

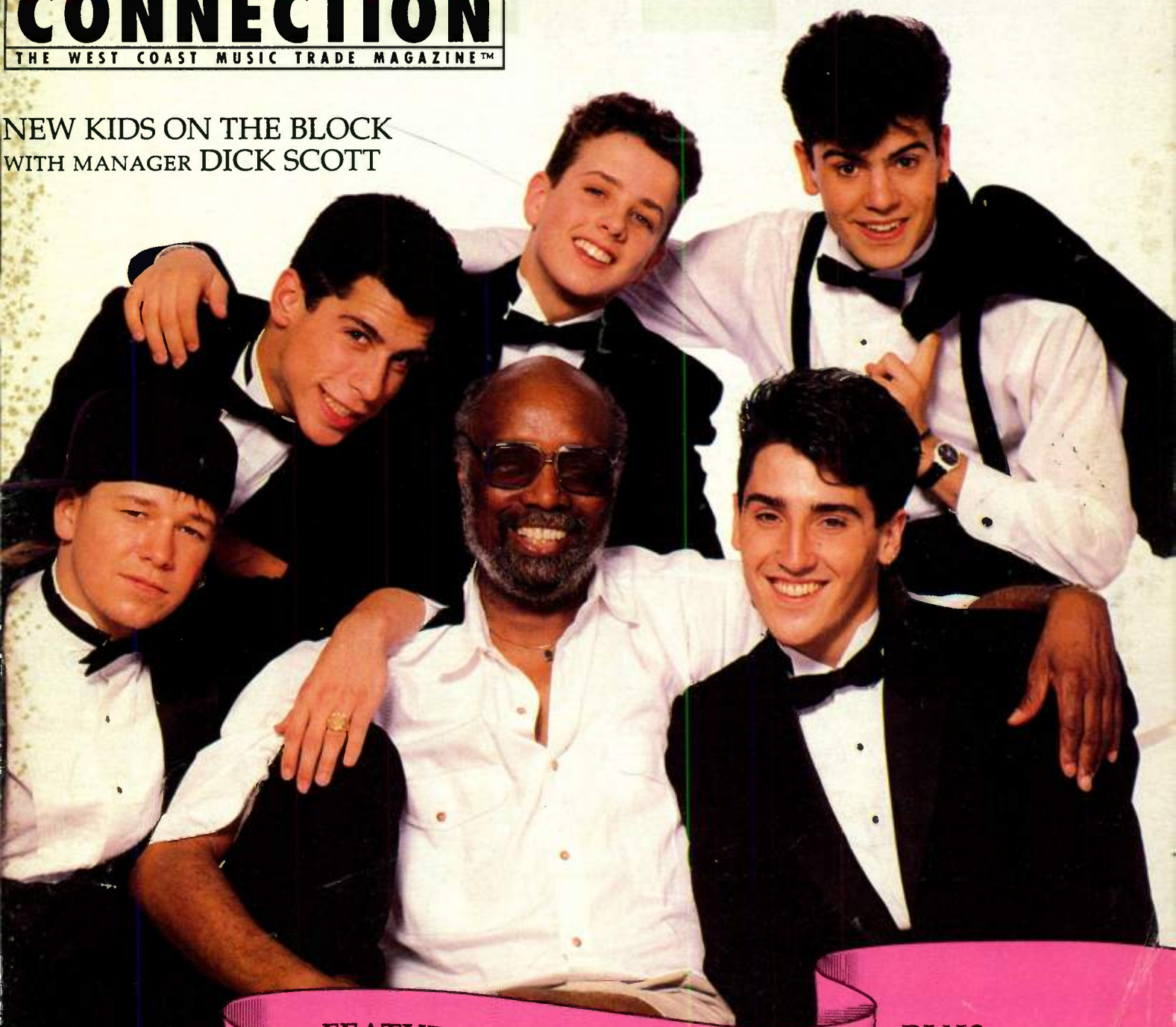
MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

MANAGEMENT SPECIAL

MANAGERS: WHO NEEDS THEM?
MC's GUIDE TO MANAGERS

NEW KIDS ON THE BLOCK
WITH MANAGER DICK SCOTT



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Warren Zevon (Virgin)
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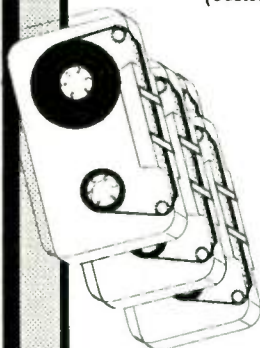
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FEATURES



20 NEW KIDS

These Boston-bred teen phenoms have sold more than fifteen million albums. Manager Dick Scott and writer/producer Maurice Starr give the inside story on the making of New Kids on the Block.

By Kenny Kerner & Michael Amicone



30 YOUNG MC

His mother calls him Marvin, everyone else calls him "star." This Grammy winner, who also co-wrote "Wild Thing" for Tone Loc, continues to bust a move up the pop charts with his unique brand of Rap.

By Jesse Nash

24 **WHO NEEDS A MANAGER?** By Maria Armoudian

26 **MC's GUIDE TO MANAGERS** Compiled by Tamara Conniff

32 **WARREN ZEVON** By Steven P. Wheeler

34 **VOIVOD** By Scott Schalin

COLUMNS & DEPARTMENTS



4 **FEEDBACK**



5 **CALENDAR**



6 **NEWS**



9 **SIGNINGS & ASSIGNMENTS**



10 **A&R REPORT**



11 **DEMO CRITIQUE**



12 **SONGWORKS**



14 **AUDIO/VIDEO**



15 **NEW TOYS**



16 **SHOW BIZ**



18 **LOCAL NOTES**



38 **FIRST ARTISTS**



40 **NIGHT LIFE**



42 **CONCERT REVIEWS**



44 **CLUB REVIEWS**



48 **RECORD REVIEWS**



50 **GIG GUIDE**



51 **PRO PLAYERS**



52 **FREE CLASSIFIEDS**

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FEEDBACK

No Guarantees

Dear MC:

Before any band considers "paying to play," I would first like to warn them that theory and practice are two radically different things when it comes to independent promoters.

In theory, a band pays the promoter and the promoter insures the band a decent show. In practice, however, the outcome can be somewhat different. Our band booked its third show with Afterdark Productions almost two months in advance. Two weeks before the show, we were told that a big name act (supposedly Cheap Trick) wanted the club and that we had been bumped. We had already sold tickets, made flyers and spent a lot of time and effort preparing for the show.

Afterdark's answer to the problem was to book us on a different night, and they even had the gall to ask for \$50 more (the cost of the original show was \$350) for the better slot! Ironically, before we could book the new show, they had already found some other suckers for the bill.

In the end, Afterdark had lost nothing. We have lost reputation, money, time and energy. "Pay to play" guarantees nothing!

Dean Smith
Littlerock, CA

Another GNR

Opinion

Dear MC:

The letter from Cynthia Boos regarding Duff and Slash's behavior on the American Schlock Awards was way off-base and warrants a response. Boos' basic premise is that Duff and Slash, by accepting some awards on behalf of their band, were in fact "representing an entire industry...standing for an entire genre of music."

Let's be serious: Duff and Slash represent Guns N' Roses, period. As such, they have the right to represent themselves and their band in any light they want to, whether it be cosmic visionaries or drunken buffoons. It is not, as Boos suggests, Geffen's responsibility to police their bands and advise them in proper award show protocol. The band's management can take such a stand if they choose, but that's their business. And, as Boos said, the show's producers could have elected to

monitor the situation and, if deemed necessary, forbidden Duff and Slash from accepting their own award, but that would be sorta stupid and essentially a rip-off to the public that wants to see their heroes in all their pagan glory.

Let's face it, when entertainers win awards, it's their privilege to accept them in any manner they see fit, whether it's Marlon Brando refusing to take the damn thing and making a speech about the American Indians or Slash thanking his "fucking" manager.

Like Boos, the media has a field day with an occurrence which, in the big scheme of things, really doesn't have much impact on humanity. "Controversial rockers unleash a barrage of obscenity" was how one TV news show reported it. Obviously, it musta been a slow news day.

Ultimately, GNR stand for GNR, not Geffen Records, the American Music Awards, the industry in general or hard rock/heavy metal in particular. No one group or artist, no matter what bullshit award they're being given, represents those entities. In the long run, what Slash has to say and what we think about it are both pretty damn unimportant. If muttering that horrible word "fuck" is such a big deal, maybe Dick Clark should stop broadcasting his award shows live.

Bruce Duff
Hollywood, CA

Who Sings That Song?

Dear MC:

It just can't be that hard for radio stations to say what they play! Why don't the engineers or the DJ's just "voice stamp" each song. In other words, a simple and low-key two-second statement (Cure, "Love Song") after each song! Hell, use a voice synthesizer from a computer so the stamp will be uniform on all songs and programs.

Forget the smooth transitions between songs, I think you'll find that the public cares more about what song they just heard than if the DJ was able to go from one song to another without skipping a beat! Maybe the labels should just do it themselves on all advance releases!

Doug Campbell
Burbank, CA

CALENDAR

By Trish Connery

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

Calendar, C/O Music Connection,
6640 Sunset Blvd.
Hollywood, CA 90028.

□ "Publicity in the Record Industry" is the new one-day seminar presented by UCLA Extension. Featured speaker will be Paula Batson, Vice President in charge of public relations for MCA Music Entertainment Group. Other guest speakers include Diana Baron, National Director of Publicity, A&M Records; and Ron Oberman, Vice President, West Coast A&R, Columbia Records. In addition, publicists from other record companies, music writers with the media and television executives will also speak. The seminar will talk about how publicity can create or enhance a performer's image, reaching the press in major media outlets, booking performers, placing stories on cable and network television, crisis management and artist management. The seminar will be held from 9:00 a.m.—5:00 p.m., Saturday, March 17, at 164 Royce Hall, UCLA. The fee is \$85.00. For more information or to register, call (213) 825-0641.

□ "Traditional/Transitional Arts" is the next scheduled lecture in the California Institute of the Arts/Los Angeles Festival series, "Art in the Life of L.A.". In this particular lecture, socially conscious artists from different generations will not only survey the differences in their styles but also discuss the difficulties inherent in the growth and change of the arts in Los Angeles. The lecture will be held March 28, 6:00—9:00 p.m. in the Pacific Design Center Theatre, Center Green. Admission is free and open to the public. For more information, call (818) 362-5507 or (805) 253-7882.

□ UCLA Extension comes through once again with educational programs for the recording/engineering industry. "SSL Recording and Mixing Techniques" is a six-session workshop for recording engineers and producers designed to provide a comprehensive look at recording and mixing techniques on one of the most advanced mixing systems in the world: The Solid State Logic (SSL) SL4000 G Series Master Studio System. The focus will be on SSL signal flow, computer operation and practical application. Discussion topics will include the synchronization

system, the events system, customizing and systems options, using time code, the future of audio consoles and SSL digital devices. Applicants should have practical engineering and production experience, and are required to submit a resumé by April 26 for the enrollment deadline. Resúmes should be sent to SSL Recording, UCLA Extension, Dept. of the Arts, 10995 LeConte Ave., Los Angeles, CA, 90024. The workshops will meet on Thursday evenings, May 17-June 21, 7:00-10:00 p.m. at SSL's Hollywood facility.

□ The Los Angeles Songwriters Showcase (LASS) is moving its Wednesday night showcase from Gio's to the Palato Ristorante in the Hollywood Live Building at 6840 Hollywood Blvd. This change will be in effect throughout March. LASS brings publishers, producers and record company representatives to these showcases to listen to demo tapes for recording projects in all styles. Call (213) 654-1665 for more information on LASS and (213) 654-1943 for the next Wednesday showcase schedule.

□ *Evita* is the newest production staged by the Candlelight Pavilion Dinner Theater in Claremont, April 6-June 17. This well known musical features lyrics by Tim Rice, music by Andrew Lloyd Webber and was the winner in seven Tony Awards including Best Musical in 1980. Produced by Ben D. Bollinger and directed by Dean Hess, *Evita* follows the rise of Eva Peron, wife of Argentina's dictator and one of history's most fascinating women. *Evita* will play seven times per week, Wednesday through Sunday, with various dinner and curtain times. Prices range from \$28.00-50.00 per person and include dinner, beverage, show and sales tax. For additional information and/or reservations, call the Candlelight Pavilion Dinner Theater Box Office at (714) 626-1254. Candlelight Pavilion is located at 555 West Foothill Blvd. in Claremont.

□ California E.A.R. Unit winds up the last of its Ensemble Residency Series on May 16 with well known Los Angeles performance artist, Rachel Rosenthal. The program includes the world premieres of works by Rosenthal and Erkki-Sven Tüür (sic) and the West Coast premiere of a new work by Consortini Milton Babbitt. The performance begins at 8:00 p.m. at the Los Angeles County Museum of Art, Leo S. Bing Theater, 5905 Wilshire Blvd. For information, call (213) 857-6010. **MC**



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Moderator/Coordinator: **Paula Batson**, Vice President, Public Relations, MCA Music Entertainment; former vice president, West Coast publicity, RCA Records

Guest Speakers: **Dave Adelson**, *Hits* magazine; **Ken Barnes**, *Radio & Records* newspaper; **Diana Baron**, A&M Records; **Bill Knoedelseder**, *Fox Entertainment News*; **Ron Oberman**, A&R, Columbia Records; **Kit Rachlis**, *LA Weekly*; **Jean Rosenbluth**, *Daily Variety*; **Bill Royce**, *The Arsenio Hall Show*; **Clay Smith**, *Entertainment Tonight*

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Photos: Heather Harris

Bonnie Raitt Dominates Grammys

By Steven P. Wheeler



Don Henley



Bette Midler



k.d. lang



Bonnie Raitt with Marty Grebb



Paul McCartney

LOS ANGELES—As the world's media congregated around big-screen TVs and backstage buffets, the biggest stars in popular music gathered for the 32nd Annual Grammy Awards. The evening's big winner was Bonnie Raitt with four Grammys (Album of the Year; Best Rock Vocal Performance, Female; Best Pop Vocal Performance, Female; and Best Traditional Blues Performance). Veteran acts walked away with Grammys in most of the major categories—the Traveling Wilburys (Best Rock Vocal, Group), Linda Ronstadt and Aaron Neville (Best Pop Vocal, Duo), Don Henley (Best Rock Vocal, Male) and Bette Midler (Record of the Year, "Wind Beneath My Wings," which also won Song of the Year honors).

In addition to the veterans who made their presence felt at this year's Grammys, there was another more serious underlining tone to this star-studded affair. Outside the Shrine Auditorium, the Alliance of Guardian Angels picketed the ceremony, calling for an end to Hate/Rap and certain Rap artists. Rap music's sole Grammy winner, Young MC, defended all forms of artistic expression. "It's a free country. Everybody has the right to put out any kind of music they want, just as people have the right to buy any kind of music they want." Grammy

nominee D.J. Jazzy Jeff was even more outspoken about the anti-Rap protest outside the building. "I don't see how anybody can come down on a rap group about anything after the way Guns N' Roses acted on the American Music Awards. Let's talk about those assholes. Rappers are saints compared to those guys."

On this night of protest, another issue that many artists addressed was the record-labeling measures currently pending in states across America—an issue that threatens first amendment rights. Pop music's most versatile businessman Dick Clark (who received a special Grammy) attacked the various state measures. "You cannot support censorship of any kind. Too many people died to make this a free country. If you're worried about what your kids listen to, censor them yourself. Don't authorize your government to do it. That's the beginning of the end."

"There's been a lot of negativity dredged up by many groups, from liberals to conservatives, about the record industry," added Don Henley. "These people would be better off tending to parenting and stop wasting time beating up on rock."

Though vehement in his opposition to labeling, Henley was also optimistic regarding the recognition being given to meaningful mainstream rock by the Grammys.

"That part of rock & roll grew out of folk music and folk music has always had something to say about the state of affairs. I definitely think it should be a part of rock music."

Henley went on to equate his song, "The End Of The Innocence," with the decline of the American way of life and the lack of leadership in American society. "That song is about a part of America that

we've lost. The first verse deals with the breakup of a typical American family, the second verse deals with our former President as the father figure of this nation and the last verse is about nostalgia and looking back to your roots."

Bonnie Raitt acknowledged that her triumph should be seen as a message to not only other veteran artists but also radio stations across America. "I imagine there's a lot of people my age that see this as a vote for all of us who love this kind of music. It's a vote for the underdogs. This album went platinum with no CHR airplay. It's time for people to realize that this baby-boom generation wants to hear things like Little Feat, John Hiatt, Rodney Crowell and Lyle Lovett. Who cares what style it is, music is music. You should be able to get airplay on any station."

Ex-Beatle Paul McCartney, the recipient of a special Grammy for Lifetime Achievement, who along with the late John Lennon, changed the course of popular music, was asked to comment on the current music scene. "I listen to what my kids listen to—INXS, Simple Minds, U2, Talking Heads. I also like a lot of Rap stuff. I like most modern music but there's a bit of it that gets fairly synthetic and boring very fast."

This year's Grammy Awards perfectly summed up the Eighties as a musical decade that explored new realms but ultimately returned to its musical roots. MC

Inquiring Minds Want To Know...

By Steven P. Wheeler

Many musicians view journalists as nothing more than necessary evils, and this year's backstage Grammy press conference gave an indication why. What follows is a list of the dumbest questions asked of various artists throughout the evening:

TO PAUL MCCARTNEY:

"Have you ever seen or had an experience with a UFO?"

TO YOUNG MC:

"Do you think this Grammy will help your chances with Kimberly Taylor?"

TO MICHAEL BOLTON:

"Do you think you won because you were the tallest person in your category?"

TO PAULA ABDUL:

"Who do you think would win a fist fight between Arsenio Hall and Sam Kinison?"

TO BONNIE RAITT:

"When you made your video with Dennis Quaid, did you ever try to get him drunk and take advantage of him?"

TO D.J. JAZZY JEFF (who did not win a Grammy):

"Congratulations on your award. What's next for you?"

And the winner of the Most Tasteless Question of the Night...

TO PATRICK SWAYZE:

"I understand your wife just had a miscarriage. Can you tell us about it?"

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To comply with the law and make life easier for the thousands of musicians and singers who work for many employers, the Recording Industry Association of America (RIAA) has created an industry-wide registration system. Once you are registered by RIAA, your employment eligibility information will be stored in a computerized central clearinghouse. **The card is free.** Your data will be accessible on a 24-hour basis to employers needing verification.

WHY A CARD?

If you are a musician or session artist, the IRCA registration system will make life easier for you. A current RIAA-issued IRCA card virtually cancels out all other paperwork necessary to complete the I-9 (Employment Eligibility Verification) form. You won't have to repeat the same tedious paper work each time you're hired — *all you need is the card*. For U.S. citizens, the card is effective for three years, and for all others, the expiration date corresponds with your INS card.

If you employ background singers and session musicians, their IRCA card and a touch-tone phone are all you need to verify employment eligibility.

Under the law, penalties for knowingly hiring an employee ineligible to work in the U.S. range from a fine of \$250 to \$10,000 and six months imprisonment.

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April 20-22, 1990
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45th and Madison
New York, NY

Los Angeles
March 13-18, 1990
The Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Los Angeles, CA

Nashville
April 3-8, 1990
The Stouffer Hotel
611 Commerce Street
Nashville, TN

If you are unable to attend a registration session near you or need more information, please contact RIAA:
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- Alien Registration Receipt Card with photo.
- Temporary Resident Card
- Employment Authorization Card
- Employment Authorization Document

or one from Group B, *plus* one from Group C:

- U.S. driver's license or permit, or state ID card
- A school identification card with photo
- A voter's registration card
- A U.S. military card or Selective Service Registration Card
- Military dependent's ID card

Group C:

- Official Social Security card
- Unexpired Permit to Reenter the United States
- Unexpired Refugee Travel Document
- Certification of Birth Abroad of a Citizen of the U.S. of America, Dept. of State Form DS-1350
- Official U.S. Birth Certificate
- U.S. Citizen ID Card
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Go-Go's Reunite For Benefit Concert

By Sue Gold

LOS ANGELES—The original members of all-girl rock group the Go-Go's will reunite for a special concert on March 28th at the Universal Amphitheatre to benefit the California Environmental Protection Initiative of 1990. The concert, which brings together Belinda Carlisle, Charlotte Caffey, Gina Schock, Kathy Valentine and Jane Wiedlin, marks the first time the band has played together in five years.

The idea behind the show started with actress/activist Jane Fonda. "Jane approached Danny Goldberg [Gold Mountain Records President] with the idea," explains drummer Gina Schock. "Danny called Belinda, who called us. Everybody said, 'Let's do it.' It's a great way to get together for something that makes a lot of sense."

Schock and the other bandmembers are hoping that enough signatures are collected for the initiative to be on the ballot in November. "They will probably be collecting signatures at the show when people walk in," says Schock.

The goal of the initiative is to help clean California's food, air and oceans. "The most important thing we can do is to help raise people's awareness of the problem. People don't know what's going on," she explained. "Sewage is getting dumped in

our water every day. Toxic fumes are in our air. Let's face it, the environment is in bad shape. But people can make a difference. That's what this show is all about."

According to Schock, the band has been looking for a reason to reunite. "We've been talking for several years about getting together for some kind of worthy benefit. I bumped into Belinda on a press tour I was doing about two years ago in Philadelphia. I was checking out of a hotel as she was checking in. We just sort of stared at each other. That got us talking to each other again."

The band will spend about one month rehearsing for the show. They still haven't decided what material they will play. "The old stuff for sure," promises Schock. "but we don't know if we'll do any new stuff or anything from any of our solo projects. Anything can happen. We just have to wait and see how the rehearsals go."

The Go-Go's were the first all-female rock band to hit the top of *Billboard's* pop album charts. They enjoyed an early-to-mid Eighties string of hits, including "Our Lips Are Sealed," "We Got The Beat," "Vacation" and "Head Over Heels."

The show is being sponsored by radio station KIIS-FM. **MC**



The Go-Go's at the recent press conference announcing their reunion benefit concert. Pictured (L-R): Belinda Carlisle, Kathy Valentine, Charlotte Caffey and Gina Schock.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Phil Quartararo

The Virgin Group of Companies has announced its second U.S. record label venture, **Charisma Records** (the first, Virgin Records America, was formed in 1986). The label, which is based in New York, has named **Phil Quartararo** to the post of President. Charisma Records has also manned the label with several new appointments in the promotional field: **Bob Catania** has been named Vice President of Promotion; **Lenny Bronstein** has been named National Director, Album Promotion; and **Al Molinet**, National Director of Pop Promotion.

Atlantic Records has announced two new appointments. **Yves Beauvais** has been advanced to the newly created post of Manager of Catalogue Development. In his new post, Beauvais will oversee the label's reissuing activities, including assembling anthologies culled from Atlantic's extensive archives. **Sharon Washington** has been promoted to the position of Publicist/Black Music. Washington was formerly Assistant to the Director of National Publicity/Black Music.



Denise Cox

Island Records has named **Denise Cox** as its West Coast Director, Publicity. Cox will oversee publicity activities for the label's roster and hopefully help give Island a stronger, much-needed West Coast public relations presence.

Private Music has named **Melanie Penny** to the post of Director of Graphic Design and Production. Penny, who will be based at the record company's newly relocated headquarters (the company moved from New York to Los Angeles in its ongoing expansion process), moves over to Private Music following a three-year stint as Director of Product Coordination with Virgin Records.

Entertainment talent agency, **International Talent Group**, has announced the appointment of **Trip Brown** to the post of Senior Agent. Formerly with Variety Artists International, Trip brings several new artists—the Red Hot Chili Peppers, the Blasters, Nazareth, D.R.I., the Tragically Hip, Guy Mann-Dude and Thelonus Monster—to an already impressive ITG roster which includes David Bowie, Pink Floyd, Phil Collins, the Cure and Depeche Mode, among others.



Michael Mitchell

Motown Records has announced the appointment of **Michael Mitchell** to the post of Vice President. Formerly National Director of Publicity for the label, Mitchell will continue to oversee all aspects of press and publicity for Motown and its roster.

Virgin Records has announced some employee reshuffling. **Larry Silver** has been appointed to the post of Controller. In his new position, Silver will be responsible for the day-to-day operation of the company's Finance department. **Joyce Castagnola** has also been named to the post of Director of National Sales.

MCA Records continues its restructuring campaign with another series of executive appointments in the promotional arena: **Michael Reading** has been named Director, NAC/Jazz Promotion; **Pat Martine** becomes West Coast Regional Promotion Director; **Bob Brady**, East Coast Regional Promotion Director; **Fred Zahler**, Northwest Regional Promotion Director; and **Wayne McManners**, Regional Promotion Director (based in Dallas).



John Grady

Capitol Records has named **John Grady** to the post of Regional Marketing Director, Midwest Sales. Based out of Capitol's Minneapolis outpost, Grady will shepherd all sales and marketing activities for the label in the Chicago, Minneapolis, Detroit, Cleveland, Pittsburgh, St. Louis and Kansas City markets. **MC**



Guy Eckstine

Company: Columbia Records

Title: Director, Black Music A&R

Duties: Acquiring new talent, matching producers & songs with existing talent.

Years with company: Six months.

Dialogue

Background: "I'm a musician, a drummer. I went to UCLA and California Institute of the Arts as a music major. I played with Quincy Jones, Eddie Grant, Count Basie, James Ingram and a lot of other great musicians. I was on the road about forty weeks a year and eventually got tired of it. At that time, Donna Young at Virgin Music was looking for somebody with a musical background to be a Creative Manager for Virgin Music. So I worked there for about a year running tunes around town. From there, just because I was running some good songs and because I was in everyone's face all the time, the A&R community took notice and I wound up here, at Columbia."

Signings: "I'm very close to signing my first act to the label, but because the papers aren't signed yet, I can't say who they are. I can tell you that it is an exciting new Rap act from Los Angeles."

Scouting Talent: "Scouting for an R&B act is a lot different than looking for rock groups because you can't just drop into a club on the Strip any night of the week. I find most of my talent through producers, writers, lawyers and managers. It's mostly through a network of people across the country. Very little comes in through the mail. Since I have a very strong publishing background, I get a lot of different writers sending me tapes and material on a regular basis."

It's not hard for me to find acts. I have plenty of tapes sitting here. The most important thing is to have a strong network of people out there that think of sending you a tape before they think of sending it to someone else."

Black Music Scene: "I grew up here in Los Angeles and played in lots of groups where I was the only Black guy in various heavy metal bands. There just weren't a lot of Black/R&B bands to play in. But most of the guys I knew that were playing R&B were generally in bedrooms at home with their drum machines and sequencers playing by themselves because there's nowhere to play. It's not racism, I don't think. It's just that there's no outlet right now. It would

be kinda strange to have an R&B act booked in the middle slot between two heavy metal acts.

"I think there are a lot of Black kids at home playing alone and if they knew of each other, I think they would get together and form bands. I'm really looking to find a band like an Earth, Wind & Fire, but the kids aren't thinking that way. They're thinking about doing it all by themselves with their machines. I know the kids are out there. The hard part is getting them together. L.A. just doesn't seem to have a real live Black music scene."

Spotting Talent: "I first listen for a unique voice. In R&B, for me, it's all about the great voice. The Luther Vandross or James Ingram voice. Something that's going to kill you. Things like their look or image are secondary. It's great if they have all of that, but it's secondary to the voice. I think that with R&B, people respond more on an emotional level than on a visual level. It's much more from the soul and from the heart. I can get close to signing someone just from the tape and then seeing them live could either make it or break it. If they look great, it's just icing on the cake, I guess."

Tape Policy: "I'm pretty accessible to people over the phone. I don't know everybody in the business, so I will take calls. I tell people to send their tapes in to me and I do listen to them. Right now, I'm completely up to date, which is pretty amazing. Usually, it takes me about two weeks or so to get to them. We're really looking to build up our R&B roster on the West Coast and the only way to do that is to be accessible. You can't just sit up here and not take people's calls!"

Crossovers: "Whether or not an act can crossover from R&B to pop is not really a consideration when deciding to sign the act. With the

band I'm about to sign, their base is hard core, but I'd like to round out the rest of the record with more rock-ish music to help the chances of it crossing-over. Crossing-over is great, but it's not a prerequisite for getting signed. Maybe a few years ago it was, but not now. The bottom line here is that if you have a hit artist, he will have hit records."

Labeling Records: "I'm not at all for putting ratings on albums like they did with movies. If that law was ever passed in the state of California, I'd probably just put an "X" rating on all of my records to make sure the kids would buy them. If a kid has a choice between buying a G-rated Osmonds record or an X-rated N.W. A. record, he'll buy the X-rated record. When I was younger, I remember records like "Louie Louie" and "Peppermint Stick" that you just had to buy because you thought they said something but you weren't quite sure. I think that entices the buyer even more."

Rap Music: "Rap music definitely started as a social phenomenon but now it's more musical than social. Because of all the Rap acts out there, because of all the competition, groups have to be that much different. Now, the focus for me is to have very musical Rap bands. I don't want to give away too many secrets, but it's no longer going to be just the DJ and the Rapper in live shows. Those days are gone."

Pro Advice: "Well, if they're a band like Earth, Wind & Fire, then really focus on your songs and your melodies. Really, it comes down to the songs. You've got to have those killer, killer songs and those catchy melodies. If you're a Rap act, my advice is to be educational and positive and start uplifting each other. The days of shock Rap are definitely over."



IT'S MILLI VANILLI, SILLY: Celebrating their debut album which has surpassed six million in sales, Arista President Clive Davis and Milli Vanilli manager Sandy Gallin pose with a handful of platinum record awards. Pictured left to right are Rob Pilatus of MV, Davis, Gallin and Vanilli's Fab Morvan. Incidentally, the band also won three American Music Awards and a Grammy.



Jeff Fenster and Danny Goodwin have recently been named to head up the Charisma Records A&R Department. Fenster comes to the label from a stint at Geffen Records, while Goodwin was most recently with Virgin Music. Appointments were made by new label President Phil Quartararo.

Grapevine

Expect a brand-new comeback album from **David Cassidy** to surface on **Enigma Records** relatively soon.

MCA is going to the wall with the new **Pretty Boy Floyd** single and video of "I Wanna Be With You," which was directed by **Jeff Stein**. In other **MCA** news, the debut from **Sweet F.A.**, *Stick To Your Guns*, is set to hit the record stores on May 1. The band will perform at the Whisky on March 22 at 9:30. Don't miss them.

Damn Yankees gave the packed house a preview of things to come at a recent Pro Jam held at the Central club in West Hollywood. The band is comprised of **Ted Nugent**, **Tommy Shaw** and **Jack Blades**. Pro Jam is the brainchild of **Laura Kaufman** and **John Kimble**. You can catch Pro Jam VII at the Central on March 7th.

All four members of **Van Halen** are in Los Angeles busily preparing material for their new Warner Bros. album which they hope to release by the end of this year.

Dream Syndicate frontman **Steve Wynn** has been signed to **Rhino Records**. Wynn's debut, entitled *Kerosene Man*, is set for release in mid-April.

After nine years with the band, **Adrian Smith** has left **Iron Maiden** to continue recording as a soloist.

Ronnie Marlon Phillips, President of **Dance Craze Productions**, has announced the formation of **Dance Craze Records**. Initial signing is Rap artist **DJ Rock** and the **Bayou Crew**.

BMG Distribution has entered

into an agreement to be the exclusive distributor for **I Am Records**, the Chicago-based gospel label that had been distributed by **Word/A&M Records**.


Blue Johnny, the band featuring ex-**Black Cherry** and **Animal** members, are finishing up their demo tape at **Entourage Studios** with **Noel Golden** engineering the sessions and manager/producer **Thom Trumbo** at the helm.

On The Move

Irving Azoff has named four new staffers to the **Azoff Entertainment A&R** department. It'll be **Bob Bortnick** and **Danny Keaton** on the West Coast, and **Brian Koppelman** and **John Mrvos** in the Big Apple.

Quality Records has named former **Motown Records** President **Russ Regan** Vice President and General Manager of its newly established United States branch. The label has also named **Dan Kliman** as their Director of Marketing.

It's official. **Phil Quartararo** has been named President of **Charisma Records** and will be based in New York. In other **Charisma** news, both **Jeff Fenster** and **Danny Goodwin** have been named Vice Presidents of A&R. Fenster will be based at the label's New York offices, while Goodwin will carry on in Los Angeles.

Over at the **Capitol Tower**, **Simon Potts** has named **William Howell**, **Benjamin Malave** and **Amiel Morris** as A&R Reps for the label. According to Potts, "although all three lads have marginal experience in the music business, they have been hired for their love and passion for music." 



Desperately Seeking Fusion

Contact: **Kenn Kaplan**
(614) 442-0156

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

From Columbus, Ohio, this five-piece comes on like a hurricane with a perfect blend of pop/rock and light jazz-flavored material in the same musical vein as **Chicago**. Apart from using the word in their name, "fusion" has little to do with describing the sound of this band. They are tight, energetic and fresh, but are in definite need of some stronger material. The five songs are all well-paced, but it's kind of a drag having to turn the tape over after only two songs in order to get to the remaining three! Because many bands of this ilk have in the past always concentrated on songs rather than live performances, it's even more imperative that **DSF** choose only the strongest songs available. As it stands now, the band is only a couple of songs away from label attention.



This Great Religion

Contact: **Matt Gunnell**
(213) 799-0815

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

With bandmembers that range in age from 19-21, it's easy to dismiss these guys by saying that they just don't have years of experience behind them. But actually, this is a rather pleasant alternative demo tape. With eerie vocal melodies floating around a sparse instrumentation, **TGR** weaves an interesting tapestry of sounds far from the pop/commercial mainstream. Vocals are crisp and clear, but the songwriting needs the most work here. My gut feeling is that with a bit more experience under their collective belts and lots of live performances in the weeks and months ahead, **TGR** will emerge as an alternative band to be reckoned with. For right now, though, this isn't the tape that'll do the trick.



Knightmare

Contact: **Knightmare**
(713) 480-0083

Purpose of Submission: Seeking management and label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

From the streets of New Jersey comes this heavy metal band with a penchant for screaming. The band bio goes into great detail about how melodic these guys are, but frankly, I just don't hear melodies. Another mistake the band makes is writing the song titles on the cassette itself so that while you're listening, you have no idea as to the song titles or how many tunes are left. Great planning, fellas. Turns out that the melodies the group spoke of come mostly from the lead guitarist and not the vocals. The days of shrieking metal vocalists are long gone. Try some "New Metal" a la **Living Colour** or **Skid Row**—metal based on songs and tight playing rather than a frenzy of noises. Before going out to look for a label deal, spend some more time honing your craft.

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



ASCAP's West Coast Pop Workshop recently welcomed writer/producer Thomas Dolby. Fifteen L.A.-area songwriters were selected from a field of over one hundred for the annual workshop. Pictured with writers and ASCAP staffers is Dolby (standing, with beret) surrounded by (left) Brendan Okrent and (right) ASCAP Senior Membership Representative Mona Cecell, coordinators of the workshop.

Activities

Last month, more than 650 students from high schools throughout L.A. participated in "Grammy in the Schools," which was a special program for children sponsored by Epson America Inc. and instituted by NARAS. The day-long program took place at Hamilton High School Academy of Music and featured recording artists Martika, Brenda Russell and Lalo Schiffrin, along with performances and technical, artistic and business workshops. Some of the workshops offered were entertainment law by Kent Klavens, composing for films by Lalo Schiffrin, music publishing by Lonnie Sill, A&R by Ron Oberman and vocal technique and songwriting by Martika. Last year's assembly program comprised a number of professional instrumentalists performing with the Academy's string and jazz ensembles. When a scheduled pianist was a no show, eighteen-year-old Vernell Brown, Jr. was called to sit in. Among the highly appreciative audience members who heard this impromptu performance was Jerry Moss, the chairman of and the "M" in A&M Records. Brown was signed to

A&M and is presently in the studio recording his debut album, with Stix Hooper, founder of the Crusaders, producing.

The BMI-sponsored Los Angeles Songwriters Showcase's Wednesday night showcase will now be held at Palato Ristorante in the Hollywood Live building at 6840 Hollywood Blvd. across from Mann's Chinese Theater. The Showcase brings together publishers, producers and record company representatives to listen to demo tapes for recording projects in styles including country, pop, rock, R&B and New Age. Call (213) 654-1943 or (213) 654-1665 for more information.

New Signings

Rachelle Fields, Vice President, Creative, Warner/Chappell Music signed writer/performer/production duo Jon Nettlesbey and Terry Coffey. According to Warner/Chappell, Quincy Jones named Nettlesbey and Coffey as hot contenders in the 1990's.

The Business Side

EMI Music and NBC will join

together to develop new music-related markets and ventures. Under the terms of the worldwide agreement, EMI will administer all of NBC's music publishing interests. EMI will also work closely with NBC Productions, NBC News and NBC Sports to create marketing opportunities for NBC-owned music. Among the areas contemplated are soundtrack recording and music videos, music-based cross-promotions and the development of additional outlets for NBC's music library. Recent NBC Production music crossovers include: Michael Damian's recording of the title theme of *Saved By The Bell*, which will be the featured track on a Cypress pre-teen compilation album; Eddie Money's recording of two title songs for *Hardball*; and Wynton Marsalis' scoring of the pilot and series *Shannon's Deal*.

Stephen Paulus has been elected to the ASCAP Board of Directors as a concert music composer member. Paulus, a native of New Jersey, is a well-known composer with a diverse catalog of orchestral, operatic, choral, chamber and solo works. A recipient of both Guggenheim and National Endowment for the Arts Fellowships, he is currently the Meet the Composer Resident with the Atlanta Symphony Orchestra.

Cabin Fever Entertainment Inc. has entered into an agreement with Cornelli Companies to represent the company's music catalog business. Cabin Fever Music, a division of Cabin Fever Entertainment, Inc., began its catalog with the acquisition of Charlie Daniels' Hat Band Music in 1988. The current catalog consists of songs written by Charlie Daniels, David Lynn Jones, Billy Ray Reynolds and songs co-published with Daniels' Miss Hazel Music. Popular songs from the catalog include "The Devil Went Down To Georgia" and "In America." Cornelli Companies, known for having worked with Bob Dylan, Leonard Cohen, Willie Nelson, Johnny Cash, will represent Cabin Fever's catalog on a daily basis for the purpose of licensing and music placement.

Songwriter Pointers



Pat Lewis

Richard Marx

MC: Who influenced you to become a songwriter?

RM: My biggest influences were singers. Elvis, as a performer, was a big influence and musical force for me. But because I was such a huge Elvis fan, an uncle of mine gave me a Sam Cooke record. I was six or seven years old at the time. I'd never heard anything like Sam Cooke—he moved me emotionally. I realized that he wrote all of the songs and that Elvis never wrote any songs. It was at that time that I decided someday I wanted to write my own songs. Sam Cooke was able to communicate to me from his heart because he wrote the words that he sang. Nowadays, I'm not so much influenced by anybody as I am a fan of a lot of different people. My favorite music has always been that combination between rock & roll and R&B which started with Elvis and Sam Cooke.

MC: Didn't you tell me that you've had some movie offers?

RM: We've had like 150 scripts sent to [my publicist's] office. It's so funny. Somebody will see me in a video and say, "Well, he'd probably be good in this movie." I mean, who knows if I can even spit out two sentences correctly? I have said it would be really fun to play a real small part in a movie with Martin Sheen just because I am Martin's biggest fan. Other than that, I don't have any desires to be an actor.

MC



Producing/songwriting duo Jon Nettlesbey and Terry Coffey sign with Warner/Chappell. Pictured from left are: Rick Shoemaker, Senior VP Creative, WC; Rachelle Fields, VP, Creative, WC; Nettlesbey; Les Bider, President, WC; and Coffey.



EMI Music Publishing and NBC recently signed a worldwide music pact. Pictured from left are: Irwin Robinson, President and COO, EMI; Charles Koppelman, Chairman and CEO, EMI; Albert Spevak, VP, Production and Marketing Business Affairs, NBC; Susan Beckett, VP, Business Affairs, NBC; Martin Bandler, Vice-Chairman, EMI.

SONGWRITER PROFILE



Marvin Etzioni

By Pat Lewis

Marvin Etzioni, former producer/"spiritual advisor" and bandmember of Lone Justice, is currently a staff writer, producer and solo artist with publisher Peer Music. His most recent producing projects include the second Toad The Wet Sprocket LP, the Voice Of The Beehive album and an acoustic-based singer/songwriter compilation LP called *Fast Folk*, on which one of his original compositions, "Arms Race," is included. He is also in the midst of working on material for his own solo recording project.

Since early childhood, Marvin has been intrigued by the written word and in his pre-teens he began expressing his creativity through poetry. To illustrate the subtle difference between poetry and lyrics, Marvin compares a songwriter such as Peter Gabriel to one such as Merle Haggard. "I would look at Gabriel's words as coming from more of a poetic stance," he explains. "Red Rain" has imagery that you can feel or imagine. Whereas, when I think of a Merle Haggard song, it's something that I can actually hold. It's something that I have literally been through. When I think of songwriting, I think of 'Working Man's Blues'; when I think of poetry, I think of Gabriel. I think that those are the two extremes of songwriting, and they're both valid. In a way, Cole Porter was an upscale country writer because he was clever, but you always understood him. Certainly, Lennon did some pretty imaginative lyric writing—especially in his psychedelic Beatles heyday."

After receiving a mandolin from his grandfather and teaching himself to play, Marvin began setting his poetry to music. He did, however, encounter a fair amount of resistance to his mandolin-based music. "At that time, everyone was into guitar," recalls Marvin, "so I kept my mandolin playing to myself. It's really only been in the last few years that I have actually started playing in clubs. I approach it from a rock & roll point of view, even though I like bluegrass music and people like Bill Monroe, who have used it in the traditional or classical sense."

Marvin enjoys collaborating with other like-minded songwriters. "I wrote a tune called 'False Alarm' with a guy, Sam Lorber, on the new Katy Moffett album," states Etzioni. "We wrote it in a relatively short amount of time. He can write music and lyrics at the same time, like myself, so we propelled each other. I like that rather than being handed a cassette and being told 'Here's my track, will you write some lyrics?' I've also co-written with Richard Thompson [former guitarist with Fairport Convention] and recently I worked on a tune with Susanna Hoffs [of the Bangles]."

But just how and where does Marvin find these songwriting partners? "Some people just call up and say, 'Do you want to get together?'" he answers. "Sometimes we'll meet first, and sometimes we'll just go straight at it and see what our styles are and our ways of working. Patience is a really big factor because you're kind of emotionally undressing in front of someone."

When Marvin produces other artists and bands, he approaches his duties in a rather unique way. "My strength and my vision as a producer are based around songwriting because I feel that I am recording songs," he states. "So I'll always lend that side of myself in order to help develop their song and maybe take it to a new place. It's as if they were looking through a fence—I try to open up some more holes and show them different ways of looking at the song in terms of its shape, dynamic tension and construction. I like to bring what Glen [Phillips, singer with Toad The Wet Sprocket] calls 'Marvinizing' to the project."

During the actual recording of the band's material in the studio, Etzioni works in what he terms a "circular" style. "Everybody sits in a circle when we cut the songs," he explains. "I don't just work with the singer. Everyone has to be there and help shape it if it's going to be a band."

"If the engineer has a particular way of working," he continues, "I will allow him to work in his fashion or his style with a sense of trust in one room, while I'll work with the band sonically as much as possible. I'll always pull [the band's sound] to a place that it doesn't become too studio-ed out because I always want to hear the band. That was the one thing I wanted to bring to Toad, that this isn't my record, it isn't anybody else's record, it's your record and it's going to say Toad on it, no matter what."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Black Velvet"

WRITER: C. Ward, B. Tyson

PUBLISHER: Bluebear Waltzes (CAPAC), SBK Blackwood Music Canada/David Tyson Music, P.R.O

Alannah Myles

Atlantic

The blues is back! I've been predicting this for several years, yet, with the exception of Robert Cray and Jeff Healy, there has scarcely been a blues impact on the charts in the recent pop past. However, last year's combination of Bonnie Raitt and John Lee Hooker has shown that the music scene is getting ready for a bigger return to blues roots. Another current example is this week's hit song, "Black Velvet," by new Atlantic artist, Alannah Myles.

Alannah, a veteran of Toronto's coffee house/folk club circuit, has been singing the blues for enough years to have developed a powerful, emotionally-tinged, raw-yet-polished blues-rock style.

Lyric: Loaded with Southern imagery, this blues lyric is sultry and sexy. The story is a common blues theme - good love that has gone bad.

*Mississippi in the middle of a dry spell
Jimmie Rodgers, a victim of crime
Mama's dancing, baby on her shoulders
The sun is setting like molasses in the sky*

*White satin had to ruin everything
Always wanting more, leaving you longing for*

*Black velvet in that little boy smile
Black velvet with that slow Southern style
A new religion that'll bring you to your knees
Black velvet if you please*

Groove: A classic blues shuffle underlies this piece. The stark guitar, bass and drum sound is effectively relentless, there is only one break at the end of the chorus.

Scale: The song starts out as expected in the blues scale - 1 - b3 4 b5 5 - b7 8. However, the chorus adds a b6 tone for a little more color to fit the chord progression.

Melody: The blues verse has a melodic shape; it's not just a series of riffs. The chorus contains a strong hook and is very memorable and distinctive.

Harmony: What is noteworthy in this song is its combination of a traditional blues harmony basis with the addition of some adventurous changes in the pre-hook and chorus sections (Vsus V IVsus IV bIIIsus III bVIIIsus bVII) (iv bVII iv bII bVI iv bVII bVI V i7)

Form: Simple to follow: ABC ABC D ABC - Verse Pre-Hook Chorus Verse Pre-Hook Chorus Bridge Verse Pre-Hook Chorus Fade

Influences: Traditional Mississippi blues artists like Robert Johnson and Muddy Waters, and contemporary bluesers like Eric Clapton and Bonnie Raitt.

Production: Excellent balance of the traditional three-instrument guitar, bass and drum sound with a tasteful subtle synthesizer enhancement. This perfectly accompanies the vocal.

Performance: Perhaps the strongest feature of this recording is Alannah's emotionally biting voice and powerful performance.

Summary: It's good to know that after a decade and half of putting a higher priority on technocraft, groove, polish and attitude than direct communication of feeling, that there is a growing market for some simple musicality and honest emotion on the pop charts. This song, though traditionally based, adds its own unique touches and winds up with a classic result. The irony here is that it is taking some talented Canadian Northerners to bring this somewhat ignored Southern style back to the attention of today's pop audiences.

MC

THE SECOND TIME AROUND



TAJ/Motown recording artist Gerald Alston recently started work on the follow-up to his self-titled debut. Alston (second from left) is pictured with producers Stan Shepard (left) and Jimmy Varner (second from right) and TAJ Records President Bill Dern.

CONWAY RECORDING STUDIOS: Producer Keith Forsey was in Studio A with recent accident victim Billy Idol. They were hard at work on Idol's seemingly never-ending next record. Also on hand to try and put this recording project out of its misery were engineer Tommy Vicari and assistant Bryant Arnett.

SUMMA MUSIC GROUP: Heart was recently in mixing their new Capitol opus in Summa's Studio A with producer Richie Zito, engineer Tom Lord-Alge and assistant Lori Fumar.... Private Records artist Kristen Vigard was in Summa's Studio B laying down vocals and overdubs for her debut LP, with Carmen Rizzo

producing and engineering and Kyle B. Bess assisting.... Elektra recording artist Howard Hewett was in finishing up his latest project with producer David Gamson, engineer Ray Bardani and assistant Lori Fumar.... Pebbles was in Studio A working on her next effort with ace producers L.A. and Babyface; Jimmy Dutt engineering and Jim Champagne assisting.... Left Bank Records act Times 2 was in mixing their latest, produced by Times 2, mixed by Femi Jiya and assisted by ever-faithful Lori Fumar.

ALPHA STUDIOS: Laura "Gloria" Branigan was recently in trying to resurrect her pop career, with pro-

ducers Peter Bunetta and Rick Chudacoff herding the project and engineer Leon Johnson and assistant Steve Egelman supplying the sonic expertise.... Michael Finnegan was in recording "Good Thing" with producer Jay Gruska, engineer Michael Hutchinson and assistants Steve Egelman and Joe Schwartz.

CORNERSTONE RECORDERS: This Chatsworth facility (Bad English, Tom Petty, Mötley Crüe) recently played host to L.A. newcomers Form A Ring. The band is in cutting tracks for an EP (slated for a March release) with Mike Reilly of the Pure Prairie League producing and David DeVore manning the console.

CLEAR LAKE AUDIO: Rounder Records artists King (Bobby King) and Evans (Terry Evans) are currently in this North Hollywood recording studio working on their latest album. Veteran musical guests include guitarists Buzzy Feiten and Ry Cooder, keyboardists William "Smitty" Smith and Spooner Oldham, bassists Reggie McBride and Chuck Rainey and drummer Jack Bruno. Brian Levi is engineering and Jeff Frickman and James Beaty are assisting.

IGNITED PRODUCTIONS, INC.: The Pointer Sisters were in finishing up the debut single, "Insanity," from their upcoming Motown album. Marti Sharon wrote and produced the track, and Fletcher Dobrocke engineered said opus with Jeff Welch assisting. **SOLIDSTATE LOGIC:** Former Flock of Seagulls drummer Michael Marquart has opened his own recording studio in Virginia Beach. The two-room complex, dubbed Windmark,

features an SSL 4000 Series console with G Series EQ and computer automation, custom monitors and direct-to-disk digital mastering. In additional SSL news, the BBC's new radio network, Radio 5, set to debut some time this summer, will operate two new SL 5000 M Series broadcast consoles.

RED ZONE STUDIOS: Chrysalis artists Broken Glass recently completed their new album with producer-engineer David Bianco and assistant Scott Lovelis.... Sixties star Donovan is in with engineer Denis Degher and assistant Kevin Melody working on a new PolyGram opus that will hopefully jump start the Sixties stalwart's career for the Nineties.... Warlock is in working on an Alex Grove/Gene Simmons produced project for PolyGram with engineer Duncan Aldrich.

SOUNDCRAFT USA/JBL PROFESSIONAL: Soundcraft's new 200 Delta console has been installed in the following locations: the McKinney Bible Church, located in Fort Worth, Texas, has installed a 24 channel Delta console; the Indiana Symphony Society, located in Indianapolis, Indiana, has installed a 16 channel Delta; the War Memorial Auditorium, located in Fort Lauderdale, Florida, has installed a 24 channel 200 Delta; City of Phoenix Video Productions, located in Phoenix, Arizona, has purchased a 16 channel Delta console. Additional 200 Delta placements include: Humboldt State University in Arcata, California; Fast Forward Video in San Francisco; and the Interlochen Center for the Arts/Recording Services in Interlochen, Michigan. **MC**

DO-IT-YOURSELF PRODUCTION



Famed producer Michael Omartian (producer of Michael Bolton's recent Number One smash, "How Am I Supposed To Live Without You") is currently working on his first solo project in fourteen years. It's slated for a May, 1990 release on Myrrh Records. Pictured at Omartian's recently completed private studio are Dan Posthuma, Director of A&R for Myrrh Records and Michael Omartian.

BANG THE DRUM



EMI recording artist Corey Hart (right) and drummer Kenny Aronoff (who's such an integral part of John Cougar Mellencamp's sound) are pictured working on Hart's new LP, Bang! The album was produced by Hart and Greg Edward.

PRODUCER CROSSTALK



RUSS TITELMAN

By Steven P. Wheeler

For over twenty years, Russ Titelman has been producing records for a diverse array of musical superstars. From rock legends like Eric Clapton, Steve Winwood and George Harrison, to heralded singer-songwriters such as Paul Simon, James Taylor, Rickie Lee Jones and Randy Newman—Titelman has enjoyed one of the most impressive production careers in pop music.

Joining Warner Bros. Records as a full-time staff producer in 1971, Titelman helped the label become one of the strongest and most successful record companies. During a recent transatlantic telephone conversation, the veteran producer discussed his phenomenal successes and his beginnings in the music world as a session player for legendary producer Phil Spector.

Titelman says the stories of Spector's eccentricity are no exaggeration. "Phil was very peculiar but very interesting. I played and sang on records that he made in the early Sixties [The Paris Sisters and the Spector Three]." Titelman also states that watching Spector in the studio helped steer him toward his ultimate career choice. "Whether I was really aware of it at the time, I don't know. I think I instinctively knew that's what I wanted to do. I emulated Spector, he was my idol."

Unlike many producers who climb up through the ranks via engineering roles, Titelman says his first attempts at producing came about through his songwriting. "I wrote a few songs and made some demos and met Barry Mann through that." (During the early Sixties, Titelman was a staff writer with Screen Gems/Colum-

bia music.)

Consistent work with the legendary songwriting teams of Barry Mann/Cynthia Weil and Carole King/Gerry Goffin brought Titelman plenty of attention and, in 1964, he co-wrote a song with Weil and co-produced it with Mann. As they say, the rest is history.

"The first album I ever produced was Little Feat's first record back in 1969. I brought them to Warner Bros."

Current Warner Bros. President Lenny Waronker, who was head of A&R at the time, joined creative forces with Titelman, which led to one of the most successful production teams of the Seventies. Titelman and Waronker worked on some of the finest albums of that decade, including Randy Newman's *Sail Away*, *Good Old Boys* and James Taylor's *Gorilla*.

"When Lenny and I were working together, it was a great team effort. Lenny's not a musician, so he'd have different ideas about things. He was a great psychological help."

"We had a lot of fun. In the best of circumstances, like when we were working on James Taylor's *Gorilla* or the Randy Newman records, there was such a tremendous spirit of goodwill, with everybody throwing in their ideas. There were no big egos."

One of Titelman and Waronker's biggest successes came near the end of the Seventies when they teamed up with a quirky female beatnik named Rickie Lee Jones. Titelman and Waronker produced her smash debut, which included the hit "Chuck E.'s In Love," and the critically acclaimed follow-up *Pirates*.

Titelman says the recording of that first album was like watching a rocket blasting into the musical stratosphere. "The first album was such an explosion of musical talent. It was the first of a kind. I think what we did was corral it and help guide it into shape and give it a personality." Titelman adds that Jones' unpredictable personality called for a two-man production team. "With Rickie Lee Jones, you needed two people. It was highly emotional and Lenny was a very calming spirit in the studio. I think he really understood her, perhaps better than I did."

As a staff producer, Titelman is obviously restricted to working only with Warner Bros. artists, a fact that has its ups and downs. "It has its pluses and minuses. I have gotten calls from artists that I couldn't work with, but at the same time, I have the ability to work with people like Eric Clapton, Steve Winwood and Paul Simon. So it's stifling in a way, but there are trade-offs for everything in your life."

NEXT ISSUE: *This Grammy-winning producer discusses his recent project with Eric Clapton, his platinum success with Steve Winwood and the Simon and Garfunkel reunion album that got away.*

MC

NEW TOYS—BARRY RUDOLPH



Sony Digital Reverb MU-R201

The Sony MU-R201 is the latest reverb unit and successor to Sony's first reverb, the DRE-2000. With updates like a MIDI interface and full stereo operation, the 201 is the second generation for Sony.

The MU-R201 uses 16-bit linear sampling with a sample frequency of 26KHz., so frequency response for all effects is 20 Hz to 11 KHz with a dynamic range of 90 db. The response on the direct signal is 20 Hz. to 20 KHz. with total harmonic distortion of less than 0.0008%.

There are ten basic reverb algorithms including reverb, gated reverb, delay, reversed reverb, auto pan and effect combinations. Each algorithm has 26 different adjustable parameters which the user can

change and store in any of the units 100 user memory locations. In addition, there is a four-band stereo digital equalizer for further modification of the sound.

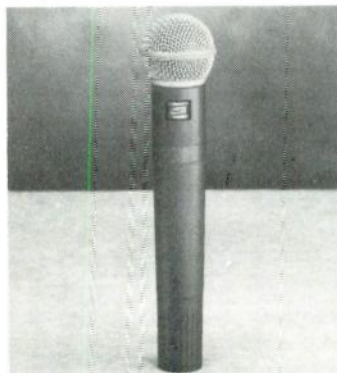
Since the unit is a fully stereo unit, the two channels can be used as separate effects or used in tandem as a double effects like delay with a gated reverb. All parameters, memory changes or effect levels can be controlled over MIDI as well as the optional remote controller.

The MU-R201 is the first in a new line of Sony Professional Audio products. Coming are the MU-E311 Graphic EQ, the MU-E041 Parametric EQ, and the MU-L021 Stereo Compressor. For more details contact a Sony Pro Audio dealer.



Rockford RF-200Pre Pre-amp

The Rockford RF-200 is a pre-amp design to interface a CD player, AM/FM tuner, or video/aux audio line to the levels used in recording studio. Naturally, you can use this pre at home just like any other stereo pre-amp with a power amp to listen to music. I find it interesting that there is no phono input for a turntable—I guess it's true, vinyl is dying.



Shure Brothers L2 Hand-held Wireless Transmitter

The L2 is Shure's latest entry into their already established line of L Series wireless products. Model L2/58 features the SM58 dynamic microphone element, while L2/96 has the SM96 condenser element. A third version, called the L2/Beta 58 (pictured) has the new Beta 58 element. All the transmitter heads are interchangeable so any of the three elements can be used with the same

You have all the usual controls such as volume, bass, treble, tape monitor, mono/stereo, headphone jack, and balance. The tone controls are: bass ± 13 db @ 38 Hz. and treble ± 13 db @ 20 KHz.—real Hi-Fi. Other noteworthy specs: Total harmonic distortion is less than 0.005% in any mode, maximum output voltage is 9.25 Vrms and frequency response is ± 0.4 db 20 Hz. to 20 KHz.

Priced at \$550 retail, the RF-200PRO comes with a two-year warranty. For more about this pre-amp, call Rockford at (602) 967-3565 or write to Rockford Professional, 613 South Rockford Drive, Tempe, AZ 95281.

L2 transmitter body.

The L2 transmitter is constructed of the highest quality components in the new SMT (that's Surface Mount Technology) where many more components can be compressed into a much smaller package with higher structural reliability. The L2's loop antenna is built in and is unaffected by hand position so the signal is consistent for exceptional audio quality. There are both a recessed power switch and separate audio mute button while a continuous battery condition indicator shows the current state of the 9-volt battery. The battery lasts for twelve hours. Furthermore, Shure engineers have also included a concealed audio gain adjustment switch.

The L2 can be used with all L Series receivers and sells for \$532 to \$748. For more about the L2 Series, call (800) 257-4873 or write to Shure Brothers, 222 Hartrey Ave., Evanston, IL 60202-3696.

MC

SHOW BIZ—Tom Kidd

RADIO PIX

WEDNESDAY, MARCH 7

11:00 p.m. KLSX FM 97.1—**The Lost Lennon Tapes:** Host Elliot Mintz explores the fascinating world of John Lennon through a blend of music and interviews.

FRIDAY, MARCH 9

11:00 p.m. KWNK AM 670—**Bootleg Radio:** Presenting the best of local talent. This week: Vixen, the Rods and Maltese.

SATURDAY, MARCH 10



Rick Dees

6:00 a.m. KLSX FM 102.7—**Rick Dees' Top 40 Countdown:** Rick counts down the most popular songs of the previous week in this four-hour broadcast. Repeats: March 11 at 10:00 a.m.

5:00 p.m. KCME FM 99.3—**In Concert:** This week's performance features Stevie Ray Vaughan.

SUNDAY, MARCH 11

8:00 p.m. KROQ FM 106.7—**Rodney On the ROQ:** L.A.'s favorite scenester presents one of the few commercial outlets for underground and alternate rock.

GRATEFUL DEAD



10:00 p.m. KLSX FM 97.1—**Dead-head Hour:** Unwind with a 60-minute dose of the Grateful Dead.

FRIDAY, MARCH 16

11:00 p.m. KWNK AM 670—**Bootleg Radio:** Allen Strange, New Reign and Mysteria live in concert.



Das Psycho Rangers

Everybody's favorite strangers, **Das Psycho Rangers**, just rolled into town after spending several long weeks in the deserts of Arizona. **Psycho Julian** immediately rang up *Show Biz* to talk about *Highway To Hell*, which is the group's very first motion picture. In this upcoming Hendel Films release, which was directed by Ate De Jong, the one-time SST recording artists play themselves—in a manner of speaking. They wear slightly stranger versions of their regular cyber-punk cum *Road Warrior* stage clothes and the motorcycle gang they portray is also known as Das Psycho Rangers. Of particular note in the cast listing is **Chad Lowe** (younger brother of **Rob Lowe**), playing a kid who loses his virginal wife-to-be to the Devil's henchmen while on the

way to Las Vegas to be married. **Christle Swanson** plays the virgin, Irish character actor **Patrick Bergen** (the upcoming *Mountains In The Moon*) is the Devil and **Adam Storke** (*Mystic Pizza*) plays the leader of the Das Psycho gang. Look for cameos from **Lita Ford**, **John Shay** (*Missing*) and MTV's **Ben Stiller**. Expect to hear a soundtrack album—just chock full of Das Psycho Ranger originals—when the movie opens next summer.

Paul McCartney seems to have turned into a veritable media monster lately in support of his LP *Flowers In The Dirt*. He guested on *48 Hours*, where he offered a bunch of stories about the activities surrounding his just-ended concert tour. He also answered questions about his catalog that was purchased by **Michael Jackson** and treated viewers to a close-up look at scraps of his concert set. Next, he guested on *Timothy White's Rock Stars* for the Westwood One family of radio stations in a 90-minute radio broadcast dubbed *Put It There—20 Years Of Paul McCartney*. Finally, in a phone-in radio program for the British Broadcasting Corp., McCartney said that while the Beatles could never be revived because it would be too difficult to replace the late **John Lennon**, "there is a chance that we might get back together and just ease our way in with little projects. Maybe the



Paul McCartney

three of us will play a bit of music together just for fun. That would be nice." The interview was broadcast on the BBC's *Newsroom South East* program.

Stephen Bishop, who is best known for his movie themes such as "It Might Be You" from *Tootsie*, the Oscar-nominated *Number One* hit "Separate Lives" from *White Nights* and the theme from *The Money Pit*, has released his first solo album in almost a decade. Called *Bowling In Paris*, the nifty new Atlantic offering offers a virtual cavalcade of talent including **Eric Clapton**, **Sting** and **Phil Collins**. Collins, a big fan and loyal friend of Bishop's, co-produced three songs on *Bowling* with **Hugh Padgham**.

Sylvester Stallone, filming part of *Rocky V* on the steep stone steps of the Philadelphia Art Museum, quipped to reporters that this may indeed be **Rocky Balboa's** final round. "I think this is the final chapter," Stallone said. "My legs are going." So what's the next challenge for the 43-year-old superstar? "Getting down the steps without falling."

Eric Burdon tells *Show Biz* that he has just cut a remake of the **Animals'** classic "We Got To Get Out Of This Place" with **Katrina and the Waves**. The song is destined for the soundtrack to *China Beach*. Sometime later this year, look for Burdon to guest on the very same program and sing the very same song (minus K&TW) as he plays himself entertaining our boys in the trenches.

The story of the **Beach Boys** will be told on a recently completed TV film. The plot is said to focus on the Wilson brothers' stormy family life. **Arlen Dean**



Stephen Bishop

SHOW BIZ

Snyder, who plays the brothers' late father **Murray Wilson** in the production, reported that both Brian and Carl Wilson were upset over the project's final cut.

Roger Daltrey is playing the role of a priest in the upcoming feature *Father Jim* which is currently shooting in Chicago.

Dionne Warwick will host a new syndicated music variety program called *Dionne And Friends* which will be taped live in front of a studio audience. Warwick was the original host of the now-defunct *Solid Gold* program. Guests booked so far include **Luther Vandross**, **Olivia Newton-John**, **Barry Manilow**, **Whoopi Goldberg**, **Johnny Mathis**, **Melissa Manchester** and **Kool and the Gang**.

There's no tomorrow for *Annie 2*. The \$7 million sequel to the 1977 musical hit about the world's most famous orphan closed in Washington after receiving some of the most dreadful reviews in memory. "Annie was a musical to take to your heart," wrote **David Richards** in the *Washington Post*. "You'll want to take a paddle to *Annie 2*." Instead, director **Martin Charnin** plans to use much of the same cast, costumes and scenery assembled for *Annie 2* in a Broadway revival of the original play.

Show Biz has learned that **Todd Rundgren's** current tour is actually designed to test material for the first-ever production of *Up Against It* by the late British playwright **Joe Orton**. This was the screenplay that Orton was negotiating with **Richard Lester** for use by the Beatles. At the time of Orton's untimely murder at the hand of his dangerously unhinged longtime lover **Kenneth Halliwell**, he had finished three plays. These



Todd Rundgren

were *Entertaining Mr. Sloane*, *Loot* and the posthumously-produced *What The Butler Saw*. He also left behind three one-act plays and *Up Against It* was essentially finished. Had Orton lived, it's safe to say that fans would have another film to add to their collections.

Lucky subscribers to Continental Cable Vision will soon have a chance to catch the wacky antics of **Bleacher Bums** veteran **Rhonda Britten**. Britten is one of six rotating hosts for the new *Crazy Critic* restaurant guide. Described by its producers as a "cross between the *Galloping Gourmet* and *You Bet Your Life*, the show derives its charms from the roving camera crews using guerilla tactics to catch unsuspecting diners off guard and roaming back into the kitchen areas to ferret out the well-kept secrets of local chefs. The show's theme and incidental

music are by local synth duo **Dude**.

The Campers have been a mainstay on the Los Angeles cabaret scene for many years, yet they remain a secret to many people. Mixing music, comedy and female impersonation, this group's appeal crosses many borders. *Show Biz* notes that while each one of these pictures tells a thousand stories, they may not be in a language our readership can understand. Therefore, we have asked Campers' mainman **Michael Ellis** to define this thing called "camp." "It's humor," he answers. "It's vaudeville/burlesque because of the short numbers, the quickies and the fast changes and such. And it's making fun of ourselves in certain situations." The Campers may be seen Sundays at Hollywood's **Backlot Theatre** and at **Ripples** in Long Beach on Wednesdays. MC

TELEVISION PIX

MONDAY, MARCH 5

10:00 a.m. **KNBC—House Party:** **Steve Doocy** hosts his one-hour weekday program featuring a mix of music, entertainment and information presented in a playful and irreverent style.

7:30 p.m. **THE NASHVILLE NETWORK—The Real Patsy Cline:** Cline's family and friends recreate the personal life, career and the events leading to the untimely death of the singing sensation at the age of 30 in 1963. Repeats: March 16.

FRIDAY, MARCH 9

6:00 p.m. **BRAVO—Karen Kain: Prima Ballerina:** A film portrait of Canada's prima ballerina dancing a wide variety of roles from both the classical and contemporary repertoire.

SATURDAY, MARCH 10



Rick Nelson

5:00 p.m. **TNN—Rick Nelson: It's All Right Now:** A 60-minute remembrance of the man who gave the world "Hello Mary Lou" and "Garden Party." Repeats: March 15.

8:00 p.m. **BRAVO—Big World:** The first world music magazine presents **George Clinton** and **Hothouse Flowers**.

SUNDAY, MARCH 11

8:30 p.m. **KABC—Elvis:** Relive the early days of the King in this weekly series which begins in the year 1954. Features both original recordings and modern reworkings by **Ronnie McDowell**.

MONDAY, MARCH 12

6:00 p.m. **BRAVO—Sinfonietta:** **Varese:** Pianist **Paul Crossley** investigates **Edgard Varese's** "Integrals." Repeats: March 18.

TUESDAY, MARCH 13

7:30 p.m. **THE NASHVILLE NETWORK—Fairs & Festivals: Walworth County:** **Mike Snider** hosts this look at down-home entertainment featuring **Eddie Rabbitt** and **Highway 101**. Repeats: March 22.

THURSDAY, MARCH 15

7:00 p.m. **VH-1—New Visions:** VH-1's alternative music show devotes Thursdays to soul music. Hosted by **Nile Rodgers**.

NOTE: All times PST. Check your local listings for exact air dates and times in your area.



Local Notes

By Michael Amicone

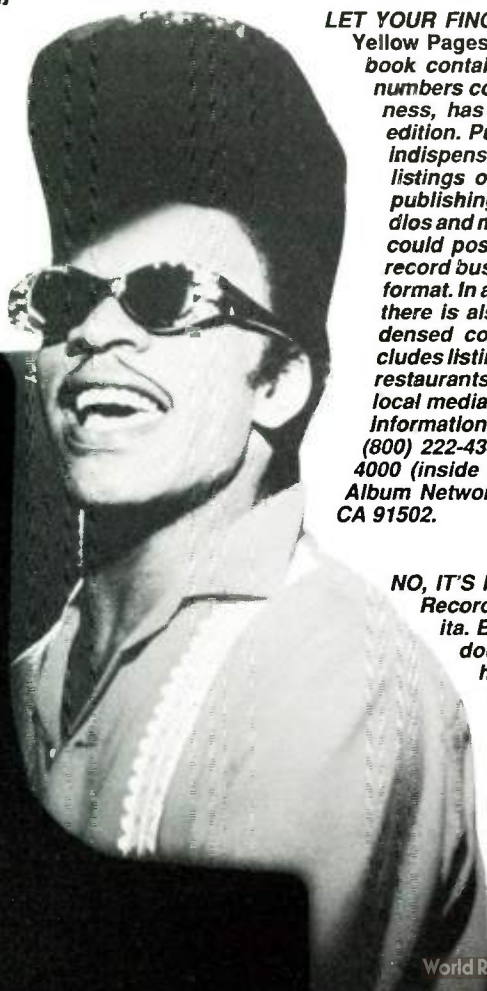
JOHNNY CASH



The Sun Years

RHINO CASHES IN: Rhino Records has added another title in its continuous efforts to keep essential music alive and in release. Johnny Cash: The Sun Years, drawn from Cash's early stint with Sam Phillips' Sun Records, includes the songs that this country music legend built his reputation on—

"Folsom Prison Blues" and "I Walk The Line"—as well as other seminal cuts culled from these formative sessions. As is usual with the great Rhino catalog, meticulous care has been taken in the packaging and sonic quality.



ROCK ON: Dave Edmunds' upcoming Rock 'N' Roll Revue, featuring special guests Dion, Graham Parker and Kim Wilson, was given a grand launching on February 8th at the China Club. Backed by a red-hot band (including guitar legend Steve Cropper), each singer performed a brief set which gave L.A. fans a taste of the great show they can look forward to when the tour hits the City of Angels in early April. Kim Wilson, lead singer of the Fabulous Thunderbirds, sang the band's signature tune, "Tuff Enuff"; Graham Parker, looking a bit out-of-context, sang the Temptations' "My Girl" and Buddy Holly's "Rave On" (we're told that Parker will perform a regular set of his own compositions on the tour); Rock and Roll Hall of Famer Dion (still in fine voice) sang great versions of "The Wanderer" and "Runaround Sue"; and Dave Edmunds rocked the China Club with an extended set of his special brand of faithful Fifties rock. The tour, sponsored by Marlboro, will play 24 cities across America beginning in March. Pictured (above, left) Dion performing at the China Club; and (above, L-R) Wilson, Parker, Edmunds, Capitol Records President Hale Milgrim, Dion and EMI Music Worldwide President and CEO Jim Ffield.

THAT'S WHAT FRIENDS ARE FOR: A benefit concert for Sparks manager and AIDS sufferer Joseph Fleury will take place on Tuesday, March 13th at Club Lingerie in Hollywood. Artists scheduled to perform include the Mumps, the Bleaker Street Incident, Kid Congo Powers & Sally Norvell, Cassius Elvis, Phranc and as a special bonus, a onetime reunion of Three O'Clock. The concert is scheduled to begin at 9:00 p.m. For more information on the concert, call (213) 466-8557.

LET YOUR FINGERS DO THE WALKING: The 1990 Yellow Pages Of Rock, a comprehensive sourcebook containing names, addresses and phone numbers covering every area of the music business, has just released its tenth anniversary edition. Published by the Album Network, this indispensable industry directory offers detailed listings of radio stations, record companies, publishing companies, press, recording studios and music retailers. In short, everyone you could possibly want to have access to in the record business in an easy to use yellow pages format. In addition to The Yellow Pages Of Rock, there is also a smaller-sized, information-condensed companion volume, YP Jr, which includes listings of airlines, travel services, hotels, restaurants, club and concert halls, nightlife and local media, for traveling on the road. For more information on The Yellow Pages Of Rock, call (800) 222-4382 (outside California) or (818) 955-4000 (inside California/International) or write to: Album Network, 120 Victory Boulevard, Burbank, CA 91502.



NO, IT'S NOT LITTLE RICHARD: As part of its ongoing collectors series, Capitol Records has released a twenty-eight track compilation by musical curio Esquerita. Born in South Carolina, this flamboyant rocker with the high-rise pompadour and kinetic rock & roll style was, according to the Queen of Rock & Roll herself, Little Richard, "one of the greatest piano players I ever met." Coming from one of rock's most spirited ivory ticklers, that's high praise indeed. In addition to their kindred piano styles and music (Esquerita throws in a few patented Little Richard "ooos" and even blatantly borrows from a Little Richard song title on his "Golly Golly Annie Mae"), both men obviously shared a colorful flair for the outrageous in both dress and hair styles. But while Little Richard cemented his place in the Rock and Roll Hall of Fame with his string of classic Specialty recordings, Esquerita (real name: Eskew Reeder), who recorded for Capitol from 1958-59, toiled in relative obscurity, relegated to cult status until his death in 1986.



Gary Nichamin

TAYLORING HER SOUND: Carla Olson is pictured with ex-Mayall Bluesbreaker and ex-Rolling Stone guitarist Mick Taylor. Mutual fans of each other, Taylor will be performing with Olson at her Roxy show on March 4th.

SECOND HAND BEATLES: "Beatle Magic," a show featuring original Beatlemania cast members David Leon and Mitch Weissman (who will reprise their roles as John Lennon and Paul McCartney, respectively) has begun a special limited engagement at the China Club. The two-hour show, which runs on Thursdays through Sundays at 7:00, will be basically a rerun of the Beatlemania show which proved to be so popular in the late Seventies and early Eighties (due to legal restrictions, the name can no longer be used). Leon and Weissman, whose musical careers have not exactly flourished since Beatlemania's demise, are back to reliving other people's past glories once again.



Allen Olivo

WHERE DO THEY GO FROM HERE?: When the China Club opened its doors last August, no one could have predicted the extraordinary amount of success that the club would enjoy in its first six months of existence, most of it as a result of the famed Monday night ProJam, the jewel in the China Club's schedule. On Monday, February 12th, none other than Bruce Springsteen (right), Sting (middle), Don Henley (far left), Herbie Hancock, Bruce Hornsby and Branford Marsalis—direct from an earlier Beverly Hills benefit performance for the Rainforest Foundation and the Environmental Media Association—took over the China Club stage for an impromptu five-song, 45-minute performance. The set featured Sting singing Bill Withers' "Ain't No Sunshine," Springsteen, Henley and Sting taking vocal turns on Wilson Pickett's "In The Midnight Hour" and the Bossman bringing it all home with a scorching version of Chuck Berry's "Around And Around." Definitely a hard act to follow.

ALBUM ART: English artist Roger Dean, whose work has graced album covers by Yes and Asia, is exhibiting his work at the Triangle Galleries, located at 233 North Beverly Drive in Beverly Hills. The show is Dean's first for-purchase exhibit and

will feature over 25 original works (including all three Asia LP covers and Yes' *Tales From Topographic Oceans*), valued between \$10,000 for pencil sketches and \$600,000 for major cult pieces. The show concludes on Monday, March 19th.



Ken Weingart

COMMAND PERFORMANCE AT THE PALACE: Michel'le is pictured performing her brand of hot dance music at a recent Palace gig. Michel'le is currently riding high on the charts with her song, "No More Lies," on the Ruthless/Atco label.



L.A. LAW: One of the more intriguing press releases to cross our desk in recent months (not for context but for presentation) was a communiqué by Jensen Communications describing another brush with the law by a member of rock group L.A. Guns. Late last year, L.A. Guns guitarist and namesake Tracii Guns fell victim to the long and lucky arm of the law when he was handcuffed, fingerprinted and thrown in jail for a dozen outstanding warrants after policeman doing crowd control duty on the band's video shoot ran a check on his traffic record. Recently, another member of L.A. Guns, lead singer Philip Lewis, received the same royal treatment when he was pulled over for an illegal U-turn (he's from Merry Ole England and, according to the press release, U-turns are legal there). Whilst Lewis awaited a citation for this dastardly deed, our men in blue discovered that Lewis had an outstanding warrant for an unpaid two-year-old jay walking ticket. Needless to say, he was handcuffed, fingerprinted, etc. Following the harrowing incident, Lewis quipped, "I looked on the bright side of the event and realized that L.A. Guns was two-fifths on its way to a new set of publicity photos." But instead of just another publicity photo, we were sent a clever artist's rendering of the incident by Maxine Miller, who also created the band's *Cocked & Loaded* LP cover.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

ZAPPA ZEPPELIN: Fred Zeppelin was to be the title of Frank Zappa's already completed album, but Zappa changed his mind after John Bonham's recent death. He didn't want it to look like he was trying to cash in on the drummer's demise, so the LP (label still unknown) will be called, *Crush All Boxes*.

MR. TAMBOURINE MAN PAYS HIS RESPECTS: Bob Dylan stopped recently at Gazzari's on the Strip to check out local faves Lip Service. Dylan stopped backstage afterward to say he enjoyed their performance. After tendering his praise, the Minnesota bard turned to keyboardist Michael Murray and said, "Now, which way is home?"

DOWN IN THE VALLEY: Bernie Taupin has set out to rehabilitate the culturally stagnant reputation of the San Fernando Valley in an epic song called "Valley Nights," on his solo debut album, *He Who Rides The Tiger*. Taupin says that while living in Woodland Hills, he found the characters, "particularly the greasers, the bleached-blond girls and the surfers, infinitely interesting. Bernie's considering a screenplay based on the song."

The Making Of NEW KIDS ON THE BLOCK

By Kenny Kerner and Michael Amicone



New Kids' braintrust: Dick Scott and Maurice Starr

Young girls have been screaming their hearts out and wetting their pants over their favorite teen idol for decades. Whether it's seminal rock figures such as Elvis or the Beatles or a manufactured pop star in the vein of Fabian or David Cassidy, they all had one thing in common: Their pretty boy features and heartthrob sex appeal played off the time-honored tradition in rock & roll that the quickest way to a young girl's heart—and her wallet—is through her libido.

Several years ago, songwriter-producer and budding idolmaker Maurice Starr, who had already worked his behind-the-scenes musical magic on the New Edition (a group he eventually lost to MCA through a lengthy court battle), began his search for another batch of young, talented kids with the right stuff. But this time out, Starr was looking for the teen dream mother lode—an all-white group who would tap into the biggest demographic of them all.

With nothing more than an idea about a certain look he wanted, Starr hopped into his car and drove around the city of Boston. "I went to get some ice cream, next to a flower shop, and I heard this little kid over there singing," he recalls. "So I go over and say, 'Hey man, how would you like to be in a group?'" The kid, puzzled by Starr's out-of-left-field proposal, replied hesitantly, "I don't know." Starr concluded the encounter with, "Well, here's my number if you change your mind."

But instead of the kid calling him back, Starr got more than he bargained for. "The FBI called and wanted to know who was this big black man givin' out his number to young white kids."

Realizing that perhaps propositioning young white boys on the streets of Boston wasn't the best way to pursue his idea, Starr began auditioning young hopefuls in a safer environment—his home. What he eventually came up with were five kids—brothers Jordan and Jon Knight, Donnie Wahlberg, Joe McIntyre and Danny Wood—who looked the part, acted the part and, as icing on the cake, could even sing the part. Dubbed New Kids on the Block, (Starr's original moniker, Nynuk, was fortunately discarded) this singing and dancing hit machine has become one of the biggest and most surprising success stories of this or any other year. With their combined album sales totaling fifteen million, sold-out concerts everywhere (here in Los Angeles, they sold out the Universal Amphitheatre three times and the Great Western Forum twice) and with the hefty profits culled from the sale of merchandise, these Boston-bred Kids have cashed in on Maurice Starr's pop dreams in a big way.

Along with Starr, also reaping the financial benefits of this New Kids bonanza is the other half of the group's braintrust, manager Dick Scott. Scott reflects on the perfect timing of Maurice's teen vision. "At the time, Maurice's idea was perfect. The blacks already had the Jacksons and New Edition and the Spanish and Mexican kids had Menudo, but the white kids really had no-

body. When the New Kids came out, those fans had someone of their own to fall in love with."

Though success is now coming in all directions and Starr and Scott's faith in the New Kids' potential has been vindicated a million times over, it wasn't an easy task breaking the band or getting their record company, Columbia, to realize what they had under their very noses. The Kids' self-titled debut, released in 1986, sank without a trace, suffering from, depending on which man you talk to, bad promotion or no promotion at all.

"The first one bombed—it just died," says Scott. "What happened was, CBS didn't know what they were doing. They just had no idea about what to do with these kids. First of all, because the music sounded black and Maurice and I are black, they wanted to make the kids black, too. That was their first mistake. Then they tried to create a black base by servicing it to black radio. The philosophy seemed to be to just put it out and hope, which is stupid."

"The problem wasn't in the record," adds Starr, when asked if the LP was lacking in any area, "the record's over two million copies now. [When the Kids' second LP became so successful, their debut effort followed it up the charts.] I thought the problem was in the promotion. The record got absolutely no promotion."

Undaunted, Starr took the Kids into the studio more determined than ever to make a record that would ooze commercial appeal and give the group the hit record it needed. What Starr concocted was *Hangin' Tough*, a pleasing pop-soul confection filled with several quasi-funk tracks and enough two-hanky teen laments to make sure that the young girls would be swooning in the aisles.

Initially, despite the calculated commercial appeal of *Hangin' Tough*, the Kids' sophomore effort was following the first album's path down the tubes. "The first one had already died and the second was about to die also because, once again, Columbia was servicing it to black radio," states Scott. "Then a guy by the name of Mark Benesch [VP Columbia Label Promotion] heard the album and just jumped on it. If anyone is to get credit for breaking New Kids, it's Mark. All this happened about a year and a half ago and since then we've sold about fifteen million records. And, of course, nobody ever apologized for their mistakes because now they all want to take the credit for making this happen."

In addition to Benesch's promotional efforts, it was a steadfastly determined Maurice Starr who took matters into his own hands and, to quote a Chuck Berry line, was "campaign shouting like a Southern diplomat." "I was on the phone almost twenty-four hours a day, not only to the record company, but I had a list of every radio station in the country," recalls Starr. "I was a nuisance to every radio station and to every record store. People at the record company didn't even wanna talk to me, I had worried them to death so much."

The record company hurdles continued to mount when Scott and Starr fought another battle over whether a video was needed to help break the record. The record company adopted a "wait and see" attitude, while Maurice decided to put his money where his mouth was and pay for the video himself. "I just knew it," boasts Starr. "But even though I felt I was right, the world still had to see 'em. 'Cause a lot of great artists never make it. My biggest problem was getting CBS to realize that what I saw in my head...everything that's happened, I told 'em two years ago. Everything. Matter of fact, I went on TV shows, like *Soul Train*, and I said, 'This will be the biggest act in the world.' And the guy called me a liar on national TV...Don Cornelius. I brought 'em on there and I said, 'This will be the biggest act in the world, no doubt in my mind.' I always said that. That's how I got them on TV shows and that's how I could get 'em in the Apollo Theater, because I was running my mouth fast, like Muhammed Ali."

In addition to the precious exposure the group received on MTV via their videos, their career received a needed shot in the arm when they won the opening slot on

Tiffany's 1988 summer tour. "Tiffany is partially responsible for their success because when they were nobodys, she was a big star," explains Scott. "Maurice took the Kids to Long Island to audition for her in her dressing room. She decided to take them on tour as her opening act. And we lost a lot of money. We were only making \$500 a show or something like that. But all we cared about was getting out on the road. And before that summer was over, after the Kids finished their show, she almost couldn't come on!"

Eventually, New Kids hysteria grew to such proportions that Tiffany was forced to swap places with them and become their opening act on a subsequent tour. From there, according to Scott, the New Kids never looked back. "I told somebody at CBS recently that everything I predicted for New Kids has actually been quadrupled in reality. When we first started, we didn't even have a percentage of our video sales. We had to go back and renegotiate our earlier contract because it didn't make any sense. They were willing to give us whatever we asked for because they didn't think we'd sell more than 50,000 pieces. Slowly but surely, we broke Bruce Springsteen's record ➤



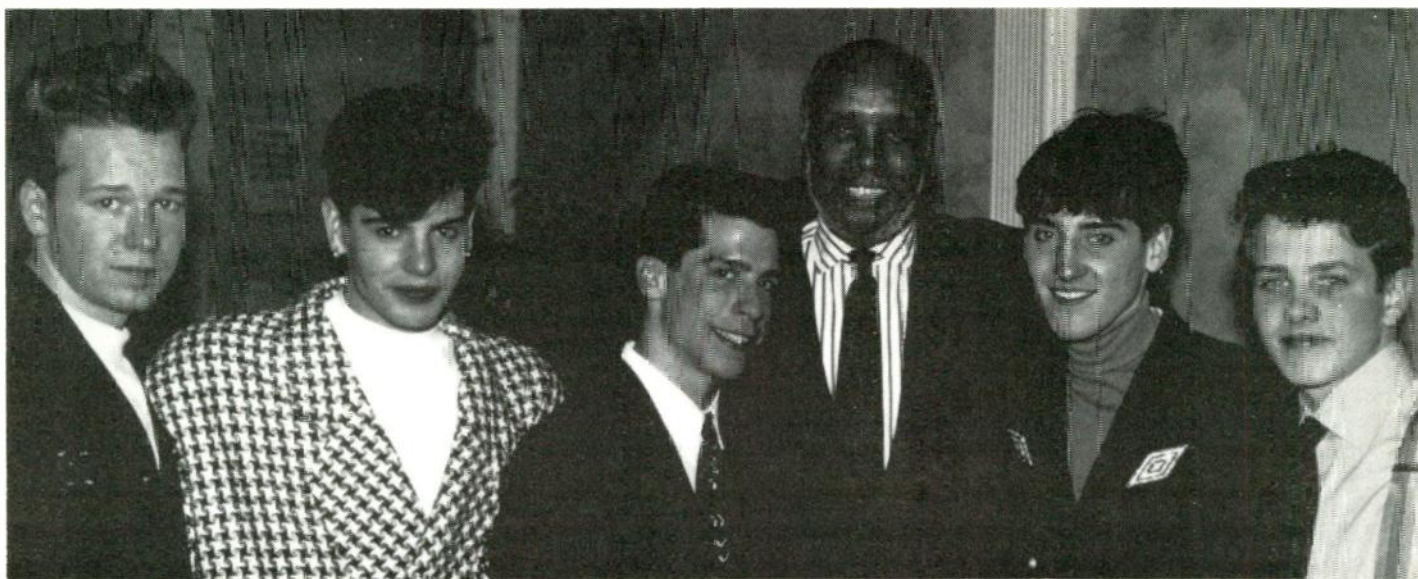
Joe

Jon

Donnie

Jordan

Danny



◀ and George Michael's record and then Michael Jackson's."

In fact, the Kids were on such a commercial role, Dick Scott walked into Mickey Eichner's office [former head of A&R at Columbia's corporate New York offices] and requested to do a Christmas album. Again, the label balked at the idea, telling Scott that "Christmas albums just don't sell these days." As Scott tells it, "They finally agreed and gave us a paltry budget. So Maurice took the Kids into a hotel room for a couple of days and wound up recording the biggest-selling Christmas album ever." Not only did *Merry, Merry Christmas* soar into the nation's Top Ten, but it also yielded a hit single, "This One's For The Children."

Though the New Kids have been a commercial bonanza, they have also suffered the slings and arrows of rock critics too old to understand. Musical pundits continually cite Starr's borrowed soul stylings and the New Kids' lack of great vocal chops. It's also easy to view the New Kids as mere pop puppets under Starr's Svengali-like studio control, since Maurice, who writes, produces, engineers and plays all of the instruments, does everything but press the records himself.

"It really disturbs me when people call them puppets because they give so much to their audience," states Scott. "When they run out onstage every night, it brings tears to my eyes. And I can tell you one thing, Maurice didn't give the Kids their charisma. They brought it out of themselves. For my part, I watch their shows and I do what I should be doing: I observe, oversee, advise and counsel them and provide them with what they need. Maurice does the same by creating their music and giving them their sound. And the choreography is done by the New Kids themselves."

Eventually, Scott feels that the Kids will begin to take a more active role in their careers. In fact, *Hangin' Tough* boasts an associate producer credit by the Crickets (New Kids Danny Wood, Donnie Wahlberg and Jordan Knight). "Jordan and Danny just produced two songs on the new Tommy Page album on Sire Records. One song was

written by Jordan, and the other was a collaboration with Tommy. They're starting to write some things with Maurice [they co-wrote the song, "My Favorite Girl," from *Hangin' Tough*, with Starr], and there's one song in the set where they all get on their instruments and play."

"They put some input into it," adds Starr about the record-making process. "You know, the New Kids are very bright guys. What I love about them is, I can come up with a line and they're able to pick it out and say, 'That doesn't quite fit right.' And then I'll pick it up and say, 'Right,' and I'll come up with another line. Not every artist can do that."

In addition to the everyday professional pressures they face in front of the cameras, New Kids on the Block also face some very real pressures away from the spotlight. Scott's advice to the Kids is simply to be themselves. "Ever since day one, I told the Kids to forget about the money because it has no meaning. It's more important that they just keep on being nice kids. Because if you're an asshole with money, you're still an asshole."

Regarding the lucrative endorsement opportunities that come the Kids' way, Dick Scott simply replies, "I'm not so concerned about that because I leave that to the legal people. What I am concerned about is the fact that I don't want the Kids endorsing every slop product that comes along. If it's a major endorsement like Coca Cola or Pepsi or Reebok, that's fine. But once you identify with Coke or Pepsi, you're tied to it forever. We'll be making a decision on that soon. Right now, it looks like Coke, because they came up with an incredible promotion."

Scott and Starr are both aware of the managers and agents who would love to get their hands on the duo's golden goose. "When we play Los Angeles and New York, forget it," Starr says. "There are managers all over the place waiting for us to go to the bathroom."

But it isn't only other managers that are waiting to get their hands on the Kids. The Kids have the world at their feet, including

a wide assortment of young female fans eager to please. And if you compare early photographs with recent shots, you can see that these New Kids are growing up quickly. After a hot show and a couple of encores, these Kids probably want to settle in with a cold brew and a young blonde from the second row.

"They're basically nice kids, but don't forget that they're teenage boys," explains Scott. "They're discovering their manhood and their sexuality. And that's what life is all about for them now. So part of my job is to keep them from making mistakes. I tell their mothers all the time to be prepared to read some incredible stories that will appear in the tabloids. The Kids' entire life is now open to the public."

Almost any topic concerning the New Kids is likely to bring a smile to Dick Scott's face, except when someone asks about their longevity. Pop history tells us that the chart life of a teen idol is notoriously short, with few making the transition to an adult star. But as far as Scott is concerned, it's only just begun. "I've always said that this success is only the tip of the iceberg. I think the Kids are going to be the biggest thing ever and they will have longevity. How many years is hard to say. I don't know why everybody keeps predicting the demise of the New Kids. Yes, it's coming, it has to eventually. It's up to God how long their popularity will last. I'm not worried about when it's going to be over because this is today and it's only just starting!"

Like so many before them, New Kids on the Block are now faced with the Herculean task of topping their phenomenal success. But the ever-confident Maurice Starr makes no bones about the fact that both he and the Kids are ready for the job that lies ahead. "The next album will be the biggest album in history," he assures us, "If it's not, it will be very close. We're going after *Thriller*."

Though nobody knows for sure what tomorrow may bring, one thing is certain: As long as hearts throb, there'll be a place for New Kids on the Block and others like them in the annals of pop music. MC

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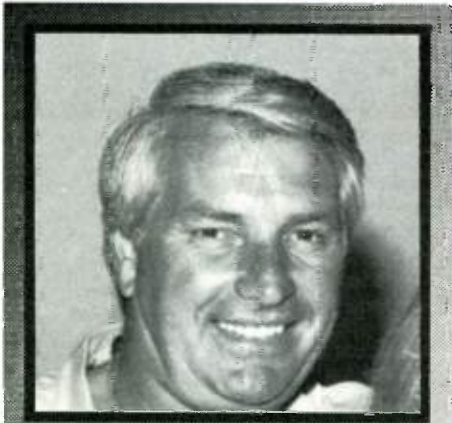
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By Maria Armoudian



TOM HULETT

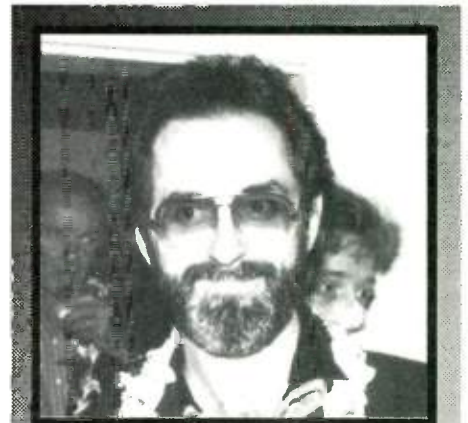
Weintraub Entertainment

"We're much like the quarterback of the team that is working the artist's record."

When I think of management, the first thing that comes to mind is the title of the management panel at the Foundations Forum, "You Can't Live Without 'em and You Can't Shoot 'em." Good or bad, the fact remains that managers are an absolute necessity in order for an artist to concentrate on his or her artistry.

There are various types of managers that work together to take on a nurturing role in developing an artist's career. The three most important and prominent types include personal managers, tour managers and business managers.

Personal managers tend to have an all-encompassing umbrella function. They work closely with the artist and generally coordinate all the puzzle-work to create the big picture. That usually includes overseeing all legal affairs, business affairs and promotional affairs. Of course, different personal managers have differing views regarding their primary responsibilities. For example, Tom Hulett, President of Weintraub Entertainment/Concerts West (Warrant, Beach Boys, Three Dog Night) feels that promotion and coordination are the priorities of a personal manager. "We're much like the quarterback of the team that is working the artist's record. After we sit down with the artist and plan the life of the record, then it's our job as personal managers to hopefully see it through like we planned," says Hulett. "We allow the artist to do what he does best, and we don't interfere with that creative process," Hulett adds. Thus, Hulett assists the band in selecting the producer for the record and then focuses on the business and promotional aspects.



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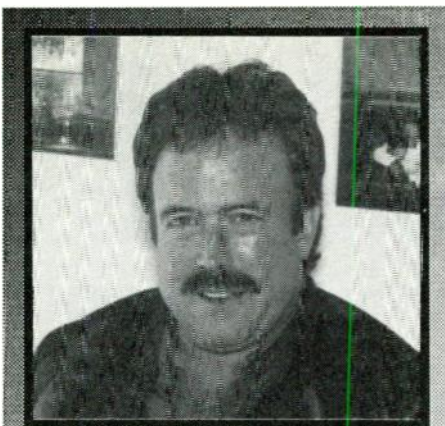
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On the other hand, Doug Thaler, President of Top Rock Development Corporation (Mötley Crüe) feels his primary responsibility is to work with the band in making the best possible record. That doesn't mean he lessens the importance of the promotion and coordination, he simply feels that having the best possible record is the best insurance of success.

Hulett continues: "The life span of a record is roughly eight months to two years, and there are so many pieces to be coordinated. We act on behalf of the artist with the record company, trying to get the various departments to do for the artist what we feel is necessary to succeed. We also coordinate with the agents, the public relations firms and all the local promoters and record company branches across the country during a tour," says Hulett.

Ed Girard from Alive Enterprises (Alice Cooper, Luther Vandross, Teddy Pendergrass) adds, "We focus on getting attention for a given record while taking on the record company's responsibilities and working the record on our own. Management has to dictate to the record company what should and shouldn't be done because record companies have several projects going out at a time, so they don't really focus on each one."

Often, management takes on the role of a record company when necessary, promoting that artist on their own. "Sometimes you have to prove to a record company that the record is worthy of attention, so you work with the promoters and radio and retail independently."



DENNY JONES

Tour Manager

"I negotiate with the promoter to get the best possible deal for the band."

For this reason, Alive Enterprises is set up with specialized departments. For example, there are people in-house that call radio stations that have added a record to see if they may need anything and to thank them for adding the record. "Sometimes you have to let radio know that you're thinking of them," says Girard.

Additionally, personal managers tend to take on a counselor's role. "We're confidants to our artists. They can call us twenty-four hours a day with whatever problems they may have, whether it's personal or business," says Girard.

"Part of our job is acting somewhat like a psychologist because we're dealing with different types of people that are involved with a project. Aside from the business people, we have wives, bandmembers and anyone else related to the band and sometimes there is a need to keep the harmony within a group."

When does an artist need management? "Before he or she is signed to a record company because so much in today's business is packaging and that is a big part of a personal manager's duty and hopefully expertise," says Hulett.

It would probably do the artist a great deal of good to find management prior to their record deal to facilitate his or her progress. However, sometimes finding that commitment from a major manager poses a problem for an artist early in his or her career due to the lack of income. Girard explains, "We work on a commission of between 15 and 20% of the artist's gross income. Therefore, we have

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A SELECT LIST OF PERSONAL MANAGERS

Following is a select listing of Los Angeles-based personal managers, their addresses, clients and the services they provide. Many managers chose not to be listed. Our apologies to those we might have overlooked; our thanks to those who participated.

Compiled By Tamara Conniff

Agranoff & Associates

11288 Ventura Blvd., Suite 117
Studio City, CA 91604
(818) 763-3625

Clients: Puppets of Mankind

Styles: All

Services: Full service

A.I.D.A. Management

Henry Jones

13609 Victory Blvd., #204
Van Nuys, CA 91401
(818) 780-7093

Clients: N/A

Styles: Rock, pop and R&B

Services: Full service

Alive Enterprises/Ed Girard

8271 Melrose Ave., 2nd Floor
Los Angeles, CA 90046
(213) 852-1100

Clients: Alice Cooper, Lisa Fisher, Gipsy Kings, Kenny Loggins, Johnny Clegg, Zavuka, Kane Roberts, Luther Vandross, Teddy Pendergrass and producers Howard Benson, Calloway, Jim Faraci, Eric ET Thorngren.

Styles: Rock and R&B

Services: Personal management

Asher/Kroft Management

644 North Doheny Dr.
Los Angeles, CA 90069
(213) 273-9433

Clients: James Taylor, Linda Ronstadt, Joni Mitchell, Randy Newman, John Kilzer, the Peregrines, Cheri Brandon, the Hepburns,

Carole King, Little Feat, Peter Blakeley, the Innocence Mission.

Styles: All

Services: Full service

Avnet Management

3805 West Magnolia Blvd.
Burbank, CA 91505
(818) 841-2500

Clients: Manhattan Transfer, Colin Hay.

Styles: All

Services: Full service

Back To Back Management

Bambi Byrens

9125 Sunset Blvd.
Los Angeles, CA 90069
(213) 550-1215

Clients: N/A

Styles: Rock, R&B and pop.

Services: Full service

Baruck-Consolo Management

8436 West 3rd St., Suite 730
Los Angeles, CA 90048
(213) 651-2187

Clients: R.E.O., Tom Kimmell, Rhythm Corps, Gino Vannelli, Amy Sky, Aldo Nova, Tom Kelly/Billy Steinberg, Love-Hate, Skull, FM-UK.

Styles: Rock

Services: Full service

Al Bunetta

4121 Wilshire Blvd., Suite 204
Los Angeles, CA 90010
(213) 358-0882

Clients: John Prine.

Styles: Rock

Services: Full service

Center Stage Management

Jon Egger

380 South Placentia Ave., "B"
Placentia, CA 92670
(714) 524-8102

Clients: Lixx Array

Styles: Rock

Services: Personal management

Class Act Productions

Peter Kimmel

P.O. Box 55252
Sherman Oaks, CA 91413
(213) 345-1204

Clients: Jessie Tomich

Styles: All

Services: Personal management

Cohn Management

P.O. Box 878
Sonoma, CA 95476
(707) 938-4060

Clients: The Doobie Brothers, the Insiders.

Styles: Rock

Services: Full service

Curent Management

4605 Lankershin Blvd., Suite 414
North Hollywood, CA 91602
(818) 505-9945

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Stlyes: Rock

Service: Full service

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PERSONAL MANAGERS

Meredith Day

P.O. Box 8393
Universal City, CA 91608
(213) 876-9851
Clients: Antiquity Lace, Animal Bag.
Styles: Rock
Services: Full service

John David Management

11500 West Olympic Blvd., Suite 400
Los Angeles, CA 90064
(213) 312-4514
250 West 54th St., Suite 800
New York, New York 10019
(212) 841-0936
Clients: Book of Colors, the Click Factor, Maclovio Martel, Rikki Patrick, Kacy Lee Powers, Michael Proctor, Rings of Saturn, Fank Sorci, Jeffery Sattles, That's That.
Styles: All
Services: Full service

D.C. Management Co./ Donna Cardellino

P.O. Box 4351, #504
Hollywood, CA 90078
(213) 851-9193
Clients: Bettina Holli, Under Fire, Brian Christian(producer-engineer), Jimmi Haskell(producer-film composer).
Styles: Hard rock/pop
Services: Personal management

DeMann Entertainment/Freddie DeMann

9200 Sunset Blvd., Suite 915
Los Angeles, CA 90069
(213) 550-8181
Clients: Madonna, Lionel Richie, the Divinyls, the Smithereens, Kings of the Sun, Sheila E., Simon F.
Styles: All
Services: Full service

EEG Management/Rod Long

P.O. Box 7581
Torrance, CA 90504
Clients: Lynzee
Styles: All
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Young MC

Rap's Wild Thing

By Jesse Nash



His mother calls him Marvin Young (and how often he calls her is probably a matter of discussion in the household!), but we call him marvelous Young MC. This 22-year-old Rap wonder is writing and recording music that is making more than just noise on pop radio stations around the country, it's beginning to make inroads where no other Rapper has gone before. But this is no surprise. Young MC has both savvy and an uncanny understanding of radio and records.

He wrote the hits "Wild Thing" and "Funky Cold Medina" for Tone Loc, and recently won a Grammy for his own hit, "Bust A Move."

With a degree in Economics from the University of Southern California, Young MC will surely enjoy an economically rewarding future (he has a firm grasp on the dollars and common sense of the recording industry) and will someday (within three years, to hear him tell it!) own his own record company.

MC: Define Rap music.

MY: A method by which ideas can be put across in a more efficient way than pop music, and I'll tell you why. You take pop lyrics and you put them down on a piece of paper and they take up half a page—maybe. You take Rap lyrics to a song and put them down on a piece of paper and they'll take up a page and a half, two pages—even more because it's so intense and there are so many lyrics being said. It's almost like folk music was where you could get across a lot of ideas because you have more words.

MC: Let's talk about the success of your record. This is your debut album. Why do you think your album, *Stone Cold Rhymin'*, has been such an overwhelming success?

MY: One, I was able to see what Tone Loc did with material that I wrote. So there were some things that I did with my album that Loc may have done wrong or may not have done with his album. His album was sort of a precursor to mine, so I was able to look at it and say, "This is something that I would do that he didn't do," and I was able to put that into my album to kind of insure some longevity. I was always thinking of people going to concerts and thinking of being that person watching Young MC. I was putting myself in their place and seeing what they would want from me.

MC: You sound like a marketing expert. Do you consider yourself a businessman and an artist?

MY: Yeah. I would say that. One of my co-workers recently said I look comfortable working behind a desk and I think that someday I'm going to be in the music business in simply just a business capacity. Right now, I'm young and I can run around and all that stuff, so I've got the mike in my hand and I'm doing the records.

MC: Your real name is Marvin Young. How did you get Young MC out of that?

MY: Young is my last name and I was always the youngest one in the group when we did parties back in Hollis, Queens. "MC" stands for master of ceremonies.

MC: What are your thoughts on radio in the Nineties?

MY: I think it'll be playing more Rap. Rap doesn't get remotely close to the amount of radio that it should be getting.

MC: Radio has been embracing it of late.

MY: No, radio has been embracing specific songs, it does not embrace Rap as a whole.

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Radio embracing Rap is like someone putting out a song that does mediocre...let's put it like this: every Rap record you hear on the radio sells at least 100,000 copies. Every pop record on the radio does not sell at least 100,000 copies. I don't care what you say. Pop, country, R&B, whatever—they just don't sell that much. If you put a Rap record on the radio, that means it's doing well—at least on FM. I'm talking on a regular basis, on an FM station, on a P1 station, you will not hear a Rap record unless it sells 100,000 copies. Rap records have to sell a lot more than pop records to get on pop radio.

MC: How do we correct that to ensure that Rap artists get more opportunities?

MY: Rap is becoming more diverse and branching out and you'll find that Rap is talking a lot more about different kinds of topics—reaching many different audiences. I think if that continues, it's going to get to the point where it will be on par with pop and R&B. Time is also a factor. Radio programmers are just so accustomed to playing what they play. Keep in mind that ten years ago, there was no Rap on the radio; they played R&B, they played pop, they played country, they played whatever formats they played. Now, you don't have just one artist or two artists—you have a whole set of artists and a whole new medium of music which is selling a lot and people are getting into and you're asking traditional radio programmers to make space for that whole new set of music and it's just not happening.

MC: What is happening?

MY: Let me give you an example. It would get

to the point where my record would go gold and somebody else's record would go gold. There are records that get to Number One in *Billboard* that never go gold. Tone Loc, I think, sold two-and-a-half million with "Wild Thing" and he only got to Number Two on the Pop charts. That kills me. I sold over 1.5

*"...the record sales
are what's keeping
the music alive.*

*If we were relying
only on radio play,
it would have died
a long time ago."*

—Young MC

million records and my record got to Number Seven and died.

MC: Are the programmers resistant to change?

MY: I look at it like this: the record sales are what's keeping the music alive. If we were

relying only on radio play, it would have died a long time ago. It's just like that. I get a lot of radio and I barely have 60 percent of the P1 stations. I'm competing against records that have 80 and 90 percent of the P1 stations and some of them have close to 100. I mean, how many P1 stations do you know of that don't play Paula Abdul or Madonna. There will be times when Paula will get played on a whole bunch of stations, when I have outsold her, but because it's a type of music that's more conducive to what programmers want to hear and what they feel their advertisers want to hear, she'll get more play than I will.

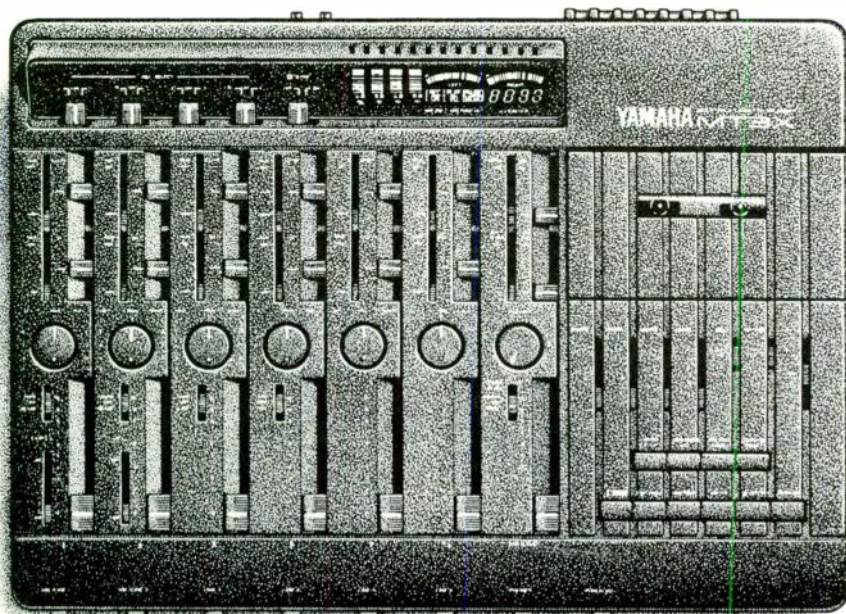
MC: Advertising means more money. These are the people supporting the radio stations.

MY: The programmers feel that the demographic of Rap is young, urban and with basically not as much money for the radio station as someone who listens to a pop record. It's money that they're talking about. People who listen to Rap don't spend as much money as people who listen to pop.

MC: Is it a lack of income or spending habits?

MY: It could be a lack of income, but I look at it more as a choice of preference. Just like they say kids that go to Rap and R&B concerts don't buy as many T-shirts. It's not just a lack of income, it could just be preference and they don't want to go out and buy a T-shirt. Whereas with a Mötley Crüe fan—that's the first thing that they do is buy a T-shirt to show everybody that they have one. It could be rebellion or whatever, but that spells money for the record company, for the artist, for the people who make the T-shirts and for the venues in which they play. MC

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The Many Faces Of Warren Zevon



By Steven P. Wheeler

Over the past twenty years, singer/songwriter Warren Zevon has rolled with the punches of an up-and-down career. His unique brand of subtle dark humor hidden beneath bright and cheery melodies is his trademark. Who else could write songs like "Excitable Boy" ("He took little Susie to the Junior Prom/He raped her and he killed her then he took her home/Excitable boy,

they all said"), "Werewolves Of London" ("He's the hairy-handed gent/Who ran amuck in Kent...Stay away from him/He'll rip your lungs out, Jim/I'd like to meet his tailor") and his classic tale of a troubled romance in "Poor Poor Pitiful Me" ("She really worked me over good/She was a credit to her gender/She put me thru some changes, Lord/Sort of like a Waring blender").

This colorful lyrical approach tends to overshadow his brilliance as a composer, something that Zevon has come to grips with over the past three decades. "They describe me as a cult artist, which is fine with me," Zevon says between drags on his cigarette. "I'm fond of saying that any musician that can play what he wants is successful, no matter the size of the audience."

The spectacled musician has had his share of highs and lows ever since he began his career as a staff writer in the late Sixties. Zevon rose to unexpected popularity in the late Seventies with songs like "Werewolves Of London," "Excitable Boy" and "Mohammed's Radio," only to endure a five-year recording hiatus in the mid-Eighties. All of these stages seem to have brought Zevon to this point, which has resulted in the strongest album of his checkered nine-record career.

Transverse City is a powerful commentary on the urban decay associated with a world gone mad. The dark prince of pop music paws at his ponytail as he explains the idea behind his recent release. "It started out and ended up as a concept album. I thought of it all taking place in this city of urban paranoia. I tried to confine the subject matter to things that took place there." This style of writing did have its drawbacks for Zevon who says he has attempted thematic albums in the past. "I've started them before but the concept has only lasted three minutes [laughs]. That's the fall of a concept album. It's like painting a house all the same color."

The unified idea behind *Transverse City* is futuristic life in the urban jungle and Zevon had no problem finding enough topics to write about. Strangely enough, the husky-voiced 42-year-old says his past songs are more readily accepted than his new songs. "I find it ironic that I've written songs about genocide, war, rape, incest and addiction and they seem to be easier to take than the new songs about shopping centers ["Down In The Mall"], traffic ["Gridlock"] and pollution ["Run Straight Down"]. These songs seem to depress people more."

Despite some of the subjects breached within the boundaries of *Transverse City*, Zevon makes clear that he has no intention of preaching from some lofty pedestal. "I'm not a politician; I avoid being a political spokesperson. Why should I be one? To me, the concept that every artist is a potential politi-

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cian is sort of insane and certainly dangerous. I always thought rock & roll was supposed to be against that kind of sentiment."

A longtime member of the Los Angeles music scene, Zevon served his time in the fast lane alongside the other writers that epitomized L.A. rock in the Seventies. Yet, Zevon believes that there is a misconception about that period of time and the artists involved. "That whole L.A. scene was just a hook for a lot of journalists. It got a little exaggerated," Zevon says as he lights another cigarette. "The biggest misconception was, most of the L.A. songwriters were not even from Los Angeles. Jackson (Browne) is a native, but (Don) Henley and (J.D.) Souther are Texans and Glenn Frey is from Detroit. Everybody ended up in L.A., so it gave the conception of a regional sound."

Although Zevon collaborated with all of those musicians and was grouped together with them as a result, his eccentric songwriting style separated him from the sounds of the Eagles and Fleetwood Mac. Zevon's obscure mixture of black comedy and commercial textures thrust him into the spotlight in 1978, on the strength of one of pop music's most hilarious novelty standards, "Werewolves Of London." A light-hearted tale of monsters and murder, Zevon is still surprised by the song's mass appeal. "I don't know why that became such a big hit. We didn't think it was suitable to be played on the radio," Zevon says as he knocks another ash into the rapidly filling ashtray. "But it didn't become an albatross. I don't think bad about it. I think it's a funny song."



In 1982, after releasing the commercial flop *The Envoy*, Zevon began a five-year absence from the recording studio which also gave him time to conquer his personal demons. Giving up his hedonistic lifestyle coincided with the release of his comeback album *Sentimental Hygiene*, released on Virgin Records in 1987. "When I stopped drinking and doing drugs, songwriting turned out to be very much the same but without the fear," Zevon further discovered that the romantic theory of substance-induced creativity was just a foggy notion. "I think that stuff is just a myth. I think addiction is about myths. Things

you want to believe enable you to stick needles in your arm or take a hundred pills a day." Zevon laughs and adds, "Addiction does require a belief system that is a little out of kilter, such as thinking that I need to be comatose to write a song."

Zevon's notorious brand of lyrical observations is a double-edged sword, as he believes it may confuse listeners. "I think what throws people is sometimes I play the bad guy, singing from a really twisted point of view." This type of role playing enables Zevon to discover different outlooks without being opinionated, something he tries to avoid. "Leonard Cohen once said, 'I have an opinion, but I'm not really interested in my opinion.' That's a good enough answer for me, too."

Transverse City avoids the pitfalls of preachy opinions by merely reflecting the obvious: the true dangers and problems of modern city life. Topics like pollution, rampant consumerism and traffic jams are everyday events that any American can relate to and recognize. Zevon's sardonic wit has never been sharper and the driving music has never been harder, making this rock & roll novel as strong as it is scary. Just listen to the radio-ready rhythms of the poignant "Splendid Isolation" or the Pink Floyd-ish single "Run Straight Down." Superstar guests such as David Gilmour, Jerry Garcia, Neil Young, Waddy Wachtel, Mike Campbell, Benmont Tench, David Lindley and J.D. Souther join Zevon on his trip through *Transverse City*. Though the album paints the future as bleak, it also enables you to laugh at the society to which we have all become slaves. MC

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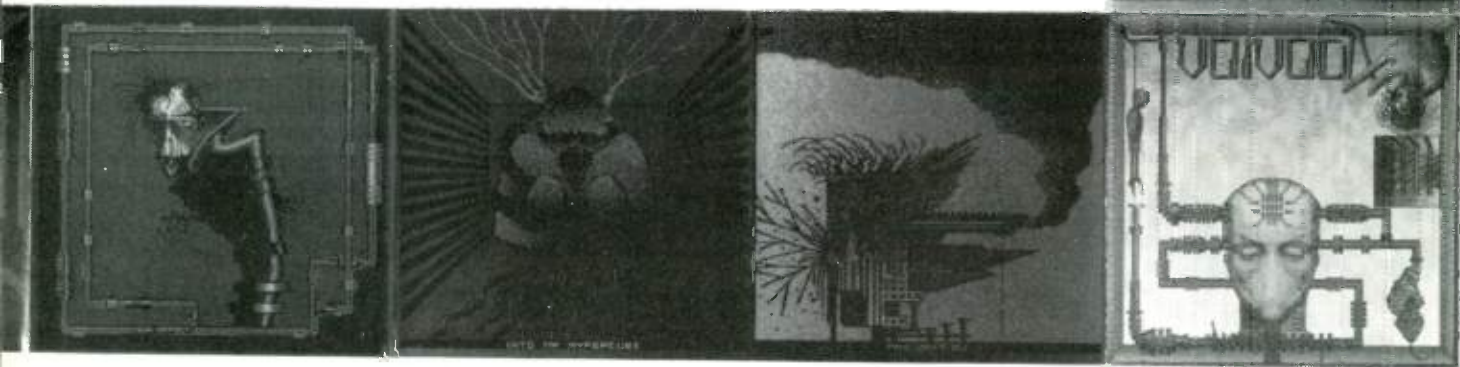
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VOIVOD

BY SCOTT SCHALIN



If it's true that art imitates life, then the five-album evolution of these hyperkinetic mutants known as VoiVod parallels that of man—from the agony of birth (*War And Pain*), through the frustration of youth (*Rrrroooooaarrn*), to the acquiring of intellect (*Killing Technology*), which leads to the questioning of authority through experimentation with different states of consciousness (*Dimension*

Hatross).

Now, with their latest release, *Nothingface*, the band has matured and turned the microscope inward to examine the mental structure of the VoiVod creature. In so doing, they've created the most interesting album of this or any year. The musical influences fluctuate between Killing Joke, *Hemispheres*-era Rush and even Motorhead, while the lyrics combine the science fiction nightmares of Huxley

and Orwell with the Kafkaian plight of being trapped in a situation totally beyond your control or comprehension.

"We just like to be interesting," shrugs singer Denis "Snake" Belanger when I try to explain my understanding of the band's music. "We try to be original, but not too easy to figure out. You have to let the audience discover things for themselves. When I write, I mentally get into another world, like that of

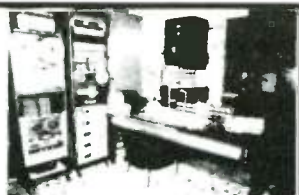


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schizophrenia. By doing this, it makes you look at the lyrics twice and you still won't catch everything."

The band's writing style recalls early Pink Floyd when Syd Barrett still had it together. In fact, VoiVod covers a classic Barrett composition, "Astronomy Domine," on *Nothingface*. In the video for the song, a continuously rotating camera enhances the song's free-falling effect. "Since it's Barrett's song, we had to be faithful to his vision. We also wanted it to be conceptual, but not in a gimmicky way. By using the camera movement, we were able to keep the myth of Pink Floyd intact while putting our own style to it as well," Snake summarizes.

The other contributors to that style include drummer/conceptualist Michel "Away" Langevin, the guitar-hypnotics of Denis "Piggy" D'Amour and bassist Jean-Yves "Blacky" Theriault. By staying ahead of the pack musically, VoiVod hopes to avoid falling into what Snake calls the "Metallica syndrome." "They were so original, but now they do the same thing on every album because they don't want to disappoint people. We like to challenge the audience," the French-Canadian singer explains. "You have to be honest with the crowd. If they believe in what you do, they're gonna follow and appreciate you that much more. But if it's just a 'house of pa-



SNAKE

PIGGY

AWAY

BLACKY

per,' then eventually they're going to see through that and look for someone else."

Throughout their career, VoiVod has maintained an ardent fan base that anticipates new insights with each release. "I really believe you have to have character development both in a band and in the structure of the songs. I see an LP more like a movie. It should have plot, suspense and some kind of climax. In fact, we would love to write the music for a movie at some point," the lyricist proclaims between gulps of steaming black coffee.

Actually, the band is happy just to be around at the start of the new decade. In 1988, Piggy was diagnosed with a cancerous tumor near the optic nerve in his brain that seriously threatened not only the future of the band but the life of the musician. "Fortunately, I caught it very early in its develop-

ment," Piggy recalls with the smile of one who, at least for now, has beaten the grim reaper. "I was supposed to have surgery, but pills were able to dissolve it. Now, I feel great."

Naturally, this brush with the great beyond has altered the band's philosophy toward their music. "Piggy's tumor made us realize how tenuous our time here really is. We're just flesh and bones and we will be underground someday for sure," Snake says matter-of-factly. "So why not do the things you

enjoy right now while you have the chance. Instead of making music to sell X number of millions, we have to please ourselves first. Music is universal and you should be able to do anything you want with it. We're not into conceit or anything, we're just realists. If people like our music, great; if they don't, that's too bad, because we do."

Still, I wonder how *Nothingface*, their first release through a major label (MCA), is selling. "We never really sell that much," Snake chuckles. "But the first week this album was out, we sold as much as we did in a year with *Dimension Hatross* [their previous album]. Being on a major label helps a lot. MCA expects a great deal from us because they realize we're a band of the future."

Well, the future is now and VoiVod is a band whose time has come. MC



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Inevitably, if the artist is doing well, and the personal manager has done his duty, shortly after the record is released, the artist will tour. Thus, the tour manager becomes part of the team. Occasionally, the tour manager will also take on the responsibilities of a so-called tour coordinator. This is the case with Denny Jones, tour manager for Richard Marx and Kenny Loggins. His stint commences as the band starts rehearsals. "While they are in rehearsals, I book the hotels, hire the crew, the drivers, the production manager, find the trucks and the buses. Additionally, I hire the sound and lights package and often purchase the merchandising items," says Jones. Often, Jones will buy directly from the manufacturing companies rather than dealing with a middle man in order to save costs.

Once the pre-tour organization has been finished and the tour has begun, the duties for the tour manager double. Jason Rafelian, tour manager for Warrant, the Beach Boys and Earth, Wind & Fire, explains, "Everything that deals with the tour is under my jurisdiction with the possible exception of the technical aspects which are the production manager's duty. Much of my responsibility is scheduling and coordinating. Some of the things I have to juggle include interview requests from record companies, public relations firms and independent promoters. I also do all of the wake-up calls, check-ins and check-outs."

"It's also my job to make sure the proper advancing is done by the production manager," says Jones. "This means making sure that everything on the artist's rider is sufficiently understood and will be provided."

"In our situation," adds Rafelian, "the production manager advances all of the technical requirements in the rider, but I advance all of the catering, transportation, hotels and a number of complementary tickets given out. I also call the buildings to verify times and backstage telephone numbers to list on the itineraries."

Sometimes, depending on the budget, tour managers also are expected to be tour accountants, in which case, they would settle the show with the promoters. "Basically, the promoter gets all of his bills together, and then I negotiate back and forth with him to get



CHUCK SHAPIRO

Business Manager

"...we make the deposits, pay the bills and monitor income from royalties or from a tour."

the best deal possible for the band," says Jones.

"If you've done your homework, you will have a pretty good idea as to what the promoter's expenses are," adds Rafelian. "Then we do a box office audit for accuracy on the ticket sales." Typically, the process takes a full hour or more depending on how organized the promoter's records are.

Then there's the dreaded guest list. "Usually the first call I receive when I arrive in my hotel room is a call for the guest list. Then, throughout the day, it's changed at least three times," says Rafelian.

"I think the guest list is the pet peeve of any tour manager. Every town we go into, someone says he or she is a friend of someone in

the band to try to get backstage. I think we learn really fast not to trust people. For these reasons, I keep access to the passes restricted to myself and the production manager. We also change the colors of the passes on a daily basis," adds Jones.

Once the show has taken place and the tour manager has collected the money and promptly paid out any expenses and per diems to the crew, the remaining balance of the money is transferred directly to the business manager.

Generally, business managers are employed to extract as much value from the artist's dollar as possible and to keep accurate accounting for planning, administration and taxes. Often, they work closely with the managers and attorneys to construct the best possible deals and ensure that all the income is properly accounted for. Chuck Shapiro from Shapiro and Company (Mötley Crüe), explains, "On the fundamental level, we make the deposits and pay the bills, collect and monitor income from royalties or from a tour and make sure all are paid on time."

With reference to planning, business managers look at a variety of factors. "One thing we have to keep in mind is that a musician's career sometimes is not a very long-term one, maybe three or four records, more or less. We have to plan for that. There are also stages where an artist may be in between projects and the record company is not willing to commit to any advances. In those cases, sometimes we work on a credit line, possibly bank loans to keep things going or to expand the business," says Shapiro.

One of the avenues for maximizing value may include investments for the artist, but the stance on investments is a conservative one. Shapiro explains, "Since most music clients don't have the opportunity to work for thirty to forty years, they can't compensate for any loss of money in the long run. Therefore, our investments are those with the least amount of risks."

Another very important responsibility of business managers includes tax preparation and tax planning. "There are a great many deal points that affect taxes. It's too easy for musicians to overpay taxes, so by applying the proper entity structure and accounting methods, we protect them and ensure that they pay the least possible amount of taxes," says Shapiro. MC

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By Scott Schallin

Some artists have all the luck: They have quick and easy success followed by a life of fame and fortune in the rock & roll fast lane. Take Alannah Myles for example. Her self-titled Atlantic debut LP and hit single "Black Velvet" are currently ascending *Billboard's* Hot 100 with a bullet.

But, actually it wasn't that easy. This brash Toronto native spent a full ten years trying to convince anyone who would listen that she could make a successful album. "I did everything but fuck to get this far," she says without a hint of sarcasm. In those ten long years, she worked as a make-up artist, interior decorator, model and even starred in local TV commercials to finance the many demos she made. In the long run, it was these diversions that may have actually delayed her quest for musical discovery. "Up in Canada, if you're multi-faceted, it confuses the shit out of them," she explains. "All I wanted to do was make music, but they saw me on a television spot and they assumed that's what I was. I was so ready to

make a record it stunk, but you have to make things very simple for Canadians. When I finally got signed the people up there went, 'So, where have you been all this time?' It was very frustrating."

But the frustration never made her lose sight of a dream that many share but few realize. In a guttural voice that sounds like it's been burned out on years of smoking Camels (although she's adamant about her health and doesn't smoke), this emerald-eyed rocker owes her success to steadfast determination. "For me the idea of determination comes from having to convince a bunch of men that you're just as capable as they are at doing the same thing."

Ironically, a key to her success has been her collaboration with two men: producer-songwriter David Tyson and songwriter Christopher Ward. In fact, the only song in which Alannah shares a writing credit is the pop ballad "Lover Of Mine." "I was new and had to prove myself," she qualifies. "Besides, there are a lot of women and men who put their face on an album but don't have a lot to do with what's inside. I do. Chris and David took my visions and put them on paper. We're all the best of friends and it really became like a check and balance system. We treated this project like it was precious and refused to let our egos step on it. Nevertheless, you can look for a great deal of songs written by me on the next album."

She met Christopher Ward, a former WEA recording artist, when she opened for his namesake's band in Canada some eight years ago. The two began a romantic relationship

that blossomed into an artistic one, not always the most compatible of emotions. "The music came as a result of our relationship but then the relationship took a backseat to the music," she says softly upon reflection. "He was looking toward raising a family but I was not. I will love him until the day I die, but my career was just beginning and I felt I had to give it everything it deserved because it took the piss out of me while I waited around for this to happen." The two broke off romantic ties for good a couple years ago but have since maintained a very close creative bond.

As their songwriting partnership continued and as they neared that elusive major label signing, Ward suggested she use his friend and former producer, David Tyson, to produce what would be her final demo. At first, she rejected the pop stylings of Tyson, whose credits include Joe Cocker and Donna Summer, among others. She longed to have a "sleazy, hip-swinging" sound in the AC/DC-Little Feat tradition and felt Tyson potentially unable to fulfill her aural desires. "David was a great producer, but I never thought he'd be producing me," she confirms. "I wanted a raw, spontaneous sound with the vocals totally upfront so that you could hear the spit on the microphone. But David had that crisp, expensive, quality sound that I didn't think would work. In the end, he was able to see inside my head and put my desire for a rock sound down on tape. I think it's that meshing of two styles [pop and rock] that makes this record stand out."

In its best moments, her debut has the bluesy swagger of a classic rock artist with a Southern, almost Bonnie Raitt-ish feel that belies her Canadian heritage. "I wanted my voice to sound timeless and unplaceable, and I guess I did that because even people in Canada think I'm American. I admit that I am very influenced by American artists, after all, Americans invented rock & roll."

After years of trying to get someone, anyone to listen to her, the attention she's now garnered has provided a certain irony. "People I haven't spoken with for ten years are suddenly calling me and talking like we're old friends wanting to put their songs on my next album," she smiles. "I do hate the hypocrisy, but if you allow it to get to you then you're allowing something to permeate the strength that made you successful in the first place. I will never rag on people who bypassed me or put me down because you know what, who cares? I'm placing all my energy on the positive side now—on the music."

It's clear that this confident artist doesn't let much of anything stand in her way. "I feel very invincible at this point in my life. But it hasn't gone to my head," she smiles as she stretches her arms toward the ceiling. "I always thought I was a star, only now three million people know about it with me."

MC



Alannah Myles

Alannah Myles
Atlantic

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producers:** Christopher Ward and David Tyson.

□ **Top Cuts:** "Black Velvet," "Still Got This Thing," "Rock This Joint."

□ **Material:** The album opens with three of the strongest cuts before it disintegrates into a repetition of standard rock clichés. Alannah has a strong and potentially distinctive voice yet that strength is undercut by too many shallow rockers. "Kick Start My Heart" is as unoriginal as its title, and "Just One Kiss" sounds like a Benatar reject. When she shines, however, she really shines. "Black Velvet," the best track on the album, shows her potential for truly original material. With its seductive bass line and ethereal vocals, the song goes down like a shot of the smoothest Southern whiskey. One of the best singles of the year so far. Unfortunately, most of the other material tends to be rather interchangeable, one song about as good as the next. Rating points are further docked for the syrupy, Exposé-like ballad, "Lover Of Mine," which misses badly.

□ **Performance:** On the best tracks, her voice sets a truly palpable atmosphere and even sends a chill or two. It's her vocal range and ability that shows up the commonplaceness of the material, hinting how bad it could have been with a lesser talent. The ordinary musicians sound as if they happened to be recording in a studio down the hall and were asked to lay down a few tracks in exchange for a beer.

□ **Production:** The vocals are obviously the selling point here and they are pushed to the front for maximum clarity. Her performance, however, suffers from hackneyed musical arrangements and a penchant for poppy over-production techniques. If Alannah really wants to bring her fondness for AC/DC to the forefront, she may need to rethink the production techniques.

□ **Summary:** This is one of those rare times when the selected singles are in fact the best cuts on the album ("Still Got This Thing" is slated to be the next single). She should try her hand at more distinctive material next time, before her budding career wilts in the stereotypes of the genre.

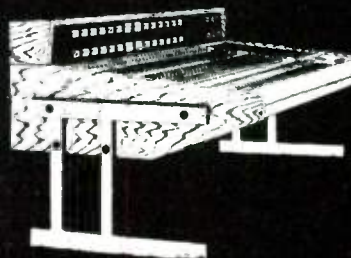
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NIGHT LIFE



ROCK

By Tom Farrell



Enuff Z' Nuff

First pay-to-play, now this. In our last issue, *Music Connection* took a look at the serious problem of the anti-flyering laws which may be another nail in the coffin on our endangered local music scene. Since we covered the details last time, we won't go into it again, but the "post no bills" flyering policy coupled with the increased presence of the police on the Strip have added up to a very bad situation which may spell the end of the Los Angeles music scene as we know it. On any given weekend, foot patrols of local Sheriff units continuously discourage nightclubgoers and stripmongers from hanging around, as well as harassing local musicians from handing out flyers. "This is the worst I've ever seen things. It's going to kill the music scene," says Michael Lean, drummer for Tuff, who have made

their name on the Sunset Strip, much the same way Warrant, Poison and Mötley Crüe did before them. "How do these clubs expect us to survive?" he sighed. "Maybe there should be specific areas on which we're allowed to flyer and post," he added. To make matters uglier, the city has stated it will begin going after the club's permits, which means that seeing some of your favorite nightspots being closed down is the next nightmare. A very gray cloud hangs over our local music scene, folks—a 25-year-old scene that launched the Doors, Guns N' Roses and many other top American bands. In that light, the repercussions could be felt nationwide. Cherry St. lead singer Roxy Dahl shouted out to the audience at a recent gig, "There's a group of people out there trying to take the streets away from us. They carry guns and wear uniforms. It's time for us to take the streets back."

On the lighter side, Motorcycle Boy have a single out on Flipside Records. The vinyl contains "Feel It" and "One Punch," but not the band's upbeat diatribe, "I Hate The Sunset Strip."

Been looking for Kik Tracee? The band has declined to do any gigs while working on their debut album for RCA Records, which is being produced by Slaughter's Dana Strum. I got a chance to hear some of the material and it's fast-moving, catchy rock in the Guns N' Roses mode. Real winning stuff.

Some happening shows coming up in early March: the Jeff Dahl Group will be doing their swan song at Raji's on Saturday, March 3rd. Get there early to check out the TommyKnockers. Peppers, in the City of Industry, has Mary's Danish on the 4th, and for you veterans, Robin Trower on the 18th. Files on Fire hit the Palace on the 2nd, and labelmates Enuff Z' Nuff will be there on the 20th. Check out the memorable antics of Johnny Monster and the Nightmares at the Anti-Club on the 9th.



Jeff Dahl Group

C&W

By Billy Block



Wylie

Billy Block is in New Zealand touring with an aborigine tribal-rock band named Yothu Yindi. Apparently, Billy has been mistaken for the god of drums who returns every 500 years or so. I'm filling in until he returns.

—Will Ray

Ronnie Mack's Barndance has been packing 'em in at the Palomino. A recent show featured Chris Gaffney & the Cold Hard Facts who were having a special record release party for their new album on ROM Records. Guest performers included Dave Alvin, the Lonesome

Strangers, Liza and Kenny Edwards, the Forbidden Pigs, Dick Fegy and Rick Shea. The Barndance, in its third year at the Palomino, has proven beyond a doubt that a "no cover charge" policy combined with great booking can pack clubs here in L.A. If Ronnie Mack and the Palomino can turn a normally drab Tuesday night into a bonanza, other smart bookers and club owners should take note.

Barndance regular Dale Watson will start recording his first of two singles for Curb Records in March. At the production helm will be Desert Rose picker John Jorgenson. Between Dale's singing and John's expertise we should be in for quite a record.

Dean Dobblins has just finished mixing his latest album entitled *Me & The Boys* on DDB Records. Produced by fellow bandmates Cellin Cameron and Bob Gothar, it also features Candy Lerman on fiddle and George Green on drums. Ace engineer Jim "whar's my knife?" Emrich handled the mixing chores at Juniper Studios in Burbank.

A new country-rock band called the Full Effect has been recording at Cherokee studios lately. They're finishing up tunes for an upcoming album which includes guitar work by R.C. Chigger. Their music has been described as "Grateful Dead meets Merle Haggard."

Damiano's, a new showcase venue in town, is hosting its Spaghetti Western series of country shows every Wednesday. The club is located at 1511 S. Robertson (two blocks south of Pico). Interested bands should contact Gary Gell at (213) 655-2493. Kick off their first country night will be Wylie and the Wild West Show.



Liza Edwards and Chris Gaffney



JAZZ

By Scott Yanow



Dave Frishberg

Are there any living lyricists more talented than **Dave Frishberg**? A fine swinging pianist and a personable singer, Frishberg's real genius is his ability to sum up humorous situations in words set to music. During his visit to **Vine St. Bar and Grill**, Frishberg sang such classics as his "Can't Take You Nowhere" (about a drunken leech), "I Was Ready For Her," "Brenda Starr," "Marilyn Monroe," "Dear Bix," "El Cajon," "Blizzard Of Lies," "Long As You're Looking Good" (dedicated to Dan Quayle) and, of course, his greatest hit, "I'm Hip." Also, he treated the appreciative audience to fairly straight versions of "Getting Some Fun Out Of Life" and "You're A Lucky Guy" in addition to playing a Harold Arlen melody that mixed together familiar songs with nearly forgotten melodies. Overall, it was a great show from a masterful lyricist.

Free Flight, the unique classical-jazz-fusion quartet, was in top form during their appearance

at **Le Cafe**. Flutist **Jim Walker** and pianist **Michael Garson** remain as the co-leaders of this contingent, while electric bassist **Reggie Hamilton** and drummer **Joel Taylor** are new to the band. The two leaders share the rare ability to play straight-ahead jazz, funky fusion and classical music, effortlessly switching between idioms during each chorus of "Moe's Art." Garson, who also played a DX7, contributed several of the originals (including "Illumination," "Slice Of Life" and "Interaction"). While Hamilton and Taylor were fine in support, Walker and Garson were essentially the whole show, flawlessly playing chorus after chorus of unisons on Bach's "Prelude No. 6." A twelve-song Gershwin medley (which climaxed in a fiery "I Got Rhythm" with Walker on piccolo) concluded this outstanding set.

The **Museum of African American Art** is presenting an exhibition of photography, paintings and sculpture from both jazz musicians (Miles Davis, Les McCann and Milt Hinton) and jazz followers. The wonderful photographs of classic jazz artists by **Paula Ross** and **Chuck Stewart**, among others, are definitely worth checking out; they help to preserve this valuable music. This exhibit will remain open to the public through April 8 on the third floor of May Company at 4005 Crenshaw Blvd. (213 294-7071).

Upcoming events: the **Comeback Inn** in Venice (213-396-7255) features pianist **Milcho Levlev** and violinist **Karen Briggs** on March 2. **Indigo** (213-632-1234) has the **Kenny Burrell Quartet** through March 3. **Catalina's** (213-466-2210) features the young tenor wizard **Courtney Pine** (March 1-3), bossa nova singer **Astrud Gilberto** (March 6-11) and **Frank Morgan's** quartet March 13-18.

BLACK MUSIC

By Lisa Posey

I just finished reading music critic **David Marsh's** excellent piece on rock and racism in the March issue of *Playboy* magazine and I highly recommend that anybody remotely interested in the music industry place this article at the top of his/her reading list. Although this article is by no means the last word on the issue, it does discern the underpinnings of some recent and very nasty racist events in the music industry. Marsh's article begins with what he calls **Axl Rose's** "Klan-like tirade" on stage last October when **Guns N' Roses** opened for the **Rolling Stones** at the **Los Angeles Memorial Coliseum**. Apparently, Rose's ranting was set off by criticisms that **Living Colour** guitarist **Vernon Reid** made about GNR's racist posturing in "One In A Million." **Living Colour** was touring with the **Stones** and GNR was making a special appearance on the bill in L.A. Marsh also cites another well-publicized example of racism within the industry: the anti-Semitic comments **Public Enemy's Professor Griff** made to a *Washington Times* reporter last May. Aside from depicting the prejudices of misguided and ignorant musicians, Marsh really gets to the heart of racism in rock by examining what he terms the "record-label color line" and "Jim Crow system" of radio. Talented African-American musicians out there wondering why they are having such a tough time getting a break in the industry will find answers in

this article.

I recently spoke with **Greg Lites**, the new manager of the **Hollywood Palladium**, whose rebirth at the end of last year was heralded by a slick and sexy new ad campaign in trendy rags such as *L.A. Style* and *L.A. Weekly*. Lites, 30, along with partner **Felipe Darrell**, 27, have secured a three-year lease on the venue making them the first African-Americans to manage a major entertainment venue in this city. The rebirth of the Palladium is not without complications—union members, who were fired and replaced by non-union workers, have been striking against the venue. In addition, the Palladium has been drowning in red ink for the past few years. Lites is confident he can turn around the 2,500 capacity concert hall by the end of this year. He has already installed a new million-dollar sound system for a new Saturday nightclub that opened last December. However, the most exciting change may be the new management's mindset. Lites told me that since he and Darrell will also be in-house promoters they will give minority and female promoters with good ideas a shot at doing business with the venue.

Celebrating first anniversaries this month are the Los Angeles chapter of the **Black Rock Coalition** and the big and funky **Trullo Disgracias**.

I've enjoyed writing this column, but I have less and less time to do more and more. The way it is: *Music Connection* needs someone to take on more writing responsibilities, but I can't add to my load. So the way it will be: I will no longer be writing this column. My byline will continue to pop up around town and it might even land on a story for this magazine. Thanks to all the musicians out there for your help and support. Keep the dream alive. **MC**



Free Flight



The Bonedaddys

CONCERT REVIEWS

Joe Satriani

*Santa Monica Civic
Santa Monica*

Guitar whiz and musical maverick Joe Satriani proved during his two-night sold-out stand at the Santa Monica Civic that he has no peer in the best guitar player sweepstakes.

Before a crowd filled with guitar god worshippers and drug-dulled jerks (there were fisticuffs and people passed out before the show even began), Satriani and his two cohorts, bassist extraordinaire Stuart Hamm and drummer Jonathan Mover, put on a stunning display of musical virtuosity. Not since the power trio days of Cream have three musicians so commanded a stage. Though he was competing with two instrumentalists who would have blown any other guitarist off the stage, Satriani was still the star, alternating between biting leads and wonderfully melodic guitar figures, proving he can challenge the fastest speed metal merchants to a duel and win, but also do something that most of them can't hope to do: deliver a melody with the finesse of a jazz player.

Satriani performed most of the best material from his *Relativity* albums—a combination of fatback rockers, pedal-to-the-metal rave-ups and beautiful guitar ballads. In particular, he gave the appreciative Civic crowd a healthy sampling of tracks from his current LP, *Flying In A Blue Dream*, in which Satriani sings for the first time. Though he won't be competing in any best vocal categories, he sang well enough onstage to pass muster, integrating vocals into the set without sacrificing any guitar flash. Joe wisely gave the packed crowd what they had come to hear: the best guitar melodies and leads in the business.

—Michael Amlcone

The Sugarcubes

*Hollywood Palladium
Hollywood*



The Sugarcubes

Just like P.T. Barnum and Danny Elfman before them, the Sugarcubes are cognizant that there's a sucker born every minute, although they in no way condone the fools amongst us. This was quite evident about midway through the set when vocalist Einar Orn introduced one particularly hard rocking number by taunting the crowd with "do you want to hear some rock & roll? Then you've come to the wrong place. Thanks for the money, though."

You'd be safe in thinking that the Sugarcubes are a cynical B-52's minus Cindy Wilson or a dance band for epileptics. You can rest assured, though, that the Sugarcubes will think you don't understand them at all. This was at least partly true at the Palladium, whose hungry sound board ate more than its share of lyric. At times it was difficult to discern whether Orn and his female counterpart, Bjork Gudmundsdottir, were using their Nordic tongue or the pigeon English from their records. In the long run, it makes little difference since in either language their Icelandic bluntness makes the song's thematic cynicism unmistakable.

Since a throat injury caused Orn's co-lead to abandon the stage about three songs from the end, the audience missed hearing a few of their most well-known tunes. Most notably absent was the group's "Delicious Demon." However, "Eat The Menu," from their current Elektra offering, was there, as well as quite a few other familiars. Even after Bjork left the stage, the rest of the band soldiered on with Orn leading the group through the punkier side of the band's repertoire. Good save, Einar!

—Tom Kidd



Joe Satriani

Harold Sherrick

Andy Summers, Michael Shrieve, Mark Isham, David Torn, David Beale, Doug Lunn

*The Palace
Hollywood*

Looking more like the results from a best instrumental musicians poll, this group without a name, combined jazz, New Age and avant-garde for an evening of sophisticated thinking man's music.

With a stage full of prodigious instrumental talents like these, it could easily have been a race to see who could play the most in the shortest time. Fortunately, this was not the case, despite the fact that they were without vocals to hide behind. The percussion of Michael Shrieve and David Beale blended perfectly into every song. Their interplay with Summers' occasional guitar feedback resembled the experimental LSD music of the late Sixties (look out Grateful Dead). Guitarist David Torn, whose atonal solos sounded like those of jazz wizard John Scofield, was a curious contrast to Summers' low-key playing.

Much of the material had a strong Miles Davis feel laced with those signature "Andy chords" which helped to make the Police one of the top-selling bands of the Eighties. Despite the fact that it was a highly entertaining evening, any Police fans in attendance were probably a little disappointed. Long gone were the trio's sing-a-long hit singles. Instead, this was New Age meets modern jazz without any distractions.

It's a pity instrumental music has such a difficult time finding a place in the Top Forty. A song shouldn't need to have words to qualify as a hit record. But anything Andy Summers may have left behind in his transition from pop/reggae to his current musical format, he has gained in respect.

—Randy Karr

The Jesus And Mary Chain

*Universal Amphitheatre
Universal City*

When the Jesus and Mary Chain debuted here at the Hollywood Palladium several years ago, they had all the impact of a wet firecracker. Though they were being hailed coast to coast as a major new rock entry, you had to be skeptical of the band's importance and ability to endure.

However, after the band's recent Universal Amphitheatre performance, it's hard not to recognize the Jesus and Mary Chain as one of rock's elite bands. So impressive was the group's performance that you have to go back to the heyday of the Clash to find a band this capable of balancing chaos and control with such ease and panache.

Throughout the British group's 80-minute set, the quintet seemed on the verge of falling into sonic anarchy. But every time it teetered on the brink of self-destruction, it composed itself and rebounded with the tautness of a group entirely in sync. "April Skies," "Just Like Honey" and a host of other songs were all punched up with punkish glee.

The quintet, led by brothers Jim and William Reid, let the music do all the talking. With the group relying totally on back lighting, you couldn't even make out the features of the bandmembers. Instead, they lined up amid a swirl of perpetual smoke and simply played with the heart of a champion.

—Jon Matsumoto



Ex-Policeman Andy Summers

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CLUB REVIEWS

Tim Weisberg

Bon Appetit

Westwood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Tim Weisberg, flutes; Chuck Alvarez, electric guitar; Brian Beckvar, keyboards; Tim Aller, drums.

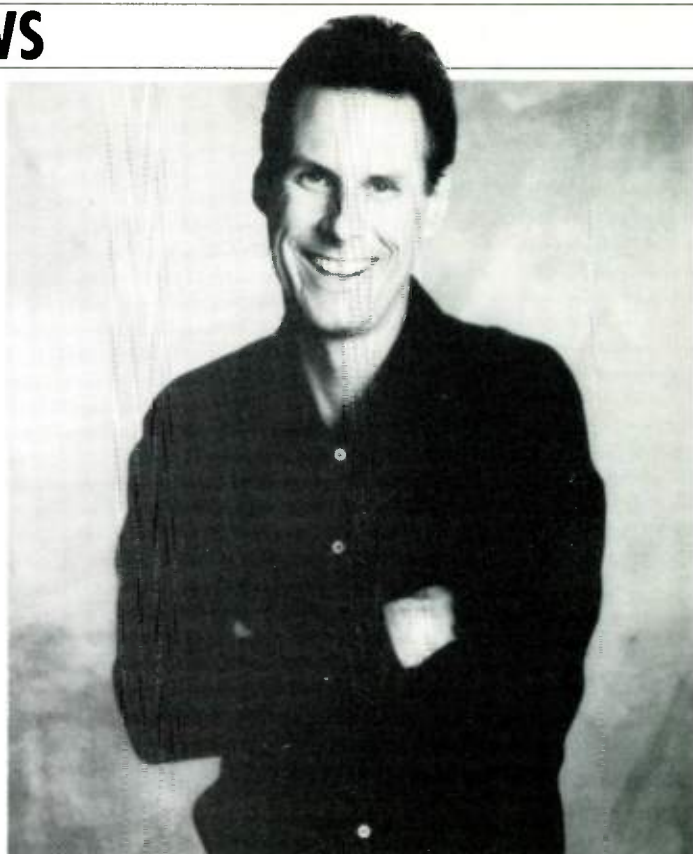
□ **Material:** Weisberg began his 70-minute set with the three tastiest numbers from his recent *Outrageous Temptations* release, including the breezy and tropical funk of "Margarita" and the Russ Freeman-penned "Aruba." Among the more recognizable of the earlier material was "Guitar Etude No. 3," a New-Age-ish piece originally done with Dan Fogelberg, which found Weisberg dueting with the hearty strings of Alvarez.

□ **Musicianship:** Weisberg has been a master of the jazz flute for 20 years and any time you get to hear his stunning improvisations in this intimate a setting, it's got to be a real treat. He weaved an hypnotic magic with his spacey, lilting notes throughout the set, creating some stunning effects on "Hang Time" in particular. His band kept a knockout beat, from Beckvar's orchestral intro on "Heart Child" to Aller's moderated use of the high-hat on "Kittyhawk." Alvarez, in particular, is an exciting soloist, as evidenced on his screechy licks during "Party Of One."

□ **Performance:** With its hollow, airy sound, the flute can make some interesting, unique sounds and Weisberg, as always, managed to hit every emotion possible. He and Alvarez are very intense and extremely fun to watch, especially when they stretch out while soloing. Their duets were captivating as well.

□ **Summary:** With a seasoned pro like Weisberg, the question isn't "is he good?" but "how good is he tonight?" From all possible perspectives, this was contemporary jazz at its finest.

—Jonathan Widran



Tim Weisberg: Contemporary jazz at its finest.

This Great Religion

The Natural Fudge Cafe Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Maria Hall, vocals; Tony Hoffer, guitar, backing vocals; Justin Meldal-Johnson, bass; Matt Gunnell, drums.

□ **Material:** This Great Religion is one of those bands that lies between CHR and college alternative radio, sort of like R.E.M. and U2. Their progressive pop is nicely put together, yet the songs still need a little something extra to make them "the right stuff." All of the tunes are pleasant and palatable, with Hall's vocal line cresting right along.



This Great Religion: Keep an eye on them.

□ **Musicianship:** All of the members of this band seem pretty competent, but there's room for improvement. While Hall's voice gets the job done, she could use a bit more conviction and identity in her singing. The rhythm section was so-so, but showed a good ability in the improv department, as displayed when someone jokingly shouted a remark about dinner music and the two launched into a tight little improv which showed that they have the ability. The evening's gold star goes to Tony Hoffer, whose guitar work was more than admirable. Hoffer's style is definitely one of forward thinking—you won't see any complacent or clichéd work here. Hoffer's different tones and playing styles show him in a serious and remarkable light.

□ **Performance:** Not a lot of stage room to do much moving, but the various members of This Great Religion seemed to get into it from time to time. Otherwise, their stage presence was nothing to write home about. The atmosphere was a bit warm and amateurish in a friendly way and made it apparent that this band is still quite new to the stage.

□ **Summary:** This Great Religion is one of those bands that I'd like to keep tabs on for the future. All the members are quite young and have a while to go, but what's important is that they have potential and a lot of it. Their songwriting needs a bit of developing, as does their packaging, but they're the type of band I'd go to see again a few months down the line. And that's something I can't say about a lot of the bands I've seen.

—Tom Farrell



Heather Safire: Lots of AOR material.

Heather Safire

Madam Wong's
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Heather Safire, vocals; Eric Bohr, guitar; Tom Vare, guitar and vocals; Devin Grissom, bass; David Sprock, drums.

□ **Material:** Catchy, guitar-oriented pop songs reminiscent of the Plimsouls or early R.E.M. Most had a definite purpose or message, with lots of humor thrown in. Standouts like "Paradise Club," (a poke at TV evangelists) and "For Amy" have anthem status possibilities. Other songs like "Snow White To You" hinted of Boz Scaggs' late Seventies material, but with more advanced chord patterns. Safire's material has something to offer. The heavy emphasis on melody lines was a welcome relief from some of today's flash-only bands.

□ **Musicianship:** All members possessed above average skills, particularly Heather's powerful vocals. Only the background vocals needed volume and more frequency. What sometimes sounded like a mistake was their frequent use of dissonant chording. I would suggest not holding them so long and making it a passing tone.

□ **Performance:** The band seemed well-rehearsed. Heather was in complete control throughout the show, pausing only to explain the subject of each song and fulfilling all the duties of a good front person. Bassist Devin Grissom kept the groove steady all evening. Guitarist Eric Bohr's style often resembled Robin Trower, but was distorted enough to take away from his melody line-like solos. Newcomer guitarist Tom Vare also played with

confidence, particularly during his solos. Both axmen played with George Harrison-type melody line solos. Such a welcome relief.

□ **Summary:** All of Heather's material has merit, but with today's fierce marketplace, they should concentrate on fine-tuning. An emphasis on variety would help avoid the sometimes repetitive song patterns. Most songs only need to be strengthened and their possibilities could be endless. An AOR hit band is definitely in the making.

—Randy Karr

Dorian Gray

The Roxy

West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Willie D., vocals; K. Lee Lauren; drums; Joey Wyld, bass; Matt Steavanz, rhythm guitar; Valentino, guitars.

□ **Material:** Dorian Gray swerves

through a 45-minute set of hard driving rock that is generally about as predictable and imaginative as vanilla ice cream. In today's song-oriented market, Dorian Gray is going to find themselves falling short by a long shot in this department. The tunes are palatable, but listening to a set by Dorian Gray is like eating for 45 minutes and still feeling empty and hungry. The tunes aren't bad; they really aren't anything. When the band launched into their ballad, "Forever," with its intro, "This is about a love gone bad [yawn]," they could have been playing any grade B song of this genre.

□ **Musicianship:** Valentino and Steavanz definitely need a guitar effects rack—their tone is passable for the tunes, but their lead tones need work. Their guitar duet was poorly delivered, lacking in imagination and talent. Vocalist Willie D. has a good enough voice (he gets the job done, with no pluses or minuses). The rhythm section was average, with drummer K. Lee Lauren earning the thumbs up vote.

□ **Performance:** This was one of those gigs where the majority of the audience was quite obviously friends—intoxicated non-rocker types and bubbly high school girls squealing at the band. When the audience started screaming at the billowing smoke cloud that preceded the group's set, I knew we were in trouble. Most of the group's onstage antics are clichéd macho sexual posturings that probably sent the little girls to the ladies room to wring out their panties on more than one occasion, with Joey Wilde's bass licking and humping leading the pack.

□ **Summary:** These guys need some serious self-evaluation. Dorian Gray appears to be one of those bands that seems content to rest on their laurels after having too many friends and groupies feed their egos. They have a lot of energy and the basis for songwriting is there, but it needs work. Don't write these guys off—at least they're not boring! Maybe with an outside opinion to steer them in the right direction, Dorian Gray could go someplace.

—Tom Farrell



Dorian Gray: Predictable and unimaginative.



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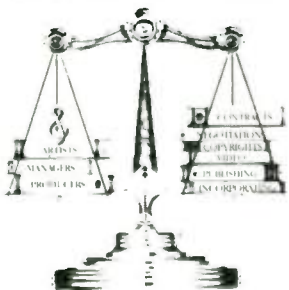
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CLUB REVIEWS

Michael Paulo

Le Cafe

Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Michael Paulo, saxophones; Neil Larsen, Kiki Ebsen, keyboards; Fred Schreuders, electric guitar; Freddie Washington, bass; Tris Imboden, drums.

□ **Material:** Paulo delighted with every last cut from his stellar debut album, *One Passion*, which features sassy originals like the supercharged, danceable "Little Miss Missy" and covers of Steely Dan's brassy "Home At Last" and Gato Barbieri's sultry "Last Tango In Paris." More mellow fare like "One Passion" gave Paulo ample opportunity to stretch out and let his notes soar, while fusion pieces like "The Wanderlust" gave his band room to spread out.

□ **Musicianship:** Most of the band has played behind Paulo before and there was indeed a special unity and camaraderie between the members. Surprisingly, the one newcomer, Schreuders, proved to be the most exciting soloist. Larsen is a solo artist in his own right and Paulo gave him his share of spicy key solos. Ebsen added a little flair with a vocal on "If You Ever Change Your Mind" (the most memorable tune of many). And Paulo, who has been backing Al Jarreau for years on tour, held it all together with spirit, sensuality and passion.

□ **Performance:** Paulo is one of the funkier saxmen around, infusing a sense of partying and fun into his upbeat material while at the same time turning on the charm for the smoother, more heartfelt numbers. Above all, he blows with tons of energy and is always interesting to watch.

□ **Summary:** Paulo is a relatively new artist who easily rises above L.A.'s sax players by virtue of killer material alone, but he is quite an engaging player as well. With one of the most energetic bands around, Paulo is headed for great things now that the word is out on him.

—Jonathan Widran

Perfect Stranger

Madame Wong's West
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** W.D. Warner, guitar; Christopher Cardenas, drums, backup vocals; Angelo Michael Barbera, bass; Marc Allyn Medina, lead vocals; Michel Etchart, keyboards.

□ **Material:** It's been well over a year since I last caught a Perfect Stranger set and believe me, it was well worth the wait. The band has matured greatly both as a performing unit and as songwriters. I was also pleasantly surprised by the strong funk feel that has found its



Michael Paulo: Funky, with killer material.

way into their slick, KROQ-FM poppy sound. These keyboard-heavy songs are loaded with enough changes and hooks to keep me coming back for more. The slapping-bass groover "Politics Of Passion" is quite reminiscent of later Duran Duran material and lyrically warns of the consequences that can befall an unsuspecting fool who lets his libido do the talking in an otherwise dead relationship. Other standouts are the catchy "Time Flies" and a strings-heavy dramatic song about being hopelessly in love with an unattainable woman entitled "Never Easy."

□ **Musicianship:** This is a well-rehearsed group of comrades who groove together as a unit. I get the distinct feeling that these guys truly enjoy playing together and respect one another as musicians. Drummer Cardenas certainly takes his instrument seriously—he actually carries a drum riser which is setup and broken down in a matter of moments. Whew, I hope he pays his roadies well! He and bassist Barbera, who slaps that baby hard, hold down the fort with a driving force that pulled many a Wong's patron onto the dance floor on the night in question. Keyboardist Etchart offers up some tasty synth patches and adds layer upon layer of sound and mood to the material at hand. The standout

musician here, as it was the last time that I saw these fellows, is guitarist Warner. With his tiger-striped, Flying-V styled guitar in hand, Warner took off on a number of interesting solo adventures. He's an inventive player, who thankfully is not a noodler. The warm tone he gets from his instrument is also quite nice.

□ **Performance:** Again, Perfect Stranger scores well in this area. The band was energetic and mobile. They also win hands down for having the biggest hair I have seen in ages. Vocalist Medina did everything in his power to convey their music to the audience. He was intense, committed and constantly moved about the stage and onto the dance floor. He even handled himself quite well when a couple of drunk and rowdy club patrons became not only vocally abusive toward him but physically abusive as well. Sometimes even Wong's can be a dangerous place to showcase.

□ **Summary:** This band has been honing their sound, material and image for quite a while now and I believe with a little more perseverance and of course the luck necessary to succeed in this incredibly fickle industry, they will reap the benefits of their hard labor. A perfectly enjoyable evening is one spent with Perfect Stranger. —Pat Lewis

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RECORD REVIEWS



The Cramps
Stay Sick
Enigma

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Ivy Rorschach
□ **Top Cuts:** "God Damn Rock And Roll," "Daisys Up Your Butterfly," "Journey To The Center Of A Girl."
□ **Summary:** The kings of B-movie music have stayed true to form on their Enigma records debut. Their formula is simple: good time foot stomping rockabilly songs of the flesh. The Cramps take full advantage of not living in the censor-filled Fifties, saying what Elvis probably wanted to but was never allowed. *Stay Sick* is the sole survivor of a perverted horror movie film festival orgy. Although there are few variations of chord patterns, the titles alone keep this record moving. A bonus track is included with the CD. Penicillin not required. —**Randy Karr**



Salty Dog
Salty Dog
Geffen

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Peter Collins
□ **Top Cuts:** "Come Along," "Nothin' But A Dream," "Heave Hard (She Comes Easy)."
□ **Summary:** This album sounds like it was recorded on a porch in Mississippi between swigs of moonshine. Salty Dog doesn't just pay homage to its blues roots, they wallow in 'em like a pig in shit. Jimmi Bleacher's voice sounds like a harmonica, while Pete Reveen bleeds those slide rhythms and sets a fine swillin' mood. Not that this album doesn't also possess its share of Aerosmithian clichés, but it's an album that doesn't beg for you to like it and, instead, slowly gets better with age...like good homemade whiskey. —**Scott Schallin**



Stevie Salas Colorcode
Stevie Salas Colorcode
Island Records

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Bill Laswell & Stevie Salas.
□ **Top Cuts:** "Caught In The Middle of It," "Indian Chief."
□ **Summary:** A sort of funk/metal amalgam that isn't particularly hot or heavy. Stevie Salas' much-heralded guitar playing is only a little better than his singing. The remainder of this trio wouldn't know a happening beat if it got stuck in their unwashed hair. It's strange that between two producers (Bill Laswell and Stevie Salas), neither could toss anything into the mix to liven things up a little. If you want hot white funk that rises above the norm, then you should stick with the Chili Peppers or INXS or even the Monkees. —**Scott Schallin**



Meat Puppets
Monsters
SST

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Meat Puppets
□ **Top Cuts:** "Attacked By Monsters," "Flight Of The Fire Weasel," "The Void."
□ **Summary:** This, the Meat Puppets' fifth effort, still finds the Arizona trio meandering their way through a plethora of trippy, diverse styles. Dangerously over the edge on one cut, down-home and country on another and then back to Tony Iommi's cabin on the next, the Meat Puppets have the courage to experiment where other bands fear to tread. Nope, there aren't any flowery commercial cuts, no R.E.M. rip-offs or Whitesnake covers on this opus and regardless of anything else, those are reasons enough to give the Meat Puppets a whirl. —**Eric Niles**

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Graham Parker
Human Soul
RCA

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Graham Parker, Brinsley Schwarz, Jon Jacobs.
□ **Top Cuts:** "Little Miss Understanding," "Dancing For Money."
□ **Summary:** Graham Parker is still a purveyor of all those styles that fueled our pubescent pub crawls. His "Real Side" deals mostly with the themes of lost love one expects from that type of music. His themes on the reality-drenched "Surreal Side" are right out of the headlines. Therein lies the problem. Modern messages need to be linked with modern music or at very least, modern production. In both these areas, the disk falls short. *Human Soul* works best when Parker is at his most clever lyrically and most regular thematically. —**Tom Kidd**



Blackgirls
Procedure
Mammoth

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩


□ **Producer:** Joe Boyd
□ **Top Cuts:** "Too Many," "Window/Door."
□ **Summary:** No member of this acoustic trio is black and neither are they, in the current vernacular of the feminist movement, girls. They are, however, as interesting as they are angry. Blackgirls begin this album with a delicate Kate Bush-flavored ode to love lost, then with a snarled "Yeah, right" jump into an adventure in deliberate dissonance. "I am waiting for you to realize that I'm alive," a voice complains in a succinct encapsulation of the feminist ode. These women spin some lovely spider webs on about half of the LP, before dragging the captive listener into their dangerous world. —**Tom Kidd**

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Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

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

ATAMAN
6535 Sunset Blvd., Hollywood, CA 90028
Contact: Micha Shufutinsky (213) 466-2555
Type of Music: All except hard rock/metal.
Club Capacity: 400
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape to above address
Pay: Negotiable

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Dave Swinson (213) 594-8975
Type of Music: All original/any style, Wed. acoustic night.
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio to above address or call Dave.
Pay: Negotiable—all are paid.

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

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

CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

MUSICIANS

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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: Scott Hurowitz, G.M., (818) 881-5601.
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 Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

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

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

LADY JANE'S
2612 Honolulu Ave., Montrose, CA 91020
Contact: Deaneane, (818) 248-0899
Type of Music: Original rock & roll, metal, oldies, top 40 & country.
Club Capacity: 300
Stage: 6-8
PA: Yes
Lights: Yes
Piano: No
Audition: Call &/or send package to D. Stevenson, P.O. box 41371, L.A., CA 90041.

MADAME WONG'S WEST
2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Peter Draper, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 600
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned address.
Pay: Negotiable.

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

THE PALACE
1735 N. Vine St., Hollywood, CA 90028
Contact: Mark Jason (213) 462-7362
Type of Music: Original, all styles
Club Capacity: 1200
Stage Capacity: 10-35
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & bio. No calls.
Pay: Negotiable

SASCH
11345 Ventura Blvd., Studio City, CA. 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No

Audition: Send tape, promo pack, SASE
Pay: Percentage of door

ORANGE COUNTY

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

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

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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
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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

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ENIGMA RECORDS is looking for interns to work in the publicity dept. No pay to start, but a great way to gain experience. Call (213) 390-9969 x223.
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Styles: R&B, dance, rap, pop.
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Read Music: Yes

Vocal Range: Tenor

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Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.

Read Music: Yes

Styles: All

Vocal Range: Mid-tenor backing vocals

Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach

Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A. **Available for:** Pro situations; also give private lessons.

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Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 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, Freda Payne, Linda Hopkins, etc. Songwriting track record.

Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

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Instruments: Valley Arts and Fender Strats. Full effects rack powered by stereo Mesa/Boogie.

Read Music: Chord charts only.

Styles: All forms of commercial Rock, R&B, Blues, & Country.

Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.

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Vocals: Yes

Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Melita, Ronnie Laws, David Foster. TV & Film: *Robocop*, *Ferris Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.

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

LARRY SEYMOUR

Phone: (818) 985-2315

Instruments: Tobias 5 & 6 string fretted & fretless basses. Custom rack w/all state of the art power, EQ, effects, wiring, etc.

Read Music: Yes

Vocal Range: Tenor-baritone.

Styles: All

Technical Skills: Creative harmonic & rhythmic

approach w/excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.

Qualifications: Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Drescher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.

Available For: Sessions, touring, private instruction.

CARLOS HATEM

Phone: (213) 874-5823

Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.

Read Music: Yes

Styles: Pop, rock, funk, latin, swing.

Qualifications: Original music projects in the pop & dance field. National & International touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*.

Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

RICHARD FRIEDMAN

Phone: (213) 207-5838

Instruments: Korg M1, Yamaha DX7, Alesis MMT8 sequencer, Fender Strat, Rockman, Midverb, Aphex Exciter, Tascam 246 4 track (DBX).

Technical Skills: Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.

Styles: All

Read Music: Yes

Qualifications: Ph. D. in music, B. A. & M. A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.

Available For: Session work, production, film & song composition.

JOHN BRAINARD

Phone: (818) 783-6399

Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/performer software.

Read Music: Yes

Styles: Pop, R&B, funk, jazz, classical, country. **Tech Skills:** Multi track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).

Qualifications: Have performed and/or recorded w/ Alex Acuna, Gerald Alton, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Mandy Lee, Gloria Loring, Tony Orlando, Jeffery Osborne, Freda Payne, Greg Phillinganes, Gary Puckett, Michael Ruff, Brenda Russell, Marilyn Scott, Stevie Wonder. TV & film: *Who's The Boss*, *The Facts Of Life*, *High Mountain Rangers*, *Jesse Hawkes*, *Glory Days*, *The Gong Show*, *Warner Bros.*, *Motown*, *Embassy TV*, *Norman Lear Productions*, *M. A. D. D.*, *Hard Ticket To Hawaii*.

Available For: Studio & live gigs.

NED SELFE

Phone: (415) 641-6207

Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelfinder MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

Read Music: Charts.

Styles: All—rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.

Vocals: Lead & back-up.

Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

Qualifications: BAMBIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.

Available For: Studio & stage.

VALLEY RHYTHM METHOD

Phone: (818) 980-2832/(818) 449-5536

Instruments: Craig Stull: Guitar, vocals. Danny Pelfrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burlleigh Drummond: Drums, percussion, vocals.

Read Music: Yes.

Technical Skills: Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.

Qualifications: Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Lean On Me*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *Sister Kate*.

Available For: Recording sessions & live gigs.

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.

Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.

Read Music: Yes

Vocals: Yes

Styles: All with energy & commitment. Specialize in rock & R&B.

Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.

Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.

Available For: Stage, sessions, showcases, demos & casuals.

"THE HIT MEN"—HORN SECTION

Phone: (213) 829-4890

Instruments: Greg Samuel: Trombone, writing/arranging; Vince Womack: Trumpet; Garland Cambell: Reeds. Can double as back-up vocalists. We have our own microphones & mixer.

Read Music: Yes, sight read.

Technical Skills: This scream-in' horn line will give your showcase or demo the "edge" it needs. Open to ALL styles of music, we'll read your existing charts or work with you to create some. Do cover tunes? Check out our current library of stock arrangements!

Qualifications: B.M.'s from USC and U of Michigan. Have recorded/performed w/ Steve Vai, Maurice White, Bob James, Jeff Tyzik, Lionel Hampton, Herb Alpert, Louis Bellson, Bill Watrous, Chuck Mangione, & Pete Christlieb.

Available For: Recording (in our facilities or yours) & live gigs.

DICK CUNICO

Phone: (818) 841-5879

Instruments: Yamaha custom tour series drum kit, Rogers drum kit, Simmons SDS-9 electronic drum kit (includes entire sound system for monitoring in live situation), Roland TR505, Korg DDD-1, Yamaha DX-7 & 16 trk recording studio w/ sound room & outboard gear.

Read Music: Yes

Styles: All

Vocal Range: (Bar-ten) 3 octaves lead & back-up.

Technical Skills: Acoustic & electronic drums & perc., drum programming, copying, arranging, producing, engineering, songwriting, film scoring & private drum instruction.

Qualifications: 25 yrs. pro playing at clubs, concerts shows, musicals, TV, radio & recording. Music education at Western State College Colo., Colorado Mtn. College, Dick Groves School Of Music, L.A. Valley College & L.A. Jazz Workshop. Performances w/ Andrew Gordon Grp., Aurora Borealis, Ceasar Garcia Grp. featuring Luis Conte, New Age Grp Chance, Tellunde Jazz Festival ect.

Available For: Recording, concerts, videos, touring, clubs, casuals & production.

STEVE BLOM

Phone: (818) 246-3593

Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter driving proteus for synth parts. State of the art effects rack.

Read Music: Yes

Styles: R&B, jazz fusion, rock.

Technical Skills: Great look, sound & stage presence. Dynamic soloist. **Qualifications:** 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faust School & more. Have played/toured w/ Maxine Nightingale, David Pomeroy, Tommy Brechtline, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch & many others.

Available For: Tours, local gigs, studio, career consultations & instruction.

RAY (GUN) CURTIS JOHNSON

Phone: (213) 273-5353

Instruments: Viola-Violin par excellence, piano-keyboards, vocals - high baritone to R&B, (Phillip Bailey style).

Read Music: Yes

Styles: Classical, chamber music, jazz, modern wave, R&B, funk D.C. electro madness style.

Technical Skills: Composer, string arrange-

ment, in any style from classic to R&B. Improvisation any style. Excellent ear, sightreader instantly.

Qualifications: Have performed w/ Stevie Wonder, Carmen McCreia, Barry Harris Jazz Ensemble, Allie Coltrane, Nona Hendricks, Millie Jackson, Henry Threadgill at BAM. Have performed at Carnegie Hall, Lincoln Center, Kennedy Center, Wolf Trap, Pasadena Civic & live radio broadcasts.

Available For: Recording sessions, live performances, commercials, jingles, videos.

PAUL GOLDBERG

Phone: (818) 902-0998

Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.

Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.

Read Music: Yes

Styles: All

Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Craig Copeland, Darlene Koldenhoven. TV & film: Roseanne Barr, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".

Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN

Phone: (818) 988-4194

Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.

Read Music: Yes

Styles: All

Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.

Available For: Sessions, club work, originals, casuals.

SUE HADJOPOULOS

Phone: (212) 769-9593

Instruments: Percussion.

Read Music: Yes

Styles: All

Vocal Range: Soprano

Technical Skills: Dynamic performer, versatile & fast, w/ creative percussion arrangements. Excellent soloist - timbales a specialty. Background vocalist. Songwriter.

Qualifications: Extensive live & studio experience. Toured and/or recorded with: Cyndi Lauper, Joe Jackson, Simple Minds, Mick Jones (Foreigner), Laurie Anderson, Laura Nyro, Michael Monroe (Hanoi Rocks), Lonette McKee, Teena Marie, Hazel Scott. Jingles include: American Express, Miller Highlife, Everyready Energizer, Cleveland Plain Dealer. Theater: Virginia Stage Company. Film: Mike's Murder.

Available For: Recording, touring, videos, signed band situation.

ANTHONY LOVRICH

Phone: (213) 833-9371

Instruments: Akai/Linn MPC60, sampling drum machine w/ 99 trk sequencer & extra sample time, Yamaha drums, electric/acoustic set, PM-16 MIDI converter, DRV3000 FX ect.

Read Music: Yes

Styles: Rock, rap, latin, pop, metal, funk & experimental music.

Technical Skills: Programing, sampling, sequencing, grooving, creative sounds, positive attitude, work well with others.

Qualifications: Grove School grad. Have worked w/ many pros on demo EP's etc.... Have studied with: Dave Crigger, Dave Garibaldi, Luis Conte & others.

Available For: Studio work, programing, sampling, ect.

VOCALISTS

COSMOTON

Ramona Wright & Gael MacGregor

Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.

Sight Read: Yes

Vocal Range: 3 octaves

Styles: All

Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/ciam-free. Together 6 yrs.

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



FREE CLASSIFIEDS

Deltone, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Style: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

LEONARD WILSON

Phone: (818) 501-8267; Pager: (818) 542-0287
Sight Read: Yes
Vocal Range: 3 1/2 octaves.
Style: All.
Technical Skills: Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.
Instruments: Keys, percussion.
Qualifications: Opening act for & live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National Jingles. Demo on request.
Available for: Sessions, demos, jingles, co-writing, live performances.

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 its 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.

2. PA'S AND AMPS

- 2 JBL single 15" cabs w/JBL 2205 spkrs. Xint cond, grt for PA or bs. \$400 for both. Doug. 213-969-0480
- 60A MP1 tube pre-amp. 128 progs, stereo chorus, \$525. John. 818-840-9131
- Band broke up, over 30 different items, all Yamaha bnd for sale. PA, guit, keybrd & accesss. Pts call for listing or appt. Friday. 714-546-2822
- Carvin 400 w/3 way 15" spkr cabs. Computer optimized, durable & compact design. \$299/ea. Jose. 818-344-9001
- Carvin 800 w/PA syst, comp w/pwr mixer, 3 way 15" spkr cab syst, monitor, graphic EQ, cables, avail cs. \$1,995. Jose. 818-344-9001
- Carvin 973 3 way loud spkrs, grt cond, bi-ampable, \$400/ pr. 818-761-6482
- Carvin PA 12 chnl bnd w/2 15" bins w/separt horns, \$1500 obo. 818-994-3031
- Fender keybrd 60 amp, 3 chnls & tape deck input, new cond, \$150. Jamil. 818-584-6666
- Marshall 100 w/ 1/2 stck, JCM 800 Mark 2 series, new groove tubes, xlt cond, \$750 obo. Mark. 818-831-0695
- Marshall combo JCM 800 1d series 50 w/ 12" cab, 2 chnls, ft switch, sounds grt. \$450. Lisa. 213-460-4817
- Mesa Boogie ba 400 new tubes, grt shape, 2 4x12 cabs, 1 1x15 cab, \$400 firm. Chris. 213-460-4817
- Mesa Boogie point 22 combo amp w/new tubes & rck mnt adapter. \$350. Greg. 818-957-1670
- Music Man HD130 combo w/2 12" spkrs, gd loud R&R amp, new tubes, \$325. Jim. 213-666-3247
- Peavey ba amp w/100 w/ head, 2 15" spkr cabs, \$300. Bob. 714-963-4821
- Peavey Mark II ba amp, 300 w/ head, graphic EQ, 2 chnl, ft switch, 2 15" spkrs, \$475. 213-923-4735
- Revere TBRI-SL, bnd new, \$1400 obo. 619-490-0148
- Sun SGA 310 pwr amp, gd cond, 300 wts, compatible w/ PA, stereo or ba rig. \$200 obo. Steve. 213-461-0814
- TBX18 rck, \$300; DX7 \$500, DX1 \$500, obo. All Yamaha name bnd. Friday. 714-546-2822
- Yamaha G-112, 100 w/ sounde xint, parametric EQ, clear/distorted, reverb, \$475 obo. 818-505-1281
- Randall RG2SR, 2 chnls, reverb, overdrive, 1 12" spkr, line out & headphone jacks, perf new cond, \$295 new, sacrifice \$190. 818-783-6782
- SX amp, 150 wts, 2 chnls, 2 15" spkrs, ft switch & covr, \$300. Howard. 213-255-7901
- 1 yr old KMD 12 chnl mixing bnd w/separt pwr amp, both bnd & amp \$900. Brian. 818-337-3593
- 2 ba cabs w/15" JBL D140's for sale, \$150/ea obo. Mike. 213-493-4780
- Ampeg SVT ba cab w/road cs, xlt cond, sounds grt. \$550; Ampeg 4x10 cab bnd new, \$450. Scott. 818-342-1208
- Ampeg SVT w/810 cab, avail cs for 2 heads. All in gd cond. \$850 total. 818-848-8600
- Carvin 973 spkr cabs, 3 way w/15" woofer, grt cond, biampable, \$450/pr. 818-761-6482
- Carvin monitors, 115 & a horn, biampable, grt cond. \$375/pr. 818-761-6482

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NEXT DEADLINE: WED., MARCH 7, 12 NOON

- Crate 40 watt guit amp, \$205. Brian. 818-337-3593
- Crest audio/stereo pwr amp, 150/chnl, singl apr rck mnt, ideal for rck syst, \$485. 213-653-5467
- Fender super reverb amp, silver face, gd cond w/casters, \$400 obo. 818-761-3735
- IVP pre-amp, parametric EQ, \$100 obo. Mike. 213-463-4780
- JBL studio PA club syst, 4 JBL 2220's, 2 15" JBL 2205's, 2 JBL 2420's w/reactive crossover in the sub base syst. \$3800 obo. Dave. 213-653-3412
- Marshall 100 watt 1d, xlt cond, \$550. 213-851-8677
- Must sell, MC 24 Yamaha mixing bnd, grt capabilities, 24 chnls, 4 outputs, grt shape, \$2700 obo. Friday Burke. 714-546-2822
- PA head/mixer, Peavey, 4 chnl w/master, 130 watts RMS, \$100; MXR 31 band EQ, \$80. Mark. 213-874-8726
- PBA 400 ba head, 1 of a kind HAMM show prototype, loaded w/everything. \$550. 213-851-8677
- Peavey PA 6 chnl w/2 monitors, \$500. 213-285-7618/ 213-469-7848
- Randall cabs, 4x12, xlt cond, \$200 obo. 213-874-6579
- Seymour Duncan convertl guit amp, celestion spkr, 100 wts, grt tone, \$700 obo. 818-313-0617
- Sun 4x12 coliseum cab \$150. 818-353-9354
- Yuri 828 time aligned studio monitr, \$1200/pr; Master Lab big red studio monitr, \$2000/pr; Pad 4001 hi-freqncy drivers, \$750/ea. Dave. 213-653-3412

3. TAPE RECORDERS

- 8 trk MIDI studio, Tascam 80-8, digitl keybrds, digitl sequ, vast disk sond library, ix, etc, must hear. \$10,000 all. Kuri Hunter. 818-994-3752
- Dekoder r/t to r/t 2 trk, mint cond. \$325. 213-668-1823
- Tascam 38 8 trk & Tascam M30 mixing bnd in mint cond w/cords. \$3500. Cindy. 818-841-8425
- Tascam 688 MIDI studio, low hrs, \$2200. Dan. 213-654-0654
- Tascam Porta One, mint cond, incld pwr supply & many accesss. Asking \$250. Dave. 818-990-4549
- Tascam/Teac Porta-One mini studio, \$500 obo. Diane. 213-278-6962
- Ampex 440 2 trk 1/4" tape recdr w/Pacific recdr's VCO, walnut grain cab incld, \$1200/ea. Dave. 213-653-3412
- Forest X-15 4 trk recdr for sale, \$250 obo. 213-652-0718
- Skully 8 trk 1" tape, 30"/sec w/remote contrl, alignment tape & splicing block, xlt cond, \$2200 obo. John. 213-316-4551
- Tascam 22 stereo master 2 trk, 1/4" format, dual speed, low hours, mnt & org box w/free Ampex 456 tape. \$500. Gilbert. 213-962-6223
- Tascam 22-2 2 trk 1/4" tape deck, 3 head, 3 motor runs @ 15 IPS & 7 1/2 IPS, perf cond. \$625 obo. David. 213-399-5351
- Teac 3345 r/t to r/t 4 trk, stereo siml-sync, like new, \$600; Dekoder r/t to r/t 2 trk, mint cond, \$350. 213-668-1823

4. MUSIC ACCESSORIES

- 8 spc Grundorf carpeted rck, \$120. 818-840-9131
- AKG405E satin pwr bnd, 6 ft, \$15, sell \$175; AKG40 headphones, \$25/ea. 213-680-9501

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Name: _____ Phone: _____
Instruments: _____
Read Music: ☐ Yes ☐ No
Technical Skill: _____
Vocal Range: _____
Qualifications: _____
Available For: _____

FREE CLASSIFIEDS

•Alesis MIDI-verb 2, new cond, \$175. Klaus. 805-963-8695
 •AMPRX-16 digital reverb w/new progs, \$4500. Swimmer. 818-506-5676
 •Ampex 4552" rec'd tape, \$75/r, bmd new. Klaus. 805-963-8695
 •Boss DF202 digitl sampler delay, \$75. Steve. 818-953-3345
 •Boss overdrive & distortion, model ROD10, \$25; 8 spc rck, \$30; 4 spc rck, \$50; Grundorf design. Call. Jami. 213-564-6666
 •Chandler maple strat neck, 22 frets, \$50. Mario. 818-336-2122
 •DSP-128 fx procsr, reverb, chorus, flange, delay, 3 fx @ once, \$200. 818-940-9131
 •DW dm pdr w/c. \$350 obo. Dan. 213-447-2698
 •EchoPhax EP4 like new, \$75. Steve. 818-953-3345
 •Fat box/direct box incredible on bs, must sell, \$1000. 213-463-3554
 •Ibanez U405 multi-fx unit w/ft switch, stereo chorus, parametric EQ, compressor limiter, analog delay, Orig cost \$545, will sell for \$225 obo. Ted. 213-352-5870
 •Newer A77 15 IPS mach, road case, remote contrl, mint cond, must sell, \$950. 213-463-3554
 •Roland GS6 gult digitl fx procsr. Pre-amp digitl delay, digitl reverb, chorus, noise suppressor, 6 fx @ once & MIDI capable, \$550 obo. Kyle. 213-888-3034
 •Roland RE201 space echo, \$125 obo. Rick. 818-841-6081
 •Tos K2 condnsr mic in mint cond w/word & cs, grt sampling mic, \$100 obo. John. 213-532-9443
 •Yamaha TX812 FM sound module w/mint, \$275; Yamaha MFC05 MIDI ft contrl w/mint, \$65. 213-580-9501
 •2 DOD compsr limitrs, rck mnt, xlt cond, \$90/ea or trade for 2 SM58 mics. Call Chris. 213-882-1722
 •Alesis quadoverb, immac & bmd new in factory box w/ mnt & warranty, \$375. Gilbert. 213-962-8223
 •Alesis XTC digital reverb, 6 progs, perf cond, \$275 obo. David. 213-359-5351
 •Amplif 10 spc rck, bnd, gd cond, \$150. 818-848-9600
 •Boss CE3 chorus, HF2 flanger, SD1 overdrive, hrdly used, \$50/ea. Steve. 213-286-1623
 •Cello, full size, not perfect cond but plys grt w/carrying bac, \$200. 818-788-0610
 •Roland DEP3 digitl fx procsr, mint cond, \$250 obo. Rich. 213-391-1132
 •Yamaha REX50, multi-trk unit, sacrifice \$225. 714-632-9228
 •Chandler tube driver, like new. 213-851-8677
 •Crown pwr br 1 stereo amp; Roland DEP3; Rocktron XDC; Yamaha 31 band EQ, sold together, \$1495. Steve. 213-386-1623
 •Galegan/Kruger cabs 2x12's, \$100/ea. 818-765-0929
 •Ibanez multi-fx pdr, UE300 w/distortn, compsr limiter & stereo chorus, \$115 obo. 818-568-8787
 •Ibanez UE300B multi-fx unit, DOD, overdrive, pre-amp, MXR micro-amp, CS9 stereo chorus by banex. Bmd new cond, \$700 value, sacrifice for \$175 for all. 213-839-8673
 •Ibanez UE405, multi-fx w/foot switch, stereo chorus, parametric EQ, compsr limiter, analog delay, orig cost \$545, selling for \$225 obo. Ted. 213-352-5870
 •Mics for sale, AudioTechnica, Electro-Vox, etc from \$10-60. 213-652-0716
 •PTG wave term A, inclds sample library, rck & mnts. Latest softwr updates, \$4500. Peter. 818-891-8998
 •Roland TR707 dmr mach, gd cond, \$200 obo. Laurie. 213-809-8670
 •Shure head set mic, bmd new in box, \$75. 818-845-8402
 •TC elec delay, model 2290, 1.2 sec of delay, SA01, latest softwr, lk new, \$1600. 818-982-0269

5. GUITARS

•1966 Fender precision bs in cs, buttencotch blonde w/ white pick guard. Flawless action & sound, \$600 obo. Rick. 818-841-6081
 •1987 Tele red w/cram binding, tremolo, all accesss, HSC, rare, mint cond, \$750 obo. Lv mag. Mike. 818-797-6977
 •Charvel Model 3 gult w/Jackson PU's, Kaylor fulcrum, tremolo, xlt shape. Must sell. \$275. 714-632-9228
 •Charvel Predator gult, metallic blue, Jackson PU's, rosewood neck, reverse head stock, Floyd tremolo, still new, \$500 obo. Mario. 818-336-2122
 •Custom made Erickson bs, 24 fret, neck through ebony bnd, one of kind, must see, \$800 firm. Chris. 213-460-4817
 •Fender Strat. new Amer model, yellow. S.Duncan hot

PU, locking tuners, bmd new cond. \$500. Lv mag. Lisa. 213-460-4817
 •For sale, Flying V, \$390. Tanya. 213-980-5647
 •Gibson 335, 1954 rd hwr, mint cond, 1989, w/cs, \$450. Spidey. 213-658-3445
 •Gibson Explorer for sale, \$400 obo. Brad. 818-368-9320
 •Gibson Flying V, black, xlt cond, plys xlt w/HSC. \$380. 213-850-8817
 •Gibson RD artist, 1977, mint cond, shaped like firebird, black w/old hwr, \$650 w/cs. New. 213-656-3445
 •Ibanez Roadstar IV, xlt cond, 3 PU's, S.Val design, Inwood/F.F. Rose syst, lks & sounds grt. \$595 obo. 818-505-1281
 •Lark handed Strat w/F. Rose, Jackson elec, angled head stock, ebony bnd, custom paint. xlt cond, \$550. Jerry. 818-344-3785
 •Peavey T40 elec bc & HSC, natrl ash body & rock maple neck, light & punchy sound, rock solid. \$240. Rick. 818-841-6081
 •Rickenbacker bs, black w/cs. \$300. Bob. 714-963-4621
 •Roland GR700 gult synth & GR707 contrlr + memory card. Xlt cond, \$750 obo. Michael. 213-258-5233
 •Yamaha BB300 candy apple red, fretless, B.Berry PU's, completely re-done. Will sacrifice. \$300. Chris. 213-460-4817
 •'68 Fender Tele, natrl, rosewood neck, xlt, HSC, \$750; '72 Fender Strat, locking trem, DeMarzio humbuckrs, sunburst neck, mint, HSC, \$550. 818-761-3735
 •1963 Fender jazz bs w/limited baby blue finish for sale, \$3000. Michael. 213-874-7555
 •1968 Gold top Les Paul, in gd cond. \$500. 818-785-0929
 •Custom made Warwick w/c. bnd only 10 in cry, mint cond, must sell at \$600. Scott. 818-342-1208
 •BC Rich Warlock, B&W w/rosewood neck, vibrato, lks bmd new, sacrifice for \$250. Lv mag. 213-827-5565
 •Black Gibson flying V, xlt cond, HSC, \$375. 213-960-5647/213-850-8817
 •Fender DuoSonic, refinishd, rest orig w/orlg cs. \$220 firm. 818-788-0610
 •1977 Fender Strat, natrl w/maple neck, vibrato bar, near mint w/HSC. \$500. 818-788-0610
 •Acoustic string gult, very gd cond, grt tone & playability w/ xtra strings & cs. \$90. 818-783-6785
 •Custom made Warwick w/c. bnd, made maple neck, gorgeous, compl stocked, perf cond, stored for 11 yrs w/mnt, orig cs, etc. \$625. 818-783-6782
 •Fender Tele Esquire, 1961, pre CBS, almost unused, 100% orig, beaut cond, blonde body, rosewood neck w/ clear brown cs. \$250 obo. Pat. 213-867-0798
 •Gibson SG custom, 1968, triple PU's, chocolate brown finish, white pick grds, gold hwr, Maestro tremolo, 100% orig nice cond. \$700. Pat. 213-867-0798
 •Charvel Model 6, white, neck thru' body, F. Rose, 3 PU's, w/cs, like new, \$550. 213-469-4926
 •Custom made Warwick gult, rosewood Jackson style neck, F. Rose stratpicks, DeMarzio PU's, grt cond in cs. Must ply to believe. \$275. Hans. 213-337-1164
 •Custom neon blue Strat w/EMG PU's, black F. Rose & signed by R.Craig, \$700. Call for more details. Steve. 213-386-1623
 •Fender jazz bs w/maple neck, black w/HSC, gd cond, \$350. 818-848-8600
 •Fender T bs, metallic blue, B/A bridge, strap lock systm, xlt. \$400 obo. George. 818-246-9104
 •Fender Tele, black w/maple neck, 3 PU's, no cs, \$180. Mark. 213-874-8726
 •Fender for sale, beat cherry sunburst w/maple neck w/ HSC, USA, \$350. Mark. 213-874-8726
 •Hemer Explorer, cust black, grt rock gult w/locking trem, DeMarzio's, jumbo frets, like new, HSC, \$100/trade for 100w Marshall top. 818-761-3735
 •Ovation 12 string gult in xlt cond. \$400 firm w/cs. Must sell. Josie. 213-452-5321
 •Ovation acoustic gult in mint cond, bicentennial collectors edition, only 1976 were made. W/cs. \$500 obo. Josie. 213-452-5321

6. KEYBOARDS

•Korg Poly 6 synth, 32 presets onbnd, 1000 sound tape library, mint cond w/covr & mnts, \$550 or trade for Les Paul. 818-781-3735
 •Gult for sale, beat cherry sunburst keyboard w/library, in grt cond, must sell, \$650 obo. David. 818-985-1312
 •Korg DW8000, \$800; portbl Yamaha DSR2000 w/cs, \$800. Bert. 213-638-4629

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•Yamaha DX7 keybrd w/cs & cartridges, in grt cond, must sell, \$650 obo. David. 818-985-1312
 •Alta X7000 sampler w/cs, \$600 or pref trade for full bc stk. Chris. 213-465-0605
 •Kawai K-5 synth, perf cond, strnd, monitr, other accesss incld, \$1000. Jim. 818-798-9831
 •Korg DW8000, xlt cond, home use only, \$550. 213-501-2348
 •Korg M-1, never used, immac & bmd new in factory box w/mnt & warranty, \$1560. Gilbert. 213-962-8223
 •Old Hammond organ, smtl console size w/cs grt, does everything, \$300. 213-876-5436
 •Yamaha DX100 fully programbl, digital synth, mid sized keys, MIDI synth, \$240 obo. David. 213-399-5351

7. HORNS

•E flat Alto clarinet, Albert syst, prime cond, \$2000 value, sell for \$600. Michael. 213-258-5233

8. PERCUSSION

•Korg DDD1 dmr mach w/sampling brd & xtra cards, \$275. 213-559-0908
 •Witen dmr mach, mint cond w/xpanded memory, \$300 obo. Call R.B. 213-556-8403
 •Yamaha YG1000 concert bells w/cs & mnt. Xlt cond, \$300. Call Eves. Chuck. 818-980-0489
 •1 ca. 144 pns of Vader Ames hickory dmr sticks. Bmd new, \$325. Bobby Boos. 818-841-1173
 •For sale, Pearl PR807W slave pdr, like new, sacrifice, \$125. Bobby Boos. 818-841-1173
 •Korg VR1M dmr module, 8-pad ends, 68 internal sounds, bnd in sequencer, inclds 8 card & ft switch. Gd cond, \$500 firm. Josie. 818-285-9190
 •Ludwig 12 & 13" tom toms, chrome finish, modular dlt tom strnd w/wispl ratchel incld. \$350 obo. All in xlt cond. Ricky. 818-504-2362
 •REMO Master Touch snare dmr, 7x14, chrome color, bmd new, \$75. 818-997-7452
 •Tama straight cymbal strnds & boom strnds, \$45/ea. Ricky. 818-504-2362
 •Yamaha pwr rec'dr custom white 8", 10", 13", 14", 22", cs, Zildjian H-H, ride, gretch, snare, \$2000. 213-466-6661
 •Emu SP12 sampling dmr mach, \$800. Bert. 213-638-4629
 •Pearle 6 pc chrome set, 1 boom strnd, 1 cymbal strnd, 1 HH strnd. Palete orig. All 1/2 yr old. \$750. Will. 213-375-1189

9. GUITARISTS AVAILABLE

•Austin Addison-pro blues rck believe it gult w/23 yrs exp. Own 24 trk syst, s/s K/A pro band in Venice area only. 213-392-8415
 •Blues/rck gult k/g to J/F csl & shows band, fem voc pref. Much exp & eqp. Brad. 818-368-9320
 •Christian gult for non-ministry HR band. Darren. 818-783-6991
 •Cool rhytm gult plyr from San Fran s/s 5 pc orig HR band in the LA Guns/Pussycat/TX/Bang Tango mode. Dan. 213-123-2194
 •Crunch LR/gult avail, Infl Zodiak, Motorhead, Cult, Equip, Imprim. Tom. 213-962-1957
 •Exp top gult avail. Jazz: blues, Brazilian, cntry, lunky ala B.B. Feet, Cooder, Joni. Matt. 213-829-9779
 •Fem gult plyr into HM/HR k/g to join srs dedcd band or muscians. Have eqp & impsrtn. Kynama. 213-664-8873
 •Gult avail for rec'dr or onl. Infl Metalica to Open. 818-768-3679
 •Gult avail to J/F hvy pwrfl dark gothic metal, open

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minded, into temo changes & clean to dirty switchng. Pts have gd eqp. Call Mon-Fri. 3-8. 213-583-8005
 •Gult avail, age 22, s/s srs band, Infl Replacements, Smthersons. Toby. 818-506-4605
 •Gult k/g to J/F 4 pc band, muscl style similar to Mud Honey, S.Garden, Hypnotics, VU. Rob. 213-463-3215
 •Gult plyr k/g to audit for maj acts in LA. HR & R&B. Billy. 213-856-0737
 •Gult s/s 2 gult cmrd rck proj, gd chops, pref rhytm, have lks, impsrtn & xlt eqp. Infl Angel City, AC/DC, Zap, Journey. Mensel. 818-995-7929
 •Gult archng for 3 trashy sleazy dudes w/gd lks, hr & image. VH, J.Priest, Aero, Stones. Joe. 818-341-6582
 •Gult that plys xpert harmonica s/s blues/rck type band or singr/gult to write sngs. Call Mike. 213-396-3009
 •Gult w/grt chops & sound s/s orig blues based rck band. I'm totally dedcd & flexibile. Pro studio & lounge exp. Jeff. 818-765-0929
 •Gult/ld voc k/g for T-40 rck or dance band. Modern image, sngs k/g, knows how to do sngs. Infl D.Hoff, S.Lukether, M.Lanow, M. Gordon. 213-853-8157
 •Gult/voc w/pro gear s/s for J/F wrkg T-40 rck R&B grp. Call Eves. Mike. 818-508-8028
 •Invitable band member avail, gult/sng/BMI sngwrtr/pulshr/NAS pro member, 32, has many coll catlry sngs & singles, bands, prodns, maj publishers. Larry. 213-739-4824
 •Japanese/Amer gult s/s rck band or muscians to form srs band. Infl Crue, S.Row, LA Guns, Dokken. Ted. 818-572-0007
 •Jazz/rck gult, 31, hungry, very xpresv, flowing improv, sngs, rck, rck/MIDI/passport. Albumour credits. Prod only. Dale Hauskins. 213-281-3165
 •LR gult, much exp rck band. Infl Zap, Genesis, AC/DC, Rush. Rand. 805-564-9748
 •LR gult s/s pro HR or alternv rck band or maybe a mixture of both. Open minded team plyr. Tim. 818-334-7541
 •LR gult s/s to J/F R&B band. Infl Stones, D.Strails, Clapton, Little Feet. Ira. 213-659-1951
 •Ld gult avail, Infl from Queensryche, M.Shanker, Megadeth. Grt chops & eqp. Chris. 213-538-8363
 •Pro gult avail for bands, rec'dr, lks, etc. Have wrkd on album proj w/members of Janel, PIL, Ozzy, Berlin. Srs only. Kelly. 213-931-4576
 •Pro gult w/hi vox avail for rec'dr, cats, sub or fill in for T-40 gigs. Exp fast learner, current, many sngs, PA. Brad. 818-345-3814
 •Rhytm gult plyr avail into AC/DC, Angel City, Chuck Berry, Trid of deatng wildlids. Jeff. 213-783-6230/213-969-8686
 •Riff rockin' gult plyr s/s band. Infl Richards, Wood, Ronson, May. Shiv. 213-650-6049
 •Sngwrtr/wrtr, exp, intense energy & dynamic, xplosv stage presence, lks, pro gear, studio, fresh & orig. Zap, Who, Aero, Stones, etc. 818-843-7405
 •Smilin', stylin', profiln' mega-hr kid s/s total energy ultra image gult. Infl S.Row, LA Guns. 818-799-3069
 •Triple threat, gult/sng/sngwrtr escapes, sng/hrd, left of center. 960-5555
 •Val mts Vito mts Hammett avail for studio alts or pro band w/direction & xtreme dedctn. Mike. 818-570-4623
 •X BULLET & MEDUSA gult s/s band w/image, bl intrst & mngt. Call Bob. 818-545-7410
 •Xld gult plyr of Bullet w/xlt stage perfmnc & plyng s/s pro HR band. Jimmy. 818-548-8361
 •Xtremely tasty gult skg Journey, B.English style band w/ keybrds, killer vox a must. After 6. Tony. 714-396-1173
 •Blues R&B gult, world tour exp, reads well, will ply your shows, session or cal. No metal. Tim. 213-326-0655
 •Creatv gult/sngwrtr/keybrd avail. Have eqp, have pro exp, infl Duran, Simple Minds, Roxy Music. Tauro. 213-962-8780

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-Fem guit avail. sks to J/F altmtv rock band w/ a little punk & funk. Infi. B.I.dol, Bowie, L.Colour, U2, etc. Lv msg. 213-466-0142
-Guit & dmr avail. Infi old VH, lots of studio & live perfmc skills. 213-223-4916
-Guit avail for HR/HM proj. Infi Whitesnake, Bullet Boys or anything in between. Stage/studio exp & connex. Dan. 818-946-9057
-Guit avail. Infi Blackmoor, Lee, Campbell, Wild. Jamie. 818-753-1405
-Guit, wrkg pro, HR & blues avail for sessions or proj on spec. 818-999-0780
-Jazz guit for pro sts. Igor. 818-709-6371
-Rhythm axe man sks happening band w/ image, mngt & lbl intrst. Infi AC/DC, Cult, Poison, no GITS. Bob. 818-545-7410
-2. guit, ready, willing, able to J/F pwr metal band, 7 yr team, killer songs, chops, equip, have tmprtr. Larry. 213-269-7016
-Berklee grad avail for any paying sit for any & all styles including cds. 818-705-4729
-Cmrrl HR/HM guit w/rock up vox, pro att, avail to J/F band. Srs only. Joe. 213-531-7419
-Dangerous guit nds band. Open mind, likes crunch & acous, AC/DC, Scorp, Ozzy, etc. Pls ask for Brett. 818-509-1415
-Exp guit avail for recording sessions & demos. Ed. 714-629-1134
-Fem idl guit/voc w/diegee lkt to wrk w/s R&B funk proj. Have equip & lks. Diane. 213-480-0537
-Glitter shock, lipstick rock guit sks whiskey drinking Hillyard band. Infi LA Guns, Suik, Enuff Z Nuff. Razz. 818-799-3089
-Guit avail L/R, pro equip. Infi Shanker, Vandenburg, Moore, Sykes. Eric. 818-788-3269
-Guit plyr lkt to J/F R&B outfit in LA. Not writing to lk or sound like anyone else. Billy. 213-856-0737
-Guit plyr/sngtr lkt for Australian guit/bdms to form band. Formerly w/James Rayne & Darryl Braithwaite. Jeff. 213-394-0418
-Guit skg sngtr/bst for chr. band. Infi AC/DC, Doors, C.Manson, Metallica. Chris. 213-467-6694
-Guit skg undgrnd band. Infi Zappa, Mothers, Stoozes, AC/DC. Must have genuine contempt for mus biz. Chris. 818-994-1208
-Guit sks estab mel HM/HR band. Xceptnl plyr, writer, showman w/vox, exp, very lng hr image, killer gear & pro att. 213-988-4074
-Guit sks estab srs HR/HM band, hrd wrkr, Infi Schenker, Sykes. Lbl intrst a +, pic & tape. Darlan. 213-676-5473
-Guit who nls to be heard, srs only, for Infi call after 6, Lng Bch area. 213-491-0082
-Guit wrk to collab w/visionary front man who can hold a note. Spys, Brains, GNR, Colour. Deadlysrs only. George. 213-461-3684
-Guit, 27, avail for cds, demos or fill ins, T-40, crtry, vox, reading. Logan. 213-857-0279

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-Guit/angwrtr lkt to J/F band, emphasis on sngrwrtg, taste & qual. Lyle. 818-984-2132
-Guit/angwrtr/sngr, Infi Cult, Bunynmen, GNR. 213-698-3424
-Guit/voc nds band w/rgts & sleaze of HR in the style & soul of R&B. 818-909-9705
-Hot idl guit sks HR band. Exp w/stage, tour & studio. Have top equip & lks. Infi Lynch, Val. Srs pro only. Billy. 818-501-0470
-HR Christian guit avail to J/F band. I'm on a mission. If you're srs, pls call Ed. 818-997-8129
-I do not ply freeze dried guit solos. Progrsy blues, Zappa, jazz to find new sound, hit the earth like golf ball into the sun. Guit. 213-820-7773
-J/R guit/kybrds sks estab perfmg grp, Infi UFO, MSG, Vandenburg, Scorp. Eric. 818-788-3269
-Idl guit lkt to wrkg T-40 rock band, Sings idl on 40 sngs, current on T-40, Infi S.Lukather & D.Hoff. Pls call M.Gordon. 213-653-8159
-Idl guit sks K/A rock band. Infi LA Guns, Crue, Bullet Boys, Aero. Call Mac. 818-953-7251
-Idl guit w/image, equip & HR know how sks top band mates for 4 pc bg sounding muscle grp. 213-452-5321
-Idl guit, 26, srs orig HR/blues band, Infi B.Company, Free. No hr or image people pls. John. 818-343-9625
-Idl guit/angwrtr lkt for mel HR proj. Must be comp. Exp pro only. Brent. 213-843-1098
-Pro guit w/image, tenor idl & bckg vox sks paying pro sts. Call Ken. 714-988-7016
-R&R guit plyr, bluesy & balley sks pro slt, much toumg, video & recrdng. exp. Anthony. 818-346-9130
-Sloppy degenerate glitter punk glam trash guit avail to J/F orig style band. Infi old Kiss, Dolls, Ramones, Pistols. Brian. 818-961-3816
-Speed metal guit avail for pro bands only. No posers, pls. Randy Gardner. 818-763-8719
-X-PASSION guit sks band ala Cult, Jezebel. Must have voc, srs only. Jerry. 818-789-9541
-Young pro guit, very lasty, no gimmicks just raw ltrt, plys all styles of musc. Call only if you are hungry for success. 213-837-1152

9. GUITARISTS WANTED

-2nd guit nnd for funk/metal band, L/R, 24 hr permanent rehrl studio, 24 trk demo in progress. Steve/Brian. 213-858-9816/213-465-4746
-2nd guit nnd for hvy slghtly psychedic white funk rft rock band. Beatties, Aero, James, Zep, etc. Image & equip would help. James. 818-786-0131
-Accomplishd guit nnd for funk rock proj. Must be cool. 213-656-2923
-Acous/elec guit wld to ply Velvet Undergrnd & early Who sngs w/very intention to start orig band. Gene. 213-466-8701
-AESTHETICA nds creatv vrsnt grt. Must have world class gear & lks. We have 24 trk studio, prodctn deal, mngt. Vox a +, must be willing to tour. 818-783-6123
-Altmtv sound & image, ages 17-22, Infi early U2, Jesus/M.Chain, Love/Rockets, Mission. 818-994-2786
-Creatv & thrd male voc/sngr sks slt w/musical or thrd Altmtv rock w/srting rhytm, mood & passion. Mark. 213-462-9818
-Eccentric altmtv rock band w/maj mngt sks guit w/imaginrt & intrng image. In the style of Smiths, Cure,

Frankie Goes to Hillyard & Blue Velvet. Michael. 213-988-9140
-Guit dbing on keys nnd for orig cmrrl dance/rock band. Equip, tmprtr, no egos, still a must, vox a +. 213-372-2586
-Guit plyr, L/R wld by guit plyr w/d orig. Slide a big +, lng hr, Stones, Aero, Faces. 818-781-8159
-Guit wld for recrdng proj, Infi Brown, S.Cropper, Lobos, 80's soul. No drugs, no pay. Chuck. 213-259-8350
-Guit wld w/weeknd jams, Stones & Birds sound, must be 12 stepper, vox helpful. Terry. 213-828-3446
-Guit/bst nnd for progrsy techno-pop/rock slt. Creatv, xperimtl, dedidnt team plyrs. Must have gd tmprtr, positive att. 818-989-7574
-HEROS IN LOVE, estab P/R band lkt for strong idl guit w/ vox abl. Bob. 818-643-8225
-Hvy HM guit wld, tmprtr, equip & pro a must. Infi Accept, Infi Maiden, all orig, maj lbl intrst & mngt. 818-765-3735
-If I had a dime for every idl guit who said they could ply & couldn't, I'd be rich. Angus, Page, Hendrix. 213-464-4519
-JUSTICE aka dedidnt guit. Must have strong stage presence, lng dark hr, equip, tmprtr. Pros only. Infi Kix, Crue, B.Jovi, Lv msg. Mike. 714-670-7159
-L/R guit wld for estab local band, Infi Iggy Pop, early Cult, Mission. Image & dedidnt a must. 818-994-9325
-Ld guit into Sisters, Zep, Mission, Motorhead sought by voc. 213-933-4671
-Rearranger over the edge 2nd guit sought for short hr European Infi band ala Jeannette, Pretenders, Lords, pro minded/pro equip essentl. Sain. 213-936-9293
-Rhythmic guit nnd for estab orig HR band, keys & vox a +. Paulene. 213-484-5468
-Shocking guit nnd, young, stylish dark guit, att, style & modern sound. Infi Tric, Ramones, old Kiss, Cure. 818-980-7051
-Spanish Infi guit plyr. Acous nylon/elec. Ld exp. 213-217-7564
-Srs pro guit wld, L/R, down to earth, very srs, lkt for hvy rock, some funk. Pros only. Nolan. 213-656-4292
-Ste. Stevens type image idl guit nnd immed for showscng, recrdng, mel rock. Have prodcr, mngt, MTV video. Sing bck up vox. Dark hr pref. 818-845-1915
-Total glam guit wld for new forming glam leather band, black or blonde hr only, must have the lk. Infi Polson, Aero, Crue. Sean. 213-467-2647
-U.S. GYR sks the ultimt idl guit, xntl chops, equip & stage presence essentl. 24 hr rehrl, xntal bckng, orig limits, no clones. Doug. 213-988-0480
-Voc & bst skg respon guit plyr. 213-285-3128
-Voc nds badly a guit who can ply & write to form hvy aprr rock band. No make up or women's clothes, pls. Chris. 818-753-0431
-Arena sngs, rhytm to move, hypnotic groove, male guit, 20-25, simple, mel, strong. Atmospheric crush. U2, Tears, Roxxy, Mimes. John. 213-281-6294
-Bone crunching, risk taking seflss guit sought for altmtv rock/funk trio. No pay but grt opportunity. Do not mind area code & call. Dan. 805-298-3674
-Cmrrl P/R band sks pro guit. Infi N.Shawn, Gillis, Eddie. Tight rhytm, mel idl, must have image, vox, sngrwrtg & SOA equip. Bill. 818-988-4763
-Desperatly sngs lkt to form dirty mel bluesy HR att band. Tall sknny lng hrs only. Exp att, drinkng abl a must. 818-753-0721
-Guit wld in style of Guns, Skids, Kix, Vain. Lv msg. 213-865-6404
-Idl guit, age 16 & under for HM grp. Contact J.R. 818-898-1158
-2nd guit nnd immedly for estab Hillyard rock band from NY. Image, "Acous guit for 3 pc w/d sngs & gigs. 213-207-0854
-Auditing guit for rockin' blues band, Smithereens, J.Gells

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MARCH 7, 12 NOON

Infi. Vox a big +, dedidnt only no apply. No metal, drugs or act. Bobby. 213-213-306-7589
-BIG BANG sks stinky, sleazy semi glam 6 string god for super grp of the 90's. Polson, LA Guns, Hanol, Cheap Trick. Billy. 818-787-8617
-Christian guit wld for estab plyng HR party band. Non-ministry. Mark. 818-982-8918
-Creatv guit wld for P/R band w/bl & mngt intrst. Infi Babies, Choir Boys, Springfield. 24-30, no smoking or drugs. John. 818-640-9131
-Creatv guit wld for wrkg orig Euro/pop band. Must be verst. This is cmrrly viable proj. 714-624-2419
-Do you have pro image, hot chops & a burning desire to be a big star? If so, don't call me. Chris. 818-894-1208
-Estab bend sks bluesy, funky HR guit w/same direction. King's X, Zep, Tesla. Be up front, don't waste our time. 818-993-4465
-Estab bend sks creatv guit to compl rock, blues, funk proj. Infi Zep, King's X, Tesla, pros only. Joey/Andre. 818-993-4465
-Fem voc of 90's sks guit for collab & perimnc, earthy rock style. Success mindd. Erin. 818-377-3939
-Flamenco guit wld for orig fusion band. Infi Peco, Gypsy Kings, Wink Oasis. Reuben. 213-423-1448
-Glam guit wld for ultra make up glam band. Must ply L/R, bck up vox prof. Johnny. 213-484-4383
-Guit sought for proj beyond descriptn in ordinary terms. Contrasting elements brought together. Bowie, Bauhaus, Hendrix, Roky Moks. 818-985-8133/213-38-5886
-Guit wld for bluesy HR band. 213-851-4316
-Guit wld for exotico/erotic electric poetry. Call Dark/Delish. 818-345-1918/818-718-6783
-Guit wld for recrdng proj. All orig matrl, rock style desired but must be famliar w/bkg band. No metal. Creatv contribution encouraged. 213-447-7946
-Hillyard's most estab blues/HR band sks idl guit/angwrtr w/bckd vox capabilities. Infi Aero, Stones, Choir Boys, Hanol, Alt, image a must. Recrd deal pending, mngt, act. No G.L.Ynchs or Eddie Vhs. Scott. 818-784-8757
-Hillyard's most estab bluesy HR band sks rde guit, bckd vox in vein of J.Perry, A.McCoy, Stones, Choir Boys. Have recrd deal pending & mngt. Scott. 818-784-8757
-J.Bovi sks a R.Sambora, poss deal, must have wrting sks, technl chops, bck up vox & clean cmrrl lng hr. Rod. 213-467-2715
-L/R guit ala Velvet Undergrnd, Jesus/Mary Chain, Ocean, Noise. Dark psychedelic driven anthems, some noise, some gunge, some pure acid driven F.Floyd textures. 213-461-9337
-L/R guit plyr w/lt, groove, wrting abl wld. Into Mars, Young, Frehley, yourself for pro HR act. Srs only. 213-878-6243
-Ld guit wld for all orig band. Must have wrting abl. Gothic folk rock, Infi Siouxie, Maniacs, new P.Smith, R.Lee Jones. 818-784-3107
-Male guit wld for hrd pop band, vox a must. Robbie. 818-999-0040
-PASSION WORKS lkt for guit, Enuff Z Nuff, B.English style. Call & lv msg. J.J. 818-341-9123
-Pro rock act & lv msg. 2nd guit. Image & sng wrting essentl. If you don't have either of the above don't call. Skid, Motley, Cinderella. 213-214-1197
-RVL guit wld by band, Infi REM, Bunynmen, Smiths, w/ mngt. James. 213-463-0521
-Souful pop acous guit w/d rhytm & some idl, bckng vox a +. Kent. 213-854-3843
-STARS FROM MARS sks guit. Tall & thin, lipstick & heels a must. Infi Barry, Aca. Send promo to PO Box 3686 BH CA 90212-0886 or 213-876-3138
-Weirdo space boy wld for space band. No ooh-la-la look how fasters. No hr or big ears. Call Capt Spock Bones. 818-501-6635
-Wld idl guit to compl hrd grooving band. We have hit sngs,

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the k & a are definitely on our way. AC/DC to Zodiac. 213-464-4519
-Young gult plyr w/ signed rock band. Infi Stones, AC/DC, Zep, H.Rocks, image a must. Eden. 818-508-1064
-Fem kid nodd to comp all fem progrs cntry/rock band. Vox & sngring a +. 213-669-1781

10. BASSISTS AVAILABLE

-Pro bet/voc that dls on syth avail for cmrd rock srt. Srs only. Pat. 818-994-0284
-Be plyr avail, specializing in R&B, punk & Latin music. Dwight Baldwin. 213-937-7732
-Be plyr srt only/indstr/band, no special image, srs only. Rich. 818-716-8369
-Bet avail for any wrkg srt, live/recrdng, T-40/origs. All styles, turn/slap plyr, lng hr image, sings id, dls gult. M. Gordon. 213-653-0157
-Bet avail for wrkg T-40 srt, have lmsprn, equip, etc. 818-994-0284
-Bet srt thrd muscins to collab, sngring and/or composition. Joseph. 213-255-6492
-Bet, 21, Infi Jov, Winger, k to J/F band of dedict muscins. Allan. 213-744-1729
-Fem vocs/plyr srs steady wrkg cond, plyr all styles, sings all styles, very respons, xl equip & instrn. Call Adri. 213-660-1683
-Outrageous bet, fox, manic depressive, wind me up, aim me at the audience. Ready to go. 213-960-5655
-Beginning bet w/1+ yrs exp srs like. Infi Danzig, Zep, Megadeth, Van Halen, etc. 213-748-0396
-Blue bet, 33, srs authentic blues/rock or R&B band. Call Jim. 818-798-9631
-Be plyr w/voxs srs wrkg srt. Huge repertoire of classic rock, no contmpary dance or funk. David. 818-982-8708
-Bet avail for pro atmrv rock proj wroom for collab. Styles P. Murphy, Smith, Cure, Love/Rockets. Call Todd before 9 pm. 818-248-3928
-Bet w/strong unql sound srs pwrfl aggrs band. Infi Bowie, Joy Division, Indust. Kevin. 213-936-3090
-Bet, 22 srt kig for superative rock band. Infi Bowie, REM, Zep. 213-285-3640
-Bet, 23 srs cmrd HR band ala Row, M. Monroe, Ramones. No glam, estab pos only. I possess grt srs, drive & dedict. Michael. 818-703-6567
-Bet-jazz, fusion, pop, 5 string & fretless kig for pro srt. 818-791-2703
-Bet/singer maj credts, 50's cntry srs pro srt. 714-941-9605
-Bet/sngwrtr kig to J/F the ultimate glam band. Chris. 213-382-9828
-Bet/voc srs cals or P/T T-40 proj. 818-767-4127
-Does anybody still ply soul, funk or R&B? Wrkg srt, cals, elec or acous, ready. Jeff. 818-790-4583
-Fem bet, 21, srs rock band w/groove, hooks & hrd edge. Vox yes. Jill. 805-647-9693
-Lng hr, 25 y/o street rockin' bet avail for band that sounds like Aero & krs like S. Row. Michael. 818-969-5447
-Pro be plyr avail for wrkg srt or right proj. Mike. 213-483-4780
-Bet w/ dedict srs F/T touring or recrdng w/rtyr driving rock band. Chris. 213-465-0605
-Srs be plyr kig for srs muscins to R&R, Infi VH, Aero, Rush. Avail for any srt. Bill. 714-994-0789

10. BASSISTS WANTED

-2 gult & dmr sk bet w/solid groove, wrng abt & commitmt to form orig HR band. Bob. 213-938-6499
-Ages 17-22. Infi, Cure, early Cult, Mission. 818-995-7402
-Attn bet/keybd, sng/r/sngwrtr nds you for grp, style range is progrs mel HR, grt gear, rock image, sngring are welcome. 213-372-7921
-Be plyr nodd for funk/metal band, slap style abt nodd, 24 hr permanent rehsl studio, 24 hr demo in progress. Steve/ Brian. 213-656-9616/213-485-4746
-Be plyr wtd by voc for shows band, pd rehsl spc, Infi Winger, Whitesnake, Dave. 213-630-2934

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-Be plyr wtd to collab w/gult. Hvy groove atmrv rock band, Zep, Hendrix, Beatles, James. No chops, don't call. Ron. 818-989-5627
-Bet nodd by band. Infi Aero, GNR, G.Parsons, Stones. Charles/Randy. 213-850-5567
-Bet nodd by estab act, eclectic styles, Latin, jazz, bluesy P/R, orig, gigs, are only. Max. 213-850-0199
-Bet nodd to comp dark moody trio. Some paralelle w/Cure, Bauhaus. Energy & commt req. Ken. 213-659-9011
-Bet nodd w/rtyr rolling slightly funky style. Infi Entwistle, McCartney, John Paul Jones, James, etc. Image & equip must help. James. 818-786-0131
-Bet plyr wtd for loll/punk grp, X-Dumprkick. Infi N. Young, Television. No metal, no jazz. Lv msg. Ktk. 213-659-9011
-Bet wtdk up vox wtd orig rootsy/bluesy R&R. Beatles, Cougar, Elvis. Srs only. Tee-m. 213-874-7841
-Bet wtd by singer/founder of previously estab LA band. Mel & HR Infi, sng wrting welcome. Lv msg. 213-538-9223
-Bet wtd for down to earth, very srs, kig for hvy rock, some funk. Pros only. Infi B.Brairie, James, Zep, Killing Joke. Must know his things. Nolan. 213-856-4292
-Bet wtd for orig cmrd HR grp. We have lots of tasty matl, maj lbi instr, pro equip & lng hr image. 213-326-9446
-Bet wtd for psychd hrd crunching rock band. Infi Zodiac, Motorhead, Cult, Gypsy lng hr image, no glam, equip a must. Tom. 213-965-1957
-Bet wtd for srs & stable mel HR band. Hi vox a must. 818-781-9016
-Bet wtd for weekend jams. Stones & Birds sound, must be 12 stepper, vox helpful. Dave. 213-392-0555
-Bet wtd innred for HR funk band. Must be versitl, have rock image & equip. Currently recrdng 24 hr master w/tp prodcr. Greg. 818-760-2509
-Bet wtd to comp formng jazz/rock band. Infi J. Heslip, V. Bailey, M. Miller, A. Jackson. Call Andy Kotz. 818-981-0699
-Bet wtd w/heart, soul & trnt, w/o B.S. att. 213-454-7597
-Bet wtd, eclectic style, rock, funk, reggae, blues. We have gigs & demo. 818-246-7054
-Bet wtd, srs only for cmrd HR band w/gigs & connex. Infi Whitesnake, Crue, Dokken. Call Sylvia after 6. 818-954-9799
-Bet wtd. Grt image, equip & att a must. We have maj connex & financl bckng. Infi Whitesnake, S. Row, Queensrhyche. Patrick. 213-344-7169/213-342-3310
-Bullet srt hot be plyr, Infi VH, Badlands, Tesla. Jimmy. 213-548-8381
-Christian bet wtd to ply orig rock songs & ballads ala Dylan, Straits, Petty. Call Marco. 213-559-6305
-Creatv bet nodd for gothic trbal rock band w/2nd LP upcoming. Infi James, Sugar Cubes, Bauhaus, etc. 818-348-0831/213-857-5724
-Eccentric atmrv rock band w/maj mngt srs bet w/imaginrt, intrinsig image. In the style of Smiths, Cure, Frankie Goes to Hollywood & Blue Velvet. Michael. 213-969-9140
-Gult orientd rock band, emphasizing texturl arrangmnts & dynamics of sound. L. Reed, Velvet Underground, Television, E.M. Gene. 213-466-8701
-Hrd rockin' band in srch for hrd rockin' bet plyr w/groove. Lng hr image very import. Pts, no druggies. Call Steve/ Paul. 818-336-1960/714-967-0628
-If you normally don't pay any big att to ads, this might be the right one. Dol on keybds a +. Hrd, muscity & progrs. 213-202-1095
-K/A be plyr wtd for cmrd HR band. Infi Kiss, Crue, Poison. Must have xlt srs & equip. Bobby. 213-422-4778
-LOCAL HEROS now auding male bts/sngwrtr w/cmrd HR metal image & entertaining stage presnt. 213-876-8725
-Orig band kig for dynam versitl bet, pro att & transprtn req. Gigs & recrdng in near future. Infi Basha, Prince, Marley, Nicky. 213-392-3472

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Young aggressive hard rock band with major label contacts seeks bassist with high energy performance abilities, larger than life glam image & songwriting skills. Prefer age 19-24 in the vein of Skid Row, Bullet Boys, Mötley Crüe & Winger.
Contact Jason Hellman (213) 223-9104

-Pettie be plyr wtd for Orange Co based fun rock band, hr, srt & image req. Lv msg. Ronnie. 213-867-6122
-Prodr/gult/sngwrtr kig for bet wring hr image into pro pwr rock band ala Winger, B.English, Glant, M.Gordon. 213-853-8157
-SACRED COWS sk bet, M/F or other. Infi Cure, early Roxy music, Bowie. Must be srs & dedict. We have jobs. 213-851-7888
-Solid bet wtd for P/R band w/bi & mngt instrt. Infi Babies, Choir Boys, Springfield. Ages 24-30, no smoking or drugs. John. 818-940-9131
-WHO'S YOUR HOOKER srs solid groove team plyr. Style of Savage, Crosther, Bolin. In your face dead on rock. Michael/Curtis. 213-469-1536
-Young mel HR be plyr wtd to comp srs band. Must have very strong blonde hr image. Infi Crue, Tesla. 818-787-8055
-Young outrageous bet wtd for new formng glam leather band, black or blonde hr only, must have the k. Infi Poison, Kiss, Crue, Sean. 213-467-2847
-Ndt bet, age 16 & under for HM grp. Contact J.R. 818-996-1158
-Be plyr wtd for cmrd recrdng proj & poss shows. Pro mngt, pro atty involved, pending deal. Pts call Mark. 213-653-8533
-Bet req for orig mel rock, reggae, jazz band, studio & live exp necessary. Inventy & groove oriented a must. Dez. 818-880-1819
-Bet w/k & pro att wtd for cmrd metal w/rtn front, 100% dedict. Johnny. 818-990-4551
-Bet wtd by hrd rock band in 70's British HR. Purple, Zep, B. Company, Vintage tone/modern arrangmnts. Have pro att, equip, rock klt, vox & image a must. Infi Boston mts VH. Dave. 818-990-4549
-Bet wtd for orig P/R band. Non-traditional line up. Infi Cashes, Police, L. Reed, W. Valley area. Call Bill. 818-700-1980
-Bet wtd for rock band, mngt, gigs, image import. Infi VH, S. Row. Eric. 818-566-7588
-Bet wtd in style of Guns, Skids, Kix, Vain. Pts lv msg. 213-402-2261
-Dedictly skg bet to form dirty mel/bluesy HR att band. Tall, skinnny lng hrs only. Exp, att, drinking abl a must. 818-753-0721
-Xtremely pro be plyr wtd for prominent HR band w/album. Strong chops & image a must. Vox a +. Scoop/VH. 818-989-072
-Glam rock band of the 90's, cartoon srs bet, must have equip. Infi T. Rex, T. Rex, Johnny. 213-464-4383
-Attn bet/keybd-sng/r/sngwrtr nds you for grp. Style range is progrs hrd & mel rock. Grt gear & image, vox & sngring welcome. 213-372-7921
-Band klt srt one rock d/a K/A laid bck rock bnd for local gigs. No HM or drugs. Howard. 213-255-7901
-BLOODSHOT, mel HR band w/killer orig & lbi instrt now auding plyrs, pros only in the style of Winger, Journey, Whitesnake. 818-345-1968
-Be & dm wtd, rthn section to ply live gigs. The older more seasoned plyrs the better. No krs req. Eric. 213-280-3377
-Be plyr wtd for fem orientd R&R orig band. Gd bck up vox, image & att. Infi Hendrix. Yes. 213-372-3119
-Be plyr wtd for XTC, Bohemians, Gabriel Infi grp. Very texturl. 213-617-7138
-Bet nodd by flashy sng/gult for rock trio. Infi Hendrix, Kiss, Stones. Call between 5-8. Danny. 818-997-4049
-Bet nodd lng hr image, must be able to travel, have equip & lmsprn, bck ups a + for killer groove band. 818-901-1818
-Bet wtd by pop/funk/rock band for studio & shows. Mngt

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NEXT DEADLINE: WEB, MARCH 7, 12 NOON

-waiting for tight act. Bck up vox & keybd skills helpful. Team plyr. Matt. 818-981-4818
-Bet wtd for all orig band. Must have wrng abt. Gothic folk rock. Infi Siouxi, Maniacs, new P. Smith, R. Lee Jones. 818-784-3107
-Bet wtd for delish rock band. Infi Blondie, NY Dolls, Bowie & early Janay. Must have image, exp. Call John. 213-514-9163
-Bet wtd for estab dark atmrv band. Nds only bts w/cmpl album & shows. Infi Cure. 818-980-6135
-Bet wtd for metal band w/maj lbi instrt & 2 indie releases. Totally orig concept. Exp & image. 714-826-2796
-Bet wtd for orig rock proj. We have grt engs, prodcr, mngt, lbi instrt. You nd grt skills, krs, exp. Dez/Lori. 818-781-7003
-Bet wtd who plys like a kd gult plyr w/lasts. Infi Cream, Zep, Stones, Dead. 213-462-4246
-Bet wtd, passion & craft in any styles in performc & recrdng. COCU. 213-285-3439
-Bet wtd. Solid straight ahead bet w/bkng vox nodd to comp mel HR band. Infi Dokken, Sorce, MSG. Srs pros only. 818-985-1271
-Bet, innred opening for Orange Co rock/pop band, EYZ. Ld vox, harmony, pro gear & k a must. Call Ann for more info. 714-948-6187
-Christian bet wtd for estab plyng HR party band. Non-ministry. Mark. 818-982-8918
-DADDY WARBUCKS is auding bts. Must be dedict w/ lks, lng hr & lnt. Vox help. Billy/John. 818-980-4789
-Eclectic bet wtd to fill position in eclectic band. Peter. 213-452-8023
-Fem be plyr/keybd wtd for all grt band. Call Bianca. 213-929-2880
-Fem bet wtd by fem HR/blues band. Dedict, gd att, & no flakes. Infi Joplin, B. Company, AC/DC, Zep, Helen/Druelle. 818-571-2008/818-994-4952
-Fem bet wtd for all grt HR band. Infi Sabbath, Zep. Must be dedict, have lmsprn, gd equip, daytime job. Call eves. 213-531-7959
-Funky hrd rockng wall talking be plyr nodd for all orig band. Peter. 213-452-0823
-Fusion bet wtd for band, Infi Holdsworth, Morse, Zappa instrmnts. Some reachng necessary. 818-705-4729
-HR be plyr wtd for next B.Jovi Whitesnake band in LA area. Pros only, image a must. Bob. 818-994-8148
-KELIRAVEN srt bet for pwr/pop act. Must have glamorouse image & bckg vox. We have mngt & bckg. Pros only. 213-874-3649/213-874-8487
-Male be plyr wtd for semi-progrs HR/HM band. Must have previous band exp, srs only. Matt. 818-769-5640
-Solid bet wtd for P/R band w/bi & mngt instrt. Infi Babies, Choir Boys, Springfield. 24-30, no smoking or drugs. John. 88-840-9131
-Strange be plyr for strange band. Call Orange Co, Mich. 714-285-1818
-The BBC, pro estab band srs pros be plyr who can rock hrd & groove. Lng bch area. Srs only. Tony. 213-433-4459
-Wtd bet for pwr blues band. Infi Hendrix, ZZ Top, Kings X, VH. Contact Kirk Loud. 818-842-9538

BASSIST WANTED
Original hard rock with strong commercial style along the lines of Foreigner, Boston and Van Halen. Seeks rock-steady bassist. Back-up vocals and image a must. If you have the dedication, we have the material and contacts to take it to the top.
Call Dave (818) 990-4549

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Full PA Monitor System
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JOE 818-898-3830

PRO BASSIST WANTED
a la Stones, Aero, V.H., Zep
We have: Demo, E.P. in progress, management, strong label interest.
You have: Good attitude, solid groove, equipment, transportation, dedication
You don't have: Substance problems, unstable personal situations, "too cool" ego hang ups.
If you're not serious, don't call.
(213) 960-5641



FREE CLASSIFIEDS

•Young be plyr wtd for signed rock band, Infi Stones, AC/DC, Zep, H.Rocks. Image a must. Eden. 818-508-1084

11. KEYBOARDISTS AVAILABLE

•Keyboard avail for studio wrk, gd equip, gd plyr, reads well. Avail days. J. Wright. 818-782-9752
•Keyboard w/pro gear lgt to form duo w/tem voc, verst in style & have gd lks. Bill. 818-648-9874
•Keyboard/guit avail for pro sks. Outrageous MIDI set up, many credits & exp. Steve. 818-609-8462
•Keyboard plyr ndd for orig rock band. Have rehsl spc & gd contacts. Call Wally. 818-545-8738
•Keyboard aka wk weekend alt. Call John. 818-308-1720
•Keyboard w/pro gear arching for pro proj. Phys piano style synths. Infi B. Paine, J. Lee Lewis, B. Hornsby, K. Emerson. Thom. 818-763-3823
•Keyboard plyr avail for paying gigs. all styles, 20 yrs exp, equip Korg M1, F-50 sampler. Have own transport. 213-660-9102

11. KEYBOARDISTS WANTED

•Accomplishd keyboardist ndd for funk rock proj. Must be cool. 213-656-2923
•Attn keyboardist, singer/sngwr nds you for grp. style range ls progrry mel HR, grt gear, rock image, sngwrng are welcome. 213-772-7921
•Christian keyboardist wtd to plyr orig torch songs & ballads ala Dylan, Straite, Petty. Call Marco. 213-559-6305
•Creative & ltrd male voc/sngwr/sks slt w/musicals or band. Altmv rock w/strong rhytm, mood & passion. Mark. 213-482-8618
•Fem lyrical/voc sks wrts of popdance music ala J. Jackson, P. Abdul, G. Estelan for recrdng proj. Lisa. 818-980-8208
•Guit w/uniq classical jazz fusion sngs lgt for highly accomplished keyboard to comp band. Have mngt. Randy. 818-782-9790
•Keyboardist ndd to compl forming jazz/rock band. Infi Ferrante, Gronck, Foreman. Call Andy. 818-981-0899
•Keyboard w/strong bckdrg voc wtd by mel HR band currently shopping for deal. Tim. 714-592-5710
•Keyboardist wtd for salsa/fusion band, no exp req but a willingness & commit to learn. Team plyr. Wrng band. Tony. 213-410-9207
•Keyboardist, id guit & best all wtd voc wtd for oldies band now forming w/mngt. 2 rehsls weekly. Glendale/Burbank area. Mark. 818-248-0564
•Keyboardist/guit ndd for orig cmrd dance/rock band. Equip, Imprtn, dedcn, abl a must, voc a+. Dana. 213-536-9781
•Orig band lgt for dynam verst keyboard, pro att, equip & transport rgt. Gigs & recrdng in near future. Infi Basha, Prince, Marley. Nicky. 213-392-3472
•Progrv rock band, DOG LOGIC sks competent keybrd plyr. Mike. 818-349-5064
•R&B blues band nds keybrd plyr for wrkg band, pros only. 213-386-7147
•We're a gd band, we nd a gd keyboardist, nothing fancy but you gotta be muscl. B. English, Benetar, Scorpis. Tahni Vance. 213-655-7959
•Keyboardist ndd for P/R band ala B. English & U2. We have our own 16 trk studio. Peter. 818-780-7869
•Lgt for young enthusiastic keybrd plyr to plyr reggae. Lv msg w/Tony. 876-4350
•Attn keyboardist/guit wtd for mel bluesy HR att band. UFO, Great White, B. English type plyr. Tall, skinnny lng hrs image. 818-753-0721

•Accomplishd sngtr/composr, orig repertoire, uniq soufl tenor vox (G. Michael, R. Nevil, J. Brown), sks qual arrangr/lyricst w/studio for partnership in deal proj. 213-870-9321
•Auditing keyboardist for rockin' blues band, Smithereens, J. Gells Infi. Vox a big +, dedcn only nd apply. No metal, drugs or att. Bobby. 213-213-306-7589
•Dedcn P/R band sks ltrd & motvtd keyboardist for sng wrng & collab, demo wrk & perfrmnc. Infi Babes, H. Suite, Journey, Rick. 818-605-8529
•Fem keyboardist/voc wtd for wrkg classic rock covr band. 818-762-1704
•Guit/sngwrtr lgt to J/F band, emphasis on sngwrtrng, taste & qual. Lyte. 818-984-2132
•Keyboardist wtd for orig proj, ready to do album, lgt for modern style Infi, INXS, Thompson Twins, Recrdng, studio, rehsl, mngt & gigs. Call Paul. 213-655-0377
•Keyboardist wtd by orig pop/funk proj. Solid musicshp pls. Wrng abl & bck up voc helpul. Have mngt waiting for tight act. Matt. 818-981-4818
•Keyboardist wtd for all orig band. Must have wrng abl. Gothic folk rock. Infi Sloukie, Manlacs, new P. Smith, R. Lee Jones. 818-784-3107
•Keyboardist wtd for fem oriented R&R orig band. Gd bck up voc, image & att. Infi Heart, Yes. 213-372-3119
•Keyboardist wtd for hor/HR band. Has mngt, almost all orig, some covrs. Call Dale/Sherry. 818-901-7183
•Keyboardist wtd for orig progrrv rock band. Infi Rush, Rainbow, Kansas, Triumph. No drugs. Srs only. Resplnt. Scott. 818-761-8485
•Keyboardist wtd for orig rock proj. Have mngt, atty, demos, videos, F/T rehsl spc. Mauro. 213-627-8923
•Keyboardist wtd to assist wtd w/sngwrng & recrdng matrl for publishing deal. Rock, pop & cntry matrl, have MIDI studio. 818-766-3676
•Keyboardist wtd to create wall of sound big anthem cinematic textures for altmvd band. No fusion, no industrl, no Suzie. 213-461-9337
•Keyboardist wtd. Someone to help me finish my album. R&B, T-40 & house musc. Aaron. 818-377-3237
•Keyboard plyr to start collab & form cmrd rock band, ages 18-24. Jovi, Glant, Journey. Call before 11. 213-337-1164
•Keys/lgt for wrkg oldies band. Some travl, gd lkt, att. Chris. 818-908-2379
•Multi-keybrd plyr wtd. Genshrwn, Eno, new age, stone age. Cosmic folk/pop. Open minded, creative, pro. Live perfrmnc, music for flm. 213-464-2145
•MULTI-VIEW sks keyboardist/voc in the style of S. Walsh, G. Rawley, J. Cain, B. Paine. Must be able to solo, must sng mel. Russ/Jerry. 818-996-0782
•Orig cmrd HR band sks keybrd plyr, pro att, no drugules, video in March. 818-346-9010
•Reggae keyboardist wtd, call Russ. 213-431-9874
•Wtd keyboardist for R&B band. Must have soul. Greg. 213-388-5285

12. VOCALISTS AVAILABLE

•Aggrv voc avail for hrd core or altmvd band. Infi Husker Du, Black Flag, Joy Division. No metal. Cliff. 213-969-8139
•Blonde tatooed screamer sks muscians or band. Image very import, into LA Guns, Pussycat, Crue. I've got the trlt, if you don't, don't call. 213-312-2914
•Creatv & ltrd male voc/sngwrtr sks slt w/musicals or band. Altmv rock w/strong rhytm, mood & passion. Mark. 213-482-8618
•Exp voc sks R&R orig band of plyrs. Low to hi range vox, also ply b fiddle. 213-850-5280
•Fem voc avail for sessions & gigs. Lds & bck ups, exp &

pro. Tape avail upon req. Jennifer. 818-789-7198
•Fem voc/lyricst w/strong voc & pro image sks dynam cmrdproj. Exp only. Traci. 818-343-2498
•Former WARBIDE sngtr sks muscians/pro, motvtd, aggrv. In short, a new bill Guit, bs, drms. Old Kies, Pretenders, J. Jeff. Suzy. 213-876-3138
•Intimate soufl exp voc lgt for grp or sngwrtrs into radio sngr danceable rock. Moyer, Duran, Michaels, Erasus. No metal. 818-345-5114
•Ld sngtr sks hrd core thrash metal punk band. Whips & tattoos pref. For real guys who want to crush & conqur. Brett. 213-312-3852
•Male voc ala A. Eldrige, W. Hussey, lgt for HR proj. 213-933-4871
•Multi-ltrd, multi-occ w/efficient library of orig sks carser wise grp to make a living. Bob. 213-965-0380
•Pwrtl male voc w/wopra exp & ultimate range, Infi Tate, TNT, Whitesnake. Srs offers only. Jeff. 213-479-7137
•Seasoned srs multi-instrmntal/sngtr sks mel HR band for shows, recrdng. Have stage, studio exp, mainstream radio. Aero, Lion, Leppard, Snake, Tommy. 213-962-8670
•Sngtr/composr w/uniq voc & lyrics wtd for next album by progrrv rock band w/world wide following. Send tape & photo to 12 25th Ave, #1, Venice, CA 90291
•Voc avail for kind of underground, kind of sick, kind of wtd. lgt just to do it, dude. James, U2, K. Abe. 213-305-9849
•Voc avail, let's get sick, let's degenerate, let's groove, let's move. Jane's, Bowie, U2. You name it, I'll do it. John. 213-305-9849
•Voc/lyrics, pro, classy, flnand bckng, no drugs, music wrng abl, Infi Zep, Queen, Faith No More, determined to rock god! Michale. 714-968-3353
•6 ft fem voc guide into rock w/blues edge, Infi T. Turner, Aero. Lgt to audtn for band in Hlywd/W Hlywd area. Contact B.V. 213-467-1263
•Voc avail to J/F band in style of Kix, Skids, Vain, Guns. 213-865-8404
•Voc avail, Infi Bowie, P. Murphy, R. Smith. Srs only. Call Vox. 714-631-2459
•Xplosive male voc w/ltm & ambition sks HR band w/ same. Rick. 213-464-1393
•Accomplishd sngtr/composr, orig repertoire, uniq soufl tenor vox (G. Michael, R. Nevil, J. Brown), sks qual arrangr/lyricst w/studio for partnership in deal proj. 213-870-9321
•Cntry fem voc, dbl on bs or rhytm guit. Call Carol. 818-506-5934
•Exp fem voc w/expressv dynam vox, lgt range, grt stage presence, moves & lks skg T-40 band or studio wrk. Call Debra. 818-788-0101
•Exp pro male voc & R&B, soul, funk sks to J/F proj. Have matrl, connex, home studio, pro gear. Call Larry. 818-769-0590
•Fem voc sks id guit/bs/dmrr for solid new R&R band. Gigs & demo. Call Karen. 818-694-3040
•Fem voc w/rlst, killer rhytm, soul eager to compl cmrd sks rock band w/mngt, gpt, bl intrst. Infi Heart, Aero, Joplin. Kathy. 714-897-5721
•Fem voc w/strong voc & stage presence arching for P/R band. 213-390-5922
•Fem voc/sngwrtr w/pwrtl stage presence & soufl voc sks rock band w/R&B ltr for shows. Gina. 213-659-2505
•Front man/voc avail for R&B/60's/T-40 covr band for weekly gglng. 818-360-3903
•Intense male voc w/ltm vibrato & ultm range previous opera exp ala Tate, TNT, Whitesnake. Srs offers only. 213-479-7137
•Ld fem voc, grt image, xt chps avail for recrdng proj. 213-281-7454
•Male id voc, very hi range, L/R guit avail for demos, gigs. No drugs. Infi Zep, Yes, McCartney, Rider. Pros only. 213-434-9098
•Male rap voc/sngwrtr sks mngt. Orig sound, demo avail. Robert. 818-718-6309
•Male voc/sngwrtr, rude/dark/pop/gutsy blues. Infi Bowie, E. John, Roxy Music. Studio wrk only. Call Steve. 213-462-

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1515
•Sngtr avail, rock, R&B & blues for wrkg band or soon to be. Gbs or hrmn & guit (talle). Steve. 818-964-3106
•Sngtr/lyricst into Monks, J. Carr, REM, XTC. Doug. 213-938-3670
•Sngtr/sngwrtr, 3 1/2 oct, pro vox, exp & image sks to form qual altmvd edged band. Infi Bowie, Gabriel, Murphy, Echo. Jim. 818-913-3019
•Srs R&B voc lgt to join HR band, srs intentions only. Infi Crue, S. Row, GNR, AC/DC, Gino. 213-876-6059
•Top cntry voc sks wrkg & tourng band. Must have a pro att. Pts call for JoAnna after 5. 213-913-9305
•Voc avail for Winger or Whitesnake slt w/keys. Grt lkt & vox, only lvy ltrst or signed acts only. Compl projs only. Rod. 813-677-2715
•Voc sks band, Infi Door, Smithereens, P. Floyd, Ken. 818-980-9178
•Voc sks signed or almost signed band. Fem w/gutsy warm 3 oct vox. I have 10 orig, outstanding presence & dedcn for success. Lisa. 819-942-3477
•Voc/sngwrtr, creatv showman. 818-767-4127
•Xtreme voc sks creatv band. Must be willing to take risks & create something new. Odd balls welcome. Infi Door, Iggy, S. Garden, P. Enemy. Chp. 213-936-8307

12. VOCALISTS WANTED

•2 guit & dmrr sk male voc w/range, wrng abl & commtmt to form orig HR band. Bob. 213-938-8499
•2 SLAM sks front man/crooner. 818-507-5849
•Attractv fem voc wtd by slammng hep funk band ala Jackson, Abdul, White. Must have soul, dance abl, image. Tony. 213-466-6159
•Bailay Joplin type fem voc wtd by NY guit to form straight ahead R&R band. Infi Pistols. Randy. 213-467-6774
•Band w/abstract approach in arch of eclectc voc, Infi Waterboys to T. Rex, James to S. Garden. Tim. 818-761-2497
•Charismatic front man voc, harg a big +, wtd by guit plyr w/rngs to form band. Jagger, Tyler, Stewart. 818-781-8159
•Dynam fem voc wtd, versl, willing to make effort, gd personality, 21 or over, attractv, to form duo w/keybrd. No drugs. 818-648-9674
•Energetic front person wtd for slammng funk grp. Infi Prince, V. Williams, Parliament, St. Paul. Srs only. Jason. 213-856-9944
•Esab metal proj, top plyrs, grt sngs, private studio, bckng, different, sks pro voc/lyricst w/image. Recrdng, touring slt. Pros only. 213-281-9995
•Exp id sngtr ndd for gd old T-40 band doing Zep, Aero, Nugent, B. Company, etc. Xtrea music weekends, let's have fun. Jeff. 714-859-8427
•Fem voc w/uniq style into Jane's, S. Garden, Mud Honey, Ministry, wtd to xplore the sonic universe of grunge. Edward. 818-994-2598
•Fem voc wtd for form orig & covr band, blues/rock sound, wrng pref. Brad. 818-368-6320
•Finand bckng, recrdng, mactng & distributng for the right fem voc proj. Dance and/or rap. 805-568-8200
•Front man wtd by K/AHR band, Infi Tesla, Aero, R. Plant. We are exp pros w/contacts, image is a must. Ron. 213-990-9999 x137
•Gloomy Vander style voc/lyricst lgt wtd, young shocking image, non-stop att to style. Infi Trick, Ramones, old Kies, Cure. 818-960-7051
•Guit/plant/sngwrtr lgt for intelligent sngtr w/own uniq soufl style to compl recrdng proj. Have mngt. Miles only ala Gabriel, Sting, Randy. 818-782-9790
•Improv band lke Cream mls Public Enemy nds front man who can rap & rock w/the best. Color no object, trlt lke. Call Bobby. 818-506-5495
•JAGGED EDGE sks HM voc/lyricst ala Bach, Hallford, Dio, Ozzy. Bckng, grt sngs, image, private studio, full PA, gigs. Mark. 213-281-9995
•LA's coolest headbng band sks incredible front man, image ala LA Guns. P. Floyd. 818-999-0154
•Lgt for bck up voc, pref M/F. William Bryant. 213-962-7389
•LOCAL HEROS now audtng male sngtr/sngwrtr w/ cmrd HR metal image & entertanng stage presence. 213-876-6725

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•M/F voc w/d, exp in pop, jazz, R&B. Pro paid recding stl. Any. 213-675-0825
•Male ldr act aka voc/lyricist/front man. Infi Jane's, S. Tyler, Hendrix, Zep. Tapes & exp pref. Pts call & ltr mag. 213-484-1840
•Male ldr voc w/d for mel HR band w/groove. 818-508-8841
•Male voc w/d for funk/rock band. Must be ars, must have tmprtn, must be ready for up & coming gigs. Call Jason/Dan. 818-884-9187/818-705-4927
•Male voc/front man w/d for P/R band w/lt & mngt intrst. Infi Babes, Choir Boys, Springfield. Ages 24-30, no smoking or drugs. John. 818-840-9131
•Male voc/lyricist w/d for pro qual demo & band. Infi Scorpe, Floyd, Zep, Boston. Conviction & passion a must. Rob. 818-951-4750
•M/R DANGEROUS aka ldr voc/front man for cmrd HR band. Infi Cheap Trick, B.Jovi, VH. Lks, image, sns of humor. 818-345-0426
•Non-garneric band ldr for brnd name slngs. Give us a call. 213-466-4771/213-837-6519
•Pro voc/front man w/d for HR band w/mngt/mame prodn/lt negotiations. Lng hrs only. Tape/plc to PO Box 55696 Sherm Oaks CA 91413
•Prodcr/arrngng/lyrcst aka male voc for demo wrk on spec. i Osborne style. Poss recrd deal. Aeron. 213-466-1889
•R&B blues band nds fem voc for wrkg band, proe only. 213-386-7147
•R&B ang & dance grp formng, Infi New Edition, Truth, Guy, B.Brown. Sns only. Kevin. 213-335-2270
•Rap artist w/d. 213-934-0563
•Robert Cray sound alike w/d for ang demo. Proe only pls. Pay negotiable. John. 213-874-2537
•Slngr nld to comp band. Infi Aero, GNR, G.Parsons, Stones, Charies/Randy. 213-850-5567
•Slngr/comper w/uniq voc & lyrics for next album by progrrv rock band w/intermt following. Send tape/plc to Debbie. 12 28th Ave. #1, Venice CA 90291
•Straight ahead blues/rock band ldr for front man. Infi early VH, Great White, etc. Must have lks, exp & dedctn. After 6. Tony. 714-396-1173
•TOUGH LUCK aka pro voc for 2nd album & tour. Pts call. 305-978-2871
•Urgent, voc w/d for funk/rock/rap band. Must be able to sing & rap. Must be ars, have tmprtn & be ready for upcoming gigs. 818-884-9167
•Dangerous guil nds male voc for crunch & accous intrst in V.Nell, AC/DC, Scorpe, Ozzie, etc. Pts ask for Brett. 818-589-1415
•E Cat blues edged HR act w/lt intrst & connex slngr dedctd voc w/ryth, lks & soul. Mark. 703-961-2978
•Fem artists w/d, R&B/dance. Submit photo/tape for vox

review. 714-822-2636
•Fem bckg slngs w/d for dance & house music style band. 213-989-0278
•Fem slngr w/d for semi-acous orig matr, folk rock/cntry rockabilly grp. Lds & harmonies, instrmtl ablt pref. Ted/Vanessa. 805-481-8008/213-466-9478
•Fem voc nld for all orig hi energy dance/funk grp ala Prince, P.Abdul. Call George. 818-285-5069
•Fem voc w/d for all girl HR band. Infi Sabbath, Zep. Must be dedctd, have tmprtn, gd equip, daytime job, 3 oct range. Call eves. 213-531-7959
•Fem voc w/d for bck up slngs for folk/rock/rap band. Must be ars & ready for upcoming gigs. 818-884-9167
•Fem voc w/d to put a girl grp together, all nationalities. R&B/pop w/image, poss recrd deal. Call Dale. 213-757-2053
•Fem voc/guit for 80's/70's soft rock duo, N.Young/J.Mitchell. Steady payng gigs. Call Gene. 213-939-0085
•J.McCulloch/R.Buttler who dls on rhyth guit, strong unq vox, gd lyrics ablt, gd att. REM, Echo, Pixies. After 8. Steve. 818-289-1565
•Intense ldr voc w/d for band w/recrd & tour. Infi Dickenson, Queen, Dio, old Plant. 25 or younger, gd lks, grt band, HR/HM. Mike. 818-244-8693
•Ldr voc w/d lrrmed for pro British Infi hi energy R&B band. Infi Pletols, Ramones, Dead Boys. Short hr image a must, no baritones. 818-845-0175
•Local orig band slng exp fem voc/lyricist. Infi rock, blues, folk, jazz. Pts ars artists only. Ray. 213-939-0302/213-857-7545
•Voc nld for funk/metal band, exp proe only. 24 hr permanent rehrl studio w/PA, 24 trk demo in progress. Steve/Brian. 213-858-9816/213-465-4748
•Voc nld for progrrv techno-pop/rock sl. Creaty & dedctd team plyrs w/ars of humor desired. Jeff. 818-989-7574
•Voc w/d for unq rock band w/mngt. Infi Boston, Kansas, Giant. Refrs in LA area. 818-796-8311/714-992-2068
•Voc w/d to comp orig rock band w/mngt. Infi Boston, Kansas, Giant. 714-992-2068/818-796-8311

•Wild outrageous HR party band, THE CRAZE, is skg the ultmt front man. Zander, Roth, Tyler. 213-466-4771/213-837-6519
•Bok up voc w/d for funk/rock band. Must be ars, have tmprtn for upcoming gigs. Call Jason. 818-884-9167
•Bs tenor nld for male voc grp, hi falsetto necessary, higher the better, some soprano nld. Must have strong dclarmnt. 213-731-8778
•Cmcr/pwr rock act aka verslt front man w/lks & chops to comp 90's schedule. Craig. 818-781-0388
•Voc w/d w/ltgrty & pro att for very hi energy groove oriented diverse new age rock band w/lt hits. Steve. 213-851-3337
•Voc w/d, classically Infi cmrd HR, Tate, Soto, Harmell, hlt matr. Lbl intrst. Must have demo & lng hr. Neil. 818-894-2404
•Voc/lyricist w/d to collab w/guit/angwrtr. Infi Zep, Rush, Genesis, Priest. Rand. 805-584-9746
•World class voc w/d by Whitesnake, Rush, Queensryche Infi proj by ldr/guit/keybdst/angwrtr. Hear a sample over the phone. 714-969-0973
•Wrd, front man for R&B band. Must have lk & be strong. Greg. 213-388-5285
•Young male voc w/d for bluesy HR band ala Jagger, Tyler, Stewart. Have demos, mngt & gigs. Call Andy/Frank. 213-876-5185/714-821-3404
•Aggrv HR/funk band w/pro plyrs aka trnd dedctd exp male voc w/d att. Srs inquires only. Chris/Scott/Sid. 818-774-9034
•Attractv fem voc w/d for R&B grp wheord out. Call Valenti. 212-894-3621
•Guit & bat sk HR voc for up & coming pro proj. Infi VH, Tesla, Dokken, Great White. Image not as import as trtl. Casey. 818-708-7215
•Hay! Are you a kd voc/angwrtr? Lkr for the right rock band? Got a tape, blo? Send it. JSL, PO Box 9743.

Caroga Pk CA 91309
•Male voc/front man nld to help comp band w/70's British HR sound. P.Rogers to I.Gillan style. Melody & lyric wrng, pro att. 213-939-1731/818-885-8937
•Nd male voc, age 16 & under for HM grp. Contact J.R. 818-898-1156
•Pro HR act w/album aka charismatc ldr voc w/lt vox, image, stage presence, pro att. Coverdale/S.Bach/M.Free. 818-989-4072
•Voc nld to estab HR band. Infi old VH, srs only, pls no falsets. 213-223-4918
•M/F voc w/d for P/R recding proj. Matr is all orig, unq voc style a must. Srs slngs only. 213-447-7946
•Male Voc w/d for funk/rock/rap band. Must be able to rap & sing. Must be ars & have edup & tmprtn. 818-884-9167
•Male voc w/d for new hrd driven rock proj. Image import, trnt a must. VH xtreme. Mark/Rob. 213-851-8643/213-925-0829
•Male voc/front man w/d for P/R band w/lt & mngt intrst. Infi Babes, Choir Boys, Springfield. 24-30, no smoking or drugs. John. 888-840-9131
•My Lennon to your McCartney. Call Orange Co, Mitch. 714-283-1818
•NOISE BOYS slng voc, PA a must. Infi TNT, Bullet Boys, Dokken. Pro att only. Kerry. 818-352-8010
•PIRATE aka ldr slngr/front man for band. Hllywd area. Infi funk, blues, HR ala Janes, Mother Love Bone. Jeff. 213-874-4264
•Premiere voc w/d by pro rock act. Must have the lk, charisma, mel & angwrng essnt. Skid, Motley, Cinderella. 818-567-7330/213-214-1197

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•RAKHA, pwrfl R&B band aka voc/front man/lyricist. We're gd, call our mng'r. 818-997-4440
•Singer wtd for mel HR band the Hoople, Small Faces, early Bowie. Image & singing abt would be nice. Lv msg. 213-913-0546
•Singer/songwtr wtd for British rock band w/mngt & deal. Int B. Company, D. Purple, Faces, hvy blues. 213-962-1323
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•Hrd hgt dmr wtd to compl HR band. We are ready to roll. Infl Zep, VH. Call Dave. 213-962-0896
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•STRATEGIES lkg for exp dmr w/lots of studio exp. Infl Journey, Foreigner, Winger. Lng hr image req, top meter a must. Mark. 213-853-8157
•Wtd dmr for pwr blues band. Infl Hendrix, ZZ Top, Kings X, VH. Contact Kirk Loud. 818-842-8538
•A big sounding theatrical P/R grp aka percussant. Call Carol. 818-981-8730
•Appeal, styles aka McCauley, Vander, Roth, Coverdale. Dave. 818-341-2584
•Voc ndd to compl HR/HM proj. Infl Crue, Scorp, must be pro. Call FIRE FIRE. 818-848-5519
•Voc wtd for Christian rock band ROXWAY. 818-355-8838
•Voc wtd for cmrd metal band, currently recding, soon to be gpping. Must have lng hr & lk grt. Live exp necessary. 213-329-7525
•Voc wtd for drivn', groovin' HR band. Have studio & PA. Stuart/Trick. 818-880-8320/818-785-4856
•Voc wtd for orig cmrd rock band lkg for a team plyr w/pro att. For more info call. 213-484-9204
•Voc/front man wtd for verstl HM band w/mngt/lbl negotiatn/nama prodr. Big lng hr image req, exp & pros only. 818-783-9888
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•Dynam pro rock dmr/percussnt/sngwtr that generates excitement aka band w/recding contract. I have exp in recding & toung. Craig. 213-226-0820
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•Hrd hitting rocker, dbl be, lkg to join HR band, no metal, no thrash. Jack Hamer. 818-765-3563
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- Dmr avail for funky HR band, Infl Chili Peppers, Fishbone, L'Color, Jane's. Kevin. 213-772-7545
- Dmr avail for wrkg studio/club slt, 13 yrs exp, acous/MIDI, can travel. Darryl. 818-894-8270
- Dmr avail, 20 yrs exp, lkg for pro slt and/or gd orig slt. Acous & elec drms. Al. 818-988-4194
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•Dnmr avail for T-40 bar band, circult exp. Beatles, Bruce, Cougar, Seegar. Also does weddings. No orig. Satch Mohoney. 213-773-8920
•Dnmr avail for trashy rock grp, trashy pirate image. Infl Boogie, Demore, Stones, Choir Boys. Lv msg. 818-914-2042
•Dnmr lkg for ars creatv innovatv band. Infl P.Gabriel, Simple Minds, Talk Talk, Tears for Fears. Steven. 213-661-7004
•Dnmr sks band. Dnmr w/gd meter, chops, equip sks srs band w/gs & mngt or possbl mngt. Call Eric. 818-571-5804
•Dnmr sks F/T or P/T T-40 rock, cntry, R&B or oldies estab wrkg band. Must exp, strong verstl plyr, xtl equip & groove. Call eves. Dave. 818-883-4525
•Dnmr w/20 yrs exp skg wrkg R&B band. Chuck. 213-645-7913
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•Dnmr who plys & singe lkg for band that plys strictly blues matrl in wrkg stl. Stage presence a must. Sandy. 213-773-8920
•Dnmr, Sonar dms, 17 yrs exp, X-Berkelee, rock, blues, jazz. C&W avail for live or studio perfimnc. Call Doug. 818-568-1787
•Glam dnmr in the pocket avail for P.Abdul/M.Persons type band. Orig. Deane. 714-537-7321
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•Killer dnmr avail. Infl P.Boy Floyd, T.Lee. Glam dnmr. 16 yrs exp, 22 y/o. 502-883-8557
•Killer dnmr lkg for killer band, studio/stage exp. Infl Aero, S.Row. 213-216-9302
•Pro groove dnmr avail, 10 yrs of exp w/acous, MIDI & vox. Lkg for tours, demo proj or calis. Infl Copeland, Thompson. Paul. 213-658-3946
•Pro solid rock dnmr lkg for pro rock band, no beginners. Will relocate, Mike. 415-442-0385
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•Accomplishd dnmr ndd for funk rock proj. Must be cool. 213-656-2923
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•Attn dnmr, singr/sngwrtr nds you for grp, style range is progrv mel HR, grt gear, rock image, sngwrtr are welcome. 213-372-7921
•Christian percussnst wtd to ply orig torch sngs & ballads ala Dylan, Stralls, Petty, Call Marco. 213-559-6305
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•Dnmr ndd by HR band w/gs & demo. David. 213-850-6817
•Dnmr ndd by singr/founder of previously estab LA band. Cnrd, mel & HR Infl, acous and/or elec dms welcome. Lv msg. 213-538-9223

•Dnmr ndd for immed showngng, cmrd HR band w/top mngt & contracts pending. Viable matrl le Queensryche mts Journey. 818-841-9980
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•Dnmr ndd to comp R&B band. Infl Aero, GNR, G.Parsons, Stones, Charles/Randy. 213-850-5567
•Dnmr wtd by voc for showngs band, pd retnsl spc, Infl Winger, Whitesnake, Dave. 213-630-2334
•Dnmr wtd for atmrv P/R combo ala Smiths, Birds. No drugs. Yes, hrd wrk. Brian. 818-782-7830
•Dnmr wtd for atmospheric & pwrtl music. Infl C.Twines, Sounds. Mike/Alex. 818-246-1274/213-453-0094
•Dnmr wtd for HR band, mel upbeat party rock, Winger, VH, Boston, dcl be image, practice days, N Hllywd. Brian. 213-851-4187
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- Dmr wtd for psychidic hnd crunching rock band. Intl Zodiac. Motorhead. Cyp. Gyp. Ing hr image, no glam, equip a must. Tom. 213-982-1957
- Dmr wtd for pwr metal band w/maj lbi demo deal. Call. 714-843-5806
- Dmr wtd immed for HR funk band. Must be versil, have rock image & equip. Currently recording 24 trk master w/tpo prod. Greg. 818-760-2509
- Dmr wtd to help form band. Xtrmely busy p/w/quick kick dmr. 213-878-2738
- Dmr wtd to ply Velvet Undergnd & early John s. w/ every intention to start orig band. Gene. 213-466-8701
- Dmr wtd w/singl kick, simple set, feeling & soul by image conscious bluesy rock band. Intl Stones, Humble Pie, Hoople. Hillyard area. Dave. 213-466-5382
- Dmr wtd, Intl Cult, Circus, Priest, Zodiac. Att. style & groove a must. No Strip clones. 213-851-0575
- Dmr wtd, M/R into Throwing Muses, XTC, Roky Music, K.Bush. Fun & sarcastic, able to write. 213-836-0130
- DUDLEY TAFT now auditing dmr for HR/HM proj ready to record 24 trk demo, have mngt & industry contacts. Srs only. 213-578-1226
- SUSCYA? now auditing dmr. Must have Melrose, gypsy, glam, & hand image. No metal. 213-937-1031
- Hrd hitting flashy groove oriented dmr wtd, prof dols, hvy dark image, old Crue mts the Munsters. Johnny. 818-594-2191
- Junk prwhouse dmr for HR band, gk image, no wimps, no bozo aka Cheap Trick, Cult, Metallica. 818-985-7876
- Only band klg for dynam versil dmr, pro att, equip & transpnt rec. Gigs & recding in near future. Intl Basha, Prince, Marley. Nicky. 213-392-3472
- Percussant nld by acous cntry rock trio w/gt sngs, semi-regular gigs, guerilla att. Vox a +, tint a must. Prine, Ely, Femmes. Neil. John. 213-874-2537
- Percussant nld by estab act, societic styles, Latin, jazz, bluesy P/R, gigs, srs only. Max. 213-850-0189
- Pro dmr for maj lbi proj, veteran music prof, Bonham/Lee style, big image. Send tape/bio to BVC, 12439 Magnolia #179, No Hillyard CA 91607
- Prodrct/gul/singwtr klg for dmr w/tpo notch studio exp, ing hr image, for hit oriented pwr rock band. Intl B.English, Winger, Deep Purple. 213-853-8157
- R&B blues band nds dmr for wrkg band, pros only. 213-386-7147
- Smart young band w/gigs sks reliable dmr w/mtrsprn. Intl Brown, Talking Heads, Stones. 213-852-1785
- Solid HR dmr for orig band based in R&B band w/gigs & poss tour. Career minded. Jonathan. 818-981-7158
- Street dmr wtd, classically Intl cmrd HR, Dokken, TNT, Armory Force, hi matrl. Lbl intrst. Must have demo & ing hr. Hlt. 818-894-2404
- Success oriented dmr wtd to compl HR/HM band w/gt sngs. Have demo & industry intrst. Must commt. Mark. 213-853-8507
- U.S. TOYS sks the ultimt dmr, xnt chops, equip & stage presence essential. 24 hr, partial bckng, orig limits, no clones. Doug. 213-969-0480
- Versil dmr wtd w/MIDI knowledge pref, bckng vox s + for orig band preparing for lve dates. Intl P.Gabriel, Sting, Talking Heads. Bob. 818-894-8259
- Versil inspired by reggae atmrv rock, Minute Hose, Sub Humans, Peppers. Srs only. LA/VAlley area. Ron. 818-700-1479
- We're a go band, we nd a go dmr, nothing fancy but you gotta be muscl. B.English, Benetar, Scorp. Tnt/HV/Vance. 213-855-7959
- Aggrv dmr for cmrd rock grp w/studio, mngt, lbi. Intl B.English, Winger, Whitesnake. Pro abls pls. 818-883-1169
- Aggrv hrd hting dli kick dmr who has act together wtd for new metal band. Howard. 714-595-0769
- Dmr wtd in style of Guns, Skids, Kix, Vain. Pls hr meg.

213-402-2261

- Dmr wtd, J.Bonham capable of speed metal be dmr licks for intellgt humoros HR band. Call after 6. John. 818-753-8887
- EVOKE sks dmr. Intl Testament, Exodus, Metallica. Must have dli bck kgs. Ages 18-21. 213-250-4865
- Lkg for dmr who p/ys reggae. Ask for Mike, hr meg. 213-876-4350
- Lkg for exp rock dmr, gk image, lbi, lnt, rock out rehtl. 818-704-7286
- Percussant/bck up voc wtd orig P/R band. Non-traditional line up. Intl Cars, Police, L.Reed. W Valley area. Call Bill. 818-700-1980
- There's a 1000's of dmr in LA. Are you pro enough to make it? Prove it. Tape/bio to JSL, PO Box 9743, Canoga Park CA 91309
- VOX SKELETON is sgs srs gmtl minded dmr for srs HR band. Must be srs. 818-753-8887
- Attn-singr/sngwtr nds dmr for grp. Style range is progrv hrd & mel rock. Gt gear, rock image & dli be welcome. 213-372-7921
- Band sks dmr for mel 3 pc metal band. Ron. 818-766-3859
- BADDY WARBUCKS is auditing dmr. Must be dedic w/pigs. Inn hr & tint. Vox help. Billy/John. 818-990-4789
- Dangerous gult nds dmr for crunch & acous intrst in V.Neil, AC/DC, Scorp, Ozzy, etc. Pls ask for Brett. 818-509-1415
- Dmr & be rhyth section, no age reg, the older the better srs. don't waste your time. In the vein of VU, Concrete Blonde, Bowie. Greg. 213-660-8606
- Dmr wtd by band, Intl REM, Bunnymen, Smiths, w/mngt. James. 213-463-0521
- Dmr wtd for bluesy HR band. 213-851-4316
- Dmr wtd for cmrd HR act w/matrl & prodrctn deal. Pro att, image & dedictn a must. Paul. 213-989-9819
- Dmr wtd for orig band. Intl Beatles, old Yes, Genesis, ELP. Rehrs in Alhambra 1X/week. After 6. Greg. 818-579-6732
- Dmr wtd for orig proj, ready to do album, must have grt tempo, sngs & grt chops. Intl INXS, Thompson Twins. Rehtl studio? Gigs & mngt. Call Pau. 213-655-0377
- Dmr wtd for orig rock band. 213-281-7596/818-631-7774
- Dmr wtd for orig rock proj. We have grt sngs, prodrct, mngt, lbi intrst. You nd grt sngs, lks, exp. Dez/Lori. 818-781-7003
- Dmr wtd for pro slt. Single kick, short hr image a must. Intl Pistols, Dead Boys, early Band. 818-848-5336
- Dmr wtd for REM, Smiths type band. J.R. 213-433-7102
- Fem dmr nld to compl all fem progrv cntry/rock band.

14. HORNS AVAILABLE

- Trumpet plyr, MIDI wind synth plyr avail for all pro sks, also for hom section. Chris. 818-842-1017
- Sax plyr avail for studio wrk, demos, all styles. Also exp in wrting hom - Trumpet plyr who dols on valve trombone & keyfords, has maj credits & gk image, sks estab bands, srs pros only. 213-386-2948

14. HORNS WANTED

- Sax plyr wtd by artist for rock proj. 213-257-1195

15. SPECIALTIES

- Engineer/prodrct intrst in wrkg on proj w/altvtr progrv rock band. Studio avail. Lv msg/tet's talk. Spike James. 818-881-3360
- Estab HR/pop band w/tpo cmrd potential klg for mngt and/or prodrctn. Bob. 818-843-8225
- Exp sound man w/tpo 24 chnl club syst & bob lat truck klg for band to wrk wtd. Denny. 213-542-2212
- Exp lmted reliable sound man avail for p/ys shows when you nd that killer mix. Don't let just any bozo run the show. Rod. 213-467-2715
- Invitable band member avail. BMI sngwtr, publshr, NAS pro member, singr, cul. 32, many cool catchv sngs for

artists, bands, prodcs, maj publshrs. Larry. 213-739-4824

- JAGGED EDGE sgs pro mngt for metal band w/unq groove. Very solid outfit, grt sngs, top plyrs, image, xnt equip. Pete. 213-281-9995
- JUNGLE ALLEY sks gult tech, resp for gult tuning, changes & roadie wrk. Ndd now. Salary negotiable. Bump. 213-463-4125
- Musicians nld to bck estab act, rhyth section +, orig. P/R, while jazz, rhyth & hook. Srs only. Max. 213-850-0199
- Musicians relocating to So CA nd house to share. I own 18 trk studio, have Golden Retriever dog. 612-487-2200
- Musicians wtd for multi-cultural world beat band. Nm dmr, bst, gult? Be intrst in fusing music from different cultures w/tpo & rock. Rick. 213-390-3140
- Pearl San Fran muscln sks place in band w/mngt. Call Al Conn. 503-585-8063
- Playwrite wtd-to write one man show about Gershwin for solo pianist. I get the bookings, you get a % or royalty for each show. Larry. 213-989-6212
- Post sks collab w/magntv compsr. 818-501-2948
- SLAM N GROOVE is currently klg for roadies. Lv msg. 213-285-7715
- Small Investors wtd LA based band. Grt sngs & show. Supply points on com. Rick. 213-367-7567
- Sound engineer/prodrct mngt avail for ing show, 8 yrs exp w/po bands. 818-503-4432
- Uncle Pete is klg for bizarre outrageous, sick or silly songs for his radio show. Uncle Pete Show, 113 Ackley Ave, Johnson City, NY 13850
- Video prodrctn director wts to do video w/lve bands for credit. 213-651-3112
- Violinist who p/ys flute and/or oboe wtd for orig new age proj. 213-668-1823
- Voc wtd for grt forming, 18-21, Intl New Edition, Truth, Guy. Secure recrd deal & lots of industry connx pending orig formation. Kevin. 213-335-2270
- Wtd, finished master prod for world wide distribution, all types of music. 805-566-8200
- Wtd, violin/mndolin plyr for Gelfen artist w/demo deal, style Morsey, Concrete Blonde, early Pretenders, Waterboys. Creatv, youthfull, intense plyr, image left of center. New York. 213-335-2270
- EVOKE thrash band sks any sort of help out there. We have lots of stage exp & demo. Will stop at nothing. Richard. 213-250-2485
- AKIRA sks hot tems for upcoming maj video. Send pic/ reume to AME 3090 Fullman Costa Mesa CA 92626
- Band wtd to share cost of rehtl spc in Valencia. 805-296-7970
- BLIND AMBITION is currently klg or skg light/sound man w/exp for headline shows. Pls call. 213-827-5565
- Bss plyr/mult instrumentl wtd, passion & craft in any styles in perfrmce & recording. COCU. 213-285-3438
- Creatv person klg to share act or house, Hillyrd or WLA area, reliable & clean. 213-969-4808
- Engineer wtd for 16 trk recording studio. Paul Pope. 818-716-4195
- Engineer/studio w/studio time sks musclns or projs aka Wale, Zappa, Fishbone, etc. All instrmts ndd. No pay. Your charts & name. Craig. 818-507-4714
- Exp pyrotech & roadie wtd for local shows. Pay. Big band. 213-652-8667
- Finically resp rock act currently skg 24 hr rehtl facility in San Fern Valley area. Pref ing warehs. 818-988-6738
- Harmozia plyr sks blues/rock band, also studio, fill in, bckgrd harmony. LA area. Johnny S. 213-285-3130
- Harp plyr wtd for unusual acous act. Pls call Connie. 213-874-0647
- HUNTER currently skg pro mngt co. We have phenomenal 24 trk master qual demo, 2+ albums w/ incredible hit matrl, guaranteed success. 818-988-6738
- Keyboard/singr/tpo/frm voc sks dmr/bckgtr/gult for orig funk band. Send tape. PO Box 686 S Arroyo Pkwy #109 Pasadena CA 91106
- KROQ & KNAC listeners rec LA concert invites. Send name/address to Altvtr Rock Assoc 534 N Ave Mill Valley CA 94041
- MIDI progmmr avail in seconds. John. 818-789-7819
- Mngt & lgal represent sought for dynam gult w/clss band, qual demo album. Eric. 213-280-3377
- Post sks musclns/compsr to advance the arts. 818-510-2649
- Prodrct wtd for global 90's music proj w/bst/singr/writer, maj credits. John. 714-941-9605
- Skg prodrct/sngwtr into R&B sound to wrk w/voc who has recording deal. Call DeWitt. 213-298-4550
- Trying to locate tour buttons from S.Stevens concert in Oct at the Roxy. If you have one or know how to obtain one pls call. 213-436-5072
- Violinist who p/ys flute and/or oboe wtd for orig new age proj. 213-668-1823
- WEAPON, HM band w/album, airply, currently plyng Strip, sks mngt and/or financ bckg. 818-891-2175/818-702-0355
- Wtd, name & address of mngt co of Tom Jones. Contact

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MARCH 7, 12 NOON

16. SONGWRITERS

- CHR sngwtr/gult/voc sks rock voc/lyricst/music for collab, recding & pitchng. LASS assoc. Mike. 818-508-6028
- Fem lyricst/voc sks wrts of pop/dance music ala J. Jackson, P. Abdul, G. Estefan for recding proj. Lisa. 818-980-8206
- Invitable band member avail. BMI sngwtr, publshr, NAS pro member, singr, cul. 32, many cool catchv sngs for artists, bands, prodcs, maj publshrs. Larry. 213-739-4824
- Keyboard w/MIDI studio avail for sng demos, albums, film scoring, pre-prodrctn, P/R, R&B, hip hop, jazz, swing, new age, contemprry. D.Avid. 818-955-8476
- Lyricst sks compsr, all styles. Sterling. 818-783-4713
- Published sngwtr sks collab for ideas for rock music, style Ozzy/Whitesnake. Dave. 818-242-0590
- Published sngwtr sks fem collab to wrk on rock matrl, styles, Aero, Ozzy. Dave. 818-242-0590
- Sngs wtd, singr doing shows for lbi, nds sngs. Adult contemprry pop, example: Steely Dan, Sade, Bashra, Jarreau, Pls call Connie. 818-242-5537
- Sngwtr/prodrctn/music director avail for any pro wrting or any creatv music proj. T-40 hit oriented matrl, rock, dance, R&B. Mark. 213-853-8157
- Accomplished singr/compr, orig repertoire, uniq soultul sngs wtd, singr doing shows for lbi, nds sngs. Adult contemprry pop, example: Steely Dan, Sade, Bashra, Jarreau, Pls call Connie. 818-242-5537
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