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# MUSIC CONNECTION

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## FEATURES

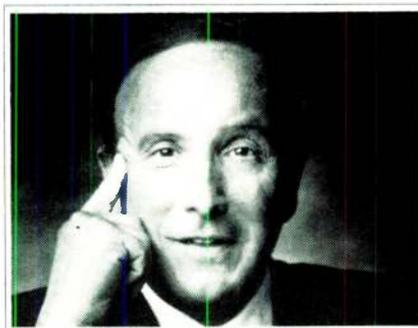


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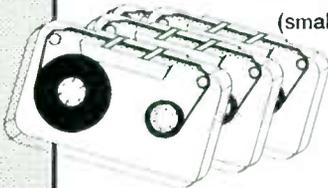
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## **FEEDBACK**

### *Fined For Flying*

Dear MC:

Bands today face adversity around every corner. With pay-to-play situations and the competition that exists in the L.A. area, bands sometimes feel their backs against the wall. The odds are stacked in favor of failure almost to the point of frustration. Now it seems the government must stick its bureaucratic foot onto the stage.

In April of this year, my band, Infrared, was promoting a benefit show for the homeless. Being poor musicians, we printed flyers to advertise the event, distributed them to our fans and stapled the posters inside the club and upon the walls of businesses where permission was granted. We did *not* post signs on city or county property.

Now we as a band must face the consequences to the tune of \$1681.80 for the unsightly blight of 81 flyers. (For those of you without a calculator, that's \$20.74 apiece).

This is an outrage. I guess the local rock acts of Los Angeles must in some way pay for those \$800 toilet seats the government purchased a few years ago. Please forgive me for my sarcasm, but if our local representatives can reap \$20.74 for every 8 1/2 x 11" piece of paper stuck to a telephone pole with four or five staples, they should be able to reduce the national debt within a couple of years. Why if we include posters for films, theaters and those large political signs showering our fair city during election time, the revenue generated would increase tenfold.

Let's not stop there. Maybe our elected officials can hunt down littering mom & pop garage sales, church bazaars or anybody that can't afford Madison Ave. advertising. Of course we will have to incarcerate small children for posterizing for a lost dog or cat. They obviously can't afford \$20.74 for each flyer with Fido's face on it. Maybe you can see the absurdity of this.

Infrared's problem is not with the validity of the law in question, but the assumption that Infrared members took part in the alleged criminal activity. I was always taught that in these United States you must be proven guilty—and not just by association but with evidence.

We intend to fight this charge through our justice system. We would like to test the constitutionality of such a law. Infrared believes all people should be given the opportunity to advertise freely

for their wares.

We need your support. Local bands, club owners, fans and anyone else who believes in this injustice needs to join rank and fight. Please let the city know of your discontent by mailing all responses to: Mr. Patrick D. Howard, Director, Bureau Street Maintenance, Room 1545 City Hall East, 200 North Main Street, Los Angeles, CA 90012.

Don't sit and wait for this to happen to you or your band. Remember—fans, friends or enemies can post your signs and you are responsible.

Christian Lee  
Vocalist, Infrared

### *Where There's A Will...*

Dear MC:

I am not writing in response to one particular letter or article, but to the local music scene in general. I am the lead singer in the band Alligator Soup. In the three months we've been together we have headlined several clubs including Hollywood Live, the Troubadour, Coconut Teaszer and Gazzari's. We have booked the entire summer with upcoming shows at the Whisky and the Roxy. We have acquired all of these shows without having to pay any money, pre-sell any tickets or sign any contracts other than the ones to assume our set times.

It should be known that prior to shopping our demo in search of gigs, we did not have any connections or special friends in the industry. We were booked because these people liked what they heard. We delivered the audience we promised, and we have an unparalleled show. In short, I would simply like to thank the people who have booked us for giving us a chance. I'd like to tell all the bands out there that it can be done! If everyone spent half as much time on their songs as they do complaining about playing out, we'd all be better off.

J.T. Harding  
Hollywood, CA

### *Rhymin' Time*

Dear MC:

Here's a little poem for Chynna, Wendy and Carnie, the Wilson Phillips girls:

Nepotism, nepotism everywhere  
Not just pay to play to shame us  
I guess I wouldn't have to  
work so hard

If my daddy, too, was famous.  
Asia Hendrix  
Los Angeles, CA

## GUEST COMMENTARY

# All This About DAT

By Paul DeWitt

In a federal government as slow as ours, it's easy to see how some of our constitutional rights can become depleted for a time before the laws can be changed to correct the injustice being done.

Our Constitution guarantees protection to the creators and inventors of "intellectual property." This means that when you invent some gadget or write a song, this is your property. It also guarantees that nobody else has the right to use or enjoy that creation without you being paid for it. The laws that are written by our Congress are supposed to support the Constitution, but in the case of home taping, they do not.

For 20 years now, people have been buying blank audio cassette tapes to record music from either the radio or other people's tapes, instead of buying albums, cassettes, etc.; free music for the person taping and lost income for the songwriter, artists, publishers, and record companies, etc.

You can guess who profits from this lost income—the cassette and cassette machine manufacturing companies! The same mega-buck companies who are currently lobbying for H.R. 4096 (Digital Audio Tape [DAT] legislation).

The DAT bill currently being debated in the U.S. House of Representatives supports a protection system on DAT machines that disables it from being able to copy one digital audio tape to another (second generation copying). However, it does nothing to address the issue of compensating the creative community for the first generation tape. Hell, they might as well include mail order forms for free lyric sheets when buying the blank tape!

I'm not opposed to home taping, if some of the money made from the sale of blank audio tape (including DAT) and tape machines was earmarked for the songwriters, artists and publishers of this country.

The goal of these mega-buck companies is to have Congress put off debating and settling the issue of home taping, just so they can begin selling DAT machines to the home consumer in the U.S.

This issue has been ignored long enough by our Congress, and if we can't bring it to light now, then it will only get worse with DAT machines because of their increased audio quality.

Having written a letter to Congressman Henry Waxman (one of the main supporters of H.R. 4096), and in turn having received a concerned and receptive response, I decided to write another letter to our Congressman. Below is an excerpt from my second letter:

Dear Congressman Waxman:

In your letter of April 28, 1990, you mentioned that the Songwriters Guild of America and other organizations in the music business have had an "all or nothing" approach to the legislation on tape copying and copyright protection. They oppose DAT legislation unless they are compensated for first generation home taping, as well as wanting a protection system for multiple copying (piracy). Also mentioned is your new plan to use a one step at a time approach to legislate copyright protection.

One step at a time—who are you kidding? Pass this law now and address the home taping issue later? Right! The only

problem with that philosophy is that after passing this bill there won't be any pressure from the mega-buck companies who want to start selling DAT machines in America. Then, the issue of home taping will just die like the updating of copyright laws did between 1909 and 1976. In the case of these copyright laws, Congress sat on its duff while the technology changed from player pianos, to vinyl albums, to cassettes, and then to compact discs. All of which depleted the ability of copyright owners to be compensated for their work.

By your estimates, home taping has cost the music industry approximately 1.5 billion dollars that have gone to the tape and tape machine manufacturers, and not to the songwriters and publishers. It's a rather ironic twist when you think about the fact that without the creative people and their songs, there wouldn't even be a market for these machines. How many years will we have to wait for legislation that will protect our copyrights?

At the rate that it took Congress to update the copyright laws and catch up with technology (1909 to 1976), the music industry will lose some 100 billion dollars to home taping.

The truth of the situation is that neither the Congress nor the courts have yet addressed the issue of home taping, and after twenty years they're about to ignore it again (due to political lobbying from machine manufacturers). So if you think you're not affected by it, just picture your album only going gold when it might have gone platinum had you received credit and income from the sales that instead went to home taping.

We, of the musical community, have to be a part of this debate and its subsequent decisions in order to protect our livelihood. Write your Congressman for a change. Is it worth an hour of your time to protect your future? This is definitely a time to make your voice heard or take it in the pocketbook.

For more information about this issue and how to write your Congressman, please contact N.A.S. (213) 463-7178 or S.G.A (213) 462-1108.

*Paul Dewitt has been active in the music business for the past ten years as a performer, producer, arranger and songwriter. He is presently working with Laurel Canyon Productions on developing his own solo album. Laurel Canyon Productions is headed by principals Barry Fasman, best known as a former British Record Producer of the Year and as the music producer for the television show Fame, and Dana Walden, a member of the CBS group Champaign and the songwriter of the hits "How 'Bout Us" and "Try Again."*

If you feel strongly about a topic related to the music industry, we encourage you to submit a commentary to the *Music Connection* editorial office, 6640 Sunset Blvd., Hollywood, CA 90028. Please be sure all commentaries are signed, to the point and do not exceed three typed pages.

MC

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## Joint American/Russian LP Set For Release

By Pat Lewis

HOLLYWOOD—A press conference was held on June 1st to announce the July release of *Music Speaks Louder Than Words* on Epic/Por-trait Records. The long-awaited LP contains ten songs written by American and Russian songwriters who joined together for an historic two-week songwriting summit in Moscow in 1988. Most of the American songwriters who participated in the historic event were present at the conference, including Desmond Child, Mike Stoller, Barry Mann and Diane Warren.

Also present were a number of the artists who performed on the album, including members of Animation, Sheldon Reynolds of Earth, Wind & Fire and Roberta Flack. "I feel really honored, and I'm thrilled to be in involved in this project," commented Flack during an emotional question-and-answer period. "Music can indeed crash through walls and break down bar-



Barry Mann, Roberta Flack, Robyn Whitney (co-founder of Music Speaks Louder Than Words) and Latin superstar Emmanuel.

riers. This experience just underlined that fact. And it certainly has made it possible for music to become more profitable for the Russian songwriters. It is really important to make it possible for them to make a living as writers as well as continuing to develop their creative energies."

The aptly titled album will be the first album of original music ever to be released both in the United States and Soviet Union simultaneously. A number of the writers announced that they have been invited back to Russia to continue collaborations with their Soviet songwriting counterparts. **MC**

## First Annual Rockfest

By Steven P. Wheeler

LOS ANGELES—The First Annual Rockfest convention promises to be one of the biggest events this year for rock & roll fans and collectors. The two-day event takes place June 30 and July 1 at the Westin Bonaventure Hotel from noon to midnight and will feature memorabilia displays, live music, celebrity appearances, rare music films and videos, a collection of hard-to-find Beatles souvenirs and a wide array of photos by top industry photographers.

Rockfest's chief organizer, Michael Macaluso, explains that this is only the first of its kind: "We're already planning to do two shows a year in Southern California and we're also planning a show up north."

Jay Reinbold, publicist for Rockfest, took things a step further when he mentioned the possibility of taking Rockfest on the road. "They're also thinking of doing it across the country. This is only the debut event."

The highlight of Rockfest promises to be an extensive auction



of rock memorabilia. According to Reinbold, the list of items on the auction block cover a wide array of musical styles: "There are going to be autographs and tour items from artists like U2, the Grateful Dead, Keith Richards, Tina Turner, R.E.M., Billy Joel, Alabama, Oingo Boingo and many others." The

money raised by the auction will be going toward the ecological concerns of Southern California. "All the money is going to a non-profit organization called the Ecology Center Of Southern California," explains Reinbold. "Some of the projects that the Ecology Center does are things like saving the Mojave Desert as well as raising money for the Santa Monica Mountains Recreation Park."

Rockfest will also have its share of celebrity appearances. Scheduled to appear on one or both days are former Runaway star Cherie Currie, singer Chris Farlowe, ex-GTO groupies Pamela Des Barres and Miss Mercy and countless other notables. Over one hundred vendors will be selling pieces of rock history from the Fifties to the Nineties. There will also be a Beatles memorabilia display, and noted rock historians will be giving free appraisals of rare records and rock memorabilia.

Furthermore, the China Club house band, Jim Ehinger and the Nasty Survivors, will host an all-star concert jam with numerous local stars expected to participate. Celebrity emcees include L.A.'s top DJs like Joe Benson and Geno Mitchellini from KLOS, Brian

## Hispanic Songwriters Competition

By Sue Gold

LOS ANGELES—Plaza de la Raza—one of the largest Hispanic art and education centers—will present the 23 finalists in their First Nuevo La Chicano Musicworks Contest during a gala fund-raiser on June 29 and June 30. The event will feature songs from all four competition categories: Classical; Folk Traditional; Contemporary Latin and Progressive Styles; and Contemporary Pop. Judges will then choose one grand prize winner in each category. All four winners will receive \$1,000 each plus recording studio time.

"We are thrilled to present the music of these emerging Chicano songwriters," stated Executive Director Gema Sandoval. "People who love Latin music will enjoy hearing these future hit songs. The Hispanic arts are playing a bigger role in the cultural life of Los Angeles."

Among those judging the event are members of Los Lobos, Oingo Boingo, Tierra and the Midnites. Rudy Salas, leader of Tierra, has been an active supporter of the Hispanic musical community for years and jumped at the opportunity to participate in this event. "Hopefully, this will help open doors to other Hispanics. There haven't been a lot of alternatives for Hispanic musicians, that's why this is so good. This is a great tool."

While Oingo Boingo's John Avila felt this was a good way to get Hispanic's some attention, he admitted it was just a small part of being successful. "The market is open, but it's a matter of sticking to your guns and going for it," he said. "People have to keep trying. Get songs on a tape and get the tapes out there for people to hear. No one is going to come to you."

For ticket and concert information call (213) 223-2475. **MC**

Beirne from KRTH and Rodney Bingenheimer of KROQ. One-day ticket prices for this weekend extravaganza are \$12.00 in advance or \$14.50 at the door (tickets for children under twelve will be discounted). For further information call (818) 596-2136. **MC**



# the **Guitar Gallery**

By Sue Gold

Scott Jennings is quickly becoming one of the hottest guitar dealers in Southern California. His store, Guitar Gallery, which opened last year, is a huge success with both customers and artists, and he is steadily building one of the most diverse collections of vintage guitars and amps.

Jennings, 26—who specializes in buying, selling and trading vintage and left-handed guitars—recently signed an exclusive deal with Rickenbacher which will give him approximately 64 pieces of equipment. "A lot of other companies just get rid of their old stuff to whoever they can," he explains. "Rickenbacher is the only company that gives away their stuff to one person, so they can document where everything went."

"Rickenbacher is one of the largest and most prestigious makers of guitars," he continues. "I developed a really nice relationship with the president of the company, John Hall, so that if someone calls Rickenbacher about old guitars, they send them right to me."

Among the pieces that were included in this deal were the original Transonic 200 Series heads and

cabinets from the 1969 Led Zeppelin tour. "Led Zeppelin took some of their amps back with them to England, but sent most of them back to the factory after the tour. That's what my store got."

Not far from these amps hangs Roger McGuinn's one of a kind "Light Show" twelve-string guitar.

"Every once in a while, someone will come in and see (McGuinn's guitar) and say, 'I saw him play that,' or 'I recognize that from their tour.' It's really exciting," Jennings admits.

Amps from Steppenwolf and Jeff Beck were also part of the deal and are on sale at the store. "A lot of times artists just get rid of the amps and lock up the guitars, knowing that they could be valuable one day."

"I've already sold a lot of the stuff I got from Rickenbacher, but we still have some more coming in," Jennings says. "All of the instruments are for sale except for four I'm keeping for myself."

Jennings also has Ian Hunter's guitar from his 1973-74 tour. "It's more of a memorabilia thing than something to play. It was stored for a long time and really got abused."

"The most valuable guitar I have is Rickenbacher's first 12-string



Scott Jennings

Jeff Vriech



Photos by Bill Dobbins



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electric guitar made in 1963. It's a one of a kind item," he relates.

Jennings also deals with current artists, either selling or renting instruments to them for videos, recordings and rehearsals. "I just sold Michael Anthony [Van Halen] a bunch of instruments. They're rehearsing now for their new album. I also bought four pieces from Elliot Easton, the lead guitarist for the Cars. These aren't on sale, yet."

"I sold some stuff to Los Lobos, and I just helped Doug Fieger [The Knack] sell a guitar. I also sold three instruments for Dire Straits last year," he says.

Besides vintage guitars, Jennings, who is left-handed, also boasts one of the largest selections of left-handed guitars. "No one else really specializes in left-handed guitars. About 35% of my business is left-handed, which really surprised me at first," he says. "I'm probably the biggest left-handed dealer in the country. There are a few other shops, but they don't really stock a lot of stuff, not the way I do."

While Guitar Gallery is hot on the music scene, it's location is far from the guitar capital of Hollywood, Sunset Boulevard, where Jennings used to work as a partner of Voltage Guitars.

The Guitar Gallery is in the Old

Town section of Pasadena. "Pasadena is my hometown. Sunset Boulevard has all the new stuff locked up, and there is no place for vintage there. I like it here. Things are a lot more relaxed. People come in and sit on the floor and play. They never did that at Voltage."

Now that Jennings has his foot in the door, he's hoping to concentrate on building his vintage collection while still dealing with new and left-handed guitars. He also wants to get into consulting for movies and TV.

"I just finished working on the Doors movie as a consultant. I found the amps that they needed for that era. There is a need for this kind of work. The Elvis show on television, for example, used guitars that weren't made until ten years after the era they were showing."

For the time being, Jennings is content with working with new and rare guitars and concentrates on building his collection. "I want to be the biggest vintage dealer in the country," he claims, "so when people come in, they'll have something interesting to look at and really be impressed." Judging by the reaction of musicians and artists so far, Jennings is definitely heading in the right direction.

Guitar Gallery can be reached by calling (818) 578-9566. **MC**

By Michael Amicone

# LA & Babyface Dominate BMI Awards

By Pat Lewis

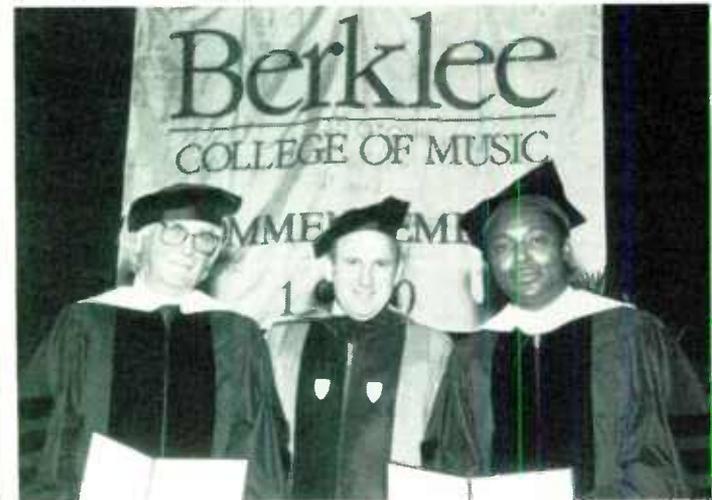


Top BMI songwriters LA & Babyface

Beverly Hills—BMI held its Fifth Annual Pop Awards on May 22nd and its Motion Picture & Television Awards on May 23 at the Regent Beverly Wilshire Hotel. The top songwriters and music publishers of the past year were honored at the Pop Awards, with "A Groovy Kind Of Love," written by Carole Bayer Sager and Toni Wine, taking Song of the Year honors, the songwriting team of Antonio "LA" Reid and Kenneth "Babyface" Edmonds (who dominated the proceedings with thirteen awards collectively) winning Songwriters of the Year honors and EMI Music winning Publisher of the Year. BMI composers were also hon-

ored at the Motion Picture & Television ceremonies for their work in film and television, including Danny Elfman for *Batman*, John Williams for *Indiana Jones And The Last Crusade* and *Born On The Fourth Of July*, Bill Cosby, Stu Gardner and Arthur Lisi for *The Cosby Show* and Mike Post for *L.A. Law*. Conductor John Barry was presented the Richard Kirk Award, which signifies lifetime achievement in film scoring. 1990 also marks BMI's fiftieth anniversary year. "We look forward to an exciting year," concluded BMI President/CEO Francis Preston, "and a time for looking ahead as well as back." **MC**

## GOLDSMITH & BENSON HONORED



Academy Award winning film composer Jerry Goldsmith (left) and Grammy winning jazz artist George Benson (right) recently received the Honorary Degree of Doctor of Music from the Berklee College of Music. Pictured between the two musicians is Berklee College of Music President Lee Eliot Berk.



Mike Caroff

Fender Musical Instruments Corp., manufacturer and distributors of Fender, Heartfield, Kubicki, Squier and Sunn product lines, has announced the appointment of Mike Caroff to the newly created post of Promotions Assistant. In his new position, Caroff will be responsible for producing the Fender *Frontline* magazine as well as handling the company's promotional media relations.

Chameleon Music Group has appointed Bob Brown to the newly created position of Executive Vice President, Finance & Operations. Brown will oversee all internal operations of the company.

BMG Distribution has named David Steffen to the post of Senior Vice President, Marketing. Steffen moves over to BMG following an eighteen-year stint with A&M Records where he worked his way up from a local promotion man in Chicago to Senior Vice President, Sales & Distribution.

Atlantic Records has advanced Melvyn R. Lewinter to Chief Financial Officer/Senior Vice President. Mr. Lewinter will oversee all financial aspects of the Atlantic Recording Corporation.

Tascam has announced the appointment of Chuck Prada to Field Sales Manager/Music Products Group. In his new post, Prada will oversee sales activities of Tascam's regional sales managers, sales representatives and dealers.

WTG Records has named Roger Christian to the position of National Director, Marketing. He will be responsible for the planning and execution of marketing programs for all of the label's product.

Public relations company Levine/

Schneider has announced several new appointments in its Music Division: Tresa Redburn assumes the position of Senior Account Executive; Kim Kaiman, formerly with Concrete Marketing, Inc., joins the company as Senior Account Executive; Jeff Albright has been named Senior Account Executive; Marcee Rondon has been advanced to Publicist; and Julie Wheeler becomes the company's Tour Publicist.

Arista Records has named Maude Gilman to the post of Senior Design Director and Robert Wieger to Senior Director of General Management.

Restless Records, a division of Enigma Entertainment Corporation, has named Jim McCarthy to the post of Vice President/General Manager.

MCA Records has announced three new field positions and assignments: Michael Mix and Steve Rubin have been named Regional Marketing Director, East Coast, and Regional Marketing Director, Southeast, respectively; and Hank Wylie has been named Regional Marketing Director, West Coast.



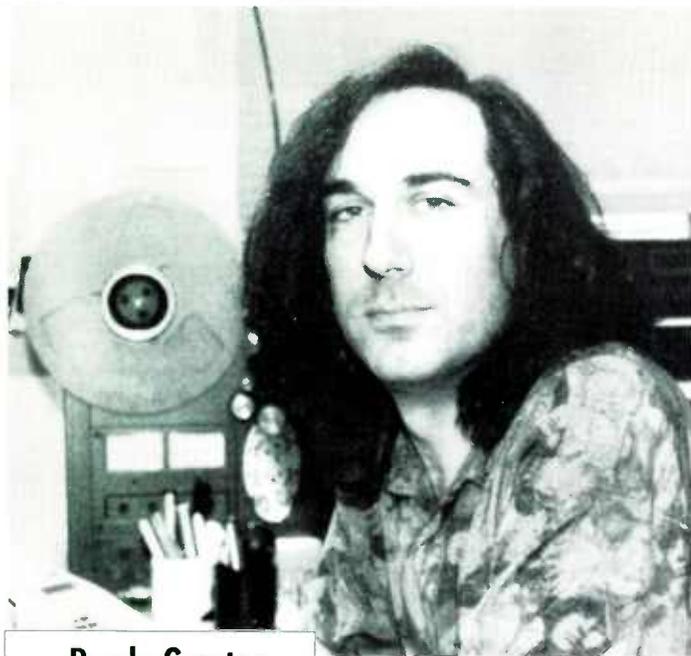
Shelly Selover

Columbia Records has announced the appointment of Shelly Selover to the post of Vice President, Press and Public Information, West Coast. Selover will create and implement national press campaigns for all West Coast-based Columbia acts as well as continue to supervise the activities of the label's West Coast publicity staff.

In more Columbia news, Sandra Oei has been promoted to Associate Director, Jazz Marketing/Product Management; Michael Becker has been named Manager, Dance Music Promotion, West Coast; and John Coppola has been appointed Manager, Dance Music Promotion, East Coast. **MC**



Saban Music, a division of Saban Entertainment, has signed L.A.-based dance-pop group Aesthetica to a record production agreement. Pictured inking the deal are: Nancy Maloney of Aesthetica; Ron Kenan, Senior VP, Saban Music; Loretta Pietrini of Aesthetica; Haim Saban, Chairman and CEO, Saban Entertainment; and Mark Ryan-Martin of Aesthetica.



Pat Lewis

**Randy Gerston**

**Company:** Arista Records  
**Title:** Director, West Coast A&R  
**Duties:** Talent acquisition  
**Years with company:** 3 1/2

**Dialogue**

**Babylon A.D. Update:** "So far we've released two singles from the album without being embraced by rock radio at all. I'm very happy with album sales considering they've gotten play only on metal radio. We also weren't able to get either of their two videos on MTV. Both rock radio and MTV felt the tunes were too hard for their regular rotation. Now, the next phase of the campaign concerns the third single that was just released to radio. It's called 'The Kid Goes Wild,' and it's the theme song—and only song in the film *Robocop 2*. We're hoping this will give the album yet another boost. We really don't expect a lot to happen until the film opens and all of the advertising breaks. After this third single has its run, we're coming with the power ballad, 'Desperate,' which I just had Tom Werman remix and do a new vocal on. If nothing else, the song in *Robocop 2* will give us great visibility for the release of the ballad. So we have at least another six months to work the album. The company is doing a great job in working the album. They're doing all of the things that need to be done when you have a record that radio is not embracing."

**New Metal:** "We also have a newly-signed metal band out of Memphis called Every Mother's Nightmare. The first single is 'The Walls Come Down,' and it's just been sent to metal radio. Basically, we'll put together the same kind of game plan. Right now, we're really open to hard rock, but it just has to be special to us."

**Locally:** "I really don't think much has changed over the last year. In fact, I think things are pretty much stagnant locally. There is a band that I really liked that just signed a development deal with another label. So it looks as if I'm gonna be aced out of getting them. I'm not going to mention their names just in case it doesn't happen with that other label. Now there's another band that I really like called Neverland, and they were just signed to Jimmy Iovine's new label. You see, lots of these bands are getting signed way too early because of all the new labels needing to fill their rosters. Just because there are ten new labels doesn't mean that the talent pool is going to grow. What you have now are more labels vying for the same amount of available talent. The fact that there are more labels out there is real healthy for all of the bands. But I don't necessarily think it's healthy for the individual careers of the bands depending on their circumstances. To sum it up, I'm not hearing a lot of great new hard rock and I'm not hearing a lot of great new alternative music, either."

**Roger McGuinn:** "About a year ago, somebody representing McGuinn who was shopping his tape played it for me. There were three songs on the tape—one of which was co-written with Tom Petty—and after listening once I knew I had to have it. I wasn't old enough to fully appreciate the Byrds at their height, but I am familiar with all of their records now. Anyway, I went to Clive and told him I had to have this. I set up a meeting between Roger and Clive. They talked for five minutes and Clive told me to go for it."

"I had Roger out here for three months collaborating with people like Jeff Lynne and Tom Petty and the team of Steinberg & Kelly. Also, Elvis Costello just sent us a song. So we're putting together a great al-

bum. I would have to guess that it'll sound like the Byrds in the Nineties. We haven't started recording yet, but when we do it'll be out here. We're looking at a January, 1991 release date."

**Still Looking:** "The main thing is that I'm still looking for the next thing; I want to sign something new. But I'm just not seeing those exciting hard rock bands. There was a band I liked called the Power Trio From Hell, but I lost them to Warner Bros. I'm really looking for that interesting stuff—whether it's alternative that can cross to AOR or Top Forty, or just straight ahead alternative or Top Forty. But Arista itself is having a record year. We're just smokin'."

**Grapevine**

**Vertical Smiles** is the working title of the forthcoming **Warrant** album on Columbia Records. You can expect the album to have more of a "live feel" as well as some strange lyrics, influenced by the band's experiences in the South.

**Stryper's** new album, **Against The Law**, is one of the heaviest rock albums ever. Produced by **Tom Werman**, it features some killer guitar work.

**Bruce Dickinson** tells us to expect a brand new **Iron Maiden** album come September. There will also be a giant tour to follow.

Also due in September is the lat-

est effort from **Queensryche**. That album, we're told, is much lighter than we've come to expect from this Seattle band.

**Faster Pussycat** is now on tour with **Whitesnake** while **Little Caesar** picks up the **Kiss/Slaughter** tour.

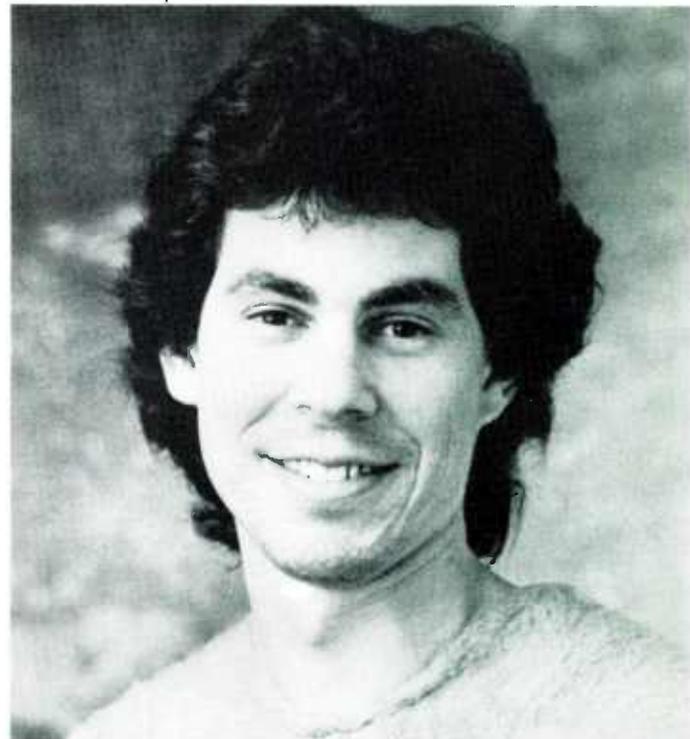
**Stiv Bators**, lead singer for the **Dead Boys** and **Lords of the New Church**, died in Paris from injuries sustained in an auto accident.

**Will Tuff** be signing to **Titanium Records** through Atlantic? We hear papers have already been exchanged. Stay tuned.

**Geffen's I, Napoleon** is still looking for a guitarist so the band can go out on tour in support of their newly completed album which was produced by **Godfrey Diamond**.

Our sources tell us that **Liquid Jesus** has signed a "big-bucks" deal with MCA while **Haunted Garage** was tendered an offer from **Metal Blade Records**.

**Platinum Entertainment** is putting on industry showcases on the second Monday of every month over at the **Coconut Teaszer**. Many of the industry's movers and shakers are automatically invited and as usual, there is no pay to play. Okay, they'll also give you free beer and hot dogs! If your band is interested in performing at an upcoming showcase, send your promo packages to: **Platinum Entertainment**, 6055 Rod Avenue, Woodland Hills, CA, 91367. Packages should be sent to the attention of **Dean Schactel**.



**Why is this man smiling? Because he's just been named Senior Director/A&R for Enigma Records, that's why! The man in question is none other than veteran David Gerber. For the past two years, Gerber was Vice President & General Manager for Enigma's indie-distributed Restless Records. But that's not all. Gerber was also involved in artist management (Roseanne Cash, Modern English, Cruzados), and co-founded Side One Marketing, an indie marketing and promotion company that worked successfully with such acts as ZZ Top, Duran Duran, The Cure, Tom Petty and Joan Jett.**



Steve Vai attained national prominence when he joined as David Lee Roth's lead guitarist for the Eat 'Em And Smile album and tore through a couple of hot videos that aired on MTV forever, it seemed. Feeling he wasn't getting enough time in the spotlight, Vai called it quits and hooked up with Whitesnake for the recording of their Slip Of The Tongue album. With all of the television and touring exposure, it's no wonder that his latest solo effort, Passion And Warfare is rocketing up the charts. Should this album manage to go to the very top, the next logical step would be the Steve Vai Band. Finally!

**Chart Activity**

Tremendous chart jumps for both **Madonna**, who is headed for yet another Number One album, and rock guitarist **Steve Vai**, whose Relativity Records album, *Passion And Warfare*, vaults into the Top Twenty. Probably the most surprising chart jump in months.

Coming Soon: New product from **David Lee Roth**, **Anthrax** and the newly-reformed **Megadeth**.

After *The Rain* is the title of the Geffen Records debut album from **Nelson**—that's Gunnar & Matthew, the sons of Rick Nelson. It is truly a monster record. Look for the initial single "Love And Affection" to really explode and take the album along with it. Drums are courtesy of Bob

Rock, so you know the tracks are happenin'.

**On The Move**

**A&M Records** ups **Mark Mazetti** to the position of VP/A&R and Assistant to the President. Mazetti is located in Los Angeles.

**Howard Thompson**, **Elektra's** Senior Vice President of A&R, has announced the promotion of **Susan Drew** to the post of Director/A&R for the label. Drew joined Elektra in 1988 as A&R Manager.

**Simon Potts**, **Capitol Records'** Senior Vice President/A&R has named **Leigh Lust** East Coast A&R Rep. Lust, formerly a Music Director for WNYU, also co-founded the indie label, **Fist Records**. 



**Edwards**

**Contact:** Mark Edwards  
(702) 367-1627  
**Purpose of Submission:** Seeking management and label deal.

- ★ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Brothers **Mark & Matt** have been playing and performing together for ten years and are now looking for professional management and a major record deal. Although these brethren submitted a rather artsy press kit, I just can't say the same for the material contained within. These guys (25 & 21 years old), seem to be caught in a psychedelic time warp. The very "trippy" tune "Slip Away" goes nowhere, man, but takes too long to do even that! "Don't Know Where" is almost an exact replica of the first tune. Sounds like the kinds of songs you write after getting high for the first time. Boy, does this stink! "Mary Jane," the closer, seems a lot more musical as the duo has added a tambourine. Wow! Unfortunately, because these songs are so pathetic, I can't decide whether these guys submitted this tape as a joke or as a serious effort to advance their musical careers. Right now, fellas, you're not even in the ballpark.



**Something For Nothing**

**Contact:** Michael Hernandez  
(805) 485-4470  
**Purpose of Submission:** Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

This Ventura/Santa Barbara quartet has submitted a self-produced, nine-song album, *Static*, on their home grown Bofa Records. Though the band prefers to call their music "progressive, powerful rock & roll," it's really alternative. And do you know what? This group is as good as any alternative group I've heard in a long time. There's an urgency to the lead singer's voice that makes him real and believable. The musicianship is tight and to the point with all efforts being made to satisfy the song and not the egos of the band. It's unlike me to spend the time listening to an entire album's worth of material. Usually I draw the line at three or four songs. But this is definitely the exception. My recommendation is for someone to get a copy of this album and seriously think about a development deal. These guys are just a couple of songs away.



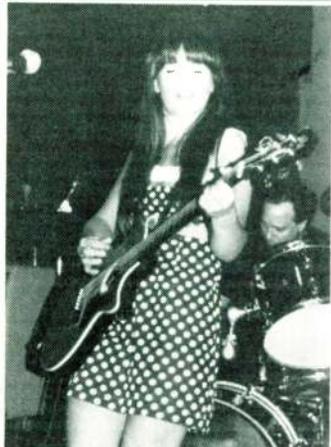
**Deana Cole**

**Contact:** Deana Cole  
(818) 887-4000  
**Purpose of Submission:** Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This four-song submission from singer/songstress **Deana Cole** is filled with pretty, original material as bland as a dry slice of wheat bread. Though she sings well, the material just drags along at a snail's pace and still leaves you hungry. For example: Only a nice instrumental passage saves "I'm Gonna Love You" from sailing into oblivion. But that's arrangement and not songwriting! The third song, "The Best I Can Feel," is an insomniac's best friend. These songs need balls and punch and pizzazz to keep us awake. **Judy Collins** had her day in the spotlight. Listen to some of **Diane Warren's** recent material. Each song builds to a heartfelt chorus that's filled with emotion. Then, back down again for the verses. It's called dynamics, **Deana**. I think the vocal chops are there but the songwriting skills need refinement.

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.



Pat Lewis

**Elaine Summers at Molly Malone's in Los Angeles. This talented, up-and-coming songwriter/artist is definitely one of L.A.'s best-kept secrets.**

## Activities

Elaine Summers, an exceptional songwriter/artist, recently did a six-week stint at the newest showcase club in town, **Molly Malones**, which is quickly becoming a mecca for some of the best-kept musical secrets in town. Of course, one of those secrets is Ms. Summers herself. She's one of those rare individuals who writes songs—real, honest-to-God songs—that actually stand up and out on their own, both musically and most especially lyrically. (Of special note are "Dear John" and "When The Right One Comes Along.") She's also a dynamite performer to boot with her acoustic guitar, strong and distinctive vocals and swaying long, black hair and Sixties garb. For more information about Elaine Summers, please contact Dennis Rider at Mitchell, Silberberg & Knupp (213) 312-3137.

BMI celebrated their fiftieth anniversary with a concert gala by the New American Orchestra, featuring performances by Academy Award-winning composer and jazz pianist **Dave Grusin** (*Toolsie*, *The Fabu-*

*lous Baker Boys*), GRP recording artist Patti Austin and tenor-saxophonist Michael Brecker. The concert culminated in a medley of BMI songs and featured the Lennon-McCartney composition "Yesterday," the most performed work in BMI's repertoire with over five million broadcasts on American radio and television.

**Peer Music** artist/songwriter **Robert Reilly** made a special trip from his London home to meet the staff at Peer's L.A. offices. Reilly, who is the first artist to sign a recording deal with **Scarlett Records**, performed a short acoustic set of material from his debut LP, *Temp-tation*.

A few issues back we ran a Songwriter Pointer interview with **Michael Penn** but forgot to give credit to the photographer. The photo was taken by **Donna Santisi** at Michael's recent *Roxy* show. So sorry, Donna.

## Bug Music Writer News

John Mayall and the Bluesbreakers' new LP on Island, *A Sense Of Place*, includes two Bug songs: **J. B. Lenoir's** "I Want To Go" and **Jim Lieban's** "Without Her." **Rosanne Cash's** new LP, *Interiors*, is due out this week on CBS. Rosanne wrote all the songs on this record including "On The Surface," co-written with **Jimmy Tittle**, and "Dance With The Tiger," co-written with **John Stewart**. **Townes Van Zandt** is currently re-recording his entire **Silver Dollar Music** catalog for release as a box set for **Tomato Records** this fall. Songwriter **Jody Reynold** has a song entitled "Endless Sleep" on the new **Billy Idol** *Charmed Life* LP. **Jim Lieban's** "Hurry Up And Wait" and "Miss Ann" appear on the **Little Charlie** and the **Nightcaps** LP, *Big Break* on **Alligator Records**.

## New Signings

**Joyce Rice** has joined the Nashville staff at **BMI** as Director, Writer/

Publisher Relations.

**MCA Music** in conjunction with **Bush Burnin' Music** signed worldwide co-publishing and exclusive songwriter agreements with **Darryl Dash** and **Lou Humphrey**. The two writers have songs on the **EMI/Orpheus** soundtrack, *Def By Temptation*. They also wrote and produced for **Janice Dempsey's** debut LP for **Epic** due out this summer.

**MCA Music** signed an administration agreement for the territory of North America with songwriter/producer **James Newton Howard**.

**Famous Music** signed a publishing agreement with **Holiday Ranch**, whose demo was produced by **Michael Leshay**, Creative Director, Famous.

Chrysalis recording artist **G. Love E** signed an exclusive worldwide songwriting deal with **Famous Music**.

## The Business Side

**MCA Music** has signed a co-publishing agreement with **Bush Burnin' Music**, which is owned by **Charles Huggins** and **Paul Lawrence**.

Music publishing executive **Alan Melina**, former Vice President of **Famous Music**, has become partners with **Ned Shankman** and **Ron De Blasio**. The company (newly renamed **Shankman De Blasio Melina**) will launch a new independent music publishing company. Currently, they are looking for writers and artists for their artist development program. They have an open door policy with regard to accepting submissions, so those interested should phone **Ronnie Katz** at (213) 399-7744 or send demo packages to him at 2434 Main Street, Santa Monica, CA 90405.

**Ron Handler**, formerly with **BMG Songs**, has joined the staff at **Lippman/Kahane** as their Managing Director. Handler's duties will include building the publishing wing of the company as well as developing writers, writer/producers and artists.

## Publisher Pointers



Mary Beth Roberts

**Mary Beth Roberts** has formed her own song promotion company, aptly named **High Standards Unlimited** in New York. Her speciality is the placement of standards in all major areas of popular music. She was formerly a professional manager with **Warner/Chappell Music**, where she placed over sixty songs with recording artists.

**MC: Tell me why you formed this company and what is so unique about the songs that you plug.**

**MR:** "So many of the publishing companies have these incredible back catalogs of standards—themes from the Twenties to the Seventies—that really deserve to be worked. So I decided since everybody was so busy with contemporary and new writer acquisitions, I would concentrate on getting these standards cut. I work with big publishing companies and some individual writers. I'm an [independent] song plugger. I work with the producers and the artists and cast the right song with the right artist."

"I decided to form my own business because I felt I had a very special niche—to give A&R people something new to look at, even though they are older songs. It's also beneficial for the writers and publishers because it's new revenue that I'm generating for them. I'm also creating new audiences. I mean, I placed **Samantha Fox's** 'I Only Want To Be With You,' which was a Top Forty single. That song is from 1963—that's a **Dusty Springfield** song." **MC**



Lester Cohen

**Songwriter/artist Jill Sobule** recently debuted material from her newly released **MCA** album, *Things Here Are Different*, at the **Club Lingerie**. From left are **Jeb Hart**, manager; **Al Teller**, Chairman, **MCA**; **Jill Sobule**; **Barbara Cane**, Assistant VP, **BMI**; **Richard Palmese**, Executive VP/General Manager, **MCA**; **Susan Dodes**, Director A&R, East Coast, **MCA**.



Pat Lewis

**Peer Music's** talented new signing from London, **Robert Reilly**.

# PUBLISHER PROFILE

Lester Cohen



## Rick Shoemaker

Senior Vice President  
Creative  
Warner/Chappell Music

**B**y Pat Lewis

Music is one of the largest publishers in the world, the company is often accused by its competitors of being too ponderous and stifling to service its extensive staff of songwriters, producers and artists—they are simply lost in the shuffle from one professional manager to the next, say critics. Rick Shoemaker, Vice President Creative, WCM, is quick to point out the advantages of signing with this mega-publisher. He comes to the company's defense when he says, "It's like a 747—it may look like it can't fly but it definitely can fly faster, better and farther than anybody else, if it's properly staffed." And this bird is definitely flying high as Rick Shoemaker navigates the entire creative department!

"Whether you're a songwriter or a new band, the advantage of signing with WCM is probably the same across the board," says Shoemaker. "If you're a songwriter and you come into this office, you've got fourteen people in the creative department who work with writers, who work with bands, who are doing development deals and that kind of stuff. You've got this massive experience to draw from—you've got quality, quantity and you've got access to anybody you need. If you want to get to every A&R guy in town, with fourteen people working the street, you'll be able to get to every A&R person in town. We've got people here who are veterans more or less as well as a whole crop of young people that are digging under rocks looking for the next whoever and flying around the country and dealing with the younger A&R people.

"If you're a new band on a label and you're looking to make a publishing deal, why does it make sense to sign with Warner/Chappell? As far as access is concerned—for the same reasons that a songwriter would want to sign here. We also have a film and television department. At just about any other publishing company, you have a guy or gal who submits material for film and television but also goes out and works for the writers [the song pluggers or "professional managers," as they are usually titled]—they've kind of got half of a television and film hat on. Well, we've got two guys whose sole function is film and television. Currently, they've got about 88 film projects. They've got all the benefits of working closely with the Warner Bros. film and television people. We're also in business with MCEG and Michael Douglas, who currently have about ten films in development.

"[Getting songs into film and television] is really one of the only things we can do as a publisher for a new band," continues Shoemaker. "Because it's usually their first album, they feel their material is precious and they're not interested in having us go out and bag a Whitney Houston or Milli Vanilli cover. They want to see something that is not going to infringe on their potential. So rather than saying, 'Here's the two dollars, we're your publisher, go on tour and we'll meet you and the band later,' we're saying, 'Work with our film and television people, we'll work in conjunction with you and your record label and we'll develop some additional material or utilize what you've got.'"

Warner/Chappell Music is also dedicated to signing development deals with unsigned bands. The company goes out of its way to scout talent all around the country. "We've entered into a joint venture with two guys in Atlanta who have a club and just about anybody who's in a band in that area come through and play in their club. These guys are developing new bands in this area as well. So whatever they see that they're excited about, we have immediate access to. We just set up another guy in Chicago who has a little office there, and he's talent scouting for us. Everybody goes down South and to Athens and Detroit, but we've now taken it to the next step and have offices and clubs there.

"The other thing that we have to offer on the big, grand level is that we probably have the best international operation. And that can be very important when you're a band and you're looking at touring and getting your money collected. We have this tremendous international network of pros who are there to do the job of a music publisher—whatever that job is. Whether it's promoting records or providing a place to hang your hat, to get a little help, to motivate the record labels, to secure releases and to do all that stuff. Nobody does it better than these guys."

# ANATOMY OF A HIT

By David "Cat" Cohen

"Do You Remember?"

PRODUCER: Phil Collins/Hugh Padgham

WRITER: Phil Collins

PUBLISHER: Hit & Run Music [PRS]

**Phil Collins**

Atlantic

Contrary to popular misconceptions, although money can buy production, marketing and promotion, it cannot buy a Top Ten record. Though record buyers may sometimes be swayed by hype, no great numbers of us will flock for any length of time to something we don't find rewarding on at least one level. One question I constantly ask myself when analyzing a pop hit is what is the appeal that made so many people put themselves out to buy it? Usually, we want to own a copy because there is a message, point of view or emotion we want to connect with. Sometimes, it's just a sound or feeling we really like. Most likely, it's a combination of both of these.

Phil Collins has been turning out hit songs one after another for several years. One reason he consistently does so is because he has mastered the art of prosody, marrying his musical production emotionally to his lyric concept. From the fun and camp of his cover of "You Can't Hurry Love" to his award winning dramatic "Against All Odds," he has given us many solid recordings. His current hit, "Do You Remember?" while certainly no award winner, weds a lyric full of regret (a Collins specialty) to musical elements that effectively express wistfulness and longing.

**Lyric:** A painful self-confessional story about trying to pick up the pieces after a failed relationship. The singer seems to have been a little too much of a victim. Now he's trying to sort out the past and accept the fact that it didn't work out.

*We never talked about it  
But I hear the blame is mine  
I would have called you to say I'm sorry  
But I wouldn't want to waste your time*

*'Cause I love you, but I can't take any more  
There's a look I can't describe in your eyes  
If we could try like we tried before  
Would you keep on telling me those lies?*

**Groove:** A slow 8th feel with a liberal sprinkling of overlaid 16ths.

**Scale:** Almost entirely in the major pentatonic scale with the occasional use of an added 4th tone in the melody.

**Melody:** The melody is well crafted but not anywhere as distinctive as in Collins' best efforts. A fairly weak hook line may keep this from being a chart topper for very long.

**Harmony:** Typical pop major diatonic harmony is used throughout, with the I IV and V chords embellished by the minor ii, iii and vi harmonies. It is these minor secondary chords, especially the plaintive sound of the iii chord, that gives this piece the pathos that makes the lyrics work.

**Form:** Simple and straightforward. Intro Verse Pre-hook Chorus Verse Pre-hook Chorus Groove Chorus Fade

**Performance:** Collins' vocal style is both direct and unassuming. He delivers the lyric straightforwardly, resisting the temptation of letting his musical virtuosity get in the way of what he is trying to say.

**Production:** The production is perhaps the strongest part of this release. All elements add to the emotional content and atmosphere of this sad story.

**Influences:** The use of the ii chord is reminiscent of the song "Wildfire," another sad song that became a hit. Elton John must be considered a stylistic influence. The biggest influence is earlier Collins recordings. This does seem very familiar territory for him.

**Summary:** Add another bead to Collins' necklace of hits. He may wish that his uptempo songs would give him more action on the charts, but it seems to be his ballads that consistently win over his audience.

MC

**EMPEROR'S NEW TATTOOS**



Heather Harris

Little Caesar's Ron Young is pictured on the video set for the band's first single, a remake of the Aretha Franklin classic "Chain Of Fools," from their new DGC Records album.

**ENCORE STUDIOS INC.:** Just when you thought it was safe to go in a record store, what pompous hard rock war horse should come galloping across the comeback trail but CBS recording artists REO Speedwagon, in Studio A overdubbing and mixing a new opus with co-producer/engineer Tom Lord-Alge and assistant Steve Gallagher.... Producer Tena Clark recently remixed tracks for Angela Boffill's latest Capitol offering, Barney Perkins engineering and Milton Chan assisting.... Atlantic recording trio Crosby, Stills & Nash were in mixing

their new album with engineer Tom Lord-Alge, producer Stanley Johnson and assistant Steve Gallagher. **PARAMOUNT RECORDING STUDIOS:** Another act who found life as a defunct band a commercial bust, the Stray Cats, are in recording new songs with engineer Barry Conley.... Texas Hotel artists Downey Mildew recently recorded a new album with Gang of Four's Andy Gill producing and Jamie Seyberth and Ian O'Higgins engineering.... Famous offspring Dweezil Zappa was in Studio C laying down tracks for a new album.

**ATLANTIC VISIONARIES**



Atlantic Records has announced the formation of A\*Vision Entertainment, a new full-service home video and television company exploring a wide spectrum of visual entertainment, including music-related material and other forms of original video/TV programming. Initial releases will concentrate on music-oriented videos (live concerts, artists compilations and video magazines). Pictured (L-R): Atlantic Chairman/CEO Ahmet Ertegun, A\*Vision Entertainment President Stuart Hersch, A\*Vision Executive VP Lori Weintraub and Atlantic President COO Doug Morris.

**COCKER LIVE**



The Film Syndicate recently completed the new video for Joe Cocker's latest single, "What Are You Doing With A Fool Like Me," a new studio track included on his just-released live album. Director John Lloyd Miller is pictured filming the gravel-voiced Englishman.

**DINO M II RECORDING:** Ex-Survivor members, bassist Stephan Ellis and drummer Marc Droubay, and OK-born guitarist-vocalist-songwriter Rod McClure are recording tracks for their first album under the moniker Club M.E.D., produced and engineered by Dino Maddalone and assisted by Chris Maddalone.

**WARNER REPRISE/SIRE VIDEO:** *The Iceberg Video*, a compilation of videos and concert footage from street-hardened rapper Ice-T, has recently been certified gold. The Warner Reprise/Sire Video release contains videos for "Colors," "Lethal Weapon," "High Rollers," "I'm Your Pusher" and "You Played Yourself," the current single from his latest album, *The Iceberg/Freedom Of Speech...Just Watch What You Say*. The video also contains live footage from a 1989 Vancouver concert performance.

**TOPANGA SKYLINE RECORDING CO.:** Veteran producer Roy Thomas Baker, in recording tracks for Geffen act King of Kings, with Paul Church handling the sonic chores and Sarah Jarman assisting.... Producer John Edward Eden, in laying down tracks

with CBS international recording artists Boycott, with Eden manning the boards and Luis Quine assisting.

**microPLANT STUDIO:** Producer Lemel Humes is working on tracks for Elektra recording artist Scott Fitzgerald and Virgin recording artist Lavine Hudson.... Arthur Payson and Desmond "The Self-Crowned Prince of Rock" Child recently recorded overdubs for Kane Roberts' new Warner Bros. release.... Music's poet laureate, Leonard Cohen, recently produced several songs for his new vinyl outing.

**SUNSET SOUND FACTORY:** Producer Trevor Horn was in working on music for the new Tom Cruise starring vehicle, *Days Of Thunder*, Al Clay engineered and Tom Nellen assisted.... Canadian group Glass Tiger, in working on their upcoming record, Tom Werman producing, Eddie Delena engineering and Neal Avron assisting.... Crowded House was in this Hollywood facility laying down tracks for their third Capitol release with producer Mitchell Froom, engineer Tchad Blake and assistants Brian Soucy and Mike Piersante.



**THE RETURN OF SUPERFLY**



R&B great Curtis Mayfield is pictured with Tim Divine, Director, A&R, Capitol, and Dave Alvin (right), former member of the Blasters and X, during the recording sessions for *The Return of Superfly*, the third installment in the Superfly movie series. Mayfield wrote, along with countless other classic R&B tunes, the soundtrack for the original Superfly movie in 1972. Other artists featured on the new soundtrack include Tone Loc, Def Jef, Mellow Man Ace and Ice-T who performs with Mayfield a reprise of the title track from the first Superfly, this time dubbed "Superfly 1990."

## NEW TOYS—BARRY RUDOLPH



**Yamaha's New SY77 Digital Synth**

The SY77 is a sixteen-voice multi-timbral synth with a sixteen-track sequencer and four digital signal processors. The SY77 uses both advanced frequency modulation and sixteen-bit sampling to create its sound.

The new Advanced FM or AFM tone generator is a much more comprehensive and complex system that allows far greater control, accuracy and expression of nuance. This system coupled with sampling makes for a very fresh and distinct synth sound. A new twist contributing to this uniqueness is that the SY77 has up to eight filters controlled

by independent dedicated envelope generators. These filters act just like analog filters, filtering either the AFM operators or sample waves that make up a voice. In addition, sampled waves can be used to modulate the AFM operators. So you have a flexible and open system to create very new and previously impossible patches.

Some other facts: The SY77 has a 61-note velocity and aftertouch keyboard and a LCD front panel display used in programming. Programming is accomplished by using the numeric keypad, rotary data wheel, data entry slider, and increment/decrement buttons. There are also eight "soft" function buttons available for custom user functions or programming shortcuts. Once your patch, voice data or sequence data is complete you can store them on the floppy disk drive or either the voice card slot or the wave data slot which are built-in.

The SY77 is now available for \$2,995 and for more about this synth, write Yamaha Corporation of America, SGD, P.O. Box 6600, Buena Park, CA 90622.



**Akai's DD1000 Optical Disk Recorder**

The DD1000 is the long-awaited stereo direct-to-disk recorder and editing system from Akai Professional. A stand alone system (not requiring any attendant computer), the DD1000 uses a re-writeable optical disk rather than the usual hard disk drive. Sampling rates of either 48Khz or the CD standard of 44.1Khz are used with up to twenty-five minutes of audio recording time per "side" of the removable optical media. The rack-mountable unit has one optical drive with provisions to connect an external drive via SCSI (Small Computer System Interface) interconnections which would add an additional 50 minutes of recording time. Not only stereo playback, but dual stereo simultaneous playback is possible from single DD1000 which is not possible with other stereo digital recorders such as a DAT machine. This is where the DD1000 gets most interesting.

Random access of music pieces (samples, cues, whole songs) is possible with complete reference to SMPTE time code or by way of MIDI commands i.e. a complete cue list can be built within the DD1000 to allow audio events to be triggered in real time. Since two complete stereo programs can be played simultaneously, hard to do "segues" (crossfades) can be accomplished without messy multiple tape recorders, mixing, copying and editing.

Built-in edit functions include punch in/punch out, selecting start and end points of samples, setting fade in/fade out times, splicing in realtime with a "scrub" knob just like "rockin" a tape deck or in non-realtime with designated time code numbers just like video editing.

The DL1000 is the companion remote controller for the DD1000 which has a built-in SMPTE time code generator/reader and MIDI In/Out/Thru interconnections and can control up to seven DD1000's together reading data from one DD1000 and then re-sending data to another DD1000.

For more about this unit, write Akai Professional at 1316 E. Lancaster, Ft. Worth, TX 76102 or P.O. Box 2344 Ft. Worth, TX 76113-2344, or call (817) 336-5114 or FAX (817) 870-1271.



**Dean Markley Extension Speakers**

The K-110 and K-120 are the two new extension speakers from Dean Markley. When used with the K-Series amplifiers, the extension cabinets will lower the output impedance of the amplifier causing it to work more efficiently. (When you connect an extra speaker with the same impedance i.e. "ohms," to your already working cabinet, you decrease the overall impedance to one half—so two eight-ohm speaker cabinets connected together across your amp equals four ohms total output impedance.)

The K-110 Extension System is designed to work with the K-65 amp and features a ten-inch speaker in matching heavy duty Markley cabinetry. It is available in buckskin or black covering and sells for \$219.50.

The K-120 Extension speaker mates up with either the K-75 or K-150 amps and has a twelve-inch speaker. Also available in either buckskin or black covering, the K-120 sells for \$229.50.

For more information on the Dean Markley K Series, contact Dean Markley Electronics, 3350 Scott Blvd. #45, Santa Clara, CA 95054, (408) 988-2456, FAX (408) 988-0441.

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**RADIO PIX**

SUNDAY, JUNE 24

7:00 p.m. **KXLU FM 89.9**—**Brain Cookies:** The torrid tales of local favorites **Game Show**.

7:00 p.m. **KNAC FM 105.5**—**High Voltage:** A dangerously delicious live concert known as "Fresh Blood: **Suicidal Tendencies**."

8:00 p.m. **KLSX FM 97.1**—**Dr. Demento:** The doctor presents a show called **History of Comedy Rap**.

1:00 a.m. **KJLH FM 102.3**—**In The Spotlight:** A one-hour concert featuring **Klymaxx** and **Mikki Howard**.

WEDNESDAY, JUNE 27

11:00 p.m. **KLSX FM 97.1**—**Lost Lennon Tapes:** "Again in the U.S.S.R." with **Paul McCartney**.

FRIDAY, JUNE 29

7:00 p.m. **KMGX FM 94.3**—**Solid Gold All-Time Favorites:** Presenting five hours of your favorite oldies.

11:00 p.m. **KWNK AM 670**—**Bootleg Radio:** The jaunty sounds of local rockers **Armageddon** along with **Cruella Deville**, **Jim Vinnice** and **Ken Weingard**.

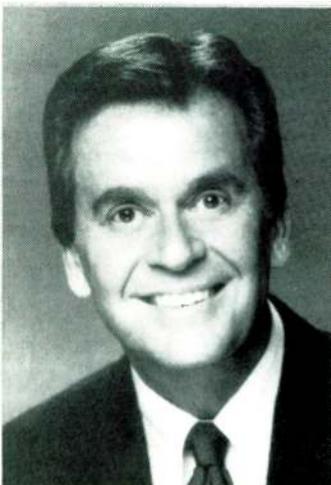
11:00 p.m. **KLOS FM 95.5**—**Superstar Concert Series:** The sounds of **Neil Young**.

SATURDAY, JUNE 30

7:00 a.m. **KBIG FM 104.3**—**National Music Survey:** Three hours worth of summer songs.

7:00 p.m. **KMGX FM 94.3**—**Solid Gold Saturday Night:** The music of **Tommy James and the Shondells**. Includes the original versions of "Crimson And Clover" and "Mony Mony."

SUNDAY, JULY 1



**Dick Clark**

8:00 a.m. **KMGX FM 94.3**—**Countdown America:** Each week, eternal teen **Dick Clark** counts down the Top 30 favorite easy rock songs and interviews the stars that make them.

FRIDAY, JULY 6

11:00 p.m. **KWNK AM 670**—**Bootleg Radio:** Party down with **Lynze Panther** and the amazing **Chapter 3**.



**George Michael**

The follow-up to **George Michael's** multi-platinum *Faith* LP has been pushed back to give the artist time to write the autobiography which insiders are labeling a tell-all tome. As you will recall, Michael first rose to prominence as a teenager in the wildly successful **Wham!** duo. Since then, those colorful American supermarket tabloids have linked him romantically with everyone from **Brooke Shields** to **Madonna**. Those sleazy British tabloids, however, have spent their time telling of the problems suffered by former partner **Andrew Ridgeley**. The British press seems to view Ridgeley as something of a tragic hero—a.k.a. the mentor Michael left behind. The upcoming book should clear up both points quite nicely. Also, expect to read all the gory details about the emergency surgery on Michael's vocal chords that occurred in the middle of his smash *Faith* concert tour of 1988. In between bouts with his word processor, Michael has indeed spent time in the recording studio. About half the new double album is finished. Look for it in local stores around Christmas—give or take a few months.

**Sonny Bono** is busy penning his memoirs, though he stresses that this autobiography is definitely not of the kiss-and-tell variety. "I told the publisher the last thing I wanted to

do was an expose," said the mayor of Palm Springs. Bono won't talk about the intimate details of his marriage to **Cher**, but he does plan to discuss his life during the days of hit records and a top-rated television series. The biggest catharsis, however, is the singer's plans to talk about the struggle he endured to put his life back together after he and Cher divorced in 1974. Most probable title: *The Beat Goes On*.

**Kiss** leader **Gene Simmons** just got to play a movie good guy for the very first time. The vehicle is the just-released *Red Surf* from Arrowhead Entertainment. Simmons plays Doc, an ex-Vietnam medic who serves as a father figure and voice of reason to the films lead anti-hero and his unruly gang of surf Nazis. Simmons' previous bad guy performances have been in films such as *Runaway with Tom Selleck*, *Never Too Young To Die* with **Vanity** and *Wanted Dead Or Alive* in which he starred opposite **Rutger Hauer**. In case you're wondering, Simmons does not get to sing in the movie. The soundtrack album instead features works by the **Bus Boys**, **Black Flag** and **Hüsker Dü**.

A must hear is the MCA soundtrack for **John Waters' Cry Baby**. Notable cuts come from such artists as **Rachel Sweet**, **Dave Alvin** (who co-wrote the title track with legendary composer **Doc Pomus**). Most notable, however, is local rockabilly boy **James Intveld**, who provides the singing voice for *Cry*

*Babystar Johnny Depp*. Intveld has long been a staple of the L.A. country and session scenes, where he has performed with just about everybody, including such stalwarts as **Ronnie Mack** on his popular *Barndance* radio program. We also understand that Intveld just returned from an Australian tour where he played behind actor/singer **Harry Dean Stanton**. Congrats to music executive producers **Becky Mancuso** and **Tim Sexton** for making such an excellent creative choice.

**Ronnie Mack** tells *Show Biz* that he will shortly be bringing his *Barndance* proceedings (which are held every Tuesday at the Palomino) to a television screen near you. We'll let you know when you can tune in. Country station KZLA (93.9 FM)



**Southbound**

recently travelled to Gardena's Nordondo Club where, together with the folks at Budweiser, they hosted a live radiobroadcast. The good award goes to Nordondo house band **Southbound** who served as the warm-up act. Lead singer **Toni** and company gave their all even though they didn't actually get to appear on the broadcast. You can help **Southbound** feel better about that turn of events by stopping by this happening South Bay club some weekend evening.

**Gloria Estefan** just made her first public appearance since the tour



**James Intveld and Ronnie Mack**

# SHOW BIZ—Tom Kidd

bus accident that left her with broken vertebrae. Estefan, lead singer of the Latin pop group **Miami Sound Machine**, was cheered by thousands at the Miami Arena where she did not sing but accepted an award. Her "special appearance" will be broadcast at a later unspecified time over Spanish-language television. Estefan, who was injured March 20, is not expected to resume performing until the end of the year.

**MTV and Caballero Spanish Media** have just announced the launch of a new, all Spanish-language radio program to be called **RadioMTV**. This latest installment in the internationalization of MTV will begin broadcasting July 1 and will air two hours a week on Caballero Radio Network Stations. The program



Monica Stagg

will be hosted by **Monica Stagg** who also co-hosts Panama's most popular video show, **Los Grandes De La Musica**. The program promises music and feature interviews from major Latin recording artists such as **Soda Stereo** and **Luis Enrique**.

Get out your checkbooks, **Monkee**-philes, because just when you thought there couldn't possibly be any more unreleased **Monkee** material, Rhino has put out **Missing Links, Volume Two**. Like **Volume One**, this record features clean copies of previously popular bootlegs. Unlike the previous issue, this record

is mostly concerned with those alternate versions of **Monkee** hits that were used during broadcast segments. If for no other reason, buy this for the beautiful a capella version of "Rui Chiu" taken from one of the group's Christmas episodes.

Along those same lines, **Arista's Partridge Family's Greatest Hits** CD is in the stores. Featured are sixteen tracks, including the previously unavailable theme song "Come On Get Happy" and **David Cassidy's** version of the **Association's** hit, "Cherish." The latter, by the way, was never actually released as a **Partridge Family** track. It came from **Cassidy's** first solo album. Thanks anyway, **Arista**. It's nice to have it.

**Gary Chang's** original motion picture score for **A Shock To The System** is out thanks to **Windham Hill**. As one might suspect, the entire album is an instrumental outing by a group calling themselves the **Turtle Island String Quartet**. Most mellow.

A federal court jury in **Los Angeles** recently awarded singer **Tom Waits** \$2.475 million after finding that **Frito-Lay Inc.** and its advertising agency **Tracy-Locke Inc.** illegally impersonated his voice for a radio commercial advertising a new **Dorito** corn chip. The size of the verdict, which included \$2 million in punitive damages—\$1.5 is against **Tracy-Locke** of **Dallas**—was said to have astonished even **Waits** who quipped he won "because we were right." The segments aired in and around **Texas**.

Producer/actor **Michael Douglas**



Tom Waits

(*Romancing The Stone*) has announced plans for his own record label and music publishing house. **Douglas** was already founder of an independent production company known as **Stonebridge**. According to label president **Dick Rudolph**, the two new entities—**Third Stone Music and Records**—are part of a joint publishing venture with **Warner/Chappell**. By viewing the music as part of the total production pie, the two companies will enable **Stonebridge** to maintain a higher degree of creative control over their product.

*Show Biz* highly recommends that the readership skedaddle on out and buy a new import CD sponsored by **Britain's New Musical Express** entitled **The Last Temptation Of Elvis**. These are all songs from the **King's** movies performed by more big (and not-so-big) stars than *Show Biz* cares to think about. These include

**Bruce Springsteen**, **Paul McCartney**, **Holly Johnson**, **Fuzzbox**, the **Cramps**, the **Jeff Healey Band**, **Pop Will Eat Itself**, the **Primitives** and **Hall and Oates**. Pretty darn funny and all for a good cause. Proceeds are earmarked for the **Nordoff-Robbins Music Therapy Foundation** which tries to bring a sense of order and joy to the mentally or emotionally disabled child. Highly recommended. **MC**

## TELEVISION PIX

MONDAY, JUNE 25

8:00 p.m. **MTV**—**New Visions Rock**: **Melissa Etheridge** is spotlighted.

8:00 p.m. **THE MOVIE CHANNEL**—**Dudes**: When one of a trio of punk rockers is murdered, the survivors plot revenge. **John Cryer**, **Flea**. **REPEATS**: June 30.

11:30 p.m. **THE DISNEY CHANNEL**—**Sinatra**: This 1969 television special features **Frank Sinatra** favorites like "My Way."

TUESDAY, JUNE 26

11:30 p.m. **THE DISNEY CHANNEL**—**A Hard Day's Night**: **The Beatles** star in their very first movie.

5:00 p.m. **BRAVO**—**Under The Cherry Moon**: Winner of an Academy Award for best score, **Prince** made his directorial debut with a light-as-air story filmed in black and white. Songs include "Kiss" and "Anotherloverholeinyohead."

THURSDAY, JUNE 28

12:15 p.m. **THE MOVIE CHANNEL**—**Hairspray**: Director **John Waters** salute to the teen dance shows of his youth. **Divine**, **Debbie Harry**, **Sonny Bono**.

FRIDAY, JUNE 29

8:30 a.m. **CINEMAX**—**Cinemax Sessions: Country Music—A New Tradition**: **Waylon Jennings**, **Merle Haggard**, the **Judds**.

SATURDAY, JUNE 30

8:00 p.m. **BRAVO**—**Big World**: The music of **Phil Collins**.

SUNDAY, JULY 1

4:30 a.m. **THE DISNEY CHANNEL**—**Rogers and Hammerstein's Cinderella**: **Prince Charming** comes to the rescue of a mistreated young woman (**Leslie Ann Warren**) in this delightful musical.

WEDNESDAY, JULY 4



Jerry Reed

6:00 p.m. **THE NASHVILLE NETWORK**—**Texas and Tennessee...A Musical Affair**: **Jerry Reed**, **Jimmy Dean**, **Kris Kristofferson** and a host of others remember the **Alamo** in this Independence Day special.

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



The Monkees

Harold Sherrick

# Local Notes

By Michael Amicone



**SHOWCASING HIS SKILLS:** Guitar playing phenom Stanley Jordan recently performed a special showcase for the L.A. staffs of Capitol/Blue Note/CEMA Distribution, during which he showcased material from his latest Capitol LP, *Cornucopia*. Pictured at the special showcase are Howard Geiger (National Director, Black Music Promotion, West Coast), Bruce Lundvall (East Coast GM, Capitol/President, Blue Note), Hale Milgrim (President, Capitol), Stanley Jordan, Lou Mann (VP, Sales), Russ Bach (President, CEMA).



**ANOTHER "STORY":** Rod Stewart is currently enjoying a career renaissance, courtesy of his Storyteller boxed set and recent spat of hit singles, including "Downtown Train" and "This Old Heart Of Mine." To cash in on the current Rod resurgence, Mobile Fidelity Sound Lab has recently issued Rod's finest album, *Every Picture Tells A Story*, on their *Ultradisc* format. Rod fans can now experience this classic album in the best possible sound quality (MFSL's *Ultradisc* format is the ultimate in CD construction, using a 24-karat gold reflective layer, thus insuring a longer life and better sound quality).



**IN THE "FISH OUT OF WATER" DEPT.:** Wayne "Danke Shoen" Newton—who is a top draw in Las Vegas but who can't get arrested outside of the gambling capitol—is about to give his desert-stagnating career a needed shot in the arm. This high paid lounge singer co-stars with the comedian that everybody loves to hate, Andrew Dice Clay, in the *Diceman's* first movie vehicle, *The Adventures Of Ford Fairlane*. Newton is pictured performing at a recent Thursday ProJam at L.A.'s renowned China Club.

**FOREIGN CENSORSHIP:** Joe Cocker's new live album has been banned in Singapore for drug references. And what is the offending track—his concert staple, Lennon and McCartney's "With A Little Help From My Friends," which boasts the dastardly line "I get high with a little help from my friends." This is not the first time that this bouncy Beatles song has incurred the wrath of the Singapore government: the Beatles' legendary album, *Sgt Pepper's Lonely Hearts Club Band*, was banned and Joe Cocker's 1969 debut album, which contained his studio version of "With A Little Help From My Friends," was also banned. Following negotiations between EMI Records and government representatives, *Joe Cocker Live* will be released in Singapore late this month with the controversial track deleted. Thumbs down to EMI Records for yielding to the Singapore government's demands.

**MERL AND JERRY:** Sumertone Records has released *Blues From The Rainforest*, featuring keyboardist Meri Saunders and Grateful Dead guitarist Jerry Garcia. The LP is an environmental musical suite written and produced by Saunders. A portion of the profits will go directly to the Rainforest Action Network. Die-hard Dead Heads or citizens wishing to help a worthy cause can obtain a copy by calling 1-800-759-MERL.



**CHARTING WITH A BULLET:** Guitar ace Steve Vai is pictured at the record release party for his new LP, *Passion And Warfare*, held at Riki Rachtman's *Bordello* in Hollywood. Vai's LP recently made a phenomenal jump on the Billboard album charts, moving from #85 to #21, and it looks like Vai will be Relativity Records second major guitar-playing success, the first being Joe Satriani (coincidentally, an early guitar teacher of Vai's). Pictured (L-R): Chris Holmes (WASP), Lita Ford and Steve Vai.

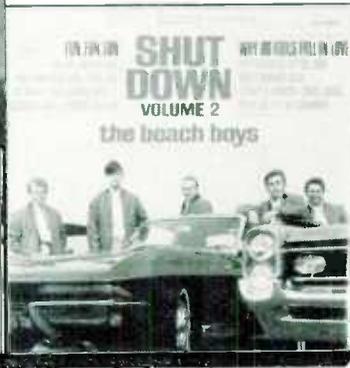
**LAST REQUEST:** Stiv Bator (or Bators as he was known in the Dead Boys), ex-leader of Lords of the New Church, was killed on Monday, June 4th, when he was struck by an automobile in Paris, France. Bator, who refused to go to the hospital, eventually died in his sleep. In what can only be described as a bizarre request from a musician who, according to I.R.S. Records President Miles Copeland, "landed in jail more times in one year than all the rest of the bands in the history of my company,"—Stiv Bator, according to informed sources, asked to have his cremated ashes spread over Jim Morrison's grave.



**CALLING ALL "DICK TRACY" SOUNDTRACKS:** As part of the ongoing Dick Tracy hype, three—count 'em—three soundtracks have been released on Sire/Warner Bros. Records to cash in on this surefire blockbuster. Of course, there's Madonna's entry, *I'm Breathless*, including her great Number One single, "Vogue," as well as three songs written by Stephen Sondheim which she performs in the film under the guise of character *Breathless Mahoney* and seven other songs "inspired by the movie." In addition to the *Material Girl's* offering, there's a various artists soundtrack featuring Jerry Lee Lewis and Tommy Page that includes songs from the film and, as in the case of Madonna's LP, songs "inspired by the movie (this movie has certainly inspired a lot of music)." And last but certainly not least, there's Danny Elfman's original Dick Tracy score which serves as the actual soundtrack for the movie—a lush, romantic score that places him in a league with John Williams as one of the preminent scorers working in the movies.



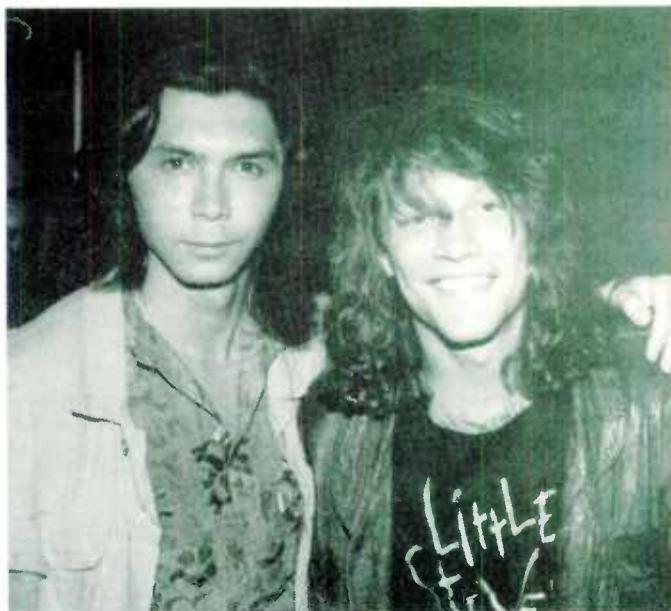
**IDOL WORSHIP:** Vocalist Janet Gardner and guitarist Share Pedersen (right) of the all-girl rock band Vixen recently met one of their idols, Paul Stanley of Kiss. "Kiss was the first-ever rock concert that I went to see," beamed Gardner. "I decided that night that music was what I wanted to pursue." When Vixen's new LP, *Rev It Up*, is unleashed in July, we'll know whether or not to thank Paul for that inspiration.



the **BEACH BOYS**



**THE BOYS OF SUMMER:** Capitol Records has a real treat in store for music lovers this summer. In a reissue program that began last month, Capitol Records is releasing all of the Beach Boys albums in two-fer packages. The series' first three releases—*Surfin' Safari/Surfin' USA*; *Surfer Girl/Shut Down Volume 2*; and the Beach Boy masterpiece *Pet Sounds* (a single CD release befitting its legendary status)—have already hit the stores, and anyone who loves the Beach Boys and, in particular, Brian Wilson's musical genius should rush out to the nearest record store and buy these CD packages. In addition to boasting great sound drawn from the original master tapes, the packages have extensive liner notes, great photographs, notes on each album by Brian Wilson and, best of all, unreleased bonus tracks—of which the *Pet Sounds* outtake "Hang On To Your Ego" and the *Surfer Girl*-era track "I Do" are the most interesting. Not enough can be said about the crystal clarity of the sound on these great reissues. Of special note to mono lovers: the records that should be released in mono, like *Surfin' Safari* and *Pet Sounds*, are thankfully presented in their pristine mono form; the other three albums are presented in glorious true stereo—a revelation sonically (listening to a true stereo version of "Don't Worry Baby" buries the mono version and almost makes one long to hear a stereo *Pet Sounds*). In the upcoming months, Capitol is releasing the remainder of the Beach Boys catalog, which will include other must-haves like *Today* and *Summer Days And Summer Nights*.



Lisa Rose

**SPICEY BIRTHDAY BASH:** Actor Lou Diamond Phillips and Jon Bon Jovi are pictured at the recent birthday celebration held for Leo Fenn at Hollywood nightclub Spice. Fenn is the promoter of Spice's *Scarlet Letter* night on Wednesdays as well as the club's Thursday night N.Y.C. Jam. Other celeb attendees included Warrant's Jani Lane and L.A. Guns' Tracii Guns.

## MUSIC CONNECTION Ten Years Ago...

### Tidbits from our tattered past

**BANK JOB:** Some folks just can't settle for the normal publicity outlets. Already being hailed as the PR stunt of the young Eighties, last Friday morning L.A. four-piece outfit the Bank attempted to turn the famous Hollywood sign into an immortalization of the band. The stunt involved an attempt to use an enormous quantity of bed sheeting and wire to make the sign read Bankweed. Early risers alone can testify to its effectiveness, since partial dismantling began early. LAPD said they didn't think that any damage had been done, and so charges of any kind, though possible, are unlikely.

**VINYL COPYCATS:** The booming counterfeit record business has prompted the Recording Association of America to issue the results of an unusual survey. This week the RIAA released a list of the seventeen most frequently counterfeited albums: *Saturday Night Fever*, *Grease*, *Donna Summer Live And More*, *Kiss Alive*, Meatloaf's *Bat Out Of Hell*, *Flowing Rivers* by Andy Gibb, the Bee Gees' *Spirits Having Flown*, *The Bee Gees Greatest Hits*, the Eagles' *The Long Run*, *Donna Summer's Greatest Hits*, *Thank God It's Friday*, *Elvis Gold and Blue Hawaii*. The two record companies with the most entries were RSO with five and Casablanca with four. They're both part of the PolyGram Corporation, which recently discovered 100,000 counterfeit albums among the returns to their midwest distribution center.

# In Praise Of LITTLE CAESAR

By Kenny Kerner



**N**ot since the signing of the Knack in the late Seventies has a record company bidding war so captured the imagination and purse strings of an entire industry. Check books flew open with reckless abandon. A&R Reps packed smoke-filled clubs from wall to wall. In Hollywood, the phrase Next Big Thing was bandied about more times than "Let's do lunch." Something special was happening, and nobody wanted to miss out.

Mike Sikkas went to bed with a smile on his face. After only a couple of weeks at Arista's West Coast A&R department, he had signed the most sought-after band in years. Little Caesar would be recording their debut album for Arista. The deal was done. The band members told him so. Sikkas called label President Clive Davis to break the good news and then called it a night.

Sikkas' many weeks of meetings with the band and their manager Tony Ferguson had paid off handsomely. Toward the end of the fierce bidding war, seven major labels were narrowed down to a mere two—Geffen and Arista. "It was neck and neck," Sikkas told me, "but I definitely thought this was my first signing with Arista. I even met with each member of the band individually and stated my case." At a local club shortly after a secret band meeting to make the final decision regarding a label, Sikkas ran into a couple of the group members who confided that the decision was made to go with Arista.

The very next day, even before the champagne corks were popped, Mike Sikkas placed one final call to Ferguson—and that's when the shit hit the fan. "I called Tony Ferguson," Sikkas said, "and that's when he told me the band had decided to sign with Geffen Records. At first I just laughed. I thought this was a joke because the guys in the band told me they were signing with Arista. But Tony assured me that he was 'deadly serious.' He said that the band was premature in making the announcement to me. That Geffen had made one last take-it-or-leave-it offer that everyone agreed to take."

Geffen A&R Reps John Kalodner and Mio Vukovic make no bones about the fact that Sikkas had the band first and that he was in the running until the final decision was made. "I was never afraid of losing them to another label," Kalodner admits, "In fact, I really didn't give a shit. We made them a real good deal with enough money for them to do whatever they had to do. And after that, if they still didn't want to be with us, what else could I possibly do? I told them that Clive Davis was a great guy, but if they wanted to be with a real rock & roll label, they should sign with Geffen."

Now that some of the smoke has cleared and their debut album has been released, if you take the time to dig beneath the hype and hoopla, you'll find that Little Caesar is one helluva band. They combine expert musicianship with an uncanny ability to write strong, melodic songs. And to top it all off, they've got one of the most dynamic, soulful and tattooed frontmen ever to grace a stage—Ron Young.

Clearly, when Ron Young put the finishing touches on Little Caesar in the summer of 1987, he had no idea that they would go on to become the darlings of the industry. In fact, getting a record deal wasn't even part of the initial plan. "We were sick of seeing all the bands coming out just to go after the record deal," Young concurred. "Everything they did was so contrived. What I did was use whatever connections I had just to get some gigs so we could go out and play our music. If it happens, it happens, and if not, at least we're making the kind of music we want to."

Though tattoos and tattered clothes are abundant here in L.A., what set Little Caesar apart from absolutely everyone else was their music. It wasn't pop or rock or metal—it was honest to goodness R&B-flavored rock & roll. And at the time, nobody else in town even came close to that musical genre. According to Young, "I think lots of A&R people were attracted to the band because of the R&B

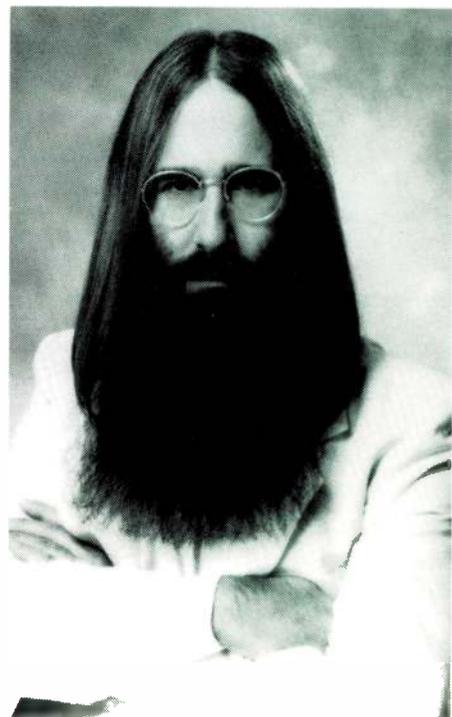
quality it had and because we emphasized strong songs. At the time, we were doing something new."

The fiasco to sign the band certainly had its effect on the members, but never did they lose sight of their original plan. Young puts it into perspective this way: "You can look back at the history of L.A. bands and see a lot of bidding wars. Some of the acts were successful, and some weren't. If you play your cards right in this town, it's kinda easy to create hysteria, but that doesn't insure success or longevity. You can have everyone bidding for you and still not be able to go the distance or even sell records."

After signing with Geffen for the "long haul," as Young puts it, Kalodner and Vukovic were charged with the responsibilities of selecting an appropriate producer for the project. Here's how Kalodner describes the selection process: "Bob Rock was my first choice to produce, and I literally had to beg him to take the project. He was in the middle of doing Mötley Crüe and he was really tired. He came down to see the group live and loved them. The only problem was that he wasn't available for three or four months, so we had to wait."

Now most groups would have used the time to do some shopping, courtesy of their label's advance. But Little Caesar used their down time to further their careers. After moaning and groaning to Kalodner about the lag time that they were suddenly faced with, the band realized that they had better do something to bridge that gap and continue to expand their fan following. So naturally, when the group was approached by Metal Blade Records and asked to record an interim EP, they jumped at the opportunity.

By this time, the Little Caesar/Guns N' Roses comparisons were rampant. Both are Geffen recording acts, both groups are riddled with tattoos, both are street-wise, heavy attitude bands, both are getting the Geffen million-dollar push, both have released EP's and



John Kalodner

Jacki Sallow



**Tom Morros**

**Ron Young**

**Fidel Angel Paniagua**

**Louren Molinaire**

**Apache**

Gene Kirkland

both were heralded as music's Second Coming. "When you put all of those things together," Ron Young admits, "it even makes perfect sense to me. But musically, we stand on our own. Like Guns N' Roses, Geffen has a lot of high hopes for us. And I take that as a compliment and not a comparison. If you do want to compare us to another Geffen act that sold ten million records, well, I'm not going to argue with that."

Once producer Bob Rock was free, the band flew to Vancouver, Canada, to begin the arduous recording process. For Mio Vukovic, this meant countless trips back and forth in order to keep an eye on the proceedings. Unlike many record labels, the Geffen policy is to stay on top of things all the way through, as John Kalodner explains. "Mio was

on top of the album every minute, and if there was something that needed attention, I'd fly up and discuss it with Mio, the band and Bob. I had quite a bit of input like I usually do with records. It's very similar to how I handle making most records—which is very hands-on. It's a style that certain people don't like, but that's how we do it here."

Though the recording process was relatively smooth, there were a couple of instances that necessitated additional band/A&R discussions. "The problems we had with the recording were the same problems every other group has," confirmed Kalodner. "Sometimes the band didn't want to re-record a track; sometimes they didn't want to finish recording some of the more commercial songs; and sometimes the band doesn't like the most important song on the album. So I get on a plane and fly to Vancouver and we all discuss it. You don't just order the band to do something. That's a misconception. It's their music, so you have to discuss it with them. All I told the group was that we recorded all of these tracks and that it was important to at least finish them and see how they turn out. I didn't tell them anything that wasn't logical. Until you're at the end of a record, nobody really knows how it's going to turn out."

For Mio Vukovic, the pressures came when it was time to narrow the song list down to the select few that would be recorded. "The one thing that gave me the most headache," Vukovic confessed, "was the song selection. You have twenty great songs, and you know you can't record all of them. You live with these songs for a year and a half and then you have to figure out which ones are going to get left off the record. And maybe the ones that get left off turn out to be everyone's personal favorites. It's like letting go of your children. That was a very difficult process for me."

Problems aside, the finished album remarkably captures the energy, passion and vibe of this band. The record sounds like the band plays. There is no producer signature or

wall of slickness, only Little Caesar. And that's the selling point. Kalodner is the first in line to tip his hat to producer Bob Rock. "The passion that you hear and feel on that album is really so much of Bob Rock. He did a great job of capturing and keeping what the band really is."

A couple of weeks ago, in a rather surprising move, Geffen Records released a remake of Aretha Franklin's "Chain Of Fools" as Little Caesar's debut single. More often than not, the label will debut an act with an original song rather than a cover, but nothing about Little Caesar should be treated in a traditional manner. At first, even Mio Vukovic had mixed opinions about this unusual move: "I had a lot of anxiety about leading off with a cover song. But then, my idea of a lead off song was that it should be uptempo and it should sum up what the band is about. And their rendition of the song does just that. They're a soul-rock band."

Lead singer Ron Young shares similar feelings about the single's release: "We really wanted to show everyone where the band was coming from right off the bat. We thought it was important to immediately establish the trip of the band and what we were trying to do musically. We figured that a lot more people would be able to relate to 'Chain Of Fools' initially."

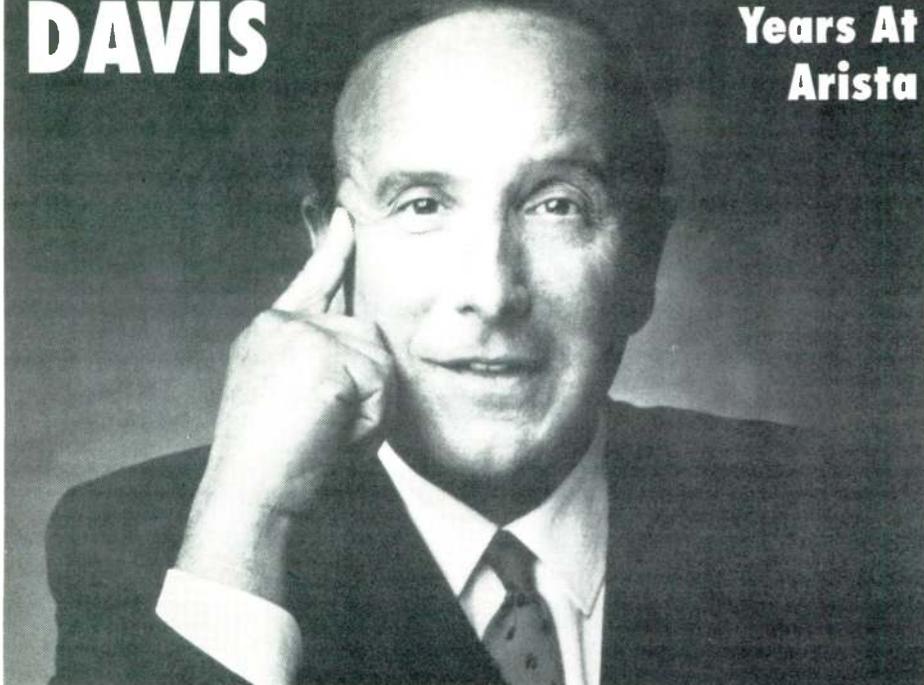
After a week or two of rehearsals, Little Caesar rolled out onto the road to pick up the opening slot on the Kiss/Slaughter arena tour. The band is committed to touring until they drop, and the powers at Geffen are committed to working the album for at least a year. Only time will tell what audiences outside of Los Angeles think of Little Caesar, and Ron Young puts it all into perspective: "We constantly have to remind ourselves that we're really doing this. We still can't believe that we're making music for a living. It's easy to get caught up in the business end of it and to lose sight of the fact that we're out there to make people feel something with our music." **MC**



**Mio Vukovic**

# CLIVE DAVIS

## Celebrating Fifteen Years At Arista



Steve Prezant

By Jesse Nash

**F**or the past fifteen years, Arista Records has been led by Clive Davis. During that time, the company has grown from a small independent in the shadows of giants, to a major force in the record industry. As the firm's founder and president, Davis is the person largely responsible for Arista's success.

The company's fifteenth anniversary was celebrated recently with a two-hour televised concert, which aired April 17 on CBS-TV, to raise money for AIDS research. Performing were some of Arista's biggest stars, including Whitney Houston, Taylor Dayne, Hall & Oates and Lisa Stansfield. The benefit succeeded in raising several million dollars.

Even after fifteen years, Clive Davis still finds his job challenging and creative. "I don't feel any gap in my measure of satisfaction," he says. "I look forward to getting up each morning and putting in twelve hour days working to keep Arista growing. I take things day-to-day, and it's really fulfilling."

**MC: What aspects of your career stand out the most?**

**CD:** That's a tough one. Obviously, the first record, which was Barry Manilow's "Mandy," is something I'll never forget. It went to Number One and got us off to such an auspicious start. I think, too, that the acclaim that Patti Smith got and the tremendous stir that she caused are two more highlights. I recall seeing her in a small club. There was that burning intensity that she has; she has the gift of phrase, and she was truly a renaissance woman. The impact that her first album had is certainly an indelible memory. Whitney Houston's explosion throughout the world is one of the high points, too. So is working with the likes of Aretha and Dion. But, you know, I'm getting as much excitement now from the explosion of Lisa Stansfield's "All Around The World," even though I had nothing to do with her discovery. It's just that the idea of being here at her arrival and seeing that talent and helping to market it are tremendously exciting. And the

fact that the single has gone to Number One on the pop singles chart in *Billboard* is also quite a triumph.

**MC: Musically speaking, the Eighties have been described as the lost decade. How do you feel about that?**

**CD:** I felt that the Eighties were quite exciting to me for a few reasons, but they're more personal than musical. They were exciting because Arista did develop into an important label, and what had been a dream to become the alternative label to the majors was fulfilled. The return to prominence of some of the groups from the Seventies that were dissatisfied with their former homes, like the Kinks and the Grateful Dead, was very gratifying. Then, what we did with the wonderful careers of Dionne Warwick, Carly Simon and Aretha Franklin was accomplished mainly in the Eighties. Also, we attracted Hall & Oates, the Eurythmics and Jeffrey Osborne. So, it's not just the breaking of new artists, it's the re-emergence, as well, of known artists who still have a lot to say. What was a wing and a prayer at the start, got off the ground with increasing momentum as the Seventies ended and it really flowered in the Eighties. It was a tremendous period of growth.

**MC: You referred to Arista as an alternative to the majors, but surely it is a major.**

**CD:** Well, now it is, but we grew up in that way, and I guess now it has become a major. It's like when I came to be head of Columbia Records, I never knew where it would go; it just kept opening up further and further into rock and then R&B and then jazz fusion. I don't know where this will end.

**MC: Are there any other businesses that you might want to eventually get involved in besides music?**

**CD:** I've always toyed around with the idea of producing films, but I can't forget music. I don't have the need to prove myself in other fields. You need the time to do it, and as Arista has grown it has become more demanding. You know, in breaking Whitney Houston, it doesn't give you a leg up when we now try to break Lisa Stansfield; you've got to put the same energy into it, the same effort, the same artist development perspectives—creatively, if you will. Each is a challenge, and when you see so many failures—as far as the success ratio is concerned—I don't find it a given that the next artist will necessarily break. So, if I had the time, would I like to produce a film?

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Yes. I always think I'm going to, but as Arista has become more successful it has left less time because I'm really involved creatively with a number of these artists.

**MC: Are you as hungry today as you were fifteen years ago?**

**CD:** I seem to be. Since I'm pretty well fed, I don't know if the word "hunger" is an apt term. But am I still as intensely involved? Yes! Am I still as joyously stimulated? The answer is yes. Am I still as creatively fulfilled? Yes. So this has been very good to me.

**MC: Do you feel that at a certain age you might want to retire?**

**CD:** I don't look at it like that. If something became a chore, I'd stop doing it, because I could afford to stop doing it. But if I still get pleasure out of it, why stop? Unless you're going to have more fun, or if you don't have your health to do it. I can only say that if I get as much pleasure ten years from now as I have gotten over the last fifteen to twenty years of my career, I will undoubtedly continue. You've gotta keep taking a pulse, and as long as the hits keep coming—and now they're coming more and faster, and going further than at any time in my career—I'm not going to question how long it can go on, any more than Mick Jagger should question how many more towns he's going to do.

**MC: How's the new Whitney Houston album going?**

**CD:** We're in the studio now and it's going great.

**MC: What is the process in choosing songs for an artist like Whitney Houston?**

**CD:** You look for each song to be a hit. It gets



*Davis with Barry Manilow.*

down to calling all of the publishers up and saying, "Send me your best material." Then Whitney and I go over it, cull it down and then pick the top ten. And that'll be the next album.

**MC: What are the prerequisites in running a record label?**

**CD:** There are a few things. You have to know your strengths and weaknesses. If your strength is creativity, then you allow that to flower. If your strength is not creativity—if you haven't got the ears to pick hits or spot talent better than any A&R man, then you surround yourself with people who do. And be good to them and inspire them.

**MC: With all the success you've had, it must be very difficult to deal with those few moments when you have failure. How do you deal with that?**

**CD:** You go on to the next project.

**MC: What's the most important thing you've learned *not* to do?**

**CD:** What *not* to do is count on past successes to be worth anything when the next artist comes along.

**MC: There is a lot of criticism about radio's reliance on statistics. Your feelings on the subject?**

**CD:** Somehow, if the talent is out there, we have got to allow music to be heard from creative, individualistic thinkers and not just relegate them to post-modern play or alternative play. There's too much pablum out there today, and it's getting scary. Where are ten more Tracy Chapman's, and where are the new Springsteens, and where are the new Dylans? I'm ready for it, and as soon as the talent is out there, we're going to have to break them through. It's a great time right now for creative, original thinking artists, if they've got something special to say. I know I'm ready for them. **MC**

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# DISTRIBUTION: How does it work?

By Sue Gold

**M**any people consider themselves experts when it comes to the music business, but ask them about record distributors and most likely they'll start to squirm. Distribution companies and the people who work there seem to be the mysterious part of this business, yet without them, there is no record business. It is the record label who decides what to put in the stores for the consumers and the distributor who gets the product there and collects the money for the labels.

There are six major distributors in the United States: CEMA, WEA Corporation, CBS, PolyGram Distribution, MCA and BMG. "Distributors get involved in servicing their label's own promotions," explains Skid Weiss, National Director of Communications for WEA. "We're heavily involved with marketing and promotion. After those departments do their jobs, we come in and send the records to radio stations and stores.

"We distribute exclusively for the labels signed to us—such as Warner, Geffen, Atlantic, Elektra, Sire and Slash," Weiss continues. "If someone wants a Madonna record, they have to come to us. We're the only ones who carry it."

Russ Bach, President of CEMA, which handles Capitol, EMI, Chrysalis, Enigma, Gold Castle and SBK records, explains further. "Distribution is made up of a combination of functions including marketing, sales, operations, information technology, finance, business affairs and products. We take the product after it's finished at the label and fill the orders we've taken with our customers."

The major distributors use branch offices in major cities around the country to handle accounts on a local level.

According to PolyGram's Senior Vice President, National Sales and Branch Distribution, Jim Caparro, "The branch offices will sell and execute the label's product. They take a portion of a national strategy and localize it to compliment the national market."

Distributors continue to monitor the product after it's in the store. "We have to re-ship as the product builds and grows on the charts," Bach says. "We also have to invoice and collect money. Plus there are the returns."

All of the major distributors have a return policy which allows their customers (the record stores) to return unsold records. "The customer has the option of returning the product if it doesn't sell, but there's a penalty," Bach explains. "If there's a bad decision by the customer and they ordered too many [of a certain product], they can return it, but there is a penalty which varies with the product."

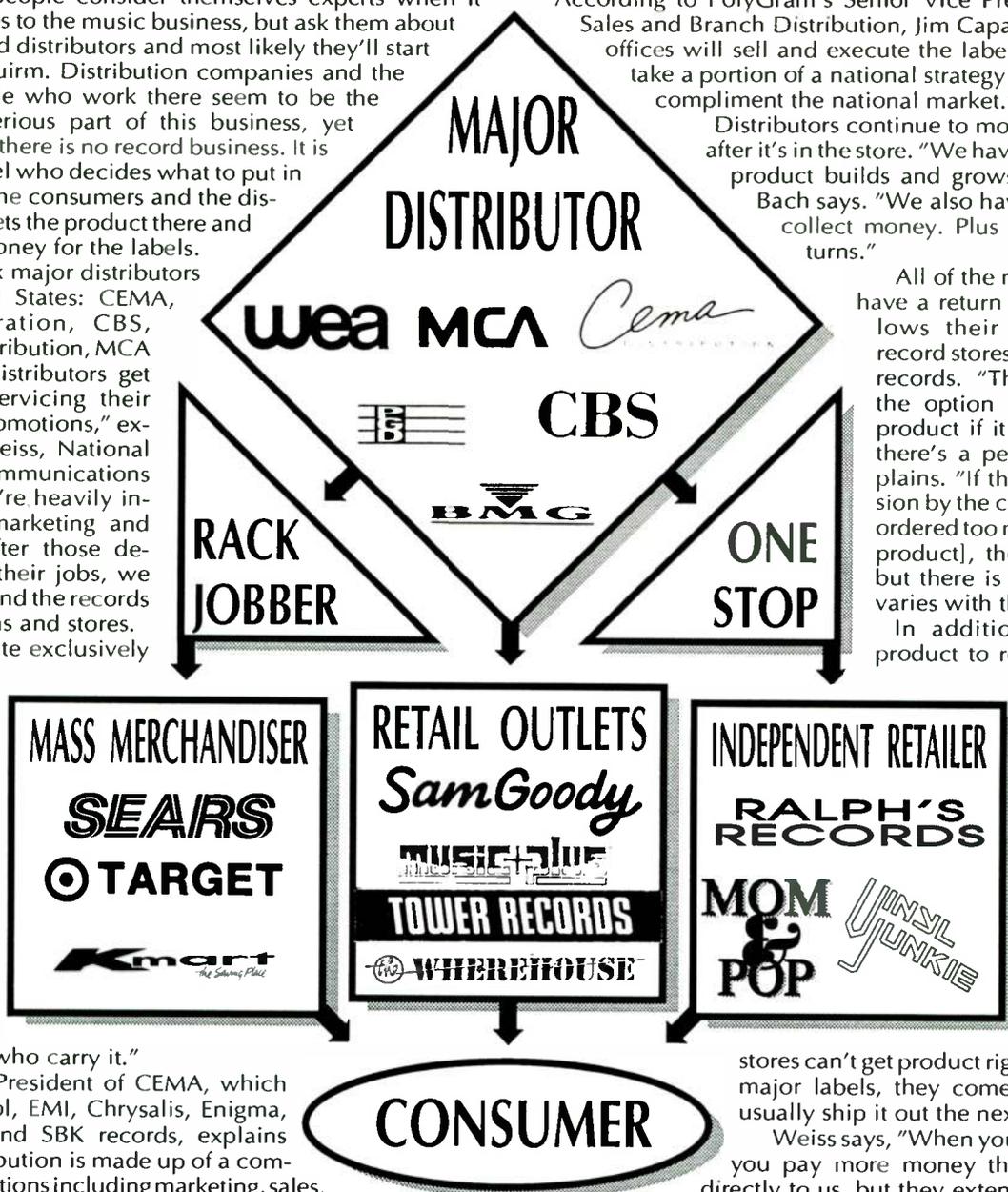
In addition to providing product to record stores, the labels also service one stops such as JDC Distribution and rack jobbers such as the Larry Handleman Company. Eddie Fonseca of JDC Distribution explains, "Sometimes, if the major

stores can't get product right away from the major labels, they come to us. We can usually ship it out the next day."

Weiss says, "When you go to a one stop you pay more money than if you come directly to us, but they extend credit to these small stores. If a store starts making more money and

builds up, then they can come directly to us and buy at a cheaper price."

Major distributors also service rack jobbers. These are wholesalers who provide records to chain stores such as K-Mart. "I



would say about 20% of our business is providing product to these wholesalers that service the mass merchandise chains," Bach says.

A lot of one stops are also independent distributors. Independent distributors mostly handle smaller labels which aren't under contract to the majors. Some indies also have their own labels which they market and control. "We distribute around the country, mostly small stores but some chain stores. We service our product and our own in-house label," Fonseca explains.

Independent distributors use catalogs to place a lot of their merchandise. "Record stores can order directly out of the catalog, and we send out the stuff as soon as we get the order. Sometimes they can get 20-25 copies at first to see how it goes. We also call the stores when we get in new product to let them know about it," Fonseca adds.

American Pie is another independent distributor, but they deal exclusively with oldies, and unlike most indies, constantly buy and deal with the major labels. "Everything we distribute is manufactured by someone else," explains Wayne Volat, owner of American Pie. "Our business is all through catalog and inventory systems we have set up. Stores can either order directly from our catalogue or, as soon as they sell out a specific record, they can use the inventory system so it is automatically replaced in the store."

American Pie distributes to both major and independent stores. "We're successful because we have a unique business," Volat says. "The stuff we deal in is not carried by most of the other distributors. There's a void in the marketplace and we're filling it. As soon as a record falls off the chart, it's considered an oldie to us and we handle it."

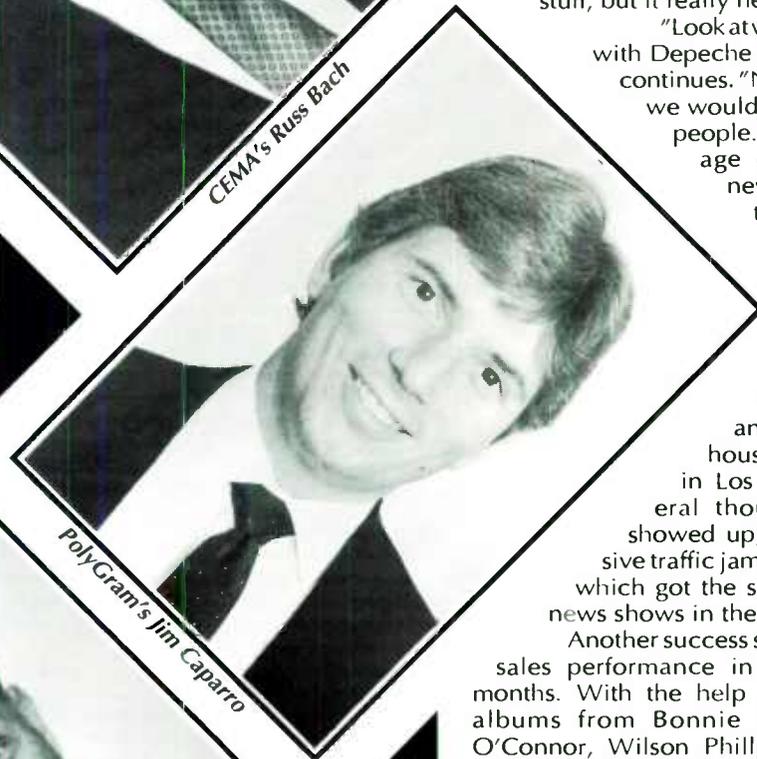
With the exception of specialty distributors like American Pie, major and independent distributors rarely work together (except if they are also one stops). "Independent distribu-



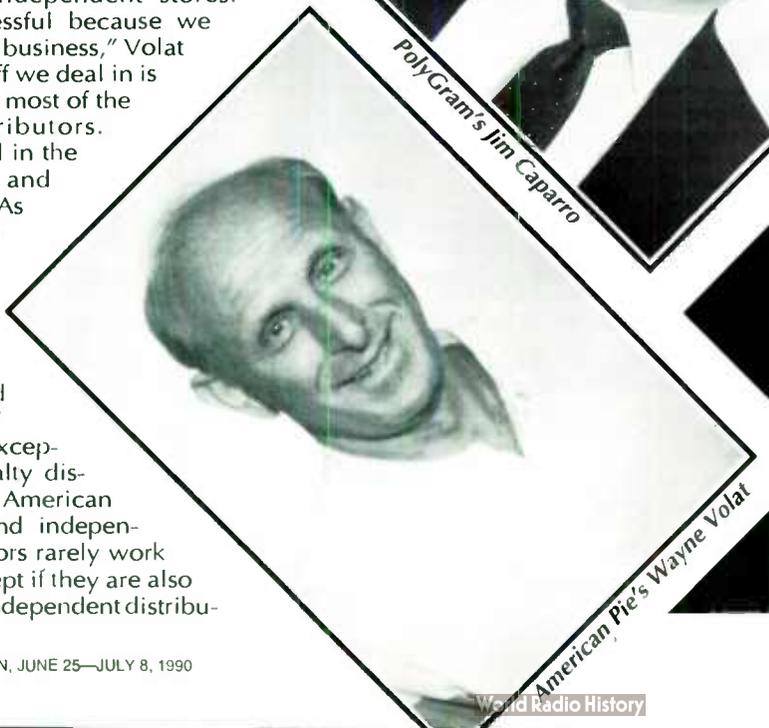
WEA's Skid Weiss



CEMA's Russ Bach



PolyGram's Jim Caparro



American Pie's Wayne Volat

tors are more into regional sales and distribution of their product. They don't have the nationwide scope that major labels have," Caparro says.

While there is no competition to sell the same albums, all of the distributors, major and independent compete once the merchandise gets to the stores. "We're very competitive when it comes to shelf space in record stores," Caparro admits.

Weiss adds, "We all want our artists on the charts and promoted in the stores. But by working with the promotion department on deals with radio, contests and sweepstakes, we try to capture the attention of the public and get them to buy the product."

In-store playing is very helpful," Fonseca says. "We have no control over what they play, all we can do is suggest stuff, but it really helps a lot."

"Look at what happened with Depeche Mode," Weiss continues. "No one thought we would get that many people. We got coverage on all of the news and entertainment shows. It was very successful."

(Depeche Mode made an in-store appearance at a Warehouse record store in Los Angeles. Several thousand people showed up, causing massive traffic jams and attention which got the story on all the news shows in the area.)

Another success story is CEMA's sales performance in the past few months. With the help of best-selling albums from Bonnie Raitt, Sinead O'Connor, Wilson Phillips and Heart, CEMA celebrated its most successful sales month in March. "It's been a combination of the great music from the labels and a system that can deliver the records to the customers," Bach says. "Since I came to the organization more than a year ago, there's been a restructuring so we would be capable of handling this type of load."

The distribution game is clearly an important one to the labels and the artists. As long as there are people making music, there will always be a need for either an independent or major distributor. **MC**

# H E A R T



Greg Gorman

## ELEGANT AGGRESSION

By Jesse Nash & George Flowers

**A**nn and Nancy Wilson have been making music as the group Heart since 1973. The Wilson sisters grew up on the British-influenced rock of the Sixties, and they openly admit that the music of that era has left a permanent imprint on their songwriting.

Heart began in the Seattle club scene when a women's role in rock was strictly limited to vocals. The group ignored that philosophy by playing Led Zeppelin cover tunes with an edge that brought them substantial popularity.

Heart signed their first record deal with a small independent Canadian record label (Mushroom Records), and their first album release, *Dreamboat Annie*, became a word-of-mouth hit.

A falling-out with the Mushroom label caused the group some legal difficulties. The band felt that Mushroom couldn't handle the demand for their first LP. Subsequently, the band signed a deal with Portrait Records, and has since released hit albums such as *Little Queen* (Portrait, 1977), *Dog And Butterfly* (Portrait, 1979), *Bebe La Strange* (Epic, 1980), *Greatest And Live* (Epic, 1980), *Private Audition* (Epic, 1982), *Passion Works* (Epic, 1983), *Heart* (Epic, 1985) and *Bad Animals* (Capitol, 1987).

The name of Heart's latest offering is *Brigade* (Capitol), and, according to guitarist Nancy Wilson, "The title was chosen to bring to mind something that was both aggressive and elegant."

**MC: How did you go about choosing the songs on the new album?**

**NW:** Choosing the songs was really difficult because we started out with some twenty songs and we had to hone it down. We had to be extremely brutal about it. It really came down to, "Is this as good as that?" and "This is not quite as strong as it could be." There just wasn't enough room for them all. There's about five or six really strong songs that we just couldn't use because there wasn't room.

**MC: Diane Warren wrote some of the tunes, didn't she?**

**NW:** Yes.

**MC: What other writers are featured on the album?**

**NW:** "All I Wanna Do (Is Make Love With You)" was written by Mutt Lang. Holly Knight, Albert Hammond, Ann and I wrote "I Love You."

**MC: So you all collaborated?**

**NW:** Yeah. With that song we really wanted to do a real Beatles style piece.

**MC: Why did you choose Richie Zito to produce your LP?**

**NW:** Well, after we came back off the road after the last two albums, Ann was asked to do a duet with Robin Zander for the *Tequila Sunrise* movie, and Richie Zito was producing that. I went and worked on that with them, and that's how we met him. And then I did a song and some scoring for the *Say Anything* movie, and Richie produced that, too. Ann, Denny [Carmassi, the group's drummer] and I all worked on both of those songs, and after we worked with him, we went like, "God, this guy's cool." We had used Ron Nevison before, and we knew we wanted a new producer.

**MC: Why did you want a new producer?**

**NW:** After we toured in support of the last two albums, we thought that maybe the production on them was a little bit slick for us. You know, kind of overly commercial—less like a band and more like a product. We felt we kind of lost a little bit of personality there. So we really wanted to get back to our basics. In fact, the band wanted to release "Wild Child" as the first single. We definitely didn't want to come first with a ballad since we were pretty ballad heavy on the last one. We wanted to deliver the message that, hey, this is a rock album.

**MC: When you cull the best from twenty really good songs is Ann's performance on each song a deciding factor?**

**NW:** Oh, sure. There's a lot of outside mate-

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rial that we love the music to but the words don't represent us. There are certain lines that Ann hates, so we change a lot of lyrics around. Or maybe it's one too many ballads. There's a million reasons why we didn't choose some of these songs, although it was really hard to let go of some of them. We actually cut a version of a song by John Farnham from the Little River Band called "The Voice" that was really huge over in Europe and the rest of the world but it never caught on here. Then, they just re-released it, so we couldn't put that on the album. That was one of our all-time "faves," you know.

**MC: We hear that you guys are camera shy when you play live. Is that true?**

**NW: Well, yeah!** I mean, when you're playing live it's the worst possible situation to be photographed in, because you're all sweaty. All your makeup sweats off during the first two songs and your face is all contorted 'cause you're singing and jumpin' up in the air. And being girls, we wanna look semi-okay. So it's just not the most conducive situation for photographs.

**MC: Are you going to continue to insist on no photos during your shows?**

**NW: What we're doing on our next tour is bringing along our own photographer, Neil Preston. And we're also going to bring along Andy Morhand, who just shot our last video, to film live stuff and casual backstage stuff. We'll get our next video out of the live footage. We're also doing it in black and white.**

**MC: You're married, and Ann is not. How do you manage to balance your personal life with your very demanding career?**



Greg Gorman

**NW: It's not easy.**

**MC: Do you have any children?**

**NW: No, not yet.** But I'm thinking about doing that fairly soon, probably after this next tour, when we're in the studio with the next album. We've been talking about that for years.

**MC: How does your career in the spotlight impact upon your marriage?**

**NW: It's difficult because you have to be gone so much.**

**MC: Does your husband travel with you?**

**NW: He comes out and sees us whenever he can.**

**MC: Your husband, Cameron Crowe, used to be a rock journalist.**

**NW: Yeah, but now he's a screenwriter.** He wrote *Fast Times At Ridgemont High* and he wrote and directed *Say Anything*.

**MC: So he has his own set of accomplishments?**

**NW: Yeah.** He's got his own big world, and I've got my own big world. It's also a blessing

that we each have our own careers going on. We just try to work our schedules as much together as we can. When he's writing—instead of directing, when he has to be at work everyday—he can work anywhere, so he can come out and see us on the road sometimes.

**MC: How do you deal with separation when you're on tour?**

**NW: We just call each other ten times a day.**

**MC: What's the longest you've been separated?**

**NW: Probably a couple of months.** And when you're in love that can be like a year.

**MC: You must have a great deal of trust for one another.**

**NW: Well, yeah.** That's what marriage is supposed to be. I always go, "Well, I hope those girls are staying away from you!" [Laughs]. But we really have a great trust relationship. We joke about being jealous, but if you can't trust who you're married to, why be married?

MC

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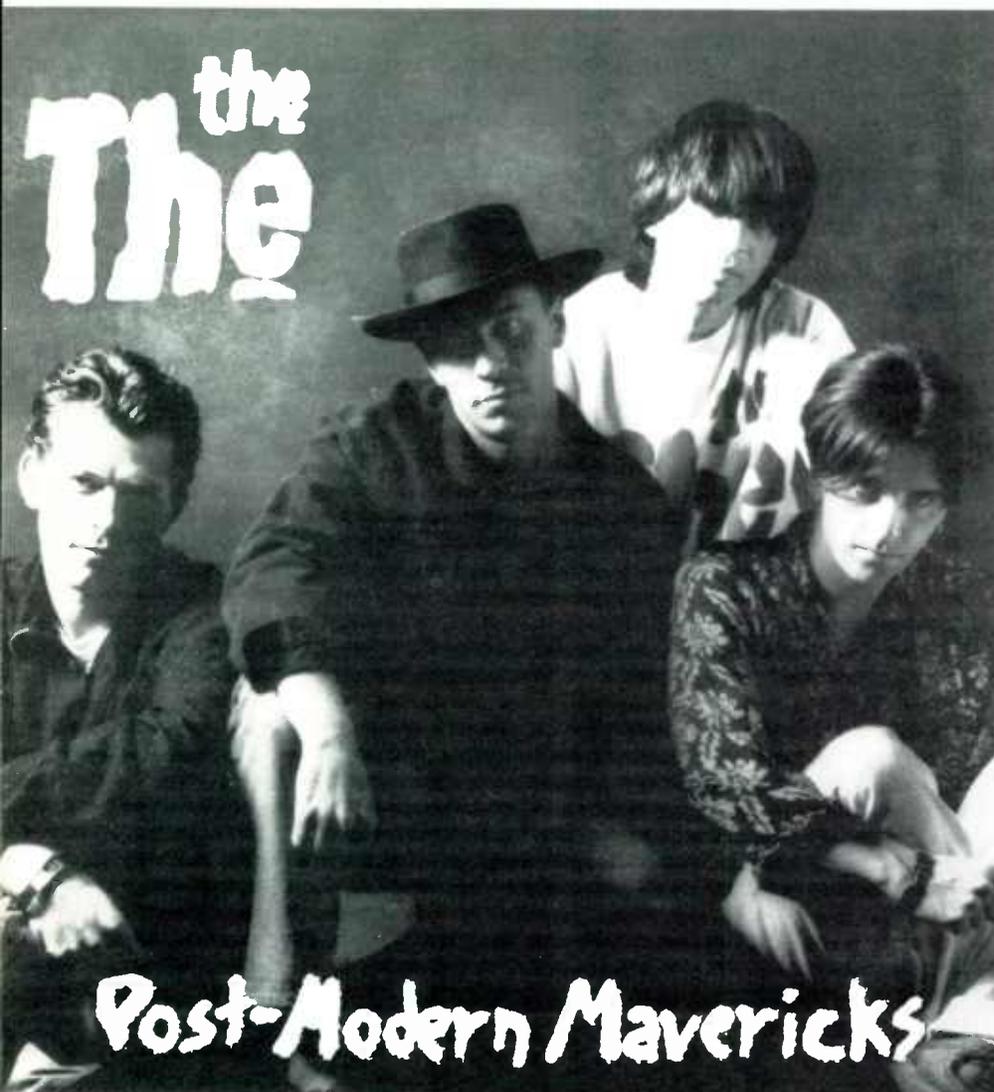
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Jeff Katz

By Pat Lewis

It has been a decade since Matt Johnson—a musical conceptualizer, poet and philosopher—first put together his brain-child known as The The. And in those ten years, Johnson has achieved a distinctive and much sought-after role: he has consistently maintained the respect of a highly fickle music industry while upholding an influential and uncompromising position within that diverse market.

Matt Johnson is The The. Or at least he was until 1989 when he recorded his latest

album for Epic—*Mind Bomb*. Before that LP, Matt wrote and produced *Burning Blue Soul*, *Soul Mining* and *Infected* and brought in a variety of session players and friends to help with the actual recordings. His list of cohorts is impressive and includes Neneh Cherry, Sinéad O'Connor, Wire and Zeke Manyika.

But with *Mind Bomb*, he finally decided to put together a permanent band, which includes ex-Smiths guitarist Johnny Marr, drummer Dave Palmer and James Eller on

bass. His decision was largely due to a growing desire for the kind of kinship one can only find within a band environment. "If you work with session musicians all the time, you don't have the chance to develop much of a relationship," says Matt. "You bring them in, tell them what you want and send them away again. It can become a bit one-dimensional. I think part of the beauty of music is not only the composition itself but the relationship between the musicians. But you have to develop that relationship, therefore I wanted to have a permanent lineup."

Matt approached his latest project in the same way he handled his previous albums. "*Mind Bomb* was a prototype project," explains the brooding singer/songwriter. "I pretty much had everything worked out before I brought the band in. I did, however, have the band around me more this time, and so that spirit was far more involved. But I don't think the real fruits of the relationship will be seen until the next album, because on this tour, we're pretty much playing things that I have written."

Plain and simple, Matt Johnson is a musical maverick. But he doesn't buck the system just to buck. Johnson knows exactly what he's doing and why. "I've never liked doing things the orthodox way," he confesses, "and I wanted to prove that you can achieve success without going through the regular routes. The fact that I sold a lot of records without doing any gigs and I made a film [*Infected*] instead and toured the film were things that no one else had ever done before. The rock industry is such an outdated institution, and I've never really felt comfortable being involved in it. I've always felt sort of like a fish out of water. But at this stage, I just wanted to develop the relationship with my musicians and do a tour. I wanted to develop the live side of The The because there's a limit to the amount of things you can do [by yourself in the studio]. This is probably the most mainstream thing that I have ever done or probably ever will do."

Perhaps another reason Matt waited so long to make The The an official band was that he found it quite difficult to be creative while others were in the same room. "It's easy to work on my own because I've always been a bit of a loner in a sense. I


  
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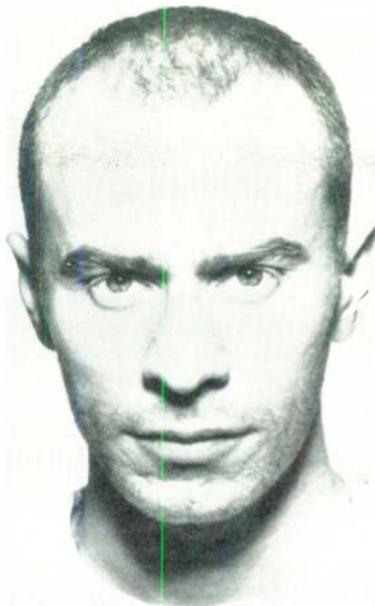
  
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enjoy my own company, and most of my best thinking is done when I'm alone. But I view the band as my instrument. I'm not a great musician. I'm a writer, a producer and a director. I play instruments purely to get my ideas across, therefore, I've got specialists in each musical department. I've had to change my way of thinking, but I don't see it as being regressive. I see it as being revolutionary and looking forward. It can only be better if you're working with more people. The social aspect can only be healthy."

Matt is an obsessive perfectionist which, he admits, does get in his creative way. "It's probably why I've not been more prolific," he concedes. "I take my time and I try to build things to last. There's a thin line between perfectionism and neurosis, and it's a question of making sure you're not slipping over that line. But certainly, I'm not a perfectionist in the sense that every note has to be right. I'm a perfectionist in that the spirit and the atmosphere has to be right. It has to be esthetically harmonious with my own sort of inner vision."

And just what is this inner vision? "If I could say that in a five-minute phone conversation, then I would do it," he flatly states. "I think people spend entire lifetimes—whether you make films or write or create music—trying to express themselves. It's not something that you can do that easily. If I could say it, I would've said it years ago and been done with it and got myself a proper job."

Much of the lyrical content on *Mind*



**Matt Johnson**

*Bomb*, and most certainly the back cover photo of a bloodied white dove pierced through the chest with a bayonet, seems to suggest that Matt has strong political leanings. Johnson hates trying to condense what he stands for as much as he dislikes trying to explain the theme of this album, because, as he complains, "People then try and pigeonhole you." But he is gracious and humors me. "It's about mistrusting every-

thing that you hear or are told," he says after a long, intense pause. "It's about developing your own intuition and conscience and trusting them and using them as your guide. I think human beings are inherently good and have an inherent morality, and if they can get in touch with their conscience and intuition, they don't need to be told what's wrong or right, because they intuitively know. The problem is that their intuitions aren't developed because they're so used to being led and told. It's not so much political leanings. My sort of 'politics' are humanitarianism and common sense, really. There's nothing radical about what I'm saying."

It almost seems that Matt takes his music and his need to communicate his "politics" almost too seriously. "There's a compulsion for my stuff to carry weight," he admits, "not because I want to be viewed as ultra-serious or anything, but it's just a need. You can't explain your needs; it's just part of your makeup."

Matt chose popular music as a format for expressing his ideas, but he has begun to recognize that his ideas might be too large for the restrictiveness of pop music. Yet he continues to challenge his listeners and knock a few rocks loose in the process. "That's probably why people think my music is pretentious," he says. "It goes over people's heads a lot because they're used to pop music, which deals with very basic, quite shallow subject matter—if you got laid the night before or you're getting high on drugs, that is kind of the limit amongst

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◀ pop music. I'm not being facetious. It's actually true.

"I guess I chose this format because it was quite an easy thing to get into, and I was uneducated," continues Matt. "I was an academic failure. I was self-taught. The music industry was something that was very simple to get into for a person with no qualifications and who was fairly working class. The industry is not prejudice in that sense. Although, it's conservative in a lot of ways in that it's very retrogressive and frightened of new ideas and self-congratulating, but at least it's accessible to everyone, which I think is a good thing. There were very few other things that were open to me. So I chose music as my medium of expression. But the more my mind developed—I sort of traveled around and taught myself—the bigger my ideas got and the more there was a need to communicate bigger ideas."

But communicating those ideas does not include stepping onto a political platform for Matt. "I would certainly never want to get involved in politics," he vows. "I think politics is a sham, and I'm not interested in it. I'm more interested in philosophy. And any of the truly great politicians were really philosophers who happened to hold office.

But most politicians are terrible. If you compare say, Abraham Lincoln to George Bush, I mean, Lincoln was a great man, a great philosopher; George Bush is a bit of an imbecile."

So, if we're surrounded by imbeciles in office, just what can we as individuals do to better the world around us? "One person on his own really can't do anything," answers Matt, "but if you look at the T-shirt that you're wearing, you'll see it's got hundreds of little threads. Now all those individual threads make up a whole in the same way that individual songwriters, filmmakers, journalists or whatever, connect together. The human race is made up of individuals, but if each individual changed and was healthy, then the world would change. You shouldn't want to have power over people anyway."

Without a doubt, Matt Johnson is an unusual and inspiring individual. He uses music as his medium of expression, which is, as he has discovered, a difficult place to be taken seriously. Yet he is slowly beginning to make a difference. Matt Johnson does not carry the burden of finding a cure for the ills of the world upon his shoulders, but rather, he is simply determined to share his ideas through his musical catalyst, The The. **MC**

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### By Scott Schalin

When you think of Norway you think of big Viking men draining steins of lager while blonde maidens with bright blue eyes frolic through eternally green hillsides with a cup of hot chocolate cupped seductively in their hands. It's a safe, isolated little country that even has a king, who probably sits on a throne. The main exports of Norway are shipping manpower and aluminum, with rock & roll placing about 383rd on the list. Sons of Angels is a band that set out to change the world's perception of their fair homeland and now, with Atlantic's help (the label, not the ocean), they just might.

There were actually so few rock & roll-minded people in Norway that the five members of the band (whose names sound more like Olympic figure skaters than rock musicians) had little difficulty finding each other in 1988. Bassist Torstein and keyboardist Lars K., who had played together prior to SOA with limited success, decided after this unit clicked artistically that they would not risk letting another rock band go unnoticed by staying in the stagnant rock scene of their native land. "The problem with Norway is there's no rock scene at all," Torstein confirms. "There's only like three clubs that book rock bands and only three radio stations and one of them is government run, so it's fucked up."

Also, the country's astronomical tax system that requires its people to

relinquish almost 80% of what they earn to the state is a catch-22 for young musicians who languish to save enough money for the opportunity to sell their music abroad. "Before this, I had tried several different projects, but without quick success. It's impossible to survive economically in Norway," the blonde bassist bemoans. "Then you have to work on the docks or whatever. So with this band we said, 'Forget Norway,' and headed to America."

The band brought with them a six-song demo and the hope of stirring some label interest. Of course, not knowing many people within the industry and knowing even less of the language proved a modest barrier. They knocked on doors and probably even had a couple shut in their faces, but their funk-oriented rock differed just enough from the standard modus operandi that in two months time the band had secured the deal with Atlantic.

Ironically, the fact they developed their style of music in a country isolated from the mainstream rock community may have been a blessing in disguise. The band's sound was allowed to evolve naturally without the interference of copycat influences so indicative of American groups. "So many bands here sound the same," Torstein discovered in his first visit to L.A. "A year ago everyone was trying to be the next Guns N' Roses. If we had grown up here, we would probably be harder but also flatter, more straight on. We write songs with a groove that also mixes in some funk elements. There's not that much groove here. [The music] doesn't swing."

Other refreshing aspects of SOA are the upbeat themes in their material and a winsome feeling of making music purely to entertain. Forget violence and bloodshed, as Torstein accurately explains, there's enough of that on television. "I think that TV is part of the reason there's so much crime here. Kids are allowed to see murders, blood, rapes and people smashing their heads. All our lyrics are based on positive things,

like love. We want to give the kids a good time and take their minds off the destruction."

A correlation could thus be drawn indicating that geography does indeed dictate one's psychological makeup. "Norway's a very nice country. There is little crime and nowhere near the problem with homeless people as there is here," Torstein says, lighting an American cigarette. "It's a socially democratic country and they take care of their people very well." But before you budding Marxists pack your bags, consider the stringent aspects of being an artist in a conformist's land. "Growing up there is about being equal with everyone trying to fit in. It's difficult to do anything outstanding or different because they try and keep you down."

And then there's the problem with alcohol. "Liquor is very expensive and many cannot afford it, so they end up making their own," he explains. "Then when people drink it's like 96 proof and they get really crazy very quickly."

The band has returned to Norway for a series of warm-up gigs before they make their first-ever tour of the States. The album was released at the end of May with a big push by Atlantic because of the commercial crossover possibilities of the music. Both band and label are hoping the album's first single, "Cowgirl," will take off. With fingers crossed, the band then hopes to find a support slot on a major tour by the end of the year.

The prospect of the band's maiden voyage to the American club circuit has SOA gnawing nervously on their crumpets. It's a test of nerves for any young band from across the ocean, but the feeling will pass once they log a couple of shows under their leather-studded belts. "We have a little problem with English," Torstein admits. "So first thing we have to get over is the language barrier." Well, if rock & roll is the international language like we all think it is, then Sons of Angels should be understood loud and clear. **MC**



## Sons Of Angels

*Sons Of Angels*

Atlantic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Producer:** Kevin Elson, Torstein, Lars K.

☐ **Top Cuts:** "Trance Dance," "Cowgirl," "Fight."

☐ **Material:** For those bored with the tired straight-ahead rock sound made monotonous by so many American bands over the past couple years, Sons of Angels add something of a new twist to the old formula: music with a groove. Developing their sound in Norway, far removed from the recycled styles of the industry here, the band's sound proves to be uncluttered and makes traditional rock tales of male bravura sound almost fresh. The best cuts mix those standard rock elements with an almost funky groove that works rather well. Still, no innovative music could make stale lines like "She can kick, she can bite, she's a living mass of dynamite" from "Cowgirl" sound refreshing. In addition, sappy ballads like "Could It Be Love" should be left to the Hearts of the world.

☐ **Musicianship:** It is the music and the playing that sets this band apart from so much arena dross. Guitarist William-Olsson has a fine melodic style and several pretty incendiary solos that juxtapose the more pop elements in the songs. None of the performances are overdone. Even the keyboards, such a distraction in many rock bands, serve to enhance the music rather than detract. The band could even utilize their funk elements more liberally to spruce up the more common rock tracks like "Spend The Night."

☐ **Production:** The songs that work best are those that have a harder, funkier edge ("Trance Dance"). On those uptempo moments, the music is kept at a lively pace that could even provoke a bop or two around the living room. Even the more traditional rock songs like the Whitesnake-ish "Look Out For Love" are brought to life by the sprightly production.

☐ **Summary:** Despite a moniker that recalls several other bands, the often fresh musical style of Sons of Angels could make the band stand out from the rest. Perhaps as they learn better English, the lyrical content may improve as well. Also, based on the energy of the record, the live show could be a treat. **—Scott Schalin**

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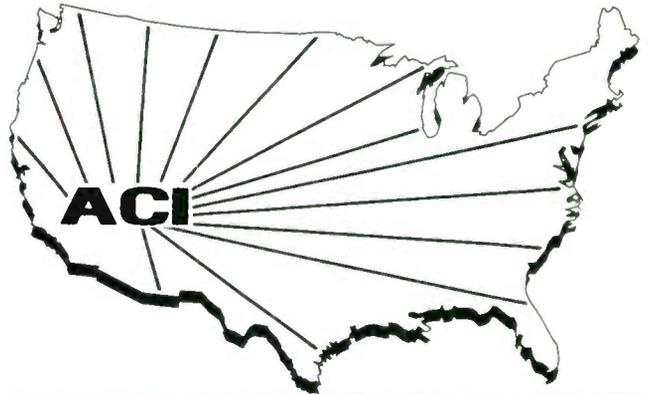
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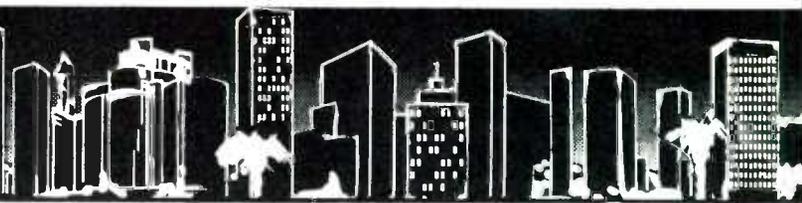
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# NIGHT LIFE



## ROCK

By Tom Farrell



Johnny Law of Brunette

There are quite a few Monday Night Whisky No Bozo Jam-goers who are a little upset at the club's recent decision to up the ticket price from \$3 to \$5. According to a spokesperson for the Whisky, the reasons were tied to higher costs and overhead, particularly having to replace drum heads and purchasing free pizza and beer for the bands. "We still think it's a great bargain—fifteen bands for \$5," they said. Agreed. "Most of the people that are upset are the ones that come in around midnight and then just hang around for an hour," said the spokesperson. "We really haven't had too many complaints from the people who arrive early." Now if these clubs would just get their damn beer prices down, we'd all be a little happier.

England's the Stone Roses will be doing a special concert in the Hollywood High School Gymnasium Friday, June 29th, at 8 p.m. Also from Goldenvoice, check out Brunette at the Whisky, June 28th.

Been looking for Sister Shotgun



Sister Shotgun

recently? The band's on again, off again club gigging is in the "off" mode again. This time they're working on a new demo. Stay tuned.

Y'know, when I heard that X-Poseur 54 was a great place for bands to go and get screwed, I kinda thought they were talking about all the bimbos that populate the club. Well, I've been hearing bad stuff about booking and cancelling policies for quite a while now, and numerous bands have logged complaints about proprietors David and Renee Max and their habit of cancelling bands at the last minute for a multitude of lame reasons. We were expecting to see a Sunday night, June 3rd performance of Creature, who were yanked two days before the show for reasons unclear to them. Group Therapy was recently pulled to make room for a band coming in from out of town. Someone ought to wake up X-Poseur 54 to the fact that these bands spend a lot of time and money flying, promoting, taking out ads, inviting press and record company people and generally just busting their butts to get people to see them, and it's beyond rude and irresponsible to cancel a performance. So why does X-Poseur 54 get away with it? Because they can. The club's immense popularity and no pay-to-play policy make them a favorite hangout of clubgoers and bands. But as one band, who were afraid to go on the record, stated: "At least with pay-to-play promoters you know in advance how you're going to get screwed."

And speaking of Group Therapy, check 'em out at FM Station on June 26th. Also, Loud and Clear at the Roxy, June 22nd, at 9:45 p.m. You won't be sorry!

For all you 4th of July clubgoers, our pick of the litter is to zero in on "English Acid's Explosive Evening of Extravagance," with Black Cherry, Bang Gang and a band calling themselves the Patriotic Purple Haired Heroes. There'll be a red, white and blue food buffet plus door prizes and other neat stuff. Also, Dayle Gloria will be holding her annual 4th of July picnic at Elysian Park.

## C&W

By Billy Block



John Jorgensen of the Desert Rose Band

Curb recording artist Jann Browne is having an exceptional year as her third single, "Mexican Wind," climbs the charts. This new release features supporting vocals by Emmylou Harris and was co-written by Pat Gallagher and Jann's husband, Roger Stebner. Jann's videos of "Mexican Wind" and "Tell Me Why" are in heavy rotation on CMT and TNN. Jann Browne will appear at the Crazy Horse Saloon on June 18 at 7:00 p.m. Don't miss her.

The Tim Sullivan Band was at the Bandstand the other night and man were they tearing it up. Keyboard player Allen Rich, drummer Michael J. and bassist Jeff Todd were driving the band hard as Sullivan sang to all the beautiful girls who winked at him as they danced by. You can listen and dance to the Tim Sullivan Band at the Silver Bullet Saloon on June 19 thru 23.

Drummer Tim Smith called from Nashville to tell us he is working with Kevin Montgomery, a talented singer/songwriter who is a staff writer

for Tree Music and is also the son of CBS VP Bob Montgomery. Tim is working with Nashville's dynamic production duo, Paul Worley and Ed Seay, on Kevin's project. Tim was very active playing around L.A. with Coby Pitcher and the Western Front as well as running Rimshot Drumsticks with Eddie Tuduri. Tim tells us he loves Nashville and to wish all his L.A. friends well.

The American Made Band has a busy summer schedule. Their popularity on the Fair circuit will take them from the Sun Country Fair in Red Bluff, CA on July 19 & 20 to the Ventura County Fair on Aug. 22 & 23., with many club and concert appearances in between. If you haven't seen them recently, head on over to the Mule Lip Saloon, they will be playing June 20 thru 23.

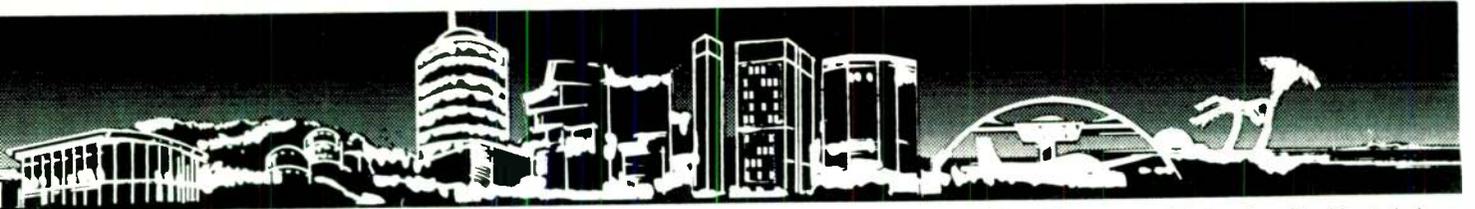
Why isn't Re Winkler a recording star? That's the question on many people's lips. If it were up to me, Re would be huge, a virtual mega-star. Re Winkler and his band will appear at the Cowboy Palace on June 19-23, where you can see for yourself

Jerry Donahue, Will Ray and John Jorgensen join forces for a rare appearance at the Barndance on June 26th. All three guitarists have a style that is unique unto themselves and together show an outstanding display of fretboard wizardry. Jerry Donahue will play the proto-type of the new Fender Jerry Donahue Signature Model he designed. Will Ray, the Guitar God and omnipotent producer, will show off his patented slide technique that he has perfected. John Jorgensen demonstrated his impeccable tastefulness while playing an integral role in this incredible trio.

The Paul Marshall Band made an excellent showing at a recent Barndance appearance. Accompanying Marshall were Dick Fegy, Candy Lerman, Tom Lambeth and Marty Rifkin. Paul Marshall is best known for his talents as a bass player and back-up vocalist for George Highfill, Cimmaron Creek and Hank Thompson. Paul also writes and sings his own material as he did at this Barndance show. Judging from the crowds response, he should step out front a little more often.



Gurf Morlix, Dan Dugmore, Lonnie Allen, Dave McKelvey and Re Winkler



# JAZZ

By Scott Yanow



Julie Pado

John Collins

Some of the best jazz in L.A. is heard nightly in, of all places, Compton. **Indigo Jazz**, an attractive club in the Compton Lazben Hotel, is very easy to reach (just off the 91 freeway near the Harbor off ramp), is actually outside of the city limits (it's the first building one sees off the freeway) and has security parking. More importantly, **Ozzie Cadena** consistently books top-notch jazzmen and charges a reasonable cover. During the past month, pianists **Eric Reed** and **Cedar Walton**, saxophonist **Tim Eyermann**, organist **Jimmy McGriff** and trumpeter **Rolf Ericson** have been some of the top attractions. This is a club that deserves our support!

I caught a set at **Indigo** by veteran trumpet great **Harry "Sweets" Edison** and the **Art Hillary Trio**. Sweets has long had one of the most distinctive sounds in jazz, being able to almost laugh and cry through his horn. Now 74, Edison is still in his prime as he showed on swinging versions of "There Will Never Be Another You," "Bag's Groove," a fast "S' Wonderful" and a tender "Lover Man" dedicated to Billie



Harry "Sweets" Edison

Holiday. With steady support by bassist **Harvey Newmark** and drummer **Jimmy Smith**, along with stimulating solos by **Art Hillary**, Edison sounded near the top of his game, making it hard to believe that he was one of the stars of Count Basie's orchestra a half-century ago.

The **Los Angeles Jazz Society** is sponsoring a series of appearances by groups at the **Silverscreen Lounge** of the Hyatt on Sunset (213-656-1234) Thursday through Saturday nights, concurrently with exhibits of jazz photography from members of the newly-formed Professional Photographers Association of Southern California. Kicking off this worthy series (no cover charge!) was the **John Collins Quartet** which included pianist **Ross Tompkins**, bassist **Luther Huges** (whose contemporary jazz show on KLOM-FM each Saturday night is becoming very popular) and drummer **Paul Humphrey**. Guitarist Collins, still best-known for his fifteen years with Nat King Cole, was on scores of important recording sessions in the Forties, yet has a timeless style that is still highly enjoyable today. The tasteful set included versions of "Yesterdays," "Out Of Nowhere," "Nature Boy" and a few blues. Most impressive were the inventive bass solos of Luther Huges, although there was certainly no weak link to this excellent group.

Upcoming: **Catalina's** (213-466-2210) features the **Ahmad Jamal Trio** through June 24 and **Carmen McRae** (June 26-July 1). **Le Cafe** (818-986-2662) hosts **Cheryl Bentyne** (from Manhattan Transfer) on June 22, keyboardist **Clare Fischer** (June 23), the **Mike Garson Trio** (June 27), trumpeter **Mark Isham** (June 28) and the talented saxophonist **Brandon Fields** (June 29 & 30). The fusion group **Continuum** will be at **Harbor College** on June 23 (call 213-267-1830). **Indigo Jazz** (213-632-1234) presents the great violinist **Papa John Creech** (June 22) and the Latin jazz group of **Poncho Sanchez** (June 25), while a new jazz club, **Stingaree Gulch** (213-519-8200) in San Pedro, features the double bill of tenor great **Bob Cooper** and singer **Julie Kelly** (June 22) and trumpeter **Rolf Ericson** (June 23).

# BLACK MUSIC

By Wayne Edwards



Nancy Wilson

The **Arsenio Hall Show** continues to make it difficult sometimes to decide whether to go out and party or stay home and catch some unique programming. As reported in last issue's column, Hall's scheduled guests included the **West Coast Rap All-Stars** with a performance of their hit single "We're All In The Same Gang." What wasn't known then was that Hall actually intended to get all the artists involved with the song to appear on his show. Produced by N.W.A's **Dr. Dre** and organized by former gangleader **Michael Conception**, the song features **Tone Loc**, **M.C. Hammer**, **N.W.A.**, **Michel'e**, **Young MC**, **J.J. Fad**, **Digital Underground**, **Easy-E**, **Ice-T**, **Oaktown's 3.5.7**, **King Tee**, **Body & Soul**, **Def Jef** and **Above The Law**. Kudos to Hall for continuing to stretch the limits of conventional talk show formats.

Talk about stretching the limits: Capitol Records guitarist **Stanley Jordan** recently brought his astounding show to the **Roxy**. For those unfamiliar with Jordan, it's almost im-

possible to describe his technique because the man literally plays two guitars at the same time. His left hand pounds out the rhythm on a guitar strapped to him in traditional fashion. It's that other guitar, the one sitting up on some sort of custom-made stand giving way to the melodies played piano-style by the right hand that will really get your attention. And the fact that he's doing this left/right, rhythm/lead thing simultaneously makes him all the more phenomenal. Jordan was supported by **Kenwood Dennard** on drums and **Charnott Moffett** on bass.

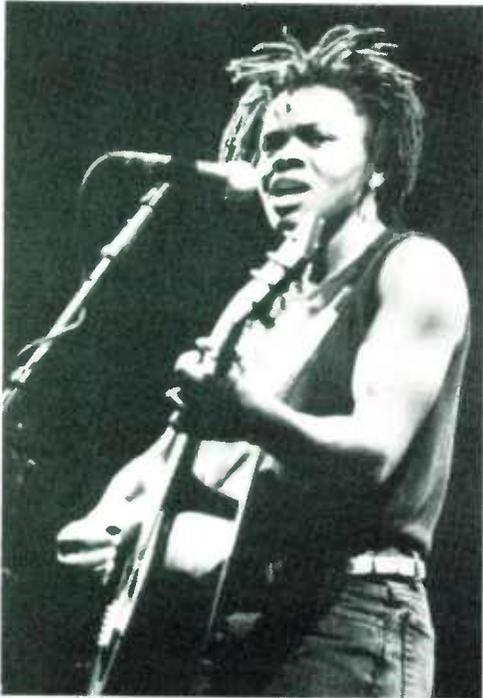
One of my all-time favorites recently passed through town. The incredible and lovelier-every-day songstress **Nancy Wilson** played four sold-out shows at the **Strand** which is the perfect room to see her. Wilson praised the club which offers intimacy without overcrowding when she called it "the best I've seen since the old **Coconut Grove**." Wilson's set included favorites like "Love For Sale," "A Song For You" and "Don't Ask My Neighbor." The latter offered a special treat when the **Emotions** took the stage to handle the background chores. Always a class act, Ms. Wilson received a standing ovation when she introduced the popular "If I Could" by saying "I love songs I can sing for my children. We're all struggling, but on your upward climb please don't leave your children behind."

The annual **Budweiser Superfest** is coming to the Rose Bowl once again on Saturday, July 7. This year's show features **Maze**, **Patti Labelle**, **Bell Biv DeVoe**, **Regina Belle**, the **Gap Band**, **After 7**, **Big Daddy Kane** and **Tony! Toni! Tone!** Like last year, Superfest ads boast "non-stop music on a revolving stage." Tix are available at all Ticketmaster outlets.

**MELLOW NOTES:** There's certainly no lack of music the first half of July. Choice concert picks include **Smokey Robinson & Natalie Cole** (July 6 & 7) and **Barry White** (July 8), both at the **Universal Amphitheatre**. If you like your nightlife at home, check out **Dianne Reeves' Never Too Far CD** (produced by **George Duke**) and the brilliant **A Donny Hathaway Collection**. MC



The Same Gang



Tracy Chapman

## Tracy Chapman Johnny Clegg & Savuka

Greek Theatre  
Los Angeles

When you buy your ticket for a performance by pop/folkster Chapman, you know what to expect—a no-frills show featuring catchy acoustic guitar melodies, insightful lyrics and not much in the areas of production and pyrotechnics. But in this age of synth-dance music and style over substance, a charming and distinctive voice like Chapman's is a real breath of fresh air. And while her often brilliant songs convey messages of urban struggle and the longing to be free from suffering, she underscores her lyrics with a feeling of optimism.

As a performer, Chapman doesn't really do much—just stands and strums, either by herself or backed by her solid five-piece band. She also seems a bit timid and embarrassed by all the adulation and lets her material substitute for a genuine rapport with her audience. But, oh, that material...the hooky yet angsty trademark "Fast Car," the sweetness of "Baby Can I Hold You," the passion of "Talkin' 'Bout A Revolution" and the resolve of "This Time" seem to be enough for her fans, to whom the message is obviously more important than the medium.

By playing her entire debut album and most of the follow-up *Crossroads*, Chapman drew attention to the fact that her second release, while solid, never approached the stellar accessibility of the first. Happily, she knew how to please the crowd, adding to her eighty-minute set a Nelson Mandela freedom song which drew waves of



Johnny Clegg & Savuka

raves. Overall, she could use a few lessons in showmanship, but on the sheer strength of her material, she was a sheer delight.

Opening for Chapman and providing a party-like contrast to her soft folkiness was the energetic South African ensemble Johnny Clegg and Savuka, whose hard-edged rock-reggae sound was complemented by playful rhythms, exotic Zulu lyrics and exciting African warrior stage antics. After the fancy grooves of Savuka, Chapman may have lowered the energy level, but the packed house didn't seem to care much.

—Jonathan Widran

## Shadowfax

Santa Monica College  
Santa Monica

The only thing missing from the Shadowfax press kit is the secret of how they make their six-man band sound like a sixteen-piece modern orchestra. Having just released their seventh LP, Shadowfax came home to end their twenty-three date U.S. tour to a hero's welcome.

The popular instrumental group began weaving their unmistakable sound to an already worn-over audience sitting in pin-dropping silence and anticipation. Their music seems to conjure up images of movement

and travel that swell up and down with a surrealistic feeling, all without leaving your seat. The middle eastern ethnic feel of their material magically blends electronic instrumentation with acoustic sounds. The first track of their new LP (*The Odd Get Even*) entitled "Oasis" was a perfect example. Their set was enhanced even more by the virtually perfect mix and room acoustics. Hats off to the soundman.

As individuals, Shadowfax is a chain without a weak link. Their ability to blend together as a group is amazing. Bassist Phil Maggini may never become a professional comedian but will always be in demand as a musician. Newcomer Jerry Goodman is probably best known as the former Mahavishnu Orchestra violinist. It's hard to imagine anyone from John McLaughlin's pioneer fusion band as having improved their chops, but Goodman's playing went into outer space and beyond. He attacked his violin without mercy and made it scream in pain or moan like a woman in ecstasy. Stuart Nevitt's tribal percussion spotlight could never be demeaned simply as a "drum solo"—would you call a chocolate/raspberry truffle a candy bar?

Shadowfax have long outgrown the limiting title of a new age band; their music is only limited by each listener's imagination. This explains the lack of drugs and the choice of refreshments at the concert; in short, the more brain cells you have the more you will like Shadowfax.

A follow-up summer tour is currently in the works as of this writing, until then, excuse me while I run out and hunt down the rest of their recordings.

—Randy Karr



Shadowfax

## Alannah Myles

The Roxy  
West Hollywood

You know there's something major happening when the diminutive facade of the Roxy is obscured by three monster tour buses. True enough, "major" is an apt word to describe the awesome success of Alannah Myles—a Number One single, "Black Velvet," and a Top Five album.

This concert had more the air of a celebration than a standard rock show. Atlantic personnel were as pleased as a bowl of platinum punch, while the fans, those who helped fill that bowl, reacted almost deliriously to everything from the slightest hip shake to the quickest wink of her emerald eyes. Technically, Myles, whose voice on record is strong, did not disappoint in translating her deep-throated prowess to a live setting.

"Still Got This Thang" was a Southern bootstompin' twanger and a fine opening piece, while "Rock This Joint" continued the swaggering mood. Obviously, with but one rather uneven album to her credit, the quality of material was unbalanced. Once you get past the range and guttural frenzy of her voice, you're often left with hollow, toy-rock songs that neither excite nor inspire. Give her credit for actually making lesser numbers like "Just One Kiss" and "Love Is" sound better than they actually are.

"Hurry Make Love," on the other hand, presents the kind of self-assured sexual bravura that utilizes her voice as a foreplay mechanism that makes hair—among other things—stand on end (alright, the admittedly braless tank-top didn't hurt either). As she lied on the stage chanting the song's title chorus you could feel the Roxy's male contingent slowly looking for the place to take a number.

Her band had more personality and distinctiveness live than one would gather from the album, and the interplay between singer and musicians, although forced at times, had a playful quality that fueled the fun. Guitarist Kurt Scheffer was very sharp, bringing an extra bluesy dimension that kept much of the material from sinking too deeply into the pop quagmire.

Naturally, the runaway smash hit single "Black Velvet" was Myles' piece de resistance. It is a solid song and was played this evening with the same smoothness that made it an obvious radio and MTV classic. She sang it with the down-to-earth confidence of a woman who's unashamedly proud of her success. Still, one can't help but feel she's just scratching the surface and bigger things are yet to come for this swaggering Canadian. Which means next time she'll probably find a larger venue to park her buses.

—Scott Schalin

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## Taz

*The Roxy*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

▣ **The Players:** K.K., vocals; Ethan Gladstone, guitar; Rick Berry, guitar; Chris Roy, bass; Joey Carallo, drums.

▣ **Material:** Taz plays the kind of stop n' groove riffs that characterize a lot of the L.A. street scene bands these days. Most of their songs are catchy, chugging hard rock that pause frequently for effect in the style of Guns N' Roses' "Rocket Queen." One tune that stands out as the most memorable of the evening is "No Relation," which has a chorus

that instantly stamps itself into your brain. Most of Taz's material follows a similar pattern, but the band's energetic delivery really makes the tunes work. The vocal lines are melodic and the music is raw. "Open Arms" is in a similar vein, but is boosted by an interesting guitar solo that utilizes a wah-wah pedal for a psychedelic feel. As with most local bands, lyrics are a weak point, too often relying upon the easiest, most overused way to express a thought.

▣ **Musicianship:** Taz works together well as a unit; the band was tight and the performance of the songs was energetic and attention-worthy. The lead guitarist made great use of his wah-wah, adding interesting retro-feeling solos to otherwise very modern songs. He

and his partner used the two guitar setup to create a canvas/paint effect—with one instrument serving as a background for the other. Bassist Chris Roy stuck mostly to straight ahead, solid bass playing (as most of the songs require), but got to add some slap bass in "Bit of Magic." Vocalist K.K. shows an intensity that is good to see in club bands these days. His voice is clear and powerful and is perfectly suited to the material.

▣ **Performance:** If you ever go to see Taz, be sure you stay until the very end, because this is one band that improves by leaps and bounds as the show progresses. The energy and intensity levels steadily rise as the band feeds off the enthusiasm of the crowd. The band interacts not only with the crowd, but with each other, and all of them move well and constantly. It is apparent that they are having fun up there, and this is crucial to the success of the performance of these kinds of tunes. K.K. was born to be a rock & roll frontman; physically, he is a cross between Bret Michaels, Sebastian Bach and Jani Lane. Emotionally, he sings the songs like he means them—veins bulge, muscles tense, fingers grasp. He's not just up there singing empty words, these songs mean something to him—and this is the type of passion that ignites audiences. As a credit to vocalist K.K., he is able to deliver average songs with great vigor and passion.

▣ **Summary:** Taz is one of the hottest bands in L.A. right now. Of course, many bands before them and many bands after them will burn out their buzz and fall from favor before any record label signs

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Tom Kidd

# CLUB REVIEWS



**New Tribe: Too much like INXS.**

them. It is quite apparent that Taz is still a club band (they do not have the songs to sustain them for an entire album's worth of material). They need to concentrate on songwriting if they want to take it all the way. Meanwhile, if you are looking for an energetic, fun hard rock band, Taz would be a pretty safe bet. Sometimes too safe—and that's one thing that needs workin' on.

—Daria DeBuono

## New Tribe

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Pat O'der, vocals; James Parlingutan, guitar; John Lemmo, keyboards; Anthony Avila, bass; Steven Dorst, drums.

□ **Material:** The operative word here is INXS. If imitation is the sincerest form of flattery, there should be some mighty flattered folk living down-under tonight. While Australia has INXS and wallabies, Hollywood has (in excess) wannabes like New Tribe. Don't get me wrong, the band's songs and approach are well put together; it's just that they're put together much too blatantly from such obvious sources. Result: major point reduction for lack of originality.

□ **Musicianship:** Each member played well and with authority. Special mention to guitarist Parlingutan who used outboard effects well to lend an ear-pleasing element to the material. Avila's use of acoustic bass was also a creative touch. Singer O'der must have had monitor problems early in the set, as he strayed pretty far afield in keeping to the songs' key. As the set progressed, his pitch solidified—with only occasional forays into questionable territory.

□ **Performance:** While the band presented itself as a unit, the definite focal point was singer O'der, and here the INXS-detecto-meter goes off the scale. Michael Hutchence's vocals, stage moves, even haircut are all appropriated by O'der; unwittingly creating more of a Vegas-style tribute than just merely using Hutchence as a source to expand upon. Quick, call *Spy*. I think we have a new entry for "Separated at Birth." Further result: more points off for attempted doppelganger deception.

□ **Summary:** New Tribe filled the Whisky with fervid fans who didn't give a tinker's cuss about the obvious cops from familiar groups—they recognized what they liked, and the band provided it for them. Outside of INXS' early retirement from music, though, it remains to be seen if this band can forge their own individual niche. To listen like thieves is one thing—to steal like them, is quite another.

—Steve Silva

## Restless Society

*Madame Wong's West*  
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Erin Perry, lead vocals; Dan Tomlinson, guitar; Leon Taylor, bass, vocals; Z, drums; Brad Hale, guitar.

□ **Material:** Restless Society reminds me of that old Certs commercial: are they a rock band or are they a pop band? It doesn't matter—the taste is still sweet. On the rock side, they make good use of all those chunky rhythms one usually associates with Keith Richards and company. They took the audience down to Stoney End a few times during the set, most noticeably on the intro to "Desperate Hours." That particular song is also a good indication of the

group's pop sensibilities as it has a very strong chorus section. Restless Society is at their best, however, when they are truly being two bands in one. During their other strongest song, "Shadows," the lightness of the melody line played coolly off the roughness of the music, making for a very interesting aural treat.

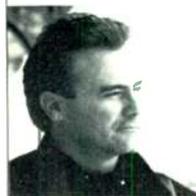
□ **Musicianship:** The category: Best Tina Turner Tribute by a White Girl. The winner: Erin Perry. The lady has more soul than you'd find in a Fayva store and more emotion than my lover after a quarrel. Leon Taylor sings pretty good, too, though on their mid-set duet he had a hard time keeping up with Perry's intense talents. Kudos also to guitarists Dan Tomlinson and Brad Hale for setting a very interesting mood during "The Damned." Their use of atmospheric tonalities set a dangerous and somewhat mournful mood played over a new wave rhythm.

□ **Performance:** Perry uses a tough girl stance balanced out with an effusively friendly stage manner. You'd have to have been standing in the parking lot to not feel like she was extending her welcome to you personally. On the whole, Restless Society came off as a pack of pit bulls with wagging tails; they could have shredded the place, but they're more interested in being liked. A wonderful balance, once again, between pop and rock flavors.

□ **Summary:** I've got both of my thumbs up for Restless Society though there are a few rough spots. For instance, some of their lyrics and titles are probably a bit too tough for Mr. and Mrs. America. On the other hand, confrontation is always more interesting than complacency. As a baby band, they have a bit of growing to do, though they're long on their way. Restless Society could be very big on the scene. They're already very good.

—Tom Kidd

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RINGS OF SATURN

## CLUB REVIEWS

### Raindogs

*The Wiltern*  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Mark Cutler, lead vocals, guitar; Johnny Cunningham, fiddle, mandolin; Darren Hill, bass; Emerson Torrey, guitars, vocals; James G. Reilly, drums.

□ **Material:** The Raindogs' material is an intriguing blend of Celtic, Cajun and rock & roll music that is heavy on fiddle solos, loaded with poignant lyrics and moves through a variety of colorful and unusual melodic structures. It's kind of what Bob Dylan might sound like if he took an extended vacation in Scotland and soaked up a good bit of the culture there, went on to see the sights in Ireland, then on his return to the States stopped off in New Orleans smack in the middle of Mardi Gras for some crayfish or blackened something and before leaving Louisiana, topped the whole adventure off with a few all-nighters at Pat O'Brien's, sloshing down hurricane drinks while listening to the Stones' *Let It Bleed*.

□ **Musicianship:** This Boston-based band boasts five heavyweight musicians who all equally contribute to the Raindogs' tight sound. Belfast-born Jimmy Reilly on drums together with bassist Darren Hill (formerly with the Red Rockers) hold down the fort with rock solid footing, while Johnny Cunningham (who is a native of Edinburgh, Scotland) takes off on one jamming fiddle or mandolin solo after the next and guitarists Mark Cutler and Emerson Torrey trade off tasty guitar licks. Cutler is also responsible for lead vocals—he's got one of those twangy, Dylanish voices, but with lots of passion and character.

□ **Performance:** Relying heavily on material from their recently released debut LP on Atco/Atlantic, *Lost Souls*, the Raindogs were not overly mobile or energetic on this, the last night of



Raindogs: *They'll keep your feet a tappin'.*

their eight-week non-stop tour with Warren Zevon. I can't completely fault them if they were burnt out, but they would've done well to at least try and make some sort of connection with the small but supportive audience. The band did, however, jell as a unit and kept my feet a tappin' through their entire set. Highlights included the catchy "Too Many Stars," "I'm Not Scared" and a bluesy ditty that afforded Cutler plenty of room to stretch out on guitar entitled "Something Wouldn't Be The Same."

□ **Summary:** The Raindogs are a strong, new entry into the Waterboys territory. Bandleader Mark Cutler is blessed with the ability to write memorable tunes with compelling and vivid lyrics. Now, if they can only think of themselves as performers rather than just a bar band, they'd have it made.  
—Pat Lewis

### Square 1

*F.M. Station*  
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩



Square 1: *Bringing back new wave?*

□ **The Players:** Dale Beene, vocals, bass; Shari Padveen, vocals; guitar; J. Hanz Ives, guitar; Mitch Ross, drums.

□ **Material:** I have a friend who claims that an early Eighties, new wave revival is soon to hit our unsuspecting decade. If this comes to pass, be assured Square 1 is ready. Listening to their songs is a guaranteed time-machine trip to the first term of our "acting" President Mr. Rayguy; a return to the days when the likes of Tommy Tutone and Greg Kihn ruled the airwaves. Songs like "Sad Song" and "Hard Life" belie their titles with the bouncy power-pop rhythms and feel that were once au courant at Club 88 (R.I.P.). The obvious standout of the set was "All Comes Down To You," which the band—realizing perhaps that it was their strongest song—played accordingly.

□ **Musicianship:** Guitarist J. Hanz Ives' fretboard work was very impressive as he made the most of the limited lead breaks that the genre provides. Rhythm guitarist Padveen was steady in an occasionally unheard support role, while bass and drums played cleanly and concisely—just as the style demands. The strong group harmony, especially on "Save Me From My Life," was an added plus.

□ **Performance:** The majority of the lead vocalizing was handled solidly if unspectacularly by Beene; his only drawback being that, while the rest of the band evinced a loose "pop" feel to their stage demeanor, he had a tendency to assume a rigidity that seemed somewhat out of place amongst the uptempo proceedings.

□ **Summary:** Square 1 is a pop band in a Guns N' Roses era. To some, this type of music may seem dated; to others, it's the Next Big Thing (again). Although remaining unconvinced, I have been thinking about mounting a search through the forgotten regions of my closet—I know there's a couple of skinny ties back there somewhere.

—Steven Silva

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# REVIEWS



Tom Farrell

Backseat Driver: Return to the Seventies.

## Backseat Driver

The Whisky  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Jim Katsikides, guitars, b. vox; Dan Whims, keyboards, b. vox; Doug Lavery, drums, b. vox; Gary Schou, lead vocals and sax; Bob Sims, bass, b. vox.

❑ **Material:** Backseat Driver has a sound that is firmly rooted in the Seventies rock sound of UFO, Uriah Heep (as evidenced by the cover of "Stealin"), Deep Purple and Grand Funk Railroad. While the band undeniably captures this sound, they've managed to weave in a piece of their own musical identity. Their material is song-oriented, with some memorable riffs and melody lines.

❑ **Musicianship:** Backseat Driver's strong point: All the guys in this band are more than competent at what they do, and it shows. Drummer Doug Lavery has some great fills, and together with bassist Bob Sims, they weave a formidable rhythm section that helps power most of Backseat Driver's material. Guitarist Jim Katsikides adds a good note to the rhythm section, as does keyboardist Dan Whims, and both are commendable as soloists and display a tremendous knowledge of their instruments. Vocalist Gary Schou earns a thumbs up; this guy's got a great voice, a really powerful midrange and excellent control.

❑ **Performance:** There really isn't a whole helluva lot you can do on a small stage like the Whisky, especially when it's heavily laden down with so much equipment. The responsibility usually falls on the frontman, and Schou handled his chores beautifully. This guy is the classic Seventies-style frontman, avoiding the cliches that plague so many Sunset Strip frontmen today.

❑ **Summary:** Backseat Driver is a high quality band with their act together—their one Achilles Heel is the fact that their music is so steeped in the past and tied down to that

particular sound, which may jeopardize their chances with A&R types who have yet to realize that there *is* a market for this stuff, as evidenced by the success of radio stations like KLOS. If Backseat Driver could make this sound more of their own, I think it would be a lot better. But overall, Backseat Driver is an excellent band and one of the better ones on the Strip today. —Tom Farrell

## Trouble

The Palace  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Eric Wagner, vocals; Rick Wartell, guitars; Bruce Franklin, guitars; Ron Holzner, bass; Barry Stern, drums.

❑ **Material:** Heavier than a truckload of Candlemass LPs, Trouble may be the most stylistically heavy band working today. The problem with Trouble in the past had been structural excesses that undercut the core of the heaviness. But under the recent guidance of Rick Rubin, this

band has matured and trimmed away the flab for a delivery that's both layered and focused. "At The End Of My Daze," "Rest In Peace" and the epic "Misery Shows (Act II)" were spiritual journeys from their latest album (and first for Def American). Many of the songs are structured around the uncertainty of what it means to be spiritual in a profane world. The inner quest is not always an optimistic one, and Trouble's viewpoints are often realistic muses about the struggle of obeying a god you may never really come to know. Call them White Sabbath.

❑ **Musicianship:** Trouble plays a kind of Metallica-style music in mixing tempered, grinding riffs with some seriously heavy leads. The dual guitar work of Wartell and Franklin was at times almost classical, while bassist Holzner remained deep like a gravedigger sinking his shovel into some fresh soil. Eric Wagner's voice, which has an unshakable Ozzyism about it on record, proved much more distinctive in the live setting which was all the better in developing their own identity. On the other hand, the drumming, while technically fine, sounded too hollow compared to the richness of the other instruments.

❑ **Performance:** Wagner looks like a young Coverdale, and his peace sign flashing was a perfect send-up of the obvious Ozzy comparison. There were thankfully no religious diatribes, since this is a band that leaves the question of spirituality up to the listener. The band's presence was so professional they actually seemed a little too stiff, a little too polished. This might be okay when they get to the arena level, but not in the intimacy of the Palace. Perhaps their connection with the audience is something they could master now, on this smaller level, to prepare them for crowds of several thousand later.

❑ **Summary:** It's a classic case of good versus evil. Heavenly muses buried in deadly riffs. Whichever path you choose, heaviness awaits. —Scott Schalin



Paul Naikin

Trouble: Thoroughly professional and heavy.



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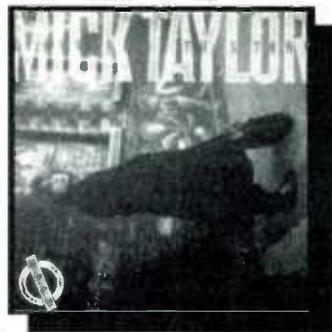
# RECORD REVIEWS



**Depeche Mode**  
*Violator*  
Sire

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Depeche Mode and Flood.  
□ **Top Cuts:** "Personal Jesus," "Halo," "Enjoy The Silence."  
□ **Summary:** Are we having fun yet? Not if you're a member of Depeche Mode. Layered in an atmosphere of gloom and anchored by mostly robotic rhythms, *Violator* would seem to represent (like most DM albums) mood music for chronically morose people. Yet songs like the infectious and typically blasphemous, "Personal Jesus," also point to a band with a more melodic bent than your average goth outfit. When the quartet revs up the tempo all the way to medium speed, you can even dance to this Orwellian synth-rock.  
—Jon Matsumoto



**Mick Taylor**  
*Stranger In This Town*  
Maze

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

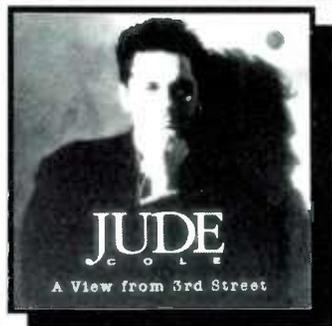
□ **Producer:** Mick Taylor & Phil Colella.  
□ **Top Cuts:** "Stranger In This Town," "You Gotta Move," "Goin' South."  
□ **Summary:** Mick Taylor has returned with a live LP that proves once again who the best guitarist was in the Stones. Taylor has found his niche in the Nineties by doing what he does best—playin' the blues. His guitar work is brilliant and more that makes up for the occasional under-the-pitch vocals. A wide variety of blues styles are represented including two Stones' remakes, "Jumpin' Jack Flash" and the steel slide guitar workout "You Gotta Move." Required listening for any guitarist and/or blues lover.  
—Randy Karr



**Screaming Sirens**  
*Voodoo*  
Restless

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ethan James  
□ **Top Cuts:** "Little White Lies," "I Heard About You," "This Is My Home."  
□ **Summary:** A new lineup and a more contemporary sound (and a harder edge) may have usurped the cowgirl punk motif that the Sirens five used to employ, but one thing remains clear on this twelve-song waltz through Voodoo-land: Plez and Co. can still raise a libido or two. Naturally, the sexually erect lyrics, infectious, hook-laden song structures and catchy, harmonized vocals will no doubt incite the masses to dance a jig, swill beer and fornicate wildly. Whatever way ya like it, though, the Sirens will punch yer love button!  
—Eric Niles



**Jude Cole**  
*A View From 3rd Street*  
Reprise

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** David Tyson  
□ **Top Cuts:** "Baby, It's Tonight," "Time For Letting Go," "Get Me Through The Night."  
□ **Summary:** If you get turned on by commercial pop-rock textures, this is the album for you. Cole has a strong radio-ready voice in the John Waite vein and a songwriting ability tailor-made for chart-busting success. The first single, "Baby, It's Tonight," is one of those songs with a memorable melody that has already cracked the Top 20. In fact, this entire album sounds like a hit derby filled with spirited pop, blues, R&B and rock extracts. A stirring collection of contemporary commercial rock & roll.  
—Steven P. Wheeler



**Brandon Fields**  
*Other Places*  
Nova

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** David Garfield, Alan Hirschberg, Brandon Fields.  
□ **Top Cuts:** "You Got It," "Undercover," "Gina," "Marie."  
□ **Summary:** This third release by contemporary jazz's finest saxman is by far his most focused package to date. Along with the top session cats in L.A., his powerful soprano, alto and tenor balance jammin' funk ("You Got It," "Know How"), tenderness (the two girl titles), breeziness ("Old San Juan," featuring a soulful vocal by Phil Perry) and some very fancy mainstream improvisations ("The Face On Mars," "Other Places"). All of this has a decided "up" feel to it, and most of the material is instantly hummable. But the passion of Fields' playing is the real star.  
—Jonathan Widran



**Rob Mullins**  
*Tokyo Nights*  
Nova

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rob Mullins and Kevin Clock.  
□ **Top Cuts:** "Tokyo Nights," "Boyz Will B Boyz," "No Secrets."  
□ **Summary:** Keyboardist Mullins is one of pop-jazz/fusion's most innovative players and an expert at texturing perky acoustic piano licks with unique and melodic synthesizer grooves. Several tunes in this collection have a decidedly Eastern edge, and the funky title cut even includes a Japanese rap interlude for good measure. Mullins balances the jumpy material with the lovely "No Secrets" and experiments with a Pastorius/Weather Report hybrid sound on "Jaco Does The Weather," which features some moody fretless bass.  
—Jonathan Widran



**Marty Balin**  
*Balcine*  
Mirror

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Marty Balin, Trish Robbins, Bob Danielson.  
□ **Top Cuts:** "Hearts," "There's No Shoulder," "Do It For Love."  
□ **Summary:** Ex-Jefferson Airplane/Starship commander/vocalist Balin never seemed to get his due as a solo artist, but this collection, mixing early Eighties hits like "Hearts" with Starship gems like "Miracles" and five new cuts, proves him to be a master at lite, mid-tempo pop-rock. All fourteen tunes are ultra-pleasant and catchy, relying on strong melodies, love-oriented themes and Balin's breezy and distinctive stylings. It's always a pleasure listening to a vocalist who lets you understand all the words.  
—Jonathan Widran



**Melba Moore**  
*Soul Exposed*  
Capitol

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various.  
□ **Top Cuts:** "Lift Every Voice And Sing," "Do You Really Want My Love," "Too Many Lovers."  
□ **Summary:** Melba's version of "Lift Every Voice And Sing" features Anita Baker, Howard Hewett, Bobby Brown, Stephanie Mills, Jeffrey Osborne, Dionne Warwick, Take 6 and Stevie Wonder and is truly the blockbuster all those names would suggest. Unfortunately, the rest of the album is basically just a bust. File this one under "another multi-producer catastrophe" because nine producers on ten cuts equals absolutely no direction or purpose, and Melba's vocals sound totally uninspired by most of what's going on.  
—Wayne Edwards

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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

**SAMMY'S FIRESIDE**  
2100 N. Glenoaks, Burbank, CA 91506  
Contact: Stan Scott & Associates, (818) 398-1294  
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.  
Club Capacity: 165  
Stage Capacity: 5  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

**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

**SILVERADO SALOON**  
14530 Lanark St., Van Nuys, Ca 91402  
Contact: Stan Scott, (818) 398-1294  
Type of Music: Hard rock & heavy metal.  
Club Capacity: 200  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No

Audition: Send tape to above address.  
Pay: Negotiable.

**THE WATERS CLUB**  
1331 S. Pacific Avenue, San Pedro, CA 90731  
Contact: Joe Gallagher, (213) 547-4423.  
Type of Music: Rock & roll and all other types.  
Club Capacity: 1200  
Stage Capacity: 35  
P.A. Yes  
Piano: No  
Lighting: Yes  
Audition: Call or send promo pack to On The Move Productions, c/o Ronald Nagby, P.O. Box 1251, Arcadia, CA 91006.  
Pay: Negotiable

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

### ORANGE COUNTY

**THE COACH HOUSE**  
33157 Camino Capistrano, San Juan Capistrano, CA 92675  
Contact: Ken Phebus (714) 496-8927  
Club Capacity: 350  
Stage Capacity: 8-15  
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

### MISCELLANY

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

**CHAMELEON MUSIC** group needs interns. Call Moose (213) 973-8282.  
**SBK RECORDS** seeking 2 promotion dept. interns ASAP. Please call Stacy (213) 274-3560.  
**EXPERIENCED ENGINEERS**, 2nd engineers, & techs; free lance, part & full time for 24 track studio. Send resume: GMR, P.O. Box 2747, Hollywood, Ca, 90078.  
**ROADIE INTERNS** needed for summer of '90 "Summer Of Change" concert series. Contact Paul (213) 876-1134.  
**INTERN WANTED:** Management office of major rock bands seeks intern. Contact Steve @ (213) 851-8800.  
**RAINBO RECORDS & Cassettes** seeks individual familiar w/ graphics, recording and/or cassette terminology to assist sales & customer service dept. Will train, full salary. (213) 829-0355, Steve or Jack Brown.  
**INTERN WANTED** for studio. Must have transportation. (818) 765-6932.  
**MUSIC PRODUCTION CO.** seeks composer/producers w/own recording equipment. Experienced in jingles & film scores. Leave message for Brad @ Whooya Productions, (213) 393-1660.

**MUSIC PRODUCTION/TV** post-production co. needs P/T assistant to management & promotion. Good phone voice & light typing. Expenses & commission paid. Chris (818) 769-7053.  
**SHARP, DEPENDABLE** person wanted w/ interest in public relations/artist management. Must be organized self-starter. No pay to start. John (213) 384-9107.  
**RECORDING STUDIO** needs P/T interns w/good phone skills for office work. Female pref. No pay but studio time for aspiring artist. (818) 996-2917.  
**VOLUNTEERS NEEDED** to assist w/ various tasks for Vocal Faire '90, Sept. 8-9, 1990. Work in exchange for admission. Call (213) 969-1607.  
**BRIGHT, CREATIVE**, experienced exec-director w/ admin. skills wanted by charitable entertainment corp. Send resume: The Benefit Network, 8033 Sunset Blvd., Suite 579, West Hollywood, CA 90064.  
**MANAGEMENT CO./SHOW** promoter offering the following internships: Marketing, Media, Driver(s), Concession Sales, Stage Crews. May lead to pay after training. Gary, (818) 768-5242.  
**INTERN** for tour bus co. w/possibility of becoming paid position. Call Anita, (213) 466-6900.

**INDEPENDENT RECORD** distributor has 3 F/T Positions open for an experienced telemarketing/field sales rep., buyer & key punch operator/typist. Call Bob, (818) 778-3266.

**SONG PLUGGER** wanted to represent the catalogues of a team of writers/producers. Motivated, experienced preferred. Possible royalty position. Pat (213) 874-4733.

**ARTIST MANAGEMENT** promotion co. seeks interns. Non-paying to start, great way to learn business. Contact Kelly, (818) 753-1234.  
**ENIGMA RECORDS** is seeking 2 self motivated interns to assist in Publicity dept. No pay to start but could lead to paid position. Steve, (213) 390-9969 X 223.

**ALL AROUND SALES** person/song plugger needed. Low pay & commission. Sincere opportunity. References required. Equal opportunity employer. Leave message for Sally, (213) 468-9000.

**ROCK MANAGEMENT** co. needs interns. Must be dependable. (213) 393-5955.

**WANTED:** Live sound engineers for local & national tours. Send resumes to Pro Show USA, 20409 N.E. 100th St., Redmond, WA 98053. FAX # (206)-868-6476.

**SOUND ENGINEER** wanted for studio work. No pay but great opportunity for night person. Also live work. Guitar based hard rock. Dag @ Main Attractions, (818) 907-0527.

**COCONUT TEASER** seeks P/T intern/booking assistance, weekdays. Over 21 w/ car & knowledge of local scene. Will lead to paying position. (213) 654-4887.

**INTERN ENGINEER** wanted for top rehearsal facility in N. Orange County. Non-paying position. Excellent hands-on training. No experience necessary. Craig (714) 529-8220.

**ESTABLISHED SOUND** effects co. seeks career-minded intern w/ exceptional writing skills & exp. in sound. F/T; Pay begins after 30 days. Call Vicky (213) 463-4840 (12-2pm).

**COCONUT TEASER** seeks P/T receptionist/door girl 2 nights/wk. Paid position & possibly F/T later w/ booking responsibilities. (213) 654-4887.

**RECORD CO.** w/ major label distribution seeks enthusiastic promo/intern. 2-3 days weekly. Must love/respect good R&B/funk/rap. Leads to employment. Hollywood, (213) 285-3300.

**PUBLICIST WANTED** to handle major new R&B/funk act getting national exposure. Experience in black trades/ publication necessary. Growth potential. (213) 960-8960.

**RECORDING ENGINEER & manager** needed @ new 24 trk studio in Burbank. For information, (818) 982-1557.

**INTERN WANTED** in radio promotions dept. of record label. No pay. Call Michelle Vis (213) 937-4660. After 2 pm.

## PRO PLAYERS

### SESSION PLAYERS

**ANDREW GORDON**  
Phone: (213) 379-1568  
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.  
**Read Music:** Yes  
**Styles:** Pop, R&B, jazz, dance, new age.  
**Qualifications:** Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/nationwide airplay including KTWV, KKGQ, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

### WILL RAY—COUNTRY PRODUCER & PICKER

Phone: (818) 848-2576  
Instruments: Electric & acoustic guitars, vocals  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.  
**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.  
Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

### MIKE GREENE

Phone: (213) 653-9208  
Instruments: Yamaha TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sam-

# PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., JUNE 27, 12 NOON. (213) 462-5772

pler. E-Mu Proteus, Oberheim DPX-1, Matrix 6, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/hybrid Arts SMPTE-track sequencer, Fosx 16-track and 3M 24 track studio, effects galore.  
**Read Music:** Affirmative.  
**Styles:** R&B, dance, rap, pop.  
**Technical Skills:** Complete start to finish productions for demos or masters. Killer grooves a specialty.  
**Qualifications:** Vanessa Williams, Siedah Garrett, Above The Law, MC Cam, Big Lady K, The Pink Fence, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R. A. D., Barbie, Nordstroms.  
**Available for:** Producing, playing, programming, and writing. Equipment rentals.

**YALE BEEBEE**  
 Phone: (213) 254-8573  
**Instruments:** Kurzweil Midboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.  
**Technical Skills:** Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.  
**Styles:** Commercial Rock, plus all contemporary and traditional idioms.  
**Read Music:** Yes  
**Vocal Range:** Tenor  
**Qualifications:** B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.  
**Available for:** Any professional situation.

**NICK SOUTH**  
 Phone: (213) 455-3004  
**Instruments:** Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Ampeg SVT amp w/8x10 cab.  
**Read Music:** Yes  
**Styles:** All  
**Vocal Range:** Mid-tenor backing vocals  
**Technical Skills:** Fretted, fretless & slap; specializing in imaginative & melodic approach  
**Qualifications:** English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis 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.

**KIM EDMUNDSON**  
 Phone: (818) 892-9745  
**Instruments:** Linn 9000 w/disc drive, sampling & SMPTE. Great library of samples triggered by acoustic drums, octapad & DW pedal. Rack w/SPX90, DEP-5, 16 channel Hill multi-mix. DX FB01, D-50, acoustic drums & percussion.  
**Read Music:** Yes  
**Styles:** All  
**Vocals:** Yes  
**Technical Skills:** Acoustic & electric drummer & percussionist; writer & arranger; MIDI keyboard sequencer, MIDI drums & computer interface.  
**Qualifications:** Extensive recording & live experience.  
**Available for:** Sessions, concerts, touring, clubs—pro situations only.

**MAURICE GAINEN**  
 Phone: (213) 662-3642  
**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, AKG Mic.  
**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, Paramount Cigarettes, LASS Pro Member, Encore Video. Songwriting track record.  
**Available for:** Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

**STEVE ADAMS**  
 Phone: (818) 597-9231  
**Instruments:** Valley Arts and Fender Strats.

Bottleneck slide, Lap Steel, Full effects rack powered by simul-class stereo Mesa/Boogie.  
**Read Music:** charts.  
**Styles:** All forms of commercial Rock, New Age/Pop, R&B, Blues.  
**Technical Skills:** Creative guitar parts that will tastefully compliment your songs. Back-up vocals, composing/arranging.  
**Qualifications:** Great guitar tones, easy to work with, many years exper. in Various recording & performance situations. At home on stage and in the studio.  
**Available for:** Recording, touring, demos, & showcases.

**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 Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuels, 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 *Bravisimo*. Drummer on "The Paul Rodriguez Show".  
**Available For:** Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

**MERRY STEWART**  
 Phone: (213) 474-0758  
**Instruments:** Clavitar, Gleeman Pentaphonic, Roland D50, S50 sampler, Korg M1, Oberheim OBX & OB6, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/hybrid Arts Smpte Track, 1" 16track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.  
**Vocal Range:** 3 octaves.  
**Styles:** All, esp. modern rock, alternative dance, psychedelic.  
**Technical Skills:** Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.  
**Qualifications:** 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFF".  
**Available For:** PAID recording & concert work, song production, soundtracks, & videos.

**JOHN BRAINARD**  
 Phone: (818) 783-3399  
**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 Albright, Debbie Allen, Carl Anderson, Michael Bolton, Randy Crawford, Disneyland, Sam Harris, Linda Hopkins, Mendy 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 Steeltider 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:** BMMIE 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 Rooks, etc. Excellent image & stage presence. Demo tape & resume available on request.  
**Available For:** Studio & stage.

**STEVE CURRY**  
 Phone: (213) 289-0228  
**Instruments:** Acoustic & Electric guitars, MIREX, EPS sampler, TX81Z, K1, HR16, IBM P.C. w/ sequencer Plus software, various outboard gear.  
**Read Music:** Yes.  
**Styles:** R&B, Top 40, Jazz, rap, reggae, rock, ska, soca.  
**Technical Skills:** Guitarist, keyboardist, producer, songwriter, drum programmer, sampling, key tech.  
**Qualifications:** Sessions for films, TV & radio. In house session guitarist for Will's Audio Video Productions. Touring, albums or demo production for New Bohemians (Ves Martin), Watasi, The Jacksons, Buford Jones (Pink Floyd), Fabian, Jerry Reed, Harrison Kumi (African Music), members of Bloodstone & Mothers Finest.  
**Available For:** Live & studio playing-demo production, songwriting, any pro situation.

**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 & casuels.

**BOBBY CARLOS**  
 Phone: (213) 452-2868  
**Instruments:** Guitar & lap steel, vintage Fender, Gibson, Guild, Martin Guitars, Mutant Industrial Guitars, Rickenbacker electric & Oahu acoustic lap steels. Vintage Fender, Marshall, Vox amps & cabinets. Rack stuff w/ A.C.T. for direct recording.  
**Read Music:** Yes  
**Styles:** Beck, Carlton, Cooder.  
**Technical Skills:** Tone! Vibrato! Firm grasp of English!  
**Qualifications:** Never even PARKED near G.I.T.  
**Available For:** Anything interesting.

**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 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 Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatloua.  
**Available For:** Tours, local gigs, studio, rack programming, career consultations & instruction.

**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 Mienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zungair, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "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 & casuels, both originals & covers.  
**Available For:** Sessions, club work, originals, casuels.

**FUNKY JIMMY BLUE**  
 Phone: (213) 936-7925  
**Instruments:** Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpite lock-up.  
**Technical Skills:** Production, arranger, musician, engineering, composer, drum programmer.  
**Styles:** R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.  
**Qualifications:** Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.  
**Available For:** Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

**CORY JAY - BASS PLAYER**  
 Phone: (714) 983-1385  
**Instruments:** 4 string Warwick Streamer bass, 5 string Guild Pilot bass, 4 string ESP Custom fretless, Roland R-8 rhythm composer w/ library & triggers, Roland Octapad II, Roland U-220 synth module, Roland RD300 electric piano, two Carvin 4x10, 1x18 full stacks.  
**Read Music:** Yes  
**Technical Skills:** Any style, any day, any time - as long as it rocks & it grooves!! I love to play every chance I get. I've got a lot of feel and a great groove!!!  
**Qualifications:** Over 2,500 hrs. of studio recording, engineering, producing experience on

## MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work.  
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:  
**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**

Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_  
 Instruments: \_\_\_\_\_  
 Read Music:  Yes  No \_\_\_\_\_  
 Technical Skill: \_\_\_\_\_  
 Vocal Range: \_\_\_\_\_  
 Qualifications: \_\_\_\_\_  
 Available For: \_\_\_\_\_

# PRO PLAYERS

audio & video projects.

**Available For:** Live and/or studio work, demos, production, drum triggering live or in studio, showcasting, etc.

## HARVEY LANE

Phone: (818) 986-4307

**Instruments:** Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.

**Read Music:** Charts

**Vocal Range:** High baritone.

**Technical Skills:** Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.

**Qualifications:** Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!

**Available For:** Recording, touring, lessons, any professional situation, live or studio.

## LEE BROVITZ

Phone: (813) 832-0112

**Instruments:** Bass (electric & upright) / vocals.

**Read Music:** Yes

**Technical Skill:** Fretted, fretless; Melodic & groove oriented.

**Vocal Range:** Tenor (lead & back-up).

**Qualifications:** Toured &/or recorded w/ Cyndi Lauper & Blue Angel, The Shadows Of Knight ("Gloria"), Lynn Jones (Canadian TV star), In The Pink, Maynard Ferguson, Screamin' Jay Hawkins. Produced commercial productions for A&E network, Eastman Kodak, Bausch & Lomb, Gaslight Video, Berklee College of Music, numerous song festival awards, staff bassist w/ Musicamerica Studios.

**Available For:** International Touring & recording.

## BOB BUDAVIDICH

Phone: (213) 837-3973

**Instruments:** Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulclass stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.

**Vocal Range:** Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.

**Styles:** All

**Technical Skills:** Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.

**Qualifications:** 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.

**Available For:** Lead sheets, arrangements, sessions, casuals, lessons & tours.

## RONNIE CIAGO

Phone: (818) 242-7421

**Instruments:** Gretsch drums, D-drum pads, Simmons pads or acoustic triggers Midi into R-8 module (full outboard gear rack). Kawai drum machine.

**Read Music:** Yes

**Styles:** All

**Vocals:** Lead & back-up.

**Technical Skills:** Drummer, composer, programmer, instructor.

**Qualifications:** Berklee College of Music, infinite sessions in rock, jazz, latin, country, jingles. Conducted major drum clinics w/ Bill Bruford, Carmine Appice & have done many solo clinics. Played w/ Richie Blackmore, Mike Gibbs, Tito Puente, Nightshift, & many others.

**Available For:** Sessions, demos, jingles, tours, club gigs, co-writing showcases, casuals.

## JERRY SOMMERS

Phone: (213) 876-8938

**Instruments:** Gretsch wood shell drums. Sound great live & recorded. Well versed in electronics.

**Read Music:** Yes

**Styles:** All (except jazz).

**Qualifications:** Studio & road veteran. Studio work from rock albums to movie & TV soundtracks. Record sessions w/ Giorgio Moroder, Ringo Starr, Dee Murray, Monkees, Boyce & Hart, Chuck Rainey, Mike Porcaro, Paul Butterfield, Garth Hudson, Clyde King, Vanetta Fields, Ronnie Hawkins, Hunt Sales, Code Blue & many others. Any kind of click track-no problem.

**Available For:** Recording sessions of ALL types, videos, TOURS (would love to tour immediately).

## BILLY ANGEL

Phone: Studio (213) 464-7005; Home (213) 465-8770.

**Instruments:** Electric & acoustic guitars, 15 space rack w/ all effects & Mesa Boogie amps, Roland GR-50 guitar synth, "Recordarama" 16 trk. recording studio w/ Otari MX-70, TAC 36 input console, 10 synths, Q-base sequencer, excellent mic's & outboard gear, blues harp, & a hot rhythm section for hire.

**Read Music:** Yes

**Styles:** Rock, dance, pop, R&B.

**Vocal Range:** Tenor, lead/back-up.

**Technical Skills:** I hate to brag, but... I'm a world-class guitarist w/ mucho studio experience, & a talented singer, arranger, producer, programmer, songwriter, engineer, musical director, & harmonical.

**Qualifications:** Berklee School, 15 yrs. professional experience, long hair, good looks, pro attitude. References on request, gigging w/ The Body Snatchers.

**Available For:** Sessions, gigs, tours, producing/arranging, programming, vocal sessions, contracting, equipment rental.

## VOCALISTS

### COSMOTION

**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/clam-free. Together 6 yrs.

**Instruments:** Synths, percussion

**Qualifications:** Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

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

### MARQUITA WATERS ZEVIN

Phone: (818) 241-9093.

**Styles:** All

**Technical Skills:** Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.

**Vocal Range:** 3 1/2 octaves.

**Qualifications:** Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.

**Available For:** Sessions, jingles, voice overs, demos, co-writing, and live performances.

### JAMES JOHNSON

Phone: (213) 376-9166.

**Vocal Range:** 3 1/2 octaves.

**Sight Read:** Yes

**Styles:** Rock, R&B.

**Technical Skills:** Lead & background w/ improvisational ability. Very reliable. Quick ear. Lyricist. Unique & passionate performance.

**Qualifications:** Numerous demos & club dates. BA in music. Currently front w/ band "11th Hour". Wrote & performed song in movie "Jezabel's Kiss".

**Instruments:** Drums/perc. & guitar.

**Available For:** Sessions, demos, jingles, club dates. Fee negotiable. Demo/photo on request.

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- \*Carvin PB900 bs amp, includes comprssr, crossover, fx loop, graphic EQ, brnd new wftl swtch, 450 wts RMS/chnl, \$675. Ted. 213-923-2547
- \*Fender concert combo w/12" EV, chnl swtching, L-Jackson mod, fx loop. Sounds grt, \$375. Frank Harvey. 213-663-1001
- \*Gallian Kruger 4x12 guit spkr, 3 cabs avail, \$195/ea. Gallian Kruger bs cabs 2 4x10 cabs, 2 1x15 cabs, \$195/ea. 818-761-8482
- \*Marky 2 bs cabs, 4 10" spkrs, xint cond, \$1000 obo. Richard. 818-963-8787
- \*Marshall 50 wtt chnl swtching ld head, less than 1 yr old, mint cond. \$450 obo. 213-657-6725
- \*Marshall 100 wtt Mostel head, 2 cabs, brnd new, sacrifice for \$800. 213-388-5630
- \*Marshall 100 wtt super ld top circa 1971, recovrd, lks OK but sounds incredbl, 2 separate chnls, 4 outputs, EL34 pwr tubes, \$650 obo. 818-761-3735
- \*Marshall JMP 100 wtt head, xint cond, have EL34 tubes & pwr boost modification. \$500. Al. 818-964-2112
- \*Mesa Boogie bs 400 amp, all new tubes, 1 yr old, like new, grt sound, killer tones, \$625. Stewart. 213-464-5630
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-Mesa Boogie semi-class 3, top of the line quit head w/all options & new tubes & anvil cs. \$1150 obo; 112 cab w/DV, \$275 obo. Tim 818-981-1548  
-Peavey, grt for rehrls or monitor, xint shape w/covers, \$150. Ted, 213-923-2547  
-Trace Elliott bs spk cabs, 10", 18", xint cond, \$550 obo. Michael, 213-484-1886  
-Trace Elliott stereo bs amp, mint cond, \$1150, 213-850-6088  
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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., JUNE 27, 12 NOON

\*Alvarez 12 string acous, xint cond w/cs. \$350 obo. 714-592-1173  
 \*Custom BC Rich Mockingbird bs w/BMG's. American made, neck thru' body, anvil light cs. \$475. Robert. 213-769-0381  
 \*Fender Strat, dated 13 Jan 66, gold transitional logo, modified w/mockingbird @ bridge, refinished, sound gorgeous & plays like a dream. \$600 firm or swap. 818-788-0610  
 \*Ibanez Red Star 2, sunburst w/gold trim, selling for \$250. 213-465-7619  
 \*Jackson Randy Rhodes model, black w/brass hrwr, custom inlays, gd cond, \$775. 213-962-2111  
 \*Kramer guit w/F.Rose, \$300 obo. 818-781-7003  
 \*Peavey Vandenberg guit for sale, \$550 firm w/cs, black, 24 frets, Kaylor trem, designed by Whitesnake guit. Mark. 213-653-8157

## 6. KEYBOARDS

\*15 DX7 cartridges, containing over 1000 patches including Bo Tomlin library. \$275 firm. Kent. 818-348-6065  
 \*Casio VZ1 keybrd, \$425; Casio VZ10M module, \$325. 213-465-7466  
 \*Ensoniq Mirage w/compl sound library, \$500. Kurt. 213-913-2009  
 \*Oberheim OBXA, vcd cond, \$500. Call Ed/213-467-5584; Monica/213-542-7205  
 \*Performer Version 3, new in box w/mnl, \$175. Kent. 818-348-6065  
 \*Roland D10 sample pkr, plys 99 sounds, multi-limbral 6 w/PCM card, \$450. Call Caroline. 213-840-2216  
 \*Roland JX3P w/edftr, MIDI filter & echo pdl, \$300. 818-985-5312  
 \*Roland JX8P synth, gd cond, xint analog synth, \$500. Call Ron. 818-765-3179  
 \*Roland S550 w/Roland library & mouse. Mint cond, \$2000 obo. 818-344-9666  
 \*Yamaha DX7 2D, \$1100, Oberheim OBX, \$475; Yamaha DX7 \$600. 213-469-3725  
 \*Brnd new, Akai S950 sampler, 10 hrs use, \$1500. Call Mauro. 213-627-6923  
 \*Casio CZ101 synth, like new, all mnl's & boxes, gr sound, \$150. Jeff. 213-204-6453  
 \*Korg Poly 61, 64 presets, xint cond, no MIDI, \$200. Jeff. 213-312-1874  
 \*Roland JX8P synth, xint cond, will sell for \$500. Pls call Jesse. 818-505-9626  
 \*Yamaha S550 digital sampler w/hot disk library & Roland screen. Comp, perf cond, \$2250. 818-997-2828  
 \*DX7 w/light cs, 512 patch cartridge, pdf, mms, \$750 obo. Jill. 213-839-4706  
 \*Korg Poly 61 w/64 presets, xint cond, no MIDI, \$200. Jeff. 213-312-1874  
 \*Roland RD1000 digital piano + MIDI contrlr, full keybrd, 88 weighted keys, pd \$4500, sell \$2500 obo. Sell by 7/10. Call Mark. 213-285-7766  
 \*Yamaha DX5, gr contrlr keybrd, twice keybrd range of DX7 w/sound of 2 DX7's. \$1250. 213-475-1843

## 7. HORNS

\*Alto sax, Elkhart, xint cond, grt for beginner, \$300 obo. 818-798-2659  
 \*Alto sax, Selmer, USA, pro model, xint cond, grt tone, asking \$1200 obo. Paul. 213-461-4290

## 8. PERCUSSION

\*Brnd new Rogers chrome snare drm, \$250; new Rogers bs drm pds, \$75; refer to Tables Vics Impani. 213-633-6805  
 \*Ludwig 16x24 kick, kona wood, classic series, xint cond,

\$300; 2 Ludwig speed king pds, xint cond, \$60/ea. Tony. 213-649-3662  
 \*Octipad 80 for sale, \$400 obo. 818-243-1513  
 \*Roland DDR30 6 pc digital drm set w/MIDI. Xint cond. Sale offers free drm lessons for 6 mo. \$900 obo. Adam. 818-705-0629  
 \*Drms, Milestone/Tempus, 18x24, 8x12, 9x13, 16x16, 8x14, Yamaha snrds, Paiste 2002 cymbals. \$1800 obo. Lou. 818-789-2969  
 \*Pearl MLX series, 11x13 tom, coral red, \$85 obo. Rick. 818-766-0458  
 \*Roland TR505 programming drm mach, like new, all mnl's & boxes, gr sounds, \$150. Jeff. 213-204-6453  
 \*Yamaha 24x14 black tour custom, Mape AKG D112, shock mntd, \$600 takes all or \$375 just for bs drm. 213-267-1830  
 \*Pearl 8x14 MOX FFS snare, coral red, \$185 obo; Pearl hv duty std, \$355/ea. Rick. 818-766-0458  
 \*Pearl P880T twin pdl slave unit, \$100. Bobby. 818-841-1173  
 \*Roland TR707 drm mach w/memory cartridge, \$175. Jim. 213-372-5806  
 \*Simmons SDE expander w/keybrd sound, rck mnt, gr sound, \$150. 818-761-8482

## 9. GUITARISTS AVAILABLE

\*2nd L/R guit, 25, sks orig estab non-image orientd bluesy HR band. Equip, Inspirn, dedicin. Short hr. After 5:30 pm. John. 818-985-1027  
 \*Blues rock guit avail for estab band. Infil Clapton, Page, Beck, Trower. Pros only. Call Bruce. 818-240-6150  
 \*Fem lid guit for copy & ong band. Gr gear, verstl & hot. Voces. No bozos. Marina. 713-694-1696  
 \*Friendshd guit, 23, 7 yrs exp, easy to wrk with, avail for gigs or srs band, blues, no HM. Call Pierre. 213-856-6001  
 \*Guit & drmr avail for estab pro srs only. Call AU/213-850-0322, Kenny/213-202-1295  
 \*Guit avail for team band. Styles, VH, Hango, 'Em High, The Full Bug, GTP spotlight column 5/90. Todd Duane. 213-466-0564  
 \*Guit lkg for estab band st. lve/recrdng exp, have connex, grt sound, lks Infil G.Lynch, W.D.Marin, V Campbell. Srs only. Mike. 818-347-1352  
 \*Guit pkr, age 25, mtrsd in creatly orig band into Peppers & Faith. Call Johnny. 213-659-5648  
 \*Guit pkr/wrtr lkg to form partnershp ala Richards/Wood Slide a. Ing hr, must dig Stones, Faces & Crowes. 818-781-8159  
 \*Guit sks classy cmrcl HR band. Have pro image, chops, hnt snrg & huge tone. Deadly srs. Infil Whitesnake, Winger, TNT. Call Kurt. 714-531-1460  
 \*Guit that also plys harmonica sks blues or rck band. Would liketo collab onongs. Infil Stones, Winter, Butterfield. Mike. 213-396-3009  
 \*Guit, 28, cntry, rock, almost any style w/vocs avail for pro srs. Logan. 213-857-0279  
 \*Guit/sngwr avail for rock fusion type act. Infil Holsworth, Rush, Dregs. Call Bobby. 818-766-9531  
 \*Guit/sngwr w/bckng vocs sks estab HR band w/balls. Have lks, equip, Inspirn & exp. Lkg for same. Call Ken. 818-785-5095  
 \*Guit/voc, R&B, funk, rck, jazz. 12 yrs pro exp. USA/Europe, avail now. Alex B. 818-789-5457  
 \*Hungry jazz, rock guit, 31, very impress, flowing improv, eloquent chord voxnrg, album/tour/passports. Rck/MIDI. Avail. Dale Houskins. 213-281-3165  
 \*L/R guit sks cmrcl mel rock band. Have exp & equip. Infil Journey, Toto, Bad English, Winger, etc. Tres. 818-368-6388  
 \*L/R guit/compr sks band to create a new type of orig & lunny music. Infil R&R, HR, Lnk & HM. Gd lyrics a must. 213-938-3109  
 \*Ld guit avail to J/F mel HR/HRM band. Srs & inltd only. Infil Sainani, Lynch. Call Randy. 818-908-1976  
 \*Ld guit w/ing blonde hr, xint equip, image, lkg for 1 or 2 guit HM band Infil Metalica, Maiden, Sabbath. No cmrcl rock. Greg. 818-845-5187  
 \*Ld guit, 23, into sngwrng & harmonies sks voc or band. Tint, musicianship & image a must. Jovv, VH, Bad English. Mario. 818-333-5162

\*Ld guit, tall lng blonde hr, xint shape, sks total proj. Infil VH, Rhodes, Lynch, Val. Mark. 213-851-8249  
 \*Lng hr, skinny, gr visual, seasoned, classical, blues, R&R guit avail, 25 y/o, Michael. 818-753-4930  
 \*Mel HR guit/wrtr/wpro gear, exp, bckng vocs & lks. Must be over 23, must be all pro, must have vocs. Bob. 213-869-6791  
 \*Pro L/R pkr, infil from VH to J.Beck sks orig rock band. 818-345-1866  
 \*Pro pkr, prt all, pro equip. See pro pkr's ad in this issue. Steve Blom. 818-246-3593  
 \*Punkmetal guit sks band. Infil Black Flag, Ramones, Venom. Call Pete. 213-386-2641  
 \*Real bluesy guit sks real blues rock band. Hr, weight, image not impt. The music is. Infil Wot, Muddy, Clapton, Beat Farmers. 213-656-4999  
 \*Rhythym guit sks to J/F band. Infil Badlands, Whitesnake, Crue, image. Don. 714-623-2216  
 \*Rhythym guit, 25, sks orig estab non-image orientd bluesy HR band. Write equip, Inspirn, dedicin, short hr. Call after 5:30 pm. John. 818-985-1027  
 \*Rock guit sks pro stl. Much studio & stage exp. Pro equip & image. Leo. 818-243-8936  
 \*Rocker guit sks twin guit cmrcl HR band into S Row, Tango, Tesla, etc. Have image, equip & a life. Steven. 818-506-4909  
 \*Team pkr w/mazng chops & equip to spare lkg for dynam srs HR band for world domination. Damian. 213-850-9537  
 \*Xint references, also sing bckups, ply slide, xint 2nd guit & ldr pkr. Steve. 213-380-3088  
 \*2nd guit avail for bluesy rootsy R&R band ala Stones, Crowes, Georgia Satellites, Smithereens, Acous/electr/side & bckup vocs. Jeff. 213-371-8016  
 \*Cmrcl guit sks xrtremely image minded band. Must have lks, dedicin, att. No losers, flakes or fossils. Infil Kiss, Crue, Poison, Aero. John. 818-367-8769  
 \*Cntry pkr w/wrld unusal style sks Cowboy Junkies type orig band. Call Will. 818-848-2576  
 \*Crunching L/R guit, infil Zodiac, Tango, Cult, equip, Inspirn. Pros only. Tom. 213-874-6604  
 \*E Cst L/R guit w/70 ong HR studio hnt snrgs. Sks band w/ P&A, contracts only. Jim. 213-258-8778  
 \*Fem guit lkg to form band. Non-pro stl. Infil include your snrgs & mne. Pls call. 213-466-7919  
 \*Guit avail, wnts to form band. No out of town bone heads, Jean V, Zebebl, Ramones, V.H. S.R. Vaughn. 818-769-8661  
 \*Guit into Tin Machine, Jane's S, Soundgarden avail for your noise making nrs. Ziggy pkyd guit. Edward. 818-994-2596  
 \*Guit sks 2 guit cmrcl rock proj. Gd chops, pref rhyth, have lks, Inspirn, xint equip. Infil Angel City, AC/DC, Zep, Santana, Mensi. 818-995-7929  
 \*Guit sks w/mtl band, cste or roadwkr OK. Grt equip & sound. Call Jim. 213-519-1630  
 \*Guit, L/R, sks to J/F R&R band Infil Stone, Clapton, Dire Straights, Little Feat. Ira. 213-659-1951  
 \*Guit/sngwr sks estab HR band w/balls. Have lks, equip, Inspirn, exp. Lkg for same. Ken. 818-785-5095  
 \*Guit/voc, has cmprtd'ng, sks cmprcl rock band that may nd direction. Valley area, infil KROQ & KNAC. Call Bob. 818-709-4020  
 \*Hot lid guit lkg for HR band. Have road & studio exp. Srs pros only. Call Billy. 818-501-0470  
 \*Hot young guit w/vocs, image, equip, exp, connex & ongs. Infil Satriani, Rhodes, Lynch, Guns, Aero. Damien. 213-473-6851  
 \*HR guit, infil Vai, Satriani, Bart Simpson, 10 guit, 4 Marshall sks, lks, rck, h energy 90's style, orig pro srs only. Jerry. Lusk. 818-772-0549  
 \*L/R guit, HR, metal edge, pro equip, image, studio/stage exp & att. I have demo. Call Michael. 714-255-0544  
 \*L/R guit/sngwr widemo tape between hrd & hvy rock & R&R sks groovy dmr, bs pply, vocs, sngwr to form a HM fun rock band w/pwr. Steve. 213-938-3109  
 \*Larger than life, ultra image, mega hr. Hillywd glam slammng ktd sks band. Infil Enuff, LA Guns, Crue. Ask for Raz. 213-962-9826  
 \*Ld guit pkr sks hvy rock band Xint pkr, wrng hr, ing hr, dedicin, grt style. Lots of stage exp. Call Edgar. 213-462-0050  
 \*Lefy guit lkg for demo & studio wkr, also to J/F band ala Toto or Giant. Eric Wikman. 213-469-7900  
 \*Pro guit, very tasty, raw tint, no gimmicks, plys R&B, boogie woogie, jazz. Call only if you are hungry for success. 213-837-1152  
 \*Pro L/R guit, formerly w/x-members of Alice Cooper, sks cmrcl HR/HRM act. Must have mnng & bckng. Pros only. 213-465-6828  
 \*Pwrlr tasteful pwrlr blues rock guit sks pro srs only. Infil Damn Yankees, Bad Co, Bad English, currently doing session wrk in LA. Pros only. 213-274-0405  
 \*Rhythym guit, acous & elec, vocs, over 30, sks humane Beatles/Byrds/Dylan rooted folk rock gr featuring tern sng/sngwr/Cat days Robert. 213-318-5803

\*Rhythym guit, well equip'd, infil EWF, B. Marley, Police. Sks wrkg funk reggae or gospel band. Lv msg. Michael. 213-484-1886  
 \*Street level guit w/rrage & stage presence sks crazy hi energy muskns to ply hvy mel in your face R&R. Dusty. 213-745-2801  
 \*Theatrical minded shock glam image, pop guit pkr willing to wrk w/our ideas to make it. 818-788-8794  
 \*Berkeley grad, guit avail for pay srs. Any & all styles including cste. 818-705-4729  
 \*Coolest blonde guit pkr lkg for funky HR band. Infil VH, Colour. Age 26. 805-296-6485  
 \*Dependable verstl guit sks creatv lucrative projcs. David. 213-390-3330  
 \*Exp fem guit/sngwr sks blues rock band & studio wkr. Srs only, no drugs. Call between 10-5 only. Susan. 213-659-2505  
 \*Exp lid guit avail w/ful MIDI stereo rck, avail for T40 rck sessions, pro srs. Steve. 714-646-4503  
 \*Explosive guit hero, 27, sks no holds barred mel HR act. Equip, lks, etc. Infil Purple, GF Handle. Call Damian. 213-850-9537  
 \*Fem guit lkg to join blues or 60's, 70's classic rock band. 818-786-0071  
 \*Groove, hvy, hvy. Zep, Hendrix. 213-960-4459  
 \*Guit skg inlnd ambitious mel HR band w/groove to gig. GIT grad, 23. Rock image. Call Rob. 818-951-4750  
 \*Guit sks w/mtl band, cste or roadwkr, Supertramp, Gabriel. Jim. 213-784-7374  
 \*Guit sks estab mel HR/HRM band. Xceptnl pkr, wrtr, showman w/vocs, exp, very lng hr image, killer gear & pro att. 213-988-4074  
 \*Guit, pro, 28 w/stage presence & skill lkg for 18-25 world funk/rock band. Infil Peppers, Vai, Sanborn, etc. Call Pat. 213-624-0542  
 \*Guit, singer, BMl sngwr, 27, 15 yrs + band, studio exp sks org band. Infil Hendrix, Cream, Dylan, Zep, etc. Fenison. 213-739-4824  
 \*Guit/voc wkg for rckng T40 band. Styles rck, dance, R&B classic rock, odes, jazz. Call Mark. 213-653-8157  
 \*Guit/sngwr for sngwrnter or sngwr to form Commitm, exp, xcelinc, I've got it, I'm lkg for it. Cmrcl HR. Jeff. 818-718-7605  
 \*Guit/sngwr, 28, w/equip avail to form proj. Mel HR blues main ala Tango, Lon, BulletBoys. Srs connex. Call Rich. 213-391-1132  
 \*Guit/sngwr/rck/bckup vocs, grt ong rock, raw but different. 213-397-7111  
 \*Guit/voc avail for wrkg covr band, 50's-60's & classic modern snrg. Hi energy bluesy feel. Much exp, equip & Inspirn. Mike. 818-980-1914  
 \*Jazz vtr for wrkg srs. Ilog. 818-994-6008  
 \*L/R, very impressive following, dynamics, vocs, team pkr, Hillywd area. 213-850-6436  
 \*Ld guit avail. Lkg to form HR band. Srs dedicin w/gd image. I also can dbl on keys. Rick. 213-962-2029  
 \*Ld guit sks wrkg cste/odes/blues/T40 band. Ld vocs as well, have charts, connex, exp & a cheery att. 818-783-6782  
 \*Lipstick shock, glam pop/kid sks band. Infil Bubs Bunny, Popeye. Ask for Razz. 213-962-9826  
 \*One of LA's best atmospheric guit/sngwr, 24, sks kfler voc. Infil Edge, Stevens, old Cult, Simple Minds. 818-379-2663  
 \*Pro blues based rock guit avail for demos. Call Bob between 8-5. 818-997-2700 x 231  
 \*Pro San Fran muscn sks place w/band & mnng. Call Ai Coon. 513-585-9063  
 \*Retired wannabe rock star comes back from the dead. I've brought w/me silky smooth vocs, low skung Les Paul & killer tones. 213-960-5655  
 \*Rock guit sks pro stl, much studio/stage exp, pro equip & image. Leo. 818-243-8936

## 9. GUITARISTS WANTED

\*2nd guit wtd for formed band. Infil Jim Carrol, X, Hanoi, Social Distortion w/cntry rock edge. Larry/Rick. 818-363-9630  
 \*AA HR guit nnd No GIT grads. N.Schon rmts Malcolm Young Kevin. 213-661-7858  
 \*Christian guit for metal band. Have nd for souls & moving gift of the spirit. Ill relocate. Lv msg. Mike. 513-492-6323  
 \*Exp L/R guit nnd for good old T40 band doing Zep, Aero, Nugent, Bad Co. Xira music weekends. Lei's have fun. Jeff. 714-631-4373  
 \*FALLEN ANGEL, blues metal w/feeling. 213-275-8007  
 \*Groove orientd K Richards style L/R guit wtd for P/R band ala B.Ratt, M.Ethridge. Call Terr. 213-202-0893  
 \*Guit & sngwr wtd by sngr & drmr. Infil C.Trck, Faster Pussycat, LA Guns. Lks & pro att a must. No posers. 213-851-8781  
 \*Guit pkr wtd for recently relocated HR NYC band w/prodnt deal. Infil Thunders, Replacements, Iggy, Cult.



**LEAD GUITAR/VOCALS KEYBOARDS**  
 Have EP & vinyl single on East Coast. Available for recording - touring - video. Will relocate. (201) 641-4786

**MASTER LUTHIER Roger Giffin**  
**Guitars built for: CLAPTON, J. WALSH, D. GILMOUR, A. SUMMERS, TOWNSHEND, & many more.**  
 All Repairs and custom instruments.  
**Gibson Warranty Center**  
**WEST COAST CUSTOM SHOP (818) 503-0175**

**GUITARIST & BASS PLAYER WANTED**  
 Songwriting ability, looks & pro attitude a must. Influences: Queensryche to Dokken. We have major league management & record deal pending. **September deadline for demo completion.** Send tape, bio & SASE to: 11270 Otsego St., Ste. 305 No. Hollywood, CA 91601 Attn: Mike Hill

**GUITAR LESSONS**  
 • USC Music School graduate  
 • Classical, Jazz, Rock & Blues  
 • Reading, Theory & Ear-Training  
**PAUL NELSON (213) 395-2867**

**BONONI VISION**  
**PHOTOGRAPHY (818) 508 6542**

# FREE CLASSIFIEDS

Call Alan, 213-960-5131  
 •Guit wtd for 2 guit hrd pop band Intl Generation X, Ramones, Costello, Call Tony, 818-346-6856.  
 •Guit wtd for all orig LA band w/upcmng shows. Intl P. Murphy, Midnight Oil. Call Phil, 213-376-1865  
 •Guit wtd for band w/instr. Intl REM, Smitherens, Pretenders, Stones, L/R, retrs on west side. Call Peter, 213-322-6754  
 •Guit wtd for studio proj. Pros only. Mark, 213-876-3764  
 •Guit/ldr voc wtd. Hagar, Graham, Perry, R. Marx, Rush, Yes, W/passion, creativity, desire, gd att, grt musicianship, versatl. LA, 714-592-6108  
 •Insane speed metal guit wtd for ultimate crash metal band. Only very dedictd & skilful plyrs. Dag, 213-469-7360  
 •JET BLACK sks glam guit for black ing hr ultimate arena act. 213-487-0961  
 •King Crimson fanatic, singr/guit/sngwrtr to compl band w/other wrts & sings, Humor & ltrnt prep. John/213-462-5895, Mike/818-247-7134  
 •Ld guit plyr wtd. Estab, all org gut onentd 3 pc band lgt for innovatv, exp L/R gut plyr. Peppers, Midnight Oil, Smitherens, Sonny, 818-957-8521  
 •Ld guit wtd. Intl Thunders, Cory, K Richards, Must gltzy glam image. Call Larry, 818-980-5845  
 •Orig creatv guit wtd by voc to collab on snags, eventually form band. No clones, pls. Intl U2, Alarm, Who, 213-856-9463  
 •Passionate guit wtd, HR fem vocs w/xtnt stage presence, album credits. Aero, Cuit, AC/DC, Great White. 818-787-7649  
 •Totally cool lgt hr guit plyr wtd w/cr & dedictn. Intl Testa, Crue, 818-787-8055  
 •Vancouver based voc w/ing lbl connex skg pro guit to form nucleus of HR act. Wiming to relocate to LA. Mark, 818-420-9069  
 •Wtd, gd lgt glam guit w/neo or different lkn in LA. Don't got it, don't call! Intl Tiger Tails, Dead/Alive, Michael, 818-997-6139  
 •Wtd, ldt guit for hrd driving blues orig rock. Intl Zep, AC/DC. We have killer retrsl studio in downtown LA. Ron, 213-823-6032  
 •X-CBS recrdng artist sks rhytm gnt/kybdst in one for HR bluesy proj. Must have strong R&R image, bckgrnd vocs a +, pros only. Jason, 213-871-2028  
 •X-Christlan Death members skg guit plyr to compl 5 pc proj. Sound is very pwrlful rock w/pwrlful vocs. Call Dave, 818-347-3875  
 •2 guit, M/F wtd by dmr & bs/guit. Rock, reggae, alltrnt direction. Other instrmts a +. We have snags. Call Allan, 213-933-3282  
 •2nd guit wtd for crazy R&R band. Call Greg, 213-851-8446  
 •Aero, Stones, C Berry, Guit n/d for well connected demo fave. Call or send tape/cd to 280 Lemon #851, Walnut CA 91789. Frank, 714-594-6637  
 •Altrntv rock band w/maj mngt sks guit plyr w/imagination & instng image. Style ala Cure, Bauhaus, Frankie goes to Hollywood, Blue Velvet, Michael, 213-969-9140  
 •Atmosphere & alt, big sound for lbl onentd band w/pwrl snags. Cure, Furs, Iddol, Mission UK, Curtis, 213-467-0335  
 •Att winners! Pro voc wtd sks to form band or just rp in a killer demo. Have tape, time, ltrnt. No thrash or bubble gum. 213-876-9229  
 •Axl skg Slash, Plant skg Page, Tyler skg Perry, voc skg guit god, Bluesy HR, Exp, lgt, attonly. Royal 818-753-0721  
 •Cntry ldt guit/ldr voc n/d for estab band, Career minded, free to travel. Call Karen, 213-430-5836  
 •Digging roots rock new cntry philosophy an proj sks down to earth band onentd guit who burns & slides. John, 213-662-3531  
 •FAT SHERRY sks funkadelic rhythm, Jane's, Peppers, 213-208-4770  
 •Fem guit wtd for mainstream rock band w/mngt, Voc & ear for harmonies a must. Amber, 714-898-4007  
 •Fem rhytm guit for maj lbl R&R band. Must sing bckups, keys a +, Crazy, sexy, outrageous humor a must. Tate, 213-289-2231  
 •Guit wtd for band currently gigng, should be sng onentd, tasteful. Intl REM, Pllmsouls, Petty, Call Tony, 818-705-4615  
 •Guit wtd to compl estab HR act w/ldr instrt. Pros only. 213-280-9506  
 •Guit wtd, a vnsionary w/xtremely org textured atmosphere, pwrlful sound Ages 17-22. Intl J. Page, R. Smith, Edge, J. Marr, 818-995-7402  
 •Ld guit wtd for C&W band, Hillywd area, pd retrsls, recrdng & gigs. Call John, 213-969-8180  
 •Outlandish extrovert hrd funkng guit n/d for pro hrd funk act. Must sing, 213-338-1441

•R/lt guit wtd for band w/ldr instrt. Have mngl, music ally, Stony, Smitherens, Melanccamp, Petty, 213-831-1729  
 •Rhytm gnt plyr wtd for org proj, Intl B. Marley, English Beat, Zep. Must be pro, have dependabl insprng, gd equip, gd image, stage presence. Greg, 213-965-1212  
 •Rhytm gnt wtd by ldr voc & guit plyr. Cross between Aerosmith & Old Aero, Gypsy lks & att a must. Must be srs & dedictd. No posers. Call Chaz, 818-980-6001  
 •Rock blues jazz plyr that has lks & cares about the music & tired of alt. Scott, 818-781-3717  
 •San Fran/Bay area top caliber act, SPY VS SPY skg pro guit w/pro att, lks & equip. We have maj mngt & legal rep. 415-276-1590  
 •STRANGE BEHAVIOUR from London, England req'rem guit for pwr grove rock onentd outft, Maj lbl instrt, gigs waiting. 213-399-0733  
 •Tall & thin funk guit, grt on ballads, gd dancer & voc. wtd by grt R&B concert band w/ing mngl. Babyface directon. Steve, 818-344-3818  
 •Textural altrntv guit for 5pc Mel/ds, spacey fx, innovatv rhytm. Intl Cocteau Twins, Cure, 818-985-0441  
 •THE ACCUMEN sks guit for progrsv pop band. Tall, Beatles, Bowie. Nat'l college airply, 818-988-4924  
 •Tntd HR singr/sngwrtr/guit w/ing evrything lgt to team up w/ hot flashy lasty guit/sngwrtr. VH, Leppard, Scorp, Jovi, Mike, 818-508-6028  
 •Voc & bst sks responsbl guit to form innovatv HR band. 213-285-3128  
 •Wtd, gd lgt skiny glam guit w/ the baddest or newest lkt of LA. Don't got it, don't call. Intl Vin, Dead/Alive, Michael, 818-997-6139  
 •Altrntv rock band w/maj mngt sks guit w/imagination & instng image. Style ala Cure, Joy Division, Siouix, Blue Velvet. Call Michael, 213-969-9140  
 •Any altrntv music guit who don't overply? Motivation, pc, nuance essential. Cure, Siouix, Furs, Eno. No blues or metal. Ken, 818-342-4955  
 •Altrntv dance rock band lgt for guit plyr into Bowie, Talking Heads & Prince. Send demo/bio/cp to Diamond Rose, PO Box 46119, LA CA 90046  
 •Band skg guit plyr. Band has maj publsing/trcdng deal. Intl from Stones, Polce, P. Floyd, U2, etc. 213-874-2026  
 •Colorful dynamy guit plyr wtd for orig proj. Have grt & ltrly grt snags. Intl P. Floyd, U2, Nick Phoenix, 90034-21-8307-5693  
 •Creatv guit for newly forming progrsv rock band. Snags Intl by Rush, Jethro Tull & Yes. Jeff, 818-985-4002  
 •Drm & bst sk simple lasty guit, 20-25 to form new arena groove rock band. Simple Minds, Roxy, Fix, INXS, John, 213-281-6294  
 •Funky L/R guit for all org HR kybdst onentd band. Lng hr image & equip n/d Bruce, 213-851-1372  
 •Guit n/d for Chnsian metal ala Diamond, Sabbath, Mozan. Wrkg on 2nd album. 213-393-5922  
 •Guit n/d to help form band. Noise maker, atmosphere creator to paint musc pictures, must be totally ungt. Call Lomanis, 213-462-8780  
 •Guit n/d. Ong P/R band regipring Regional release, video, etc. No ltrw habits. 213-656-0546  
 •Guit plyr wtd by singr/sngwrtr to create new sound & start band. Non metal. Intl Bangles, Nelson, Midnight Oil, Sultans of Swing, Johnny, 818-709-5771  
 •Guit plyr/wrtr wtd for innovatv altrntv rock band w/matr & demo for gts & recrdng. Intl Jane's, Gabriel, Siouix, Vivaldi, Cyndra/818-766-4169, David/213-857-5724  
 •Guit w/vocs wtd for sng onentd band. Must be verstl & creatv. Intl Pretenders, Stones & Waterboys, Call Roger, 213-937-7174  
 •Guit wtd by bst & dmr on west side to form band/collab on P/R snags w/reggae, Afican infl. Vocs a +. Scott, 213-392-7286  
 •Guit wtd by bst & voc. Intl REM, Smitherens, Petty. Open to L/R type type, open to collab. Wade, 818-506-7131  
 •Guit wtd by singr/sngwrtr to form unstoppable sngwrng team as foundon of proj, Intl Bad Co, Jovi, Leppard, Foreigner, 818-377-4491  
 •Guit wtd for 2 guit hrd pop band Intl Generation X, Costello, Primitives. Call Tony, 818-346-6856  
 •Guit wtd, L/R instyle Crue, Kix, LA Guns. Pls w/msg, 213-865-6404  
 •Guit/kybdst wtd for all org rock band. Equip, insprng, gd att, lks & bckup vocs a must. French 213-372-2569  
 •Guit/voc wtd to form band, Intl Little Feat, Jimmy Buffet, Eagles, Skyward, Scott, 213-833-1182  
 •K/A fem singr/sngwrtr, Joplin mts Tyler mts Gramm vox, sks pro male bluesy HR, ntr master w/strng sngwrng, vocs, streetwise all, image. 818-781-5607

•Rhytm section nds axe to compl hvy funky mayhem band. Pro att writing abil, equip, road fever. Vocs a +. Call Bob or Dave, 213-466-4771  
 •Snglr/sngwrtr/guit wtd. Gabriel, Zappa, Vonnegut, Ridgeway, John/213-462-5895, Mike/818-247-7134

## 10. BASSISTS AVAILABLE

•British bst, 36, internat'l touring & recrdng exp, skg srs musically & mentally mature pro st. No metal, pls; humor OK. Stuart, 818-352-2002  
 •Bs plyr & dmr w/dmno, snags, voc abil. Intl altrntv pop, early 80's, reggae & ska. Call Steve, 213-660-4538  
 •Bs plyr w/ing fretless style, lks for guit to collab. Intl Beck, Clapton & Page, Chris 213-461-9359  
 •Bs plyr. Intl Echo, WonderStuff, Furs, P. Murphy. Sks orig soundng band. Srs inquires only. Jim, 818-507-0101/818-574-0921  
 •Bs/solost, new LP w/recrdng co, maj touring exp, lgt for overseas booking, 1 intrs, fill ins, recrdng sts, all styles. 213-662-6380  
 •Bs/stk/kybd/voc/tenorvox. Avail for maj lbl tours/recrdng. Pop, funk, no metal. Modern image, top gear, classically trained. Call Mark, 213-578-6438  
 •Bst sks HR grt w/recrdng & touring exp. Focus & pro a must. Joseph, 213-255-6492  
 •Bst w/ing sound sks band. Intl Stone Roses, Wonder Stuff, Kevin, 213-936-3090  
 •Bst/ldr voc lgt for wrkg T40 or csts band. Current on T40, clones, classic rock, R&B, funk, jazz. Gd tmprng, modern image. Call Mark, 213-578-6438  
 •Gd time bst avail for proj mnded w/ldr instrt. Intl Crimson Glory, Queensryche, Anthrax, etc. 818-242-5540  
 •HM bst w/bckgnd vocs, lots of exp, best of equip, black ing hr image. Signed or mngd pros only. AC/DC, Ozze, Tommy, 213-962-0849  
 •HR dmr & bs rhytm section w/exp, chops, prog gear, grnt, studio & the lk. Can easily dice w/the best. Greg, 818-988-9875  
 •Thin white duke bst sks compl band, very, very srs. Intl Stone Roses, House of Freaks, Danzig, INXS. No drugs. Call Ian, 213-458-3222  
 •Virtuoso Sheehan style bst, best chops in town, xnt gear, image, etc, sks estab grp w/mngt, bckng, studio, etc. No thrash, glam or drugs. Tel, 213-923-2547  
 •Avail, bst, voc, verstl, competent, exp, sks pro signed recrdng act. Call Michael, 213-564-5844  
 •Bs plyr w/lots of stage/studio exp avail. If you have gd connx & gd matrl, call Jason, 213-998-0609  
 •Bst sks lunkup band. Top acts only. Hvy pro, lots of exp, grt equip. Call Greg, 714-634-0217/714-491-3398  
 •Bst, 22, ready to go & still lgt for decent altrntv outfit. Intl Smiths, Church, REM. No syntrp/jocks or hr farmers. 818-955-6522  
 •Bst, reads & plys all styles, avail for studio, csts & other plyng gigs. Pros only. Call Eric, 818-780-3688  
 •Funky lunk, pwrlf, agrsv yet behind the beat. On time, in the pocket. Slap, pluck & lingers. Wants to jam & gig. Douglas, 213-353-0253  
 •Pro bst avail for srs musicans. Gd sight reader, gd ear, bckup vocs. If your regular guy can't make it, I'll be there. Jeff, 213-850-1351  
 •Pro bst w/strng stage presence avail for wrkg sts. Well rounded w/inst, R&B specialties, also key bs fretless & vocs. Michael, 818-500-0448  
 •Pro thumping bst w/ripping hr bckup vocs & image sks pro wrkg cmrl HR band w/grt writing. Bulletboys, Kix, Leppard, J. J. 818-888-0914  
 •Young bst avail. Emotional haunting music w/ pwrl textures & atmosphere. Intl Cure, early Cuit, Church, early U2, 818-995-7402  
 •Bst avail for pdsts. Exp all styles. Pls call Brian, 818-891-4788  
 •Bst lgt for week/day retrsl sessions, any type of music style. Perf/rmc onentd bst. 818-891-4788  
 •Bst sks pro metal band. No drugs or egos. Srs only n/d inquire. 818-332-4448  
 •Bst to J/F musicl focused rock band. Intl Tin Machine, C. Trick, Peppers, Police, Yoh 213-316-4475  
 •Bst/voc sks csts or P/T T40 band. 818-767-4127  
 •Creatv bst for cmrl rock band. Also obt on pdst & sick. Honors grad from Mtl. Jeff, 818-985-4002

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## 10. BASSISTS WANTED

•THE CLICK FACTOR is now adding groove onentd rock bstt who can funk. Vocs a +. Call Dan, 818-709-0665  
 •PUPPETS OF MANKIND sks bst, 21-29, for psychdc 70's/90's altrntv band. Zep, Bowie, Cuit, Doors, blues. Have mgmt, ally, ltrnt, prodcrs, grt snags, rave reviews, TV & radio airply. 213-288-1174  
 •ABRAXAS, wrkg speed metal band sks bs plyr. Must be willing to wrk hrd. Tel, 213-558-0044  
 •Amazing bst wtd for guit/drm ml sem-technl HR/HM band. Must be srs & ltrnt. Call Randy, 818-908-1978  
 •Attn, guit & dmr n/d bs plyr, ltrnt keys a +. We have maj lbl instrt. Call A/213-850-0322, Kenny/213-202-1295  
 •AXIOM sks bst for hrd driving org hvy rock. Must be into plyng strng nfts, abil to improv. Retrsls in Hawthorne. Call Tom, 213-574-4001  
 •Band w/pro mngt & ltr ties sks bst w/writing/voc skills, commttrnt to music/career, rock w/depth, XTC, Police, U2, Oils, 213-960-8986  
 •Britt style bs plyr n/d for compl blues & rock band. Vocs a +, pls contact Bobby, 213-578-5470  
 •Bs & dms wtd by singr & guit. Hrd driving clean org R&R. Have demo, mngt & studio. Robert/818-994-1844, Cull/213-394-1991  
 •Bs n/d imaged for estab HR band w/gts. Must be solid, dedictd wtd imaged & sngwrng a must. Call Matt, 818-244-9503/213-851-2517  
 •Bs plyr wtd for groove onentd metal band w/lks, snags, studio & contex. Image & chops a must. Pros only. Doug, 213-317-3197  
 •Bs plyr n/d by band w/inancal bckng & lbl instrt Intl Queensryche, S. Row, Whitesnake. Practice in Valley. Sean, 805-296-1002  
 •Bs plyr n/d for HR band w/inancal bckng & lbl instrt image & equip a must. Retrsls in Valley. Eric, 805-254-1519  
 •Bs plyr wtd for altrntv dance rock band. Intl Prince, Bowie, Talking Heads. Must be dedictd & creatv. Send bio/cp to Diamond Rose, PO Box 46119, LA CA 90046  
 •Bs plyr wtd for cmrl HR band w/metal edge. Have bckng & ltrnt instrt. Image, drive a must. Patrick, 818-986-7142  
 •Bs plyr wtd for recently relocated HR NYC band w/ prodct deal Intl Thunders, Replacements, Iggy, Cuit. Call Alan, 213-960-5131  
 •Bs plyr wtd for sub-terranean blues band. Call Stan, 213-760-7826  
 •Bs plyr wtd w/lks, drive & desire to go all the way. We have recrd co instrt & bckng. Mark or Patrick, 213-905-8478  
 •Bst n/d for HR band. Intl Queensryche, Iron Maiden, M. Allica, Srs inquires only, no flakes, pls. Chris, 213-838-8363  
 •Bst n/d for HR band infl by S Row, Tesla, Lizzies Borden, Equip, lng hr image, no drugs. 20-25 y/o. Scott, 818-762-9242  
 •Bst n/d to compl pro act. Must have black lng shag hr, Molley image & tube amps. Band Intl Easy O, Dokken, Scorp, Crue, No pink glam. Intl 818-848-5519  
 •Bst wtd for 5 pc P/R band. Intl include Beatles, Police, Replacements. Call Steve/213-461-8787, Roger/213-463-8566  
 •Bst wtd for band currently plyng circuit. Wld, early Bowie allent image & music. Have demo, mngt, shows lined up, soon to shoot video. 213-962-9054  
 •Bst wtd for CITY CHILD, pro HR band w/ldr snags. Must sing bckups, age 23+. 213-258-8779  
 •Bst wtd for creatv trio proj. Intl Police, Fixx, Icehouse & jazzier Tolo, 213-477-0397  
 •Bst wtd for pro stl, ready to go. Talk is cheap. No posers.

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dreamers, flakes or idiots. We got it all. HH. Call Mike. 818-505-1346

- Bst wtd for sng orientd rock band. Must be solid pwr/w/backup vocs & image. We have mtrls & contacts. Call Dave. 818-995-1744
- Bst wtd for strkly improv boogie blues trio. No rehearsing, just jamming for fun or fun & money. Call Don. 213-836-3386
- Cmrci progrv rock band sks bst. Must have exp, equip, insprtn & pro. 213-856-0520
- Estab band lkg for bst w/10-15 yrs exp. Into Santana, Hendrix, L.Coulor, Hwy rock, doesn't matter as lng as he's hvy. 213-734-3028
- Exp bs pwr/w/rock image nnd for gd old T40 band doing Zep, Aero, Nugent, Bad Co. Xtra money weekends. Let's have fun, Jeff. 714-631-4373
- FALLEN ANGEL nds bst. Blues metal w/feeling. 213-275-8007
- Fem bst/voc nnd for wrkg classic rock covr band. Call Robert. 818-762-1704
- Fem bst/voc wtd for wrkg classic covr band. 818-762-1704
- Funky pwr bs wtd for artistic funk rock environmtl proj/w/lntrst. Infr Gabriel, Bush, Queensryche, Siouxi. 213-876-4814
- HR band w/European product sks charismatic bs pwr. Must sing, have recrdng & touring exp. Also able to travel 2-3 mo @ a time. Andy. 818-377-9956
- KELLY RAYVEN nds bst imftr. We have mngt & procdn deal. Pros only. Pay in future. 213-874-3649
- Punk bst wtd. Infr Sex Pistols, Iggy, Sham 69. Pros only. 818-848-7605
- Real blues gnt sks real blues rock bdy. Hr, weight, image not impor. The music is. Infr Wolt, Musty, Clapton, Beat Farmers. 213-656-4992
- Srs bs pwr, iks, att, equip a must. Call John or Don. 213-874-2161/213-666-6219
- Upright bst nnd by exp gnt for gigs. Into Parker, Monk, Jim Hall. Must be able to read. Sean. 213-739-0446
- X-CHRISTIAN Death members sk bst pwr to compl 5 pc proj. Sound is very pwrfl rock w/pwrfl vocs. Call Dave. 818-547-3875
- Aero, Stones, C. Berry. Bst nnd for well connected demo tape. Call or send tape/pic to 280 Lemon #851, Walnut CA 91769. Frank. 714-594-6537
- BEWITCHED from NY sks pro bst & drrm for HR band. Fem front, grt image & sngs. Infr White Lion & Dokken. 818-990-4551
- BOB MARSE BAND wnts strong bs pwr. Infr Satrini, Travers, for instrmtl pwr pop. Call Bob. 818-769-2142
- Bs pwr/w/backup vocs wtd for rooky bluesy rock orig. Persons lacking musicianship, creatv, stability, commitment & dedictn nnd not call. 213-679-7543
- Bs pwr wtd for org proj. Infr B Marley, English Beat, Zep. Must be pro, have dependabl insprtn, gd equip, gd image, stage presence. Greg. 213-955-1212
- Bs pwr wtd for P/R dance act. P/s contact Bob before 5 pm. 714-549-5024
- Bs pwr wtd for psychc R&R band. Lks & hooks a must. 213-851-8446
- Bst for 5 pc alt/rv band. Recrdng & live sits. 818-985-

0441

- Bst nnd by ld voc & guit pwr. Cross between old Aero & Jane's, gypsy ik & att a must. Must be srs & dedictd, no posers. Call Chaz. 818-980-6001
- Bst nnd for cmrci rock proj. Must lunk, slap, write & sing. Band plys grt wntnes ala Journey, Toto, Manx. Prof under 25. 818-994-0456
- Bst nnd for rock/funk band. Zep mts L.Coulor. Bcking vocs a must. Todd. 818-768-7488
- Bst nnd to join the vision of a completely determined singr/sngwrtr & ld guit team. Grt sngs w/grt gots. Rob. 213-479-4373
- Bst wtd by guit w/ong compositions to start instrmtl pop jazz fusion band. Call Steve. 714-776-2882/714-433-7660
- Bst wtd for fresh cmrci R&R 90's style. Trnsprnt, iks, ambition & a few canned goods. Infr White Lion, etc. 714-920-0679
- Bst wtd for HR band wrkg in LA. Stylisticly Cult, AC/DC, B.I.dol. 213-876-2214
- Bst wtd to form HR band. Infr Crue, Aero, Cult, Tony. 213-475-6373
- Bst wtd to form srs rthm section, & I mean rthm section. Xperimtn in odd meter. Call Frank. 213-829-2690
- Bst wtd who plys around B.Hornsby, New Bohemians, R Zimmerman, Airplane. 213-462-4147
- Carcotnsh bluesy rock band w/fem voc lkg for new bst w/edictn for fun, crazy anything goes bizareness. We have ally contacts. 818-881-3717
- Drmr & guit, cmrci R&R band kgt for bs pwr. Call Joe/213-397-3991, Stefan/213-397-3991
- Estab grp lkg for bst w/10-15 yrs exp to ply gigs & parties around LA, & keep chops up. Call Steel. 213-734-3028
- ETERNITY LEAGUE sks bst pwr immed. Must have gd time, gd chops & gd image. We have grt sngs & context. Infr Tr Tuesday, Pretenders, Cure. David. 213-851-9594
- Fem rock band w/album on maj indie urgently sks bst w/grt chops, iks, desire to tour & have fun. Infr AC/DC, S R Vaughn, Kathryn. 213-851-9396
- Former members of Luratic Fringe are auding bs pwr. Call Steve. 818-769-3463
- If you're into Flea & Geezer & can write, we're your band. We have 24 hr studio, gigs & demo. 213-465-4968
- Lkg for bs pwr wtd rock & R&B chops. Band sounds like Journey, U2, Queen. Call Joseph. 818-753-0872
- Mel bs pwr wtd for reggae band. Ari. 213-708-3033
- Picking tenor bst sought for digging range rock art proj. John. 213-662-3510
- Picking tenor bst sought for digging range rock art proj. John. 213-662-3510
- Pro band w/mngt & deal sks bst. Artistic, mel style a must. Infr L Reed, Bowie, Petty. Alt/rv pop. Tired of lame bands? 213-931-4576
- Progrv metal band sks bst w/dt att, image & chops. Immed gigs & demo. 213-674-4028
- RARE TOUCH, cmrci mel rock band w/mngt & lbi instr sks bst w/exp, presence, intt & grt vox. Pros only, no drugs. Sharon/arr. 805-523-9913
- Speed metal band lkg for singing, screaming, roaring bst. You must be 100%. Srs pwrfl, very incredibl/ast. Call Atilla. 818-787-6206

- THE ACCUMEN sks bst, keybst, guit for progrv pop band. Tall, Beatles, Bowie. Nat'l college airpwy. 818-986-4924
- THE BLAME sks driving bst w/dt att into Stones, Facas, Crowes w/dt knowledge of music history. Call Ron. 818-769-6042
- Weldro bs man wtd. Infr Peppers, L.Coulor, Firm, Jacko Pistons, Ugly? OK. No hr? OK. No tatoo? OK. Can't groove? Not OK. Noel. 213-876-8227
- Wtd, bs pwr. 18-22 for HR/HRM band. No big hr, style of LA Guns, Crue, Priest. 213-467-2062
- Alt/rv rock band w/maj mngt sks bst w/imagination & intrsting image. Style ala Cure, Joy Division, Siouxi, Blue Velvet. Call Michael. 213-969-9140
- Attrn-bst nnd w/mage & bcking vocs to compl dynam metal band. Have lbi instrt. Infr old VH, YNT, S.Row. Donny/213-515-9452, Richard/213-254-2733
- Bs pwr nnd for 3 pc rock grp. Orig. No one under 25, pls. 213-469-0397
- Bs pwr w/rthm wtd. Nd groove pwr w/solo abil for new age rock band. 213-668-1823
- Bs pwr wtd by guit pwr & drrm to form mel HR band. Exp, dedictn & image a must. Dan. 213-876-7031
- Bs pwr wtd for rthm orientd band. Infr Who, Clash, Police, Specials. Contact Jay. 213-932-0680
- Bs pwr wtd for rthm orientd band. Infr Who, Clash, Stones, Police. Jay. 213-932-0680
- Bs pwr wtd in style Crue, Kix, LA Guns. P/s lv msg. 213-865-5402
- Bs pwr/voc nnd to compl Bad English, Pwr Station style grt wntnes, prodr, 24 trk demo being shot. 818-995-1628/818-981-5786
- Bst & drrm wtd for org band w/fem singr. Heart mts Concrete Blonde. No drugs. Call Terry/213-399-6105, Conrad/213-387-3623
- Bst nnd by estab modern rock band, STRAIGHT JACKET. All orig mtrl, bckgrnd vocs helpul, 2nd album will be released soon. Srs musicians only w/mtrspnt. 818-359-7838
- Bst nnd for Christian metal ala Diamond, Sabbath, Mozart. Wrgk on 2nd album. 213-393-5922
- Bst wtd by mel HR band Infr by Purple, Rainbow, Zep. Image a must. 213-469-2553
- Bst wtd for creation of 90's band by pro drrm/sngwrtr. Orig w/feeling & magic ala Dio, Halford, Adams. 213-461-8157
- Bst wtd for HR blues band. Have top ally & publicity. Recrdng now, showcng & gigs upmng. Must have vocs & rock image. 818-285-9190
- Bst wtd to form band. Infr Little Feat, Jimmy Buffet, Eagles, Skynard. Scott. 213-839-9182
- Bst wtd to form HR/HRM band. Ages 13-17. 213-475-6373
- Bst wtd for innovatv alt/rv rock band w/majrtr & demo for gigs & recrdng. Infr Jane's, Gabriel, Siouxi, Vivaldi. Cyndra/818-766-4169, David/213-857-5724
- CRIMINAL sks bs pwr. Orig blues/HR. Must have demo & stage exp. Call Tim. 213-837-2765
- FALLEN ANGEL nds straght ahead steady bs pwr for orig HR. 213-275-8007
- Fem bst wtd for technl metal band. Pck plys only w/own equip & att. We have developemnt deal w/maj deal pending. Lv msg. 213-515-3428
- Funky slapping bs pwr wtd for lunk rock rap band. Must be srs, must have equip. 818-884-9167
- Fusion-bs pwr nnd for org band. Infr Holdsworth, Dregs, Zappa instrmnts. Some reading necessary. 818-705-4729
- Grt singing unfashionable bst wtd for non-generic pseudo acous band w/grt sngs & ggs. 213-207-0854
- Guit/sngwrtr w/dt technl & groovy chops & own style sks bst w/same for collab. Dedictn a must. Stygo. 213-461-5395
- HR band w/uniq killer image & fem voc sks flamboyant male bst. Must have lng hr, iks, dedictn & ambition. Call Terry. 213-874-1706

- K/A fem singr/sngwrtr. Joplin mts Tyler mts Gramm vox, sks pro male bluesy HR, rftl master w/strong sngwrtrng, vocs, streetwise att. image. 818-781-5607
- KITTEN IN COMBAT BOOTS sks bst w/cobra charm for sexual aggrv style proj. Voc/2nd instrmt a -. 818-845-8074
- LAST SHADES OF DAWN auding bs pwr w/ox. Rhyth, groove necessary. Rock, rock, modern sensibilities. 213-960-5655
- Low slung Fender or Gibson wtd. English rocker image. No simple N.Six's. Infr Crowes, Hanoi, Bad Co, Pie. 213-850-1207
- Mel HR band w/ltl & mngt instrt nd grooving bst w/backup vocs & grt att, dedictn, iks. Steve or John. 818-985-1312
- Progrv pwr trio skg open minded bs pwr to jam & keep chops up w/ asl some gogging. Infr Santana, Zep, Rush, Bad Co, So Bay area. Sabina. 213-214-2246
- Pwrfl ld voc w/ltl album ala Chapman, CSN, Texas, Innocence Mission sks bst to form band. Reading is a -. 818-508-1456
- Slapping bs pwr wtd for hvy groove alt/rv rock band. Have gigs. Contact Pat. 213-462-5163
- Solid bst nnd to compl HR band. Infr Dokken, Scors, MSG. Srs pros only. 818-985-1271
- Young bst, 17-22, for uniq band. Must do more than write. Infr Jovi, GNR, Zep, Boston. Call Randy. 818-367-0874

## 11. KEYBOARDISTS AVAILABLE

- Keybst sks wrkg weekend sits. Call John. 818-446-9688
- Keybst w/own equip, pro gear sks pro proj, MIDI sequence program slt, avail for sng demos & recrdng sits any style. 213-662-6380
- Keybst wnts srs cmrci metal band lkg to get signed. Bcking vocs & equip. Infr LA Guns, GNR, Whitesnake. Call Cindy. 213-851-2175
- Less is more. I like Downey Midew. 9' Nails, 4 AD, Cure, sparse arrangements. No progrv pop or blues. Read the ad. 818-342-4955
- R&R blues cntry piano avail. Andy Social. 213-876-0871
- Rthm keybr pwr avail. Infr Tyrone Downey, Reggae Bubble Man. 213-484-1856
- Tim McClain, keybst, plys all styles, reads, has MIDI equip, formerly music directr of Whispers & Alvaro Torres. 213-850-8668/818-287-1832
- Totally pro rock keybst. Fully equip'd w/M1, DSS1 sampler, etc. Currently skg pro recrdng & shows only. 818-718-2948
- Keybst avail for wrkg T40, P/R, R&B or jazz band. Well equip'd & ready to wrk days & nights. Hillywd. 818-895-2580
- Keybst/sngwrtr w/grt vox & grt equip lkg for orig band. Infr U2, P.Floyd, Sting, Nick Phoenix, 90304-213-838-5583
- Keybr pwr sks band w/maj mngt. Have hit mtrl, lks & photos. Infr CA/6/28/71/2. 1-800-767-2544, Box 8438735

## 11. KEYBOARDISTS WANTED

- THE CLICK FACTOR is now auding keybsts who are into their sounds. Vocs a -. Call Mike. 805-296-5607
- Alt/rv rock band w/maj mngt sks keybst w/imagination & intrsting image. Style ala Cure, Bauhaus, Joy Division, Siouxi. Call Michael. 213-969-9140
- Band w/progrv edge sks keybst/sngwrtr. We are shopping a recrd deal. Ron. 213-690-7432
- Fem keybst/voc nnd for wrkg classic rock covr band. Call Robert. 818-762-1704
- Funky keybst wtd w/rhp hop style grooves to join band. Vocs & image a must. 213-840-8610
- Guit vrtuosoo sngwrtr lkg for accomplshd keybst w/uniq

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- If you're a keybrd & can feel competent holding the stage alone for 20 min, this is it. Alex. 818-761-4738
- Keybrd wtd for R&R orig band. Must have strong bckup vocs, image & att. Team plyrs only, pls. Inli Benatar, Giant, Berlin, So Bay area. 213-372-3119
- Keybrd music director for teen pop proj w/pro mngt & maj lbl distribution w/concert/studio/sngwrng exp pala New Kids, Jets, Wham. 213-950-5114
- Keybrd plyr wtd for band w/mngt & possibl publishing. Call 9-5. 213-876-5159
- New signed pro wrkg grp lkg for multi-keybrd for covr & orig proj. Inli funk, rock, R&B, pop, jazz. Srs pro plyrs only. Mike. 818-508-1374
- Outstanding rock band w/mngt, representation, name prodcr, lbl intrst nds pro keybrd/wbckng vocs, rock image. Joe. 818-966-6296
- Rock band skg keybrd w/rgt image, lbl intrst, lock-out sit, ready to roll. 818-704-7266
- Sng/sngwrtr sks creatr/keybrd to collab on self-styled orig modrn rock. Creative/form band, make recrd. Inli Duran, DePêche Mode, etc. Steve. 213-656-5436
- This is an opportunity of a life time. A pro only. Keybrd neds for uniq opportunity, just not another project. 213-419-0748
- Wtd, M/F versitl, keybrd for progs HM proj that's ready to take it to the top. Chops, exp, demo a must. 818-567-2007
- Altrntv rock band w/maj mngt sks keybrd w/imagination & strng image. Style alt. Blues, Franko goes to Hollywood, Blue Velvet. Michael. 213-969-9140
- Fem keys for maj lbl R&R band. Must ply gut, must sing bckups. Crazy, sexy, outrageous humor a must. Tale. 213-289-2231
- Keybrd w/studio wtd to write ballads. L. Stanfield, D Hill, B. Skaggs, B. Marston. Call Diana Dwyne. 818-787-1433
- Keybrd wtd by call w/orig compositions or instrmntl pop jazz/fusion band. Call Steve. 714-776-2882/714-433-7660
- M/F keybrd wtd for P/R dance act w/pro mngt. Pls contact Bob before 5 pm. 714-549-5024
- Pro keybrd plyr wtd w/lyth for wrkg duo w/tem voc. All T40 styles, some orig, Orange Co area. Call Sunny. 714-635-8769
- Rock keybrd nnd for recrdng, showscng, future sngwrng collab. Have prodcr, mngt, MTV video. Must have lng hr. Mel rock. 818-845-1915
- THE ACCUMEN sks keybrd for progrsv pop band. Tall, Beatles, Bowie. Have mngt, atty, Nat'l college airply. 818-988-4924
- We're considering adding a keybrd to our band w/tem vocs. If the right anything goes bizarre creatr person comes along & says Hey, I'm here. 818-781-3717
- Classic rock club band sks keybrd w/strng bckng vocs, all necessary equip & chops for F/T wrk. Ross. 714-970-7546
- Keybrd dbl on bs nnd for all ong rock band w/drng

rock sound. Equip, deadtn, stage presence & bckup vocs a must. French. 213-372-2569

- Keybrd nnd. Orig P/R band regprng. Regional release, video, etc. No low habits. 213-658-0546
- Keybrd wtd by sng/sngwrtr to put new sound & start band. Non metal. Inli Bangles, Berlin, Midnight Oil, Smitherens, Johnny. 818-709-5771
- Keybrd plyr for band srt. R&B, funk, ballads, jazz. Gd keybrd lks & keybrd sounds. Apollo. 213-397-8263
- K&RQ style band. Inli D&S/dlive. Cure wtd keybrd plyr w/smpngl gear. Must be thn w/rgt image or pls don't call. 818-592-6818
- Show off synth god nnd for new grp. Free studio, theory, exp only req'd. Call Dean. 818-547-3860
- X-CBS recrdng artist sks keybrd/lyth/gut in one for HR bluesy proj. Must have strong R&R image, bckgrnd vocs a +, pros only. Jason. 213-871-2028

## 12. VOCALISTS AVAILABLE

- 6 ft blonde male sks fully formed pwr pop proj. Inli C. Trick, Poison, Sulte, Crue. Must have xint lng hr image. Ask for Billy. 818-286-3358
- Charismatic male, lng hr image, inexp sngwrtr sks bluesy trashy band w/catchy sngs. Inli Crowes, Ourreboys. Mark. 818-760-2130
- Dynam male voc w/ultimate range & opera exp. Inli J. Tate, TNT, Whitesnake, Tesla. Jeff. 213-479-7137
- Fem voc lkg for grs band to do prodcr wrk. Recrdng artist & writr, have own matrl. Rachel Walker. 213-764-7414
- Fem voc w/pwrl unusual vocs sks wrkg band. Avail for bckups, all styles. Recrdng exp/crdts in Europe/USA. Strong stage presence. 213-836-7682
- Insnse pwrfl voc sks hrd core punk band. Inli DRI, Sex Pistols. Craig. 213-487-0961
- Intense male voc, previous opera exp & ultimate range along w/vibrato. Aloi like Tale, TNT, Whitesnake, Tesla. Jeff. 213-473-6851
- Male sng/sngwrtr w/orig voc sks ltko pop band. Let's give LA a new sng. Angel, Beepor #213-284-4738
- Male voc, inli ranging from Lennon/McCartney to Eno sng intellnt unpretentious xperimnt modern pop. Accessibl music, unconventional approach. Jim. 213-668-0913
- Modern 60's fashion lkg sng lkg for graca, beauty & style in a funk platinum groove proj. Gotia have something going. Call Ronnie. 213-694-4479
- Pro sng lkg for ong or T40 R&B pop band. Call Dale. 213-874-0281
- Pwrl fem voc/sngwrtr srchng for cmrcl rock band lke Heart, A Miles style. 818-905-6960
- Ready to go up rd sng lkg for band to show recrd, headline, live stage, studio exp, demo. Radio hrd R&R. Tommy. 213-821-1344
- Screamer w/groove, blues & soul sks band w/same inli. Call Yanick. 714-871-6483

- Sng for the srch for musics w/artistic undergrnd integrity. Classy & mel w/abal erratic violent punk feel. Inli Mary Chain, J. Morrison, Bowie. 818-994-0328
- Sng/lyricst sks music compsr who can read or understand French very well for pop music in France. Monique. 213-476-6478
- Sng/sngwrtr into Dapêche Mode, Bowie, Pet Shop Boys, lkg to collab on writng & demong sngs. Gil. 213-650-6547
- Sng/sngwrtr lkg for pro sit. Have touring & recrdng exp. 213-369-4908
- Sng/sngwrtr lkg to form band ala Stones, Faces, Dead Boys, Thunders, Hillyard area. Enc. 213-465-3508
- Soloist, clean cut, energetic, hrd wrkg has new LP w/ recrd co. Maj touring exp. lkg for new mngt, overseas booking. 213-862-6380
- Vancouver based voc w/maj lbl connex skg pro gut to form nucleus of HR act. Willing to relocate to LA. Mark. 604-430-9069
- Voc avail, has vox, image & exp. Lkg for exp band or musions only. Inli Bowie, T-Rex, C. Trick & early Japan. David. 213-389-9400
- White male. 23 y/o voc, phys elec violin, lkg for mainstrean rock band. No drugs. Jim. 818-545-3629
- Young gd kg Asian/American male pop sng/lyricst w/ sensual voc sks compsr/keybrd. Inli by prodcrs Stock, Aiken, Waterman & Erasure. Warren. 213-839-3595
- Attn world! Exp voc, 2 lks, brains, sngs, star of tomorrow. Winger, Jovi, Slaughter type. No dope, BS, bubble gum, thrash. Pros call now. 213-876-9229
- Attractiv conscious voc w/strong voc & captivating stage presence sks to J/F psychid funky blues metal band. Ameer. 213-459-5129
- Sng/sngwrtr from Texas writs to J/F mel HR band. J. Wallit, J. Blades, R. Marx w/o lng hr. Inli. 818-794-6730
- Dynam sng/sngwrtr/dancer willing to join R&B pop grp or band. Contact Jeff. 213-345-1306
- Exp id voc avail for HR band w/mngt & direction. Inli Tyler, Peard, Cooper, Bach, Dan. 213-371-3358
- Exp soulful sng lkg for wrkg covrt band, pre blues but will sngn T40 if p/sy. Call John after 5. 818-787-4626
- Fem exotc ld sng. 3 1/2 oct, blues, rock, funk, pop. Credits, touring, pro dancer. Call Alex. 818-986-3734
- Fem voc lkg for band or musics to form band. Inli Blondie, Replacements, Dinosaur Jr, P. Smith. 213-463-1439
- Fem voc skg keybrd for piano bar sit or csls band. Also avail for studio wrk. Call Debra. 818-766-0103
- Fem voc skg R&B blues band, srs, inli Joplin, Stones, Pretenders & Bowie. 213-874-2538
- Fem voc/sngwrtr w/orig sng voc avail for recrdng or plyng live. Inli Blondie, Doors, Stones, Lucia. 818-753-7788
- Indian fem voc avail for pro ggs. Have perfrmd w/ leading T40 acts & R&B bands. Contact Maya. 213-876-4271
- Intellnt pwrl creatr voc/lyricst avail. Inli by Halford, Tate, Bowie. Lkg for strong tintl imaginative plyrs. 213-459-5129

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., JUNE 27, 12 NOON

- Lkg for hrd edged R&R band w/rgt sngs, aggrsv image, att & energy. No old frustrated musics. Max. 818-760-8349
- Male voc avail for demo recrdngs into R&B, jazz, pop standards. Call Myron eyes. 213-867-2544
- Poet/master marketer sks ceptnl musics to punctuate my words & touch the ears of many. Mark. 213-653-2710
- Pop R&B sngl sngl sng wrk. 805-265-8024
- Pro id voc w/sngle release, Inli Aretha, James Brown. Sks band or session wrk. Keith. 213-924-7085
- Pro sng/sngwrtr, tall blonde, shapely, attractv sng/sngwrtr nds agent, mngr, also nds grp for demo tape. Pts call. 213-874-2468
- Seasoned srs id voc, multi-instrmntlist sks mel HR band for showscng, recrdng. Have sngs, image, stage/studio exp. Mainstrean/radio. Aero, Zep, Leppard, Tommy. 213-821-1344
- Tintl male sng/r/funk dancer sks prodcr/sngwrtr for developmentl proj. Inli Jam & Lewis, Faith & Reed. Brian. 805-253-1456
- Undergrnd sng/sngwrtr lkg for band w/abl to be different. Jane's, James Brown, Louie Armstrong, Ramones. Call Carl. 818-761-8043
- Voc/gut, Van Nuys, Sherman Oaks area, sks rock band lkg for direction. 818-780-8730
- Voc/gut/sngwrtr sks estab pop band w/acous R&B leanings. Have dynam vox & presence. Albert. 818-718-8675
- White Australian fem sng lkg for orig R&B sngs. Send demos to 8033 Sunset Blvd #4058, LA CA 90046
- Black fem voc sks R&B, jazz, blues, pop. Sks studio wrk &/or profs. 714-991-7445
- Creatv voc/sngwrtr/music/vntntainer sks contmptry progrsv rock proj. Voc inli Gabriel, Schulman, Cousins, Cale, etc. 818-767-4127
- Exp voc/gut/sngwrtr skg blues rock band & studio wrk. Srs only, no drugs. Call between 10-5 only Susan. 213-659-2505
- Fem voc avail for studio sessions & live gigs. Lds & bckgrnd. Exp & pro, tape avail upon req. Jennifer. 818-769-7198
- God like fem voc, xlni range, focused image sks comp/l rnt compl pro career mngd HR band. Inli Blue Myrdy, A. Wilson, M. Shanker, Lana. 818-906-3956
- Jazz fem stylst sks wrkg lno. Lots of club exp in NY & Chicago. Call Joan. 818-592-0679
- Ld sng lkg pro sks HR band w/rgt matrl & image. Contact Manter. 818-505-8684
- Lkg for hal rckng city kick in metal band. Inli Metallica, S. D. Call M. E. 818-762-1009
- Male voc sks wrkg band. Inli R&B, blues, funk, jazz. Tenor range & grt stage presence. Tape on req. John. 213-675-5440
- Ohio frontman, ready to relocate. Grt lks, grt vox, grt presence. Skg cmrd HR band w/pro mngt or strong lbl intrst. Ernie. 216-928-0501
- Pro caller id voc sks hrd edged blues rock or HR band. No flakes, tintl over image. P. Rodgers inli. Nathan. 213-437-6621

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NEXT DEADLINE: WED., JUNE 27, 12 NOON

•Pro tem voc/percussn/sk live studio session wrk. Infrsd in wrkg bands w/mngt. Srs only. Call Debi. 213-316-8657

•Pro San Fran voc/sks place w/band & mngt. Call Al Conn. 503-585-8063

•Pwrl male voc/sks estab rock band. Grl image. Only srs prsd nd call. Michael Ray. 818-595-1822

•Singer. one of a kind, uniq, bizarre, lng straight black hr, skinny male. 213-876-8214

•Sleazy cheese rock voc/sks lewd, rude & crude Slix. Mars & Lee type play. Entertainment or death. Bobby. 818-288-6453

•Soul fem voc avail for session & showcng. Call after 6. Krystal. 818-348-3348

•Soulful bluesy singer/sngwrtr sks band or musicsn 24-29. My intl old Bad Co, Jovi, Leppard, Foreigner. 818-377-4491

•Strong ld voc. infl Aretha, J. Brown sound. Pro sits only. Keith. 213-924-7085

•The right stuff. Xpressv voc, classic frontman presence & a college writing degree. Singr, 25, lkg for pro band. Cougar, Stones, U2. INXS. 213-439-2376

•Voc avail to jif band in style Cru, Kix, LA Guns. Pls lv msg. 213-402-2261

•Voc avail. Infl Marvin Gaye, S. Wonder. Avail for sessions, gigs & demos. Live gigs also. 213-383-4756

•Voc range is baritone/tenor, style is pop orientd rock, R&B. Instrimts are bs & rhytm guit. 10 yrs exp w/covr, org bands, studio sessions. Jeff Cline. 213-312-1874

•Voc/poet lkg for strong srs LA band. Infl are Mission UK, Cult, Doors, Zep. Srs only. Call Frank for info. 818-282-2208

•Voc/sngwrtr wrts band or total proj. Vox like Motels, have strong sngs, stage presence & dedictn for success. Moving to LA June. Lisa. 619-942-3477

•Was on Star Strch 90. Sks T40 band & avail for recrdng proj. Infl include Elvis, M. Jackson, G. Michael. B. Brown. Christopher Reyes. 213-327-3885

•Xint blues singer/sks blues band. Infl Muddy Waters, James Harmon, all Chicago styles. Call Dusty. 818-785-6196

## 12. VOCALISTS WANTED

•1st tenor wtd for male tenor grp. able to sing ld in natrl as well as falsetto. Must have gd ear. Call Greg Lee M-F 8-8:30. 213-326-3626

•All orig mellow funk rock band sks versl grooving voc who is srs about music & commtmtnt. Dennis. 213-850-7391

•Atmospheric yet energetic band sks multi-range voc. Infl Marillion, Mission UK, Midnight Oil, Church. 818-994-7470

•Attrn, guit & dmr nd voc. We have maj lbl instrt. Call AV 213-850-0322, Kenny/213-202-1295

•Attractv tem, 20-26, srs vox ala M. Howard, Houston or Mills, pro att only. We have mngt. 213-731-9943

•Bckgrnd singers nnd/or tour of China. Resumes & photos req'd. Pls call Irvin Hunt. 818-796-3585

•Bckgrnd voc wtd for R&B gospel Motown type soubding band. Recrd deal in negotiatoin. Pls call Stacy. 213-274-3560

•Christian voc for metal band. Have nd for souls & moving gtl of the spirit. I'll relocate. Lv msg, Mike. 513-492-6323

•Cutting edge Christian acapella grp forming. Voc/sngwrtr/pertrms nnd. Call Jean. 213-463-5365

•Diverse orig HR band, light & ready sks male voc, melto hrd edge. Exp singers only. 213-390-0773

•Diverse orig HR band, light & ready sks male voc, melto hrd edge. Exp singers only. Carlos Duenas. 213-473-3604

•Estab band ready to gig. Infl Faith, Bad Brains, Jane's,

Peppers. Adam. 213-412-9521

•Fem bck up voc wtd for funk pop band. Harmonies ala Madonna, Wham & J. Jackson. Contact Bruce. 818-881-8060

•Fem voc nnd for dance band w/mngt & possibl publishng. Call Ace Michaels. 213-876-5159

•Fem voc nnd for orig HR band inspired by AC/DC. LA Guns, Hanoi. Srs only, upcomng gigs & recrdng. Call for more info. 213-969-9220/818-788-7916

•Fem voc nnd for progrs R&B act. keybrds helpfl. Send tape/photo to Michael Peysler, 14104 Panay Way, #176, MDR CA 90292

•Fem voc w/hi harmonies wtd for acous/elec orig ldk/rock band. Pro a., infl Cocteau Twins, Downey Midew, Church. 213-871-9165

•Fem voc wtd for R&B, dance grp. Must be 5'8" or taller & have strong vocs. 213-840-8610

•Fem voc wtd to sing lds & harmonies for semi-acous orig matrl ldk/rock, cntry rockabilly grp w/grt sngs. Ted/805-481-6008, Vanessa/213-466-9476

•Frontman wtd for pro CITY CHILD, pro HR band w/hi sngs. Must have full range. Age 23+. 213-258-8779

•Guit sks mel pwrl voc to form mel HR/HRM band. I've got the sngs, just nd the vox. Srs only. 818-908-1978

•Guit virtuos/sngwrtr lkg for male singr, many pop sngs. If you're srs, then call. Have mngt. Sling, Gabriel. 818-782-9790

•HOLLYWOOD HOWCATS wnt a voc. LA's #1 acapella grp sk 1st tenor for club appearances, recrdng, tours, black singr pref. Call Joe. 213-665-4408

•Kansas, Rush, Queen, Styx infl band, no keys, replacing voc. All orig matrl, nat'l airply, showcng. Contact Mark. 612-888-0423

•Ld singr nnd by pro rock band. Gd lkg, lng hr, energetic frontman w/pro att a must. Kenny. 714-821-8323

•Ld voc wtd for solid orig rock band. Att, image, lyrics a must for recrdng & stage. Pro only. Have lbl instrt. 818-986-0161/818-248-5733

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•Ld singr nnd by pro rock band. Gd lkg, lng hr, energetic frontman w/pro att a must. Kenny.

# FREE CLASSIFIEDS

**24-HOUR HOTLINE: (213) 462-3749**  
**NEXT DEADLINE: WED., JUNE 27, 12 NOON**

Must be exp. Send tape/bio to JB, 11225 Momson St #104, N Hollywood CA 91601

- Male voc w/ P/R band w/bsi & mgnt instr. Infi Babies, Outfield, Jovi, 25-30, no smoking or drugs. Call John. 818-840-9131
- Male voc w/td for writing & band proj. Infi Rush, U2, Police, VH. Posit avt at Hagar. Under 25. Call Dan. 213-874-8432
- Male voc w/td, Hagar, Graham, Perry style. We have gigs, contacts, rehearsal studio & the Lord. Pros only. Darryl. 213-422-2129
- Outstanding guil & bst w/mngt sk charismatic blues singer. Must be very exp. Call Ross. 818-501-0377
- Pwrlf fem voc w/td, Madonna, T.Dayne style. Must have gd oct range & clarity. Stephen Mirante. 213-663-0572
- RAKHA, pwrlf R&B band sks in vantage voc/rotrntr/mv/lyrst. We're gd. Call our mng. 818-997-4440
- Rip tearing voc w/td to compl r/tearng crunch band. Pwv who that really sings & a smp of tumor a must. No glam. Joe. 818-246-8767
- Rock band sks singr/rotrntr. Infi Zep, Aero, AC/DC. Maj bl instr. Call Brian. 818-341-7884
- Singer ndd to w/td main st type sound. Randy or Charles. 213-850-5567
- Super pwrlf emotional moody voc w/ image w/td. Fix, Jane's, P.Floyd. If you're the very best, call. 818-379-2663
- Uniq male voc, mid-low range, strong honest lyrical w/ own sound & style. Furs, Replacements, REM, Pixies. Lbl instr. After 8 pm. Jeff. 213-335-1596
- Voc ndd to estab HR band for recrdng & showngs proj. Infi Dokken, Badlads, Tesla. Have mngt. Lv msg. Call Glen. 714-236-2242
- Voc/guit ndd for Hilywd headlining act. VESUVIUS. We have legal rep, maj bl instr. Rehrs in Tustin. Contact Kevin for audfns. 714-771-2392
- Welfrd singr w/td. Peppers, Doors, Shrine. Short hr? OK. Ugly? OK. Can't sing? Hall OK. Be uniq, have att, have something to say. Noel. 213-876-8227
- WHITE BOY STORM sks id voc/lyrst/rotrntr. Infi Hendrix, Zep, Jane's, Soundgarden. Exp & tapes pref. Maj connex. 213-464-1640
- World class rock act currently skg male id voc w/clean h pwrlf tenor vox similar to style of Survivor, Kansas, Foreigner. 818-718-2948
- Wifem bckup vocs for maj proj. Must be pro, srs mnded, bio/demo a must. Call Dave. 213-842-5975
- Band forming in LA, lkg for voc, not lkg to sound or lk like anyone else. Billy. 213-856-0737
- Beyond the Peppers, beyond Faith, beyond KROQ. Estab band sks beyond sngt possessed w/xtreme confidence & abil. Solid, air tight uni is ready to go. Rick. 213-687-2329
- BUSTED sks id voc for forming band. Image a must. Infi White Lion, Dokken. Call York. 818-753-4065
- Cmrc'l HR, pro ssk, maj connex. Similar to but not same as Leppard, Jovi, Whitesnake. In it for money. Eric. 818-700-8047
- Cool 70's rock star w/td. Infi Bad Co, Faces, Stones, Motown & blues. 818-985-2617
- CRIMINAL sks id voc. Orig blues/HR. Must have demo & stage exp. Call Tim. 213-837-2765
- DANGEROUS TOYS sks id voc, have So Bay studio. Maiden rmts Metallica. Orig sound. 213-370-9835
- Dedictd 4 pc band srngt for voc. Infi Aero, Tesla, VH. Have many origns. No shrt hr posers or glam boys. John. 818-341-3521
- Fem voc w/td for R&B sit. Dance & classy ballads. Stage presence. Mike. 213-978-3866
- Fem voc/guit w/td to collab on rock, dance/rock sngs. Glen. 213-876-2296
- Fla all org fem rock band sks voc. Relocation is necessary. Must be exp & orig. We have sngs & maj bl instr. 904-720-3555
- Former members of Lunatic Fringe are auditing lld vocs. Call Steve. 818-769-3463

- Frontman w/td for blues HR band infl by Aero, Crowes, Zep, Love/Hate. Grit connex. Joey. 818-285-9190
- Glamorous voc ndd for P/R band of 90's. Have spec deal, bckup, maj industry intrst. Dial, Stanley, Crnk, Eiff. 17-23, no older. 213-856-4700
- Guit/sngwrtr w/gd chops & innovatv approach to cmrc'l HR sks lntd unhibited h range singr for collab. Gary, Wilson, Holliday, Tyler. Togg. 213-461-5395
- Jazz temp/crussnrt for world class American grg w/ Brazilian infl. Immed wrk - planned Asian tour. 213-458-6184
- Ld/bckup singrs for video demo. Into blues & rock. Send tape/pcr/resume to 2451 Laurel Cyn Blvd, LA CA 90046. Charly Luv. 213-650-3764
- Male voc w/td/lean pwrlf w/td to compl mgnt HR band. Infi Dokken, Scorpis, MSG. We have strong sngs & instr. room. 818-985-1271
- Male voc w/td by cmrc'l HR band, tint over image, dedictn a must. Infi Night Ranger to TNT. Call Rich. 818-898-9102
- Male voc w/td by guit & bst to collab for new hr grooving 90's rock proj. Image import. Leppard rmts Aero. Mark. 213-851-6643
- Mel voc w/td to form HR band. Infi TNT, Dokken. Exp, dedictn & image a must. No drugs. Dan. 213-876-7031
- Pro male voc w/td for estab HR band performing. Have top atly & connex. Recrdng now. Showngs & gigs upcoming. Rock image, pls. 818-285-9190
- Reggae rhythm section sks hi energy lld singr. Covrs & ongs. Pros. From Marley to Motown. Call John. 213-821-9480
- Skgy classic metal or thrash band. Orig matrl. Lv msg. Ask for Darryl. 818-891-8158
- Skinny English type rock star w/soul w/td. Bad Co, Crowes, Pie, old Motown. If you haven't done your homework, don't call. 213-850-1207
- Soulful singrs for bckups for jazzy, world beat, dance soul music. Mngt, atly, maj bl showcs, video. 213-469-5817
- Teen singrs who can dance, ages 14-18, ndd for pop recrdng/perfmg grp, maj bl release w/pro mngt ala New Kids, Wham, Jets. 213-285-3300
- THE DARK sks id singr. 213-654-9793
- Voc ndd by hrd hting hvly pwv punk band. Must be soulful & aggrsv w/ins of humor. Very srs & dedictd only. Call Chris. 213-476-8890
- Voc ndd for funk rock band. Verslty & uniq. Infi Wishbone, Peppers, Jane's. Call Chris or Michael. 213-666-4735
- Voc w/td by dmr & guit plyr for mel HR/HM band. Team & family orientd band. Europe, Stryker, Scorpis, TNT, etc. Mark/818-908-1978, Dan/213-876-7031
- Voc w/td for creation of 90's band for pro dmr/sngwrtr. Ong w/feelng & magic ala Dio, Hallford, Adams. 213-461-8157
- Voc w/td for rock band. Infil by Jagger, Westenberg. Call Richard. 714-826-7412
- Voc w/td to compl uniq orig band w/mngt. Infil Boston, Kansas & Giant. Steve. 818-796-8311/714-992-2066
- Voc w/td w/pwr & style. Tango, Love/Hate rmts Jane's, Faith, Hilywd area. Gigs waiting. Inpp. 213-876-6743
- Voc/lyrst for viable dancepop Euro pop new beat house proj. Send demo pkg to 11288 Ventura Blvd #111, Studio City CA 91604. 213-853-4700
- WARHOL CIRCUS, org progrsv HR punk funk pop folk band lkg for singr. Ready to gip, srs only. Call Dan. 213-269-8469
- Wid, fem voc/lyrst w/sex bomb image to collab w/next T.Riley/Babyface. 213-829-0323
- X-CBS recrdng artist sks HR blues voc. Tyler, Plant, Marcn, w/strong image & wrting abil. Pros only. Jason. 213-871-2028

## 13. DRUMMERS AVAILABLE

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- 27 yrs exp. H.M. Stern, C. Corea, Toto, Santana are your cup of tea then you've found me. Alex. 818-761-4738
- AC/DC, ZZ Top style dmr sks band. Pierre. 213-425-8999
- Dblbs dmr, 28, lng hr, sks wrkg HR band ala Zep. Lv msg to Harlowe. 213-488-3384
- Dmr & bs plyr w/demo, sngs, voc abil. Infil altmv pop, early 80's, reggae & ska. Call Steve. 213-660-4538
- Dmr avall for ballys rebel rock band. Infil Lee, J. Bonham. 213-663-6838
- Dmr avall for R&B, jazz, fusion & just a little bit of rock. Chiron Moore. 213-876-3255
- Dmr sks F/T or P/T T40 rock, cntry, R&B or oldies estab wrkg band. Strong verslty plyr, xint equip & groove. Dave. 818-883-4525
- Dmr w/td to start total loud rude glam sleeze early Crue style band. No scumbags. Call Billy. 213-838-5626
- Dmr, video, cassette, resume, image, grad, plyd NY & allowr. Only signed bands call. Style S. Row. Connecticut. Jimmy. 203-721-7517
- Dmr, voics, wrtl, clinician avail for gigs, tours, recrdng, pd rehrls, Verslty, can read & ply all styles. Full rck, elec & acous. Romie Ciago. 818-242-7421
- Dmr/proccsnt, have plyd w/top artists, can read, pick up by ear easily. All styles. Avail for recrdngs, csis, etc. 213-633-6805
- Eddie Croce, dmr/voc, formerly of Autograph, avail for signed or almost signed innovatv hvly rock band. Lng bnde hr, xtens touring/recrdng exp. 818-840-0737
- Hvy hting dmr srngng for estab rock band, mature. Pros only, veteran musicians. Infil Whitesnake, Ratt, Dokken. 818-246-9339
- Pro dmr sks HR band in style of Rush & Missing Persons. Have xint equip & my style is of T. Bozio & N. Peart. 213-423-7860
- Simple solid dmr, have drms, will travel. Call Maurey. 213-641-8232
- Solid rock dmr lkg for groove orientd band, gd att, dedictd, have lng hr image. Infil Bozio, Bonham. Call Jamie. 213-465-4746
- Solid rock dmr, have drms, will travel. Call Maurey. 213-641-8232
- Solid rock dmr lkg for groove orientd band, gd att, dedictd, have lng hr image. Infil Bozio, Bonham. Call Jamie. 213-465-4746
- Stlck twrlng man man in So Bay, still lkg for the pros out there. Infil NYT mts Zep. 213-320-1271
- Clean cut, tasteful rock dmr, 29, w/rgt lkg & sounding equip & uniq style, lkg for estab T40 sit. Early 80's infl. Paul. 805-255-2012
- Dmr & dmr progrmmr avail for recrdng sessions, xint equip, plys all styles. Call Bill. 213-874-7118
- Dmr avall for HR band. Solid hvly groove ala Zep, Aero, Soundgarden. Call Jay. 213-871-2432
- Dmr sks wrk, T40 & all styles. 16 yrs exp, recrdng & gigs. Call Glt Trngs. 213-654-8499/213-851-2334
- Dmr sks wrkg T40, cntry or party band. Plys many styles, has grt equip & insprrn. Larry. 213-823-0227
- Fem dmr w/vocs sks pro band. Also plys bs. 213-318-2285
- Hrd hting, exp/dblbs dmr lkg for HR band, no thrash. Call Jack Hamer. 818-765-3563
- Simple kldc dmr w/xint lng hr image lkg for simple band w/smple gd sngs. Infi Babies, Sulte, Foreigner. 818-563-4271
- Advanced aggrsv dmr sks pro wrkg sft. Have all equip & exp ndd, Many infl. Sequence clid, no problem. Michael. 714-949-9607
- Dmr & guit plyr avail for mel HR/HM, team & family orientd band. Europe, Stryker, Scorpis, TNT, etc. Mark/818-908-1978, Dan/213-876-7031
- Dmr avall for blues, R&B based music. 818-786-0071
- Dmr immed avail for T40, session wrk or showcs. Grt time & sound. Call Robert. 818-792-8954
- Dmr sks F/T or P/T T40, cntry, R&B or oldies estab wrkg band. Strong verslty plyr, xint equip & groove. Dave. 213-828-7877
- Dmr sks HR band, Infil Warrant, Crue, S. Row. Lng hr

- image, no BS. Call Evan. 213-398-0590
- Dmr srngng for tomorrow's sound. Plenty of exp, live studio, 2 tier, MIDI ready, cage kit, demo & promo avall for right sound. Freddy. 805-496-5345
- Exp male dmr & lem voc/perccsnt, pro equip, sks wrkg bands w/mngt. Srs only. Call Scott or Debi. 213-316-8657
- Hrd hting dmr, pref. So Bay area. Where are the pros? 213-328-3867
- Pro dmr w/10 yrs exp including Japan avall for recrdng, gigs & touring. Xint groove & equip. Jim. 805-966-4741
- Solid dmr, grt chops, 13 yrs exp Infil Pert, Palmer, Bonham. Pros only w/mngt. Joey. 818-985-8729
- Thunderous dmr w/overszcd drms, sounds, dynams, taste & creativity band headed for grins to dominate the 90's & settle the score. Mark. 213-936-3792

## 13. DRUMMER WANTED

- Alttrntv rock band w/maj mngt sks dmr w/imaginatn & intrng image. Style ala Cure, Bauhaus, Joy Division, Siouxsie. Call Michael. 213-850-1351
- Bnd w/pro mngt & lbi ties sks dmr w/wrting/voc skills, commtmtnt to music/career, rock widehpd, XTC, Police, U2, Oas. 213-960-8986
- Chrstian dmr for metal band. Have nld for souls & moving gift of the spirit. I'll relocate. Lv msg. Mke. 513-492-6323
- Creatv dmr w/td for HR band w/lem voc. Rehrs in Lng Bch. 213-987-1579
- Dmr & bs HR rhythm section w/exp, chops, pro gear, grt att, studio & the lk. Can easily dice w/the best. Greg. 818-988-9875
- Dmr ndd for estab trio. Infil Metallica, P. Floyd, Joe. 818-894-7600
- Dmr ndd for HR outfit. Must have gd equip, image & insprrn. Call Lou. 213-323-4818
- Dmr still ndd for RUINED CHORD. Currently perfmg orig alttrntv P/R. Infil Greatful Dead to Smiths. Call Steve. 818-954-9523
- Dmr w/MIDI gear ndd for alttrntv dance rock band. Infil Prince, Bowie, Talking Heads. Must be dedictd & creatv. Send bio/pic to Diamond Rose, PO Box 461119, LA CA 90046
- Dmr w/td by estab rock act w/radio airly & gigs. Must be intellgnt & a groove monster. Call Jamie. 213-393-7913
- Dmr w/td by guit & bst now forming all orig P/R band. Infil Midnight Oil, Police & Gabriel. Very exp plyrs only. 213-396-9558
- Dmr w/td eclectic alttrntv rock band. Infil Police, Talking Heads, Genesis, INXS, etc. Gigs & lbi instr. Max. 213-208-5039
- Dmr w/td for all orig LA band. Infil P. Murphy, Midnight Oil. Call Phil. 213-763-1665
- Dmr w/td for creatv trio proj. Infil Police, Fixx, Icehouse & jazzier Trio. 213-477-0397
- Dmr w/td for gigs, showngs & recrdng. Infil INXS, Police, Talking Heads, Genesis, etc. PIs call Max. 213-208-5039
- Dmr w/td for HR gut blow out band into AC/DC, Faces, Pie, Aero. Must be loud & pwrlf. James. 213-913-9028
- Dmr w/td for innovatv funk rock rap band. Must be srs, must have insprrn, must have equip. 18-23 yro. 818-884-9167
- Dmr w/td for maj recrdng sit. Permanent position w/tp & coming tour for the right sound. Zep, Heart, Bonar int. Srs requires only. 213-935-8372
- Dmr w/td for org progrsv HR band. Infil Rush, Queensryche, Iron Maiden, P. Floyd. Call Brett. 714-526-7896
- Dmr w/td for pwr/speed metal band w/maj bl developmnt deal. Call Bob. 714-843-5606

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-Dmrr wtd to groove w/orig 4 pc. Intl S. Copeland, T. Bozio, A. White. Call Terry or Charlie. 818-705-2488

-Dmrr wtd to keep a simple cntry rock beat. Intl Del-Amirri, X. J. Carroll, Hanoi. Call Larry or Rick. 818-363-9630

-Dmrr wtd. 18-24, rd for innovaty funk rock rap band. Must be srs, must have insprtn. If intrstd call Jason. 818-884-9167

-Dmrr wtd. We are lkg for a dlmr for dnmr for dance band & possibl publishing. Call Ace Michaels. 213-876-5159

-Dmrs & bs wtd by singr & guit. Hrd driving clean orig R&R. Have demo, mngt & studio. Robert/818-994-1844, Cliff/ 813-394-1991

-EAST OF JAVA is lkg for a dmr. Intl T. Petty, Fleetwood Mac. Call Jack. 213-734-3313

-FALLEN ANGEL nds dmr. Blues metal w/eleing. 213-275-8007

-Fem dmr wtd by wrkg all fem 40's-90's covrs band. Ld vocs a+. Doreah. 213-479-0131

-Fem dmr wtd for recding & live gigs. Intl Cateauwau, Bad Brains, Siouxie, Cure. 213-462-8774/213-662-9220

-God on drms ndd to create universal oneness within musicl & visual spectrums as we know & do not know them. Call Steve. 213-874-1243

-Metal dmr ndd for band, strong dbl bs. Intl Queensryche, Iron Maiden, Metallica. Chris. 213-838-8363

-Pop grp for love, no money now lkg for dmr. Nl respct for orig scene, pref dbl bs, image, hrd driving. Call Mishia. 714-842-9061

-Punk dmr wtd, Intl Sex Pistols, Iggy, Sham 69. Pros only. 818-948-7605

-Real blues gnt real blues rock dmr. Hr, weight, image not import. The music is. Intl Wolf, Muddy, Clapton, Beat Farmers. 213-656-4992

-Solid simple capable dmr wtd for energetic altrntv band w/demo, desire & dedictn. Spandex & glam, no tanks. Carlton. 213-420-2371

-STRANGE BEHAVIOUR from London, England req fem dmr for pwr groove rock orientd outfit. Majl bl instr & gigs wailing. 213-399-0733

-Violent speed metal dmr w/o funk wtd. No Metallica clones, pls. Dag. 213-669-7360

-Wtd, dmr for hrd driving blues org rock. Intl Zep, AC/DC. We have killer rehrl studio in downtown LA. Ron. 213-823-6032

-Wtd, M/F verstl, dbl bs dmr for progrs HM proj that's ready to take it to the top. Chops, exp, demo a must. 818-787-2007

-Xtreme groove orientd dmr ndd. Zep, Sabbath, Jane's. David. 213-837-7731

-A solid simple capable dmr wtd for energetic altrntv band w/demo, desire & dedictn. Spandex & glam, no tanks. 213-420-2371

-Altrntv estab w/album sks dmr. Motivation, imagination, creativity, dynams, groove, concrete time. Furs, Cure, Siouxie, Gabriel. Ken. 818-342-4955

-Altrntv rock band w/maj mngt sks dmr w/imagination & instng image. Style ala Cure, Bauhaus, Frankie goes to Hollywood, Blue Velvet, Michael. 213-969-9140

-Band w/gigs auding dedictd drums to ply progrsv metal w/crml edge. Must have equip, insprtn, pro att. Dean. 213-391-3862

-BEWITCHED from NY sks pr bst & dmr for HR band. Fem front, grt image & sngs. Intl White Lion & Dokken. 818-990-4551

-BOB MARSE Band wnts strong dmr. Intl Satriani, Travers, for instrmnt pwr pop. Call Bob. 818-769-2142

-Dmrr ndd for all org rock band w/mngt & aty. Lng hr image, bkup vocs a+. Rehrrs in Van Nuys. 805-254-1604

-Dmrr ndd for new HR band w/30's, 40's swing Intl. Poppers keep away. Call Jeff. 818-775-9082

-Dmrr ndd to compl HR trio. Have gigs booked. Dennis. 213-679-1206

-Dmrr wtd by band. Intl Smiths, REM, Echo. Call Mike. 213-860-3938

-Dmrr wtd by bs guit team w/lananc lcking. Intl King Diamond, Fates, pros & srs only. 818-249-1222/818-249-9853

-Dmrr wtd by maj bl band. Hrd htr, verstl. Intl Van Morrison to Replacements. Pros only. 213-461-8309

-Dmrr wtd by s/wcs band. Pd rehrl spec. Intl Winger, Whitesnake. PIs call Dave. 213-630-2934

-Dmrr wtd for Doors tribute band, MOJO RISING. Must be up on matrl, but will consider last learner. 213-946-2000

-Dmrr wtd for org band w/pwr & passion, mood & groove. Intl Dr Mr President, Kings Swamp, U2. Goun. 714-536-0989

-Dmrr wtd for org jazz proj for shows & club wk. Basia, A. Baker, Crusaders. Joe/714-871-6320, Sereña/

714-548-3568

-Dmrr wtd for P/R dance act. PIs contact Bob before 5 pm. 714-549-5024

-Dmrr wtd for pwr/speed metal band w/mngt & maj bl developmnt deal. PIs contact Bob during day. 714-549-5024

-Dmrr wtd to compl all orig 4 pc band. Intl VH, Rush, Yes. Call Terry or Charlie. 213-705-2488

-Dmrr wtd wtd for psychotc R&R band. Dark image a must. If you can't ply, don't waste our time. 213-851-8446

-Extreme xperimntl dmr ndd, Rush, Metallica, Jane's. Dan. 213-874-2715

-Fem dmr wtd for orig estab mel metal band. Must have pwr, dedictn, xint meter & dbl bs. Practice in No Orange Co. 714-998-4856

-Funk rock band nds percussnt. Intl James Brown, Talking Heads, Zep, Young MC. 213-652-1765

-Inventy, creaty & easy going dmr ndd for org/rock band w/private recding studio & live for the music act. Lancer/ 818-346-7494, Phil/818-831-9389

-M/F dmr wtd for org fun garage P/R band. Intl B52's, Romantics, Plimsouls. Ply WLA & So Bay. No HR. Ted. 213-377-0376

-Percussnt ndd for lolk trio. Congas, timbals, chimes, etc, etc. Recding & perfmg. Call Frankie. 714-472-8441/ 213-434-5420

-Reliable dmr w/groove, humor, committmnt. No amount of rhytm could prepare you for this game of chess says Alice. Welcome to the PTC's. 213-664-8309

-R&R ARA sks dmr w/orig style & progrsv roots. We have xceptnl singr, strong sngs, & style oman. Y. Queensryche but different. Srs pros only. 213-876-5988

-THE BLAME sks accompshd dmr wgd att into Stones, Faces, Crowes wgd knowledge of music history. Call Ron. 818-769-6042

-Wtd dmr wtd. Peppers, L. Colour, Zep, Shrine, Ugly? OK. Drug addict? OK. Can't groove? Not OK. Noel. 213-876-8227

-Wtd, dmr, 18-22 for HR/HM band. No big hr, style of LA Guns, Crue, Priest. 213-467-2062

-Wtd-dmr to join headlinng band. Intl Tesla, Snake, Winger. Have rehrl studio, mngt & bl contacts. Must have dedictn & image. No beginners, pls. John. 213-643-6064

-ATOMIC BOMBZ ssk dmr god. Ramones, Blondie, Pistols Intl. Call Bumper. 213-655-2838

-Altrntv dmr ndd w/imagine & bckng vocs to compl dynam metal band. Have bl instr. Intl old VH, YNT, S. Row. Donny/213-515-9452, Richard/213-254-2733

-Classic rock club band sks solid dmr w/strong vocs for F/T rk. Ross. 714-970-7546

-Creaty dmr for newly forming progrsv rock band. Sns Intl by Rush, Jethro Tull & Yes. Jeff. 818-985-4002

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