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Vol. XII, No. 23

November 14—November 27, 1988

Each week, bands from every walk of life drift into Los Angeles hoping to find fame and fortune. It's this combination of musical styles and attitudes that has made the L.A. club scene a melting pot of talent and one of the most vibrant scenes in the world. Our cover subjects this issue exemplify both the "happening" and the "hopeful." L.A.'s Ratt scratched and clawed their way through our streets and finally landed a deal with Atlantic Records. By virtue of their non-stop touring over the years, Stephen Pearcy has managed to elevate his Ratt pack to the platinum sales level. Tuff, on the other hand, has spent the last year and a half selling out virtually every major club in town in search of that elusive record deal. But will their glam image focus A&R attention on fashion rather than music? Read their story and decide for yourself. Additionally, this special SoCal band issue spotlights four of L.A.'s most recent label signings (Junkyard, Salty Dog, Little Caesar, and Dear Mr. President), and the events leading up to those record deals. We'll also hear from Geffen's new bluesmen, the Rock City Angels, and get some songwriting tips from Cock Robin's Peter Kingsbery. Finally, we'll take an inside look at some popular female musicians and the prejudices they still face in an industry that is predominantly male. It's a big issue, so let's get started!

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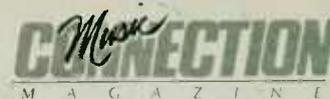
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FEEDBACK

Fan DeAnne

Dear MC:

I very much enjoyed your Club Review of Ann De Jarnett (#20). I believe it would be a service to your readers to include in these reviews the artists' current album, cassette, or compact disc titles available. De Jarnett has a new album release in all three formats on Doctor Dream Records.

John Farioli
Hollywood

Tech Talk

Dear MC:

This letter is in response to one comment in the review (Field Test, Issue #22) regarding the absence of a bypass switch on the Urei 7110 Limiter Unit.

The 7110 Limiter/Compressor was designed to work comfortably in both recording studio and live sound reinforcement applications. We did give careful attention to putting a bypass switch on the 7110 and opted not to do it because, in the wrong hands, it can be very dangerous—specifically if you're using it

to protect a speaker system and you have 10 dB of gain reduction because somebody's hitting it hard. If you were to hit "bypass" accidentally, you'd blow your speakers out, so it's something we felt might be a dangerous thing in the hands of a user. You *can* bypass the 7110 by pressing the "off" pushbutton and the unit will connect the input to the output due to its own bypass relay. But we didn't put a simple automatic "bypass" pushbutton for the safety measures mentioned.

Sincerely,
Frank Kelly
VP Marketing
Urei Electronics

A Picture Is Worth...

Dear MC:

As a faithful reader of your magazine and a clubgoer, I normally take no exception to your published reviews of live bands. In fact, I usually agree with them. However, a certain review in issue #20 deserves comment—the review of Picture This as written by Tom Kidd.

This is a scandalous bit of business for the following reasons:

1) No constructive criticism of any kind is offered after lambasting the band.

2) In the midst of a torrent of disdain, an ineffectual umbrella is put up over guitarist Victor Bornia, with whom Kidd admits a prior musical association. Since the remainder of the review damns the ensemble in which Bornia is a prime mover, the effort to shield him is hypocritical.

3) It is more than a little difficult to believe that Kidd's reaction to the band could diverge so widely from general opinion.

Entirely in the spirit of disinterested discourse, it should be noted that the vast majority of the audience truly dug this show. While it was not Kidd's duty to report this, it could have served as a much-needed palliative to his stream of denunciation.

Perhaps Kidd is not aware of the gravity with which an MC review is read by industry reps and potential fans. There are certainly "truly horrible" bands skulking about the

Southland. Picture This is not one of them by any means. I don't take Kidd's assertions very lightly and the band doesn't either.

I'm disappointed to have to say these things—the result of which is that MC has lost some credibility with me.

Probyn Gregory
Hollywood, CA

Where's Jaco?

Dear MC:

I enjoyed your recent Stanley Clarke interview (#20). It's nice that you're finally covering a little jazz. One question though: In the introduction to the article, Scott Yanow says that Clarke will be discussing (among other things), Jaco Pastorius. It's the last time Pastorius is mentioned in the article. What happened to Jaco?

Jon Cramer
Van Nuys, CA

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Perspective

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

By Michael Dolan

Being in a band is a good thing. It's like a trip to Disneyland with your friends. It's like a good movie. Being in a band is accomplishing something. It's conquering. Being in a band is a contribution. Being in a band is making a difference. It's fun. Being in a band is comradeship. It's trusting and being trusted. It's like hanging out with your pals. Being in a band is responsible. It's business. Being in a band is grown-up business. It's kid's stuff. Being in a band is freedom. Freedom to create. Freedom to work. Freedom to fuck up if you want. It's like commitment. It is commitment. Being in a band is being committed to something. Being committed to people. Being in a band is being committed to having the whole world work out for everyone. Being in a band is all about you. It's about feeding your petty ego. It's selfish. Being in a band is a waste of time. Other people's time. Being in a band is so fantastic it's indescribable. Being in a band is safe. It's warm. It's better than getting laid. It's way up there on the priority list. Being in a band is the best thing to be in. If

you have to be in something be in a band. If anyone ever asks you what you want to be in, tell them you want to be in a band. Being in a band. Being in the band. Being in my band. It's my band. I own it. Being in a band is pride of ownership. Being in a band is sexy. Being in a band transcends sexy. It's bigger than sexy. Being in a band is so big it includes sexy. Sexy is inside of being in a band. Being in a band is so good it's bad. Real bad. No shit, man. Being in a band is hope. Hope is bullshit. Being in a band is luck. Luck is bullshit. Being in a band is hard work. Hard work is bullshit. Being in a band is bullshit. Being in a band is the all American thing to do. It's definitely what I really want to do when I grow up. Being in a band is all I want for Christmas. If I could give you "being in a band" for Christmas, I would. I think I will. Being in a band is love. Love of music, love of friends, love of people, humans, love of success and freedom, love of self. Being in a band is sharing with the rest of us some of your own personal insights into what you think the world is

really all about. Being in a band is what God wants all of us to be in. Band together and be in a band. Being in a band is like being in heaven. Maybe. Look forward to being in a band someday. If you're not in a band now, you will be. I promise. Being in a band is my life's work. I was born to be in a band. My band is going to make it. No shit, man. My band is better than your band. Wanna battle? My band is going to be the best band in the world. My band is going to make so much money. My band transcends money. Being in a band is bigger than money. Money is included in being in a band. Being in a band is worth more than any amount of money. It is money. Being in a band will buy a new house for your mom. Like Elvis did. He's dead. So is John. Shit, man. Being in a band hurts. It hurts people. People die from it. It hurts to be in a band. Count on it hurting. Being in a band should have a skull and crossbones on its label. Not record label, silly. Being in a band is Poison. Now there's a great band. There are only five good bands, the rest are great ones. Being in a band is great. Webster defines band as: "A strip of flexible material used to encircle and bind one object or to hold a number of objects together". Webster's band never made it. Name

your band "the Websters." Spell it wrong. Nothing's wrong with being in a band. Being in a band is right. It's good. It's the thing to do. Do something with your life. Be in a band. Make it in a band. Be successful in a band. Be in a successful band. Have your band make a difference in the world. Make sure your band touches people. Help people with your band. Have your band end hunger forever. Don't just be in a band. Have your band end war. Have your band end gangs. Turn your gang into a band. Have your band end the drug problem. Don't just make money with your band. Have your band make peace in the world. Be in a band that is committed to bigger things. Be in a band that's up to something. Be in a band that will not settle for less than who you really are. Get it. If you're not going to make a contribution with your band, then don't be in it. Only be in a band that sets an example. A good example. Be in a band that helps people—helps people to know what it's like to be in a band. Teach people with your band. Teach people how to live. Have your band be famous for the difference it made in the world. Only be in a band that shows the world how to dance and be happy. I miss being in a band. ■

THNX BRET H

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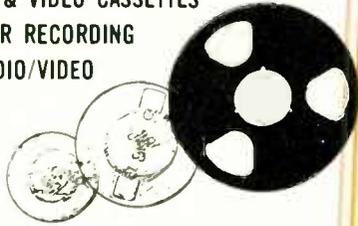
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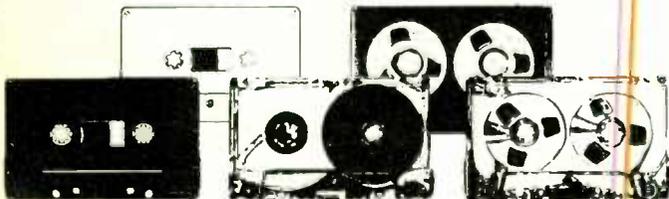


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AIRWAVES / F. SCOTT KIRBY

Don't look now, but Urban CHR Hybrid Power 106 is actually displaying a touch of civic concern. Sure they are a ratings juggernaut powerful enough to displace perennial Arbitron leader KIIS-FM, but as of last October 23, the station also made a valuable contribution to the AIDS epidemic by hosting "Powerhouse 6"—a gala music celebration featuring a wide range of pop/dance luminaries. The star-studded roster performing between tourist attractions (the Spruce Goose and Queen Mary) included Thomas Dolby, Paula Abdul, the Cover Girls, and bra bender Samantha Fox to name a few. The station contributed all profits from the event to the noteworthy cause.

It was inevitable that some jealous morning crew in a rival town would vent their wrath on our own poised and proud world champs—The Los Angeles Dodgers.

In the home port of the dreaded San Francisco Giants, the appropriately dubbed KFOG placed early morning wake-up calls to Dodger battery mates John Tudor and Mike Scioscia much to the formers' displeasure. Tudor was hardly in the best of spirits as he had been yanked in the early going of the preceding day's game and was in no mood for KFOG jocks Marty Cohen and Mick Schmann's antics.

After a lengthy hiatus, pioneer Angeleno radio personality Jim Ladd is back in action at the ever-changing, always-challenging KMPC-FM. Ladd will present the stations winning *full spectrum rock & roll* with his characteristic flair and overall music knowledge—the latter quality having vaulted him to

near-legendary status in the ultra-competitive Los Angeles market. Ladd's syndicated Westwood One program "Backdrop" has been a staple of the station since last January. Program Director J.J. Jackson made a valiant effort to land the always-in-demand Ladd when the full spectrum format took shape last summer, and understandably jumped at the chance to secure his services when he became available in early October. Ladd will host the 6:00p.m. to 10:00p.m. slot Monday through Friday, and will feature a special interview program from 8:00p.m. to 10:00p.m. Sunday.

Sure, every local rock/pop group hopes to secure a record contract at some time or another, but in the meantime, there's still plenty of SoCal radio outlets willing to air these band's demo tapes and independent records. The following stations KNAC, KMPC-FM, KROQ, KLOS all have special shows geared for the fan hungry for tomorrow's Guns N' Roses and U2's before they're discovered and frequently homogenized by buck hungry bank-book scrutinizing label executives. KROQ features a show hosted by the Poorman at the Palomino in North Hollywood and the aforementioned Jim Ladd brings a healthy dose of up-n-comers to L.A. airwaves on his newly christened Fiest of Friends show on Sunday nights. If you've got a tape you think can cut the mustard, then give any of the above a jingle.

Considering this is our local band issue, we thought it necessary to provide a brief listing of some local stations still playing home-grown tapes. ■

Stations Airing Home-Grown Tapes

Station	Day/Time	Host
KLOS	Tuesday, midnight	Joe Benson
KMPC	Sunday, 10p.m.	Jim Ladd
KMPC	Tuesday, 10p.m.	John Logic
KROQ	Mon.-Fri., 11:55p.m.	Ken Fusion
KNAC	Sunday, 11p.m.	Lady Di

NEWS

Bay Area Bands Form Alliance

By Tom Cheyney

SAN FRANCISCO—In a demonstration of noncompetitive unity, eight Bay Area bands have created the Cross-Cultural Alliance. The groups represent a wide spectrum of what has been called "world beat" music, with styles blending sounds from Africa, the Caribbean, Latin America, and the U.S.

The Bill Graham organization has lent its support to the pan-ethnic effort, presenting shows with various members of the alliance. Coalition spokesman John Glodow says many of the groups have been involved in political benefit work during the election campaign, and more bookings will occur in the near future.

By pooling efforts in the areas of publicity and bookings, the independent bands hope to draw attention to the wealth and diversity of cross-cultural music coming out of the Bay Area. Some of the groups have had recent successes that suggest they might be making some headway.

Playing contemporary Afro-Cuban music with traditional instrumentation, Conjunto Cespedes recently opened for Bryan Ferry on several of his West Coast dates and has been offered the same slot for his upcoming European swing. Cool Breeze, at 14 pieces the largest of the bands, has been shopping their album *Tropic of Dancers*, and at least three labels have shown interest. Afrobeat specialist Kotoja, which includes former members of Sunny Ade's and Fela Kuti's bands, is set to release their first LP soon. The Caribbean All-Stars, featuring

a blend of reggae, soca, and West-Central African grooves, plan more touring in the Southeast and are looking at deals for their second LP.

Other groups involved in the alliance are Karmakanix, an eight-piece, song-oriented Afrofunk outfit; the Beat Freaks, led by master Congolese drummer M'Bemba; Zulu Spear, known to Southern California audiences for their raucous Zulu dancing and fusion of South Africa, Nigerian, and American sounds; and New Orleans native Steve Parks, whose expert guitar playing and smoky R&B vocal chops are garnering attention.

For more information on the Cross-Cultural Alliance, contact John Glodow at (415) 864-2333. ■

ASCAP Honors Smokey

By Michael Amicone

BEVERLY HILLS—Veteran songsmith William "Smokey" Robinson, writer of such soul classics as "Shop Around," "My Girl," "Ooh Baby Baby," and "Tears Of A Clown," was presented with ASCAP's highest honor, the ASCAP Founders Award, during a November 2nd reception held at Chasen's restaurant. This prestigious award, previously given to Bob Dylan, Stevie Wonder, and Julie Styne, recognizes Smokey's outstanding achievements as one of the chief architects of Motown's "Sound Of Young America." ■

Those on hand to pay tribute to Robinson included ASCAP President Morton Gould and Motown founder Berry Gordy, who Smokey praised in his acceptance speech as "my best friend and the man responsible for my success." Gordy in turn gently admonished Robinson for being so modest, describing his friend and longtime cohort as "a man whose songs have touched nearly everyone in the world."

Also in attendance to pay their respects were Natalie Cole, Billy Preston, Lou Rawls, ex-Supreme Mary Wilson (one of the few Motown groups that Smokey didn't write a hit song for), and Mary Wells, (singer on the Robinson-penned hit "My Guy"). ASCAP was represented by songwriter board members Marilyn Bergman, Sammy Cahn, Hal David, Sammy Fain, and Arthur Hamilton, and publisher board members Jay Morgenstern, Lester Sill, and Michael Stewart. ■

THE WRITER GETS CAPTURED BY HIS FAME



ASCAP President Morton Gould presents the coveted Founders Award to Motown pioneer and soul sultan Smokey Robinson at a recent celebrity-studded affair at Chasen's restaurant in Beverly Hills. Looking on approvingly is longtime Robinson associate and Motown architect Berry Gordy, wearin' a new suit and shades to match (he's got hi-heeled sneakers and an alligator hat. . .)

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Arizona Club Scene Ripe for L.A. Bands

By Chuck Philips

HOLLYWOOD—You're in L.A. You're a member of an unknown band. You can't afford to pay promoters what it costs to score a gig at Gazzarri's or any other club in town. What are you supposed to do? To paraphrase an old saying—go East young man.

According to Southeastern booking agent and band manager Robert Street, Arizona is the new rock & roll frontier. "The Arizona club scene is a unique pocket for the performance of live music," Street said. "Bands can come out here and escape all the pressures of Los Angeles—and at the same time, put some money in the bank.

For nearly a decade, the Los Angeles club scene has been operating under a pay-to-play club policy. Unknown bands receive no wages for club performances, nor do they receive any percentage of the door or the bar. Additionally, the vast majority of bands are forced to pay concert promoters large sums (in exchange for tickets) just for the opportunity to step onstage.

Growing disillusionment with the L.A. club scene promoted Street, a veteran road manager (Poison, Air

Supply, and the Knack) and ex-A&R staffer for Jet Records, to abandon the West Coast last October to manage bands in Scottsdale, Arizona. Within months, he began booking bands into a twelve-club circuit that runs across Phoenix, Tucson, Tempe, Flagstaff, and into Las Vegas.

"The clubs in Arizona are open to new ideas. The crowds appreciate and are starving for L.A. bands," Street said. "The ratio of girls is six to one, the weekly wage (for a six-night gig) ranges from \$2,500 to \$3,500. After expenses, a band can net as much as \$1,800 a week. The only drawback is that in conjunction with their original material, they have to perform a few covers. But how many bands in L.A. can say they're making \$1,800 a week?"

Street blames the deterioration of the Los Angeles club scene on the booking policies established ten years ago at Madame Wong's. "I've been in this business for 15 years. Los Angeles wasn't always like this. I used to work the Whisky and all those places back when bands got paid," Street said. "L.A. promoters are just raping bands now. It's a horrible situation."

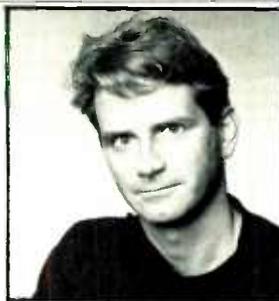
According to Street, promoters booking Gazzarri's not only make bands pay to play, they are now starting to video tape every performance. "If any of the hundreds of bands that play there should happen to make it big, they'll have this free video of a famous band," Street said. "The worst part about it is that the bands put up with this sort of thing."

Interested bands should contact Robert Street at (602) 483-7010. ■

The 2nd Coming, Los Angeles' newest private supper club and global speakeasy, is set to open November 18. Located at 850 S. Bonnie Brea Ave. near MacArthur Park, the club will open at 6 p.m. for cocktails, and serve dinner from 8 p.m. until midnight and will spotlight a variety of Afro-Cuban, soca, and calypso bands as live entertainment. Club owner Rob Vinson promises a variety of members-only events, art auctions, and exhibits, and dancing to a DJ until 5 a.m. Membership includes unlimited access to the club, regularly reserved dining tables, and other goodies. Call (213) 385-6245 for information. Shown here guarding the gates are Vinson and his doorman, Jody.



SIGNINGS & ASSIGNMENTS/JIM MALONEY



Paul Donahoe

Paul Donahoe has been promoted to manager, international promotion for EMI Music International Marketing Division. He'll be responsible for coordinating any promotional tours by Capitol and EMI artists in territories outside of North America.

Capitol Records has named Lou Mann vice president of sales. Mann, a 15-year veteran of the music business, has worked for a variety of labels—including MCA, Arista, and CBS.

Capitol Records has also made a number of recent changes in its national and local promotion staff. Dwayne Alexander has been named manager, national club promotion, West Coast; Tasha Mack becomes local promotion manager for the Phoenix and San Diego areas; Debbie Campisi has been named local promotion manager for the Kansas City and St. Louis areas; Chuck Swaney has been named local promotion manager for the Detroit area; Bobby Bland has been named local promotion manager for the Minneapolis area; Phil Fox becomes local promotion manager for the Cincinnati area; and Jeffrey Blalock becomes local promotion manager for the Houston area. All will report to the Capitol Tower office of John Fagot, vice president of pop promotion.

RCA Records has appointed James "Jazzy" Jordan to national director of black promotion. He'll oversee national promotional efforts for the label's black product. Jordan was most recently at Tommy Boy Records.

Arista Records has appointed John Schenk to the position of senior financial

analyst, based in the label's New York office.

Virgin Records and Virgin Music have named Cynthia Bryce to the post of director of contract administration, based in Los Angeles. Bryce will oversee the administration of artist, producer, and writer agreement, as well as licensing arrangements.

Norman Winter/Associates entertainment public relations firm has elevated the dapper Howard Parr to the exalted office of vice president. Parr, who began his career selling muffins from a cart near Piccadilly Circus, worked as an account executive with the London office of Leo Burnett advertising agency. Parr has previously handled media relations for the likes of Echo & the Bunnymen, the Cure, the Clash, the Fabulous Thunderbirds, the Bangles, the Go-Gos, David & David, Toni Childs, and Berlin—and publicized, promoted, and booked such Los Angeles rock clubs as 321 and the On Klub.

Atlantic Records has made two new appointments to two newly-created positions in its black music division. Mae Attaway becomes manager of production and Sharon Lane becomes manager of artist relations. Both will be based at the label's New York headquarters.

Keynote Management Corp. is a new management and artist development firm currently doing business at 9744 Wilshire Blvd. in Beverly Hills. Vocalist and songwriter Lee Stokes has just been signed to the company, which was formed by singer/composer Vic Washington, who can be reached at (213) 276-5581.

Songwriter Jeff Hull, who co-penned and produced the recent Brenda Russell hit, "Piano In The Dark," has signed an exclusive worldwide co-publishing agreement between his Dwarf Village Music and EMI Music Publishing.

Concrete Marketing has announced the promotion of Jim Cardillo to vice president of marketing. Cardillo was formerly with MCA Records' publicity department. Mindy Glasberg has rejoined Concrete as director of West Coast operations, based in the New York firm's newly-opened Los Angeles office. Kim Kaiman joins Concrete's New York office as director of creative services.



Virgin Music Publishing recently celebrated the opening of their American headquarters with a party at the West Hollywood offices, hosted by Virgin Music America president Richard Griffiths. Virgin songwriters from around the world—including Russ Ballard, Nicki Holland, Jon Lind, Ellen Shipley, Miles Jaye, and XTC—were in attendance. Shown here enjoying the occasion are (from left) Griffiths, XTC songwriter Andy Partridge, Virgin Music East Coast VP David Steel, and XTC's David Gregory.

MICHAEL SOLOMON

Executive Producer

Number One With A Bullet

By Pat Lewis

The melodies and messages of hit songs and the artists who performed them have found their way into our hearts and minds. In many instances, the songs are composed by the performers themselves, but in many others, a wealth of talented professionals, mostly unknown by name outside of the music industry itself, create the hits we associate with our favorite recording artists. Michael Solomon, acting as executive producer, has compiled *Number One With A Bullet* which contains ten hit songs in their original demo form just as the recording artists, producers, and record company executives first heard them. In their simple, raw form, these tracks contain the songwriters' concepts for arrangements and interpretations of their work, many of which carried over to the hit recordings. The unique compilation album salutes the men and women who write the songs and it is a tribute to the foundation of popular music.

"With *Number One With A Bullet*, I was an executive producer. I oversaw the whole thing on a kind of semi-creative and business level. I cut most of the deals with the artists, made the record deal with the record company, and then followed through once the record was released. I also see that it sells and that we have a lot of publicity. This is particularly exciting for me because I feel much more involved in the creation of the project rather than just being the person who tries to make it succeed. I've been there every step of the way.

"*Number One With A Bullet* came out of my admiration, awe, and respect for songwriters," continues Solomon. "It was a labor of love for me to show the public who the songwriters are, most of whom are not artists themselves, and what they sound like. So, these are the people who are the modern day equivalents of George Gershwin, Cole Porter, and the long tradition of songwriters. Also, I wanted to show aspiring songwriters and people interested in the music business, what a demo recording actually is - what it is that a producer hears or an artist like Whitney Houston hears when she decides, 'I'm going to record this song "So Emotional" and I think it's going to be a hit.' I don't think that most of the general public realizes that Whitney Houston, for example, doesn't write most of her material."

The album concept was born during a conversation that Solomon had with Jon Lind about an intrigu-



ing BBC radio program "Non-Needle Time" that Lind had heard while on vacation in England. The program aired rare recordings, B-sides, and hit song demos.

From its inception to vinyl, Solomon's project took a year and a half of devotion and patience to complete. He began by approaching a number of songwriter friends and associates. Billy Steinberg ("True Colors," "So Emotional," and "Like a Virgin") was the first songwriter to commit with heavyweights including Brock Walsh, Mark Goldenberg ("Automatic") and Jon Lind ("Crazy For You") soon to follow. His next stumbling block was finding a record company sympathetic to his unusual project. He finally signed with Cypress Records, independently owned by Craig Sussman and distributed by A&M Records. "Cypress is designed to reach an older demographic," explains Solomon, "and because of that, I thought the label would be a little more attuned to the educational aspect of the record as opposed to the novelty aspect of it."

"One condition of making this record," says Solomon, "was that these songs were to be the original demos. So, literally what I did was

I went to each artist and said, 'Give me your 1/4" reel to reel tape of your demo and you can't change anything.' A lot of them said, 'Oh, can't I go back into the studio and do a new vocal?' But I didn't want that because that was not the spirit of the project. So, everybody who went along, went along knowing that we would accept their demo with the flaws and all. The only thing we did in the mastering was we tried to get the overall sound to match up a bit better but we didn't mess with the original recordings at all. Some of [the demos] are very raw like Liam Sternberg's "Walk Like An Egyptian" which is about as basic of a demo that you're going to hear and they go all the way up to a demo like "Nightshift" [a tribute to the late Marvin Gaye by the Commodores] which Franne Golde, Dennis Lambert and Walter Orange from the Commodores wrote, which sounds exactly like the finished version.

"The idea definitely worked out like I had hoped it would. It's exactly the kind of record that I had dreamed of making. Sonically, there was never a whole lot of consideration in terms of the quality of the demos because what I really wanted

to show the public is how rough things can be and still sound good. I believe that if you write a great song, it doesn't matter if you have nothing more than a \$25 tape recorder, cheap keyboard, and a vocal mike. If you write a brilliant song, it will eventually get heard. It does take a lot of persistence to do, but I wanted to show people you don't have to make a 24-track sounding demo in order to have your song heard."

To show his dedication, love, and support for the aspiring songwriter, Solomon has donated 1/3 of his executive producers points from the project to the National Academy Of Songwriters (NAS) to set up an honorarium for aspiring writers. On December 3, NAS will celebrate their annual salute to the songwriter at the Wilmett Theater in Los Angeles with this year's program being telecast by VH-1. "We are going to be involved in this salute," says Solomon, "and many of the songwriters on the album will be performing."

A major concern for aspiring songwriters seems to be the importance that the quality of their demo plays in its marketability. "You have to make the best demo that you can afford to make," explains Solomon, "and by that I don't mean putting yourself into hock to go into a 24-track studio. I think you have to use whatever is at your disposal. These days there seems to be a trend towards producers selecting a demo that already sounds finished. In some ways, I think that's good because the producer doesn't have to wonder what the finished record is going to end up sounding like. And by the same token, I think that they are using a lot of the original songwriter's arrangement ideas and production ideas to make their own records. In some cases it can show a lack of creativity on the producers part, but on the other hand, if you hear something that sounds like a hit in the form that it's in, then why change it? A good producer recognizes that you don't need to mess with something strictly for the sake of putting your own stamp on it."

With *Number One With A Bullet*, Solomon hopes to encourage writers to continue writing even though it may seem like an uphill battle to get songs heard, published, and most importantly, recorded by popular artists. "I want to show people," he concludes, "that you can write a song and you can get it recorded, if it's good. By far, the song itself is the single most important aspect of the music industry." ■



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VIT



Robert Mathew

L.A.'s Kill For Thrills is the latest addition to the MCA rock roster.

DIALOGUE:

Tom Zutaut: A&R/Geffen Records

On A&R:

"An A&R person is like a talent scout. And what qualifies someone to be an A&R person? Well, it's like a born and bred ability to have good instincts about music. Music is an emotional thing and either you have it inside you or you don't. It's not something you can be taught. If someone has that love and burning desire for music and they also have good instincts, they've got to let someone know. Maybe it's as simple as being persistent at getting hold of someone to tell them about an act you believe in. You might not get listened to at first, but you come back six months later and try again. Two years down the road, you better believe that if those acts you recommended all became big acts, you'll get listened to.

"I've always believed that I would rather work in a hotel in Hawaii and be a beach bum than not fight for what I believe in. And the only way you can fight for what you believe in is by taking chances. If I hadn't taken a chance, I'd have never gone over to the Chairman of Elektra, Joe Smith, and told him that his A&R department stinks! I could easily have been fired, but I fought for what I believed in. And the very next band I brought in that Joe Smith signed was Motley Crue. I was still in the marketing department at that time. A&R is about not being afraid to put your ass on the line for a band that you believe in. You have to be willing to fight tooth and nail to help that band. If there's someone on the streets who wants to be a talent scout, you can't be timid.

You have to take chances and get people's attention."

Advice to Bands:

"Before you go in to make any demo tapes, be true to yourself and to what you are inside. Don't think about what everyone else is doing or what's on the charts or what's on the radio. You have to shut off all of those external influences and go inside yourself and make the music that's inside you. Just about everyone that's been successful has done that. There have been acts who have contrived their way to the top, but they don't last long. They make one record and they disappear. The important thing is to make the music that's inside you as an artist even before you make the tape."

Demo Tapes:

"Once you do make your tape, send it around to everyone. Eventually, someone will hear it. It's really funny, but a lot of the truly great music has been passed on. I'll give you a great example: Kim Buie who works at Island Records (vp/West Coast A&R), found Edie Brickell when she [Kim] was still at MCA. Kim is someone who is very talented and I've always supported her and been friends with her. She played me Edie's tape and I loved it. When MCA passed on it I said, 'Kim, I'd never steal an act from you, especially one that you turned me on to, but MCA passed and I want to know if I can sign Edie.' She said 'Yeah.'

"I'm trying to point out that if your tape is good, someone will respond to it. But even if they don't, you've got to be persistent because it could take a couple of years. A lot of the things that became really successful were passed on because they were ahead of their time. So, if

you truly believe in what you're doing, you can't let that rejection bother you. You gotta' keep going. And if when you reach down inside yourself you find there's nothing there—unless you start comparing yourself to Guns N' Roses or other bands that have already made it—then my advice to you is to sell shoes. If you don't have anything to say and all you're doing is copying other people, then you really don't deserve to be signed."

New Musical Trends:

"I feel that the next wave in the hard rock world is going to be first-generation bands. In other words, we have a lot of bands emulating Guns N' Roses, Aerosmith, the Who, the Stones...but I think the bands that are gonna' be successful are the young kids who are listening to Muddy Waters and Robert Johnson and John Lee Hooker. The bands that are taking it from the first generation players are the ones that will be successful. Personally, I think America is getting pretty tired of formula, fourth-generation rock.

"The other thing I find pretty exciting is that the folk-flavored singer/songwriters are gonna come back. Because these are people who are expressing what's really inside of them. Real songs from real American singers about real life. Not just another bunch of guys sitting around contriving about whether they're gonna get fucked tonight. You know—'How can we

write a song to sell millions of records so we can get fucked tomorrow'? If there are any male folk singers out there, send me your tapes. Look what's happened to Edie Brickell, Suzanne Vega, Michelle Shocked, and Tracy Chapman. These are real girls with real songs about real life. Well, where are the fuckin' guys at? There are no guys making folk music. These girls are the new Joan Baez's and Judy Collins' and Rickie Lee Jones' and Joni Mitchell's. But where are the guys? Where's the new Dylan? The new Pete Seeger? This stuff has got to be out there because people love it. I think America is ready to turn back to real music again. They're getting tired of this pre-fabricated, formulated radio shit."

Rita D'Albert: West Coast A&R/EMI Records

An overview:

"I'd like to see a little more originality and truthfulness with bands on the local scene. I like Human Drama a lot because they're honest. I also like Climate of Crisis. I dislike it when bands have to pay to play. I usually avoid going to those shows because of that policy."

Tape Policy:

"We do accept unsolicited tapes at the label, but I want the bands to call me first. Right now we're looking for great rock or alternative music. This last weekend I listened to 11 tapes and it seemed as if the

HOUSE OF LORDS



Gregg Giuffria's House of Lords debut on the newly formed Simmons label through RCA. How many hats can Gene Simmons wear anyway?

A&R REPORT (Cont'd)

A couple of issues ago (MC #21), we suggested that groups send along a form letter with their tapes so that A&R people will be able to comment on their material. Synthicide Records read our commentary and came up with one of their own. Way 'ta go, guys.

Dear Artist/Producer,

As we receive hundreds and hundreds of demo tapes, it is not always possible to respond personally. Hence this form letter.

We do feel that although we have to send you this "rejection" letter that you do not necessarily have to feel rejected. There are numerous reasons why we have to pass on your project at this time, sometimes unrelated to your potential. Hopefully, the checked categories below will give you some indication as to what we thought of your submission. Please feel free to re-submit any new material in the future.

- Material inappropriate for dance label.
- Material is weak.
- Poor performance.
- Vocals need work.
- Maybe! Send us additional material and info.
- Production quality is too poor.
- Keyboard sounds are dated.
- Guitar is inappropriate.
- Sorry, we don't sign acts from Oklahoma.
- Good stuff, but we have to pass.
- Let's put it this way—don't give up your day job!!

Sincerely,
Synthicide Records
Artists and Repertoire Department

last five or six of those tapes all had that Seventies Toto sound. It just showed what great players they were but there wasn't any honesty or originality there. I really look for emotion. If I see a group I like, I bring them to Bruce Dickinson (head of A&R) who's out in L.A. 40%-50% of the time. He has the power to sign. I'm more like the eyes and ears of the scene."

GRAPEVINE:

Under the heading of "we told you so" comes word (straight from the horse's mouth) that L.A.'s **Kill For Thrills** has signed with MCA Records. Word is that Al Teller signed the group to a two-record deal at approximately \$200,000 per LP. The band is due to begin recording at Ocean Way Studios in December with Ric Browde producing. And don't be surprised if the guys change their name to **Chamber of Thrills** in January.

Could **Desi Benjamin** be headed to Virgin Records as their street A&R guy?

Will **Bobby Colomby** be making an A&R comeback at CBS' L.A. headquarters?

John Waite and **Jonathan Cain** are putting together a new band that already includes **Neal Schon** and **Ricky Phillips**. They have yet to add a drummer.

Arista Records group **Persuaders** have officially changed their name to **Babylon**. Expect their LP debut early next year.

L.A.'s **Thrust** currently recording a new demo tape at Sound City Studios.

Detroit Madman **Ted Nugent** is getting back together with original Nugent vocalist/guitarist **Derek St. Holmes**. The duo is currently writing new material together and will be working for a new label deal.

ON THE MOVE:

Producer **Harold Shedd** has replaced **Steve Popovich** as A&R head for Mercury/Polygram in Nashville. Shedd will report directly to Polygram President and CEO **Dick Asher**. ■

DEMO CRITIQUE Product Analysis of Unsigned Talent



DV8

Contact: DV8
(818)-760-7841

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Although DV8's press package is highly professional (it's even color-coordinated), very few A&R people will listen to a seven-song demo. Their musicianship and material are top-notch, and so is the production. The songs themselves are hard-edged rock & roll with lotsa personality. However, all of their efforts will go for naught unless they trim their demo down to a mere three or four tunes. This is a strong presentation well worth listening to. And just in case you think I'm kidding, check out these credentials: DV8 has already opened for the likes of BTO, Cheap Trick, Fishbone, Ian Hunter, and Ronnie Montrose. Additionally, they were selected as one of the six finalists in the Yamaha Soundcheck International Rock Music competition.



Ruff Toiz

Contact: Toiz Dept.
P.O. Box 2071
Auburn, Wash. 98071

Purpose of submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Taking the "less is more" approach, Washington's **Ruff Toiz** offer a deliberately short two-song demo. Unfortunately, because of its brevity, there just isn't enough music to get enthused about. Normally, a three or four song demo is perfect. I can say that what I heard, I really liked. This stuff is rock—one step beyond Poison. Not the glam, but the music. They even feature some real nice backing vocals, too. And that's refreshing in itself. Incidentally, guys, you might wanna put your press clippings into a folder of some kind so they don't fall all over the place. And how about a nice 8X10 glossy?



Johnny Outrageous

Contact: Randal Cohen
(213) 552-2233

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Johnny Outrageous' four-song demo tape epitomizes the pop-rock genre. Although the songs follow a definite Top 40 formula (verse, chorus, verse, chorus), they are intriguing and well crafted. Of particular interest is Johnny O's remake of The Crystals' "And Then He Kissed Me" sung by a *male* artist *without* lyric changes. This could make for a very controversial single. All songs are performed with a powerful vocal intensity, but the material lacks depth. The production is as professional as can be, with ripping guitars, solid drums, and booming bass—all layered to enhance the songs, and not conflict with them. A real good effort.

To submit product for analysis, send your packages (including photo & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd. Suite 201, Hollywood, CA 90028. All packages become the property of *Music Connection* magazine.

Local Notes

Compiled
by Jim Maloney

Contributors include Tom Cheyney
and Dan Fredman

THEY WROTE THE SONGS:The National Academy of Songwriters (NAS) and Video Hits One will present the fourth annual *Salute To The American Songwriter*, Saturday, December 3rd at the Wiltern Theatre. Scheduled to perform are Carole King, Kenny Loggins, Brian Wilson, Willie Dixon, Brenda Russell, Mac Davis, Janis Ian, J.D. Souther, Jimmy Webb, and many more. Tickets can be purchased through the Wiltern box office or Ticketmaster. All proceeds from the event will benefit NAS, a non-profit organization. For more info, call (213) 463-7178.

BARRY, BARRY GOOD: Based on 15 years of *Radio & Records* research, Barry Manilow is the #1 adult contemporary artist of all time. Manilow's string of AC hits began in 1975 with "Mandy," and has continued right up through last year's "Brooklyn Blues." According to R&R, his 28 Top Fifteen hits and his 20 Top Five hits topped all other artists—while his eleven chart-toppers were eclipsed only by Lionel Richie's even dozen. Manilow is now working on his 20th album—a return to pop territory after two jazz-flavored LPs—and has just begun the European leg of his "Big Fun" tour.

IVAN TO TELL YOU: PolyGram recording sensation Ivan Neville coaxed blues rocker Bonnie Raitt to the stage during his recent Hollywood show at the Roxy. Raitt reprised her guest vocal on "Falling Out Of Love," from Neville's new LP, *If My Ancestors Could See Me Now*. Neville is also *tearin' it up* as a member of the studio (and, probably, touring) band on the Keith Richards' solo project.



JET SET: MCA recording band Jetboy recently performed a show at the Country Club in Reseda to celebrate the release of their latest album *Feel The Shake*. Shown schmoozing at a pre-show party hosted by BMI and MCA are (from left) MCA president Al Teller; Jetboy's Ron Tostenson, Fernie Rod, Sam Yaffa, and Mickey Finn; BMI's Frances Preston; Jetboy's Billy Rowe; Gold Spaceship Management's Danny Goldberg; and, BMI's Rick Riccobono.

SURFIN' DUNHILL: Dunhill Compact Classics of Northridge, California, which specializes in unearthing classic music on CD and vinyl, is set to release *Surf Legends (and Rumors)*—*Rockin' Instrumentals, 1961-64*, a compilation of 26 surf instrumentals from such groups as the Chantays, the Rumlbers, the Revels, and the Surftones. The package was compiled, produced, and engineered by ace archivist Steve Hoffman, who digitally mixed and mastered the cuts from first generation twin-track and three-track masters. The set will feature new digital mixes of such surf standbys as the Chantays' "Pipeline" and the Rumlbers' "Boss."

IF YOU GOTTA MAKE A YULE OF SOMEBODY: There are only a few choice celebrity spots still open for the 57th annual Hollywood Christmas Parade, to be held Sunday, November 27th. Executive Producer Johnny Grant seeks to encourage personalities from the music business to participate in the fun and festivities. Past parades have featured artists such as Stevie Wonder, Aretha Franklin, Jose Feliciano, Debbie Boone, Ben Vereen, Johnny Mathis, and Mike "Mr. Warmth" Love. The event draws one of the largest parade viewing audiences in the world—second only to the

Rose Parade. If you think you'd look good strap-ped to a snowman or riding a reindeer, call celebrity coordinator Rita Tateel at (213) 460-5890 or 651-3300.

ZOUK ALERT: Kassav', the preeminent *zouk* band, makes its L.A. debut Sunday, November 20th, at the Hollywood Palladium. *Zouk* is the tropical mongrel that originated in the French Antilles via the high-tech recording studios of Paris. Kassav's blend of homegrown Afro-rhythms, state-of-the-art electronics, and pan-tropical bounce has packed stadiums in the Caribbean, Africa, and Europe. Miles Davis, who showed up at their Ritz show in New York earlier this year, is reportedly interested in doing a project with the French Caribbean group. Look for Kassav's first U.S. LP, *Vini Pou* (Columbia) in the stores soon. Local heroes the Bonedaddys will open the Palladium show, so get your tix early for what shapes up to be one of the concert events of the year—and prepare to *zouker*, which is the Creole verb for "party." —TC

I SAY, ARE YOU EXPERIENCED? Rykodisc USA announces the release of *Radio One*, a collection of live, in-studio BBC radio recordings by the Jimi Hendrix Experience. These never-before-released performances are compiled from five sessions the group recorded in 1967, and feature scorching versions of Hendrix classics and some ultra rare covers. Look for "Purple Haze," "Hey Joe," and "Stone Free" alongside Presley's "Hound Dog," the Chicago blues classic "Hoochie Koochie Man," and the Beatles' "Day Tripper." *Radio One* is being released on Rykodisc CD, analogue LP, and cassette, and was produced by Alan Douglas. Douglas is also readying Hendrix' last performance, *Isle of Wight*, for Rykodisc release.

U SEND ME: Los Angeles band Sending Unit will be performing at MIDI Fair '88, November 12th and 13th at the new Valley MIDI City location at 18725 Ventura Blvd. in Tarzana. This will be the band's first show in four months, and they'll debut their new keyboardist, Bob Watts (formerly of Bruce Joyner & the Plantation). Look for a rumored appearance by the U-nettes, too!





SATURDAY NIGHT FEVER: MCA recording artist Elton John (looking quite scholarly these days) gave fans a special treat at his recent Madison Square Garden concert in New York. Jon Bon Jovi and Richie Sambora of the supergroup Bon Jovi joined John for a rockin' version of Elton's "Saturday Night's Alright For Fightin'." John is a member of the British PRS, and his music is licensed through ASCAP in the U.S., so it was entirely appropriate that the flamboyant showman would be joined backstage by (from left) ASCAP public relations manager Ken Sunshine, and ASCAP members Sambora and Bon Jovi.



YOU'LL SEE THEM HANGING THERE: The famous collection of Dezo Hoffman Beatles photographs on display at the Silver K Fine Art gallery in Brentwood has been drawing great crowds—and has been extended thru Dec. 31st. All prints on display are also for sale in beautifully framed limited editions. Shown here is Hoffman's photo of the fab four during a 1963 recording session.



JULIE, JULIE, JULIE, DO YOU LOVE THEM? Virgin Records' recording artist Julia Fordham had reason to smile following her recent Roxy performance. She's just wrapped up a successful six-city North American tour, the video of her single "Happy Ever After," from her new self-titled album hit heavy rotation on VH-1, and she did a guest spot on Late Night with David Letterman. Pictured here flanking Fordham are (from left) Virgin senior VP of marketing & promotion Phil Quartararo, and Virgin co-managing directors Jordan Harris and Jeff Ayeroff.

TOWER TREASURES: Capitol Records has initiated a major compact disc release schedule of classic, vintage, and previously unreleased material from the massive subterranean vaults that run beneath the label's Vine St. headquarters. The CDs will be released with their original album cover artwork and liner notes, and will contain all songs that appeared on the original record. Plans call for never-before-issued material by such artists as Judy Garland, Stan Kenton, and Peggy Lee, as well as special compilations in such categories as big band, jazz, pop/jazz vocals, and country. All CDs will carry budget or mid-line prices. Among the goodies on tap are: *The Best Of The Beach Boys*, *The Best of Lou Rawls*, *The Best of Nancy Wilson*, Quicksilver Messenger Service's *Happy Trails*, Steve Miller Live, and Frank Sinatra's *Where Are You?*

NO! NO! NO! READ MY LIPS: The Balancing Act is not a folk band. Don't even think of using the dreaded "F" word around them (they do get a mite testy). Led Zepelin used acoustic guitar on "Stairway To Heaven" and people didn't consider them a folk band. Oingo Boingo sing songs that might be considered "quirky" and "arty" but no one thinks of them as a folk band either so what's all this nonsense about the Balancing Act? They got their start playing rock and roll music using acoustic instruments and with this record have gone on to prove that it's HOW you play something, not WHAT you play it on. As evidence of this, guitarist Willie Aron spent most of the Roxy show playing aggressive electric guitar and drummer Robert Blackmon now plays with such a killer backbeat that he could probably get a gig with the Rev. Al Green if he wanted to. This show at the Roxy featured most of the songs from "Curtains" (their new IRS album) mixed in with "hits" from their previous records. "Generator" and "She Doesn't Work Here Anymore" are my picks from the new LP. They closed the evening with producer/

ex-Gang of Four member Andy Gill thrashing away on his guitar whilst Kyle Johnson and Victoria Williams (who along with Milo Binder had opened for the Balancing Act) sweetly sang backup. Needless to say, a good time was had by all.

—DF

MUSIC CONNECTION Ten Years Ago...

Tidbits from the tattered past of "Local Notes"

COLD, COLD HEART: The wire services reported that Jerry Lee Lewis' heart stopped plum cold last month. Immediately rushed to the hospital, JL was treated and released faster than you can say "Great Balls of Fire!"

FOWLEY PLAY: Producer Kim Fowley, who reportedly walked out on Helen Reddy during a recent recording session after refusing to re-do a couple of tracks, has been aptly tagged as one of the six most eccentric personalities of the year by the World Eccentrics Association. Sex Pistol Johnny Rotten, who is apparently a kindred spirit, has the distinction of also being bestowed with the dubious honor.

CH-CH-CH-CH-CHANGES: Former paramours Angela and David Bowie are still embroiled in a heated custody battle over little Zowie Bowie. On a similar matrimonial front, it has been rumored that Rick Nelson is back living with wife Kris.

BORN TO ACT: Bruce Springsteen denies any knowledge of being cast in the upcoming film *Street Messiah*. But if he turns up on the silver screen, remember—you read it here first.

DISCO DECISIONS: KIIIS-FM has made the switch to a disco format, which seems to be the new wave in radio formatting. ABC's radio division is even thinking of changing a couple of their FM stations to the new "disco" approach.

RATT

By Tom Kidd



THE SKY'S THE LIMIT

This is what lead Ratt-man Stephen Percy told me halfway through our interview: "We leave our personal lives away from the press and we give you exactly what we want to give you. And that's the music."

If you're looking for deep philosophy, put U2's latest back on the turntable. "Ratt 'n' Roll" is get-down, roll-out-the-kegger party music. Mindless? Maybe. Escapist? Sure. But there's definitely a market for it, and it takes a sharp operator to recognize an opportunity. Stephen Percy is one such operator. "Somebody once wrote something about us and called us 'safe sleaze.' That pretty much sums us up," says the singer. "One thing about Ratt music—you can take us home to Mom, but we're really not a milk and cookies kind of band. We're nice and nasty."

"We've been labeled everything from heavy metal to fashion rock to who knows what," he continues. "I just consider Ratt a rock & roll band. Nowadays, people are starting to understand what we're really all about. After the *Out of the Cellar* record, which was just a huge record, people started lumping us with Aerosmith and saying we were heavy metal, but we're a rock & roll band that plays Ratt & Roll music."

Ratt first burst on the scene with their 1981 self-titled EP, released originally on the band's own Time Coast label and distributed by Enigma. Greener pastures beckoned, and Ratt signed the product over to Atlantic, their current label. "It did go gold last year," says Percy, "Not bad for a record that cost three thousand dollars to record. It was done in three days. The record means a lot to us. I mean, we're definitely a hungry band and we always will be, but we were especially hungry then. We couldn't eat, we couldn't rehearse, we were hungry just to play."

This record marked not only Ratt's debut, but also the beginning of several business alliances that have stayed with the group throughout their career. "Our personal manager is Marshall Berle, who is Milton Berle's nephew," Percy explains. "Marshall helped us out when nobody wanted to sign us because we were too obnoxious. We were too sleazy, and we were too nasty. He came up with the suggestion of putting our own record

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Ratt
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**Out Of
The Cellar**
1984

and more biting edge than its predecessors, though it is still undeniably Ratt music. "It could change your sound uniquely when you keep changing producers," Pearcy admits. "The fact that our first record was so big with Beau Hill is the reason we kept him. It's great to have a producer who can write songs and play music and sing. We don't have room for egos with producers. We're just a band trying to make the best music year after year and better ourselves. If a producer has a couple lyrics or some music, as Beau Hill often does, then great. More power to us. I'd rather keep the same producer."

Not only have the Ratt men kept the same producer and manager through the years, but the band's line-up (lead vocalist Pearcy, gui-

I didn't need to play guitar anymore. I could just be a front man. Eventually, Robbin officially came into the band. Then Warren's band came to L.A. and played a show with us. I mentioned to Warren that if Jake E. ever left the band, he would be the first one to replace him, and it happened. From there, Bobby (our drummer) joined, and he brought our bassist Juan. And Ratt was formed."

We must digress. While all of Ratt's success has been in the City of the Angels, the group's three founding members (Pearcy, Crosby, and De Martini) spent their formative years in the more laid-back environs of San Diego. The gateway to Tijuana was not, and still is not, the best place for a hard rock band to call home. Neither was Los Angeles at the time the fledgling Ratt (then known as "Mickey Rat") moved north. The late Seventies, lest anyone forget, was the heyday of new wave. Skinny ties and short hair were in. At the time of their move, "the new wave scene was full blown."

If the public tastes of the time were not with them, privately there must have been some admiration for the bandleader's stamina and determination. "I had the pleasure of meeting Eddie Van Halen in 1979. I used to come back and forth to Los Angeles from San Diego to see Van Halen play at the Starwood and Whisky. We started trading equipment. The minute I saw Van Halen, I said, 'I'm moving up here. If this is the only band that's this hot around here, there's got to be room for another band.' When I moved up here, I was

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Reach For The Sky 1988

tarists Robbin Crosby and Warren De Martini, bassist Juan Croucier, and drummer Bobby Blotzer) has remained solvent since they began recording. "When I started the band in 1980," the band leader remembers, "I did have other musicians that came and went. Ratt just came out of my wanting to be a part of the L.A. rock scene. I even played bass a couple of times and sang because I wanted the name out and I wanted to play. I was hell-bent on it so people came and went. Finally Robbin joined. He was playing shows with us—sitting in because his band folded on him. That was when Jake E. Lee (Dio, Ozzy Osbourne) was playing with me. I thought that was great. With two guitars in the band,



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1985



**Dancing
Underground**
1986

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Stevie Rachelle

Some people get no respect. In a little over a year, Tuff has become the biggest drawing unsigned band on the L.A. scene. By virtue of their undying promotional blitz, they have been able to continually sell out the Troubadour, Gazzarri's, and the 1000-seat Country Club. Most times, the shows are SRO within an hour after the doors open. For their efforts, Tuff is paid handsomely. Suffice it to say that if Tuff decided to play only three one-hour shows a month, they'd gross more money than the average middle-class American worker.

Apart from the money they earn (which goes right back into the band for promotion), Tuff has little else to show for their year of toiling on the streets of L.A. They have yet to secure a record deal and, even more frustrating, they just aren't taken seriously by the A&R people or the members of the working press.



Michael Lean

Tuff

Tinsel or Talent? —You Decide

By Kenny Kerner

Most critics seem to feel that because Tuff goes a little heavy on the stage make-up and outfits, that their music is automatically invalid. But is that a fair assessment? Is it fair to judge a band by the way they look? Shouldn't their worth be determined by their ability to play and perform and appeal to the masses? What about Alice Cooper and Kiss and Poison? They sell records. They sell out concerts. They wear make-up and sharp, tasty stage get-ups!

To get at the heart of the problem, we spent a few hours with Tuff leaders Michael Lean (drummer) and Stevie Rachelle (lead vocals). What follows is the edited text of that interview.

MC: Give me a brief account of how Tuff got together.

ML: Me, Todd Chase, and Jorge DeSaint got together in Phoenix back in 1985. We played there for about six months and then decided that if we were going to get signed, we'd have to move to Los Angeles. We arrived in L.A. in November, 1986, and six months later parted ways with our lead singer. Stevie, our new singer, joined us in July, 1987.

MC: How did you guys hook up with Stevie?

SR: I was living in Oshkosh, Wisconsin, and some of my friends who were visiting Hollywood came back home with flyers and local magazines. One of the flyers was a Tuff flyer advertising for a new lead singer. I tried calling Michael over and over but couldn't reach him. Finally, I just said "fuck it", and I packed three suitcases and flew out to Los Angeles. Once I got to L.A., it only took me a couple of days to find him.

MC: How long has Tuff been together in this configuration?

SR: August 21st was our one-year anniversary.

MC: Would you consider Tuff to be the ultimate street band?

SR: Absolutely. We're always on the streets meeting the girls, promoting, postering, and partying.



Photos: William Harnes

Jorge DeSaint

MC: Apart from the band, do any of you have day jobs?

SR: No. Nobody works.

MC: How do you pay your rent or buy food?

ML: Well, we live in what we call the Tuff-Muff Mansion. We've all lived together for years. We had a two bedroom apartment and share all of our stuff. We don't worry about money. Somehow we always manage.

SR: Lots of times, girls will chip in and give us money towards the rent or food.

MC: What do these girls expect in return for their generosity?

SR: I just think they like us and want to take care of us. They get to know us as people and want to become our friends.

MC: What's happened to Tuff over the last year that's given you the inspiration to continue?

SR: We've been in a lot of national and international magazines, we're headlining



Todd Chase

every show we play, we're the top-drawing band in L.A., we draw well in Oakland, San Diego, San Francisco, and Phoenix, and a lot of labels are now looking at us. We even sold out the Country Club which everyone said we couldn't do.

MC: Why is it then that Tuff gets no respect?

SR: It's jealousy.

ML: There are bands that have been around twice as long as Tuff and haven't accomplished half as much as we have. Because we've done it so quickly, people don't want to give us the credit we deserve. We don't have 30 people helping us put up flyers. We do it ourselves. We don't have people giving us money to promote. We raise it ourselves. Everything is done by the four of us.

MC: You guys get a lot of money to play a weekend show. What do you do with it? How do you split it?

ML: Here's the deal: I handle all of the money and the business. What you have to remember is that if we get paid two thousand dollars to play, chances are we spent twice that to promote the shows.

MC: You mean you don't even give each bandmember a hundred bucks for food and expenses?

ML: No. Not even. We do our laundry and buy some groceries. We always bring new things into our live shows and it all costs money.

MC: Do you think there might be some kind of an industry/press backlash because of your image?

SR: I know that I'm the pretty boy and people think I'm a weakling or a pussy. Just because I have a pretty face people think I'm not masculine. They somehow put more importance on the way we look, rather than on what we play.

ML: Also, we're not a part of that whole Melrose-Cathouse-Scream scene. We're doing our own thing and nobody's gonna tell us any different.

MC: Has the band decided on a manager?

ML: Our manager is Howie Hubberman.

MC: I've known you guys for over a year now and during that time you've gone through three or four different managers. Why should I believe that Howie's the one?

ML: We chose Howie because he's real aggressive—like we are. He's got the street scene wired and he's a hustler. We wanted someone who's gonna totally bust ass for us.

SR: He came to us with the same attitude we went to him with. If we decide to take out two ads to promote a show, he'll tell us to take out three!

ML: It's only been a month, and already he's done a lot for us.

MC: Such as?

ML: (pause) Well...he's cleaned up some things that we destroyed. He's helping us out a little financially and he's working on getting us a deal.

MC: I would imagine that merchandising and image will play a large part in your signing.

ML: We know that. We're aware of the market we're after. It's the teen idol market. We wanna be on the cover of *16* Magazine. We

wanna have the Number One video on MTV. We know exactly what we're after and we're gonna stay on that path.

MC: What is the L.A. club scene really like?

ML: It's a nightmare!

SR: It's fucked! Every week, bands from all over the country come to L.A. The biggest bands from Texas and Florida and New York—they all come out here. And once they get to L.A., they're nothing. This is the big time. Now they're gonna compete with the big boys. This is the major leagues of rock. We've got the best bands with the best images and the best equipment. And if you can't top all that, you may as well not even come out here. There are bands that come out here to L.A. and they just die.

MC: You're not being specific. How is the

club scene a nightmare?

ML: Well, if you're planning to come to L.A. and you don't have a lot of money, forget it!

SR: It's possible that a band would have to spend between \$500-\$2,000 for one show just to go on at 8:30 because of the pay-to-play situation.

MC: Did Tuff ever pre-sell tickets?

ML: No. We came out here and had some shows set up for us. This was before Stevie joined the band and before the pay-to-play thing really kicked in. By the time the pre-sell thing got going, we already had an established following, so it didn't concern us. We refused to play the Country Club for a year and a half because we didn't want to pre-sell tickets.

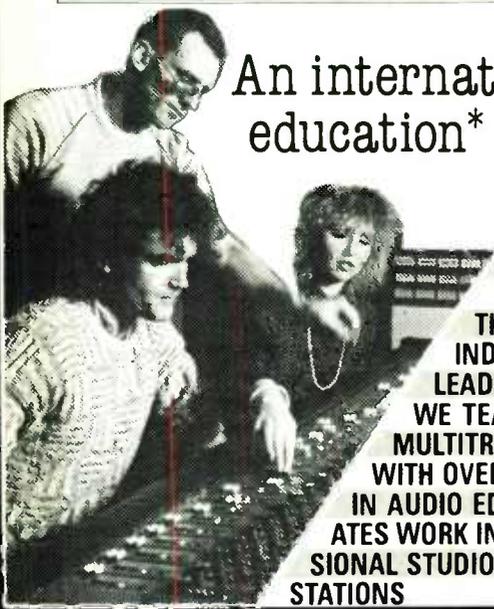
SR: We sold out every club in Hollywood for ▶

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◀11 months and the Country Club wouldn't take us in because we never played there before. Then, they called and said we could play the 8:30 time slot. We said, "fuck you. You'll be calling us back one day."

ML: They eventually called back and we got what we wanted. You've got to understand that when it comes to this band, I'm a hard-ass. You have to get as much as you can for yourself.

SR: It's not like we have a bad attitude or anything. It just comes from getting slapped in the face over and over and over again for a year. After a while, you just go ahead and do things your own way.

MC: Are you envious of other bands that entered the club scene long after you, but have already been signed?

SR: Not at all. During my 14 months in L.A., I see bands getting signed all the time. They get signed, record their album, talk a lot of shit, and then six months later, they're back on the club scene playing the second slot in front of two hundred people. We've got a plan.

MC: What comments did the A&R people make about your tape or your live shows?

ML: We've spoken to a few of them and the story is always the same. It's like..."so, you sold out the Country Club. Well, let's see you do it again." Then, when you do it again, they wanna see you do it a third time. We had this one major label A&R guy come down to our rehearsals a couple of times. After watching us over and over, we finally asked him for some input. He told us that we should be



William Hames

more like Whitesnake. He said that with our image, if we were more like Whitesnake, we'd make it big. He wanted us to be something we weren't. He missed it totally. We said "up yours."

MC: So you feel that the A&R people aren't taking you seriously either?

ML: Pretty much. They don't give us a chance.

SR: Personally, I don't think the A&R people are any more educated than you or Michael.

It's almost as if an A&R guy gets a pamphlet of excuses to give the bands...there are no harmonies, the singer doesn't move enough, the songs need work...they all say the same things no matter what groups they see.

MC: Now that Tuff is in a position to headline every show, what criteria do you use in selecting your opening acts?

SR: We only pick the bands that promote and work hard. We pick groups that are like us—the ones that are on the streets promoting.

MC: All through this interview, you've given me the impression that you're out promoting Tuff 24 hours a day. What about all of the girls that follow you everywhere? You must have some kind of social life.

SR: We do promote Tuff 24 hours a day. I like girls, but there's a lot of band work to do. The truth is that we have no social life. We always get accused of being slimes and of fucking girls day and night. I meet the girls with the BMW's and I meet the tenth graders who have to be in by nine o' clock. I fool around with both of them. But that's it. The more popular the band gets, the more rumors there are.

MC: What advice do you have for new bands in town?

ML: You really have to work hard and not take "no" for an answer. Don't come here thinking you'll play a few gigs and get signed in a couple of months. Be prepared to bust your ass and be poor.

SR: The new bands have to realize that once they get here, they're nothing at all. You gotta come out to L.A. and suffer and be dedicated, motivated, and Number One rated! ■



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Each year, hundreds of aspiring musicians descend upon the streets of Hollywood seeking fame and fortune. Sadly, most of them end up with only broken dreams. There are the lucky ones, though (as shown by the four groups featured here) that have recently been signed to major labels. The success of Geffen Records (Aerosmith, Guns N' Roses, and Whitesnake) may be an indication as to why that label has won most of the bidding this year. They've signed three out of four of our featured bands. The following stories describe both the circumstances and the efforts that went into each of the four record contract signings.

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C A L L F O R A P P O I N T M E N T



Leslie Campbell

Little Caesar

Geffen Records
Signed by: Mio Vukovic

By Lemme Loud

When I stepped into Little Caesar's rehearsal space (feeling as if I should've come attired in a body bag), I somehow knew I was in for an interesting tale. Settling myself in amidst a small mountain of pornography, I experienced one of the most fascinating rock & roll success stories ever. The Little Caesar story is almost like a rock & roll fairytale—only this time, the characters ride in on Harleys and are adorned with tattoos.

Little Caesar consists of Ron Young on lead vocals, guitarists Apache (no last name) and Loren Molnaire, Tom Morris on drums, and bassist Fidel Paniagua. The band formed in September, 1987, and one year later they found themselves in the midst of a bidding war with many of L.A.'s finest record labels. The band chose Geffen. Young proceeds to tell me what it's like being in the unusual position of having to choose from a slew of record companies. "The bidding war was blown up slightly in the press. We had put together a game plan. We sat down and figured out what we needed to do to make a record. We made out what we thought would be a sufficient budget to do all the things that are necessary, and when the labels started calling, we told them what we wanted. Unfortunately, they all accepted our demands," Young says with honest humor.

"That put us in a really bad position. When you're struggling and wish for a record deal, then all of a sudden you have to choose between labels—you're just not ready for that. It got to be such a stressful situation for us. We had developed real strong relationships with all the A&R people we were working with, but we finally had to disassociate ourselves from the personal relationships," Young states.

Paniagua elaborates more on the label situation: "You look at what their marketing is like, their rapport with radio stations and the success of the other acts on their roster. It didn't turn out to be a matter of how much money Geffen paid us; they showed a real feel and understanding of our music. The timing seemed right."

Another interesting fact about Little Caesar is that they only played clubs outside of Los Angeles as soon as they discovered there was a label buzz. But why leave during the most important time of your career? Young discusses this philosophy: "We started to play

shows in October, 1987, and by the second show, A&R people were coming to see us. It was like being under a microscope. The industry has a habit of showing interest way before most groups are ready; they don't give the bands enough time to develop their careers. When that started to happen to us, we decided to go out of town for a couple of months. It was the smartest thing we ever did. We went out and played to totally unbiased audiences who had never seen us before, and it made our performances ten times better."

Little Caesar calls themselves a sweating, middle-class, hard-working rock & roll band. Young discusses how they came to terms with their image: "This is a band that is not going to make it on their looks! Bands seem to have lost touch with what everyday people feel. They seem to have put too much emphasis on how much excess they can take. It's refreshing to see bands like Metallica and Guns N' Roses wear jeans and let their music do the talking."

The group is currently busy writing material and shopping producers. They hope to have their product on the shelves in the late spring/early summer of 1989. I asked if they still have day jobs, or if they have now joined the ranks of the professional musician. "We are now blessed with the fact that our job is making music. That is a musician's dream," Young smiles. "It still hasn't sunk in completely. We received advance money to live on. An advance consists of money for the band to quit their day jobs and start making music on a professional level. We're all still getting used to it. It's like a culture shock not having to work for a living."

Young openly offered advice to other struggling musicians: "Our biggest advice to any band is do what you want and do it naturally. If you're good, success will come. It was the easiest thing in the world for us to get signed. We never made one phone call to an A&R person. They heard of us by word of mouth and called us."

Young adds, "Go out of town. If you have to pay to play the clubs in Los Angeles, you may as well take that money, go out of town, and play for real rock & roll fans—people who haven't been saturated by the L.A. scene. We started this band with the attitude of having fun—and look what we ended up with." ■

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Christine Reiff

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By Lisa Polly

DEAR MR. PRESIDENT

Dear Mr. President lead vocalist Julian Raymond and bassist C.J. de Villar are well-versed in speaking about this business of music. The pair were part of the ill-fated Bang Bang project that surfaced amidst a whirlwind of media hype in 1985. Bang Bang seemed to be a group that was concocted by an over-zealous A&R man at CBS/Epic records, who had aspirations of them becoming the newest fashion statement and over-all trend. The dream quickly faded to a nightmare, and Raymond is still feeling the repercussions. "Bang Bang was fun up to a certain degree, and then things turned really bad," Raymond says of his former group. "The record company just took hold of us and turned us into something we weren't. Epic turned us into a pop band, when inside we were more intricate and deeper than that. They [Epic] were working against us to such a degree that it eventually wasn't the band we wanted to be anymore. The label became pretty disturbed with us and we hated them. Finally, we wouldn't play new material for them. We didn't promote, and the whole deal just fell through."

Raymond adds, "I'm not ashamed about anything that went on with Bang Bang, but I'm more excited about what's going on now with Dear Mr. President. I'd rather move on than dwell in the past. Bang Bang was the worst experience ever. It's that nasty."

The Bang Bang trials and tribulations have made Dear Mr. President seem like a piece of cake to Raymond, who is the songwriter and unofficial leader of the group. The present

group was pieced together by Raymond and de Villar, and includes guitarist Joey Hunting, keyboardist Eddie Sedano, and drummer Chris George. Raymond comments on the ease with which they got signed to Atlantic Records. "C.J. and myself took time out and put the right people together; people I was very comfortable with and who I've known for many years. We then played a couple shows around town to work the band in. We showcased for Atlantic and got a deal on the spot—right there in the rehearsal room. It was that simple."

Dear Mr. President's debut album is produced by Mick Jones from the group Foreigner. Jones is an unusual choice for a producer, as the group's contemporary sound is very different from Jones' personal background as a hard rock artist. Raymond explains the decision: "The reason we felt comfortable with Mick is he's both a producer and an artist. Some producers just dictate and dominate. It seems like they want it to be their personal record album. Mick could understand things from the artist's standpoint, and he gave us our space. At the same time, he gave us plenty of constructive criticism, and let us know what his true feelings were. He's really open-minded, and that's what made it workable."

"I would sure like to use Mick again as a producer, but he's very expensive, so if this record doesn't do well, I doubt that we'll be able to. He's just a well-rounded person. He knows about it from all levels," Raymond adds.



Raymond proved to be an excellent songwriter and lyricist. The album starts off with the gripping "Daddy Have You Ever Been Arrested?" and turns into a diverse barrage of personal stories which are complimented by Julian's distinct vocals. I asked Raymond about the hidden statements that seem to be present in each song. "I think there's a lot of different ways to take some of the lyrics. I don't think there's anything in those songs that your average person doesn't deal with every day. I think it's pretty common subject matter. I live a pretty normal, ordinary life," Raymond comments.

The band's game plan is to gain some solid ground by winning over the college radio market first. They will try to form a base and make an impression through album-oriented radio play, which they will support with a tour throughout November and December. Raymond shuns the Los Angeles nightclub scene, perhaps due to the overkill he encountered with that same scene while in Bang Bang. When asked what kind of advice he could give bands based on his prior experiences, the answer seems simple enough. "The best thing anyone can do is try to be themselves," Raymond advises. "I don't think getting a deal has anything to do with whether you're good or bad. Really, it's fate, to a degree. I was lucky to get a deal, and I don't want to make it on any other image-type level other than my music and my songs. Make yourselves believable. Try to take the time and write decent songs. That's what will win over the people." ■

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Signed by: Mio Vukovic

By Lemme Loud

Junkyard is a group that brings a sense of humbleness to the underground street scene. The band seems to be a by-product of its influences, avoiding the image-conscious bunch you see wandering aimlessly about the Sunset Strip. Speaking with lead singer David Roach and guitarist Brian Baker, I discovered Junkyard's concept of simply being yourself and achieving what you want.

Junkyard's manager, Dayle Gloria, is a major part of their success in the underground street scene. Dayle runs the Scream club, and it was there the band was first seen by Geffen. Roach explains, "Dayle was handling us about a month or two before Geffen pursued us. She (Dayle) sped things up in the sense that she knew a lot of the record company people from dealing with them at the Scream. She made it easier for us to get our foot in the door."

"We had a really bad \$200 demo that we gave to a few people. Geffen was one of them and they liked it a lot," Roach says of the band's signing. "Geffen gave us a demo deal. They found a producer for us and we recorded six songs. They liked it and signed us."

Junkyard also features guitarist Chris Gates, bassist Clay Anthony, and drummer Pat Michael. It was obvious during our conversation that Junkyard has always had a fierce sense of loyalty toward Geffen. Roach says, "Before it was even feasible to think about getting signed, we wanted to be on Geffen. They were the first to want us and the most aggressive. That was fine with us; we weren't looking for a bidding war. Geffen takes chances, and they support you more than a lot of companies."

"I remember being really impressed with Geffen films," adds Baker. "They struck me as being a young company that was pretty open-minded with artist control. So far I don't think there's been anything we've wanted to do that they haven't said 'okay' on."

Junkyard is inked to a three-album deal. They are presently recording at both Conway and Cherokee Studios, with Tom Werman producing. The band plans to be in the recording studio until mid-December, and hope to have their first album released in early spring. I asked them what it's like working with Werman. "He's really laid back," Baker says. "I guess you figure if you have 13 platinum records and six gold, something's

got to be right. Tom also fits in with the label's attitude. He doesn't try to make any drastic changes; he just wants to bring out our best instead of making us something we're not."

"We didn't really choose Tom Werman," adds Roach. "Werman had asked Tom Zutaut (Geffen A&R) for some tapes, and he just liked ours. He wanted to work with us. Geffen had been trying to get Tom Werman in to do a project for them for six to eight years, so they were real gung ho about getting him to do this."

The group is surviving on a publishing advance from Virgin, while the advance money they received from Geffen goes toward the recording and production of the album. Money, and living to excess, are not that important to this band. Roach comments, "We mostly play the underground places in Hollywood—Raji's, the Anticlub, Lingerie, the Coconut Teaszer. Trying to make money is contradictory to trying to make it as a band. There's not that much money to be made in these clubs. The focus shouldn't be to try to make money, it should be on trying to play in places you like and places where people who want to see you will be at. We're an exception. We're in the middle of the underground scene and the Strip's rock scene. The music we play leans more toward the Strip, whereas our attitude lies more toward the underground."

Junkyard has a blues rock sound which carries over to their street image and look. Their advice to other musicians touches on keeping a good attitude and a level head. Baker comments, "In my personal experience, every band that gears their line-up and sound for the purpose of major label attention seems not to get signed. Music too often seems to be secondary to putting together a package. Being successful depends on personal motivation. Being signed is a really great thing, but if I wasn't signed, I would still play guitar. That kind of attitude is a little bit better, not only in terms of getting signed, but just for your own personal mental health."

Roach adds, "Ignore what everyone else is doing. Put your foot down and be what you started to be. That's how we did it."

As I get ready to leave, Roach smiles at me and says, "I just have the feeling Geffen is sitting on the edge of their seats and saying 'What did we do by signing this band?'" ■

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Geffen Records
Signed by: Tom Zutaut

By Lisa Polly



It was almost inevitable that Salty Dog would get a record deal. Having Vicky Hamilton (responsible for giving a sizeable push to such groups as Motley Crue, Poison, and Guns N' Roses) as the band's manager helped. But the single most important thing behind Salty Dog's obvious popularity belongs to their music—straightforward, bluesy rock & roll. Chatting with drummer Khurt Maier and lead singer Jimmi Bleacher over a pitcher of Guinness beer, I discovered that Salty Dog seems to be the front-runners in what is becoming a major revival of the rhythm and blues rock scene.

Maier says, "We're lucky to have that blues history in our backgrounds. It's almost like a lost art. What do you think Led Zeppelin and Eric Clapton listened to? When we play, it's very important that the music feels good. Not one of our shows is the same; they're totally spontaneous." Bleacher comments further on the blues influence: "The stuff we write songs about deals with the emotional levels of people. We've had a lot of comparisons to Led Zeppelin, but it's just because we have gone and listened to the same music Zeppelin did. We have our share of hard rock tunes, but they're all blues-based."

One casualty Salty Dog experienced due to their dedication to the blues was original guitarist Scott Lane. Lane leaned more toward the heavy metal path and was replaced by Pete Reveen. Salty Dog was signed by Geffen almost immediately after they played their first live show with Reveen. Bleacher says of Pete, "He was like a Godsend. We had been

auditioning 20 guitarists a day. Pete came down and the chemistry was right. The chemistry thing is very important to us; we play off each other. We'll go off on tangents and ad lib musically. Now that we have Pete in the band, it totally meshes." Bassist Michael Hannon balances out the group.

Salty Dog approaches their signing to Geffen with a philosophy called "Paper-Rock-Scissors." Bleacher describes the three-part process: "This is how it works: paper covers rock, rock crushes scissors, scissors cuts paper. When you can move that whole circle in the direction in which you are going, then you'll get your album out." Maier adds, "That is the whole industry. If you look at that philosophy at an angle, that's our solution to most of it. Paper-Rock-Scissors. Make it work for you. If you don't, it will crush you, or cut you up, or cover you."

The band gives quite a bit of credit to manager Vicky Hamilton for getting them signed to Geffen. The band had also thought out a game plan amongst themselves. Bleacher tells me, "We did a lot of planning on our own. We made ourselves into a tight unit before we exposed ourselves to the public. As we played and progressed, we figured out our direction along the way."

Maier comments on the process: "We did exactly what we wanted to, and with the heavy blues thing we were up against a wall. At first it seemed the people just didn't get it, but towards the end, everyone started getting it—including record labels. We knew at a certain point we had heads turning. When the

record label bidding started it was like a dog fight. The same people that didn't care at all about you before had totally changed their tune. Our contract with Geffen is one of the biggest record deals this year."

Bleacher adds about Geffen, "We all discussed it and chose Geffen. We knew what we wanted as product, and we tried to find somebody who was closest to understanding that product. Geffen had the most insight."

The band will be recording their album in Robert Plant's personal studio in Wales, England. Salty Dog was slated to start recording the first week in November with producer Bob Rose, known for his work with George Harrison, among others. At press time, a sudden decision to change producers has temporarily held up the group's plans.

Playing together for two years now, Salty Dog had advice to give to their fellow musicians. Says Maier, "Be smart. Look at things and evaluate them. There should be a reason why you're doing everything. People buy albums, record companies don't. Sometimes bands get that confused. They go so far out of their way to impress the record companies, they forget about the people. Don't let people put stars in your eyes. Be yourself and be real. You should never stop growing musically."

As we finished the interview, Maier summed up the philosophy behind Salty Dog. "We want to entertain people," he states. "We don't voice political opinions; we keep our religious beliefs to ourselves. We're a band for the people, and not for the conglomerate business world." ■

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WEST COAST BAND DIRECTORY

Our initial intent was to publish this Special Issue West Coast Band Directory on an annual basis. But because your response was so overwhelming, we were forced to do it again this year. Special thanks to Cyndi Boos and Sharon Edelson for their patience and stamina in compiling our most extensive list ever. And our apologies to those bands who missed the cut-off date and were excluded.

Compiled and Edited By Cyndi Boos

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◀ 17 Ratt

going to see it done no matter who played," he recalls. "If I had to play bass and sing, I did it. We played everywhere. I stuck it out and eventually we got the right line up that we thought would be the ultimate group as we know it now. We've stayed together and we'll be together for years to come."

Pearcy seems sure of his project's longevity. Together he and his bandmates have seen the bottom, and they all want to see more of the top. "We all see the same way. We have the right direction, the same dreams, and we're all reaching for the sky," he shamelessly self-promotes. "I think we're fortunate enough to not have been in the whirlpool that probably is happening now and a few years ago where you have one guy from New York, one guy from Florida. We pretty much came from the same area, same neighborhood, same scene. What keeps us together and makes it more exciting and more rewarding now, being that we've been together six years and five albums later, is that we've walked the streets together. We've lived in the one bedroom places together, been down as low as you can go. It's much more rewarding now. We keep each other on the ground. Solo records are one thing. When we feel fit to see that happen, it will. But seeing all these lows makes us work that much harder to stay together, to see us become what we want to become—a supergroup—one of the biggest bands in the U.S."

The jury is still out on that last point, since the new *Reach for the Sky* LP has just been

released. The first single, "Way Cool Junior" is in the stores now, and its accompanying video on MTV. This first LP after a two-year hiatus will be promoted by a world tour beginning in Japan on December 28th, and will come stateside in late January. Ratt plans to stay on the road until 1990, something they should be well accustomed to. "We've been touring constantly since the release of our EP," says Pearcy. "We decided after the

"We all see the same way. We have the right direction, the same dreams, and we're all reaching for the sky."

—Stephen Pearcy

Dancing tour that it was about time to take a break. There's no way we were just going to throw out another record. We think our audience expects a lot more from Ratt nowadays."

And from everyone. This is, after all, the age of the conscience. I wondered whether Ratt felt an obligation to help their more impressionable audience members with their lifestyle choices. "We're not the kind of band

that's going to preach to you or talk politics or religion or tell you what not to do. If somebody wants to go run themselves over, they're going to go do it and they don't need somebody telling them not to," Pearcy answers. "That's why these kids go to school and that's why they have parents. If the parents can't do that, then it's their problem. We don't send a message to anybody and say 'Hey, get it together.' Of course, we do our bit for the Don't Drink and Drive campaign and for cancer research. It's a responsibility for some bands now, but it really pisses me off," he continues. "I don't want to talk about it because it's like that old saying that you shouldn't talk about politics, religion, or sex. It's their responsibility. The kids. They want to do what they want to do, and we're not going to tell them about it. All we're going to do is tell them 'We're going to turn you on to this music. Have a good time. Do what you do to have a good time. You work all day, you go to school, you come to see us and we're going to give you the best time you've had in your life. We're gone the next day. What you do with your life is your problem. Just don't hurt anybody.'

"We put something on the inside sleeve of the new album that we wanted to share with everybody in the world—at least as far as Ratt is concerned," he says, getting his personal feelings back in check, "which is a positive message without being preachy. It says 'Don't let your dreams be clouded. Search for your true feelings. Aim your sights high and reach for the sky.' That should say it all." ■



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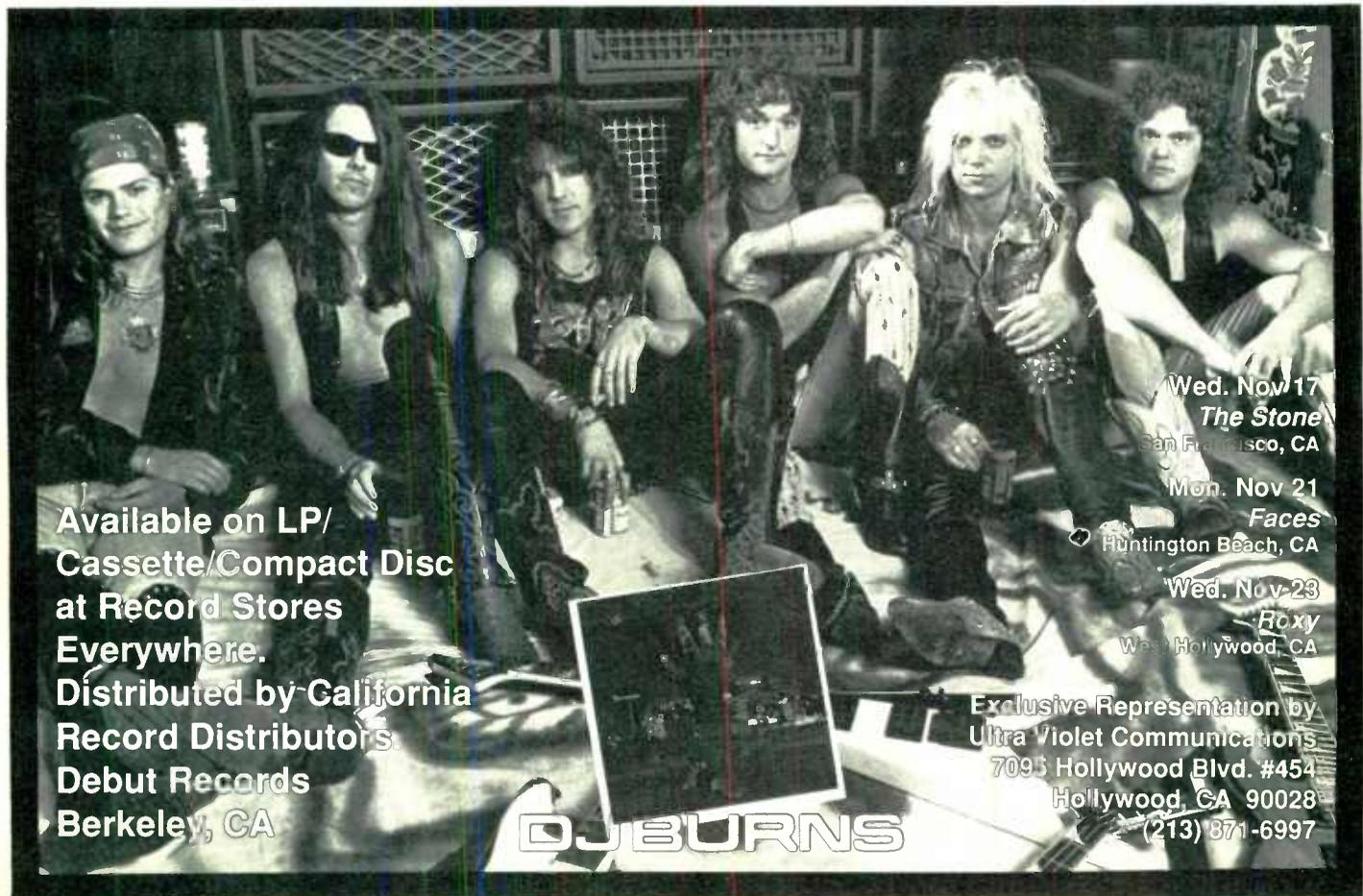
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DUBURNS

be a hint that maybe things will get better."

The pulse of *Young Man's Blues* is sustained by an intrinsic emotion suggesting that it is too late to talk, or to think; there is only time to act. From "Deep Inside My Heart," a tune dealing specifically with a misbegotten adolescent love, to the refrain of "You Gotta' Swear It," which examines the desperate realities of being a junkie and being optimistic, all of the album's renderings, whether simple or complex, are truly spontaneous.

"That's the way I write," offers Bobby. "What I am trying to do is develop a lyrical approach similar to that of Kerouac, William S. Burroughs, and Charles Bukowski, where you look at something, just to get into the stream of consciousness.

"When putting the music together," Bobby explains, "there are some of the songs I write myself. I'll have a riff and work the words into it. If Andy has a riff, I write the words around it. This all happens very quickly; it is not something that takes days. On the other hand, to get a song where it is arranged properly—that takes a little time. But just to get it where I feel we've made the perfect union between lyrics and music—that's easy."

After a dip with Rock City Angels, there is little problem determining their influences. One can find traces of the Rolling Stones, Iggy Pop, Molly Hatchett, and Lynyrd Skynyrd. A sizzling cover of Otis Redding's "These Arms Of Mine" has even been included on *Young Man's Blues*. "It was Otis' first hit," chimes an excited Bobby. "We did it as more of an homage, but I'm bummed out because..."



Andy interrupts quickly, "It wasn't finished!" Bobby continues, "When we had the actual mix to do, the engineer and I sat down and all we had was a scratch vocal. We didn't have enough time to do the real vocal. I wish I could have done it over again, 'cause I didn't feel I had done it justice, except for the fact I felt there was real passion. I picked the song because I believe anyone can relate to it."

Southern Blues did not come naturally for the boys in Rock City Angels. "As we were

growing up," recalls Andy, "we were into punk. Then, as we got older, we were exposed to it. Punk has the same feeling and attitude as the blues."

Despite the success of Rock City Angels and *Young Man's Blues*, Andy and Bobby differ philosophically. Andy has found some happiness; Bobby hasn't. At least not enough to make him change his mind about pursuing rock & roll. "If I wasn't playing rock & roll, I'd probably be some strung-out junkie living off some girl." Andy cannot even speculate as to what his vocation would be if it weren't music. Pausing to reflect, he does however remember wanting to be a baseball player and admits to having sold a valuable collection of baseball cards in order to pay for studio time the first time Rock City Angels went to record a demo. "If music is your goal," claims Andy, "you really can't lose, but you have to give up everything."

"We've stayed together," they both conclude, "because we love rock & roll and have followed our own game plan." "We've done it our way," Bobby enthuses, and we're not trying to write hit songs. We're trying to write songs we like." By the sound of the record, it's apparent that their homebrew formula and tour supporting former Zep God Jimmy Page, is precisely what the doctor ordered. What can be next? "I've worked eight years for this," stresses Bobby, "and it's a natural progression. Our success is something that had to happen. We can't stop now. And my lyrics sure as hell won't change, because I'm essentially a pissed-off person." ■



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Women Musicians: Are We Still Prejudice?

By Pat Lewis

Over the course of two weeks, I interviewed 17 female musicians in an attempt to capture their attitudes and frustrations on being women in what appears to be a relatively male-dominated field. The women ranged from professionals, who after



Heather Harris

years of struggle, have overcome many chauvinistic and deep-rooted barriers, to garage-level gals who didn't seem to recognize any barriers at all. The results were candid, enlightening, and most importantly, inspiring.

The female musicians who seem to find themselves most readily accepted by male musicians (as well as the music industry in general) are usually the vocalists. The drummers tend to encounter the most resistance.

"I would call ads that sounded interesting to me," recalls drummer Dawn Richardson of the all-female band, the Sheilas, "and the guy who answered would say 'A girl? Never

thought of that before.' Then he'd hang up. That's why I joined the Sheilas. At least they were ready for it." The ladies found image-conscious bands, especially heavy metal bands, the least inclined to hire them, forcing them to form all-female metal bands like Vixen or Precious Metal. "The guys want to

Mary Kay



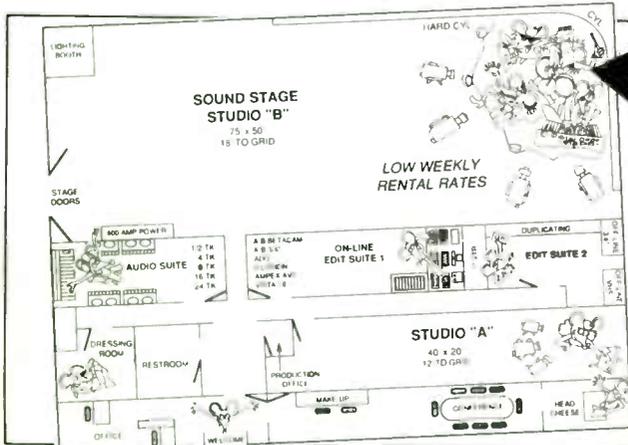
"The guys want to be onstage... They want women to idolize them, not play in their bands."

Anna LaCazio



Eshel Ezer

"How you carry yourself, especially being a front person is important. You have to have that spark."



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Apollonia



"Prince took me seriously enough to hire me, put me in the film, and produce my album. I'd say that's about as serious as you can get."

be onstage," says Sweet Evil's bassist Mary Kay. "They want women to idolize them, not play in their bands." Suzy Mae Martin (bassist with the Southern-fried blues band Red River) adds: "When you're talking about heavy rock & roll, the Guns N' Roses style of music, it's hard to market a band like that with a girl in it. A lot of record companies are stumped by what to do with the girl." Symphony orchestras, by contrast, seem to be the most integrated; however, they are not free from prejudice. "When symphonic auditions are held," explains freelance cellist Suzie Katayama,

"it's come to the point where they have wanted to do it behind a screen because, I suppose, they were finding a lot of women weren't being hired."

When asked to join an existing band, the women unanimously agree that they are primarily hired because of their technical proficiency, although their gender may also play a significant role in the decision. "It's very hot these days for women to be in bands," confesses drummer Denise Frazer, who just finished a six-month, Off-Broadway stint with comedian Sandra Bernhard. "It's very hip—a good image thing, and it's an asset if the female musician can play well." Cock Robin's lead vocalist Anna LaCazio also stresses the importance of stage persona. "How you carry yourself, especially being a front person is important," she says. "You have to have that spark. Even if I had been unattractive, I probably still would've been hired. My vibe, the way I sing, and the way I carry myself on stage are charismatic."

The women also unanimously agree that they are taken seriously by their male bandmates. However, they stress the continuous need to prove themselves as players in order to win the men's respect. Prince's co-star in *Purple Rain*, Apollonia, whose debut album has recently been released on Warner Bros., says: "Prince took me seriously enough to hire me, put me in the film, and produce my album. I'd say that's about as serious as you can get." Drummer Frazer adds: "Being a female musician, you have to prove yourself just a little bit more. It's gotten a lot better over the years, but there's still some people with chauvinistic attitudes. The times I wasn't taken seriously were the times when people hadn't heard me. Once they'd heard me, they started taking me seriously."

"The majority of male musicians that I have worked with have been very supportive. I've always had a tendency to shy away from playing with musicians who have chauvinistic attitudes. When it comes down to it, it doesn't matter if you're male or female, just as long as you can cut it. I don't look at myself as a female drummer. I'm simply a drummer, and most of the guys that I've played with have the same attitude." Leah Aldridge, gui-

Denise Frazer



"The times I wasn't taken seriously were the times when people hadn't heard me. Once they'd heard me, they started taking me seriously."

tarist with the Sheilas, explains: "Every time you step up on that stage, you have to prove you can play because of that one fact: you're a girl. You can't get away from it. And after that first few seconds, and they see that you can play, then they forget why they were watching you in the first place and start loving it."

Suzie Katayama, who has worked as a session player with numerous heavyweights including Prince and Madonna, as well as on many movie and television soundtracks, finds being taken seriously by the technical staff

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The Sheilas



“Every time you step up on that stage, you have to prove you can play because of that one fact: You’re a girl.”

—Leah Aldridge

particularly frustrating. “We get talked down to more by engineers,” she says, “because we supposedly don’t know certain things. Like on a soundcheck, if somebody’s mike has a problem, the engineer thinks she’s put it on backwards. As far as musicians in the studio goes, however, I don’t think there are any barriers.”

Dressing room arrangements and sleeping/hotel accommodations seem like areas that could pose possible problems, but the ladies express a variety of creative and workable solutions. In the club environment, the ladies tend to dress at home or in the restroom, leaving the dressing room to their modest male bandmates. On the road, and depending on their budget, I find everything from first rate hotel accommodations where each member had his/her own room, to one band sharing a single hotel room and two double beds. Anna LaCazio has toured on a bus extensively in Europe with Cock Robin. “I have my own bunk and everyone else has his own,” she says. “It’s like a camping trip. The only problem I’ve had sleeping with men has been that not all of them particularly smell very well. Some of them can get pretty funky on the road.” The words “mutual respect” continuously come up concerning this issue, and the bottom line is, as Sweet Evil vocalist/keyboardist Inga Schroth says: “With a band, it has to be like a family. Everyone has to trust each other.” Blues singer Bobbi Brat adds: “I went on tour for two months in a tiny van and

Jennifer Batten



“I think both the industry and public need a little proof that musical ability is not related to sex to overcome past prejudice.”

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they were like my brothers."

When asked whether it was easier to offer constructive criticism to male or female bandmates, the ladies are evenly divided. Vocalist LaCazio expresses the most difficulties on this topic: "With me it's a little different. I'm not playing an instrument. There's a tendency, whether you're male or female, not to be taken seriously unless you can be very musical about what you're saying. If you tell them, 'Well, you know it seems more blue this way than green.' That doesn't work. They don't get that. But if you say, 'That eighth note pattern that you're doing in the bridge isn't working for me.' Then they will say, 'Oh yeah? Well, what do you see?' Then you can say, 'Well, I see more of a blue than a green eighth note pattern. The whole business is filled with compromise. Musically as well. That's why you try and work with people who are thinking the way that you're thinking.'"

Women have made tremendous advancements in the music business due in part to their continuous struggle, strength, and dedication to the art. Men in the industry have also helped contribute to the women's success with their continued support, encouragement, and in some cases, tolerance. But the battle continues. Jennifer Batten, currently on tour with Michael Jackson offers a thought: "I think both the industry and public need a little proof that musical ability is not related to sex to overcome past prejudice. Although times are changing, the things which have a lot of

Linda Taylor



"I don't think the barriers will be completely broken down until we have a woman Hendrix or a woman Van Halen."

power to make women realize that we've got the power within us to tap our potential and equally achieve what men can achieve, often poison us instead. Television, for example, has a vast impact on kids. I don't recall seeing many shows which cast a female in an intelligent, respectable, and achieving position when I was growing up. I remember seeing a show several years ago with a school teacher who posed the question to her class, 'Why aren't women drafted?' and her answer was 'because they'd talk too much and never get anything done.' This sort of ignorance is mental poisoning."

Batten is a pioneer. And she, like many other female musicians, is forging ahead into unknown territories and breaking down many of the old myth barriers of the past along the way. "Jennifer got a good gig and she will be solidified as a guitar player, not just as a *girl* guitar player," concludes Linda Taylor, guitarist with Doc Tahri, "and that will make it just a little more acceptable for the next girl. She's breaking down some barriers there. However, I don't think the barriers will be completely broken down until we have a woman Hendrix or a woman Van Halen. Let's face it, there aren't that many guys out there that are Van Halens either. If Eddie dies tomorrow (God forbid), we'll still be buying his records twenty years from now—just like Hendrix. Until a woman attains that status and affects as many people as they do, I don't think things will change that quickly." ■

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SELECT L.A. ROCK HAIR SALONS

A rock star hair and look is sometimes as important to their success as the music - and oftentimes more interesting. Think of Jon Bon Jovi and David Coverdale of Whitesnake fame, and it conjures up video images of swirling smoke, scantily-clad sex kittens, and their picture-perfect air-blown locks. Ever wonder which hair salons cater to present and future rock star clientele and how you can be pampered with that same star treatment? Well, here's a select listing of hair salons that will make sure your hair matches the music.

B.J. Hair Design

1320 N. Highland Ave.
Hollywood, CA 90028
Services include hair replacement and extensions, perms, and tinting.
Contact: Erica
(213) 856-HAIR

Totally Me!

9673 Wilshire #104
Beverly Hills, CA 90210
Contact: Pamela Eatmon
(213) 859-2469

Shampoo by Judith Ann

The City Shopping Center
8 City Blvd. East Suite #92
Orange, CA 92668
Services include perms, hi-lites, coloring, straightening, curls, hair extensions, manicures, and facials.
Contact: Annette
(714) 385-1010

Salon Extensions

9673 Wilshire Blvd.
Beverly Hills, CA 90212
Contact: Gene Mims
(213) 550-7882/(213) 285-8105

Cut Cute

11386 Ventura Blvd.
Studio City, CA 91604
Services include hair extensions, cuts, coloring, braiding, and perms.
Contact: Ben
(818) 508-1211

Long Hair Rocks

2513 E. Colorado
Pasadena, CA 91107
Specializing in cutting long hair, perms, and coloring.
Contact: Heather
(818) 795-1272

Hot Hair

4865 Fountain Ave.
Hollywood, CA 90029
Specializing in all hair services, including extensions, and waxing
Contact: Kelly Trudell
(213) 662-9735

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18432 Sherman Way
Reseda, CA 91335
Contact: Jackie
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1712 W. Magnolia Ave.
Burbank, CA 91506
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EQUIPMENT INSURANCE COMPANIES

The following is a listing of several insurance companies that insure musical equipment both here in L.A., and on the road.

Compiled by Nick Paine

Bayly, Martin & Fay

3801 Barham Blvd., Suite 100
Los Angeles, CA 90068-1094
(213) 850-6060

Contact: John Henderson, David Olivier

Types of Policies Available: Musical equipment, liability, workman's comp, full music groups or individual musicians.

Carriers: Gulf, Pacific Indemnity (Chubb), Lloyds, Fireman's Fund, Transamerica

Albert G. Ruben

144 S. Beverly Blvd., 6th Floor
Beverly Hills, CA 90212
(213) 274-8891

Contact: Shel Bachrach, John Hamby

Types of Policies Available: Liability, workman's comp, non-appearance & non-performance coverage, all music related policies, individual musicians and groups.

Max Behm & Associates

5957 Variel Avenue
Woodland Hills, CA 91367
(818) 704-1000

Contact: Virginia Scardina

Types of Policies Available: General liability, music production, video related coverage, individual musicians, groups, workman's comp.

Carriers: Chubb, Lloyds, Gulf, Fireman's Fund

William F. Hooper

11661 San Vicente Blvd., Suite 103
Los Angeles, CA 90049
(213) 826-5588

Contact: Beverly Bielen

Types of Policies Available: Workman's comp, liability, non-appearance, non-performance, all music & video related coverage, individual musicians and groups.

Carriers: Chubb, Gulf, Lloyds, Fireman's Fund

Disc

3601 W. Olive
Burbank, CA 91505
(818) 955-6000

Contact: Victoria Winans, Michael Cornwell

Types of Policies Available: Musical equipment, liability, workman's comp, full groups or individual musicians.

Carriers: Fireman's Fund, Pacific Indemnity, Lloyds, Gulf

Dewitt Stern

11365 Ventura Blvd., Suite 113
Studio City, CA 91604
(818) 763-9365

Contact: Sarah I egon

Types of Policies Available: Musical equipment, musical instruments, stage props & equipment, liability, auto, workman's comp, non-appearance & non-performance coverage.

Carriers: Chubb, Gulf, Lloyds, National Union

MDM Associates

5730 Uplander Way
Culver City, CA 90231
(213) 670-0172

Contact: Musicians policy department

Types of Policies Available: Musicians all risk worldwide policy, musical equipment, musical groups, liability, all entertainment related policies.

Carriers: Chubb, Gulf, Lloyds, Fireman's Fund

General Insurance Consultants

5400 Van Nuys Blvd.
Van Nuys, CA 91401
(818) 906-4100

Contact: Joseph Straus

Types of Policies Available: Musical equipment, liability, workman's comp, all music related coverage.

Carriers: Lloyds, Chubb, Gulf

P.B. Sorkin Insurance Agency

16633 Ventura Blvd., Suite 1210
Encino, CA 91436
(818) 905-5300

Contact: Phil Sorkin, George Crawford

Types of Policies Available: Liability, workman's comp, music, film and video coverage, full musical groups & individual musicians, non-appearance & non-performance coverage.

Carriers: Chubb, Gulf, Lloyds, Pacific Indemnity

An Ounce of Prevention

By John Bitzer

It happens all the time. You load your amp into the back seat of your car after a gig, go back inside for a minute, and it's gone when you come back. Or that '61 Stratocaster you cherish so much mysteriously disappears backstage in a sea of cases. I know a band whose manager hauled off their entire load of equipment because they owed her a couple hundred dollars—they never saw it (or her) again.

There is no foolproof way to prevent these things from happening. But you can take steps to prevent suffering a full loss on them. Several insurance companies offer coverage against musical equipment losses, be it through theft or damage. The only problem is, it's generally expensive.

For years, Lloyd's of London was the only carrier willing to take the risk of insuring musical equipment. According to guitarist Brian Coffman of local band Secret Life, who toured the midwest extensively in the early Eighties, "We shopped around, but Lloyd's was the only company that would touch us." Lloyd's offers policies in increments of \$3,000, \$5,000, and \$10,000, but their rates are high—or at least, unquotable. Joseph Straus of General Insurance Consultants estimates the average rate to be about ten percent of the value of the property it's covering. So, I figured a policy on a \$5,000 synthesizer would cost me about \$500 per year.

With more new carriers getting involved, however, the rates and coverages seem to vary significantly, depending on the value of the property and other circumstances. A policy for a touring pro who owns several thousand dollars worth of equip-

ment, for instance, must face not only higher rates but other complications such as international fees, taxes, and fine-print restrictions for losses due to each different situation. Still, at that level, insurance is a downright necessity. But for the average local working musician, it may or may not be a good value.

I asked Rosie Stroy of MDM Associates what it would cost to insure a hypothetical \$2,000 vintage guitar. "\$125 per year, but the deductible is different for different types of coverage," she said. "The deductible is \$250 if the property is simply damaged; \$500 for a loss due to proven theft *not* from a vehicle; and \$1,000 for a theft from a locked vehicle; if it's stolen from an unlocked vehicle, there is no coverage at all."

So let's say you spend \$125 per year for ten years, taking extreme care to lock your instrument in your car at all times. You happen to leave it unattended in your back seat for just one minute, with the car door unlocked, and you come back to find it missing. You've lost your prized guitar *and* \$1,250. But even if it was locked, you're still out \$250, plus \$1,000 for the deductible—just as much as if you *had* locked the door—and the guitar itself (whose sentimental value is probably priceless anyway).

And that's not all. You still have to file a police report and prove beyond a doubt that it was stolen. They usually look for evidence such as a broken window or lock. If it can't be proven, you're out everything.

Jerry Giddens, lead singer of Walking Wounded, researched equipment insurance about a year ago, just before a tour of the Southwest—and he was shocked at the rates. "I found out that, with the cost of the policy for one year and the deductible, we could buy our equipment back ourselves. So we decided against it."

The picture is not necessarily this bleak, however. Straus claims there are new companies willing to offer policies at more competitive rates with service just as reliable as the existing ones, but he

couldn't mention their names yet. He did offer this advice: "Most musicians don't take the time to become knowledgeable about insurance. They should ask questions, and search for the best deal and service."

Or, you can choose Walking Wounded's method, and cross your fingers: "We're the poorest band on earth, and we look it. So we travel in old Toyotas and beat-up vans that are so ugly no one would ever want to break into them."

INSURANCE TIPS

Before taking out any kind of insurance policy on your musical equipment, please consider these tips:

- * The professional musician must carefully select his insurance broker the same way he selects his instrument.
- * He must select a *broker* who is knowledgeable about the music business, and an insurance *carrier* who will provide a product which is both comprehensive and easily understood.
- * The carrier should pay his losses rapidly.
- * The musician should be clear as to whether his policy is on "Actual Cash Value" or "Replacement Value." The difference can be staggering in the event of a claim.
- * Taxes and fees are an important consideration in addition to the policy premium. If taxes and fees are charged, they will increase your premium.
- * Are there territorial limitations to your policy? U.S.? Canada? Worldwide?
- * Is the musician's coverage "on premises only" or "off premises"?
- * Does the policy coverage provide for loss from an unattended automobile?

Joseph Straus
General Insurance Consultants
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WHUS	Storrs, CT	KGNU	Boulder, CO
WCNI	New London, CT	KAOS	Olympia, WA
KTRU	Houston, TX	KALX	Berkeley, CA
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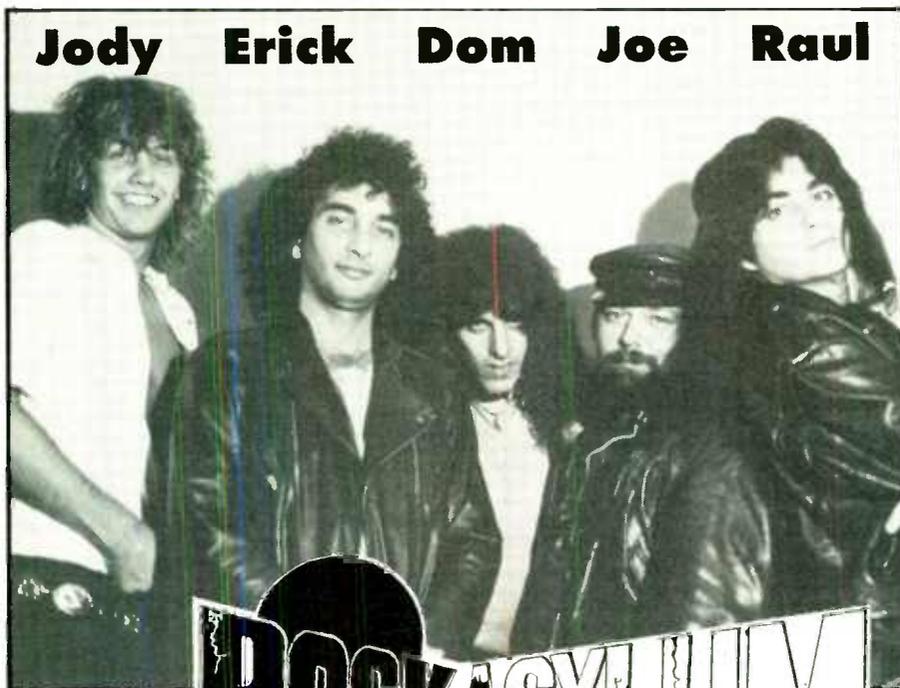
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COCK ROBIN'S PETER KINGSBERY: The Song's the Thing



Eshel Ezer

By Pat Lewis

For the struggling songwriter, the road to a gold record can be one of pitfalls, dead ends, and bitter disappointments. From unscrupulous managers and dishonest publishers to empty promises made by ineffective A&R people, the outlook can seem bleak. Singer/songwriter Peter Kingsbery has journeyed that dangerous road to the Dragon's den and knows it well. Despite spending many years beating on publishers locked doors and performing as a solo artist for unimaginative trend followers, Kingsbery has emerged a successful songwriter. He has slain the Dragon, so to speak. He and singer/friend Anna LaCazio are the unique duet known as Cock Robin, a romantic rock band with a tremendous following in Europe. Kingsbery is the creative backbone of Cock Robin, having

penned and arranged the material on both of their CBS albums *Cock Robin* and *After Haze Through Midland*. Additionally, he has had a number of songs covered by other major recording artists. He is currently working on material for Cock Robin's third CBS release due out at the end of the year. Kingsbery graciously and candidly shares his thoughts on the subject of songwriting.

"The whole process of writing has to be treated like it's the first time you've done it," explains the soft-spoken Kingsbery. "A good song to me sounds fresh. It's almost childlike. I think that's the key for me. It's almost like entertaining yourself or allowing yourself to feel something. The rest of it is simply spending the time and energy—and I mean the time, putting it all together—making sense

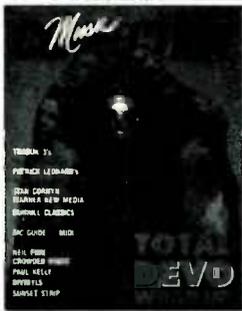
out of it. Those little, what I have to call accidents, as you're approaching something for the first time. It's like, you'll stumble upon something really cool—really fresh. Ya know?"

In preparation for songwriting, Kingsbery points out that it is crucial to allot time to one's self and to recognize the personal equipment one needs to get into a "writing mode," as he calls it. "If it means just wearing a green shirt that day because you write better with that shirt," insists Kingsbery, "then wear that shirt. For me, I never get it together enough to use a pencil, so I can erase stuff. I always figure to use a pen—somehow it's better. I can just scratch it out. It looks like I've done something—like I've made a decision—that I've slashed the paper. It's important because it's part of my ritual. Oh, typing paper, too. Typing paper with a pen."

Another important consideration for the songwriter is to determine when and where he does his best work and to make a conscious effort to do his composing at that time and place. Kingsbery finds the first waking hours of the morning to be his best writing time. He also finds waiting on friends gets his creative juices flowing. "I'm a real punctual nut," says Kingsbery. "I'll get dressed two or three hours ahead of time and I'll be waiting. I'll be sitting at the piano—I've got time to kill—I should work. It seems like the closer the person gets to arriving, the faster I'll work and the more I'll get in. It's kind of like a reward for a friend coming over. When someone is late—now that spurns on my writing 'cuz then I get angry. Anna's real good for my songwriting. She can keep me waiting for an hour and a half."

Once the songs have been completed, they desperately need to be protected. Kingsbery insists that the songwriter should have his material copyrighted. In addition, he recommends that the composer keep a private tape recording of himself performing the songs.

Publishing rights is another important topic, and one that the songwriter should fully investigate. "There's never any reason to ever give up your publishing," insists Kingsbery. "Unfortunately, it isn't the way life works in the music business. A songwriter would maintain his publishing rights because he can, because he is able to and he would let them go because he needs to get a song covered—to get his foot in the door. What

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you have is a saleable commodity. That includes your publishing, writers royalties, all those things that keep the so-called artist alive. You give up pieces of it to get what you need—to get to the next step. It's sort of like climbing a ladder.

"The whole reason I think Cock Robin was able to get going was a Stephanie Mills cover that I had originally written for Anna. A song called 'Pilot Error' and though it didn't break the Top 40 chart, it made it to Number Two on the black charts. It gave us a certain amount of credibility in terms of a writing force."

What is interesting to note is that Kingsbery did not contact a publishing company to get his song to Mills. His personal manager, Jay Landers, had been working with Mills at the time and he played the song for her. "She just happened to like it," recalls Kingsbery, "and the next thing I knew—it was the single on her album." He also had another song covered by Smokey Robinson. That time, an engineer friend who had been working with Robinson got the tape to him. "I've never had any good experiences with publishing companies," admits Kingsbery. "Most of the guys that I've talked to who get covers know the artist who is covering the tune, personally. Or they know somebody who can get the song over to the artist. Some people have great success falling in with publishing houses, but there are just too many horror stories."

Kingsbery hails from Austin, Texas. He attended the University of Texas during the late sixties/early seventies and received a degree in Music Composition. The music scene in



Janet Van Ham

Kingsbery (R) with cohort Anna LaCazio and producer Don Gehman.

Texas "was booming at the time," recalls Kingsbery. "A lot of bands that are just now popular like Charlie Sexton, the Thunderbirds, Stevie Ray Vaughn—all that was happening back then, but it was just happening in Texas. There was also a lot of country music in Texas and a lot of aspiring musicians with big ideas. I sort of got spawned out of that era. A lot of folk music, too." Kingsbery found

inspiration from such influential songwriters as Joni Mitchell and Bob Dylan. "Both styles [Dylan and Mitchell] are communicative," says the quiet songwriter. "That's the most important thing about the song. Whether it's the melody chasing its tail or just a great lyric—there's always this great need to communicate. That's the kind of writing I've always aspired to." His deep-rooted love for the ▶



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◀ Grand Ole Opry lead him to engage in a brief and unsuccessful stint as a country music writer in Nashville. "I had to get out of Dodge," recalls Kingsbery. "I really did—had to stop posing as some country music fraud. As soon as I found an opportunity, an excuse for leaving, I came out here."

For eight difficult years, Kingsbery grovelled in the blistering Hollywood songwriters' marketplace. He approached various publishing houses in an unfruitful attempt to get his songs covered by major recording artists. "I never had to worry about a publisher running with my tunes," Kingsbery bitterly recalls. "They never liked any of 'em." He also promoted himself as a solo artist. He made some headway and got a number of industry nibbles, including an interview with Clive Davis, but a serious record contact never materialized. From one disappointment to the next, Kingsbery managed to remain open to change. "I had to keep coming to grips with the fact—I can't rest here," he says. "I can't stay with this one thing. If I do, I'm out of the running. You want to change as a writer. I don't know any writer, from the worst to the best, who doesn't want to change—to grow. But it's a question of how willing you are to accept new things."

By 1982, those "new things" for Kingsbery included abandoning his solo career and joining forces with long-time friend/singer Anna LaCazio. He also met Jay Landers, who became his personal manager and unobtrusive mentor. "I just happened to meet up with one man who truly loved my music and was

in a position to help me," says Kingsbery. "That was Jay. He took a heavyweight gamble on me. He said, 'Go my child, go help yourself,' and that was it. It was his encouragement—his ability to just put all his preconceptions—his worries—about me starting up an band with Anna, away. He didn't care much for the whole concept—a duet—but he went with it. He trusted me. He's the only man who honestly said, 'By the way, I promise you, I'll have you a record deal in two years.' and he had us a record deal in two years. Of course, the band did have something to do with it."

"Quite honestly, so many musicians in this town are plagued by people (who are probably frustrated musicians themselves) who want to get involved with their music but also want to get their fingers in. Ya know—I'm gonna mold this and change it and make it into the *hit formula*. It's like being locked in the gallows—nice little process. It's a nice slow way to die for an artist because you forget what you came here for. You forget what it is you do best. If you get enough people saying, 'I know what you do best,' and then you start thinking, well shit, maybe I really don't know what's best for me. I'll just let them do it. To me that's the hardest part about it. You constantly have to be a self-motivator and be confident. If you get enough people telling you that you suck, than you begin to believe that you suck. The difference for me now is I know I suck and I'm comfortable with the fact." [He laughs.]

Kingsbery and LaCazio are Cock Robin. "It

became real obvious when Anna and I started singing together—tying on a harmony and just enjoying the music—that we had a special sound. It wasn't just the songs or the instrumentation but it was the two voices together—when the two voices came together—it just had a lot of feeling, a lot of love." It took the pair about a year to find the remaining musicians. "We wanted to find the people who believed in the music as much as we did and had the ability to express themselves through the music," says the songwriter. "And in the early days of the band, we had all of that."

After two albums, the band has put only a slight dent in the American record-buying market, while making a bloody splash in Europe. "The reason we are more popular in Europe is pretty plain and simple. We get played on the radio over there and we don't get played on the radio here. That's it in a nutshell. Here in the States, radio is really sick. Every now and then radio will have a brief renaissance and you'll hear all these wonderful things—it goes in cycles. Cock Robin doesn't seem to fall in anywhere except in Europe."

What are Cock Robin's immediate plans? Kingsbery's reply: "The word immediate sort of describes the band. It describes being in the music business and being on CBS records. Having to come up with a new album every year and a half or so that you believe in and somehow the record company believes in—all that's very immediate. That never goes away." ■



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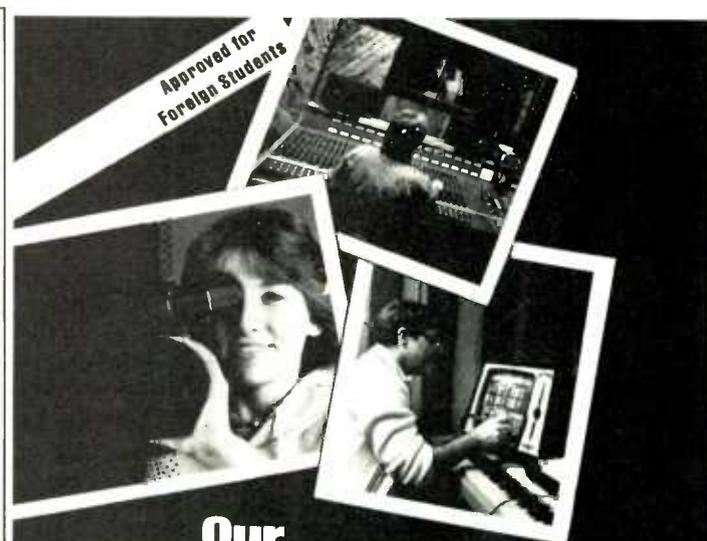
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By Jim Maloney

VU Readings

SOUND IMAGE: The North Hollywood studio recently welcomed producer/artist Steve Berlin and producer/engineer Mark Linett, who were in cutting tracks for a new album by guitar legend Chris Spedding. . . . Voyage recording artist Debbie Dawn was in cutting tracks with producer Jerry Marcellino and engineer Peter McCabe. . . . Singer/songwriter Chris Brown was in working with producer Billy Osborne and board baron Conley Abrams.

ROCK SOLID PRODUCTIONS: The Burbank facility has recently finished post production of CBS Records recording group Fishbone's new video of the Curtis Mayfield classic "Freddie's Dead." Douglas Gayeton directed the shoot, and Rock Solid was chosen because of the technical superiority of its component Betacam technology. The facility boasts a reputation as a pioneer in component Betacam technology, and had the first fully component commercial multi-edit bay in the country. Contact Rock Solid at (818) 841-8220.

THE MOUSE GETS THE DEES

Mickey Mouse scurried into the KHS-FM studios in Los Angeles recently to greet big cheese Rick Dees. The wacky morning man has been chosen as the official conductor of Mickey Mouse's 60th Birthday Singalong Salute—which will find thousands of radio stations around the world playing "The Mickey Mouse Club March" at exactly the same time on November 18th. Here, the celebrated rodent presents Dees with a gold record plaque and a gold conductor's baton (That's Dees on the right!)



JBL PROFESSIONAL continues to announce equipment installations in a variety of settings around the country. Recent activity has been heavy in the South Bend, Indiana area, including: a JBL installation at the historic Morris Civic Auditorium; several new JBL installations at the University of Notre Dame, including an entire public address system for the Loftus Sports Complex, one of the nation's premier indoor football facilities; and a newly installed digital sound system for the Notre Dame on-campus concert venue, The Stepan Center.

DUPLI-CASSETTE: Besides offering a real time duplication service, musician Alia Kahn's two-year-old company now boasts a fully operational MIDI music workshop. She has an enormous selection of Emox sounds and a DAT library of sound effects for multi-timbral sequencing in separate MIDI channels. Kahn's studio is equipped with everything from a Macintosh SE to a portable DAT, and she can either sequence your music or fill your on-location recording needs. Equipment available includes a Fostex Model 80 multi-track recorder, and Otari 5050B II half track, an Eventide H3000 Ultra-Harmonizer, an Emox hard disk, remote Nakamichi cassette decks for duplication, and a variety of processors, mixers, and microphones. Some of Dupli-Cassette's other activities include producing an educational tape series of children's stories with sound effects and musical messages for answering machines. "We're like Lewis & Clark on a musical expedition," says Kahn. "We're pioneering through each new technological frontier." Dupli-Cassette can be reached at (213) 461-TAPE or 1-800 446-MIDI.

THE KING'S THING



The internationally-recognized king of the blues—Riley "B.B." King—is currently in L.A.'s Powertrax Studios with producer David Kershenbaum, cutting tracks for the soundtrack of *Next Of Kin*, the forthcoming Lorimar/Warner Bros. movie starring Patrick Swayze, Ricky Skaggs, George Jones, and Ricky Van Shelton will also contribute cuts to the soundtrack, due for a September release on CBS Records. Here, King is flanked by Lorimar Music VP Jackie Frost and Kershenbaum.

RUMBO RECORDERS: The Canoga Park complex had Geffen Records artists Guns N' Roses in Studio B with producer Mike Clink. . . . Otis and Lefty Wilbury—better known as Jeff Lynne and Roy Orbison—were recently in Studio A. . . . Trevor Rabin of Yes will be coming in to record his new solo album with producer Bob Ezrin. . . . The Captain & Tenille are in recording their next album. . . . Producer Alvin Clarke was in Studio B producing Linda McCartney.

SELAH RECORDING STUDIO: This Westminster, California, studio is currently hosting southern Orange County rockers Call of the Wild, in recording their second release. The self-produced effort is being engineered by Dave Gehlar.

INTERLOK STUDIOS: This 24-track audio post facility in Hollywood has expanded to open a second room, specifically designed for film and television audio work. The new studio

boasts a Soundcraft Series 3-B console and an extensive sampled custom effects library. The facility also welcomes Edie Nelson as the new studio manager and marketing representative. Recent projects at Interlok have included sound design for the CBS-TV Special on the making of Steven Spielberg's *Who Framed Roger Rabbit*, promos for such movies as *Moon Over Parador*, *Midnight Run*, and *Red Heat*, and pre-recorded segments for *Star Search '88*. The studio has also been booked for sound and music production for the upcoming Disney Christmas special.

SMOKETREE PRODUCTIONS: Warner Bros. artist Berlin has just finished mixing their new LP with producer John Purdell and engineer Duane Baron. . . . Geffen Records act Wang Chung was in adding final vocals and mixing their forthcoming album with producer Peter Wolfe and engineer Jeremy Smith. ■

(Late addition to last issue's Audio Engineering Schools list)

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For some time, drummers have mounted two cymbals, one on top of another, getting interesting sound combinations. The EFX Piggyback is designed to be used with other cymbals to produce a special cymbal sound or to modify say the trashy sound of a China boy cymbal.

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Kurzweil's 1000 Series

The 1000 series from Kurzweil is a new line of four rack-mounted sound expanders: the 1000HX Horn Expander, 1000SX String Expander, 1000GX Guitar Expander, and the 1000PX Professional Expander, which has a cross-section of 250 popular Kurzweil sounds. There is also a keyboard version of the 1000PX called the K1000. Each of the expanders (except the 1000PX) has up to 120 Kurzweil sounds with the same high quality as the Kurzweil 250.

The 1000PX and K1000 have 24 note polyphony while the rest have 20 note capability. Kurzweil says that running out of notes would be unlikely because of a flexible system of "dynamic voice reallocation" to

any MIDI channel on an "as needed basis".

There are three operating modes starting with the Play mode. This mode is ready to play as soon as a sound program is selected. The Compiled Effects mode allows different special effects to be added to an existing program while the Modular Editing mode allows construction of new sounds by combining up to four different layers of sampled sounds. The unit has several different audio processors that each or all of these layers can be routed through.

The price of these expanders runs from \$2,000 to \$2,600, so if you would like to know more about them, give Kurzweil a call at (617) 893-5900.



Ultrasonic Reference Series Pickups

In case you don't know (or didn't realize), guitar pickups are designed and built with a specialized tone or color for a certain characteristic sound when placed on a particular guitar body. The "sound" or "tone" of say a Gibson Les Paul has an equation made up of the pickups and their attendant colorization, the guitar body, neck, bridge, strings, and of course, the player. Trying to duplicate the Gibson sound with a Fender Strat would be impossible, since every element in the equation (except the player) is different. However, if the pickup's sound coloration were eliminated, we could at least start with the true sound of the guitar itself and proceed to re-color it externally with a programmable equalizer.

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Reviews

Albums



Traveling Wilburys

Volume One
Wilbury Records

PRODUCER: Otis and Nelson Wilbury

TOP CUTS: "Handle With Care," "Not Alone Any More"

□ **Material:** New songs by George Harrison, Bob Dylan, Tom Petty, Jeff Lynne, and Roy Orbison all on one album? Is it an all-star charity album rushed out to benefit ice-trapped whales? No, it's an album by the Traveling Wilburys, a veteran crew of masquerading musicians who (according to a Warner Bros. bio that goes out of it's way to circumvent the obvious) are a band of famous brothers "with years of struggle, strife, and triumph in their knapsacks." Under this bizarre pseudonym, Messrs. Harrison, Dylan, Petty, Lynne, and Orbison have banded together to concoct a playful blend of disparate musical styles. "Handle With Care" is a clever pastiche of Harrison and Orbison melody, punctuated by the ex-moptop's always tasty slide guitar and Dylan's "who cares what key it's in" harmonica; "Rattled" enters classic Sun Records territory with it's tape echo and Jeff Lynne's Jerry Lee Lewis/Roy Orbison vocal take; "Not Alone Any More" is a patented Orbison love melodrama building to a two-hanky

crescendo; and "Tweeter and the Monkey Man" is an apocalyptic tale filled with drugs, deceit, and Dylan wordplay.

□ **Performance:** Remember when musicians actually played their instruments instead of pushing buttons and programming parts? Well, the Wilbury brothers do. Worthy of special mention is Dylan's crusty vocal presence, Orbison's pathos-ready vocals, Harrison's excellent guitar, and the Wilbury Brothers' winsome background harmonies.

□ **Production:** Otis and Nelson Wilbury (Jeff Lynne and George Harrison, respectively) draw solid performances from a variety of musical egos. "Tweeter and the Monkey Man" and the album's disarming first single "Handle With Care" are production highlights, with "Margarita" easily the album's strangest stylistic blend (ELO meets mariachi?).

□ **Summary:** Freed from the pressures and artistic shackles of their respective real careers, these veterans show off their record-making skills and have some fun in the process. —*Michael Amicone*



Bangles

Everything
Columbia

PRODUCER: Davitt Sigerson

TOP CUTS: "Eternal Flame," "Complicated Girl," "In Your Room"

□ **Material:** There are 13 new Bangles ditties on this extremely listenable LP. All of the Bangles had

a hand in writing at least one track, but they got some major league help from the likes of Billy Steinberg & Tom Kelly ("Like A Virgin," "True Colors"). Despite the junior high nature of most of the lyrics, the songs are great. It's evident that all involved put a great deal of effort into the material. "Eternal Flame" is the best, with its beautiful melody and arrangement. If there's a Top Forty god, this should be a big hit.

□ **Performance:** The influences on this LP are too numerous to name, but it's the way the influences are blended that makes these Bangles great. They are now at the top of a league all their own. They don't hide their Girl Group status; they flaunt it with the confidence that they are much more. The harmonies are richer than ever, and Susanna Hoffs' voice has a new, sexy, rough edge that makes Ace Passion's heart pound. The band is rockin' and the arrangements are rollin'.

□ **Production:** The opening *Hawaii Five-0* timpani of "In Your Room" is the first sign that this is a grand scale production. Everything is bigger and, in this case, better. David & David producer Sigerson captures the Bangles completely in their element, and then backdrops them with a rich, semi-elaborate production that serves the songs perfectly.

□ **Summary:** The Bangles have progressed nicely from record to record. *Everything* is another step ahead.

—*Ace Passion*



Dire Straits

Money For Nothing
Warner Bros.

PRODUCER: Various

TOP CUTS: "Money For Nothing," "Private Investigations," "Sultans Of Swing"

□ **Material:** In 1978, as punk crusaders, disco dandies, and the last gasps of bloated Seventies' arena rock battled for attention, Dire Straits' "Sultans Of Swing," with it's tasty Mark Knopfler guitar licks and pure songwriting craft, burst upon the airwaves like a breath of fresh air. This greatest hits collection chronicles Dire Straits, or more accurately, songwriter/guitarist Mark Knopfler's evolution, from auspicious 1978 debut to multi-platinum success, with 1985's *Brothers In Arms*. "Sultans," from the band's debut LP, not only established Knopfler as a hot new guitar hero, it also heralded a fine new songwriting voice. After a disappointing followup, 1979's *Communiqué*, represented here by the bitter "Where Do You Think You're Going," the band rebounded from that brief sophomore slump with their third LP *Making Movies*. Included here are two standouts from that LP: "Romeo and Juliet" and "Tunnel Of Love." "Private Investigations," a mini film noir, is taken from the band's excellent *Love Over Gold* LP (from that same album, the powerful "Industrial Disease" is conspicuous in it's absence). From the band's commercial breakthrough, *Brothers In Arms*, there's the title track and the hits, "Money For Nothing" and "Walk Of Life." The album is rounded out with a previously unreleased live performance of "Portobello Belle" and an obscure track from a limited edition EP, *Twisting By The Pool*.

□ **Performance:** Mark Knopfler's vocalizing is an acquired taste at best, though he does manage to coax some very expressive performances from his limited vocal skills. The band, in all it's various permutations, plays with precision and craft, but it's Knopfler's unassuming guitar virtuosity that sparks these arrangements.

□ **Production:** Standouts include "Private Investigations" and "Money For Nothing," included here in it's

ELIZABETH SABINE

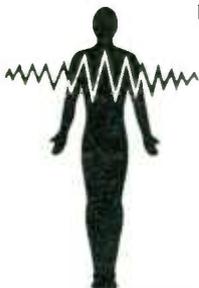
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severely truncated single version.
Q Summary: A decent greatest hits package, though I'd recommend buying *Love Over Gold* and *Brothers In Arms* instead.

—Michael Amicone



Jetboy
Feel The Shake
 MCA

PRODUCER: Tom Allom

TOP CUTS: "Bad Disease," "Snakebite"

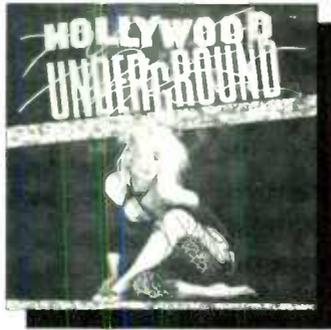
Q Material: Flaunting compositions that range from anthemic hard rock to teenybopper metal to commercial blues, Jetboy's sound is both versatile and varied. But as is the case with many excellent live bands, Jetboy's sound just doesn't transfer well to vinyl. The material lacks the spontaneous, raw edge that characterizes the band's live prowess. The title track, for instance, sounds flat and uninspired—almost as if too much tinkering went on in the studio. The raucous "Snakebite," a song more in line with the live nature of the band, shows off Jetboy at full throttle, as they deftly switch from crisp mid-tempo lines to speedy passages without a hitch.

Q Performance: Whether intimidated by the studio or simply unprepared, Jetboy's performance comes across as simply workmanlike. Frankly, the boys seem wary of taking chances. Occasionally, they break out of this mold—Fernie Rod's solo on "Snakebite" and Mickey Finn's vocal on "Hometown Blues" are two examples. But for the most

part, things seem caged.
Q Production: By sacrificing their trademark rawness for a slick, contemporary metal sound, Jetboy have sabotaged their originality. Tom Allom's reputation is as good as gold in the hard rock genre, but it seems as if he was going through the motions on this record.

Q Summary: This album comes at an inopportune time. Currently, the glam metal market is inundated with bands clawing and scratching for a piece of the action. Jetboy, a band that deserves a better fate, seems to be caught in the shuffle. Unfortunately, *Feel The Shake* just isn't distinctive enough to distinguish itself from the masses.

—Eric Niles



Hollywood Underground
Hollywood Underground
 Apache

PRODUCER: Irvin (Magic) Kramer, Carl (Doc) Hauser

TOP CUTS: "Miracle," "Born Again," "Little Runaway"

Q Material: Simple on the surface, the songs on this eight-cut debut have an underlying tension and intelligence. Lots of pedal points and pseudo-exotic rhythms abound. The themes tackled are PG-13 rated, quite befitting a band with such a self-conscious moniker, and the word play used to express these themes is sublime. Only twice does this LP lose its footing. The straight ahead rocker "Don't Hold Back," and the

Motels-style pop tune "Hurt" seem better suited for a project with a less deliciously disturbing atmosphere.

Q Performance: Lead growler Jeffrey Laine must own every record Iggy Pop ever made. Unlike the Ig, however, Laine sings this way because he *wants* to, not because he lacks any vocal chops. As for his bandmates, guitarist J. Williams turns in an excellent Eddie Van Halen impression on "Born Again," and keyboardist Irvin (Magic) Kramer contributes wonderful, almost orchestral parts. These players all knew better than most what bits were needed and just when to play them without resorting to the common practice of overkill.

Q Production: Clean and crunchy, this LP was produced with a complete lack of ego by the band's bassist and keyboardist. Kramer and Hauser have stripped the sound down to its rhythmic basics and built back up from there. Too dark to be a pop record, and too clean to appeal to trendy grunge hounds, this style suits those of us with less pre-conceived tastes.

Q Summary: If I were out to make a truly commercial product, Iggy Pop would not be high on my list of role models. Nor, by the way, would I have picked such a sexual and demeaning cover photo. This album should appeal to those softcore Iggy fans who have purchased nothing from the man since his "Bang Bang" period. I can almost certainly guarantee that Hollywood Underground will sell on Melrose. As far as their commercial potential across the country—How pop is pop?

—Tom Kidd



Dear Mr. President

Dear Mr. President
 Atlantic

PRODUCER: Mick Jones

TOP CUTS: "Hey Daddy Have You Ever Been Arrested?" "Fate" "Flesh and Blood"

Q Material: This debut from yet another LA-based band (featuring former members of Bang Bang), is chock full of socially-oriented themes. After just one time through, I thought this LP would become one of my favorites—but that was before I realized that all of the material here was being treated the same. This should definitely have been a four-song EP rather than an entire album.

Q Performance: Very eerie, infectious vocals meander their way over, under, around, and through some very stale-sounding tracks. Songwriter/vocalist Julian Raymond is the album's only saving grace. His voice is special and unique, but the tracks need a Geritol infusion!

Q Production: Mick Jones (Foreigner) usually does really well behind the board, but seems to have failed in this instance. A terrible sounding snare drum coupled with indistinguishable tracks has made a potentially good debut a mediocre one. Here's a case where I'd rather have listened to an a capella Julian Raymond set. He is a talent to be reckoned with in the future. Clearly, Dear Mr. President needs a producer to inject some life into their tracks.

Q Summary: Although I was very much impressed with lead singer Julian Raymond, I can't say the same for the album. With the exception of two of the cuts, it's downright boring and very much the same from track to track. What's missing here is variety. Tempo changes. Things that keep the listener awake! Maybe next time out, the record will mirror the band's potential more accurately.

—Kenny Kerner

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Reviews

Concerts



DJ Jazzy Jeff & the Fresh Prince: Taking rap into the Top Ten.

D.J. Jazzy Jeff & The Fresh Prince

The Wiltern
Los Angeles

With the bad "rap" that rap music has been getting these days, it sure is refreshing to hear such a quick-witted, clean-spirited duo topping the music charts. Unlike most of this genre, who restrict their music to urban street fare paranoia prose and thus limit their constituency, the Fresh Prince writes innocent tales of adolescent adventure that involve no race or creed limitations.

After fearing for my life through a few rap raucous earlier this year, this was an absolute joy. Their live set-up is so simple—no mammoth sets or elaborate costumes. The Prince simply relies on his charm and a string of wild tunes off the *He's The D.J., I'm The Rapper* LP to win over audiences. The Prince is one helluva charmer and not a bad dancer either. However, the most intriguing aspects of this act are Prince's cohorts—a few dancers that actually dance and aren't thrown in with provocative costumes for a little T

and A, and Ready Rock-C, their human beat box, who has more funk in his tonsils than any drum machine could possibly conjure up.

The most captivating of all, though, is D.J. Jazzy Jeff, who's really not a D.J. but a full-on percussionist using his turntables as instruments, his hands "scratchin'" an inspiring rhythm, and even throwing in some mind-bending solos as his hands go flying increasingly faster from turntable to turntable.

They covered most of their recent hits, from the wild Freddy Krueger send-up "Nightmare On My Street" to the rebellious "Parents Just Don't Understand", where the Prince deals with clothes shopping with his mother, begging her that he "doesn't wanna look like Bowser, so please put back the polyester Brady Bunch trousers". This compelling set is delivered with more class and finesse than you'd expect from the rap circuit. But these kids from Philly need to understand that no matter how small a turnout you get when you make your Hollywood debut—when there's a couple hundred people screaming for an encore, you at least grant 'em that. Heh, kids today.... —Steve Kozak



Scorpions' vocalist Klaus Meine.

Scorpions

Irvine Meadows
Amphitheatre
Irvine

Neither drizzle, gridlock on the 405, nor the United States Airforce could keep the Scorpions from playing their final SoCal show at Irvine Meadows. Military maneuvers necessitated postponing the show until 10 p.m., giving the sold-out crowd ample opportunity to get lubed and fill the parking lot with shattered bottles.

Never having had the chance to see the German forefathers of metal in action, I had no idea what to expect...no disappointments here folks! The Scorpions put on a truly pro-

fessional and enjoyable show. The band wore their trademark spandex with pride. The musicianship was outstanding, and surprise, no sampling was detected by my ever watchful eyes as Klaus hit every note on target. The choreography was a bit hokey, but the crowd didn't seem to mind as the diehards emulated every move. Everything was metal as usual down in the pit.

The most unusual and humorous sight of the evening was watching the yuppies lose their cool as old favorites and new were cranked out back to back. Computer programmers were slamming headbangers out of the way for a chance to get their fists in the air. I guess some bands are truly ageless and timeless. The Scorpions had the right idea by not stopping at the top.

—Sabrina Frees-Perrin



Leslie Campbell

Sade: Sensual song stylist.

Sade

Universal Amphitheatre
Universal City

The best analysis of Sade's style appeared in a British publication shortly after Epic released her debut L.P. "Hers is the music of those who are young and rich, as perceived and interpreted by those who are young and poor," the writer said.

Two gold albums later, Sade is no longer quite as young and certainly not as poor as those she left behind. She is still, however, the Eighties' main practitioner of all that is stylish, understated, and mildly exotic. If her multi-ethnic sellout crowd was there to hear live renditions of what they have been playing on their compact disc players, they were surely not disappointed. Sonic standards were particularly high for a concert setting. Every note and every breath came through clearly. This was important, since Sade generally prefers to sing in a stage whisper—not that she lacks power or range. She exhibited tastes of both as an exciting surprise during her otherwise low-key set.

Neither were there many surprises on the musical end. The eight-piece troupe stayed mainly within the boundaries established on Sade's recordings. Arrangements were all clean and subdued, which meant that several of the players seemed to be spending an inordinate amount of time sitting out. This was definitely true of her sax player/lead guitarist, though when he took his solos (mainly on sax), he was hot. This sax machine almost stole the show. Unfortunately, the rest of the band was only lukewarm, giving in to the

currents of the ballad-packed set. A couple more players of the sax man's caliber might have kept Sade's songs from running together.

This was not what I would call an essential performance, whether you are a Sade fan or not. The band stayed much too close to what has already been heard, and Sade's talents as an entertainer, even considering the choreography she used throughout, are barely above embryonic. It may be that for a certain number of her listeners, Sade's recordings, videos, and concerts are some of the few facets of the diamond life that they can still readily afford.

—Tom Kidd

Jetboy

Country Club
Reseda

These San Francisco-based/L.A. transplants have weathered thick and thin, and it's been a while since the L.A. crowds have seen the guys take the stage while still in possession of a sturdy album contract.

The visually striking Jetboy (with lead singer Micky Finn sporting his now-famous mohawk hairdo and pseudo day-glo attire) comes off rather well in concert, and hardly anyone in the house was impassive to them. Jetboy has eased off a bit on the outlandish makeup/hairstyles, looking like a flashy rock band from the early Seventies in the vein of the New York Dolls. The band relates to the audience as well as the next guy, and Finn gets his job done without being cliched or, even particularly outstanding. The group went through material off their current MCA release, *Feel The Shake*, and those who have the album (or have heard it) will be happy to know that Jetboy is one of those bands that can reproduce their material just as well onstage as they do in the studio.

Overall, Jetboy is a good/above average band in concert, and the same thing that can be said about their live show can be said about every other faction of this group—they get the job done. The energy is there and more than adequately displayed, but as far as kicking you in your ass and being "the" band...well.... —Tom Farrell



Jetboy's Fernie Rod.

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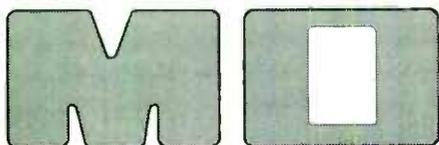
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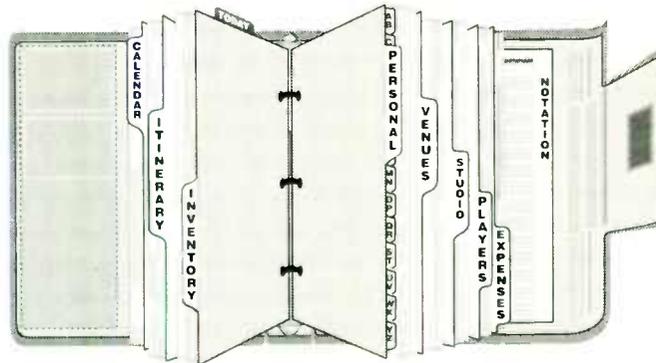
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Viva Italy with IL Culto. Pass the Parmesan.

IL Culto

Champagne Bistro Hollywood

□ **The Players:** Lorenzo Buhne, vocals, guitar; Wrecks Torres, guitar, vocals; Mona Lia Ventress, keyboards, vocals.

□ **Material:** Italian folk music performed by players who appear to have organic mastery of it—it seems like they grew up with it ringing in their ears. Rapid, impassioned pleas of tender mercy characterized such tunes as "Love In The Air" and "Aname E Core" which (if I remember correctly) concerns a man going to market to buy a chicken for dinner, and instead falls in love with it. Ah, such is life.

□ **Musicianship:** Not bad at all. Particularly impressive was the rapid-fire, Italian vocal delivery of much of the material—Buhne and Torres sang some amazingly tight unisons. Not having bass or drums, this trio held their time together very well, nonetheless. Although Buhne's main axe is bass (he's the bassist for local heroes the Dickies), he's a decent guitar player—but his main strength lies in his singing and forceful stage personality. Mona Lia sang with conviction when it was her turn to shine, but most of the time played basic background lines on some cheap organ (a Farfisa?) which was perfect for the low-budget foreign film ambiance the trio created. A nice touch. Torres sang and played guitar with fervor and style and even

cranked out some snappy leads on numbers that tended to rock-out more.

□ **Performance:** Entertaining and quirky. Though they shine at what they do, I don't know a whole lot of places around town they can take their show—or maybe there are a lot of places. They're in the Del Rubio Triplets league, if you know what they're all about. Actually, IL Culto and the Del Rubios would make a great double bill, if it hasn't happened already. Anyhow, Lorenzo Buhne claimed much of the stage focus. At one point he removed his trousers for effect—he's a natural showman. Torres was understated but professional and Ventress dressed weirdly and looked like she had birds nests in her hair. Both guitars could have been much louder—even in this setting where the vocalization is showcased, the guitars needed much more presence.

□ **Summary:** Authentic ethnic music performed by performers who, although they come from rock & roll or art bags, play this material with ease and self-confidence. The surroundings were unusual and distracting—Champagne Bistro is a dark, cozy tea room above Catherine's on La Brea and a hangout for pseudo-intellectual Bohemians and other assorted misfits. Although a weird band in weird surroundings, IL Culto is something fresh, different, and very much worth checking out.

—John Trube

The Zeros

Country Club Reseda

□ **The Players:** Sammy Serious, vocals; Joe Normal, guitar, backing vocals; Danny Dangerous, bass, backing vocals; Mr. Insane, drums, backing vocals.

□ **Material:** The Zeros deal out a delightful brand of no-frills, high energy rock that's sure to please most everybody. From the opening notes of "Oh Yeah," the obvious comparisons to The Ramones leap into your mind, but unlike their one-and-a-half chord counterparts, the Zeros gain a few points for versatility. All of their tunes are great little ditties, and you'd be just as sure to hear them on KNAC as you would KROQ. High-powered and straightforward rocker tunes like "Rocking the City" are mixed evenly with the quirky and catchy "Love's Not Fair," and the Beatlesque-arranged "Keep On Loving You." The Zeros more than adequately cover all the cases of their musical genre with entertaining, danceable tunes that all bear repeat listening.

□ **Musicianship:** What separates the Zeros from other bands that bear the labels "fun" and "visual" is their above average musicianship. Scratch below the surface of the purple hair, silly names, and "ants-in-our-pants" stage antics, and you'll see textbook arrangements, good backup vocals, and a rhythm section that must be taken seriously. The Zeros bassist and drummer, Danny Dangerous, and Mr. Insane (ahem) respectively, turned in a performance that was above and beyond the call of duty. Sammy Serious' vocals get the job done with no particular pluses or minuses. Guitarist Joe Normal lives up to his name; his riffs fill the bill while being neither ostentatious or mind blowing. The band's backup vocals come off well in concert, adding a very nice final touch.

□ **Performance:** The Zeros are a pleasant and welcome breath of fresh air to a scene stagnating with bands that look like they fell off the back of a Harley, dude. With their purple hair and full face makeup, the Zeros are a memorable sight onstage. While their outfits lacked their usual excitement, the band more than made up for it with their high energy, "Beat the Clock" stage demeanor—coming off like marionettes being dangled on the strings of a drunken puppeteer. You simply will not find a band that is as entertaining and festive as the Zeros while being utterly devoid of onstage clichés. Pure driving fun.

□ **Summary:** With Tomorrow's Child and the Antja Mimes opening, this show was so hot that even Elvis himself showed up. The Zeros are at the top of the list for professional fun bands in Los Angeles (and beyond), and should be added to your list of groups to be signed. Give 'em time. With their new, more mainline approach and their well-crafted arsenal of catchy tunes, it won't be long before you find yourself saying, "The Zeros? Yeah, I saw them back when...." —Tom Farrell



Dirty Dogs: Much going for them in terms of selling power.

The Dirty Dogs

Club Lingerie
Hollywood

□ **The Players:** Tim English, vocals; Mickey McMahan, guitar; J.J. Dean, guitar; Tony Stevens, bass; Nate Winger, drums.

□ **Material:** I gotta tell you that I walked into this gig fearing. I'd decided that if I had to listen to one more wanna-be AC/DC-Motley-Poison-L.A.-Guns N' Roses rock band, I would grab the dude with the biggest hair and unravel his extensions. Opening with two rootsy, down and dirty acoustic numbers, the Dirty Dogs put me immediately at ease. As the sound crept deeper through the guitar grunge that has built up in my ears, I was floored by what I heard. They have songs! "Walk It



Sammy of the Zeros sings one of those serious tunes.

Like You Talk It" is classic hard rock in the mode of Slade and (naturally) AC/DC, but the unusual use of dual guitar leads on songs like "Lovesick Blues" more than redeems this drop into the status quo, opening up new territory on an over-trodden trail. Dirty Dogs' cover of Joe Tex's "Show Me" was completely rearranged to a hard rock format in a way that maintained the soulfulness of the original without even a hint of ersatz funk.

□ **Musicianship:** Vocalist Tim English is cracking open some of his own territory on the local music scene. Reminiscent of Howlin' Wolf, he sets his raspy, whiskey-soaked sonics across all of the squealing guitars in a way that is quite intriguing, and for someone with as quirky a voice as his, English has a pretty decent range. Guitarists McMahan and Dean play well together and off of each other. Neither takes the lead "guitar hero" role, rather they work as a rhythm/lead unit that's so tight that, at times, it sounds like the same guitarist doing overdubs in the studio. Bassist Stevens and drummer Winger maintain the necessary driving rhythm with enough flair to jump out of the background of the music.

□ **Performance:** While English gyrates around the stage like some epileptic demon and Winger baton flips his drumsticks in the air, McMahan, Dean, and Stevens fill in the picture with all of the cute guitar guy stuff that the audience demands. Although they are not overly visual (no chorus line guitar dips, thank God!) this could be attributed to the inhibiting size of the Lingerie stage. I have the feeling that given a larger space where they wouldn't have to worry so much about yanking out guitar cords and flopping over equipment, the Dirty Dogs would be a lot more active. Other than that, it seems that the concentration is less on blatant showmanship and more on putting out good music.

□ **Summary:** The Dirty Dogs have

much going for them in terms of their potential selling power: the arrangement and composition of their music, and English's far-out vocal sound. Even when their music brought out the essence of the bands that must have influenced them, it was as a savory aroma, not the usual overpowering stench. These Dogs also sport a logo that is guaranteed to make Tipper Gore add beastiality to her list of rock offenses. Despite a friend screaming in my ear during the entire set, "Aren't they great? Aren't they great?" (which would normally make me dislike the band, regardless), I really did enjoy their set and recommend you go see them now, while you can still get close to the stage.

—Carol Corryell

Kazumi Watanabe

At My Place
Santa Monica

□ **The Players:** Kazumi Watanabe, guitar; Kei Akagi, keyboards; Bunny Brunel, bass; John 'Wacko' Wackerman, drums.

□ **Material:** The material during Japanese fusion guitarist Kazumi Watanabe's show was selected songs from his last two Gramavision albums, *The Spice of Life* and *The Spice of Life Too*. The albums featured Bill Bruford and Jeff Berlin and were groove oriented, progressive rock, with some improvisation focused around Watanabe's masterful guitar playing. "Kung Fu" was a bop tune that served mostly as a showcase for drummer Wackerman, who used space in a distinctly jazz mood with frequent rests and some delightful melody playing.

□ **Musicianship:** Watanabe was the wild card in this show, either playing hard rock licks similar to Eddie Van Halen or mid-1970's fusion chops from the Mahavishnu or DiMeola

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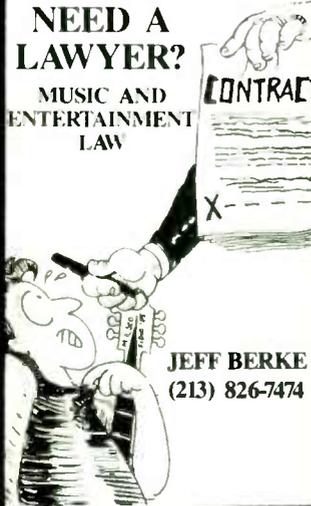
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school. His ability on guitar is remarkable, but some of the choices he made during his solos could have been better made by a recent graduate of GIT or the Berklee School. Kei Akagi, on the other hand, played some delightfully up-to-date keyboard sounds on his three synthesizers, and showed some solid jazz and rock foundations. On the tune "Unt" he added some beautiful keyboard patterns and played a delicious solo. Bunny Brunel was the star of the evening, playing with taste, melody and an attention to the other musicians—something that Watanabe missed at times. His parts built to logical conclusions and his solo on the song "Hyper K" and a funk piece that opened the set were excellent adaptations of the slightly dated style Watanabe writes in. Drummer Wackerman had a strange looking drum kit that focused more on the visual than the practical, but he demonstrated both a command of electronics and some good jazz chops.

□ **Performance:** Good energy from all the players with Watanabe playing more to the crowd and Brunel more to the music. Wackerman demonstrated some showboating at times, but was in the groove. Watanabe could teach lots of rock players something about burning through a solo, but could also learn a lot from modern guitar players like Henderson, Gambale, or the many other greats who have shown new directions in the late 1980's.

□ **Summary:** I liked this band and enjoyed their music but wished it had been a little more up to the moment in terms of writing and performance. --Adam Ward Seligman



Circus of Power: the new tattooed love boys.

Circus of Power

Jezebel's Anaheim

□ **The Players:** Alex Mitchell, vocals; Gary Sunshine, guitar; Ricky Mahler, guitar; Zowie Ackerman, bass; Ryan Maher, drums.

□ **Material:** Hard-driving, aggressive "street rock" with a firm and uncompromisingly raw feel sets Circus of Power apart from the many hard rock bands that try too hard to become commercial successes. This music is forceful and lusty with a driving beat. They don't screw around with synthesizers—a full-bodied sound is achieved through quintessential songs. Biting observations on life are at the root of their lyrics, with such subjects as sex, love, drugs and temptation being intertwined with motorcycles. Mitchell's lyrics are intelligent and blatantly sexual. In the metaphorical "Motor," he compares the thrill of love to the electrifying feel of riding his two-wheel baby: "She got a sweet funky power train/Rear-end drive make this boy insane." In "Needles," Mitchell tells

of the fate of heroin addiction: "Look out the window waiting for your man/ You get your money any way that you can/ Your life's a bathroom with a spike and a spoon/Don't tell me brother that you'll kick it real soon." Whether it's a song about partying and bullshitting as in "Turn Up the Jams," or a humanitarian plea like "Call of The Wild," the music hits home and the lyrics are astute.

□ **Musicianship:** The New Yorkers added bassist Ackerman to their live shows, which freed Sunshine to play rhythm guitar and Mahler to play lead guitar. Maher beats the drums with fervent intensity, providing a stimulating driving beat for C.O.P. Mitchell's deep sensual voice is kind to the ear, with no irritating metal screeches. Mahler blows many of the half-ass guitar players away. His playing isn't ostentatious or overblown, just simple and creative.

□ **Performance:** Playing at a small club afforded C.O.P. the opportunity to relate to the audience on a more intimate level, but they seemed to miss the chance through much of their hour set. It wasn't until the last few songs that the band's energy increased—for such energetic music they should always be crazy. Much of the audience did not seem to mind because they continued to sing the songs and dance along from beginning to end. Once the band began to shed clothes and reveal their tattoos, they seemed to relax and also reveal their passion and urgency. C.O.P. performed nearly every track from their recent self-titled release (RCA Records) including "Crazy," the tune Iggy Pop handed over to the boys because he likes what they are doing. The most gripping and intense song was "Turn Up the Jams," perhaps because it hit so true to their performance.

□ **Summary:** They may look like cheap, dime-store hoods to your mama, but Circus of Power is a no-bullshit band that is rough around the edges, yet maintains a clean sound. The music has a Zodiac-Cult-Iggy-Doors feel, but manages to remain clear of any direct ties. They are bound to bring their tattooed bodies (and I mean tattooed) and great music to the top. We love you and don't you ever change. And we mean that, too, babe!

—Jennifer Clay



Deadly jaws and slashing claws frame Randy Piper's Animal.

Mary Doyle



Apostles: vocally dominated music in a Beatle tradition.

The Apostles

*The Central
West Hollywood*

□ **The Players:** Bob Hotchkiss, lead vocals, acoustic guitar; Charlie Conlin, bass, vocals; Jimmy Stafford, guitars, vocals; Bret Everett, drums, vocals.

□ **Material:** The Apostles play the kind of tunes that stick in your head long after the song's over. The lyrics are crisp and the melodies haunting. The vocals control the song and are complemented by the music. In that sense, the Apostles follow in the tradition of the Beatles. Their material also has an inescapable romantic feel, idealistic on some songs and reflective on others. The songwriting has a great deal of depth, but it is subtle. However, this is still a rock band, so one doubts they'll lose the casual listener, the kind who could care less about esoteric themes.

□ **Musicianship:** The vocals of Rob Hotchkiss are a large part of the band's appeal. His singing is strong and smooth, with a distinctive style that conveys emotion and an innocent sensuality. The band does some beautiful group harmonies, especially in "Lost In America" and "Give It Time". Hotchkiss also plays simple but effective acoustic guitar. The band's main objective is to add musical color to the lavish vocals, which they accomplish. Jimmy Stafford is amazing in his ability to create a wide variety of guitar sounds that really fit the songs. The song "Somebody" highlights his style. Stafford is probably an awesome talent (i.e. guitar "god"), but he's smart enough to serve the song, not himself. Everett is a solid and earnest drummer, he plays with discipline and taste. Charlie Conlin holds it all together with his bass playing. He favors a fretless bass and has a great musical sense. The Apostles are definitely a well-fused unit.

□ **Performance:** This is probably the best show I've ever seen at the

Central and certainly the most packed. The crowd knew the band well and I wondered why I didn't. Nevertheless, I was a believer after one or two songs. The Apostles opened with "Somebody" and went right into "Another World". Both of these have strong radio hit potential. The entire performance was enjoyable. I really heard no filler. "Police Shooting" and "Shoreline" stood out as two of the strongest songs. Although the whole band was casual and relaxed, the performance was nonetheless distinguished by their attention to detail.

□ **Summary:** The Apostles have the "right stuff". Most bands have some strong points that, if they are smart, they emphasize, but few have the overall depth that this band does. We're talking about a band with great songs and first rate musicianship. The only open question is whether the Apostles can connect with the corporate side of the music industry, as they don't fit any pre-fabricated image categories. Some bold people believed in bands like U2 and The Sugarbushes, so there is hope.

—Ray Woods

Animal

*The Whisky
West Hollywood*

□ **The Players:** Rich Lewis, lead vocals; Randy Piper, guitar, background vocals; Head Shredder, guitar; Burn, bass, background vocals; Steve Solon, drummer.

□ **Material:** Raw, powerful metal amplified to sadistically high decibels, reminiscent of metal in the early Eighties, such as Accept and Judas Priest. Ex-W.A.S.P. Piper and Shredder have composed a bevy of bludgeoning ear-busters, the likes of which haven't been heard since W.A.S.P.'s early club days. The subject matter's fairly standard, but who listens to lyrics these days? What counts is the music, which ranges in intensity from the mod-

estly anthemic "We're Gonna Make It" to the frantic "TNT". This band is definitely not a W.A.S.P. clone, as so many had feared it might turn out to be.

□ **Musicianship:** Intense, non-stop rehearsing (with Piper cracking the whip) has gotten this months-old band into technically sound shape. The only problems present were the odd recalcitrant amp, but roadies at-the-ready dealt swiftly with the complications and no one faltered because of it. Between screaming vocals and howling guitars, any dips or swerves in melody were obscured by sheer volume, proving that "loud" can occasionally be "better."

□ **Performance:** Massive jaws and oozing chemical smoke hid the drum riser. Huge, clawed hands obscured the amplifiers, and center stage was the man of the hour, Randy Piper, ripping gaping wounds in the air with an axe; that just about drowned everything else out. Piper seemed well into the music from the first chord, but the remaining members seemed nervous about sharing the stage with the guitarist. Even their stage clothes weren't quite all there, looking as if Piper had pulled these musicians off the street to fill out the stage. Singer Lewis didn't begin coming to life until the middle of the set, but when he did, he raged, finally proving to the audience that he was center stage, not Piper. Lewis' increased energy sparked the audience into a screaming frenzy which initiated two encores, both W.A.S.P. songs—"Animal (Fuck Like a Beast)" and "Blind in Texas". Their biggest problem by far, though, was the amount of space their creature-feature took up. Such a set would do better on stages the size of the Country Club and bigger.

□ **Summary:** With Accept going commercial and W.A.S.P.'s fires fading, metal of this sort is in short supply, and if Animal can continue to produce and improve, they just may start a newer wave of heavy metal.

—Susan Lee

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Sonic Youth: Clang the guitar electric for two big nights at the Roxy.

I HAVE SEEN THE FUTURE OF ROCK & ROLL... And we're in trouble! Their name is **Gwar**, they're from Richmond, Virginia, and they represent the newest aberration of that pop hybrid known as theatre rock. These guys do a show, to put it mildly. Introduced by their plastic-pompadoured, cigar-smoking, wise-cracking "manager," the band is enough to scare the faint of heart just by walking on stage. Looking like barbarian Vikings, their elaborate costumes cross comic book imagery from *Mad Magazine* to *Creepy* to *Conan*, and right from the start, their main goal seems to be grossing out all in attendance. They behead a guy, rip the guts out of a goat, spew blood all over the audience, and the lead singer wears a belt from which a fake (I hope) penis the size of a french bread hangs complete with three soft-ball sized testicles. One guy has an animal trap for a head! This is some crazy shit, and surpasses even **Alice Cooper** on the gross-o-meter. As for the music—who cares? The music seems to be just an excuse to get a booking in a venue that will allow these people to behave and dress this way. **Gary Jacoby** of *Celebrity Skin*, who opened two shows for **Gwar**, said that at sound check the band hardly seemed into playing at all, which seemed to confirm my feeling that the show comes first. But so what? The end result is entertainment, albeit sick entertainment with no redeeming value. No one needs to be redeemed 24 hours a day, after all.

Another show I saw was at a club called **Animated Jesus and His Emerald Green Carousel**, which takes place Thursdays at **Candlejags** on Sunset at Normandie, and is run by **Thomas Tree**, himself a member of the group **Christy McCool**. The venue is roomy and kinda grungy in a funky sorta way, and I would recommend it for a change of pace.

WHERE'S THE BEER? Another band from back east that was equally unusual was **Pussy Galore**, who graced the **Raji's** stage on October 27th. For starters, they win points for stopping their show mid-set for their

singer to go to the bar and get a beer after failing to get anyone in the audience to fetch for him. This four piece is loud, clanging, dissonant, abrasive, and at first glance would be perceived as a noise band, which to a degree they are. Admittedly, the dissonant factors in the group's arrangements aren't derived from an acute understanding of atonality or 20th Century compositional techniques, but rather from the band member's general inability to tune their guitars. What was interesting about the band was their uncanny tightness. Everything would be careening along, sounding like a brutal train wreck, and on the stop of a dime, the entire timbre and beat would change as if someone switched a channel on the world's loudest TV. Their drummer is great and that may be the key to their tightness and inventive arrangements. I liked 'em better live than on their last record, but still, I wouldn't recommend them to everyone, unless you can afford the Excedrin.

BOBBI BRAT BENEFIT A BIG WINNER: Besides being an evening of great local bands, the **Coconut Teaszer** raised \$3,000 for Brat, who, though very ill, was able to attend the show and witness firsthand the love her peers have for her. Absolutely no one was on a guest list, and the club donated the bar tab, too. In other **Teaszer** news, a new local music fanzine, *Ben is Dead*, is having a coming out party at the club on November 13th. The magazine apparently has a punk/alternative focus, and the bands playing the party are the **Groovy Goulies**, **Christy McCool**, **Pigmy Love Circus**, and **Francis X & the Bushmen**. And, speaking of Francis X...

FLYER OF THE MONTH: A gig flyer is usually just that, an announcement of when and where you can see a local band. Francis X's flyer for his October 17th **Teaszer** gig did indeed cut loose with a li'l more info, though much of it was on the cryptic side. The border of the flyer read, "Back from crack, back from crack," and the following was written: "Out of the basement, into the light, back

from the dead. Ex-manager and G. Gordon Liddy look-alike William Fes 2 (sic) Coin shows Francis how to make it rock. Cool it down, smoke it up. But he couldn't kill him off. Now he's back and madder than hell." Though he didn't come right out and say it, **Mark Francis** was being handled by **Bill Aucoin** of Billy Idol and Kiss fame, and whether or not this alludes to Aucoin's and Francis' relationship isn't for me to say, but I can still call it "Flyer of the Month" if I want.

UPCOMING STUFF: America's most forward looking guitar band, **Sonic Youth**, plays two shows at the **Roxy** on November 19th and one show there on the following evening. From Portland, adventurous funk rock group **Slack** plays the **Teaszer** on November 15th and the **Lingerie** on the 16th. Pianist **Milcho Leviev** is joined by jazz oboist **Natasha** at the **Comback Inn** on November 12th; **Patrice Rushen** and **Ndugu Chancellor** kick it on down at **Le Cafe** on November 10th, 11th, and 12th; a special night of Louisiana music at **McCabe's** on the 19th with **Victoria Williams** and **D.L. Menard** and the **Louisiana Aces**; two nights of **Mickey Gilley** at the **Crazy Horse** on the 21st and 22nd, **Junkyard**, **Legal Weapon**, and **Mind Over 4** at the **Lingerie** on the 12th.



Gwar: the rape of things to come.

LiveAction Chart

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

Reporting Dates
October 18th-October 31st

Club Lingerie Hollywood

1. Pigmy Love Circus/Love Dolls
2. Soundgarden/Nymphs
3. Block/Lock Up

Troubadour West Hollywood

1. Tuff
2. Rio
3. Angel Heart

Gazzari's West Hollywood

1. Madel Fang
2. Lost Boys
3. Jungle Alley

Madame Wong's West Santa Monica

1. Rubber City Rebels
2. Gentlemen After Dark
3. Chain Reaction

Waters Club San Pedro

1. Holy Soldier
2. Warrant
3. D'Molls

Sasch Studio City

1. Sleight of Hand
2. Plain English
3. Urban Shocker

Crazy Horse Santa Ana

1. Waylon Jennings
2. Roy Clark
3. Charlie Daniels Band

At My Place Santa Monica

1. Carl Anderson
2. Michael Ruff
3. Wayne Linsey

Comeback Inn Venice

1. Jorge Strunz/Adishire Farah/Ciro Hurtado
2. Micho Leviev & Buddy Collette
3. Huayucalitia

Le Cafe Sherman Oaks

1. Brandon Fields
2. Clare Fischer
3. Norman Brown/Ricardo Silveira

Coconut Teaszer West Hollywood

1. Electric Angels/Burning Tree/Black Cherry
2. Motorcycle Boy/Blackbird
3. Fuzztones/Celebrity Skin

EXPANDED GIG GUIDE

LOS ANGELES COUNTY

ANTICLUB AT HELEN'S PLACE

P.B. Box 26774, L.A., CA 90026
Contact: Reine River (213) 667-9762 or (213) 661-3913

Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554

Pay: Negotiable

BACKLOT

657 N. Robertson, W. Hollywood, CA 90069

Contact: Gary Sear (818) 957-5212

Type of Music: Cabaret, singers & comics

Club Capacity: 200

Stage Capacity: 20

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape, call

Pay: Negotiable

BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066

Contact: Jay Tinsky (213) 391-3435

Type of Music: Original acoustic material

Club Capacity: 75

Stage Capacity: 4-5

PA: Yes

Piano: Yes

Audition: Open mic Mondays & Wednesdays at 8:00 pm

Pay: Negotiable

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069

Contact: Lynda Knorr (213) 652-1203

Type of Music: R&B, rock, pop

Club Capacity: 120

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send package to club: Attn. Becky

Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd. L.A., CA 90028

Contact: Alan Eichler (213) 466-7000

Type of Music: Cabaret/Jazz (No hard rock)

Club Capacity: 110

Stage capacity: Variable (primarily small combos)

PA: Yes

Lighting: yes

Piano: yes - Baldwin baby Grand

Audition: Bookings limited to known attractions

Pay: Negotiable

CLUB POSTNUCLEAR

775 Laguna Cy. Rd., Laguna Beach, CA 92651

Contact: Max (714) 494-1432

Type of Music: New edge, reggae/SKA

Club Capacity: 500

Stage Capacity: 18

MUSICIANS

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

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape/promo pkg. to above address

Pay: Negotiable

CLUB 88

11784 W. Pico, L.A., CA

Contact: Wayne (213) 479-1735

Type of Music: All styles of R&R, originals only

Club Capacity: B250

Stage Capacity: 20

PA: Yes, with operator

Lighting: Limited

Piano: No

Audition: Audition

Pay: Percentage of door

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046

Contact: Len Fagan (213) 654-4887

Type of Music: Upstairs-R&R originals, R&B/

Downstairs-Lucifer's (jazz & blues)

Club Capacity: 285

Stage Capacity: 15

PA: Yes, with pro engineer

Lighting System: Yes

Piano: Upstairs no, downstairs yes

Audition: Call Len Fagan

Pay: Negotiable

COMEBACK INN

1633 West Washington, Venice, CA 90291

Contact: Will Raabe or Jim Hovey (213) 396-6469

Type of Music: Original acoustic material with emphasis on jazz & world music

Club Capacity: 100

Stage Capacity: Indoors 6, outdoors 10

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.

Pay: Negotiable

CONCERTS BY THE SEA

100 Fisherman's Wharf, Redondo Beach, CA 90277

Contact: Chris Regan (213) 374-7231

Type of Music: Contemporary, R&B, jazz, new age

Club Capacity: 200

Stage Capacity: 10

PA: Yes, with engineer

Lighting: Yes

Piano: Yes-acoustic/electric

Audition: Mail promo pkg. to above name & address &/or call.

Pay: Negotiable

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335

Contact: Whoa Nelly Productions, Nelly (818) 708-3677(8)

Type of Music: All types R&R, originals only

Club Capacity: 910

Stage Capacity: 20

PA: Yes

Lighting: Yes

Piano: No

Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335

Pay: Negotiable

CRAYONS

10800 W. Pico, L.A., CA 90064

Contact: Cooper Brougher (213) 475-0970

Type of Music: All styles-originals only

Club Capacity: 120

Stage Capacity: 10

PA: Yes

Piano: No

Lighting: Yes

Audition: Send tapes to above address. Attn: Cooper

Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA

Contact: Jana (818) 769-2221

Type of Music: All new original music, all styles

Club Capacity: 500

Stage Capacity: 12-15

PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman

Lighting: Yes

Piano: No

Audition: Send tape, promo pack, SASE

Pay: Negotiable

FREDDY JETTS PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008

Contact: Geneva Wilson (213) 294-9646

Type of Music: R&B, Jazz, Top 40 & Pop

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call for appointment at above number

Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069

Contact: Alibi Artists (213) 659-4777

Type of Music: All

Club Capacity: 301

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call or send photo, tape & bio

Pay: Negotiable

THE INDUSTRY

7230 Topanga Cyn. Blvd., Canoga Park, CA 91303

Contact: Michael Fell Prod. (818) 713-9440 or (818) 893-7799

Type of Music: All original rock

Club Capacity: 350

Stage Capacity: 8

PA: Yes

Lighting: Yes

Piano: No

Audition: Send demo & bio to above address

Attn: Michael Fell or call.

Pay: Negotiable

LADY JANE'S

2612 Honolulu Ave., Montrose (North Glendale), CA 91020

Contact: Peter Kimmel (818) 994-2818

Type of Music: Top 40 only!

Club Capacity: 300

Stage Capacity: 8

PA: Yes

Lighting: Yes

Piano: No

Audition: Call & send tape & promo to Class Act Productions, P.O. Box 55252, Sherman Oaks, CA 91413

Pay: Negotiable

LECTISTERNIUM

9300 Jefferson, Culver City, CA

Contact: Mike (213) 465-3911

Type of Music: Industrial/alternative, Sundays only

Club Capacity: 450

Stage Capacity: 15

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape, photo, & bio to 2129 N. Gower, Suite 8, Hollywood, CA 90068

Pay: Negotiable

LHASA CLUB

1110 N. Hudson, Hollywood, CA 90038

Contact: Jean Pierre (213) 461-7284

Type of Music: All types except hard rock/metal

Club Capacity: 150

Stage Capacity: 15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape

Pay: Negotiable

MADAME WONG'S WEST

2900 Wilshire Blvd., Santa Monica, CA 90403

Contact: Jonathan (213) 828-4444

Type of Music: R&R

Club Capacity: 600

Stage Capacity: 9

PA: Yes

Lighting: Yes

Audition: Send tape & photos to above-mentioned.

Pay: Percentage of door

MISCHA'S

7561 Sunset Blvd., L.A., CA 90046

Contact: Jeff Sloat (213) 874-9899

Type of Music: All including Jazz!!

Club Capacity: 400

Stage Capacity: 15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call or send tape to 8033 Sunset Blvd. #4407, Hollywood, CA 90028

Pay: Negotiable/percentage of door.

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064

Contact: Bravo Productions (213) 652-4888

Type of Music: All types

Club Capacity: 500

Stage Capacity: 15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape & bio to club attention

Bravo Productions.

Materials returned if S.A.S.E. included.

Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

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

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

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

JOSHUA'S PARLOR
7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Toby (714) 891-1430
Type of Music: T40 & original R&R, metal
Club Capacity: 408
Stage Capacity: 4-8
PA: Yes
Lighting: Yes

Piano: No
Audition: Call & send tape, bio
Pay: Negotiable

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

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

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

THE WATERS CLUB
1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Ron Nagby for On the Move Productions or call (213) 547-4423/24 or 24-hr. answer-

ing service: (213) 281-7102.
Type of Music: Rock & roll and all other types
Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack to On The Move Productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA 91006.
Pay: Negotiable

MISCELLANY

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

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

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

RECORD COMPANY SEEKS interns for promotion, record promotion, production, engineering, publicity. No pay. Excellent way to learn the ropes. Hrs. flexible. CAI (818) 508-8931.

RECORDING CO. WITH STUDIO seeks interns for varied responsibilities. Great way to learn record business. Can lead to paid position for right person. Hrs. flexible. Call Maurice (213) 466-5605.

ROCK-N-ROLL MODELS. All types, female only. Needed for various videos, albums covers etc. No exp. necessary. Pay varies depending on the job. Need girls imed. Call Leslie (818) 506-6353 9-6 P.M. or (213) 275-2469.

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

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

INDIE RECORD LABEL seeks dependable person with good communication skills to work in radio promotion & publicity. Orange County area. Contact Dave Hansen (714) 997-9387.

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

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

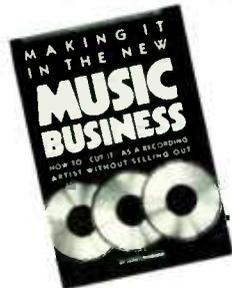
NEW RECORDING STUDIO seeks intern eng. No pay, but great exp. Hours flexible. Call Joe (213) 578-0071 or John (213) 371-0124.

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

WANTED: MUSICIAN to make top 40 sound alike tracks. Must be able to play keyboards & create tunes that sound like the original. Will pay per song. Contact Vicki (818) 789-5452.

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

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ON PAGE 51**

SESSION PLAYERS

ANDREW GORDON

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

Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B, jazz & dance music, new age music.
Qualifications: Played keyboards for 25 yrs. before moving to L.A. 7 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital*, *AM Los Angeles*, cartoons such as Beverly Hills Teens, Alf, Barbie & the Rockers. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Music score for film *If We Knew Then*. Working touring Europe & U.S.A. Affiliated with production & mgmt. company w/worldwide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KGO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.
Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, have pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance. Specialty: rehearsing with vocalists.

RON KOMIE

Phone: (213) 398-8639
Instruments: Guitar, studio quality rack filled with state-of-the-art processors powered by Mesa-Boogie & Audio Arts preamps. Complete stereo capabilities & full MIDI control over entire system.
Read Music: Yes
Styles: All

Technical Skills: Great sound & feel w/inventive cohesive guitar parts ranging from hot rhythm grooves that are right in the pocket to exciting, melodic solos; and from the tastiest fills in all the right places to power guitar that will make your project sizzle!
Qualifications: Recording &/or live performances w/Smoky Robinson, Dionne Warwick, Patti, Carl Anderson, David Cassidy, Fire Choir, Dennis Brown, Phil Perry, Beau Williams. TV & film: *Caddyshack II* and *Funny Farm trailers*, *KCBS news theme*, *Top Secret*, *Starstreet*, *American Bandstand*, *Family Ties*, *J>> Starbuck*, *Hunter*, *Adventures of Beans Baxter*, *The Fashion Channel*. Jingles: *Colt 45*, *Holiday Health Spa*, *California Lottery*, *Kaiser Permanente*. Publishing & song demos w/Hal Leonard, Jensen, Columbia, CBS Songs, SBK Productions, Patti LaBelle, Ray Bunch, Ken Hirsch.

Available for: Any pro situation

ACE BAKER

Phone: (818) 566-1459
Instruments: Korg DSS-1 12 bit sampling w/ huge library of custom sounds, Linn 9000 drum machine/32 track sequencer w/SMPTe, DX 7, TX812, EX800, Jupiter 8, SPX-90, complete 24 channel, 1/2" 8-track studio for pre-production & demos.
Read Music: Yes
Vocal Range: High "C" full voice

Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer & designer of unique sounds.
Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include the Supremes, Mary Wilson, Alan Thicke, Paaches & Herb, Fame, Iron Butterfly, James Cobbin & the Prime Cut, Ice T, Royalty. College education in music.

Available For: Sessions, demos, programming, touring. 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix..

**WILL RAY—RED HOT COUNTRY
PICKER & PRODUCER**

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie melodic, heavy hillbilly, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great coun-

try flavoring. Currently using 5 Fenders (including 12-string) equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

BURLEIGH DRUMMOND

Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30.
Read Music: Yes
Vocal Range: Tenor-baritone
Styles: All
Qualifications: Ambrosia 15 yrs., Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley, Routh, Rank & File, Max Paradise, L.A. Philharmonic, So. Coast Repertory (*Tommy*, *Tonio K*, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available for: Sessions, production, tours, casual work.

MIKE GREENE

Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, Prophet 5, Prophet 2002+ sampling keyboard. E-mu SP-1200 sampling drum machine, Atari 1040ST computer w/Hybrid Arts SMPTe-track sequencer, TR808 rap drum machine, complete Fostex 16-track recording studio w/effects & 40 input mixer.
Read Music: Yes
Styles: Dance, rap, R&B, pop
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.

Qualifications: Played &/or written for Siedah Garrett, Robbie Neville, the Pink Fence, Glenn Medeiros, Vanessa Williams, Wizards of Rock. My demos, masters, & songs have been used by major labels & TV networks.
Available for: Producing, playing & writing for sessions, demos & other paying projects. Equipment rentals.

BILL CONN

Phone: (714) 596-7526
Instruments: Fairlight series IIX, Roland, Jupiter & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. II 8-trk studio for pre-production & demos.
Read Music: Yes
Vocal range: Tenor

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

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midibands; Roland D-550 Linear Synthesizer, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX7, TX216; Memorymoog Plus; Roland MC-500 Sequencer; E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor

Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal, Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

DONNY SIERER

Phone: (213) 734-8400
Instruments: Soprano, alto, tenor saxophones, flute, WX-7 wind controller, DX-7, TX81Z, SPX9011. Vocals.
Read Music: Yes. Excellent!
Vocal Range: F below bass staff to A above bass staff
Styles: Jazz, fusion, top 40 sweetening, R&B, C&W
Technical Skills: Exceptional high-energy saxo-

phone solos. Excellent custom sounds. Excellent altissimo chops. Guitar & keyboard skills. Songwriter. Composer.
Qualifications: B.M. from Berklee, M.M. from USC, 10 yrs., session exp. in Boston & L.A., 13 yrs. live performing exp., staff writer for U.S. jazz dept., numerous album credits.
Available for: Any professional situation—sessions, tours, steady gigs, etc.

GEOFF GRACE

Phone: (818) 346-3717
Instruments: Kurzweil K1000, Roland MC-500 MK II sequencer, Oberheim OB-8, Roland D-50, Ensoniq Mirage, Alesis HR-16 drum machine, 1/2" 8 track pre-production facility with dbx noise reduction and outboard gear. Including the Yamaha SPX 90.
Read Music: Yes
Vocal Range: 2nd tenor / baritone

Styles: Experienced in all styles, especially modern rock, funk, pop, & jazz.
Technical Skills: Keyboardist, composer/arranger, producer, vocalist
Qualifications: B.M. Composition from Az. State Univ., playing keyboards since 1965, 10 yrs. session experience in Phoenix, 5 yrs. touring Western U.S., composed & recorded music for two documentaries on hunger & the homeless, currently working on new documentaries, I have conducted my own symphony. Easy to work with. Reasonable rates.
Available for: Composing/arranging, producing, & performing for sessions, commercials, films, documentaries, etc. Anything pro. Sorry, no showcases.

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All

Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Komer, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

BRIAN KILGORE

Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/ extensive library of sounds, octapad, Hill Multitimbe mixer, SDE3000 digital delay, SPX-90. Timpani, vibes & other mallet percussion instruments.
Sight Read Music: Yes
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Krystal, Claire Fischer, Bill Watrous, Dave Becker Tribune. TV/ Film: *Solid Gold*, *Our House*, *Glory Years*, *Death Wish IV*, *The Last Resort*, *Lady in White*, *Code Name Zebra*, *Coors Lite*. Clinician for Yamaha Pro Audio.
Available For: Records, TV, film, tours, demos, videos & producing.

TERRY 'THE COUNT' MEDEIROS

Phone: (818) 441-5168
Instruments: Gibson ES 335; Gibson Les Paul; Sears National; Fender Stratocaster; Gibson Jumbo Acoustic; Kamaka Ukelele (yes?), vocals, Ukelele & mandolin upon request.
Read Music: Yes
Vocal Range: Lead & backup
Styles: Proficient in all musical styles, especially rock, country, jazz, R&B, fusion.

Technical Skills: Guitarist, copyist, arranger, musical director, vocals, guitar teacher, songwriter.
Qualifications: As house guitarist for the BMMIES for 10 yrs., I have backed Northern Cal's hottest including Huey Lewis, Steve Perry, Neil Schon, Narada Michael Walden, Eddie Money, Ronnie Spector, Lacy J. Dalton, Bonnie Hayes, Carlos Santana & many others. I have also toured as musical director the likes of Chuck Berry, Mary Wells, Ronnie Spector & Little Anthony.
Available for: Sessions, live performances, lessons, touring & other pro musical situations.

MAURY GAINEN

Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine,

Atari 1040 ST w/Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.
Read Music: Yes
Vocal Range: Tenor
Styles: All

Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.
Available for: Sessions, concerts, touring, writing/arranging-producing, demo production in my home studio. Any pro situation.

STEVE ADAMS

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

SONIC EDDIE FREEMAN

Phone: (213) 433-2827
Instruments: Customized Stratocaster with Roland Hex Pickup, Jackson Charvel, Gibson 335 12-string, 1959 Gibson classical, state-of-the-art rack of processing gear including Roland guitar synthesizers and GM-70 MIDI converter, powered by Mesa Boogie, Roland MT-32, Casio CZ 101 with custom sounds, ATARI 520ST computer with Dr. T's keyboard controlled sequencer.
Read Music: Fluently
Vocal Range: Baritone, 2nd tenor

Styles: All, specializing in pop, European pop, progressive rock and fusion
Technical Skills: Unique and interesting guitar sounds and approach. Passionate solos and tasty fills to hot rhythm grooves right in the pocket. Also songwriter, arranger, MIDI programmer and studio engineer.
Qualifications: Jazz and classically trained guitarist, BA and BSAA on O.S.U., three years with the Army Jazz Ensemble. Toured and recorded w/ Venice on Ice, Prelude, Freddy Lee, Fat Chance, released "War Machines" on ULTRAZEN. Sessions and demo work at A&M, 3001, Musicol, The Island. Strong, youthful pop image. Easy to work with. Reasonable rates.
Available For: Pro situations including sessions, demos, jingles, showcases, tours & pro auditions. In search of the next great pop band.

BERT

Phone: (213) 281-7900
Instruments: Pedal steel guitar, electric guitar, 6-12 high string, Keyboards B-3
Styles: Melodic and fat
Technical Skills: Influences: Sneaky Pete, Garcia, Ry Cooder, David Lindly
Qualifications: Lots of pro experience in rock, R&B, country
Available for: Looking for band or artist with direction.

RICHIE ONORI

Phone: (818) 909-9406
Instruments: Acoustic triggered drums, Dynacord Add One with Add Sampler Disc Drive. Extensive library of drum, percussion, F/X samples, and Simmons SDS5.
Read Music: Yes
Style: Experienced in all styles, specializing in rock solid grooves.

Technical Skills: Drummer, arranger and Dynacord programmer. Ability to provide a wide variety of drum and percussion sounds instantly.
Qualifications: Recording and live performances with Rick Darringer, Mick Ralphs, Steve Hunter, Herman Rarebell, Michael O'Neil, Ike Willis, James House and Jesse "Ed" Davis.
Available for: Recording, live performances and showcases.

LEN LEONARD

Phone: (818) 783-4804
Instruments: Guitar, bass, some keyboards. State of the art rack mounted signal-processing gear, MIDI guitar control by PHOTON. Vintage & modern electric & acoustic guitars, Marshall or Fender powered depending on your needs for your project.
Styles: Versatile in all commercial styles including pop, rock, dance, metal, hard melodic rock, blues, etc.
Technical Skills: Guitarist & bassist extraordinary. See qualifications below. Also producer, engineer, arranger & songwriter. Limited keyboard skills.
Qualifications: One of NYC's top session players, both live and studio, recently relocated to L.A. Member of 802 (NY Musicians Union) and currently managed by Bill Aucoin (Kiss, Billy

Idol. Endorsed by Gibson Guitars. Credits include the following artists: Joan Jett & the Blackhearts, Stevie Nicks, Tom Petersson (Cheap Trick), Paul Butterfield Blues Band, Paul Shaffer and Anton Fig (David Letterman Band), many others. Producers: Bob Crewe (4 Seasons, Mitch Ryder), Richard Gottehrer, (Go-Go's, Blondie), Thom Panunzio (Lions & Ghosts, U-2), Jason Corsaro (Madonna, Billy Squier), Ron Dante (Pat Benatar, Barry Manilow), many others. I have worked as a producer/engineer or player in every major NYC studio, including the Record Plant, Hit Factory, Power Station, & Electric Lady. I'm sure I can get you the sound you want, with a minimum of time & hassle, and a maximum for your money.

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

JOE JEWELL

Phone: (818) 884-4039
Instruments: All guitars: acoustic, classical, electric. All electronic effects and stereo amp rig.
Read Music: Fluently
Styles: Specialize in jazz/rock/blues in the style of Cartton/Ford/Holdsworth. Also classical and acoustic styles. Have experience in all styles of jazz, rock and commercial music.
Technical Skills: Extensive experience in live and studio situations. Studio-quality sight-reader. Expert soloist and accompanist. Emphasis on playing the right thing at the right time with the best possible tone. Fluid sound. Excellent time and comping.

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

RICH WINER-Pop Guitar Specialist

Phone: (818) 905-7488
Instruments: Acoustic and electric guitars, studio quality MIDI'd rack system, with the Mesa Boogie quad preamp, ESQ-1 synth.
Read Music: Yes
Vocal Range: 3 octave-Lead or Background
Styles: Pop, R&B, country, jazz, rock, all with an authentic sound & feel
Technical Skills: Guitarist, composer, arranger, producer. Great sounds and parts done quickly and proficiently in the studio. Always the perfect combination of flash and tasteful melodicism (demo available).

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

KENNETH RICE

Phone: (213) 470-8795
FAX: (213) 470-8795
Instruments: Tenore & Alto Saxophone, ESQ1, Yamaha RXs, many microphones, PA system, Tascam 4Trk. midi studio.
Vocal range: Lead vocal & Background vocal
Read Music: Yes (no site reading)
Styles: Versatile in all styles. R&B, pop, oldies, dance, blues, fusion, and original.
Technical skills: Composer/singer. Exceptional energy and tasteful saxophone chops. Very good ear chops. Producer/midi studio. Also video production. Lyricist. I love music, only when it's real. I consider myself an artist.

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

BILL WHITE ACRE

Phone: (818)500-SING
Instruments: Acoustic guitar, Electric guitar, Vocals
Styles: Most All
Read Music: yes
Vocal Range: 3 & 1/2 octaves lead and background
Technical Skills: Acoustic guitar master, Rock Funk, Blues, COuntry, Folk, Ragtime, Slide, New Age, Open Tunings, Pyrotechniques. Great grooves and imaginative accompaniment. Lead and background vocals, instant harmonization and improvisation. Engineer, Producer, Songwriter.
Qualifications: Extensive live and studio experience. Friendly, professional attitude. Dynamic stage presence. Shared stage with Sunzanne Vega, Bobby McFerrin, Robben Ford, Al DiMeola, Roy Buchanan, David Bromberg, John Pnna among others. Currently engineering at a 16Trk. studio in Burbank.
Available for: Professional projects, recording sessions, demo production, guitar and voice instruction. Realistic rates.

GINGER BAKER

Phone: (213)305-8471 Bob Ford (agent)
Instruments: Drums (all types)
Read Music: Yes
Styles: Rock African, Jazz, Pop Blues
Technical Skills: Producer (From Trad. Jazz-Afro-Rock, Ethnic African to Rock). Drummer, Songwriter, Tympani, Vibes, African Talking Drums, Chantan, Manimba and Tubular Bells.
Vocal Qualifications: 33 years pro. Acknowledged worldwide as the top DRUMMER ALIVE! Credits include: CREAM, BLIND FAITH, GEORGE HARRISON, BILLY PRESTON, HAWKWIND, STEVE WINWOOD, SALT, PIL, AFRICAN FORCE, FELA RANSOME-KUTI, Etc. Over 100 L.P.'s, countless worldwide tours, TV, radio, and film appearances.
Available for: Soundtracks, sessions, drum clinics, concerts.

JIM KERSEY

Phone: (818)841-1026
Instruments: Acoustic Drums, Drum Machine, & Tympani.
Vocal Range: Tenor - backing
Styles: All - especially Blues, R&B, Funk, Rock, Fusion, Jazz
Read Music: Yes
Technical Skills: Great sound, good looking sets, quick learner, great reader, arranger, songwriter, drum machine programmer.
QUALIFICATIONS: B.M. Berklee College of Music. Toured and recording with James Montgomery, Buddy Guy, Junior Wells, James Cotton Blues Band, Phil Wilson, 20 Years experience. Studies with Gary Chaffee, Tommy Campbell, Carmine Appice. Sessions with Jacob Pastorius, Steve Ray Vaughn, John Mayall.
Available for: Professional situations, touring, recording, & teaching.

RON SHORE

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

Technical Skills: Total range of musical styles, master programmer, Macintosh expert, studio & film audio engineer, music & audio production, arranging, film scoring, SMPTE/MIDI conversion, music 'polaroids'. Great sound/feel and speed to match.
Read Music: Yes
Styles: Versatile in ALL styles. I have played, recorded, and produced anything and everything.
Qualifications: Extensive professional recording/performing/touring/writing/film & technical experience. Graduate B.M. Northwestern University. Credits include but not limited to: Recording, writing, and performing for Don Johnson, Robby Rosa, Dokken, Paul Williams, Michael Pare, Alive Films, Paragon Arts Entertainment, Sara Dash, Najee, CBS Records, Epic Records, Almo-Irving Music, MCA Records, Capitol Records, Motown, Strong contemporary image.
Available for: Any professional situation, including sessions, demos, jingles, casuals, shows, tours, film scores, audio engineer. SMPTE/MIDI keyboard/computer programming. Anything interesting!

EVAN WALKER

Phone: (213) 969-4741
Instruments: Vocals, Keyboards, Rhythm Guitar
Read Music: Yes
Styles: Rock, Blues, Boogie

Technical Skills: Versatile and strong player
Vocal Range: Tenor
Qualifications: Have played virtually my entire life.
Available for: Any fun, yet pro situation.

BEN 'GUITAR' RABINOWITZ

Phone: (818)843-3093
Instruments: GUITAR, 1964 & 55' Fender Stratocasters, 57' Fender Esquire W/Humbuckings, Fender Deluxe Reverb, Acoustic 134, various effects including distortion, echo, wah wah, Leslie, Akso vintage Fender P-Bass.
Styles: Rock, including all related styles, such as Classic, Blues, Pop, R&B, C&W, Funk, Hard Rock, etc. From Hendrix freak-out to Curtis Mayfield rhythm, Beck Imagination to Clapton stately blues, James Burton early rock to Beatlesly tasteful hooks & fills.
Technical skills: Ace guitar playing, including lead, rhythm, plectrum, finger picking, slide and bass. Also keyboard ability & songwriting skill. Excellent ear. Fantastic improvising. Chord chart reading. Reliable. Also good 'guitarist' look for stage and video.
Qualifications: extensive studio and live experience. Often heard remark by L.A. pros, "Better than 90% of guitarists in L.A."
Available for: Pro situations. Including session work, live shows, touring, videos, soundtracks, commercials, etc. Special deals and reasonable rates.

GREGG MONTANE

Phone: (818)905-9540
Instruments: Guitars: Custom Strat. style with passive and active pickups. Stereo Seymour Duncan Amps, state of the art rack, pedal board.
Read Music: yes
Styles: All - Pop, Rock, Dance, Metal, Hard Melodic Rock, etc.
Technical Skills: Guitarist with great lead and rhythm sounds, ideas and feel. Writing, arranging, and production.
Qualifications: Extensive studio and live experience in Rock, Pop, Fusion, Dance, etc. Have worked with a wide variety of artists and producers: Jeff Scott Soto, Nicky Hopkins, Gregg Abbott, etc. Great attitude.
Available for: Any pro situation - Sessions, Live, Touring, Etc.

BRET HELM

Phone: (805)254-7170
Instruments: Alembic long scale fretted bass, Music Man 5 string bass, Moze custom fretless, Kramer 6 string bass, Korg DSS-1 12 bit sampler with library of custom synth bass sounds.
Read Music: Yes
Styles: Funk, R&B, Dance/Rock...Solid grooves.
Technical Skills: Specializing in production, funk/slap technique and synth bass.
Qualifications: B.A. Music Composition U.C.S.D.; bassist for Public Image Ltd. 1984-86 including world tours performed with Thomas Dolby. Inhouse producer/songwriter for Rubber Brother Records 1986-present. Wrote and produced music/jingles for "Fame", (national television), Security Pacific Bank (national jingle), "Ultra surf", "Shockwaves", "Let It Rock" (feature films). Extensive discography. Member of Local 47. Leader of DOC TAHHI! Resume and tapes available upon request.
Available for: All forms of recording (sessions, demos, jingles, etc.). Production arranging, chart writing, and transcriptions.

"THE FACELIFTERS" - RHYTHM SECTION

Phone: (818)892-9745
Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger
 Larry Antonino: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.
Read Music: Yes
Vocals: Yes
Styles: R&R, Contemporary, Heavy, R&B, Fusion, Funk, Jazz, C/W
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Ferns Buller, Throb, Night Court. Demo and photos available.
Available for: Sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & Arranging, Showcases, Clubs.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various &

levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.

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

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213)659-3877/Ramona (818)896-9603
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting, lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast & clam-free... have worked together for 6 yrs.

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

DEANA COLE

Phone: (818)342-5294
Vocal Range: 3 Octaves
Style: Pop, Ballads, Blues, Country
Technical Skills: Instant harmony, lead and/or background vocals. Powerful songstress with soulful & distinctive sound/songwriting.
Qualifications: Experience on stage and in studio, excellent ear. Numerous club dates as soloist and with various bands. Unending energy and optimism. References & demos.
Available for: All types of sessions, demos, jingles, club dates etc.

JO ANNE KURMAN

Phone: (213) 451-2015
Instruments: Acoustic Guitar
Vocal Range: 3 Octaves
Technical Skills: Vocal arrangements, all kinds of sessions. Lead and background vocals, songwriting, voice-overs, jingles, casuals, character voices.
Qualifications: 1988 Silver Mike Award for best commercial, 1987 Stardom Pursuit Winner, Background vocals for albums & projects for Big Daddy, Tom Lee, Karen Blake plus many other songwriters. Best known commercial is "Make a Move On Milk". Played Hollywood Bowl, At my Place, Disneyland, The Palomino, The Queen Mary (The ship!) and other L.A. clubs. Have own P.A. system.
Available for: All types of sessions, jingles, voice-overs, demos, casuals, recording projects. Demo tape is available.

TECHNICAL

GARY J. COPPOLA

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

CONLEY ABRAMS

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

FREE CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON • GET CONNECTED! 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON

TO PLACE FREE ADS

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

NEXT CLASSIFIED DEADLINE WED., NOVEMBER 16; 12 NOON

2 PA'S AND AMPS

- Bass guitar spkr cabs. Carpeted 2 15" JBLs, 400w spkr cab, \$250. Carpeted 2 10" EV 400w bass cab. \$175. Like new. Dennis. 818-760-4594
- Ashley SC-40 bass preamp, \$100; Blamp rck mnt 2-way crossover, \$75. Xlt cond. Dennis. 818-760-4594
- BGW 500w stereo power amp. \$400. Brian. 213-876-9427
- Fender twin reverb. 100w. Early 70s. New power tubes. \$400 obo. Brent. 818-989-1219
- Marshall equip wtd. Head or bottom. Any cond. Must be fantastic deal. 818-509-8588
- Mesa Boogie Mark III, simulcas w/ graphic EO & ft switches. \$1800. Jimmy. 818-331-5650
- Peavey stereo chorus 400 amp. Reverb, 2 12" spkrs, chorus, vibrato. 160w in true stereo. xlt cond. \$375. Carter. 213-477-0397
- Ram bass bass w/ 18" Gauss. \$210. Traynor cab w/ 4 12" spkrs. \$150. Both gd cond. Kevin. 818-782-6588
- Traynor 100w keyboard amp w/ 3 inputs, tweeter, bass spkr, High/mid/bass fx adjustment. \$380. Andy. 213-444-9530
- Wtd: Marshall Major amps. Any year, any cond. Working or not. Letty. 213-469-4545
- 2 Adcom GSA-1A amps, \$220 ea; Audio Arts stereo 2100A, 2-way crossover, \$125; Complete KK amp rack. \$150. Robert. 805-947-8568
- 2 Electrovoice spkrs. SH-1502. Xlt cond. \$500. 818-995-3401
- 2 Gallien Kueger 400B bass amps. 250w. Orig owner. \$350 ea. Ron. 213-699-1943
- 2 Gauss Blamp PA spkrs, ea w/ bit-in dolly. \$625 ea. Robert. 805-947-8568
- 100w Hl watt, totally custom, new groove tubes. Modified.



KELLY SIMS PHOTOGRAPHY
ERIC VANDORCH
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Due to technical difficulties (the office poltergeist munched our phone message cassette tape) several classified calls were lost forever. We're sorry for the inconvenience and do hope you try again next issue.

- Gnarly knob, \$500 obo. Scott. 213-568-9227
- Ampeg 215 bass cab & Ampeg 55w head. 1 blown spkr. \$200 obo. Andrea. 818-243-4719
- Ampeg 215 cab. Bass cab. 1 blown spkr. Comes w/ Ampeg 55w head. Both \$220 obo. Andrea. 818-243-4619
- Carver PM-1.5 amp. \$500. Robert. 805-947-8568
- Carvin Prototype folded horn bass cab w/ 2 EV 15" spkrs. Xlt cond. \$300 obo. John. 213-532-9443
- Crown Power amp. DC-150, older model. Very warm. Great cond. \$250 or trade for gd qd. 213-850-1924
- Gallien Krueger 4412H bass cab. 2 front loaded 10" spkrs, 4 rear-loaded 12" spkrs. \$350. Ron. 213-699-1943
- Gallien Krueger w/ foot switch, Anvil flight cs. Xlt cond. \$500. Kevin. 466-6284
- JBL Scoop design cab for 15" spkr w/out spkr \$150. W/ Gauss 15" spkr. \$300. Larry. 818-985-2315
- Marshall 4x10 slant spkr cab. Black, new cond. \$275. Doug. 213-475-0133
- Marshall 100w head. Red. \$500 obo. 714-961-0241
- Marshall 4203 Artist Combo. 1 12" Celestion. 30w. chnl switching, reverb. Must hear. \$420. Mike. 818-701-9741
- Peavey 12-chnl mixing brd. \$450. Chris. 818-705-2845
- Peavey CS-400w power amp. \$275. Chris. 818-705-2845
- Peavey half-stk amp, butcher head. 400w w/ 4 outputs. Perf cond. \$550 obo. 818-445-0421
- Peavey Reknown 400 guitar amp. 2 12's. 160w rms, chnl switching. \$225 obo. Mike. 818-705-2845
- Peavey MD 16-chnl mixer. \$500. Xlt cond. 818-995-3401
- Roland JC-120, mint cond. \$350. Josh. 213-851-2357 or 818-990-2970
- Seymour Duncan 100w convertible amp head. Xlt cond. Brand new tubes thruout. \$700 obo. Mike. 213-856-4437 or 818-990-5475
- Studio Master 12 into 2, 3 band EQ/2 mids/2ix sends on ea chnl. Low impdnc only. \$550. Chris. 213-267-1830

3 TAPE RECORDERS

- New Otari MTR-90. 16-irk head assembly w/ cs. \$3500 obo. Xlt cond. 818-906-7010
- Tascam Porta-Studio 244. Xlt cond. Incls DBX. \$590 obo. 213-391-2255
- 4-irk recorder w/ 6-chnls & bit in mixer. Dolby B&C & all other chnls. Brand new cond. \$650. Jim. 213-851-5062
- Akai MG-614. 4-irk. Best 4-irk made. Has everything. Brand new, hardly used. A steal at \$800. Joe. 213-216-6664
- Foxtex 80 8-irk. Perf cond. \$1300. Wylie. 213-459-0216
- Tascam 32 2-irk mastering deck. Xlt cond w/ orig pkg. \$950. Karen. 818-885-8329
- Tascam M-34. 4-irk. RTTR. 7-1/2 & 15 ips. 7 & 10" reels. Home use only. Perf cond. Computer, memory locate. \$500. 818-901-0805

MUSIC VIDEO DEMOS

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4 MUSIC ACCESSORIES

- Black hard shell gig cs for elec guit from Guitar Center. New cond. \$55; Small Stone Phase Shifter. \$20 obo. 818-586-8787
- 200 rck mnt stereo flanger. R-875. \$65 cash firm. 818-788-0610
- Hawk HA-30 analog echo. Made in Japan. Rck mnt unit. \$75. 818-848-8230
- JBL Control-V studio monitor, xlt cond. \$200. Carter. 213-477-0397
- Ultimate Support 3-tier key stand, gd cond w/ cs. \$125. 818-769-4395
- Volant guit mini-converter. Like new. Extra hw. \$750. 818-997-0480
- 2 Leko spotlights, xlt cond. \$50 ea obo. John. 818-507-7168
- 6-chnl Yamaha mixer, rack mount, Xlt cond. \$300 obo. John. 818-507-7168
- Anvl 6-spck rack, perf cond. \$90. 818-347-3941
- Blamp N-2V crossover, \$75 obo. John. 818-507-7168
- Countryman Type 85, FET direct box, xlt cond. \$75 firm. Randy. 818-763-3535
- +DD compressor/limiter w/ DS' & side chain. Black face, sid rack mnt. Xlt cond. \$100 firm. Randy. 818-763-3535
- Dr. T's 4-op Deluxe (FBO-1, TX81C, DX-21/27/10, editor/librarian). 4 Omega-backup dsk inc. \$100. Chuck. 213-559-7399
- +Foxtex mixer. Model 450. Like new. Used 40 hours in studio only. \$750. Thomas. 818-995-6926
- Oracle Film scoring time processor II for Commodore 64 computer w/ mnt. \$425 obo. 805-492-4256
- Orig E-Bow chrome w/ leather belt clip holder. Xlt cond. \$45 firm. Randy. 818-763-3535
- Roland MC-500 w/ super MRC & MRB library & software. Perf cond. \$795. 818-347-3941
- Wtd: Yamaha cmprsr/limtr, GC-2020, rck mnt unit. Must be xlt cond. 818-901-0805

5 GUITARS

- Aria PSV bass, brand new. 2 PUs, unfinished neck, hsc. xlt cond. 6 mo old. \$200. Scott after 6. 213-464-3572
- Baldwin guit cs. Collector's only. \$60 cash. 818-788-0610
- Fender Mustang 1964. Cream w/ red pickgrd. Retired. Rosewood neck. Great for learners. \$300 obo. Brent. 818-989-1219
- Gibson Flying V. 1958 reissue. Rare candy apple finish, cherry cond. Must see to apprec. \$500 firm. Darryl. 213-656-6060
- Guild Acoustic D-40, like new, w/ hsc. \$400. Nick. eves. 818-997-0480
- Ibanez S40 Sabre guit, Frank Gambali model w/ Floyd Rose & Dimarzio PUs. 1 mo old. Mint cond. \$595. Fred. 213-477-0397
- Kramer Focus 7000 bass w/ EMG PUs, red. xlt cond. Plays nice. \$350. Fred. 818-769-9965
- BC Rich Warlock bass, US made. Neck-thru. Reverse, matching headstock. 24-irel. Mother of Pearl/Diamond inlay. HSC. \$1000. Chris. 213-374-2252
- BC Rich Warlock bass. Platinum series prototype. 2 octv neck. EMG PUs, Porsche red finish, black htdwr. \$350 obo. 213-934-9260
- Custom strat, candy apple red, 1 humbucker, 2 sgl coil, Floyd Rose. Mint cond. A steal. \$300. Josh. 213-851-2357 or 818-990-2970
- Custom 2-Body black. Maple w/ Jackson style neck. Custom made. \$200 obo. Mike. 818-701-9741
- Fender P-Bass, US made, dble-P-PUs. tuners at bridge. Bn-in preamp, rosewood fretbrd. Gd cond. \$500. John. 213-477-0397
- Fender strat Squire, rosewood on white, custom Duncans, hard cs. \$295. Red. 818-985-2061
- Fender Telecaster American made, great action, Symr Dnrcn PUs. \$325 firm. Steve. 818-901-1832
- Tobias 5-string basses. Maple, frettes w/ ebony fretbrd & Alder fretted w/ rosewood brd. Bartolini PUs, etc. \$1500

ea. obo. 818-769-5563
• Yamaha BB-2000 bass, neck-thru body, P Bass & jazz bass type PUs. \$500. Larry. 818-985-2315

6 KEYBOARDS

- Ensoniq Mirage w/ disks. \$700. Dean. 818-786-5045 or 818-985-9427
- Korg Poly-800, xlt shape. Incls soft cs. \$370. 213-391-2255
- Roland D-50 w/ cs. \$1400. Mint cond. 818-988-3825
- Roland Juno 106, xlt cond. Home use only. Must sell. \$460 obo. 818-762-1542
- Roland Jupiter 8. Warm, fat sound. 2 VCO, 64 preset, 8-voice. You must try. \$600. 818-848-8230
- Sequential Circuits Prophet 10, rare instrument, home use only. On brd digital sequencer, Great analog sound. Must sell. \$2500. Darrell. 213-466-5122
- Yamaha DX-7 w/ Anvil cs & RAM. \$890. Tom. 818-507-6126
- Yamaha FB-01 sound module. \$200 obo. Tom. 818-507-6126
- Akai X-7000 sampler w/ library. Brand new in box. \$550. Steve E. 818-904-3499
- Emulator 1, gd cond. 35 cards avail. \$2500 obo. 818-905-2311
- Ensoniq ESQ-1 huge library, perf cond. \$900. Jim. 213-372-3789
- Korg DW-8000 analog synth. Great cond. \$550. 818-995-3401
- Modified Mini-Moog w/ MIDI, includes Roland MTU-101, CV/MIDI conversion box. Orig fat Mini sound. \$1000 obo. Tim. 818-508-9550
- Roland PG-1000 programmer for D-50 synth. Brand new in box. \$350. 805-492-4256

8 PERCUSSION

- Congas. 2-pc. Complete w/ stand. No fiberglass. 2 mo old. \$300. Conny. 619-868-3007
- Ghost foot pedal, great cond. \$125. Robin. 213-437-6996
- Gretsch drums. Brand new, 6-pc. Complete w/ hardware, cymbals, Xlt cond. Power toms. Deeps sound. \$2500. Conny. 619-868-3007
- Korg KPR-77 drum machine. Only used as home by composer. \$100. Darrell. 213-466-5122
- Roland drums. GLX series. 3-pc. 12", 14", 22". 8-ply maple shells. Brand new. Never used. \$495 obo. 818-843-4317
- Tama Superstar Extra 8-pc set. Cherry wine finish. All drums oversized. 10, 12, 13, 14, 16, 18, 2x24. Lks/sounds fantastic. \$2200. 213-874-7679
- Yamaha RX-11 drum machine. Great shape. MIDI, etc. \$290. 213-391-2255
- Zildjian 24" med heavy ride cymbal. Great bell sound. Hand picked. \$110 obo. Danny. 818-784-2730
- 4 drum, Barkus Berry's, gd cond. \$20 ea or \$60 all. Chris. 213-267-1830
- 15" Crash \$50; boomstand, \$50. New pile stand. \$50. 1. Stand. \$30. Pdl. \$50. Hihat pdl. \$50. Together. \$200. Conny. 619-868-3007
- Acoustic perc trigger. By C-Ducar. 5 in/5 out. Internal Miking & triggering system. \$450. Chris. 213-267-1830
- Authentic African talking drum from Nigeria. New head. Anvil cs inc. \$270. John. 213-532-9443
- Ludwig 5-pc. Rogers hardware. Vinyl & fiber cases. \$400. Dean. 714-599-0838
- Premier 7-pc set w/ 22" dbb bass & Speed King pdis. Hihat, 19" Zildjian, throne, hcs, incredible cond. \$875. Rkt. 213-392-6775
- Roland DDP-30 6-pc set. Heavy duty Tama hardware. Perf cond. \$1500. Dean. 714-599-0838
- Yamaha 5-pc white drum set. Xlt cond. Stage Series. Includes hardware. \$600. Pat. 213-920-2952

9 GUITARISTS AVAILABLE

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• **Classic** guit sks musicians to jam & write w/. Intermed level. Intls Dokken, Aerosmith, old VH. Raina. 818-763-3546

• **Country picker** w/ unusual style sks unusual projs. Also sing, write, have contacts. Will. 818-848-2576

• **Electric slide** bottleneck blues guit, bckg vox. Intls Little Feet. John. 213-390-2257

• **Expd blues** rock guit avail. Into Texas blues, Zep blues, roots rock, anything in between. Voc ability too. Jonathan. 818-992-5164

• **Expd screamer** avail. Mir stacks. Touring Exp. Intls Lynch, Hoffman, DeMartini. Estab HR/HM pref'd. 25. Hlywd. Rusty. 469-4545

• **Fem R/L** guit/sngwrtr. Has prnc, equip, tmsp, image. Intls AC/DC, Tesla, Aerosmith, Zep. Also play Madolin. Leona. 213-851-4971

• **Formidable dynamic** charismatic guit w/ 30 yrs exp sks any srs slt. Style not import. Versed in all. Sks studio work, club, 1-niters, touring. Brett Stewell. 805-643-2667

• **Guit avail.** All styles. Bckg vox. Csls, 60s, etc. Last minute fill-ins a specialty. 10 yrs pro. 818-349-9279

• **Guit avail.** Lk for bst, drrm for blues rock. R&R, R&B styles. Few covers, mostly originals. Showcase. Johnson. 213-671-9475

• **Guit avail.** Sks pro musicians. Gd image, killer equip, chops. Rock, dance, funk. Steve Stevens, Palmer, Duran Intld Evs. 818-997-0480

• **Guit, 19,** sks HR/HM band. Intl VH, Hendrix. Ratt. Lng hr image. Tmsp, equip. Blake. 213-876-4597

• **Heavy rock** guit, currently wrkg nights, skg band or musicians w/ image. Intl Icon, Lion, Whitesnake. Eddie. 714-897-2867

• **High energy** guit lkg for high energy R&R band. Darren. 818-991-3744

• **LA's hottest** guit. If you're lkg for flash, taste, speed, great musicianship, great playing, I'm your man. Dave. 818-446-4803

• **Lead guit** sks drrm, bst, keys, and/or other guit for blues based R&R band. Ira. 213-659-1951

• **Lead guit, 20,** sks mel HR band. Intl Lion, Europe, Dokken. Have equip, tmsp, image, att. Srs only. Marshal. 213-770-0096

• **Lead guit/slide** guit. Mel mainstream P/R. Vox. Intl George Harrison. John. 213-390-2257

• **Metal guit/sngwrtr** sks to J/F Intlgn power band w/ one & only desire to succeed. York. 213-388-7047

• **Raucy** guit, 24, sks to J/F creative dark R&R dance band. Intl Bauhaus, INXS, Siouxsie, Kelly. 213-874-4299

• **Rock guit lkg** to J/F aggrs pop w/ keys & some funk Intls. Intls Living Color to Rush & other modm cmrci sounds. Srs goals w/ sense/humor. Brian. 818-994-0127

• **Rock R&B** blues guit w/ pro credits sks studio/live work. No HM. Tim. 213-326-0655

• **Seasoned dedicated** international top notch rock blues guit. Intense feel, sngwrting. Sks signed or near-signed HR band. Tim. 818-763-4478

• **Young pro** guit, very tasty, gd att, much exp. Plays R&R, R&B. Call only if you are hungry for success. Co. 213-637-1152

• **Acous** guit avail to play different type of music. Imagination, intensity, feeling. Intls Tull, Surfers, Zep. Steve. 818-445-0421

• **Bart Walsh,** formerly of band Britain, recent winner of Kramer's Hottest Guitarist in LA contest sks cmrci HR band. 818-953-4069

• **Black** guit, if it matters, into HR on the metal side. Gd. Intld, equip, att, perseverance. Intld Sabbath, Aerosmith, Zep, G&R, Cult, Malmsteen. 818-578-0073

• **Craig Beck,** LA's rippiest, Westlntst guit sks HR band w/ killer voce/entertainer. Stage/studio exp. 213-460-7080

• **Diverse** exsiv guit ala Lukather/Vai avail for recording/perfmg. Entprnsng srs prd. Michael. 818-787-4942

• **Expd** guit sks HR band. Veteran to LA circuit. Have equip, look, dedication, bckg vox. Tony. 714-961-0241

• **Expd** lead guit/sngwrtr sks cmrci HR band w/ mgmt and/or incl bckg. I have pics, demos, resume. John Michael. 213-469-8349

• **Guit** avail for HR/HM band. 20. Lng hr image. Lkg for band Intld VH, Lion, Polson. Matthew. 213-655-6516

• **Guit** avail for HR/HM band. 20. Recording/stage exp. No flakes. Before 5pm. 213-655-6516

• **Guit maestro** of the 1990s & beyond avail for marathon jams, sngwrting, recording. Will consider poss band sit or publishing co start wrting pos. 213-739-4824

• **Guit sks** elec space rock band. Intl Avatar, Dark Side, Tangerine Dream, Randy. 818-501-6835

• **Guit sks** mel Dokken/Ryche/Scorpys type band. Intl Lynch, Paige, Satriani. Have taste, flash, feeling. Lots of sngwrting rts. John. 818-799-1900

• **Guit** w/ bckg vox & some sngwrting avail to J/F mel HR band. Walt. 714-985-4811

• **Guit** w/ gd equip & tmsp sks ong mdrn band Intld Police, Fixx, Cure, Smiths. Dave. 818-708-9171

• **Guit, 24,** w/ equip sks pro metal band. Intls Maiden, Dio, Sabbath, Joey. 213-833-6871 or 213-514-3671

• **Guit, 26,** sks wrkg T40, etc band. Vox, reads music, gd equip, image. Also avail for demos & csls. 213-733-1446

• **Hot** lead guit, 22, sks band. I have image plus training. Intls Yngwei, Rhodes. Srs only. Dennis. 805-527-6516

• **Hot** rock guit, 24, xlt att, great equip, songs. Sks to J/F HR band. 818-578-0073

• **Jazz/rock** guit, 30, ex-n-ames, very expressive, flowing improv, eloquent chord voicing. Touring exp, tm plyr. Rack, MIDI, Passport. Avail for pro sfts. Dale Hauskins. 213-942-7944

• **Lead** guit sks wrkg T40 band. Stage/studio exp. Pro equip. Howard. 805-984-4419

• **Lead** guit, 19, Intl Whitesnake, Shaker. Have image, equip, tmsp. No drugs. Rick. 805-522-6717

• **Lead** guit, formerly w/ Lixx Array, sks pro cmrci HR band.

Have killer gear, lks & tons of drive & tint. Blake. 714-549-7995

• **Loud** crude guit, dedicated tm plyr into great lks & criminally rock'n' tunes. Vox, hair, equip, tmsp, att. Let's do it. Rick. 213-464-3934

• **Metal** guit/sngwrtr sks to J/F Intlgn power band w/ one & only desire to succeed. No overbearing egos. York. 213-388-7047

• **Pro** guit, L/R, vox, bluesy rock style, as per Johnny Winter, Stevie Ray Vaughn, Shane. 213-548-7807

• **Pro** HM lead guit w/ vox sks to J/F ong band Intld W.A.S.P., Crue, AC/DC, Jackson. 213-474-5823

• **Pro** rhythm guit avail for pro sfts. Keith Richard, Dave Edmunds style. Very expd, Mark. 213-876-1659

• **Progressive** guit lkg for progrsv band. Tim. 818-347-1563

• **Sexy, sleazy** lead master sks HR glam band. Ultimate looks, licks, equip. Intls Crue, Poison, Val, Hanol. Kim. 818-799-3069

• **Top notch** guit/voc lkg for F/T wrkg T40 rock dance band. Lots of lead, current on T40, knowledge of oldies. Mark. 213-653-8157

• **Young** lead guit lkg for anyone. Help! Good rhythm rock w/ a twist. Ace Freely, Andy Taylor, Frampton. Trace. 213-654-0317

Rollers. Have mgmt, upcoming shows. 818-346-6856

• **Guit** wtd for morally bankrupt R&B pop band w/ LPs & ltr int. No flakes. Hoople, Cooper, AC/DC, Stones, Trck, 'aces, Satellites. Kevin. 818-782-6568

• **Guit** wtd for T40 dance disco band. Must have image. Liz. 213-728-6960

• **Imaginative** guit wtd to form band w/ singer/sngwrtr. Intls heavy rock plus anything else. If you want something different. 213-876-8237

• **J/R** guit, 25-30. Intls early Beck, for srs HR band. 818-841-1173

• **Pro** guit wtd for pop band forming to showcase. Must be srs, mature, exnsiv bckgmd & businesslike manner. George. 213-655-3842

• **T40** guit R&B oriented w/ some rock. Must read music & solo. Bckg & some lead vox reqd. Jose. 818-708-1962

• **THIN ICE** sks creative lead guit, 21-30, for P/R band. Vox helpul. No smoking, drugs. 818-840-9131

• **CULT OF ONE** sks guit. Intld Pretenders, Bob Stinson, Pat Wilson, Tubb's Cheap, Peter. 306-1305

• **Folk** rock 12-string guit/singer sks fm keybdst/guit/voc for 60s/70s classics duo. Hotels, dinner house paying gigs. 213-466-8636

• **Guit & drrm** ndd to form alternative band. Intld old Sabbath. Srs only. Jill. 213-933-4915

• **Guit** ndd, 21-30, to join voc & drrm wtd demo to join HR/HM theatrical band. Intls Cooper, KISS. Bruce. 805-723-7725

• **Guit** ndd. Come hear us live at our N. Hlywd rehrl pic & decide for yourself if our orig rock sound & yours strike lightning. 818-980-9176

• **Guit** wtd for hot mel proj w/ upcoming demo deal. Intl VH, Jovi, Toto, Rush. Srs only. Troy. 818-881-1458

• **Guit** wtd for offensive band. Intls Crue, W.A.S.P., Kix. No Yngweis. 19-21. Hlywd residents only. 461-7892

• **Guit** wtd for ong recording proj & band. Quality P/R material. Acous a plus. Solid bckg vox reqd. M.F. No idiots. 213-865-4284

• **Guit** wtd immed. Must have att that adjusts to anything for live showcases in Hlywd. Anthony. 805-251-0207

• **Guit** wtd to form band. Intl Journey, Benatar, Zep, Triumph. Eric. 213-471-3908

• **Guit** ndd, 21-30, to join voc & drrm w/ pro demo to join HR/HM theatrical band. Intls Cooper, KISS. No shoe salesmen. Bruce. 805-723-7725

9 GUITARISTS WANTED

• **Rhythm** guit wtd for cmrci rock band w/ charitable material. Aia Benatar/Adams. Shelly. 213-821-6276

• **Are** there any guitarists who don't overplay? Intlgn Incendiary vox, creativity, sparse playing desired. Cure, Eno, Cocteau Twins. Pts read ad. Ken. 818-342-4955

• **Are** you a creative sngwrtr? Do you have the feel, groove, soul, tasty licks? Are you loud, raw, nasty, charismatic, animal, badass R&B guit? Vinnie. 818-761-3864

• **Eccentric** guit/arranger wtd to collab w/ singer w/ social conscience & sense of humor. Industrial funk. John. 387-1063

• **Fem** guit wtd to complete THE VELVETS, all fem band. Great songs. 213-850-0980

• **Fem** lead guit wtd by wrkg T40 band. Must sing lead, have equip, tmsp. 818-897-3290

• **Guit** wtd for hard pop band. Intls Trck, Gen X, Bay City

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 •Jazz R&B grp sks mature plyr. Rhythm & groove oriented. Instrumental band, i.e. Stuff, Sarborn, NY style rhythm section West Valley Steve. 818-706-1828
 •Lead guit into Motorhead, Cult, Mission, sought for new proj w/ lbi int. Must be aggrsv, versatile. Ling hr, lall, thin preld. 465-3623
 •Lead guit nodd for country blues org R&B band. Must have equip, trmpsv vox helpfl. Srs pros only. Jonathan 818-781-0184
 •Lead rock guit for tour & org band. 213-469-4618
 •PLAYMATE skg lead guit, 19-22, image conscous. Intls Vito Bratta, DeMartini, Watson. Recording, shows soon. Dave/Scott. 213-9278-0314/213-464-3572
 •Published songwrt w/ mgmt sks versatile guit for new dance rock band. John. 213-876-6749
 •Rhythm guit wtd for BOXTOWN BANDITS. Malcolm Young, Ron Woods, Rough, raunchy image a must. Talcoos a plus. No Dokken/Metallica junkies. Giggng now. 818-761-0877
 •Singer w/ social conscience/sense of humor sks eccentric guit/arranger for collab. John. 213-387-1063
 •Singer/lyricist w/ social conscience & sense of humor sks guit. John. 387-1063
 •Singer/songwrt w/ lbi int sks guit for band. Intls TFF, Smiths, Midnight Oil, Mike. 213-660-3938
 •Skg guit w/ reggae & jazz tendencies to share L & R on completed 4 min rock songs. Forming band. Must sing harmonies. John. 818-713-1569
 •Speed metal band sks 2nd lead. We have demo, rehrsl unit, place to stay in Huntington Beach. John/Steve. 714-840-3669/714-846-1587
 •Texas style blues guit wtd. Must sing lead. I.e., Stevie Ray Vaughn, Albert Collins. Be real. THE SKINWALKERS. 818-287-0811
 •Trio-minded guit ndd for alternative mainstream rock band. Do not let area code bother you. Ben. 805-254-1067
 •Wtd: Guit for R&B oldies/T40. Starting grp in SGV area for cst & club band. 818-303-2810

10 BASSISTS AVAILABLE

•Bst avail for funk or jazz grp. 20 yrs exp. Fretless/fretted. Allen. 818-501-1255
 •Bst sks pro att sfl w/ mgmt. Not pretentious, just tired of wasting time. Post modm KROOQ style. Who wants it bad enough? Drew. 714-980-9516
 •Bst w/ extnsv live/studio exp sks band or musicians. Intls Ferry, Clinton, Neilson. Srs pros only. George. 213-467-7015
 •Bst/lead voc/wrt who's got it all! Lkg for srs pro sll. No HM. Larry. 818-989-3838
 •Expd bst lkg for grp w/ strong lead person & guit familiar w/ Phil Manzanera. Greg. 213-475-9793
 •Funk/R&B bst w/ vox & great sig prnc avall immed for gigs, recording, estab bands. Pop, rock, T40, R&B dance sts. Have xlt equip. Michael. 818-503-0048
 •I have gd equip, gd trmpsv, gd voice, ling hr, PA. Intls Rush, Floyd, Music first. Pros only. Robert. 714-632-3203
 •Pro bst sks band w/ mgmt for album proj and/or tour. Blues rock to mtl HR. Jeff. 818-760-3021
 •Pro bst, fretted/fretless, lkg for estab srs rock band w/ bckg. Have top notch equip. Bckg vox, some keys. Also avail for recording. Larry. 714-626-6374
 •Steinberger bass/lead voc/stick/keys. Pop, funk, wave style. Sks in town studio/demo sts, FT T40 or mjr tours. Joel. 213-578-6438
 •Avall: Bst/voc, versatile, competent. Sks wrkg band. Michael. 213-469-5560
 •Bst avall for wrkg T40 or cover band. Funk, Rock, all styles. Lead singer, current on T40, oldies. Lots of cover material. Mark. 213-653-8157
 •Bst lkg for musicians to collab on progrsv jazz rock fusion improv. Mike. 714-998-6416
 •Bst w/ extensive road/studio exp sks pro recording or touring band. Larry. 818-985-2315
 •Bst w/ image, 21, 5 yrs exp. Album, national tours in Europe. Lkg for org band w/ soul. Intls Aerosmith, blues, Trick, Prince, Angie. 213-651-9206
 •Bst w/ voc/wrtng ability sks org cmrcl band. I have complete PA & full stack amp. Infil Heart, Outfield, Danny. 714-220-9416
 •Left-handed keybdst/bst w/ credits avail for mjr act. Strong voc/dance abilities. Also avail for studio sessions. 213-387-3935

•Pro bst, prior signed Epic/CBS Records, sks mjr artist or band. Pop/rock. See Pro Players ad. Srs only. 818-901-0805
 •SF bst w/ stunning gd lks, wld lng hr, great chops, vox, equip skg LA's best band w/ worldclass everything. Sabre. 415-792-2532

10 BASSISTS WANTED

•Accomplished Christian bst to complete metal trio. 8 yrs min. Must be dedicated, must be pro. Vinnie, eves. 213-640-2171
 •Bst for org swing shuffle rock. 25-49. Little Feet, Stones, Hooker, Little Willie John. Weekly gigs. Endorsd by Van Dyke Parks. 818-797-2877
 •Bst ndd for hard edged rock band. Vox helpfl. Send tape/bc 1810 Waikroge Ave., LA, 90066. Jim or Doug. 213-391-7547
 •Bst ndd for reforming pro rock band. Dedicated pros w/ HR lks & quality equip only nnd respnd. Phil. 213-473-4493
 •Bst ndd to complete RIFFRAFF, AOHR w/ studio. Ready for shows, recording. 818-899-8709
 •Bst ndd w/ bckg vox for Rock/acous band. Live & studio. 213-653-2555
 •Bst wtd by exceptional singer/guit/songwrt for org intense HM power trio. Jim Ranes. 213-451-3007
 •Bst wtd by slamming funk pop band ala Jesse Johnson, Time, Cameo. Have lbi int. Stage prnc. Some vox. Reliable. Barry. 213-285-6633
 •Bst wtd by THE INVISIBLE THEATRE, unique dramatic power band. Alternative R&R, giggng now. Waiting for your call. Vickie Talma. 213-460-6946
 •Bst wtd for Bowie/Roxy/lygy infld grp. Some bckg vox & slm gd lk. Tim. 461-9666
 •Bst wtd for cmrcl heavy rock band. Pro att, equip, image. 18-25 preld. Al. 818-964-2212
 •Bst wtd for cmrcl rock band w/ chartable material. Ala Bonatar/Adams. Shelly. 213-821-6276
 •Bst wtd for form prgsv speed metal band. 20-25. Must have xlt chops, gd equip, trmpsv. Keith or Dave. 818-360-3041
 •Bst wtd for org rock band w/ mgmt. Intll Boston, Kansas, Yes. 21-3-675-5440
 •Bst wtd for unique band w/ style. Call only if you're tired of the boring LA scene. Jeff. 461-3230
 •Bst wtd, creative, dedicated, equip, ideas, image, srs, sharp, llnid, trmpsv, versatile, vox. Orig proj, Intll Journey, Tesla, Scorp. No flakes. Tony. 213-828-1858

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a must. Tm plyr, gd equip, dedication nnd. No metal. Paul. 714-557-5359

- Bst wtd** for cmcrl HR proj. Infs Journey, VH, Whitesnake. Must have strong bckg vox. Joe. 213-850-6274
- Bst wtd** for cmcrl rock band. No HM. Mjr ibl int. Darren. 818-899-0371
- Bst wtd** for cmcrl rock proj. Pro equip & at a must. Creative freedom guarant, lmge concisus. Tim/Robert. 818-963-8124/818-339-7195
- Bst wtd** for HR band. Equip, lmsp, dedication a must. Infr Tesla. Kix. Bob. 805-526-7101
- Bst wtd** for orig recording proj & band. Quality P/R material. Blues bckgnd prfd. Solid bckg vox reqd. M/F. No idiots. 213-865-4284
- Bst wtd** for pro cmcrl HR band. Infs Journey, Jovi, Benatar. Dedication, tm plyr. Srs only. No speed metal. 714-891-3001
- Bst wtd** for the band the world is waiting for. Infs Bowie, Church, U2, INXS. Ideas, image, att. 818-708-0518
- Bst wtd** for ultimate complete pro HR band w/ musicianship & image-minded att. Lng hr, flashy image. Absolute pro sit. Xt material/mgmt. 818-783-9668
- Bst wtd** for upcoming blooze band. H/wd hotshots sks same for grsat opporf. Sleaze image. Equip a must. Have tunes, steady rehrl. No BS. 213-876-8873
- Bst wtd** to complete simple, mel but ballsy HR/pop trio. Gd sound, bckg vox a must. Beatles, Stones mt AC/DC. Greg. 818-985-4718
- Bst wtd** 20-25, male. Dedicated to playing R&R bass. Snooty. 213-850-6133
- Bst/singer wtd**. Infr Beatles, Trick, Timbuk 3. Must be willing to play 60s covers to finance inde recording & european club tour. 818-349-9279
- Christian rock band** nnd bst. 18-24, immed. Infr Journey, Power Station, Suite, Stryper. Kevin. 818-962-0916
- Creative bst** nnd for loud, gothic, tribal band w/ upcoming LP. Gd equip & tmpp nec. Dave. 818-763-1846
- Creative groove bst** for k/a groove band w/ unique hooks, lire, fun. Mike. 818-909-0948
- Freeless** or just interesting bsts into aggrsv moody music ala Cure, Siouxsie, Police, etc., call Ken or Rob. 213-851-1622
- Jazz R&B** grp sks mature plyr. Rhythm & groove oriented. Instrumental band, i.e. Stuff, Sanborn, NY style rhythm section. West Valley. Steve. 818-706-1826
- Lk/g** for bst for studio proj. Taste foremost, technique to back it up & somewhat reliable. John. 818-890-0201
- Mel cmcrl HR band** lkg for right bst. Ai. N/818-753-9590 or D/818-761-0511
- Mel Heavy rock band** w/ EP & album proj sks solid expd bst w/ vox & killer lng hr image. No flakes, eggs, drugs. 213-323-3667
- Nnd: Rock bst**, fem, for long term tour/commitment. Lots of practice, album recording. 469-4618
- Pro guit/drmm** auditioning male bst. Image import, talent a must. AO, mel ballsy rock. Tony. 213-949-5510

- RIP "N SHRED** now auditioning bsts. Style reminiscent of Yngwei, Racer X, early VH. 213-306-2480
- Rock bst** w/ vox nnd for srs pop crunch 3-pc band. Together 1-1/2 yrs. Strong orngs, recording & gigs. Roy. 818-905-0458
- Skq bst w/ reggae & jazz** tendencies for currently forming band. Have completed 4 min rock songs. Must sing harmonies. John. 818-713-1569
- Slap happy** thumper nnd to complete tight cmcrl rock band. Must have image. Mjr ibl int, mjr mgmt. 24-lrk masters. Gary. 818-609-9644
- Super lng hr. Image. Image. Image.** Huge r/g big sound. Super grp status. Great songs, salaries. F/T S/R rehrl. Mgmt. Big bckg. 213-656-7024
- Thunder Eye** guit & drmm sk strong bst for new hard edged atmospheric rock band. Have studio in SM. Tony. 213-479-2213
- TUNDRA, Texas** heavy rock band, skg class, 3-pc bst to complete pro recording/touring proj. Vein of Sarzo, Winger, Hill, R.L. Ken 805-295-0638/213-659-6925
- URBAN STROLL** w/s you. Bst, M/F, vox pref. Orig R&R proj. Band has EP, LP, sgt & college airplay. 818-786-4589

11 KEYBOARDISTS AVAILABLE

- Multi-keybdst** voc avail for mel HR band w/ xit vox & mgmt. Xpd tm plyr w/ Hammond B-3, Oberheim, Sampler. Dan. 818-980-9370
- Atmospheric keybdst/pianist** sks voc or band utilizing minimalist arrngmts. Moody driving, strlling, unique. Eno, Cure, Cocteau Twins. No pop. PIs read ad. Ken. 818-342-4955
- Keybdst w/ left-hand** bass sks pro csls for weekends. Dennis. 213-258-5283
- Keybdst/composer/arranger** avail for wrkg sits. Xt MIDI setup w/ Macintosh computer. Jose. 818-708-1962
- Keybdst/synth** avail for demo/session work. 16 yrs pro exp in all styles. Great piano skills. Gear: Ensoniq Mirage, ESQ-1, more. David Coburn. 818-787-2125
- Keybdst/voc/composer/arranger** avail for wrkg sits. All styles. Have complete MIDI studio for pre-prod. Brian. 818-985-3120
- Fem keybdst** voc sks R&R/blues/southern rock band. No Pop or HM. Laurel. 213-254-3113
- Keybdst/composer/arranger** avail for wrkg sit. Own 16-trk studio. Extnsv exp recording/perfmg. Bill. 213-666-3499
- Left-handed keybdst** avail for mjr act. Strong voc/ dance abilities. Also avail for studio sessions. 213-387-3935
- World class rock keybdst** sks mel HR band w/ mgmt or ibl for recording or touring. Have total rock image, xit chops. 213-876-6939

11 KEYBOARDISTS WANTED

- Keybdst wtd** for cmcrl rock band w/ chartable material. Ala Benatar/Adams. Shelly. 213-821-6276
- Equinox** lkg for pro keybdst. Infr Journey, Kansas, Rush, Toto. Be a part of the next super grp. Bill/Jeff. 213-661-4983/805-584-8933
- Fem keybdst wtd** by wrkg T40 band. Must sing lead, have equip, tmpp. 818-897-3290
- Fem keybdst wtd** for all fem band. Atmospheric sound. 213-939-0980
- Fem keybdst wtd** to form funk pop band. Tony. 213-436-1036
- Funk super group** w/ mgmt & ibl int sks pro SOTA keybdst for immed position. Image, att a must. Cliff. 818-886-0139
- Industrial genius** nnd to collab w/ voc for driving animal rights proj. Infr Labach, Swans, Skinny Puppy. 818-768-0700
- Keybdst w/ vox** sought by successful pro cmcrl rock band. Many ill/mtr credits. Pros only. Rick. 818-841-6081
- Keybdst wtd** by THE INVISIBLE THEATRE, unique dramatic power band. Alternative R&R, glgling now. Waiting for your call. Vickie Talma. 213-460-6946
- Keybdst wtd** for hot T40 disco dance band. Must have image. Liz. 213-728-6980
- Keybdst wtd** for newly forming black rock band. HR, funk, T40 style. Some vox. Dana. 213-204-3820
- Keybdst wtd** for orig band w/ chart topping material. Must have chops, counts & pro att. Infr Sting, Steely Dan. Stuary. 213-850-6547
- Keybdst wtd** for orig rock band w/ mgmt. Infr Boston, Kansas. Yes. 213-675-5440
- Male keybdst wtd** for upcoming HR band. Must have xit ability, lks, att. 21-25. 213-372-1520
- Organist** for orig swing shuffle rock. 25-49. Little Feat, Stones, Hooker, Little Willie John. Weekly gigs. Endorsed by Van Dyke Parks. 818-797-2877
- Srs singer/guit w/ Gabriel/Sting** infs sks keybdst for collab. Rudy. 213-397-5334
- African pop artist** sks keybdst for recording proj & gigs.

- Andy. 213-851-8487
- AO fem band**, SIREN, skg keybdst. k818-343-5510
- Christlan 4-pc band** nnd keybdst to complete it. Contemp P/R. 60s/early 70s sound. Greg, Before 3pm or After 5pm. 818-579-6732
- Classically Infrd** keybdst nnd for recording/showcasing HR proj. No drugs. Gd image reqd. 20-26. Paul. 213-876-9670
- Country blues** boogie woogie R&R piano plyr nnd for orig band. Must have equip, tmpp. vox helpfl. Srs pros only. Jonathan. 818-781-0184
- Folk rock** 12-string guit/singer sks fem keybdst/guit/voc for 60s/70s, classies duo. Hotels, dinner house paying gigs. 213-466-8636
- Jazz R&B** grp sks mature plyr. Rhythm & groove oriented. Instrumental band, i.e. Stuff, Sanborn. NY style rhythm section. West Valley. Steve. 818-706-1828
- Keybdst nnd** for Euro-pop band featuring former Polygram singer. I have hit songs, top contacts, srs interest. Infr Style Council, Spandau. 818-848-6700
- Keybdst wtd** by orig radio pop band w/ edge. Currently skg ibl deal. Musicianship a must. Image/vox a plus. Live shows. Industry showcase. 714-894-8119
- Keybdst wtd** by srs sngwr/guit for collab. Sting/Gabriel infs. AO material. Rudy. D/213-397-5334 or N/213-397-0104
- Keybdst wtd** for mel HR band w/ album that hit No. 2 in Europe & nationwide. Srs pros only pls. Jeff. 714-859-8427
- Keybdst wtd** inclined toward stylings of Nick Lowe, Lyle Lovitt, Tom Petty, Wylie Gustafson. 213-458-0216
- Keybdst wtd** that can dbl on sax for estab Stones cover act plus orngs. Band doing shows with Wild Child. John. 213-867-9912
- Keybdst wtd**. Ian Stuart & Richard Wright style for high energy, atmospheric band. Sample pref. 18-23. Lks like Brian Jones, Michael. 854-1029
- Keybdst pianist** wtd by guit. 37, for band st. Infr 50s/70s rock & blues progrns. SFV. Bob. 818-895-1821
- Nd fem R&R front keybdst** for tour & album recording. Stuff happening. Debbie. 213-469-4618
- PLASTIQUE** nnd imaginative morn keybdst. Dave. 818-244-1182
- Pro creative keybdst** nnd immed for recording/sngwrng

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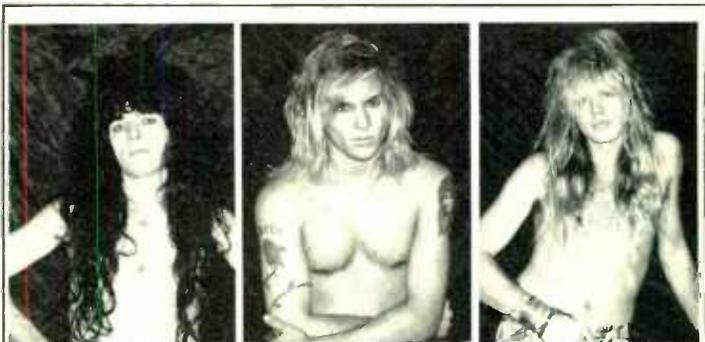
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proj. Must have MIDI gear. Must similar to Scritti, Prince, Roxy Music, Gabriel. Possible money. 213-256-0340
 -Skg keybdst for recording proj. Into R&B sound. Dewitt. 213-298-4550
 -Worldclass keybdst ndd for mel HR band w/ album that hit No. 2 in Europe & nationwide. Srs pros only pls. Jeff. 714-859-8427

12 VOCALISTS AVAILABLE

-Fem P/R voc skg all types perfrmng/recrdng proj. Renee. 818-993-7780
 -Industrial frontperson nnds to collab w/ versatile musicians w/ own equip. Inft. Animal Rights, Swans, Skinny Puppy. Slab. 818-768-0700
 -Intimate soulful excd voc lkg for group or sngwrtr into radio airplay, danceable rock. Infts Moller, Duran, Geo McNaels, Erasure, Smokey, Bowie. Career minded. 818-345-5114
 -Is there really a girl that can sing that nasty boy R&R? There really is. Randee. 213-654-7881
 -Rock singer, 4-1/2 octvs, power, feeling, Sks wrkg band. Have great att, lng hr, trnsp. Dean. 714-761-0580
 -Singer sks 2 L/R guits to form bluesy grooveable funk type band into Dolls, Lords, Ramones w/ upbeat boogie & zig zag att. Randy. 952-1337
 -Singer/frontman/voc, crazy entertainer. Into LA undergrnd & above. Skg to join band. Andy. 818-884-6000, ext. 280 or 818-340-6306
 -Voc avail for pro HR/HM band w/ mgmt and/or incl bckg Multi-instrumentalist w/ PA & 3 octv range. Phil. 213-473-4433
 -Voc lkg for band. No glam. No pretty boys. Have exp. Will tv. Sean. 818-547-1440
 -1st & 2nd tenor w/ confirmed 4-octv sks dance pop/R&B band really in or w/rt for demo work. Strong desire for ballads. Leonard. 818-908-9388
 -Dynamic voc, powerful, emotional, avail for sessions, demos, gigs. Specializing in rock, ballads, harmonies. Quick, reasonable. Dana. 213-455-1841

-Fem voc/harmonica plyr. Seasoned pro. Sks tours, club dates, showcases w/ mjr league acts. Great stg prnc. att. Can sub also. Kelly. 818-445-2787
 -Male voc avail. Sks band into prog. Polson. Aerosmith. Must be srs, lng hr image. That you? Jody. 213-465-3862
 -Male voc/sngwrtr/guit lkg for album-oriented rock band. Infts Bono, Plant, Palmer, Sting. Gd range, mature, expd. Capp. 213-666-0411
 -P/R singer lkg to join estab pro grp. Have mjr recording/touring exp. 213-969-4808
 -Post punk psychd gnom. Unique voice w/ mysterious powerful att. Doors mt Pistols mt Siouxsie. Adnan. 213-381-6860
 -Premiere voc/performer/hook wrtr w/ xt image & hair. Starving for any hook-conscious pro sit. 714-949-8597
 -Pro fem singer/sngwrtr lkg for orig gift pr inflid Pointer Sisters, Janet Jackson. Dance oriented. P/s only. Amber. 818-347-4554
 -Singer, pro, not rich or famous yet, can sing & front. Wanser audition in LA. No Hlywd glamour boys pls. Pat. 502-448-9686
 -Singer/wrtr w/ exp & strong material sks Intelgt bands to do orig eclectic pop/alt. Squeez, House. Long Beach. Michael. 213-439-2254
 -Voc sks mdrn spacy band or musicians into proj like Spiders From Mars mt Cult Electric. Gd lks. 285-8427

12 VOCALISTS WANTED

-Bluesy HR band w/ funky grind sks singer w/ srs mind. 213-466-1739
 -Dark mood ambient keybst sks voc/sngwrtr. Unique incidental voc. Minimalist arrangements. Strong groove. Inltng lyrics. Cure, Hugo Largo, Eno. Read the ad. Ken. 818-342-4955
 -EQUINOX lkg for pro frontman. Inft. Journey, Kansas, Rush, Toto, Bill Jeff. 213-661-4983/805-584-8933
 -Estab HR band w/ mjr mgmt, mjr libnt, sks male voc. Infts Dokken, Leppard, Haggard, Coverdale, Tesla. John Alderetti. 213-262-5255
 -Fem lead voc wtd by slammng funk pop band w/ libl int. Ala Pebbles, Paula Abdul, Williams. Strong image, charisma, reliable, dedicated. Nicky. 213-928-4442
 -Fem voc wtd for Pop funk dance proj ala Jody Watley, Pebbles, Paula Abdul. Ready to work. Mike. 213-735-1726
 -HIGHLANDER, HR band w/ great material & players, prv rrs/rrs/recording. Nds male singer to match. Image, chops mandatory. 818-954-9694 or 818-354-8218

-KARMA GEDDON, ex-members of PIL, Psicon, sks voc. Inft Gabriel, Plant, Jane's, Bowie. Only most creative pros w/ charisma, image nd apply. 213-467-1235
 -Lead man nnd to complete 24-irk master for LA band. Inft Greg Allman, Coverdale, Plant, Stewart. Send tape/bio 1810 Walgrove Ave., LA, 90066. Jim. 213-391-7547
 -MF voc ndd for prgrsv band. Must be versatile. Paid rehrsis & gigs. 818-784-9590
 -Male singer/sngwrtr/composer wtd by not your everyday rock band. Infts inc Great White, Europe, Gary Moore. We have mgmt. Ron. 714-526-5222
 -Male voc wtd for orig blues/cmrc rock band. Must have wrng exp. John. 818-343-9625
 -Male voc wtd for upcoming HR band. Must have xt ability, lks, att. 21-25. 213-372-1520
 -Singer/sngwrtr wtd by srs sngwrtr/guit for collab. Sling/Gabriel Inft. AOL material. Rudy. 213-397-5334
 -Spiritually minded singer wtd for postv alternative rock trio. Infts inc Waterboys, REM, Cult. Brett. 818-501-1105
 -Super rock grp sks sngwrtr/singer for recording rock proj w/ great new sound. Veterans only. Inft glam, Coverdale, Turner, Dokken, Victor. 714-547-6655
 -Techno funk rock grp w/ srs connx sks bckg vox. Must be attrctv, fm, musically expd. David. 818-709-8060
 -THIN ICE sks male lead voc, 21-30, for P/R band. Instrumental helpful. No smoking, drugs. 818-840-9131
 -Top drawing LA band nds fem lead voc. Must have fem Jovik & better voice. Mgmt pending. Greg. 818-841-9980
 -Voc wtd for extremt, orig undergrnd R&R band. Wrkg on second EP. Inft T Monster, Peppers, Hendrix, Firehose. Pros only. Jeff. 213-850-6859
 -Voc wtd for top LA HM band, LACE. Voc tint, stg prnc, pro att a must. Lou. 818-576-8237
 -Voc/sngwrtr/frontman wtd by pro quality HR band. Inft Dokken, Stanley, Coverdale. Image, pro att, dedication a must. Jim. 818-761-9697
 -Wtd fem voc by sngwrtr/engineer w/ studio for mainstream pop style. Glen. 818-349-4378
 -AFTER SHOCK lkg for powerful dynamic male lead voc w/ range. Pros only. Infts Y&T, Scorpis. Sean or Mark. 818-609-7925
 -Christian rock band nds strong mel voc. 18-24, immed. Inft Journey, Power Station, Suite, Stryper. Kevin. 818-962-0916
 -Christian voc wtd for classically inftd HM band. Must have high voc range, gd image. 213-850-1945
 -Estab cmrc HR band sks dynamic frontman/voc. Must be srs, dedicated. Roger. 818-330-5967

-Explosive voc ndd for mel HR band w/ album that hit No. 2 in Europe & nationwide. Srs pros only pls. Jeff. 714-859-8427
 -F/M singer wtd for Pretenders-type band. Andrew. 818-989-0361
 -Fem black voc wtd for orig proj. Brandon. 818-843-3154
 -Fem voc for R&R/T40. Starting grp in SGV area for csl & club band. 818-303-2810
 -Fem voc wtd for harmonies, duets, bckups in estab orig showcase band & acous shows. Rootsy 60s inftd music. Ted. 213-454-3251 or 805-481-6008
 -Fem voc wtd. Must be fine. Lks import. Dancing import. Dance/pop style w/ English Flair. Rick. 818-955-5304
 -FIRST GLANCE sks dynamic voc/frontman for mel rock band. Ala Jeff Keith, Phil Moog, Coverdale, Axel Rose. Must have great prnc & ability to sing. Ken. 213-325-8401
 -Folk rock 12-string guit/singer sks fem keybdst/guit/voc for 60s/70s classics duo. Hotels, dinner house paying gigs. 213-466-8636
 -Good time HR/g band sks 2 fem bckg singers for practice, then conquer. Tim/Josh. 213-888-5839/818-339-9243
 -Guit sks singer for core of the band in the tradition of Jome, Osbourne, Randy Rhodes, Page, Plant, Talent, Lks, Equip. 818-578-0073
 -HM/HR band sks voc. Must have image, att, dedication, tmsp. Srs only. Erik alt 5. 714-599-7601
 -HOLL WOOD T.A.L.K., Hot legendary band. Marshalls, Ludwig. Sks glamish male voc, 100% into Ozzy, Crus. Devl. 818-89-7621
 -HUNTER currently skg phenomenal rock voc ala Walsh, Brad Delp. Currently shopping master quality demo to mjr lbls. We have incl bckg & 24-hr studio. 818-988-6738
 -INTIMIDATOR now auditioning lead vocs for orig HR band. Strong voc, gd range, dynamics stg prnc & image a must. Dru. 714-674-1745
 -Lead voc ndd to complete progrsv metal band w/ studio, demo tape, libl int. Inft Racer X, Riot, King Diamond, TNT. Must have exp. PA, be drug free. 213-296-3667
 -Male voc wtd for mel worldclass HR band. Lkg for star w/ image & wrng ability. Ron. 714-636-0528
 -Orig HR/HM power trio sks srs lead voc for completion of band. No liakes. Nat. 818-846-2013
 -Pro guit/drmr auditioning male voc. Image import, talent a must. AOL, mel ballys rock. Tony. 213-949-5510
 -Pro proj skg top voc. Must have strong image & voice. Our music style ala Journey, Jovi, Europe. Rehrs Hlywd. 714-371-5279
 -RIP AND SHRED now auditioning vocs. Males only. Must be good. 213-306-2480

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•Singer wtd for high energy cmrcl rock proj. Creative freedom guaranteed. Sg prnc, rehrls equip a must. No psrs. Tim/Robert. 818-963-8124/818-339-7195

•Singer wtd for studio proj. M/F. Cmrcly viable. Mel to progvs. Acous/elec music. John. 818-890-0201

•Singer wtd. 20-25, male. Anyone who can sing great hard edge R&B ball. Looks don't matter. Feel does. Snooty. 213-850-6133

•Singers! Sean Connery of R&R ndd to complete journey of the 90s. 24-irk masters, mjr mgmt. Gary. 818-609-9644

•Skg MF vocs into R&B sound for recording proj. Dewitt. 213-298-4550

•Third Eye gtd & dmr sk voc/lyricist/frontman for new hard edged atmospheric rock band. Have studio in SM. Tony. 213-479-2213

•TUNDRRA, Texas heavy rock band, skg classy, strong leader of millions frontman. Vein of Roth, Halford, Dickinson. Hunger/Desire a must. R.L./Ken 805-295-0638/213-659-6925

•Voc w/prnc, power & passion wtd to complete org band. 24+ pref. Infil/Doors. Zep, Heads. Frank. atter 6pm. 714-974-7214

•Voc wtd by gult/sngwrtr for studio proj/band. Infil XTC, Gabriel, O'Connor. Randy. 213-474-3195

•Voc wtd for cmrcl HR proj. ala Steve Perry, Lou Gramm, Coverdale. Joe. 213-850-6274

•Voc wtd for HM band. Infil Anthrax. Mega Death. Tmpsp a must. Jeff. 213-498-1106

•Voc wtd for HR blues band. Style Plant. Lng hr, thin w/ talent, talent, talent. No Poison possessors or C'ue clones. Steve. 213-850-8141

•Voc wtd for HR/dr. Prbvs rock grp. Should have original ideas, pos. att. Drive. Dbl on gut or keys helpful. Michael. 213-962-0333

•Voc wtd for org. cmrcl rock band. Pro att a must. Clayton/Bobby. 818-988-1571/818-901-7128

•Voc/frontman ndd for high energy blues metal band. Must have equiv. iks, ability to l/b. J. K. Wild/BLOWN GLAZ. 465-2700

•Voc/frontman wtd. Ala Rogers, Plant, Gillan, Axel, Waters, etc. Bob/Jeff. 213-871-0150/213-821-4532

•Voc/rhythm gtd wtd by org band infil REM. Firs. Bowie. 818-289-1565

•Vox for the most i/w a groove rock band w/ unique hooks, fire, fun. Mike. 818-909-0948

13 DRUMMERS AVAILABLE

•Dmr sks reality & spiritually aware rock band w/ emotional sound & vox. Some acoustic. Compassionate att a must. Infil U2, Alarm. 818-894-4565

•Dmr, 29, solid, sober, steady, dependable. Sks F/T wrkg band. All styles. 13 yrs pro exp. James Reeder. 213-306-0233

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

•Dmr, Hard hitting, gd meter. Straight ahead R&R. Infil Trick, KISS, Ramones. 818-764-0952

•Fem dmr/voc lkg for night persons to start T40 disco dance band. 213-728-6960

•Funk cmrcl dmr lkg for grooving proj. Infil DRN. Living Color. Mother's Finest. Mike. 818-914-3311

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

•Pete Furrer. Swiss dmr. 34, new in town. Endorsed by Paiste. Album/touring credits Tmpsp. Avail for pro sit. Touring/gigs. 213-874-4534

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•Pro dmr avail. Orig dedicated, pro act only. No startups. 213-969-9038

•Pro dmr sks estab Christian rock metal band. Dave Holman. 213-924-3702

•Studio, album, tour credits. Meter, feel, career pro. Sks estab grp w/ emphasis on sngwrtr, musicianship, industry awareness. Dedication, reality. Groove style rock. Barry. 818-718-6958

•Ace dmr. 31, w/ gd chops, meter, feel, exp, equip, tmpsp, sks wrkg sit. Pros only. Roger. 213-429-0225

•Dmr avail for grp w/ right credentials. Pro rock dmr. Have all skills/qualifications ndd to be extra hot, esp. vie. Lkg for T40 wrk als. Louie. 305-0239

•Dmr avail. 26, expd, prefd estab band. Terry Williams, Kenny Jones, Stan Lynch style. Johnny. 213-876-1659

•Dmr raised on Ringo & Charlie Watts sks R&R band. Career oriented, seasons/nd srs fun-loving plyrs only. Dave. 213-392-0555

•Dmr sks HR band w/ groove. Infil G&R. Living Color, Dokken, Power Station. Blues infl. Srs only. Scott. 818-907-5206

•Dmr sks HR, not metal, band w/ mgmt & out of town gigs. I have great sig prnc w/ feel & emotion. Jim. 213-645-9490

•Dmr sks P/T oldies, T40, R&B or country wrkg band. Much exp, versatile plyr, gd equip, gd groove. Late evs. D.K. 213-399-2709

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

•Dmr, fem, sks estab org R&R band. 15 yrs exp. Bckg vox, dbl or sg bass. Infil Jovi, Halen, Firm, Zep. Mgmt a must. Sabina. 213-214-2246

•Dmr/bckg voc avail for T40/ciscs & rock org gigs. 818-342-9059

•Dmr/sngwrtr, 14 yrs exp, sks interesting proj. Infil Smitereens, House. Phil. 213-376-1865

•Drummlst, Infil Sling, Copeland, Weinberg, Bowie. Sks estab band, showcases, videos. Pro tm plyr. T. Paul Murray. 213-394-4890

•East Coast dmr w/ lick record avail for recordings & live dates. Also prv instruction. Paul. 818-902-0998

•Exciting visual standup MIDI dmr, sampling. Lkg for band. 969-9140

•Fem dmr avail for stage/recording/video work. Elec/acous drums. Lead/bckg vox. 10 yrs exp. Srs only. 213-935-6214

•Fem dmr sks org rock band. No HM/HR pls. Long Beach area. Willing to do bckg & some lead vox if nec. Pat. 213-290-2952

•Fem pro dmr, xlt equip, Pop, funk, R&B. Avail for touring, session work. Srs only. 766-8680

•High energy dmr lkg for pro metal band. Infil David G. Chastain, Rainbow, Metal Church. 213-962-0333

•Pro dmr avail. High energy, hard hitting, mel, xlt timing/showmanship/image. Much exp. 851-7692

•Pro dmr into Cars, Tubes, Floyd, Crimson, avail for wrkg T40 band or signed org band. Xlt equip, xlt plyr. Bill. 213-874-7118

•Pro dmr lkg for wrkg T40 band or jazz fusion cover band. Have TOTL Yamaha kit w/ PA. Ferdie. 213-660-1773

•Pro dmr sks financially backed wrkg band w/ mgmt, tour/recording exp. Infil Bonham, Bruford, Bozzio. Paul. 818-902-0998

•Pro fem dmr sks estab band. PIT grad. Much studio/live exp. R&B prefd. Can play any styles. 818-766-8680

•Pro high energy dmr w/ big kit, image, exp. Lee Adridge style. Sks mjr HR act. Bob Patterson, nights. 201-739-0641

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13 DRUMMERS WANTED

•Accomplished Christian dmr to complete metal trio. 8 yrs mlt. Mlt to be dedicated, must be pro. Vinnie, evs. 213-640-2171

•Dmr ndd for reforming pro rock band. Dedicated pros w/ HR iks & quality equip only nnd respond. Phil. 213-473-4493

•Dmr ndd to complete speed metal proj. Srs att a must. 818-912-6876 or 818-980-5891

•Dmr wtd by exceptional singer/gult/sngwrtr for org intense HM power trio. Jim Rates. 213-451-3007

•Dmr wtd by wrkg T40 band. Must sing lead, have equip, tmpsp. 818-897-3290

•Dmr wtd for band currently gigging, recording. Infil Damned, Replacements, Beatles, Neil Young, M/F. Vox a plus. 213-667-2385

•Dmr wtd for HR blues band. Infil Bonham, Ward, Pearl, VH. Armit. 818-343-5135

•Dmr wtd for mel cmrcl HR band. Gd iks. Lng hr a must. Extremely srs only. Dynamic plyr. 818-509-0749

•Dmr wtd for newly forming black rock band. HR, funk, T40 style. Some vox. Dana. 213-204-3820

•Dmr wtd for P/R org proj. Infil Police, Beatles, Heads. Srs. dedicated musicians only. Jay or Greg. 818-376-1637

•Dmr wtd. Must know what it takes to be a star. Totally committed. Young, great image, expd, att. Infil Duran, Bozzio, Bonham. Greg. 818-995-7402

•Estab HR band sks energetic dmr. Chops, image, exp. Gd att a must. How do you measure up? Kevin. 818-343-6536

•Fem dbl bass wdr wtd for all girl metal band. Infil Dio, Rising Force. 818-344-3575 or 818-377-5146

•Fem skln basher wtd for HR/HM band. 1 gig. Will be paid. Must be reliable. 213-531-7959

•FIRE IN THE SKY auditioning basic rock style dmr's. 20-26. Have own studio, mgmt, style ala U2, Jethelb, Cult. local. 818-786-4287

•Groove oriented blues based HR band nds dmr. Infil Stones, Zep, Aerosmith, Muddy Waters. Dedicated. Frank/John. 213-874-9327/213-392-2841

•Hallucinatory hard hitting hatching man wtd for semi-mel dusted adventure. Aliens, Mongrel's, geeks encouraged. 213-452-4192

•Have album. Have mgmt. Have airplay. Don't have dmr. We play hard P/R. No pro. Robby Rist. 818-712-9068

•HR groove agrvss band sks solid steady dmr. Must have outgoing persnity, vary open minded. Jeff/John. 818-545-0074/213-876-5124

•HR, melodic, heavy hitting dmr avail for studio gigs, sessions, or regular all around LA gigs. Xlt equip, lng hr image. Tony. 213-828-1858

•LEXINGTON DEVILS lkg for hard hitting dmr into Zep, Faces, Who, Humble Pie. 666-8007

•Pro dmr wtd for pop band forming to showcase. Must be srs, mature, exvts bkgnd & businesslike manner. George. 213-655-3842

•Pro gult & voc w/ hit material & connex skg rhythm section to reform known hard P/R band. Image, dedication a must. 714-949-8597

•SAHARA, heavy ml classically infil rock act, currently showcasing sks hr hitting, solid pro dmr w/ xlt equip, showmanship, lng hr rock image. 818-994-1727

•THE BLACK WATCH nds artistic, steady dmr. Mgmt, lawyer, inde LP out. Cure, REM, U2, John. 213-458-7956

•THE WAY HOME sks fem perc/bckg vox. 6-px pro dmr mature pop funk. Mjr mgmt int. Must be exp pro mdc. Joel. 213-578-6438

•Wtd: Expd hard hitting, young pro dmr w/ att, iks. Infil

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INXS, early Cult, Cure. Brian. 818-994-0328

13w. Dmr wtd for classic/contemp rock cover band. Ex-pro w/ day gigs. Age about 28. Srs rehrls. 2 days/week. Csls. parties. Glen. 312-4268 or 548-2108

•AFTERMATH nds dmr for high energy HR band. Very straight forward, great songs, pro att, big plans. Chad. 213-420-5975

•Be our hero. Srs & hyped dmr wtd for org rock. Hair don't matter. REM, U2, Bodeans, Strats. Doug. 818-909-9258

•Dbl kck Aldridge/Powell style dmr, ndd for heavy, yet cmrcl rock act. HR image a must. Vox a plus. Srs only. 818-347-6862

•Dmr ndd for Euro-pop band featuring former Polygram singer. Have hit songs, top contacts, srs interest. Infil Style Council, Spandau. 818-846-6700

•Dmr ndd. Come hear us live at our N. Hlywd rehrls plc & decide for yourself if our org rock sound & yours strike lightning. 818-980-9176

•Dmr ndd. Hard edged, raw rock grg w/ metal & punk infls. Tm plyr, willing to learn songs & play locally. Kevin. 213-391-8124

•Dmr wtd by gult. 37, for band sit. Infil 50s/70s rock & blues progvs. S.F.V. Bob. 818-895-1821

•Dmr wtd by org radio pop band w/ edge. Currently skg lbi deal. Musicianship a must. Image vox a plus. Live shows. Industry showcases. 714-894-8119

•Dmr wtd for acid rock power trio. Inde lbi, small tour. 213-969-9032

•Dmr wtd for cmrcl HR proj. Infil Journey, VH, Whitesnake. Must have gd meter. Joe. 213-650-6274

•Dmr wtd for offensive band. Infil Cure, W.A.S.P., Kix. No hair extensions. 19-21. Hlywd residents only. 461-7892

•Dmr wtd for srs blooze band. H'wood hotshots sks same for great oppor. Infil Bonham, Rudd. Sgl bass. Young, thin, sleazy, hungry, steady. No BS. 213-876-6873

•Dmr wtd immed. Must have att that adjusts to anything for live showcases in Hlywd. Anthony. 805-251-0207

•Dmr wtd. Infil Firs, Trick, Husker Du. For LA band w/ 1 LP, finishing 2nd. No hard drugs. Conchos. 818's, or AA's. Donnie. 213-465-9365

•Dmr wtd. 18-23, org proj. Infil XTC, Ex. Church. Robert. 818-842-2275

•Dmr wtd. 20-25. R&R wrkg class dogs. Snooty. 213-850-8133

•Dmr wtd. Infil Beatles, Trick, Stones. Must be willing to play 60s covers to finance inde recording & european club tour. 818-349-9279

•Dmrs. HR hitting pros w/ xlt timing & rhythmic tribal feel, wtd for estab band w/ pschd sound & mgmt & lbi infl. 818-506-6518

•HOLYWOOD VULTURES sks steady dmr, w/ gd solid meter in Watts/Notan vein to complete getup. 213-851-9183 or 213-962-1433

•INTIMIDATOR now auditioning dmr's for org HR band. Xlt meter, pro att & equip, tmpsp a must. Dru. 714-674-1745

•Perc nnd. New Age recording artist, Christaal, lkg for perc who plays latin american & middle eastern instruments for upcoming concert/recording. 213-829-3323

•Real groove dmr wtd for rock band w/ org material. Rhythm a must. Infil Stones, INXS, Bowie. Andrew. 818-762-3293

•Rude, funk dmr wtd for LA-based funk band, UPTOWN FLYBOYS. We have record deal. HR hitting ndd. Dedication

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a must. Infr Prince, Jessie Johnson. 213-373-5378
 •Solid, straight ahead dmr ndd for blues-based country R&B band. Must have equip, trnsp. Srs pros only. Jonathan. 818-781-0184
 •South Bay area metal band, just lost dmr & bst to cmrcr rock. We nd aggrsv dmr to rebuild & start gging. Marty. 213-618-1059
 •Wild, energetic dmr wid to work w/ bst/voc & create something new. No HM or heavy ego. Just heavy playing. Rob. 843-5858
 •Wtd: Dmr for R&R/T40. Starting grp in SGV area for csl & club band. 818-303-2810

14 HORNS AVAILABLE

•Hot tenor/soprano/flute plyr. Jazz, funk, rock. Srs pros only. Art. 213-455-3859
 •Trumpet/flugelhorn, electronic valve instruments. Avail for any style band. Pros only. Chris. 818-842-1017

14 HORNS WANTED

•Fem sax & flute plyr ndd for wrkg pop/HR band. Also bsk vox. Must be creative, artistic. Milo. 714-730-7736

15 SPECIALTIES

•Anyone w/ info on the band WOMEN OF IRON, pls send to Box 991, Hightstown, NJ 08520
 •Avail for sub. Player out? Seasoned fem harmonica plyr/voc. Have chops. Can do gigs cold. Don't cancel dates. Reits avail. Kelly. 818-445-2787
 •DAMAGED GOODS skg confident, persistent mgr that realizes our unusually strong potential. Will solicit 24-trk demo to record cos. Rick. 213-392-6775
 •Highly pro classical fusion orchestra sks investors & agent. Must have affinity for the arts as well as biz.

Michael. 213-258-5233
 •HR/HM violinist wid for experimental rock. Milo. 714-730-7736
 •Lkg to share studio. SURRENDER, all fem band, lkg to share exps & studio w/ someone who has PA. 213-474-0786
 •Male singer/sngwrtr/arranger, finished pop, R&B contract, sks successful mgmt. Jim. 213-851-5062
 •Mgmt wid by pro grp. European dance pop. David. 213-863-6114
 •Mgmt/incl bckg ndd for orig new cmrcr metal band. Ready to move, ready to work. Ready for you. Mr. Night. 213-467-2647
 •Percussionist wtd. Infr Alex Acuna, Paulino Decosta. For acous rock trio, i.e. CSN, etc. Red. 818-985-2061
 •Pro keybdst or guit wid for sngwrtr collab w/ published wrtr/member BMI. Creative, yet cmrcr material like Scrtly, Prince, or Gabriel. 213-256-0340
 •Pro LA dmr w/ track record now accepting dmrts to learn to read & interpret charts & develop your style. Paul. 818-902-0998

•Sngwrtr/guit lkg for intermed musicians to play. Beatles, 66, Segovia, Bach, Wes Montgomery, Sads, Melancholy eastern moods. No mega-egos pls. Greg. 213-661-0061
 •Stop PMRC music censorship. Volunteers ndd to launch campaign. Kim. 805-252-1940
 •THYLIC, wet power will explode come '89.
 •TOMORROW'S CHILD desperately searching for pro guit tech/roadie. Gd pay & steady work for one of LA's best local bands. Rick. 818-884-0761
 •15-Mgmt, lawyer, artist repr sought by adult contemp recording artist w/ finished master LP. Pros only. 213-545-14369

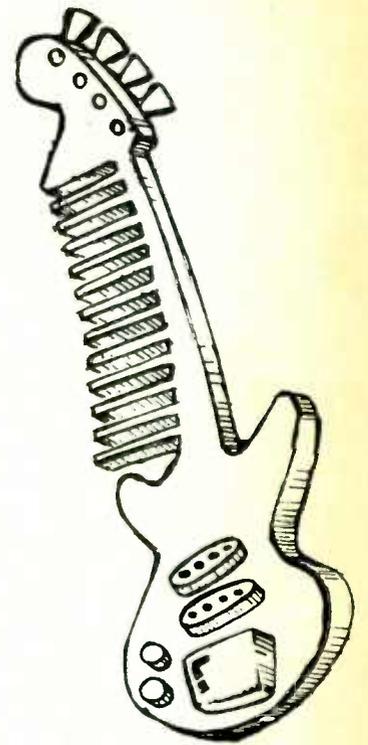
•Apprentice recording engineer avail for exp in recording studio or work w/ inde recording engineer. James. 213-654-9508
 •Attr: Guit, bass & drum techs wid immerged by top LA band. Exp, trnsp, gd pay. 818-881-7440
 •Investor ndd to complete demo proj by soulful singer/sngwrtr/musician. Have trnt, songs, lks, but no money. Srs Sean. 213-259-9009

•JAGGED EDGE sks mgmt. Orig power metal band. Have great songs, lk, equip, & truck. We nd you. 213-281-9995
 •Ka HR band, SKY HIGH, skg mgmt & bckg. Killer demo & bte avail. Jimmy. 818-846-2599
 •KILLWATT sks mgr recording spec deal in exchange for piece of our rock. Louie. 818-763-6163
 •Mgr ndd by rock grp that has gotten airplay from Yugoslavia, Germany, England to all over US. Also October review in Keyboard mag. GREAT CITY. 213-258-3521
 •Soundman ndd to mix mjr South Bay club. Living in SB. Knowledge of house & monitor mixing. Gd aprnc, att. Steve. 818-765-6900
 •T40 trfo lkg for gigs. Agents, mgrs pls call. Pompee. 818-708-1962
 •THE MERCENARIES sk pro aggrsv rep. 818-766-5138
 •THE WAY HOME sks spec time for live digital demos/ masters. 6-pc pro mdrn mature pop/funk. Infr Sting. Yes. Possbl long term relationship. 213-578-6438
 •Wtd: Booking agent for AO borderline speed metal band. We have vinyl. Current 24-trk demo. Gd songs. Equip, truck. 213-281-9995
 •Wtd: Estab investors for accomplished, straight writer/ recording artist. Have had minor hits. Will share publisher/ points on your investment. Member ASCAP. 818-769-4776
 •Investor ndd for album proj. Most masters done. Very strong material. Rock. Seasoned plyr/wrtrs. BMI affil. 818-786-0610

16 SONGWRITERS

•1st & 2nd tenor w/ confirmed 4-octv sks dance pop/R&B band and/or wrtr for demo work. Strong desire for ballads. Leonard. 818-908-9388
 •Attr: Writers. Lkg for wrtr in first album of Metal Church vein. David. 714-686-9259
 •Composer ndd by prolific lyricist. MOR, country, Ballads. Gwen. 213-215-9189
 •Progrsv hooky versatile BMI sngwrtr/pub, NAS pro member. Guit/voc, etc. Sks pro collabs w/ rock roots and/or pub co staff wrng pos. 213-739-4824
 •R&B, P/R band w/ mjr lbl int skg new songs for showcasing. Send pkg to 14605 Burbank Blvd., #203, Van Nuys, CA 91411. 818-781-5318
 •Skg sngwrtrs into R&B sound for recording proj. Dewitt. 213-295-4550
 •Sngwrtr lkg to write for band or performer. Steve. 213-386-5890
 •Sngwrtr sks lyricist to collab. Valley area. Ron. 818-785-2486
 •Sngwrtr, words & music, high quality orig material. Avail for wrng sessions, any creative proj in fld of quality material. Also theatrical concepts. 851-7692
 •Sngwrtr/guit/voc lkg for musician/wrtr for collab and/or band formation. Infr U2, Zep, Palmer, Sting. Capp. 213-666-0411
 •Composer/arranger/producer sks pro R&B pop lyrics. Tim. 213-328-0655
 •Gay-straight acting singer/sngwrtr lkg to J/F creative band. Have own producer. Mike. 213-826-1732
 •Guit lkg for singer/sngwrtr to start band. Infr Living Color to Rush and other mdrn aggrsv cmrcr sounds. Srs goals w/ sense/humor. Brian. 818-994-0127
 •Published sngwrtr lkg to collab w/ other published

sngwrtrs. Prs only. Connex A&M, CBS. Jack. 818-892-6228
 •Singer/lyricist sks collab w/ pianist for jazz pop R&B material. Tony. 213-438-1036
 •Strong country material ndd for fem singer. Start recording in Jan. Nd material now. Nd copywriting, demo/leadsheet. Mark. 818-996-0549



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