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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™



Joan Jett

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After a series of eight Top Forty hit singles in the Eighties, Joan Jett and her Blackhearts returned in the Nineties with their Warner Bros. debut, *up*. Jett recalls the past and talks about future plans in an *MC* interview.

By John Lappen



26 COMPUTER CRASHES

You're on a deadline and right in the middle of inputting your report, for some inexplicable reason, your computer crashes. What to do? *Music Connection's* feature, "A Computer Crash Course," helps you through these trying times.

By Marc Mann

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Cover photo: Michael Lavine



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Morris Ballen, Disc Makers Chairman

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Open Letter

RE: Kurt Cobain from Skid Row's Sebastian Bach

Dear MC:

I find the comparisons between Kurt Cobain and John Lennon on MTV misleading to the young people in the world today who may not have heard Lennon's music. Both men were incredibly gifted songwriters, but as inspirational figures, the two could not be more distant.

John Lennon sang of peace, starting over, going cold turkey and the world living as one. Kurt Cobain sang of apathy, lithium and just may have inspired a generation to think that suicide is the only way out. Lennon was taken from us with a body of work spanning almost four decades: Cobain took himself from us after four albums.

When Nirvana came out such a short time ago, they were supposed to represent a reaction against rock's traditional values—they spoke of having morals about yourself, your sexuality, politics and the world around you. Then WHY is it that Cobain decided that his fans were more worthy of his life than his own daughter? As I sit here holding my two sons listening to "Beautiful Boy" by John Lennon, I feel heart-broken. For Francis Bean, Suicide is the ultimate act of selfishness. Megalomania. Cowardice.

John Lennon was a father, *aman*. Kurt Cobain killed himself before he had the chance to become either.

Sebastian Bach
Skid Row

A&R Dilemma?

Mark
Fresno, CA

"I don't think *Music Connection* ought to print interviews with A&R people who say they are looking for good material and then, when you send it in, they say they aren't looking for material at this time. It is very nerve wracking, because I have gotten names and numbers from *Music Connection*, and I call the number and they say they are not looking for material at this time. So, please comment on this in your next article. I'd like to know why the industry is so slow right now. Thank you."

Classified Abuse

Name Withheld by Request
"I can't believe that some people, some men that is, would try to use a credible industry trade magazine

like *Music Connection* for their personal, and I do mean personal, extremely personal, uses. Let me tell you what happened to me.

I answered an ad for female vocalist wanted in your Free Classified section. This guy didn't want a female vocalist, he wanted a female 'phone actress.' You know what I mean? He wanted to have phone sex! What a creep! Maybe he doesn't realize that there are 1-900 numbers out there that provide this service. Or maybe he realizes it, but he is so cheap he doesn't want to spend the money. Or maybe he's married, or has a girlfriend, and he doesn't want these charges showing up on his phone bill or his credit card bill. Whatever the reason, it sucks.

I am a legitimate female vocalist. For years, I have worked hard, gone to school, taken voice lessons, and practiced, practiced, practiced. Now, I'm a professional vocalist with all the education, experience, and talent anyone could ask for. Now, after all these years of hard work and hours of practice, what do I get when I look for a gig? Some stupid, dick-in-his-hands bozo, trying to take advantage of me.

I hope the guy who placed that ad is reading this letter, because I have a thing or two to say to him. This magazine is not your dating service, it is not an outcall service, it is not a 1-900, talk-to-me-baby phone sex service. It is for people who are trying to make a living in and from the music industry—legitimate people who find it hard enough already to succeed and get ahead, and who don't need creeps like you taking advantage of them, wasting their time and abusing the free services provided. Get some therapy, get religion, get medication, get a blow-up doll, get something, whatever. Just leave the rest of us alone."

CORRECTIONS:

Groove City Studios was listed with the wrong address in last issue's Recording Studio Directory. The correct address is Groove City Studios, 31133 Via Colinas, #104, Westlake Village, CA 91362; Phone Number: 818-865-9225.

Also in our last issue, we listed the wrong clients for Subsonic, a producer/engineer management company, in our Recording Engineers Directory. The company represents Robbie Adams, Chris Allison, Alex Gordon and Pete Jones. Contact Frank Volpe or Michelle Needy at 818-762-5648.



CALENDAR

By Trish Connery

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

Current

□ The Singers' Workshop, headed by veteran vocal coach Lis Lewis, announces a free introductory class for beginning singers on Sunday, June 26, 2:00 to 4:00 p.m. This event, co-sponsored by the National Academy of Songwriters, is open to musicians, background singers, songwriters and other untrained singers. Topics will include breath control, strength and stamina, range, tone, confidence and tension reduction. Call 818-980-5556 for more information or to reserve your seat.

□ National Academy of Songwriters' next Acoustic Underground/Writers In The Round series will be held on Monday, June 13, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. The Acoustic Underground portion of the evening will feature the Eves, Paul Hambrick, Darryl Purpose, Mary Stieger, Michael Sherwood, and Fran Lucci, the 'Open Mic Discovery of the Month'. The Writers In The Round session will feature hit songwriters Craig Doerge (Jackson Browne's "World In Motion"), Jesse Barish (Jefferson Starship's "Count On Me"), Harriet Schock (Helen Reddy's "Ain't No Way To Treat A Lady") and Frank Stallone (Stayin' Alive soundtrack). Admission is \$10 for the public and \$5 for NAS members. Contact Brett Perkins for additional information at 213-463-7178.

□ The next scheduled event from California Lawyers For The Arts is "Legal Issues For Non-Profit Organizations" on Tuesday, June 7, 7:00 p.m., where an attorney will address questions frequently asked by up-and-running arts organizations: e.g., fundraising legally, hiring and firing employees, directors' liability and others. Also from the CLA this month is "Legal Protections For Fine Artists" on Tuesday, June 28, 7:00 p.m., where an attorney will discuss the practical applications of the laws dealing with copyrights, resale royalties, artists and dealer laws, etc. Both classes will be held at the CLA offices, 1549 11th St., #200 in Santa Monica; and the fee per class is \$5 for CLA members, \$15 for non-members. Contact the CLA for additional information at 310-395-8893.

□ "Stage Movement For Singers" is a workshop offered by the Church of Scientology Celebrity Centre International, 5930 Franklin Ave., in Hollywood and scheduled for Sunday, June 12, 5:00-9:00 p.m. Choreographer Zonnie Bauer is the instructor for this class, and will show students how to handle such problems as being stiff on stage, what to do with your hands, etc. The admission is \$25. Call 213-960-3100 for additional information.

□ Century City Shopping Center & Marketplace presents Jazzopolis, its 7th annual Concerts Under The Stars series. These summertime concerts are free to the public and will take place every Wednesday evening, 7:00 to 9:00 p.m., through August 31 at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. Some of the featured performers in June include Jeff Kashiwa, saxophonist for the Rippingtons (June 8); flugelhornist Tony Guerrero and his six piece band (June 15); boogie-woogie/jump blues artist Rob Rio & the Revolvers (June 22); and the jazz/R&B/funk/reggae mixture of the Art of Sax (June 29). For more information on the concert series, call the Center's information booth at 310-277-3898.

Recaps

□ El Negocio De La Musica Latina (The Business of Latin Music), is a one-day, educational workshop scheduled for Saturday, June 4, 9:00 a.m. to 6:00 p.m. at the Hollywood Holiday Inn, 1755 N. Highland Ave. This event is specifically designed to connect U.S.-based Latino songwriters and performers with the music industry. Attendees will have the opportunities to play tapes for record company A&R representatives, record producers, publishers and managers. Classes, panels and workshops will educate participants about the realities of the most explosive music market in North America. The event is produced by Rios Productions in association with Los Angeles Songwriters Showcase. The fee is \$95 for advance registration, \$85 for LASS members, \$110 at the door. Call LASS for registration information at 213-467-7823.

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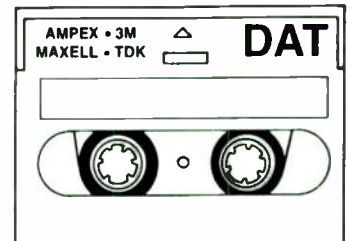
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MUSIC INDUSTRY INSIGHTS

By Karen Orsi

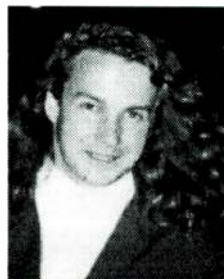
Music Industry Insights is a professional solicitation service that assures your demo will be reviewed by two A&R representatives within two weeks of submission. You will also get a written response in the form of an "artist evaluation sheet" that allows you to get an idea as to how the A&R types view your work. MII was founded by Rick Plank, an ambitious self-starter who absorbed everything he could from his tenure in the music business.

Plank worked as a second engineer at A&M and is credited on Bon Jovi's "Blaze Of Glory," Tracy Chapman's *Matters Of The Heart*, Toto's *Kingdom Of Desire*, Joe Cocker's *Night Calls* and Kiss' *Revenge*. At Interscope Records, Plank was a production assistant for Primus, Helmet, 4Non Blondes, 2 Pac and Robin Zander. He has recently begun lecturing at the Musician's Institute of Technology on "The Music Business and How It Applies To The Unsigned Artist." Since most music industry people rely heavily on networking as a part

of the job anyway, Rick saw a niche to fill as a liaison. "When I was sitting there working with Tom Whalley at Interscope Records, there were a million things being solicited all the time," Plank says. "If an individual just calls up and says, 'Will you listen to my band?'—lots of times they won't take the call because they don't want to have to deal with that individual band member when they have to call back a week later and say 'This is terrible.' Nobody wants to rain on anybody's parade, and nine times out of ten they'll just avoid the situation altogether rather than put themselves in an uncomfortable position. There's just got to be a screening system." Plank hopes to fill this niche with MII.

had all these friends at all these different record companies in the A&R departments, and I thought, I'm going to gather them up and meet with them once a week and bring them material that I'll gather during the course of every week." The A&R response has been very favorable. "These guys are under a certain amount of pressure themselves to come up with stuff every week, and digging around in the old L.A. scene is not always easy. This gives them a bit of an outlet and a glimpse at the Austin scene and other areas that they might not otherwise have any access to whatsoever." Since MII advertises in publications all over the country, submissions come in from all areas. If an act is picked up by a label thanks to Plank's efforts, MII is entitled to the usual finder's fee that would otherwise go to an agent, manager or music attorney.

"Just last week," Plank says, "the person I work with at Atlantic found something she liked and passed it on to the head of their R&B division because she felt it was really strong. We also had another band from Austin that went to the national office. These tapes, when they are good enough, get sent right where they ought to be." But when something is passed over, the evaluation sheet requires their comments on the musicianship, the vocals, the songwriting and general comments on



Rick Plank

the tape itself. "At least that way, the artist has a working knowledge of where he stands with the working professionals," Plank says. When California A&R reps get to hear demos from as far away as Florida, Hawaii or Idaho he feels that he's done his job as liaison for both industry and musicians. Also, according to Plank, being from Los Angeles has been definitely "out" since the Seattle grunge scene happened. "It's a good time to be from some place else," Rick says.

The fee for MII's services is \$100. "That guarantees a verbal response or a written one," Plank explains. "You get a guaranteed response from two of the major labels that I work with within two weeks of submission. Which is actually close to impossible to achieve any other way."

Rick Plank at Music Industry Insights, phone 213-848-7261. Offices are at 2101 Kew Drive, Hollywood, CA 90046.



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Coolidge Wins Lawsuit Against Caliber Records

By Sean Doles

A summary judgement against indie awards this veteran artist, who has scored six Top 40 hits, over \$750,000; Caliber to appeal

LOS ANGELES—On May 13, 1994, the Los Angeles County Superior Court awarded singer-songwriter Rita Coolidge more than \$750,000 in damages and issued a number of permanent injunctions against Los Angeles-based indie Caliber Records.

The action stems from a recording agreement between Coolidge and Caliber Records, which released Coolidge's 1992 album, *Love Lessons*, in conjunction with Massachusetts-based Critique Records and distributor BMG Music. In addition

to the damages and injunctions, the court freed Coolidge from her recording contract and declared void a number of licenses pertaining to the album.

"What was very clear is that Caliber Records promised to pay monies to Rita Coolidge when they received them—and they never paid them," says Susan Butler, Coolidge's attorney. "Obviously, we anticipated something like this by having a clause in the contract which reverted the copyright to Rita Coolidge in

the event that Caliber did not render an accounting or pay, and they didn't do that."

The award is the result of a summary judgement against Caliber for breach of contract, breach of the covenant of good faith and fair dealing and conversion of property. The monetary award includes more than \$250,000 in compensatory damages and interest plus \$500,000 in punitive damages.

"We'll be searching out every appeal process and we feel that this judgement is erroneous and totally out of line," says Caliber President Steven Brown. "We have every intention of having this judgement overturned. The reason Caliber was unable to give any accounting to Ms. Coolidge is because our distributor, Critique Records, didn't give us any accounting."

Among the injunctions issued, the court prohibited Caliber Records from attempting to derive money in any way from *Love Lessons*, and it awarded Coolidge ownership of all master recordings and sound re-

cordings, as well as all records manufactured through the agreement.

"The action is still continuing against Critique Records, Caliber's joint venturer," Butler says. "A motion for summary judgement is still pending and there's a trial date set in September against all the individual owners of the companies."

"And I think the declaration of rights that was issued at the end of the judgement gives grounds for intentional copyright infringement action, which may or may not be filed in Federal Court now against a number of parties," continues Butler. "We just haven't decided whether or not we're going to pursue that."

Butler adds that the small size of Caliber did not dissuade her or Coolidge from pursuing litigation. "When you look at that record company, you also have to look at who its joint venturer/partner was, and Critique Records was a partner. And you look at BMG, who distributed the records." MC

Sony Music Restructures R.E.D., Relativity Records

By Keith Bearen

Independent distribution arm R.E.D. retains its autonomy, and Relativity Records moves under TriStar Music Group umbrella

NEW YORK—Sony Music has announced the restructuring of recent acquisitions Relativity Entertainment Distribution (R.E.D.) and Relativity Records into two independent organizations.

R.E.D., headed by Sal Licata, retains its autonomy as an independent distributor, and Relativity Records becomes a TriStar Music Group label, alongside the TriStar Music label.

TriStar Music Group President Bob Buziak will oversee the development and growth of both labels, which will continue to be distributed by R.E.D.

Harry Palmer, Relativity Records Executive Vice President/General Manager, will oversee the day-to-day operations of the label.

Howard Gabriel, formerly TriStar Music's Vice President of Sales and Marketing, will handle the day-to-day operations of the TriStar Music label, assuming the new title of Vice President/General Manager. MC

NARAS Creates Several New Grammy Categories

By Jan McTish

Separate 'best album' categories and new Best Pop Vocal Collaboration and Best Latin Jazz categories top list of changes

SANTA MONICA—The National Academy of Recording Arts & Sciences (NARAS) has added several new categories to the Grammy Awards ceremonies.

Separate "best album" categories in the pop, rock, R&B and country fields have been added, plus, in the wake of the industry's recent fondness for duets, a Best Pop Vocal Collaboration category. Previously, collaborations between artists who do not normally perform together were lumped in with established groups in the Best Pop Performance, Duo or Group Category.

In the jazz field, a new category has been established to address the burgeoning Latin jazz market, Best Latin Jazz (an album-only category), as well as an albums-only rule in the Best Contemporary Jazz Performance, Best Jazz Vocal Performance and Best Large Jazz Ensemble categories.

A separate field for Traditional Pop, previously grouped within the pop field, has also been added. MC



Zoo Entertainment has announced a joint venture with label act Green Jelly. Operating under the Ooz Jelly Entertainment banner, the agreement includes the funding of a state-of-the-art digital video and audio production facility, as well as multimedia ventures with the band, including a pilot for MTV, a comic book and CD-ROM release. Pictured at Green Jelly's studios are (L-R): Steven Shanear of Green Jelly, Zoo Entertainment President Lou Maglia, Ooz Jelly Entertainment Manager and band leader Bill Manspeaker, Ooz Jelly Entertainment's Kevin Coogan, Zoo VP of Business Operations Sami Valkonen and Zoo VP of Business and Legal Affairs Scott Vanderbilt.



Motown President Honored by D.A.R.E.

By Keith Bearen

Drug education/anti-violence program honors Jheryl Busby with 'Future of America Award'

BEVERLY HILLS—Motown Record President and CEO Jheryl Busby was honored by D.A.R.E., the nation's largest drug education and anti-violence program, during a fund-raiser held on May 18 at the Beverly Hilton Hotel. Busby received the organization's "Future of America Award."



D.A.R.E. Executive Director Glenn Levant and Motown President/CED Jheryl Busby


The event, which included appearances by label act Shanice and actor Fred Savage (*The Wonder Years*) and featured a rare performance by longtime label legend Stevie Wonder, raised one million dollars for D.A.R.E. (Drug Abuse Resistance Education).

The proceeds will help fund workbooks and educational materials needed to teach the newly revised D.A.R.E. core curriculum in schools.

"D.A.R.E. is very proud to present the 'Future of America Award' to Jheryl Busby," said D.A.R.E. Executive Director Glenn

Levant. "His incredible success in the music industry coupled with his on-going dedication to helping young people and the community make him an outstanding role model, not only for kids growing up today but for business leaders."

In 1983, the Los Angeles Police Department and the Los Angeles Unified School District established D.A.R.E. as a comprehensive education program designed to prevent substance abuse and gang involvement among children.

For more information, call 1-800-223-DARE. 



By Michael Amicone



Paul Smith

Paul Smith has been named Chairman of **Sony Music Distribution**. Smith, who was formerly President of CBS Records Distribution (now called Sony Music Distribution), will perform his duties out of the company's New York offices (212-833-8000).

In more Sony Music Distribution news, **Danny Yarbrough** will succeed Paul Smith as the company's new President. Recently Senior Vice President of Sales & Branch Distribution, Yarbrough will also be based at Sony Music's New York offices.

A&M Records has announced two new appointments. **Robin Lunine Kirby** has been named West Coast Regional Sales Director. Based at PGD/A&M's West L.A. offices (310-996-7291), Kirby will shepherd sales and marketing activities in Phoenix, Las Vegas, Denver and Salt Lake City. And **Mike Regan** has been appointed Director of Product Development. Regan, who will perform his duties out of the label's Hollywood offices (213-469-2411), will oversee the marketing of *Gin Blossoms*, *Blues Traveler* and *Allgood* and the new *Horizon* label.



Maureen O'Connor

Leading indie PR outfit **Rogers & Cowan** has announced the promotion of **Maureen O'Connor** to the post of Executive Vice President. O'Connor, who will continue to perform her duties out of the company's Los Angeles offices (310-201-8800), joined Rogers & Cowan in 1992 as a Senior Vice President.

Rhino Records has appointed **David Gorman** to the newly created post of Creative Marketing. Previously a college marketing rep for Sony Music, Gorman will edit and produce Rhino's quarterly consumer newsletter, develop a new phone-sampling line and help devise sales and press materials. Gorman is based at the label's Los Angeles headquarters (310-474-4778).

Warner Bros. Records has announced the appointment of **Nancy Stein** to the post of National Director of Promotion. Based at the label's Burbank offices (818-846-9090), Stein will focus her energies on the burgeoning Album Adult Alternative (AAA) format.

Suzan Crane Public Relations has announced two new appointments: **Rhonda Saenz**, who was formerly with Levine/Schneider Public Relations, has been promoted to the post of Account Executive and will handle such clients as *Brother Cane* and *Rhino Bucket*; and publicist **Jon Schaeffer**, formerly with McMullen and Company, joins the company as a publicist. Both will perform their duties out of Suzan Crane's Los Angeles offices (213-655-4151).



Brett Perkins


Brett Perkins has been named Managing Director of the **National Academy of Songwriters (NAS)**. Perkins, who joined the organization in 1989, will continue to perform his duties out of NAS' Hollywood headquarters (213-463-7178).

CEMA Distribution has promoted **Gene Rumsey** to the post of Vice President, National Accounts. Rumsey, who will perform his duties out of the company's Woodland Hills offices (818-587-4000), will oversee the activities of CEMA's new National Accounts group.

RCA Records has named **Michael Halley** to the post of Vice President, Black Music Promotion. Halley, who will be based in New York (212-930-4000), served a ten-year stint with MCA Records, first as a regional representative and later as Vice President of Promotion for *Silas Records*.



Carol Burnham

Carol Burnham, formerly a publicist for *Paisley Park Records*, has announced the formation of **Huge & Jolly Public Relations**. The indie company represents *George Clinton*, *Mavis Staples* and indie label *Crank!* Records. Burnham can be reached at Huge & Jolly's L.A. offices (213-939-7117). 

BBE SOUND & BARCUS-BERRY REUNION



BBE Sound, Inc. has announced the acquisition of **Barcus-Berry**. This marks the reunion of the Huntington Beach-headquartered audio technology organization with musical instrument amplification pioneer **Barcus-Berry**, which had, in 1984, established **BBE Sound** as a separate entity to market the company's high definition sound technology. Pictured (L-R): **Barcus-Berry** Founders **John Berry** and **Les Barcus**, **BBE Sound** Chairman **John McLaren** and **BBE Sound** Vice President **Scott Anderson**.



Tony McAnany

Company: Angel
Title: Director/A&R
Duties: Talent Acquisition
Production
Years with company: One

Dialogue

History: "Angel has been one of the leading classical labels for many years. About three years ago, when Steve Murphy came aboard, he saw an opportunity to broaden the demographics and music focus of the label and branch out into new things, but always keeping a tie to its original classical base. On a technical note, Angel is comprised of Angel Records, EMI Classics and Virgin Classics."

Angel Records: "We're calling Angel an Alternative Adult Contemporary label. What that means is that whatever anyone above the age of 23 years old would like to listen to—whether it's instrumental, vocal, a special concept album, a Broadway record—we're going to look at doing on the Angel label. The Angel label is sort of a Random House of good quality music projects that Generation X and Baby Boomers would really like to listen to."

"I'm in charge of the Angel label. And what also falls under the Angel banner is the Broadway-Angel imprint. This is the label specifically designed to service the Broadway market with Broadway-types of product. The company has released 35 Broadway albums from the Capitol

vaults from the Fifties and Sixties. In fact, one of them, *Oklahoma!*, just sold over 100,000 units—which is a great testimony to the show. That's from the old Broadway, but we also have the new Broadway, which are the new cast albums that we are creating. I just finished the *Carousel* cast album of the new Broadway production that I co-produced with Jay Landers. The important thing to remember is that the music in these shows is timeless and the beauty of it is to re-create it for our ears today. In our *Carousel* production, we did not change anything in terms of adding synthesizers or anything. We did it the way the orchestrations were made for the production. But, we did it with the technology available today. True to the scores that were made for the productions, but with today's technologies."

EMI Classics: "This is the core classical label. This is where you do the Beethoven and Mahler symphonies and all of the other classical works that are more traditional."

Virgin Classics: "This is a forward thinking classical label that at times does the traditional classical stuff but whose real focus is on new music and bringing to the forefront some new creative composers."

The Job: "The reason that they hired me was to come in, develop an artist roster and help develop the label's image and the music of the label to be more contemporary. Toward that end, I have a history of working with some of the top producers of pop

records—Peter Wolf, Marcus Miller, Phil Ramone. So they brought me in to help develop the artist roster and to help realize Steve's vision and to collaborate with him regarding what the vision for Angel will be. I would like it to be the creative haven in the music industry for new artists and also for artists from other labels that sometimes can't do a certain project that they want to because of their commitment. These artists can come to Angel and we'll talk about it. For example: Carly Simon is an Arista artist yet she did her opera with us. She wanted to do an opera and Arista allowed her to come over to Angel for that special project.

"This label is about music and being creative. It's about the future and the past. One thing we can't do is forget about our roots—our classical roots and our Broadway roots have a lot to do with the pop culture. There's a mix in there; there's a place to bring people together. To bring artists from a Broadway background to a contemporary light. And sometimes the opposite is true—sometimes a contemporary artist wants to do a Broadway record! They can do that here. I think this is a great place for musicians to be."

Strategy: "This year, my first year at Angel, I've been developing concept and project albums in order to introduce Angel to the industry. During the year, I've been looking for the right mix of talent to start next year with solo releases. Right now I'm working on a mens a capella album with producer Peter Wolf that incorporates artists with different demographic backgrounds. Mickey Thomas of Starship and Bill Champlin and Al Jarreau—so it becomes a very, very unique project. And that's one of the goals here—for artists to know that they can come over and do a unique project and still have commercial success."

Other Strengths: "Other parts of the success of the Angel team are the marketing and promotion and sales departments. Because the company has been a classical music company for all these years, it has learned niche marketing—how to focus the marketing and the communication directly at a particular audience. That relates well to the pop field and the pop-oriented releases because we know how to talk to people. And you can see that with the Chant album. This is an example of how beautiful music that is socially timely can also become a major hit. The marketing of it and the communication through the public relations people and the sales department's ability to turn the right buttons on at retail made it possible."

Why Chant: "Different kinds of people are buying the *Chant* album. Young and old alike. And one of the big reasons for it crossing demographics is that it's kind of an antidote for today. They hear the music and it's spiritually calming. It calms your soul—and that's what music's about. Also, as people approach the turn of a new century, they seem to get more spiritual. There's something about the turn of a century that makes you consider the end of the world. A lot of people do think that way. In our country, the Baby Boomer generation is now looking back, taking stock of their lives. And within this is the reason for why an album like *Chant* can become so popular. So because of the way Angel chooses the music it releases, there may be more Chant-like records coming out. Nobody would have ever guessed that an album of Gregorian Chant would sell two million copies in 1994."

Technology: "I have a pretty strong technological background, so we've developed a series of classical CDs

DROP IN THE BUCKET



Rhino Bucket has just released their third album (their first for Moonstone Records), produced by Ricky Delena at Mama Jo's Studios. Debuting as the band's new drummer is former AC/DC skinman Simon Wright. Pictured above, from left to right, are Rhino Bucket's Georg Dolivo and record producer Ricky Delena. Shown standing are (L-R) RB's Greg Fields and Full Moon VP Music, Pat Siciliano.



Executives representing Drive Entertainment and Navarre Corporations recently signed an exclusive distribution agreement for the Drive Archive series—a collection of reissues by some of the world's best blues, country, pop and jazz artists. Present at the signing were (top row, standing) Eric Paulson, President, Navarre and Don Grierson, President, Drive Entertainment. Bottom row, sitting left to right, are Kevin Day, Drive's Director of Sales; Mike Gaffney, Navarre VP/Distribution and Stephen Powers, President of Drive Entertainment. Throughout this year, Drive Archive will release over 50 recordings on a bi-monthly schedule.

called *The Key To Classics* which utilize interactive liner notes. So, within the liner notes that you'd get on your floppy disc, you get the ability to control your audio CD from your computer, listen to the music while you read the liner notes, read about the composer, see pictures of the era, see pictures of the culture—all while you're listening to the music. In September we'll have about 24 releases of that kind. And that's just the beginning of what's coming. Steve's vision has been to incorporate these methods of communicating music not for the sake of technology but rather where it's appropriate. You just don't do a CD-ROM to do one—you do it if and when it makes sense to do one."

Grapevine

San Francisco's famed Fillmore Auditorium reopened on April 27th. With over \$1 million in improvements, the venue closed in 1989 after the Loma Prieta earthquake. **Smashing Pumpkins** headlined the opening night concert.

Local rocker **Keri Kelli** has teamed up with the writing combo of **Joey Alkes & Chris Fradkin** for a new batch of tunes. Alkes & Fradkin were responsible for writing the Plimsouls' "A Million Miles Away," as well as tunes from the forthcoming soundtrack to the film *Speed*, which is set to open shortly. No word as to whether these songs will be used by Kelli and his band or by other performers.

Devoted to "sex, fun and rock & roll," *New Rave*, a mens magazine whose initial issue just hit the stands, will devote lots of space to contemporary music. Premier issue features **Biohazard** with stories on **Pantera**, **Stuttering John's Band** and **Motley Crue** to follow. It sells for \$4.99 on newsstands everywhere. Filled

with colorful photos of some of the prettiest women in the world shot by the best photographers in the business, *New Rave* looks like it will appeal to the college crowd as well as music lovers. Check it out.

Tuff, the local L.A. rock band that will not take "no" for an answer, will be releasing their own CD called *Fist First* on **R.L.S. Records**. Record will feature nine songs including "Tied To The Bells," "Better Off Dead" and a remake of the Tennessee Ernie Ford classic, "16 Tons." Produced by **Randy Cantor**, the CD is available by writing to: Tuff Fan Club, P.O. Box 371202, Reseda, CA 91337

or by calling 818-569-5450. If you're writing, send an SASE, please.

If you've heard about local band **Syn** but haven't heard their music, simply call 1-800-SYN-1-SYN and preview, cost free, six tracks from the band's album. Marketing strategy is the brainchild of **Clear View Records**.

Local glamrockers **Heart Throb Mob** have replaced their bassist and added **Rochelle** to their lineup which will debut at the Roxy on June 4th at 11:00. They, too, have a self-produced indie CD which you may purchase by writing to Heart Throb Mob, P.O. Box 3637, Hollywood, CA

90078.

Guitarist **Gilby Clarke** will release his solo album on Virgin called *Pawnshop Guitars* on July 26th. The album was produced by **Waddy Wachtel** and sports contributions from **Frank Black** and **Rob Affuso** of Skid Row. Initial single will be "Cure Me...Or Kill Me..."


On May 31st, more than two million copies of the soundtrack to **Walt Disney's** latest animated feature, *The Lion King*, hit retail stores, making it the largest initial shipment to stores in the company's history. The film opens nationally on June 22 with previews in New York and Los Angeles the week before. The soundtrack was written by **Elton John & Tim Rice**, with the underscore done by **Hans Zimmer**.

On The Move

Jamie Talbot has been named A&R Manager for **Rattlesnake Venom Records**. He can be reached at 8833 Sunset Blvd., Penthouse West, Los Angeles, CA. 90069. Telephone 310-659-9644.

Jeff Pachman is the new Director/A&R for **Roadrunner Records** and will be based out of the label's New York offices. He can be reached at 212-219-0077. Prior to joining Roadrunner, Pachman was Label Manager for **Rockville Records**.

Deals

Jack Krenicki has announced the formation of **Backstreet Records**, an indie artist development label with distribution through CD One Stop and Universal. The label can be reached by writing Backstreet Records, P.O. Box 304, Terryville, Ct., 06786. Or, you can call 203-584-0606. 

GOLD FOR US3



After their recent gig at the Universal Amphitheatre, Blue Note act **Us3** was presented with a gold record for their debut album, *Hand On The Torch*. Jazz giant **Herbie Hancock** joined in the celebration because his original work, "Cantaloupe Island," was the basis of **Us3's** hit single, "Cantaloupe (Flip Fantasia)." Pictured above (top left) are label President **Bruce Lundvall**, **Herbie Hancock**, **Gary Gersh** and a host of other label staffers surrounding the talented band.



Unsigned Band Showcase

With time running out, the Ticketmaster Music Showcase is encouraging unsigned artists and bands to hurry their submissions before the rapidly approaching June 6th deadline.

Ticketmaster, in association with *Musician* magazine, is gearing up for the second annual Ticketmaster Music Showcase on July 27. This year's program covers more than 35 cities, bringing with it a caravan of music industry professionals who are eagerly seeking new bands from around the country.

With a focus on artist development, in addition to cash awards for the bands, Ticketmaster will award one of the five national showcase bands a one-week recording session at the famous Bad Animals Recording Studio in Seattle.

Unsigned talent from across the country can submit a cassette of two original songs, which will be pre-screened and sent to Ticketmaster's panel of A&R reps from major labels, music publishers, as well as management professionals. These panels will select the bands who will perform live.

All bands asked to participate will receive \$200 for their local showcase appearance, with a minimum of \$1,000 for regional participants. The five bands invited to the national event will receive a minimum of \$2,500.

NAS SHOWCASE



The National Academy of Songwriters (NAS) recently presented their monthly Acoustic Underground showcase at the Troubadour in West Hollywood. Recent participants in the program's "Writers In The Round" segment included Rick Nowels, Monty Byrom, Ken Hirsch and Phil Cody. Pictured (L-R): Nowels, Byrom, Hirsch, Cody and Associate Producer/NAS Rik Lawrence and Executive Producer/NAS Dan Kirkpatrick.

Bands interested in participating can pick up an entry form at select Ticketmaster Ticket Cen-

ters across the country. Cassette tape submissions accompanied by an entry form can be sent to: Ticketmaster Music Showcase, 3701 Wilshire Blvd., Los Angeles, CA 90010. All submissions must be postmarked no later than June 6, 1994 at 5:00 p.m.

this year. The all-star cast includes Don Henley as Faust, Newman as the Devil, James Taylor as the Lord, Elton John as a bitter angel, Linda Ronstadt as Faust's girlfriend and Bonnie Raitt as Ronstadt's friend. Like Pete Townshend's classic rock musical *Tommy*, Newman's musical comedy will eventually open on Broadway as well—with a much different cast, of course.

PEERMUSIC SIGNS CAIFANES



Peermusic recently signed a worldwide publishing deal with the group Caifanes for their forthcoming album, *El Nervio del Volcan*, which is scheduled for release in the U.S. and Mexico on June 11. The group's last album, *El Silencio*, was a multi-platinum success. Pictured at the signing are (L-R) Kathy Spanberger, Sr. Vice President, Peermusic; Marusa Reyes, Caifanes' Manager; Alfonso Andre, group member; Saul Hernandez, group member; Alejandro Marcovich, group member; Catherine Schindler, West Coast Manager, Latin Music, Peermusic.

Songwriter Signing

Leeds Entertainment recently signed an exclusive administration agreement with Dr. Arthur Janov, the renown author of the bestseller *The Primal Scream* and creator of Primal Therapy (which was a major influence for John Lennon during the making of his *Plastic Ono Band* album).

Janov is also an active songwriter having co-written *Scream*, an original musical with Grammy-winning songwriter/producer David Foster, which is scheduled to open later this year in Vancouver. Leeds Entertainment President Leeds Levy says, "I am extremely pleased to have the opportunity to work with Art. His intellect and life experience brings an unusually powerful creative strength to his songwriting."

Newman's 'Faust'

In what could be a major musical happening, an album of singer-songwriter Randy Newman's musical *Faust* is scheduled to be released by Warner Brothers later

MCA APPOINTMENT



Fred Silber, Vice President of Business Affairs, MCA Music Publishing.



Zomba Music Publishing has signed singer-songwriter Lalah Hathaway to a publishing agreement. Hathaway's new album, *A Moment*, is due out this month. Pictured celebrating are (L-R) Alan Davis, Hathaway's attorney; Carla Berkowitz, Director Creative Affairs, West Coast, Zomba; Lalah Hathaway; Neil Portnow, Vice President, Operations, West Coast, Zomba.

Address Change

Shankman, DeBlasio, Melina, Inc., a leading management/publishing company, has moved to a new location. The long-running company has moved to 740 North La Brea Avenue, 1st Floor, Los Angeles, CA. 90038. You can reach them by calling 213-933-9977 or by FAX at 213-933-0633.

Industry Grapevine

MCA Music Publishing has appointed Fred Silber to the position of Vice President of Business Affairs. Silber will supervise MCA Music's recently established business affairs department in New York, as well as oversee all business and legal matters for the company. Prior to joining MCA, Silber worked at EMI Music Publishing and BMG Music Publishing. During his fifteen-year publishing career, Silber has also been associated with Zomba Music Publishing and Chappell Music.

BMI announced the appointment of Larry Stevens to the newly created position of Assistant Vice President, General Licensing for the songwriter organization. Stevens, who has been with BMI since 1981, will be based in BMI's Massachusetts office and will oversee the management of BMI General Licensing sales and marketing activities in Middleboro, MA; Nashville, TN; Phoenix, AZ and Red Bank, NJ.

BMI has also named John Coletta, Associate Director, Media Relations. Since joining BMI as an intern in 1991, Coletta has moved up the ranks to his latest

appointment. Most recently he was the Assistant, East Coast media Relations.

Counting On 'Omaha'

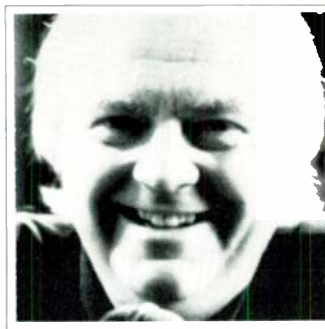
In a strange, but true incident in Nebraska, mega-selling rockers *Counting Crows'* song, "Omaha," was approved by the Omaha City Council as the city's official song for the remainder of the year.

It was the Omaha radio morning team of Todd & Tyler who were the masterminds behind the situation. The duo played the song from the band's debut album to the council, who oddly enough approved the resolution that was sponsored by Councilman Lee Terry. MC

BMI APPOINTMENT



John Coletta, Associate Director, Media Relations, BMI.



TIM RICE

On the soundtrack for the new Disney animated film 'The Lion King,' this multiple award-winning lyricist has teamed up with Elton John

Since the late Sixties, Tim Rice has been penning lyrics for stage, screen and record. Primarily known for his work with Andrew Lloyd Webber, Rice has been the man behind the words for such classic musicals as *Jesus Christ Superstar* and *Evita*.

Born in Buckinghamshire, England, Rice entered the pop world in the early Sixties fronting the Aardvarks, who broke up after a couple of years in 1963. Struggling as a songwriter, things began to change in 1965 when he first met a then-unknown composer named Andrew Lloyd Webber.

"Andrew had a classical background," says Rice, "but he also had an interest in rock & roll, but he was primarily interested in being a theater composer. It really wasn't until I started working with Andrew that I knew what I wanted to do. We did try writing a few pop songs together, but I think our prime ambition was always trying to break into theatre."

The duo reached the big time with *Jesus Christ Superstar*, which was Rice's brainchild from the outset. "*Jesus Christ Superstar* caused a fair amount of controversy at the time," says Rice with a laugh. "We had a few people moaning about it, but that only helped. I don't know where that idea came from, but when it did, I felt it was a good idea to do something with. We never dreamt that it would be a hit because we were totally new to the game. But it took off like a bullet.

"*Jesus Christ Superstar* and *Evita* were my ideas from the word go," says Rice. "I thought the whole projects up, jotted out the plots, worked them out scene-by-scene and then gave the outlines to Andrew, who did the music, and then I wrote the lyrics after that."

The veteran lyricist's latest project is the Disney animated feature *The Lion King*, yet it's not Rice's first foray into animation as he scored three Grammy Awards for his work on the box office blockbuster *Aladdin*.

Regarding writing for animated features, Rice maintains that there's not really any difference. "No, I think you basically approach it the same way. You've got to assume that all the characters are believable and you've got to try and make them real, whether they're animated animals on the screen or human beings on the stage. Obviously, there are enormous possibilities with animation in terms of what the characters can do physically, but I think that only makes it that much more important that the words, the thoughts and sentences are even more believable and real."

When Rice was first approached by Disney about *The Lion King*, he was asked who he would like to have write the music for the project. Although Elton John was his first choice, he never thought that the Disney people would be able to get the superstar to commit to the film. "I had known Elton for a long time, because his first solo album on MCA broke in America at the same time that *Jesus Christ Superstar* broke on MCA. So we were introduced at the very beginning of our careers. We kept in touch over the years. In fact, I wrote one song with him in the early Eighties called 'Legal Boys' [from 1982's *Jump Up!* album], and he had told me on numerous occasions that if I had any lyrics, I should send them to him."

Yet, Rice was unwilling to interfere with Elton and his longtime lyricist Bernie Taupin for some obvious reasons. "I hadn't really wanted to get in the way of his relationship with Bernie because Bernie does what he does brilliantly, and I was never a rock lyricist as much as I was a theater lyricist."

However, with *The Lion King*, Rice says that he felt more comfortable in attempting to work with the piano-pounding legend. "When I felt that I was doing something that was more along my strength, that's when I asked to work with Elton, because the sort of stuff I do is not really Bernie's forte just as what Bernie does is not my forte."

Working with John was quite different than his collaborations with other notable composers such as Paul McCartney, Marvin Hamlisch and John Barry. "Elton's quite unusual in that he wants to have a lyric first. Generally speaking, I usually write the lyrics to a tune. I've worked like that all the way back to *Jesus Christ Superstar*, but I found it quite refreshing."

As for the writing process on the film, Rice states, "When it came to the writing, it was like he works with Bernie. Of course, I sat down with Elton after he agreed to do the film, and that's when I discussed the overall film with him, and Disney sent him some sketches and plot outlines. Sometimes we'd talk about it, but generally I would send him the lyrics and a few days later a tune would come back on tape. It was a nice change working that way. In fact, now I wouldn't mind writing either way with almost anybody."

Tim Rice can be contacted through Disney at 818-567-5328.

MC



SKIPSAYLOR RECORDING: Sony Music act Suicidal Tendencies, mixing self-produced tracks with engineer Paul Northfield, assisted by Eric Flickinger...Producers Tony Green and Dr. Dre, recording tracks for artists C.P.O., Jam, Kuruft, Lord G and Ricky Rouse, with engineers Tom Dougherty and Eric Flickinger manning the console...Watts Up Records artist Leathal, tracking with engineer Claudio Cueni.

TRAK RECORDING: In Studio A, Red Moon Records artist Jann Browne, recording tracks for her new opus, with producer Dennis Caplinger shepherding the sessions, sonic expertise supplied by Michael McDonald...Also in Studio A, Tenacious Records artist Alphonse Mouzon, recording tracks for his new album...In Studios A & C, Dos Records artist Glen Clark, recording tracks with producer Ricky Fataar and engineer Michael McDonald... Singer-songwriter Jerry Riopelle and co-producer Dave Plehn, recording tracks for Mesa Records, with Michael McDonald, who engineered and co-produced Jerry's first two albums, engineering.

TRACK RECORD, INC.: Warner Bros. artist Gary Hoey, recording music for the soundtrack to the movie *Endless Summer II*, with engineers Jean Marie Horvat and Jeff Hendrickson supplying the sonic


NOISY SET



High Street recording artist John Gorka (with the low-slung guitar) is pictured on the set of the video for "Good Noise," the first single from his new album, *Out Of The Valley*.

expertise...Producer Rick Nowels (Belinda Carlisle, Stevie Nicks), recording tracks with PolyGram artist Marie Claire D'ubaldo, with engineer Steve McMillan manning the console, assisted by Ulysses Noriega...Robin McCauley, recording tracks for a new solo project, engineering chores handled by Paul Foley and Ken Paulakovich.

BROOKLYN RECORDING STUDIO: Producer-engineer Ed Cherney, mixing the sophomore A&M effort by Jann Arden, with Ronnie Rivera manning the console...South African artist Steve Louw, working on tracks for his new Sony album, with Bill Dooley engineering the sessions...Legendary songsmith Gerry Goffin, working on

new tunes with engineer Matt Gruber... Desmond Child, producing and writing tracks for Jennifer Rush, Matt Gruber again assisting. **OCEAN STUDIOS:** This Burbank recording facility recently played host to producer Bernard Edwards, who was in working on the new Power Station record. Stan Katayama engineered. 

OCEAN SESSION



Producer Jon Sinclair and actor Richard Grieco are pictured at the console during recent sessions at Ocean Studios. Grieco is recording an album for Edell Records at the burgeoning Burbank facility. Chris Minto engineered the sessions, assisted by Martin Horenberg.

CROWDED SET



Members of ERG act Mutha's Day Out and Warner Bros. act Biohazard are pictured on the set of the video for Mutha's Day Out's single, "My Soul Is Wet," the title track from their debut album. The video, directed by Chris Hafner, was shot in a downtown Brooklyn warehouse, where Biohazard was also filming a video. Pictured (L-R): Evan Seinfeld, Bobby Hambel, Danny Schuler (top row) of Biohazard, Chuck Schaff, Jeff Morgan, Brice Stephens, Mikel Moore of Mutha's Day Out, Billy Graziadei of Biohazard and Mutha's Day Out's Rodney Moffitt.

Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 input/ 8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange--and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1994 by *EM Magazine*.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in/out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.



If you work with MIDI, you'll really like the dedicated Sync In/Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with sweepable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.



THE ROBB BROTHERS

This veteran three-headed production team helmed recent projects by the Lemonheads and Buffalo Tom

By Sean Doles

Any way you look at it, Dee, Joe and Bruce Robb are an anomaly, especially in the world of show biz, where sibling rivalries and family feuds seem the norm rather than the exception.

Not only have they carved out thriving careers as owners of Hollywood's Cherokee Studios and as producers and engineers for such top-selling acts as Steely Dan, John Mellencamp and most recently, the Lemonheads and Buffalo Tom, but more importantly, after nearly 30 years of working and playing together, they've remained best friends.

Having played together since they were kids, the trio began their professional careers while still in their teens and eventually landed their first break as DeShannon's backup band. In 1965 they landed their first deal and spent the bulk of the Sixties recording and performing together. By the Seventies, the brothers' growing interest in record production led to building a studio at their ranch in Chatsworth, and they pushed their playing careers to the back burner. After working on the Steely Dan LP *Pretzel Logic*, which went gold in 1974, they dove headlong into production and haven't looked back.

After purchasing the old MGM Studios and creating their five-room, state-of-the-art Cherokee complex, their business boomed through the late Seventies and early Eighties. But since then, the brothers say the studio business and record production have been changed permanently by the onrush of technology. "Studio business was on the rise through the Seventies and early to mid-Eighties when, all of a sudden, for a lot of different reasons, the bottom fell out," says the brothers' elder statesman, Dee Robb. "People were able to make electronic records at home and build these grandiose home studios. And with new technology, they were able to produce acoustic records, too. Then they got the bright idea to start renting their studios out, even though that's not legal, and that's when the real problem started. Since then, the commercial studio industry has never recovered and probably never will."

More disturbing to the brothers was the overall trend in the Eighties toward slick, electronically manipulated sound, which, they say, resulted in cold, impersonal records. "We used to watch engineers and producers be hired to do a project and before they'd ever heard the record they were doing, they'd set up a wall of processing gear, triggers and sequencers and they hadn't even heard the song," recalls Bruce Robb.

"The whole concept of recording an act who was not actually a band and would never appear together, people loved that idea," adds brother Joe. "You could have a Number One record and never have played a gig in your life. That concept was completely foreign to us."

"The school of music we came from, where we learned our trade, was performance-oriented," says Dee. But with electronic music, it's a totally different thing. What we are geared to is putting people together, giving them the environment and the opportunity to have spontaneous magic happen, and that's what we're good at. But when everything went electronic, that was a whole different school. That's when we backed away from making records and we did a lot of movie soundtracks."

Through much of the Eighties, the brothers produced and engineered nearly two dozen soundtracks, including such hits as *Fame*, *The Blues Brothers* and *Animal House*. At the end of the decade, the Robbs say their fortunes turned as the burgeoning alternative movement led to a resurgence in raw, live, band-oriented music. Inspired by this movement, they jumped at the chance to produce the Lemonheads. "When we first heard the Lemonheads, all we had was this four-song demo that Evan (Dando) made on an ordinary tape recorder of him singing and playing guitar in his kitchen," says Dee. "The tape quality was horrible but what we heard were these great songs. We knew right away that this was a guy we could work with. It's the same thing with Buffalo Tom. They're a band of guys who live to play music. They're not into it because they want to be stars and get rich."

Though their three-headed approach to production is uncommon, the brothers say years of experience has made their style seamless even if it's a little anonymous. "We don't want to have a signature sound. We want to bring out the individual character of the artist," says Dee.

"Some people are thrown by the idea of working with the three of us, but when they see the way we work they appreciate the chemistry we have," says Joe. "We've been doing this together for so long that we can know what each other is thinking just from a look."

They can be reached at Survival Management, Inc. (213-653-3412). **MC**



Yamaha's FX770 Guitar Processor

The FX770 is a one-space, multi-effect guitar pre-amp processor. With 100 factory presets and 100 additional memory locations for user-defined patches, the FX provides endless ways to make your guitar sound the way you have always thought it could and then also ways you could have never imagined.

The FX770 is made up of eight, independently-programmable effect stages. They are: compressor, wah, pre-amp, amp simulator, pitch change, modulation, delay and reverb. A feature I found not offered by most other competing units is the ability to change the sequence of the chain of effect stages as well as determining which different stages are paralleled or serially configured.

Most crucial to a good, final guitar sound is to start with a good, basic guitar tone. To do this, the FX has six different types of amp colorations or distortions like vintage "tube-like" sounds (the FX does not have tubes) grunge, metal, thrash and all the way super clean direct sounds which work well for electro-acoustic guitars. The amp simulator includes choices of several popular amp stacks, speakers, combos and even other pre-amps. The simulator can be switched in or out depending if you are driving a power amp with speakers for live work or if you are direct recording in the studio without an amp.

A unique feature is a front panel, analog Presence control that works like any presence control on a guitar amp...you can boost the upper midrange. If you plug an ordinary volume pedal in the back you can operate any number of the new fangled wah-wah patches that can be modified in more ways than any three conventional wah-wah pedals. The FX actually has jacks for both a wah pedal and a volume pedal and there are two

footswitch jacks: Bypass/tuner on and off and a programmable footswitch that can function as Bank Select, Program Select or Effect Trigger. However all these functions and more can also all be carried out via MIDI from a MIDI controller. The FX770 enables you to program internal parameters of selected patches from the MIDI controller in real-time. Normally, programming is accomplished with the front panel Alpha wheel...a procedure that is intuitive despite the tremendous depth and choice in programmable patch data parameters.

A very good idea is the lit up front panel with on/off switches for each effect stage in use. Even across the stage, you can tell what effects are in play and so if you like a particular factory patch but would like to delete say, the reverb, you just push the reverb button and it's gone. By the time you have just about memorized the abbreviations and functions for the various parameters important to you, you've got the FX770 programming down. (I'm no genius so it took me about 20 minutes) Once you have realized your new patch, you can store it under your own title in any of the 100 user-memory locations or MIDI Patch dump it to your computer patch librarian.

With a front panel, back-lit large LCD window, input and output level controls, the large, built-in digital tuner and the ability to "loop in" additional effects with the adjustable send and receive jacks, I found the FX to be quiet, easy-to-use and a good way to replace stacks of effect units and amps.

For more information and pricing, call Yamaha Corporation at 714-522-9011 or write to Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600 Buena Park, CA 90622-6600.



Soldano Hot Rod 100 Plus

The Hot Rod 100 Plus is a 100 watt version of the Hot Rod 50. If you are familiar with the Soldano 100 watt Super Lead Overdrive amp, then you already know what the new 100 Plus is about. Soldano has made the 100 Plus more affordable by reducing assembly labor and wiring but without compromising the sound.

Features included are: a tube "buffered" effects loop, a variable level control for slaving to a second power amp and noise free channel switching between normal and overdrive. You also get completely separate master volume and sepa-

rate gain controls for each channel.

This new amp is available covered in Tolex with a choice of Soldano purple, gray, black or boa constrictor (snake-skin). You may also order the amp in any custom color and Soldano also makes matching two by twelve's or four by twelve speaker cabs with either Soldano's X-12000 Power Speakers or Celestion Vintage 30's.

The Hot Rod 100 Plus costs \$1,869 retail and for more information and other prices, contact Mike Soldano Amps at 7625 Hayvenhurst Ave., #29, Van Nuys, CA 91406. Phone 818-780-0690. **MC**



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Rafiki, the wise old baboon from Disney's *The Lion King*

We hope you've got your tickets for Disney's *The Lion King*, set to open in Los Angeles and New York June 15 and nationwide June 24. From what we've seen, this will be another tremendous hit and a much-valued addition to Disney's animated heritage. The ambitious musical comedy-adventure follows the heroic journey of Simba, a lion cub, forced into exile by his evil uncle following the death of his father, the King. With the help of some unlikely companions, he returns to claim his rightful place as king of the beasts. **Elton John** and Academy Award-winning lyricist **Tim Rice** provided five new songs for the movie, including an especially stirring track called "The Circle Of Life." Expect a quick sell-out especially in the first few weeks of release.

Beauty And The Beast: A New Musical is the soundtrack to Disney's stage musical of the same name. The play opened April 26 at Broadway's **Palace Theatre** and this original cast recording came soon after—perhaps too soon. This is a reread of the movie soundtrack with a few new songs. Of these, "Human Again," written for the animated classic by **Alan Menken** and the late **Howard Ashman** but never used in

the original, is the clear standout. The rest of the offerings, many with lyrics by **Tim Rice**, seem pale compared to the original recordings. Is this because the cast was not allowed to work into their roles before recording? Because the composers were rushed? Because the familiarity with an older score breeds a lack of imagination? You decide. Available wherever CDs are sold.

Faye Dunaway is set to make her singing debut when she replaces **Glenn Close** in the Los Angeles production of *Sunset Boulevard*. Dunaway will begin soon after Close's final performance on June 26.

Mel Gibson has announced that, just as he did with last year's *Forever Young*, he will donate all proceeds generated from the charity premiere of his new movie, *Maverick*, to charity—the independently-funded **Hollywood and Vine Recovery Center** and **Santa Monica's Homeless Drop-In Center**. *Maverick* hit the screen May 12 at Westwood's **Mann's National Theater**, with a special post-screening party at the **Armand Hammer Museum of Art and Cultural Center**. Tickets cost from \$125 to \$2,500.

Tanya Tucker has been named June Showcase Artist by **CMT: Country Music Television**. This means her video clips will be in heavy rotation and the station will show various video interview clips. Coinciding with the CMT recognition, Tucker will release a third single from her current album, *Soon*, with a new single, "Hangin' In," filmed on the beaches of California. In addition, Tucker is spearheading a national amateur dance competition to benefit the **National Multiple Sclerosis Society**. Watch for her!

The **Nashville Network** has plenty of bright stars lighting their *Hot Country Nights* program this month. On June 3, watch to see the **Kentucky Headhunters**, **Kathy**



Mattea, Ronnie Milsap, Travis Tritt and **Roy Rogers** playing together in the program's signature "party jam" sequence. June 10, **Dwight Yoakam** drops by plus **Barbara Mandrell**, the **Oak Ridge Boys**, **Pirates of the Mississippi**, **Paulette Carlson** and **Tom Arnold**. June 17 finds **Reba McEntire** teaming with **Asleep at the Wheel**, **Aaron Tippin**, **Ricky Van Shelton** and **Collin Raye**. *Hot Country Nights* airs each Friday at 5 p.m. PST and repeats at 7.

Quality Family Entertainment has released their first audio titles, *Sleepytime SingSongs* and *Rainy Days SingSongs* from the award-winning *Shining Time Station* series. Each title features singalongs, announcements and jokes presented by the show's **Juke Box Puppet Band** from "Juke Box Radio." Each album includes a variety of tradi-

tional songs newly arranged in styles from rock to country by Grammy and Emmy-nominated **Steve Horelick** plus original songs by **Kevin Roth**, **Joe Raposo**, **David Shire** and **Larry Grossman**. *Shining Time Station* is seen in 92% of U.S. households and is viewed by more than 7.5 million people nationwide. Each \$8.98 list cassette package is available wherever fine children's product is sold.

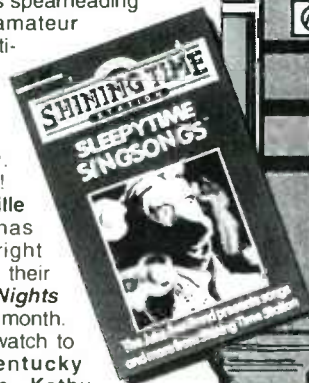
Hawaii is the place to be this summer. If there was any doubt in your mind, remember that June 3 marks the start of the 13th Annual **Kapalua Music Festival** on Maui. Festival music director **Yizhak Schotten** has planned what he calls a "Crossover Classics Concert" featuring such noted classical figures as string bass virtuoso **Edgar Meyer** and violin soloist **Joshua Bell**. There will also be a "Three Bs Concert" honoring

Beethoven, Bartok and Brahms, a concert of "Music From Warsaw To Moscow" and a "Mostly Mozart Concert." Tickets are \$50 for a three-day series and \$115 for the full week-long series or \$18 for individual concerts. For ticket orders or information, contact the



Tanya Tucker

RACHEL ST. NEUBER



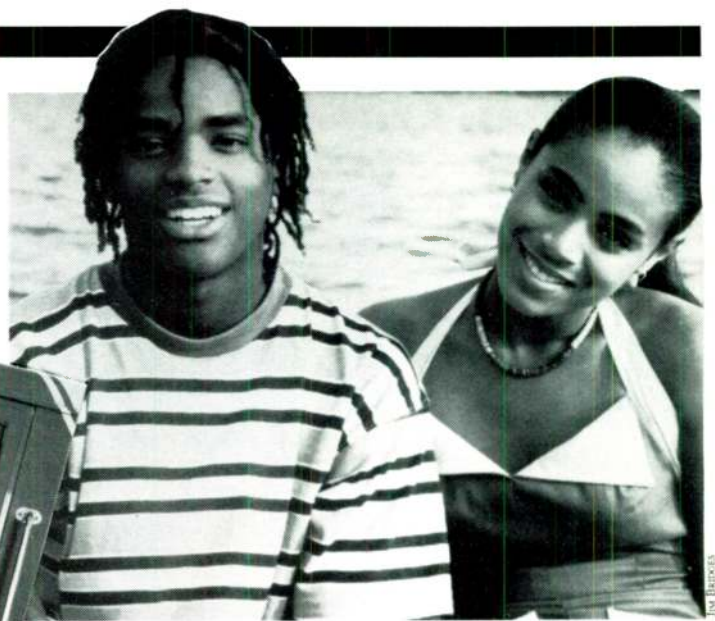


Disturbingly Lonesome Cowboys

Maui Arts and Cultural Center, 101 Kaahumanu Ave, Suite A-A, Kahului, HI 96732. Their phone is 808-871-8422. Credit cards are accepted.

Do you want to be a modeling star? Do you have cash? Then *Model Search* is for you. For a mere \$100 registration fee, you can join up to 200 contestants expected each day to audition for a limited quantity of slots on the weekly *Model Search: The TV Show*. The program, being filmed at the **Hollywood Colonnade** (next door to the El Capitan Theater on Hollywood Blvd.), is the brainchild of Los Angeles businessman **Stan Lerner** who previously created **Art Guild L.A.** The two associate producers are **Dean Klein** and **Jon Grayson**, who have the new **Forum** club among their credits. For more information regarding *Model Search* or to find out if they take Visa, call 213-464-2036.

The **Disturbingly Lonesome Cowboys** invoke all sorts of interesting visions on their new **Ghostdancer Records** release ***Diesel Dykes O' Dixie***. We don't care to print most of them, but they certainly are as evocative as you'd expect from **Bill Pentland**, the former husband of **Roseanne Arnold**. "I'm fed up with people screaming 'victim' all the time and whining about some dysfunction or another. We're all screwed up, so I've decided to tell it like it is and tweak some people with this record," says the self-described "marriage survivor." "We've got necrophilia, bestiality, homophobia, alcoholism and misogyny in these songs. Now that's real dysfunction!" It's been a long time since Show Biz heard language quite like this. The last time, we think, we were in the locker room during junior high. All you arrested development types can



Larenz Tate and Jada Pinkett star in *The Inkwell*

contact **Ghostdancer Records**, 8491 Sunset Blvd., #269, West Hollywood, CA 90069-1911.

We hear **Touchstone Pictures'** new film ***The Inkwell*** makes for great family entertainment. The film is the tale of a shy black teenager and his experiences at a social center on Martha's Vineyard circa 1976. **Larenz Tate** plays a troubled fifteen-year-old caught in an emotional tug-of-war between his radical father and conservative mother. Jazz trumpeter **Terence Blanchard** (*Malcolm X*) wrote the music for the film. Among songs you'll hear in this nice little movie are "On And On" by **Gladys Knight & The Pips** and various cuts by **Jade** and **B.T. Express**. No soundtrack is planned.

You've bought rare **Elvis Presley** stamps in the past. You've watched the market skyrocket virtually overnight and you want more. **International Collectors Society** has Elvis stamps from five different countries—Guyana, the Congo,

song disc featuring mostly acoustic performances taped in-studio on the station's popular *Morning Becomes Eclectic*. Among those featured in either musical or poetic spots are **Leonard Cohen**, **John Cale**, **X**, **Los Lobos**, **Natalie Merchant** and **Lucinda Williams**. Available wherever fine CDs are sold.

Australian director **Baz Luhrmann** (*Strictly Ballroom*) has updated **Puccini's** legendary opera *La Boheme*, set it in Paris of the Fifties and invites you to visit Wednesday, June 8 at 9 p.m. PST thanks to **Great Performances**. Puccini's 1896 masterpiece was based on **Henry Murger's** once-shocking novel *Scenes de la Vie de Boheme*. In this fresh look, we find four high-spirited young Bohemians, cheerfully starving in a Paris garret, whose hearts are touched by two young women. The Australian Opera production features a youthful cast headed by **Cheryl Barker**, **David Hobson**, **Christine Douglas** and **Roger Lemke** as the young lovers. Repeats. **MC**

Comores Islands, Republic of Central Africa and Malagasy—offered in sets of six for \$47. The catch is they only have 4,000 sets which means all you rabid

Elvis fans need to act now. This set is especially cool if you add another \$19 for something called "Guyana Genuine 24kt Gold Music Legends." This looks like a postage stamp embossed with gold foil but is said to be quite valuable. Call 1-800-624-4427 to order.

Eclectic radio station **KCRW** (89.9 FM) has released *Rare On Air*, a sixteen-



David Hobson and Cheryl Barker star in *La Boheme* on PBS



PHOTOS: LON PARRELL

OO THE HUSTLER: A cocktail party/jumbo lobster dinner was held recently at the Beverly Hilton Hotel to celebrate the 20th anniversary of infamous skin mag *Hustler*. Attending the event, which promised to be a more decadent affair than it turned out to be (despite a few buxom attendees, it actually looked more like a convention of insurance salesmen), were a number of rock stars with a penchant for porn. Also on hand were LSD guru Timothy Leary and *Hustler* founding father Larry Flynt, who gave a heartfelt "thank you" speech to the crowd. Pictured (above, left): Kiss co-founder Gene Simmons with Big Bang Babies songwriter-guitarist Keri Kelli; and Crue drummer Tommy Lee, licking the cheek of longtime *Rip* maven Lonn Friend (soon to be a West Coast VP of A&R for Arista Records).

—Keith Bearen



LIVE SHOW: Ed Kowalczyk of Live, Russell Aiello of UNI Distribution, Patrick Dahlheimer of Live, Barbara Bausman of Columbia Records and Chad Gracey of Live are pictured at the band's recent sold-out Roxy gig. Live is touring in support of their new album, *Throwing Copper*, and the single "Selling The Drama."



JEFFREY MAYER

WORLD CUP BOWL: Classic piano man Van Cliburn recently held a press conference at the Hollywood Bowl to announce his U.S. tour and Southland July 11th date. The concert will kick off a variety of Andrew Hewitt/Bill Silva-produced shows celebrating the World Cup Finals in the City of Angels. Among the other noteworthy concerts are a special acoustic performance on July 14th by country superstar Garth Brooks (accompanied by the Hollywood Bowl Orchestra); an evening with Itzhak Perlman on July 12th, with John Williams conducting the Los Angeles Philharmonic and special guest Linda Ronstadt performing Nelson Riddle arrangements; and the Gipsy Kings and Jose Luis Rodriguez on July 15th with guest host Paul Rodriguez. Pictured (L-R): John Ballard of the Space Agency; Alan Rothenberg, Chairman/CEO World Cup Organizing Committee; Ernest Fleischmann, Executive VP and Managing Director of the L.A. Philharmonic; Van Cliburn; and Andrew Hewitt and Bill Silva.



PREP PRESENTATION: Bruce Belland, original lead singer of the Four Preps, recently presented the rare five-string guitar on which he wrote his classic, "26 Miles," to the L.A. Hard Rock Cafe's collection of rock memorabilia. Pictured (L-R): Hard Rock America Curator John Rosenfield, original Prep Ed Cobb, Belland, former Diamonds lead singer David Somerville and former Association lead singer Jim Yester.

NOTABLE REISSUES: From Sony's Legacy imprint, the talented son of R&B pioneer Johnny Otis, Shuggie Otis, gets a well-deserved spotlight on *Shuggie's Boogie: Shuggie Otis Plays The Blues*, and a long time comin' compilation profiling underrated blue-eyed blues practitioner Michael Bloomfield, *Don't Say That I Ain't Your Man!*—*Michael Bloomfield: Essential Blues, 1964-1969*, which, despite the inexplicable exclusion of one of his very best blues recordings, "Texas," still has some fine examples of his solo and group work with the Paul Butterfield Blues Band and Electric Flag...Also from Legacy, as part of Sony Music's Mastersound series, a gold disc reissue of the highly influential *Robert Johnson—King Of The Delta Blues Singers*, originally released in 1961, a reissue that promises better sonic quality (from newly discovered test pressings) than the label's highly acclaimed and recently certified platinum box set, *Robert Johnson—The Complete Recordings*...From CEMA's The Right Stuff imprint, two vintage albums by veteran soul man Bobby Womack, *Communication* (1971) and *Understanding* (1972), the former including his great Top 30 soul ballad "That's The Way I Feel About Cha" and the latter sporting the Top 40 hit "Harry Hippie" and Number One R&B smash "Woman's Gotta Have It"...Also from The Right Stuff, two Dion albums, *Runaround Sue* (1961), which includes two of his best, the Number One title track and "The Wanderer," and *Lovers Who Wander* (1962), featuring the title track and "Little Diane"...And from Motown's Master Series, "best of's" from incarcerated funkateer Rick James (*Bustin' Out*) and his extended funk family, Teena Marie (*I Need Your Lovin'*) and the Mary Jane Girls (*In My House*).



TYE BRONSON

SPICY SESSION: Salt-N-Pepa, still riding high on the charts with their current multi-platinum release, *Very Necessary*, is pictured during their recent autograph signing session, held at the Blockbuster/Music Plus in Studio City. The spicy trio visited the Valley record store while in town for a performance at the Greek Theatre.



LARRY CURTIS

LABELMATES: Street Life/Scotti Bros. artists Sweet Sable and Gerald Alston pose for a publicity shot at the label's Santa Monica digs. Sable, who is currently enjoying a hit on the R&B charts with her debut single, "Old Times' Sake," from the multi-platinum *Above The Rim* soundtrack, and Alston are readying their respective albums for the label, with Sable's due on June 28th and Alston's tentatively titled *First Class Only* slated for August 2nd.



DOUG BARASH



JOY AUBREY

BIG BAND CAT: Former Stray Cat leader Brian Setzer has given up his rockabilly chops for a Big Band sound with his new eponymously titled orchestra and Hollywood Records release (which includes a great opening track, "Lady Luck," that Sinatra would be smart to cover). Setzer and his big guitar and band, who may do for Big Band nostalgia what his Stray Cats did for rockabilly, are pictured during their recent House Of Blues gig. —Tom Farrell

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IT AIN'T THE HOUSE OF BLUES 'TIL THIS LADY SINGS THERE: Rock & Roll Hall Of Famer Etta James is pictured during her recent performance at L.A.'s new hotspot, House Of Blues. Truly deserving of the title "Legend," this Chess Records great is currently promoting her Private Music homage to Billie Holiday, *Mystery Lady*. —Tom Farrell

MUSIC CONNECTION Tidbits from our tattered past

1980—ROAD WARRIDRS: Two of the city's biggest rock draws, the Alleycats and X, have embarked on separate road tours. The Alleycats, without label support, or even roadies, have left via car for a nationwide tour that will take them to Chicago, Cleveland, Boston, New York and Dallas. X is touring selected American cities and England in support of its debut Slash release, *Los Angeles*.

1987—IN THE 'RECREATING ROCK HISTORY' DEPT.: The original soundtrack recording for Columbia Pictures' new film biography of Ritchie Valens, *La Bamba*, has no shortage of rock & roll participants. Grammy winners Los Lobos have the first single—a Mitchell Froom-dusted version of the title cut. The group also performs seven other Valens tracks throughout the film. Brian Setzer, appearing as Eddie Cochran, cats his way through "Summertime Blues"; Howard Huntsberry of the group Klique portrays the late Jackie Wilson doing "Lonely Tears-drops"; Marshall Crenshaw plays Buddy Holly doing "Crying, Waiting, Hoping"; and Bo Diddley, playing himself, reprises his classic hit, "Who Do You Love?"

TIGHT SET: Legendary Stax/Volt house band Booker T. and the MG's rolled into the House Of Blues recently for a tight set of old favorites and potential new favorites from their new Columbia release, *That's The Way It Should Be*, their first album in seventeen years. Featuring original members Steve Cropper, Booker T. Jones and Donald "Duck" Dunn (Steve Potts ably replaces deceased original drummer Al Jackson during live gigs, while Steve Jordan fills in for Jackson on the record), the band performed a great selection of instrumental classics filled with familiar hooks and driving backbeats, including "Hip Hug-Her" and "Time Is Tight," that had the House Of Blues crowd clamoring for more. Pictured (above, upper left, L-R): Jones, Cropper, Dave Edmunds and Duck Dunn.

Joan Jett

The original riot grrrl re-enters the rock wars with Warner debut

By
John
Lappen

Although the word is often overused, Joan Jett certainly qualifies as a survivor. Currently riding the high of a new record release, Jett and the Blackhearts' snarling Warner Bros. debut, *pure and simple*, the media-friendly Jett is in a garrulous mood as she talks openly about the highs and lows that have marked her almost twenty-year career as a working musician.

While the Joan Jett of years past might have bitten off a journalist's head if he or she had asked a question that hit a nerve, this year's model, while retaining her trademark outspokenness, addresses everything tossed her way without the faintest trace of annoyance or spite.

But if anyone might have a right to carry a grudge, Jett would be near the head of the line. As a then fifteen-year-old co-founder of the trailblazing, teenage Runaways in 1975—arguably the first all-female rock & roll band in the genre's history—Jett and company can take credit for opening new doors for women rockers, the impact of which can certainly be seen and heard in the current rock climate.

But being a trailblazer isn't always, in retrospect, what it's cracked up to be. The flamboyant Jett, now 33, paid a price for her pioneering efforts in a variety of ways, even though the Runaways lasted three tumultuous years, released six LPs (most of which are held in high esteem in these gentler times) and toured the world with regularity. They even had a Number One single in Japan, appropriately titled "Cherry Bomb." Joan honed her musical skills in that band, with the world as her audience, by writing or co-writing much of the Runaways' material and playing a nasty rhythm guitar. And she certainly chipped in with her share of attitude that was, for better or worse, a Runaways hallmark.

"When I look back now," begins Jett, "the Runaways experience provides nothing but fond memories. But I haven't forgotten the amount of shit we had to take from people—fans and critics alike. I guess, initially, people were taken aback by the fact that we, as young girls, could rock just as hard as men; that we could swear and party just like male rock bands. I guess we were too wild and physical for lots of people who were taken aback by these teenage girls playing sweaty rock & roll."

But the main memory of those halcyon days that still draws a bit of resigned ire from Jett is that many of the Runaways' critics didn't take the band—or its desire to rock—seriously. "People would ask us when we were going to quit the



MIQUEL LAVINE

band and do something serious with our lives, which to these people meant....," Jett pauses to let the irony of her impending statement sink in, "when were we going to get married and start a family and be 'normal' girls."

And when the rambunctious Jett and her feisty bandmates tried to refute these outdated stereotypes of women that she had to confront on an almost daily basis—usually through media interviews—the inevitable would usually happen. "One of us—most times all of us—would end up dealing with a hostile journalist who wouldn't take us seriously so we would end up blowing up and start screaming at this person. The media was able to bait us into giving them an obscenity-filled interview that would make us ultimately look like idiots. Which is exactly how many people wanted us to look."

Jett laughs derisively. "In retrospect, I wish we would have punched out some of those people. Shit, you can only be called something—good or bad—for so long before you start to believe it. People just didn't know what to expect from us. They were waiting for us to take off our clothes when we went onstage. People just couldn't, for the most part, sit back and enjoy the music. It could get very frustrating. Overall, the Runaways had a bad reputation as troublemakers. Maybe we tried to live up to our reputation after a while. But all we really ever wanted was to be taken seriously as musicians. But more than anything I have fond memories of the Runaways experience. I learned from it all. In fact, I think those experiences have helped me prepare for the rest of my career."

The rest of her career includes a lucrative and successful post-Runaways solo career (eventually in tandem with her band of cohorts the Blackhearts), including one gold and two platinum-selling albums and enough chart-topping, instantly recognizable singles—the monster anthem "I Love Rock 'N Roll" among them—to make any rocker (gender notwithstanding) proud.

But even after scaling the platinum heights, riding off into the sunset of the top of the charts, touring incessantly (including playing shows in such exotic places as in the middle of a Dominican Republic jungle, the '84 Olympics and being invited as the first American act of any kind to play the former East Germany) and even co-starring in a movie with Michael J. Fox (1987's *Light Of Day*)—Jett first had to suffer through further humility.

"When the Runaways split up, I was devastated," admits Joan. "All I wanted to do was be in a band, but people were laughing at me, telling me I'd failed. Their criticism really had me wondering if I had what it took to make it as a musician. But all of that humiliation made me vow to not give up my music dreams."

In 1979, Jett hooked up with her current manager and confidant, Kenny Laguna. "Kenny is the person who turned my life around. He believed in me from the begin-

"The Runaways could swear and party just like male rock bands. I guess we were too wild and physical for lots of people."

—Joan Jett

ning and encouraged me to follow my own musical path without regard for what others might say. To say that I'm grateful to him would be an understatement."

Jett's first solo LP, *Bad Reputation*, set the tone for the rest of her career. The record contained a mixture of raucous originals along with invigorating covers of classics such as "Wooly Bully" and "Shout." And while Jett takes pride in her songwriting, particularly on the new record, she admits that her choosing to give a variety of cover tunes the irrepressible Jett touch has helped her maintain a prolific stance among her many fans. "I basically just cover songs that I really enjoy listening to anyway. I've been lucky that my versions have struck a chord with people."

Striking a chord has never been a problem for Jett. On *pure and simple*, she certainly lives up to her reputation as a rocker who never met a power chord she didn't like. And that's just the way Jett likes it. "I know people say this all the time about their new record, but it's really the best



one I've ever done; it's definitely my favorite. It's raw, basic and rocks like hell. And I'm very proud of the fact that the record consists of all original songs, either written or co-written by me. I've enjoyed doing covers, but there is no feeling like

creating your own art, in my case, my own songs. I wrote and played with some very creative people on this record, and I think it worked out well."

Some of those creative people include members of a couple of today's newest crop of female bands, including L7's Jennifer Finch and Donita Sparks, Babes In Toyland's Kat Bjelland and Kathleen Hanna of Bikini Kill.

Jett's first encounter with the contemporary female rock scene came in 1992 when she performed with L7 at a Rock For Choice benefit. "After that gig, I started going to more alternative shows, many of them featuring the current crop of female bands. I really felt a strong connection between us."

Her feelings, coupled with the chance to work together in the studio with the likes of Hanna, Sparks, et al, has also resulted in *pure and simple* being Jett's most politically-oriented record to date.

"I just felt it was time to say some things through my music that have been building up over the years. I still place a big emphasis on the songs being strong sonically and melodically, but writing with people like Donita and Kathleen has opened me up socially and politically as well."

But when asked if her younger contemporaries showed any tendency toward being awestruck at working with one of their pioneering forebears, Jett simply shrugs: "I don't really know how they felt. They were pretty quiet. But I also co-wrote songs with established, more mainstream talents, such as Desmond Child and Jim Vallance. I just wanted to make sure everyone was comfortable."

The resultant music on *pure and simple*, as raw and hard rocking, yet imminently hummable, as anything Jett has done previously, indicates they were.

But, lest one think that Jett has mellowed completely, there is still evidence that her bite is every bit as strong as her bark. She still grouches, with good reason, that "women are still not where they should be in terms of power positions within the industry. It's still too male-dominated, which is unhealthy."

But Jett has prospered by owning, along with Laguna, her own record company (Blackheart Records), thereby retaining control over much of her past catalog and publishing. "Thanks to Kenny's business savvy, I'm in good shape in that regard."

As our talk winds down, Joan, who also has thought about becoming further involved in acting ("provided the right scripts come along"), is more optimistic than ever about her current activities.

"I still love so much what I do, and I hope to keep making music for a long time. But I guess when all is said and done, I want to be remembered as someone who took my chosen craft seriously and gave it all I had in an honest and straightforward manner. Anything less would disappoint me."



Bonnie Slifkin

National Manager Progressive Rock Promotions

By Oskar Scotti



Shooting the breeze with Bonnie Slifkin, National Manager Progressive/Rock Promotion at Atlantic Records, you quickly deduce why the pretty Pennsylvanian has made such a rapid rise up the corporate ladder. After less than a year acting as Vice President of Pop Promotion Danny Buch's secretary, she jumped to the head of the class, taking over the promotional duties for Atlantic's burgeoning stock of singer-songwriter-oriented artists.

The reason is obvious: She loves music a lot more than politics and projects that passion not only to the nation's AAA programmers she chats with regularly but to virtually everyone she meets. Forgive the cliché, but music is Bonnie Slifkin's life.

Slifkin got into the biz for a pretty self-serving reason: She was penniless and hungry for high-decibel entertainment. "I attended the University of Pennsylvania and found myself a little short of funds," she said via telephone from New York during a break in her typically hectic schedule. "When R.E.M. came into town, I decided the most economical way to see the show was to join the concert committee. After

joining the board, I realized it was something I really enjoyed and felt it could be an area I'd like to pursue after college."

Obviously, so did her peers. For after a few months, Bonnie found herself heading up the group and, true to her word, searched the want ads for opportunities in the music field when her days at U.O.P. were done.

Her first stop was New York City, where she toiled for noted song publicist Howard Bloom. From there it was a quick shift to Champion Entertainment (also based in the Big Apple), where she doggedly tried to keep Vice President Rick Winward's life in order. Unfortunately, Slifkin had a dilemma: She didn't like either aspect of the business and couldn't decide what to do next or where to do it.

"I heard through the grapevine that a job had opened up for Atlantic and went to interview with Danny Buch and Andrea Ganis," explains Slifkin. "I got hired, which was a relief," she continues with a noticeable sigh. "Initially, I started off as Danny Buch's secretary, but I had a real misconception at first as to what my duties would be. Being a secretary at a label is a lot more

than shuffling papers for executives. I had to make phone calls, deal with trades and generally learn the promotion end of things from the ground up. It was a real crash course, but I stayed and soaked everything up."

Slifkin plowed through her duties with characteristic verve and soon found herself with a new working title: National Album Promotion Coordinator. At about the same time the AAA phenomena started to happen, it was Slifkin that Buch and Ganis plucked to head the new division.

"Danny came up to me one day and said 'We're sending you off to Boulder, Colorado to the first national AAA convention kid,' and I kind of gasped and said, 'Huh?' I mean, I didn't know that much about the

**"Not every record
I work, I love.
But, whether I
love it or not, I'm
going to do my
best to expose
that artist to the
country."**

—Bonnie Slifkin

format or who the big names were. In truth, when I boarded the plane in New York, I felt totally overwhelmed."

Fortunately a woman sitting next to her on the 747, Susanne White of Aural Gratification Records and a seasoned pro, happened to catch a glimpse of Slifkin thumbing through a music industry trade rag and the two struck up a friendship.

"She was great, incredible," exclaims

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Slikin. "Throughout the trip to Boulder, she walked me through the format and helped me with names of influential program directors and generally gave me a huge boost of confidence. I owe her everything."

At the convention hall in Boulder, another veteran, Jim King of KECH in Ketchum, Idaho, also took Bonnie under a wing and continued the education. "Jim knew the radio side of things," she relates. "He told me something that I'll never forget: It's all about the music. That's the only thing that matters. By the time I left, I realized I'd finally found a home in radio promotion and really came back to New York with a new passion for what AAA and the integrity of the music were all about."

Once back at her desk, Slikin wasted little time in finding a band to champion, namely Billy Pilgrim, who later went on to score Atlantic's first big success in the burgeoning new format. "Everyone thinks that Tori Amos was our first big success, but Tori had already made a name for herself by that time," says Slikin. "It was scary how on the first week out on Billy Pilgrim, it did not take as much work as I thought it would to get people into the record. People starting playing it. Everyone seemed to understand that it was really something special."

Bonnie first got wind of Billy Pilgrim when a befuddled A&R person, sure that she had a hit record that could fall between the cracks, played a pre-release track for her about a year before the project started, and queried, "What am I going to do with this?" Slikin was working AOR at the time and told her of this new format called AAA. "I said talk to Mary Conroy [who was working AC and AAA at the time] because I'd looked at what artists were happening at this level and felt this music would be perfect for these people."

"I kind of went 'Thank God' after Boulder when the record was released because the timing was perfect," she relates. "Everyone was kind of in sync with this thing and that's when we put it out. It was perfect because before that kind of record would have probably gotten lost. AAA is a format where people like Billy Pilgrim and E can find an audience for what they are doing."

And the Billy Pilgrim success story keeps on evolving thanks to the duo's unique brand of passion pop and involved students of the industry like Bonnie Slikin to spread the word. But while she loves music and spent a special amount of energy to break Billy Pilgrim, she nevertheless acutely understands the peculiar nature of her profession. "I think we are phone salesmen in the final analysis," she states flatly. "When a record is working, it's my job to bring that music to everybody I can. Not every record I work I love. But, whether I love it or not, I'm going to do my best to expose that artist to the country."

Contact Bonnie Slikin c/o Atlantic Records, 75 Rockefeller Plaza, New York, NY 10019. Call 1-800-898-2237. 

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Compiled by Jonathan Widran

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Rates: \$35/hour
Housecalls: Yes
Specialties: Studio set-ups, Opcode, Mark of the Unicorn, Digidesign and Coda products; Macintosh and peripherals (DAT, CD-ROM, hard drives, etc.).
Comments: Music Composition degree from Cal State Fullerton.

□ PETER BRUNNER, ELECTRONIC MUSIC BOX

14947 Ventura Blvd.
Sherman Oaks, CA 91403
818-789-4250
Rates: Call for rates
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, Rikki Rockett (Poison), George Tipton and others. Have experience with Atari, Amiga, Macintosh and PC computers and over 100 different music programs.

□ DAN GARFIELD

818-887-2775
Rates: Varies
Housecalls: Yes
Specialties: MIDI system design and construction, synth and drum programming, sampling and studio synchronization.
Comments: Player and programmer mostly to Fleetwood Mac, and then some to Lindsey Buckingham, Joe Walsh and Stevie Nicks. Technical consultations (Garfield Electronics, DoctorClick): Michael Jackson, Don Henley, Stevie Wonder, Eddie Money, Don Felder, James Horner, Herbie Hancock, George Duke, Toto, Al Jarreau, Chicago, David Foster, Barry Manilow, Phil Ramone, Danny Kortchmar, David Byrne, many others.

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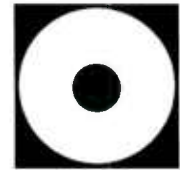
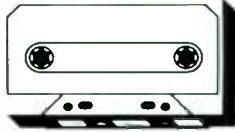
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**HARD DISK
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A Computer CRASH Course

By Marc Mann

Remember when musicians needed to only worry about things like guitar strings breaking, amp fuses blowing and microphone batteries giving out? The specter of equipment failure during a performance or recording always lurked in the background. These days, there's another circumstance that can cause a cold sweat and evoke anguished screams from the modern musician—the computer crash. Your screen freezes or goes blank and no amount of typing, mousing, or pleading can reawaken the machine that holds your latest musical inspiration hostage. Other than just cursing your computer and asking 'why me?' what

can you do? Well, here's how to understand more about what causes crashes, how to get back on-line and better yet, how to prevent crashes from happening.

Accidents on the information highway are just like those involving automobiles—you can never really know exactly what caused them. As you're driving by a four-car pileup on the freeway, you might be able to figure out who hit who and where, but the cause is still just a guess. With computers, it's the same. When they crash, you don't know whether it was one program making an illegal request to the operating system, a screen saver interrupting a program in an unex-

pected way and confusing it or some out-of-place data on your hard drive making your computer not behave right. And sometimes those electrons just get a little confused and go down a dead end. Still, if you are having problems with software that never acted up before, and you recently added something new to your system, chances are there is an identifiable conflict. Just like the detective assigned to a hit-and-run, you can find clues that will solve some of the mystery.

Some computer crashes are just brief annoyances, an interruption that restarting your computer takes care of, and you're on your way. But when your computer won't start up

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again, or the software you were using doesn't load, then the crash is a bit more serious. Luckily, most crashes are software mishaps, not hardware failures. A computer repair facility will check the software first and find most problems hidden there, so you can save some money and time by straightening things out yourself.

A computer is actually running two pieces of software while you're using it: the operating system, and the application you're working with. A good place to start if your computer won't come back after a crash is to boot it up from another disk with a clean system on it, like a floppy disk or removable cartridge drive. Then, if it starts up, you need only re-install the system on your hard drive and you're all set. If the program you were using won't reload, take the original master disk and try a fresh copy. Both the system and program may write data to your hard drive while you're using your computer, so when a crash happens, data can often be scrambled.

A good utility program for "unscrambling" data can be worth its weight in gold. One such program is the Norton Utilities, which has rescued innumerable computer users from the depths of despair. Hard drives which have suddenly disappeared can often be "repaired" by disk utility programs, meaning the bits of data needed for the drive to appear are put back in the right place. Another feature is hard disk optimizing or defragmenting, which can rearrange the data on your hard drive to help your computer work more efficiently.

To find the cause of repeated crashes, trim your computer down to its essentials. Try

disconnecting external peripherals temporarily and removing unessential software that loads when the computer starts up (i.e., screen savers, clocks and other "inits"). This way you can isolate what elements are involved in the problem you are experiencing. Today's computer user has gotten used to having a lot of "icing" software that makes computing more fun but isn't really needed to do a specific task. Use a startup manager program to help identify which component may be upsetting the order of things.

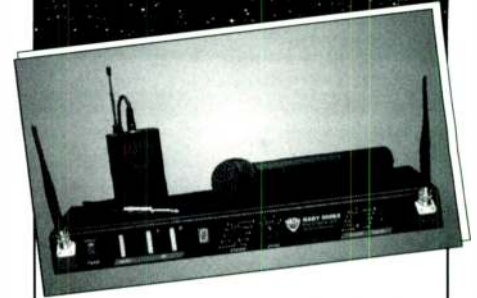
If all this seems a bit too complicated for you, then by all means hire a consultant to help you. Getting your computer back up quickly can actually save time and money, so an experienced computer user is well worth any consulting fees. And since they come to you, you don't need to take apart your setup to bring it down to a repair shop.

Should your symptoms actually turn out to be hardware related, then the local computer service dept. can trace the problem, which may be a bad memory chip or a hard drive power supply. If you worry about the cost of repairs, many dealers offer very cost effective repair warranties, which for a yearly fee will cover repairs at no cost for parts and labor.

Prevention is always better than cleaning up a mess afterward. To make a crash less of a disaster, always save your work as you go. Remember this simple phrase: **IT DOESN'T EXIST 'TIL IT'S SAVED TO DISK.** As you write your song in a sequencer, the data is only in the volatile chip memory. If you crash or have a power outage, your work is gone. And at the

33 >

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The Latino M

By Jonathon Widron

Artistic endeavor is the one area where all geographical and political boundaries seem to break down, giving way to an open and productive exchange which benefits all cultures. Music is a particularly open minded, free-flowing creative stream which makes the globe appear smaller as new ideas emerge and find appreciation in various places. Along with this sharing comes a slight downside in the form of stereotyping. Fear or ignorance on the part of listeners or record industry people in one country can hurt the prospects of exciting new kinds of sounds that are typical of what they've come to expect.



Latin music offers a fine example of this singlemindedness. Many Anglo Americans who don't understand the great diversity of Spanish music conjure visions of Gloria Estefan or Julio Iglesias, pop stars who happen to add homeland flavors to their mix. Or they think of brassy Latin jazz stars a la Tito Puente. Mexican music is a particular victim of this overgeneralizing. For some, it just means mariachi bands. Others look at the stunning success of radio station KLAX, which spins indigenous banda and ranchera music, and assume that's all our South of the Border friends listen to. Rock & Roll? Rap? Get outta town. That's for England and Seattle, or the American urban areas, not Mexico City or East L.A.

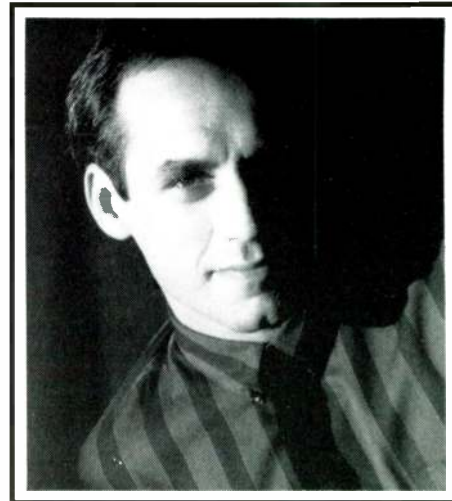


Well, amigos, it's time to perk up your ears,

expand your palettes and check out some of the world's hottest new alternative rock sounds, direct from our neighbors down south. This past March, the Universal Amphitheatre hosted *Revolucion '94*, a cross cultural pot-pourri of culture and music featuring progressive rock from both sides of the border. Six thousand fans danced wildly in the aisles, singing along to every song by groups like Caifanes, Maldita Vecindad, La Casteneda and Santa Sabina, most of whom fit that "can't walk the streets without a mob showing up" back in their homeland.

The music galvanized every audience member, both English and Spanish speaking, into a collective, spirited whole. Those who understood the lyrics' deep messages about alienation, freedom and the dark side of Mexico City certainly got a bonus, but it was the passion of the music and the charisma of the performers which made this an event to remember.

Didn't hear about it? Don't worry, you're not alone. Despite the fact that the Latino population is the largest growing ethnic group in L.A. County (a 48 percent growth was recorded in 1993 alone), most local radio stations and media outlets have yet to catch on to this vibrant new phenomenon. Which is a shame, because the music of these bands breaks every existing perception of Latin music. One reviewer compared Maldita to "Fishbone and Oingo Boingo, only better," while Caifanes has had to resist



Producer Greg Lodongi

the critical notion that they are "Mexico's answer to the Cure." Though Caifanes' words are sung in Spanish, their British and American rock-influenced style also offers Moody Blues and Pink Floyd-like textures. When Maldita's drummer Pacho says, "We want to break with the mariachis as our only musical symbol of Mexican culture," you can believe every word. And, thus far in America, these ensembles have done it all by either word of mouth or underground club play. The Spanish doesn't seem to bother their fans, but commercial Anglo radio has been slow to respond.

Athe staggering icon-like stature and success of Caifanes in Mexico would make even Eddie Vedder ask himself, "Why do I have so few fans?" The threesome routinely sell out venues five times the size of the Universal at home, carrying the Rock En Español banner by outdrawing American visitors such as Billy Joel and Guns N' Roses. So what's their big secret? Both their manager Marusa Reyes and lead singer-songwriter Saul Hernandez feel it's nothing more than speaking the truth over amazingly infectious rhythms.

"Caifanes' music is Mexico!" gushes Reyes, who prides herself on being as much of a fan as their business companion. "They are so in touch with the heartbeat of the country and its young people. Saul's lyrics are your life as a Mexican, mystical but full of poetry. And there is also the matter of how he sings, his charisma and energy onstage. Hernandez won't go so far as to praise his own performance skills, but agrees with Reyes in terms of the multifaceted but ultimately



MUSIC EXPLOSION

positive messages he sings.

"I write about life experiences, inner views with conflict about hate and loneliness, putting good values into the lyrics," Hernandez says. "We don't tell people what to think, we simply offer the way we are. We identify with change and communicate well with our audience. We don't believe in being big rock stars—only speaking the truth and staying true to ourselves."



Asked about influences, Hernandez adds, "I learn constantly from many people. Growing up, I was exposed to everything. Mexican music, South American, folkloric, the Beatles, Stones...I was like a sponge. Our sound is a real fusion of all that, a filter of the way the band feels about music. Plus, we like to explore. My idea when we started was to make the band different than anything this country had ever heard."

Part of Caifanes' humility as to their superstar status and the impact they have had on the young Mexican generation is due to the way the band started—performing on the street—and the relatively recent ability for the country's rock acts to become mass media idols. Drummer Alfonso Andre explains, "Now, it's like the fashion thing. But there's always been a rock audience here. It was

underground for so long because there was a lot of repression from the government in the Seventies.

"When we first started," Andre continues, "it was 1987, and we were just having fun, making music for ourselves. Not even the best acts could aspire to getting a record deal. Suddenly, a few years ago, the American record business started seeing how popular the music was, and we got signed."

"We don't believe in being big rock stars—only speaking the truth and staying true to ourselves."

**—Saul Hernandez,
Caifanes**



Maldita Vecindad

Despite a limited number of mainstream outlets thus far for their music in the United States, Caifanes has increased their chances tremendously by hiring top American talent to helm their projects. Their second album, 1992's *El Silencio*, was produced by well-known guitarist Adrian Belew, and their upcoming *El Nervio Del Volcan* (Nerve Of The Volcano) utilized the wide-ranging talents of Greg Ladanyi, best-known for his work with mellow rockers Don Henley, Fleetwood Mac and Jackson Browne.

Ladanyi, whose first exposure to outside cultures came working with the Irish band Clannad, recalls how comfortable he felt about the project when Caifanes first approached him. "Saul came to my house, perfectly humble, with no attitude. Our personalities immediately clicked. He played the Belew record for me, and I didn't get the same warm feeling from it as I did meeting Saul in person. So I got some ideas, went to Mexico, saw the amazing effect the band had on an audience, and we got to work."

Ladanyi insists that despite the songs being sung in a language he didn't understand, there were very few differences in his overall process behind the boards. "Saul translated his lyrics into English, and as long as I knew what they were about, I could get into them. I paid special attention to the sound of the tracks, the melodies and overdubs, and in the end, it came out as a very live sounding rock & roll album. The band has a natural energy with



people. I respond to their music the same way other non-Spanish speakers do, focusing on melody and passion."

Reyes agrees with Ladanyi that the new album will prove to be a multi-cultural happening, one that will go a long way toward breaking down imaginary barriers that exist only because of the different languages. "They reinvented themselves on this album. When you hear the music, you're singing along, even if you don't know the words. You don't need to know them, Saul's vocals are so strong. Hey, personally, I never understood a word Mick Jagger was singing, but I was a huge Stones fan. And Nirvana? Listeners are smart, they won't let it stand in their way," she adds.

The next obvious question is, since the Universal concert was such a smash hit, how best can Caifanes' record label (BMG Latin) capitalize on the growing fan base this group and others like it have already established? Lafitte Benitez, West Coast promoter at BMG, offers this strategy: "A lot of Latin Americans are really into English rock, and those who don't yet know about Caifanes are our target audience. Until commercial radio comes around, we have to hit the college circuit, plus public stations who can take chances. We have to make distributors more aware and make sure the buyers who deal in Latin music know how and where to get the product. We're still pushing KROQ, whose audience is now 40 percent Latin. As new progressive Spanish



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Listed below is *Music Connection's* first-ever Directory of Everything Latino. We've included listings from almost every area of the biz—record labels, radio programs, television shows, etc. If Latino music is involved, we listed it. Special thanks to all of those who helped us gather this information and our apologies to those that we may have inadvertently missed.

Compiled by Mark Mauer

RECORD LABELS

BMG/U.S. LATIN

6363 Sunset Blvd., 7th Floor
Hollywood, CA 90028
213-468-4128 FAX 213-468-414
Contact: Lafitte Benitez, Hilda Garcia
Acts: Carfanes, Maldita Vecindad, La Castañeda, Santa Sabina, Miguel Mateos, El General

ELEKTRA NONESUCH

590 Fifth Ave., 16th Floor
New York, NY 10036
212-575-6720 FAX 212-575-659
Contact: Melanie Zessos
Acts: Gipsy Kings, Eddie Palmieri

WEA LATINA

1415 W. Magnolia Blvd.
Burbank, CA 91506
818-955-8050 FAX 818-955-900
Contact: Mari Mondelo
Acts: Luis Miguel, Mana, Olga Tañon, Miriam Hernandez, Miguel Bosé

SONY LATIN

11365 Ventura Blvd., Suite 155
Studio City, CA 91604
818-753-9696 FAX 818-753-976
Contact: Mayra Vasquez
Acts: Gloria Estefan, La Mafia, Raphael, Judy, Israel Lopez, Ricky Martin

FONOISA

7710 Haskell Ave.
Van Nuys, CA 91406
818-782-6100 FAX 818-782-616
Contact: Judy Luckey
Acts: Banda Toro, Cristian, Arkaldel R-15, Banda Magui, Varallarta Show

RODWIN RECORDS/UNI

3191 Coro Way
Miami, FL 33145
305-442-7273 FAX 305-445-743
Contact: Rod Linnum
Acts: Maggie Carlos, Los Fantasmas, Frankie Ruiz

Q-VO RECORDS

801 N. La Brea, Unit #104
Los Angeles, CA 90038
213-937-8857 FAX 213-878-556
Contact: Benjamin Hernandez
Acts: Barrio Brothers, more TBA

FM RECORDS

7921 Canoga Park, Suite F
Canoga Park, CA 91304
818-887-2070 FAX 818-887-1639
Contact: Greg Fall
Acts: Chicano Soul-N-Power, Vanessa Townsell

CLUBS W/LATINO FOCUS

PAPA DIABLO/DREAMS

1717 Silverlake Blvd.
Silver Lake, CA 90039
213-644-1678
Contact: Desi Benjamin, Frank Chackler
Profile: Dance club. Assortment of funk, Seventies soul, Latino hip-hop/rap; over 21; \$4

MAYAN

1038 S. Hill St.
Los Angeles, CA 90015
213-746-4287
Contact: Jerry

Profile: Thurs-Sat. Dance club, 2 floors. Hip-hop, salsa, and funk. Live salsa bands on Fri. nights. Over 21; \$10-12.

MINI-TRUCK

5520 Santa Monica Blvd.
Los Angeles, CA 90038
213-368-6405
Contact: Robin Emserelda Cameltoe
Profile: Tuesdays only. High-energy dance club with Latino theme. Old school hip-hop and rap. Over 21; \$5.

ARENA

6655 Santa Monica Blvd.
Hollywood, CA 90038
213-462-1742
Contact: Danny Robertson
Profile: Sat. Hollywood's largest Latino dance club. Latin music downstairs, live Latin bands upstairs. Over 21; \$8. Sun. Dancing to live Latin bands. Families welcome, under 18 accompanied by adult. \$10.

EL ASILO

1600 Argyle St.
Hollywood, CA 90028
213-965-1822
Profile: Every other Fri. Dance/live club featuring underground music from Mexico and LA. Rock/punk/techno. All ages; \$10.

FLORENTINE GARDENS

5951 Hollywood Blvd.
Hollywood, CA 90028
213-464-0706
Profile: Fri.-Sun. Huge danceteria. Power 106 DJs spinning old school hip-hop and techno. Dress code. Over 18; \$10.

RUDOLPH'S

2500 Riverside Dr.
Silver Lake, CA 90039
213-662-4021
Contact: Robert Del Campo
Profile: Mon. Passion. Salsa/merengue dance; \$6 Wed. La Ultima. Live salsa bands; \$6. Over 21.

TAM TAM/LUNA PARK

665 N. Robertson
W. Hollywood, CA 90069
310-652-0611
Contact: J.P.
Profile: Sat. World music dance w/ salsa and cumbia, as well as reggae, soukous and more. Over 21; \$10.

TELEVISION

KVEA-TV, CHANNEL 52

1130A Air Way
Glendale, CA 91201
818-502-5700 FAX 818-247-2561
Contact: Mirna Recarte, Program Director
Network: Tele-Telemundo Spanish

KMEX-TV, CHANNEL 34

6701 Center Drive West
Los Angeles, CA 90045
310-216-3434 FAX 310-348-3493
Contact: Maria Beltran, Program Director
Network: Tele-Telemundo Spanish

XEWT-TV, CHANNEL 12

3131 Camino Del Rio North, #660
San Diego, CA 92108

619-528-1212 FAX 619-280-9398

Contact: Mariano Vertiz, Program Director
Network: Independent

KSTV-TV, CHANNEL 57

6020 Nicolle Avenue
Ventura, CA 93003
805-650-8857 FAX 805-650-8875
Contact: Miguel Angel Torres, Program Director
Network: Independent

RADIO

KOIF-AM, 1440

1465-A Spruce, Drawer 1440
Riverside, CA 92502
909-784-4210 FAX 909-984-4213
Contact: Hector Varela, Program Director
Network: CBS
Profile: Spanish

KWAC-AM, 1490

5200 Standard St.
Bakersfield, CA 93308-4547
805-327-9711 FAX 805-327-0797
Contact: Ramon Garza, Program Director
Network: IND
Profile: Spanish

KXEM-AM, 1590

3701 Pegasus Drive, #102
Bakersfield, CA 93308
805-393-0103 FAX 805-393-0286
Contact: J.J. Hernandez, Program Director
Profile: Spanish

KALI-AM, 1430

5723 Melrose Ave.
Hollywood, CA 90038-3898
213-466-6161 FAX 213-466-9021
Contact: Pepe Reyes, Program Director
Profile: Spanish

KLAX-FM, 97.9

5700 Sunset Blvd.
Los Angeles, CA 90028-8502
213-466-3001 FAX 213-466-8259
Contact: Fidel Fausto, Music Director
Profile: Spanish

KKKJ-AM, 930

5724 Hollywood Blvd.
Hollywood, CA 90028
213-461-9300 FAX 213-461-9946
Contact: David Gleason, Program Director
Profile: Spanish, Adult Contemporary

KLVE-FM, 107.5

1645 North Vine St., #200
Hollywood, CA 90028-8841
213-465-3171 FAX 213-461-9973
Contact: Adrian Lopez, Music Director
Profile: Spanish

KTNQ-AM, 1020

1645 North Vine St., #200
Hollywood, CA 90028-8841
213-465-3171 FAX 213-461-9973
Contact: Pepe Rolon, Music Director
Profile: Spanish

KXED-AM, 1540

5700 Sunset Blvd.
Los Angeles, CA 90028-8502
213-466-3001 FAX 213-466-8259
Contact: Elio Gomez, Program Director
Profile: Spanish

KWKW-AM, 1330

6777 Hollywood Blvd., #400
Los Angeles, CA 90028-4601
213-466-8111 FAX 213-466-8259
Contact: Jim Kalmenson, General Manager
Profile: Spanish

XPRS-AM, 1090

6834 Hollywood Blvd., #300
Los Angeles, CA 90028
213-856-5151 FAX 213-464-2668
Contact: Edgar Madrigal, Program Director
Profile: Spanish

KUTY-AM, 1470

570 E Avenue, Q-9
Palmdale, CA 93550-2354
805-947-3107 FAX 805-272-5688
Contact: P. Dale Ware, General Manager
Profile: Spanish

NEWSPAPERS

20 DE MAYO

(weekly)
1824 Sunset Blvd., Suite 202
Los Angeles, CA 90026-3227
213-483-8511 FAX 213-483-6474
Contact: Abel Perez, Editor

BELVEDERE CITIZEN

(weekly)
3701 Pegasus Drive, #102
Bakersfield, CA 93308
805-393-0103 FAX 805-393-0286
Contact: J.J. Hernandez, Program Director
Profile: Spanish

LA GUIA

(weekly)
621 West Beverly Blvd.
Montebello, CA 90640-3624
213-727-1117 FAX 213-727-9515
Contact: Art Aguilar, Editor

LA OPINION

(daily)
411 West Fifth Street
Los Angeles, CA 90013-1028
213-896-2333 FAX 213-896-2177
Contact: Monica Lozano, Editor

LA VOZ LIBRE

(weekly)
3107 West Beverly Blvd., Suite 1
Los Angeles, CA 90057-1015
213-388-2903 FAX 213-388-2053
Contact: Angel Prada, Editor

OKAY L.A.

(weekly)
1253 Vine Street, Suite 19
Los Angeles, CA 90038-1662
213-461-6311 FAX 213-461-9697
Contact: Roberto Quezada, Editor

LA PRENSA DE LOS ANGELES

(weekly)
8033 Sunset Blvd., #704
Los Angeles, CA 90046-2427
213-654-6268
Contact: Carlos G. Groppa, Editor

EXCELSIOR

(weekly)
1771 South Lewis Street
Anaheim, CA 92805-6498
714-978-1151 FAX 714-978-2212
Contact: Miguel Jimenez, Editor

LA VOZ

(weekly)
685 Weest Mission Blvd.
Pomona, CA 91766-1536
909-629-2292 FAX 909-629-5345
Contact: Gus Cisneros, Editor

MINIONDAS

(weekly)
1742 South Main Street
Santa Ana, CA 92707-1836
714-547-0701 FAX 714-547-2404
Contact: Sergio C. Velazquez, Editor

RECORDS, CDS AND TAPES

CASA CONTRERAS

4433 S. Alameda
Los Angeles, CA 90013
213-233-5284

MUSICA LATINA

2360 W. Pico Blvd.
Los Angeles, CA 90006
213-885-2151

TRINI'S DISCOTECA

1234 E. Florence
Los Angeles, CA 90013
213-583-3608

RITMO LATINO

4900 Whittier Blvd.
Los Angeles, CA 90022
213-263-0577

MUSICA TOTAL

2342 W. Pico Blvd.
Los Angeles, CA 90006
213-386-3590

LA SIESTA DISCOTECA

7333 S. Atlantic Ave.
Cudahy, CA 90201
213-771-0256

ELECTRONICA & DISCOTECA MEXICO

6531 Pacific Bl.
Huntington Park, CA 90259
213-587-6844

DISCOLANDIA

2631 N. Figueroa
Los Angeles, CA 90065
213-221-1244

DISCOTECA HENRY'S

6349 S. Atlantic
Bell, CA 90201
213-773-1535

DISCOTECA COCO

5537 Santa Monica Blvd.
Los Angeles, CA 90029
213-465-5623

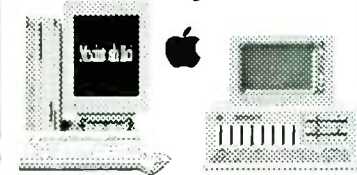
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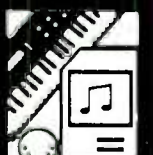
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7. Finale User Grp meet 4th Wed
8. Computer Swapmeet in Pomona June 25 & 26



14947 Ventura Blvd. Sherman Oaks
(818) 789-4250



◀ 29 Latino Music

stations open up, we plan to hit those. We also hope to expand the underground market which has already proven successful. And hit schools with promotional events, so kids who are open minded can have a taste. The Spanish rock scene is fresh territory here, and we're hoping this album is the one that brings Caifanes to the mainstream."

Benitez mentioned the importance of approaching Latin music buyers and product managers for major chains. Up till now, the growth of Rock En Español has been slow and steady, with sales often dependent on press and concert publicity, in addition to the old standby, word of mouth. According to Larry King, who buys Latin music for Tower Records' main Sunset location, "Years ago, Mexican rock started very weakly. We noticed that our Mexican customers were more into stuff like death metal or Pink Floyd.

"Overtime, however," he continues, "we've seen the growth of the alternative market. A hipper clientele, kids into other things besides normal American rock. The last three years, we've been selling an average of less than ten Caifanes albums a month, and about the same with other, similar groups. Through word of mouth and folks traveling to Mexico, even a few white kids have gotten into it. And a positive notice in the *Los Angeles Times* has always made sales jump a bit."



While commercial English speaking television has yet to offer much exposure to Mexican rock acts, the Spanish entertainment programs have provided a great deal of publicity in getting the word around to Latinos in the U.S. *Hollywood Hoy*, an equivalent to *Entertainment Weekly* which airs locally on Friday nights at 9:30 on Channel 22, is a prime example, and has covered bands like Caifanes numerous times.

Producer Mario Anaya realizes the importance of the growing genre and has made sure to pay special attention to the movement as it's developed. "We try to give an international look to the music we feature," he says. "And we like to hit on things that aren't traditional. We're always doing interviews with top Spanish rockers from all over—Spain, Mexico, Argentina. We noticed our ratings on many independent channels went up when we focused our segments on rock. Even if it doesn't seem like it, L.A. is the American capital of Rock En Español. It will get bigger here. And when radio stations say it doesn't fit their formats, we step in and offer prime exposure."

Another growing and highly influential outlet is MTV Latino, which reaches 17 Latin American countries and numerous cities throughout the U.S. The 24-hour music channel, which was launched last October 1,



"Years ago, our Mexican customers were more into stuff like death metal or Pink Floyd.

Over time, however, we've seen the growth of the alternative market."

—Larry King,
Tower Records

grew out of the enormously popular MTV Internacional program, which launched the career of Veejay Daisy Fuentes. The station, which currently reaches 3.5 million homes after a starting point of two million, plays videos from a wide variety of bands, from Bon Jovi and GNR, to the popular Latino bands Caifanes and Maldita Vecindad. The channel's dialogue, featured programs and advertising is all in Spanish, catering to a specifically Latino market.

But wait, there's more. Latino musicians are not only becoming a force in the world rock arena, but also in...would you believe, the wonderful world of rap? Why not? The genre has proven an incredible means of artistic expression for the trials and tribulations of the inner city black experience (sorry, Vanilla Ice and Marky Mark), and it's no surprise that Mexican-Americans share a similar discrepancy between a rich cultural heritage and a society that limits their growth opportunities.

As with Mexican rock, a vast majority of America has yet to hear from the powerful voices of Latino rap. But that will change. Not surprisingly in light of the populations statistics), Los Angeles has become a fertile ground for this genre, with Chicano and Latino rap acts rising from the underground movements into acceptance from an expanding zealous fanbase. Groups such as Aztlan Underground, Juvenile Style, Kid Frost and Aztlan Nation speak to concerns facing their community. Straying from the unabashed violence of gangsta rap, however, these groups attempt to bring healing and cohesion to the city while focusing on Chicano issues.

The Venice-based Chicano Soul-N-Power (CSP) is one of the most socially active groups in the city. The three-piece band, whose forthcoming FM Records debut (*Chicano 2 Da Bone*) integrates the group's trademark 'slammin' beats and slick raps with live music and a vast understanding of Latino history and culture, addresses issues in an intelligent and socially conscious manner and attempts to bring said culture together with a sense of



Chicano Soul-N-Power

commitment and responsibility.

Blending the diverse styles of hip-hop, Santana, Public Enemy, Latin jazz, P-Funk, ragamuffin and Colombian music, CSP achieves unique sound well worth exploring. According to group leader and community activist Ricky Ceballos, "We want to entertain audiences and have fun with our music, but we also want to raise the level of consciousness in our society—to make people aware of their actions."



"We're setting our vision as we go," he adds. "We are concerned for our community in songs like the title track, but on a larger scale, we hope to appeal even more universally with a widespread variety of elements which reach an audience of other cultures as well. We hope to inspire Chicano youths, but also would like to cross over, as so many other rappers have. We do this by writing great melodies and using live instruments with the help of our producers, Kinglos Productions."

CSP's blend of "no certain styles, only consistent in its inconsistencies" and dynamic innovations is slowly making its way around the city and state. Ceballos and company play a lot of free gigs at high schools as part of their promotional efforts and are proud of the fact that their music seems to be reaching more than just the kids. And more than just Mexican Americans.



"The musicality of what we offer appeals to both old and young. The educators like us as much as the students. Both age

"Our music transcends any culture and can touch open-minded people of any color."

—Ricky Ceballos,
Chicano Soul-N-Power

groups see us as responsible without being square," Ceballos adds. "Our music transcends any culture and can touch all open-minded people of any color."

Open-minded people, open-minded listeners and an open-minded industry have been the key to the success thus far of these thriving Latino-based genres. But in a city such as Los Angeles, in a country with as large an ethnic melting pot as the United States, it's clear that everything being achieved to this point has only poked at the tip of the vast and culturally significant iceberg. So much remains to be done and heard. Foreign films are more popular and acclaimed than ever, and now it's time for the music business to follow in these daunting but in the end, wonderfully rewarding footsteps.

← 27 Computer Crash Course

end of a work session, back up your work to a floppy disk. The system can be reinstalled, a fresh copy of the application put on the drive, but if your work isn't saved it cannot be brought back from the twilight zone.

Regular backups to floppies, removable drives or tape backup can bring back your computer world after a serious disruption. Keeping up to date with system and application software also is a good idea. Bugs are a known element of software, and as you delve deeper into your notation software, you may just happen upon one that never affected you before. Call the manufacturer and check what the latest available version number is and whether you have it. And never connect or disconnect any cables while your computer is on—this is an invitation for disaster.

Computer crashes happen to everyone, and they seem to happen most when you really need the computer to work flawlessly. Some people suspect there is an "urgency detector mechanism" in computers that senses how desperate the user is to work with the computer and proportionately increases the chances of a crash. But with the proper care and maintenance and a good backup policy, you can survive even the most devastating crash and live to talk about it—with a smile.

Mann has a Masters in Music from UCLA. Current projects include scoring music for Coach; sequencing/sound design for albums by Bette Midler and Neil Diamond; and performing keyboards on the new Boingo album/tour. Contact: 818-363-3178.

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To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by a committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



Hybrid Soul

□ Contact: Lois
818-996-4755
□ Seeking: Label deal
□ Type of music: Alternative Rock

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

Average



□ Comments: Though the vocals were mixed up front, as they should be, and the production was clearly above average, the songs seemed lackluster and monotonous at times. This brought both scores down below average. Musicianship was very solid, but with weak songs, it becomes a moot point. Get back to working on a stronger, more melodic set of tunes.



Moonshine

□ Contact: Patrick Ledwith
213-668-2832
□ Seeking: Label deal
□ Type of music: Blues

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

Average



□ Comments: This six-piece southern-styled blues band is a cross between Black Crowes and the J. Geils Band. Though the production was a tad muddy and the lead vocals were mixed too low, there were some nice choruses and solid backing vocals. Only in the musicianship category did this act score above average grades. A couple of stronger songs and some live gigs should help.



Life After Death

□ Contact: L.A.D. Entertainment
213-344-1378
□ Seeking: Label deal
□ Type of music: Metal

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

Average



□ Comments: Though the band writes, produces and records its own music, there is nothing new or unique on this particular demo. Above average musicianship, but everything else on the demo seems old and stale. The vocals are raw and raspy and smack of late-Seventies metallers. Stronger songs and a more contemporary approach to metal will certainly help.



To The Sky

□ Contact: Mike Fonte
310-478-7653
□ Seeking: Label deal
□ Type of music: Rock

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

Average



□ Comments: To The Sky began as somewhat of an experiment in the dorm closet of Brandon Walker. And though the musicianship of the entire band is quite solid and professional, the remaining categories show just average marks—clearly not enough to get noticed by the A&R community. And certainly not with this batch of songs. It's too early to try for a label deal.



Martin & Ramiro

□ Contact: Ramiro Belgardt
818-841-2268
□ Seeking: Label deal
□ Type of music: Contemp. Acoustic

- Production 7
- Songwriting 6
- Vocals 7
- Musicianship 7

Average



□ Comments: Seldom does a demo receive an overall grade this high. But in this case, the music and musicianship were so fresh and unique, that even though the songwriting scored a six, this duo's average was higher. Combining acoustic guitar with cello and topping it off with strong vocals yields a truly imaginative tape. Backing vocals would have put this tape over the top.



Out Vile Jelly

□ Contact: Greg Upton
310-452-1003
□ Seeking: Label & Management
□ Type of music: Alternative Rock

- Production 6
- Songwriting 6
- Vocals 7
- Musicianship 7

Average



□ Comments: This band submitted a solid demo tape, but, because of the false start at the very beginning, they should not send it out to the A&R community. Otherwise, "Ordinary Sunday" is very good, the vocals are mixed up front and there are some burning leads. What all of this adds up to is a score of seven overall. These guys might be wise seeking a manager before a label deal.



Nils Jiptner

□ Contact: F.Y.B.O. Music
818-753-9325
□ Seeking: Financing
□ Type of music: Instrumental A/C

- Production 8
- Songwriting 6
- Vocals n/a
- Musicianship 8

Average



□ Comments: Despite the difficulty in writing instrumental songs, Jiptner handles the task admirably. The songs were cool, mellow A/C jazz licks that hit their mark. Jiptner has performed with dozens of jazz greats and apparently, some of their talent has rubbed off. This is a tape I would send for immediately if I were serious about Adult Contemporary or the jazz marketplace.



DISC REVIEWS



Basia
The Sweetest Illusion
Epic

1 2 3 4 5 6 ★ 8 9 10

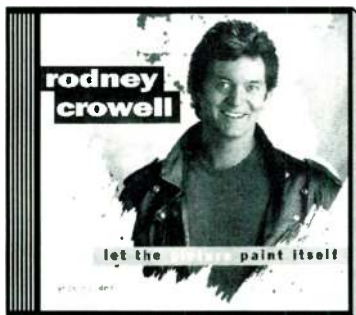
J Producer: Danny White & Basia
J Top Cuts: "More Fire Than Flame," "The Sweetest Illusion."
J Summary: The sweet voiced Polish girl continues to set the standard by which other, less inventive Adult Contemporary vocalists should be measured. Her tender yet powerful feelings take our hearts to places with fascinating, sometimes surreal imagery. Basia and White's real gift is rhythmic diversity, and the tandem take the artsy route on a big, brassy tour through Brazil and Latin America, employing jazzy touches which keep even the staidest tune hopping. The ballads are sweet as well. Nobody in this crowded genre outclasses or outperforms Basia. Welcome back. —**Jonathan Widran**



Diane Schuur and B.B. King
Heart To Heart
GRP

1 2 3 4 5 6 ★ 8 9 10

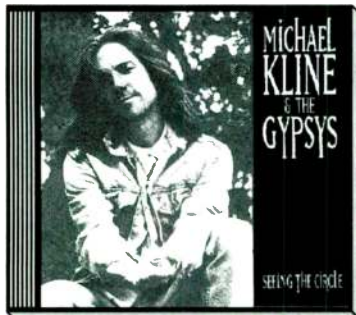
J Producer: Phil Ramone
J Top Cuts: "Spirit In The Dark," "Glory Of Love."
J Summary: As solo artists, these two work nothing less than magic with the right material, and together on a series of perfectly suited standards, the sparks fly high. King gets to wail on Lucille a little, but he's more impressive toning down for the subtle ballad passages. A great departure. Schuur is an emotional powerhouse and scatter extraordinaire, but also excels on the silkier passages. This kind of project can only work if the arrangements are top notch, and Ramone sees to it they are. Fun for blues and jazz lovers, and anyone in love. —**Nicole DeYoung**



Rodney Crowell
Let The Picture Paint Itself
MCA/Nashville

1 2 3 4 5 6 7 8 ★ 10

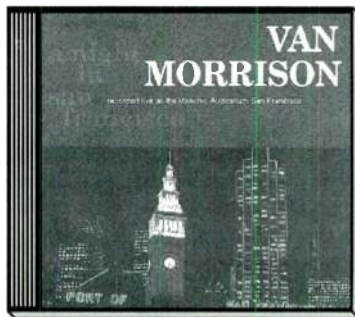
J Producer: Tony Brown and Rodney Crowell
J Top Cuts: "Let The Picture Paint Itself," "Give My Heart A Rest."
J Summary: One reason MCA/Nashville is the top label on the Row is vision. The other is putting art before the bottom line. Both points are in evidence on Rodney Crowell's debut for the label. Crowell's songs evoke emotions and images others can only imply. Tony Brown's production shows vision beyond the assembly line safety so prevalent in Music City. The big shuffle of "Big Heart" is a welcome change from hot country, Chuck Berry riffology. The hooky guitar lines on the uptempo tracks are way cool. A master returns. —**Billy Block**



Michael Kline & the Gypsies
Seeing The Circle
Anthony Avenue

1 2 3 4 5 ★ 7 8 9 10

J Producer: Charlie Midnight.
J Top Cuts: "Seeing The Circle."
J Summary: This six-song EP consists of power ballads similar to those that made Richard Marx and Bryan Adams famous. Kline and company are a cross between these two forebearers, though lacking Marx's polish or Adams' swagger. The best cuts are those which transcend the overwhelming pop sounds, such as the swamp boogie touches of the title track. One cut is as good as any other, and that's Kline's strength as well as his weakness. This may not keep Kline from the radio, though each song's five-minute average playing time might. Anthony Avenue Records, P.O. Box 9593, North Hollywood, CA 91609. —**Tom Kidd**



Van Morrison
A Night In San Francisco
Polydor

1 2 3 4 5 ★ 7 8 9 10

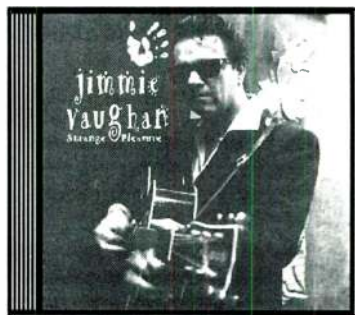
J Producer: Van Morrison
J Top Cuts: "I Forgot That Love Existed," "You Make Me Feel So Free."
J Summary: Here's a full two and a half hour date featuring the Van Man's expansive musical palette. His many medleys explore blues, soul, funk, folk and jazz, with no particular dividing lines, only great originals and well-chosen cover tunes. Best are the upbeat and bluesy gems, which are expanded to enhance artistic improvisations. And Morrison doesn't seem to mind sharing the stage with exciting notables like John Lee Hooker and punchy saxwoman Candy Dulfer. It's a marvelous night for a concert, that's for sure. —**Wanda Edenetti**



Tangerine Dream
Turn Of The Tides
Miramar

1 2 3 4 5 ★ 7 8 9 10

J Producer: Edgar Froese
J Top Cuts: "Turn Of The Tides."
J Summary: The best instrumental CDs make use of both illusion and allusion. It is illusory that these musicians should use an audio medium to portray visual themes. It is important to use musical allusions to help the listener understand the work in progress. Even the most complicated works use simple parts. Tangerine Dream almost singlehandedly pioneered the genre, but it is more successfully utilized by others. Father-and-son team Edgar and Jerome Froese favor huge themes undetermined by a sad lack of thematic continuity. Miramar, 200 Second Ave. West, Seattle, WA 98119. —**Tom Kidd**



Jimmie Vaughan
Strange Pleasure
Epic

1 2 3 4 5 ★ 7 8 9 10

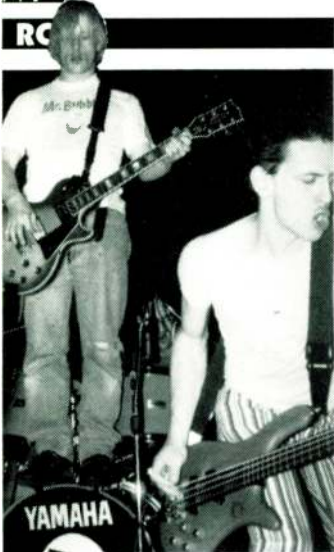
J Producer: Nile Rodgers
J Top Cuts: "Boom-Bapa-Boom," "Six Strings Down."
J Summary: Vaughan survives his more popular sibling Stevie Ray to carry on a marvelous family tradition. Jimmie may not get as wild as his little brother, but his playing is still very electrical and ultra-exciting. A few of the cuts fall slightly flat, and there isn't the sense of wailing you might expect from a Vaughan project. Nonetheless, there are many great moments, particularly when Jimmie tones down for a passionate tribute to Stevie and other classics that passed on before him. More pleasure than strange, it's solid, but nothing like what the chopper crash took from us. —**Jonathan Widran**



Downy Mildew
Slow Sky
High Street Records

1 2 3 4 5 6 ★ 8 9 10

J Producer: Charlie Baldonado
J Top Cuts: "Your Blue Eye," "Left Foot Down."
J Summary: Downy Mildew continues to gracefully walk the line between unconventional, smart pop and accessible alternative. Jenny Homer has one of the most unique and beautiful voices in music today, whether soloing or harmonizing with fellow vocalist Charlie Baldonado. It's a shame, however, that most of the songs don't fully challenge her vocal abilities. Rather than merely impressing us, she has the potential to blow us away. Regardless, *Slow Sky* is a solid, often complex, album and yet another example of why this band deserves far more recognition than it gets. —**Michael Kramer**



Compulsion

A tip of the hat to fellow area music writer **Jennifer Schwartz** for her recent article on the **Viper Room**. I was wondering when someone else would start firing shots at the new breed of snotty, rich-kid hangouts which are popping up like unlanced boils on the buttocks of the Sunset Strip. The oh-so posh and exclusive hangout for the 90210 crowd and West of La Cienega aristocracy is tantamount to a rock concert hosted by Marie Antoinette.

I recently made my first foray to the Viper Room, and thought I'd reserve most of my judgment until such a time. The occasion was a rather ill-placed concert by English punksters **Compulsion** who took the piss out of the place by shouting, (Everybody now, in your best Johnny Rotten mimic) "Ohhh Gawd, this has got to be the cleanest place we've ever played in! And all of you must be the BEAUTIFUL people! WON-DER-FUL!!" Indeed it was! All of the aspiring film industry clowns, trendies, posers, hanger-on's, etc., looked at each other in panic, wondering whether or not they were supposed to like the band. After all, I don't think the well-paid TV media lap-dogs who

tell you what you are supposed to like if you want to be one of the cool, hip kids have caught on to **Compulsion** yet. Quite a few of them made repulsed faces and hung to the back of the bar waiting for the taped music to come on. Some of the brave ones in their grunge-couture moved up a bit closer, in the possible event that they were witnessing the next Nirvana. This way they could brag, "Compulsion? Yeah, I hung out with those guys when they played the Viper Room." The bottom line: People are (still) sick of the rich kid attitudes. Remember what happened to the China Club.

Sluts For Hire has released a 7" single on the local **Hell, Yeah!** record label.

Zoo Entertainment hosted a party for multi-platinum metal hold-outs **Great White**, who bowed out from **Capitol Records** last year. Held at the **Gaslight**, the band played a brief set for the industry crowd. While most bands would handle the transition from mega-label to indie with all the grace and success of Lee Harvey Oswald's prison transfer, Zoo is showing a lot of support and confidence in **Great White** by issuing a double CD as their debut. Entitled **Sail Away**, the first disc contains studio material, and the second showcases the band's live performance.

The House Of Blues has removed all of the tombstone-like placards in front of the Sunset Blvd. facade of the nightspot. The H.O.B. didn't really have a comment on the subject, but anyone could figure out that the pseudo-religious messages on the equally pseudo gravestone assemblies must have raised some eyebrows. Hey, its not like they had one of those United Colors of Benneton ads.

Check out **Bob's Frolic Room III**—the sequel to the popular dive bar series. It's at 6202 Santa Monica Blvd, has music five nights a week, three pool tables and a full bar. Some really good local talent has hit BFRIII in its recent opening. Call 213-463-0827 for more info.

—Tom Farrell



Great White



Giant/Nashville's Eddie Dunbar

SOUNDS LIKE ANGELS: Female country vocal group **Almost Angels** recently played to an enthusiastic audience at the **Fret House** (309 N. Citrus, Covina, CA 91723) 818-339-7020. The group features the beautiful harmonies and songwriting of **Jenny James** and **Tricia Sikes** with **Claudia Russel** of **Maggie's Farm** "kickin' up the flava." This night the ladies were backed by "The Demo Gods," **Harry Orlove** on guitar and mando, **Chad Watson** touching bass and **Butch Pluto's** deft brush work on traps. The show was opened by **Joe Hill** whose gravely musical prose is reminiscent of Tom Waits with its own wry sensibilities and bite. **Almost Angels'** new recording features some excellent material and should get them some label attention. Upcoming shows at the Fret house include **Evan Marshall** July 16 and **Lawrence Juber** on Saturday, July 23rd.

L.A.-based country songwriter **Denny Martin** finished in second and third place in **FANFEST's Country Music Songwriting Contest**. Both compositions were co-written with writers **James Elling** and **Vickie Vining**. The song contest was won by **Randy Crenshaw** of Canyon Country and **Ross Miller** of Newton, Mass., with their song, "Let's Call In

Love Sick."

HE'S BACK: Folk/rocker **Dan Bern** is back playing in the clubs around L.A. Local dates have him at popular night spots **Genghis Cantina** (740 N. Fairfax), **Hollywood Moguls** (1650 N. Hudson), the **Iguana Cafe** (10943 Camarillo, N. Hollywood) and **Foglifters** (1715 Pacific Ave, Venice) on June 3rd. Dan has been in the studio with legendary producer **Chuck Plotkin** (Springsteen, Dylan), and it's nice to have him back in the nightlife.

THE BOY CAN SING: **Eddie Dunbar**, the L.A. country crooner with the stratospheric range, heads to Nashville with producers **Jerry Fuller** and **Bob Montgomery** to complete work on his **Giant/Nashville** debut CD. Some of the tracks were cut here in L.A. with session aces **John Hobbs**, **Dennis Belfield**, **Fred Tackett** and **Paul Chapman**. Dunbar is on his way to superstardom.

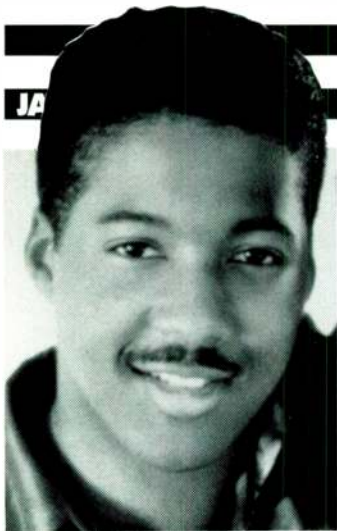
I happened into the **Culver Cowboy Saloon** (11513 Washington Bl. Culver City) 310-391-1519 the other night and sat in with the **DK Richards** band. My old buddy **Donnie Baker** was holdin' down the guitar spot along with **Chris Vanover** on lead vocals. These guys are packin' 'em in at this local watering hole. The club has a nice stage and dance floor and features live honky tonk music Thursday through Sunday. Real friendly crowd.

The next **Western Beat Showcase** welcomes back hit songwriter **Andrew Gold** who has the current **Kathy Mattea** single and just finished producing **Stephen Bishop**. **The Borrowers** also return Thursday, June 2nd, as they continue to create a massive buzz. Pop songstress **Lois Blaische** will debut her newest tunes as will country/pop singer-songwriter **Karen Tobin** who has released a wonderful new indie CD. Country rocker **Steve Cochran** takes a break from touring with **Juice Newton** to play a dynamic set of Creedence style swamp/country. Hit country writer **Jan Buckingham** is venturing into acting these days. New talents **James Grey**, **Warren Sellers** and **Tena Moyer** will also be exceptional additions to this fine lineup.

—Billy Block



Nashville publisher Steve Bloch, artist Karen Tobin, Garth Brooks co-manager Bob Doyle and songwriter Reeva Hunter.



Eric Reed

Veteran pianist **Gerald Wiggins** celebrated his 72nd birthday in style before friends and fans at the **Jazz Bakery**. Assisted by bassist **Andy Simpkins** and drummer **Paul Humphries**, Wiggins was in typically swinging form during a colorful performance full of humorous interplay and creative solos. During the second set, **Ruth Price** (singing an enjoyable "I Cried For You") and pianists **Eric Reed** (dazzling many with a greasy funky blues), **Bennie Green** (who with bassist **Ray Brown** and Humphries performed an outstanding rendition of "I Could Write A Book") and **Dorothy Donegan** (tearing the place apart with "Tea For Two") paid tribute to Wiggins. As a climax, Wiggins, Green and Reed played a romping six-handed solo version of "Caravan" that should have been filmed! A happy tribute to a much beloved jazzman.

The great **Les Paul**, who will turn 79 on June 9, made a rare L.A. appearance recently at the **House Of Blues**. The first half of his set found the innovative guitarist (who essentially invented both the electric

guitar and multi-tracking) playing relaxed standards in a trio with rhythm guitar and acoustic bass. After awhile, he welcomed several guest artists including guitarists **Johnny Rivers** ("Secret Agent Man") and **Jeff Healy** for more rockish blues, but Paul held his own during a long tradeoff. It was great seeing the legend, but here are a few warnings about the **House Of Blues**: (1) Do not use their valet parking! I waited in line for 48 minutes, along with a couple of hundred other people, to get my car. (2) Get your tickets through an agency because their Will Call line was as long as their line for parking. (3) Do not take seriously any answers given by their help; they have not yet been properly trained to help customers and constantly directed people toward the wrong line!

The **Playboy Jazz Festival** (held June 18-19 this year at the **Hollywood Bowl**) is taking to the road for its first ever nationwide tour. A reduced five-hour version will play in six cities, featuring **Al Jarreau**, **Joe Sample** and (in three of the venues) **David Sanborn**, along with other artists in Atlanta, Detroit, Denver, Chicago and Boston.

Upcoming: **Catalina's** (213-466-2210) presents the **Dave Weckl Quintet** (through June 5), **Mulgrew Miller's Trio** (June 7-12) and, if he shows up, **Freddie Hubbard** (June 14-19); the **Jazz Bakery** (310-271-9039) features the **Dick Hafer** quartet (June 9), the **Denny Zeitlin-David Friesen** duo (June 10-11) and the great solo pianist **Joanne Brackeen** (June 17-18); the **L.A. County Museum Of Art** (213-857-6522) continues its free Friday night concerts with **Julie Kelly** (June 10) and **Med Flory's Quartet** (June 17 & 24); and **Pedriani's** (818-289-0241) has free jazz in their Alhambra store each Saturday, 1:30-4:00.

—Scott Yanow



David Sanborn



Pharoahe Monch and Prince Poetry of the duo Organized Konfusion

CLASSIC SOUL STIRRERS:

Two auspicious and soulful events are on the horizon. First, the most distinguished **Ray Charles** will bless the **Orange County Performing Arts Center** in Costa Mesa with his awesome talents. Charles gigs on Thursday, June 9, at 8 p.m., and ticket information is available at 213-480-3232

The **Stylistics**, the **Dramatics** and the **Chi-Lites** will play the **Greek Theatre** on Thursday, June 16, at 7:30 p.m. I hate clichés, but this *will* really be "a night to remember." People talk all the time about how much 'soul' today's urban music has lost, and these groups are the veterans that such critics miss so sorely. Even hip hop hardheads like myself have to "Stop, Look & Listen" when the Chi-Lites start kicking "Have You Seen Her."

HUMPIN' AROUND: I cruised by **Double Platinum Productions'** studio in Hollywood to hear what was up with this talented production team and heard a house full of hits rolling out their speakers. DP's **Hump Dog** and **DJ Ron Ski** were working on a new cut for the **College Boyz** that could be the **BOMB**, if the label doesn't snooze on that x-tra fat track. **Double Platinum** also has a slew of new artists waiting in their wings and may be working on tracks for **UNV** and **PolyGram's** newly signed group **Vybe**.

Somebody missed the mark on one group that **Double Platinum** worked with a while back, **Urban Prop**, who were victims of the **Capitol Records** quake of late. Down with the West Coast-based **Heavyweights** posse, this female rap duo had some very promising underground material that would be blowing up right now if they had been with a label who truly knew how to prime a rap record then bring it above

ground. **Urban Prop** is packing enough skills to be heard from again, so don't be surprised if the group pops up with a winner down the line.

AROUND TOWN: Dancehall singer **Barrington Levy** descended on **LunaPark** in West Hollywood with his satin-smooth vocal stylings. Levy has been around for more than a decade and is finally blowing up with his fantastic **MCA Records** release **Barrington**. Those of you who are looking for a variety of dancehall classics can also pick up a piece of Barrington on **Tommy Boy's** slamming **Big Bluntz** dancehall compilation, which includes his 1985 blunt smokers' anthem, "Under Mi Sensi."

I've got to give a belated big shout to **Death Row Records**, home of **Dr. Dre** and **Snoop Doggy Dogg** himself, for hosting a very special Mother's Day reception at the **Regent Beverly Wilshire Hotel** for over 500 single mothers and their children. Promoted exclusively by radio stations **KJLH** and "The Beat" **KKBT**, Los Angeles single mothers were invited to call the stations to get the 411 on an undisclosed "special event." Qualified callers were registered by the stations, given the details about the event and enjoyed a slamming champagne brunch and live entertainment. Dre and Snoop were both on the road taking care of biz, but their moms were in the house celebrating their special day with hundreds of appreciative fans from their communities.

STRESSED & KONFUSED: **Casual T** and **Tim Reid** at the **Hollywood** label said that **Organized Konfusion** is finally—FINALLY—going in the studio to master their sophomore set, **Stress: The Extinction Agenda**. For a while it appeared that OK's **Pharoahe Monch** and **Prince Poetry** would be collecting Social Security checks before their highly anticipated album hit the streets, but Cas says it's really, truly on for '94.

COMING UP: One of L.A.'s busiest bands, **Urban Dread**, will play the **Malibu Inn & Restaurant**. Call 310-456-6106 for details. Local unsigned talent has a very cool opportunity to be seen and heard at the **Ticketmaster Music Showcase**. The entry deadline is June 6. So get your tapes together and call 1-800-800-3232 to find out where to submit your music. Good Luck and good vibes to all you Up-And-Comings who go for it...PEACE OUT!

—Juliana "Jai" Bolden



Death Row Records' Mother's Day celebration

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CLUB REVIEWS

The Cage
Fair City
Santa Monica

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Keith Geraghty: 213-461-0169
□ **The Players:** Mark Leddy, vocals, acoustic guitar; Brian Lynam, electric guitar; Keith Geraghty, bass; Will Smith, keyboards; Paul Dockery, drums.

□ **Material:** Part of the problem with the Cage is too much of its material sounds like many other bands from England and Ireland. While several songs in the set stand out, especially the closer "Free," the rest of the material blends together into a montage of just another band from the U.K. When the material hits, it hits hard. "Free" is a funky, rocking song with a good soul backbeat and excellent lyrics. Also, this band is very effective on the slow tempo numbers, all of which are heartbreakers.

□ **Musicianship:** In this department, the Cage has it all together. Not only are they a tight unit, playing solos and leads off one another, but Mark Leddy is a good lead vocalist. He uses his voice to its full extent and also contributes with his acoustic guitar work. The acoustic guitar is played off Brian Lynam on electric guitar, who tears off some great rock & roll solos during the course of the set. Will Smith is a very solid keyboard player, although at times the keyboards are too loud in the mix of this band and probably could be underplayed a little more. The rhythm section of Paul Dockery and Keith Geraghty is very effective and shows their craftsmanship in their limited solo time.

□ **Performance:** This band puts on a hard working set of blue-collar rock & roll straight from the heart of Dublin. Mark Leddy knows how to work the crowd very effectively and can cause a great deal of commotion among the people standing close to the stage. The energy level of this band is good and they present themselves in a way that shows off their tunes to the best advantage. The one problem with the set was the choice of encore tunes. After burning up the



The Cage: A tight unit.

club with a blistering closing number, the band chose to encore with a song which has an acoustic lead-in played and sung by Leddy. Most of the audience chatted merrily through this interlude until it was concluded and the band jumped in to play the rest of the song.

□ **Summary:** This band is poised on the edge of a major breakthrough if they can find the voice shining through on their better songs. They have a lot of the elements necessary for stardom and just need to pull it all together. Definitely a band to check out.
—Jon Pepper

Shed
Blue Saloon
North Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** William Hochberg: 310-785-9029

□ **The Players:** Timothy Patrick Hall, vocals; Steve McKnight, guitar; Philip Deckard, bass; Jimmy Gilmore, drums.

□ **Material:** Shed has a very unusual sound, and this is probably what sets them apart from other run-of-the-mill club rock bands. The sound is sort of a horror movie soundtrack score, with psychedelic overtones. The other fascinating

thing about Shed's material is that just when you think they have gotten themselves into a rut, they show you something new and different. The one complaint with the material is that the tempo of all of the tunes is basically the same. There are no really slow numbers to give the audience a chance to catch their breath. This is not to say that all the rhythms in their songs are the same, because Shed does use some interesting rhythms, just no slow-tempo songs.

□ **Musicianship:** The interesting thing about this group in the musicianship area is the vocal uniqueness of Timothy Patrick Hall. By feeding his high-pitched shriek through some sort of loop, Shed has managed to produce a warped-record sort of sound they can call their own. This sound adds to the eerie feeling the music sometimes produces. The guitar playing of Steve McKnight is not flashy, but very solid. McKnight lays down a good groove and lets the vocals take the melody, filling the gaps with his solos. Jimmy Gilmore and Philip Deckard are the rhythm section that makes the whole band run, setting the tempo for the whole show. Gilmore does occasionally show flashes of brilliance on his drum solos, and has no problem handling the many and diverse rhythms in Shed's repertoire.

□ **Performance:** The one problem with Shed is their presentation. They play with a lot of energy, but they are not very interesting to watch. This is a band worth listening to, but one could be playing pool in the bar at the same time. Now this is not the worst problem in the world, as many bands are just bands playing on a stage, rather than putting on a show. It all depends on what you want out of the music.

□ **Summary:** It's good to hear a band sound this good. With their new and interesting songwriting ideas, Shed should have plenty of material. This is a rich vein and they should mine for all it is worth. It would be interesting to hear this music recorded, too. If you're looking for something just a little different, Shed just might be up your alley.

—Jon Pepper



Shed: Psychedelic overtones.



Compulsion: Unique songs.

Compulsion

The Viper Room
West Hollywood

1 2 3 4 5 6 7 8 9 10

□ **Contact:** Joel Amsterdam, Elektra Records, 310-288-3809

□ **The Players:** Josephmary, vocals; Garret Lee, guitar; Sid Rainey, bass; Jan Willem Alkema, drums.

□ **Material:** Punk rock. Not soccer chant punk, but real punk rock a la the Sex Pistols. The lyrics deal with the often ironic downside of life, and thoroughly take the piss out of many accepted institutions. The melodies are spartan, yet memorable, and have that same bratty feel that summed up the punk genre's whole snarling vibe. Well-organized chaos. Another point: the songs are definitely unique, and make the band instantly identifiable.

□ **Musicianship:** Compulsion is one of those bands that uses their instruments to get their message across, rather than to dazzle with technical brilliance. Josephmary's voice orbits around a rock feel with a bit of Johnny Rotten. Lee's guitar punchings are delivered with full attitude. Just bash it out.

□ **Performance:** Compulsion delivers their material with full, snotty conviction. Their show is an on-stage temper tantrum, marvelously thrown to the dismay of the rich brats who showed up at the Viper Room hoping to catch a glimpse of their fave Generation X TV darlings. Instead, they got something closer to Billy Idol's Generation X (his first band, before he drifted into bucks, bullshit and boredom). Lee looks like Sid Vicious, and Josephmary stomps around the stage like a caged simian on dope. Yep, its punk, and delivered with the same crass attitude.

□ **Summary:** Brilliant. We've needed a band like this for a while - let's hope they don't start a bandwagon, though. Translation: Kids, don't try this at home. The stunned posh posers at the Viper Room couldn't have hoped for a better display of churlish insolence had Doherty and Applegate had a fist fight on the main floor. Still, the rich

kids were 'not amused.' I was. I felt like blowing my nose on somebody's sleeve. —Tom Farrell

Ozric Tentacles

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

□ **Contact:** I.R.S. Records: 818-508-3130

□ **The Players:** Ed, guitars, koto, keyboards, samplers; Joie, keyboards, samplers; Merv, drums, voices; John, flutes, voices; Zia & Roly, bass.

□ **Material:** They're Hawkwind. Okay, they're not exactly Hawkwind, just like no two snowflakes are exactly alike. But like their countrymen, Ozric Tentacles unravel ceaseless eddies of dizzying sound that are at once enthralling, stupefying and beautiful in a strange way. Mainly instrumental, their songs bear names like "Sun Hair," "Feng Shui," "Half Light In Thillai" and "Vita Voom." The downside: Some of Ozric's tunes sound like the kind a guitar player would write after getting his first wah-wah pedal, while others are just plain repetitious, and seem to go on and on and on and on and on....

□ **Musicianship:** Ozric Tentacles flout easy descriptions or labels. To simply call them musicians...no, I

think not. They're euphonic druids, on-line musical sorcerers who create sonic labyrinths and Cyclopean structures drenched with irregular masses of sound. Blue Meannie dreamscapes airbrushed by Dali. Piss artists? Like painters who throw buckets of pigment on canvas, it all boils down to what you like. While the band is definitely proficient, they fall into the category of musicians who are adept at manipulating sound, rather than playing scales. But I would have to say that Ozric Tentacles without wah-wah pedals or trippy keyboard effects would be like Kool-Aid without water.

□ **Performance:** An Ozric Tentacles concert is truly an experience. The band conjures up a whirling vortex of mesmerizing sound and light—the latter courtesy of a huge backlit projection screen displaying Jefferson Airplane era light patterns. (Oddly enough, these failed to materialize on film). On the floor of the Whisky, hippies danced and swayed to the sensations. (Real hippies—none of these new age posers!) It's like the band managed to open up some weird temporal rift back to the days when Jim Morrison would play here, and these hippies heard the music and came through. Even Timothy Leary showed up. Ahh, the sounds... the lights... the colors.... I have a feeling that some of Ozric's sonic noise blots may still be whirling up around the Whisky's rafters. (A bit of advice: if you should happen to stumble upon one of these anomalies, remember to stay inside the pentagram).

□ **Summary:** I kept hearing a voice repeat, "Please do not take more than half a hit of the brown acid..." After the third song, everything began to sound the same. It was like the whole room was spinning, and I wasn't totally enjoying the trip. I felt as if I was in the Star Trek episode where people with that freshly-tasered look keep wishing you the "Peace and Joy of Landru," but I was not "of the Body." Ozric Tentacles is definitely not for everybody, and you really have to be able to "turn off your mind, relax and float down stream" to get into these guys. But hey, it's not like I didn't inhale—but I think these guys went so far as to actually drink the bong water. —Tom Farrell



Ozric Tentacles: Musical sorcerers.

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CLUB REVIEWS

Eves Plum

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Liz, Epic Records: 310-449-2800

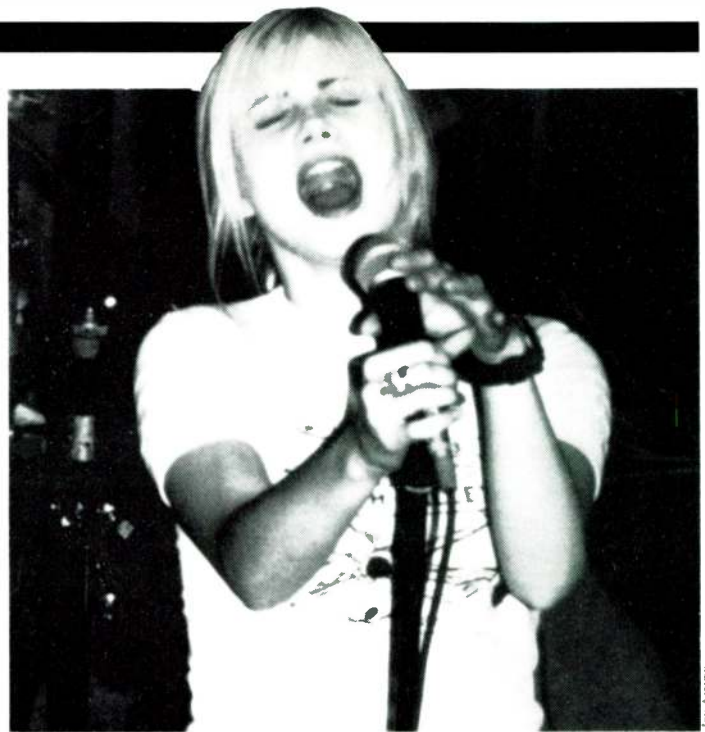
☐ **The Players:** Colleen Fitzpatrick, vocals; Michael Kotch, guitar; Chris Glammalvo, bass; Ben Kotch, drums.

☐ **Material:** Songs are what count. Everything else is able to be manufactured. Luckily, Eves Plum writes great pop songs. Guitars and vocals that have a uniqueness without being too weird. Catchy danceable rhythms and interesting arrangements with pop sensibility. My one criticism is that any new young band that finishes their set with a cover song, especially if they write as well as Eves Plum, are doing themselves an injustice. After all, leaving a show humming someone else's song is not the desired effect.

☐ **Musicianship:** Colleen Fitzpatrick has one of those voices that can cut you right through with dynamic intensity or soothe you like a lullaby. Ben Kotch is an amazing drummer. Powerful yet subtle, his hi-hat playing was the driving rhythm that subconsciously made the crowd dance. Michael on guitar had the power and style of playing that gives them their sound and his use of effects created a depth that made this four-piece seem much bigger. The new guy on bass who grooved and throbbed their rhythms, completed the quartets line up.

☐ **Performance:** Eves Plum made the *Troubadour* buzz with excitement. It was the band's solid performance that had the crowd leaping and diving around. Colleen had the charm and charisma of a rising star who seemed totally unaffected by the band's popularity, choosing to immerse herself in the songs and bounce around the stage as if she were on springs. The whole band had a positive energy level that endeared them to the crowd. Overall, Eves Plum looked geeky enough for the college-radio crowd and sounded competent enough for commercial success.

☐ **Summary:** The *Troubadour* is the



Eves Plum: Great pop songs.

best club in town and Eves Plum made great use of its stage, lighting and sound system. Eves Plum looked and sounded like they were enjoying themselves and that can be infectious. They are undoubtedly going to be huge very soon. —Nigel Mitchell

Kristen Hersh

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** 4AD/Sire: 310-289-8770

☐ **The Players:** Kristen Hersh, vocals and guitar.

☐ **Material:** This may indeed be just one girl and her guitar, but forget any idea you may have about this being a folky, Joan Baez kind of thing. What this ex-frontwoman for the *Throwing Muses* delivers is much grittier and urban—and infinitely more intriguing—than all that. Hersh sings lithium lullabies, seeming always to skate the edge of something dark and deeply personal. The



Kristen Hersh: A raw intensity.

Throwing Muses had a bad habit of being obtuse and removed, but in this solo effort it appears that Hersh has rid herself of that band's bad habits. She keeps close to the bone, writing songs that are at once lyrically pretty and emotionally moving. "Sunshine" and "Houdini's Blues" come to mind as fine cases in point. Gotta love her humor, too: "This Hairdo's Truly Evil" is sure to be recognized as a universal truth.

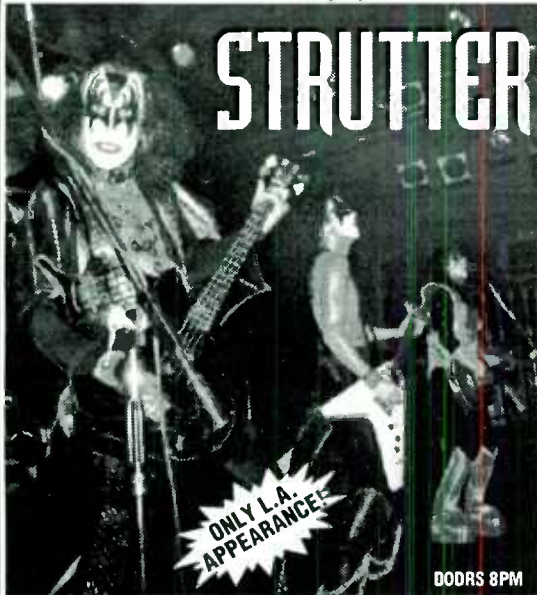
☐ **Musicianship:** One of the most compelling aspects of Hersh is the raw intensity and gut-level power of her vocals. Her projection is stellar, never losing resonance even in those seconds where her voice cracks. It all fits somehow. Her playing is a subtle accompaniment to the rough, gorgeous textures of her voice.

☐ **Performance:** The first thing she told the crowd between songs was advice her husband had given her about talking to the audience from the stage: "It is good to talk to people but it is bad to say anything stupid." (These are words most bands should have tattooed onto their foreheads, lest they forget the extreme wisdom therein.) Thankfully, she kept pretty close to that axiom, breaking the flow of her set only to tell funny stories relating to the songs, or to pass on ironic observations about the trials and tribulations of being a "famous" rock goddess. The crowd—mainly *Throwing Muses* fans, no doubt—was enthusiastic and enthralled enough by this solo act to stay put in their chairs.

☐ **Summary:** Count Hersh among the growing number of exciting female solo performers like P.J. Harvey, Tori Amos, Sara McLaughlin, etc. They all have difference styles, surely, but the passion and excellence are the same. Granddaughters of Patti Smith, all. Do not miss the opportunity to catch Hersh at a live show. Consider this a direct order. —Sam Dunn

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307 Santa Monica Blvd., Santa Monica, CA 90401
Contact: Jimmy D: 310-394-2348
Type Of Music: All styles except heavy metal.
Club Capacity: 100
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to Jimmy D. at 20336 Cohasset St., #10, Canoga Park, CA 91306.
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4568 Melrose, Hollywood, CA 90028
Contact: Reine River: 213-667-9762 or 213-661-3913
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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
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Club Capacity: 200
Stage Capacity: 5
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Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

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Piano: No
Audition: Send tape, promo pack, SASE.
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PA: Yes
Lighting: Yes
Piano: No
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10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom: 818-763-7735 (leave message)
Type Of Music: Original acoustic, folk, poetry.
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Stage Capacity: 6
PA: Yes
Lighting: No
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30 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy: 213-376-9833 (Mon. 12-6pm. Thurs. & Fri. 12-10pm.)
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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304
Contact: Laurie: 818-341-8503
Type Of Music: Original rock, alternative, all styles.
Club Capacity: 240
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send pkg to club or call for info.
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 showcasing.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & bio or call John.
Pay: Negotiable.

NIGHTWINDS

1026 Wilshire Blvd., Santa Monica, CA 90401
Contact: Jeff Johnson: 310-917-9111
Type Of Music: R&B, jazz, folk, pop, world beat, alternative.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio to Jeff.
Pay: Negotiable.

PELICAN'S RETREAT

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Contact: David Hewitt: 818-222-1155
Type Of Music: All types, except heavy metal and country.
Club Capacity: 400
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt at above address.

SACRED GROUNDS COFFEEHOUSE

399 w. 6th St., San Pedro, CA 90731
Contact: Jeanette Roh: 310-514-0800
Type Of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 90
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mike Wednesday nights 8:00-10:30, or send tape and promo package to Jeanette.
Pay: Negotiable.

TOE'S TAVERN

37 N. Catalina, Pasadena, CA 91106
Contact: Guy: 818-577-6675
Type Of Music: Rock, alternative, Top 40, acoustic, world beat.
Club Capacity: 300
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Mike Lipe: 818-353-9433
Type Of Music: All styles.
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
Pay: Negotiable.

ORANGE COUNTY

SUNSET BEACH CLUB

777 S. Main St., Orange County, CA 92668
Contact: 310-592-4317
Club Capacity: 350-400
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

INTERNS WANTED for major label publicity department. Thur. & Fri's. Must be reliable, on time, and willing to learn. College students preferred. (818) 953-7910.

LA RECORDING studio needs night time receptionist. Person must be a responsible people person. This is a paying job. Pls fax resume to (213) 464-8770.

INTERNEEDED for production company. Must have knowledge of music industry, outgoing personality, and own transportation. Call Shelly or Ace at (213) 463-9487.

INDEPENDENT LABEL/Management firm looking for qualified interns (no \$). Mac computer and organizational skills. Contact: Ingrid (310) 577-2100.

RKD RECORDS seeks experienced international salesperson w/ previous record sale. Bilingual preferred (eng/span). Commission only. Fax resume to Tim: 310-246-9670.

INTERNEEDED to assist in management and promotion of original, alternative, rock band. Could lead to paying position. Contact Blake at (310) 946-4942.

INDIE LABEL/mgt. Co. in Encino seeks motivated PT interns-possible paying. Good phone, computer/office skills. Transportation necessary. Call Sharon at 818-995-8076.

ROAD CREW wanted for rock band-national tour pending. Clean DMV, no ties, will to travel. Need sound, light & general stage tech's-3 positions (818) 951-4784.

INTERNEEDED for indie publicity firm. High profile clients. Good organizational skills a must. College students preferred. No pay, excellent exp. Call Jon at (213) 655-4151.

MAJOR ENT. PR firm seeks motivated and responsible intern. Great opportunity to learn the business. No pay. Must be in school. Call Elizabeth (213) 651-9300.

RECORDING STUDIO seeks intern assistant. Work includes secretarial, the opportunity to learn computer graphics, and optional commission sales. (818) 980-4829.

INTERNEEDED at Polygram Records for video & Media. Work for free, but learn and get your foot in the door. Must receive college credit to participate. (310) 996-7268.

ALTERNATIVE CABLE program looking for motivated, ambitious person for publicity and marketing. No pay. Here's your chance to get in on something big. (818) 753-6668.

INTERNS NEEDED asap for indie label. Must be willing to learn, flexible, good phone manners, common sense, computer skills, & trans. No pay. Call Shaun. (310) 312-0300.

INTERNS WANTED in music video dept. for major indie label. Must be reliable. Computer & organizational skills a plus. Film students welcome. Contact Greg at (818) 973-4545.

RECORDING STUDIO seeking part time receptionist. Monday-Wednesday 5pm-11pm and Sundays 9am-9pm. (818) 841-6900.

INTERNEEDED on TV show for lip syncing for music videos. No pay, but great opportunity. Call Gareth at (310) 394-0957.

INTERNEEDED. Assist Program Director of national music video/promotions company. Knowledge of Apple and music industry a plus. Contact Matt at College Music Promotions, 818-963-5870.

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A&R Department

Denise Samuelson

of Giant Records
A&R Department

Jim Cardillo

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First Place: 7 day lockout at Clear Lake Audio, with your Producer & Engineer or with Clear Lake Audio's in-house staff. This includes 2 reels each of 3M 996, 2" and 1/2" recording tape and one 60 minute 3M Pro DAT, all provided by 3M Pro Audio Mastering Tapes. Each member of the band will also receive one CD of the session.

Second Place: \$1,000.00 shopping spree at The Guitar Center.

Third Place: \$500.00 shopping spree at The Guitar Center.

Fourth thru Tenth Place: Each member of the band will receive one CD of the tape entered.

The Top three bands will perform live
(Solo Artists must have their own back-up band)

at **The Roxbury** on **August 10, 1994**

where 1st, 2nd & 3rd place winners will be judged.

Alchemy Productions Mobile Studio will be recording the show. In addition, UCTV will be video taping each finalist's performance. All finalists will receive a copy of the VHS and audio recording.

Bands must be un-signed and may send a maximum of 3 songs. Out-of-state winners will be flown in to Burbank Ca. (with guitars only). Housing will be provided for the week at The Barham Oakwood Gardens Apartments (located 5 minutes from Clear Lake Audio). Transportation to and from the studio is not included.

Entry Fee: \$100.00 per band.

Entry Deadline: July 15, 1994

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MUSIC STYLES

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer State of the art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with huge sample and sound library.	310-203-6399*						Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KOFI BAKER - Drummer Ludwig and Zildjian endorse all pro equipment. ***Contact: Angel***	310-859-2231*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FRANCIS BENITEZ - Female Vocalist I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!	310-392-1355	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years of experience in the Hispanic Market, both live and studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias and Raphael among others.	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL BINIKOS - Arr./Producer Roland D70, S330, JV880, Juno 106. Akai sampler. Mac-based sequencer, etc.	(213) 851-0665	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 10 years experience. Recent credits include: Donna Summer, Jon Secada, Emmylou Harris, Ann Wilson of Heart, Jason Scheff of Chicago, KT Oslin. TV themes and international commercial jingles. Many others.	I like to work with up and coming talent. Will work with your budget on demos.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	213-469-4981	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Worked with artists from Warner Bros. Polygram, Motown. 5 year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string. D-tuner. Lead and/or backup vocals. 3 octave tenor range.	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 Lacey. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings Renaissance harp, nylon or steel strings, mandolins, dulcimer, bouzouki.	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"/>
PETER G. - Drummer DW drums, some percussion and vocals.	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mtr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 dm mach, Korg M-1, etc. Acoustic piano. Atari comp.	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"/>
DAN GARFIELD - Keyboards Wavestation SR & AD, Proteus 1XR & 2XR, Vintage Keys, Morpheus, M1R TX802, JV880, U220, D550, MKS70, S1000HD, Performer, Vision, Galaxy	818-887-2775	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	'92/'93 Lindsey Buckingham-Tours, VH1 special, MTV video: Keyboards, programming and backing vocal. '91 Joe Walsh-Tour: keyboards, programming and backing vocal. '87-'90 Fleetwood Mac-Tours, recording, video: backing keyboards & programming. '89 Steve Nicks-Music electronics supervisor and programming.	'83-'87: Technical consultants (Garfield Electronics, Doctor Click): Michael Jackson, Don Henley, Steve Wonder, Eddie Money, Don Felder, James Horner, Herbie Hancock, George Duke.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MIKE GIONET - Bassist/Vocalist Warwick 5 string fretted, Fender Jazz 4 string fretless, much gear with big sound.	310-472-4860	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label, extensive touring and session experience.	Very personable, honest and serious. Thorough understanding vocally and musically. Looking for established act with discipline.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	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 production. 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"/>
KENNY HUDSON - Percussionist Full Afro and Latin percussion set up. Roland SPD-11, Octapads, Line Mixer, R-8M and MC50 sequencer.	213-663-9043	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Toured with Steve Wonder, Barry White, Jon Lucien. Recorded with many artists and worked on the TV show Fame. I endorse LP, Paiste, Rhythm Tech and Capella.	Seeking pro sessions and tours	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PHILENTI LEVO - Producer AKAI MPC 60, Roland D-20, 99 music trax, 6 vox trax, modules and EFX.	213-599-0809	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Producer/arranger with songwriting, drum programming and composing experience.	Great attitude, loves collaboration. Will work with you to achieve common goals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOB LUNA - Pianist/Kybd/s/L. Voc Kurzweil K 2000, Apple Macintosh IICx, Roland S50 and various other keyboards.	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thirty years of pro credits, albums, tours including /The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player." Aka "The Funkmaster."	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
SCOTT MILLER - Guitarist Various electric and acoustics. Mesa Boogie Amps.	818-284-9074	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 years experience gigging, writing, arranging, recording, producing, engineering, teaching. Read music, charts. Great ear. Berklee grad.	Versatile player. Versatile gear. Positive pro attitude.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PAUL MURPHY - GUITARIST Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack, Peavey Classic 50 etc.	310-396-2123	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Established pro guitarist. Berklee grad., excellent reader, good ears, very versatile. Performances with Latoja Jackson, Merv Griffin, Toni Childs, Jerry Vale, The Drifters etc. Assistant to Jamie Glaser's (musician career super charger system). Pager # 310-585-0311.	Great attitude and equipment, all styles, career oriented, lessons available. TV/Movie sessions experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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•Exp Id guit, writr w/vocs avail to join/form band. Big Star, Sonic Youth, TV & Bettie Seever. 818-752-0885
 •Exp pro avail for blues, rock, entry & reggae gigs. Dependibl pply avail for paid sits. 818-382-4522
 •Extremely dedictd fem guit sks killer 2 guit band. Have xint image, equip, bckng vocs. Lv msg, 818-841-4761
 •Guit avail for pro HR/HM band. Lng hr image & no B/S. Infl Aero to Pantera, but no Q'Ryche. Cody, 213-526-7036
 •Guit avail for demo proj. Can help write, arrange, produce. Metal, grunge, R&B. Have 4 trk keybrd, drk machines, fx. Fast & reliable. Eric, 310-674-4007
 •Guit avail for srs proj a la Tool, Rage, Helmet, Rollins. Have equip & exp w/popular local bands. No Hillywd glam types. Pls call 818-785-1913; pager, 310-716-3830
 •Guit avail for a funkified, fusiony, acid jazz proj. Estab cats only. Orig mat only. 818-761-2220
 •Guit avail for hvy progrsv proj. Have pro gr, bckup vocs, trends, image & exp. Lkg for same. Infl Dream Theater, Fates, Jane's, Call, pager, 818-819-2376
 •Guit avail for one guit band only. Infl Rhodes, Page, Hendrx, VH. Vic, 818-508-7147
 •Guit avail into Slow Dive, Ride, Lush, Adorable, Cure, Patrick Stoford, 213-224-8332
 •Guit avail to complete emotional, creatv HR band w/soul feeling, Groove, pwr, melody, dynamics. You have same. Alice to Zep. Mark, 213-931-7718
 •Guit avail to join/form HM band. Infl Priest, Fight, Accept. Prefer 2 guit sit. Pro equip, image, bckup vocs. Toby, 818-753-3973
 •Guit, B/M writr, w/projs, studio & label contacts sks gigging band a la Cranberries, Scott, 310-390-8717
 •Guit, keybrdnt, sngwtr sks voc, guit, drmr, bst to estab progrsv melcd HR band. Cross between Q'Ryche, UFO

T'Lizzy. Srs only. 213-353-4773
 •Guit ready to join/form band. Open minded, plys w/alt, team pply, motivated, will take risk, innovative. Hvy groove, psychedelic, acid rock. 310-842-6403
 •Guit sks voc who is him/herself to form band. Orig style, elec/acous. Infl U2, Rush, Zep & everything else. Shelley, 818-886-8986
 •Guit sks wrking classic rock cover band. Sing Id & bckngd vocs. Willing to travel overseas in Asia or Hawaii. Mike, 818-779-1667
 •Guit, sngwtr, infl Trevor Rabin, Rush, Jellyfish, grt voc abil, avail for hi quality bands or proj. Billy, 714-536-1269
 •Guit srching to join/form a melcd HR band. Infl Q'Ryche, MSG & Blue Murder. Long Beach area. Brian, 310-425-6061
 •Guit, voc sks to join/form dark, semi-gothic band. Read, type O neg, early Cult, Sabbath. Srs, 11 to 4. Robert, 714-522-3553
 •Guit w/road exp & recrdng sks estab orig band or pro paying sit. Infl Beatles, Costello, Kings X & 70's dinos. Curtis, 213-969-9067
 •Guit w/strong vocs lkg to join/form band. Diverse infls. Srs only pls. Dave, 310-792-0302
 •Hvy Id guit avail to join/form band. Modem, cmrcl, hvy Infl Lynch, Pantera, Sepultura, STP, Tommy, 213-874-1034
 •Ld guit, Bryan Jay, lkg to join/form metal thrash band. Have pro exp w/world tours, albums & videos. Call 909-514-4053
 •Ld guit sks to join/form hrd blues band. Orig style & sound. Terence, 213-463-2148
 •Ld guit sks hvy edge, sng orientd band. Emphasis on musicianship, creativity, direction. Have extensive studio/live exp. Pro sits only. No grunge, thrash. 818-783-9666
 •Ld guit, sngwtr sks to join/form band w/blues, boogie foundations building onto rock, pop, soul, etc. Jeff, 818-348-6671
 •Ld rhythm gm guit skg to join/form 2 guit HR band. Abundant pro equip, sings bckngd & arranges harmonies. Melcd, hi energy music. Doc Jones, 818-980-4665
 •Lng hr, loud, ld, rhythm, low slung, Les Paul, Marshall.

Maiden, Skid, Ozzy, Metallica. Skg band w/bckng, mgmt or label intrst. 818-784-2869
 •Melcd guit avail for musci expression of substance. Prefer 1 guit sit & male vocs. Doug, 213-851-1717
 •Melcd guit, sngwtr lkg for others who can take an idea & run w/out worrying about boundaries, formulas & image. Gus, 310-652-0557
 •Rhythm guit, acous/elec, ld & bckup tenor voc, sng wrking cover band or duo. Pro att, exp pply. Tom, 310-394-4890
 •Rhythm, Id guit lkg for crunchy band into Cracker & Crazy Horse. Dmr also avail. 310-395-1187
 •Seasoned guit skg cmrcl HR band. I'm together, you be too. Tony, 714-529-0843
 •Soullf, funky guit pply, R&B orientd lkg for very funky band. Must groove. Mark, 818-366-0914
 •Strong melcd blues guit, writr, slide guit sks pro wrking or recrdng gpps only. 818-761-9354
 •Tall, skinny, lng hr guit w/24 hr Hillywd rehrls avail. No drugs, women or personal problems pls. Infl Slash, Love Bone, Rage, 213-962-8981
 •Texas born guit pply sks touring or recrdng wrk. World class album, toung credits. Also slide & lap steel guit. Pro endorsed, pro only. 213-461-1018
 •Top pro rock guit avail, 10 yrs touring & recrdng exp as maj label artist in Euro. Pro gr, xint lks, pros only. 213-653-3034
 •Verstl, expressive, raw guit w/sngs, vocs, stage chops, contemporary lk sks enterprising sit w/grt plyrs. Michael, 818-937-5189
 •Verstl, expressive rock guit w/sngs, vocs, stage chops, contemporary lk sks enterprising sit w/grt plyrs. Michael, 818-993-7002

Skinny Puppy, Pantera, Zomba, Cnns, 818-785-2420
 •All orig altmv band w/strong melcd matl sks srs lkg guit for shows & recrdng. Contact 818-377-9541
 •Altmtv band infl by Ministry, Jane's, Zep nds rhythm Id guit to complete band & perfm pending showcs's. Image import. Dave, 818-551-1820
 •Altmtv guit wtd by voc to collab on writing sngs & starting band. Must have own style, no copycats. U2, Doors. John, 310-836-9230
 •Altmtv guit wtd, rhythm or ld. Must have orig ideas, travel & equip. Infl Beatles, Zep, REM. No flakes. Jason, 909-596-4150
 •Altmtv Id, rhythm guit in 1 wtd by hrd & weird band of LA natives under 30. We wnt to tour. Infl Dave Navarro, Pumpkins. 818-753-9627
 •Altmtv pop, rock band sngs guit w/grt image. Infl Mission, Prince, Duran Duran, Maj dema deal & upcoming shows. 213-851-1680
 •Angry Id rhythm guit ndd for altmv HR band w/90's att. 23-29 yrs, A/Chains, Rush, S'Garden. LARAK, 213-390-1835
 •Are you out there? One of the top vocs in LA lkg for Slash. Lng hr d, GNR type for collab, band. Pros only. Dane, 818-843-3711
 •At guit wtd by extreme HR band. Lng hr, pro gr. att a mus Skid, Love Hate, Aero. 310-214-1197
 •Attn rhythm Id guits. Style Sjs, Zep, Aero, Isley Brothers. Srs only, have gigs, showscng, demo tape. Rex Rooster, 213-465-9077
 •Billing guit acous guit for estab cntry rock band. Must sing. 213-466-4865
 •Blues guit wtd. Infl Albert King, Hendrx, for recrdng proj. Gerald, 818-447-1704
 •Christian guit wtd for PARADE. Exp, sngwtr abil & singing import. Infl VH, motown, Bums Bunny. Mark, 818-894-0711
 •Cntry rock guit pply who dubs on everything, harmonica, lap steel, fiddle. Profem voc, killer sngs & you, Vern. John, 310-374-3188
 •Creatv guit wtd for very soullf pop, dance orig band. Tiger, 213-876-5897
 •Dmr & voc lkg for guit w/rd sound, hvy groove. Infl Nirvana, A/Chains, STP. Call 213-664-2869
 •Ectecic pop rock band nds guit. No metal, no grunge, sng orientd. Bckup vocs a must. Steely, Police, Rush, Toad, Beatles. Mark, 909-823-0396
 •Ectc dance beat & rhythm sks the moody guit pply who knows how to groove. Dreamy sorta then tears it apart. Chris, 213-664-5464
 •Estab wrking band lkg for verstl ld & rhythm guit. Stage presence & voc: range into funk, R&B, pop, rap, etc. Mike, 818-508-1374
 •Fast fem voc, lyrisc sks musicians to collab on altmv music proj. Spiritual, sensuous, intelligent, xperimnt. Infl U2 to Dead/Dance. 310-572-6398; 714-502-0436
 •Fem slngtr, sngwtr, altmtv, atmospheric rock sks guit to form band. Chris Isaak, Fleetwood Mac, Doors. 310-452-5520
 •Fem voc lkg for guit, sngwtr. Pop, punk style. 310-281-6721

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9. GUITARISTS WANTED
 •#1 Id guit wtd by GLASS SHADOW for loud, HR band. Must have pro equip, pro att & lng hr image. Eric, 714-960-3799
 •2nd guit wtd by guit, drm team to help complete HM band. Infl Metal Church, Armored Saint, Megadeth. Dino, 213-549-0974
 •Acous guit whose primary function is singing harmony wtd by 1st rate pwr pop band a la Jellyfish, Red Cross, Teenage Fan Club. Carl, 213-930-1499
 •Aggrsv guit pply wtd for industrial band. Infl Ministry, NIN.

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•Fem voc, lyricst, male gutt forming focused, dedictd, all male, hvv mldc band Tnti, presence, unstopable drive Leopard, Boston, Aero, ELO, Heart Pros only 310-470-5069
 •Grt sngs, grl band, HR You must have winning att, blazng soul, awesome tone, huge rig, strong vocs, grl lkg, drug free life 213-624-1998
 •Guit wtd, male/fem, for creatv, mldc band Infi Pixies, Wedding Present, Sonic Youth, David, 213-666-3924
 •Guit for trio to learn 4 sngs, 2 instrmnt's, write 2 sngs for own indie release Must love Frank Zappa & hrd metal Larry, 310-657-0838
 •Guit nodd by newly forming band w/fem voc that also plays gutt Infi X, MB Valentine, Tru, Pixies 213-939-5997
 •Guit nodd to collab w/former id singer from CHELSEY HOTEL, fem, creating honest, real 310-275-8007
 •Guit plyr into Jane's, Sty & rock Studio & live Ace Michaels, 213-463-9487
 •Guit plyr wtd by new band w/estab plyrs, w/mgmt & hvv connex skg unq, open minded, atmospheric, sonic, undergrnd artist 310-393-7402, 310-449-1175
 •Guit sought, Infi Jane's, Colt, Jazebel Dark classy lks, srs, dedictd, hungry only Think before calling Brian, 213-852-1982
 •Guit w/Infranging from Blondie, Hanoi, Ramones, Green Day, wtd for srs, all orig, punk band. Bilty, 310-826-8380
 •Guit w/vocs wtd by sng wrtr for recordings Into Stack, Sly, James Brown, Meters. Refined plyrs only Chuck, 310-698-9969
 •Guit wizard wtd by pwr voc to form obnoxious, HM band Infi Megadeth, Pantera, Dream Theater 213-850-5848
 •Guit wtd, 20-25, by voc to form band w/bw memorable sngs & huge productions Infi Queen, Extreme, Duran Duran, Rob, 818-752-7555
 •Guit wtd by sng, sngwrtr Must ply w/groove & feel Have mgmt, atty & free rehsl. 213-462-7465
 •Guit wtd by sngir from band Infi Chuck Berry, Keith Richards, Graham Parsons Hvy Stones image Call 818-985-5042
 •Guit wtd for band w/upcoming gigs. Team plyr & creatv Infi Zap, Pearl Jam & Rodney, Jack, 310-649-5271
 •Guit wtd for mainstream altrntv band w/dark overtones. Must have soull altrntv style, live studio exp required. Post srt w/maj atty & bckng 310-373-9254
 •Guit wtd to collab, form band Emotional, mldc, altrntv U2, Police, Beatles Steve, 818-242-2219, msg, 818-246-7662, after 4pm
 •Guit wtd to form ong roots, rock band Kinda Eagles, Springsteen, Dire Straits Must be srs, sense of humor a plus 818-763-2908
 •Guit wtd, Infi Robert Smith, Bob Mold, Johnny Mar

Steve, 818-289-1565
 •HEAVEN AND HELL skg verstl gutt. Sngwrting a plus Name says it all 213-766-1295 (home); 310-288-6152 (service)
 •Hippy rthm gutt plyr wtd. Must know 70's funk & soul For band w/bigtime connex & studio. Sty mis pie. 818-769-1215
 •HONOR AMONG THIEVES auding gutt. Bluesy, slide, open tuned, southern feel plyr w/vocs. Immed paying gigs, recrdng, tour No duds or unemployed. 818-776-9210
 •Hvy progrs band lkg for 2nd gutt w/creatv id plyng of Tony McGalpine, progrs rhythms of Fates mts Rush. Srs musicians only Bob, 818-780-7010
 •Innovative rthm id, mellow groove w/hvy edge, Floyd, Metallica stylings Equip & trnspo a must. James, 818-993-1077
 •Inventive gutt wtd by fem sngir, sngwrtr, bst for gigs & recrdngs. Blondie, Velvet Underground Bette, 213-653-1933
 •Jettison, Eddy skg gutt, bckup voc Above average matrl, rd above average plyr, HR, not metal. Infi many, not a one flavor band 213-856-7130
 •Ld gutt plyr, 26 yrs exp, lkg to bs plyr, ldsing, dmtr to form classic 60's/70's band. Beatles, Who, Gabriel. Robert, eves, 818-797-4356
 •Ld gutt wtd for ong old style hillbilly, honky tonk band in Hllywd area. Must have vintage tone, chops, equip Sage, 213-462-5832
 •Ld rthm gutt plyr, age 30 & under, wtd for altrntv blues, rock prog. Too many nli to mention. Cory, 805-375-1399
 •Ld voc, sks blues gutt plyr. No Aero or Crowes clones, must have real blues, chops & abil. Nathan, 213-666-9542
 •Lkg for Latin bongo plyr & Latin accous gutt. Julia, 310-206-8678
 •Nothing means more to me than writing grt music & perfrmng Nd singing gutt, driven by love Have studio, sngs, vision, endless determination Lance, 818-346-4915
 •Passionate, intelligent, sensitive, creatv, versl, volatile, magical, seductive gutt desired to form electroacoustic neoprogne band wtd funk edge. Jeff, 310-836-8922
 •Pedal or lap steel plyr wtd. Pro fem voc, grt sngs & you Nadine Autry, 310-858-0849
 •Rhythm gutt, prefer bckng vocs, wtd by 3 pc ong, altrntv pop band Infi U2, REM, Midnight Oil, KROQ Dave, 818-708-9171
 •Rhythm gutt, voc, 16-19, nodd to complete uniq thrash band. Complicated, diverse music. Infi Cmcv, Forbidden,

Rush. No drugs, dedictn a must. Aldwin, 310-549-3504
 •Rhythm gutt wtd for band w/CD. Cesar, 213-243-9365
 •Rhyth w/some id abil nodd for metal band. Infi Megadeth, Maiden, Metallica Albert or Matt, 213-261-2783
 •ROADHOUSE, featuring former nat'l act members is now auding 2nd id gutt. Have 24-trk recrdng studio Infi Little Caesar, Junkyard, Steven, 818-980-8807
 •Roots R&R prog nds gutt. Sngir, gutt, sngwrting team. Credits: Unicorn Records, Warner Chapel Publishing, The Heights/Captol Records, John, 213-874-8076
 •Shred gutt nodd to form xperimnt glam band in Atlanta. Must love dissonance, complexity, hi tech & spandex. Must read! Jeff, before 7pm, 404-636-1147
 •Singing gutt plyr sks 2nd spc man for ld & rthm. Psychic roots & open mnd & heart. Infi Love, S'Garden, Bloody Valentine, Hendrix, Craig, 213-668-0700
 •Sngir, sngwrtr sks mldc fuzz & feedback gutt. Infi Pixies Terr, 213-989-0561
 •Sonic starrin' nodd for hvy tribal band. Tones & textures must be your specialty. Check out Killing Joke, Medicine, Kilt, then call 818-509-2695, 818-396-8692
 •Soull sngir, sngwrtr w/folk, rock, R&B leanings sks eclectic plyrs for hybrid groove based ensemble. Understated yet expressive, bold/mature, vibe over jve. C, 310-823-7636
 •TO sngir, A1 sngwrtr w/s exp gutt w/ntsrng lkg for eclectic R&R band Have million \$ tunes, press & instr. James Vincent, 213-469-3459
 •Wtd Rhythm gutt plyr for ong rock band w/record deal Lv msg, we'll call bck. Hal, 818-763-2613
 •Solo artist sks gutt to showcs, recrd next CD. Tape & photo to Dan Warren, 11684 Ventura #298, LA, 91604. Rock, no thrash, srs only.

•Altrntv bs plyr avail to join band w/trummy, jangly gutt sound. Will srt-in for gigs & showcs's. Infi U2, Smiths. Luey, 310-768-8223
 •Altrntv bst, 25, sks wrking sfts Ply'd w/members of School/Fish, Liquid Jesus & Bus Boys Pro att & gr, sing bckup. Bob, 310-544-1031
 •Avail bst, 28, Sty, Kravitz, Cream, Blue Cheer, Hendrix Classic monster gr & chops, hippy image, absolutely no Stones or Aero Signed or thntd only 213-653-7480
 •Bs plyr avail, 26 y/o, into jazz, Afro-Cuban style Pro only Antonio 818-403-5903
 •Bs plyr avail Infi Cure, NIN, David, 310-379-2320
 •Bs plyr lkg to ply proj like Yellow Jackets, Return/Forever, Scofield Pro only, 818-995-0867
 •Bs plyr, studio, lounng, clubs, elec fretted/fretless or upright, exp, pro, read, listen, solid support, blues, jazz, R&B, etc. Hank, 310-358-5922
 •Bs soloist, also ld & bckgrnd voc capabilities, xlt equip, lkg for overseas tour only. Have album credits. 310-677-7994
 •Bat avail for recrdng & perfrmng. All styles, fretted/fretless, jazz, funk, blues, sight reading, etc. Pro only 818-377-9832
 •Bat avail for paid gigs only, live & studio. Pro gr & att. Rock, blues, R&B, etc. Guenther, 818-780-7010
 •Bat skg musicians or band. Progrs, aggrsv music w/ dynamics. Must be pro, dedictd, willing to ply over the phone. Music before image. Lv msg, 213-660-1944
 •Bat, voc, sngwrtr, 29, average abil, go ong sngs. Altrntv pop inf. 818-763-1413
 •Fusion pro bst for hire. Studio & club wrk. Pop, jazz, blues, cntry & R&B. Always in the pocket & grooving. 310-205-0857
 •Guit sks band. Infi Sabbath, S'Garden, Arc Angels No drugs, no drinking, srs only. 818-577-5931

10. BASSISTS AVAILABLE

•#1 AAA best bs plyr avail for signed act. Maj label pref'd. Fox, 213-883-9658
 •19 yrs exp/s plyr avail for paid sfts, studios, toung, clubs, T40 & rock band 4 & 6 string bs, SWR gr. Brian, 818-715-0423

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•Skg xperimntl, artistic minded musician for estab band changing directions. Sonic, atmospheric, rhythmically different. Infr Dead/Dance, Cocteau Twins, Susie. 310-455-1647

•Solo artist sks bs plyr to shows, record next CD. Tape & photo to Dan Warren, 11684 Ventura #298, LA, 91604. Rock, no thrash, srs only.

•Top cntry western band w/3 albums, prodcr & mgmt sks cntry western bs plyr for the Hillywd/LA area. 213-969-8180

•Totally pro bst wtd for rock, jazz instrmntl proj w/maj legitmate connex. Must be dedictd w/maj chops a la Satriani, Morse, Di Meola. 818-506-623

•Like altmrv band sks bs plyr w/mkdc, chordal style. Infr Cocteau Twins, Cure, Chameleons. Srs responses only. Steve, 213-957-2393

•Vsrstl rock bst w/pro gr, att & vocs sought by dedictd HR band w/indie CD, infr, intrst & gigs. 818-773-7625

•Xlnt bs plyr wtd for World Music Band. Infr Gabriel, etc. Fern welcome. Only srs inquiries pls. Petra 310-394-4944

•Zero results? Forget quitting, suicide or trends. Pro sit, hvy dark groove, gothic, glam, bondage punk image. Whatever your style, check us out. 213-883-9578

11. KEYBOARDISTS WANTED

•A textural plyr wtd. Out there Floyd type sound. Call to hear samples on machine after 8pm. 818-786-4287

•Acc #1 keybrd wtd for HR group w/3 maj albums, 1 gold album. Must have killer melodic chops & grt voc. Pis pros only. Joe, 310-375-8468

•Altmtv band sks larn keybrd. Are you sick of LA? I have unq industry advantage, grt opportunity for right person. Kelly, 702-456-9184

•Blues, rock cover band, some orig, nds keybrd plyr who sings &/or plys bs. Keith, 909-989-1516; Graham, 714-283-1306

•Christian exp, screaming keybrd wtd for PARADE. Abil, singwrtg & singng imporit. Infr VH, molown, Bugs Bunny. Mark, 818-894-0711

•Cntry keybrd plyr, honky tonkin', key breakin', piano stompin' plyr for hot cntry act. Pro fern voc, killer sngs, no needs. Bill, 818-762-2486

•Fern keybrd wtd. Infr Cars, Belinda Carlisle, age 20-25. Ron, 818-762-5009

•Happening pop band a la Jellyfish, Lemonheads, Teenage Fan Club, lkg for keybrd, harmony voc, music fan. Carl, 213-930-1499

•Keybrd plyr, mature, who can sing lkd, wtd by bs plyr for immed nightclub wrk. Sundays & Mondays. Bobby, 818-712-9467

•Keybrd plyr wtd, age 23-27, for altmrv band. Infr Police, U2, Blossoms, Etc. 310-827-4896

•Keybrd plyr wtd for extremely hvy jazz rock band. John, 310-390-2573

•Keybrd wtd to complete orig altmrv band for recrdng, touring, Pro level, grt opportunity. On board prodcr, studio, instr. Must be committed. John, 213-856-5603

•Keybrd nnd for LA's top wrking T40 band. Must travel, commt, sing lkd, cntry to rock to funk. Top srs pros only. \$300-600 a week. 818-592-0366

•Keybrd, piano plyr wtd to form Styx cover band. All rehns are in SFV. All Styx fans call. Mark, 805-496-6355

•Keybrd wtd by pop/rock band for rehrls & showcs's

11. KEYBOARDISTS AVAILABLE

•Former keybrd w/Sass Jordan & Peter Wolf, dbl on rhythm guit avail for pro sits. Greg, 909-353-9507

•Keybrds, guit w/voc abil & rock image sks rock band w/ melody, diversity & texture. Prefer existing grp w/mgmt &/or album 310-540-8334

•Keybrd, grt equip, dbl on lkd & bckgrnd voc, lkg for overseas tour only. Have album credits. 310-677-7994

•Keybrd w/substantial technical capabilities, bckng vocs Fleetwood Mac, Lindsey Buckingham, Joe Walsh, Stevie Nicks. Road ready keybrd systm for toung or creat endeavor. Dan Garfield, 818-887-2775

•Pianist, singer, singwrt w/2 albums avail for band w/maj label deal only. 818-789-9211

•Piano plyr lkg for members to join a band of orig & T10 sngs. Mike, 818-989-0826

•Pro accompanist, formerly w/Sarah Vaughan & Joe Williams avail for projs. Herb Mickman, 818-990-2328

•Pro Hammond specialist. Currently skg pro recrdng projs only. Can ply any style from agrvrs, Deep Purple type shreddng to tasty styles of Santana, Allman Brothers 818-386-9884

•World class keybrd w/hi muscl integrity, solid, trained, soufl, equip & tmd. Infr Beatles, Elton John & reatly 213-464-3664

•World class keybrd, singwrt lkg for pro sits only. Have grt chops, equip, sngs, image & studio. Also arrange & progrm all styles. 909-396-9908

This is a paying sit. Call 818-562-6718

•Keybrd wtd for very soufl pop, dance orig band. Tiger, 213-876-5897

•Keybrd wtd for orig pop/R&R band w/strong matr. Must be creatv & versl. Srs inquiries only. Johnny, 714-289-8369

•Keybrd wtd for srs altmrv band that has college radio airply across the cntry. Must have gd bckup vocs & equip. Call 818-905-1622

•Mature, stoic keybrd wtd. Folk, rock, R&B orig. You ply piano, B3, sinngs, left handed bs. No pay, but let's develop sound that does. 310-823-7636

•Partridge Family band sks attractive fern keybrd, voc. If intrsd, call, Howie, 818-752-8658

•Rock grp CHARLEMAGNE sks male keybrd, 21-35 y/o, for orig matr. Bckgrnd vocs a plus. Call hotline, 213-658-9084

•Signed melodic HR band sks keybrd w/xlnt image & bckup vocs. Style melc, HR. Send pkgs. Takara, 11585 Riverside #7, N.Hillywd, 91602

•Synth artist wtd by 23 y/o male voc for etec pop grp. Infr Pet Shop Boys, DePeché, Duran. Will, 213-483-8665

•Totally pro keybrd wtd for rock, jazz instrmntl proj w/ maj legitmate connex. Must be dedictd w/maj chops a la Satriani, Morse, Di Meola. 818-506-623

•Xlnt keybrd plyr wtd for World Music Band. Infr Gabriel, etc. Fern welcome. Only srs inquiries pls. Petra, 310-394-4944

12. VOCALISTS AVAILABLE

•33 y/o voc, guit srchng for a R&R band. Infr Bad Company, U2, Simon/Garfunkel, America, Yes. Tony, 818-998-7168

•A classy pro fern voc avail for pop band, session wrk or any paying engagements. Grt lkg, positive att & 4 oct range. Lv msg, 805-252-1382

•A1 male voc, guit avail. Raspy tenor, rock vox lkg for signed rock grp w/grt sngs & grt sinngs. Demo over phone pls. Peter, 805-584-3271

•Altmtv grunge, rippin' blues rock, gruff & gritty voc/guit. 24 sks bst, drmr or band. Call 213-739-3726

•Altmtv voc sks guit to collab on wrting sngs & startng band. Must have own style, no copycats. U2, Doors. John, 310-836-9220

•Attractive fern voc lkg for wrk. Demos, recrdngs, album projs, etc. Pop, R&B, gospel, jazz & T40. \$75/sng bckgrnd, \$100/sng lkd. Taraword, 213-756-8416

•Band members wtd by cntry rock singer, singwrt w/orig matr. Infr Eagles, Graham Parson, George Jones, Bob Dillan. Gary, 818-766-9704

•Bluesy HR voc sks band, plyrs a la GNR, Zep, Skynyrd. Wild GNR types, pre-production ready, pros only. Dane, 818-843-3711

•CHELSEY HOTEL lkd singer, fern, avail for creatv, bluesy, psychcl band. 310-275-8007

•Christian lkd singer w/lyrics. The battle is on, so let's stand last. Karney, 213-484-0869

•Exp fern singer, singwrt w/range avail for studio sessions. 310-514-2467

•Exp fern voc lkg for paid session & live wrk. Dance, pop, R&B, soul & blues styles. Can sing in Spanish & French. Miguel, 818-787-4760

•Exp soufl, singing bckgrnd voc avail for a wrking band or artist. Prodcr, studio, singwrt. All styles. Srs callers only. Phylcia, 818-846-2154, 818-759-9897

•Fern cntry singer, singwrt sks cntry band, covers & orig. Srs pros only. Info Wynonna, Feba, MC Carpenter, Carlene, 213-254-4669

•Fern singer, dancer sks prodcr w/studio access. Funky, hip hop, dance, style. Maj record labels intrsd. 310-281-7174

•Fern singer, singwrt sks collab for wrting. Pop, jazz, R&B, even altmrv. 310-591-1843

•Fern singer, singwrt w/recrdng credits avail for pop/rock altmrv band. Srs only. Cris, 818-761-0274

•Fern singer w/soul lkg for versl independent musicians or band. Funk blues, jazz, reggae. Infr Natalie Merchant, Ricky Lee Jones, Maia, 310-372-5586

•Fern voc avail to join/form soufl hrd edge band. Srs pros only. 19-27, w/range. Not lkg for a date. Infr Aero, Cult, Candlebox. Chloe, 310-398-0522

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*Fem voc avail for demos & profts. Tape avail, references. Mishayla, 818-501-3130
 *Fem voc avail to join/form rock band. Infi Joplin, Tyler, Axel Rose, Michelle, 818-894-0204
 *Fem voc skg accomplished wrking band. All styles &/or sngwtr. Susana, 818-810-0361
 *Fem voc sks guit, sngwtr & other musicians to form a distinguished band. No hrd core. Call for inf. 213-965-1946
 *Fem voc, sngwtr sks GNR style band. Intense, aggrv rockers only. 310-301-0794
 *Fem voc w/strong gospel & R&B roots sks session wrk, gigger. Infi Whitney, Aretha, etc. Debbie, 818-608-2646
 *Frontm sks nextbigthing. Stones, Zombie, Realpeople w/a R&R image & att a must. 213-660-7637
 *Frontm to join/form band. Music & vox a la Traffic, Gentle Giant. 21 wks, att & exp. Committed pros only. Chris, 213-931-4858
 *God fearing male progrsv, exp sngtr, sngwtr avail for recrdng. Uniq, soufl, 3 range vocs. on the spot improv. Creatv lyric abil, positive. John, 818-719-9006

*Hot soufl! blues sngtr avail for orig signed blues rock band. Must be extra soufl. Alber, 213-883-9658
 *Hrdcore rap grp skg opportunity to audin for all recrd companies. Witness the facts instead of asking somebody. THE FUNKY D'S 818-242-8910; 818-244-2948
 *Irish born, world class sngtr. Swing to easy rock, pop & ballads. Most uniq & distinguished vox. Record & travel. Derek P. Finan 213-877-1937/373
 *Jewel in the rough sngtr, sngwtr w/classy rock image. Big soufl/vox sks blues. HR guit to write, grow & form band. 818-985-2922
 *LA A/Kickers skg voc to put Seattle to shame. Don't call if you can't sing. Chris, 818-783-7935
 *Lkg for band, 3-4 pc. Blues, rock, altrntv. 310-476-6922
 *Male ld voc, also willing to sing bkgmd, dbl on keybrds, has album credits, lkg for overseas tour only. 310-677-7994
 *Male pop sngtr avail for demos, jingles, session wrk. Exp, tinfd, most styles covered. When you nd a real sngtr, call me. Steven, 213-876-3703
 *Male voc w/gr range sks funk, melcd, rock band. Infi Tina Turner, Chaka Kahn, Dale, 213-874-5342
 *Marlena on the one sks join/form altrntv soul rock band. Soufl, pwrfl, exp sngtr, sngwtr. All plyrs call to discuss. Marlena, 310-641-6511
 *Poetic sngtr sks diverse, emotional band or musicians to create new progrsv sound. Infi Gabriel, Crowes, Kings X, Robert, 213-467-6521
 *Pro ld voc, frontm, sngwtr, w/concert tour & recrdng studio exp sks gothic metal act w/del, indie connx. Your demo gets mine. 310-358-6615
 *Rcknwon fem recrdng artist avail for demos, albums, CD's, recrdngs, all paid sessions. 4 oct range. Pls give a call to 310-289-4734
 *Sngtr, acous guit lkg for band. Infi Toad, DaDa, Crowded House. Jim, 310-207-3011
 *Sngtr, sngwtr formng poetic, emotional, melcd, altrntv band. Uniq, tinfd, exp, deditcd. U2, Police, Beatles, Doors. Steve, 818-242-2219; 818-246-7662, msg, after 4pm.
 *So uflf sngtr avail for studio wrk or estlab band. Catherine, 805-259-6710
 *Srd ld voc, wrtr, plys all saxes, percussn & some keybrds. Rock, R&B, blues, funk, jazz. No egos or drugs. Kenny, 818-990-2824
 *Tired of flakes? Exp voc lkg for hvy, groove orientd pro proj who has IT together. If you don't know what IT is, don't call. Michael, 402-435-5854

*Two famous porn stars, fem ld vocs w/new record deal skg R&B band w/orig mtrfr for recrdng & toumg partnership. 310-289-3129
 *Voc, 22, lkg for guit, bs, drms & keys, 20-25, to form band w/clean, lng hr, image. Queen, Duran, Extreme, Rob, 818-752-7555
 *Voc, sngwtr, vox compared to Striver & Dream Theater wts musicians from the school of old VH. Steve, 519-657-4786
 *Voc w/orig classics lkg for band, male/fem, to gig, tour. Prefer altrntv sounds. Have tenor vox, Sinatra, Morrison. Call, pager, 213-883-8348

*Dark, livng, altrntv band sks charisatic aggrsv sngtr to complete demo & wrk w/ Infi A/Chains, Tool, Cult, S'Garden. JD, 213-460-2494
 *Estab hrd groove altrntv rock band sks pro minded voc. Intensity, rage, image, att, will & deditcn. No metal screamers. Your best offer. 310-402-7794
 *Estab wrking band lkg for pwrfl vtrfl black fem voc frontperson. Stage presence & voc range into funk, R&B, pop, rock, rap, etc. Mike, 818-508-1374
 *Fem backup voc wtd for orig pop/rock band currently plyng LA clubs. Infi REM, Blossoms, Tom, 310-394-4890
 *Fem monster voc wtd for fem hvy band. Infi Sepultura, Pantera, Metallica, No Jeff Tate. 818-501-0567
 *Fem sngtr, lyriscst ndd. 4pc altrntv w/30 sngs & studio. Infi Zep, Sonic, PJ Harvey, X, Steve, 818-341-1757
 *Fem voc w/R&B, gospel, blues style wtd. Orig mtrfr, have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168
 *Fem voc wtd. Toumg band, psychdc, altrntv folk rock. 310-452-2781
 *Former keybrdet w/Sass Jordan & Peter Wolf sks xnt rock sngtr. Must be soufl & gd. Greg, 909-353-9507
 *Frontm w/similar range to David Wane, Graham Bonnet, Paul Viano ndd to complete 5 pc progrsv, pwr metal band. 818-810-6078; 818-810-2582
 *Frontm wtd by pro cmrl rock band. Must have xnt vox & image. Rob, 310-594-6176
 *Gigger band sks passionate, soufl & aggrsv sngtr. No 80's leftovers. Infi Floyd to Rollins. Brian, 818-752-0266
 *Guit, drms & bs sngtr, sngwtr w/pwrfl vox & gd melcd. Infi Rush, Yes, Floyd James, 805-945-0501
 *Guit sks voc a la Stooges, Stones, Who, TRex & Frank Zappa. 310-691-9954
 *Guit sks voc who is him/herself to form band. Orig style, elec/acous. Infi U2, Rush, Zep & everything else. Shelley, 818-886-8986
 *Hey sngtr who nd sngs. We have them. \$100/sng, we shape music & lyrics to your style. Call us, noon to 8pm, 213-876-0928
 *HR/HM guit sks Kevin Dubrow, Ronnie James Dio, Pat Benatar style male/fem voc. Brad, 310-672-4544
 *Hvy orig band sks pwrfl melcd male voc. Must have mid to hrd range. Lockout, recrdng studio & maj industry contacts. Pros only. 310-370-1967; 310-594-1965
 *Improv sngtr for melcd, altrntv band w/mgmt. A/Chains mstr Steely Dan, Soufl frontm, Chris Cornell, Corey Glover, Eddie Vedder, Chaka Kahn, Pros w/commitment, no posers, drug addicts. 213-969-4093
 *Industrial orientd voc wtd, but by yourself first. Tool, NIN, 818-796-4273
 *Intense, deditcd sngtr ndd for HR, funk grp. No att. Send demo to PO Box 56441, Sherman Oaks, CA, 91412.
 *Ld guit, sngwtr sks voc to form band. Must have gd range. Infi Dokkin, Blue Murder, TNT. No grunge or 818's. Rick, 310-421-0814
 *Ld guit, voc, sngwtr sks rthym guit, voc for grp into C. Trick, KISS, Joan Jet, Mark, eves, 818-967-9114
 *Ld sngtr, black or Latina only. 21-30 y/o to form tnc. Dance music, srs only, have label intrst, Miguel, 818-787-4760
 *Ld voc ndd for 2 album proj. Lyrics & vocs. Rick, 818-893-8811
 *Ld voc wtd by srs hvy, psychdc, moody, altrntv band. Infi Afgan Wigs, Peter Murphy, Jane's, Matt, 818-787-8970
 *Lkg for a rock sngtr a la ZZTop. Ricky Matthews, pager, 818-608-1520

12. VOCALISTS WANTED

*80 dirty, rotten, sick, rebellious, tall, lng hr'd, punk. Very charisatic, wildm, sick mentality, dying to kill this town, psycho. Skids, GNR, Satan. 310-358-6982
 *81 frontm, perfrm w/lash for HR band. Wide range of inf. No grunge. Call 818-225-2281
 *81 hi energy voc ndd to form new sound of the 90's. Call 818-347-4624
 *2nd ld sngtr to join altrntv rock band. Disharmony helpfl. Muscle appreciated. ABBA to Ramones inf. No former T40 lounge sngs pls. 818-995-6009
 *A1 pwrfl, emotional, male voc for melcd, diverse, blues inf rock band. Hvy to acous, gd range & creatv. Infi Zep, Floyd. 310-837-2533
 *A1 sngtr w/gr range & presence ndd for progrsv band, PIECES OF EIGHT. Infi Dream Theater, Q'Ryche, Boston, Matt, 818-985-3380
 *A1 voc ndd for recrdng, film proj a la Connick, Jr. There is pay. Jeff, 310-390-9404
 *Attn all fem vocs. If you're 16-18 & can sing R&B & hip hop or rap, then this grp just may be right for you. Ania, 818-368-1573
 *BIG TIME sks pro voc for hi energy rock band. VH, Aero, Journey. Srs only, no grunge or metal. Mike, 213-954-8785, 818-788-4906
 *Black fem diva w/pwrfl singing style wtd for cutting edge R&B dance proj. Willie, 213-666-8983; 310-289-0637
 *Brutal rhythm ld guit w/exp, demo, deditcn, srs label intrst, sks voc to start death metal band. Infi Obituary, Morbid Angel, 818-996-0137
 *Brutally intense, signed HR/HM act sks voc god for toumg, gigger, recrdng. Nd chops, financl stability, pro att. We have worldwide distribution, mgmt & attys. 310-285-7833
 *Brutally intense, signed HR/HM sks voc god for toumg, gigger, recrdng. Nd chops, financl stability. Intelligent, pro att. Have worldwide dist, mgmt, attys. 310-285-7833
 *Complete 3 pc sks creatv, orig & motivated sngtr, sngwtr. Guit a plus. Hvy textural grooves a la Farrell, Wigs, K. Wheel. Noah, 213-654-2782

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*Lg for voc that nd demo tapes recorded, grp, solo, duet. All nationalities. Contact 213-757-2053; 310-289-7232

*Loud, agrv band sks singer who hears the music & can complete the picture. Lng term commitment, PA a must. 213-461-8906, after 5pm

*Male & fem voc ndd by keyboard, arrangr for demo wrk on speculation. Jeffery Osborne, Whitney Houston style. Aaron, 213-883-1786

*Male ld voc ndd to complete melodic HR metal proj. Image, positive att a must. Rehrrs in Long Beach. No speed or grunge. Patrick, 310-943-3622

*Male voc ndd by R&B, hip hop, funk band, THE FUTURE, for gigs around town & overseas. Must dance, up on current T40, R&B, funk 909-622-2131; Kenny, 909-621-4678

*Male voc w/Trit, Ketchum style wtd by keyboard, guit, sngrwtr to form cntry rock band. 28-34, no smoking or drugs. Call 818-557-8383

*Male voc wtd w/full range, bluesy, raspy, tenor vox for immed reocrdng. Spiritually motivated, w/llks & dedictn only. Frankie, 818-783-4241

*No wonder LA's dying. Raw, in-your-face voc ndd for hvy groove showmanship image band. Dyed hr, thin, etc. No sleepers, dopers or kids. 213-883-9578

*Nothing means more than writing grt music & performng. Nd voc w/lys instrmt, driven by love. Have studio, sngs, vision, endless determination. Lance, 818-346-4915

*Pwrtl, emotional voc ndd for musical ply demo. Young, feminine soprano, pure, clear. Nd mates bs, baritone & tenor. Andrew, 310-396-1617

*Pwrtl intense male voc wtd by fem guit to form band. Xlnt writing skills, thin, lng hr, 2nd immed a plus. Lv msg, 818-841-4761

*Rapper or funk voc ndd for funk proj. Jahquis, 310-960-4479

*Raw hvy rock band sks agrvrs ld voc. Deditcn & open mind a must. Jimmy, 818-763-1556

*RODEO nds a women singr for both ld & harmonies. Recent cntry is what we mostly do. 818-753-9810

*Screamer wtd a la Brian Johnson, Dan McCafferty. Absolute pro for signed act. Call to hear clips, 213-243-0507

*Sngwrtr, former maj label artist. 25, sngs young melodic singr for non-distortion band. Inlf Blossoms, U2, Cranberries, Tears/Fears 805-288-2950

*Sngwrtr lkg for solid unq male/fem cntry vocs for ongoing demo deal. Some pay involved. David, 818-752-2789

*Three fem black voc ndd for chorus. If you wanna do it, call me. Marsha, 213-876-6230

*Two fem bckup singrs for onrg rock band w/record deal. Lv msg, we will call bck. Hal, 818-763-2613

*Voc frontmn wtd by 3 pc onrg, altmty pop band. Inlf U2, REM, Midnight Oil, Smalths, KROQ. Dave, 818-708-9171

*Voc, lyrical, awesome frontmn for HR/HM band. Skids, GNR, 20-30, lng hr image Johnny, 310-927-6644

*Voc, lyrical wtd by multi-instrmtist, sngwrtr Inlf Porno, Algan Wigs. Lv msg, 310-395-6839

*Voc, sngwrtr into hvy grooving psychidic acid rock. Team plyr, willing to take risk, passionate, agrvrs, visionary. Must have tape. 310-842-6403

*Voc wtd by guit, dnm team to help complete HM band. Inlf Metal Church, Armored Saint, Megadeth. Dino, 213-549-0974

*Voc wtd by guit team performng band. Skid, Maiden, Scorpions inlf. No thrash, no grunge, no drugs Scott, 818-762-9980

*Voc wtd for inst altmty rock grp Blossoms, Pearl Jam, Crowes. Uniq tlt & strong image a must. Pros only.

Andrew, 310-434-5298

*Voc wtd for rock, altmty band w/EP. Plyrs in band are exp & pro. Hrd wrking & deditcd a must. Gd range, have instrt & contacts. 818-341-8423

*Voc wtd for metal proj. Dark, agrvrs, melodic, moody. Immed label instrt. John, 818-705-4376

*Voc wtd for HR band, very light, sks world class lnt. Strong mid-range, lyrics & melodias a must. No screamers. 818-886-7883

*Voc wtd into agrvrs, melodic, sng orientd, altmty music. Simon, 310-820-9837

*Voc wtd to complete pro HR band w/signability. Requirements: pwr, range, stage presence, image. Inlf Lynch Mob, Kings X, New Crue. Jake, 213-583-8330

*Voc wtd. Inlf Ride, Lush, Slow Dive, Adorable, Cure. Male or fem. Patrick, 213-224-8332

*Voc wtd. Strong A&M label instrt, touring, etc. Inlf Sonic Youth, Seaweed, Pumpkins. Guit a plus. Chris, 714-723-6750

*Young, talt, lng hr, skinny, blues dog singr w/tnspo. Distinct, versil, raspy vox. No 70's grunge. Did you read this ad? Hllwtd, 213-731-7519

13 DRUMMERS AVAILABLE

*10 yr pro dnmr skg band w/label instrt, gigs, rehrrs spc. Inlf Too!, Quicksand, Rage. Lv # at 213-882-6361

*A1 real HR dnmr who plys Bonham feel lkg for band. Deditcd & att a must, ages 25-30, 213-654-2825

*All pro in-the-pocket dnmr, all styles, grt gr, gd att, avail to join or fill-in w/wrking grp. Paid sits only. Mike Graves, 818-980-8940

*Best dnmr in LA sks paid sit. All styles, md 20's, quick learner, grt for fill-in gigs, last minute reocrdng. Best plyr, no hassles. 818-985-5657

*Dnmr & groove bs plyr avail for live & session gigs. Nelson, 310-559-0908

*Dnmr avail for wrking cover band. Ld & bckup tenor voc. pro, att, exp plyr. Tom, 310-394-4890

*Dnmr avail for wrking band, csts & sessions. Enjoy rock, jazz, blues, R&B, Latin, funk, pop & cntry. Matt, 310-450-3150

*Dnmr avail to fill-in for your onrg gigs. Specialize in 11th hour sits. Orig rock, blues, pop or folk. Phil, 310-925-3446

*Dnmr avail to join/form. Inlf old Aero, Stones & many others. Bob, 909-946-9142

*Dnmr avail. Equip, tnspo, image & att lkg for complete estab agrvrs, rhythmic metal band. Inlf Sabbath, Helmet. Tool. 818-752-7308

*Dnmr avail. Hrd, in the pocket groove, pwrfl chops, killer image, grt att. Total seasoned pro skg estab pro rock act w/incredible sngs. Art, 818-995-7005

*Dnmr avail. Lkg for onrg band w/bluesy, sexy, 90's edge. Emphasis on sngwrting, quality vocs a must, pro plyr. 213-467-6798

*Dnmr avail. Lkg for very deditcd & srs 3 or 4 pc band. Inlf Ocean Blue, Katherine Wheel, Suede, Echo/Bunny Men. 818-856-1001

*Dnmr, conga plyr, versed in all styles, sks R&B or classic rock sit. Avail for sessions, fill-ins, csts, any paying sit. Pros only. Steve, 818-364-1787

*Dnmr lkg to join/form psychobilly band. 818-700-1416

*Dnmr, single kick, 30 y/o, Inlf C. Trick, sks pwr pop style band or wrtr. Rick, 818-909-0733

*Dnmr sks hvy groove orientd band. 213-851-8351

*Dnmr sks srs estab proj only. Acous & elec percussn. Versil team plyr. Jim, 805-494-8739

*Dnmr sks to complete a unq 90's rave, rock band. Haamen mts AC/DC, Boyz n' Rocks, 310-540-5790

*Dnmr, sngwrtr, spiritual, mature, sks supreme lyricst,

voc, guit for collab, nurturing, xnt matrl. Inlf Eric Johnson, Steely, Kings, Michael, 818-247-8147

*Dnmr, wrtr, collab, creatv force. If you don't think it's possible or what you're lkg for, don't call. Classic HR rules. Aero, 818-445-5134

*Euro dnmr a la Bonham, Pace, avail for signed or financially bck'd proj. Frankie, 818-783-4241

*Exp dnmr & voc currently srching for wrking rock &/or altmty band. Srs only. Chad, 714-673-7526

*Exp funky rock dnmr, vocs, versil, reads, PA van sold. Paying gigs, negotiable. Jerry, 213-585-7114

*Exp pro fem dnmr, percussnt lkg for wrking band or studio wrk into funk, R&B, pop, rock, ld & bckgrnd voc. Srs. Dee, 818-846-2154; 818-759-9897

*Former JAGGED EDGE dnmr avail. Veteran performr, recorded 3 records, very pwrfl, gd image, showman sks complete band w/mgmt or deal. Pete, 213-464-2677

*Gd rock dnmr lkg for punky pop band. Male/fem. Have style, exp, 60's, 70's, 80's inlf. Call, pager, 213-883-8348

*Groove, in the pocket, funky, laid bck, creatv, bluesy dnmr lkg for studio, session wrk. Paid or non-paid. John, 818-996-8814

*Hrd hitting, exp dnmr w/meter, album & touring credits sks estab band w/mgmt or deal. Inlf S'Garden, Candlebox, Kings X, Jason, 310-374-1128

*Hrd hitting showman dnmr w/tour & studio exp & endorsements. Resume avail. Lkg for pro sit only w/mgmt. Call 909-789-9392

*Pro dnmr avail for pro sit, reocrdng, programng, demos, jngles, showcs & tours. 25 yrs exp on reocrdng & tours. All types of music. Issak, 310-657-8646

*Pro dnmr, ex-Berkeley, rock, blues, jazz, soul, pop, avail for live studio performance. Doug 310-822-6410

*Pro dnmr, pwrfl, spiritual, emotional, dynamics, orig, creatv. Signed bands only. If not signed, ply tape on voicemail. Style Zep, Chains & Candles. Jamie, 213-368-8094

*Pro plyr, pro gr, 19 yrs exp, lkg for wrking sit. Pts no HR. Doug, 818-991-2127

*Pro quality dnmr, 18 yrs exp, sks estab pro level wrking T40 cover band. Tastefl killer chops, master of groove. Can do it all. Brad, evs, 818-707-1804

*Pro world class dnmr, many credits, avail for right pro sit. Scott, 310-328-9255

*Team plyr, solid meter, hrd htr, image, equip, tnspo. Inlf Bonham & Neil Pearl. HR to metal groove. AC/DC to STP. Image to match, dependbl. Dave, 818-955-8825

*Teenage monster dnmr lkg for HR teenage, in your face, rockers to join/form band. Van Nuys area. Jessie, 818-894-4505

13. DRUMMERS WANTED

*80 Are there any lng htr, straight forward, HR dnmrs left? Inlf Aero, Skids, Blood thirsty, deditcn, Hillywd, free lockout. Eric, 310-358-6982

*81 absolutely viscous lineup! Super star, in your face, rock brotherhood invites dbl kick drummer w/wasome vox, humor, lks. Tim, 213-662-5269

*81 dnmr ndd. Inlf NIN, Jane's, Peppers. Call 310-998-5271

*81 fire breathing dnmr ndd to form the biggest sound of the 90's. Call 818-347-4624

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*81 hrd hitting, grooving dnmr wtd to complete K/A, bck to basics, R&R band. Ken, 818-785-5095

*A Floyd type sound. Must be top notch. Call machine to hear samples after 8pm, 818-786-4287

*A1 hvy, deditcd dnmr for melodic, diverse, blues inlf rock band. Hvy lo acous, gd w/groove & dynamics, 1 kick pwrfl. Inlf Zep, Floyd, 310-837-2533

*Aggrvly skg dnmr for giggering. Contemporary blues a la SRV, Johnny Winter, R. Cray. If you can shuffle, call. Tony, 310-649-5510

*Altmtv pop, rock band sks dnmr w/grt image. Inlf Mission, Prince, Duran Duran. Maj demo deal & upcoming shows. 213-851-1680

*Any race, sex, style, age 18-25, diverse inlf L7, Misfits, Police, Capable, reliable, ready to gig. Patrick, 818-683-8495

*Band w/orig sound, acous/elec, pro att, direction, sks quality, versil dnmr. Srs only, equip & exp a must. Rehrrs SoBey. Ten, 310-375-5730

*Brutal rhythm klt guit w/exp, demo, deditcn, srs label instrt, sks dnmr to start death metal band. Inlf Obituary, Morbid Angel, 818-996-0137

*Voc wtd. Bluesy, souflr, HR band w/a 90's twist. Roth, Vince Neil, Aero, Queen, Justin, 310-824-3322, Ray, 818-841-9664

*Creatv dnmr into Swerve Driver & Pumpkins. We have gigs, atly & CD. Srs inquiries only. Lv msg, 213-460-2405

*Creatv dnmr w/7 yrs exp for strong melody xperimtl band, age 19-24, no flakes. Inlf Floyd, Bowie, Beatles, Nirvana 213-569-2559

*Creatv, melodic dnmr wtd by altmty voc & rock guit to complete modern rock band. Inlf INXS, U2. Have 24 hr lockout. Daniel, 818-881-7217

*Creatv tribal dnmr wtd for band. Inlf Porno, F. Perkins, Mike, lv msg, 310-395-6839

*Dbl bs dnmr wtd to complete band. Inlf Kings X, 247 Spies, Rage/Machine, Pantera, Hendrix. Pro sit, gigs & reocrdng asap. Ron, 213-707-5939

*Dbl Kick for funk, metal band on Chicago indie label. 25 y/o plus w/technical abll in speed, funk, thrash. 312-281-0175

*Dbl kick pwrhouse ndd immed. Inlf Sepultura, Pantera. 818-563-3430

*Drm plyr. Sounds simple, but all you nd is meter, equip, tnspo, dbl bs & att. For a band w/depth like Floyd & percussiveness like Sepultura. Call, lv msg, 818-831-7553

*Drm wizard a la Bozio wtd to join insane HM proj. Inlf Megadeth, Racer X. 213-850-5848

*Dnmr ndd for pro, srs band w/mgmt. Pts send resume & tape to PO Box 2081, Toluca Lake, CA, 91610-0081

*Dnmr ndd for band a la U2, Jane's, Zep, Doors. Joe, 818-843-3368

*Dnmr ndd to form Styx cover band. All rehrrs are in SFV. All Styx fans call. Mark, 805-496-6355

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•Drmr w/solid time & strong groove wtd by motivated HR band w/matrl, industry connex, lockout rehsrl. 818-763-2108

•Drmr wtd, 22-28, for altrntv type band. Infl Police, Spin Doctors, U2, Blossoms. Eric, 310-827-4896

•Drmr wtd by singer, sngwrtr w/grt matrl & mgmt. Style of Pumpkins, U2, INXS, various... Call 213-666-7404

•Drmr wtd for all org rock band w/progrs flavor. Infl Floyd, Gabriel Practice near Dodgers Stadium. Richard, 213-222-0585

•Drmr wtd for very soulful pop, dance orig band. Tiger, 213-876-5897

•Drmr wtd for noisy pop band. Must be hrd hting, have gd meter. Rachel, 213-368-6598

•Drmr wtd for org old style hillbilly, honky tonk band in Hillyard area. Must be gd w/snare & brushes. Sage, 213-462-5832

•Drmr wtd for blues based band. Infl Money, the Wolf, Buddy. Ira, 310-659-1951

•Drmr wtd for Westside altrntv band a la Concrete Blonde, Pretenders, X, Motels. Rehsrl provided. David, before 10pm, 310-399-7259

•Drmr wtd for ong pop/R&R band w/strong matrl. Must be creatv & versl. Srs inquiries only. Johnny, 714-289-8369

•Drmr wtd for hvy, dark, melcd proj. Kings X, Temple Dogs. Same feel, different trip. 310-801-9262

•Drmr wtd for altrntv rock band. Ready to gig w/orig sngs Male or fem. Scott, 310-471-5903

•Drmr wtd for an org sng orientated type band. Must be stable & srs. Infl Pretenders, Kinks, Costello, Replacements, Stones. Joe, 805-528-7854

•Drmr wtd for gggng band. Have lockout. Must be capable & deditd. Infl Crimson, S'Garden, Cavalero Brian, 818-752-0266

•Drmr wtd for altrntv pwr pop band w/ndie Infl Replacements, Costello. Bill, 818-848-4278

•Drmr wtd for oldies, classic rock cover band w/gigs. Must

be reliable, vocs helpfl. Jeff, 818-348-6671

•Drmr wtd for srs proj. Infl Pumpkins, Sugar, Tool, Porno We have lockout, nd aggrsv hrd htr. Wade, 818-988-5713

•Drmr wtd for melcd HR grp w/pwrl lyrics/sngs w/xtl sng, sngwrtr, guit. Pro quality plyrs only. 818-972-4440

•Drmr wtd for new proj. Hvy, melcd groove via touch of mellow, A/Chains, Sabbath style. James, 818-993-1077

•Drmr wtd into Ozzy, Metallica, Skid, Maiden, Hvy, loud, straight ahead sound, HR image. Call for more info, 818-784-2869

•Drmr wtd to complete org altrntv band for recrdng, touring. Pro level, grt opportunity, on board prodr, studio, instrt. Must be committed. John, 213-856-5603

•Drmr wtd to join altrntv band. Reliability & enthusiasm importnt. If you like Xymox, Sisters, Curve, etc, call 310-945-7867, 310-944-4124

•Drmr wtd to complete R&R band. C Trick, Cars, Pretenders. Infl. Ron, 818-782-5009

•Drmr wtd to complete band. Infl Journey, Foreigner, Bad Company, Rick or Frank, 818-765-6928

•Drmr wtd. Stones, psychcd, cntry. Meter & dynamics a must. Srs only pls. 213-525-0525

•Existing, eccentric duo nd ptyfl dmr for folk thrash band. Infl X, Violent Fems. 714-848-5355

•Exp dmr, blues rock, wtd for band w/gd connex, grt matrl & wrk. Deditd is required, no P/T plyrs. Alex, 818-776-9251

•Fast rising indie punk/pop band sks pro dmr. Style Sugar, Green Day, Clem Burke, Replacements. Majairply, maj instrt. 213-848-9427

•Fem dmr ndd for fem hvy band. Infl Sepultura, Pantera, Metallica. 818-501-0567

•Fem dmr wtd to form hvy, altrntv band. 213-461-6260

•Fem percussant ndd. Must have equip & exp w/Latin & African rhythms. Pete, 213-665-2072

•Fem singer, sngwrtr, altrntv, atmospheric rock sks dmr to form band. Infl Chris Isaak, Fleetwood Mac, Doors. 310-452-5520

•Fem voc, lyrisc, male guit forming focused, deditd, all male, hvy melcd band. Tnt, presence, unstoppable drive. Leopard, Boston, Aero, ELO, Heart. Pros only. 310-470-5069

•GDA THE AD sks dmr w/intl & feel. S'Garden w Sabbath. Black tr a must & no cokeheads pls. 818-363-9279; 818-831-1825

•Grt R&R band, label instrt & gigs, abl to ply to the music, not through't. Muddy Waters, motown, British stuff. Contact. 213-665-6350

•Guit plyr lkg for dmr into Fudge Tunnel, Nirvana, Pixies but only hvr w/more groove. Must know how to ply & have an act & take no crap. Let's tour. Stacy, 310-839-7381

•Guit plyr, sngwrtr sks dmr who lives to ply. Some technical ndd. Chemistry & heart a must. Infl Love, S'Garden, Hendrix, Beatles, Craig, 213-668-0700

•HONOR AMONG THIEVES auditing dmr. Simple, big bck beat, swing a la Bonham, Simon Kirke. Immed paying gigs, recrdng, tour. No dads or unemployed. 818-776-9210

•HR dmr to complete band. Have lockout. Infl Skid, GNR, AC/DC. We got what it takes. Do you? Hillywd. 213-731-7519

•HR, funk dmr w/exp ndd. Infl S'Garden, Kings X, Peppers. Srs only. Send demo to PO Box 56441, Sherman Oaks, CA 91413

•HR/HM guit sks Tommy Aldridge, Vinny Apice style dmr. Brad, 310-672-4544

•Hrd hting, dbi kick dmr to complete extremely hvy proj. Pantera, Testament, Sepultura, Fight. Recrdng pending, srs only. Rich, 818-385-6840

•Hrd hting, hi energy dmr w/versatilty & feel ndd for HR proj. Many infls. 310-477-0853; 818-985-2612

•Hvy orig band sks dmr. Infl Bonham to O'Ryche. Lockout studio, maj industry contacts. Pros only. 310-370-1957; 310-543-1885

•Hvy yvt suble dynamic dmr wtd to join the family & complete brotherhood. Into Bill Ward, John Densmore. 213-922-2428

•Incredible versl dmr wtd by fem musicians for dark, blues based, hvy rock trio. Sabbath, Danzig, Metallica, Misfits, Zombie. Srs only. 818-752-8016

•Ld guit, voc, sngwrtr sks dmr for band into KISSL, C. Trick, Joan Jet. Mark, eves, 818-967-9114

•Melcd, altrntv band w/mgmt sks Stuart Copland. Sng orient dmr w/nuance, pwr, groove, shuffle, funk, swing, spc. Total commitment, no mercenaries or whores, 213-

969-4093

•Mickey Dolenz lk alike, sound alike wtd for Monkees (tube) band. Must be able to sing ld while plyng drms. Paid gigs pending. Chuck, lvr msg, 213-851-6258

•Monster dmr wtd for HR grp w/3 maj label albums, 1 gold. Must have killer chops & grt att. Pls pls pros only. Joe, 310-375-4209

•Nothing means more to me than wnting grt music & perfmng. Nd snging dmr, driven by love. Have studio, sngs, vision, endless determination. Lance, 818-346-4915

•Old school dmr wtd. Infl Clem Burke, Hanoi, Ramones, Green Day. For all org HR/punk band now forming w/ accents & originality. Ndd immed. 310-826-8380

•Paice Powell, Palmer, Phillips, where are you? BBC Paris currently auditing dmr of consequence to complete 4 pc lineup. Stretch, 818-995-6881; Andy, 818-981-5316

•Rockably 50's & 60's & 90's org. BILLY LEMON nds a dmr for this summer's concerts in the park series. Vocs a plus. Billy, 310-643-9992

•Roots R&R proj nds dmr. Sng, grt, sngwrtr team Credits, Equinox Records, Warner Chapel Publishing, The Heights/Capitol Records. John, 213-874-8076

•Skg dmr, "The Ravanz", Johnny Cash rts Stones. Top plyrs, mgmt, demo, sks extra ordinary dmr for band. Jeff Lane, 818-558-1269

•Solo artist sks dmr to photos, record next CD. Rock, no thrash, srs only. Tape, show to Dan Warren, 11684 Ventura #29B, LA, 91604

•Srs, old school dmr, Paice, Bonham. No constructs-kits, juveniles, no kidding. Band w/album, mgmt, label, image, flair for impossible. Complete pkg deal. Bert, 310-838-0624

•TO singer, A1 sngwrtr wts exp dmr w/instrng lk for eclectic R&R band. Simple, dynamic, solid. Have million \$ tunes, press, instrt. James Vincent, 213-469-3459

•Very altrntv band sks dmr w/dynamic, creatv style. Infl Suzie, Cure, Killing Joke. Srs responses pls. Steve, 213-957-2393

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14. HORNS AVAILABLE

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14. HORNS WANTED

- Electric tenor sax plyr wtd for moody, thrashy, atmrv rock trio a la Coleman. Even. 818-348-6671
- Tenor sax, trumpet, trombones plyrs w/bcking vocs ndd for org rock proj. Positive att & team spirit a must. Rick, 310-527-5975
- Sax & trumpet or 2 saxes wtd for oldies, classic rock band plying 2-3 month. Must be reliable. Jeff, 818-348-6671
- Horn plyrs wtd for funk, soul, rap & roll band. Eric, 212-727-0246

15. SPECIALTIES

- Ambitious guit, voc, songwriter sks agent &/or mgmt. Will pay %. Top notch pro plyr Keith, 310-397-2212
- Black multi-instrmntlist, ld guit, ironmn w/ing hr, grt image, 27, a la Hendrix, old Prince. Boosy sks financl bckng for rehsl spc. 310-372-3208
- BLIND CONTROL sks financl bckng for upcoming CD. Roots based punk/rock. Demo avail. Steve, 213-664-1862
- Cello plyr wtd for coffee house duo. 818-881-3767
- DOLTECS lkg for violin plyr. Traditional HM orig. Must be reliable, no egos. Call alter 2pm. Debbie, 310-915-6448; Chris, 310-399-2932
- Elec violinist, 27 y/o, 22 yrs exp. style is much like Kansas, avail for many sds Jim, 818-793-8526
- Elec violinist, read, improv, all styles, pro gr, pro att, studio wrk, touring, club wrk. Paul, 714-556-1178
- Fiddle plyr ndd for atmospheric, roots, atmrv band for upcoming shows's. coffee house gigs. Some blue grass to psychid. Intl Water Boys, Pearl, X 310-578-5521
- Fiddle plyr wtd. Great balls of fire, Vern. We nd a fiddle plyr. Pro cntry act, fem, voc, killer sngs, xint opportunity John, 310-374-3188

- Grt sounding duo w/new indie CD out lkg for mgmt, publishing, label &/or distribution. Features the Walrus tribute to John Lennon. 909-396-9908
- House music grp sks voc, male/fem, a la New Order, Erasure, Duran Duran w/comb of Prince. Send tapes, photo to Smash It, 13659 Victory Blvd, Ste 456, Van Nuys, CA, 91401
- Mgt or sng plugger wtd by recrdng artist, pianist w/2 albums to represent body of wrk to labels, publishers, etc. 818-789-9211
- Parallax recrdng artist sks drm tech for US/Euro/Japan tour. Must have pro att. Brent, 213-878-0918
- Pro BMI artist, sngwr w/UCLA music bus bckgrnd & booking agent sks investor or financl bckng. Srs inquires only pls. Mike, 213-368-8179
- Prodr wtd for 5 sng EP. Artist's 2nd release. Style atmrv, gothic. Mark, 714-775-6351
- Reggae whitt remake reggae a la UB40 Big Mountain sks mgr, recard company or A&R personnel for demo tape exchange. Srs inquires only, Contact 818-904-3499x456
- Rock in Spanish sng, prodr lkg for mgmt company or agent w/extensive knowledge of Latin market. Pls call 310-391-6908
- Sound & lighting tech avail to travel to set up sound & lights for bands. Karney, 213-484-0869
- Sound person wtd to mix music for live shows of atmrv rock band in LA/OC areas. No exp necessary, non-paying Blake, 310-946-4942
- Violinist or cellist wtd by fem sngvr, sngwr, bst for gigs & recrdng. That Dog, Velvet Underground, JS Bach. Belle, 213-653-1933

16. SONGWRITERS

- A1 top sngs ndd, uptempo, for fem voc doing Euro tour

- Send cassette & lyric sheet to Jamie, PO Box 1763, Canyon Country, CA, 91386
- BMI compsr sks Christian BMI or ASCAP lyricst for collab on pop proj. Larry, 818-700-0677
- Bat, voc, sngwr, 29, average abil, gd org sngs, atmrv pop infls. 818-763-1413
- CIRCUS OF POWER guit, sngwr sks new collab w/voc or band. Ly msg, 213-312-8898
- Cntry rock sngs ndd for perfumg & recrdng of THE NADINE AUTRY BAND. Must have a demo to send. Nadine, 310-858-0849
- Drmr, sngwr, spiritual, mature, sks supreme lyricst, voc, guit for collab, nurturing, intl matrl. Intl Eric Johnson, Steely, Kings, Michael, 818-247-8147
- Fem lyricst lkg to collab. Strong on lyrics, verse, chorus changes, verstl. Eve, 310-399-2551
- Fem lyricst sks fem sngwr for collab, rock only. Tammy, 213-351-1532
- Fem slngvr, lyricst ndd. 4pc atmrv w/30 sngs & studio. Intl Zep, Sonic, PJ Harvey, X, Steve, 818-341-1757
- Fem voc lkg for R&B sngs w/strong hooks. Intl Toni Braxton, Otila Adams, Joan, 213-931-7553
- Guit into Beatles, Bowie, Duran, Smiths, Jezebel sks woman of substance to write/form band w. 805-966-0730
- Guit, keyboard, sngwr sks voc, guit, drmr, bst to estab progr melic. HR band. Cross between Q'Ryche, UFO, T'Lizy. Srs only. 213-353-4773
- Guit, sngwr, intl Jellyfish, Yes, Rush, etc, sks sngvr or musicians for collab. Billy, 714-536-1269
- Hit lyric, sngwr, sngvr sks to place sngs w/estab acts, do

- voc overs, ad wrk for maj companies. Tint is terrible thing to waste. 818-999-9725
- Lyricst new to industry & hungry to write to music collab for pop ballads. Busy pay phone, so keep trying David, 808-245-9944, 808-245-9873 rm 4
- Lyricst wtd by recrdng artist, pianist w/2 albums. Must have xint connex to have sngs placed or get staff deal 818-789-9211
- Publish & chartered lyricst avail for collab. Cntrl lyrics for rock, pop & adult contemporary markets. SGA member, committed, dependbl, pro. Ron, 805-584-1775
- Sngwr has completed sngs avail. Styles R&B, pop, rock. Many single type potential. Lkg for estab act or artist. Mark, 818-759-1418
- Sngwr wtd for BB King, Bobbie Blue Bland wts male/fem voc a la Ratti, Aretha, Clampton, etc. 213-971-2147

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