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ANNUAL GUIDE TO SO CAL KEYBOARD INSTRUCTORS

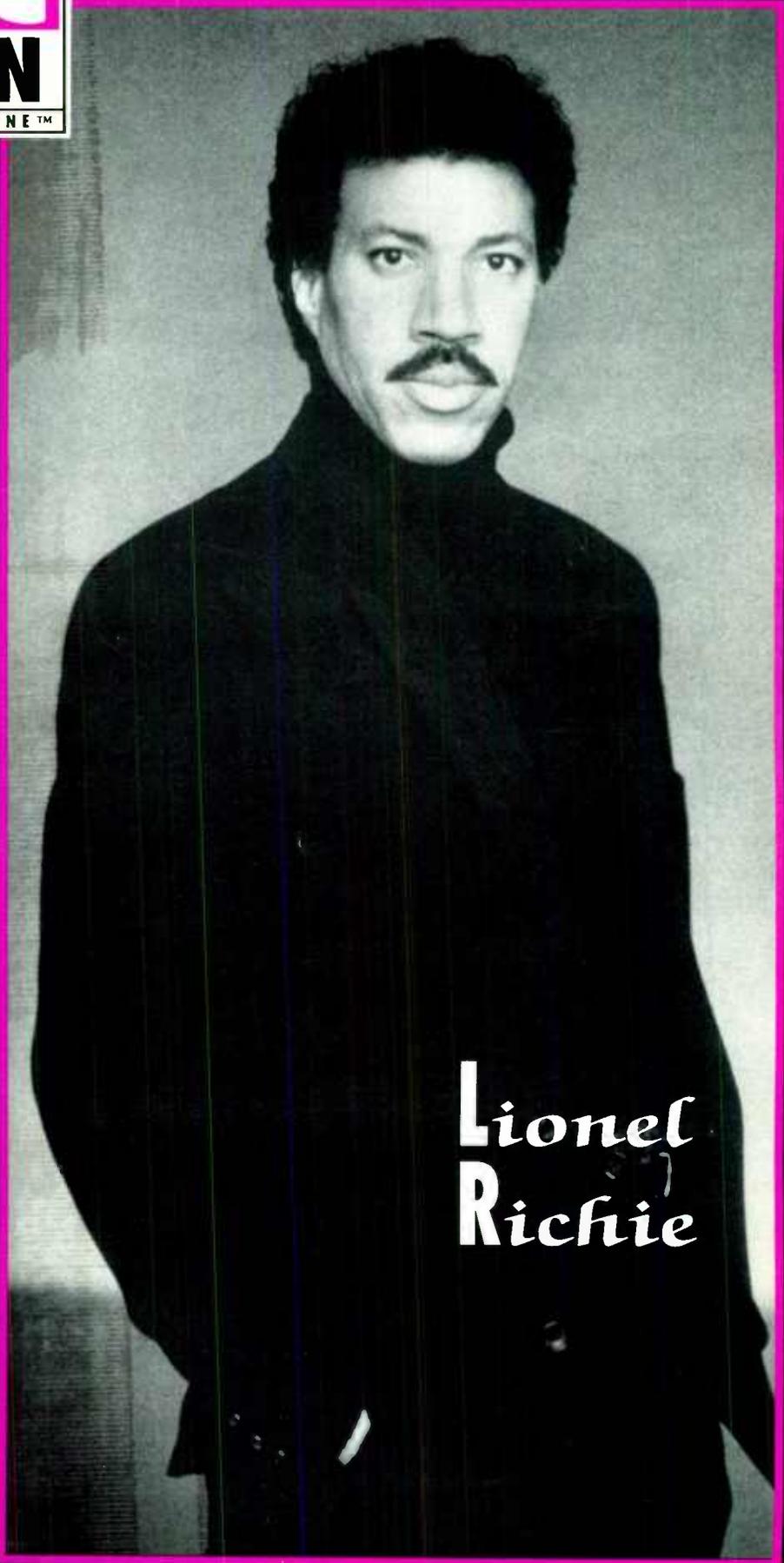
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FEATURES

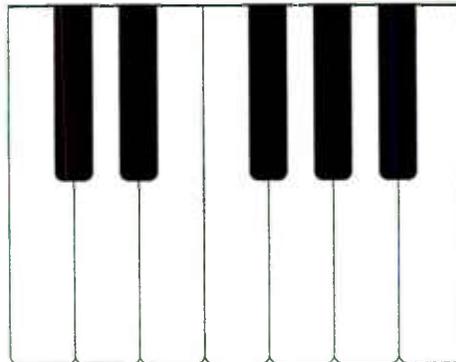


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LIONEL RICHIE

After amassing a string of some 30 hits with the Commodores and as a solo artist, a serious throat problem forced this superstar to take time off. Back on the charts after a five-year hiatus, Richie discusses his personal life and future plans.

By Jonathan Widran



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KEYBOARDIST DEBATE

Whether you play acoustic piano or you're surrounded by electronics, most pros will agree that learning keyboard basics is far more important than learning the latest technology. Find out what else they say in this important story.

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FEEDBACK

☞ Ringo Rules!

Bruce Mercen
Flushing Queens, NY

"I love the new album by Ringo Starr, and I think the article is fantastic in your magazine. He is a fantastic musician, but MTV is not playing his video, and I think that is very unfair. VH-1 is playing it now. Even radio programmers aren't playing that much from the album, and it's a shame because the album is fantastic. As a drummer myself, the album is very, very melodic and I'm saying this as a Beatle fan. The album should have a chance for other fans to make up their own minds because the album is very strong and radio programmers should air "The Weight Of The World." I look at the *Billboard* magazine charts, and I say, come one, this guy influenced a whole generation of drummers—give the guy a chance. It don't come easy, but this guy's got it. Ringo has it back again, and he's got to have a hit album because, man, the album is great."

to know about Rick Rubin, I'll read an article about him.

I love *Music Connection*, but please report on record people that know what they are doing and can be respected. Marc sounds like a nice guy, but he should go back to being an agent, and I'll go back to singing with my band.

Beast
Lead Singer, Bogus Toms

☞ Help Needed

Jenny Hall
Rancho Palos Verdes, CA

"I'm calling in regard to the recent Los Angeles riots. I'm part of an organization called Peace Child and we're a group of 35 kids that are performing a musical in Los Angeles, and we need some big name bands to come down and support us and help us bring more money in for the victims. Peace Child is a non-profit organization, and we really need your help. Thanks a lot."

☞ HARPing

John Humphrey
Los Angeles, CA

"In reference to the article in *Music Connection* dated May 25, captioned "City Cracks Down On Home Studio Zoning Violators," I'd like to ask that *Music Connection* print the names of the member studios of the organization HARP, Hollywood Association of Recording Professionals. That way, I can express my personal perspective by choosing not to use their services while, on the other hand, those people who support HARP's position could also then support it with their business."

☞ Anti-Geiger

Dear MC:

This letter is in response to the A&R report in Vol. XVI, #11. I have to tell you...this is what scares the shit out of me about the record industry.

I'm talking about Marc Geiger and his obvious lack of musicality and awareness of the music scene, and his obsession with Rick this and Rick that and not much more. If I wanted to read about auto racing, I'd look for an article by Danny Sullivan, not Vince Neil! If I want



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CALENDAR

By Trish Connery

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

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

Current

□ Fast rising, poetry oriented magazine, *Nothing Sacred*, steps outside the publishing world and onto the stage to bring you "Wives Tales," a spoken word benefit for C.B.A., Caring for Babies with AIDS, on Sunday, June 21, 8:00 p.m., at Haunted Cabaret, 6417 Hollywood Blvd. This staged reading features the talents of Ann Magnuson, Pleasant Gehman, Marisela Norte, Kari French, Linda Albertano, Mary Herczog, Debbie Patino, Lauran Hoffman and Julia Bell. To quote *Nothing Sacred's* publisher, Jay Sosnicki, this show presents the change to "obliterate the dull, conventional presentation you encounter at most readings" by creating "a taste of an Appalachian hillbilly forest" onstage as an interactive environment for the performers and the audience. Admission is \$8.00. Call (213) 243-5199 for additional information.

□ One of Los Angeles' premier vocal coaches, Roger Burnley, is presenting "L.A.'s Finest" on Wednesday, July 1, 7:00 p.m., at the Troubadour. This is the second in a series of revues designed for the recording industry, specifically those in A&R. The evening presents extremely talented unsigned vocalists with original material with styles from R&B, pop, jazz and rock. Industry reps will be admitted free of charge; non-industry attendees will be charged \$10.00 cover fee. Additional information may be obtained by calling (213) 463-2382.

□ "Songwriting With Jason Blume" is a new summer course offered by Pierce College at their Woodland Hills campus, from July 13 through August 17. This class will be six consecutive Monday nights from 7:30-9:30 p.m. Instructor Jason Blume of currently a staff writer for Zomba Music and was formerly an independent publisher and Assistant to Director of A&R for RCA Records. His songs have been recorded by the Oak Ridge Boys, White Heat, Darlene Austin, and Becky Williams, and his credits also include two chart singles. Enrollment is limited to ensure individual attention. The course fee is \$43.00. For registration and additional info, call (818) 719-6425.

□ One annual event which is looked forward to every year is the Twilight Dance Series presented by the Santa Monica Pier Restoration Corporation. Now in its eighth year, the series presents eight free Thursday night concerts from 7:30-9:30 p.m. on the Santa Monica Pier. Kicking off the 1992 series is Fifties rock & roll band, Sha Na Na, scheduled to blast us back to the past on July 9. Other acts scheduled to appear present a true diversity of style and talent. For instance, hard driving rock band, NRBQ play on July 16; salsa and Latin jazz percussionist Poncho Sanchez appears with his eight piece band on July 23; Zimbabwean Thomas Mapfumo shares his music (which was

banned from the radio in his own country) with Southern California on July 30; Mahlathini and the Mahotella Queens bring us the rhythmic music of South Africa known as "township jive" on August 6; The Bonedaddys, with their mix of Caribbean, African, rock, salsa, soca and more, take the stage on August 13; long time local favorites Jack Mack and the Heart Attack, who have played to cheering Pier crowds in the past, will appear again on August 20; and finally, to wind up the series, New Orleans vocalist Johnny Adams will appear on August 27. There is parking available on the Pier and in the 1550 Pacific Coast Highway beach lot north of the Pier. For additional information, call (310) 458-8900.

□ The Celebrity Centre International has an ongoing vocal showcase called Starcase. This weekly event, held every Thursday, 8:00 p.m. at the Celebrity Centre International, 5930 Franklin Ave. in Hollywood, was put together to give singers a professional setting in which to showcase their talents with no performance fee. For more information, or to schedule an audition, call (213) 960-3100.

□ National Academy Of Songwriters (NAS) has quite a few events coming up in July. On July 9, NAS will begin a new series, "Songwriters' Playground." This is a six-week course for advanced songwriters featuring Barbara Jordan and her great songwriting exercises. Held at the NAS Conference Room, the fee is \$150 for NAS members, \$200 for non-members. Also upcoming is the July 13 "Acoustic Underground," a singer/songwriter showcase with special guests held at My Place, 1026 Wilshire Blvd. in Santa Monica, 7:00 p.m. The cover is \$4.00 for members of NAS, LASS, SGA or NARAS; \$8.00 for non-members. And last, but not least, and certainly the most unique, is the July 19 "Christmas In July," where hit songwriters sing their own Christmas songs at a benefit for the Midnight Mission, a homeless shelter in downtown L.A. and for NAS' non-profit educational programs. Also held at Santa Monica's At My Place, this event begins at 7:00 p.m. and there is a \$25.00 donation. For additional information on any of these events, contact NAS at (213) 463-7178.

□ Songwriter/engineer Paul Shapiro will be repeating his six-week, hands-on course, "Making The Professional Quality Demo At Home" beginning July 13. Classes will be split between the Glendale Community College location and Shapiro's Pasadena based studio, Songwood Studio, although most of the classes will be held in the studio. Students will participate in the making of a professional demo from start to finish and receive cassette4es at the course conclusion. Call (818) 351-8744 for additional information.

□ The Electronic Music Box regularly holds free user support groups for MIDI and sequencing computer software. The Electric Music Box is located at 14947 Ventura Blvd. in Sherman Oaks and you can call (818) 789-4250 for specific dates and times. 

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CLOSE-UP

LASER MEDIA

By Karen Orsi



Ed Auswacks

Harvey Plotnick

Special effects firm Laser Media is a cornerstone in the photonic entertainment industry in which laser beams and music became permanently and magically married. Laser Media was founded by Ed Auswacks, a former television writer who began working with lasers in the early Seventies. He began using them in London and Paris, then brought them to the States where he included them as a staple of Electric Light Orchestra's stage presentation.

Since then, the laser has become an integral part of the rock & roll experience. There are other laser companies that handle concert tours, but Laser Media does most of the heavy hitters like Paul McCartney, Michael Jackson, Pink Floyd, George Michael, New Kids on the Block and Neil Diamond. The real selling point for Laser Media is their creativity. "They all want something a little different," President Ed Auswacks says of the big names in rock. "We try to complement what each artist does." Aside from concerts, Auswacks has produced and co-designed projects for Coca Cola, Sony, Disney's EPCOT Center (which has the largest laser installation in the world), Honda, Mattel and MTV. He is also co-producer with Michael Douglas on a project involving laser theater for amusement parks which is currently top secret.

But the real difference between Laser Media and the other laser companies of the world (about 40) is a category called "special projects." Auswacks has taken the concept of the little electric gas-filled tube with mirrors on the ends to new heights, including three-dimensional holograms and a laser-generated Tinkerbell for *Peter Pan* on Broadway that was so realistic, audiences wrote fan mail to it. Auswacks has worked internationally with special projects in Japan for NASA, in China at the Haw Par Villa Theme Park, in Finland to create a laser theater and with fiber optic costumes for the Lido in Paris. Laser Media also manufactures laser computer systems for theaters and nightclubs.

But, with the order of the universe in mind, it would seem that the natural place for such a product is in Las Vegas. Just recently, Laser Media opened up one of its hottest special

projects at Caesar's Palace: the Festival Fountain. The effect of lasers dancing off the water is enough to put Haley's Comet to shame. "Seeing the facial expressions of the moms and pops there, from middle America, in their Bermuda shorts," recalls Auswacks of the opening night, "made those three years of hard work worthwhile." (It took just a short demo of the effect of the lasers scanning a small fountain of water in the company's facility to sell the folks from Caesar's.)

Laser Media utilizes its full staff of graphic artists to create new and innovative forms of animation in which the audience sees any number of characters move and change forms. The company has created all of its own software, utilizing PC boards on something called an imaging computer, which it assembles and manufactures on-site. Many of these systems are sold overseas to theaters and nightclubs in places like Thailand, Mexico and Italy. Most U.S. nightclubs don't want to spend the money on laser systems, however, and most of the unit sales from Laser Media are in the overseas markets, to bigger buyers in Europe, Asia and Mexico.

Company CEO Harvey Plotnick explains why: "Most of the nightclub owners abroad have been in the business for a long time. They invest and build in bigger clubs and spend more money on them. They want to supply their customers with the latest technology. Those places are consistently packed during the week, and they often hold as many as 2,000-5,000 people." There are also more rules and regulations on the use of lasers in the U.S., which may scare some people off from using them. But as long as the beam is not pointed directly into anyone's eyes, says Auswacks (and U.S. regulations prohibit that), there is no danger.

Laser Media is currently building a laser billboard system for use in Korea. It will be projected on the wall of a building where commercial time will be sold on it just like any other electronic media. Lasers, it seems, will bring us the future.

Laser Media is located at 6383 Arizona Circle, L.A. The phone number is (310) 338-9200. 

George Michael contributes new tracks to AIDS project

Musicians Band Together For 'Red Hot + Blue' Sequel

By Sue Gold

LOS ANGELES—As a follow-up to the platinum album *Red Hot + Blue*, which benefitted the fight against AIDS, Columbia Records will release *Red Hot + Dance* on July 7th. The album features three previously unreleased tracks donated by George Michael as well as remixes of songs by Madonna, EMF, Lisa Stansfield and Seal.

All the artist and producer roy-

alties and record company net profits from the album will be donated to AIDS-related charities. The first single, "Too Funky," by George Michael, has just been released.

Red Hot + Blue, which featured cover versions of classic Cole Porter songs, was released in 1990 and raised more than \$4 million for AIDS. Organizers of the project, Leigh Blake and John Carlin, hope

to raise at least \$8 million from the new album. Ten percent of all the proceeds will be set aside for AIDS work in Africa and Asia.

A video has also been taped and is being shaped into a 90-minute network and cable special to be shown within the next few months. With the exception of Madonna and George Michael, all the artists from the album appear live on the video. "It also includes artists not on the album, like C+C Music Factory and Marky Mark and the Funky Bunch," Carlin explained. "There is also a special and steamy version of Michael's 'Too Funky.'"

According to Carlin, who also co-produced the album, profits from the album will stay in the country they were made: "Money will be distributed on a worldwide basis based on record sales in each territory. In the United States, the money will likely be divided among research activist organizations and health advocacy funds."

English band EMF contributed a remix of their hit, "Unbelievable." "I think it's a really great cause, and the idea of having 'Unbelievable' remixed made sense. It was also a



George Michael

wonderful chance to work with Brian Eno," said Ian Dench, guitarist for EMF. "I think everyone knows about AIDS, but if it doesn't happen to you or someone close to you, you kind of get blasé about it. It's good to continually remind people that this is an ever-present problem."

Tracks on the *Red Hot + Dance* album are "Too Funky," "Happy" and "Do You Really Want To Know" (George Michael), "Supernatural" (Madonna), "Crazy" (Seal), "Unbelievable" (EMF), "Change" (Lisa Stansfield), "Apparently Nothing" (Young Disciples), "Set Adrift On Memory Bliss" (PM Dawn), "Peace" (Sabrina Johnston), "Gypsy Woman" (Crystal Waters), "Thank You Falettinme Be Mice Elf Agin" (Sly and the Family Stone) and "Theme From Red Hot + Dance" (tomandandy).

Future projects include *Red Hot + Rap* and *Red Hot + Rock*. **MC**

Nouveau/K-tel Uses 'Infomercial' To Promote Band

By Sue Gold

LOS ANGELES—Taking advantage of new advertising techniques, Nouveau/K-tel International will use the "infomercial," a long-form advertising format that has become popular for the real estate and cosmetic industries, to promote recording artist Celestial Navigations.

The infomercial for Celestial Navigations has already been tested in local markets around the country, including Santa Barbara, Fresno and Memphis. According to Bill Hallquist, Manager of Entertainment Marketing at Nouveau/K-tel, the infomercial is about 30 minutes long and features live performance footage of the band and interviews and testimonials from fans. The Celestial Navigations info-mercial is designed to promote a box set by the band and includes an 800 number and address for people who want to order the product.

"By buying a half hour of television or cable time, we can expose the group and their performance to people," Hallquist said. "It's like our own television special, except we sponsor it by ourselves. It's a good promotional tool, and even if people don't buy the box set we're promoting, the next time they're in a record store, they may buy an individual album by the band."

Hallquist added that the local market testing has been very successful and they are planning a national roll-out by the first week of July. "It's paid for itself in the local markets in direct orders as well as

having several retailers who have gotten calls on the group. It's similar to MTV's *Rockumentary* except we're doing it ourselves."

The infomercial is only available to cable and television outlets, but a video of the band is available to the consumer and is advertised as part of the infomercial. "We're advertising a package of three cassettes or two CDs and the video of their performance. Individual albums are already available in stores," he said.

Chris Many of Celestial Navigations explained, "Radio stations want to put us in the New Age bag, but we are much more. The cable networks we've approached are impressed, but what we deliver is beyond their programming pigeon-holes. Because we don't fit into a neat little box, we need to create our own path to exposure."

Hallquist estimates that the infomercial cost in excess of \$30,000 to produce. They are looking into using similar promotion tools for other artists.

"Unlike real estate and cosmetic companies which must find ways to make their program entertaining in order to maintain viewers' attention, Celestial Navigations' product is entertainment," Hallquist concludes. "We're totally convinced that once people are exposed to the group, units will move easily and without the high-pressure hype that is often associated with some strains of this format." **MC**

BROWN INDUCTION



The Godfather of Soul, James Brown, was inducted into Hollywood's Rock Walk in a ceremony held on Friday, June 5th, in front of Guitar Center's Sunset Blvd. store. Friday was also proclaimed "James Brown Day" by L.A. Mayor Tom Bradley.

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GOLD JAM



Sony Music and Epic executives congratulate Pearl Jam on their gold album, *Ten*. Pictured (L-R): Mike McCready of Pearl Jam, Epic VP of A&R Michael Goldstone, Jeff Ament of Pearl Jam, Sony Music Senior VP Michele Anthony, Epic Exec VP Richard Griffiths, band manager Kelly Curtis, Sony Music President Tommy Mottola, Epic President Dave Glew, Pearl Jam's Eddie Vedder, Stone Gossard and Dave Abbruzzese.

Mechanic And RCA Form New Label Venture

By Keith Bearen

LOS ANGELES—Following an acrimonious split with former label partner MCA, a label association which resulted in the success of Trixter and Bang Tango, Mechanic Records has aligned itself with RCA Records. According to the multifaceted agreement, four albums a year will be released under the Mechanic-RCA banner, with Mechanic signing and maintaining a roster of additional artists. New York recording act R U Ready's album is slated to be the inaugural release.

According to the agreement, both parties will participate in marketing duties for new releases under the Mechanic/RCA label venture. The new agreement will not affect Trixter, Bang Tango and Voivod (groups which will continue to be distributed by MCA) or Mechanic's independently distributed labels,

World Of Hurt Records and the newly created Futurist Records.

In a prepared statement, RCA President Joe Galante commented on the new agreement: "Mechanic has proven its A&R and marketing skills based on its current roster. This is an exciting combination of creative teams. We look forward to developing great music together as well as innovative ways of marketing to the consumer."

"There is a new energy brewing at RCA," says Mechanic President Steve Sinclair. "The company is staffed with young, motivated, music-loving professionals, and Joe Galante is one of the most artist-oriented executives I have ever met. I'm delighted by the thought of what will happen when Mechanic's unique talents are coupled with RCA's demonstrated commitment to breaking artists." 

MOORE GOLD



Charisma executives pose backstage with Charisma recording artist Gary Moore following the blues guitarist's recent Universal Amphitheatre show. Moore was presented with a gold plaque for his album, *Still Got The Blues*. Pictured (L-R): Charisma's Danny Goodwin and Lenny Bronstein, Moore, Charisma's Jerre Hall, Felicia Swerling and Scott Douglas and Steve Barnett of Hard To Handle Management.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Jim Scully

Epic Records has announced the appointment of **Jim Scully** to the post of Senior Vice President, Sales. Scully will liaison between Epic Records and the Sony Music Distribution Branch system. Prior to his new appointment, Scully was Branch Manager, Midwest Region, for Sony Music Distribution.

Gary Hardesty, Director of the **JBL Systems Group**, has been elected to serve on the **NSCA Expo Committee** through mid-1995. The NSCA Expo Committee is the steering and managing group which helps organize the NSCA Convention each year.

WEA has announced two new field appointments: **Paris Shelton** has been named to the post of In-House Marketing Rep for WEA's Chicago branch, and **Kathie Crowley** becomes In-House Marketing Rep for the Boston sales office.

EMI Records Group North America has announced two new appointments: **Ken Lane** has been named Vice President of Promotion, and **Ben Nygaard** has been appointed Vice President of Marketing.



Kim Halverson

Capitol Records has announced the promotion of **Kim Halverson** to the post of National Director, Promotion/Administration. Halverson will perform her duties at the label's Vine Street Tower.

In more Capitol news, **Jeffrey Fey** has been promoted to the post of Director, Art & Design. Fey will perform his duties out of the label's Hollywood headquarters.

MTV has announced that **John Cannelli**, the company's Vice President of Music and Talent, will head the music video channel's Talent Relations team. It was also announced that **Rick Krim**, Vice President of Music and Talent, will assume additional responsibilities and will oversee expanding the presence of music talent on MTV.

In related MTV news, **VH-1** has named **Harriet Seitter** to the post of Senior Vice President, New Business Development. Seitter will be responsible for planning and implementing new business strategies for the music video channel.

Michael Lewis and **Gary Quinn** of **Lewis and Quinn Management** have announced the formation of a music management division to be helmed by **Richard Cole**. The company has signed **Robert Lusson** and **Live Nude Girls**.

Blue Note/Manhattan Records has appointed **Tom Evered** to the newly created post of Vice President of Marketing. Evered, who is responsible for marketing, sales, promotion and creative duties, will work out of the label's New York headquarters.



Jennifer Carr

Relativity Records has promoted **Jennifer Carr** to the post of Associate Director of Media Relations, and **Sarah Haynes** has been promoted to the post of Vice President, National Promotion.

Columbia-label offshoot **Chaos Records** has announced the appointment of **Geordie Gillespie** to the post of National Director, Alternative/Dance Promotion. Gillespie will plan promotional and marketing campaigns for all Chaos releases.

China Club/Chicago has named **Michael Yerke** to the post of talent buyer. Yerke was previously the talent buyer for the Avalon nightclub in Chicago.

PolyGram Label Group has announced the appointment of **David Linton** to the post of Vice President, R&B Promotion. Linton was formerly National Director of Promotion for Reprise Records.



Mark Kargol

Jive Records has announced the promotion of **Mark Kargol** to the post of Senior Director of West Coast Pop Promotion. Kargol moves over to Jive following a twelve-year stint with EMI Records, where he exited as VP of Pop Promotion, West Coast. 



Kevin Moran

Company: Giant Records
Title: A&R Scout
Duties: Talent Scout
Years with company: 2 1/2 years

Dialogue

Background: "I actually worked my way up from the file room and mail room at Warner/Chappell Publishing company. I worked all the way to the tape room, at which point I started scouting for bands. I worked there for about 3 1/2 years and then left to work with Chuck Kaye's new company. A friend of mine let me know that they were staffing at Giant so I went over there and got the gig."

Typical Day: "I usually roll in about eleven in the morning and wind up doing lots of telephone work. I also signed a few bands to the label so there are calls and development meetings with their managers and the bands themselves. In between all of this, I have to make time to listen to some of the tapes that have come in. Then, of course, there are the regular company meetings."

Personal Signings: "I signed a band called Flame and one called Xtra Large. Also, as soon as the deal is done, I'll be working with Thomas Dolby."

Clubbing: "While most of my friends are still traveling to Seattle looking for another Nirvana, I'm getting in my car and driving up and down the Pacific coast. I found Flame in the Bay area, and Xtra Large is from Orange County. I also drive down to

San Diego occasionally to see what's going on there. It seems that the Orange County acts are really into thrash metal more than groups in other areas. I still manage to get to local clubs about five nights a week.

"I think there are a lot more alternative bands in Los Angeles now. The Strip still books the image-oriented pop/metal acts that draw the crowds. I think that more and more, the club scene is becoming a breeding ground for bands coming in from around the country. I think that's cool. It makes it much easier for the A&R guys by having the bands come here."

Talent: "What I look for in a band is that intangible vibe that they give off that tells you they are special—their mystique. It's one of those things that you'll know when you see it. And, of course, great songs. Image is important, depending only on the style of music you play. If you're a pop/glam band, a great image will work with the music. Personally, I go for the songs first."

Unsolicited Tapes: "I always accept unsolicited tapes and make it a point to listen to every single one. Kenny, you discovered Kiss by listening to unsolicited tapes so it tells you how important they are. Send tapes to Kevin Moran c/o Giant Records, 8900 Wilshire Blvd., Suite #200, Beverly Hills, CA 90211."

Personal Tastes: "I like rock and alternative music. I also listen to classical music and some new age but I'm not a big country fan. One of my favorite bands is Flame—who are also signed to Giant. I'd been following them for about three years, watching them develop, and then I approached them. They have great stage charisma, and they really kick ass. They're very special."

Traveling: "An A&R guy would get on an airplane in a heartbeat if he heard there was a strong buzz on a band in another city or state. Right now, because of all the labels out there, it's a musicians' market. Bands are getting snagged almost instantly by the labels—even if they only have a slight buzz about them. The trend for signing bands has changed over the last five years. Back then, with acts like Mötley Crüe and Poison, these bands played around and built followings for years before getting signed. I think it's healthier for a band to stay in their own territory, as opposed to coming to Los Angeles to get a deal. Let us come to you. I

personally feel that bands who cater to record companies are missing the point about music. I don't think Bob Dylan performed at those small coffee houses in Greenwich Village just to get a record deal. He had something to say with his music. And a lot of the bands in L.A. are either trying to make a buck or just plain get signed."

Giant Approach: "I know for a fact that Giant is really into developing bands, so if an A&R person brings an act to the label that everyone gets behind, that act is certain to have a few chances to make it. There'll be more than one album."

Advice: "If bands are going to take the trouble to come to Los Angeles from their hometowns, then they should be prepared to dominate the entire scene here. Don't come just to casually play a few shows. Also, be yourself and form your own identities. It would be best, naturally, to develop your own music in your own territory. The most important advice I can give you is to form your team. Get your manager and your lawyer and form a team of people who will focus on your career. But be careful of the street scum out there. These are people that will rip you off in a heartbeat."

Grapevine

Our apologies to **Cryptorchid** and **Cockeyed Bob** whose photos were inadvertently reversed in last issue's **Demo Critique** section. Fortunately, the ratings were accurate. Sorry, guys.

Danny Wilder has been chosen new bassist for local rockers **Tuff**. Band will now concentrate on material for their second album.

Remember **Harry Nilsson** ("Everybody's Talkin'," "Without You")? Well, he's back and shop-



MCA staffers are all smiles as they watch the ink dry on Paul Young's new recording contract. Young, a blue-eyed soul singer whose records crossover from pop to R&B, will be produced by Don Was. Pictured above at the signing are: (standing) Larry Kenswil, Senior Vice President Business & Legal Affairs; Paul Atkinson, Executive Vice President A&R; Ken Kushnick, Don Was' manager; Ged Doherty, Paul Young's manager; Producer Don Was; Richard Palmese, President MCA Records; (sitting) Al Teller, Chairman, MCA Music Entertainment Group; and singer Paul Young.



Former lead vocalist for *Blood, Sweat & Tears*, **David Clayton Thomas** (center) is congratulated by **Tim O'Brien**, President of SRC Records. O'Brien signed Thomas to the Zoo-affiliated label. Clayton Thomas' manager **Larry Dorr** is also looking on. SRC is currently represented on the charts with the *Cause & Effect* single "You Think You Know Her." David Clayton Thomas' debut album for the label is now scheduled for release in mid-August.

ping for a new record deal with a nine-song cassette that features some exciting material. Of special note are "Dodger Blue," "Animal Farm" and "All In The Mind." Though he's lost a little something vocally, Nilsson, who turned 51 on June 15th, still sounds great. For more info, call (818) 986-9478.

Moonstone is looking for rock, alternative and industrial bands for **Full Moon Entertainment's** latest feature film, *Arcade*. Send your tapes to Dean Schachtel c/o Moonstone Records, 6930 Sunset Blvd., 2nd Floor, Hollywood, CA 90028.

Rock quartet **Lancia** has signed a recording agreement with **Tappin' Records** and is currently in the studio working on their debut, which they hope to release later this summer. Lancia can be reached at (213) 871-6817.

Dweezil Zappa's next album will feature a song written by his father, **Frank Zappa**. The song, "Dragon Master," will be sung by younger brother **Ahmet Zappa**, who is lead singer of the **Dweezil Zappa Band**. Album is set for release in 1993 on Barking Pumpkin Records.

Doug Wimbish replaces departed bassist Muzz Skillings in **Living Colour**.

Freedom Williams, frontman for **C+C Music Factory**, has severed his relationship with the band, producers David Cole and Robert Clivilles and their production company. Williams intends to pursue a solo career.

Chart Activity

Warrant's third album, *Dog Eat Dog*, is set for a mid-summer release and includes the track "Sad Theresa," a fan favorite the band had been performing live while still on the local club circuit. **Michael Wagener** produced the new set.

Check out the debut from New

York underground heroes **Helmet** on **Interscope Records**. It's one of the best new releases this year.

The One is the name of the brand new **Elton John** album, which was written by John & Bernie Taupin and produced by Chris Thomas. The album is scheduled for a late June release with the first single being shipped to radio as we speak.

MCA rockers **Hardline** getting great radio response to their debut album. Watch for either "Everything" or "Hot Cherie" to break big on CHR.

Local boys **Big Bang Babies** have released an indie CD with all original material. Pick it up at a local record store or write to their fan club for it. It's pretty solid from top to bottom.

On The Move

Mark Gartenberg was added to the A&R staff at **Chameleon Records** in New York.

Charlie Hewitt has recently joined the New York offices of the **International Talent Group**.

Restless Records has announced a series of long term deals including the acquisition and distribution rights to **Twin/Tone Records**, a distribution deal for the **Celluloid Records** catalog and a first rights of refusal deal with **Interscope Records**, which gives that label first chance at any Restless artist.

Anxious Records, the three-year-old label founded by former Eurythmic Dave Stewart, has entered into an agreement whereby all future product on Anxious will be distributed and marketed by an **Atlantic Group Company** (Atlantic/Atco-EastWest).

Veteran **Richard Kimball** has been named to head the new artist and talent acquisition department at the **Global Satellite Network**. Kimball will be in charge of booking the talent for all of Global's syndicated programming. 



Dance Hall Racket

Contact: Nick Friendswith
(818) 774-0924

Purpose of Submission: Seeking label deal and management

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Combining the best elements of jazz, rock and blues, **Dance Hall Racket** come off like a cross between Louis Prima and Jefferson Airplane. You just never know what these guys will do next. The opener is a great jazz-flavored Prima-type tune, but it's followed by "Big Hair," an aggressive, rockin' original that pushes and shoves its message in your face. Lead guitarist **Robbie Rist** (long a mainstay on the local scene) has finally found his proper niche; he's never sounded tastier. Though I've never seen them live, this sounds like the kind of band you'll want to dance to all night long. The tunes are upbeat, bouncy and moving. The playing is tight and sharp. Some of the song arrangements are a bit off the wall, but that shouldn't turn anyone off. This is a tape that might surprise you but don't expect any hits. Just music for pleasure.



Wild Bill

Contact: Wild Bill
(413) 269-7418

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Wild Bill Wampler is one helluva keyboard player. Unfortunately, on his four-song demo tape that he calls *Premonition*, Bill treats most of the songs the same—same tempos, same arrangements, same aggressive vocal approach. So much so that some of the tunes lose their originality. On the third song, "A Sight Too Right," Bill finally slows things down but deals with the vocals in the same manner as before. My favorite is the opener "Hello Sweetheart" with some of Bill's best and fastest piano playing. He kinda sounds like Elton John on speed for a few moments. With regard to submitting this tape to the A&R community, be forewarned that not many bands sound like this one and, therefore, those in the know will have nothing to compare it to. That can be both good and bad! I feel that because of their energy, industry types should see **Wild Bill** live and then make a decision.



Day One

Contact: Day One
(818) 506-3938

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The first thing that catches your eye is that **Day One's** press package appears to be made entirely of recycled paper—the folder, the bio sheet, the business card—everything. But there's nothing recycled about the music. It's fresh and happening and delivered through strong arrangements and choruses that make sense and stick with you. Singer **April Allen** makes the perfect frontperson as she is able to belt out a tune with raw abandon and then slip into a sultry mood for "On A Night Like This" with equal impact. The only negative criticism I can offer is that the songs themselves feel and sound like good "B" songs, meaning that they aren't hits and won't get a deal, but very well might get lots of industry attention. And that itself is a great beginning.

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



Pictured during the BMI Pop Awards Dinner (L-R) are: Del Bryant, Senior Vice President, BMI; Julie Gold, who received an award for her song "From A Distance;" Cynthia Well and Barry Mann who received their sixth award for "You've Lost That Lovin' Feelin'"; and Allan Rich, who received his second award for "I Don't Have The Heart."



Pictured on stage at the BMI Pop Awards (L-R) are: Martin Bandier, BMI Music Chairman and CEO; Ben Margulles, writer of Song of the Year "Love Takes Time;" Frances W. Preston, President and CEO, BMI; Kenneth "Babyface" Edmonds, recipient of Songwriter of the Year; and Deirdre O'Hara, Vice President, Sony Music.

Songwriter Activities

Well, it was that time again when publishers, songwriters, and BMI and ASCAP staff members (and a few lucky journalists!) dusted off their tuxedos and evening gowns and headed for the ball—the annual BMI and ASCAP balls, that is. Actually, these elegant dinner/awards ceremonies—the BMI Pop Awards, the BMI Motion Picture and Television Awards, the ASCAP Pop Music Awards and the ASCAP Film & Television Music Awards—honor those in the songwriting and publishing communities with some of the most prestigious awards in the business.

In essence, what the awards signify are the most performed songs in the United States, which usually also means, the biggest money-making songs of the year. The awards are presented to both the writer(s) and publisher(s) of the songs. The song with the most performances is also singled out for the Song of the Year Award, and the writer and publisher with the greatest number of award

winning songs are named the Songwriter of the Year and the Publisher of the Year, respectively. Also, BMI and ASCAP honor long-time writers with special lifetime achievement awards.

For no particular reason, other than the fact that ASCAP's award ceremonies took place a week earlier than BMI's, we'll start with theirs:

ASCAP's Seventh Film & Television Music Awards was held at the Beverly Hilton Hotel in Beverly Hills. Actress Sally Kellerman hosted the gala event honoring the composers, lyricists and publishers of the most performed television themes, background scores, themes and under-scores from top ten series, as well as top box office film scores, and songs from current motion pictures. Actor Robert Patrick (*Terminator 2: Judgment Day*) presented the awards for Top Box Office Film Scores. Among the winners were Brad Fiedel for *Terminator 2: Judgment Day*, Howard Shore for *The Silence Of*

The Lambs, Marc Shaiman for *City Slickers* and *The Addams Family*, and Ira Newborn for *The Naked Gun 2 1/2: The Smell Of Fear*. Former NBA star/actor/producer Norm Nixon presented the awards for Songs from Motion Pictures, which included "(Everything I Do) I Do It For You" from *Robin Hood: Prince Of Thieves* (written by Bryan Adams and Robert "Mutt" Lange) and "Gotta Have You" from *Jungle Fever* (written by Stevie Wonder). The highlight of the evening was the presentation of ASCAP's Golden Sound-track Award to composer David Raksin in recognition of his lifetime achievement in film and television music. Tribute was also paid to the late George Delerue whose credits include *Platoon*, *Day For Night*, *A Little Romance*, and *Steel Magnolias*.

ASCAP's Pop Music Awards Dinner was hosted by comedian Rosie O'Donnell. This particular event drew quite a few celebrities includ-

ing Nancy Sinatra and Dudley Moore (who is an accomplished composer and pianist). Writer/producer team Jimmy Jam and Terry Lewis were awarded Songwriters of the Year awards while "Unchained Melody" written by Alex North and Hy Zaret and published by Frank Music Corp. was awarded ASCAP's Song of the Year, and Warner/Chappell Music were this year's Publisher of the Year. ASCAP President Morton Gould presented the first Golden Word Award to Sammy Cahn for his tremendous lyrical contributions to contemporary music.

BMI President and CEO Frances W. Preston led the ceremonies at their annual Motion Picture and Television Awards Dinner, which was held at the Regent Beverly Wilshire Hotel in Beverly Hills. Among the composers honored for their work on top grossing films in 1991 were Jerry Goldsmith for *Sleeping With The Enemy*, Stanley Clarke for *Boyz N' The Hood*, Hans Zimmer for *Backdraft* and Randy Edelman for *Kindergarten Cop*. In addition, Alan Menken received an unprecedented



Pictured at BMI's Pop Awards Dinner are Danny Wilde (left) and Phil Solem—known as the Rembrandts. The songwriting/singing duo won an award for "Just The Way It Is, Baby."



Pictured is Alan Menken along with friends Belle and the Beast at the annual BMI Motion Picture and Television Awards ceremony. The composer of *Beauty And The Beast* received an unprecedented five BMI Awards at the gala event.



Pictured at ASCAP's Pop Music Awards is Narada Michael Walden (left), who won an award for his co-write with Mariah Carey on her hit single "I Don't Wanna Cry;" and writer Diane Warren, who swept the awards ceremonies last year.

SONGWORKS—PAT LEWIS



Pat Lewis

PolyGram/Island Music received a Pop Award from ASCAP for "Rhythm Of My Heart," which was written by PIS writer John Capek and Marc Jordan. Pictured are (L-R): John Baldi, Creative Director, PIM; Michael Sandoval, Vice President Creative, PIM; and Randy Poe, Leiber & Stoller Music.

five awards for his work on *Beauty And The Beast*. Michael Kamen received awards for the score of BMI's top grossing film of the year, *Robin Hood: Prince Of Thieves*, and for the most performed song from a motion picture, "(Everything I Do) I Do It For You" (from *Robin Hood*) published by Zachary Creek Music. The highlight of the evening was the presentation of the Richard Kirk Award to Charles Fox. The award is given annually in tribute to Richard Kirk, who began BMI's Motion Picture and Television Department.

At BMI's Pop Awards Dinner, Kenneth "Babyface" Edmonds was named Songwriter of the Year, Mariah Carey's "Love Takes Time," co-written by Carey and Ben Margulies was named Song of the Year, and EMI Music Publishing was named Publisher of the Year. "Right Here Right Now," performed by Jesus Jones and written by lead singer Michael Edwards, was cited as the most performed song on U.S. college radio. The list of attendees was impressive and included Michael Bolton (who received an award for "Love Is A Wonderful

Thing"), Barry Mann and Cynthia Well ("You've Lost That Lovin' Feelin'") and Lamont Dozier ("This Old Heart Of Mine"). **MC**



Lester Cohen

Among the five awards given for Top Box Office Films at the ASCAP Film And Television Music Award dinner, composer Marc Shaiman received two for City Slickers and The Addams Family. Pictured is Shaiman (left) and actor Robert Patrick of Terminator 2: Judgment Day, who presented the awards.



Lester Cohen

ASCAP's Songwriters of the Year, Jimmy Jam and Terry Lewis received their award from Luther Vandross, who also won an award for his song, "Power of Love" (co-written with Marcus Miller, who is not shown.) Pictured (L-R) are: Jimmy Jam, Luther Vandross and Terry Lewis.

PUBLISHER PROFILE



John Alexander

Senior VP, Creative/N. America
MCA Music Publishing

By Pat Lewis

New York-based John Alexander, who joined the staff at MCA Music in 1984, was recently promoted to the position of Senior Vice President, Creative for North America (actually, he assumed the position only one week prior to this interview). In his new role, Alexander has become the senior executive in charge of MCA Music's creative operations in North America and reports directly to the President, John McKellen. His duties have been expanded to include managing and coordinating the creative activities of MCA Music's New York, Los Angeles and Nashville offices and he also continues to oversee talent acquisition and creative services for MCA Music Canada. In addition, he liaisons with the creative heads of MCA Music's branch offices overseas in developing and breaking new talent worldwide.

During the late-Seventies and early-Eighties, Alexander was the lead singer for Canadian band Octavian, which recorded numerous albums in its nine years of existence. From there, he moved into artist management, successfully guiding the careers of singer/songwriter David Roberts, Luba, and Sheriff. Just as he was getting ready to expand his management business, he was offered a position as an A&R executive for MCA Records in Canada.

"I always felt that A&R was a transitory type of position," says Alexander, who was in Los Angeles to meet his new creative staff. "You make a couple of mistakes—the bands don't work out or you spend too much money and you don't get it back for the company—and you're out of there. I thought this would be such knowledge to be able to go into a record company, sit in the marketing meetings, find out how they think, how they work and then I would take that back to management a year later and know what I was talking about. But as it turned out, seven and a half years later, I'm still there!"

While Alexander was at MCA Records in Canada, he signed and/or worked with the Headpins, Triumph, Paradox, Boulevard, the Fixx, Steve Earle and Alanis, among others.

Interestingly, while Alexander was doing A&R for MCA Records, he was also doing A&R for the publishing wing of the company. "I was not a publisher in the sense that I was out looking to place songs or deal with the catalog," comments Alexander, "I was just an A&R person for MCA Music as well as MCA Records."

Last year, Alexander gave up his position in A&R on the record company side and moved over full-time to the publishing side as he assumed the position of Vice President of Talent Acquisition, East Coast. Obviously, this promotion meant that he had to uproot himself from Canada and move to New York. "I just took it as an opportunity not only to learn something more about publishing, but I certainly had an expanded role in terms of my responsibilities and dealing with the staff," says Alexander. "In Canada, I was basically a one-man A&R department. In New York, I had an entire creative staff to hire and to run."

In his newest position, Alexander's responsibilities have been expanded even further. But does this promotion also mean that there will be any change in direction for the publishing company? "Since [my new position] was official just recently, I don't know exactly where I'm going to take everybody, but I do have an idea," admits Alexander. "What we have been doing at MCA Music in the last year or so, is we have been very aggressive, especially with our artists who have recording deals, in trying to be a partner along with the band, the management, and the record company. So that we just don't sit back and collect mechanicals and deem our job as being done. We actually get involved with creative ideas about marketing and promotion of artists that would benefit all of the parties involved. And that's something that we definitely want to continue. One thing that I really want the creative team to be aware of this year—since I'm new to the position and a lot of my creative people, especially in New York, are new to their positions as well—that there is this existing list of writers and artists on our roster who have been there for some time and we need to get to know them. We need to get to know what they are capable of and I really want to spend a lot of 1992, making sure that these people are as productive as possible for us in terms of writing songs, submitting songs to us, so that we can place songs or as I said, help them out if they are recording artists with labels, and certainly pay attention to our catalog, because that's the mainstay of any publishing company. And we're certainly looking at new acquisitions as well. I just didn't want to go out on a signing frenzy before we knew exactly what we were dealing with that was sitting there. I really want everybody to feel like they are a part of a family, and that they have somebody that they can talk to about being productive." **MC**

SHELTER FROM THE STONES



ABKCO has released *Gimme Shelter*, a fascinating documentary chronicling the Rolling Stones on their tumultuous 1969 U.S. concert swing. Originally released in 1970 and directed by the Maysles Brothers (who also filmed the Beatles) and Charlotte Zwerin, the film follows the original bad boys of rock in the studio as they work on their album, *Sticky Fingers* (an early mix sans overdubs of "Wild Horses" is particularly nice to hear) and in performance at New York's Madison Square Garden and their massive, ill-fated, free concert at Altamont (conceived as a West Coast version of Woodstock) which resulted in an audience member being killed. This video is an interesting behind-the-scenes look at Altamont's planning, the killing the concert caused and the Stones during one of their more creative periods (hearing the great guitar leads of Brian Jones' replacement, Mick Taylor, is a real treat). Highly recommended. *Gimme Shelter* (90 minutes) retails for \$29.95 (video cassette) and \$34.95 (laser disc).

IN THE STUDIO



Local act *Shivertown* is currently recording an EP (due out in late July) at Dino M. II Recording Facilities. Pictured (L-R): Producer/studio owner Dino M., band member Stanley Davis (standing), band leader David Robyn, Stephen Kurdo, Tony Cicero and Kevin Layland.

ON THE SET



Hollywood Records act the *Dead Milkmen* recently filmed the video for their first single, "The Secret Of Life," from their new album, *Soul Rotation*. Pictured (L-R): Producer Eileen Malyszko, director Adam Bernstein, band members Dave Blood, HP Hovercraft, Dean Clean, *Butterfly Fairweather* and Hollywood Records' Stuart Cohn.

ALPHA STUDIOS: In Studio A, Columbia recording act *Warrant*, working on several tracks with veteran producer/engineer Michael Wagener and engineering assistant Russell Burt...Warner Bros. recording artist Sofia Shinas, laying down vocal tracks on several songs with engineer Russell Burt.

RECORD PLANT RECORDING STUDIOS: Veteran producer/engineer Bob Clearmountain, mixing tracks for *Toto* in Studio 2, assisted by Kyle Bess...Sony Music recording artist *Sophie Hawkins*, mixing tracks in Studio 2 with producer David Kahne; manning the console during the sessions was engineer David Leonard...Madonna backup singer *Donna Delory*, tracking and mixing for her forthcoming MCA Records release; engineering expertise supplied by Ed Thacker and assistant Scott Blockland.

PARAMOUNT RECORDING STUDIOS: Producer/engineer Barry Conley, working on tracks for recording act *Dead, White and Blue*...Ruthless Records *H.W.A.* (*Hoes With Attitude*), tracking and mixing for their new album, engineer *Voytek Kochanek* providing the sonic expertise...CBS recording act the *Soul Brothers*, in Studio A, recording tracks for a new album, sessions produced by *Boy Wonder*, *Jeff Toone* manning the console during the sessions.

AIRE L.A. STUDIOS: Producer *Chuckii Booker* and engineer *Rob Chiarelli*, remixing "Free Your Mind" for Atlantic recording diva *En Vogue*. The team of *Chuckii Booker* and *Rob Chiarelli* was assisted by *Anthony Jeffries*. 

YARDBIRDS LIVE



A**Vision Entertainment and Delilah Music Pictures* have released a 60-minute documentary profiling legendary British group the *Yardbirds*, the band which gave birth to three of the finest rock guitarists of all time—*Eric Clapton*, *Jeff Beck* and *Jimmy Page*. The video follows the birth of the band, the early defection of *Eric Clapton* (who left to form power trio *Cream*), the *Jeff Beck* era ("Shapes Of Things") and how, with the addition of *Jimmy Page* (*Page* and *Beck* briefly played together in the band), the band metamorphosed into *Led Zeppelin* (a too-brief clip of the latter-day *Yardbirds* performing an early version of *Zeppelin's* classic, "Dazed And Confused," complete with *Page* on violin bow, is great). It retails for \$19.98.

ON THE SET



Tevin Campbell (looking through the lens) is pictured on the set of the video for his latest single, "Strawberry Letter 23."

PRODUCER CROSSTALK



MARK DODSON

By Jonathan Widran

Every so often, those oft-repeated, rarely believed clichés about working your way to the top become music industry realities. Mark Dodson started his career in the late Seventies as a humble and lowly tape operator at a recording studio, but his willingness to learn, not to mention work his tail off fourteen hours a day, led to his arrival as one of hard rock/metal's most respected producers.

For Dodson, his rise involved a decade-long, three-step process. His tape experience earned him a spot as house engineer at Rampart Studios, where he mastered the controls for producers such as Ron Nevison, John Punter, Glyn Johns and Mutt Lange, on projects by Judas Priest, John Parr, Joan Jett, Greg Kihn and the Who, among others. Believing they'd "get a better job out of me," Berserker Records asked Dodson to start co-producing for them. As word of his abilities spread, Dodson secured other assignments such as Joan Jett's *Bad Reputation* album and the single for Bow Wow Wow, "I Want Candy."

The experience of mixing Judas Priest's *Sin After Sin* and *Defenders Of The Faith* made Dodson the most comfortable, and he has since parlayed his affinity for heavy metal into producing three gold Anthrax albums, as well as projects for Suicidal Tendencies, Infectious Grooves, Prong and currently, the Front and Ugly Kid Joe. The English native admits that while his first producing job had him flying by the seat of his control levers, the skills he gained from the less glamorous aspects of his career have improved the quality of his current projects.

"I had no idea what to do the first time. I just sort of let the musicians play. But now I have a definite technique and am more aware of using both speakers and amplifiers to achieve a certain sound," Dodson

says. "My knowledge of editing tapes helps me when there's a mistake in the mix. Instead of having to do the whole recording over, I can fix that little segment and move on."

While his specific approach varies each time out, depending on the needs of the individual band members and the overall vibe of the music, there are several fundamental areas where Dodson feels his production ideas overlap. A definite proponent of the anti-drum machine lobby, he feels that the key to the all-important high energy level found in hard rock/metal music is in the use of live (and often less-than-perfect) drums.

"I can't stand electronics," he explains. "Real drums form the basis of what you have to create in order for a certain sound to be effective. Using an artificial beat is like a great artist painting by the numbers. The job gets done, and maybe a bit more accurately, but there's nothing too interesting about the final picture.

"I need to capture a totally live vibe on tape," he continues, "and the drums are a crucial part of the moment of the initial track being recorded. I'm not into the sterility of click tracks at all."

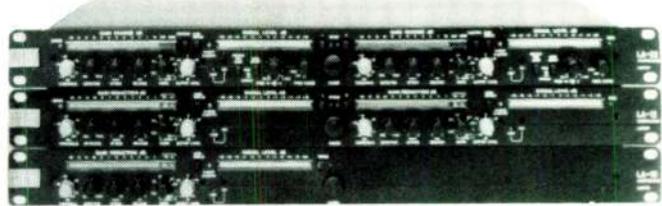
What Dodson is most "into" is the melody, then the arrangement of any given song, things he believes are just as crucial to the success of a track as is his behind-the-boards input. Great material defines the arrangement for him and sets the parameters which allow him and the band to engage in a lengthy but ultimately fruitful process of give and take.

"If I don't like something in their demo, I won't demand that they change it, but I will try to push them in a certain direction based on my gut feeling," he says. "It's generally easier to produce a song when the demo has a definite melody and vocal line established. My job is simply to enhance the music and get the best sound by using the studio to my advantage and getting the best performance possible. Having worked in a million different studio situations, I've learned to adapt quite well."

In recent years, Dodson's chosen genre has found itself at the volatile center of a lingering controversy created by the PMRC, a national group of disapproving parents who lobbied Congress to ensure that record companies would display "Explicit Lyrics" warnings on album wrappers. When discussing the issue, the producer turns slightly livid, even though he's generally grateful that the publicity has increased the audience's awareness of the bands he works with.

While acknowledging that metal bands tend to deliver more of a message than their pop counterparts, Dodson insists those ideas promote more positive than negative thinking in American youths. "It's ridiculous to think that music can be censored," he says. "I think that American TV is an infinitely worse influence than heavy metal, and it blows me away when parents blame their kid's suicide on a song! People just need something to complain about, and metal is a convenient target. Fortunately, most of the bands I produce are committed to offering positive, uplifting words of musical wisdom." MC

NEW TOYS—BARRY RUDOLPH



New LA Series Compressor/Limiters from JBL

Three new compressor/limiters comprise the new LA Series from JBL Professional. The LA Series continues the UREI name and tradition of compressor/limiter/levellers so popular in recording, broadcast and pro-audio applications.

First, the LA-22 is a two-channel or stereo linked limiter compressor with a special parametric filter in the side-chain. This means that the unit can compress or expand a selected frequency range as little as 1/6th of an octave leaving the rest of the spectrum unaltered. So the perfect applications would be de-essing, reduction of certain feedback frequencies in live sound work or for vocal stressing in pop record productions. Unique to most limiters is the side chain monitor feature which allows you to hear the filter output alone to "zero in" on the frequencies you wish to process. The LA-22 unit acts like a conventional stereo limiter when the parametric filter is switched off.

The LA-12 is just like the LA-22 but without the parametric filters (in other words a good quality stereo limiter) while the LA-10 is a single channel version of the LA-12. All three units are single rack space units with barrier strip rear connections and link connections to link multiple units. These units all feature large bar graph metering that displays input/output and gain reduction.

For more information and prices, contact UREI, JBL Professional, 8500 Balboa Blvd., Northridge, CA 91329. Phone (818) 893-8411 FAX (818) 893-3639.



Carvin LB76 Six String Bass

The LB76 has a hardrock maple neck with a 24 fret ebony fingerboard. There is a Trev Wilkenson bridge and Sperzel locking tuners. The two Carvin humbuckers provide for a full sound range with extended high end. The active electronics includes a "normalizing EQ" which compensates the volume level when extreme tonal changes are made with the master bass, treble and pan controls.

Available in fretless and left handed versions, the LB76 sells for \$799 retail. For more information, contact Carvin at 1155 Industrial Ave., Escondido, CA 92129 or call (800) 854-2235 for a free catalog.



Celestion's New Ten Inch Vintage Speaker

The Vintage 10 from Celestion retains the same paper cone as the older ten inch Celestions but has a new Nomex 60 watt voice coil. This means you get the same break up without the worry of burn out (the voice coil is usually the problem in most speaker failures since sustain playing heats the coil to the melting point).

Some specs for you: 60 watts power handling, eight ohms impedance, magnet weight is 27 oz. with total weight is 5.5 lbs., frequency response is 80Hz to 5 KHz. and sensitivity is 98 db.

The Vintage 10 sells for \$99 retail and for more about it, contact Celestion Industries, 89 Doug Brown Way, Holliston, MA 01746. Phone (508) 429-6706 or FAX (508) 429-2426. MC



Whoopi Goldberg and the cast of Sister Act

She was a singer without a career. They were a choir without a prayer. You are a movie fan interested in the latest Whoopi Goldberg film, *Sister Act*. In this latest Touchstone picture, the Oscar-winning actress plays a Diana Ross wannabe who witnesses a murder at the hands of her mobster boyfriend, Vince LaRocca (Harvey Keitel). Thanks to a police witness protection program, Goldberg's character, Deloris Van Cartier, finds herself in a convent where she takes over the convent choir, coaxing them in classic Motown tracks like "My Guy" and "Shout." Composer Marc Shalman, former musical director for Bette Midler's backing group, the Harlettes, has also loaded the soundtrack with offerings from Etta James ("Roll With Me Henry") and Lady Soul ("If My Sister's In Trouble"). *Sister Act* is rated PG and is in general release.

Show Biz recently caught up with Micky Dolenz, seen bookended by publicist Linda K and Lynne Robin Green (president, Winston/Hoffman House Music), at the Director's Guild. The occasion was an auction of celebrity art sponsored



Linda K., Micky Dolenz and Lynne Robin Green

by KLSX-FM and the American Foundation for AIDS Research. Some of our favorite art works, by the way, were those by Stevie Nicks, Jerry Garcia, Ron Wood and noted photographer Henry Diltz. Competition for the works was intense, as demonstrated only seconds later when Dolenz and Linda K. shattered the silent auction by getting into a boisterous bidding war over a Robby Krieger abstract. "5.00! \$5.50! \$6.00! 6.25!"

Are you a person without a date? In that case, you'll need to know that you can tune in KMGX-FM 94.3 Saturday night, June 27, at 7:00 p.m., to hear five solid hours of *Solid Gold Saturday Night* with the Hollies as featured artist. And let the dial stay where it is because the following morning at 9 a.m., *Countdown America* will walk you through Steve Winwood's career, including his stints with Traffic and Blind Faith.

Reporting in *Goldmine*, Jeff Tamarkin says that Sex Pistols manager Malcolm McLaren is looking for actors to star in a proposed movie about Led Zeppelin that he will produce. Tamarkin also notes that John Lydon (nee Rotten) is working on his autobiography for St. Martin's Press.

Last time we told you about the Hollywood Pictures release, *Encino Man*, including its rock-packed soundtrack. Since then, another inhabitant of that compact disc has caught our attention. The group is Yothu Yindi, and they are the first Ab-

sicians signed worldwide to a major label. "Treaty" is the first single from their debut, *Tribal Voice*, and it is that cut you hear beside Vince Neil's offering on your *Encino Man* CD. This band of traditional and contemporary musicians is predominantly Yolgnu and is from the remote coastal communities of Northeast Arnhem Land in Australia. Traditional and contemporary is also a good way to describe "Treaty," although one could also describe it as politically correct dance music. Yothu Yindi was first brought to attention by Midnight Oil, who used them as opening act.

Coming up, look for the next Cameron Crowe-penned film, *Singles*. The soundtrack is said to include performances by Soundgarden and Pearl Jam.

All our friends on the other coast are telling us to expect a debut CD from Kim Bassinger. Evidently, the *Batman* co-star and former friend of Prince has been diligently hitting the New York cabaret circuit. Nobody



Patrick O'Hearn

seems to know what label will release the product, but they do suspect it to be, in the words of one less-than-impressed source, a disco record. No word on when it will be out. You'll know it's in the bins by the amount of press the lady gives.

Morgan Creek Records is hoping to reproduce the multi-platinum, Grammy Award-winning, Oscar-nominated success of their *Robin Hood: Prince Of Thieves* soundtrack with the release of the music for *White Sands*. Especially notable on the CD are offerings from Dwight Yoakam (who has the first single, "The Heart That You Own"), Little Feat and Patrick O'Hearn (who has the score). As you may know, *White*



Kim Bassinger



Ottmar Liebert

Sands is a desert adventure thriller starring Willem Dafoe, Mary Elizabeth Mastrantonio, Mickey Rourke and Mimi Rogers.

Congratulations to Julie Andrews. A salmon pink rose has been named after the actress who portrayed the flower seller Liza Doolittle in the original state production of *My Fair Lady*. Andrews said, at the Chelsea Flower Show where she was honored, that \$1.80 from each such rose sold would be given to the Julie Andrews Appeal to fight arterial disease.

Ottmar Liebert has just released his next album on Epic and has announced plans to tour till the fall as Natalie Cole's opening act. While

that excites us, we are especially thrilled to hear he'll be working with John Barrie (*Dances With Wolves*) scoring a song for the next Andie McDowell movie, *Ruby Calro*. The new full-length albums by this flamenco-based artist is called *Solo Para Ti*.

How do you make yourself stand out in a city like Hollywood? Local songstress Lucia found a way. She placed ads in a local movie industry paper seeking a volunteer cast and crew for the video production of her song, "In And Out of Love," which resulted in a nine-member cast and thirteen-member crew for the re-enactment of the *Cinderella* fairy tale. Because she is so thankful to the city's inhabitants for their help, Lucia has now announced plans to give profits from the single and video to the L.A. Mission on skid row. We find this admirable so we urge you to call (818) 753-7788 and order your \$6 copy now.

Dan Aykroyd has said that he will



Wally Kurth, Dave Koz and Cheryl Richardson

open a New Orleans club to be named for his Blues Brothers act and the late John Belushi. "We hope to do for blues what Preservation Hall has done for jazz internationally," said Isaac Tigrett, co-founder of the Hard Rock Cafe chain and a partner in the new deal. "New Orleans' gift to the world is its music and a group of blues lovers have joined together to create a venue for live local and national talent." Other blues lovers who have invested in the still-locationless club include Belushi's widow, Judy, brother Jim Belushi, and actors John Candy and River Phoenix. Aykroyd reportedly is scouting locations on the New Orleans riverfront and in the French Quarter. The venture would include a museum and restaurant.

We note with some interest that KPCC 89.9 FM now has a weekly radio program dedicated to motion picture fans. At 7:30 p.m. Thursdays, film critics Ella Taylor and John Powers discuss movies on *Filmtalk* with the assistance of KPCC's Larry Mantle. According to the station, *Filmtalk* will review the independent, experimental and foreign works that sometimes escape the attention of more mainstream reviewers. Sounds interesting—and distinctly elitist—if nothing else.

Melissa Etheridge recently returned to Leavenworth, Kansas, where she established a scholarship for performing artists at her old high school. The scholarship at Leavenworth High School is in memory of her father, who died of

cancer in August. Etheridge is a 1979 graduate.

Capitol recording artist Dave Koz (center in photo) recently made his performing and acting debut on the daytime soap, *General Hospital*. In the episode, Koz performed the love theme he composed for the series *Sweethearts*. "Ned" (left in photo) is played by Wally Kurth and "Jenny" (right in photo) is played by Cheryl Richardson. The song, "Emily" is featured on Koz's self-titled debut. For those who work during the day, you can also catch Koz on *The Arsenio Hall Show* each Thursday where, from now until January, he will be a special musical guest.

MTV Brasil, an international affiliate of MTV, has been voted Media of the Year in Brazil. The award is given annually by Abracomp, the Brazilian Association of Marketing and Advertising columnists and judged by members of the advertising trade publisher, Editora Referencia. The award recognizes performance, growth, and communications strategy. MTV Brasil, which launched only a year and a half ago, is one of the youngest media enterprises to win this prize in its 25-year history. MC



Lucia

Joel Harschkorn



Melissa Etheridge

Gary Richman

Local Notes

By Michael Amicone

Contributors include Kenny Kerner.

AIDING THE RIOT-RELIEF EFFORT: MCA Records has donated \$25,000 to assist music retail businesses that were damaged or destroyed during the recent rioting.

NOTEWORTHY RHINO REISSUES: Rhino has announced a plethora of great box sets sure to keep CD collectors busy (and broke) during the summer months. Due this month, another installment of Frank Zappa bootlegs, *Beat The Boots #2*...Due in July, an essential three-CD set, *Jackie Wilson: Mr. Excitement!*, profiling one of the greatest soul stylists of all time...Also due in July, look for the three-CD set *The Buck Owens Collection*, and a long-overdue two-CD set containing the best of the Rascals...And due in September, a four-CD compilation profiling the Queen of Soul, *The Aretha Franklin Collection*.



TOWERING OVER THE REST: Pictured above is the elaborate Capitol Records display currently catching the eye of many a Sunset Blvd. motorist. Capitol, in the midst of a year-long 50th anniversary celebration, is marking the occasion in grand style. In addition to a lavish party thrown by the label at their Capitol Tower on June 4th, Tower Records' Sunset Blvd. store is adorned from top to bottom with vintage Capitol album cover art, a replica of the Capitol Tower, a wall mural of the legendary musical artists such as Frank Sinatra, the Beach Boys, the Beatles and the Band who recorded for Capitol and a large Hale Milgrim, the current label president (top, left), holding court in the Tower Records parking lot.

PUCKER UP: Guitarist Stephen Egerton of All is pictured during the band's recent set at the Palace Theatre in Hollywood. Also on the bill were Chemical People and Big Drill Car.



JAMES AND BROWNE: RCA recording artist Vinnie James, veteran singer-songwriter/political activist Jackson Browne and Scott Thurston of the Jackson Browne band gather round the microphone during a recent Earth Day benefit performance in Santa Barbara.

PHOTOS: JESSICA ALTMAN

Jessica Altman



ON THE PROMO TRAIL: MCA recording act Wiretrain is pictured during their recent "unplugged" show at the Compact Disc & Tape Store in Isla Vista, CA. Wiretrain is currently on the promotional trail for their latest opus, *No Soul, No Strain*. Pictured (L-R): Anders Rundblad, Kevin Hunter, store manager Greg Sinclair, Jeffrey Trott, Russell Aiello of Uni Distribution and Brian Macleod.



Photos: Stephen Hoising/KLOS-FM

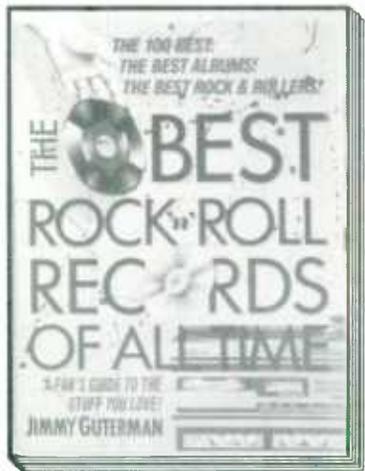
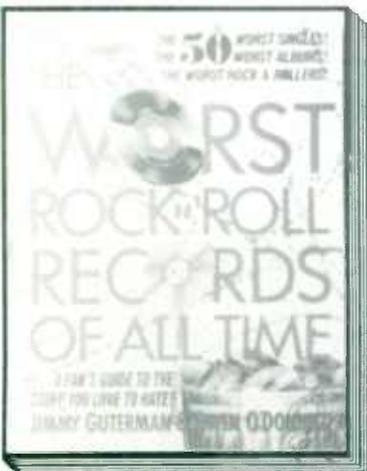
ALL-STAR AIDS BENEFIT: The Magic Johnson All-Stars and the Mark & Brian All-Stars recently competed in a celebrity softball game to aid the fight against AIDS. Pictured above is Magic Johnson's team, which included Byron Scott, Michael Cooper, Eric Dickerson and former Laker coach Mike Dunleavy; also pictured above (top) are KLOS morning jocks Mark & Brian welcoming the crowd.



STATION VISIT: Rock quartet My Sister's Machine stopped by KNAC radio station prior to their recent Whisky gig. Pictured (L-R): band members Chris Ivanovich and Chris Gohde, KNAC's Jack Trash and band members Nick Pollock and Owen Wright.

THE GOOD, THE BAD AND THE PURELY SUBJECTIVE: Want a swell way to pass the time on a rainy day? Pick up a copy of *The Best Rock 'N' Roll Records Of All Time*, by Jimmy Guterman, and its companion volume, *The Worst Rock 'N' Roll Records Of All Time*, by Jimmy Guterman and Owen O'Donnell, both published by Citadel Press. Because these compilation books are purely subjective (the results are not based on sales or charts), they're guaranteed to piss you off. Here's what I mean: Jethro Tull's *Aqualung*, the Moody Blues' *Days Of Future Passed* and Donovan's *Greatest Hits* are all considered some of the worst LPs ever, while *The Best Of Sam The Sham & the Pharoahs*, *Have A Good Time (But Get Out Alive)* by the

Iron City Houserockers (who?), and Wilbert Harrison's *Let's Work Together* are listed as being among the very best! Also included are lists of the best and worst rock & rollers of all time (Paul McCartney, Phil Collins and Billy Joel head the worst list), the best boxed sets of all time and the 50 worst singles ever. These are the kinds of books you'll wanna read and argue about over and over again (as the author notes: "If you can't annoy somebody, there's little point in writing"). Both volumes are priced at a reasonable \$12.95 each. —KK



MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

BEATLES 101: The Beatles and their music will be the focus of lectures, discussions and screenings at UCLA and the Plitt Century Theatre in Century City. UCLA Extension is putting together the program, which will include Beatle movies and films from the first *Ed Sullivan Show* appearance and others and discussions and lectures illustrated with memorabilia.

ON THE COMEBACK TRAIL: Doug Fieger's new band, appropriately titled Doug Fieger Taking Chances, will be appearing at the Distillery East, Ash Grove and Wong's West. **MARCHING TO HIS OWN DRUMMER:** John Oates of Hall and Oates certainly isn't going to be winning any friends among drummers. The duo's single, "I Can't Go For That," was driven by an electronic rhythm machine. Says Oates, "I think every musician wants to be able to control his own beats."

Over two billion of us listened when he dazzled us "All Night Long" at the end of the glorious L.A. Summer Olympics in 1984. Millions more got the message a year later when he and Michael Jackson helped us realize that "We Are The World." And still more of us used his Number One hits like "Endless Love," "Say You, Say Me," "Still" and "Three Times A Lady" as faithful companions in all our romantic endeavors, soundtracks to our heart's yearnings and follies. This ability to reach out to every individual in a universal way marks true songwriting genius, and in Lionel Richie's eyes, has formed the basis of his ongoing popularity.

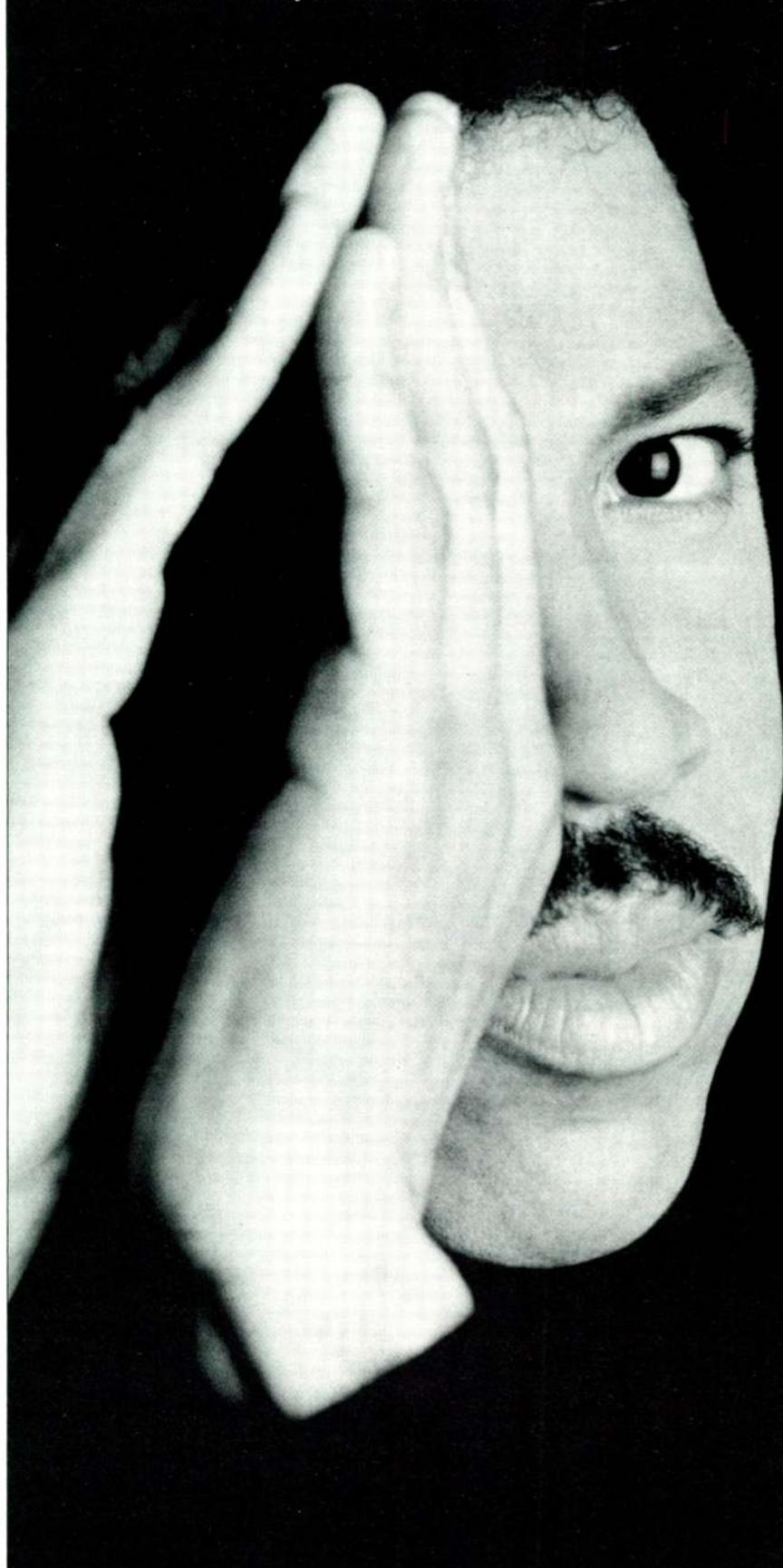
"My songwriting appears real to most people, and I think they like the fact that you don't have to be a rocket scientist to figure out what I'm trying to say," says Richie during a recent interview about his return from a five-year recording hiatus. "I'm a simple person, and I want things to be explained to me directly. Some folks are turned off because my lyrics are so straight, but when there's so much B.S. between people nowadays, anyone who says things straight...well, that's a hit record."

The singer-songwriter adds that it's not only the straightforwardness, but also the range of emotions his tunes explore which conquers even the most cynical out in radioland. "If a guy is falling in love, out of love, losing love, or he's drunk and partying on the beach, I've got the right words for the moment," he says. "Hopefully, a good melody will hang around much longer than a fad, and this is what I'm all about. Some die-hard Lionel Richie bashers will never give in, but in most cases, those melodies and words will catch you somewhere between your coming and going!"

The Reagan era was

Lionel Richie

By Jonathan Widran



reaching the height of its prosperity and Richie was at the peak of his career as the industry's goodwill ambassador, when all of a sudden, in 1987, something funny happened on the way to pop music heaven: he pulled a Jimmy Hoffa and voluntarily disappeared from public view. After almost fifteen years of churning out one hit record after another (a Lionel Richie song hit the top of the pop chart for twelve consecutive years, an all-time record), long and grueling U.S. and world tours, both as a member of the funky Commodores and as a solo artist, fifteen American Music Awards, five Grammys, a Golden Globe and an Oscar, the prince of pop decided to take five—as in years off.

According to Richie, his vacation was much-needed, but he didn't intend such a lengthy layoff (which some industry folks perceived as fear of failure, total burnout or an early retirement). His classics never left the radio, but why did his comeback, the three new cuts on his new greatest hits compilation *Back To Front*, take so long?

"I only planned about one year away, but my divorce and my father's illness and passing away took their toll, and I didn't feel ready yet," he explains. More frightening for his fans was the polyp that developed on one of his vocal cords. Hoping it would just go away, the man who lived to sing just stopped singing for six months. He faced surgery bravely, but with the constant echo of the anesthesiologist in the background: "By law, we have to tell you, it's an easy procedure, but you could die, or at the very least, you may never be able to sing again." Richie recalls, "Everything went fine, but the mental effect of facing that prospect was very upsetting to me."

Then, once those storms had headed east, he contracted a severe case of what he calls "analysis paralysis"—sitting in front of a

piano and not being able to write anything because he was trying too hard to figure out just how he was going to come back and "kill" the listeners who couldn't get enough just a few short years before. Then two things happened: "Unforgettable" became one of 1991's biggest hits (and eventually the Grammy Winner for Song of the Year) and an assistant brought Richie a specific drum track he'd been seeking for a new song he was working on.

"When he told me he got the track from a Commodores album, I said, 'Guys, I think we're over-thinking this thing. All I have to do is go back and play what I played before. End of discussion.'"

Well, not quite. See, a check of the Top Ten in any given week in 1991 or '92 reveals that while ballads by Vanessa Williams or Bryan Adams can break through every so often, it's more likely that Kris Kross and the like will be dominating the upper reaches of the charts for a while. Sitting at his piano, Richie had to ask himself whether he could now compete with the current crop of pop chart-toppers. As it was, he came dangerously close to messing with success and selling out to the urban vibe.

"I went to a Bobby Brown concert at one point, and of course, every rapper in the world was hanging out backstage," he recalls. "I told them I liked what they did and that I was thinking of putting rap on my next project. They freaked, asking me, 'Why would you want to go and do something stupid like that? The reason we're rapping is 'cause we can't sing. You're the man with the melodies. You stick to that, and we'll do what we do best.' So I did."

While his decision to keep writing in the romantic vein will surely please his legion of die-hard fans, it may also prompt continued criticism from the black music establishment that Richie

abandoned his R&B roots when he started writing non-funk songs with the Commodores and then struck out on his own to play "white people music." But the Tuskegee, Alabama-raised singer, who grew up on everything from Cream and Hendrix to Steppenwolf and Zeppelin, in addition to Stax and Motown, was also influenced by Elton John and Paul McCartney. He was just writing and playing what he liked, then just as now.

Even after he realized that the music business was made up of separate stylistic lines for blacks and whites, it still surprised him when Motown reacted to "Three Times A Lady" by telling him he'd lost his mind. "I just wrote what came out of me, but they were pretty upset. That is, till it became a hit!"

He continues, "A writer once asked me, 'Has Lionel left his roots?' So I asked him, 'Did you ever ask that to the Stones or Beatles?' Of course not, because they're white! They can play the exact same chords as Chuck Berry, but they call it pop/rock. 'But you don't play what most black artists play.' So I said, 'Can we all play basketball? Can we all dance? Those of us who don't, are we soulless blacks or just black people.' If you wonder what I'm doing over here, I'm just doing what I do. Not copying white people, just being myself."

A combination of sticking to those guns and his original feeling that he was the most expendable member of the Commodores led him to leave the band. In fact, the ultimate irony of Richie's career is that he joined the Commodores as "the world's greatest horn holder," a self-admitted minimal musician and wound up the star just a few short years after the instrumental funk of "Machine Gun" brought the group to national prominence. At first, when Motown decided to sign a few members to a songwriting

deal, the company chose Walter Orange and Milan Williams. Then Richie started thinking... "If five of the guys bring in ten funky songs apiece, why should I compete with them. I thought it would be a better bet to bring in one slow song per album and guarantee it would make the cut. It was pure, God-given luck that radio chose my songs; but then, just as now, radio was looking for an alternative. I continued to dare the system with 'Three Times a Lady' and 'Still' during the

"I'm not a politician, or Martin Luther Richie. I can make a bigger impression by writing music and lyrics that speak the truth, make people aware and tell it like I see it."

disco era, and people responded. It got to the point after a while, where people were asking me to write slow songs."

The dilemma of leaving the Commodores was at the crux of one of the most difficult periods of his life, and he insists the taunting pressure and friction created by the media hastened his less than friendly departure. When "Lady" took off for Kenny Rogers, and Richie and Diana Ross went Number One for nine weeks with "Endless Love" a year later (1981), Motown extended a personal invitation, feeling the time was right for a solo album, during a break between Commodores projects. Richie was committed to returning when the other band members began to resent concert reviews that focused on his performance, as well as headlines that read something like, "What's a guy like Lionel doing in a funk band like the Commodores?"

"I tried to explain it wasn't my fault," he remembers, "but they thought I created the problem myself. It was unbearable for a while, but I held on, coasting for six months before making a decision. When the industry started demanding all my time at award shows and events and didn't invite the other guys, that was it. It was very hard to leave."

But once he was on his own, it was all systems go, and one of music's most commercial rockets took off. All of the love and dance song success was only a prelude, it turned out, to the majestic global healing of "We Are The World." In a career that has featured more high points than the Himalayas, Richie cites the social awareness of that statement as the most incredible part of his life. In light of the recent racial unrest in L.A., it seems logical to ask pop's most melodic diplomat for any insight he has into the problems exposed, as well as their long-term solutions.

"People expressed surprise, but if you had one eye and one ear open, it wasn't surprising at all. Any rap album could've told us of the anger at street level, but the establishment calls those rappers militant. What Live Aid and Farm Aid were about was giving a voice to those without one, and those same people are the ones for whom the Rodney King verdict broke the camel's back. Going after looters misses the whole point. It's about desperation. We should ask if anyone's listening. Like in Europe, people will have to take charge of making changes, or it'll get worse. The Boston Tea Party was for a reason, and change resulted. Now it's the black people's turn. A cause is valid when something is really wrong."

Are those the seeds of a great new Lionel Richie anthem I hear in the offing?

"I'm not a politician, or Martin Luther Richie," he laughs. "I have a hard enough problem being a black guy in the music biz. I can make a bigger impression, not by meeting with Congress, but by writing music and lyrics that speak the truth, make people aware and tell it like I see it."

But before he gets himself caught back up in the whirlwind bound once more for musical Oz, the man who has given us so much enjoyment and inspiration wants to start enjoying life a little himself. Looking back a few years, that is the only thing Lionel Richie has missed in a lifetime that hasn't missed much. "I was so busy worrying about winning the Oscar and doing the Olympics, I never got to enjoy the moments themselves," he concludes. "Every time I do a new song, I get the same feeling I had when the Commodores first went in the studio to do 'Machine Gun.' But whereas before, it upset my stomach, now I'm having a lot of fun. I don't know what took me so long to come back." 

PETE ANGELUS

Hands-On Management

By Steven P. Wheeler

He has been called the Svengali behind the Black Crowes and David Lee Roth has called him a "true creative genius," so when you talk to Pete Angelus you know you're speaking with one of the most respected and talented managers on the rock scene today. But, after catching a glimpse of the thirteen-year odyssey that the New York-born Angelus embarked on after coming to the Sunset Coast in the late Seventies as a budding film student, you quickly realize that his career has had its share of bizarre twists and turns.

Strangely enough, it was Pete Angelus' discontentment with the California lifestyle which led him in a direction that he says never entered his mind when he drove a beat-up Thunderbird cross-country in pursuit of a career as a filmmaker. "I was at the UCLA Film School and I was getting tired of my parking tickets exceeding my tuition. I was also opposed to being on the West Coast at that time, so I was pretty much up for arguing with anyone."

The self-described "confrontationalist" wandered into the Whisky-A-Go-Go one night during the height of the punk movement and "basically demanded a job from the club manager." Ironically he was hired as the assistant manager and later promoted to the role of club manager.

The brash, young Angelus admits that his management days at the Whisky were any-



thing but routine; in fact, he was fired no less than four times during his brief tenure. One of those terminations occurred after getting into a fist fight with a cocky unknown singer from the midwest named John Cougar who refused to end "the soundcheck from hell" and another time after a run-in with an unknown band called Van Halen.

"I really had no idea what I was doing or what I was supposed to do," explains the 36-year-old Angelus about his days at the legendary Whisky, "but I do know that I enjoyed drinking Jack Daniels and sitting in the sound booth."

Things began to take a dramatic turn for Angelus after a lonely night at the Whisky watching a local band that showed no signs that it was going to become one of the biggest

rock bands in the world a few years later. "There was not a single paying customer in the place. There was just myself, some waitresses and a couple of sound and lighting technicians. I was sitting in the sound booth, drinking Jack Daniels and watching this blond-haired maniac onstage, throwing his hips, chest and hair around. At the end of the set, this guy said, 'Make sure you all come back again tomorrow night.' I grabbed the microphone in the booth and said, 'We have to asshole, we all work here.'"

That was the first time Angelus was fired from the club, but not the last. After witnessing that less than memorable gig, Angelus was approached by David Lee Roth, the energetic lead singer who he had just embarrassed. "Dave invited me to have a shot of Jack Daniels at the bar, and I started telling him what I thought was not working in their performance. So, from there he asked me to stick around and kind of work with them. At that point in their career, Eddie Van Halen had his head buried in his chest watching his fingers, Michael Anthony had his back turned to the audience and David treated the performance like an aerobics class. I was just opposed to the whole concept that they were presenting."

After Van Halen got signed to Warner Brothers, they asked Angelus to join their entourage, a kind of thank-you for all his dedication and loyalty. "I was working on the album covers, designing the merchandising, designing their show and working with them on their performance. It didn't seem to matter to them that I didn't know anything about those aspects of rock & roll."

However, as the power of MTV became increasingly evident in the early Eighties, Angelus saw a great opportunity to bring his love and knowledge of filmmaking to the band, resulting in him directing three of the most popular videos of that era—"Jump," "Hot For Teacher" and "Panama." Since those early ventures, Angelus has been nominated for more than 47 awards, including Best Director, Best Concept, Video of the Year, Best Performance Video and he recently was honored for his directing prowess on the David Lee Roth video "Just A Gigolo," which was named the "Most Entertaining Video of All-Time" by MTV.

Angelus' K.I.S.S. (Keep It Simple Stupid) philosophy was most apparent during the

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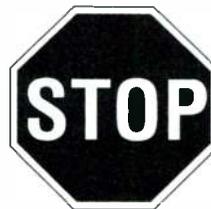
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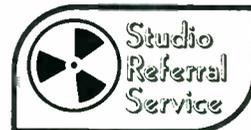
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making of one of the most rudimentary but highly enjoyable videos in MTV history. "I think we made the 'Jump' video for \$1,200, and \$400 or \$500 of that was on pizza delivery [laughs]. What I really wanted to do at that time was to bring out the personality of the band."

Obviously he did, and as time progressed, Angelus became more and more valuable to the band, and when they fired their manager Noel Monk in 1984, they asked their loyal creative consultant to take over the management reins. Of course, the original lineup of the band was not to last long. "I think I managed Van Halen for about 35 minutes," says the outspoken Angelus with a laugh, "I think I made one phone call on behalf of the band and Dave and Eddie decided to call it quits."

Because Pete Angelus was closer to Roth than anyone else in the band, when the departing singer asked Angelus to manage his solo career it was a natural decision, although not entirely an easy one. "Believe me, I did make David very aware of the things I wasn't knowledgeable about regarding management, and I did spend a couple of sleepless nights thinking about what the hell I was getting myself into. Because Angelus was handling a major artist, he began to receive a flood of demo tapes from perspective bands. "I really hadn't found anything that was unique or a band that possessed that special passion, which is something that originally drew me to Van Halen."

That is until he heard a tape from a rock outfit from Atlanta, Georgia. "To be honest

with you, within 30 seconds of hearing the Black Crowes' demo tape I knew it was something very different than what was going on at the time. I was very attracted to the rawness of the music and the lead singer's vocals. So I called them up and flew down to Atlanta the next day to see them perform."

Because the music of the Black Crowes was not really in line with much of what rock

lieve in."

Angelus is currently managing two of rock's most widely quoted and outspoken artists: David Lee Roth and Black Crowes' vocalist Chris Robinson. While Roth is the King of the One-Liners and an interviewer's delight, Robinson has stirred up quite a bit of controversy.

Angelus defends the Crowes' leader and says that it is not a manager's job to change the personal ideals of his clients. "I've known Chris for a few years now and he's one of the most intelligent and honest people I've ever met. Every time Chris has made statements that some call controversial, I found him to be completely honest. My role here is not to stifle their thoughts or creativity."

As Angelus summed up his views of management, it became clear that his style of hands-on management makes him more of a partner than an advisor. "There's always the possibility of disagreements because although I feel that I know where we want to be going, they're different people and they're capable of different opinions. After all, they are the ones who are going to have to live with their decisions forever."

As for advice for unsigned bands, Pete Angelus is a firm believer in finding management early on and making sure that relationship has the potential to survive the rough times. "I honestly think that a manager is essential from the early stages because there's a lot of planning necessary to make a successful career, and I think it should start with someone who is going to be there throughout the band's life." MCA

"I really had no idea what I was doing or what I was supposed to do, but I do know that I enjoyed drinking Jack Daniels and sitting in the sound booth."

—Pete Angelus

radio and MTV were playing in the latter part of the Eighties, did Angelus have any reservations about managing them? "I've always tried to ignore the climate of what is selling at any given time. I'm not a whore, I'm not interested in selling my time to something I don't believe in to make the almighty buck. If you're going to jump in, you might as well jump into something that you love and be-



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KEYBOARDS

TALENT VS. TECHNOLOGY

By Sue Gold

In an effort to find out how synthesizer technology has affected keyboard players during the past few decades, Music Connection spoke to keyboard players from all areas of music to get the real story. Those interviewed were Best New Artist Grammy winner Marc Cohn, Grammy winner and Miami Vice music man Jan Hammer, country rock group Sawyer Brown's Gregg Hubbard, Toto's David Paich, jazz great and current member of Fourplay, Bob James, producer/composer Michael Boddicker and session/touring ace Jai Winding.

HOW HAS THE ROLE OF KEYBOARD PLAYERS CHANGED OVER THE YEARS?

MB: In the last 20 years, keyboard players have gone from being just keyboard players to being the entire orchestra and entire band. As far as in the studio, my experience has been that a lot of keyboard players are responsible for building the tracks from the bottom up. People who consider themselves keyboard players would do everything from the drum track to the sweetening.

MC: I'm still very much a piano in a small room kind of person. That's the way I write and do all my demos. That's the only way you know if you have a good song. I try not to depend on those tools, especially when it comes to writing.

JH: I was always the one who was reluctant to play the exclusive supporting role, and it all depends on the individual player. There is an obvious need for all kinds of accompanying roles for

keyboard players, as much as there is for a rhythm guitar.

GH: I think that end of the business has gotten a lot more technical. You can do a whole lot more with keyboards now. I think in some ways it's become a very technical thing.

BJ: Keyboard players were in the natural position to be in the driver's seat because of the fact that all the data gets into computers via music keyboards, so it gave keyboard players a little bit of a head start because we were the natural ones to dive into it first.

DP: It's gone more from being acoustical things like pianos and Hammond organs to a lot more synthesizers, which opens up a lot more roles for keyboard players.

JW: It used to be a very specific role. Today, you've got the keyboard players who bring in racks and racks of synthesizers where you can simulate any instrument imaginable. Now, when you're called into a session as a keyboard player, the producer may say that they need a drum sound, bass or horns. The keyboard player has to do all this.

IS IT MORE IMPORTANT TO KNOW HOW TO OPERATE MACHINES AND SYNTHESIZERS THAN HOW TO PLAY?

MB: You can't replace knowing how to play. A lot of the people I see playing synthesizers are not really capable musicians, but they can bring in a separate keyboard player to play for them and then you would have a musically acceptable track and performance. You'll never get away from the bottom line, which is music.

MC: It sort of depends on what kind of music you're making. In the line I'm sort of following, which is that of a songwriter-singer, it isn't that important to know the technology to write good songs. Whatever it is that enables you to write good songs, you should use. I'm not necessarily against technology but sometimes it's an excuse not to learn the piano or your craft.

JH: Keyboard is a very broad category that includes synthesizers, which have a very light touch, and sometimes pianists say their touch suffers when they play keyboards. It depends on the individual but I think you should have some basic skill in playing keyboard or piano, because the keyboard itself is about the best way to control the synthesizer.

GH: I think so, in terms of some of the gear. There's so much knowledge that has to be learned to keep them working that you can spend too much time working it and less time actually playing it.

BJ: I still believe it's far more important to be a musician first and then, if desirable, explore the world of electronics. I think too many people are looking at synthesizers and computer music as a short cut, and it really isn't.

DP: I think they're both important. The fundamental thing is, you have to know how to play and be musical. There are a lot of players who can play piano that don't necessarily play synthesizer well because there's a different touch. You have to combine the technical with quality playing and know a little of both.

JW: It's becoming more of a 50-50 deal. You have to know how to play piano to get in there, but you also have to know how to run the machines. You have to know how to work those things or do what some people do and bring in programmers with you.

IS THERE A LOT OF PRESSURE ON KEYBOARD PLAYERS TO KEEP UP WITH NEW TECHNOLOGY?

MB: Yeah, that's the gig. I hardly see any keyboard players anymore who are piano players. There might be a couple, but most of the guys are synth players.

MC: I don't feel pressured because, in a way, I'm not sure that what people are keeping up with is not just a passing sort of thing anyway, so I'm just sticking to old faithful, which is my piano.

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"It's more important to be a musician first and then explore electronics."



DAVID PRAICH

"You have to know how to play and be musical."



JAI WINDING

"The state of the art is changing every quarter."

JH: Fortunately, I am in a position where I'm able to get my hands on everything that's new almost instantly, most of the time before anybody else.

GH: I think so, especially more so in pop because there's so much sequencing going on and gear gets outdated so quickly that the best thing you can do is try to keep on top of the gear you use. In country music, you see some racks that people have out, but I don't think there's quite the kind of pressure within country music that there is in pop.

BJ: The further we get into this area of technology, there seems to be more gadgets and it gets more expensive, and if you try to keep up with the latest stuff that comes along, I think it can get out of hand very quickly.

DP: I think the stuff is getting easier, more user friendly. But it takes time, and you have to keep up with the latest stuff.

JW: The state of the art is changing every quarter. Something new that you can't live without always comes out. A lot of people have more money invested in their equipment than living needs, but once you have that kind of gear, then you can give anything to a producer that they want.

HOW DO YOU RECREATE THE SOUNDS YOU MADE IN THE STUDIO WHEN YOU PERFORM LIVE?

MB: I played live on the Academy Awards, and they made the synthesizer work so hard. They announce the award winner and you have five pieces of music in front of you, all with different sounds on them. They drop their hand, and you have to select the sound on the synthesizer and start playing by the time [musical director] Bill Conti's hand reaches the bottom. Two years ago, we couldn't do that. For Warren Hill's project, (which Boddicker produced), when he went out on the road, what we did was sequence a lot of the things, so even though there were two keyboard players playing live, there were a few of the parts sequenced in.

MC: In concert it's just myself and another guitar player. Live performance is not about recreating the sounds, live performance is making new sounds designed for that moment and then they're gone. For people who want me to recreate the record I suggest they listen to the record. My live performance enables me to stretch out more by not being burdened to try and recreate the record.

JH: When I started playing more rock and pop, I changed over

to a portable keyboard, which actually functions as a guitar onstage, so I can walk around. Basically, that changed the role for many keyboard players.

GH: We always use a piano when we're recording so I work as hard as I can to find a sound to match it on a keyboard that I can have on the road because there's some gear that doesn't work as well when you're out on the road, especially as much as this band is.

BJ: I used a few things for extra color and had an extra rack, but the foundation of what I was doing was on the piano. A lot

of the stuff that were enhancements on the record we did not use live and we kind of stripped the music back to the essential quartet.

DP: I store or document a lot of the sounds that I use on the record, which instruments and which sounds, so that the documentation is there when we go out on the road. That way, we start at least with the same sounds you hear on the record.

JW: You spend weeks in pre-production getting it right because you're basically taking the same kinds of sounds you used on the

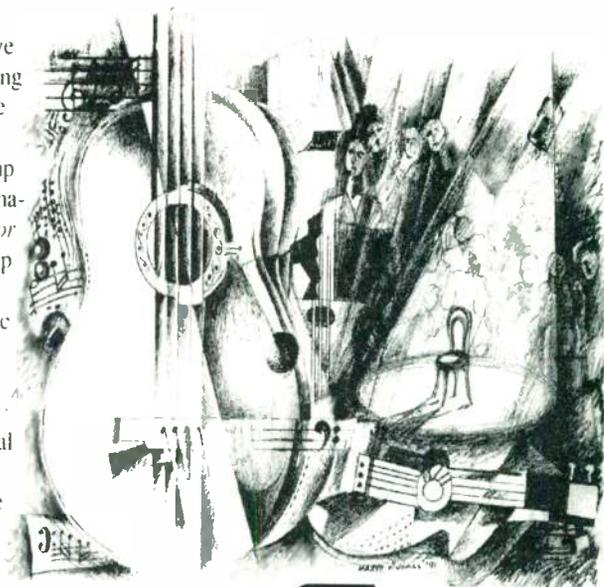
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Compiled by Tom Farrell

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HAS TECHNOLOGY HELPED YOU AS A PLAYER?

MB: It's helped, and it's hurt. I avoided sequencers for the longest time because I was afraid it would take away from my ability to play. Now I see by utilizing computers, particularly compositionally, what I can do that's far superior to what I could do if I had to play all the parts. You can regenerate an entire reel of music in a matter of a few hours whereas if, you had to replay all the parts, it could take you a day.

MC: I haven't really explored it that much, and it's not something I'm particularly proud of. I'm still pretty challenged by discovering things on a piano.

JH: Yes, especially as a composer because I'm able to instantly create things and hear them right away, as opposed to getting it orchestrated and recorded. It's a long process. The way I work I can hear it instantly.

GH: I don't know if I would say it helped me as a player. I think it certainly expanded what is sought after from a keyboard player.

BJ: Absolutely. I certainly run hot/cold with my enthusiasm for it, and there are times it drives you crazy and I wish I could go back to playing the piano. But when it's used with discretion and used for the positive things, I think it can be a very powerful tool that allows you to hear music quickly with a lot of the different colors in your rehearsal room environment. That kind of power at your fingertips is great.

DP: I think it's helped me to be able to create more sounds and to write things I normally wouldn't have written on piano or the organ. The player relates to the sound that is coming out of your instrument, so I think it helps you to grow.

JW: Technology has helped me as a player because you can sit down at a synthesizer and play anything imaginable. There's also Midi grand pianos that are actually grand pianos that have a whole Midi setup. So you're not just playing piano, you're playing every conceivable sound available.

DO YOU CONSIDER YOURSELF A PIANO PLAYER OR SYNTHESIZER PLAYER?

MB: A composer and synthesist. I'm still getting credit for programming but I haven't done it in a long time.

MC: A piano player. I feel incredibly uncomfortable playing synth. My hands don't seem to work that well on synth. The keys are too close together for me. I don't like the feel of it.

JH: I like both. I have a beautiful Steinway piano, and I sit down

and play that, and then I have everything under the sun when it comes to synthesizers.

GH: A piano player.

BJ: I'd much rather be known as a piano player, but I guess I'm a combination of piano and synthesizer player because I do both.

DP: I consider myself a keyboard player. I started out on piano and now I do a lot more synthesizer, but there are a lot of guys that use synthesizers more than I do.

JW: Piano player. There are some people who are really good at programming and don't play very well. You have to know about computers if you want to make records these days and I think most of the kids coming up these days are more advanced as a species.

**"Something new
that you can't live
without always
comes out."
—Jan Hammer**

WAS IT A DIFFICULT TRANSITION GOING FROM PLAYING PIANO TO SYNTHESIZERS?

MB: I was a synthesist from the time I was seventeen. I never was a pianist before that. I played a little piano, but I majored on organ/voice and composition so I never had to make the transition. Most pianists I've heard who play synthesizer have not made the transition well because they play synthesizers as if they're keyboard instruments, and they're not.

MC: I haven't really done it, but you never know. I think for the next record, there's one song on my album I wrote to a drum machine. I had a little pattern, and there's something I really love about the feel of that song, and I probably never would have gotten it without a drum pattern. So I may use that approach more than I thought I ever would, writing to a rhythmic pattern, but you end up writing different kinds of songs that way, and who knows what that will lead to.

JH: It was a process that probably happened ten years before my notoriety and fame from *Miami Vice*. I was playing jazz piano in the Sixties and early Seventies and when I started

playing more rock and pop I changed over. It was out of desire to step out into the forefront of the music I was creating. On the piano, you couldn't really see the focal point of a band, but with a synthesizer, you can definitely stretch into the role that's normally played by guitar, and that's what made it very easy for me. I had to leave the piano behind and move into the synthesizer world.

GH: Now I think you can find great controllers that have good weighted keyboards, but originally, when so much of this stuff didn't have as much of a bite to it in terms of the keyboard itself, that drove me crazy. I want something that has the feel of a real piano to it.

BJ: I think all of us have been influenced by the new technology enough that there were times we couldn't resist adding a few extra catches when the music cried out for it.

DP: I used to play organs before, and at first it was difficult for me to learn how to program and stuff like that. I never really understood the principles of it, but after you find it and find out how it works, it's gotten a little bit easier.

JW: My thing has always been, as long as you have your piano education as your foundation and you're able to sit at the piano and play, then that lays the groundwork for all the technical stuff you can do on the keyboard.

WHAT ADVICE WOULD YOU GIVE TO KEYBOARD PLAYERS TRYING TO BREAK IN?

MB: Any musician's basic value is going to come from what he gives beyond playing his instrument. You have to come up with musical ideas that will sell the song.

MC: Play what's in your heart and don't feel pressured by what everyone else is doing.

JH: Be curious and keep trying things. If you're fascinated with the stuff, it just takes care of itself.

GH: You can never stress practice enough. Certainly in the age we live in today, a certain amount of knowledge beyond playing has to come into it and I think when you start younger, you get a head start.

BJ: Don't get carried away with the technology. Stick to basics first. Learn the instrument first and learn it the traditional way and the rewards from that will be much longer lasting and will apply to everything that comes along in the future.

DP: Try to understand the fundamentals about how synthesizers work. And be as musical as you can when you play in different shows.

JW: Learn piano first. I think that's the best foundation. Get a firm grasp of the instrument itself. Don't overlook the piano because it's a very expressive medium. From there you can build and take on any synthesizer that your heart desires. Stay on top of your craft and play with as many people as you can possibly play with. 

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NIGHT LIFE



ROCK

By Tom Farrell



Enuff Z'Nuff

Tom Farrell

ing at reasonable prices. Check and find out what type of production deals they offer. If the club doesn't offer in-house services, they can generally refer you to one. Second, are you allowed to bring in your own video cam? Most clubs we spoke to had no problem with that, but the Sunset Strip raised its profit-motivated head. A band recently informed us that the Whisky charged them \$50 to bring in one camera and informed them that it would cost \$500 for a second! Hey, get this guy a gun and a mask! This was after the band pre-sold over 200 tickets! Make advance arrangements with the promoter/proprietor and get it in writing. Also, there are other people you should clear it with (lights, sound, etc.). A friend of mine's band recently played **Spice**, and while the proprietor allowed the camera in, the lighting man was a bit less cooperative when asked to turn the lights up a bit for the taping. When asked why not, Mr. Congeniality responded, "Cause I don't have to," and went back to his light board. Third, make sure to protect your rights. Most clubowners are more on top of this than you are and will make sure that all video cameras are cleared with written releases. If you see someone video taping your performance without your permission, take immediate action. Last but not least, make the tape appropriate to its usage. If you're using it as a study aid, just set the video camera on a tripod and let it run. Don't go for fancy MTV effects and angles unless you're making an actual rock video.

Babylon A.D. took the stage at **Spice** earlier this month and gave fans an earful of new material from their just released second album on **Arista Records**. Their lead track, "**Bad Blood**," is making headway on radio.

Enuff Z'Nuff have popped on stage at a few area clubs, jamming with local musicians and testing material for their soon to be released album, **Animals With Human Intelligence**. It's their first album for **Arista Records**, and their third album overall.



Blackboard Jungle



Lisa Puzo, Asleep At The Wheel's Ray Benson and Arista's Steve Sharp

Billy Block

WESTERN BEAT

By Billy Block

Ray Benson and Asleep At The Wheel celebrated the finale of their **Route 66 Tour** at **Fred Reiser's Crazy Horse Saloon**. **Arista Records' Steve Sharp** held an informal dinner party at the club attended by **KZLA's PD Lisa Puzo**, **Atlantic/Nashville's Karen Tobin**, **the Bumsteers' lead singer Mark Fosson**, attorney **Bob Young** and **Arista's West Coast Regional Marketing Director Jerry Follis**.

At Ronnie Mack's Barndance, **Warner/Reprise's Jim Lauderdale** played a warm-up set to ready his crack band for their European tour. His second video, "**Wake Up Screaming**," should hit about the time he gets back. The same night, **Lucinda Williams** appeared with producer/guitarist **Gurf Morlix** after working on her new project at **Mad Dog Studios** with **Dusty Wakeman**.

The Bum Steers have completed six songs at **Fergie's Place**, a hot new studio in **El Segundo** run by **Gary Ferguson**.

Ray Doyle is holding a great songwriters night in the South Bay area at the **Holiday Inn** in **Torrance**. Last week **Wylie and the Wild West Show** played a fine acoustic set

featuring "**Wild**" **Will Ray**. Also appearing were **Guererro and Guerrero**, **Reeva Hunter** and **Curb Recording** artist **Rick Vincent**. Vincent has just completed mixing most of his new record for **Curb** with **Wendy Waldman** and **Brad Parker** producing and **Dennis Ritchie** behind the board.

Alan Rich is currently recording with his new band **Black Tie** which also features **Billy Swan** and **Randy Meisner**.

Lots of pictures of **John Jorgenson** and **Delta Burke** circulating these days. John has been working on the music for Delta's upcoming series about a waitress who thinks she can sing country.

During their recent visit to Dallas to work in the new **George Strait** film, tragedy struck our friends in **Boy Howdy**. Drummer **Hugh Wright** was seriously injured while attempting to rescue an injured motorist who had crashed and flipped his truck on a dark Dallas highway. As Hugh and two other passing motorists were trying to remove the injured driver from his vehicle they were hit by another vehicle traveling at high speed. Hugh remains in serious condition at **Parkland Memorial Hospital** in Dallas. A benefit is being planned and the early word is that **George Strait** may help to raise funds for Hugh's care. Hugh's wife **Kate** is with him and asks that all who wish to help can write or, better still, send Hugh some music to **Parkland Memorial**. Our prayers are with Hugh and **Kate**, **Jeff**, **Cary** and **Larry**.



Jonathan Stone, Brad Parker and Curb artist Rick Vincent

Billy Block



JAZZ

By Scott Yanow



Benny Green

A rare double-bill at **Catalina's** sponsored by **Gilbey's Gin** (other corporations should follow their example and back jazz tours) brought the **Tony Williams Quintet** and **Benny Green's** trio to town. Green, whose live performances are now far better than his most recent recording, was consistently inventive, particularly on "Bu's March" (a tribute to Art Blakey in the tradition of "Blues March"), a tasteful version of "The Very Thought Of You" and the rapid "Carl's Blues." Green sounded like a classic bebopper but with his own distinctive voice while the equally impressive bassist **Christian McBride's** bowed solo on "Bu's March" and the witty playing of



Teddy Edwards

drummer **Carl Allen** were quite memorable. Drummer **Tony Williams'** set seemed a bit anti-climactic because of his consistently loud playing; one never doubted who the leader was! There were strong contributions by trumpeter **Wallace Roney**, saxophonist **Billy Pierce** and pianist **Mulgrew Miller** in addition to the exciting drummer (this is one of the best working groups in jazz) that compensated for the volume.

Jazz Central's latest event (a rare Sunday afternoon session at the **Musicians' Union**) was a jam led by veteran tenor great **Teddy Edwards** that also featured trumpeter **Stacy Rowles**, up-and-coming altoist **Sharon Hirata** and a stimulating rhythm section consisting of pianist **Mike Melvoyn**, bassist **Roberto Miranda** (usually heard in more modern settings), drummer **Larance Marable** and percussionist **Eric Bobo** (son of Willie). Sticking to standards, **Edwards** (one of L.A.'s legendary greats) was in top form and **Rowles** played in her mellow style but it was **Sharon Hirata** who often gained the most applause with her exuberant style and highly appealing tone. **Bobo's** Latin percussion really heated up the second set of this successful affair.

Also in fine form was pianist-singer **Joyce Collins**, one of the many underrated L.A. jazz talents who tend to be overlooked because they do not live in New York. She recently lit up the **Jazz Bakery** with her trio, taking piano solos in a conversational and thoughtful style (one could almost hear her thinking aloud, even at the faster tempos) and interpreting intelligent lyrics with the right combination of emotion and detachment.

Upcoming: **The Century City Shopping Center & Marketplace** (213-553-5300) has free Wednesday night concerts from 7-9 p.m. including **Ernie Andrews** (June 24) and the **Jack Sheldon Big Band** (July 1). The **L.A. County Museum Of Art** (213-857-6115) hosts a free series on Sunday afternoon such as **Maiden Voyage** (June 21), **Supersax** (July 5) and **Bill Holman** (July 19), and **KLON's Jazz Composer** series features the **Gerry Mulligan Tentet** (June 20) and **Chico O'Farrill** (June 27) at the **John Anson Ford Theatre**, not free but well worth attending. Call 310-430-6960 for info.

URBAN CONTEMPORARY

By Wayne Edwards



Preston and Glna Glass with comedian Randell Collsman.

The rumor continues. The word was out that songstress **Vanessa Williams** had nixed plans for a summer tour that would have brought her to the Southland in favor of a steady television role. Not so, says the beautiful chanteuse.

In an exclusive interview, **Williams** recently told *Music Connection*, that "there's another **Vanessa Williams** who starred in *New Jack City* and she got a part in a new show. The rumor mill wasn't that far off, however, as **Williams** confirmed, "I was supposed to go out in August, but now that I've got the *Jackson 5* mini-series to do, we probably won't go out until September."

In the made-for-TV series about the **Jackson** clan, **Williams** will play the role of real-life former Motown exec **Suzanne DePasse**, who was instrumental in the development of both the **Jacksons'** singing career and the story making it to the small screen. And no, **Michael** will not appear in the story slated for a fall airing.

Add rumors: Word is **Dee Harvey**, whose deft vocals were heard under various fictitious names in **Robert Townsend's** film, *The Five Heartbeats*, has been seen making the late night rounds of L.A. recording



Motown President Jheryl Busby, Dee Harvey and A&M A&R Rep Kevin Evans.

studios. Could be that a second solo effort is in the works. Hopefully the next one will hit big enough for the talented singer to tour. **Harvey** was uncharacteristically mum about tour and recording plans when seen at vocalist **Brian McKnight's** coming out party at the **Nikko Hotel** at Beverly Hills.

Congratulations to producer/songwriter **Preston Glass** who has returned to the Bay Area to build a house and concentrate on the next phase of his career. Now that he's once again sharing the same turf as former mentor, super-producer **Narada Michael Walden**, will a friendly rivalry between the two ensue?

Coming Soon: **Ice Cube** replaces **Ice-T** as the rap entry on this year's appropriately billed **Lollapalooza '92**. The show, which, in addition to its seven acts (**Red Hot Chili Peppers** headline), will feature "con-course oddities & curiosities," will hit **Irvine Meadows Amphitheatre** (Sept. 11). Showtime is 2:00 p.m.

The Latino wave rises over L.A. with **Universal Amphitheatre** appearances by **Juan Luis Guerra y 4.40**, with **La Mafia** (July 3-5) and beautiful **Ana Gabriel** (July 18 & 19). Also slated to appear at **Universal**: the **O'Jays/Whispers** (July 16&17); **Shirley Bassey** (Aug. 2); **Paula Abdul** (Aug. 18, 19 & 21).

Natalie Cole plays the **Pacific Amphitheatre** (July 3) and follows with two L.A. dates at the **Greek Theatre** (July 6 & 7). Returning to the Greek by overwhelming demand is **Reggae Sunsplash** featuring **Aswad**, **John Holt**, **Lucky Dube**, **Barrington Levy**, **Papa San** and **Skool** (June 28).

Anaheim's **Celebrity Theatre** offers the **O'Jays/Whispers** (July 19) and **Bruce Springsteen's** former **E Street** saxophonist **Clarence Clemons** opening for comedian **Howie Mandel** (June 26); the **Wiltern** hosts **Phyllis Hyman** with saxman **George Howard**.

The always reliable **Strand** in Redondo Beach brings **Jonathan Butler** (July 14), **Joe Williams** (Sept. 11) and the **Stylistics** (Sept. 12) to town. MC

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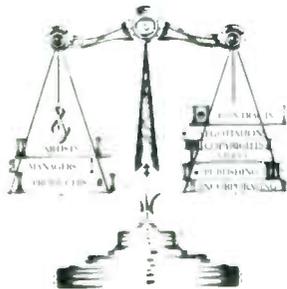
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□ **Contact:** Mark James, MJM Group, Inc.: (213) 874-3649

□ **The Players:** Keli Raven, vocals, guitars; Kris Damage, guitars; Mickey White, bass; Nick Ace, drums.

□ **Material:** Weak. Of the eight-song set, only "Grl Trouble" started with any promise. Its catchy funk/rock groove, captivating at first, sadly led to the boring hum-drum formula copied by so many new bands. Prince sounding (screams, yaps and all), "Kid In A Candy Store," lacked the emotional intensity needed to make the song spring to life. A cover of disco queen Donna Summer's "Hot Stuff" sizzled out and left me cold half way through the song.

□ **Musicianship:** The sum is better than the whole of its parts...Isn't that how the saying goes? Good musicians, lack of identity. Raven has the ability to sing and play rock, funk, dance and soul but lacks the power, warmth and emotion needed to make it work. What he lacks in power, however, he makes up for with his conviction. Drummer Ace, playing on the most compact drum kits I've seen in a long time, played solid and steady but with little experimentation. Damage and White rounded out the band with their competent playing, but again, nothing interesting enough to make you look forward to the next song.

□ **Performance:** With a hanging background banner warning "Keli Raven Kicks Ass," I was rather surprised when the band took the stage so timidly. Raven, emanating an aura like Lenny Kravitz but looking like a skinny Nineties version of Sly Stone, worked hard to bring the limited au-



Keli Raven: The show needs excitement.

dience into the same groove as the band. I give Raven a 10 for effort, but with the lack of audience to draw energy from, the show never gained momentum. I got the impression that the other musicians were there as Raven's backup band. Damage, White and Ace played well, but added little excitement and energy to the performance.

□ **Summary:** Raven and his bandmates need to narrow their musical style to one that utilizes the best talent of each performer.

—B. Shaughnessy

Jimmy Z

Blak n Bloo
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Gary Ballen, Ruthless Records: (818) 710-0060

□ **The Players:** Jimmy Zavala, vocals, harmonica, saxophone, flute; Chuck Kavooras, guitar; Mike Kennedy, bass; David Harvey, keyboards; David Britton, keyboards; Charles Collins, drums; Cynthia Manley, background vocals; Anne Bertucci, background vocals, percussion.

□ **Material:** This brief but memorable showcase highlighted material off Jimmy Z's *Muzical Madness* album produced by Easy-E and Dr. Dre from N.W.A. This set featured strains of rap, funk, rock and hip-hop styles that were infectious, and at times, even thought-provoking in lyrical content. Jimmy Z obviously takes his cues from rock and soul artists of the Sixties such as Junior Walker and the All Stars, Sly and the Family Stone, Jimi Hendrix and the Rolling Stones. It's apparent because his songs borrow bits and pieces from their infamous legacies to provide a basic foundation for a sound that's fun and fresh in a more contemporary Nineties vein without being slavish to an earlier decade. Songs that

illustrate this point included the breezy love song "Whatever You Want" and gritty rocker called "Summertime." "Funky Flute," although not performed during this showcase, is probably the best example of Z's success melding different genres of music together in a way that's distinctive because of its inventive use of rap.

□ **Musicianship:** Jimmy Z is a well-known sideman and all-around musician's musician, having recorded and toured with the Eurythmics, Rod Stewart and Tom Petty. Although Z is famous for his virtuoso prowess on harmonica, saxophone and flute, it's obviously from this showcase that he wanted to focus primarily on his singing. After all, he's fronting his own band and he is the star of the show literally leaving his sideman status far behind. Better live than on record, Z's vocals are more forceful and dynamic. Z recalls the everyman spirit of Huey Lewis and the rough-hewn grit and gravel of Joe Cocker. As for Z's backing group, they're seasoned professionals as well. Some of the musicians have worked with the Pointer Sisters and the O'Jays. The band provided a tight and solid support behind Z maintaining a strong rhythmic groove throughout the set.

□ **Performance:** Anyone who has ever had the chance to catch Z live, whether through his solo work or during his stint work with the Eurythmics, knows he's an intense performer. His no-holds-barred approach onstage is really quite captivating. Z really gives 100% live and the listener is just as exhausted by the time the show is over. One would be inclined to offer him a stack of towels to dry off with or a stretcher to lay own on to regroup; Z is the male equivalent of Patti Labelle onstage. In addition, his smoldering, brooding dark looks made him an ideal frontman; let's face it, the ladies like him. The element of sex is there— from his unbuttoned shirt exposing



Jimmy Z: An intense performer.

CLUB REVIEWS



Toni C. Holliday

Mommygod: Stale!

his hairy chest to the combustible energy generated from his exaggerated pelvic thrusts.

□ Summary: Unlike his record, Jimmy Z's showcase was more borderline R than X-rated. Fortunately, the sexist, male macho posturing prevalent on *Muzical Madness* was absent from this entertaining set. As a result, this showcase was able to reach the audience in a way that was positive, non-offensive and entertaining without blatantly capitalizing on some of the album's chauvinistic attitudes.
—Harriet Kaplan

Mommygod

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ Contact: Tony Kunewalder: (213) 960-5175.

□ The Players: F, guitar/vocals; Maxmillion, bass/vocals; B.O.B., drums; Crying David, vocals.

□ Material: How about "the most pre-entious self-indulgence on guitar?" No, no...that's too harsh (they're not as guilty of self-indulgence as, say, Sting). How about "songs about flying cows and other intellectually void anthems?" Still too vague. Ah! Here it is: "Just when you thought New Wave was as old as your Gary Numan records, Mommygod breathes its stale breath into the corps of this genre." Now don't get me wrong — there's a lot of bad material out there in the clubs, but Mommygod makes such a point of purporting to be singular and mysterious off stage that, when they do take the spotlight, they should deliver a helluva payoff. But they don't. Their songs never venture outside standard pop arrangements, and there is no risk-taking in their instrumentation or vocals composition either. They certainly don't take anything beyond Songwriting 101.

□ Musicianship: You can say that

they are, at least, well-practiced and they know their songs, never flaying in a loose moment. B.O.B. is a restrained drummer who drives the tempo forward and probably has a few mean chops up his sleeve—when he's playing something other than a Mommygod song. Crying David can be a solid mid-range vocalist (pretty amazing for a musician who, according to the press packet, is deaf and mute) when he's not trying to whine pathetically into the microphone. F and Maxillion are as delightful as tapioca pudding, and just as smooth.

□ Performance: Before the band took the stage, two Mommygod roadies dressed in white janitor suits and silver face masks and screeching like monkeys passed flyers out to the crowd, which said, among other gems, that people should refrain from "looking band members in the eye." (Hey, no problem.) After a huge wooden crucifix was anchored on stage, the band came up through the audience, carrying signs that read, "Death is Unfair"—except Crying David, who was lugged to the stage by the silver-masked monkey men. Intriguing lead-up, uh? But for the next 20 minutes or so Mommygod proceeded to do absolutely nothing but stand onstage, as animated as mushrooms in cowshit, and deliver their set. "Thrill me, for goodness sake," is all I could think.

□ Summary: Mommygod has put too much effort into their schtick and not enough into their music. This wouldn't be such a sin if the schtick was at least amusing (I dare not hope for challenging), or if there was some sense of a performance-art concept. Alas, there is neither. Mommygod should either pick up a few pointers from Gwar in how to carry a musical joke to the nth degree or take notes from performance artist Karen Finley in how to use media to make a point; otherwise they're just wasting their mothers' money on equipment. —Sam Dunn

Big Bang Babies

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ Contact: Martine Jordan, Jordan Entertainment: (714) 951-8308

□ The Players: Kit Ashley, vocals; Keri Kelli-guitars; Tweety Boyd, bass; Freddie "Boom-Boom" Ferrin, drums.

□ Material: Fun. Basic rock riffs accompanied by standard, simplistic rock lyrics. From set opener "Let's Go" to closing anthem number "Do Ya Wanna Rock" (with burning, smashed guitar), the band seemed to be following in the footsteps of early Poison, Warrant and Mötley Crüe.

□ Musicianship: I don't think this band is out to break any new ground with their musical skills. Don't get me wrong, they are competent musicians (a few nice leads by Kelli and some impressive moments by vocalist Ashley), but with this style of music, it's hard to spot any particular highlights.

□ Performance: Nowhere is where Big Bang Babies excel! If you're allergic to roses don't stand in front of the stage. These boys have fans that continuously shower them with roses (thorns and all). Big Bang Babies have brought back the element of merriment to music with wild Seventies visuals and, for lack of a better word, happy music. Dressed in outfits that Steven Tyler would be proud of, with glittered faces and bodies that Bowie would have recruited for his Aladdin Sane tour, BBB slithered and strutted across the stage keeping the fans in a frenzy.

□ Summary: If you happen to be in the mood for an upbeat evening that evokes memories of innocence and decadence in music, then Big Bang Babies are for you. And if not, stay home and listen to Queensrÿche.

—B. Shaughnessy



Jeff Levitt

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CLUB REVIEWS

Sister Whiskey

Gazzarri's
West Hollywood
① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Sister Whiskey: (310) 969-4666

□ **The Players:** Dennis Duncan, vocals, acoustic guitar; Tyler Gentile, lead guitar, backing vocals; Rich Florio, bass, backing vocals; Jack Aurora, guitar, backing vocals; Ange Dunleavy, drums, backing vocals.

□ **Material:** Sister Whiskey plays the ubiquitous melodic hard rock that thrives in L.A. like smog on a hot summer day. They try to put a Southern, or what they call "swamp rock" spin on things, with songs like "Southern Mistreater" and "Memphis Roads." If there was any doubt where Sister Whiskey's allegiance lies, lead vocalist Dennis Duncan set everyone straight by saying "Van Halen, the Doors, they all came from Hollywood. The hell with Seattle." I hate to disagree with you, Dennis, but Van Halen, the Doors? Those two bands are legends because they broke new ground musically. Try Warrant and Poison, maybe.

□ **Musicianship:** Vocals, both lead and backup, were a recurrent problem. Duncan had a tendency to slide off key, and the backing vocals were plagued with similar difficulties. Instrumentally, the set was much better, and the twin-guitar power of Tyler Gentile and Jack Aurora combined to give the band a full, hard sound.

□ **Performance:** This was Sister Whiskey's strong suit. They have the look and swagger down pat—from the cowboy hats, boots, leather chaps and spurs to their attitude on stage. From the moment the band was announced, to the last note of the show, they never let up in enthu-



Sister Whiskey: Slightly above average.

siasm, and the audience seemed more than happy to overlook the flaws in the vocals, greeting the end of each song with as much energy as the band was putting out.

□ **Summary:** Sister Whiskey is at best a slightly above-average band with a decent stage show. Their flyer advertising this show pictured them in a photo posing with a bottle of Jack Daniels. I know, it goes along with the name of the band, but it just goes to show how unoriginal they are. If their goal in life is to get a star on the outside wall of Gazzarri's, then they're on the right track, but if they want to follow in the footsteps of Jim Morrison and Eddie Van Halen, then their musical compass needs some major adjusting.

—Richard Rosenthal

Lixx Array

The Whisky
West Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Lesley Zimmerman, McMullen and Co.: (310) 289-8235

□ **The Players:** Rusty Dades, vocals; Blake Hastings, guitar; Rob Swanson, bass; Barry McGill, drums.

□ **Material:** Promising. I think maybe Bon Jovi and Winger opened a school somewhere in this big country of ours and offered free classes in 'Songwriting 101-Commercial, Melodic Hard Rock' with special guest instructor Don Dokken teaching 'Songwriting 102-Power Ballads' (no prerequisites needed). Lixx Array passed both classes with flying col-

ors. Short on messages, long on entertainment.

□ **Musicianship:** This is a professional outfit. Meticulous leads by Hastings were flavored with tastes of Vinnie Moore and Van Halen. Swanson and McGill are a good team as the backbone of the band. All three offered some powerful background vocals and "oohs and aahs". Dade's strong vocal range made the band sound like Extreme, then Dokken, Winger, Bon Jovi, newcomers Roxy Blue and finally, even AC/DC.

□ **Performance:** Debuting (and celebrating) their independently released album, *Reality Playground*, Lixx Array made other local bands look like amateurs. Armed with expensive staging, effects and equipment, it was evident that the band poured some bucks into their careers. The audience, obviously in attendance to have a good time, gave the best response to "Table For Two," a ditty about being stood up and "Ready Or Not," which the band dedicated to Officer Gates. My favorite was "Thrills Behind The Wheel." The harmonies and vocals in this tune were the strongest of the night.

□ **Summary:** Lixx Array's radio-ripe tunes are ready for pickling. There's always a market for this type of music. My biggest gripe? The band should work on getting its own personality, Dades' vocals can be confusing at times. If you close your eyes and listen...you might have a hard time distinguishing them from the other graduates of Songwriting 101 and 102. —B. Shaughnessy



Lixx Array: Tight and polished.

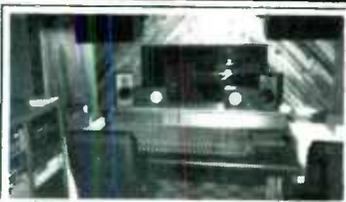


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LOS ANGELES COUNTY

ALLIGATOR LOUNGE
3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson, (310) 494-1844.
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable.

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

CHIMNEYSWEEP LOUNGE
4354 Woodman ave., Sherman Oaks, CA 91423.
Contact: Oren, (818) 783-3348.
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night & see Hal Cohen.
Pay: Negotiable.

CLUB M
20923 Roscoe Blvd., Canoga Park, CA.
Contact: Lesli Simon, (818) 341-8503
Type of Music: Original rock, all styles.
Club Capacity: 200
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info or send package to Lesli Simon, c/o Club M.
Pay: Negotiable.

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable.

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

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 392-1966.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable.

L'EXPRESS RESTAURANT
3575 Cahuenga Blvd., Los Angeles, CA 90068
Contact: Tony Mendola
Type of Music: Jazz, rhythm & blues
Club Capacity: 100
Stage Capacity: 10
PA: No
Lighting: Yes
Piano: No
Auditions: Send tape to above address or call Tony (818) 996-4278.
Pay: Negotiable

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA, 91335
Contact: SUSETTE (818) 881-5601
Type of Music: All Styles
Club Capacity: 886
Stage Capacity: 20+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

THE MUSIC MACHINE
12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milo (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
Pay: Negotiable.

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

POSITIVELY 4th STREET
1215 4th St. Santa Monica, Ca 90401
Contact: George
Type of Music: Jazz, blues, folk.
Club Capacity: 30
Stage Capacity: 1-3 players
PA: No
Audition: Send tape, promo pack.

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

TRANCAS ROADHOUSE
30765 Pacific Coast Hiway, Malibu, Ca.
Contact: Mark Friedman (213) 271-7892
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.
Club Capacity: 700
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape-promo pkg. to above address.
Pay: Negotiable.

THE TOWNHOUSE
52 Windward Avenue, Venice, Ca. 90291
Contact: Frank Bennett (213) 392-4040.
Type of Music: All types (danceable).
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
Pay: Negotiable.

WESTSIDE WOK
12081 Wilshire Blvd., West Los Angeles, CA 90025
Contact: George Fan or Bob Bell (310) 914-1766
Type of Music: Jazz fusion blues (No hard rock)
Club Capacity: 120
Stage Capacity: 8-10
PA: Yes
Piano: No
Audition: Send tape & bio. call.
Pay: Negotiable.

ORANGE COUNTY

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Dave or Sharon, (714) 524-8778
Type of Music: Original, all styles.
Club Capacity: 367

Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No

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9191 Central, Montclair, CA (Inland Empire)
Contact: Elisa (714) 982-8712 after 1pm.
Type of Music: All-original only.
Club Capacity: 300
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Negotiable.

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable.

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289-8235.
HAVE LIGHT show, equipment and full van. Need assistant. Leave message for Rodney, (213) 463-4659.

WATERWHEEL RECORDS now accepting interns and campus representatives for all departments. Non-paying. (818) 798-2895.

INTERN WANTED. Assist in promotion, tour support, label relations for artist management company during summer. Organized self-starter with strong phone skills. Small salary. (213) 850-0300.

INTERNS WANTED for growing management company. Call Sandy (310) 556-2405.

INTERNS WANTED for small record label in publicity & radio promotion. Macintosh computer experience helpful. Please call Kathryn (310) 859-9200.

SEQUOIA RECORDS seeks part-time person for paid position in shipping department of very small artist-owned new age label. Please call (818) 343-0231.

SPINDLETOP RECORDS needs responsible interns. Non-paying, but company growing. Send resume, letter stating goals and interests to: 11115 Magnolia Blvd., North Hollywood, CA 91601.

INTELLIGENT AND reliable interns needed for growing underground label. Gain valuable experience in the music business. Call Ivette at (818) 989-3691.

MUSIC MANAGEMENT company needs immediate interns for phones & general office. Flex hours, great for college students. Donna (310) 205-0901.

INTERNS NEEDED for Morgan Creek Records' alternative radio promotion and publicity departments. Must be receiving college credit. Russ Gubler (310) 284-8282.

MUSIC/FILM marketing company seeking creative, hard working and dependable interns and part-time help with car. Call Romeen for interview. (213) 851-5259.

INTERN WANTED for music video/film production company. Will learn all aspects of the business and possible pay. Growth opportunity. Call Tim or Dave (714) 563-7474.

INTERNATIONALLY DISTRIBUTED rock music magazine seeks advertising/promotions representative(s). Expenses plus floating commission to start, salary plus commission after trial period. (818) 781-4104.

INTER! WANTED for indie label with major label distribution. Will assist marketing and promotions dept. No pay, but great hands-on experience. Call (818) 981-9050.

THE PLACE needs personnel secretary for its busy recording engineer. Duties: Good office/ phone skills; studio time, perhaps some pay. Great opportunities. (714) 529-8220.

HEAVY METAL entertainment company seeks reception intern for non-paying position to start. Lots of fun and great experience. (213) 465-2750.

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★ PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday, June 24, 12 Noon		MUSIC STYLES			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer 24 trk digital hard disk, 56 input Neotek, fully equipped studio, all Mogami wire, impeccably quiet sound quality, huge sample and sound library	(310) 657-0861	<input checked="" type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album, Platinum and gold records, orchestrator, arranger, producer	Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful, lush strings to nasty rhythm tracks, Demo not spoken here!	<input checked="" type="checkbox"/>								
ROBERT ANTHONY AVILES - Violinist 5 and 6 string Electric Violins, piano, and keys.	(714) 963-9133	<input checked="" type="checkbox"/>	13 yrs. electric violin & 12 yrs. keys in a wide range of musical styles including studio session work, live performance and national TV exposure. Sound trac and jingle experience. 4 yrs. of private theory, composition and improvisational education. Shared stage w/ Kansas, Night Ranger, and Joe Walsh. Read music.	Give your project a dimensional and original edge. Friendly, professional and creative. Let's discuss your ideas. Music styles also include new age, classical, Techno, Metal, Rap. Very versatile.	<input checked="" type="checkbox"/>								
ACE BAKER - Keyboards/Producer Keyboards, complete midi studio, drum machines and 1/2" 8 track for great demos & pre-production.	(213) 960-7694	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Writing and prod w/ many platinum, grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	<input checked="" type="checkbox"/>								
STEVE BLOM - Guitarist Custom Tom Smith Strat, modified Ibanez AI Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter, Effects rack.	(818) 246-3593	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatola.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>								
JOHN CASEY - Drummer Akai/Linn MPC-60, Simmons and Daz MIDI pads and set. MIDI kit, PM 16 MIDI controllers, Pearl acous drums. Roland R8M sound module, Rainstick.	(310) 479-2010	<input checked="" type="checkbox"/>	Large library of quality samples. Film and TV, casuals, sessions, shows. Berklee College of Music.	Read music, Drum programming, Sampling acoustic and/or electronic drums.	<input checked="" type="checkbox"/>								
EDDIE CUNNINGHAM - Vocalist Tenor, soulful and powerful, clean and grainy, Garth Brooks meets Kenny Loggins, lead and harmony	(714) 944-5282	<input checked="" type="checkbox"/>	Vocal arranger, songwriter, Lana Wood major, Bob Music, Nashville. "Very special singer" will bring magic to your song and not let you down. You'll want him again and again	Pro recording projects, turn your demos into a hit! First song free. Also seeking working band w/ star potential	<input checked="" type="checkbox"/>								
FUNKY JIMMY BLUE - Producer MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and -106, Yamaha SY-22 and -99, Roland JD-800, Fender bass and guitar.	(213) 936-7925	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper.	<input checked="" type="checkbox"/>								
MAURICE GAINEN - Producer Fostex 16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mxdown, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Atari comp.	(213) 662-3642	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. L.A.S.S and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>								
PAUL GOLDBERG - Drummer Recording qual Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).	(818) 902-0998	<input checked="" type="checkbox"/>	Phila. Music Academy grad w/BM in Perc., transcribes for Modern Drummer, perf. w/ Bill Medley, Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woolfolk, Grant Geissman, Biff Hannon. TV & film: Roseanne Barr, Wise Guys, Let's Talk, Asian Media Awards, Good Morning America.	Gretsch/Vic Firth artist, "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist. Inspiring instruction, any pro situation!	<input checked="" type="checkbox"/>								
AARON GROSS - Percussionist Congas, timbales, bongos, djembes, dumbbells...all standard perc as well as Latin, African, Middle Eastern and other exotics	(213) 965-7939	<input checked="" type="checkbox"/>	Berklee College of Music, Dick Grove. 10 years professional exp east and west coast and abroad, on the road and in the studio, read music	World Beat player, any pro situation	<input checked="" type="checkbox"/>								
CARLOS HATEM - Percussion, Drums Percussion and drum-set. Drums-shakers, bells and whistles, electronics.	(213) 874-5823	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. "The Grammy's Around The World," MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Recording, sequencing and lessons. Good ears, good hands, pro attitude	<input checked="" type="checkbox"/>								
ANDY KOTZ - Funk Guitarist Cust. Strats w/EMG's, Ibanez Artist 335, Mes Boog pwr'd 18 space rack w/T.C. Electronics, 2290 dig del/MIDI cont, Roland DEP-5, Akai Midi-E.Q.	(818) 981-0899	<input checked="" type="checkbox"/>	10 years of album, soundtrack and live experience. Originally from Detroit. Currently play with CBS/Sony artist, Louie-Louie.	Read music, Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Specialize in R&B, FUNK	<input checked="" type="checkbox"/>								

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
WM. LEVINS/ERIC THE FISH PROD.	(818)765-8737	✓	Projects for: Warner Bros., RCA, London, EMI Manhattan, Island, Harmonia, Mundi, Capitol, Prosonus, David Kershenbaum, many area bands	Earliest prod. to mastering final, choose the right studio, plan schedule w/in budget, pick best material for goals, rehearsals, prod/eng sessions, mixing, mastering, bus. advice for bands	✓
DAVID LEWIS - Keyboards	(310) 394-3373	✓	Grammy Award Winner: 1988 with Shadowfax. Ambrosia: 1977-1981. Shadowfax: 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	✓
AL LOHMAN - Drums, Percussion	(818) 700-1348	✓	B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others Live TV including: Evening Shade, Designing Women, Seinfeld	Gets it right the first time. Read music, tapes available upon request.	✓
OLIVER S. OSER - Drummer, Pianist	(213) 874-2621	✓	Toured in France, Germany and Switzerland; studio tight and ready, top outfit-Itanium(tattoos, long hair), various styles.(Led Zepplin, L. Colour, Queen, Maiden, Halen, etc.) Own material on 24 track recordings; available with triple, double, or single kick. Tapes and pictures upon request.	Read music, Visual, versatile, groovy drummer with excellent virtuoso finesse. In style of Bissonette, Uliroch, Travis, Phillips, Lee, etc.; songwriting and chord arrangements.Vocals	✓
JOHNNY PUNCHES - Bassist	(818) 249-6113	✓	Performer of all situations, studies in jazz improv, self-taught styles of unique lead and rhythmic bass playing, along with presentable appearance. Lyricist	I chose to play a high energy, hard-rockin-groove and would like to join a professional situation. I'm a real fast learner and ready to make some real music Pros only	✓
RUSS RAGSDALE - Recording Engineer	(818) 441-4095	✓	Full time recording engineer in Los Angeles for over 5 years. Many album credits include: Michael Jackson, Ernie Isley, Barbra Streisand, Desert Rose Band & Quincy Jones. I'm a great production coordinator helping you find the right studio for your project and help you organize your time	Read music, B, 16, 24, 32 & 48 track recording and mixing, producer & arranger.Fast, easy to work with, without an attitude, very pro.	✓
WILL RAY - Country Producer/Picker	(818) 848-2576	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuk-a-billy! specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established gigs as well.	✓
DALE SCHALOW - Keybd/Producer	(310) 652-0378	✓	Music prod/prog for Bowie, Cypress Hill, Lighter Shade of Brown, ALT, Keith Boyd, X Factor, R.C. Vetril. Music Prod for (ind/maj) labels on east, west coasts. TV & film scoring for Universal, Mattel, Camel, Nickelodeon, Hewlett-Packard, Nabisco, B.M./Music Industry. Several years of prod. experience	Killer grooves a specialty. Keyboard/Drum programming, arranging, engineering and mixing proficiency.Help you develop your ideas into magic and move on. Start to finish, hex rates, warm	✓
NED SELFE - Guitarist	(415) 641-6207	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore	✓
FRANK E. STILL - Guitarist	(818) 955-5717	✓	20 years of experience including stage, studio, radio, jingles, and television. I read music, and my vocal range is tenor. Technical skills include soloing, songwriting, composing, and arranging.	Rates are reasonable and flexible	✓
RUDY WEST - Vocalist/Songwriter	(213) 878-2533	✓	5 years exp-local and abroad. Grove, GIT grad. Additional vocal studies with Sabine. Babyfaced, thin, long haired, tattooed image. Photogenic, drug free, hard working team player. Regular exercise and vocal practice. Good, friendly attitude, excellent stage presence.	Paid sessions/showcases, tours-U.S., abroad. Non-paying situations may have mangmint, backing, and be w/in 10 ml. of Hollywood	✓

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If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

2. PA'S AND AMPS

- *1 Marshall 412 cab, \$300, Dixie, 805-373-1450
- *1980's Amppeg Poria Flex 30 w/lt bs amp, 15" spkr, \$200, 818-789-4622
- *Marshall 3630 stereo compressor w/mnl & warranty, \$275. Naglia, 310-474-7774
- *Ampex SVT head, vintage model, 300 wts, sound grt, must sell, \$400. Brian, 310-645-2333
- *Ampex SVTII tube amp, \$700, 818-346-4090
- *BBE 422 A Sonic Maximizer. New in box w/mnl & warranty, \$220. Gilbert, 213-962-6223
- *Boogie bs cabs, 2 for sale, grt cond, 2 15 EV's in flight cs's. List for \$850/ea, take both for \$950. Brian, 213-962-6361
- *Crate bs amp, B-150, 1 owner, built in limiter, 10 band EQ, 1x loop, xint cond, \$200 firm or trade for CS800 pwr amp, 213-969-9493
- *Crate KA60 keyboard amp, clean, 3 inputs, reverb, \$200 obo. Nick, 310-420-7217
- *Eagle amp for sale, \$700 obo, Audiophile, Mike, 213-463-4780
- *Fender 15 practice amp, brnd new cond, clean & distorted tone, headphone jack, \$65, 818-783-6782
- *Fender Sledstick reverb 35, \$100, Kramer American guit, F. Rose, 5 positions pu's, \$450 for trade for acous & cash. Moon, 310-835-5484
- *Gallian Kruger 212 SEL guit amp. Distortion, compress, stereo chorus, echo, it switch, \$225 obo. 818-243-6042
- *Gallian Kruger bs head, used, \$375 obo. 310-821-2842
- *Harkey XL 4x10, new, \$495. JBL tube, 1x15, 400 wtt cab, \$175/ea. DOD crossover, \$75. JBL K140 chorus, \$10. Dan, 818-340-8078
- *Laney 50 head, AOR, pro tube lead, chnl swtchng, gd cond, \$250. Brett, 213-662-7106
- *Laney ADR 50 wtt head, grt cond, modified, must sell, \$350. Billy, 818-753-5024
- *Mackie 1604 mixer, in box w/learn warranty in your name 8" mnl too, \$850. Doug, 310-306-4898
- *Marshall 1/2 stack, Mark II 50 wtt head w/vintage 4x12 slant cab, \$600. Chris, 619-295-5372
- *Marshall 50 wtt Master Volume head, Never gigged, mint cond, \$399, 818-787-1018
- *Marshall 412 cab, straight, \$400, 818-753-3919
- *Marshall JCM900, 100 wtt, chnl swtchng, xint cond, \$450. Matt, 213-953-8470
- *Mesa Boogie bs cab, 400 wts, sounds xint, \$400 firm. Justin, 213-957-0393
- *Studio Master mixdown system for sale, compl self contained, \$2000, 818-752-2039
- *Studio Master mixdown series, 16x4x8, 26 inputs at midkown, 6 aux, grt EQ, perf for 8 trk. Mira cond, \$1700. Joe, 213-255-9201
- *Studio Master mixdown series, 16x8x16 w/2 expanders, JF loaders, like new, must sell, \$3700 obo. Mike, 310-822-8660
- *SVT Amppeg bs cab, xint cond, must see, \$400. 818-962-4959
- *SWR, baby blue w/matching cab, \$600. Darren, 310-451-8450
- *Toa D4 & D4E rck mntbl mixing console, \$425, 818-753-0757
- *Trace Elliott AH500X bs amp, w/arvnl cs, \$950. Trace Elliott spkr cab, 4 10" spkrs, \$575, 1 15" spkr, \$575, 310-556-6403

- *Tubeworks Moss valve pwr amp, new, \$350. Gene, 818-504-4128
- *Wtd, Road worthy spkrs. Pref Community, Turbo Sound or JBL, 818-761-1646
- *Yamaha S411 spkrs for PA, not a scratch, can handle 1000 wts, \$850 obo. Paul, 818-368-1315

3. TAPE RECORDERS

- *API modules: S150, on board mic pre's, \$650. API 512, similar to 512, auto mix, \$450. Neve 3 band EQ 1000 modules w/mic pre's, \$850. Mark, 818-772-7728
- *Fostex X18 4 trk, headphones, Craig stereo, w/aux, carrying cs, Optima 660 100 spkr, \$400 firm for CS800 & bc cab. 213-969-9493
- *Tascam 388 8 trk recdr w/mkxer & EQ & DBX built in. 1/4" tape, automatic Q, \$1900, 310-652-5932
- *Tascam Porta II hi speed 4 trk recdr in box, \$450 obo. Paul, 818-368-1315
- *Teac 2300 SX 2 trk 1/4", \$75, 818-763-2223
- *Teac A3440 w/remote control & mnl. \$775. Jeff, 310-312-1874
- *Teac/Tascam 80 8 1/2" 8 trk recdr. Industry workhorse, xint cond, including DBX noise reductn unit, mnl, compl w/roll around stnd, \$1395, 818-988-8860
- *Wtd, Fostex or Tascam 16 trk 1/2" recdr. Must be in gd cond & include price. 818-762-6663

4. MUSIC ACCESSORIES

- *13 spc rck, custom made, \$200, 818-753-0757
- *2 412 empty spkr cabs, \$100/ea. Joey, 818-241-6090; 818-241-7861
- *ADA MP1, \$345. Yamaha Midi pdl, \$75, 8" chnl mixer, \$250. Ibanez w/F. Rose, \$250, 12 spc pro hvy duty travel rck, \$200. Wtd trade for keyboard or 12 string, 310-824-1033
- *Ariete Oudeverb, \$350, 818-753-3919
- *Arniv 18 spc light cs, w/drawer, 2" shock mnt, light grey, \$490 obo. 818-763-2223
- *Boss BD2 digital delay, \$100. DM-3 analog delay, \$60. CE2 chorus, \$35 obo. DOD FX50-D overdrive plus ped, \$35 obo. All grt cond. 213-667-0798
- *Cases. Soft shell acous size, \$20. Vintage Brown Fender bs cs, \$130. Regular black, \$50, 3/4 size vintage Fender guit cs, \$45, 818-902-1084
- *Digitech GSP5 multi fx, 5 fx at once, 99 sounds, w/ft switch & mnl, gd cond, \$225 obo. Roland GP8 procssr w/mnl, \$325, 310-289-4532
- *DDD digital delay sampler DFX91 foot pedl model. Wrks for vocs & instrmnts. Grt cond, used only twice, \$40. Aarion, 213-464-9236 x 217
- *DDD FX500 overdrive ped, \$25. Blue Tube real tube pedl for keyboards or bs pre amp pedl. \$110. Pat, 818-405-9247
- *Fender Bullet pu w/hamms. White pickguard, 2 Fender hmbckng pu's w/coil lap switches, all wiring, switches, knobs compl. \$50, 818-783-6782
- *Flag 27 spc shock mnt rck w/back rails, \$475, Eric, 310-431-1861
- *Korg DRV2000 digital reverb unit, compl w/mnl, like new cond. Chorus, digital delay, programmbl, everything, \$300. Bo, 213-665-8148
- *Lexicon LXP1, \$325, 818-753-0757

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

- *Reverb unit by Realistic. Real swampy, like new w/pwr supply, \$35, 818-780-4347
- *Rockman Soloist, like new, \$50 obo. Chris, 818-769-1671
- *Rocktron Intellifx, in box w/clean warranty in your name & mnl too, \$730. Doug, 310-306-4898
- *Samson Stage 22 wireless for guit, \$250. Tube Driver distortion pdl, \$50, 818-789-4622
- *Roland MC300 seancr in box, \$425 obo. Paul, 818-368-1315
- *Roland RSP550 stereo digital signal procssr. New in box w/mnl & warranty, \$840. Gilbert, 213-962-6223
- *Samsco Stage 22 wireless for guit, \$250. Tube Driver distortion pdl, \$50, 818-789-4622
- *Shure headset mic. Like new, in box, \$150. Todd, 818-794-6322
- *Shure SM58 mic, \$75, 818-753-0757
- *Ultimate Support 13 tier keyboard stnd, perf cond, \$69 obo. David, 818-903-9258
- *Used 2" tape for sale. Scotch 226, 1 pass, \$40 per roll, negotiable. Bob, 310-657-4458
- *Valley Dynamite model 430 dual compsr/limiter/noise gate. Perf cond, \$350, 818-763-3742

5. GUITARS

- *'87 Fender Jaguar, rare custom color, candy apple red. Xint near mint cond, compl w/learn rare Fender Body Guard. All orig HSC, \$1750, 818-783-6782
- *'75 Fender Jazz bs, factory, natrl finish w/maple neck. Very gd cond w/HSC. \$425, 818-902-1084
- *'78 Les Paul Standard, cherry burst, \$800. Glenn, 310-434-5803
- *1991 Fender Tele Custom, James Burton, black w/gold paisley, Asking \$800 obo. 213-654-0973
- *'96 fret Washburn Challenger guit, neck thru, scalloped ebony fretboard, custom colors plus trem & EMG 89, \$500 obo. Steve, 818-781-3820
- *Ariete model 20 classical guit, \$325 w/HSC. Jeff, 818-980-2892
- *B's w/EMG pu's, lks grt, sounds grt, pro. \$220 w/cs. Lv mso, 310-823-2588
- *Charvel Eliminator bs, candy blue, 24 frets, rosewood fretboard, grt cond, w/cs, \$260. Graham, 818-901-9797
- *Classical guit, Brazilian rosewood side & back, cedar top, \$750. Seth, 213-436-7427
- *Epiphone by Gibson. Blonde, hollow body jazz guit, L5 style. Gold hrdwr, brnd new w/soft shell cs. Sacrifice, \$500, 310-202-1568
- *Fender Precision bs, 78, sunburst, rosewood neck, nice cond, w/cs, \$500, 67 Mustangs, candy apple red org, w/ matching headstock & stripes, mnl, \$500, 818-382-7925
- *Fender Precision bs, 1967, sunburst, tortoise shell pickguard, rosewood fingerboard, all orig, very gd cond, w/HSC, \$850, 818-780-4347
- *Fender Strat, early 70's, natrl, all orig, grt sound, grt feel w/light cs, \$800 or trade for Camruthers guit, Lou, 310-390-3752
- *Gibson guit cs, HSC, plush interior, red inside, \$50, 818-765-1151
- *Gibson Les Paul Deluxe, 1973, gold top w/orig cs, \$650, 818-763-8669
- *Gibson Les Paul for sale, Blonde top, \$450 obo. Randy, 818-788-8109



FREE CLASSIFIEDS

*Gibson Les Paul Standard flame top reissue. Hand picked by Gibson for retail store owner. Beyond words, flame, mint cond. \$2000. Richard, 714-489-9292

*Guitl F40 Jumbo, 1973, all blonde, maple body, beautiful black inlay fingerbrd w/unseen elec p/u. Incredible cond, beautiful sound w/Guild cs. \$900. 310-289-4532

*Hamer Chapparral, 24 fret, rosewood fingerbrd w/F. Rose & EMG's, w/cs, sacrifice \$350 obo. Anthony, 818-782-9205

*Hondo ba, \$75. Carlo Robelli Les Paul, \$75. Dan, 818-340-8078

*Ibanez RG560, silver, F. Rose, DeMarzio p/u, HSC, super action, \$350. John, 213-957-0587

*Jackson made Schon guit, whta, 1 hmbcr, 2 single coils, F. Rose, neck thru, acvle, \$500 obo. After 5:30 pm. Michael, 805-688-8944

*Jerry Jones Danelectro, copper w/white moon pick guard, 2 Lipstick p/u's, like the Vaughn Bros & Jimmy Page. \$450 or trade. Tom, 818-352-1165

*Kono classcl guitar, Brazilian rosewood back & side, cedar top, grt tone, \$750. Seth, 310-436-7427

*Kramer Farrington acous/elec, black w/cs, gd cond, \$300 obo. Must sell. 818-763-2223

*Kramer electric piano, 2 p/u model w/cs, \$375 obo. Anthony, 818-782-9205

*Kramer Pacer elec guit, royal blues, F. Rose trem, S. Duncan p/u's w/HSC, \$450 obo. Osee, 714-846-1251

*Kramer Savant II, black, \$1400 new, sell for \$650 obo. 818-789-4622

*Les Paul gold top, 1990 reissue, mint cond, like Slash p/u's. List \$1800, sell for \$800. Mark, 818-338-3106

*Martin B35, 2 avail, 1975 & 1983. Both close to mint cond. Beautiful sound w/unseen elec p/u. Rosewood construction w/Martin cs. \$1000-1150 obo. 213-667-0798

*Modulus 5 string graphite thru' body elec guit. 3 Bartolini p/u's w/active bs & treble. \$1200. 818-382-7898

*Pedula custom 4 string fretless bs, peacock blue w/PJ p/u combination, brnd new, barely used. Asking \$1400 w/cs. Chris, 818-564-9935

*Rickenbacker copy bs guit, perf cond, will trade for solid body elec guit. Johnny, 310-455-3538

*Strat style guit, Warmuth neck w/rosewood fingerbrd, DeMarzio body, orig chrome F. Rose, Shaler tuners, Seymour Jeff Beck p/u, extended cutaway. \$375. Robert, 818-955-8622

*Whd. Paul Reed Smith guit. 213-653-4819

*Yamaha BB5000 5 string bs guit, black w/gold hrdwr. Grt cond. HSC, \$700 obo. Mike, 213-483-4780

*Yamaha Pacifica Strat 721, white w/F. Rose, hmbcrs & bridge & neck position, single coil in middle. Brnd new w/cs. \$350. Al, 818-964-2212

6. KEYBOARDS

*Akal S1000 sampler module, barely used, xint cond, \$3200. Pts lv msg. 310-833-6727

*Casio CA-401 keybrd, 4 oct, 100 sounds & rhythms, like new. \$110. 818-901-9797

*Korg Poly 800 programmbl keybrd w/anvil cs. \$300. Justin, 213-957-0393

*Prophet 600 classic analog synth w/Midi. Anvils included, \$400. Denver Smith, 805-265-1917

*Rhodes elec keybrd, '73 model, gd cond, \$400. 213-461-5897

*Roland Axia Midi contrlr keybrd, mint cond, 1 owner, \$500. Doug, 310-306-4898

*Roland D10, perf cond, new in box, studio use only. \$500. Dave, 310-630-2934

*Roland D20 multi timbral linear synth, multi trk seqncr, like new, home use only w/Roland/mxl, Alexander Publishing expanded mnl & cs. \$950. 818-988-8860

*Sequentia Circuits Split Eight, Big, tall, analog synth sounde. Xint cond, \$375 obo. 213-952-7175

*Wurlitzer elec piano w/custom cs w/wheels. Must sell, \$175 obo. 818-506-6858

8. PERCUSSION

*5 pc Pearl drm set for sale. Includes cymbals & xtras. \$500. Randy, 818-752-2039

*Alesis D4 digital rck mnt drm mach. New in box w/mnl & warranty. \$375. Gilbert, 213-962-6223

*Alesis HR16 drm mach, like new w/warranty, \$300. Jeff, 310-312-1674

*Alesis SR16 drm mach w/mnl. \$320. Naglia, 310-474-7774

*Brnd new Zildjian 20" rock ride cymbal w/stnd & drm stool. \$100. Richard, 714-489-9292; 714-854-3534

*Congas, set of 2, \$300 obo. 310-423-3190

*Drum Kat, xint cond, \$800. Pts lv msg. 310-833-6727

*Dynacord Add-2 sampler w/4 meg memory & remote pad. \$3000 firm. 818-753-0757

*Linn drm mach w/Cooper Midi mod & xtra chips, perf cond, \$285. 818-763-3742

*New Remo Encore series, 7 pc, custom pwr kit, dbl bs, DW hrdwr & Paiste cymbals. Ice pink & black. Never used, must sell. \$2400 obo. Billy, 213-851-0662

*Remo Encore, 7 pc black pwr kit. Xint cond, hrdly used, xtra hrdwr. \$1000 obo. Bethany, 818-506-3012

*Roland Octapad & Roland TR505 drm mach's, \$100/ea. Albe, 310-863-7424

*Tama 6 pc white Rockstar DX. Must see, like new, all Superior hrdwr plus 8 new Zildjian platinum cymbals. \$2500. Jim, 310-927-3339

*Tama drm set, jet black, dbl bs drms, 7 pc, Zildjian platinum cymbals. Tama & Yamaha hrdwr, all in grt cond, \$1600. Steve, 818-609-9039

*Tama Imperial Star 24, 16, 14, 13", no snare, w/hal hat std, no cymbals. \$375. Danny, 310-838-1298

*Tama Rockstar 24x18 bs dm, black, xint cond w/cs. \$160 obo. 18" floor tom, black w/cs, \$80 obo. Chris, 818-789-1671

*Tama Superstar 12 pc, dbl bs, mahogany finish drm set. All hrdwr & accessories included. Anvil Fiber cs' for hrdwr

& drms included. \$2900. John, 714-592-6179

*Triggers, hi qual, hi response. Must see. 3 for \$30. 818-787-1018

*Triggers. High response & durable. Must see. 3 for \$30. 818-787-1018

9. GUITARISTS AVAILABLE

*#1 Texas blues, rock, boogie, BS guit, 22, w/low slung Les Paul, avail for HR/HM sound. 213-871-8801

*21 yrs guit/sngwr/sngwr, disillusioned college student & subdivided suburban outcast, sks Individual bst & drmr. Intl Violent Femmes, Floyd, but heavier. Chris, 310-476-1779

*2nd guit avail to J/F pro HR/HM band. Grt gear & lke. Intl Badlands, Whitesnake. Kazu, 818-786-1649

*A guit into reggae skg to join or correspond w/reggae band. Intl Bob Marley, Black Uhuru, etc. Jack M, 310-949-1871

*A pro id guit w/grt image & equip sks signed cmrcl metal band. Styles sol Firehouse, White Lion, TNT, Lillian X. Signed projs avail. Johnny, 818-762-8681

*A1 id guit avail to J/F HR band. Semi theatrl w/image. Crue, Mr Big, VH, 818-347-3116

*Aggrav guit for male fronted, estab, retro blues HR band w/shades of psychic, artistic, intellgrt, pro proj only. Tony, 213-957-1343

*Aggrav HR/HM guit sks grp or sngwrng partner. Former guit of Goldlocks. Grt chops, equip, tmprc, HM image. 6'3", lng blonde hr. Mark Hagen, 818-348-7660

*Aggrav HR/HM L/R guit ready to put the groove in your band. Sks wrkg bands only. Pro equip. John, 213-957-0587

*Aggrav, verstl id guit for male fronted band. No ego. Gd live perform. Metal, HR, blues intl. Gene, 818-504-4128

*Blues guit sks blues band. Nothing but the blues. Strictly the blues. No rock, no metal. 213-656-4992

*Bluesy HR id guit, 25, gd sngwrng, vocs & image. No ego, just drive, musicianship & confidence. Intl Extreme, Mr Big, VH, Beatles. Mario, 818-333-5162

*Cmrcl rock guit avail for demos, projs &/or possible band st. Very versil. Have gd chops & cool sounds. Joe, 213-855-2989

*Cntry rck id guit w/strng vocs & pro equip sks wrkg or recrdng or toung band. Intl Albert Lee & James Burton. 818-343-9074

*Creatv, soufl guit w/15 yrs plyng exp lkg for musics or band into Hendrix, Grateful Dead & xperimntl improvstn. 310-428-0179

*DEAD SISTER voc, 5 oct, sks monster fem guit to form fem grp. Don't nd to be a god, just srs & dedicd. Tawny, 818-985-0225

*Exp guit w/bluesy rock style avail for gigs, lll lns & studio wrk. 310-428-0179

*Exp pro guit avail for paid slts, any & all styles. Dependbl & reliable. 818-705-4729

*Former Jaded Lady. Poisoned Dolls id guit/bckng vocs w/ongs avail for pro LA HR band. Danielle, 714-370-2270

*Funky guit, smooth tone, love to groove, invntive, wrkg rtp stmpso. Intl Earth Wind & Fire, Prince, Paul Jackson Jr, Mike Landau, Luther Vandross, etc. Andy, 818-981-0899

*Funky, bluesy HR guit w/altmve edge lkg for estab band. Vocs & keybrd abll lndd. Pro equip. Paulo, 213-888-9567

*Guit & snar, sngwrtrs, based in Orange Co sk musics

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to form band. Currently shopping demo. Image & style similar to Dokken, TNT, VH, Mark, 714-552-7274

*Guit & slide specialist. Xint harmonica & vocs. Sks wrkg band or rhythm section. Much materi. Cooy, 818-994-3108

*Guit avail for pro slt. Have arge, equip, act, everything ready to go. Larry, 714-522-3528

*Guit avail for recrdng proj. All levels, all styles. LP, EP demos. Has done wrk in Cherokee, Baby O & Paramount. Sid, 818-774-9034

*Guit avail for roots rock, blues or R&B. 15 yrs exp w/vocs. 805-581-4861

*Guit avail. Intl Wonderstuff, Atomic Dustbin, Smiths & others. Marcel, 213-467-9557

*Guit avail. Xtensv stage & recrdng exp. Sks pro slt. Intl George Lynch, Eddie VH, 818-842-4469

*Guit ptyr avail. HR, Intl 70's, 80's & 90's rock. Chris, 714-848-8710

*Guit ptyr/sngwr/sngwr sks band or musics to form band. Intl Replacements, Pistols. Prosv over 25 only. 310-470-9385

*Guit skg bluesy, straight forward, orig R&R band or musics to form one. Rich, 310-379-1505

*Guit sks estab, melic metal band. Xceptln ptyr, wrtr, showmn w/vocs, exp, very lng hr image, killer gear & act. 310-323-3687

*Guit sks grt 5pc HR band or musics. Intl UFO, O'Ryche, Europe. Exp pros only. No drugs. 213-365-2772

*Guit sks hrd & hvy rock band. Vic, 818-941-8238

*Guit sks musics to form hvy, dark, intricate, metal band. Pro equip, dedicd. 310-288-7845

*Guit sks musics w/vislon, dedictn, lng hr image, for progrsv HR band. Intl Lifeson & Rabin, 818-985-3076

*Guit, 26, sks real band. Intl Pearl Jam, Zep, U2, Crowes. 818-344-3302

*Guit, L/R, sks orig rock act w/hrd, cmrcl edge. I have grt chops, equip & pro act. Pro only. Jeff, 818-980-8307

*HR gnt/bst team w/24 hrs studio sk voc & drmr. Cool image only. No brown hr or uglies. Intl Crue & Guns. 213-654-6928

*HR guit avail. 22, dbls on gritty ld vocs wrnape, to form altmve blues intl band w/90's image. 213-871-8801

*HR guit/wrtr avail. 10 yrs toung exp. Bckng vocs, xtremly ltrid ptyr. Exp pros only. Bob, 310-869-6791

*HR guit/wrtr avail. 10 yrs toung exp. Bckng vocs, xtremly ltrid ptyr. Exp pros only. Bob, 310-869-6791

*Insane metal guit avail. Fast & gutsy, lots of groove. Pro equip. Partera, Entombed, Dag, 213-463-7346

*L/R guit/sngwr/sngwr, full of desire, dedictn & energy, ready to join band w/hrshl spc. Ready to gig. Intl Zep, Rush, Conrad, 213-255-7562

*Ld guit/keybrd/strng voc avail for pop/rock orig band. Must have strong sngs ala Eddie Money. I have tmprc, equip & mal srs act. Bob, 818-342-8581

*L/R guit/sngwr/sngwr, full of desire, dedictn & energy, ready to join band w/hrshl spc. Ready to gig. Intl Zep, Floyd, Satiani, VH. Sns are the key. Jimmy, 213-962-4510

*Melic NY guit/sngwrtr moving to CA. Skg all pro cmrcl rock act or individuals to form one. Journey & Storm Intl. Michael, 518-588-7059

*Old dog guit w/vocs ska band &/or musics to form one. Marshall equip, dr & tmprc. Our music or theirs. P. Stone, 818-240-0274

*Pro guit w/own recd tabl from Buffalo NY, avail for studio & stage wrk. Charles, 213-756-3134

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FREE CLASSIFIEDS

•Pro HR guit, UR, avail for pro band w/labi or tour. Will relocate anywhere. Rick, 618-278-5256
 •Pro id guit w/agrsv, Euro HR/HM style avail for pro band. d/Inl Michael Shenker & Gary Moore. Brian, 818-752-5445
 •R&R guit/voc/sngwrtr. Allman, Richards, Page, Robertson, Gibbons. LD, slide, tunings. Vintage gear. 310-376-2081
 •R/L guit avail for ballad, melodic, 2 guit HR band. Team plyr w/sns, lks & drive. Bob, 310-657-4458

9. GUITARISTS WANTED

•#1 exp id voc w/ mainstream, melodic, radio friendly, HR. Brother signed to major label. Have a few big hooks. Zep, Aero, VH, Crowes. Tommy, 310-839-3713
 •#1 lefty Strat southern fried rocker, early 20's w/ conscience, chops & bad att w/ id sngwr/guit/wrtr. 213-871-8901
 •2nd guit ndd for blues based altmvt band. Must write. No prima donna solo hogs or VH clones. Page John, 213-230-0217
 •60's type id guit/wrtr into Clapton & Beck, bent harmonies & dueling lds, no gimmicks, wtd, to J/F Hilywd band. Steve, 818-761-3820
 •90's rock band sks id guit. Straight ahead to funk. Vocs a must. Rhythms imprinted in it. Mgmt, labi instrt & lockout. 818-503-5750
 •AAA absolutely srs fem guit/voc sought by band w/maj labi developmnt deal. Melodic rock/pop. If you're a moody person, don't call. Meredith, 213-462-1907
 •Acous or elec guit plyr wtd for beatnik style coffeehouse folk band. African dread sngwr/sngwrtr nds a sincere collab for practices, perfmcs. Finn, 213-739-1731
 •Aggrsv guit for male fronted, retro blues HR, psychid, progrsv HR. Must know all skills & modes but plyr w/soul. Pros only. Tony, 213-957-1343
 •Aggrsv guit w/rtr of George Lynch & Red Beach ndd for crncrl, melodic rock band. Must be comm'd & srs. Vocs & rock image a must. Marvin, 818-765-4905
 •Altmtv collage radio band sks guit. We have orig matrl. Inl Primus, Cypress Hill, Fugazi, Mud/Honey. Derek, 818-842-4020
 •Altmtv Euro-rock band sks guit plyr. Gigs, tour & labi instrt. 310-208-3772
 •Altmtv guit, 25-30, wtd by voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, melodic wall of sound. Music first. John, 310-636-9200
 •Altmtv HR act, LIFE & TIMES, sks creatv, energetic, fem rhytm guit w/acous & clean elec tone. We have mgmt & upcoming overseas shows. Anthony, 818-782-9205
 •Altmtv HR band ncs guit who is creatv, solid & versatl for org proj. Inl: Colour Prince, GNR, Blaze, 213-953-9386
 •Altmtv sngwr/w/sngs, credits, sks guit plyr for collab, form band. Into Bowie, Pretenders, Johnny Thunders, early Cult, Doors. Chris, 213-654-3035
 •Altmtv Southern rock band w/rng sound, eastern US following, sks id guit w/strong bckng vocs. Mgmt, atty & labi instrt. Pros only. 213-481-4843
 •Auditing pro rhytm guit. No frustrated lds. Into Leppard, Bryan Adams, VH. Under 6ft, short to med length hr, must take direction well. Saimte, 310-854-0291
 •Band called SPONTANEITY sks guit for srs proj. Greg, 818-884-7353
 •Band sng guit for funky, punky, bluesy, rocky band in Pasadena area. Must be 16-20 y/o. Call if intrstd. Chris, 213-225-7495
 •Blues altmtv ghut wtd for voc/sngwrtr to gig now, eventually forming org band. Inl: Springsteen, Michelle Shocked, Costello & SRV in one room. 818-765-3414
 •Bluesy guit wtd. Fem voc forming blues, crtry covers band ala Raitt, Ronstadt, Aretha, M.Ethridge. Lkg for fun & xtra cash. Genie, 818-781-4339
 •Brutality aggrsv metal out wtd. Must be xtremly trntd &

ready to go. Dag, 213-463-7346
 •Christian guit. We're into R&R, altmvt, tribal, thrash, Celtic. We're waiting. Non ministry, no GIT's. 213-256-4725
 •Crncrl HR gp sks id/rhytm plyr w/strong harmony vocs for album wrk. Exp, equip, demo, lng hr str image req'd. Studio in No County. 619-737-3537
 •Cmpl gang glam band nds sck, glam guit, ld. Black hr, makeup, BC Rich, real thin. Motley lyr, no Poison. 213-969-9493
 •Creatv guit genius sought by dark, energetic, post punk band. Inl Ministry, Joy Div, early Cooper, Sisters. Pro att yr. Rick, 213-461-9592; Todd, 818-249-3928
 •Creatv guit wtd for bluesy rock band. Igor, 213-962-8757
 •CYCLONE SOUND sks 5th member guit plyr. Inl Zep, Love Bone, Tommy Bolten, Frge rehrls scp. Gabriel, 818-882-9406; Eric, 213-650-7617
 •Drmt sks rhytm guit/voc to form new proj. Inl: Metallica, Whitesnake, White Zombie, Primus, Mr Bungle. Kathy, 818-766-9204
 •Earth breaking, soul shaking, mood making guit ndd now, yesterday & the day before. No BS, it's do or die. Lode Bone, Zep, Jane's, U2. 310-478-0514
 •Fem 2nd guit wtd for crncrl rock band. Mamie & fem members. Vocs, gear, dedcin a must. Tilly, 818-982-2427
 •Fem guit, voc, keybrds for writing & collab. Inl Heart, Nicks, Rundgren, Raitt. Must have equip. Madison, 818-247-7307
 •Fem voc w/crncrl rock org band sck melodic guit for recrdng & gigs. Emily, 310-973-7212
 •Gd fem sngwr/wrtr, grt drmr, forming band. Nd guit w/voc abt & other band members. 818-765-5546
 •Gait back to the real, grooving, straight ahead, funkified grt ndd. Inl Queen, Beatles, Joplin & Pretenders. 818-882-8810
 •Giam guit req'd now. Skinny, black hr, low hung street trash. Image a must. No bubblegum. Inl Danzig, Pistols, old Crue, Sabbath & Iggy. 213-969-9493
 •Grunge, gloom, raw guit/sngwrtr ndd to compl hrd edged band w/rfm voc. Must be very ready. 310-275-8007
 •Guit hero wtd. Must love his music & be ready for anything. Craig, 818-753-4341
 •Guit ndd for textural, pop, slide, crtry overtone fem fronted band. R&M mis Cowboy Junkies & Chris Issac. Josh, 213-581-8997
 •Guit plyr ndd for band, own studio, HM band, HR, Club tour pending. Beaver, 310-696-1936
 •Guit plyr wtd w/why groove by hrd core fem rapper w/ deal. Inl Body Count, L7, White Zombie & Infectious. No Strip posets. 310-275-7329
 •Guit w/unlimited potential wtd for very org band plyng HR/HM w/blues edged. Voc & writing abil a +. 213-661-0829
 •Guit wtd by 60's & 70's Inl R&R band w/maj stuff happening. Integrity, lnt, sou & image. Johnny, 213-654-2939
 •Guit wtd for 60's Inl band. Chris, 213-857-1618
 •Guit wtd for band. Immed recrdng & road wrk. Inl Pearl Jam to Elton John. Chris, 213-954-9385
 •Guit wtd for progrsv jazz band. Inl: Brand X, Dregs. Srs & dedcin a must. Jake, 818-348-6058
 •Guit wtd for R&R blues band. Inl Crowes, Oboys. Image, att, timing, equip. 5 string. 310-215-0349; 818-785-0471
 •Guit wtd for rock band that incorporates rap. Run DMG w/crunch, Beastie Boys w/balls. Pte hr msg. 310-402-2281
 •Guit wtd to form xperimntl HM/HR band. Big hr, expanse vamps mt total dissonance odd meter, etc. Ply smart. Jeff, 404-564-9814
 •Guit wtd w/hrd edge lgr twisted trio w/EP coming out at end of summer. Larry, 818-763-6527
 •Guit wtd w/vocs for org pop band, altmvt. 18-25. 818-760-9502

•Guit wtd, L/R for orig rock act. Bckng vocs a +. Pro att & dedcin a must. Jan, 310-826-0346
 •Guit wtd, must be id voc for name 60's touring band. 1 niters nationwide. Age & image imprnt, 35 y/o & up. Ron Hillman, 213-464-8381; 805-251-4049
 •Guit wtd, Guit & drmr sk L/R 70's style open tuning slide guit ala Richard Stratlin/Robinson w/labi & creatvity. Inl Crowes, Faces, Stones. Pager #818-543-9561
 •Guit wtd, Soul, sng onred, for bluesy, altmvt rock band. Vocs a +. Inl Muddy Waters, Zep, Pixies, Replacemnts, Hilywd area. Jeff, 310-657-4683
 •Guit/RK voc wtd by same for money making duo doing covers & orig. 714-821-7007
 •Guit/sngwr/sngwr wtd to collab w/another guit/sngwr/sngwrtr to form org band. Inl: 9' Nails, Cult, Cure, old Sabbath. Joe, 213-342-9118
 •Guit/voc ndd for org proj. M/F. Inl: by Genesis, Grateful Dead, Paul Simon, Morrovia, Pasadena area. 818-303-2489
 •Guit/voc ndd to compl THE ACETONES. Consists of drms & upright bs. Orig rockabilly/blues. Must be authentic plyr. Jeff West, 310-694-1588; Karl Bass, 310-695-5963
 •Harmony oriented acous trio w/rocking gigs & following sks guit/sngwr. Must sing. CSN & America inl. Hrd wrk a must. Ed, 213-674-6668
 •I ply gd blues, R&B & R&R guit & harmonica. I am sng band or sngwrtr partner. Mike, 310-396-3009
 •Innovativ, progrsv band sks creatv id guit solist. Beck, W/bckng vocs. We have grt sngs, demo. You nd trnt, commtmt. No metal. 4-9 pm. 818-763-5318
 •Joe Perry, Ron Wood, Mick Taylor id guit. Estab band nds you now. 818-705-0675
 •Keyboard/wrtr w/credits & studio sks guit/wrtr to compl writing & prodctn team. Ace, 213-960-7894
 •Killer id guit wtd for progrsv rock st. Melodic, versatl & dedcin. Dan, 303-427-4373
 •LA, Hilywd, org, crncrl HR band auding id guit w/chops & image. Have 50 tunes, demo pkg, studio, gigs, labi instrt. Age 20-29. Johnny, after 6 pm, 310-470-7997
 •Ld guit ndd to join org, acous/elec folk/rock band. Inl CSNY, Poses, Beatles. Vocs a big +. Under 30 only, pls. Rob, 310-397-7901
 •Ld guit w/bckup vocs wtd for orig recrdng band. Currently recrdng in 24 trk studio. Dan, 818-891-2616
 •Ld guit w/strong bckup vocs to form crtry/rock band. Inl Eagles, Beatles,CCR. No drugs. Michael, 310-839-9630
 •Ld guit wtd by sngwr/sngwr for pop/rock band. Inl

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include REM, Tom Petty, Michael Penn, Beatles. College oriented style, vocs a +. Dave, 818-848-7210
 •Ld guit wtd for orig blues, crtry/rock band ala Eagles, Dire Straits, Bruce Springstein. Sngwrtr & vocs a +. 818-763-2908
 •Ld guit wtd, currently plyng slt. Dark, modern band ala Sisters, 9' Nails, Cult. Srs inquiries only. All confidential. Lv msg w/Sonya, 213-874-3265
 •Melodic guit plyr wtd to ply simple solos & grt rhytm guit. Gd equip for old sound. Dedicnt. Inl: Beatles, Crowes, Adam, 818-591-7311
 •Multi Inl guit wtd for showncng & part writing. I wnt that raw, unproccsd, Strat, wah wah, rock sound. No guit heroes. Attnv to funk. Joe, 310-207-6777
 •New to the area fem drmr lkg for K/A guit to start fem HR band. Jennifer, 213-871-2722
 •POOL HALL RICHARD sks id guit plyr w/confidence to join estab band. Bill, 213-482-7465
 •R&R, MIDNIGHT PARADISE, sks dedcin, hungry, pro guit. No egos, posers or flakes. Have mgmt. Kimberly, between 10-12 pm, 213-461-3461
 •Rhythm guit ndd for lng hr, straight ahead, in your face, hvy to the bone, Marshall Les Paul, hrd edged band. Nothing fancy. 310-328-7011; 818-843-5997
 •Rhythm guit w/rnt bckups & lks wtd for HR band w/ mgmt, publicist & bckng. Upcmg recrdng. Inl Tango, Romeen, 818-702-9621
 •Rhythm section sks multivd HM guit, Inl Metallica, Maiden, Primus, No Lika Fords. Srs musions w/rnt ear. Chris, 818-999-0882; Alan, 818-508-4947

10. BASSISTS AVAILABLE

•6 string & string bst/voc for jazz/rock shows's, recrdngs, csis. Pro equip & references. Srs labl level. Intelligent pros only. Moon, 310-835-5484
 •Avail, bst for pro HR, funk slt. Has to be pro att, Maj toung & recrdng exp. Xint gear, lks & stage perfmcs. 818-753-7712
 •Ba man w/ the following Inl, Jamie Jamerson, Larry Graham, Louis Johnson. Very strong voc also. Sks studio sessions, club wrk. 213-871-8055 x 505
 •Ba plyr avail for weekend T40 clubs & csis. No orgs, pls. Have gd att, equip & tmspo. Also bckgrmd vocs. Marvin, 818-765-4905

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• **Bs plyr avail.** Gear & trmpo, lng hr, Infil Skld, Junkyard, 4 Horsemen, Stones, Crows. Must be in these realms. Skip, 818-982-5993

• **Bs plyr, new in town,** xntn refernces, xtensv touring & recrdng exp, grt image, own style, ready to audin now. 818-509-9565

• **Bs plyr/voc, dts on keybrds,** sks intrng orig rock st w/ band w/labl & mgmt. Joseph, 714-488-0709

• **Bs soloist,** new LP w/recrdng co, maj touring exp, kg for overseas booking, 1 niter, fill ins, recrdng sls. All styles, dts on keys, 213-662-6380

• **Bs plyr for cmrcl party rock band.** No Skids, Lng hr, gd lks, catchy sngs, trmpo & equip a must. Alex, 818-885-1572; Brian, 818-783-7646

• **Bst & gult team w/studio sk image voc & dmr.** Black or blonde only. Infil Skld, GNR. Ages 20-25. 213-654-6928

• **Bst avail for wrkg T40 or cover band.** Ld voc, dts on gult, keys, Midl bs. Styles rock, funk, R&B, T40, oldies, classic rock. No ntry. 213-653-8157

• **Bst avail.** Pro equip, chops, lks, att. Rock only, full band, pls. Richard, 818-783-4970

• **Bst lkg for wrkg classic rock band.** Paying gigs only. No orig. Steve, 818-782-9246

• **Bst skg metal band in vein of Love/Hate, Skld, Tango.** Have xntn equip, chops & image. Chris, 213-876-7172

• **Bst sks pop metal band in vein of Beatles, C. Trick, Enuff.** Young lks, ltrnd, sngrwrtg abil. Holly Daze, 818-760-0383

• **Bst w/sngs.** Basic rock ala Petty. Exp only. Orange Co/ Lng Bch. Phil, 714-768-1775

• **Bst w/vocs avail for lll ins, csts, 1 niter, studio wrk.** All styles. Graham, 818-901-9797

• **Bst/angwrttr for cmrcl, party rock band.** No Skld, Lng hr, gd lks, equip, trmpo & catchy sngs a must. Alex, 818-885-1572

• **Do you nd a bs plyr in a hurry?** Fill ins my specialty. Life perform, studio. Reasonable rates. Anthony, 818-782-9205

• **Fem bs plyr sks xtrmly funky, pocket, dance band** or contmpy funk, jazz band. Absolutely no HR callers. 310-331-4603

• **Grooving bst sks in your face,** straight ahead band ala Cru, Kiss, Tesla. Pro sls only. Joey, 310-862-8681

• **Jazz, rock, blues bst kg for band.** Peter, 818-894-4505; 213-608-8821

• **Male bst & fem keyboard team sk members** for lasitrt, progrs rock grp. Infil Rush, Kansas, ELP, Dream Theater. Have chops, image & gear. 818-765-8069

• **USA summer tour wtd by top overseas bst.** Ron, 213-874-8161

• **You're an artist, I'm an artist.** Let's be smart about this. Join forces, form band. We, pubshd wrttr, sngr, bst. Cmrcd rock, pop. 310-312-1874

10. BASSISTS WANTED

• **#1 bst creat,** early 20's, w/sns of humor & melody, wtd by singr/ gult to create band for new, altmrv, hvy rock music. 213-871-6801

• **1 hot bst wtd by HR band w/2 gult & grt matr.** Solid plyr only. Hilywd area. Tom, 310-285-9636

• **2 gult & dmr lkg for bst along lines of Dokken, Gt White, O'Ryche to hold the rhythm section in.** Tim, 818-891-9657

• **2 gults, vocs, drms.** Nd HR bst. Infil Aero, Skld, VH. We got tunes & energy & are ready to gig. Bcupps a *. Dan, 213-654-4427

• **A gult into reggae skg exp reggae bst to form band.** Infil Bob Marley, Black Uhuru, etc. Jack M, 310-949-1871

• **ADVOCCATE,** altmrv Chicago band w/chrp, airply, phenomnt press, plyng trl state area. Sks srs wrtstr bst wllng to tour. Vocs a *. 312-973-1614

• **Aggrsv bst, 28-35,** for last moving proj, No pay. You must have cash for rehrls. Infil U2, Simple Minds. Pro only. Robert, 213-874-7966

• **All we wrt is a funky, groovy, swinging, no flake bst** into Aero & Peppers. Is that so hrd to find? 818-573-4100; 213-225-7443

• **Altmtv bst ndd to unq hr.** Under 25 w/personality & simple harmonies for uniq HR sound by gult/voc. Steve, 818-761-3820

• **Altmtv Euro-rock band sk bs plyr.** Gigs, tour & labl intrst. 310-208-3772

• **Altmtv HR act, LIFE & TIMES sks creatv, energetic bs plyr.** We have mgmt & upcoming overseas shows. You have 5 string Music sound. Anthony, 818-782-9205

• **Altmtv punk bst wtd.** No money involved right now. Send your tape & snapshot to PO Box 93321, LA CA 90093

• **Altmtv rock band, MODERN MYTH, sks bst.** Moody to aggrsv matr. Exp only. Bowie, Cure, Echo, 310-652-6747

• **Altmtv, melde band sks smooth bs plyr.** Infil include Sundays, INXS, Blondie, Jax, 818-701-1917

• **Altmtv, pro fem singr/sngrwrt, elec viola plyr w/band** of celo, gult & drms, sks energic, passionate bst. Srs pros only. Infil imagination. Danski, 818-222-2483

• **Ambitious, melde rock band sks hot bst.** We have sngs, image, connes. You have chops, image. Infil Winger, Jovi. Paul, 213-467-5413

• **Any R&B bst out there willing to try their hand at R&F?** Our int include Humble Pie, Kravitz, 60's R&B. Lv msg. 818-831-0149

• **Are you a competent, trnd pro w/gd ear & gd att?** Peppers & Infectious Grooves piss off. Tony, 213-957-1343

• **Are you lkg for a recrd deal?** Bluesy HR band ala Aero, VH, sks groove monster, strong bkng vocs req'd. No BS. 213-851-4670

• **Attn bs plyrs.** Do all the other bands sound the same to you? If so, check us out. We're different & set to go. Michael Winer, 818-999-5715

• **Auditing bst.** Image not imprnt, abl & feeling are, for singr/sngrwrtguit w/sngs. 714-548-8558

• **Beatles.** Hrd wrkg trio sks Paul. Knowing bs licks & vocs, lk alike helpl. 714-874-2561; 818-789-0706

• **Blues, reggae, R&B, Tex-Mex.** B/JARCO nds bst. Mature, groove orient. Mark, 310-568-8788

• **Bs for R&F band,** indie recrdng. Versil, groove orientd plyr. Xntn 3 part vocs existing. Focus & dedcin. Cody, 818-994-5638

• **Bs plyr ndd for band.** Own studio HM band, HR. Club tour pending. Beaver, 310-696-1938

• **Bs plyr ndd now for lng hr, straight ahead, in your face,** hrd to the bone, hrd edged band. Nothing fancy, hvy low end. 310-328-7011; 818-643-5997

• **Bs plyr wtd by cmrcl hrd pop band w/mgmt.** Srs only. 714-583-0299

• **Bs plyr wtd for prp w/lab album credits & maj contacts.** Infil Peppers, Jesus Jones, Seal, George Michael, etc. Pro gear, image & att a must. Chris, 714-898-3738

• **Bs plyr wtd by Roger Flores, x-Killer Crows,** for altmrv music. 310-318-2210

• **Bs plyr wtd by solid, HR, groove orientd band.** Team plyr, pro att. Infil VH, Pearl Jam, Aero. Paul, 818-505-0517; Grant, 310-377-6459

• **Bs plyr wtd for all orig, highly inspirational rock band w/ 90's sound** of Boston & Kansas. Rehns in LA area. Srs inquires only, pls. Steve, 714-992-2068

• **Bs plyr wtd for almost signed pop/rnk grp.** Under 25, fks. Bootsy Collins lingers mt a Mark King thumb. 818-548-3844

• **Bs plyr wtd for cmrcl rock band, 2 gult plyrs, gd tunes, gd gear,** gd att. Infil Cru, AC/DC, VH. John, 818-719-9297

• **Bs plyr wtd for melde band in vein of Whitesnake, Triumph, Europe,** etc. Kojl, 213-268-7198

• **Bs plyr wtd for name 80's touring band.** Solid & simple. 1 niter nationwide. Ron Hillman, 213-484-8381; 805-251-4049

• **Bs plyr wtd for orig blues, cntry/rock band ala Eagles, Dire Straits, Bruce Springstein,** Sngrwrtg & vocs a *. 818-763-2908

• **Bs plyr wtd for pro recrdng proj.** Style of Aero, Yankees, Who. Must be avail days. Pro only. 213-850-8963

• **Bs plyr wtd for wrkg ZZ Top tribute band.** Sing, 818-701-2957; 9956

• **Bs plyr wtd to start blues band w/edge.** Infil Delta blues all the way thru to SRV & Stones. 213-856-6238

• **Bs plyr wtd w/hvy groove by hrd core fem rapper w/deat.** Infil Body Count, L7, White Zombie & Infectious. No Strip posers. 310-273-7329

• **Bs plyr wtd for fem voc forming blues, cntry covers** band ala Raft, Ronstadt, Aretha, M. Ethridge. Lkg for fun & xtra cash. Genie, 818-781-4339

• **Bs plyr wtd.** Must be pro. Infil yourself. We're lkg for someone who can ply. Rock image a must. Mgmt & image. 213-957-9956

• **Bs plyr/voc wtd, fem pref'd,** for band. Srs only. Infil Katherine Wheel, Lush, My Bloody Valentine. Mark, 213-980-1476

• **Bs wtd for punk band.** Must ply fast, sing fast, talk fast, beam fast & think fast. Infil 1981-1984 hrd core. Dean, 310-839-3106

• **Bs/dmr team wtd for sngrwrtg, singr/gult team.** Solid, straight ahead HR. Indie album released, pro gear, trmpo & image. 818-244-9620

• **Bst for aggrsv, hll energy dance/rock band.** Must dbl on keys. Missing Persons, Jane Child, Dead or Alive. Sngrwrtg necessary. Rob, 213-876-2294

• **Bst for rock band w/developmnt deal w/maj labl.** Pts, pros only. 818-288-4206; 213-876-0893

• **Bst ndd for altmrv yet traditl HM groove band.** The Cure rite Megadeth & Smiths mt Maiden w/ouch of Slayer. Why not? 213-664-4987

• **Bst ndd for funky, pop, groove grp.** John, 818-905-1827

• **Bst ndd to join org, elec/acel folk/rock band.** Infil CSNY, Poses, Beatles. Vocs a big *. Under 30 only, pls. 310-387-7901

• **Bst w/cking vocs wtd for altmrv band.** We practice in Valley. Infil Smiths, REM, M.O.I. Mike, 213-660-3938

• **Bst w/intensy sought by altmrv sng masters.** Into Vu, Cure, Sonic Youth, Ride. No drugs. Hilywd area. Michael, 213-469-3439

• **Bst wtd by estab band w/contacts.** Infil Bad Brains, Bad Religion. We're friends of Bill's. John, 818-507-9650

• **Bst wtd by HR band w/labl & legal rep.** Improv a must. Immed gigs & showncng. Rick, 818-991-7383

• **Bst wtd by srs, org rock band.** Must be creatv & energic. Frnt retri spc. Infil Crows, Stones, Peity, U2, Aero. Laurence, 310-276-2823

• **Bst wtd for all orig, contmpy/traditl blues w/edge & strong Texas flavor.** Cnsados, SRV, Thunderbirds, ZZ Top. Darryl, 213-876-8227

• **Bst wtd for band, h/r, Infil L7, Soc Dist, S'Garden.** Have orgs & studio. 714-629-7759

• **Bst wtd for big rock band.** Must have cool att & sing. Infil VH, AC/DC, Ozzy & Aero. Tommy, 310-645-2333

• **Bst wtd for collaby by hvy rock/blues gult plyr.** Must have hrd grooving lines. Hvy duty 70's hooks & lks. Bill, 213-463-2449

• **Bst wtd for headlining act at top clubs.** Pro references. Call ASAP. 818-993-3212

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• **Bst wtd for hvy, progrv, melde, rock grp w/intense sound** w/keys of Hendrix, Rush, Sabbath, Dedcin, equip & trmpo. Srs only. Bobby, 818-980-2904

• **Bst wtd for org band.** Infil by REM, Pixies, Smiths. Currently gigging. Soon to be recrdng. Pat, 310-453-0930

• **Bst wtd for org HR prj.** Must have lasty solid chops. No thrash. Infil O'Ryche, Dokken, Gt White, Writing a *. Mike, 818-768-5292

• **Bst wtd for org prj.** Infil Cat Stevens to Jane's. Anthony, 310-396-0266

• **Bst wtd for org, retro, pwr trio.** Infil Hendrix, Ramones, Nirvana, Peppers, Over 25, GEAR & trmpo. LAX area. Eric, 310-429-4007

• **Bst wtd for pop/rock org matr.** very gd sngs. Must have gd rhythm & creatv thinking mind. Bob, 818-342-8581

• **Bst wtd into Zep, Rush, Sabbath, Ozzy,** to join voc, singr/ sngrwrtg, gult & dmr. We have sngs compl. N Hilywd rehrls. Conrad, 213-255-7562

• **Bst wtd to compl band.** Vocs a *. For showncng & recrdng. Lv msg for Jim or Barl, 818-709-5046

• **Bst wtd to compl blues based altmrv band w/fem vocs.** Exp, commntm, imagination a must. Recrdng & mgmt. Page John, 213-320-0271

• **Bst wtd to compl cmrcl HR prj w/maj mgmt.** Must have pro image & xnt equip & no egos. 310-998-6927

• **Bst wtd to join funky, jazzy, electric pop grp.** We have grt sngs but no money. Lv msg. 818-907-0401

• **Bst wtd, pro sl.** Infil Stones, Faces, Crowses, Aero, Jeff, 818-760-0237

• **Bst, dmr isam wtd.** We have cool tunes, grt sound, no HR. Must have own rehrls spc in Valley. Journey, Floyd, Heart, Leppard, 818-955-1312

• **Bst bckgrnd voc wtd.** If you're a bottom end plyr w/beat up Fender P, then call. 310-459-5036

• **Christian bs plyr wtd to form HR band.** Srs only. Bob, 818-291-4860

• **Christian bs plyr wtd to join.** singr & gult. Commitd only. 213-221-3275

• **Consumed, authentically rooted w/xtrme passion.** Pro sit guaranteed. No infidels. 213-851-7569

• **CRYPTORCHID sks solid & dependbl bst into Jane's, Cure, Spiders From Mars, Red Temple Spirit.** Edward, 818-994-2599

• **Don't all home & ply to your waifs.** All gnt metal band forming. Veln Priest, Asphalt Ballet, Skld, 714-766-1111

• **Estab Hilywd band sks cool R&B bs plyr.** Infil Lords, Hanoi, old Cru. Classy undergrmd image a must. 818-34-5769

• **Estab LA HR act kg for bottom end w/batls.** Must sing, grt ear. No fat butts, bald heads. 310-271-6033

• **Exp keyboard sks versil bs plyr/voc.** R&B, ltrk rock, cal matr. Form duo w/rntn person. Pasadena area. Steve, 818-405-1020

• **Fem bst who would rather sweat than just pose.** Hrd melde rock, very high. 5 oct voc. Have contacts. Srs only. Tawny, 818-985-0225

• **Fem bs plyr wtd for org & cover band.** Pro only. Jan, 310-635-6800 x 6844

• **Fromm bs plyr wtd for gear ndd for hvy, dark, melde org prj.** Must have theory bckgrnd & high skill level. Mack, 310-822-7550

• **Fusion bst ndd.** Mike, 213-878-9864

• **groove orientd bs for passionate to HR altmrv band.** Emphasis on sngrwrtg. Fretless a *. Your Infil Jane's, Sling, Jocko, Lee, John, 818-766-5975

• **Grp Infil by Brand X, Dixie Dregs, Pat Metheny & Chick Corea.** Practice Sundays, gigs weekday evns. No drugs. Team plyrs only. Ron, 310-457-7991

• **Grp Infil by Pat Metheny, Chick Corea, Brand X.** Practice Sundays, gigs weekday evns. No drugs. Frank, 818-353-3001

• **Gult & dmr sk bs plyr for org rock quartet.** Infil Queen, Scorp, etc. Bo, 310-472-4624

• **Gult & dmr sk bs plyr for unusual, progrv, rock band.** Infil Queen, Scorp, etc. etc. Bo, 310-472-4624

• **Gult & voc team currently finishing recrdng proj.** Sks dedictd bst to help form hll energy, 90's live band. Gd bkng vocs a *. Infil Heart, Grant, 310-973-2867

• **Headlining, supporting Hilywd CHR band neds grooving** bs plyr w/chops, lks, gear. Top shows, grt draw. Vocs a *. team plyr a must. Paul, 213-467-5413

• **HI energy rock band w/maj mgmt sks slammng, fem bs plyr.** AC/DC mts VH. Pro att, no egos, w/slammng lks. 310-398-6827

• **Jazz grp called SPONTANEITY sks bst.** Greg, 818-684-7353

• **Jazz Infil bst & dmr w/vocs wtd to join progrv gult & pianist w/matr for org, xperimntl prj.** Infil Floyd, Gabriel. 818-784-2602

• **Kiss, Cru, HR w/hooks & lks nd 4th wtd to make one.** Have tapes, sngs, shows, intrst & contacts. Scott Allen, 213-878-5837

• **LA's top drawing org R&B act w/rnt following sk super** funky bs plyr who can dbl on key bs. Babyface, Luther Direction. Steve, 818-344-3816

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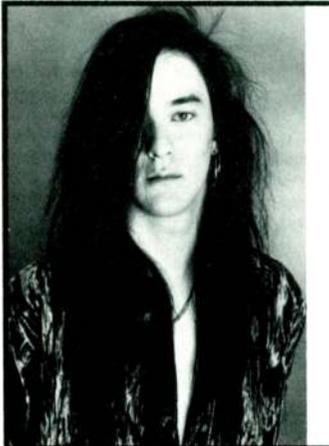
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FREE CLASSIFIEDS

-LA, Hillyard, orig. cmrd HR band auding ba plyrs w/chops & image. Have 50 tapes demo pkg studio, live, tabl instr. Age 20-29. Johnny, after 8 pm, 310-470-7587

-Latin jazz band sks bst for permanent Wed nite gig in Orange Co. Must be willing to rehearse. Must be read & be familiar with Latin music. 310-945-4865

-Ling hr, HMI. Have gigs, mgmt must be pro. Ron, 714-467-4691

-Male bst wtd for moody, mystical, xperimnt, funky, metal, jazz bands. Skg versl, open minded, dedictd plyr. No picks. Destiny awaits. David or Michelle, 818-240-5595

-Mexican ba plyr wtd to form groovy, hvy, altmrv band. Poet or lyricist a +. Rehrs in WLA area. 310-390-1374

-Modern rock proj sks bst w/dg vocs. Infl are Rush, U2, Yes, Police. Salary negotiable. Stu, 818-362-7449

-Multi Infl bat wtd for showcang & part writing. Funky, driven, altmrv, dance. Show me something new. No metal. Joe, 310-207-6777

-NEW RELIGION currently auding ba plyrs. Infl Pantera, Prong, Jeff, 818-981-1230; Joe, 818-993-9355

-New to the area fem dmrv lkg for K/A bst to start fem HR band. Jennifer, 213-871-2722

-Mexican ba plyr wtd or all orig band specializing in HR/HM gothic harmonies, dark lyrics & sometimes middle eastern melodies. 213-661-0629

-Pop/rock duet lkg for bs plyr. Have studio, Euro recrd deal pending. Infl Simple Minds, Eurhythms, U2. Pro only. 213-651-6163; 213-851-6048

-Pro bst wtd for signed band. Video. ASAP. Infl Skid. 213-993-3212

Wonder, Sting, Diana Ross. Top of line equip. Anthony, 818-893-4263

-Keyboard/slngr sks wrkg skt. Midi seqncng & sampling exp. Wayne, 310-534-5555

-Keyboard & accordion plyr sks grp or muscians into cajun, Zydeco, cntry, blues, norteno, Tex-Mex, conjunto, celtic & other types of ethnic music. Dennis, 818-843-9514

-Multi keyboardist, Bernie Worrell type, chops, strong vocs, xint gear. Avail for live or studio, pro paid sits only. 818-409-9767

-Pro rock keyboardist/wrkr skg srs pro sit. Offer chops, gear, image & matrl. Work w/mny signed acts. Styles Q/R/Race, Steve W. Wonder, Greg, 818-761-4974

-R&B male funk keyboardist wtd avail for all occasions w/ PA, seqncr, synths, drm mach. Tribute to Marvin Gaye plus 40 R&B covers. 213-871-8055 x 505

11. KEYBOARDISTS WANTED

-About time you called, we're waiting. M/F keyboardist wtd for orig music band. Melodic pop, rock, jazz, R&B, Synth, piano, rock & jazz voicngs. Harmony vocs a +. Zada, 213-467-2648

-Alttrmv band ncs textures & other worldly keyboard sounds. Infl 11 Shadows, Cure, Dead Can Dance, 9 Nails, Ken, 818-352-9728

-Alttrmv rock band w/maj tabl instr skg keybrd plyr. Other instrmnts a +. Chuck, 310-645-8508

-Blues, reggae, R&B, Tex-Mex. BJARCO ncs keyboardist. Mature, groove orientd. Mark, 310-588-8788

-Do you love Journey, Toto, Foreigner? Ply like Jonathon Cain? Have gear, image & especially vocs? Alex, 818-994-0456

-Guit & voc team currently finishing recrdng proj. Sk dedictd keyboardist to help form hi energy, 90's live band. Gd bkng vocs a +. Infl Heart, Giant, 310-973-2867

-Jazz grp called SPONTANEITY sks keyboardist. Greg, 818-884-7353

-Keyboardist sought. Have demo & financing. Adult cntmrv, jazz, pop. If you believe that music is more than just playing notes, call. No pros. pls. 310-450-5080

-Keyboardist wtd by srs, orig rock band. Must be creativ & energetic. Free rehearsal spec. Infl Crowes, Stones, Petty, U2, Aero, Laurence, 310-276-2823

-Keyboardist wtd for aggrsv, hl energy dance/rock band. Missing Persons, Jane Child, Dead or Alive. Must have exp, songwring, seqncng abll. Rob, 213-876-2294

-Keyboardist wtd for classicy Infl HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-960-2472

-Keyboardist wtd for melcd HR band. Infl Rush, Journey, 818-999-1893

-Keyboardist wtd for orig rock act. Lkg for dedictd team plyr w/pro att. Bcng vocs a +. Jan, 310-826-0346

-Keyboardist wtd for very orig band. Dark, gloomy, gothic & altmrv styles. We are very fond f cellos, pipe organ, church bells, etc. 213-661-0629

-Keyboardist wtd w/vocs. Orig band. No techno, rap, dance, metal, hr, att, teens or addictions. Just taste, simplicity & brains. Bob, 310-390-5829

11. KEYBOARDISTS AVAILABLE

-Attn clubs & restaurants owners. Solo pianist &/or duo from Europe w/wide exp lkg for nice job. 213-663-3399

-Infl hotels & restaurants. Pianist skg employmnt. Xtenav repertoire. Rob, 818-706-2222

-Blues organ/piano plyr avail for gigs, sessions, sit ins, etc. Nick, 310-420-7217

-Fem keyboardist, R&B, jazz, T40, pop, standards & other styles. Pro, exp, bckgrnd vocs, some lrd. Reads, studio, also sks paid wrkg sit. 818-784-2740

-Fem keyboardist & male bst team sk members for tastef, progrv rock grp. Infl Rush, Kansas, ELP, Dream Theater. Have chops, image & gear. 818-785-8069

-Full technical sense around keyboardist wtd w/parellet to Eno, 4AD, Lush, Slouresie. Minimalist arrangements, conviction, passion a must. Srs only. Ken, 818-352-9728

-Keyboardist avail for all male, progrv or altmrv band. Infl Pearl Jam, ELP, Doors. No flakes, pls. George, 310-868-0673

-Keyboardist w/wide equip, pro gear, sks pro proj. Midi, any styles, sampling capabilities. Lkg for overseas sks, 1 ntrs. 213-662-8380

-Keyboardist wtd voc lkg for wrkg T40 or cover rock band. Also R&B, alt styles. Dbs on guit & bs. Also drm programming. Matt, 213-653-6157

-Keyboardist/progmrmr sks pro proj. Maj credits, Steve

-Keyboardist wtd, M/F, by orig band w/mgmt. Infl Pretenders, Concrete, Floyd, Wall of Voodoo, Blondie, spaghetti westerns. David, 818-505-1523

-Keyboardist wtd. R&R. Brad, 818-892-3079

-Keyboardist wtd voc wtd by guit wtd voc to form money making duo doing covers & originals. 714-821-7007

-Keyboardist/progmrmr ala Steve George, Tony Banks, wtd for progrv pop/rock grp. Sngs & sounds before chops. Writrs welcome. 818-998-7106

-Keyboardist/rhythm guit wtd by pro, pwr pop, cmrd rock band w/top prodct, alt & private rehrsl. Infl new VH, Bryan Adams, C. Trick, Mike, 818-980-1289

-Keyboardist/sngwrtr lkg for keyboardist/slngr w/lots of energy, to collab on pop, techno, dance music. Infl George Michael, Sting, Prince, Michael & Janet, Lyle, 213-467-2719

-Keybrds wtd w/vocs & decent chops for orig band. Publishng & mgmt instrl. Late 20's to early 30's. No techno, metal or rap. Stewart, 310-453-3551

-Keys, piano sought by guit team. Tons of acous guit & open tuning. Crowes, Edgar Winter, Skynyrd, Guns. Vocs are a +. Sick of Strip bands? Michael Le, 213-656-2642

-LA's top drawing orig R&B act w/gt following, sks super funky multi keyboardist wtd the srs sounds. Babyface, Luther direction. Stevie, 818-344-3818

-M/F keyboardist wtd for very orig, verstl rock band w/fem voc. No HM. J.B., 310-393-3780

-Mexican synth/keyboard plyr wtd to form new wave, altmrv band. Poet or lyricist a +. Rehrs in WLA area. 310-390-1374

-Piano &/keybrd plyr wtd for orig blues, cntry/rock band ala Eagles, Dire Straits, Bruce Springstein. Sngwring & vocs a +. 818-763-2908

-Pop/rock duet lkg for keyboardist. Have studio, Euro deal pending, showcng for US. Must have image & be pro. 213-851-6163; 213-851-6048

-Pro att, lkg for Nicky Hopkins type. Infl Stones, Crowes, Faces, Aor, Jeff, 818-760-0237

-X-CBS guit sks pro keyboardist wtd to form HR bluesy band. Hammond piano & rhythm guit. Must have R&R image, vocs a +. Bad Co, Crowes, Jason, 818-990-6631

12. VOCALISTS AVAILABLE

-#1 exp id voc. J/F mainstream, melodic, radio friendly, HR. Brother signed to maj tabl. Have kks, big hooks. Zap, Aard, VH, Crowes, Tommy, 310-836-3713

-#1 id voc/guit sks T40 weekend csl, currently wrkg skt. X-Tonnmrn Red Orion house band 2 yrs. Steve, 310-371-8744

-22 y/o voc avail. Infl Dio, Slaughter, Plant, Graham, Tyler, etc. Steve, 213-871-6801

-Alttrmv slngvr w/sngs, credits, sks guit plyr for collab, form band, into Bowie, Pretenders, Johnny Thunders, early Cult, Doors, Chris, 213-654-3035

-Artist sks mgmt team w/bookng agent w/wrom & band members for shows/perfmcns. Styles include rap, hip hop, R&B & funk matrl. Frederico, 714-541-5226

-Bullet Boys mts Extreme. Exo male voc w/plch, dynmcs, demo, waist length hr, studio, sks very hairy, intellgrnt w/vape. J/F, Kevin, 818-753-9695

-Chicago blues voc & hamp avail now. All styles, 35 yrs exp. Skg pro sit. Morris, 714-646-1251

-Distinct classic rasp, rock & soul voc/guit/sngwrtr for gut based band w/roots in southern soul. 310-376-2081

-Exp fem voc avail for recrdng sessions, demo wrkg, csl. Versil, reliable & reasonable. R&B, pop/rock to soul & cntry. Also sks T40 band. Carlene, 213-254-4669

-Exp fem voc sks like minded muscians for pro wrkg sit. Duo up to band. Infl Eagles, Steved Dan, Crowded Hs, Mariah Carey, Michael McDonald, Karen Turner, 818-980-0778

-Exp male slngvr/lyrcst wtd to tenor range sks srs band. Infl Mellencamp, U2, Gabriel, Kravitz, Michael, 213-656-2230

-Exp male slngvr/lyrcst lkg for srs muscians to collab on band proj. Infl Mellencamp, U2, Gabriel, Kravitz, Michael, 213-656-2230

-Exp voc/sngwrtr, grt kks. Blues, rock & beyond. Also plys guit, slide, harmonica. Band or rhythm section that's open. Cody, 818-994-3106

-Fem alt voc/lyrcst sks blues/rock band ala SRV, Crowes, B.Ratt. Must be pro, reliable & srs. 310-247-3313

-Fem gospel slngvr avail to form new or already estab quartet. Ready to travel. Srs. Marie, 310-827-4037

-Fem pop slngvr sks sngwrtr. Has demo deal. Send tapes & bio to Melany, 8424-A Santa Monica Blvd, Box 572, W Hollywood, CA 90069

-Fem slngvr sks band. Infl by Jane's, Sonic Youth, Lush & Concrete Blondie, Lizzy, 818-765-2228

-Fem slngvr/sngwrtr/front person w/legs, kks & lungs ndcs rock band w/labi deal. Will tour. Infl Ethridge, Benatar, Sick, LesAnne Cellinger, 602-629-1270

-Fem voc avail for demos, bckgrnd & studio session wrkg. Tape & references avail upon request. Reasonable. Natalie, 213-939-5482

-Fem voc avail for recrdng & demos. Ld & bckgrnd. Pro sits only. Michele, 213-755-8942

-Fem voc avail for recrdng, bckgrnd. Pro wrk only. Tanya, 213-971-4645

-Fem voc avail for sessions & demo wrkg. Lds & bckgrnds. Avail for shows/s. Tape avail. Jennifer, 818-769-7198

-Fem voc sks versl, dynamic & melcd rock unit. Stage & recrdng exp. 310-538-5816

-Fem voc w/stage presnc, studio & matrl sks creaty plyrs for altmrv, gothic edged band. Infl Mission UK, Sisters, Cure, 818-985-0441

-Fem voc, exp stage & studio, grt range & verslity, avail for sessions, demos, jngles, live perfmcn. All styles. Tracy, 818-343-2498

-Gd fem rock/pop voc/wrtr. Paid my dues, now ready for success. Kimberly, 213-481-3461

-Grng slngvr/poet sks multi cultural muscians into industrial rap, magic, sexuality, rebvltn & beyond. Must live for band. Pinga, 213-364-9107

-Have voc & guit. Nd 2nd guit, bs & dmrv. No geeks. You know who you are. Tim, 213-876-6323

-If you're tired of practicing 3-4 nites per week, promoting the band & writing a hit sng every five minutes, don't call me. Lisa, 213-851-8187

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FREE CLASSIFIEDS

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NEXT DEADLINE: WED., JUNE 24, 12 NOON

•Ld voc avail for pro, mldc, HR prj. Srs only. Pref w/hrs studio, PA & master plan. Betsy, 818-763-0553
•Lkg for guit to accompany pop ballad singr or to sing for estab band. Tyler, 714-843-9718
•Male pop singr avail for demos, jingles & session wrk. Exp. lnd, most styles covered. When you nd a real singr, call me. Steven, 213-676-3703
•Male rock voc w/ing hr image & club exp sks estab rock band. Brad, 818-347-0711
•Male voc/guit, 27, skg world groove band. Stone Roses, Ride, Lush, Ian McCulloch with Bono. Jeff, 213-851-3357
•Male voc/lyrics skg prodr or band to collab. Infrl Soul II Soul, Brand New Heavies. Very soull sound. John Jackson, 213-745-2028
•male id voc, R&B, funk, hip hop, rap. Voc style Marvin Gaye, Isleya, Donny Hathaway, sks studio sessions & club wrk. 213-871-8055 x505
•Novice singr, 22, lkg for HR band to start jamming & plying gigs ASAP. Infrl GNR, Zep, early VH & Crue, Slayer & beer. Chris, lv msg, 213-933-0709
•Passionate fem voc/lyrics avail to put together uniq proj. Lkg for prodc/collab. Soull rock. Infrl Seal to Pearl Jam. Srs only, creaty only. 213-850-6094
•Pro caller male id voc sks pro sif. Pref blues rock. No corporate, altmvt of funk rock, pls. Infrl Paul Rogers, Greg Allman, 4 Horsemen. Nathan, 213-851-8732
•Pro voc avail for pro, image, chops, moves & exp. Infrl Gillan, Plant, Coverdale, anything w/motion. No garage or weekend lypes. David, 310-630-2934
•Pro voc w/bals, emotion, lks, hooks & lyrics sks HR band w/stellar stage presnc, pwrth/dynamic sngs, industry connex, demo. Pros only. 310-512-6090
•Pwrth id voc & solid, slamming dmrk skt to J/F HR groove orientd band. Pro att & image only. VH, Pearl Jam, Aero. Paul, 818-505-0517; Grant, 310-377-6459
•Singr forming band not done before. Old Cooper, Aero, Sabbath, GNR, old Priest. Own sngs must do, don't call. 213-957-2397
•Singr sks blues based psychc band. 213-466-3524
•Singr sks muscns intrd industrial rap, revolution, magic, sexuality & beyond. Infrl Bauhaus, Ministry, Rollins, Velvet, Peppers. You must live for band. Pinga, 213-384-9107
•Singr/sngwrtr/acous guit sks guit orientd pop/rock band. Infrl include REM, Tom Petty, Michael Penn, Beatles. Dave, 818-948-7210
•Singr/wrtr lkg for soull/funk band. Infrl Aretha, Chaka Khan. 310-826-3518
•Sngwrtr & gd voc lkg for band or wrnt to form honest & real sounding proj. Infrl by Eagles, Stones, Faces & Crowes. Dwayne, 818-766-1310

•Soull singr/guit/sngwrtr lkg for band w/labi or mgmt or investor in vein of Krawitz, Peppers, Infectious, Faith, Crowes. Srs only. Berry, 310-372-0277
•Tlntd tenor baritone singr/sngwrtr w/falsetto avail for pro proj. Handsome w/lots of road & recrdng exp. Elmer, 310-399-4492
•Voc & guit lkg for 2nd guit, bet & dmr. If you sound & lk like someone other than yourself, go home. Ron, 818-980-0693
•Voc & guit, sngwrtrs, based in Orange Co sk muscns to form band. Currently shopping demo. Image & style similar to Dokken, TNT, VH. Mark, 714-552-7274
•Voc avail to J/F hvy, energetic, altmvt band w/lots of groove. 310-861-3142
•Voc avail w/lnfrl vox & image. Lkg for grt sngwrtr band. Infrl George Michael, Elton John, Michael Bolton, INXS, Bryan Adams, Mike, 310-903-9075
•Voc avail. Infrl VH, AC/DC, R.Stewart. 310-397-4848
•Lots of echo, reverb, moody, mldc wall of sound. Music first. John, 310-836-9230
•Voc/sngwrtr, fem, lkg for the aggrsv groove band. Can you dig it? Chris, 213-876-6536
•Xlnt voc sks band in So Bay area. Must be tight, org & altmvt & srs. Infrl S'Garden, Alice/Chains, Cult & OK. T.J., 310-679-3401

12. VOCALISTS WANTED

•#1 LA's top drawing org R&B act w/grt following sks beautiful & grt fem bckgrnd voc. Dancing a must. Babyface, Luther direction. Stevie, 818-344-3816
•1 male voc ndd for R&B proj w/gigs. Rehrs 2 times per week in Lng Bch. Occasional pay, committnt necessary. 310-422-2658
•2 exp bckup voc for altmvt edged pop/rock band w/maj labi intrst. Will return msg. Jeanette, 310-633-8727
•A dangerous id voc/lyrics wtd for hnd, altmvt band w/ mgmt, srs labi intrst. Pearl Jam, Nirvana, Jane's, 9' Nails. Raspy, clean. 310-285-8642
•A pro touring band sks top notch frontm. R.Plant, S.Tyler, James Brown, Elvis. Immed. Paying gigs booked. Call us today. 213-343-0850
•Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886
•Aggrsv band w/strong matr is lkg for male voc w/strong voc & uniq style. Brett, 805-528-8993; Steve, 818-886-4331
•All org HR band sks pro minded voc w/strong range, stage presnc & gd image. Writing skills, dedictn. 714-707-5245; 714-631-1107

•Altmtv college radio band sks voc. We have orig matr. Infrl Primus, Cypress Hill, Fugazi, Mud Honey. Derek, 818-842-4020
•Altmtv HR act, LIFE & TIMES, sks creaty, energetic, fem bckup singr. You have soprano range. We have mgmt & upcoming overseas shows. Anthony, 818-782-9205
•Attn. Dynamic id voc wtd for progrsv rock sft. Range, dedictn, versitly. Dan, 303-427-4373
•Attractv fem black or Hispanic voc to sing R&B, pop, also for recrd & video proj. Possible recrd deal. Darryl, 213-757-2053
•Awesome voc/frontm ndd for world class, org, HR grp doing album. Range, demo, ing hr star image req'd. Ala Steelheart, Heaven's Edge, Skid. 619-737-3537
•Bckgrnd singrs ndd, males & fems. Must also dance. Srs only apply. R&B pop style. Riverside area. Eric, 714-872-8152
•Black fem voc, age 18-33, wtd for orig rock/funk proj. Soull vox a must. Pros only. Kurt, 818-996-0927
•Black fem voc, exp in dance, R&B & hip hop, wtd for orig recrdng proj. Pwrth, soull vox for a fresh new sound. Bob or Johnny, 310-864-3858
•Blues, HR, psychc, progrsv, Zep, Floyd, Beatles whrd edge. You must be male, grt range, gd ar, pro, gd lyrical, live for music. Tony, 213-957-1343
•CRYPTORCHID sks creaty & dependbl voc into Bowie, Robert Smith & Perry Farrell though the accent is on originality. Edward, 818-994-2596
•Dale Bobbio, Madonna style voc ndd for demo session wrk. No pay but grt exp to be heard. 213-655-6284
•DARK SKY currently skg voc for hvy, mldc sound. Infrl Danzig, Metallica, Trouble. Gigs pending. Bruce, 213-463-1559
•DOUBLE D NOSE rhythm section sks id voc for new rock band. Daniel, 213-663-1011
•Dynamic male id singr ndd for orig, blues based HR band. Must be disciplined & eager to wrw within a grp environment. 310-374-3526
•Estab 3 po lkg for id voc/frontm to make us 4 pc. Must be versl w/lnfrl range. Infrl from VH, Aero to Yes. Dave, 310-541-2864
•Exp fem sngwrtr/sngs sks tlntd fem co-leader for 1st album proj. Must be pro, killer vox, instrumentation a -. Must dig Kate Bush. Srs only. 818-762-8769
•Fem bckup singr w/soull lnfrl wtd for blues rock band, THE LONGNECKS. Tim, 213-850-6921
•Fem bckup singrs for Euro top & video. \$500/week plus expenses. Tom, 310-288-3582
•Fem id & bckup. 50's R&B & R&B. Must know & love matr. Jay, 818-357-7492
•Fem singr/w/prodctn deal lkg for young male voc between

ages of 19-25 wks lke Christopher Williams for duet. Sierra Ocean, 213-464-8381
•Fem voc bckup team wtd for current recrdng band. Dan, 818-891-2618
•Fem voc wtd by all fem Lng Bch based rock band. Must be aggrsv w/d image & balls out vocs. 310-594-6178
•Fem voc wtd for R&B dance trio. Must have grt vox, feel & magnetism. Maj recrd deal pending. Carmen, 213-650-3162
•Fem voc wtd, id & bckup. Infrl X, Motown, LSD. Cory, 818-881-8724
•Fem voc/wrtr wtd for pop, R&B, dance proj. Kyle, 310-829-4198
•Flamboyant voc/sngwrtr wtd for something different. Lke but not lke Queen, Beatles, Joplin, Zep wdrms & guit/sngwrtrs. No he-man women haters. 818-563-9585
•Frontm wtd, 21-30. Must have cool vox in vein of Idol/ Stevens, Floyd, Cult, U2. Call machine to hear sngs. 818-994-9486
•Funky fem bckup singr ndd for funky hip, raw edged rock band. 213-668-2020
•Guit/sngwrtr sks male voc for collab on progrsv HR proj. Pro att, drive, ing hr image. 818-985-3076
•Harmony singr/wtd. Orig hillbilly rock. Rehrs evens. Many shows s. 818-763-0963
•Hvy rock band, xperimntl & groove orientd w/infrl of blues, funk & altmvt. Hnd strong vocs w/range, charisma & writing abil. Srs. 818-774-9034
•Hvy, progrsv, mldc, rock band w/intense sound sks voc w/soull melodies & lyrics. Must have presnc. We rehrs in Rancing. Bobby, 818-980-2904
•Industrial metal studio proj sks abstract, dynamic range voc. Infrl Mr. Bungle, Skinny Puppy, Fates Warning & Primus. No flakes. 213-463-3357; page #213-954-7392
•Jamming, totally orig sounding progrsv HR band. Infrl Rod, Sabbath, Zep, Priest. Sks pwrth sounding male voc to match pwrth sounding band. Stan, 818-343-8045
•Keyboard/wrtr w/creative & studio sks killer male rock voc for mmed recrdng. Ace, 213-960-7894
•LA thrash speed metal band sks id voc, Chuck Billy style. Infrl Sepultura, Slayer, old Testament. Image & dedictn a must. 213-389-6948
•LA's top drawing org R&B act w/grt following sks beautiful & grt fem bckgrnd voc. Dancing a must. Babyface, Luther direction. Stevie, 818-344-3816
•Ld singr w/sngwrtr avail for currently gigging band ala Stones. Crowes. 213-462-7465
•Ld voc ndd for progrsv album orientd rock band. We have mgmt, studio, labi, album & agents. 714-832-8706
•Ld voc wtd by HR band. Infrl Whitesnake, Triumph, Europe, Yosth, 213-665-0572
•Ld voc wtd for cmrd rock band w/top prodr/engineer & maj labi intrst. 27-32, no smoking or drugs. John, 818-840-9131
•Ld voc wtd for pro hvy rock band. We have h caliber muscnship, demo, mgmt & rehrs. Infrl Lynch Mob, Dokken, MSG. Al, 818-964-2212
•Ld voc, M/F, wtd for rock recrdng proj by keybst w/ studio. Exp, dependbl, charisma & very pwrth, soull vox req'd. Kurt, 818-780-1848

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NEXT DEADLINE: WED., JUNE 24, 12 NOON

•Ld voc wtd for HM/HR band. John, 714-781-5210
 •Male & fem voc ndd by keybds/arrange for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Contemporary R&B w/arr. Arion, 213-464-9236 x 217
 •Male ldr voc ndd immed. Att & Tyler, Roth, Vocs of Rogers, Coverdale, Japan tour, recrdg pending. Pros only. Jim, 818-993-8806
 •Male voc wtd by srs, orig rock band. Must be creat & energetic. Free rehrs spec. Infr Crowes, Stones, Petty, U2, Aero, Laurence, 310-276-2823
 •Male voc wtd for melodic rock groove band. Must be team plyr & open minded. Labl instrnt, headlining shows. Srs inquiries only. Jim, 818-248-4383
 •New to the area fem drmr lkg for K/A voc to start fem HR band. Jennifer, 213-871-2722
 •Orig melodic HR band sks voc/lyricst. Must be vocly verstl w/d stage presnc. Infr Tate, Rick Emmett, Eric Martin. Brett, 213-852-7106; Tim, 818-891-9657
 •POOL HALL RICHARD sks sngwrng frontman ala Stewart, Jagger, Tyler. 818-705-0875
 •Pro sft. Infr Stones, Crowes, Faces, Aero, Jeff, 818-760-0237
 •Pwrtrf, melodic HR band nms xint singr. No faltheads, no drugs, no drugs. Jordan, 818-882-5366
 •Robtson, Jagger, Allman, SRV. Are you a black man trapped in a white boy's body? Guit & drmr sk soull singr/sngwrtr. Paper #818-543-9561
 •Rock voc wtd. No flakes, egos or drugs. Band ages between 24-27. We're srs, are you? T.C., between 10 pm-midnight, 213-739-5829
 •Singr ndd for HR, melodic metal band. No blues addicts, no drug addicts, flakes or losers. Yoric, 818-982-7777
 •Singr wtd for estab, wrk rock band w/gts. Based in Santa Ana. 714-832-8706
 •Singr wtd to join band w/studio & rehrs spec in Hillwyd. Sonic Youth mts Partridge Family, Mike, 818-893-2949; Rod, 818-506-4064
 •Singr/ba plyr wtd for intelligent, creatv, altmvd band. Intl World Party & Crowded House. Todd, 310-390-5636
 •Skg attrcity, black fem voc to become member of upcomg, contmpy gospel grp. Must be ltrnd, between ages 18-21, willing to wrk immed. Stacy, 213-754-7254
 •Sngwrtr grp sks black R&B singers & grps for demo wrk. All ages, M/F. Pay involved. 818-501-4985
 •THE BRIDGE, orig, hl hamony rock band ala Journey/HI, sks amazing male voc. Jim, 213-851-8554
 •The band, ROXY, is auding fem voc to bckup soull, rock band for recrdng & live showcng. ROXY, 818-506-2940
 •VICTORIA CROSS sks melodic HR voc. Baritone to tenor. Have compl mainf, own rehrs, are ready to gig. Phrasing & tone very imprtnt. Danny, 213-653-9433
 •Voc ndd to compl very orig, HR, melodic band. No screechers. No blues, no drugs. Matt, 213-506-5139
 •Voc w/pwr, image & style wtd for world class, melodic metal band w/gt sngs, legal rap, etc. Only best nd apply. Ron, 714-839-0529
 •Voc wtd for accous duo, T40 rock. Must ply instrmnt, have gigs. Casey, 818-882-0802
 •Voc wtd for all orig, highly inspirational rock band w/90's sound of Boston & Kansas. Rehrs in LA area. Srs inquiries only. pls. Steve, 714-992-2066
 •Voc wtd for collab by heavy rock/blues guit plyr. Must have clean, clear vox, range. Hvy duty 70's hooks & lks. Bill, 213-463-2449
 •Voc wtd for estab, 70's Infr HR band. Style of Coverdale, Rogers. We have mgmt, studio, industry shows in July, recrd deal pending. 714-997-8323
 •Voc wtd for Euro HR band located in LA. Got maj labl instrnt, mgmt, studio. Terry, 818-764-0450
 •Voc wtd for free TV show appearnc. No pay, no charge. All types of music, must have orig music. Now filming. James Wester, 310-827-4157
 •Voc wtd for honky tonk, hillbilly rock band. Harp a +. Stones, CCR, Sateilles & Crowes. Must be energetic & ready to gig. 310-434-5213
 •Voc wtd for hrd core, crossover, metal band. Style, vision

& aggrsv most imprtnt. No someone in vein of Pantera, new COC, White Zombie, Rollins. 818-249-0012
 •Voc wtd for orig HR band. Pro w/stng range, gd stage presnc image, wrting sks & dedictn. No drugs. Orange Co area. 714-707-5245; 714-631-1107

13. DRUMMERS AVAILABLE

•Dmr waiting. Pwr, feel, taste & chops. Grt sound, image & style. Avail for recrdng, toung & video. Dan Dodd 213-968-2588
 •22 yrs exp. T40, R&R, jazz, blues. Berklee member. Sks wrkg prdr orig proj in LA or Orange Co area. Doug, 310-394-8732
 •A pro dmr avail for recrdng & toung. Paid sits only. Maj credits. Compl accous & elec gear. No metal. Not a singr. Tom, 818-980-4862
 •All pro rock ddr bc dmr formerly w/Rakha, sks proj that is ready to go. Huge kit w/cage. 818-909-9242
 •All styles dmr for budget demo recrdng, elec & accous & any weekend T40 or csis gigs. Alce Bonacci, 310-863-7424
 •Black hr tatroo dmr lkg for real R&R band. Infr gits, booz & wrckng cars. Infr Love/Hate & anything aggrsv & cool. 213-893-2861
 •Dmr & bst for cmrd party rock band. No Skids. Lng hr, gd lks, catchy sngs, tmppo & equip a must. Alex, 818-885-1572; Brian, 818-783-7646
 •Dmr avail & wonderng if there's anyone out there w/ some strong, orig matl. No recycled corporate rock. Personality & common srs pref'd. Bob Hotel, 818-701-6833
 •Dmr avail for recrdng & toung. Just back from China, passport ready. Solid time, team plyr, all styles. Paul, 213-952-8234
 •Dmr avail, HR/HR dmr w/chops, lks & pro gear avail. Have stage & studio exp. Lkg for LA Guns, Crus, War, Babes lks & style. Richie, 213-932-6440
 •Dmr avail. Hds hr, economical, ready to go. Infr Tommy Lee, DJ Bonebrak. 213-960-5050
 •Dmr from DC/Baltimore area lkg for estab wrk band. Infr music. I am relocating. 410-280-2771
 •Dmr from Detroit, R&B, pop/rock, blues, jazz, big band. Read very well. Lkg for live & studio wrk. George, 310-983-3111
 •Dmr lkg to join wrkg & soon to be wrkg cover band. Have gd equip, gd time. Avail immed. Pref R&B, jazz, funk type groove. K.L. Johnson, 213-664-0355
 •Dmr sks aggrsv, altmvd, pop/dance band. Boyney, 310-818-1638
 •Dmr sks for band. For more info, see Pro Phys section. 213-874-2621
 •Dmr w/20 yrs exp sks club or csis wrk. Any style. Gd att, vocs & tmppo. Ron, 310-868-7337
 •Dmr w/20 yrs exp, accous & elec dms, all styles, lkg for gd wrkg sit &/or gd orig sit. Al, 818-700-1348
 •Dmr 27, w/10 yd West toung grp, sks outside proj, all styles. Grt groove, grt chops, also have many endorsements. Resume avail. Darryn, 312-283-1208
 •Dmr, from jazz to fusion, rock to progrsv. 22 yrs of

plyng. Sessions to paid gigs. Xint plyr. Shaun, 818-980-0540
 •Dmr, intense showmnr, 18 yrs stage/studio exp. Massive kit, image, dedictn. Sks pro HR/HR band w/maj mgmt or deal. 213-281-9995
 •Exp, dedictd dmr w/labl lkg for non typical, pro, cmrd rock band w/hit mainf. Infr VH, Storm, Giant. Brian, 818-360-4787
 •Fem, 13 yrs exp, toung, studio & voc bckgmd, grt meter, chops & lks, lkg for co ed, signed or showcng hrd, melodic, voc band, 213-913-1603
 •Former Ashes to Ashes dmr sks pro act w/mgmt, labl or prodn cedit. Single kick. Infr Bonham, Calhoun, Smith, Sonar, Patsie equip. Jimmy, 818-377-3277
 •Grooving dmr skg srs & pro pop/rock. Infr Police, Yes. Roman, 818-989-3234
 •HR dmr now avail to join grp in styles of Badlands, Lynch Mob, Rainie & D. Yankess. Honestly & grt music are req'd. Eric, 818-789-7224
 •Percussnnt. Unlq sound colors w/deep groove. Hip hop, rock, jazz, xperimntl, accous. Srs prgs & recrdng. 818-995-8627
 •Pro dmr avail for recrdng & toung. From Zep to Asia, Steely Danto Holdsworth, INXS, etc to 711's your call. Alex, 818-781-4738
 •Pro dmr avail. Recrdng & toung exp. Lng hr image. Lkg for ltrnd & success minded band ala Electric Boys, Alice/Chains, Skid. 818-904-0180
 •Pro dmr, 18 yrs stage, studio exp, 18 pc custom Ludwig set, recrd credits. Sks HR/HR band w/maj mgmt or deal. Pete, 213-281-9995
 •Pro dmr, 22 yrs exp, rock, jazz, blues, cntry, now plyng w/tamous people. Lkg for orig proj w/labl instrnt or any wrkg sit. Doug, 310-394-8732
 •Pro dmr, verstl, solid, edge to dance, exp wrkg music, vocs, accous/elec, image, studio, live. No pay to ply. Jerry, 213-565-7114
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-Band lkg for dmr ala Matt Cameron, John Denmar, Bill Ward, etc., No idols, pls. Tony, 213-874-0839
-Bluey HR band sks hsd hitting groove monster ala Bonham, Tommy Lee, Steve Smith inf. No BH. 213-851-4670
-Bonham, Matt Sorum, Steve Reilly, Nigel Preston, pro dmr kit. Must be dedicatd & have gd image. 818-752-1970; 213-651-3878
-Christian dmr plyr wtd to form HR band. Srs only. Bob, 818-287-4460
-Christian dmr wtd to join singr & guit. Commltd only. 213-221-3275
-Cmrcd rock band w/studio & spc sk dmr w/liming, lks & vocs. Yes, we can actually ply our instrmnts. No llikes. Griff, 714-582-1705
-Dbl bs aggrsv metal dmr wtd. Fast & groovy, ready to go. Pantera, Entombed & Slayer. Daq, 213-463-7346
-Dmr wtd for aggrsv R&R band. Infl Ramones, X, Pretenders. Trmpco, voc abil, R&R image necessary. No metal rejects. Wats that clear? 213-850-7301
-Dmr wtd for all org rock grp in Northham San Gabriel Vtl. Infl Rush, Floyd, New Yes, Toy Matinee, Altered State. Rob, 818-963-5293
-Dmr wtd for band on indie labl. Infl Who, Kinks & love. Dennis, 210-390-9838; Jonathan, 818-355-8617
-Dmr wtd for band w/up & cmrg CD release. Infl Bauhaus, Sielers. Russ, 213-863-3804
-Dmr wtd for collab by hvry rock/blues guit plyr. Must have sold, intricate beats. Hvy duty 70's hooks & lks. Bill, 213-463-2449
-Dmr wtd for Hendrix, S.Pumpkins style trio. 310-399-6529
-Dmr wtd for orig rock ect. Lkg for groove oriented, team plyr, pro att & dedicatd a must. Jan, 310-826-0346
-Dmr wtd for orgs band. Infl Beatles, Velvet, Talking Heads, Pixies. Ages 23-29 desired. Steve, 213-467-6679
-Dmr wtd for pro st. Alex VH, J.Bonham, Steve Smith. Hrd htr w/taste & xini meter. Have everything. Larry, 714-522-3528
-Dmr wtd for R&R blues band. Infl Crowes, Obvious. Image, att, timing, equip. 310-215-0349; 818-785-0471
-Dmr wtd for rock band that incorporates rap. Run DMC w/crunch. Beastie Boys w/balls. Pls lv msg. 310-402-2281
-Dmr wtd for the SOCIAL BUTTERFLY BAND. Must be laid back, a dyncr plyr, very groovy. Into Love Bone, Jane's, Liquid Jesus. Call after 7. 213-851-3661

-Dbl bs dmr w/ at least 6 yrs exp for Santa Ana based, pro, gigging rock band. 714-532-8706
-Dedicatd dmr to form altrmv rock trio w/2 20 y/o dudes. Infl are Soc Dist, Nirvana & Beatles. Rehrrs regularly after 5:30 weekdays. Steve, 818-762-5902
-Do you love Journey, Toto, Foreigner? Ply like Steve Smith. Jeff Pocaró? Have gear, image & especially vocs? Alex, 818-994-0456
-Doors thru Pearl Jam. Aggrsv is the groove w/ the backbeat new & hard to master. Mick, 213-653-4551
-Dmr & bst w/slithering tribal groove for stylistic, altrmv sngwrtr team. Infl Bauhaus to Kate Bush. Michael, 818-908-3342; Carme, 818-768-0648
-Dmr ndd for all org, contmpny/tradit'l blues band. Strong Texas flavor, strong edge. Infl Crusados, SRV, Thunderbirds. Daryl, 213-876-8227
-Dmr ndd to compl blues based altrmv band w/lem vocs. Commlmt, exp req'd. Page John, 213-230-0217
-Dmr w/rd, dancey beat sought by altrmv sng masters. No drugs, hlvwd area. Michael, 213-469-3439
-Dmr wtd by THE CLINTS, altrmv band. Have recrd & brnd new recrd coming out. Must be sold. 213-466-7458
-Dmr wtd by verst, estab HR grp. Must have xnt timing, exo & be able to count to 7. Dave, 310-541-2664

14. HORNS AVAILABLE

-Sax plyr/EVWl wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
-Trumpet plyr. Strong plyr, gd reader, distinctv improvr. Xtenvs lx. Lkg for sessions & live wrk. Walter, 213-254-5431

14. HORNS WANTED

-Are you between Bobby Keyes & Tom Scott? Get your sax & call regarding org band. Jazz & rock, bckgrmd vocs a +. Zada, 213-467-2646
-Cranking, low end horns for Beastie, Miles Davis, Brand New Heavies & Pixies. James, 818-341-2633
-Sax plyr wtd for funky, electric, jazz/pop sngwrtr proj. We have grt sngs but no money. 818-907-0401
-Trumpet plyr wtd to join funky, jazzy, electric pop grp. We have grt sngs but no money. Lv msg. 818-907-0401
-Trumpet/sax/trumpbone plyr wtd by blues band. Must read & improv. Steady wrk. Ralph, 310-923-3871

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-Aspiring singr w/hot new single sks investor to finance promo campaign. 213-737-8999
-Attn A&R. Introducing the DOOLEY BOYS. We are 2 teenage boys aged 13 & 16. Demo tape compl w/prodcr. Also reggae ramales. 818-904-3499 x 456
-DJ wtd for band that incorporates rap, Run DMC w/ crunch, Beastie Boys w/balls. Pls lv msg. 310-965-6404
-Don't ait home & ply to your walls. All girl metal band forming. Vein Priest, Asphat Ballet, Skid. 714-766-1111
-Exp soundman wtd for progrsv, pop/rock grp w/unlk sound & instrumnt. Nd team plyr w/gd musicl ears & sns of humor. 818-998-7106
-Fem guit & kd voc forming all girl, hvy, non cmrcd metal band. Fresh new ltr inquire. Desires, 714-884-1200
-Fem singr/sngwrtr sks collab/musicians to form eclectic, metaphysical pop/rock band for fun & profit. No alcohol, tobacco or drugs. Catherine, 213-851-0643
-Fem singr/sngwrtr/ront person w/legs, lks & lungs nds mgmt. Infl Ethridge, Benatar, Slick. Lee Gellingier, 602-623-1270
-Fem voc w/stage presnc, studio & matrl sks creatv plyr for altrmv, gothic edged band. Infl Mission UK, Sisters, Cure. 818-985-0441
-Fem voc/grp lkg for music prodcr w/Midi studio. Rap & R&B style. Billy, 818-737-8999
-Grp forming, SO DEEP. Nd bst, gut, keys, drms, bckgrmd sngs that can dance. Call for audins. 805-265-8024
-Hrd & hvy 6 string Flying V violist avail for all srs proj. Have pro gear & tmppo. Mack, 310-822-7550
-INHABITANTS OF WESTERN WASTELAND lkd for booking agent, mgr. CD avail. Hours of retrospective & org matrl. Infl Dead, Floyd, Hendrix. Eric, 213-882-6994
-Innovatv DJ w/sampling & scratching skills wtd for techno, tribal, rock band. Tim, 818-769-5338
-Investor ndd for top R&R act. Totally pro, 3 times return. Call for pkg. Jeff, 818-990-8632
-Investors: shares in hly. Hllwyd drinking bar being opened by well-known club entrepreneur w/rtg following & proven, successfl ltr recrd. 213-655-6276
-Keyboard, drms, bs plyr ndd for album & tour proj. Hungry pros only. Alex, 310-390-1121
-Maj labl singr/sngwrtr assembling touring & recrdng band. Nd drms, bs, guit, keys. Harmony singing a +. 818-991-6258

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