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FEATURES



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ANNIE LENNOX

Whether guiding Eurythmics to international success or solidifying her solo career with the chart-busting "Walking On Broken Glass," Annie Lennox remains perched on the cutting edge of the contemporary music scene.

By Jon Matsumoto

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SoCAL GIG GUIDE

MC's feature section on clubs includes this useful, two-page pull-out guide that contains contacts, addresses, important telephone numbers and booking info. Everything you need to know about gigging locally is in this guide! It's a keeper.

Compiled by Tom Farrell

VENUE	LOCATION	AREA
Anti-Club	4658 Melrose Ave.	Hol
Blak N Bloo	7574 Sunset Blvd.	Hol
Bordello	7969 Santa Monica Blvd.	Hol
Catalina's Bar & Grill	1640 N. Cahuenga Blvd.	Ho
Cathouse	836 N. Highland Ave.	Hc
Cinegrill	7000 Hollywood Blvd.	Hk
Club Lingerie	6507 Sunset Blvd.	Hk
Club With No Name	836 N. Highland Ave.	H
Club With No Name	7969 Santa Monica Blvd.	H

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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

□ Thanksgiving is coming up hard and fast, and although 1992 may have been a tough year for some people, it has been much worse for many others. That's why a group of Westside organizations are banding together to present a feast to feed over 5,000 homeless and low income families at the Santa Monica Civic Center this Thanksgiving Day. Now in its ninth year, this coalition has not only prepared and served massive amounts of food every year but has also provided clothing, blankets, hygiene kits and given free hair cuts to thousands of people. Volunteers are still needed to donate, collect, prepare and serve the food; but more urgent is the need for the actual food, specifically cooked turkeys, pies, stuffing (Stove Top) and canned cranberry sauce. Also needed are blankets, clothing hygiene kit items and Christmas cards (both English and Spanish). To find out how you can be a part of this event, contact the Thanksgiving Dinner Volunteer Information Hotline at (310) 394-1838.

□ The Celebrity Centre International has two seminars coming up in the month of December. On December 1, 7:00 p.m., record producer Nik Venet, who has worked with such artists as the Beach Boys, Linda Ronstadt and Lou Rawls, among others, will conduct a four-hour workshop, "Creative Music And Record Production." This class is designed for recording artists, songwriters, publishers and producers. Some of the topics covered include how to save time and money in the recording process, how to define your style, how to avoid the mistakes many songwriters and singers make in their songs/demos, and maintaining artistic integrity. On December 5, 1:00-4:00 p.m., noted photographer Harrison Funk and record producer/music director/songwriter Rory Kaplan will present "How To Create Effective Promotion For Yourself In The Music Business." Attendees are invited to bring their own demos and press kits for critique. Both seminars will be held at Celebrity Centre International, 5930 Franklin Ave. in Hollywood, and both have a \$25 fee. For addition information, call (213) 934-5691.

□ Award-winning videographer David Watts will teach a day-long seminar on shooting and producing videos like a professional. The course will be taught at the Information Exchange in Los Angeles on December 5, 9:30 a.m. to 4:30 p.m. Topics include an overview of pre-production and shooting, phases of making a video and the technical, artistic and editorial aspects of production. The fee is \$99 plus an equipment rental fee. For more information, contact the Information Exchange, 3280 Motor Ave. in West Los Angeles at (310) 839-2800.

□ Also from the Information Exchange: Dr. Morton Cooper, noted speech therapist and self-proclaimed "Voice Coach To The Stars," will present his nationally acclaimed seminar, "Change Your Voice, Change Your Life," on December 5, 9:30 a.m. to 1:30 p.m. In this workshop, Dr. Cooper presents a simple minutes-per-day program that offers everyone the opportunity to have a star-quality voice. Cooper has worked with such clients as Stevie Nicks, Shadroe Stevens and Joan Rivers, among others. The fee is \$49. For further details and registration, call (310) 839-2800.

□ Los Angeles Songwriters Showcase (LASS) continues with its fine tradition of weekly Cassette Roulettes and Pitch-A-Thons. November 24th will feature Susan Brill, Managing Director of Nichion Music as the guest for the 7:00 p.m. Cassette Roulette; while Mitch Brody, A&R at Elektra Records, will be at the 9:00 p.m. Pitch-A-Thon. As usual, this will take place at the Women's Club Of Hollywood, 1749 N. La Brea in Hollywood. Additional information may be obtained by calling the LASS, (213) 467-0533.

□ Following is a list of scheduled performances for the on-going Live At The Galaxy, a free concert series held at The Hollywood Galaxy, part of the new Hollywood Redevelopment Plan, located at 7021 Hollywood Blvd. (one block west of Mann's Chinese Theater). On Saturday, November 28, 5:00-6:00 p.m., is an evening of dance and music from the Middle East. Saturday, November 27, 8:00-10:00 is an evening of acoustic music with the National Academy of Songwriters. Saturday, November 28, 5:00-7:00 p.m., is an evening of rhythm and blues with the winner of the 1991 Hollywood Blues Festival Talent Contest, Ms. Charlie Jene and her band, the Soul Masters Blues Band. Call (310) 315-9444 for additional information. MC

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CLOSE-UP



By Karen Orsi



Jennifer Batten

You may have noticed a steady stream of musicians walking up and down Hollywood Boulevard carrying their respective instruments. They don't appear to be homeless and they all seem to be intent on going to some very important place where they feel they be-

long. As it turns out, all the long hair, leopard print, leather and denim on the Boulevard is en route to one very particular place. It is the one place that will separate them from all the rest of the long hair, leopard print, leather and denim wearers.

The musician's mecca is the 60,000 square foot Musicians Institute on McCadden Place just off Hollywood Boulevard near Highland. Under its vocational umbrella is the Guitar Institute of Technology, the Bass Institute of Technology, the Vocal Institute of Technology, the Percussion Institute of Technology and the Keyboard Institute of Technology. All these branches of MI have enjoyed a veritable Who's Who of top-notch guest instructors that come and go according to their own varying schedules. You want names? Eddie Van Halen, Tommy Aldridge, Pat Metheny, Albert Collins, Joe Pass, Neal Peart, Nancy Wilson, Alan Holdsworth, Steve Lukather, Steve Vai, Scott Henderson, Joe Diorio, Larry Carlton, John Entwistle, and GIT success legend Jennifer Batten. Batten began as a student, excelled as a teacher, and struck it big after being hand picked for Michael Jackson's band. Other success stories include Paul Gilbert of Mr. Big, who was picked by BIT teacher Billy Sheehan.

"Several of our graduates have gone on to big bands," says MI President Pat Hicks, "such as the Black Crowes (Johnny Colt), Red Hot Chili Peppers (John Frusciante), Judas Priest (Scott Travis), the Scream (John Alderte, Bruce Boulette) and Ugly Kid Joe (Whitfield Crane). We've got a roster of a couple hundred of our students that are currently making it with big name bands." This is due, in part, to the success of the musician's referral service at MI. "The musician's referral service has been very active," says Hicks, "and very successful in placing people with work in the industry. Because of that, we are getting a lot of people calling for gui-

tarists, such as Michael Jackson's management." That is how Jennifer Batten was chosen over 110 male guitarists that auditioned for Jackson. There are certain requirements for enrollment at MI that include some basic musical knowledge and a fair

level of playing ability. These qualifications are established via a written take home test and a live audition or submitted cassette. As far as creating star material goes, Hicks says, "The level they're at when they graduate depends on how good they were coming in." Another factor is one's level of dedication. There are several extracurricular activities one can engage in beyond classes and homework, which include watching video tapes of all core classes and some performances and an ear training lab in which pitch recognition skills are put to the test. Some students have put in sixteen hour days becoming virtuosos.

Students are required to put in 300 hours per quarter and maintain at least a C+ grade average. Formation of bands is encouraged, and the school puts on weekly concerts for critique by instructors. There are many more guitar players at MI than there are bass players, keyboard players, vocalists or percussionists, so those in the minority get rapidly snatched up to form bands with all those guitar players. The next wing of the school

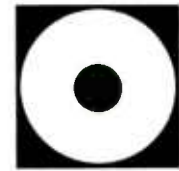
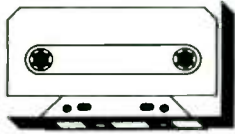
to be added is a recording studio, which will feature a Neve board, complete with isolation booth. MI is also currently adding some more rooms downstairs, including an instrument repair shop and mega concert hall. The snack bar is quite tasty also, with several home cooked dishes, including some vegetarian entrees, featured daily at a

reasonable price. And for the true starving artists, they feature "musician's rice, \$1.30." There is virtually nothing about MI that one's mom could complain about. The current rate of tuition for the full year of study is \$7200. But because MI is a fully accredited vocational school, all sorts of financial aid is available, including Cal Grants, Pell grants and guaranteed student loans.

MI is at 1655 McCadden Place, Hollywood, CA 90028. Their phone number is (213) 462-1384.



Pat Hicks



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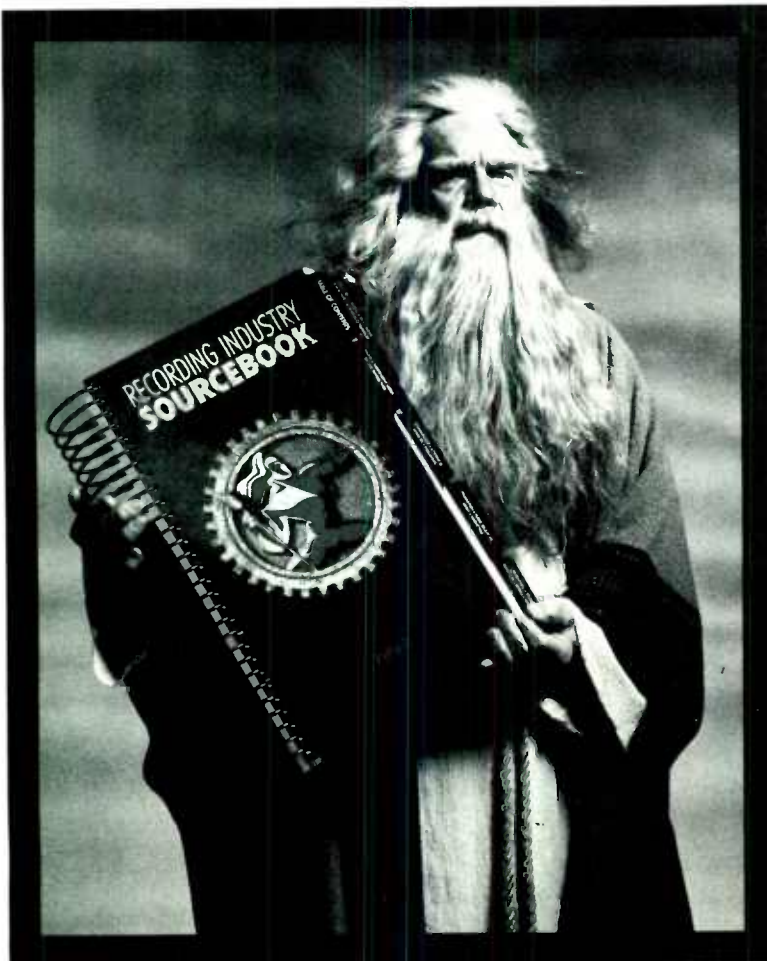


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MCA Targets Chess Bootleggers

By Michael Amicone

UNIVERSAL CITY—MCA Music Entertainment Group has announced an aggressive campaign to protect its exclusive rights to reissue and market the catalog of legendary label Chess Records, a catalog which includes the prime output of such seminal artists as Chuck Berry, Muddy Waters and Howlin' Wolf.

MCA purchased the exclusive worldwide rights to the 25,000 titles which comprise the Chess Masters (recordings released on Chess, Checker, Cadet, Argo, Cadet Concept and Aristocrat) from Sugarhill Records in 1985. Undaunted, enterprising bootleggers and a number of companies operating with fraudulent licensing agreements—including such well-respected reissue labels as Charly—released numerous unauthorized Chess compilations, forcing MCA to embark on a long legal crusade to protect its exclusive rights.

That time-consuming and costly (MCA has spent a half a million dollars on legal fees thus far) hunt led MCA to Marshall Sehorn and his Red Dog Express company, the source of these bogus licensing agreements. In a landmark decision handed down on September 11th, MCA won its lawsuit against Marshall Sehorn, proving that Sehorn never had any rights to license the classic Chess recordings.

"As we investigated those who are selling Chess product without

authorization," explains Larry Kenswil, MCA Senior VP of Business and Legal Affairs, "we tapped into a subculture of companies that exploit old, classic recordings without concern as to the compensation due to the artists and rightful owners. These people bet on their ability to abuse the legal system, playing the odds that the true owners will despair of the difficulties of clarifying the legal entanglements.

"MCA's message is simple: If you are thinking of pirating Chess,

it will not be business as usual. MCA is willing to dedicate the profits it makes on legitimate sales to fight the illegitimate sellers."

At a special luncheon attended by the press and the MCA brass, held on November 10th at L.A.'s Four Seasons Hotel, Chess alumnus and soon-to-be Rock & Roll Hall Of Fame inductee Etta James applauded MCA's efforts and divulged that she did not receive any royalties from her Chess recordings until MCA started releasing the new

packages in 1986. Also part of MCA's commitment to right past wrongs, the company has commendably erased any past money owed by Chess artists and has increased the artists' original low royalty rates.

MCA's future plans to stop these pirate releases, many of which sport inferior sound and recordings of questionable origin, include new lawsuits against 20 companies who still claim rights to the Chess catalog, a worldwide trade advertising and publicity campaign to educate the public as to which reissues are legitimate and the establishment of a toll-free 800 number which consumers and retailers can call to report any suspicious product. **MC**

New Scotti Bros. Releases Aimed At College Radio

By Oskar Scotti

SANTA MONICA—In an effort to capitalize on the success of two of their pop acts at alternative radio, Scotti Bros. Records has released three six-song EPs exclusively aimed at college radio. It is the first time that this type of promotion has been utilized by the Santa Monica-based label.

According to publicist Carol Burnham, the label implemented the idea due to the success of bands like Pearl Jam, Soundgarden and R.E.M., who got their start on the

junior circuit and have since crossed over into the major markets. Burnham is confident that the same strategy will prove decisive with Blackbird, Naked Soul and Mother's Finest.

John Schoenberger, National Director Of Album Promotion for Scotti Bros., adds, "Mother's Finest had a real good run at college radio in the metal arena, and we thought this promotional disc would serve as a viable tool to help cross the band over into the mainstream."

In addition to four tracks culled from the bands' LPs, each promotional disc (the Naked Soul EP is the only EP available to the consumer) contains unreleased cuts and some special mixes of already recorded material.

Also cited as a contributing factor in the Scotti Bros.' decision was the recent success of Ugly Kid Joe. The Santa Barbara-based act vaulted to popularity due primarily to the impetus gained via an EP at college radio.

"If this idea succeeds, as we think it will, we're going to look further into this as a viable move in the future," Carol Burnham concluded. "The recession has forced us all to be more creative in the areas of marketing and promotion." **MC**

President Signs DAT Bill

By Keith Bearn

WASHINGTON, DC—The Audio Home Recording Act, which includes a provision requiring manufacturers of digital equipment and blank tapes to pay a royalty to songwriters, publishers, musicians and record companies, was recently signed into law by President Bush. The royalty compensates musicians and their record companies for the financial losses stemming from the use of digital audio tape. In exchange, manufacturers will have immunity from copyright suits filed by music companies. **MC**

PLATINUM CROWES



Def American recording act the Black Crowes recently received platinum plaques for their sophomore opus, *The Southern Harmony And Musical Companion*. The awards were presented during a party held at Yamashiro restaurant. Pictured (L-R): Marc Ford and Eddie Hawrysch of the Black Crowes, manager Pete Angelus, Crowes Chris and Rich Robinson, Steve Gorman and Johnny Colt and Def American GM Mark Di Dia.

New Kids On The Charts

By Tom Kidd and Lorrinda Miller

LOS ANGELES—Kris Kross, Immature, Bad 4 Good, Hi-Five, Voices—the teens are taking over.

It seems that every label is jumping on the teen music bandwagon in an attempt to duplicate the chart-topping success of Kris Kross' "Jump" and "Warm It Up" singles. Sure, teen idols have always been with us—Donny Osmond, Michael Jackson, Little Stevie Wonder—but after Kris Koss, there is a new interest in finding the Next Big Young Thing.

The preponderance of teen acts largely dominates the pop/urban contemporary field. Virgin Records' A&R man, Darryl Sutton, who helped discover the label's own kid group, Immature, says this is because popular music no longer breaks down strictly along color lines. "It's from the kids' experience," he says. "That's why you're getting kid acts in the genre, because it's proven not only in the ghetto, but in the suburbs."

One of the latest and, so far, most successful suburban kids is Danny Cooksey of Bad 4 Good. At seventeen, Cooksey is the senior member of this junior group of metal heads. He's also the member with the most experience, having co-starred on *Different Strokes* and recently playing Edward Furlong's

best friend in *Terminator 2*.

Regardless of the music's appeal, Cooksey and company are still covering all the usual teen bases. He said the band is being pushed to the rock press and college magazines, as well as to the traditional teen press.

Ultimately, every teen group wants to break through to MTV. The more successful bands have already jumped onto the small screen. Kris Kross and Bad 4 Good utilized the medium to bring their sounds to that all-important older crowd; in the case of Bad 4 Good, thanks to a video on MTV and, to hear Cooksey tell it, the sheer power of their music. "I figured it would come like this," says Cooksey. "I'm glad it's been the music instead of the fact that we're young. It's the music that speaks in the end."

Virgin's Sutton concurs, but takes it another step. The aspect that sets a good young act above the pack, he says, is their inherent wisdom.

"Every now and again you interview acts, and you know they're acts, and everyone questions the longevity of everything," he says. "But every now and then a star will come along. You know that they're stars, because they have sort of an old soul about them." MC

FUND-RAISER ROUNDS UP THE USUAL SUSPECTS



Lester Cohen

EMI Records Group North America Chairman/CEO Charles Koppelman, CEMA Special Products VP/GM Eli Okun, CEMA President Russ Bach, Capitol-EMI Music President/CEO Joe Smith, EMI Music President/CEO Jim Fifield, Capitol President/CEO Hale Milgrim, Virgin Records America President Phil Quartararo, I.R.S. President Jay Boberg and Angel/EMI Classics President Steve Murphy are pictured at the recent Neil Bogart Laboratories fund-raiser honoring Russ Bach. Dubbed "Return To Casablanca," the event, held in an airplane hanger outfitted to look like Rick's Cafe Americain from the film *Casablanca*, raised approximately one million dollars.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Bob Merlis

Warner Bros. Records has announced the promotion of Bob Merlis to the post of Senior Vice President/Director of Media Relations. The publicity veteran will continue to direct national publicity efforts for the Warner and Reprise labels, as well as taking on an enhanced role in corporate relations, policies and profile.

RCA Records has appointed Kathi Moore to the post of National Director, Black Music Promotion. In her new position, Moore, who, prior to joining RCA, was National Director of Marketing for Arista Records, will secure national radio play for all of the label's black music artists.

CEMA Distribution has named Bruce Gearhart to the post of National Accounts Manager. A Senior Vice President/Co-Founder of Franklin Selections (a wine export and distribution company), prior to joining CEMA, Gearhart, who will be based in Minneapolis, will oversee national sales, marketing and advertising activities for the Target and Musicland accounts.



Lesley Pitts

Veteran producing team L.A. & Babyface's label venture, LaFace Records, has announced the appointment of Lesley Pitts to the post of Director of Media Relations. Pitts, who was previously Senior Account Executive for Set To Run Public Relations, will shepherd all publicity efforts, directing and coordinating publicity efforts between LaFace Records and its distributor, Arista Records.

Orange county hard rock venue the Marquee has announced two new appointments: Rick Babiracki becomes the club's Talent Buyer and Bella Lagmay has been appointed Publicity and Promotion Director. Industry veteran Babiracki was the owner of the original Golden Bear club, and Lagmay's extensive experience includes stints as a publicist for radio station KLOS and Capitol-EMI Records.

MCA Music Entertainment Group has named Mary Burke to the post of Vice President, Planning. Burke was previously the company's Corporate Director of Planning.

Jeffrey Taylor has joined the entertainment law firm of Myman, Abell, Fineman & Greenspan. Taylor, who was previously a partner at Cooper, Epstein & Hurewitz, will handle various clients for the firm, including Slaughter, Robert Cray and Michelle Shocked.

Atco/EastWest Records has named Jim McNeil to the post of Director of Alternative Promotion. McNeil, who will perform his duties out of the label's New York headquarters, was previously with RCA Records, where he excelled as National College Radio Manager.



Lesley Zimmerman

Public Relations firm Levine/Schneider has named Lesley Zimmerman to the post of Account Executive. Zimmerman was previously with McMullen & Co., where she worked with such artists as Tin Machine, the Apostles and Ten Inch Men.

Fender Musical Instruments has appointed Mike Lewis to the post of Marketing Manager, Instrument Amplifiers. Lewis' new appointment is part of the company's major expansion in its professional audio and electronics division.

The Fostex Corporation of America has named Steve Cunningham to the post of Vice President of Sales for the company's professional audio line. Cunningham was previously a GM/VP with JLC Cooper Electronics.

Management firm Shankman/De Blasio/Melina has added producer John Bogosian to their roster of clients. Bogosian has worked on projects by such artists as School of Fish, Alice In Chains, the Scorpions, Lindsey Buckingham, Kiss and Alice Cooper.



Dwayne Cunningham

Epic Records has appointed Dwayne Cunningham to the post of Vice President, Black Music Promotion. Cunningham will perform his duties out of the label's New York offices. MC



Marco Barbieri

Company: Metal Blade Records
Title: A&R / Promotion
Duties: Talent acquisition
Years with company: Two

Dialogue

Background: "I was always interested in music. When I was younger, I wanted to be a musician but I never really had the time or patience or talent. I was always good in school so I went back and joined entertainment committees and things like that. Eventually, I started managing some bands. The school was relatively close to San Francisco so I often found myself visiting the local clubs and talking with other managers and club owners and bands. While I was still living at the dorm, I started my own fanzine called *No Glam Fags*."

"My work with the fanzine led me to call lots of labels to get interviews set up and records to review. I was talking to Jim Filiault who does publicity here and he told me that his supervisor was leaving and that he needed an assistant. School was just ending and I knew all about dealing with fanzines so I went down to interview with Mike Faley. In January, 1991, I was chosen for the job of publicity assistant."

"As time went on, the people at the label started giving me tapes to listen to. The label already had a tape listener but eventually we phased him out because they preferred my tastes. That was the summer of 1991, and I've been doing this ever since."

New Signings: "I've signed a band called Epidemic from Northern California. Then, we've signed Desultory from Sweden, and Skrew, out of Austin, Texas."

Ups & Downs: "I really like discovering the bands and listening to their demo tapes. It's a really good feeling when you find something you like and bring it to Mike [Faley] or Brian [Slagel] and they like it also. When you see it all come together—that's probably the best feeling about A&R. The down side of the A&R gig is that sometimes it really can seem old and tiring. I listen to every tape that comes in and I listen from beginning to end. Sometimes that can be torturous. But if these bands take time and money to record the tapes I should at least take my time to listen to them."

Unsolicited Tapes: "Our label does accept unsolicited tapes. Please send them to me c/o Metal Blade Records, 18653 Ventura Blvd., Suite # 311, Tarzana, CA 91356. I listen to every tape and write back with all of my comments and opinions. Keep in mind that because of the volume of tapes, it'll probably take a month or two to get the responses out. So far, in almost two years, I've gone through some two thousand tapes and haven't signed any of those acts."

Local Scene: "Since I've been here, I've seen the long hair scene pretty much die. What I am happy about is that nobody ever thought L.A. had a strong Death Metal scene and now, that scene is really starting to take

off. That's the thing that Metal Blade is into so I try to go to all of those shows. I also see the alternative scene rising up and that too is exciting. The pop/glam bands seem to be fizzling out because the ones that were signed recently aren't doing too well."

Traveling: "We don't usually do much traveling. If we hear some tapes that we particularly like, we usually contact the band and have them send us a video of their songs or their set."

Competition: "We certainly can't compete with companies like Warner Bros. or Sony on a dollar for dollar basis. But we can offer an artist a commitment. It's easy to get the label owner or president on the phone and there's more of a personal touch. Everyone here builds friendships and relationships with the various bands. Additionally, we're really good at building a foundation for an artist's career. We may not be able to get to gold record status, but if you don't have a foundation, you're gonna have a shaky house."

Talent: "I look at a lot of things before I consider signing a band. I like to see a cohesiveness within the band; they have to function as a unit. I also like to see something physical; an exciting live show. It doesn't have to be to the extent of GWAR, but at least some movement. And, of course, the material has to be good."

Advice: "You have to have good songs and be an above average player. I'm a firm believer in bands helping to build their own careers with flyers or T-shirts or by making cassettes and CDs to sell. In today's world, it's more than just music—bands have to get involved in the business and promotion end. Bands

should also stick to their guns and not follow trends."

Local Favorites: "There are three metal-type bands that I think are good: Ruined, Nausia and Mindrot. They're all local and all unsigned now. As far as the glam and pop/rock circuit is concerned, I think that the Big Bang Babies are great. They have an exciting show and some amazing songs. I think that band is fantastic!"

Grapevine

On January 8th, 1993, the Elvis Presley 29-cent stamp will be issued for the first time—kicking off the "Legends Of American Music" series. Later that month, the Presley stamp will be included in a booklet with **Buddy Holly, Otis Redding, Ritchie Valens, Dinah Washington, Clyde McPhatter and Bill Haley**. In March, four Broadway musicals, *Oklahoma, My Fair Lady, Porgy & Bess* and *Showboat* will become part of the Legends series. By calling the series "Legends Of American Music," the powers that be have eliminated the possibility of putting the **Beatles** on a stamp—regardless of the contributions the Fab Four have made. Que Lastima!

Mike Matijevic, lead singer for **Steelheart**, was injured recently when a vertical lighting rig fell and hit him while on stage in Denver. Having sustained broken bones and some 30 stitches, Mike wants his fans and friends to know that he's doing fine and recovering in his home in Connecticut.

As a permanent tribute to its celebrities, New York's **Radio City Music Hall** will soon inaugurate its **Sidewalk Of The Stars**—two rows of stars (weighing some 50 pounds each) that will run around the venue on 6th Avenue as well as on 50th



Taking a few precious moments out to pose with their A&R reps after their successful show at the Palace are Life, Sex & Death members (back row, L-R) Brian Horak, Bill E. Gar and Alex Kayne. Front row shows Warner A&R rep Barry Squire, lead singer Stanley and A&R VP Roberta Petersen. Band is promoting their Warner/Reprise debut The Silent Majority.



Presenting Joe Cocker with an award signifying worldwide sales of over one million copies of the Capitol album *Night Calls* are (L-R) Art Jaeger, Executive Vice President, Capitol; Paul Bishow, Senior Director Artist Development, Capitol; Joe Cocker, Hale Milgrim, President/CEO, Capitol and Tom Corson, Capitol's VP of Artist Development. Presentation was made recently at the Greek Theatre.

Street. The walk will feature blue stars set in bronze with a gold leaf and the celebrity signatures.

Mark Slaughter and the boys are back out on the road after Mark took some time off to have a node removed from his vocal cords. Label is about to release the power ballad "Days Gone By" to coincide with the band's new tour.

Look for country crossover artist Billy Ray Cyrus to appear in an upcoming ABC-TV movie.

Chart Activity

Nirvana has released a collection of fifteen tracks on Sub-Pop/DGC representing some rare indie material and some previously unreleased material. Entitled *Insecticide*, the package is now being shipped.

December 8th is the release date for Journey's three-CD boxset from Columbia. There are 55 tracks included on the set along with a 64-page booklet.

To celebrate the 30th anniversary of the release of the Beatles' first single, "Love Me Do," Capitol released *The Beatles Compact Disc Singles Collection* on November 17th. The black fabric box that houses the 22 U.K. picture-disc singles, contains the familiar Beatles logo embossed in gold.

Atlantic Records issued *Genesis Live: The Way We Walk* on November 17th. But wait, there's more! There will be two separate album releases: *Volume One: The Shorts*, which is kinda like a live greatest hits album drawn from the band's last three albums, and *Vol-*

ume Two: The Longs, which will feature some of the group's more exploratory music. What a sense of humor that Phil guy has! Volume Two will follow in January.

On The Move

Bob Ringe, co-owner of Los Angeles-based Vault Management has announced the signings of Lita Ford, Blue Pearl & Red Devils to management contracts. Vault Management can be reached at (310) 278-3815.

Indie record label Red Planet Records has announced the signing of the Leonards to a two-album deal. Red Planet can be reached at (310) 202-7432.

L.A. Vision Management has announced the signings of New Orleans Nightcrawlers and the Pick-ups. L.A. Vision is at (310) 379-8578.

Ron Fair has been named Senior VP/A&R West Coast/Staff Producer for RCA Records.

Michael Soward & Joe Williams have formed Riot No-Mo Productions, a Los Angeles-based record production firm geared to send Americans the message that rioting is not the answer to the inner city problems. They are located at 1925 1/2 West 35th Street, Los Angeles, CA. 90018. Telephone (213) 737-0561.

Attempting to better focus on 12-inch singles from new artists, Rick Rubin, head of Def American Records, has announced the formation of two new labels, White Labels (sic) and Ill Labels. **MC**



Savage Brioux

Contact: Savage Brioux
(818) 752-2476

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩



Matthew Roney

Contact: Robert Marden
(613) 018-381-841

Purpose of Submission: Seeking label deal

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



Death Valley Jupiter

Contact: DVJ
(213) 960-7875

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

With blues making somewhat of a comeback both on the charts and locally in the clubs, Savage Brioux certainly has good timing in releasing their three-song demo tape. SB is a trio that recently made its way to Los Angeles from Memphis in search of greener (or in this case bluer) pastures. Their original material is grungy but has definite melody lines and strong choruses. Perhaps blues-rock is more like what these guys play! Tommy Ray (guitar & vocals), Trey Cobb (drums) and Phillip Myers (bass) really know how to perform as a trio and surprisingly have a rather full sound. "Cheap Red Wine" is a song we can all identify with and SB pulls out all the stops. Catch this band at the King King club pretty soon for an evening of great music. If they can come up with another set of good songs, they'll certainly turn some industry heads.

Currently residing in Melbourne, Australia, singer-songwriter Matthew Roney submitted a batch of original material that completely misses the mark as far as the American music market is concerned. Comprised mostly of torch songs, Roney mumbles through songs that seem to have no beginning and no end. On one medium tempo tune, the artist sounds like a combination of Elvis and Billy Idol but you still can't make out a word he's saying. So mumbled are the vocals that I can't even discern song titles. Shouldn't they have been written on the cassette somewhere? All in all, I'll just write this one off as a case of culture shock. Roney should familiarize himself with the U.S. market before shopping this tape to the major labels. With his soft, silky voice, he could do a lot better.

Here's a tape that came in with no contact number and a cassette listing eight songs—five more than we have time to listen to. Talk about following directions! The opening song on the tape, "No, I Know, No" is an aggressive thrash song filled with angst and driven home with pounding guitars. "Turn Black" falls into the alternative category but just seems to ramble on. Snippets of a chorus do spring up every now and again. "Home," the third selection, takes the band back to their punk roots. Some parts of the songs are quite interesting but overall, the band has to decide upon a single musical style and live by that decision. They seem to feel quite at home doing the aggressive punk thing. I like their approach to many of the songs and think that they've got some way to go before the write their first hit. Stick with it and you'll do just fine.

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.

BMI

SONGWRITER SUCCESSSES:

ANDY PRIEBOY just signed with Maverick Publishing...MICHAEL JAY climbing the charts with EXPOSE'S latest single, "I Wish the Phone Would Ring"...STEVE and STEPHANIE TYRELL and BARRY COFFING have the first gold single from a TV show to reach #1 since 1985, "How do You Talk to an Angel" by THE HEIGHTS.

COMPOSER NOTES:

Look for HANS ZIMMER'S score to Barry Levinson's new film, *Toys*, starring Robin Williams...RANDY EDELMAN'S score to Eddie Murphy's newest film, *The Distinguished Gentleman*.

NEW SIGNING:

Welcome to INXS'S MICHAEL HUTCHENCE, now licensing through BMI in the U.S.!

ROWDY RELEASES:

Rowdy Record's debuts DA KING AND I and Y'ALL SO STUPID.

SHOWCASE HAPPENINGS:

New Music Nights travels to Seattle for an R&B/Hip Hop show at Pier 70 on November 19 and then back to L.A. for a rock show at Club Lingerie on December 10 at 9pm.

N O T E W O R T H Y

SONGWORKS—PAT LEWIS



Singer-songwriter Holly Leven has signed a deal with PolyGram Music Publishing. Pictured (L-R) are: Danny Benalr, Creative Manager Film & TV, PMP; Michael Sandoval, VP Creative, PMP; Hollye; Derek Powers, Hollye's Manager; Linda Newmark, Director of International Acquisitions, PMP; John Baldi, Creative Director, PMP.

Songwriter Activities

Just a reminder: If you're an acoustic singer-songwriter or act, there's a new showcase club for you. It's called the Hollywood Galaxy and it's located on Hollywood Blvd. near La Brea. Often, these showcases are sponsored by the National Academy of Songwriters while other nights are put on by the club's booker, Peggy Riley. To submit an act for consideration, send a package (include a cassette with several songs) to CARS/Acoustic Cabaret, 1653 18th Street #1, Santa Monica, CA 90404.

Songwriter Signings

Jud Friedman has re-signed with Peermusic. Alternative music act, Smashing Pumpkins has signed a long-term,

co-publishing deal with Chrysalis Music.

Singer-songwriter Holly Leven has signed a worldwide publishing agreement with PolyGram Music.

The Business Side

Ivan F. Alvarez has been appointed Membership Management at ASCAP. In his new position, Alvarez will be responsible for signing new writer and publisher members with an emphasis on the Latin music field.

Audra Washington has been promoted to Assistant Membership Representative at ASCAP.

CORRECTION: In our last issue, we inadvertently reversed the photo captions for the shots of Babyland and X-Crib. We apologize for the mix up and any inconvenience this may have caused.



Smashing Pumpkins have signed with Chrysalis Music. Pictured (L-R) are: Chris Wright, founder, Chrysalis Music; and James Iha, Billy Corgan, and Jim Chamberlin, members Smashing Pumpkins (not pictured, Smashing Pumpkins member D'Arcy Wretzky).

Songwriter Pointers:



Faith No More's Mike Patton

Mike Patton is the eccentric lead singer of both Faith No More and Mr. Bungle. During an interview, which took place while the band was still on tour with Guns N' Roses, Patton shared a few secrets about his songwriting processes.

MC: When you recorded your latest album *Angel Dust*, did you have more creative input than your first album?

MP: Definitely. I gave much more contributions. We kind of all lived with the ideas—the genesis of the songs—so, it was a lot easier for all of us to see where each song was going. Sometimes we'd think of a visual image for songs beforehand. Like we'd see, say, a crack dealer with a Hitler mustache running through an alley shooting policemen, wearing a superman cap—oh, well great, that sounds like this. You'd kind of come up with a musical interpretation of the visual image. That's kind of the way we write songs sometimes.

MC: Is that the way you write songs with Mr. Bungle as well?

MP: That's a tough one. For Mr. Bungle, I think the songwriting comes a lot more from improvisation. With Faith No More, it usually starts with a bass or drum thing—a repetitive kind of skip, almost—like a sampled loop that you keep playing over and over for a long time. And then we'll add things on top of it. It's more like you're stacking up things.

MC: And the lyrics come at the end of all of this?

MP: At the very end, yes. Sometimes way too late.

MC: Why do you say "way too late"?

MP: Because sometimes it doesn't work. Like there's a song on our new record called "Be Aggressive" that I tried to write words for at one point. But then I realized I just couldn't write any words because I didn't really like the song. So I said, "Roddy [Bottum, bassist], help me, maybe you can write some words and save my ass." And he did. Then the song kind of made sense. I was just looking at it from the wrong point of view. It's a fucked-up song. It sounds like Steppenwolf, you know? And that offended me. Which is great! It didn't spark anything out of me. And Roddy's words definitely did.

MC: So you don't mind singing someone else's words?

MP: Oh no. I'm the mouthpiece. I'll say anything. I'm a whore.



Eduardo Palino

Recently, BMI held a reception to honor the success of songwriter Per Gessle. A member of Swedish supergroup Roxette, Gessle received BMI Million-Air Awards acknowledging over one million U.S. broadcast performances of "Listen To Your Heart," and "It Must Have Been Love." He also received BMI Pop Awards for these two songs and for "Fading Like A Flower Every Time You Leave," which was listed among those songs with the most broadcast performances of 1991. Pictured (L-R) are: Robert Thorne, Attorney; Phil Graham, Vice President, BMI; Per Gessle; Frances W. Preston, President and CEO, BMI; Charles Koppelman, North American Chairman, EMI Records; and Del Bryant, Senior Vice President, BMI.

Songwriter Demo Spotlight:



Joel Pelletier

If you were only to read singer-songwriter Joel Pelletier's bio information, you'd probably write him off as just some hokey, New Age-minded musician who takes himself far too seriously. His bio reads: "Pelletier

writes about being a human being at the end of the 20th century; about basic needs—love, happiness and security; about modern issues and problems—ecology, politics, and rapid change; about timeless questions—philosophy, karma and the meaning of life..." Wow, all that in just six songs? Sounds pretty stuffy to me! But if you give his mini album, *Love This Earth*, one listen, you will soon realize, that there's a wonderful sense of humor in much of this guy's lyrics (of course, I'm not sure if this is intentional). And these songs are far more pop-oriented and accessible than you're led to believe. Additionally, Pelletier's got a warm, very listenable, and unusual voice, and the songs are well-produced and well-arranged. Simply put, I like this demo and I can't help but feel if he'd re-write his bio, he just might get a little more serious attention. Lighten up, Joel! For information, call (213) 381-7576 or write: The Way Home Music, P.O. Box 1842, Los Angeles, CA 90078. **MC**



Michael Jacobs

At a recent gathering, Peermusic celebrated the re-signing of songwriter Jud Friedman with an intimate piano reception. Pictured (L-R) are: Kathy Spanberger, Vice President, Peermusic; Amber Fayaz, East Coast Creative Director, Peermusic; Nanci M. Walker, National Director, Talent Acquisition, Peermusic; Jud Friedman; Nicole Bahuchet, Creative Coordinator, Peermusic; and Gigi Gerard, West Coast Creative Director, Peermusic. **MC**



Lotti Golden & Tommy Faragher

Contact: MCA Music Publishing
1755 Broadway
New York, NY 10019
(212) 582-7340

S By Pat Lewis

ongwriting and production team Lotti Golden (who is presently a staff writer with MCA Music in New York) and Tommy Faragher first began working together in 1986. After hearing a song by Prince-prodigy Vanity on the radio and being very impressed with its production qualities, Golden made a few inquiries and found out that Faragher (then a staff writer at MCA Music) was responsible for Vanity's sound. On a hunch that the two young writer/producers would click as a team, MCA Music's Carole Ware suggested that they try collaborating together. And did they ever work well together! (They eventually took the collaboration thing one step further and got married.)

Faragher and Golden have written and/or produced songs recorded by Taylor Dane ("With Every Beat Of My Heart" from her last album and several more on her upcoming LP), Paul Young ("What Becomes Of the Broken Hearted"), the O'Jays ("Something For Nothing"), and the Jets ("Magic"), among others. Their current activities include cuts by Al Green, Jeremey Jordan ("The Right Kind Of Love" from the *90210* Soundtrack), Expose, Richard Elliot, D'Atra Hicks, Dana Dawson, and Alicia Warren, among many others.

Before working with Faragher, Golden had already had some rather impressive success on her own. Her first break as a writer came in 1981 with the underground dance hit "I Specialize In Love" recorded by Sharon Brown. Soon thereafter, Golden took the production bull by the horns. "I got my first break in production at the beginning of the hip-hop era in 1982—when drum machines were first introduced into pop music," recalls Golden. "My writing partner at the time, Richard Scher, and I knew that the Roland 808 was the happening thing. So we went out and got one and composed a song called 'Nunk' which meant New Wave Funk, which was very radical at the time. The song was so hot that an independent label called Prism Records in New York immediately wanted to cut it. The record company wanted the song so badly that we forced our way into producing it. That's how you become a producer!" Golden went on to write and/or produce cuts for Patty Austin, Diana Ross, Jennifer Holiday, among others.

Tommy Faragher traveled a slightly different path. His professional career began as the keyboard/vocalist with the Faragher Brothers, who recorded four albums for ABC and Polydor before disbanding. He then became a session player and staff writer with 20th Century Fox. Eventually, he moved over to MCA Music. His list of accomplishments include cuts with Robbie Nevil, Ringo Starr, Kiss, Jeffrey Osborne, the Pointer Sisters, among others. In the mid-Eighties he co-wrote and co-produced the Top Ten R&B Vanity hit "Skin On Skin," which was the catalyst that brought the team of Faragher and Golden together.

But how exactly do Golden and Faragher go about getting involved with these writing and producing projects in the first place? "For the most part," answers Golden, "the record companies will play us the new acts that they have—they'll play some demos which demonstrate the general direction—some very rough stuff, and then they will ask you to come up with a direction and material. And if you do and if it's suitable, basically you will be producing the group. Then other times, you write a song because you feel like it, which happened in the case of Taylor Dane's 'With Every Beat Of My Heart.' That was a case where we didn't produce it. So every situation is different in the business."

Of course, before they can produce a song, it has to be written. "We feel that the title is the beginning point," explains Faragher about their writing process. "The title really sums up whether or not you have enough of a direction to write a song. I mean, people will ask for specific types of songs—like an uptempo for so-and-so or a ballad or whatever. You could work on a track and get a groove that feels like something that's going to fit the picture, but you have nothing until you have a title. The title really gives it legitimacy."

While Faragher will sometimes contribute to the creation of the title, it is Golden, who for the most part, is the partner responsible for coming up with the title. "We work together in the same room," continues Faragher. "A lot of times, I'll be working on the track—I'll be writing chord changes or working on a groove—and she'll be in the room walking around, looking through books and picking up newspapers and looking for any source for a title—just anything that inspires an idea. And then as I'm playing, she'll start trying out ideas—she'll sing something over what I'm playing. But it isn't always as easy as it sounds. Sometimes it takes a lot of effort on both of our parts to come up with something that works. It's trial and error. Then we can put in the time internally—working on verse structure and making sure that the song changes are natural from verse to chorus or verse to B-section, etc.—But everything hinges on coming up with a title that has something special to offer the song." **MC**

POWER SESSION



Columbia Records act Circus of Power recently completed their debut opus for the label. Produced by Thom Panunzio, the album, entitled Magic & Madness, is due for release in January. Pictured at A&M Studios, where the album was recorded and mixed, are (L-R): Alice In Chains guitarist Jerry Cantrell (who co-wrote/co-produced and guests on the track "Heaven & Hell"), singer Alex Mitchell and guitarists Ricky Beck Mahler and Gary Sunshine.

VALLEY CENTER STUDIOS: Dave Mason, cutting tracks for Play Records with engineer Dave Jenkins, assistant Eric Vaas and co-producer Michael Leshay...Harvey Mason, in Studio 1, recording drum samples and a Mattel toys commercial, sessions engineered by Dave Jenkins and assistant Eric Vaas...Roger Varian, recording tracks for a new project, engineering duties handled by Drake Macey, assisted by Michael Wallace.

CONWAY RECORDING STUDIOS: Stewart Levine, in Studio A, mixing tracks for London Records act Hot-house Flowers' next opus, engineering expertise supplied by Daren Klein, assisted by Marnie Riley...Ed Cherney, in Studio C, mixing the debut release by Canadian artist

Jann Arden, with Cherney manning the console, assisted by Brett Swain...Austin rock group Pariah, in Studio C, recording tracks for their debut Geffen release, sessions shepherded by veteran Tom Werman, engineer Eddie Delena and assistant Gil Morales...Bruce Hornsby, mixing a track for his upcoming RCA release, with Greg Ladanyi and assistant Brett Swain turning the knobs...Paul Young and producer Don Was, in Studio C, mixing tracks for a new project, engineering duties divided between Ed Cherney and George Massenbourg, assisted by Marnie Riley...Infectious Grooves, in Studio A, recording overdubs for their upcoming Epic release, with Tom Fletcher producing and engineering the sessions, as-

ROYAL SESSION



Members of rock band the Royal Court of China are pictured with veterans of Elvis' original band during sessions for the Royal Court of China's seasonal offering, "Santa Claus Is Back In Town." Pictured at the sessions, which took place in Nashville, are (L-R, back row) former Jordanaires Duane West, Louis Nunley, Gordon Stoker, piano man Floyd Cramer and guitarist Scotty Moore, (middle row) Chris Mekow of the Royal Court of China, Jordanaire Neal Matthews, drummer DJ Fontana and Royal Court of China member Robert Logue, (front row) Oscar Rice and Joe Blanton of the Royal Court of China.

sisted by Dary Sulich...Veteran producer Peter Asher, shepherding string section overdubs for a new Cher project, Frank Wolk manning the boards, assisted by Marnie Riley and Paul Lundin...George Duke, recording tracks for an AIDS benefit project featuring such artists as Paula Abdul, Michael Bolton, Randy Newman, engineering expertise supplied by Erik Zabler, Frank Clark, Greg Laney, Dave Rideau and Steve Sykes, assisted by Gil Morales and Dary Sulich.

PARAMOUNT RECORDING STUDIOS: Ex-Policeman Andy Summers, in Studio C, recording tracks with producer Bob Casale (Devo) and engineer Keith Barrows...Priority Records act Blood of Abraham, tracking and mixing for their debut album, sessions produced by Epic, engineering expertise supplied by Mike Melnick.

WESTLAKE AUDIO: Westlake Audio has opened two new rooms: Production Room 2, featuring a 44-input

Soundcraft Saffire console and accommodating all forms of MIDI production and digital editing, and Digital Edit 1, featuring a Yamaha DMC-1000 and designed for remix editing and album compiling. For more information, call (213) 851-9800.

BROOKLYN RECORDING STUDIO: Producer Jimmy Iovine and Robin Zander of Cheap Trick fame, recording several tracks for Zander's upcoming solo project for Interscope Records, with engineer Phil Kaffel manning the console...Canadian artist Jann Arden, recording overdubs for her debut album, produced by veteran engineer Ed Cherney...Rap group Proper Grounds (first artists signed to Madonna's new label, Maverick), recording and mixing tracks for their debut opus, tentatively scheduled for a February release...Guitarist extraordinaire David Lindley, recording the soundtrack to the children's video, *Sacajawea*, engineering duties handled by Micajah Ryan. **MC**

IN THE STUDIO



Los Angeles singer-songwriter Blake St. John is currently recording her debut LP. Pictured at Nashville's Eleven Eleven Studios are (L-R, back row) guitarist Brent Rowan, former Elton John drummer Nigel Olsson, (front row) veteran producer Larry Butler (Kenny Rogers, Johnny Cash) and St. John.

REAL SESSION



MCA recording artist Stephanie Mills, her team of producers and MCA President of Black Music Ernie Singleton are pictured during sessions for Mills' forthcoming album, *Something Real*, featuring the single "All Day, All Night." Pictured (L-R): Singleton, producers Tony Peluso and Steve Barri, Mills, producers Donald Lawrence and Rodney Barber and MCA Black Music Director of A&R Madeline Randolph.

PRODUCER CROSSTALK



TONY BROWN

By Billy Block

Show me a man who has garnered Grammy Awards and platinum plaques, played piano for Elvis and has his finger firmly on the pulse of American music while maintaining a sense of humility and humor, and I'll introduce you to Tony Brown.

As Executive Vice President/Head of A&R for MCA Records/Nashville, Tony Brown has broadened the parameters of country music with adventurous artist signings such as Steve Earle, Lyle Lovett, Nancy Griffith and most recently, Joe Ely. He has also helmed records by such country stalwarts as Reba McEntire, George Strait, Wynonna Judd and Vince Gill.

How does one guy do so much? "If you have a good staff that's responsible, which I do, you can do a lot of stuff," explains Brown. "That's the reason I co-produce a lot. It's the ability to delegate responsibility and still be involved. If my presence on the project helps the project, that's what producing is all about. It's not a physical thing, it's people trusting your instincts."

Brown has an uncanny ability to cast supporting players for his platinum artists. "That's what makes my job a little more fun than just a regular A&R person. To see someone like [steel guitarist] John Hughey re-emerging in the studio and involved in Vince's career, that's worth a lot.

"On Vince's record, I used some other players than the regular Nashville 'A' team. Naturally, there are certain people that are your first calls. We used Carlos Vega [considered risky in Nashville, since Vega is more of a West Coast session player] on drums, and the differences are subtle, but you can hear it. On Wynonna's record, I mentioned [guitarist] Stuart Smith to her and said,

'I'll tell you what, if this guy doesn't knock your socks off, I'll eat the console.' She loved him.

"I'll tell you though, the best combination for Wynonna's record was the rhythm section of [drummer] Eddie Bayers and [bassist] Willie Weeks. It's that real R&B feel and real country feel together."

Brown is excited about the new Joe Ely record. "I didn't really know Ely, except through producing some Austin acts like Kelly Willis and Lyle, and I just kept running into him," says Brown on how the two men hooked up. "I was really trying to find another producer for this project, but I was afraid someone might go in and change what Ely is all about. There was a happy medium I tried to find between the rawness of his Hightone records and the slickness of the MCA stuff. So, finally we talked about all the hip producers, but they wanted too much money and too much time. We brought in all his players from Austin and basically just cut it fast. Kind of banged it out live, and it was great. I told Ely, 'My job as producer is to be on your ass to finish this record.'"

Even though Ely is a tough artist to market, Brown remains optimistic. "It's like seven the hard way. They either have that lucky shot or something breaks through. It happens or it doesn't. I think destiny plays a role in it as well. When I signed Joe, I said, 'I'm gonna cut the record he wants to cut, because he's that kind of an artist.'"

How involved is Brown in the song selection process? "Well, that depends. Like in the case of singer-songwriters like Lyle Lovett or Rodney Crowell, I never brought them songs. I figured they're either going to write them or have friends that write who they relate to. Their albums are like little books. How am I going to insert a chapter in their book?"

"With Joe, I was more of a caretaker, helping to shape the project. With Reba, as the head of A&R for a country label, I think I know what the parameters of country music are in that case. She looks for songs; I look for songs. I know what she likes."

What about the pressure to score a hit? "That was a hard one. With Wynonna I had to cut hit records, Number One records, double platinum records, because that's what everyone expects or I'm a failure. Everybody was whisperin' in my ear, 'What are ya'll doin'? Here's what you oughta do; here's what you shouldn't do.' It seemed like everyone's ear was to the ground on Wynonna's record. I told Wynonna, 'I trust your instincts. This is your shot, I'm gonna roll with you. I'll take the fall or enjoy the accolades—either way we're in this together. The only person I trust in this whole deal is you.'"

Trusting your instincts, taking chances, believing in your art. As the width and breadth of country music expands you can be assured that Tony Brown will continue to lead the way, going beyond the established boundaries and guidelines to bring out the honesty and integrity of all his artists. MC

NEW TOYS—BARRY RUDOLPH



Microtube 100 Power Amp from ADA

The Microtube 100 is like the Microtube 200 except it delivers 50 watts per channel into four ohms. It can be "bridged" into a mono amplifier delivering 100 watts into eight ohms. This is all amazing because this amp takes up only one rack space and weighs just ten pounds.

The Microtube uses two 12AX7 vacuum tubes in the pre-amp stages and solidstate power transistors in the output stages. So you get a warmed up tube

sound to begin with and reliable solid-state power to end with. Other features include: a Presence control, standby switch, LED peak indicators and special protection circuitry with fool-proof input and output connections.

For more information concerning this amp, you should write or call ADA Application Systems at 420 Lesser Street, Oakland, CA 94601. Phone (510) 532-1152 FAX (510) 532-1641.



G Series from Takamine

Kaman Music Corporation who distributes Takamine has reintroduced the G Series guitars. This G Series generation will consist of Dreadnoughts, Classical and 12 string models. The first guitars will be Dreads called G330, G332 and

G334 and they are priced at \$349, \$399 and \$499 respectively.

For more information, contact Kaman Music Corporation at P.O. Box 507, Bloomfield, CT 06002. Phones are (203) 243-7941. FAX (203) 243-7102.



Furman PS-8 Power Sequencer

The PS-8 is a rack-mounted AC power conditioner that absorbs computer-unfriendly spikes, surges and radio interferences but also powers up a rack of electronics in a three-step delayed sequence. This sequence is reversed when the rack is powered down.

This unit is valuable for complex audio/computer systems for three reasons. First, certain parts of an audio system must be powered up before other parts to prevent annoying "pops" or harmful "thumps" reaching the speakers. Second, computer systems sometimes require a powering up sequence to allow external hard disk drives to spin up to speed before the computer starts

accessing files. Third, it not advisable to load the incoming AC line with the sudden inrush of current a large system will pull all at once upon power up. The PS-8 makes turning on a large system simple and fool-proof for non-experienced personnel.

The PS-8 presents clean and filtered power to all nine of its switched outlets. There are also three AC line fault indicators that light in a specific pattern for normal wiring and in different patterns for various faults. For further information, contact Furman Sound Inc., 30 Rich Street, Greenbrae, CA 94904. Phone (415) 927-1225 or FAX (415) 927-4548. MC



Madonna

Sex sells. That's the principle lesson we learn from Madonna's book of the same title. New York-based Warner Books ordered a record 750,000 copies of the \$49.95 mylar-enclosed text—500,000 for the U.S. with 150,000 being sold on the first day alone. Lots of people are paying for *Sex*, which features 128 pages of graphic art photos of Madonna in various stages of undress by fashion photographer Steven Meisel. "I feel like I cast myself in this book," says the woman who also told *Newsweek* she hopes people find her book shocking because some people need to be shocked. "I mean, I feel comfortable with my clothes off." Not everyone is so comfortable with Madonna's nudity. Officials at

Tokyo's Narita airport temporarily kept the Japanese from having *Sex* in their country. They sought to determine whether it violates obscenity standards that have long banned the publication of pictures depicting genitals or pubic hair, whether male or female. It's a good thing the book is generating so much press because one cannot normally preview the pictures, though a New York bookstore offered one-minute looks for a \$1 AIDS charity donation.

Yes, that is Marky Mark, shirtless as usual, in the latest series of print ads for Calvin Klein underwear. We have no idea who the equally shirtless female model is.

A couple of especially cool shows appear on Bravo this December. Classical music fans will definitely want to see *Toscanini: The Maestro*, which premieres December 5 and then continues, at different times, all the way to New Year's Eve. The close-up promises a look at the maestro's musical gift, robust life, quest for perfection and tireless opposition to the forces of fascism. We also recommend Kris Kristofferson and Sarah Miles in *The Sailor Who Fell From Grace With The Sea*. In this 1976 tragedy, Kristofferson stars as a sailor who carries on a passionate affair with a young British widow, causing her thirteen-year-old son to try to come to grips with his mother's new-found love. The film airs De-

ember 7 at 5:00 p.m. and December 26 at 6:30 p.m.

As we go to press, Peggy Lee was being hospitalized with bronchitis and the Walt Disney Company is still fighting the Superior Court decision which gave the singer/composer \$3.2 million for her contributions to *Lady And The Tramp*. Disney reportedly feels that Lee, who played four of the major roles in the movie, sang three of the songs from the score and co-composed all of the music, should be happy with the \$3,500 she was paid back in 1952-55. The movie grossed \$160 million; the video earned \$72 million. We agree with columnist Liz Smith who wrote, "I think Disney ought to pay Lee because she not only deserves it and because it would be good public relations to act like good sports, but because after 50 years in entertainment, Lee is a national treasure."

We hear the music of George Michael will make an appearance November 29 on Magic 94.3 FM. Dick Clark's *Countdown America* will follow the singer's career from his Wham! days with Andrew Ridgeley, through his appearance at the *Concert For Life* tribute, to the late Freddie Mercury, to his Number One hit duet with Elton John, "Don't Let The Sun Go Down On Me." *Countdown America* airs Sundays at 9:00 a.m.

You can't keep a dead man down. Hollywood Records has released the soundtrack to the Twentieth Century Fox film, *Night And The City*, where they've included the late Queen lead vocalist Freddie Mercury's performance of "The Great Pretender." The original track, which is also the premiere single and video from the movie, was originally recorded and released in the U.K. in 1987, though the version America will hear has been remixed by Brian Malouf. Also included are "Woolly Bully" by Sam the Sham and the



Pharaohs and "You Really Got A Hold On Me" by Smokey Robinson and the Miracles. "Cool Jerk" by the Capitols is also here, which is odd because we understand the very same track is slated to appear in *Home Alone II*. *Night And The City* stars Robert De Niro and Jessica Lange.

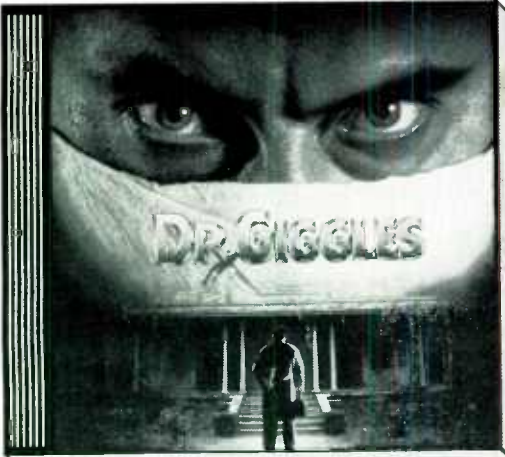
One of Marlene Dietrich's favorite bracelets, which she wore both on and off screen, sold recently at Sotheby's in New York to an unidentified bidder for \$990,000. This was more than three times its estimated pre-sale price of \$300,000. For those who want a cheaper memento, we recommend Capitol's new compilation, *The Essential Marlene Dietrich*. On it you'll find her signature "Falling In Love Again," plus plenty of other tracks from her films. What we really like, though, are covers of the Sixties classics



Toscanini



Freddie Mercury



"Blowing In The Wind" and "Where Have All The Flowers Gone." A must-have for collectors.

Dr. Giggles, a tongue-in-cheek horror film about a demented doctor, has been getting all sorts of good reviews, which is what we'd like to give the **Victory Records** soundtrack. On the CD, you'll find "Bad Case Of Lovin' You," performed by **Paul Rodgers**, "Stateside" by **Tin Machine** and "Back To Blue" by **Ten Inch Men**, next to equally appealing cuts by **House of Lords**, **Tonto Tonto** and **Girls Bones Found**. This psychotic thriller stars *L.A. Law's* **Larry Drake** as an incurable giggling lunatic who escapes from a mental asylum and begins practicing medicine in his home town. Scary fun.

CMT: Country Music Television has launched a new European cable network with programming specifi-

cally designed for the European market. The 24-hour country music video service plays a carefully-managed mix of contemporary American and European artists with some occasional long form programming. The station is designed to introduce new American country artists to the European market as well as showcase more traditional veteran artists.

Two Malaysian rock groups have agreed to get their hair cut, cover their tattoos and stop wearing earrings and torn clothing in order to get friendly again with the nation's information minister. Last February, minister **Mohamed Rahmat** banned all long-haired male musicians from Malaysian television, citing their bad influence on the nation's youth. Members of **Search and Wings**, feeling the television ban hurt each of their popularity, agreed to the move in order to get back on the small screen.

The Austin-based **Skatenigs** wanted us to tell you they're on tour right now in support of their first **Megaforce CD**, *Stupid People Shouldn't Breed*. We're glad to help them out since we

Virginia Madsen as the wife of a philandering university professor who, in her academic investigation of urban mythology, discovers that if you say the title character's name five times into a mirror, he will emerge from the netherworld. *Candyman*, based on **Clive Barker's The Forbidden**, is in current release.

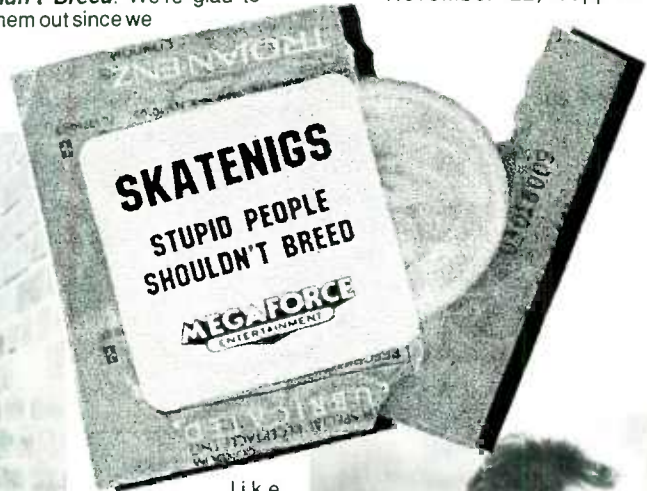
Lots of Hollywood's finest are turning out for **Final Placement**, a charity benefit play concerning the tragedy of child abuse. As we go to press, the list of celebrity hosts visiting the **Tiffany Theater** on Sunset was set to include **Christina Applegate**, **Adam Horovitz**, **Katey Sagal**, **Harry Nilsson**, **Ione Skye**, **Robert Englund** and **Cathy Lee Crosby**. Net proceeds from the event, which stars **Deborah Chesher** and **Suanne Spoke** and plays through November 22, support



FINAL PLACEMENT

Childhelp U.S.A. In a world where between two and five children die each day from child abuse, we think our readers should do all they can to help. The Tiffany Theater is located at 8532 Sunset Boulevard. Call (310) 289-2999 or (213) 655-4693 for tickets and more information.

Michael Small has the score to the latest **Hollywood Pictures** release, *Consenting Adults*. The film stars **Kevin Kline** and **Mary Elizabeth Mastrantonio** as a couple who, befriending their neighbors (**Kevin Spacey** and **Rebecca Miller**), do a little wife-swapping and end up involved in a great big murder. In terms of actual songs **Small**, whose credits include *Klute*, *Parallax View* and *The Stepford Wives*, has given us a version of "Cheek to Cheek" sung by **Spacey**. **MC**



Skatenigs

Joy Lambert

like the new CD just fine, but we wonder about the title-emblazoned condom that came with it. What, exactly, are you Skatenig guys implying about music journalists?

Vanessa Williams (the actress, not our singing cover girl) has her latest big screen appearance as **Anne-Marie McCoy** in *Candyman*. The flick's premise has



Kevin Kline and Mary Elizabeth Mastrantonio star in Consenting Adults

Local Notes

By Michael Amicone

Contributors include Pat Lewis, James Tuverson and Cleta Cohen.



Alfred Thornton

MAY HELP: Scotti Bros. female rap act and daughter of boxing legend Muhammad Ali, May May, is pictured recording station I.D.'s for School Entertainment & Activities Program's radio network, KDION. The tags will be used to urge students to stay in school and to introduce the remix of her single, "When I Enter His Mind."

CROWESHOW: Black Crowes vocalist Chris Robinson (sporting a new beard) is arguably the most active frontman in rock. However, during the band's recent stint at the Greek Theatre, his shoulders were unable to carry the weight placed upon them by the other, more listless, members of the band (some interaction between the band members would've added more visual impact). On a positive note, it is always refreshing to hear Robinson's whiskey-soaked, Rod Stewart-influenced voice; no matter how many times he has performed songs like "She Talks To Angels," he manages to bring plenty of passion and emotion to them. Add to that the non-pretentious, loose-as-a-goose attitude that the remaining members have, and you can see the potential for longevity. It's just that the Black Crowes need to find a more conducive way to communicate their songs in a concert environment the size of the Greek Theatre. I suppose a two-month stint at the Whisky would be out of the question? —PL



JAMMING WITH GILBERT: Mr. Big guitarist Paul Gilbert recently made 300 fans very happy when he and his sometimes band, the Electric Fence, performed at the Guitar Center on Sunset Blvd. The show began as an instructional clinic and ended as a mini-concert, with pal, ex-Judas Priest frontman Rob Halford (who disguised himself to avoid premature recognition), jumping out of the audience to accompany Gilbert on four songs. Following his impromptu performance, Halford discussed his new project, the Storm. If all the details can be worked out, the new band will be entering the studio early next year. —JT

AWARD WINNERS: Singer-songwriter Harriet Schock ("That Ain't No Way To Treat A Lady") and veteran producer Nik Venet (Beach Boys, Linda Ronstadt) are pictured receiving their special community awards from the Church of Scientology, presented to the two veterans in recognition of their achievements and leadership in the Los Angeles entertainment community. The award ceremony was held at the new Garden Pavilion performing arts facility in Hollywood.



Pat Lewis



SONGWRITER SUMMIT: Suzanne Vega recently shared a couch and conversation with her longtime hero, Leonard Cohen. This intriguingly erotic conversation/interview, fueled by a bottle of wine and focusing on Vega's current A&M release, 99.9F, a fine album mixing the best of her folk rock instincts with harder-edged dance rhythms and offbeat arrangements, will be broadcast on international radio worldwide.



FRESH DANISH: Jann Wenner, publisher of Rolling Stone magazine, and Morgan Creek recording act Mary's Danish are pictured backstage at a taping of The Tonight Show. Welner and Mary's Danish, whose new effort, the Peter Asher-produced American Standard, is winning back some of the converts the band lost with their rambling, uneven Morgan Creek debut, Circa, were recent guests on the late night show. Pictured (L-R): Wag of Mary's Danish, Jann Wenner, Julie Ritter, JBJ, David King, Gretchen Seager and Louis Gutierrez of Mary's Danish.



BEAUTIES AND THE BEASTS: Gasolne Alley recording artists the Beauties recently visited the Uni Distribution offices. The band, which features Jason Nesmith, son of Monkee Michael Nesmith, is currently on a cross-country tour promoting their self-titled debut release.



BACKSTAGE PALS: Restless recording act the Del Rubio Triplets and Piece of Mind artists Too Many Joes are pictured backstage at the recent Long Beach Day of Music festival, where both groups performed acoustic sets.



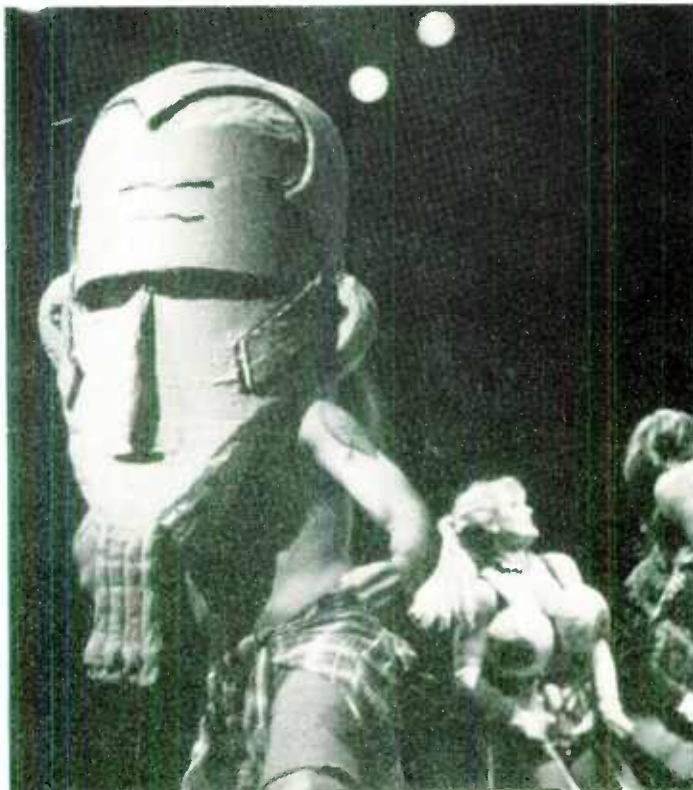
HARD ROCKING PARTY: Cherry Lane Music threw a party at the L.A. Hard Rock Cafe to celebrate the launching of a new video line. Each title in this "group portrait" series will focus on one band, covering them

from A to Z through exclusive profiles and concert and studio footage. The first video release profiles Atlantic act Mr. Big. Pictured (L-R): Billy Sheehan of Mr. Big, Guitar Recordings Director Trudy Lartz, Cherry Lane's Barbara Seerman, Cherry Lane GM Mike Connelly, Mr. Big's Paul Gilbert, Cherry Lane's Elaine Spinelli, Pat Torpey of Mr. Big, Cherry Lane Senior VP Aida Gurwicz and Eric Martin of Mr. Big.



Pat Lewis

THE BEAT GOES ON: As purveyors of the British ska revival of the early-to-mid Eighties, Dave Wakeling and Ranking Roger enjoyed a good deal of success fronting the band English Beat and later, General Public. Recently, the two ex-English Beat frontmen, the former currently fronting the band the Free Radicals, and the latter fronting Special Beat, treated an appreciative crowd to a few English Beat chestnuts, including a raucous version of "Mirror In The Bathroom" and a somewhat more subdued "Sooner Or Later." The brief set occurred when Wakeling joined Special Beat during the band's encore performance at the Coach House. Dave Wakeling (pictured right) and the Free Radicals and Special Beat were in the Southland for this Coach House date and another performance at the Palace in Hollywood. —CC



Lindsay Brice

CEREAL KILLERS: Offbeat Zoo Entertainment video band Green Jello is pictured during a recent Palace performance. This colorful group, like gross-out costumed band Gwar, is an eleven-member ensemble whose members dress in all manner of regalia, rotating and changing costumes for each song, including such wholesome characters as Shit Man and (pictured above) Pinata Head and Sadistica. The ensemble's video debut release is entitled Cereal Killer and contains eleven videos, including "Three Little Pigs," "The Misadventures Of Shit Man" and "Electric Harley House (Of Love)." —CC

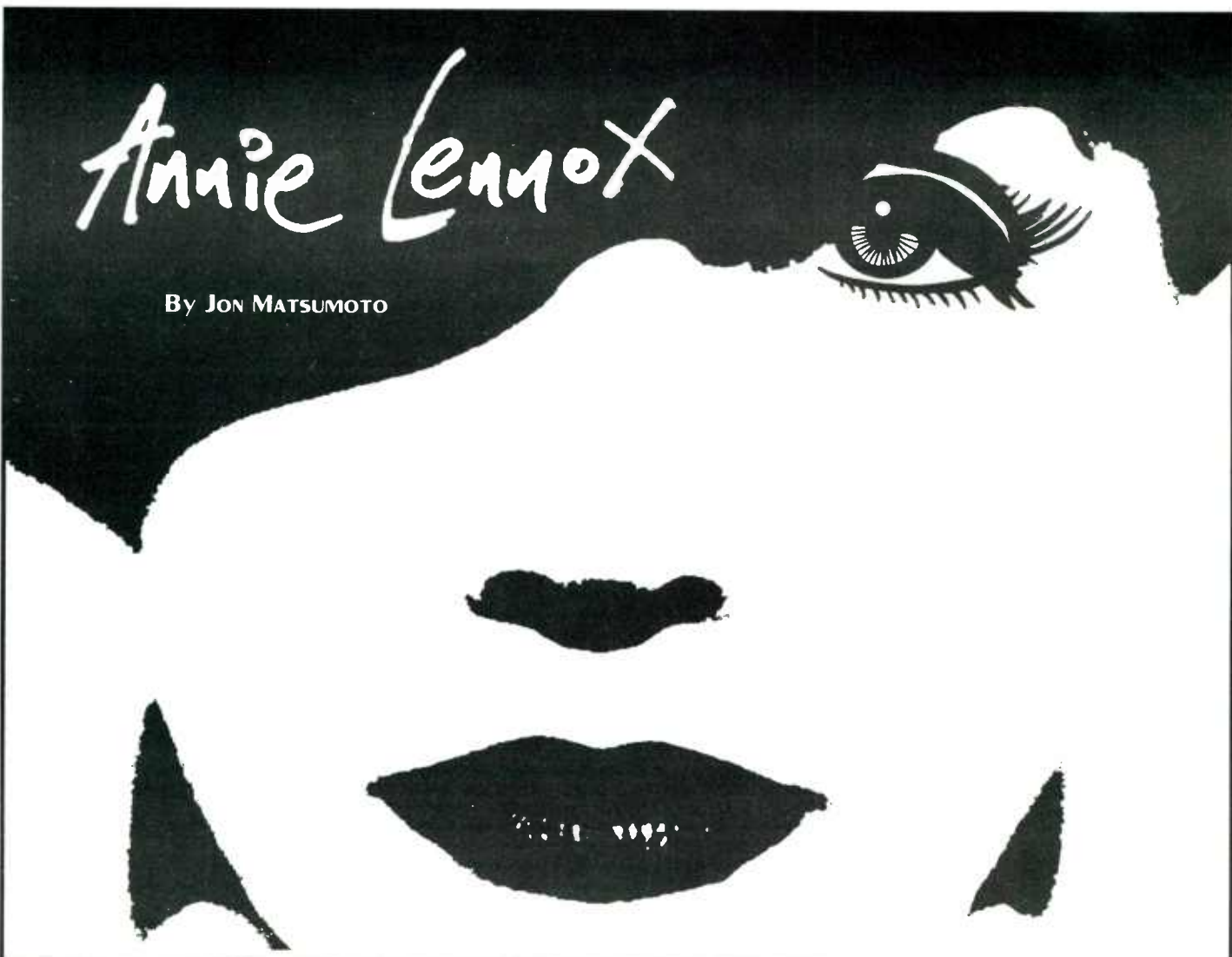
MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

HURTS SO GOOD: John Cougar is the latest victim of violence at a Who concert. Cougar's now sporting six stitches in his head after being knocked unconscious when he was hit with a bottle while opening for the Who in Arizona. Once the bleeding was stopped, Cougar returned to the stage wearing a hard hat and finished his set, opening with "Hurts So Good."
IN THE 'BREAKING UP IS HARD TO DO' DEPARTMENT: Paul Weller, leader of the Jam, has confirmed that the group will break up at the end of the year. "I feel we have achieved all we can together as a group, both musically and commercially. I want all we have achieved to count for something, and most of all, I'd hate to end up old and embarrassing like so many other groups do," Weller said.

Annie Lennox

By JON MATSUMOTO



IN ROCK & ROLL, IT'S OFTEN ASSUMED THAT A PERFORMER'S ONSTAGE PERSONA MUST REFLECT HIS OR HER OFF-STAGE PERSONALITY. IN MANY CASES THAT ASSUMPTION IS AN ACCURATE ONE. FOR INSTANCE, THERE IS LITTLE REASON TO DOUBT THAT THE REAL MADONNA AND THE REAL AXL ROSE ARE THAT DIFFERENT FROM THE PERSONALITIES THEY PROJECT IN THEIR MUSIC AND CONCERTS.

BUT, IN THE CASE OF ANNIE LENNOX, WHAT YOU SEE ONSTAGE IS NOT NECESSARILY WHAT YOU GET OFF-STAGE. AS THE LEAD SINGER OF THE EURYTHMICS, LENNOX EXUDED THE CONFIDENCE AND SHOWMANSHIP OF A BORN ENTERTAINER. SHE WAS TOUGH; SHE WAS, AS ONE WRITER DUBBED HER, THE ICE PRINCESS.

HOWEVER, IN REALITY, THE SCOTTISH SINGER READILY ADMITS THAT SHE CAN BE A BUNDLE OF INSECURITIES. INDEED, SHE WAS SO WORRIED ABOUT THE QUALITY OF HER FIRST SOLO ALBUM, *DIVA*, THAT SHE SERIOUSLY WONDERED WHETHER IT WAS WORTHY OF PUBLIC EXPOSURE.

"I HAD NO EXPECTATIONS FOR THIS RECORD WHATSOEVER. IN FACT, I WAS EVEN CONSIDER-

ING NOT GIVING IT TO THE RECORD COMPANY. KNOWING MY LUCK, I THOUGHT IT WOULD DO DISMALLY," REVEALS LENNOX WITH A BIT OF A NERVOUS CHUCKLE.

WE SHOULD ALL HAVE SUCH BAD LUCK. *DIVA*—RELEASED LAST APRIL—RECENTLY REACHED PLATINUM STATUS IN THE UNITED STATES. PROPELLED BY THE GORGEOUS BALLAD "WHY," AND HER CURRENT HIT, "WALKING ON BROKEN GLASS," THE ALBUM HAS PUT LENNOX BACK ON THE POP MAP IN A BIG WAY (ALL THE MORE IMPRESSIVE, SINCE THE LAST TWO EURYTHMICS STUDIO ALBUMS, *SAVAGE* AND *WE TOO ARE ONE*, WERE DISAPPOINTING WORKS THAT WENT LARGELY UNNOTICED).

"I SUPPOSE IF *DIVA* HAD BEEN A DISMAL FAILURE, I WOULD HAVE CREEPT AWAY INTO SOME SAD CORNER SOMEWHERE AND GIVEN MYSELF UP FOR LOST," SHE SAYS. "BUT, BECAUSE IT HAS HAD THE RECOGNITION OF COMMERCIAL SUCCESS, I FEEL...REAFFIRMED."

LENNOX SAYS MAKING HER FIRST SOLO RECORD WAS A "LIBERATING" EXPERIENCE. SHE WANTED TO FACE THE CHALLENGE OF MAKING HER OWN ALBUM, BUT THAT DOESN'T MEAN IT WAS AN

EASY OR PAINLESS PROCESS.

"ALTHOUGH I WORKED CLOSELY WITH STEVE LIPSON, WHO PRODUCED THE RECORD, AT TIMES IT WAS ALSO FRIGHTENING," STATES LENNOX WITH A LIGHT SCOTTISH ACCENT. "TO BE ALONE IN THE WRITING SITUATION WITH NO ONE ELSE TO GIVE YOU FEEDBACK IS VERY CHALLENGING. IT WAS SOMETHING I DECIDED TO DO, AND I KNEW I HAD TO GRIT MY TEETH AND BEAR IT.

"I HAD TO EXPOSE STEVE TO A GREAT DEAL OF THROWING MY HANDS UP IN THE AIR AND WASHING MY HANDS OF IT. BECAUSE I'M A GREAT GIVER-UPPER—I ALWAYS GIVE UP ON THINGS. I NEED SOMEONE TO LEAD ME TO THE GRINDSTONE. I SUPPOSE OVER THE YEARS THEY DID THAT A LOT WITH ME—LEADING ME TO THE GRINDSTONE."

IN THE EURYTHMICS, IT WAS LENNOX'S PARTNER DAVE STEWART WHO HELPED MOTIVATE HER. TOGETHER THEY PRODUCED SOME OF THE MOST INVENTIVE POP MUSIC OF THE EIGHTIES. LENNOX'S COMMANDING AND SOULFUL VOICE WAS A PERFECT MATCH FOR THE DUO'S ECLECTIC SONGS, WHICH INCLUDED

SYNTHESIZED EURO-POP ("SWEET DREAMS [ARE MADE OF THIS]"), ROCK ("I NEED A MAN") AND R&B ("WOULD I LIE TO YOU?").

AT THE DUO'S PEAK, THE EURYTHMICS WERE BUILT ON A STRONG, CO-DEPENDENT CREATIVE PARTNERSHIP BETWEEN LENNOX AND STEWART. BUT AS TIME MARCHED ON, LENNOX SAYS THAT WORKING RELATIONSHIP BEGAN TO GROW PREDICTABLE AND STALE. BY THE LATE EIGHTIES, THE DUO'S INTERACTION HAD BECOME TENSE AND ACIDIC, MAKING IT TOUGH AT TIMES FOR THEM TO EVEN BE IN THE SAME ROOM TOGETHER.

"AFTER A WHILE YOU SORT OF EXPECT THAT HE'S GOING TO DO THIS AND I'M GOING TO DO THAT," SAYS LENNOX. "WE HAD DONE THAT TOO LONG. WE BOTH NEEDED NEW CHALLENGES AND NEW DEMANDS. I DEFINITELY WANTED TO PUT NEW DEMANDS ON MYSELF, OTHERWISE YOU TREAD WATER AND YOU NEVER GROW."

AS THE EURYTHMICS WOUND TO A CLOSE, LENNOX WAS ALSO BEGINNING TO DEVELOP A STRONG FAMILY LIFE AWAY FROM MUSIC. IN 1988 SHE MARRIED ISRAELI DOCUMENTARY FILMMAKER URI FRUCHTMANN. AT THE END OF THAT SAME YEAR, LENNOX GAVE BIRTH TO A STILL-BORN BABY. BUT IN 1990, THE COUPLE HAD A HEALTHY GIRL, LOLA, WHO LENNOX SAYS HAS CHANGED AND ENRICHED HER LIFE BEYOND MEASURE.

"I KNEW THAT I WANTED TO HAVE A BABY," SAYS LENNOX. "I HAD NO GUARANTEE THAT IT WOULD HAPPEN. BEING A WOMAN IN MY THIRTIES, IT WAS A STRANGE TIME; IT'S A STRANGE TIME FOR ALL WOMEN. IT'S KIND OF LIKE YOU'RE EITHER GOING TO BE ABLE TO LAY THAT FAMILY FOUNDATION, OR YOU'RE NOT. WE JUST WANTED TO HAVE A FAMILY. WE WANTED TO LIVE THIS LIFE THAT DIDN'T PUT EURYTHMICS FIRST."

WITH A MORE BALANCED LIFE TO LEAD, LENNOX SAYS SHE FEELS FAR LESS PRESSURE TO CONFORM TO OUTSIDE EXPECTATIONS. WHEN SHE WAS IN THE EURYTHMICS, LENNOX OFTEN FELT COMPELLED TO LIVE UP TO HER PUBLIC PERSONA; TO BE THAT CHARISMATIC POP STAR.

"I'VE GROWN TO UNDERSTAND THAT THE PERSON THAT I AM IS DIFFERENT FROM THE PERSONA THAT PEOPLE PERCEIVE ME AS, AND I DON'T NEED TO HIDE THAT," STATES THE LONDON-BASED LENNOX. "I DON'T NEED TO CREATE ANYTHING. I CAN JUST DO WHAT I DO, AND THAT'S OKAY. I USED TO FEEL PRESSURE TO BE THAT THING, WHICH DOESN'T EXIST ANYMORE. I HAVE NOW DISTANCED MYSELF FROM THAT MONSTROUS CREATION."

AFTER SOME TEN YEARS IN THE PUBLIC EYE, LENNOX STILL FEELS UNCOMFORTABLE WITH

HER OWN CELEBRITY. AND SHE SPENDS MUCH TIME TRYING TO COME TO GRIPS WITH THE EFFECT THAT TYPE OF PUBLIC ATTENTION HAS ON HER OWN PSYCHE. SHE DESCRIBES ENCOUNTERING TOTAL STRANGERS WHO KNOW SO MUCH ABOUT THE LIFE OF ANNIE LENNOX AS "SURREAL" AND "COMPLETELY MAD."



"I'VE GROWN TO UNDERSTAND THAT THE PERSON THAT I AM IS DIFFERENT FROM THE PERSONA THAT PEOPLE PERCEIVE ME AS, AND I DON'T NEED TO HIDE THAT."

IN THAT REGARD, LENNOX AND MADONNA ARE DIAMETRIC OPPOSITES. MADONNA SEEMS TO FEED OFF PUBLIC ATTENTION; LENNOX ALMOST FEELS PARALYZED BY IT. "I'M ALWAYS SORT OF REVIEWING THAT—HOW I FEEL ABOUT HER," SAYS LENNOX OF MADONNA, POP'S MASTER MANIPULATOR. "SOMETIMES I FEEL I'M BEING CONNED...SOMETIMES IT FEELS CONTROVERSIAL...SOMETIMES IT FEELS ARTISTIC...BUT THEN IT'S NOT. I DON'T KNOW. MUSICALLY, IT

DOESN'T TOUCH ME. CERTAINLY, I APPRECIATE THAT SHE WORKS INCREDIBLY HARD AT WHAT SHE DOES. SHE'S OBVIOUSLY OBSSIVE WITH IT. BUT I PERSONALLY COULDN'T LIVE UNDER THAT GLARE OF SPOTLIGHT."

YET, THERE IS A CONNECTION BETWEEN THE TWO SINGERS. LENNOX—MUCH LIKE MADONNA—WAS VIEWED AS A FASHION TREND-SETTER IN HER DAYS IN THE EURYTHMICS. BEGINNING WITH THE "SWEET DREAMS (ARE MADE OF THIS)" VIDEO, SHE HELPED MAKE ANDROGYNY CHIC. IN THE ENSUING YEARS, SHE CHANGED HER LOOK AND FASHION SENSIBILITIES WITH REGULARITY. SHE MOVED EASILY AND NATURALLY FROM THE GIRL WITH THE CLOSELY CROPPED ORANGE HAIR ON THE *TOUCH* ALBUM COVER, TO THE SULTRY PIN-UP QUEEN ON THE FRONT OF *SAVAGE*. AND FEW WILL FORGET THE TIME LENNOX SHOWED UP AT THE GRAMMY AWARDS AS AN ELVIS IMPERSONATOR.

SOME CYNICS ASSUMED THAT LENNOX'S EVER-CHANGING APPEARANCE WAS SIMPLY PART OF SOME PREMEDITATED SCHEME TO SELL RECORDS. NOT SO, SAYS LENNOX. "I'VE ALWAYS CHANGED THE WAY I LOOK. EVEN IF I DIDN'T HAVE MY PICTURE TAKEN, I WOULD STILL CHANGE THE WAY I LOOK BECAUSE IT'S NATURAL FOR ME TO DO THAT. IT'S NOT SOMETHING THAT'S A MASTER PLAN."

BUT LENNOX ADMITS THAT HER ANDROGYNOUS FASHION SENSIBILITIES WERE A CONSCIOUS REBELLION AGAINST THE TRADITIONAL IMAGE OF THE ORNAMENTAL ROCK & ROLL CHICK. SHE DIDN'T WANT TO BE PERCEIVED AS A VACUOUS BOY TOY.

"CROSS-DRESSING HAD TO DO WITH SORT OF BEING CONSCIOUS OF HOW WOMEN ARE PORTRAYED AND HOW THEY PORTRAY THEMSELVES," RECALLS LENNOX. "IT WAS BEING AWARE FROM A VERY EARLY STAGE THAT I WASN'T THAT KIND OF CLICHÉD SINGER. I WANTED TO DO SOMETHING ELSE."

LENNOX HAS NOT TOURED TO SUPPORT HER NEW ALBUM AND HAS NO PLANS TO DO SO ANYTIME SOON. THESE DAYS FAMILY COMES FIRST. RECENTLY, SHE ANNOUNCED THAT SHE'S EXPECTING A SECOND CHILD SOMETIME IN THE SPRING. SO IT MAY BE A VERY LONG TIME BEFORE LENNOX FANS WILL BE ABLE TO CATCH HER IN CONCERT.

AND AFTER HEARING LENNOX'S DESCRIPTION OF LIFE ON THE ROAD AND HER OWN BOUTS WITH STAGE FRIGHT, IT'S UNLIKELY SHE'LL BE EXPERIENCING ANY TOUR WITHDRAWAL SYMPTOMS. "I TOURED FOR A VERY LONG PERIOD OF MY LIFE WITH THE EURYTHMICS," SHE SAYS. "IT'S LIKE ANYTHING THAT YOU GIVE A GREAT DEAL TO, YOU DO GET

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4AD

R E C O R D S

Robin Hurley Managing Director

By Oskar Scotti



Flash an index card emblazoned with the inscription 4AD before an average college history professor and he'll either stare vacantly into space or mumble something vague and unintelligible about the year Attila the Hun rampaged through Gaul. Try the same procedure with a KROQ aficionado and the results will be a lot more titillating. In most instances the outcome will be a lengthy filibuster detailing the history of some of the most inspiring Post Modern acts in the alternative realm.

In case you've been in exile in Siberia for the last decade, 4AD Records happens to be the current or previous residence of the Cocteau Twins, Lush, the Pixies, Bauhaus and Wolfgang Press, and that's just scratching the surface. When asked about his label's cryptic moniker, Robin Hurley, 4AD's U.S. Managing Director, merely smiles. "The main reason Ivo picked that name," he said of founder Ivo Watts Russell, "is that it sounded so bizarre, we knew no one else had it. Also, it rolls off the tongue well."

Hurley went on to explain that originally

the label, which splintered from another alternative mecca in Southern England, Beggar's Banquet, was called Axis Records but flip-flopped later after they were informed that another company with the same handle already existed. What's slightly bizarre is that when 4AD was first launched a decade ago, Hurley was involved in a profession light years removed from the glitz and glamour of show biz: agricultural engineering.

"I knew a guy who had a distribution company in the north of England," he said of his rather atypical switch from manure to music, "and he kind of encouraged me to get involved with the music business, which I'd already had a passion for anyway. After saving my pennies for three years, I patterned the company I'd started, which was based in Birmingham, Manchester, and the industrial heartland of England, on his company up north." At about the same time his distribution company began turning a profit, Robin began moonlighting with yet another distribution house/record label, Rough Trade, working two days a week at the London-

based firm. Yet, it wasn't long before fate intervened and he set sail for the alluring taste of a bigger opportunity abroad.

"After about a year, Rough Trade offered me a position overseeing a division in New York," he reflected somberly. "It was a good experience as I became more familiar with how things worked on this side of the Atlantic." Unfortunately, what Robin hoped would be an ongoing love affair with Manhattan soon went sour when things got rough for Rough Trade from a fiscal standpoint. Sensing pop immortality, they expanded too quickly and over-extended their delicate cash flow. Not long after arriving in New York, Rough Trade dissolved. Before long, Hurley was back in the U.K., having learned a valuable lesson that is paying big dividends today. That axiom amounts to: Think big; staff small. At present, 4AD Records—the Godhead of Post Modern music—sports a Spartan American division of five (count 'em) employees.

The five are ecstatic, however, having just inked an agreement with Warner Brothers Records who will be distributing, marketing and promoting 4AD's future signings in the states. As could be expected, Hurley spoke with a myriad of stateside companies prior to the signing and many, he remarked, expressed serious interest. "We talked with CBS, Capitol, Sire and Def American, to name a few," said Hurley. "In the end we picked Warner Brothers because they were willing to let us retain artistic input. The people at the top end of the Warner ladder are very knowledgeable with our type of music. Plus, they've got a tremendous track record. We hope we can stay with them for many years to come."

While Warner Bros. will be handling the bulk of 4AD's administrative work, the 'Beverly Hills Five,' as publicist Susan Arick refers to her work mates, will be behind the parent group every inch of the way, making sure that no stone is unturned in assuring their group's success. But Hurley says for the time being the staff will remain under a half a dozen as he feels more comfortable that way. "Call me a busy body," he says laughing, "but I like to know what everyone around here is doing. Growing too rapidly puts pressure on you." Shifting to a more somber tone he says, "Rough Trade got a little sidetracked at times by having all that money around. Sometimes you get so excited by what's coming in, you overlook the fact there's even more cash



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leaving. That's not going to happen at 4AD!"

This is not to say that the Beverly Hills situated firm will never expand, but Hurley asserts it would "take a platinum album or close to it" by one of his groups to allow them that comfort zone. "I don't know exactly what course we'd take or which area we'd expand in first," he mumbles, having obviously not given the matter of growth much thought. "Right now we all handle a number of jobs. I'm the contact for all the managers of the groups unless it's a special radio or press-related case, which Susan Arick [Director of Publicity & Video Promotion] takes care of."

Rounding out the staff as of August, 1992, are Marc Brown, Director of Radio Promotion, and Bev Chin, Retail and Marketing Chief. They are a diminutive group but versatile and hard working. That flexibility and work ethic allows this staff of five to handle a surprisingly hefty workload that would bog down other scaled down entities.

Nevertheless, juggling the needs of over a dozen bands while trying to satisfy their respective management companies must be a Herculean feat, to say the least. How do they accomplish it?

"Coordination is the key," says Robin Hurley. "We have a clause in the contracts of our acts whereby the majors who distribute them must have their marketing plans okay'd by us before they release the product. We work closely with Elektra on the Pixies, for instance, and collaborate on the marketing plans with them before the album hits retail and radio."

Noticing we have not touched upon many


of the new generation of 4AD acts, Robin is eager to steer the conversation in that direction. "We have a new band, Swallow," he says, "as well as another new recording act called Spirea X."

As always, 4AD has some rather unique acts ready to unveil and Hurley singles out the new Michael Brooks album, saying, "It should really turn some heads. He makes world music but with Western rock influences—something similar to Jah Wobble's record *Invader Of The Heart* album," expresses Hurley.

Robin then went on to list the Red House Painters, signed by A&R kingpin Watts-Russell, as another signing he's particularly high on at the moment.

"The great thing about Ivo is that he can really pick special groups out from all the dozens and dozens of demo tapes we get," he says, once again referring to the near legendary indy's founder. "Like Lush and the Pale Saints, two other groups we have out now who are gaining in popularity. The Red House Painters make music that sounds both haunting and riveting; really unlike anything else on the charts right now. They really defy convention."


Defying convention is the conventional approach for Robin Hurley and 4AD Records. Maybe that's why, in a marketplace strewn with the corpses of fallen imitators, they've been such an unqualified success. And the best is yet to come.

4AD can be reached at: 4AD, Inc., P.O. Box 461599, L.A., CA 90046. Telephone (310) 289-8770. 

◀ 21 ANNIE LENNOX

CERTAIN THINGS BACK. BUT I FOUND IT VERY EXHAUSTING, VERY LONELY AND VERY TOUGH. TO PERFORM LIVE NIGHT AFTER NIGHT, YOU HAVE TO HAVE THE MENTAL AND PHYSICAL PREPARATION OF AN ATHLETE. IT'S VERY CONFRONTATIONAL. I FEEL VERY EXPOSED. I HAVE TO DRAW ON ALL OF MY RESOURCES, LIKE A BOXER."

DESPITE HER STAGE FRIGHT AND HER INSECURITIES ABOUT HER OWN SONGS, IT'S UNLIKELY THAT ANNIE LENNOX WILL SOON LEAVE THE MUSIC BUSINESS AND COMMIT FULL TIME TO DOMESTICITY. WHEN SHE WAS PREGNANT WITH LOLA, SHE REALIZED THAT MAKING MUSIC WAS AN INTEGRAL PART OF HER AND THAT SHE COULDN'T IGNORE IT.

BUT, AT THE SAME TIME, LENNOX NO LONGER FEELS CONSUMED OR DRIVEN BY HER CAREER. SHE'S NOW READY TO LET THINGS HAPPEN NATURALLY. "I DON'T THINK IT'S POSSIBLE TO WORK AND WORK AND WORK," SHE EXPLAINS. "I WILL GO WHERE MY FANCY TAKES ME. AT A CERTAIN POINT, WHEN I HAVE THE URGE AND THE NOTION TO START TO APPROACH WRITING A NEW RECORD, I'LL DO IT. YOU SEE IT TAKES A TOTAL INVOLVEMENT. IT'S NOT SOMETHING I'M GOING TO JUMP INTO DIRECTLY AFTER *DIVA*, BECAUSE IT'S SO PSYCHOLOGICALLY DEMANDING. MAKING RECORDS HAS A LOT TO DO WITH THE REEVALUATION OF YOURSELF. YOU NEED THAT TIME TO BE JUST QUIET FOR A WHILE." 

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LOS ANGELES CLUB SCENE 70 YEARS

Los Angeles has long been one of the premier cities for live music. Sure, other cities boast their share of famous nightspots—Liverpool's *Cavern*, New York's *CBGB's* and London's the *Rainbow*—but pound for pound, the L.A. club scene has remained the most constant and voluminous. Legendary nightspots like the *Mocambo*, the *Trocadero* and even the *Starwood* all played a key part in our city's nightlife history and have all become ghosts in a city whose nightlife scene is constantly being reformed by the hands of time.

We've taken a 70-year overview of the highpoints in our L.A. club scene, commenting on incidents, bands and the clubs that have entered the history books. While we endeavored to cover all of the highpoints, we may have overlooked some people, places and things, and for this we apologize. Also, I must acknowledge two important historical sources: *The L.A. Musical History Tour* by Art Fein, and *This Is Hollywood: An Unusual Movieland Guide* by Ken Schessler. Also, many thanks to Heather Harris for providing these interesting club ads from the Sixties. Photos: Tom Farrell.

By Tom Farrell

1921 The Hollywood Bowl opens.

1923 Hollywood's first nightclub, the Montemarte Cafe, opens at 6757 Hollywood Blvd. With regular clientele that included Rudolph Valentino and Charlie Chaplin, the Montemarte marks the start of a thirty-five-year reign of movie celebrity-studded nightspots which would draw global acclaim; Bing Crosby was a regular performer during the club's heyday.

1927 The Hollywood Playhouse opens. Forty years later, it will change its name to the Palace.

1930 The Pantages opens.

1934 The Trocadero opens in West Hollywood and becomes one of the most popular clubs in Hollywood history.

1939 The Mocambo nightclub opens in West Hollywood.

1940 Built by *L.A. Times* publisher Norman Chandler, the Hollywood Palladium opens on the site where Hollywood filmed its first movies. Lawrence Welk played here every week for fifteen years.

1941 While movie stars flock to popular West Hollywood clubs, the black music scene takes root on Central Avenue. Lasting until the end of WWII, the black nightlife scene plays host to Cab Calloway, Billie Holiday, Duke Ellington, Count Basie, Lena Horne and Ella Fitzgerald.

1942 *Ciro's* opens at its original location. The spot will eventually become home to the Comedy Store.

1946 The Trocadero closes.

1948 Gangster Micky Cohen shot in Sherry's Restaurant, which eventually becomes Gazzarri's nightclub.

1949 Country singer Hank Penny opens the Palomino in North Hollywood.

1953 D.J. Dick "Huggy Boy" Hugg begins broadcasting a live R&B show from the storefront window of Dolphin's Record Store at the corner of Central and Vemon Avenue. The area becomes a popular hangout over the next several years.

1955 The birth of rock & roll.

1956 The Troubadour opens as a coffeehouse


at its original La Cienega location. A revival of L.A.'s black music scene shows several clubs springing up on Central Ave. Sam Cooke, Bobby Day and Pee-Wee Crayton emerge from this scene.

1958 As Hollywood's movie factory crumbles, the Mocambo closes, bringing the days of movie celebrity nightclubs to an end. Meanwhile, rock & roll finds its way into the Los Angeles scene, bringing such notables as Johnny Angel, the Penguins and a host of others to light. While Bell Gardens teen Eddie Cochran plays at the KRLA Teen Nightclub (which will eventually become the Lingerie), Pandora's Box on Crescent Heights and Sunset starts as a beatnik hangout. Bill Gazzarri opens his first club on La Cienega Blvd.

1960 The Crazy Horse twist club opens at the former location of *Ciro's*. The club lasts for one year, about as long as the twist craze. Gazzarri's moves to its present location.

1961 The Troubadour moves to its present location.

1962 The surf sound hits L.A., popularizing



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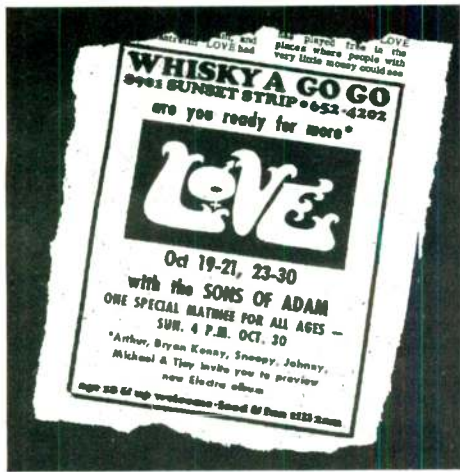
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the careers of Jan & Dean and the Beach Boys. On a local level, Dick Dale and the Del Tones establish themselves at the popular Rebellaire club in Redondo Beach, which becomes L.A.'s surf music headquarters.

1964 The Whisky opens.

1965 The Sixties hit L.A., starting a five-year heyday of local talent and club-going. As the Troubadour begins to establish itself as the folk music spot, Gazzari's, the London Fog and the Whisky rise to fame, playing host to such acts as the Seeds, Love, the Doors, Strawberry Alarm Clock, Iron Butterfly, Sonny & Cher, Lovin' Spoonful, the Monkees and a host of others. As Sixties-oriented clubs like the Trip, Wild Thing, Thee Experience and Pandora's Box come and go, the Hullabaloo (at the Aquarius Theater) begins a national broadcast for its teen audience, hosting Jan & Dean and Chad & Jeremy.

1966 The Sunset Strip riots lead to arrests, curfews and national press. Local officials come down hard on the Whisky, asking the club to change its name because of the alcohol reference. The club

temporarily obliges, and for a short time, becomes The Whisk. Bill Gazzari becomes a vocal opponent against the city, who wants to close all Sunset Strip rock clubs. Pandora's Box, located on the island across from what is now the Coconut Teaszer, closes down. The city claims it is a traffic obstruction.

1969 Filthy McNasty opens his eponymously titled nightclub at the location now occupied by the Central.

1970 For the next several years, L.A. is pretty much dormant for new local talent. Most big acts playing the club circuit are national performers from areas other than Los Angeles. During these years, local clubs hosted some of the biggest talent in the world. The Troubadour reigned for easy listening and folk music, booking Jackson Browne, Rita Coolidge, Carole King, Gordon Lightfoot and Joni Mitchell. The Whisky pulled in Led Zeppelin (with Alice Cooper opening), Lou Reed, the Kinks, the Who and the New York Dolls. Gazzari's Dance Contest became a popular club attraction and featured winners like Barbi Benton (1968) and Catherine Bach (1974).

1972 Rodney Bingenheimer's English Disco opens. Bingenheimer, formerly a stand-in for Monkee Davy Jones, opens his club to cater to the growing glitter rock trend sweeping England. The club lasts for several years before Bingenheimer becomes a disc jockey for KROQ and is visited by T. Rex, Slade, Suzi Quatro, the Sweet and Elvis Presley.

1973 The Roxy and the Rainbow open. Over the next few years, the Roxy will host Neil Young, David Bowie and Bruce Springsteen, among others.

1974 Chuck Landis opens the Country Club. For the first few years, it will maintain a "C&W music only" stance.

1975 The Starwood opens on Santa Monica Blvd. and establishes itself as the hard rock venue in Los Angeles. Slade, Van Halen, Quiet Riot, Black Oak Arkansas and others play the venue.

1976 Disco sweeps the United States.

1977 As *Music Connection* publishes its first issue, Van Halen signs to Warner Bros. and sets the stage for heavy metal in L.A.

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• Club Lingerie	6507 Sunset Blvd.	Hollywood	(213) 466-8557	1	3	7.8	7.4	7.2	8.9	6.9	6.9	6.0	51.1
• The Roxy	9009 Sunset Blvd.	West Hollywood	(310) 276-2222	2	1	8.9	8.5	6.6	7.4	7.0	3.3	4.0	45.7
• Coconut Teaszer	8117 Sunset Blvd.	West Hollywood	(310) 654-4773	3	7	4.9	3.9	7.2	7.1	6.8	7.1	7.4	44.4
• FM Station	11700 Victory Blvd.	North Hollywood	(818) 769-2220	4	5	6.7	7.4	4.8	5.0	5.1	7.5	6.9	43.4
• The Troubadour	9081 Santa Monica Blvd.	West Hollywood	(310) 276-1159	5	12	7.0	6.8	6.9	6.5	6.0	5.6	4.0	42.8
• Club With No Name	836 N. Highland	Hollywood	(213) 656-3226	6	2	5.6	5.1	5.0	4.9	7.7	6.0	8.4	42.7
• Whisky A Go Go	8901 Sunset Blvd.	West Hollywood	(310) 652-4202	7	4	7.3	7.2	5.2	6.9	7.2	4.0	4.4	42.2
• Gazzarri's	9039 Sunset Blvd.	West Hollywood	(310) 273-6606	8	15	6.2	6.0	6.2	4.7	5.4	4.6	5.8	38.9
• Spice	7070 Hollywood Blvd.	Hollywood	(213) 462-7072	9	14	6.2	6.9	4.4	4.8	5.7	5.7	4.9	38.6
• Raji's	6160 Hollywood Blvd.	Hollywood	(213) 469-4552	10	8	4.7	3.6	5.9	3.2	6.9	6.6	7.0	37.9
• Al's Bar	305 S. Hewitt St.	Downtown	(213) 687-3558	11	--	4.8	3.5	6.6	1.1	6.8	7.0	7.5	37.3
• English Acid	7969 Santa Monica Blvd.	Hollywood	(213) 960-9444	12	9	5.2	4.6	4.0	4.0	5.9	5.4	7.0	36.1
• X-Poseur 54	6655 Santa Monica Blvd.	Hollywood	(213) 462-1291	13	10	5.7	5.2	3.9	3.4	7.8	4.9	4.2	34.8
• The Cathouse	836 N. Highland	Hollywood	(213) 285-8470	14	6	5.4	5.0	2.4	4.0	7.6	5.8	4.3	34.5
• Blak N Bloo	7574 Sunset Blvd.	Hollywood	(213) 876-1120	15	--	7.6	4.9	3.8	3.0	4.6	5.6	4.0	33.5

ANALYSIS:

By Dave Snow

This being the second year we have conducted an anonymous club survey provides us the luxury of comparison. The black boxes indicate high scores and shaded boxes are the lowest (the clubs are ranked in order).

There is a new number one club this year. There are also two new entries on the chart due to the closing of the China Club and Madame Wong's.

Although reasons for a club closing are undoubtedly complex, comparing last year's club standings with this year's survey is, at the very least, an interesting exercise, and at the very most, a lesson in policy for those clubs struggling to stay afloat in a bad economy.

For instance: Out of fifteen clubs, the China Club ranked eleventh and Madame Wong's was thirteenth overall. Low scores in courtesy to bands and club atmosphere dragged down the China Club as well as having the lowest

scores in employee courtesy and drink prices. The lesson here might be if a club has the highest drink prices in town, then the club's employees shouldn't cop an attitude with the entertainers or patrons.

As for Madame Wong's, all scores were below average, but it seems that the club's lack of technical support was the deathknell for the venue (lowest scores in sound, lighting and club atmosphere). Equipment-wise, Raji's tied or did even worse than Madame Wong's last year and their standings in this year's survey reflect no improvements in light or sound.

One of the two new entries in this year's chart, Al's Bar, also seems to have some deficiencies in quality of equipment as well as a problem with attendance. It could just be the downtown location, but if Madame Wong's is any indication, the club owners should upgrade the P.A. and lights if they want to see a higher attendance.

Blak N Bloo is another nightclub popping up at the bottom of the chart this year. The

underground image could account for such a low ranking, but a little congeniality toward the bands might help the club out next year.

Riki Rachtman better not quit his day job because his club, Cathouse, had the biggest drop in ranking this year. Service with a smile could be what the employees need to give.

Surging this year are two long-standing West Hollywood hotspots—Gazzarri's squeezed up from last place in 1991, having made improvements in courtesy and atmosphere. The Troubadour is also on the rise, with better numbers in all categories except courtesy to bands. They're also the best price-wise.

As far as last year's top club, the Roxy, the best lighting and sound in town still doesn't cut it when your drink and cover prices are so high. And, once again, lack of courtesy to the bands is hereby noted.

The big story this year is the victory for Club Lingerie, with its combination of courtesy, nice atmosphere, decent equipment and reasonable prices. MC

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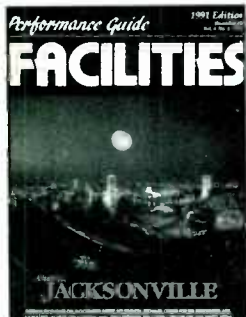
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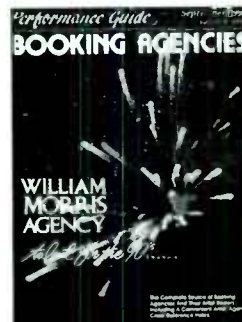
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◀ 25 L.A. Club History

1978 The punk and new wave movement hits Los Angeles. During its four-year reign, a new crop of local talent and venues spring up. Gazzarri's hosts the new wave television show, *Hollywood Heartbeat*.
Bands: Black Flag, the Germs, X, the Go-Gos, the Knack, the Busboys, the Naughty Sweeties, Fear, the Weirdos, Berlin.
Clubs: Cathay De Grande, Club '88, Madame Wong's, Masque, Atomic Cafe, Lingerie, Gazzarri's, Whisky.

1979 One of L.A.'s most unusual clubs, Flipper's Roller Disco, opens to a decade long stint. Various performers, including John Cougar Mellencamp, Prince and the Blisters played in the center stage while skaters whirled around them.

1980 Responding to the new wave of British heavy metal (Iron Maiden, Judas Priest), L.A. begins a six-year movement that launches many local artists to national acclaim and transforms many clubs into a rock format that still flourishes.
Bands: Quiet Riot, Mötley Crüe, W.A.S.P., Dokken, Ratt, Steeler, Rough Cutt, Armored Saint, Stryper, Dante Fox (Great White).
Clubs: Gazzarri's, Roxy, Troubadour, Country Club, Starwood, Perkins Palace.

1981 The Starwood is forced to close due to neighbor complaints and the owner's growing problems with the law.

1982 The Whisky temporarily shuts down. The gothic movement sets in on an underground level. The dark fashion statement is still adapted by many of today's local bands.
Bands: Christian Death, Choir Invisible, 45 Grave, Cathedral of Tears.
Clubs: TV, Madame Wong's, Lingerie.

1985 The Cathay De Grande closes. It will reopen a few years later as the China Club. The mod scene makes a brief comeback, and the equally short-lived mod hangout, the Cavem, gains national attention through television and mainstream press coverage.

1986 The Whisky re-opens. Triple X Records is formed and signs the Dils, Rhino 49 and Jane's Addiction. The label will go on to sign many local faves. The Cathouse opens. Pay-to-play starts. As alternative bands like Jane's Addiction and the Red Hot Chili Peppers grow in popularity, glam rock begins a two-year reign and launches the careers of many local performers who remove the make-up upon achieving national status.

Bands: Poison, Faster Pussycat, Odin, Jetboy, L.A. Guns, Mary Poppinz, Ruby Slippers, Guns N' Roses, Warrant.
Clubs: Scream, White Trash Au Go-Go, Troubadour, Gazzarri's, Cathouse, Roxy, Whisky, Country Club.

1988 With pay-to-play in full swing, the local scene subdivides into different factions of rock, metal and alternative, which remain constant for the next few years. While glam goes underground, the black hair, leather and tattoos look takes over.
Bands: Shark Island, Junkyard, Pretty Boy Floyd, Salty Dog, Tuff, the Zeros. Black Cherry, Kik Tracee, Bang Tango.
Clubs: Roxy, Whisky, Troubadour, Coconut Teaszer, Scream, Lingerie, Gazzarri's.

1989 The Country Club loses its liquor license and popularity.

1991 The China Club closes its doors. Bill Gazzarri dies. His club ends the once popular dance contests. Roxy/Rainbow proprietor Mario Maglieri requests that the Sunset Strip be given historical landmark status. The city agrees. Pay-to-play is in full swing and spreading, and many critics cite that the local scene is in its worst state ever.

L.A. SIGNINGS: A HISTORY

One of the most important factors of any club is who's playing there. After all, if it wasn't for the Beatles, who'd even know about the Cavem? That's why local clubs adorn their walls with photos and mementos of past clients that have gone on to greater things. These mementos, in the form of photos, gold records, contracts and autograph walls provide not only history, but proof of who actually has played there. We've compiled a list of many area clubs and researched or asked local bands what club were they inked out of and what club played the biggest role in getting them signed. Then we listed the club, the band and what label they were signed to, regardless of whether or not they're still with that particular label. A few things to note: Some bands owed their allegiance to more than one club, and many bands we spoke with weren't listed at all, since they avoided playing the club circuit all together.

- AL'S BAR**
 The Creamers Triple X
 Sativa Luv Box Gasoline Alley
- BOGART'S**
 Tender Fury Triple X
- CHINA CLUB**
 The Beauties Gasoline Alley
 Soul Kitchen Giant
- CLUB WITH NO NAME/ SCREAM**
 Jane's Addiction
 Triple X, Warner

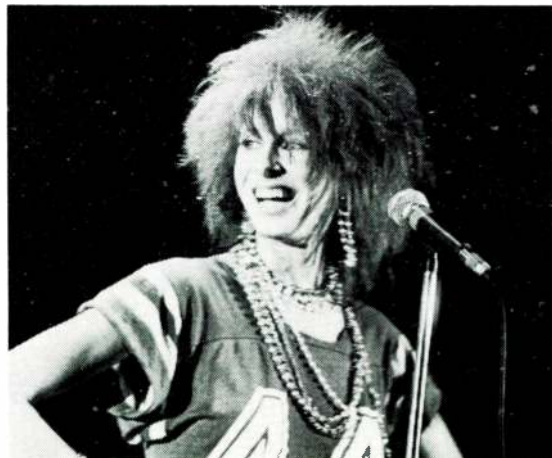
- Motorcycle Boy Triple X
 Human Drama RCA, Triple X
 XTRA Large Giant
 Junkyard Geffen
 Edan Hollywood
 Motorpsycho Hollywood
- COCONUT TEASZER**
 Kik Tracee RCA
 The Poorboys Hollywood
 Holy Water Piece Of Mind
 Haunted Garage Metal Blade
 Flies on Fire Atco

- COUNTRY CLUB**
 Dark Angel Relativity
 Warrant CBS/Sony
 Poison Enigma/Capitol
 Babylon A.D. Arista
- 8121**
 Mark Curry Virgin
- GASLIGHT**
 They Eat Their Own Relativity
 Spinout Relativity
- GREEN DOOR**
 The Poorboys Hollywood

- HIGHLAND GROUNDS/ WESTERN BEAT NIGHT**
 Rick Vincent Curb
- KING KING**
 Red Devils Def American
- CLUB LINGERIE**
 Holy Water Piece Of Mind
 Darling Cruel PolyGram
 Pleasure Thieves Hollywood
 Duchess De Sade Piece Of Mind
- MUSIC MACHINE**
 Precious Metal Chameleon

- PALOMINO**
 Joshua Path Quality
- RAJ'S**
 Liquid Jesus MCA
 Celebrity Skin Triple X
 Tommyknockers
 Sympathy For The Music Industry
- ROXY**
 Wildside Capitol
 Mozart SBK
 Jailhouse Enigma
 Pretty Boy Floyd MCA
 Dear Mr. President Atlantic
 Total Eclipse Tabu/A&M
- SHAMROCK**
 Spinout Relativity
- TROUBADOUR**
 Bang Bang Epic
 Tuff Titanium/Atlantic
 Babylon A.D. Arista
 Drive Zoo

- WATERS CLUB**
 Vandals Triple X
- THE WHISKY**
 Bang Gang Sinclair/MCA
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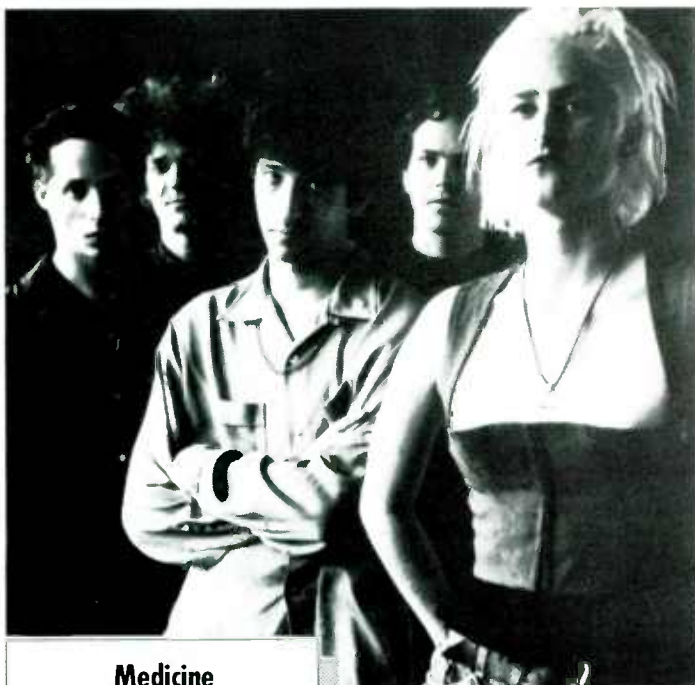
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Chris Curliaro

Medicine

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Phone: (818) 973-4545
Booking: N/A
Legal Rep: N/A
Band members: Eddie Ruscha, Jim Goodall, Brad Laner, Jim Putnam, Beth Thompson
Type of music: Heavy alternative
Date signed: March, 1992
A&R Rep: Marc Geiger

By Chuck Crisafulli

Something is horribly wrong with your stereo. Your grounds are ungrounded, your plugs are dirty, your tweeters are tweaked—something must be responsible for the grating, electronic death-tone coming out of your speakers. Hold on though, here comes a bass line, and a drum beat, and even some sweet harmonies. Your stereo is fine. You're just listening to Medicine.

This L.A.-based quintet has just released their first album, *Shot Forth Self Living*, on Def American, and their sound is not easily ignored. In the wake of bands like the Jesus and Mary Chain and My Bloody Valentine, Medicine is attempting to pump a little lifeblood into the music scene by breaking as many musical rules as possible. Their album is full of perfectly constructed pop tunes, but in executing those tunes—or better yet, electrocuting them—none of the standard pop protocols has been followed. Vocals worthy of *Smiley Smile* drift around what sound like downed power lines. Distorted guitars are layered like so much sonic stucco. Ham radios are abused for effect. And the damndest thing is that it all starts to sound lovely.

"I'm really happy with it," says

Brad Laner, one of Medicine's guitarists and vocalists, who was granted the unusual privilege of being able to produce his band's first record. "There was no outside interference. Nobody said, 'Do this' or 'Don't do that.' It turned out very personal sounding. We really wanted to make something that didn't sound like anything else."

The band had only been together about a year when their demo tapes impressed the folks at Def American. "They were either wise enough or foolish enough to let me produce," says Laner. "Part of our challenge was to see if we could make the album as nasty as the demos. I think it turned out nastier."

Laner had always been a home studio tinkerer and had played in bands with drummer Jim Goodall. Vocalist Beth Thompson was a veteran of the L.A. scene through her work with Four Way Cross. Bassist Eddie Ruscha, son of artist Ed Ruscha, and guitarist Jim Putnam are, in Laner's words, "typical artistic Valley dudes."

The band's distinctive sound was born through some decidedly low-tech experiments with guitars and tape machines. "Open-mindedness to sounds is crucial," Laner explains. "We make our sounds as important as our songs. We spent a lot of time learning to do things the wrong way."

And that was probably time well spent, since pop drones like "A Short Happy Life" and "Sweet Explosion" are simultaneously as catchy as an Abba ditty and as noisy as a roomful of malfunctioning appliances.

Laner is proud of the fact that *Shot Forth Self Living* is primarily a guitar album; no samplers or tape loops were used to get any of the startling effects. "It might sound like drudgery, but we actually play everything on the album. It's too abstract for me to sit at a computer to make music,"

he shrugs.

"We specialize in reckless precision. I like the Beach Boys as much as I love John Cage. I'm obsessed with harmony and melody and all the standard musical notions, but I'm also interested in putting them into a new context. I think that's the only way you can make a statement in rock anymore. But we came together out of a love for music and not out of some reactionary thing. We were lucky enough to get signed. Re-combinations are important. It's time for something new to happen."


Laner says that while the Medicine sound depends on a certain harshness, basic songwriting is still an important foundation. "We write songs. You have to. If you don't have a song you don't have anything. Songwriting can start with an acoustic guitar and a melody, and then our job in the studio is to make it Medicine."

As for the challenge of being a first time producer, Laner used some self-taught studio tricks and tried not to change the live sound the band had developed. Rather than use distortion on his guitar, he played it through an empty four-track tape machine. Most of the guitar tracks were recorded directly into the board in order to give them an upfront feel. The biggest problem Laner faced was keeping the balance between the assault of the guitars and the pulse of the rhythm section.

"We'd bring the guitars up high and the drums would start to disappear, so we'd bring the drums up and then the bass disappeared. We were always chasing our tail. Generally, the drums lost if there was a battle with the guitars. We have a great, powerful drummer, but thankfully he's a good sport."

Another interesting touch that Laner insisted on was keeping the vocals down in the mix and not including a lyric sheet with the disc. "I love the idea of people misinterpreting our lyrics. I like our words, and they mean a lot to me, but if they're really clear, that's the only way you can hear the song. We weren't trying to be vague or pretentious. It's a guitar album, and the vocals do their job by carrying the melody rather than by being the thing that people latch on to for communication."

And so, with their first dosage in the stores, Medicine is preparing for the Rollercoaster Tour with Jesus and Mary Chain, Curve and Spiritualized ("Our chance to pay our dues and eat it at the bottom of the bill," offers Laner).

He thinks for a moment before he describes how he'd like his band's music to affect listeners. "I'd like it to be an overwhelming musical experience. Everybody has his favorite record that moves him some way. We won't be the next Beatles, or even the next Nirvana. We're an anomaly. But we don't want to be an intellectual curiosity—'Oh look, they're making strange guitar noises.' I want us to move people. We want to be heavy." 



Medicine

Shot Forth Self Living
Def American

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Q Producer: Brad Laner
Q Top Cuts: "A Short Happy Life," "Five," "Queen Of Tension."
Q Material: It may take a few spins of the disc, but listeners who can handle the rawness and noisiness of Medicine's sound will discover that this band can write some pretty nifty tunes. Under the many layers of distorted and contorted guitars there is almost a bubblegum sensibility, and on a well put-together song like "A Short Happy Life" the band even achieves a kind of stately gracefulness. There's a lot of noise on this album, but it is wielded with a solid sense of composition and arrangement.

Q Musicianship: Well, these guys would probably be heckled out of the Musician's Institute, but it is possible to think of them as great players if you compare what they're trying to play to what they achieve. The band is bearing their share of comparisons to My Bloody Valentine, but a better parallel might be found in the noisier, odder passages of the *White Album*. The players of Medicine are grinding up the language of pop music into bits and pieces and then pasting it back together. Guitar fans who aren't exclusively concerned with clinical chops should find this disc a pretty interesting catalog of squonks and squeals, and despite the harsh backdrop, the vocals are mostly sweet and soothing, and occasionally angelic.

Q Production: If you can't get past the first 52 seconds of dirty white noise, you'll remember the record as one horribly annoying drone. But if you buy into Medicine's approach, it's a compelling album with some amazingly original textures to it. Brad Laner may have gotten lucky in being given the chance to produce, but he did a very good job of giving them a sound that isn't easily cubbyholed. And considering the amount of sheer din that's on this record, Laner did an impressive job of balancing it all into something musical.

Q Summary: Almost everyone will hate this record the first time they hear it. Some will go back to it and find that the music grows stronger with repeat listens. The rest will use Medicine's disc as a coaster for their coffee mugs. —Chuck Crisafulli



EVENTS SCHEDULE

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SATURDAY SUNDAY MONDAY TUESDAY WEDNESDAY

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3	10
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Julian Raymond of Babylon Minstrels

All the bands that put flyers on people's windshields, beware! The new citywide law now in effect makes it a misdemeanor to put handbills on people's windshields, punishable by a fine and/or six months in the county jail.

Sykotik Sinfoney will be doing their final show of the year at the Roxy on Thursday, December 10th, at 11:00 p.m.

Haunted Garage will be doing their final show of the year—and forever—on November 25th at the Coconut Teaszer. The band is breaking up due to musical differences.

Kell Raven will be doing his final show of the year at X-Poseur 54 on December 20th at midnight. Raven

will then be returning to the studio with producer/songwriter Howie Rice (Patti LaBelle, Kiss, Pointer Sisters).

The Babylon Minstrels have cancelled their plans to do a live performance in support of their self-titled EP on Hollywood. The band features ex-Bang Bang/Dear Mr. President frontman Julian Raymond, who has been doing a lot of production work lately with the Pleasure Thieves, Vanity Kills and Edan. In lieu of live performances, Raymond is in the studio at work on a new solo project.

We've heard that former Celebrity Skin singer Gary Jacoby will be releasing a solo album on Triple X Records. Rumor also has it that former Skin bassist Tim Ferris has fled to Japan to join a band called (now get this) Gary, Gary, Gary, Gay, Gay, Gay.

The Shamrock club has reopened. Former Hardly Dangerous singer Tomi Rae is handling booking/promotion.

English Acid will be holding a benefit show one day prior to Thanksgiving on Wednesday, November 25th, to benefit the L.A. Mission, which feeds and shelters the growing number of homeless. Headlining the seven-band event will be Atlantic act Stone Temple Pilots, (formerly known as Mighty Joe Young) Also playing will be Hollywood metalheads Motorpsycho, and Greta, who recently inked to Mercury. The event will be sponsored by Pirate Radio and recorded live by Westwood One.

Riding the success of their current industry buzz, avant-metallers Ministry have sold out their December 26th show at the Universal Amphitheatre and have booked a second show on the 27th. Opening are Sepultura and Helmet.

Orange county metallers Mesheen have added guitarist Billy Alexander to their ranks.

WESTERN BEAT

By Billy Block



Billy Block

Marty Stuart

The top showcases for L.A. country continue to attract great crowds and big names. At Ronnie Mack's Barndance, the "Hillbilly Rocker" himself, Marty Stuart, showed up, hung out and jammed all night long. Following bang-up performances by featured artists Kyle Waites, Elly Rome and Deborrah Leigh Porter, Stuart took to the stage. Many of our big-time local country players were on hand to pick with Marty. Uncle Dave Pearlman came alive at the pedal steel as he, Boy Howdy guitarist Cary Park and Stuart traded hot licks, while Desert Rose's Bill Bryson and Cajun rocker Keith Rosier shared bass chores. Drummer Danny O'Brian and I played the traps as Johnny Cash piano man Earl Pool Ball pounded the 88's. The crowd was thrilled to see Stuart and the local boys getting on so well.

The Los Angeles Songwriters Expo 16 was a great event. I was the moderator for the Hot Country panel that discussed country music's resurgence. On the panel were Curb recording artist Rick Vincent, Boy Howdy producer Chris Farren, music mogul Brad Parker, Unistar

Radio Network's VP of Programming Chris Kampmeler and the conference's keynote speaker Wendy Waldman.

Ray Doyle's CCMA-sponsored Country Writer's Spotlight featured Nashville-based/Bluewater Music's Re Winkler, a gifted country singer-songwriter who calls L.A. home. T. Cane Honey, recently back from his showcase for Polygram/Nashville, sang and played with Libby Floyd as she presented new material. Banjo virtuoso Cody Bryant picked up the six-string for a fine set of original material.

The Western Beat American Music Showcase featured one of Sixties pop music's most prolific writers, Graham Gouldman. Performing acoustically with Andrew Gold on guitar, Marc Jordan on keys and Jimmy Caprio on bass, the quartet had the packed house clapping and singing along to familiar Gouldman hits like "Bus Stop," "Heart Full Of Soul," "I'm Not In Love" and "For Your Love." Wendy Waldman shared her set with Brindle mates Kenny Edwards and Karla Bonoff. Third Stones' Betty Rosen beamed as Eddie Cunningham aroused a huge ovation following his set with co-writer Ed Berghoff. Bass legend Freebo revealed a tender side as he sang a beautiful set of love songs. A&M Records' newest American rock signee, Kevin Montgomery, was also very impressive. Kacey Jones kicked off the evening's festivities with a bluesy acoustic set accompanied by Dorian Michael. On the Western Beat scene were Dusty Wakeman (Dwight Yoakam, Lucinda Williams) and Rob Bleetstein. Bleetstein, whose most recent gig (he's currently seeking employment) was managing Robt. Earl Keen Jr., made good use of the schmoozatorium as he acclimated to the L.A. songwriter scene. The Dec. 3rd Western Beat will feature Brindle, Steve Seskin, Gary Burr, Wiley and the Wild West Show, Reine River, the Rhinestone Homeboys, Rick Vincent and Brad Parker.



Tom Farrell

Tim Ferris of Celebrity Skin.



Billy Block

Caprio, Gouldman and Gold at Western Beat



JAZZ

By Scott Yanow



Chick Corea

Trumpeter **Jeff Beal**, who recently moved to the San Fernando Valley, performed with an all-star quintet at **Le Cafe**. In addition to the fine guitarist **Steve Cardenas**, Beal's group featured pianist **John Beasley**, drummer **Dave Weckl** and **John Patitucci** (one of the world's great bassists), but the real star may have been Beal's complex originals. Such new songs as "The Three Graces," "Through A Glass Dingaling," "For Miles" and "Three Legged Race" displayed both lyricism and passion and somehow did not seem all that difficult to these virtuoso jazzmen, but neither of the selections was a simple jam session device. Beal's warm tone on both trumpet and fluegelhorn made the music seem somewhat accessible as did the funky grooves set by Beasley and Patitucci.

Speaking of John Patitucci, his **Heart Of The Bass** is one of the two first releases by **Chick Corea's** new label, **Stretch Records**. Coming up will be rereleases of two of Chick's earlier dates: **Touchstone** (the last

of the **Return to Forever** recordings) and **Three Quartets**, a meeting with **Michael Brecker** that will also include some unreleased performances.

Bob Florence's Limited Edition, one of the most exciting big bands based in Los Angeles, had a memorable two-night engagement at the **Moonlight Tango Cafe** during which they recorded their first disc for the **MAMA Foundation**, an up-and-coming jazz label. Florence's arrangements are always colorful and full of surprises. With such soloists as the pianist-leader, altoist **Lanny Morgan** (one of Los Angeles' treasures), tenorman **Dick Mitchell** and trumpeters **Warren Leuning** and **Steve Huffsteter**, among others, the brilliant orchestra read through the fairly new charts as if they'd been playing them for many years. Particularly noteworthy were "Slimehouse" (which was in the Count Basie tradition), "Lester Left Town" and an abstract "Come Rain Or Come Shine."

Upcoming: **The Jazz Bakery** (310-271-9039) welcomes **Oscar Brashear** and **Billy Childs** (Nov. 21), a tribute to **Jimmy Rowles** (Nov. 27) and **Teddy Edwards** (Nov. 28), **Catalina's** (213-466-2210) hosts singer **Trudy Desmond** (Nov. 23), **Ray Brown's Trio** (Oct. 24-29), **Bob Florence's Limited Edition** (Nov. 30) and **Charles Fambrough's Quintet** (Dec. 1-6), **Le Cafe** (818-986-2662) features **John Beasley** (Nov. 22), **Atmosphere** (213-243-5166) has **Kevin Toney** (Nov. 22) and **Nedra Wheeler** (Nov. 28), the fine fusion group **Continuum** visits the **Westside Wok** (213-267-1830) on Nov. 20, **Tribal Tech** roars in **At My Place** (310-451-8597) on Dec. 1 and the **Moonlight Tango Cafe** (818-788-2000) features big bands led by **Med Flory** (Nov. 24), **Les Hooper** (Dec. 1) and **Tom Garvin** (Dec. 8).



John Patitucci

URBAN CONTEMPORARY

By Gary Jackson



Immature

Ah, to be in the position of being a talented musician in the age of rap, sampling, MIDI, technology, synthesizers, Linn drums and the like. It's got to be frustrating as hell, because in the world of modern popular music, fragmentation has taken its prejudicial toll on the African-American musician. In order to be recognized as a virtuoso on one's instrument, African-Americans must ply their trade in the jazz field. Witness **Branford & Wynton Marsalis** and such lesser-knowns as **Najee**, etc. Test: Name the best black guitarist in urban music, rap or funk. **Paul Jackson**, maybe, but beyond that, it's a stretch. Switch instruments to bass, drums, piano, whatever. You'll be brain dead before you can name one of distinction.

That's a sad play on music, and the world, today. There are musicians who would love to boast of their talents beyond the framework of urban music, but because of the strictures placed on the Nineties black artists, exploration by these artists beyond the Bermuda Triangle of black music is discouraged. Who's

to blame? Hard to say. Should we place blame on the doorstep of record labels, radio, the media...who?

In that vein, let's see if we can avoid the syndrome by spotlighting a super-talented musician who is well-versed in funk, rock, fusion, rap, jazz and urban. His name is **Les July**, a well-respected L.A. musician who doubles as an accomplished songwriter. He's got a tape (and a video) floating throughout the industry that accents those abilities along with a solid vocal delivery. His obvious influence is **Jimi Hendrix**, but there are substantial elements of all the aforementioned genres of black and rock music. My first impression upon viewing the video is that of a bass-playing **Lenny Kravitz**. July's approach and ability to mix crucial elements of pop and funk have attracted the "creme de la creme" of the L.A. music scene. He's played with such diversities as producer **Nile Rodgers**, **Guns N' Roses' Slash**, rappers **Eric B & Rakim**, comedian **Sam Kinison** and **Mick Jagger**.

Now, July has teamed with former **Bus Boy Brian O'Neal** in a band called **Black Bart**, and is juggling other important projects. Should the music world break the stigma of casting a jaundiced eye to every black musician who comes down the pike, **Les July** is a respectable candidate to show the world more than just a funky side to life.

Atlanta's got **Kris Kross**, but now the world will know of Los Angeles' contribution to "kiddie rap." In a word, **Immature**, a three-member act that ranges in age from nine to ten years. Their outrageous approach includes billowy hats and caps and Rasta-style hair cuts, along with such names as **Batman**, **Half-Pint** and **Romeo**. An album called **On Our Worst Behavior** has spawned such titles as "Meet Me Outside," "Be My Girl" and "Honey Dip." But what's most attractive about this group is that they front a real live band—funky as you wanna be! Incidentally, **Batman** was the voice behind the lead character in the late **Robin Harris** film, **Bebe's Kids**. **MC**



Les July

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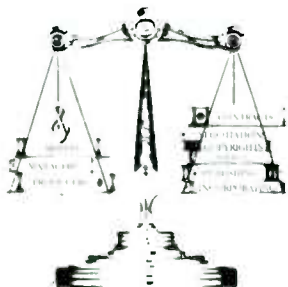
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CLUB REVIEWS

Life, Sex & Death

The Palace

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Warner Bros. Publicity:
(818) 953-3224

□ **The Players:** Stanley, vocals, piano; Alex Kayne, guitars, backing vocals; Bill E. Gar, bass, backing vocals; Brian Michael Horak, drums.

□ **Material:** Life, Sex & Death blasts out hard rock with a slight Cheap Trick flavor that is hook-laden and memorable. Note their opening cut, "We're Here Now," which might provoke a thought or two about Cheap Trick's intro "Hello Ladies & Gentlemen." LSD doesn't cop their formula, however, the leanings seem unintentional, and probably serve only as a base to compare them. LSD's songs are slightly off the beaten track, with titles like "Some Fuckin' Shit Ass" and "Jawhol Asshole." I can see where this band would run into trouble on the airwaves. Their most memorable song was definitely the anthemic "School's For Fools."

□ **Musicianship:** Stanley's voice is about as unkempt as his appearance. He hits all his notes, but like a runaway train sloshing about the track. His voice is memorable, soulful and suited for the band's "in-yer-face" vibe. Kayne kicks out a full-blast tone that Johnny Thunders would be proud of—his sound batters and assaults. Gar and Horak's rhythm section was admirable for the most part, with the upper end going to Gar and his rambunctious playing style.

□ **Performance:** LSD's long suit. Still the band's focal point, hobo-like lead singer Stanley started the show in his now-familiar raggedy clothes, homeless appearance (complete with a toned-down but still noticeable body odor), wandering through the audience with his cordless mic.



LSD: A focus on attitude.

He grabbed an acoustic guitar (with a roadie holding his vocal mic) and launched into the intro for "We're Here Now" much to the audience's curiosity and approval. Onstage, Stanley's orchestrated St. Vitus dance seemed to incorporate elements that "took the piss" out of other rock frontmen. Whatever the reason, Stanley is always entertaining. The rest of the band's stage philosophy was steeped in the New York Dolls' noisy kick-it-out vibe, which focuses more on attitude than

hitting all the right notes. LSD did both, and with a vibe that discredited the over-polished, sampled vibe of too many of today's rock bands.

□ **Summary:** Although the world would seem to need a band like LSD and their N.Y. Dolls/Sex Pistols headspace, I don't know if they're ready for it yet. LSD shocks, rocks and kicks their audience into an emotional response. One weekend warrior rocker (who was obviously there to see the formula pop-metal of headliners Lynch Mob) muttered, "These guys are noise!" Hmmm. Sounds like my parent's reaction to the music I listened to, but we're stuck in an era where most teenagers could easily listen to their favorite rock records with mom and dad listening—"Oh, that's nice Billy! And what are they called?" Life, Sex & Death is not about parental approved rock & roll, but I think they're a little closer to the real spirit of rebellious, stand-on-your-own rock that most people are aware of, or willing to admit. You can keep your sampled, polished, government and radio approved, drug-free corporate rock. Personally, I'd rather take LSD.

—Tom Farrell

Soul Talkers

Club Lingerie

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** David James, GLO Management: (818) 902-9261

□ **The Players:** Gonz Ozen, vocals;



Soul Talkers: A diverse set.

Toni C. Holiday

CLUB REVIEWS



Larry Hernandez

Moris Tepper: All for one!

Joe James, guitar; Roger Baer, bass; Stevie G., drums; Julie Airali and Rosanna DiLoretta, background vocals.

□ **Material:** Perhaps Soul Talkers' greatest strength lies in their early English, R&B-flavored repertoire. The sound is rounded out by a moody psychedelic vibe, some well thought out commercial hooks and a whole lot of harmony that overwhelmingly prevails. The second song in their 45-minute set, "Where Are You," was well punctuated by the female backing vocalists. On the flip side, it was a bit heavy on the percussion, which tended to overshadow the velvety smooth vocals of frontman Ozen. However, the band's best material was their most low-key. Case in point: Songs like "Feel" and "You Say Goodbye" managed to showcase the band's songwriting and talent rather than their ability to arrange complex multi-part compositions.

□ **Musicianship:** Without a doubt, the most distinctive talents in the band belong to vocalist Ozen and guitarist James. Ozen's rich, powerful voice is chock full of diversity. At times, wrenched with emotion, at others, filled with the uplifting spirit of a gleeful choirboy. The talent of James blends well with Ozen's. Although, sometimes the guitar solos were a bit technical—even if Ozen's

well-trained vocals beg for guitar perfection. Possibly the weakest link in the band were the backing vocals. But don't get me wrong—both women have beautiful voices. In a nutshell, the timing and delivery seemed forced, which subsequently distracted from Ozen—a true crime in itself.

□ **Performance:** Playing to a sparse audience, Soul Talkers did the best with what they had to work with. Unfortunately, stage presence isn't the band's strongest suit. At times, both bassist Stevie and guitarist James seemed withdrawn—as if playing in their garage rather than to an audience. Performance-wise, Ozen, Baer and the backing vocalists were the most perky—joyfully shaking and grinding to the soulful groove. They were also the most generous with audience contact—so much so that I swear they caught me scribbling notes in the corner.

□ **Summary:** Soul Talkers are a band with obvious potential, they just need to iron out a few wrinkles. This could be achieved by toning down the busy nature of some of the songs and performing with more collective unity. There's really nothing missing, talent-wise or material-wise, I simply found it too hard to concentrate with so much going on.

—Judy Jade Miller

Moris Tepper

Nomads

Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Moris Tepper: (818) 343-1704

□ **The Players:** Moris Tepper, guitars, banjo, lead vocals; Thom Roach, accordion, harmonica, vocals; Louis Durra, keyboards, vocals; Miiko, bass, vocals; Mike Tempo, percussion; Alan Reisner, drums; Adrian Esparza, additional guitar.

□ **Material:** The best reason to check out the consistently amazing Moris Tepper band lies in their set list. From dirt-stompin' hootenannies to schnapps-hoisting cabaret songs, the band delivers each well-crafted tune with demented energy and a great sense of fun. That's not to say they're just out for yuks—maniacal dance numbers like "Can't Stop Cryin'" and "Mudpie" are balanced out with achingly tender ballads like "Hurt Someone" and "Chelsea." And because the material is so strong to begin with, it's a particular pleasure to watch the band get wild and weird on ravers like "Old Tin Can."

□ **Musicianship:** A rare treat here. While all the players are quite competent, nobody is in this band to sport his chops. Every squeeze of the accordion, pluck of the banjo and whack of the cowbell was in service to the songs. Miiko's bass lines expertly anchored the proceedings, while Louis Durra's sneaky keyboard stabs and Thom Roach's work in the "fun zone" added a gleeful carnival edge to the sound. Tepper may be known to many as a respected avant-guitarist, but anyone who came to this show expecting a night of up-front, electric psycho-licks would have been disappointed. The band's the thing, and each player worked hard this night to turn an ordinary club setting into a high-spirited hullabaloo.

□ **Performance:** Tepper may not have pushed his guitar solos, but he held nothing back as a frontman. He seemed to break every rule of vocal training as he rasped and croaked out his lyrics with a distinctive, whiskey and iron filings voice. The redoubtable Roach was a great foil to Tepper's manic stage presence, and borrowed Bonedaddy Mike Tempo added some deranged visual flash. Despite the wide shifts in style throughout the set, the band never lost the crowd's attention. In fact, the energy in the room seemed to snowball right through to the encore, when a large portion of the packed room took to dancing with happy abandon.

□ **Summary:** If you're depressed, disillusioned and on a tight budget, the best advice I can give you is to catch one of the Moris Tepper band's club gigs. If they can't cheer you up, you're in trouble.

—Chuck Crisafulli

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CLUB REVIEWS



Wheel Of Fire: Ready to happen.

Wheel Of Fire

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Stuart Sobel: (818) 705-1941

□ **The Players:** Scott Taylor, vocals, guitar; John Hussey, guitar, vocals; Jean Paul Tantet, bass, vocals.

□ **Material:** Stimulating. Wheel Of Fire pens lyrics on topics that range from love, despair and letting go, to criticism of organized religion, the evils of material possessions and socioeconomic conditions. By camouflaging these messages in riveting melodies with a hard rock feel, you hardly notice (or mind) that you're being slightly educated while being totally entertained.

□ **Musicianship:** Taylor's vocals are stirred (not shaken) with a well-flavored mix of blues, rock and soul. He's got a set of pipes that makes your skin tingle when he hits those high notes (Steve Marriott and Paul Rodgers come to mind). Hussey's adept guitar work and strong vocal harmonies complement Taylor's singing style and add an element of confidence to the music. Bass meister Tantet rounds out the trio with his mesmerizing, remarkably smooth, groove-oriented playing and solid backing vocals.

□ **Performance:** Cursed with an 11:15 time slot on a Tuesday night, the band gracefully took the stage and played as if they were headliners. No ego, just passion. People that were prepared to leave the club stopped in their tracks, listened a moment and sat back down! Sharp, clean sounds emanated from the threesome as they lit up the Troubadour with their vocal prowess and

undaunted style. Upbeat numbers "Heaven On High" and "Layin' It Down" got both the band and audience alert and energized. "I Hold The Fire" captured the fervor of Taylor's vocals.

□ **Summary:** Wheel of Fire is guaranteed to restore your faith in the artistic future of the L.A. music scene (by the number of record company personnel milling about, it seems I'm not the only one with that opinion!). Songwriting skills, talented players and stage presence are a few good reasons to see this band; the way you'll feel after you've seen one of their shows is another. Let the bidding begin. —B. Shaughnessy

Nag Nag Nag

The Coconut Teazer
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Philip: (213) 851-5375 or Seth Lichtenstein: (310) 278-1111

□ **The Players:** C.J., vocals; Philip, guitar; Richie, bass; Tony, drums.

□ **Material:** Nag Nag Nag wears their influences like a comfortable pair of shoes: sleazy, trashy, power-pop that melts the mind and shakes yer booty. If the New York Dolls slept with the Plimsouls and the Replacements, a little Nag Nag Nag could easily be plunked on your doorstep nine months later. Songs like "Cal Trans Blues" and "Misery" showcase their natural flair for capturing everyday angst in an upbeat melody. In fact, they manage to say with their songs the emotions most of us take out on those inanimate objects in our lives—like say, our significant other. Perhaps the most poignant example of this is revealed during the chorus of the sixth song in

their seven-song mini-set. They simply sing "I Don't Want Your Love."

□ **Musicianship:** It was evident from this performance that Nag Nag Nag spends ample time in rehearsal—they have a strong, cohesive grip both on their individual and collective talents. If anyone lags, the others quickly take note and compensate. Such was the case during the first song where vocalist C.J. was coming across a bit flat and fuzzy. Bassist Tony immediately smoothed it over with his harmonious backing vocals and the two voices merged into a much thicker sound. Further evidence of the band's polish was obvious during the swift tempo changes and breaks. They transitioned from an upbeat rock tempo to a more subdued, melancholy sound, with ease.

□ **Performance:** If vocalist C.J. hadn't begun writhing on the floor two songs into the set, the band may have lost a few points in this area—but they don't; if anything, they gain. Frontman C.J. is a natural performer. He had no apprehension about stepping off the Teazer's (barely above the ground) stage and venturing into the audience. There was also a high level of interplay from bassist Tony, who zig-zagged across the stage like a demon and had the nerve (at one point) to actually join vocalist C.J. on the ground.

□ **Summary:** If Nag Nag Nag can stay true to their raw, punkish influences without giving in to their slight L.A. rock edge, they may have a highly marketable thing going. Although, as demonstrated by their influences, it may take the public a few years or albums to actually catch the drift. In other words, Nag Nag Nag's material, performance and image coupled with today's garage band mentality will definitely not hurt them. —Judy Jade Miller

CLUB REVIEWS



Marc Bonilla: A guitar master.

Marc Bonilla and the Dragon Choir

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Doug Buttleman Management: (818) 752-8020

□ **The Players:** Marc Bonilla, guitar, Toss Panos, drums; Mike Keneally, guitar, keys; Dave Moreno, bass.

□ **Material:** Bonilla's material can best be described as a vehicle to showcase his guitar prowess and individual musicianship in his band rather than an expression of quality songwriting. As is customary in instrumental rock guitar music, Bonilla's tunes consist of familiar shuffles with a dose of syncopated lines that are mostly deficient of memorable melodies. However, due to the proficiency of the band and amazing guitarman'ship of Bonilla, the significance of the songwriting was almost irrelevant. The focus here is on great playing.

□ **Musicianship:** There is amazing playing in this band. Bonilla's mastery of the guitar is quite inspiring. Most notable is the energy that is created by his incredible meter over million mile-an-hour tempos and complete command of his instrument. Backed by a world-class rhythm section, this band is a machine fueled by musical awareness and instinct. The combination of Panos, Keneally and Moreno is a real treat for those musos out there.

□ **Performance:** The band was loud

and aggressive and succeeded in generating enough energy to entertain the crowd. It was apparent that Bonilla and the rest of the band were there to entertain, and they never let the fans down. For the most part, all eyes were on Bonilla and there were enough exciting riffs to maintain audience interest and attention.

□ **Summary:** I recommend a Marc Bonilla show for anyone inspired by great guitar playing and intense musicianship. If you're looking to be moved by lyrical and unforgettable songs, you may want to pick up some of Bonilla's previous work on the debut album of Toy Matinee. All in all, Marc Bonilla and the Dragon Choir is a quality act and is outstanding for what they do. —*J.R. Speights*



Selector: A comfortable formula.

The Selector

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Bruce Duff, Triple X Records: (213) 221-2204

□ **The Players:** Pauline Beck, vocals; Neol Davies, guitar; Nick Welsh, bass; Martin Stewart, keyboards; Perry Melius, drums.

□ **Material:** This group's been around for a while (try 1979) and has solidly cemented the sound of the two-tone/ska movement. Relentlessly animated and up—even when their lyrics are speaking pragmatically about today's societal ills—the Selector is the thinking/drinking/toking man's bar band. If I had to define them by one of their numbers, I'd pick "Train to Skaville."

□ **Musicianship:** Black may not have the most dynamic range, but then again, this music doesn't demand one. She belts out these tunes with a well-oiled confidence, accompanied tirelessly by a band that never misses a cue. Stewart and Davies in particular give the Selector's music its bright character and strong identity.

□ **Performance:** Straight up, no frills, boundless energy—they'll make your heart beat faster than diet pills. The addition of guest brass on a few final numbers helped break the unavoidable sameness of their tunes. At one point, there was a brief skirmish in the crowd, and Black (herself a buff and imposing presence, by the way) expertly seized the attention back onto the stage by hurling a few choice words at the perpetrators. It made everyone laugh, broke the tension, and likely saved the show.

□ **Summary:** Don't expect invention from this group, don't expect them to stray from a formula they wear comfortably, and don't expect them to go platinum. But The Selector is a steady bet, an odds-on favorite to deliver a good show and a fun time. —*Sam Dunn*

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BIRTHDAY BASH for Jimmy (Bullet Boys) w/special guest **Chad Smith** (Red Hot Chili Peppers) and many more special guests.

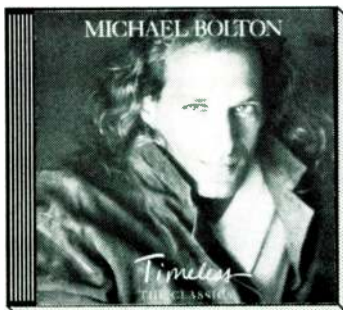
Fri., Nov. 27
ROZY COYOTE w/**FOREVER YOUNG**

Sat., Nov. 28
BIRDS OF PREY (members of Armored Saint and Odin)

For booking, call Gina
Tue – Sat, 4 – 9 pm

818•352•3298

DISC REVIEWS



Michael Bolton
Timeless (The Classics)
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

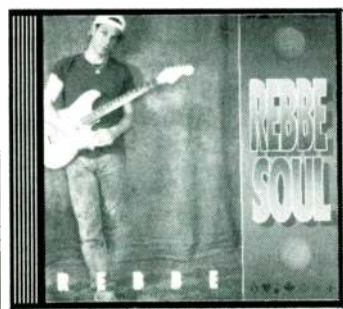
□ **Producer:** David Foster and Walter Afanasieff
 □ **Top Cuts:** "Drift Away," "Yesterday," "Knock On Wood."
 □ **Summary:** Stand back, all you Bolton bashers! What's wrong with giving some solid pop classics a little soulful TLC? While it seems curious for a songwriter of Bolton's ability to continuously reach back so safely, he breathes new life into these timeless tunes with more restraint and tact than usual. The arrangements—including gospel on the Dobie Gray gem—are first rate, and his "Yesterday" is one of the most beautiful versions ever. If he can't be innovative, at least he knows how to redefine "crowdpleaser."
 —Jonathan Widran



Siouxsee & The Banshees
Twice Upon A Time—The Singles
Geffen

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Fireworks," "Cities In Dust," "The Last Beat Of My Heart."
 □ **Summary:** This CD spans the last decade of this group's music and illustrates their evolution from their punk days sixteen years ago. All of the singles are here: "Peek-A-Boo," "Candyman," "The Killing Jar," "Kiss Them For Me" and "Face To Face." What makes this package so outstanding is Siouxsee's combination of quality songwriting married to her own dark, dreamy eclectic sound. Siouxsee's inspirational map stems straight from her soul, and the individuality, sound phrases and attitude are all packaged nicely in eighteen songs that score many hits and very few misses.
 —Tom Farrell



Rebbe
Rebbe Soul
RebbeSoul Music

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bruce Burger
 □ **Top Cuts:** "Junkman's Son," "Avinu."
 □ **Summary:** Rebbe is the pet project of Bruce Burger, and *Rebbe Soul* is a collection of jazzy pop songs which accurately reflect Bruce Burger's very adequate talents as a musician, songwriter and producer. Burger does a fine job of being a one-man show, as *Rebbe Soul* exhibits a definite character and encompasses a wide variety of emotions. Burger's slick production and clean arrangements make for a worthy adventure into his world, and when you're through listening to this album, you can't help but feel you've somehow made a new friend.
 —James Tuverson



Edan
Dead Flowers
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Julian Raymond
 □ **Top Cuts:** "Let Me Into Your Heart," "Faith Healer."
 □ **Summary:** There's been a lot of hype surrounding the band formed by Phil Everly's son Edan Everly and Frankie Avalon Jr., and I hope it won't overshadow the fact that the group has managed to put out what has to be one of the best debut albums of the year. The group's non-pretentious songwriting style orbits heavily around the same icons espoused by the Black Crowes and their ilk. Vocally, Edan Everly has a subtle, introspective voice that just plain works. Sew it all together with great production, and *Dead Flowers* comes out as a winner.
 —Frank Hillman



Corey Leland and the Mustard Seeds
The Ever Present Now
Unsigned

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

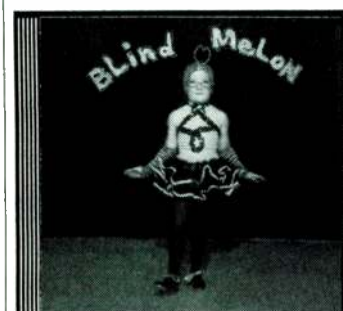
□ **Producer:** Corey Leland and David Day
 □ **Top Cuts:** "Goodbye Ron."
 □ **Summary:** With folky romps and ballads of self-affirmation and positive ways to live one's life, *The Ever Present Now* is a weak effort with unoriginal tunes and overly preachy lyrics. Titles like "You Had The Right Idea Mr. Gandhi," "It's So Good To Be," "God Is Love," and "Save The World," are childlike in their idealism, twee in content and probably wouldn't be taken seriously by the average pop fan. Birds chirping, thunder storms and crickets as background sound effects don't strengthen the tunes either. Unfortunately, a very unpromising debut.
 —Stacy Osbaum



Patty Smyth
Patty Smyth
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

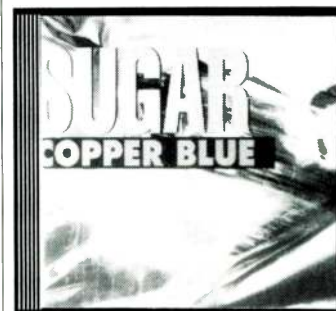
□ **Producer:** Roy Bittan
 □ **Top Cuts:** "I Should Be Laughing," "Make Me A Believer."
 □ **Summary:** The former warrior wins every battle she fights on this stunning pop/rocker. With a voice full of pain, rage, wonder and grit, Smyth explores the uncertainty of sacred emotions, the irony of the love game and the desire to return to a simpler time. And she's amazingly convincing, mixing lovely ballads with raw rock edges, a la Heart, and smoothing out the pace for some lush Eagles-que harmonizing with Don Henley. Most tunes were co-written with Styx's Glen Burtnick and employ that band's mix of tough yet tender sentiments.
 —Wanda Edenetti



Blind Melon
Blind Melon
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rick Parashar and Blind Melon
 □ **Top Cuts:** "Holyman," "No Rain," "I Wonder."
 □ **Summary:** Blind Melon will probably get lumped in with the alternative rock crowd. Considering its occasional stylistic wandering, that won't exactly be a misclassification. But at heart, this is basically a Seventies-type Southern rock band—and a good one at that. Indeed, this group's capable of dealing out some of the most appealingly twangy twin guitar figures this side of the Allman Brothers Band. Then there's vocalist Shannon Hoon, who somehow manages to straddle that odd but fetching line between Pery Farrell and Chris Robinson.
 —Jon Matsumoto



Sugar
Copper Blue
Rykodisc

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bob Mould and Lou Giordano
 □ **Top Cuts:** "A Good Idea," "Changes," "Helpless."
 □ **Summary:** For his Rykodisc debut, following two intriguing solo albums and nearly a decade of worthy work as a member of Hüsker Dü, Bob Mould has fashioned a solid collection of hook-filled songs propelled by powerful riffing and tight ensemble playing. Abetted by ex-Zulu drummer Malcolm Travis and ex-Mercyland bassist David Barbe, Mould moves from macabre subject matter ("A Good Idea") to romantic material ("If I Can't Change Your Mind") with equal ease. Definitely, Mould's most commercial effort to date.
 —Keith Bearen

THIS ISSUE'S EXPANDED GIG GUIDE CAN BE FOUND ON PAGES 28-29.

MISCELLANY

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

INDEPENDENT RECORD label looking for interns to assist in all areas. Join a veteran, dedicated staff; gain valuable insight into the music business. Call (818) 955-7020.

DETERMINED INTERNS needed for marketing/promotion dept. of independent record label. A non-paying gig, but is THE way into the industry. Call Carl, Mon-Fri. (818) 955-7020.

INTERN WANTED for management company dealing with major/well known acts. Must work hard and be motivated. You will learn the business. Call John, (310) 820-0991.

ENGINEER WANTED by 24 track post studio in Burbank. Exp. with Protools a plus. Some pay for a trust worthy & honest person. Call (818) 559-1417, or fax resume to, (818) 559-1412.

INTERN WANTED for PolyGram Music. Must be full or part-time student. We are on the A&M Records lot, no pay, but a cool place to work. Call Lily, (213) 856-2776.

INTERNS WANTED for consulting firm. School credit and computer training as exchange. Contact Margaret, (310) 208-7822.

INTERN WITH car needed for small metal management company. Flexible hours, lots of fun, no pay but chance for partnership down the road. Call (213) 655-3761.

RADIOACTIVE RECORDS seeks enthusiastic intern to assist on phones, promotion, etc. 10-15 hours per week. College credit available to students. Great learning experience. Contact Kent, (310) 659-6598.

FREE CONCERT tix!... Major concert promoter seeking motivated and dependable persons for flyer distribution. Prof. Orange Co. & Inland Empire. Perfect for students. (213) 876-6703.

PROMOTERS/MANAGERS sought to book nights or showcase bands at Club Fais Do-Do. All music except Punk and Heavy Metal. Contact Richard, (310) 842-6171.

EXPERIENCED ASSISTANT needed for growing 24 track recording studio. For an interview with owner/chief engineer, contact Scott, (213) 663-2500.

INTERN NEEDED for errands and studio help. Must be dedicated. Some pay after 30 days. Hours 10am-2pm M-F. Call Scott, (213) 663-2500.

INTERN WANTED for Insomnia Records to work on marketing projects. Must be enthusiastic and

responsible. No pay. Call Dave Hansen @ (213) 622-0008.

INTERN WANTED: for boutique publishing company. Office skills and creativity preferred. A great learning experience. Call Don or Leslie @ (310) 652-0818.

MANCINI'S SEEKS booking intern over 21. Flexible hours, xint opportunity, could lead to paid position. Call Lesli, Mon-Fri; 12-5pm, (818) 341-8503.

INTERN NEEDED: Record Company seeks a dependable person with good office skills to assist artist development dept. with general office work and filing. Contact Kellie, (213) 655-6844.

INTERN WANTED for promotion/management firm. No pay, but great experience. Serious inquiries only! Call Thurs/Fri; 3-6pm, (818) 783-7753.

SALESPERSON NEEDED: Professional recording equipment sales - experience/existing client base preferred - full time/pay. Great opportunity for motivated person. Call Steve, (818) 843-6320.

NEXT ISSUE...

THE POWER OF MUSIC

OUR 15TH ANNIVERSARY DOUBLE ISSUE

PUBLICATION DATE: DECEMBER 7TH

DISPLAY AD DEADLINE: NOVEMBER 25

CALL OUR AD DEPARTMENT: (213) 462-5772

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
ACE BAKER - Keyboardist/Producer	(818) 780-6545	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE BLOM - Guitarist/Vocalist	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS. jazz study with Ted Greene, Henry Robinette, the Faut 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 Zatlola, Jamie Glaser.	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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TIM BONHOMME - Keyboardist	(818) 225-8588	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Pro tours with Mike Love (Beach Boys), Turtles, Monkees, Big Daddy, Marisela, Vocal Power numerous record showcases, studio work.	Available for complete demo production, live shows, sequencing, video beds, vocal accompanist, instruction, rehearsal pianist. Reads music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STAN COTEY - Guitarist/Producer	(818) 988-9246	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Guitarist with Giraffe, guitarist/keyboards with Fiona (Geffen), session player with major label credits, producer/engineer for ten years.	Long hair image, pro attitude. In tune, on time, very creative, great sounds, easy to work with, TV/Video experience, references.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LYNNE DAVIS - Bassist	(213) 462-7364	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	College-trained musician. Extensive stage & studio experience. Knowledgeable of theory, arranging & production. T.V. & live radio experience.	Aggressive, groove-oriented. I.e. Marcus Miller, Will Lee. Friendly, professional.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KLAUS DERENDORF - Guitarist	(818) 760-6690	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	International touring/recording exp; publishing deal, writing/arranging, 15 years exp; tight grooves, mega chops and feel. Fluent in English, Spanish, and German.	26 years old, great R&R image, fun and pro attitude. Killer stage presence. Ready to tour anytime.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<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. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NANCY GAIAN - Vocalist	(310) 390-8725	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	4 yrs. studio work, 6 yrs. lead singer live bands, solo performances nationwide, Indonesia (Royal command), Egypt & Cuba. 2 solo albums. Rock opera lead. Music video, T.V. and improv. credits. Session work in NY, CA, IL. Keyboards, percussion. Lyricist, dancer, actor. Strong harmonies and improv. melodies.	"Nancy Galan...stands out as a gifted singer..." Eric Roth, <i>Village View</i> . Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CESAR GARCIA - Sax/Flute	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ANTHONY KING - Bassist	(818) 782-9205	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ANDY KOTZ - Funk Guitarist	(818) 981-0899	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of album, soundtrack and live experience. Originally from Detroit. Play (ed) w/Gerardo (Interscope), and Louie Louie, (Warner Brothers). Recently recorded with/for George Michael, Prince.	Read music. Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
RICKY KRESAK - Bassist	(213) 351-1522	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring experience. Worked w/ Don Dokken, Warner Brothers and V.M.I Records.	Great long hair image. Monster performer. Groove oriented.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JAMES LOWNES - Bassist	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Sciaivo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Pettey Gabriel, Kate Bush, Wayne Shorter, Alan Broadbent, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DAVID C. NEFF - Engineer	(818) 609-2694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience guitarist/drummer, 15 years road experience engineering, including touring & clubwork. Get your sound across. Don't let some "bozo in the booth" determine your future. I'm as serious about my job, as you are about yours.	The Sound Group engineer referral service now forming. Dedicated, talented engineers please call.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOSQUIN des PRES - Bassist	(310) 859-5581	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years of experience. Major credits including sessions with: Jeff Porcaro, Winnie Colaiutta, Steve Lukather, Billy Shehen, Bernie Taupin, etc... Author of Bass Fitness on Hal Leonard Publishing, Warner Chappell songwriter.	Looking for signed Pop/Rock/Alternative group or artist. Club, sessions and touring O.K. Good short hair image. Pro situations only	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NICK PYZOW - Guitarist	(213) 660-7607	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
WILL RAY - Country Producer/Picker	(818) 848-2576	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Instruments and/or vocal range (20 words maximum) _____

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country **Specialty** (4 words maximum) _____

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TYMOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
EDDIE ROGERS - Drummer	(818) 985-8078	✓	✓	✓	✓	✓	Degree in Music Performance (Berklee College of Music). Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Coven (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓	✓	✓	✓	✓
NED SELFE - Steel 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."	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	(818) 359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Recorder/producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod.	(818) 906-1538	✓	✓	✓	✓	✓	Writer/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
WALT THOMPSON - Keyboardist	(818) 906-2295	✓	✓	✓	✓	✓	Over 10 years of road & studio experience. All styles of rock w/ or w/out charts. Network T.V. soundtrack & commercial experience. Album credits.	Ready to add classic Hammond sounds to your music. Piano playing to fit any groove. Easy to work with, feel player.	✓	✓	✓	✓	✓
GORDY TOWNSEND - Drummer	(213) 462-7364	✓	✓	✓	✓	✓	Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	Hard-hitting, feel player. I.e. Jim Keltner, Kenny Aronoff, Bun E. Carlos, Clean and drug-free. Give me a pocket, I'll fill it.	✓	✓	✓	✓	✓

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2. PA'S AND AMPS

- '63 Fender Bassman head, pre CBS, blonde, white knobs, presence knob, \$350. Brown Princeton, pre CBS, \$350. 818-902-1084
- '73 Marshall, 4 input, completely rebuilt w/5 pre amp tube, rewound transformers, etc. \$1750 obo. 310-852-6280
- 1 pair of Yamaha SM15HII monitor spkrs, each w/15" woofer & horn. 2 inputs & hi frequency roll offs. Xint cond, \$900/booth. Jack, 310-822-4258
- 1960 pro amp, brown w/15" JBL & flight cs. \$600. 213-651-1497
- 2 Altec 511 horns w/drivers \$300. 310-559-5052
- 2 KMD 15" full range spkrs, 2 KMD 12" full range spkrs, 6 chnl KMD PM-6-150 pwr'd mixer w/EQ. \$900 obo. Gino, 310-376-5028
- Carver 1.5T 300 wts per chnl, into 8 ohms stereo amp, not rck mnbl, under warranty, \$375. Brian, 310-390-4348
- Carvin PB400 bs head, bl amp, crossover, 1x loop, line out, graphic EQ, mint cond. \$300 obo. 213-656-2642
- Centaur 6 chnl system, mixer/amp in cs. hi & low inputs, 165 clean watts & 2 cabs w/15" spkr & horn in each. Very gd cond, \$695 obo. Richard Rush Robinson, 818-764-3210
- Crate CR-110 15 wtt amp w/overdrive & bright switch. \$100 obo. 213-883-0119
- Gallian Kruger 250RL stereo rck mnt gult head & custom 212 cabs w/Celestions. \$400 obo. Kevin, 818-972-9115
- Heathkit amp from the late 60's, solid state, 1x12, reverb & trem, 30 wts. \$50. 818-988-8860
- Marshall 50 1978 head, modified, killer sound, \$550. Brian, 789-9376
- Marshall 100 wtt head amp head, \$350, very gd cond. William, 213-957-2198
- Marshall 100 wtt JCM900, \$600. Mike, 818-981-0745
- Marshall 100 wtt Superlead 1969 stack, orig Celestions, small gold logo & tweed grill. \$3000 firm. 213-739-3726
- Mesa Boogie 2x12" spkr cab, 1 EV spkr & 1 Celestion. \$400. Jim, 213-666-3247
- Mesa Boogie 60/100 wtt head, EQ, mint cond, \$675 obo. Anvil ATA cs for same head, \$150 obo. 818-609-0746
- Mesa Boogie Mark IIC Plus head, mint cond, Simulclass, reverb, EQ, 1x send, 60-100wts. \$800. Richard, 213-258-6644
- Mesa Boogie Quad pre amp w/FULL pedal, \$700 obo. Rip, 213-461-2076
- Mesa Boogie Quad pre amp, 2 chnl, 4 mod unit w/linear ft switch & cable. Grt cond w/all papers. \$800. Doc Jones, 818-980-4685
- Mesa Boogie Studio pre amp, brnd new, never removed from rck w/box, ft switch & cable. \$500 negotiable. 213-655-4851
- Music Man 100 wtt combo, 12" Celestion, Mesa 6 L6's, chnl switch, 2 ATA flight cs. Clean, xint cond, \$375. Brian, 818-727-9565
- Peavey bs amp, 400 Series 3, gd cond, \$225 obo. Altec Lansing 15" custom designed bs cab, \$200. 714-338-4640
- Peavey Mark III 16 chnl mixer, built in road cs, xint cond, \$700 obo. John, 310-532-9443

- Randall 412 cab, xint cond, \$300. Darryl, 692-4384
- Randall RG80 1/2 stack w/Randall 4x12 cab w/Celestion spkrs. \$300 or trade for ? 213-874-2230
- Trace E1101 bs cab w/18" spkrs. Xint cond, \$349 obo. Call Rick, 818-884-0166

3. TAPE RECORDERS

- Akal 614 6 chnl 4 trk w/digital bussing & 2 fx sends. \$695. Steve, 310-395-0984
- Fostex 160 recdr, hi speed cassette, 4 trks, full inputs. Similar to 244 Tascam. Must sell, \$150 only. Chris, 213-883-0944
- Fostex E16, 30 IPS w/8316 remote control unit. Low mileage, grt service recdr. Xint cond, \$3200. 310-477-0397
- Fostex Model 260 4 trk cassette recdr, 6 inputs, 2 fx sends, \$600. Jim, 213-666-3247
- Tascam 38 8 trk tape deck w/R71 remote, DBX NX40 & cables. \$1300. Richard, 213-259-6644
- Tascam ATR60 2HS Pro 2 trk mix down deck, 1/2" tape, runs 30 or 15 IPS. Brnd new w/warranty, \$1900. 805-492-5845
- Teac A3340S 4 trk rt to rt w/remote control. Grt cond, \$700. 714-990-9634

4. MUSIC ACCESSORIES

- A/D A flanger w/even/odd harmonics switch. AC pwr'd. \$100. Craig, 805-251-0498
- Alesis HR16 drmm machine. Xint cond w/box & warranty. \$265. 310-312-1674
- Alesis Quadraverb w/mant & adaptor, \$300 obo. 310-652-6280
- Anvil cs for Fender Jazz bs, xint cond, \$150. 818-506-4749
- Anvil cs for SVT spkr cabs, black, \$350. Peter, 714-676-9530
- Assorted 70's collectible R&R magazines. Rolling Stone, Cream, Circus, Rock, etc. Very gd cond. \$5-50/ea. 818-284-2293
- Bartell Jazz bs pu's for front of bs. \$30. Mike, 213-483-4780
- Cry Baby wah wah pedal by Dunlap, model GCB95, \$40 obo. 213-739-3726
- DBX 363 stereo noise gate, \$175 obo. 818-980-6996

- DOD pwr supply pedal brd f-X105, 5 ft pedal spcs, xint cond. Cost is \$160, sell for \$100. Jack, 310-822-4258
- George Lynch Screamin' Demon hmoockr. \$50 obo. Rip, 213-461-2076
- Hush IIC stereo noise reduction, like new w/owners mnt, \$175. 805-251-0498
- Ibanez RP50 Rock & Play digital phrase sampler. Headphone amp, clean & distortion. Brnd new in box. \$75. Al, 818-964-2212
- KK Audio 10 spc rck cs, \$80. John, 310-532-9443
- Maestro Octave Box, early 70's vintage, \$100. 818-762-8622
- Peavey amp, 50 wtt practice amp. \$100 obo. Greg, 310-823-0687
- PowerSoak by Tom Schultz, recreate vintage guitar sounds, xint for solos. Tons of sustain \$75 obo. 213-656-2642
- Rane PE51 low frequency bs paramtrc EQ. New, \$225. Brian, 818-727-9565
- Rare Hendrix 1973 promo poster. Bar stool pose w/ leather in hat. Very classy \$120. 818-330-3355
- Road cs for Fender Twin. \$100. Mike, 213-882-6515
- Roland DEP-5 rck mnt digital fx procssr, \$150. Jim, 213-666-3247
- Roland G707 Midi guit w/GM70 converter. New in box, \$2300 invested, sacrifice, \$550. Brian, 310-390-4348
- Roland GP8 guit fx procssr, plus ft controlr, \$400 obo. Pis call Ed, alter 6, 310-941-6343
- Roland GR-MJ converter. Ply your keyboard thru your guit automatically! Very hot setup! Ultimate in sound procssg choices. \$550. Gary, 310-822-4258
- Roland RB drmm mach w/cards, \$500 obo. Korg M1R rck mnt keybrd w/cards, \$750 obo. Roland D50 keybrd w/cards & cs, \$450 obo. David, 310-915-6422
- Shure SM57 mic, includes 20 cable & 1/4" adaptor. \$75. 818-760-2774
- Tascam 6 chnl mixer, \$100. Michael, alter 5, 310-672-5603
- Voice Craft pro vocal mic, new includes 18' cable, holder & carrying box, \$50. Steve, 714-846-8539

5. GUITARS

- '62 Fender Jazz bs reissue. Black, rosewood neck, Colton bridge, Bartolini passive pu's. \$475 obo. 818-986-5549
- 1973 Tele Thin Line, natrl finish, new frets, new finish, white mother of pearl pickguard. Beautiful! \$700. Jack, 213-969-0205

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*1979 Fender Strat, made in USA, mint cond, chocolate w/ maple neck, all orig w/Fender HSC, xint investmt, \$800. 818-988-8860

*Alemblc 4 string bs, custom everything. Electrcms, walnut body, inlays w/red LED's. Includes pwr supply, 100 ft cord. List \$7000, sacrifice \$3500. Peter, 714-676-9530

*Alemblc bs, custom, 24 frets w/light cs & direct box, \$500 obo. 213-654-1076

*BB 5000 bs quit, gold hrdrw, black, grt cond, HSC, \$600 obo. Mike, 213-483-4780

*Carvin guit w/HSC, 24 fret, ebony neck, Kaylor on it. \$400. 818-752-3421

*Carvin V220T, white w/gold hrdrw, Kaylor. Dbl hmbckr, gr coil splitters. 24 frets. Very gd cond. \$300. Doc Jones, 818-980-4685

*ES335 copy guit, very gd cond. \$250. Ureg, 310-823-0687

*ESP Mill Custom, neck thru body, reverse headstock, Duncan & ESP pu's, F.Rose, custom paint, incredbl sound, perf cond w/ESP cs. List for \$1850, sell for \$795 obo. 818-632-9610

*Fender Strat, Squire II, cream color, never playd, sticker still on guit, \$175 obo. 213-656-2642

*Ibanez bs, model SDGR, active pu's, candy apple red w/cs, \$600. Richard, 213-258-6644

*Ibanez Roadstar II, RG525 guit, 2 coil splitting pu's, F.Rose trem & locking nut, cs included. \$340 obo. 213-683-0119

*Jackson Flying V, \$800. Mike, 818-981-0745

*Jackson Strat, vintage org. black & white wincredbt tone. One of the first advanced prototypes built. \$700. 213-656-5227

*Ken Smith BT Custom 5 string bs. Flamed maple top & bck, brnd new w/HSC & warranty. \$2100. 818-609-9125

*Kramer Focus 8000 w/F.Rose & Jumbo frets, \$225. Brian, 310-390-4348

*Left handed American made Fender P-bs, w/cs, barely used, no longer in prodtcn. \$600. Rick Taylor, 213-258-2462

*Music Man Stingray bs, classic 70's model, grt cond, \$800. Allen, 310-326-2129

*Taylor 12 string acous/elec guit. Custom finish & inlays, ebony fretbrd, perfct cond. Paid \$2500, will sacrifice for \$1200. Rick, 818-884-0166

*Tobias 5 string. Model T, custom purple paint job, black hrdrw, Bartolini pu's, mint cond, w/HSC, \$1400. Tad, 310-391-0726

*Vintage Gibson Archtop ES-125, 2 black P-90's, all orig w/orig HSC, \$795 or vintage trade. 818-762-8622

6. KEYBOARDS

*Akal S1000 16 bit digital sampler, w/mrns, perf cond, \$2000. 213-739-6750

*Fender Rhodes Mark I stage piano, 73 keys, w/stand & cs, \$300 obo. Gino, 310-376-5028

*Korg T3EX PCM upgrade, takes sample dumps form Akai S1000 & plays Korg DSS samples. Awesome sound library, xint cond w/cs. \$1750. 310-396-7177

*Korg T3EX, \$1500. Brnd new, never used. James, 714-621-7707

*Lowry Magle Genie. 1 man band w/multi rhythms, perfct cond, \$150. J.D., 310-452-3268

*Roland D20 synth, multi trk seqncr, multi timbral w/cs. Roland PG10 progrmmr, expandedmanis, like new, home use only, \$935. 818-988-8860

*Roland S-550 sampler w/lots of disks & color monitor. Studio use only, \$950. 310-477-0397

*Roland S550 digital sampler, rck mntbl, like new, \$975 obo. Jeff, 714-636-7540

*Yamaha SY22 keybrd, 5 oct. voice vector, multi timbral. Lots of features, grt purchase, includes stand. \$450 obo. Reese, 213-656-7141

7. HORNS

*Leblane wood clarinet, 45 yrs old, orig owner, perfct cond, nspads, reconditioning. \$1400 value, as is. \$1000. 714-495-8354

8. PERCUSSION

*Alesis HR16 drm mach, like new, perfct cond, \$175. Jack, 310-822-4258

*Drm set, brnd new, must sell, 5 pc Tama w/all hrdrw & cymbals, \$750 obo. 213-850-2512

*PHI Black drm cagerck w/7 clamps & 9 bars. Gd cond, for quick sale, \$250. Rick, 310-214-6846

*Tama Swingstar drm kit, dbl bs, 7 pc, DW pedals, all hrdrw included, 4 cymbals, compl kit for \$900. 714-642-7321

*Triggers, hi response & durable. Must see. 1 yr warranty. \$12/ea. 818-609-8312

*Zildjian 16" China Boy, \$95. Sabian 18" Rocktagon, \$85. Tama X-Hat clamp plus attachmnt for added right side hi hat plyrs, \$60. All gd cond. Steve, 818-382-4540

9. GUITARISTS AVAILABLE

*70's retro rock blues crooner/guit w/all problem, integrity & nasty vox, 23, sks dedictd, oulaw band to travel & jam. Steve, 818-761-3820

*2 guit rkg for 70's funk, soul, airtvtr proj. 818-842-4469; 818-846-6808

*20 y/o blues guit plyr lkg to J/F band. Lee Jackson, 213-957-5631

*22 y/o idl guit plyr w/killer chops, lks, pro gear & motivtn. Sks mchc. HR band. No lipstck or momma's boys. Rip, 213-461-2076

*23 y/o guit plyr. Id/rhythm, xint vocs, pro att, pro matrl. Give me a try. Have any doubts? Call me, Matt, 818-752-4140

*23 y/o guit plyr/singer avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve, 818-752-0213

*Ambitious guit/voc sks studio wrk & pro band. Uniq style, very versl, 90's sound, xint equip, pay negotiable. pros only, pls. Keith, 818-405-8933

*Avail to J/F HR band. Lks, equip, sngs, tone. Tommy, 310-374-8385

*Blues, hrd rocking guit plyr avail. Infi Clapton, Vaughn, Hendrix. Ppl call Mike, 818-845-7133

*Creatv pop/rock guit avail for demos, prjs & showcs's. Studio ready, versl, gd chops & cool sounds. Perfct

sideman for pro paying gigs. Joe, 213-655-2969

*Exceptnl blues/rock guit sks to J/F classic rock cover or blues band. Dan, 818-881-2891

*Exp guit avail for pro sit, gigs, sessions, teaching. Easy to wrk with. Paying sits only, pls. 818-781-8721

*Exp pro guit, capable of any sound or style you desire. Everything & anything, paid sits only. 818-705-4729

*Forget the rest, I'm the best. Styles, Richards, Taylor, etc. Well connected only. Pro, grt lk, demo pkg. Jay, 510-689-9422

*Guit & bs team lkg to J/F srs band. Infi include Scorps, VH, O'Ryche, Firehouse. Call Johnny, 213-851-5521; Dave, 213-874-3930

*Guit ala Slash, Joe Perry, sks orig R&R band. Will relocate. 212-213-8172

*Guit avail for orig Southern rock, roots rock or harmony grp. 15 yrs exp, slide & vocs. 805-581-4861

*Guit avail, Id/rhythm/wrtr. Make HR & ballads ala VH, Extreme, Winger, Giant, Firehouse. Pro gear & exp. Srs bands only. Eddie, 213-730-0447

*Guit avail. Infi O'Ryche, Megadeth, sks srs band. Pro, for demo. Frank, 818-762-4223

*Guit for studio prjs. Paid only. Psychid, soul, gospel, folk, rock, etc. Jack, 213-969-0205

*Guit team avail to J/F cmrcl R&R band w/K/A tunes. Infi Area, AC/DC, Tesla. John, 818-719-9297; Joe, 818-362-3853

*Guit, 26, 6'3", internat'l tourng/recrdng exp, pro gear, tightest grooves, leel & chops, sks pro band w/srong snge, awesome singr, balls & dedictn. 818-832-9610

*Guit, 28, skg airtvtr band. My Blood Valentine, Ride, Lush, Pixies, U2, Labi instrt & mgmt pref'd. Snge, snr of humor & love also pref'd. Jgrl, 213-525-1613

*Guit, fem, killer equip, att, sks no BS band. Pros only. Infi are Lynch Mob, Crue & Ozzy. 213-874-5128

*Guit/angwrtr avail. Infi Alice/Chains, Pantera, Dream Theater, Megadeth, Floyd, etc. Gd gear, 10 years plus exp, easy to wrk with. Dedictd. 818-752-9141

*Guit/angwrtr lkg for rockng act. Funk edge, aggrsv, streets, Marshall, Les Paul, bking vocs. Into Stone Temple Pilots, GNR, Alice/Chains. 213-467-5689

*Guit/angwrtr sks bs & drms for hvy, noisy band. Motorhead, Sonic Youth, Vol Vod, Pistols, Slayer. 213-876-6480

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•Hello R&R. 23 y/o pro tomato avail for spunk load of life. Infrl Stones, Zep. Ask for Bleeds, 310-823-2333

•HM guit sks dedictd band. Must have pro gear, pro sound, pro image, pro att & must know the music business. Chris, 310-479-4614

•HR guit avail for band proj. Have lks, pro gear, exp. VH, Aero, Kings X, Skid, C. Trick, 818-609-0746

•Intense guit, lks, snags & att, sks band or muscians w/like same. Infrl Crue, Warrant, Poison, Skid & Pantera. Justin, 818-989-0170

•Ld guit & dbr bs dmmr avail for insane thrash band. Call Dan, 818-769-5827

•Ld guit, 25, have snags muscianship, dedictd & no image problem. Skg pro voc or band. Infrl Extreme, Mr Big, VH, Beatles. Mario, 818-333-5162

•Ld guit, age 25, a real crowd pleaser, sks HR or HM band like LA Guns, Slaughter, Ozzy or Kiss. Brad, 310-672-4544

•Male guit/sngwrtr sks muscians or band for orig rock proj. Midi studio, trmpso, own gear. 714-284-9712

•Meldc cmrcl HR ldt guit avail for world class, pro compi bands only. Lynch, Rhodes, Schenker, classical. Killer writr, image, abll. Neil, 818-980-2472

•New guit for hire from NYC. Rock, fusion guit avail for gigs, sessions. Appearnc in guit mags. Call for resume & tape. Brian, 818-887-0946

•Old guit w/vocs sks band &/or muscians to form one. Marshall equip'd, hr & trmpso. Our music of theirs. P.Stone, 818-240-0274

•Pedal steel guit avail, dbr on guit, club, concert & recrdng exp. Jim, 818-566-6686

•Pedal steel guit. 213-258-5737

•Pro entry rock ldt guit avail for full time wrk. Pro & exp. Dave, 702-438-8798

•Pro dmmr, in the pocket plyr, grt feel & meter, gd att, avail to join or fill in for wrkgrp. Sorry, can't afford to pay to ply. Mark, 310-306-4898

•Pro guit, 24, sks gigs, sessions. Very reliable, well rounded, gd listner. Old school of funk, R&B, rap, rock. Pro equip & trmpso. Nelson, 213-465-5769

•Pro guit, 26, relocating. Hvy groove, Zep to Metallica. 9 yrs stage, studio exp. Xlnt equip, chops, image. Focused, intelligent muscians only. Ron, 310-575-9420

•Pro ldt guit from Brooklyn sks signed or headlining LA band. Styles of Firehouse, TNT, Scorpis. Pro acts only. Johnny, 818-762-8681

•R&R raw guit/vocs/sngwrtr, Allman, Richards, Page, Taylor, Gibbons, for band w/roots in southern soil. Ld/side/tunings. Vintage gear. 310-376-2081

•Rhythm guit plyr from hell. Totally pro, big equip, trmpso, image. Stage, studio exp. Into agrv, psychtc vibe. Alice, Trouble, Nails, Billy, 818-752-3188

•Rhythm guit, hrd, edgy, raw, angrly, grunge w/groove. Lng hr, equip, trmpso, 213-620-8776

•Rocking full shred guit plyr lkg for singr or band to join forces & get a maj recrd contract. Hi energy hvy rock. Brad, 213-656-5227

•Shredding ldt guit/sngwrtr avail for the ultimate band. Meldc ripping lds & grt snags. Catchy, meldc, hvy rock. Dedictd, infrl pros only. Randy, 818-753-7518

•Strong, stylistic ldrhythm guit avail for studio wrk, all styles. EP's, LP's, demos, TV, movies, 10 yrs exp, reliable, reasonable & pro. Sid, 818-761-1635

•Textural, meldc, agrv & dark guit avail for likewise band. No keybrds. Lv msg. 818-753-4015

•X-CBS recrdng artist, bluesy guit/sngwrtr, sks band or voc. Bad Co, Crowes, Pearl Jam, 26, image, feel, chops, vocs. Jason, 818-990-6831

•Agrv guit ndd for meldc rock band. Infrl new Jovi, Firehouse. Must committd & srs. Vocs & rock image a must. EP in 1993. Marvin, 818-765-4905

•Auditions. 2nd guit ndd for rock/hrd edged altmty proj. Burbank rehst. No drugs, pro gear, ldt quality plyr. Call for audtin. Suzanne, 818-582-1388. Jeff, 714-836-7540

•Band w/erie, hvy, altmty sound sks srs, creaty guit & exp wrtr. We have infrl in mgmt. Vocs a plus. Infrl is you. 310-288-8009

•Band w/prodctn deal in maj studio sks guit w/bcking vocs. Infrl by Leppard, Jovi, Journey, etc. Showcng soon. Matt, 213-960-1070

•BIG DEAL, we headline & sell out. Pro ldt guit, team plyr, lng hr image, pro equip, handle footwrk, 110%, vocs. Infrl, recrd deal. Jamie, 818-786-8054

•Bluesy HR band w/groove sks ldt guit w/pro image, pro att & pro equip. Srs inquries only. 310-923-6611, 213-722-6707

•Cmrcl rock band w/prodctn deal in maj studio sks meldc guit w/bcking vocs ala Journey, Jovi, Leppard. Showcng soon. Steve, 213-960-1070

•Estab meldc altmty band sks cross between Mar & Gilmore. Call Mike, 714-988-7537

•Estab Phoenix HR band nds you. Maximum exposure, Phoenix, LA, surrounding city gigs. Be a big fish in a small pond. 602-280-9907

•Exp vocy/rts sks dedictd muscians for collab & band proj. Perfrmc & future recrd deal. Infrl are Mellencamp, Elton John, U2, Michael, 213-656-2230

•Fem guit wid for top pop/rock act. Prodcr w/maj labl & movie studio connex. Successfl media household now forming. 310-459-0359

•Fem slngr lkg for guit to perform cover snags, Hendrix, Beatles, & origis. Style pop/rock, on the edge punk. 310-281-6721

•Flamenco guit for Latin, R&B, pop/AC crossover matrw/ recrd deal pendng. Srs, bilingual pref'd. Ages 22-32. Rex, 818-504-1800

•Gothic guit ala Queen, Zep, Bauhaus ndd for artistic rock band w/maj mgmt & atty. Intense, orgasmic, feel plyrs only. Jamie, 214-964-1948

•Guit & dmmr to form male or fem HR band. Have connex. No flakes. Lisa, 818-757-9828

•Guit ndd by soufl singr w/snags & image. Laid back, tasty, soulful lyrics. Style of Lenny Kravitz, Crowes, old Motown. Rex, 213-382-1052

9. GUITARISTS WANTED

•#1 guit w/tons of soul, pwr & energy sought by outrageous voc/guit & hottest rhythm section in town. Exp & cool image must. 818-753-9810

•2nd guit wid. Bcking vocs. Sounds like Hard Line, MSG. Must have grt lng hr image, equip & trmpso. 213-850-1502; 818-567-4350

•2nd ldrhythm guit ndd for superstar, cmrcl rock band. Must be dedictd, under 23, sing bckups. Have trmpso. Infrl Kiss, C. Trick. Johnny, 818-367-8769

•2nd ldrhythm guit ndd. Cool cat brothers welcome. Rex, 213-382-1052

•2nd ldrhythm guit wid for HR band where the groove matters. Ndt xlnt equip, bckg vocs & writing abll, not att. Infrl Lynch, Cullick, Perry. Tim, 818-891-9657

•Acous ldt guit wid for acous duo. Must sing bckups. Paul, 818-885-8928

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•Guit wtd for 70's rock w/funk overtones. Able to ply rd, rhytm & accous. Vocs a plus, PMA. Pros only. Mike, 310-868-7117

•Guit plyr wtd for org. Own recrdng/recrdng studio in W.L.A. Infl P. Gabriel, U2. Gr matrl. Nick Phoenix, 310-310-9186

•Guit sks 2nd gult to form nucleus of core rock band. Infl Agro to Zep. Chris, 312-957-2537

•Guit style of Gene Loves Jezabel, Redd Kroas, dark image, uniq singr. Mgmt agent, label pros, street contacts. Don't be fooled by 714. Randy, 714-974-6653

•Guit to write, perform w/inw forming hrd funk band. Infl Hendrix, Peppers, Funkadelic, Zep, Prince, 818-886-2476; 805-495-7022

•Guit wtd by lem singr/sngwr to form org band. Must be dedictd. Infl Henley, Genesis, B.Raitt. Noah, 310-476-8668

•Guit wtd by voc/guit plyr & dmr. Xint chops, vocs & no ego a must. Mgmt & private studio in San Gabriel Val, 100% dedictd. Mitch, 213-726-6741

•Guit wtd for atmrv band. Pos'n for 2nd gult/bckgrnd vocs. Infl Pearl Jam, Alice, U2, Ride. Mgmt, labl intrs. gigs. 818-776-1239

•Guit wtd for atmrv, org band. Keybrd, vocals a plus. Srs, no drugs. Tony, 310-472-5632

•Guit wtd for band w/ormg. 3D Clinic members. Infl Pixies, Robin Hitchcock, Teenage Fan Club, Smiths. Carolyn, 213-957-1369

•Guit wtd for bizarre, reggae, funk, punk, hip hop combo. Must be soul brother. This ain't Body Count. Greg, 818-769-9552

•Guit wtd for bluesy, funky, hvy edged HR band w/fem singr. 213-851-4316

•Guit wtd for pro HR/HM band w/everything. Must have xint equip & image. Band rehrl in Lng Bch. Rob, 310-594-6176

•Guit wtd for rock band into Hard Corps, Run DMC, Beastie Boys. Must have versility & crunch. Pls lv mspg. 310-402-2261

•Guit wtd immed. Must have drive, desire & vry gd lng hr image. Styles in vein of Extreme, old Cooper, early Crue, Kiss, etc. Lv mspg. 213-388-4869

•Guit wtd to join dark band, bluesy, HR, dark image, LA Guns, cult. Tango style. 213-874-6951

•Guit wtd. John Bogosian, where are you? I lost your number. Pls call me. Gary, 818-981-6638

•Guit wtd. Skilled, open minded, feeling, atmrv guit plyr, vocs a plus, blending a must. Bobby Logan, 310-204-4234

•Guit/sngwr wtd by pubshd male singr/sngwr for wrk on studio/live prj. Music like Seal, Crowded Hs, Cocoteau. Lv mspg. 213-256-0340

•Guit/sngwr wtd to form band w/fem singr/sngwr. Style of music is danceable 90's punk w/pop melodies. Call Hope, 213-651-5860

•Guit/voc wtd to J/F sng oriented rocking pop band. Infl Beatles, Smithereens, Pursuit of Happiness, Del Amitri, Pretenders. Ron, 310-699-5007

•If you want to ply pre 1987 Stones, Who, Them w/world's coolest cover band, call Otis, 213-874-9118

•INTO THE BLACK sks melcd, atmosprrc guit. Paid gigs. Jeff, 818-766-0502

•Ld guit for atmrv/classic rock band. Age 25-35. Short hr. No drugs. Infl Belzev, Frigo, Gilmore, Judy, 310-275-4133

•Ld guit w/chops wtd for atmrv, org band w/inflncd bckng & connex. Keybrds, vocs, desirable. Tony, 818-362-3303

•Ld guit w/vocs, trashy lk for band w/mgmt & maj labl intrs. Singr w/strong image lkg for his glimmer twin. 813-530-6239

•Ld guit wtd for estab HR/HM band. Jane's, Metallica, Aero, GNR, Black hr, Marshall's, Les Paul, 213-957-9072

•Ld guit wtd for paying gigs by singr/sngwr/rhytm guit. Orig tok/rock solo prj. 818-508-0307

•Ld guit wtd for pwr pop band. Richie Sambora, Elliot Easton style. Top prodcr, engineer. Private rehrl. 27-33. No wrts, no smoking or drugs. 818-557-0722

•Ld guit wtd to complete band. We have snrgs, Hilywd lockout, Neil Young, Keith Richards, Soul Asylum. Steve, 213-460-2552

•Ld guit, over 30, wtd by exp dmr & fem singr/wrtr to J/F band. Styles include Slayed, Mott, Stones, Faces. 818-765-5546

•Ld plyr wtd for melcd, sng oriented, atmrv rock/pop prj. Singing a plus. Steve, 213-461-8787

•Neil Young joins Ministry. Folk music from hell. I'm lking for a guit plyr intrsd in sngwrng, not technq. Prima donnas, go home. 818-905-1514

•Orig, intelligent singr/sngwr sks liquid, psychdc guit for collab in Morrissy does Alice/Chains w/Jane's in coffeehouse. Dave, 213-845-9333

•Paid guit wtd for signed band. Infl Metallica & Little Mr Me, 213-467-9377

•Pro band sks pro guit plyr. Must have xint image & eq for band that has everything. Rehrl in Lng Bch. Rob, 310-594-6176

•Progrrv rock ensemble, infl by ELP, Yes & Kansas. Sks guit, 28-40, who dbls on keybrds. Must read. Michael, 213-258-5233

•Rhythm guit plyr wtd for HR band w/mny labl intrs for showng & permanent sit. Call R.C., 213-874-0674; Russ, 818-985-2612

•Rhythm guit plyr wtd for speed metal band. Early 20's. Motvtd, dedictd. Infl Megadeth, Metallica, Metal Church. Call Scott, 818-761-6684

•Rhythm guit wtd. R&R grp currently gigng w/cool snrgs, bluesy, sexual groove. Open tuned, bckng vocs. Stones image. Terry, 818-785-0471

•Rock/funk guit plyr ndd for band forming now. Concrete Blonde, Mary's Danish, early Pretender. Sherby, 310-399-6184

•SG, all fem rock/metal band sks kd guit. Must be dedictd, drug free & w/out big ego. 310-288-9660

•Signed metal act sks ragging guit god for touring, recrdng & bonding. Must have K/A equip, image & sing bckup. 310-285-7833

•Skd Christian dmr & kd guit, ages 18-28, w/enery to write music, ply out & get signed. No preaching. Blues/rock your infl. Lev, 714-633-0506

•Srs, soull fem voc/lyrst sks blues infl guit plyr to collab. Accous, elev a must, slide a plus. Infl Raitt, Etheridge, Mellencamp. Ronnie, 213-656-2230

•Tourng rock band w/inclde CD sks creatv, verstl kd guit, 21-29, for recrdng & tours. Vocs plus. 818-545-1202

•Val Page, Holdsworth, Howe, etc. 90's progrrv rock. Writr, guit/synth ndd. Elec/acous, eclectic, wide range of sounds. Pro sit. Steve, 310-657-7556

•Wtd, kd guit, kd voc/bt pursue blues infl kd guit to create. all orig rock band. 818-578-7307; 818-286-6101

10. BASSISTS AVAILABLE

•14 yrs exp w/lks, chops, sks atmrv, updated version of Poco, CSNY, Red Wing, w/grt vocs w/mgmt, labl & direction. Joseph, 714-488-0700

•20 y/o bse lkg to J/F the ultimate atmrv pop band ala C.Trck, Crue, XTC, Beatles. Justin, 805-643-8203

•A melde bst. Writes, sings kd. Wrt to J/F atmrv, pwr pop band. Pros only. Jeff, 310-312-1874

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•A1 young bs plyr, lng hr, skinny, don't care what you've done or who's inflrd. What's the music like? What do you lk like? Eric, 818-783-2821

•ABA bst, lng hr, gd lkg, SVT P-b, feel, groove & style, lkg for 90's band w/grt voc. Call Mike, 818-904-0678

•Are you lkg for a bs plyr in a hurry? Live perform, studio, rehrl sits my speciality. Very reasonable rates. Anthony, 818-782-9205

•Audacious bst/sngwr, atmrv, progrrv, JP Jones, lks, gear, BIT, avail for demos or to join estab band w/singr. 5-9 pm, 818-763-5318

•Bs & guit team lkg to J/F srs band. Infl include Scorpions, Q'Ryche, VH, Firehouse. Call Johnny, 213-851-5521; Dave, 213-874-3930

•Bs plyr & keybrd plyr avail to J/F pro HR act. Srs inquiries only. 310-834-1656; 714-754-6915

•Bs plyr sks muslcs to J/F band. Helmet, Peppers, Pantera, Faith, S' Garden, I have studio. Clay, 213-469-9391

•Bs plyr w/pro gear, lks & abil, lng hr image, avail for hvy groove, voc oriented, HM/HR grp w/out att. Larry, 818-980-1945

•Bs soloist w/new LP has recrdng exp, maj tourng exp. Lkg for overseas booking, 1 niters, fill ins, recrdng sits, all styles. Dibs on keys. 213-662-6380

•Bs/voc for publishing, labl of vry uniq, strong band. Aggrv, versil, cooperative, lkgas. Cure, U2, modern music, etc. Curtis, 213-464-0761

•Bst avail for cmrd melcd w/strong vocs lkg Q'Ryche, Hard Line. Have grt equip, image, matrl. Pros only. Call Greg, 818-892-3007

•Bst avail to J/F pro HR and. 12 yrs exp. Pro equip, srs inquiries only. 310-834-1656

•Bst avail w/exp, equip & image. Sks compl HR band in vein of Tesla to Zep. Must be compl band. Pkg to Bass Player, 351 Main St #673, El Segundo CA 90245

•Bst sks w/grt sils, clubs, csly, recrdng. Grt feel for blues, cntry or rockability. Pros only. Xint equip. Steve, 818-761-1168

•Bst that dbls on keys & Midi pedals sks any paid sits. Reliable, pro gear, quick learner, 26, 6 string, fretted & fretless bs. Lance, 818-992-6251

•Bst, HM gear & image, lkg for guit w/same. Sabbath, Zep, Metallica. Lkg for concert sound only. 818-753-8394

•Bst, pysical styles, prefz jagg & R&B. Hrd notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723

•Bst/engineer for HR prj. Xint bckup vocs & appearnc. 150% dedictd, snsl of humor. No drugs or lks. Rob, 714-347-9773

•Bst/wrtr, exp, plyl, aggrv, moody. Gd slap, vox, att, lk. Strong rock, funk, punk, atmrv bckgrnd. Some metal jagg. No duce rock. Billy, 213-666-3670

•Creatv bst in Venice area avail for band w/uniq & strange style. 11 yrs exp. Infl Primus, Nirvana, Jane's, etc. Mike, 310-399-1756

•Fretless bs plyr avail for recrdng & demos. R&B, funk, jazz, pop, rock & rap. Vic, 213-757-3637

•Killer bst avail for cmrd rock band. Have image, chops & gear. Have references. Call Tracy, 818-994-7634

•Pro rock/metal bst avail for session & showng w/mgt. Maj recrdng credits & tall, young, lng hr image. Srs pros only, pls. 818-382-2805

•World class bst, state of the art gear, strong bckng vocs, rock image, sks signed band or paid sits. Killer groove, chops, exp, team plyr. Tad, 310-591-0726

10. BASSISTS WANTED

•1 funky, no pick plyng shredder w/personality & dedictn for sng oriented, atmrv, equal opportunity band. Clayton, 310-559-0594

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•22-26 y/o bst ndd. HR image. Infl Aero, Guns. Recrdng in Dec, upcmng tour & showcs's. Srs only. 818-888-5544

•A bs god wtd. Must have killer musicianship, image, bckgrnd vocs, dedlcn, pro pit. Calchy, melcd, ultra tmd, hvy rock. Only the best. 818-753-7518

•A bs plyr of all styles ndd by fem singr/sngwr. 310-326-0792

•A snb of humor is what we're lkg for in a bs plyr. Our infl replacemnts, XTC, Crowded Hs, Jellyfish. Call, 310-390-2010

•A soull bst w/PMA for 70's rock w/funk overtones. Infl by Pastorius, Harem, Flea. Uniq snrgs, all races welcome, pros only. Mike, 310-868-7117

•A1 melcd/bel keybrds or just bst wtd for light/hvy blues infl rock band. Infl Zep, Floyd, Tower, Tull. 213-655-4851

•Accous & elec bs plyr infl by jamerson, Skillings, etc. wtd by forming, non cmrd, 5 pc mul lineal band. Steve, 818-761-3820

•Aggrv 2 guit metal band, Priesti mst Pantera, sks to replace bst. Srs only. No att. Must have gear, exp. We have studio. Don, 818-783-4368

•Atmrv blues/rock band audlbg bs plyr & dmr for estab NRG band. Equip, imspo & avail niters nccsry. 818-766-7976

•Atmrv bst ndd. Infl Ministry, Screaming Trees, Peppers, Jesus Jones, Pearl Jam, 310-652-2929

•Atmrv pwr pop band forming, sks bst. Money sit. Jeff, 310-312-1874

•Atmrv rock band sks bst. Gd chops, hrd wrkg, easy going att. Infl Cream, Kraviz, Echo, Young. We have snrgs, prodcr, plan, Dean, 310-823-6786

•Atmrv, creatv bst ndd to reform band. Writing, rfrs, groove a must. Vocs a plus. Have intrst & mgmt. Be srs. 213-655-7948

•Amazing bst wtd for hrd R&R band w/grt snrgs & vide. Hilywd lockout. Zep, Jane's, Flea, Nirvana, etc. 213-969-2445

•Are you rhythmic, into Levin, Sling, Lee, bck vocs, grt equip, att, lks, exp? Then call our hot line. PS, no tattoos. 818-377-2701

•Aren't there any Chris Squire or Geddy Lee type bsts in San Gabriel Val? Progrrv rock grp, B/D, no one now. Paul, 818-335-8520

•ASYLUMM is lkg for K/A bst w/gd meter, sound & personality. We're ready to go. Have lockout & hvy, uniq sound. Bob, 818-246-6346; Ron, 805-250-0421

•Audlins. Bst ndd for rock/rd edged atmrv prj. Burbank rehrl. No drugs, no rock stars. Pros only. Call for audltn. Suzanne, 818-562-1386; Jeff, 714-636-7540

•Band skg id bs plyr w/abil to ply aggrv. Infl Alice/Chains, Zep, Pearl Jam. Band is together & has tournd. Lkg for bs plyr. David, 310-271-8001

•Bckng vocs, sounds like Hard Line. MSG. Must have grt lng hr image, equip & imspo. 213-850-1502; 818-567-4350

•Brutal but inventv bst sought by exp, atmrv wtd to create new sound. No slap bs, jazz men, metal heads. 818-905-1514

•Bs plyr & sngwr to form psychdc band. Demo avail. Infl Doors, Screaming Trees, Eric Clap. Sonny, 213-243-5366

•Bs plyr ndd for bizarre, reggae, funk, punk band. Must be soul brother. Greg, 818-769-8852

•Bs plyr ndd for org hr band w/old groove, musicianship & matrl. VH, Extreme, Zep, etc. Steve, 213-874-9950

•Bs plyr ndd to compl atmosprrv, atmrv pop band. Infl by Roxxy Music, P. Gabriel & Duran Duran. Must be mature & srs. Mark, 213-484-6040

•Bs plyr ndd, upright or elec, to walk thru jazz changes for laid back band now forming. Ages 18-30. Call Steve, 818-888-6905

•Bs plyr w/classic infl & 90's alt wtd for HR band w/strong matrl. Pro vocs & image a must. Kevin, 818-972-9115

•Bs plyr wtd by fem singr/sngwr to form org band. Must be dedictd. Infl Henley, Genesis, B.Raitt. Noah, 310-476-8668

•Bs plyr wtd by reforming band w/mgmt. Previously signed to Christian labl. Infl U2, Mellencamp, Police. Bckgrnd vocs a plus. 714-347-0735

•Bs plyr wtd by vocguit plyr & dmr. Solid chops, vocs & no ego a must. Mgmt & private studio in San Gabriel Val, 100% dedictd. Mitch, 213-726-6741

•Bs plyr wtd for hrd melcd rock band. Bckup vocs a plus. Must know the Lord. Darvyl, 310-422-2129

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• **Bs plyr wd for image conscous, sng orientd, HR band.** Not a proj. Big contacts, possible pay. Att & personality are crucial. Jeff, 818-308-0313

• **Bs plyr wd for mchc HR band.** Radio hit snags. Just about ready to go. Intl Journey, Rush, Whitesnake. 818-999-1893

• **Bs plyr wd for orgn proj.** Own rehrls/recrdng studio in W.L.A. Intl P. Gabriel, U2. Grl marit. Nick Phoenix, 310-301-8186

• **Bs plyr wd for orgn thrash band.** Must have equip & impso. Have studio, ready to ply. Call Damien, 310-838-8714

• **Bs plyr wd for rock band.** Intl Adams, Cars, Jovi. Top prodn, engineer. Private rehrl. 27-32. No wrtrs, no smoking or drugs. 310-510-7222

• **Bs plyr wd now for launch & roll band.** Intl Ramones, Dolls, Thunders, Iggy, Clash. No posers, Christians, metal, glam, smack fantasy losers. 213-656-1536

• **Bs plyr wd to comrp orgn band.** Snags writrn. Must be agrsv. Intl d. Chris, 310-873-7309

• **Bs plyr wd to start w/plyr w/a very hvy, not speed metal, orgn stl fl.** Wed & Thurs, 310-445-1151; rest of week, 714-283-3815

• **Bs plyr/sng/rndd for Orange Co folk, cntry trio.** Paid gigs. 714-830-4943

• **Bs dmr wd to form 3 pc acous type band w/solo perfrm.** Jazz chords, soul vocals. Intl Roxxy Music, Steely Dan, Thomas, 310-657-8606

• **Bst for ambilious band w/dge.** Non metal. Grl sound & groove, grt opportunity for right person. Steve, 310-450-8992

• **Bst for orgn orig, tribal, pschidc rock band w/un/q, modern sound, grt muscians, grt snags, tons of exp.** Call Dan, 213-953-1171

• **Bst nnd for altmrv band.** Creatv team plyr wd. Pixies, U2, Doors, Curv, Chris, 213-938-8682

• **Bst nnd for thrash band w/demo & gigs.** Call for audition. John, 818-762-4223

• **Bst wd for altmrv band.** Local in SFV lkg for bst. Style between U2 & R&R att. Intl Stones, T-Rex, Hendrix, Sabbath, Zep. 818-980-2904

• **Bst nnd for exp dmr & tem sng/wrtr to J/F band.** Styles include Slayed, Hunter, Ronson, Stones, Beatles. 818-765-5546

• **Bst wd by guit & dmr.** Have snags, k & att. Into everything from Poison to Pantera. Lkg for team plyr. 818-989-0170

• **Bst wd by guit & dmr.** Into emotionally moving band. Intl Aero, Zep, etc. Chris, 213-957-2537

• **Bst wd by young rock band w/abl CD.** Sk create rock solid groove plyr. 21-29, for recrdng & tours. Voccs helpfl. Hair up to you. 818-545-1202

• **Bst wd for agrsv metal band w/abl instr.** Must be hrd wrk & team plyr. Troy, 818-985-2823

• **Bst wd for altmrv band w/comp'd cassette album.** Intl Murphy, Sisters, Gabriel, Cure, Nephelin. Must be dedic'd & have pro equip. Steve, 818-784-2169

• **Bst wd for altmrv band w/rw, agrsv, surreal yet simple sound.** Dedic'd muscians only. 213-874-0169

• **Bst wd for altmrv, pschidc, rock/pop band.** U2, REM, Floyd, Zep, etc. Phil, 310-375-3611

• **Bst wd for funk, soul, 70's proj.** Intl L. Kravitz. Pros only. Groovers only. 818-546-4468; 818-846-6808

• **Bst wd for mchc ethral sng orientd band.** Sex & race unimpnrnt, muscificly & zen karma. Most impnrnt. Steve, 714-497-7306

• **Bst wd for modern, progrsv, rock fusion 5 or 6 string.** Chapman stck, Fx, keyboards, vocals a plus. Slap funk, Ply all styles. Steve, 310-657-7556

• **Bst wd for orgn rock band w/abl contacts.** Intl Aero, Plant, Pearl Jam. Cover gigs pay band's bills. Lng hr, voccs a must. 310-376-6238

• **Bst wd for Pretenders style, blues/rock band ready to gig & recrd.** We are exp plyrs in our 20's w/own rehsl spc at beach. 310-821-3949

• **Bst wd for R&R band.** Intl Chicago, Elton John. Gino or Dominick or LV msg. 310-376-5028

• **Bst wd for rock band into Hard Corps.** Run DMC, Beastie Boys. Must have versility. Pts lv msg. 310-865-6404

• **Bst wd to help form grooving, blues/rock band.** 18-27. Intl Hendrix, Big Brother & Holding Co. Must be motiv'd & sngring skills. 310-883-1870

• **Bst wd to join Martin & The Great Lakes.** Jellyfish, Big Star, Replacements, Prince, Costello. 818-841-2268

• **Bst wd, early 20's, for pwr metal band.** Intl Ozzy, Megadeth, Metallica. LV msg. 818-761-6684

• **Bst wd.** Solid groove a must, feeling a priority. Bobby Logan, 310-204-4234

• **Bst, 18-26, nnd for rock band.** Intl Zep, Aero. Must groove in the pocket & be a dmr's bst frnd. No slap monkeys or egos. Pts. 818-708-7009

• **Bst, male, gd image, w/abl to form metal band w/fem guit.** Intl, Skid, Extreme, Pearl Jam. I have snags, endorsemnts. Jaye, 213-876-4481

• **Drug free bst wd for mchc, altmrv rock band.** Must live in or near Burbank area. Pts call Kurt, 818-563-9554

• **Estab Phoenix HR band nds you.** Maximum exposure, Phoenix, LA, surrounding city gigs. Be a big fish in a small pond. 602-280-9907

• **Estab rock keybrd artist sks pro bsd/voc ala Greg Lake, John Wetton, w/rock image, solid chops, for album proj.** bsd sit. 818-776-9279

• **Exceptn'l bst wd by estab groove orientd rock band.** We are tight, pro, org & sk the same level. Call Rob, 213-462-6431; Larry, 714-994-3862

• **Exp plyr wd by orgn rock band.** Between 22-29. Band has studio mgmt, soundman. Recrdng in near future. Michael, 818-999-5715

• **Fem bst now being audited by orgn rock/funk band, SLODANCER.** Bckgrnd voccs are a must. Proficient muscians only. Jack, 818-841-9100

• **Fem bst wd for top pop/rock act.** Prodcr w/maj labl & moviel studio connex. Successfl media household now forming. 310-459-0359

• **Former members of New Marines sks bs plyr for altmrv band.** Ask for Andy, 213-467-6433

• **Fem bst wd for top pop/rock act.** Prodcr w/maj labl & moviel studio connex. Successfl media household now forming. 310-459-0359

• **Former members of New Marines sks bs plyr for altmrv band.** Ask for Andy, 213-467-6433

• **Forming hvy groove proj.** Skg bst. 818-831-5925

• **Gigging speed metal band sks bst.** Must have pro att & desire to succeed. LV msg, Mark, 818-980-3394

• **Gigging speed metal band sks bst.** Must have pro att & desire to succeed. LV msg, Mark, 818-980-3394

• **Groove, soul, bckng voccs.** You got them? We want them. Orgn rock band has mgmt, Slappers welcome. Dedic'd a must. Pros only. Jeff, 818-783-1807

• **Grooving fem bs plyr wd by MISTRALS.** Classic rock & blues intemrg band w/inely released album. Gigs, possible spring tour. 310-428-0179

• **Guit lkg for mchc bs plyr.** Intl Geddys mts Adam Clayton, 25-30. Having snags, ready to for innovatv labl. LV msg. Mike, 818-781-7825

• **Guit/sng/wrtr sks bs & dmr's for hvy, noisy band.** Motorhead, Sonic Youth, Vio Lat, Pistols, Slayer. 213-876-6480

• **Hrd altmrv rock band located in SFV lkg for bst.** Style between U2 & Floyd. Pro att a must. Sng/wrtr & bckng vox a plus. Myles, 818-580-7792

• **Hvy & raw plyr.** Must lock w/dmr quickly. Intl Chris Burton, Billy Sheehan. Showmanship qualities impnrnt. 213-876-0818

• **INTO THE BLACK sks bst for altmrv, gothic band.** Paid gigs. Jeff, 818-766-0502

• **J&EZ LOUISE, altmrv trio,** sks energetic bst for acous/elec gigs. Image a must, voccs a plus. Intl Jellyfish, Live, Crowded H. Justin, 310-276-9681

• **Lkg for bs plyr.** Agrsv, Hm & pwr ballads. O'Pyche, Rich, Dream Theater, Scorpis. 818-908-1658; 818-988-0195

• **Lng hr Dead Boy, Stooges Intl singr sks collabs to form Generation X, Manics, only ones type trash pop punk band.** No druggies or dumb metal. 212-462-3055

• **Load, grooving bst nnd.** Intl Stones, Hendrix, T-Rex, Sabbath, Zep. 818-881-6362

• **Melch bst w/abl to improv in varied musical styles.** Acous folk to bs hvy altmrv rock. REM, Jane's, Neil Young, S.Pumpkins. John, 818-761-1630

• **Pro rock bst for trio.** We have free rehrl, recrdng studio & promo for right plyr. Image, chops a must. Michael, 818-994-8113

• **Pschidc, altmrv, HR groove bands sks bst.** Cool persona, killer image & mint chops nessry. Call Rocci, 213-848-7301

• **Rhythm section nnd to compl hvy, diverse, xperimnt, altmrv band.** Currently gigging as acous trio. Plyng Roxxy 11/13. Srs pros only. NOBLE ROT, 818-810-7432

• **SIMON LE GREED sks hvy, agrsv bst w/pro gear, stage, studio exp.** Demo pref'd. Pros only. We have full time rehrl. Dave, 818-763-0553

• **Stand up bs plyr sought for 50's Texas roadhouse style band.** Western swing & juke joint blues. Linda, 310-578-5061

• **Stand up bs wd for folk/rock acous grp w/gigs.** Roxy, Highland Grounds, etc. Grl snags, strong voccs. Call Steve, 213-650-2851

• **Time, grooving w/loser bands? Are you focused, dedic'd?** We have grt snags, private rehrl studio, gigs & direction. Altmrv rock style. Call Steve, 818-784-6703

• **Voc & guit forming band.** Lkg for bst. Intl Sabbath, Temple/Dog, S'Garden. Andre, 818-761-0288; Lawrence, 818-706-0339

• **Wid, agrsv, melch, solid, groove-alicious & sensiv bs plyr for creatv impn, recrdng & gigging band.** Call Jack, 818-757-7309; Alex, 818-360-0492

• **Wid, altmrv rocking bs plyr w/inf, att, pro gear & impso.** We have devastating tints, studio & matrl. No flakes. Dedic'd a must. Trey, 310-820-0172

• **Wid, bst for thrash band w/demo & gigs.** Call for audtn. John, 818-762-4223

• **Wid, drug free bst living in or near Burbank area for mchc rock band.** Call Mark, 818-955-8768

• **X-CBS guit/sng/wrtr sks bst for forming blues/rock band.** Pro plyr w/strong image. Bad Co, Crowes, Free, Aero, Jason, 818-990-6831

11. KEYBOARDISTS AVAILABLE

• **HR keyboardist avail to J/F pro sit.** Intl Ozzy, Dio, John Lord, Elton John. Grt equip, ready to ply. 714-754-6915

• **Keyboard avail.** Lkg for bs plyr to form Queen cover band. Srs muscians. Rehrl in San Fern Val. Call Jeffrey, 213-957-4843

• **Keyboardist sks orgn rock band.** Gd att, gd stage presnc, exp plyr. Call Paul, 310-925-8001

• **Keyboardist w/latest synth & seqncr sks prgms.** Specialty, creatv sound design for rock, pop, dance. Gd live image. Keith Sterling, 818-241-4435

• **Keyboardist w/horn equip, pro gear, sks proj. Midi, any styles.** Has album credits, sampling capabilities, overseas exp. 213-662-6300

• **Keyboardist & bs plyr avail to J/F pro HR act.** Srs inquiries only. 310-834-1858; 714-754-6915

• **Pianist sks blues sits & individual plyrs to jam with or join existing grp.** Also avail for other sits, sessions, helping singers train, rehrl, etc. Dave, 310-359-8554

• **Pianist/sng/wrtr w/2 albums avail for band w/maj labl deal only.** 818-789-9211

• **Real B3 organ, synth, voccs for sessions or estab band w/voccs as gd as Damn Yankees.** Dan, 818-985-7363

• **Rock keyboardist avail for recrdng, touring.** Many pro credits. Publish'd instr. strong perfrm. Piano, organ, synth, samplers, Midi studio, 8 trk. Paid sits only. 818-776-9279

• **Xint pro rock keyboardist avail.** Currently w/Sass Jordan. Avail for pro sits. Gregg, 818-359-8597

11. KEYBOARDISTS WANTED

• **Alttrmv band sks creatv, dark, dedic'd keyboardist w/writing abtl & bckup voccs.** Gigs in December. Call Sam, 213-888-1531

• **Alttrmv pwr pop band forming.** Sks keyboardist. Money stl. Jeff, 310-312-1874

• **Artist sks keyboardist to perform finished matrl.** Must ply well, be dedic'd. Intl include early AD. David, 818-367-8951

• **Band w/prodcn deal in maj studio sks keys w/bckng voccs.** Intl by Leppard, Jovi, Journey, etc. Showcng soon. Matl, 213-960-1070

• **Blues piano, B3 plyr, wd for rocking, blues band w/pro plyrs to ply local shows.** Contact Brad, 213-656-5227

• **Cannd rock band w/prodcn deal in maj studio sks keys w/bckng voccs.** Music ala Journey, Jovi, Leppard. Showcng soon. Steve, 213-960-1070

• **Exp voclyncist skg dedic'd muscians for collab & band proj.** Perfrmnc & future recrd deal. Intl are Mellencamp, Elton John, U2, Michael, 213-656-2230

• **Fem keyboardist wd by new all girl southern rock band.** SOUTHERN STAR. Call Nadine for more info, 213-957-1174

• **Fem keydst wd for top pop/rock act.** Prodcr w/maj labl & moviel studio connex. Successfl media household now forming. 310-459-0359

• **Harmond/pianist ala Bill Payne, Billy Preston, guit & Hammond piano.** Skynryd, Eagles, Bad Co. Steve, 310-470-7167

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NEXT DEADLINE: WED., NOVEMBER 25, 12 NOON

• **INTO THE BLACK sks textural, atmosphrc keyboardist.** Paid gigs. Jeff, 818-766-0502

• **Keyboardist for Latin, R&B, pop/AC crossover matrl w/recrd deal pending.** Srs, bilingual pref'd. Ages 22-32. Rex, 818-504-1800

• **Keyboardist w/B3 sound nnd by funk/hip hop band.** Dan, 213-953-1171

• **Keyboardist w/strong idl voccs nnd for wrkg HR band.** Frontm wid voccs in maj emphasis. Matrl, 818-342-8528

• **Keyboardist wd for off stage sit.** Must have strong bckng voccs. Call for more info. 818-779-0917

• **Keyboardist wd for R&R proj.** Intl Elton John, Chicago, Bryan Adams. Gino or Dominick or lv msg. 310-376-5028

• **Keyboardist wd for Twr of Pwr type rock band.** D, 818-353-5948

• **Keyboardist, ages 21-25, dedic'd, gd att & image.** Intl Japan, DePeeche. LV msg. 818-952-7239

• **Keyboardist plyr or other muscian w/an Alessi ADAT wd to collab w/sng/wrtr.** Call Eugene, 818-551-9850

• **Orgn formid R&B band w/in educe, xint matrl & muscianship.** lkg for exp, dedic'd keyboardist/bckup voccs to compl pkg. Srs only. Hugh, 310-915-9462

• **Piano plyr/voc wd for Euro tour.** Very gd salary. Steve, 714-846-8539

• **Progrsv rock ensemble.** Intl by ELP, Yes & Kansas. Sks keyboardist, 28-40, who dbson guit. Must read. Michael, 213-258-5233

• **Ultra hvy, very political, multi ethnic band sks keyboardist w/guit approach.** Soling abtl a must. Styles from grunge to speed to Joel, pls. Ron, 310-995-1951

• **Wid keyboardist for rehrl & demo prodctn.** Must ply Elton & Pro. Do nitcubs & weddings. Have contacts. Tim, eves. 310-788-3836

12. VOCALISTS AVAILABLE

• **1st tenor falsetto lkg to join a grp.** Lotawn, 714-647-5563

• **2/3 y/o singr/guit avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies.** No Stones, clones, glam or metal. Steve, 818-752-0213

• **26 y/o blues singr/guit/wrtr/roommate avail to form grooving band.** Intl Tom Keifer, Joe Walsh, Nugent & Fogery. 213-739-3726

• **A take charge voc/sng/wrtr sks unio, pro rock band open to grt ideas.** Very orgn meliodriven vox w/no to succeed. Dave, 818-595-1617

• **Aggrsv idl voc, 4 oct v, intl Love Bone, 1970's groovy & lurky matrl.** Victor, 213-876-6780

• **Alttrmv fem voc for Seattle.** Recrdng & stage exp. Avail. 213-655-7137

• **Bator.** Iggy Intl punk singr/poet, nds trash guit genius to form pop/hit. Gen X type rock band. Call soon, no junkies. Dimitri, 212-462-3055

• **Brother & sister voccs skg muscians, bckgrnd voccs, to form blues/rock band.** Very srs. Style like Aretha, Cocker, Brown, Redding. No egos. Arna, 310-450-5630

• **Canadian cutie, fem, voc/wrtr, w/album, TV, pnt & video exp, sks tour.** Keybrd abil. Style T40, funk. Call collect, 604-732-9285

• **Drowning in a sea of unimaginatv flakes.** HR soul chld sks band not afraid to be different. Kat, 213-296-4281

• **Estab Canadian singr sks muscians for upcmg events.** Call Rob, 213-661-7727

• **Exp fem gospel, jazz, R&B voc.** Grt harmonizer. Bckgrnd & demo wrk. Dretta, 310-633-9925

• **Exp singr avail.** Pys killer guit, true soul, wild perfrm, lots of snags, collab. Morrison, Pearl Jam, Nirvana, Lennon, Stones. 213-969-2445

• **Exp voclyncist skg dedic'd muscians for collab & band proj.** Perfrmnc & future recrd deal. Intl are Mellencamp, Elton John, U2, Michael, 213-656-2230

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*Fem black cntry singr sks band for gigs & collab. Larie, 818-985-0237
 *Fem pop singr sks sngwrts. Has demo dcd. Pop, dance style. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hollywood CA 90069
 *Fem singr/sngwr avail & lkg for gult & be plyr to form danceable, 90's punk band w/pop melodies. Call Hope, 213-651-5860
 *Fem voc avail for off mte gigs, demos & jingles. Paid only. Tape avail. Donna, 818-981-1859
 *Fem voc avail for recding, perfrmng & demos. Total pro. Ld & bckgrnd. All Michelle, 213-755-6942
 *Fem voc avail for sassions & demo wrk & shows's, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
 *Fem voc, ballys, blues, R&B, soull, funk, R&R, Exp, range, lks, personality. Avail for session or live wrk. Jessica, 213-660-6111; lv msg @ 818-377-3272
 *Fem voc, pro, avail. Wrktd w/Elton John, George Benson, Al Jarreau. Avail for lrbckng sessions, demos, live, TV, film, traveling. 818-663-1797
 *Hrd core singr w/rnky rhythmic edge lkg for band of same nature. Infrl Primus, 24-7 Stylz, Ministry, House of Pain. Jason, 213-663-1839
 *Killer J. Tate, R. Halford style voc avail for killer metal rock band. Have image, chops & gear. Call Tracy, 818-994-7634
 *Ld voc/singr/sngwr w/PA, intrstd in frontng blues band. Drs, have paid gigs, infl by Fogerty, Howling Wolf, Willie Dixon. Call Crosby, 213-848-8330
 *Male pop singr avail for demos, jingles & session wrk. Exp. lntd, most styles covered. When you nd a real singr, call me. Steven, 213-878-3703
 *Male voc sks to J/F hvy blues band. Infl Allman Bros, Hendrix, Clapton, Crowes, Sean, 310-399-4608
 *Novice voc wnts to form grp, mid baritone range. Infl Tyler, Roger. Gd vocals, hrd wrkg, rock, blues & acous. Keith, 310-815-1041

*Orig, intellngt singr/sngwr sks liquid, psychdc gut for collab. In Morrissy does Alice/Chains w/Jane's in coffeehouse. Dave, 213-845-9833
 *Passionate? Idealistic? Intellngt? Call me. voc/sngwr singing collabs to create tribal, folk, metal sound. Neil Young, Killing Joke, Ned's Dusbini. 818-905-1514
 *Poet, singr/sngwr w/conscience & soul & anger, sks diverse, altrntv band w/groove or gut to form band. Have lntst & mgmt. 310-288-9009
 *Premiere voc lkg for signed or touring act only. Styles Rogers, Marriot, Wait. You won't be disappointed. Demo. Jay, 510-689-9422
 *Pro male voc for hire. Many album credits, live & studio credits. Avail for sassions & live gigs, paid sts only. Gussie, 805-252-8734
 *R&R singr sks successfl band. Chops, lks, balls, lyrics. Iggy, Rose, Marriot. Srs calls only. James, 213-469-3459
 *R&B, soulful singr lkg to J/F band. Infl Zep, AC/DC, Love Bone. Hllywd area. Let the music do the talking. Call Steven, 213-467-9055
 *Real blues/rock voc lkg for band. Lots of exp, live & studio. Lisa, 310-815-9074; pager #213-707-1989
 *Seasoned pro frontman avail, 3 1/2 oct range, 5 yrs road exp, album credits, killer image, team plyr. Lkg for pro sts. 310-421-8990
 *Singr w/nat'l recding touring exp. Has mgmt & maj ltbl intrsl. Lkg for image minded blues-rock band or individuals to form same. 813-530-9291
 *Singr, 2nd gutt w/ aggrsv, modern, angst type band ala Chameleons, Cure, Levitation, P!nk. No lazies but drink OK. Career minded in Hllywd. 213-464-0761
 *Singr/sngwr, 3 1/2 oct trained, soull/voc, exp, lks, wnts tight groove box band w/their business end together. Rachel, 310-392-8147
 *Slamming leaprpper avail for paying demo sessions & voc overs. Call Diamond, 213-969-1339
 *Srs, soullfem voc/lyricst w/current demo avail for blues

infl pop/rock collab. Infl Raitt, McKee, Etheridge, Mellencamp. Ronnie, 213-656-2230
 *Tntd singr wrt auditing male voc. Must have grt voc range & should ply instrmt. Melc rock. Steely Dan, Billy Joel, Elton John, Mark, 310-475-6979
 *Verstl voc/frontmnn w/grt lks, range, pwr & style sks full band w/orig, hooky HR style ala Firehouse, Warrant, Skid. 213-462-5912; 213-969-0594
 *Voc avail for recding proj. Range, baritone. Styles, pop, rock, MOR, jazz, R&B. Ala L.Richie, M.Bolton, P.Collins, P.Cetera. Glen, 213-734-6322
 *Voc avail, lkg for bs plyr to form Queen cover band. We have entire band, we nd bs plyr. Call Jeffrey, 213-957-4643
 *Voc avail. World class singr/sngwr. Melc HR, pop & ballads. Have lks, dedicid & exp. Vary pro sts nd call only. Jerry, 818-884-9710
 *Voc to form band. No totalitarians. This is a new democracy. Altrntv, hvy groove, Love Bone, Soul Asylum, Soc D. Sky, 213-628-1770
 *Voc w/prodnc co & indie recrd co ltbl behind my name. Lkg for prodcs to produce hit recds, R&B, funk, dance. Shaka Love, 213-380-9485
 *Voc/gult plyr sks young, soull, lng hr band into Zep, Alice/Chains, Danzig. 310-473-5752
 *Voc/rapper sks musics to J/F rock band into Hard Corps, Run DMC, Beastie Boys. Pls lv msg. 310-865-6404
 *Won't die hr black, wear shorts & plaid shirts. I will sing for 2 gut AC/DC, Pussycat, drinking beer & Aero basement tyla band. 818-955-6598

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sks hrd core vocs. Ready to K/A. Stan, 818-343-8045
 *All styles of singr w/d for shows in Lng Bch area. Debra, 818-501-0708
 *Altrntv band sks fem singr w/mny or no infl. Any gender, size, ethnicity. Doors & beginners welcome. Integrity comes first. 818-794-8143
 *Altrntv pwrfl voc w/soull for psychdc funk band w/hvy edge. 818-906-1191
 *Altrntv rock band. THE GLORIA HOUSE, is lkg for a ldr singr/lyricst. Pref singr w/pro att & album exp. Nick, 818-373-9015
 *Are you ready? We are. Charismatic frontmnn w/d for smoking HR band. You are mltdvd pro w/laterring demo & srs of humor. 310-894-5237
 *Artistic, unkl, creatv voc ndd for xperimnt, modern band. Ages 18-26. 818-382-2813
 *Attractv fem id infl by Bonetar, Tori Amos, Chrissy Hynde, many mora. 5' to 5'6", grt bars, snk of rhythm. Instrmt dcl a plus. Tntd, emphatic. Zada, 213-467-2646
 *Basic element's sks fem voc. Must be team plyr, have pro att, sing lds & bckgrnds, dance & must wrk hrd. Srs only. 310-915-6883
 *Black fem singr w/d upcmng gyl. 60's+ music, pop, jazz, R&B & orig. Dedicid only. Lv msg for appt. 213-874-5609
 *Blues pwr house voc ndd. Infl G.Allman, S.Mariot, P.Rogers, early R.Stewart, C.Robinson, for forming band w/srs possibilities. Send tape PO Box 56716, Sherm Oaks CA 91413. 310-276-8652
 *Blues singr, fem pref'd, w/d by pro band w/CD & airply. Ralph, 310-923-3871
 *Bluesy rock voc w/d by pro gult/sngwr w/maj credits. I'm lkg for a pro w/soull & image. Rogers, Marriot, Stewart. Jason, 818-990-6831
 *Can you really sing? Male voc w/soull pipes for rock proj. Infl Beatles, Bryan Adams, Stones, U2, Maggie's Dream. No llakes. Call Kurt, 818-996-0927
 *Cmrc'l voc w/d. Infl Brett Michaels & Vince Neil. Must have k & pro att. 818-989-0170
 *DARK SKY sks hvy, melc voc. Infl Danzig, Trouble. Gigs pending. Bruce, 463-1559
 *DESTINY'S CHILD, an Ozzy w/ S&K type band is holding auditions. So, if you got what it takes, give us a buzz. Bill, 818-899-2007

12. VOCALISTS WANTED

*2 fem bckgrnd ld singrs, pros only, for rock opera w/wrkng band. No egos, must be open minded. Call Sue, 818-995-8060
 *A vocal pod wtd. Must have killer vox, image, dedicid, pro att, range, originaly. Catchy, melc, ultra lntd, hvy rock. Only the best. Randy, 818-753-7518
 *A 1 male creatv voc w/d for light/hvy blues infl rock band. Infl Zep, Floyd, Trower, Tull. 213-655-4851
 *AAA 111 Tommy Dean, call 310-652-6280
 *All orig HM rock band, Infl Sabbath, Priest, Rush, Pantera,

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 •F. Marcury mts S.Bach? Untamed sophistication? Norwegian HR act sks intense, charismtc frontmn, mcd, positive, untraditl, surprising music. Queen, TNT, Gneg, 818-752-9496
 •Fem backup singer w/soul nodd for funk, R&B, rap grp. Xint harmonizing, melior, pitch, pwr, control & stage presnc ndd. Grooving? Maria, 213-368-4723
 •Fem voc nodd for demo wrk. Jazz/rock, Brazilian style, very soull, pls. James, 818-355-8517
 •Fem voc wtd for slammimg, funk band. Under 25. At least 5'4". Ing hr & sexy, attractiv image. Hendrix, Funkadelic, Prince. 310-372-3208
 •Fem voc, dynamic entertainer, wtd by sngwrtr to perfm matrl. Will consider training novice if have right drive & ambition. 818-377-5013
 •Frontmn wtd to compl cutting edge, mldc HR band. Have 16 trk, grt plyrs, grt sngs tht nd grt vocs. Doug, 213-466-6761
 •Funky Id voc wtd by funky hip hop band to compl proj. Must be able to sing w/an att. Infrl Parfiment, Teddy Reilly, Jodeci, Digital Undergrnd, 818-559-7778
 •Glam, superstar image, skiny, clean, old, Nell vein vocs, PVC, cutt pkg req'd by compl pro financd band. 213-876-7448
 •God flys a UFO & Jesus was a test tube baby, but we still nd an all org voc for our uniq, pounding monster act. Nate, 818-761-8179
 •Guit & bs team lkg for voc for srs band. Infrl include Scorpz, O'Ryche, VH, Firehouse. Call Johnny, 213-951-5521; Dave, 213-874-3930
 •HR band w/estab muscns nd amazing, hvy rock/blues male singer w/very strong presnc. 818-753-0618
 •Hvy & pwrfl, loud, non-screamer, w/showmanship qualities. Infrl Jeff Tate, David Coverdale. 213-969-0640
 •Hvy groove band sks unig, soull voc w/strong presnc to compl HR outfit. 818-753-0266
 •Hvy rock band, xperimtl groove orientd w/infl of blues, funk & atmiv nds strong male voc w/range, charisma & writing abil. Srs. 818-761-1635
 •Hvy rock, xperimtl, groove orientd w/infl of blues, funk & atmiv, nds strong male voc w/range, charisma & writing abil. Srs. 818-761-1635
 •Incredibly grt lkg, extraordinary voc wtd. Hr & tmspo a must. 213-850-1502; 818-567-4350
 •Ld voc & poetic sngwrtr wtd to form psychd band. Demo

avall. Infrl Doors, Screaming Trees, early Cult. Sonny, 213-243-5266
 •Ld voc, keybdst or drmr, wtd by sngwrtr w/studio for recrdng prj/publshng deal. Pop, R&B, T40. 818-551-9850
 •Ld voc/frontmn, unig, creatv & pwrfl, ndd for rock band w/mgmt & prodcn deal. Sngwrtrg & recrdng. Marly, 213-463-5086
 •Lkg for fem voc, style Tracy Chapman, Sinead O'Connor. 213-525-7240
 •MAD VIBE, a srs, hvy rock, xperimtl, groove orientd blues, funk, atmiv sound band sks strong, stylistic male voc w/writing & creatvly. 818-774-9034
 •Male & fem sinrs ndd by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-462-3491
 •Male id voc w/in pitched vox ndd to compl already wrkg HR band. Infrl Scorpz, Hagar, Triumph, Marc, 818-342-8528
 •Male voc/frontmn wtd for verstl rock proj from Lancaster. Rehrls in N Hlywd. Dedicd, personality, stage presnc & originty a must. No flaks. George, 805-942-4908
 •Norwegian HR has very different music w/huge cmrci potential. Sks star singer w/ oct range, charisma, individuality. Queen, VH, TNT. 818-752-9496
 •Pro male voc/frontmn for top headlimg metal act. Lng hr, xtensv live/studio exp, grt melody/lyric writing abil. No screechers. 310-373-9254
 •Pwrfl atmiv nodd by tribal psychd band w/modern sound, grt sngs & exp. Dan, 213-953-1171
 •R&B fem voc wtd for recrdng proj. Artie, 310-559-5052
 •Rapper wtd for T40 band. Paid sit. White or black. Fox, 818-786-1929
 •Ray Gillan type voc wtd. Have sngs, nd lyrics. Tommy, 210-374-3385
 •Rock band, JECKYL & HYDE interviewng male vocs. Minimum requirements, strong wide voc range, lyricl abil, seasoned stage presnc. Doc Jones, after 4 pm, 818-980-4685
 •Rock, blues band w/estab names ngs pwrfl sngr w/ blues, celtic, hvy rock, eastern imlg. Hds future. 818-753-0618
 •Screamer wtd for US, Euro & Japanese tour. \$2000/week. Call to hear clips. Lv msg. Absolute pros only. 213-243-0507
 •Sebastian's vocs, Roth's charisma, Tate's charisma, wtd by estab band w/sngs, image & team plyrs obsessed

w/success. Massive studio & stage exp necssry. 213-913-4225
 •Sngtr between ages 20-25 wtd for metal band. Gd att, stage presnc & tmspo a must. Infrl Maiden, Metallica, Sabbath. Alan, 818-508-4947
 •Sngwrtr sks xint male & fem voc, solo & grps, for R&B, pop, dance & ballads. Demo wrk \$. You wnt to be an artist! Garrett, 213-882-9917
 •Soull male voc for creatv, R&B, funk infl rock band. Originty, intellignt lyrics. Ages 20-26. Extreme, L.Coulor, Dan Reed, Very srs. Jim, 818-248-4383
 •Teenage atmiv metal band w/own matrl, abil & rehrls spc sks wtd under 25. Infrl O'Ryche, Maiden, etc. Brian, 818-968-6205
 •The Pablo Escobar Marimba Band sks bilingual voc. Exp in English as well as Spanish. Pls call Julio, 818-447-3743
 •This is a 3 grn pop R&B recrdng grp currently wrkg. Lkg for for xceptly strong fem voc. She must dance & have gd lks. Hipp, 213-663-7741
 •TOSS THAT DOLL sks deranged individual who can sing. Must have soul & balls. Srs only. Don't waste our time. Paul or Pete, 213-464-5849
 •Uniq star quality spiritual voclyricst wtd for new age rock band. Infrl Sade, Fixx, Rush, Gabriel, Yes. 213-876-4814
 •Voc for HR band w/hvy edge. Aero, Tesla, LA Guns. Anything upbeat & in your face. Located in So Bay, Lv msg. Dan, 310-534-5725
 •Voc ndd for hvy, mldc band w/gigs pending. Srs muscns only. Bruce, 213-463-1559
 •Voc wtd by guit to form verstl, emotional band. Techq not importnt, just drive & unig vox. Infrl Aero to Zep, etc. Chris, 213-957-2537
 •Voc wtd for 70's funk, soul proj. Infrl vary. Call if intrst. 818-842-4469; 818-846-6808
 •Voc wtd for estab band. Have connx. Srs inquires only. No drugs or flaks. Srs, pls. 213-739-8741

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NEXT DEADLINE: WED., NOVEMBER 25, 12 NOON

•Voc wtd for showcs in Nov. Recrd deal pending. Exp & att of a pro. Call Tim Todd, 818-883-1433
 •Voc wtd to compl all orig, highly inspirtl rock band w/ 90's sounds of Boston & Kansas. Rehrls in LA area. Srs inquires only, pls. Steve, 714-992-2066
 •Voc wtd to JFf-rocking cmrci band w/K/A tunes. Infrl Aero, AC/DC, Tesla. John, 818-719-9297; Joe, 818-362-3853
 •Voc wtd, 18-26, for rock band. Must have srs balls to sing highs & lows. Infrl Zep, Aero. No ipslick queans & sns of humor a plus. 818-708-7009
 •Voc wtd, ages 19-25, for pwr metal band. Infrl Ozzy, Megadeth, Metal Church. Dan, lv msg, 818-769-5827
 •Voc wtd, Hi energy, aggrsv, grnd core, funk, metal band sks intellgnt, socially conscious frontmn. Can't describe, must hear tape. Pros only. Roni, 818-961-8252
 •Voc wtd. Orig matrl, fast, hrd & hvy. Mike, 714-951-9248
 •Voc wtd. Srs HR band sks verstl voclyricst. Jeff, 310-539-7276
 •Voc, mldc, gd image, wtd to form metal band w/fem guit. Infrl Skid, Extreme, Pearl Jam. I have sngs, endorsements. Jaye, 213-876-4481
 •Voc/frontmn wtd by mldc HR band. Gd range & dedicatn a must. 310-541-2664
 •Wind & rain sks fiery & passionate voc for majestic, driving, dark & light mtdl adventure. 24 trk time, right studio, live shows. Lance, 818-992-6251
 •You can be the best singer in the world, but w/out the right sound, you're nothing. Unorig, tone deal nd not apply. Keith, 818-780-2060


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•Young cmrcl HR band w/authentic maj labl instrt sks voc who ego, no drugs. We have hits, you have vox. 818-761-8703
•Young ld voc, age 16-18, to join HR, funk, grunge band. Must be srs, dedicd. Infl Allica/Chairs, Pearl Jam, Metallica, Sarmy. 818-918-6494
•Zep, ELP type rock gr w/imoving, emotional music sks voc w/abil to write thoughtfl lyrics & memorable melodies. 818-241-4435

13. DRUMMERS AVAILABLE

•Drmr w/taste, pwr, style & yes, an image to match, avail for creatv & outsrndng rock band w/maj representation or recrdng contr. Imposible? I hope not. 213-968-2588
•Aggrsv dmr w/chops & meter. Big sound. Skg band w/ mgmt, labl instrt. Thomas, 818-799-8451
•All pro, pwr rock, dbl bs dmr sks pro w/industry endorsemnt, financl backng & proficent snwrting. All ingreits srly evakuted. Dave Watson, 310-416-6770
•Creatv dmr avail for artistic endeavor. Infl Ministry, S'Garden, Cure, Pirms. 818-753-9025
•Drmr & guit sk muscians to J/F orig HR band w/gd snrs, not large egos. Infl Lynch Mob, Grt White, Aero. Mike, 818-752-4329
•Drmr avail for wrkg classic rock or classic soul cover band. Must be wrkg. 213-848-7025
•Drmr avail, 22 yrs exp, 37 yo. Into rock, R&B, jazz fusion. 25-456-0814
•Drmr avail, sks pop band or muscians to form band. Robert, 818-244-4944
•Drmr from MAD VIBE avail for sessions, demo wrk &/or retrsl wrk. Styles from rock to thrash to funk to punk. Chris, 818-774-9034
•Drmr lkg for energetic, atmrv pop/pop gr w/gt snrs. Infl Pavement, X, T.J.Harvey, Pixies, Ramones. 310-452-3539
•Drmr/voc. solid, groove orientd, hrd hting, sks band. Pro studio & road exp. Mkl exp. Ken, 818-905-5326
•Exp dmr avail for payng gigs, all styles. Studio or live. Accus & Mid. Grt vocs. Jeff, 310-398-2190
•Fem dmr w/rk recd, eqip sks cmrcl rock band. Grt image, snwrping, bckngnd, recrd & contacts. Pro, exp & dedicd only. 818-508-7914
•Flesh & balls dmr w/ks & gear relocating to LA. Avail for pro sits only. Danny, 602-351-3189
•Former 3D Picnic dmr sks band, atmrv style, Infl Flaming Lips, Sonic Youth, Breeders, Tom Waits, Cave Dogs. Brandon, 818-891-3920
•Groove School grad avail for sessions, gigs & toung. Pro gear, pro att, pro lks. Recrdng & toung exp. Craig Aschoff, 818-342-9603
•Killer dmr avail for modern cmrcl rock band. Have image, chops & gear. Call Tracy, 818-994-7634
•Latin percussnst avail. Plys congas, bongos, timbals, handpercussn, all styles. Latin. Afro, pop, jazz. Also studio exp. 17 yrs exp. Pro only. Johnny, 714-371-7238
•Metal dmr/voc lkg for band in the making. Gd k. Style Alca/Chains, Crue, Metallica. Ryan, 818-566-8678
•Nd accus drms for your demo? Pro dmr avail for studio wrk. Negotiable, pro, flexible. 818-584-0192

•Percussnst, congas, timbals, hand toys. Sks srs wrkg band. Very srs, pro w/gt att. Sks band w/vision, goals & purpose. 818-890-2708
•Pro dmr sks in your face, killer lng hr, image conscious HR band. Killer snrs, stage presnc, compl, ready to go. 818-587-4350
•Pro dmr, over 20 yrs exp. Acoustically & electricly equip'd. Sks jazz, blues or funk stl. Band or recrdng. Craig, 310-543-1205
•Pro dmr, xtensv exp, all styles, accus/elec drms, sks studio w/demo, recrdng wrk. Will lay lks for copy of finished product. Craig, 310-543-1205
•Sledge hammer, groove, dbl kick plyr, xnt lks, equip, att, w/hl vocs. Srs pros w/gt snrs only, pls. T.C., 310-275-5979
•X-Berkelee dmr, list of credits, into jazz, blues, rock, soul, pop. Skg xnt wrkg band or orig pr/w/maj labl instrt. 310-394-8732
•X-Berkelee, jazz, rock, soul, blues, C&W. List of credits. Avail for studio or live performc. 22 yrs exp. Doug, 310-394-8732
•Drmr w/image, style & abl lkg for HR, sex groove, crossover dance band. Dan Reed, Extreme, Prince, Pwr Station. Originty ltrst. 213-968-2588

13. DRUMMERS WANTED

•1 funky, bck beat shredder w/personality & dedcitr for sng orientd, atmrv, equal opportunity band, Clayton, 310-559-0594
•100% commtmt, dmr wtd for rockin' blues trio ala SRV, Clapton. Have recrdngs, own retrsl spc, TV exposure & buidng industry intrst. Charles, 213-756-3134
•Aggrsv dmr ndd to compl eslab hrd core band. Infl Ministry, Sabbath, Slayer, Harlan, 213-665-2814
•Aggrsv dmr w/strong d'bl kick wtd for hvy, funky, industrial pr. We have 24 hr studio & 24 trk studio. Contact Steve, 213-461-6661, Jason, 213-663-4735
•Aggrsv post/punk grungy pop band sks 'the' dedcitr dmr. Sonic youth, X, Pixies. 818-244-4961
•Aggrsv, wld pro dmr wtd for hrd R&R band. Grt snrs, radical intensity, unlk & soull. Own studio. Bonham, Moon, Jane's, Tribal. 213-969-2445
•Agro dmr ndd for aggrsv HR, atmrv type pwr pop, punkish, HM band. Chris, 213-664-9987
•Atmrv dmr wtd for post punk band. Infl include Breeders, Babes/Toyland, Sonic Youth. 213-669-1420
•Atmrv rock band on indie labl sks dmr for upcmg album & tour. Solid meter, sng orientd, creatv. A lot of hrd wrk involved. 213-934-9803
•Are you a gd, dedcitr, tastfl, humorous dmr? Pavement, Beatles, Husker Du. 310-288-8213
•Are you ready? We are. Charisntm dmr wtd for smoking HR band. You are movitvd pro w/laterrdng demo & sns of humor. 310-694-5237
•Cmrcl rock band w/fem voc skg dmr for gigs & recrdng. 310-973-7212
•Creatv in the pocket dmr, gd groove, tight meter, PMA, for 70's rock w/funk overtones. All races welcome, pros only. Mike, 310-866-7117
•Dark, hvy, post punk, industrial, grnd core band sks dmr. Goodflesh, Joy Div, Skin Chamber. 213-461-9592
•Dedcitr band sks dedcitr dmr to compl tri. Infl Beatles mts Husker Du. Mark, 213-661-7517
•Dedcitr, HR dmr wtd for 3 pc band. Pls like Bad Brains, Selector, etc. Steven, 213-938-1778; Michael, 213-525-1207
•Drng god ntt. Huge headlndrs nd lng, straight hr, white bts knt, grt att & dedcitr & nd high presale. Skid, Crue. 818-997-0349

•Drmr ndd for band fronted by former Corrosion of Conformity voc. Orig matri. Infl AC/DC & Ramones. Keith, 213-665-8227
•Drmr ndd for estab trio. Inf Journey, D.Yankees. Plys w/ exp, vocs & image, age 20-25, only pls. Alex, 818-994-0456
•Drmr ndd for local, act, mgmt & snrs. Blues, real R&R feel. Cell Jim, 213-466-1826
•Drmr ndd for orig HR band w/solid groove, musicshp & mtri. Infl Extreme, Zep, etc. Steve, 213-874-9950
•Drmr sks compl atmrv band w/ndie deal, gigs or mgmt. Damian, 310-836-1298
•Drmr wtd by dedcitr bst & guit for pwr trio w/reliability, originty & medck harmonies. No big drms or grandpas. Steve, 818-752-0213
•Drmr wtd by fem lngr/sngwrtr to form orig band. Must be dedcitr. Infl Henley, Genesis, B.Raitt. Noah, 310-476-8668
•Drmr wtd for bizare, reggae, funk, punk craziness. Must be black, must have exp. This ain't Body Count. Greg, 818-769-9852
•Drmr wtd for bluesy & funky, hvy edged HR band w/fem singer. 213-851-4316
•Drmr wtd for hrd energy, atmrv rock band where snrs are priority. Randy, 818-766-8073
•Drmr wtd for HR band w/mny labl intrsts for showncng & permanent st. Call R.C., 213-874-0674; Russ, 818-985-2812
•Drmr wtd for hrd edged atmrv band. Infl Pearl Jam, S.Pumpkins, Jane's. Hvd gigs, place to ply. Wade, 818-441-8347
•Drmr wtd for male sng orientd, atmrv rock/pop pr. Steve, 213-461-8787
•Drmr wtd for non Seattle, non metal, eclectic orig band. Rock, avant garde, jazz, Latin infl. Must be exp & open minded. Retrsl WLA, 310-396-9558
•Drmr wtd for Prefenders style, blues/rock band ready to gig & recrd. We are exp plyrs in our 20's w/own retrsl spc at beach. 310-281-3949
•Drmr wtd for rock band into Hard Corps, Run DMC, Beastie Boys. Must have versitly. Pts lv msg. 310-402-2261
•Drmr wtd to form psychdc band. Demo avail. Infl Doors, Screaming Trees, early Cult. Sonny, 213-243-5366
•Drmr wtd to help compl solid, growing, blues/rock band, 18-27. Infl Hendrix, Big Brother & Holding Co. Must be movitvd, percussn plus. 213-883-1870
•Drmr wtd. Solid groove & feeling a must. Bobby Logan, 310-204-4234
•Drmr, male, gd image, wtd to form metal band w/fem guit. Infl Skid, Extreme, Pearl Jam. I have snrs, endorsemnts. Jaya, 213-876-4481
•Drmr/percussnst wtd for folk/rock accus gr w/gigs, Roxy, Highland Grounds, etc. Grt snrs, strong vocs. Call Steve, 213-650-2851
•Drmr/percussnst wtd for orig, cmrcl, pop/jazz band. Call Jay, 310-396-6803
•Estab modern rock band sks tntd single bs dmr w/ bking vocs. No metal heads. Call Jamie, 310-393-7913
•Estab Phoenix HR band nds you. Maximum exposure, Phoenix, LA, surrounding city gigs. Be a big fish in a small pond. 602-280-9907
•Fem dmr for all girl band. Infl L7, Danzig, AIC. 310-836-1298
•Fem dmr/voc, pro snt, name band. 50's, 60's classic R&R & R&B. Jay, 818-357-7492
•Fem pref'd dmr, pls only, singing bckgnds helpfl for rock opera w/wrkg band. No egos, open minded to form. Pls call Sue, 818-995-8060
•Guit & bst team sks dmr on the same wavelngth. Must have all the essentals to be successfl. Infl Sabbath, Zep, Rush, Ozzy. 213-255-7562
•Guit lkg for aggrsv dmr. Infl Nail mts Larry Mullen. 25-30.

Have snrs, ready to form innovatv band. Lv msg, Mike, 818-761-7925
•Guit/sngwrtr sks bs & drms for hvy, noisy band. Motomhead, Sonic Youth, Vol Vod, Pistols, Slayer. 213-676-6480
•Hrd hting dmr w/classic infl & 90's att wtd for HR band w/sung matri. Pro vocs & image a must. Kevin, 818-972-9115
•Hvy groove dmr wtd in vein of Matt Cameron, J.Bonham, to compl band. We have gigs lined up & we are plying out. Mike, 818-997-6932
•Infl Bruford, Bozzio, etc. Pro snt. Simmons kit, sampler a plus. Modern 1993 progrsv rock. Oddtime signatures, also funk grooves. Steve, 310-667-7556
•Killer dmr wtd w/gd image & grt meter. Infl VH & Little Mr 210, 213-467-990
•Latino groove infl dmr/percussnst into early 20's wtd by guit & voc to form ethnic, American rock grp in Valley. Steve, 818-761-3820
•Lkg for well educated, HR dmr for very tight, estab, atmrv rock trio ala Cult, VH. Grt chops necessary. No flakes. Ml grads welcome. Austin, 310-654-0291
•Load, aggrsv, dbl bs pounder wtd to compl HR band. Ala Skid, old Crue, Metallica. Skinny, lng straight dark hr, 7 day/week dedcitr. 818-985-0460
•Metal pwrts of rhythm & meter ndd for majestic, fiery, dark, & light music creations. 24 trk time, retrsl studio, live shows. Lance, 818-992-6251
•Nasty veteran rockers w/Euro CD release require dmr. Call D.A., 818-769-2740
•Norwegian HR sks exp dbl bs creatv dmr, 22-30, w/ positive att. The Queen, VH. Grit. No druggie/sparty animals, 110% dedcitr. 818-752-9496
•Norwegian HR sks creatv dmr. Gd technq, dbl bs, stage presnc, exp. Queen, VH, TNT. Srs muscians, positive att. 818-752-9496
•Percussnst ndd for hip hop/funk band. Dan, 213-953-1171
•Percussnst for Latin, R&B, pop/AC crossover matri w/ recrd deal pending. Srs, bilingual pref'd. Ages 22-32. Rex, 818-504-1800
•Percussnst wtd for orig pr. Own recrdng/recrdng studio in WLA. Infl P.Gabriel, U2. Grt matri. Nick Phoenix, 310-301-9186
•Pro dmr wtd for the next grt cmrcl metal band. Must have gd image, tnt importnt. No flakes. Infl Lynch Mob, Whitesnake, Call J.R., 310-864-7567
•Rock dmr w/ varied infl from R&B to metal for orig band. Tnt, style, grace under pressure. Zada, 213-467-2648
•RUINED are audting hvy drms. Infl Ministry, Sabbath & Slayer. Labl instrt. Harlan, 213-665-2614
•Signed band sks dmr. Infl U2, R.Plant, M.Etheridge, Fleetwood, as permanent member. Road 6-8 months. 213-467-2659; 213-813-4288
•Signed band sks permanent dmr. Must be ready to be 6-11 month tour beginning in Feb. Infl U2, Plant, Fleetwood. 213-913-4288; 213-467-2629
•Skg Christian dmr & ld guit, ages 18-28, w/energy to write music, ply out & get signed. No preaching. Blues/rock your wtl. Lrv, 714-653-0908
•So Bay area a dmr ndd for Crowded Hs & Hank Williams. Mule, 310-542-5141
•Solid, hrd hting dmr wtd. Tommy, 310-374-8385
•The Escobar Marimba Band sks marimba percussnst. Pls call Julio, 818-447-3743
•Very estab HR grp sks driving yet dynamic dmr w/gt meter. Private retrsl showncng for latest 24 trk demo. Robert, 818-992-6251
•Voc & guit forming band. Lkg for dmr. Infl Sabbath, Temple/Dog, S'Garden. Andre, 818-761-0288; Lawrence, 818-708-0339

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14. HORNS AVAILABLE

- Sax plyn avail. Plyn tenor, alto & soprano sax. Gd aft, plyn gospel, R&B, jazz & pop. Does studio wrk, TV, jingles, etc. Chuckie, 310-604-0442
- Sax plyn avail. Plyn tenor, alto, soprano sax & flute. All styles. Can read, write music. Does horn arrangements. Studio wrk, TV, jingles, tours, etc. Chuckie, 310-604-0442
- Sax plyn, flute & clarinet, sks wrkg band & rehsl band. Xlnt reader & soloist. Avail thru holidays. Craig, 213-294-6404
- Sax plyn, soult, blues, funk, R&B & R&R plyn, avail for sessions or live wrk. Gd reader, grt stage presnc. Call Kevin, 818-377-3272
- Sax plyn/EWI wind synth plyn avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
- The Angel City Horns are avail for all pro ails. 818-882-8354
- Trumpet plyn avail for studio wrk, tours & other gigs. Exp all styles. 818-457-1848

14. HORNS WANTED

- Alltrnt pwr pop bands sks horns. \$ sft. Jeff, 310-312-1874
- Horn plyn wrk for funk, soul, rap & roll band. Eric, 213-727-0246
- The Escobar Marimba Band sks Latin & salsa horns. Pls call Julio, 818-447-3743

15. SPECIALTIES

- ACES & EIGHTS sk exp. reliable guit tech. Rick, 818-996-0053
- Agent or mgr wrk by fem cntry rock perform for overseas site. Currently charting & receiving steady rotation in Europe. Pro & exp. Linn, 702-438-8798
- Band w/CD release lkg for enthusiastic individuals to

train as techs/roadies. Gd ground floor opportunity. Call Bruce, 310-397-7150

- Creatv, open minded, chart hungry trbe, from plyn to sngs, 213-912-8639
- DJ wrk for rock band into Hard Corps. Run DMC, Beastie Boys. Must have versitly. Pls lv msg. 714-994-1090
- Electric violist avail for intrstng prof, melodious, erie, any style. Grt equip, 15 yrs exp. 213-655-7948
- Free dnm lessons in exchange for guit lessons. Pro lem dnm wrksto trade lessons to learn enough guit for sngwrng. 818-509-7914
- Gregg Buchwalter, keybdst w/Sass Jordan, currently skg plyn for HR grp. Gregg, 818-359-8597
- Hammered dulcimer plyn wrk for recrdng/tour America & Europe. Age 20-30. 519-669-1775
- Incredbl fem blues/rock voc skg investor for demo deal. Lisa, 310-815-9074; pager #213-707-1989
- Johnny Dirt & The Ugly Americans nd money for toung, merchandising & recrdng. Gel yourself a piece of the pie. Luz, 213-832-4679
- LAFAYETTE holding audltns for bs, keys/guit & vocs. HR w/classicl ovetones. Rehsl spc in Carson. Own equip a must. Dave, 310-867-3885
- Male muscln skg to share apt or condo w/other muscln. Can afford \$300-400 rent. 714-371-5279
- Muscln, victim of pyrotechnics explosion, nds atty. I signed contract under duress after being injured. Santa Monica Superior & Van Nuys, VNO-0229675. 818-980-9178
- One man band, pro, extensv repertoire, piano/keys/bds/guit/vocs, sks mgmt for gigs. Demo pkg avail upon request. Steve, 714-846-8539
- Seqnc progrmmr, lkg for bands, pro sits only, recrdng. Have album credits, new equip, overseas exp. 213-662-6380
- Signed band lkg for sound engineer w/gear & trnspo for 6-9 month tour. Rob or Eric, 213-913-4289
- Signed pop fam sngwr sngs & prodcs for upcoming LP. Madilyn Pelletier, 818-810-3351
- Sngwr/sngwr nds pro musclns for bckup band. Has financl bckng, Mark, beeper, 818-401-6269
- Sngwrtr avail to write for you album. Folk, soul, gospel, dance, rock ballads, house, hip hop, etc. Signed acts only. Jack, 213-969-0205

- Sngwrtr/sngwr/visionary, wrkd w/Eton John, Yanni, George Benson, Al Jarreau, sks financl investors for demos. Has grt rock & R&B tunes. 818-683-1791
- The worst liddle/elec violin avail. State of art equip, chops & vocs. Don't call me. 818-359-7838
- Voice coach will trade lessons for guit lessons or dance classes. Sherby, 310-399-6184
- Wrd, roommate to live in house. I have a room for rent. \$300/month, nothing down. Must be employed at least 7-9 months. No drug heads. 752-8013
- X-NV music industry pro w/12 yrs exp, skg creatv industry position. Gd ears, gd aft, knowledge of business & sales exp. References, Michael, 818-999-5715
- Diamond D. Will make your stuff. 818-846-8124
- Rap artist lkg for prodcr. Pls lv msg. 213-665-4717
- Seqnc progrmmr lkg for pro projts. Has album credits, new equip, sampling capabilities. 213-662-8380
- Signed male rock sngwr nds bckup band. Keybrds, bst, id guit, dms. Toung, gip pay only. Bill, 213-876-9540
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- Sound engineer sks pro grps. Avail for tour or local dates. 12 yrs exp, w/references. Ask for Dave, 818-772-0951
- Stage tech wrk. No exp nnd. Xlnt opportunity for career. 213-848-9337
- TENKITCHEN JONES skg mgmt. 818-773-ROCK
- The Pablo Escobar Marimba Band sks mgmt. Infrstd parties, pls call Julio, 818-447-3743
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- Xcpnl R&B fem voc sks prodcr w/18+ trks to co produce album proj in exchange for voc, lyrics & melodies. Teresa, 213-933-4470
- Muscln/roommate lkg for same. I have 2 bedroom apt in Valley, really nice. Respectbl, decent, honest person to share. 310-288-9660
- Orig HR band sks investor, mgr, agent. Xlnt tunes. Fem lg sngwr has wrkd w/Eton, Brenda Russel, David Foster. Call now. 818-683-1791

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16. SONGWRITERS

*A1 trax, orig tunes avail for your demo. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3842
*BMI entry rock fem sing/sngwrtr sks collab w/other pro

writrs. Currently charting & receiving steady rotation in Europe. Linn, 702-438-8798
*BMI fem sngwrtr sks writing partner, guit or keybdst, to fit music to my lyrics & melodies. Rock & T40 type snags. Demo facilities, contacts. Suzanne, 818-509-7914
*Compas wrd to collab w/lyricst for R&B hip hop rap music. Un-pro OK. Rosalind, 818-894-3880
*Fem pop singr sks sngwrtrs. Has demo deal. Pop, dance style. Send tapes & bio to Melanie, 6424-A Santa Monica Blvd, Box 572, W. Hollywood CA 90069
*Fem sing/dancer sks hot dance, funk snags. Maj recrd labs intrstd. Send tapes to 10153 1/2 Riverside Dr #614, Toluca Lake, CA 91602. 310-281-7174
*Fem singr/sngwrtr, a little stuck, skg srs minded collab. Varied inf & styles, hrd edged cntry, R&R & rockability. 818-765-5546
*Keybdst/sngwrtr sought by publdh sing/sngwrtr for upcma recrd release. Have maj connex. Intl Prince,

INXS, Eilon John & Bowle. Fem pref'd. Mark, 213-850-7284
*Ld voc, keybdst or drmr, wid by sngwrtr w/studio for recrdng prjct/publishing deal. Pop, R&B, T40. 818-551-9850
*Lkg for a perfmnc partner, guit or keybrds, for wrkg duo sit, plyng various clubs & ski resorts. Eagles, Petty, Seger, CSN&Y, orig. Jackson Caine, 301-822-4258
*Paul Joseph Hanson, sngwrtr & guit, sks bands not necessarily self contained. Has pop, rock & cntry demos. Also sks music publishers. Paul, 818-358-6863
*Sngwrtr lkg to write for dynamic fem entertainer. Will consider novice if have right drive & ambition. Gary, 818-377-5013
*Srs lyricst skg srs compsr to collab on R&B & pop music. Robert, 213-381-6795
*Srs, soufl fem voc/lyricst sks blues Intl collab. Intl Raitt, Etheridge, McKee, &/or snags to add to demo, live repertoire. Ronnie, 213-656-2230
*Strat guit wid for sngwrtr to set words to music. There is

pay. Intl Abba, T-Rex, Cooper, Bowie. 818-504-6872
*Wrd, follow perfmnc/sngwrtr who has inspirational mesgs that address changing conditions in the world for the better. For prjct I'm wrkg on, Barbara, 213-960-4353
*Sng pluggwr wid, P/T. Pay depending on qualifications plus percentage & commission. Lv msg for Ms Williams, 213-960-8886
*Sngwrtr has snags avail. Styles of R&B, pop, dance, rock, some cntry. Estab acts or artists only. All styles uptrmo or ballads. Mark, 213-653-8157
*Sngwrtr has top notch sng matrl avail. Snags are fully prodd. Styles are R&B, dance, pop, also rock. Most styles, uptrmo & ballads. Mark, 213-653-8157
*Sngwrtr/perfmr sks mgmt for publishng sit. 213-871-8055 x. 653
*Strat guit w/rgt riffs wid by ld voc/lyricst to set words to music. There is pay. Intl Queen, Cooper, Bowie, T-Rex, Abba, Jay, 818-504-6872
*Intl lyricst, strong w/melody, not a musician, folk rock, soft rock, etc. Intl Joni Mitchell, O'Conner, Dylan, Tracy Chapman. Sean, 213-653-8782

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