, Springsteen, Cult. Call John. 310-396-6707

• Voc/lyricst wtd by guit. 25-30 y/o, exp only. Plant, Daltrey, Axl. Jeff. 818-764-6554

• Voc/lyricst wtd for well estab, endorsed LA band w/ connex. Ala Roth, Zander. Intl old VH, C. Trick, Enuff, ply come. Call. 213-874-5143; 714-964-1525

• We wnt you if you're into a ground breaking orig rock prj. Must possess strong lyric skills & desire to deliver the big show. Brooks. 818-782-7663

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 • **Voc wtd by guit for writing partnership.** Plant, Jagger, Greg Allman, Stewart, Jeff, 818-764-6554  
 • **Voc wtd for all orig act.** Infil Badlans, Ozzy, Rush, etc. Call Gaurn, 714-536-5305  
 • **Voc wtd for HR band.** All orig. Infil NYNT, etc. Call Ian, 310-694-1174  
 • **Voc wtd for hvy, altrntv band.** Uniq. Infil from Laneto Perry Farrell, Lenny, 310-942-8616  
 • **Voc, bckgrnd for hit tune, cmrcd pop tune.** Maj labl instr. Ndd right away. Pref all 3 categories, male or fem, to form duo. Must be fairly gd. 213-480-0008  
 • **Voc, male, over 20,** must sing, not scream, for southern style rock band. Soul in vox & lng hr a must. No SAG members. Dick, 818-994-3641  
 • **Voc/guit to front prp trio.** Infil Triumph, Rush. Labl instr. Internatl press. 818-923-2547  
 • **Wtd, male voc for meltd HR band.** Pro, dedictd, stage presnc. Wide range similar to Barrn, Coverdale, Gill. After 6 pm. Arnold, 818-753-9512  
 • **Wtd, rockng, grooveg, pro id voc.** Tall, thin image. Atty, demr, grntrax, lockout. Infil Whitesnake, Zep, Winger, Mr Big, Stryper. No drugs, alcohol, smokers. 310-474-1286  
 • **Wtd, young singers, DJs, rappers & muscns for new hip hop.** Knss Kross, ABC types. Darus, 213-469-4345; page #213-360-3755  
 • **You have vocals, I write the music & lyrics.** Send promo to Latour, 5411 N Main St #104, Corona, CA 91720. 714-399-8748  
 • **Wtd, 2 fem black singers, ages 18-21.** Also, 2 male black singers. Ages 18-21. Forming new vocalgrp. R&B w/hip hop flavor. Pkg to PO Box 2993, Hilywd CA 90078  
 • **Wtd, 2 Latin fem singers to sing w/grp.** Music menu, oldies & salsa. Must have exp in vocal harmonies. Must sing English & Spanish. 310-288-6034  
 • **Wtd, technical singer for conceptual, innovatv, modern band.** Infil progrsv rock, etncz, techno pop, classcal cmprds, new age & soundtrks 310-640-9693  
 • **WUDITIZ sks srs male singers, funk, soul, gospel, R&B.** Infil. Janine, 818-240-1458

## 13. DRUMMERS AVAILABLE

• #1 real pro, endorsements, maj labl, video & touring exp. ASCAP wtr. xint vocs, young w/mage, sks sit or paid sits. Fran, 818-901-0150  
 • **Aggrsv drmr w/killer everything sks srs.** mature pro act, pret w/mgmt. Infil Lynch Mob, Dream Theater, Extreme, Skid, Rick, 310-596-1846  
 • **Avall pro drum kig for band into Billy Joel, Elton John, Toto Clubs, studio, etc.** Prel wrkgs sit. Infil, 818-597-9008  
 • **Call me Blues, rock, crtry, jazz & more.** Demos, sessions, cds. If you're in a jam, keep my number. Paid sits only. I'll stick w/the right grp. 310-318-0155  
 • **Drmr avall w DW drums, lockout room.** PA, to rehrrs & recrd your snrgs. Reasonable 213-848-7025  
 • **Drmr avall Clubs, exp.** Fly all styles from VH to REM to Mr Bungle & Faith to Primus. A/c, pager 805-645-8091  
 • **Drmr avall Sks band or individuals w/style & image of Dogs D'Amour, Throbs, Hanoi, Stones Srs into LV msg.** 818-793-7571  
 • **Drmr klg for energetic, sonic, melcd pop band.** Infil Swerve Driver, Pavement, PJ Harvey, Breeders, X 310-452-3539  
 • **Drmr lkd for fusion band.** 818-508-7142

• **Drmr sks to J/F bluesy HR band** a Junkyard, Sea Hags, 4 Horsemen. Pro gear, lnt, sks & dedictn. You should have same. Donny, 818-566-7151  
 • **Drmr that can sing into doing covers, classic rock, HR or crtry.** Have perfect timing. 352-2365  
 • **Drmr. Bryn Mathew.** credits include In Vitro, Manhattan Rec, Cook Robin, CBS, Ceremony, Gelfin. Lkg for wrk or any pro slt. 213-660-5781  
 • **Eclectic, solid, ready.** Nds eminent band. Aretha Franklin, Amtrax, Lush, Marley, Matt. 213-850-8700  
 • **Former Roxy Coyote** drmr lkd for band along lines of Stones, Crowes, Dogs D'Amour. Total pro pkg avail. No metal. Mgmt or deal. 818-349-5966  
 • **Grt drmr from well estab band w/grt feel, exp.** image & own retrl studio sks estab R&R band w/grt snrgs in vein of Cult, Pearl Jam, Krawtz, Aerow/mgmt or deal. 818-997-4001  
 • **Percussnt & bckup voc avail for pro sits.** Any style. Latin percussn, loys, exotic specialties. Grt lk & stage presnc. Patrick, 213-857-8445  
 • **Percussnt, congas, timbals & hand toys.** sks srs wrk band w/vison, goals & purpose. Strong matrl. pgs. 818-990-2708  
 • **Pro drmr from well estab band, 25, exp.** image, demo. Sks blues based act w/mgmt or deal pending Bonham, Aero, Crowes. Rick, 818-506-3223  
 • **Pro drmr lkd for signed, near signed rock/metal act.** Solid, monster kit, endorsed w/labl & tour credits. Dean, 805-253-3374  
 • **Pro drmr skg rock, altrmtv, world, tribal band w/deal.** mgmt or financil bckng. Some bckng vocs & lyrics. Infil collab. Craig, 310-837-0956  
 • **Pro drmr sks plyr sit.** Jazz, Latin, T40, csls. Have tmspo. Young & hungry. Jeff, 818-986-8233  
 • **Pro drmr, 21 yrs exp.** sks blues based, hrd edged, hi energy rock band Grooves & dynamics imperative. Infil Mitchell, Moon, Pearl, Bonham, Face. 310-441-4564  
 • **Pro drmr, 39, sks ballsy, sng onemtd rock band.** Signed acts only. Call Bill, 213-874-7118  
 • **Pro session, in the pocket** drmr avail for studio or live. Groove & exp in all styles. Jazz, pop, R&B, rock, hip hop. Pro expy & gd all. David, 213-882-8129  
 • **Pro/whouse solid drmr lkd for raw, intense.** HR groove band w/deal or labl instr. A/Chains, Stone Temple, Cult. Exp in studio & club circuit. Pro sits only. W.J., 818-905-9653  
 • **Slamming, funky, hip hop** drmr sks signed or close prof. Infil P-Funk, Sly, Graham Central Station. I've wrkd w/Teddy Riley, Digital Undergrnd, Jonathan. 310-477-4314  
 • **Stylish, aggrsv, funk, cmrcd w/cvcs, clean cut.** sks male/band w/matrl, solid direction & rehrrs spc. 818-753-5301  
 • **Verstl drmr/voc avail for shows's or studio wrk.** Gretschn endorsement. Infil Bonham, Brulord, Bozzio. Call Paul, 818-985-3700

## 13. DRUMMERS WANTED

• **Intellgnt, verstl, open minded, creatv, hrd driving rock drmr w/wid/wsolid meltd, dynmcs, groove, for gigs, sngwrtng w/labum credits.** 818-996-8811  
 • #1 drmr w/wid voc capability & some keybrds or guit exp, nidd now. Big money. Steve, 310-470-7167  
 • #1 pro drmr ndd by bst & guit to form verstl HR band. We have klg catalog of solid matrl. Tim, 310-857-0635  
 • #100% A1 drmr wtd for the band, NOSFE/PATU. We have matrl & big shows vrn svnp. Pls call Brian 310-652-3206

• **90's style drmr wtd by gut/voc whrd, funky, jazzy, psychd groove.** Gary, 310-391-7364  
 • **A1 singr/sngwrtng w/strnt inrnt nds exp.** melcd, rock brm in Nicks/Heart vein to shows. Send tape PO Box 9364, LA CA 90093  
 • **Aggrsv, hi energy band nds pwrfl, hrd hting drmr.** Dbl bs, pedgl, Infil Tool, S'Garden, Rollins, Call Dunark, 818-884-6879  
 • **Aggrsv, hrd hting.** Infil Tool, Jane's, A/Chains, S'Garden. 818-545-9906  
 • **Aggrsv, hvy.** Bonham, Primus, Racer X, Parliament. Send bio & pic KST, 7510 Sunset Bl #1428, Hilywd CA 90046  
 • **As w/ we pnt is a funky, groovy, swinging, bluesy, Pepper like drmr.** Is that so hard to find? 213-225-7443  
 • **Altrmtv dance grp.** SOUL DESIRE, nds enlightend pro pocket drmr. Tour, showsrsg. Have publishing, mgmt agreement. Infil Bush, Shakespeare, Stereo MC, Visionary only. Lakotah, 310-286-5009  
 • **Altrmtv drmr wtd by band.** Must be hrd hting groove plyr w/solid meter. Pixies, Doors, early Floyd. John, 310-836-9230  
 • **Altrmtv HR band w/cvcs, lockout, demo & vison, sks dedictd drmr.** Infil Jane's, early VH, Doors, Dan, 310-312-8754  
 • **Altrmtv rock band sks drmr w/bckng vocs.** 100% dedictd. I have pending labl deal, mgmt, name prod, top atly. Pros only. Robin, 818-893-9919  
 • **An xint young drmr ndd for rock band who plys dbl kick & is very, very gd on the meltd.** Pls call Pete, 818-905-8827  
 • **Black drmr wtd for estab, groove orientd & soult altrmtv HR band.** Call Eddie, 818-752-8834  
 • **Drmr wtd for meltd rock band.** Drmr wtd to form blues based rock band ala Stones, Faces, Aero. Must have young, skinny, while boy image. 213-896-8100  
 • **Creatv drmr w/ meltd, grooveg bst wtd to join guit for orig trio.** Infil Stones, World Party, Bowie. 310-440-3005  
 • **DARK BLACK sks hvy style slammng.** Call Brian, 213-466-6251  
 • **Dbl bs drmr ndd for killer metal act.** We have grt singr, grt snrgs & atly. O'Ryche mts Megadeth. Brian, 818-752-3188  
 • **Dbl bs drmr wtd for Euro style HR band w/groove.** Infil TNT, Dream Theater, MSG, Arnold. 818-753-9512  
 • **Drmr for AO/HR band w/mnry grt snrgs, 24 hr lockout.** Timing, image & dedictn. Bckng vocs a plus. No drugs or egos. 805-254-1604  
 • **Drmr for eclectic, altrmtv rock band, solid beat & sensitive to the sng.** Infil Dylan, Waterbys, Dino Jr, Moe Tucker, Charlie Watts. Call John, 818-243-1740  
 • **Drmr ndd for estab LA hrd core band.** Infil Ministry, Rollins, Sabbath & Slayer. Call Harlan, 818-981-5105  
 • **Drmr ndd for estab LA hrd core rock band.** Infil Sabbath, Ministry, Rollins & Slayer. Call Harlan, 818-981-5105  
 • **Drmr ndd for fem fronted rock unit.** Verstl & creatv w/tasty licks. 310-538-5816, 714-776-6467  
 • **Drmr ndd for HR, meltd metal band.** Gigs & demo in making. We need you to complete our lineup. Rick, 805-252-7613  
 • **Drmr ndd for noisy bubblegum band.** Plyng out in September. Must be hrd hting, verstl, reliable. Rachel, 213-979-2030  
 • **Drmr ndd to complete hrd driving, meltd metal band.** Must be dedictd 100% for success. Rick, 818-972-9006  
 • **Drmr ndd to complete unq, vide inducing, psychroavadtic tribe.** Must have style. 714-870-4623  
 • **Drmr ndd to lay down srs groove for funky, soull, rock band.** 213-655-8251  
 • **Drmr ndd w/bckng vocs for all orig proj, rock to progrsv.** Matrl ready to go. Lockout, PA. Call Joseph, 818-767-4895; Pal, 818-997-4139  
 • **Drmr ndd who is gd, can plyr w/dynmcs, has varied muscl tastes & creatv for orig pop/folk proj.** Showsrsg, gigging, writing 213-469-0701  
 • **Drmr ndd, paying gigs, mostly covers, id & bckng vocs.** SRV, Little Walter, Hendrx, Stray Cats, Texas Shuttle, Jump blues, strong Mitch Mitchell. Infil, 818-902-1084  
 • **Drmr w/solid tempo & feel for org, meltd R&R band.** We have gigs. Kenny Aronoff, Ringo, Charlie Watts. 213-874-7841  
 • **Drmr who isn't a leader & doesn't press charges, no**

diseases, no wooden legs, no Geminis. Call Frankencense, 310-314-4884  
 • **Drmr wtd by NERVE.** Bonham, Perkins, Tool, Chains, Brains. Big sound, gigs. No frosted flake. 213-853-8108  
 • **Drmr wtd by singr/lyricst forming band.** Must be career orientd. Infil Zep, SRV, Paul Rodgers, blues, to name a few. Bill, 310-928-1415  
 • **Drmr wtd for all orig rock band by bs plyr, single rhythm guitar.** Cool, fun, pro only. 210-636-1205  
 • **Drmr wtd for classic R&R cover band.** Dave, 213-874-3930  
 • **Drmr wtd for HR band.** Writing styles O'Ryche, VH, Warrant, Firehouse, Scorpis. If you liked this style, we have the snrgs. John, 213-851-5521  
 • **Drmr wtd for orig band.** Infil Crowded Hs, Brian Ferry, XTC. Call Mike, 818-344-1927  
 • **Drmr wtd for orig rock grt orientd band.** Timing a must, verstlly a must. Bckng vocs helpfil. Infil Pearl Jam, L. Colour, Kiss. No dudesiars. 213-465-6864  
 • **Drmr wtd for orig rock, groove orientd band.** Timing a must. Bckng vocs helpfil. Pearl Jam modis. Extreme verstlity, VH energy. No Hilywd dudeleys. 213-465-6864  
 • **Drmr wtd for progrsv, meltd, hvy band.** Infil Sabbath, O'Ryche, A/Chains, etc. 818-985-6324  
 • **Drmr wtd for raw R&R band.** Infil Zep, Hanoi, Aero, Stones, Dolls, 818-761-1986  
 • **Drmr wtd for xntend pop band.** Infil include Gin Blossoms, Beatles, Costello. Call Steve, 213-461-8787  
 • **Drmr wtd for verstl, HR band.** Dedictn & passion, pls. Call Bruce Arnel, 818-783-6487  
 • **Drmr wtd for world class rock act.** Melcd groove rock. Shows's & mgmt pending. Call today. 714-847-1482  
 • **Steady wtd for wrkg classic rock, blues, current, band.** Strady wrk for srs person. 214-9183  
 • **Drmr wtd to complete newly formed band.** Killer kit, image a must. Infil Lynch Mob, Whitesnake, Mr Big, Skid, 818-587-2718  
 • **Drmr wtd w/70's style.** Infil Robertson, Hendrx, Police. By pro band w/legal & mgmt. Must be dedictd. Under 25. Wall, 213-467-8405  
 • **Drmr wtd, 23-30.** Must be totally solid & dynamic. Only the best. Atmospheric rock ala Floyd, U2. 818-786-4287  
 • **Drmr wtd by Jane's, Ramones, Pumpkins, Donuts.** No flakes, total committmt. Call Jeff, 310-821-5163  
 • **Estab band sks groove orientd, creatv drmr lkd ala Dramarama, Pixies, War, Kinks.** Grt snrgs. 213-661-4854  
 • **Estab duo sks estab drmr or drmr/bs plyr team.** Achtung Baby mts Nothing's Shocking. LA based. Steve, 714-840-2060  
 • **Estab xperimntl, tribal, psychd band w/new age spiritality sks cretl, exp drmr.** Fancy plyr a plus. Basic time keeping a must. 818-252-7771  
 • **Exp, creatv drmr al Greg Bissonette wtd by untradit! band w huge cmrcd potential.** Muscl direction, Queen, TNT, VH, 1940's. Absolutely no drugs. 818-752-9496  
 • **Explosive in your face band nds pwrfl drmr who can kick funky beats.** Dbl bs a plus. Infil Tool, Bad Brains, Rollins. Call Greg, 818-769-8852  
 • **Extremely altrmtv band w/12 sng snrg sks tribal drmr.** Dmrs play a dominant role in this band. Music is drnk, tribal, perimntl, psycho active. Michael Rozen, 818-508-1294  
 • **Famous local band sks drmr.** Must have equip, tmspo, no drugs. Must have rocker image. 213-463-5643  
 • **Fem dbl bs drmr ndd for lem pwrfl, hvy band.** Infil Megadeth, Metalica & Sabbath. 818-503-3648  
 • **Fem drmr wtd for eclectic wannabes.** Call Kari, 818-788-7751  
 • **Fem pop rock singer sks pro drmr w/mage for live gigs & collab.** I've demo deal. Call Melanie, 213-851-1680  
 • **Fit w/ we'll record, then do gigs.** I have rehrrs spc, recrdng gear, kll vocs & muscns Clapton, Pretenders, Jane's, Janine, 310-821-3949  
 • **Flashy drmr wtd for well estab, endorsed LA band w/ connex.** Ala Fox, Lee, Infil old VH, C. T. Nck, Enuff, ply some guit. 213-874-5143; 714-964-1525  
 • **Guit/sks drmr who doesn't rd his hand held, willing to die for the music.** Infil Metalica, Pantera, Helmet, A/Chains, Brian, 818-994-0250  
 • **Guit/guit voc sks bst for HR w/punk edge band.** Vocs a plus, image a must. Eric, 805-583-4463  
 • **Guit/guit voc sks drmr for HR w/punk edge band.** Vocs a plus, image a must. Eric, 805-583-4463

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- 9:30 - 10:00 BOB MALONE & HIS 9-PIECE BAND
- 10:15 - 10:45 VENICE
- 11:00 - 11:30 STEVEN BELLAMY
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**Guit/singr/sngwr** forming psychdc pwr pop trio. Nd dmr. Have snrs. lockout. mgmt. Infr by Beatles. Cream. Who. Zep. Floyd. Mark. 818-965-9427  
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**HM, distorted**, violent skg dmr & bst. Haven't heard anything like it. Fast & loud. Demo avail. Steve. 310-794-3268. 310-393-3928  
**HR band sks** dmr w/solid timing, versatility, feel & chops. Team plyrs only. We have demo, gigs, rehst spc & are studio bound soon. 818-345-4465  
**HR dmr wd** for natl HR act. Infrmed road wrk & recrdng. Call Chris. 2-8 pm. 213-935-8327  
**Jesus Lizard, Seaweed, Flop, Pond, Sprinker, etc.** If you don't know them, pls don't call. Dave. 213-650-2702  
**K/A pro** Hillywd thrash R&R band sks dmr w/cool short hr image & punk int. Pro gear a must. 213-850-7032  
**Loudest, altrnv**, pwr/folk band in LA sks dmr percussnt for all org acous. elec proj. Dedicn & humor a must. Labl intrst. Don. 310-457-8351  
**Lousy dmr wd** for altrnv rock proj. Don't care what you lk like, not gonna pay you. Free 24 hr lockout rehst studio. Call Blake. 310-946-4942  
**Low end band nds** pwr/folk dmr for hvy, in your face sound. We nd to sail now. Infr Tool, Rollins, Bad Brains. Call Brandon. 818-703-8377  
**Marie, where are you?** Ready to rehst. Pls call. Michael. 310-288-8091, 281-3148  
**Medic pwr groove**, punk/metal band sks aggrsv. hrd hting psychopath. fr intense, hvy stuff. Chris. 213-664-4987  
**Musicians wd** to subfrll-in w/4 pc ensemble in Hillywd Protestant church. Guit, percussn, keys, bs & horns.

Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for auditn. Mark or Sonia. 213-938-9135  
**New altrnv** fronted by estab maj labl recrdng artist sks young, verstl dmr. Infr Curve, INXS, DePeche, etc. Call Robert. 818-752-0992  
**Newly forming altrnv band** w/exp plyrs sks solid, straight forward dmr. Infr Pumpkins, Ride, MB Valentine, Bowie. 818-766-6117  
**Old beat**, crazy time, infr by Monster Magnet, cut & go rhythms, the sick groove. No funk. Only laid back rein scrapers apply. 310-473-6618  
**Percussnt wd** for band w/representation & current labl intrst. Bkgnd vocs pref'd. Xint opportunity for rghtl person. 818-887-3358  
**Percussnt wd** for estab, altrnv, rave style band Nds to ply keyboard parts as well. We have all the gear & gigs. Jo. 310-659-2070  
**Percussnt wd** to join funky, jazz/rock band. If you are tastfl & can ply w/drm machine, call. Bob. 918-508-7972  
**Percussnt wd** to join jazz/fk quartet. New CD out. Laid back. 3-4 short shows per month. Call to hear demo. Craig. 310-441-1048  
**Pro dmr wd**. Be ready to learn 13 snrs which are going to be released natlly by September. Must be able to tour. Pls call Matt. 213-851-4412  
**Progrsv HR band sks** pwrfl, creatv dmr w/killer chops. O'Ryche, Maiden, Malmsteen, Queen, Ntsps. Billy. 818-955-9553  
**Pwr pop** rock band nds creatv, solid plyr who is ready to ply. Versitly is a plus. Call Joey. 213-655-2969  
**Pwrfl fem** fronted proj sks blues intl dmr for cross between Raft & Crowes. Ronnie. 213-656-2230  
**Refoming rock band** auding dmr. Xint dynamics & meter essential. Abl, desire, equip, trnsps necssry. Hi energy, profile, groove orientd rock. Chuck. 818-894-7663  
**Sold dmr wd** for sng orientd altrnv band. Soul Asylum, Waterboys. Cracker. Call Roger. 213-937-1714  
**Successfl actor** w/maj labl intrst lkg to form band w/

writing & recrdng & touring. Christopher. 213-930-0517  
**Tal, sktchy**, lng hr dmr rdd to complete band. No dnks, no wivies, no 714's. Infr A/Chains, Love Bone. 213-654-6928  
**The Spirit of '77**. Guit/voc into early Kiss, Starz, Ramones, C.Trick, anything 70's, sks dmr. Peter Criss freaks encouraged. Bumper. 818-782-7501  
**Wid, fem dbl bs** dmr. Must be pwrfl, have perfct meter & be able to ply in odd times. Pls call. 818-501-3648  
**Young, diverse** hrd, aggrsv band sks dmr w/same style & at. Lv. msg if intrst. 213-876-3595  
**like O'Ryche, Firehorse, Scorpis, VH**. Contact John. 213-851-5521  
**HR dmr wd**. Recrd CD & join band. Pls hv msg 9-5. 213-665-3535  
**Hrd altrnv rock band** w/lockout. qlas & demos, sks dmr.

Dan. 310-312-8754; 310-825-1988  
**Hrd hting aggrsv dmr wd** for hvy new act. MUSTARD. Infr Zep, S.Garden, Sabbath, A/Chains. Must be srs & have trnsp. Jason. 818-991-3451  
**Industrial band sks** dmr. 310-858-7962  
**Ld guit/voc sks** dmr on Westside w/place to ply to form band. Infr Mitch Mitchell, Mitch Mitchell & Mitch Mitchell. Gary. 310-391-7364  
**Musicians wd** to subfrll-in w/4 pc ensemble in Hillywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for auditn. Mark or Sonia. 213-938-9135  
**On fire** Christian, HR/HM id guit, bckng vocs, sks intl dmr. Srs calls only. Brad. 310-672-4544  
**Orig rock band sks** dmr. Glam nd not apply. Infr Clapton, Cocker, Guit. Crusadr. Call Jim. 818-753-1025

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•Pro, versatl, open minded, creatv, hrd drfving rock dmr w/ solid meter, dynamics, groove, for gigs, sngwrng, rcrdrng prj walbum credits. Handy. 818-996-8811

•Progrsv HR band sks pwrfl, creatv dmr. Killer chops, meter. Wide range, dynamics, styles. Intl Maiden, Dream Theater, Mainstream, Kansas, Queen, Billy. 818-955-9553

•Retormng rock band auding dmrts. Xlnt dynamics & meter essential. Abl, desire, equip & trmpso necessary. Hi profile groove orientd rock. Chuck. 818-894-7663

•Rock steady dmr ndd for orig band. Intl Queen, Maiden, Purple. Call Aryl. 310-836-3858

•Snglr/sngwrtr lkg for dmr. Origs, covers, hrd, soft, fast, slow. Respect for dynamics. Everything is spinning. Musicians only. Dig? Rod. 213-953-1409

•Solid rock dmr for melic HR band. Pro, deditd team plyr. Dnt bs, cllck, groove. Aldridge, Appice, Costello, Travis. After 6 pm, Arnold. 818-753-9512

•Thrash R&R dmr wtd to complete all orig proj band. Short hr, pro equip a must. Intl Pistols, Ramones, Dead Boys, Sham 69. 818-848-5336

•Tired of the LA Hatred? Altrny band sks srs, solid dmr w/quick hands & dynamic versatility. 213-662-7933

•TONGUE DANCE! Is lkg for dmr w/souf for HR, groove orientd music. Justin. 818-762-6834

•Versatl, deditd, exp, pwrfl, energetic dmr ndd for kicking indie band from UK. Intl U2, Jane's, Clash, Bowie, etc. Proars rock. Dave. 213-469-5041

•Voc/rhythm guit sks dmr intl by Ulrich, Biscuits, Samuelson, etc, to co-found band. Must be open minded for something new & different. James. 310-832-6135

•We got our stuff together, do you have yours? If you're a slammng, grooving dmr w/strng bck beat, call us. 213-883-1870

•Wtd, fem dmr to form all girl rock band. Gail. 213-436-6229

•Xperimntl dmr wtd for jamming & trio when ready. Floyd, Beatles, Police, Twelve O'Clock Rock. In W Covina or SGV. Max. 909-595-6246

## 14. HORNS AVAILABLE

•Sax/flute plyr avail for studio & pro wrk of any kind. All styles. Maurice. 213-662-3642

•The Angel City Horns are avail for pro snts only. 818-882-8354

## 14. HORNS WANTED

•Musicians wtd to sub-fill-in w/4 pc ensemble in Hilywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia. 213-938-9135

•Sax plyr wtd for fusion grp. Reh's nites. Chester. 818-710-0762

•Saxophone w/electc devices ndd for new proj. Jazzy, gothic, strngenes. Lv msg. 213-851-5168

•Trumpet & trombone plyrs wtd to join funky blues/rock band. Call Bob or lv msg. 818-508-7972

## 15. SPECIALTIES

•Agent urgently ndd to negotiate TV John's movie contracts. 205 Commission. No exp req'd. Contact John Langworthy, 14101 Forest Ridge Dr. Potomac, MD 20878. 301-738-3879

•Altrny bands wtd for benefit gig. Press & radiopromotion. Cd exposure opportunity. 213-661-1826

•Artist walbum prdcr sks mgmt, publishing deal, agents, investors, etc. Have catalog of matrl, references, endorsements. Bobby. 818-709-7917

•Attn, mgrs. Metal band. LA LAW, currently skg representation. Seasoned pros. xtensv rcrdrng, touring exp. HR matrl. Call Pete for recent press kit. 310-281-9955

•Awarded European multi instrmntist, guit, keys, sax & vocs, avail. Scoring, arranging credits. 15 yrs exp. 310-452-3836

•Cellist wtd for band w/representation & current lablnstr. Bckgrnd vocs pref'd. Xlnt opportunity for special person. 818-887-3358

•Dope fem rapper, writes all matrl, lkg for prdcr, rcrd deal. Tragic. 310-637-6715

•Elec violinist ndd for Van Der Graaf Generator cover band. Hyper, jazzy, gothic, tripp style. Band is saxes, drms, bs, gtd & new keybrds. Call Alan. 213-660-2276

•Fem fiddle cntry plyr ndd to complete grp. We are wkg on demo tape now. Maj labl on rise. 818-886-7871. 818-513-2354

•GOD MOM, psychic trio w/incredbl sngs, sks investor for rcrdrng prj. David. 310-838-1915

•HUMAN DRAMA lkg for roadie. Pref w/band for upcmng tour in July. Pls lv msg. 213-368-6185

•Investor wtd, marketing & mgmt. HR band, JOHNNY DIRT & UGLY AMERICANS. Grt opportunity. Call Mike. 818-355-0543

•Ld guit vocs/sngwrtr sks agent w/gd connex. Gary. 310-391-3264

•LOST CHILD skg pro mgmt & financ'l bkng. Have xlnt sngs, image & pro att. 213-489-4652

•Mgmt wtd to represent rock trio. We have pkg, demo, gigs. Pierre. 310-425-8999

•Mgmt wtd to represent rock trio. We have pkg, demo, gigs. Pierre. 310-425-8999

•Multi instrmntist, special intls, wtd by rcrdrng, pstrimg grp. Xlnt opportunity. Michael. 310-288-8091

•Music videos shot on film for expenses only. Highly creatv. 310-659-2267

•Musically orientd, non profit organization sks music industry pros to help organize benefit concert for the homeless. Big names & maj media involvments. 213-368-6146

•Musicians wtd to sub-fill-in w/4 pc ensemble in Hilywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia. 213-938-9135

•Ndd, violin, multi instrmntist for signed roots altrny band. Album, touring, Permanent member. Intl Morrison, REM, Concrete Blonde. Intense acaors image. 310-578-5521

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•Percussnst wtd for all acous band. Call Candace. 213-653-0860

•Roommate avail beginning 9/19. Guit/sngwrtr flyng in from NY. Spread the word. Sherm Oaks, LA. Hilywd area pref'd. Michael. 516-588-7059

•SOUL DESIRE auding keybdst, bs, drms, violinist &/or flutist touring shows. Must be enlightend & ready to fly. Intl Bus, Shakespeare, Gabriel, Lakotah. 310-288-5009

•Soundman ndd for Mariori, LAX house band. Exp only. Some setup req'd. Cd pay & benefits. Call Glen. 213-664-7572

•The band STEEL PROMISE is lkg for roadie for Rovy show. Paying position. References req'd. 310-452-0844

•Violinist lkg for clubs, rcrdrngs, videos. Bebop, blues & more. David. 213-666-1398

•Violinist avail. Improvis in rock, jazz & third world music styles. Skg studio/or band pros. Call Eddie. 310-559-8524

•Well known Japanese fem HR rcrdrng act w/American voc. over 3 million total sales, sks representation, mgmt, labl. Special, unq. K/A band. 818-996-8811

•World class rock act w/whit sngs & pro plyrs sks well connected pro mgmt or arty. We are gig & shows ready. Call Tracy. 714-545-2698

•Wtd, investor for existing publishing operation w/gold & platinum successes. Funds ndd for expansion immed. Call Michael Hoffberg. 213-461-9306

•Wtd, Violinist to join jazz/rock quartet. New CD out. Laid bck. 3 short shows per month. Call to hear demo. Crain. 304-441-1048

•Space ndd for 16 trk MCi studio. Pro. estab only. N Hilywd, Burbank, Studio City pref'd. Call for info. 818-994-4560

•The worst violin plyr avail. Grt chops & equip. Don't call me. Straight Jacket. 818-359-7838

•Violinist, Improvis in rock, jazz & third world music styles. Skg studio to band prj. Call Eddie. 310-559-8524

•Young cmpr sks agents or mgmt for the career. Lee. 818-666-0870

## 16. SONGWRITERS

•A1 pwrfl, melic male voc/melody writr wtd to collab & form melic, diverse, hvy rock band w/guit/sngwrtr. Intl Zep. Floyd, O'Ryche. 310-659-0399

•A1 trax, orig tunes avail for your demo or rcrd. R&B new jack swing, dance, pop, pop/rock, etc. Maurice. 213-662-3642

•BMI sngwrng team, bst & guit, sk male voc to collab, form soufl, HR band. 310-379-3153

•Bst, keybdst & dmr skg guit for collab. 213-661-1826

•Fem sngwr/dancer sks techno music & hot dance music & hot music prdcr. Maj rcrd co's mtrsd. 310-281-7174

•Fem sngwr/lyncst srchs for guit orientd sngwr/prdcr w/ studio to collab. Style intl Smead, U2, Kate Bush, Lauren. 213-655-9125

•Look no further. Nd sngs, music? I've got stuff that would rock Lennon & McCartney jealous. MASCAP. Fran. 818-901-0150

•Lyrcist & sngwrtr skg collab. Blues intl. Call Debbie. 310-207-0566

•Lyrcist wtd by pianist/rcrdrng artist w/2 albums. Must have xlnt connex for possible start deal. 818-789-9211

•Snglr/sngwrtr lkg for xlnt pc cmpr to collab with w/ Elton John, Bernie Taupin type of partnership. 818-508-7861

•Sngwrtr has sngs avail. Styles rock, pop, dance, some cntry. Many single orientd tunes. Fully prdcd. For estab act or artist. Mark. 213-653-8157

•Tnt sngwrtr in 70's, 90's rock style. Stones to Pretenders. Currently ending music to maj publishing co's. Copyright, demo, bios avail. Jay. 510-689-9422

•Voc skg musicians to complete orig prj. 310-677-8233

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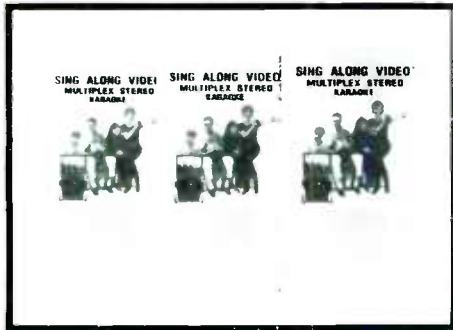


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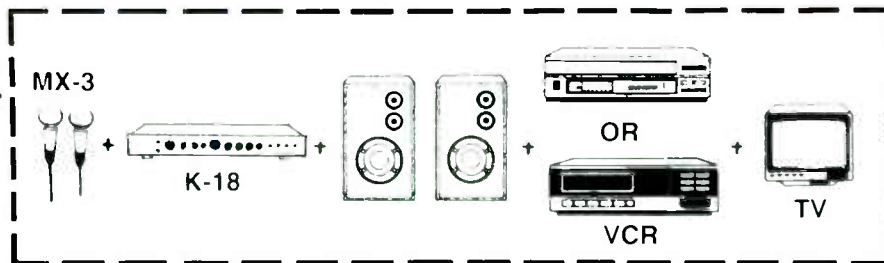


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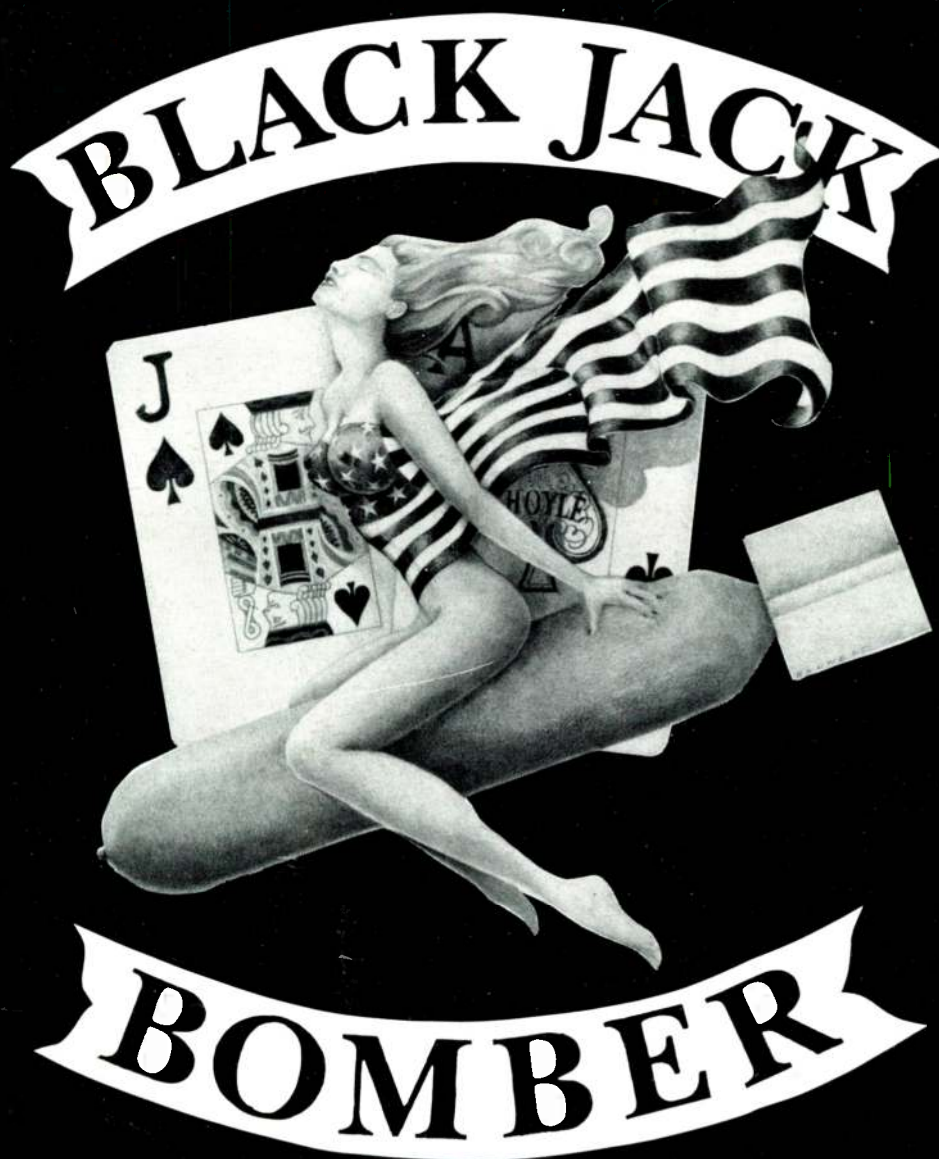
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