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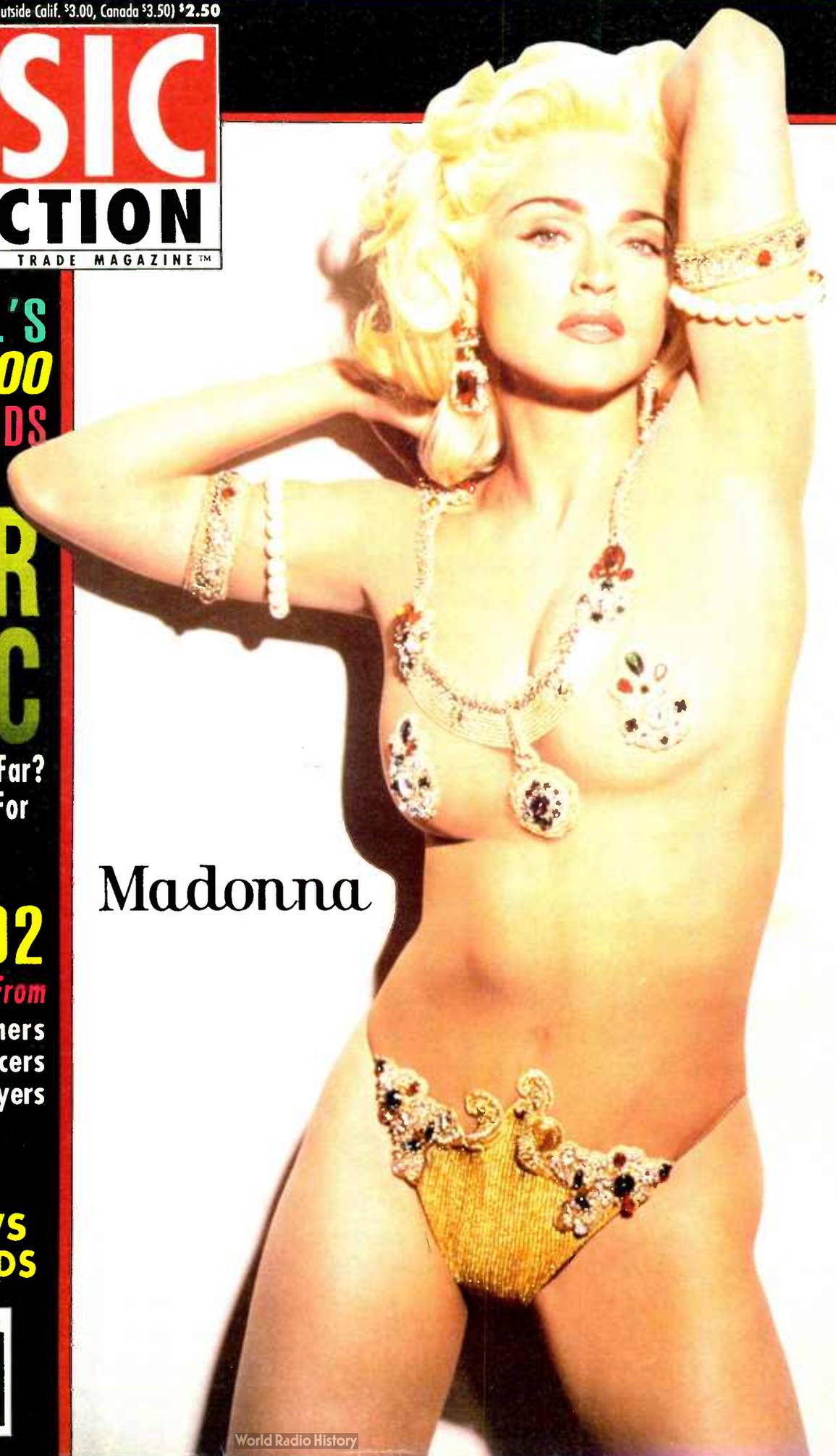
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FEATURES

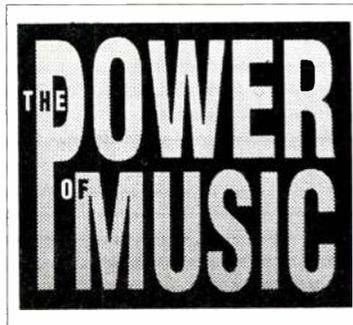


38

MADONNA

Records, videos, books, movies—you name it and she's Number One. Some say she's gone too far, others feel she's only just begun! She's Madonna—and she can manipulate the media better than anyone else.

By Steven P. Wheeler



42

THE POWER OF MUSIC

Who's responsible when an artist drives his audience to riot or when a band's lyrics cause a teenager to commit suicide? Do rock stars have too much power and too little responsibility? Industry movers & shakers comment on the controversy.

By Steven P. Wheeler & John Lappen

17 **BOX SETS** By Michael Amicone, Jonathan Widran and Keith Bearen

18 **FIFTEEN YEARS OF MUSIC CONNECTION** By Mike Dakota

30 **REWIND '92: THE YEAR IN REVIEW** Compiled by Michael Amicone

56 **100 HOTTEST UNSIGNED BANDS** Compiled by MC Contributors

COLUMNS & DEPARTMENTS

6 **FEEDBACK**

7 **CALENDAR**

10 **COMMENTARY**

12 **NEWS**

14 **SIGNINGS & ASSIGNMENTS**

16 **NEW TOYS**

20 **A&R REPORT**

22 **SONGWORKS**

24 **AUDIO/VIDEO**

26 **SHOW BIZ**

28 **LOCAL NOTES**

58 **NIGHT LIFE**

60 **CLUB REVIEWS**

64 **GIG GUIDE**

66 **PRO PLAYERS**

68 **FREE CLASSIFIEDS**

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The instructor is **Kenny Kerner**, Senior Editor of *Music Connection*. He discovered KISS and produced their first two classic albums. With some twenty gold and platinum records to his credit, he also has extensive experience in management, public relations, and songwriting.

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FEEDBACK

Vaudeville

Dave LeChance
The Band Vaudeville
Hollywood, CA

"I'm calling in response to the review on Vaudeville by Barbara S. I truly believe that a review in a magazine such as *Music Connection* should be at least in some professional form. This review reads like an angry female that didn't get laid by anybody in the band. What does the color of someone's hair have to do with their musicianship? Yes, he does scream a lot, but maybe that's to get his point across. It certainly didn't get her attention, didn't it? Nothing was said about any of the other musicians or songs. Why? Was it because she didn't really pay any attention to what was going on or is it because we are different compared to other Strip poser bands? There is nothing original about sounding like Nirvana, Guns N' Roses, or any other band. The whole point is to be yourself. How did she surmise that we gained no fans? Did she interview everyone after the show? The crowd that we played to was excellent. People were standing on top of each other to see us. We'll let our crowd response speak for itself. A bit of advice to Barbara S.: Try to find out how to review a band before seeing one. Two bit opinions don't count."

Hollywood

Gary Tocco
Sherman Oaks

"Again, it's a laugh when I see such young, inexperienced A&R people like Laura Ziffren who know nothing about real music. Just like Rachel Matthews, neither one seems to be old enough to have a period. No wonder Hollywood Records is millions in the hole."

Yesteryear

Billy Roach
Gardena, CA

"I would first like to say that I enjoy reading good press on people like Frankie Valli, Brian Wilson and some of the greats of yesteryear. I'm not happy with the press' ability to not look into situations such as Brian Wilson's album being held back because they didn't think that it would sell. Also, things like Frankie Valli who is working on a new album and can't get any press from any of the record companies or from any of the magazines like yours. So, I would like to see in the

future, you guys take a sweeter tone toward people like that and of that caliber and make some things happen for them."

Get Laid

Turk Fletcher
San Diego, CA

"I'll make this short and sweet. I read a club review of the Ninth in your September 27th issue by Richard Rosenthal, who said, 'There was a bit of mystery, the dark, slightly threatening air about them made it an hour well spent.' That's a glowing recommendation, and not condemnation, either. He poked fun at the singer, stating that he was a child with fidgets. First of all, he contradicted himself with the first quote, and secondly, as far as a child that fidgets, it seems to work for Eddie Vedder of Pearl Jam who seems to copy the Ninth's singer's stage presence to a T. And that's not opinion. I live in San Diego and have seen the Ninth dozens of times when they lived down here, and Mr. Vedder attended dozens of their shows at the Cave in Spring Valley. And he was good friends with our other guitarist until fame and fortune hit him. Furthermore, I have seen the Ninth in L.A. recently, and they still rock. Lastly, I will end this with the fact that *Music Connection's* very own Tom Farrell loves the Ninth, along with endless other people in L.A. And for those who are missing out on this band and missing a revolutionary music while wasting their time with the cosmetic, lipstick-stain bands that continue to sing about sex, drugs and rock & roll, welcome to the Nineties."

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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

□ **Music Connection's** Senior Editor Kenny Kerner will once again be teaching his UCLA Extension course called "The Musician In Los Angeles." Class meets every Thursday night for ten weeks from January 14-March 18 at UCLA, 3400 Boelter Hall, and covers A&R, publishing, songwriting, publicity and promotion, management, contracts and the local club scene. Guest speakers and live music performances are also included. The fee is \$295 and students can earn 3.5 units of credit in music. Call UCLA Extension for further information, (310) 825-9064.

□ Also from UCLA Extension: Personal manager Ken Kragen (Travis Tritt, Trisha Yearwood, Kenny Rogers) will conduct "The Stardom Strategy: The Art of Career Management In The Entertainment Field," on Tuesdays, January 26-March 2, 7:00-10:00 p.m. at UCLA, 39 Haines Hall. The fee is \$195 and students can earn two units of credit in music. Contact UCLA Extension for additional information, (310) 825-9064.

□ The Nashville Songwriters Association Internation (NSAI) has two events coming up in December. The first is a songwriters showcase on Monday, December 7 which starts off with an open mike session at 6:30 p.m., followed by performances with Steve Cochran and Barbara Davis at 8:00 p.m. Then, Karen Tobin, Mark Fosson, Steve Kolander and Ed Tree will be guests for the "Writers In The Round" portion of the evening at 8:40 p.m. Winding up the night will be Wylie and the Wild West Show at 10:30 p.m. This event will be held at Baba Cools in Hollywood, 7554 Sunset Blvd. (at Vista Bonita) and admission is free. NSAI will also be hosting a country music workshop on December 30, from 6:00-9:00 p.m. at National Academy of Songwriters (NAS), 6381 Hollywood Blvd., 7th Floor. The workshop will consist of creative writing exercises followed by group critiques of demo tapes. Bring your tape, twenty copies of lyric sheets and guitar (if you play). This workshop is free to NSAI members, \$5.00 to NAS members and \$10.00 to non-members. For additional information on either of these events, contact Craig Lackey at the NSAI, (310) 349-4069.

□ In keeping with the Christmas spirit, recording artist David Ross is producing a Christmas charity project for homeless children entitled "The Children Of The Street." According to Ross, name artists are involved but he is also looking for concerned artists and music industry representatives that would like to be a part of making a difference for disadvantaged children. All proceeds from the project will be used to house, feed, clothe and counsel street kids. If you feel you can help in any way, contact David Ross

directly, (818) 752-9012

□ **Vital Options**, the nation's only psychological, emotional and educational support agency for young adults with cancer, is hosting its 8th Annual Dance For Life on Wednesday, December 9, 7:30 p.m. at the Palace Theatre, 1735 N. Vine St. in Hollywood. Dance For Life is the major annual fund-raiser for Vital Options and this year's event will include guest stars Harvey Korman, Bob Saget, Tim Conway, Charles Fleischer, Kevin Meaner and a host of others including L.A. Lawstars Jill Eikenberry and Michael Tucker. Tickets for the show start at \$35.00. A post-event party is being held at the Palace starting at 10:30 p.m. Tickets for the after show event are \$15.00. For additional information, call (818) 508-5657.

□ On December 12, Apple Computer Inc. and Goodman Music will be sponsoring a digital recording expo designed for music industry professionals and would be professionals in the field of composition, scoring and post-production. The top developers of these digital recording systems will be bringing their designers, clinicians and product specialists to explain the latest advances in technology, new products and applications. The Expo will take place at the Beverly Garland Hotel in North Hollywood, in the Theatre and Garland Center conference rooms. For more information, contact Goodman Music at (213) 845-1145; or Ticketmaster, (213) 480-3232.

□ **John Novello**, keyboardists/composer and author of *The Contemporary Keyboardist* will be conducting a new workshop, "Success In Music." This workshop, based on his book, will cover topics such as what you need to know to become a top professional, how to put your career back in your own hands, your untapped power-honesty and integrity, the politics and PR of the entertainment field and much, much more. Scheduled for Saturday, December 12, 1:00-4:00 p.m., the workshop will be held at Celebrity Centre International, 5930 Franklin Ave. in Hollywood. The fee is \$40.00. Call (213) 960-3100 for reservations.

□ **Vocal Power Institute** will be conducting a "Born To Sing" singers showcase on Sunday, December 13, 4:30 p.m., held at My Place, 1026 Wilshire Blvd. in Santa Monica. This event is for juniors, teens, adults and pros and will include Vocal Power Institute *Star Search* and *Big Break* singers. There is a \$7.50 admission fee, plus a one-drink minimum. Call (818) 895-SING for additional information.

□ Keep your eyes and ears open for the next meeting of the Los Angeles Music Network (LAMN) coming up in January. Also from LAMN within the next few weeks will be the newest issue of *The Network News*, which features interviews with different industry execs, a Musical Chairs section and coverage of LAMN events and other important happenings. For membership and newsletter information, contact the LAMN at (818) 980-2911. 

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*Dartmouth Bookstore		33 South Main St.	Hanover, NH
*Barnes & Noble		518 W. Mt. Pleasant	Livingston, NJ
*Barnes & Noble	Shortline Center	160 Route 17N	Paramus, NJ
*Basset Book Shop	Mid State Mall	300 Route 18	East Brunswick, NJ
*Garden State News		461 Palisade Ave.	Cliffside Park, NJ
*Little Professor Books	Caldor Shopping Center	Routes 10 & 202	Morris Plains, NJ
*Bookstar		2201 Louisiana Blvd N.E.	Albuquerque, NM
*B. Dalton Bookseller	Clifton Country Mall	422 Clifton Country Rd.	Clifton Park, NY
*Barnes & Noble		111 S. Central Ave.	Hartsdale, NY
*Barnes & Noble		818 South Rd.	Poughkeepsie, NY
*Barnes & Noble		1089 Niagra Falls Blvd.	Amherst, NY
*Barnes & Noble		7370 Transit Rd.	Williamsville, NY
*Basset Book Shop		3350 Hempstead Turnpike	Levittown, NY
*Basset Book Shop		5151 Sunnys Hwy	Bohemia, NY
*Buffalo Books		2309 Eggert Rd.	Tonawanda, NY
*Buffalo Books	Village Green Bookstore	765A Elmwood Ave.	Buffalo, NY
*Fredricks		14 Grace Ave.	Great Neck, NY

NEWSSTAND/BOOKSTORE	LOCATION	ADDRESS	CITY, STATE
*Newsstand &/or Bookstore		4th @ 6th Ave.	New York City, NY
*Newsstand &/or Bookstore		8th @ 6th Ave.	New York City, NY
*Newsstand &/or Bookstore		8th @ Broadway	New York City, NY
*Newsstand &/or Bookstore		11th @ 6th Ave.	New York City, NY
*Newsstand &/or Bookstore		19 W. 72nd St.	New York City, NY
*Newsstand &/or Bookstore		23rd @ 9th Ave. (LaBoom Video)	New York City, NY
*Newsstand &/or Bookstore		42nd & Lex (Grand Hyatt)	New York City, NY
*Newsstand &/or Bookstore		42nd @ 6th Ave.	New York City, NY
*Newsstand &/or Bookstore		42nd @ 7th Ave.	New York City, NY
*Newsstand &/or Bookstore		44th @ 9th Ave.	New York City, NY
*Newsstand &/or Bookstore		46th @ Broadway	New York City, NY
*Newsstand &/or Bookstore		48th & 7th Ave. (Drama Book)	New York City, NY
*Newsstand &/or Bookstore		49th @ Broadway	New York City, NY
*Newsstand &/or Bookstore		52nd @ 9th Ave.	New York City, NY
*Newsstand &/or Bookstore		53rd @ 9th Ave.	New York City, NY
*Newsstand &/or Bookstore		57th @ 6th Ave.	New York City, NY
*Newsstand &/or Bookstore		57th @ Broadway	New York City, NY
*Newsstand &/or Bookstore		62nd @ Broadway	New York City, NY
*Newsstand &/or Bookstore		63rd @ Broadway	New York City, NY
*Newsstand &/or Bookstore		79th & Amst. (Royal Stat.)	New York City, NY
*Newsstand &/or Bookstore		108 University	New York City, NY
*Newsstand &/or Bookstore		169 Spring St.	New York City, NY
*Newsstand &/or Bookstore		200 7th Ave. @ 21st St.	New York City, NY
*Newsstand &/or Bookstore		270 Park @ 21st	New York City, NY
*Newsstand &/or Bookstore		302 8th Ave.	New York City, NY
*Newsstand &/or Bookstore		Port Authority # 4 (bowling alley)	New York City, NY
*Newsstand &/or Bookstore		Port Authority #12	New York City, NY
*Newsstand &/or Bookstore		Port Authority #2 (big stand)	New York City, NY
*Newsstand &/or Bookstore		Port Authority #5 (upstairs store)	New York City, NY
*Newsstand &/or Bookstore		Port Authority #9 (downstairs under #12)	New York City, NY
*Newsstand &/or Bookstore	Sheridan Square	4th @ 7th Ave.	New York City, NY
*Newsstand &/or Bookstore	Wellington Hotel	55th @ 7th Ave.	New York City, NY
*Newsstand &/or Bookstore		57th @ 7th Ave.	New York City, NY
*Waldenbooks & More	Caldor Plaza	3561 Hempstead Turnpike	Levittown, NY
*World Wide News		100 St. Paul St.	Rochester, NY
*B. Dalton Bookseller	825 Southern Park	741 Market St.	Youngstown, OH
*Baluk's		2697 Center Ridge Rd.	Westlake, OH
*Barnes & Noble	Maryland Theatre	5900 Marietta Rd.	Mayfield Heights, OH
*Barnes & Noble	Shakertown Center	16909 Chagrin Blvd.	Shaker Heights, OH
*Cascade News & Tobacco		11103 S. E. Main St.	Milwaukie, OR
*Fourth Avenue Smoke Shop		832 S. W. 4th Ave.	Portland, OR
*News & Smoke Shop		457 N. W. Garden Valley Blvd.	Roseburg, OR
*Barnes & Noble		835 Old York Rd.	Abington, PA
*Barnes & Noble		1991 S. Sprawl Rd., #34	Broomall, PA
*Basset Book Shop		940 Plaza Blvd.	Lancaster, PA
*Basset Book Shop	Springfield Square	1001 Baltimore Pike	Springfield, PA
*Borders Book Shop		1727 Walnut St.	Philadelphia, PA
*Bryn Mawr News		844 Lancaster Ave.	Bryn Mawr, PA
*Gene's Books	King Of Prussia Plaza		King Of Prussia, PA
*Barnes & Noble		1441 Baldwin Rd.	Warwick, RI
*Basset Book Shop	Garden City Center	79 Hillside Rd.	Cranston, RI
*R&B Sales		2210 Decker Blvd.	Columbia, SC
*Bookstar	Belle Meade	4301 Harding Rd.	Nashville, TN
*Bookstop	Germantown Village	7658 Poplar Ave.	Memphis, TN
*Mosko's		2204 Elliston Pl.	Nashville, TN
*B. Dalton Bookseller	Park Oaks Shopping Center	2401 W. Airport Fwy	Irving, TX
*Barnes & Noble		2406 Stemmons Freeway	Lewisville, TX
*Barnes & Noble		13415 San Pedro Ave.	San Antonio, TX
*Bookstop		5400 E. Mockingbird Lane	Dallas, TX
*Bookstop		9668 FM 1960 Bypass	Humble, TX
*Bookstop		15500 Southwest Freeway	Sugarland, TX
*Bookstop	Alabama Theater	2922 S. Shepherd	Houston, TX
*Bookstop	Baybrook Village	1513 W. Bay Area Blvd.	Webster, TX
*Bookstop	Meyer Park	10275 S. Post Oak Rd.	Houston, TX
*Bookstop	Post Oak Shopping Center	2501 Post Oak Blvd.	Houston, TX
*Hastings Books, Music & Video		3500 North St., #1	Nacogdoches, TX
*University Co-Op Society		2246 Guadalupe St.	Austin, TX
*Barnes & Noble		15900 S. State St.	Murray, UT
*Hayat's Magazines & Gifts		228 S. Main	Salt Lake City, UT
*Barnes & Noble	Parham Plaza	1532 Parham Blvd.	Richmond, VA
*Barnes & Noble	The Shops & Willow Lawn	1601 Willow Lawn Dr.	Richmond, VA
*Basset Bookshop		3532 S. Jefferson St.	Bailey's Crossroads, VA
*Today Central Newsstand	Lower Mall	11901 Wilson Blvd.	Arlington, VA
*Barnes & Noble	Gaines Plaza II	861 Williston Rd.	S. Burlington, VT
*Harlequin Records		63 Center St.	Rutland, VT
*Alli News		4427 Wallingford Ave N.	Seattle, WA
*Buildog News		116 E. 4th St.	Olympia, WA
*Jimmy's Mag. & Newspapers		202 W. Sprague	Spokane, WA
*The Newsstand		111 E. Magnolia	Bellingham, WA
CANADA			
*Coles Book Stores		90 Ronson Dr.	Rexdale, Ontario
*Le Demier Mot		3968 St. Lawrence Blvd.	Montreal, Quebec
*Lichtman's News & Books		24 Ryerson Ave., #400	Toronto, Ontario
*Spring Garden Road Newsstand		5886 Spring Garden Rd.	Halifax, Nova Scotia
*Windsor News		3350 N. Talbot Rd.	Did Castle, Ontario

A Look Into The Future

By Hale Milgrim
President and Chief Executive Officer
Capitol Records

It's hard to believe another year has passed. This has been a particularly special one in the history of Capitol Records—we kicked off the celebration of our 50th anniversary. Of course, 1992 was also special because it marked the 15th anniversary of *Music Connection*. Like Capitol, *Music Connection* was "born" here in Los Angeles and has continued to dedicate itself to the music and artists that make this city unique.

As each year comes to a close, it's natural to look back and assess where we've gone and what we've accomplished over the last twelve months. It also presents an opportunity to look forward to see where we're going.

We are currently experiencing an interesting period within the music industry, one filled with change, problems and most importantly, potential. This year marked the tenth anniversary of the CD—a true revolution in the business which made "digital sound" a household word. The fact that improved sound became a significant factor in people's listening habits represented a great leap forward for the industry. The introduction of CDs also stimulated the music business and gave us one of the greatest boom periods in years.

Now we're looking at additions to consumer digital media choices with DCC and MiniDisc. (The recent passage of the Audio Home Recording Act has opened the gates for the growth of new forms of music carriers.) Whether either medium comes out ahead—or even if neither is accepted by the pub-

lic—we are standing on the edge of the future; a future filled with the promise of continuing improvements in sound, convenience and portability. This also pertains to new methods of music delivery which are being investigated, such as digital radio. Being a great music fan myself, I find this all extremely exciting; as far as I'm concerned, anything that gets the music out there to as many people as possible, serves the industry.

Yet, while we stand on the verge of a major growth in methods of bringing music to the public, we are faced with the problem of actually finding ways to introduce *new* music to consumers. Radio has become increasingly formatted, offering fewer and fewer outlets to break new acts and "turn people on" to new music. I don't mean this as an indictment of radio—radio still plays a very vital role in our industry. However, this situation points to the fact that we can no longer count on radio as the only method of introducing new music. In order for our industry to grow and remain healthy, we now have to build real core audiences for our artists. A hit single is always wonderful, but it doesn't necessarily guarantee long-term growth for an

artist or our industry.

This is why I have continually placed a growing emphasis on marketing in *all* aspects. I feel that marketing is the entire process of exposing and "selling" music to the public—promotion, press, in-store placement, club airplay, etc. The visual elements of musical talent will also continue to increase in importance in the overall marketing scheme. And with the highly competitive nature of our industry and the current economic climate, "set-up" for each project becomes increasingly important. To ensure a successful launch, we now must look at building a fan base, the timing of each release and what the competition is doing in order to get the most attention possible for the music.



Of course, this philosophy presents its own problems. It has become more and more expensive to put groups on the road—and there are fewer smaller venues which allow fans under eighteen-years-old to attend. With regard to the larger halls and arenas, we have

all witnessed that the business is certainly "off" due to the current economy. Despite these factors, I still maintain that we have to put the bands out there as long as possible for them to build their own followings necessary for future development.

In signing new talent, we as an industry can no longer think just in domestic terms anymore. Capitol

signs acts and develops marketing plans with an international perspective, allowing us to work closely with the EMI Music family of labels around the world to achieve multi-national recognition and success. This can be seen, for example, with the recent release of Megadeth. Through a carefully planned international "set-up" by Capitol Records, the group was able to debut with its newest album, *Countdown To Extinction*, at Number One in Japan. Additionally, Megadeth recently completed an extensive MTV-sponsored European tour as a headlining act. Charles & Eddie, one of Capitol's newest acts, has also gained wide international exposure through careful pre-release "set-up." Their first single, "Would I Lie To You?" has already reached high chart positions in such diverse countries as Canada, the U.K., Australia, New Zealand and Singapore.

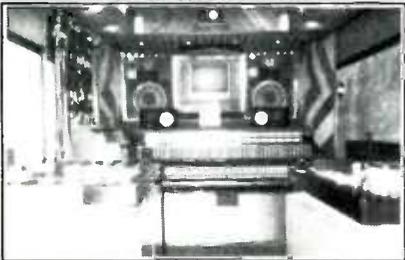
As an industry, we also have a lot to look forward to with the new administration. Hopefully, the more "youthful Oval Office" will demonstrate a greater acceptance and openness to the entertainment industry and our unique position within American culture.

Having looked briefly at the state of our business, I could not end without mentioning how much I love this industry! I think most of my colleagues would agree that this is still the most exciting and satisfying career anyone could ask for. There is absolutely nothing like the feeling I get when I hear new music or a great artist for the first time. And when you get down to it, after you've waded through the industry's ups and downs, the jargon and the hype, the politics, the positives and the negatives...it's really all about the *music!*

Best wishes for a wonderful holiday and a healthy New Year. **MC**

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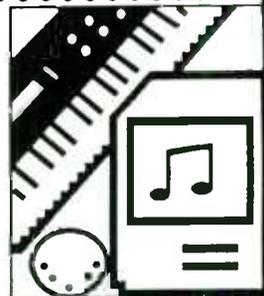
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Gazzarri's Closes; Will Reopen Under New Ownership

By Tom Farrell

WEST HOLLYWOOD—After 24 years as one of Sunset Strip's most famous rock clubs, Gazzarri's is closing its doors. According to a spokesperson for the venue, the club's lease expires at the end of this month and will not be renewed due to the illness of current proprietor Diane Gazzarri.

The club has already been released by its owner, Bank of America, and will continue to be used as a venue for live rock music. No further details were available as to the new proprietor.

Opened in 1958, club namesake Bill Gazzarri moved the club from its original location on La Cienega Blvd. to its present Sunset Strip location in the early Sixties. He immediately established the venue

as one of L.A.'s premier nightspots, booking the Doors, Buffalo Springfield and the Byrds during the Sixties, and acts such as Van Halen during the Seventies. Subsequent years did not prove as fruitful for the club, and Bill Gazzarri's death in 1991 cast further doubt on the club's future.

According to the spokesperson, the final show under the Gazzarri's banner will be on December 11th and will not feature any name bands from Gazzarri's illustrious past. "We couldn't pull together anything big," explained the spokesperson, who wished to remain anonymous. "No one returned our calls."

Gazzarri's was the second longest running rock nightclub in L.A. history. **MC**

First Virgin MegaStore Opens In U.S.

By Tom Kidd

LOS ANGELES—The Virgin Retail Group, in association with Blockbuster Entertainment Corp., has announced the opening of their first U.S. Megastore, one of 50 planned for major stateside cities in a chain that will eventually total 200 stores worldwide.

The 30,000 square foot L.A. store, a large part of the new shopping mall located on the corner of Sunset and Crescent Heights, houses a large selection of music, video, laser discs, games software, clothing and a Virgin Atlantic Airways ticket and information counter. This full-service entertainment store also contains 100 listening posts, video viewing stations, an in-store radio station, a stage for live performances and an espresso bar and cafe.

While some of the Megastore's features are shared with local independent and chain record stores, this will be the only store in L.A. featuring a full range of such amenities as in-store stages and espresso

bars. This was a point lost neither on Virgin's Chairman Richard Branson nor on his counterparts at Blockbuster. According to Virgin's marketing manager, Mike Inman, both felt that people in the U.S. would put aside their hectic lifestyles if they were provided a suitable place to hang out. Los Angeles was chosen for this experiment because it not only has one of the biggest music consumer markets, but in the opinion of Virgin, it was less served by its entertainment retailers. "The range of music is limited," Inman said. "We want to open with the best range—to create a feeling of space and lots of room."

Under terms of the current deal between Virgin and Blockbuster, the development of the Megastore chain will be financed by the latter, with the former responsible for store management. The two companies will reportedly invest \$150 million over the next two and a half years in the expansion. **MC**

PolyGram Launches Ambitious Reissue Series

By Michael Amicone

NEW YORK—The PolyGram Group has launched an ambitious, comprehensive reissue series entitled *Chronicles*. Each two-CD title culled from the label's extensive vaults boasts digitally remastered sound and an informative booklet, all of it housed in a deluxe mini-box.

Initial releases are *Rod Stewart: The Mercury Anthology*; *The Troggs. Archeology: 1966-1976*; two John Mayall sets: *London Blues 1964-1969* and *Room To Move 1969-1974*; *Sweet Dreams: The Anthology*, profiling guitarist Roy Buchanan; *The Allman Brothers Band: The Fillmore Concerts*; and *Elton John: Rare Masters*, a collection of rarities and outtakes.

"There are some stunning tracks on the Elton John set," states Richard Bauer, PolyGram Group's VP of Marketing, who co-produced the *Chronicle* sets with PolyGram Group's VP of A&R, Bill Levenson, "including the 'Madman Across The Water' version with Mick Ronson playing guitar and the *Friends* soundtrack, which hasn't been available for twenty years."

Commenting on the Allman

Brothers set, Bauer explains that this release, which was remixed by the original producer Tom Dowd and includes all of the material found on *The Allman Brothers At Fillmore East* and *Eat A Peach* albums, also includes the complete, unedited versions of several tracks: "There's a two-minute harp solo in 'Stormy Monday' that was edited out of the original release because they had time constraints on the vinyl. We were able to add that, and an additional couple of minutes to 'Whipping Post.' And all the material is totally remixed and has never sounded like this."

As for the Roy Buchanan set, Bauer feels that it may finally give this highly regarded, but relatively obscure, guitarist his just-due: "Roy never made a great record, but he always had great tracks on his records. By taking the best tracks from each of those records, this has turned into the one great record that Roy never made."

According to Bauer, PolyGram will release as many as sixteen *Chronicle* titles a year. Future releases include sets profiling Cream, Parliament and Ohio Players. **MC**

BENEFIT MARRIES MUSIC WITH MODERN TECHNOLOGY



More than 11,000 people attended a recent benefit for missing and exploited children, held at the University of Las Vegas' Thomas & Mack Center. Artists performing during the "Grand Scientific Musical Theatre," which featured the latest in audio, video, lighting and computer technology, included Todd Rundgren, Jon Anderson, Graham Nash and organizer Scott Page. Highlights included a performance by Anderson backed by the Nevada Symphony Orchestra and Nash (pictured), backed by Flo & Eddie, doing a rendition of "Teach Your Children." The benefit raised an estimated one million dollars.

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Unsigned Acts Can Submit Demo Tapes

Consumer Listening Service Celebrates Second Year

By Sue Gold

NEW YORK—Touch Tunes, one of the fastest growing consumer services in the music industry, is kicking off its second year. The telephone service allows fans to sample new releases from major and indie labels via a telephone-activated service.

Approximately 25-30 new albums are featured in their latest promotional campaign, which consists of full-page ads running in national music magazines such as *Rolling Stone*, *Spin*, *Creem* and *Musician*. The ads list a phone number and codes for each album so callers can sample selections. Touch Tunes currently receives 500-600 calls per day, with the average caller sampling four selections.

A special rebate incentive for the first 1,500 respondents to the December ads is available. People buying albums at any record store shown in the Touch Tunes ads will receive a \$2 rebate per album purchased, \$3 when using MasterCard.

Touch Tunes was started last year by Rob Fenter when he saw a void in the marketplace. "It was more out of a personal motive in the sense that I buy a lot of CDs and cassettes and didn't have time to

scout what was out there. I thought if there was a telephone service, I would use it. I felt if I had that need, maybe somebody else would, too."

In addition to getting to showcase their new product, Fenter says Touch Tunes offers record companies detailed information on caller response. "It's called a Client Response Chart. There will be a geographic breakdown from all the regions. They'll learn response per magazine, response through mail order and overall album response. Labels also get bi-weekly response reports on the campaign," he said.

Unsigned acts are also being called upon to submit demo tapes for future ads. Fenter said that they will review the tapes and pick the top three or four. "Consumers and record labels will be able to hear hot, new unsigned artists. We'd love to say one day that we picked an artist that a label signed."

Artists can submit demo tapes to Touch Tunes, 175 Fifth Avenue, New York, NY 10010. To listen to selections call (402) 398-5454 and follow the instructions. The maximum cost is 24 cents a minute at peak hours and 12 cents during off hours in the United States. **MC**

DOUBLE PLATINUM DIVAS



Atco/EastWest recording act En Vogue was recently awarded double platinum plaques for their latest album, *Funky Divas*. Pictured (L-R): label executive Merlin Bobb, Maxine Jones of En Vogue, label Chairman/CEO Sylvia Rhone, manager David Lombard, Dawn Robinson of En Vogue, producer Denzil Foster, Cindy Herron of En Vogue, producer Thomas McElroy, Terry Ellis of En Vogue and label exec Craig Lambert.

By Michael Amicone



Fred Ordower

The MCA Music Entertainment Group has announced the appointment of **Fred Ordower** to the post of Executive Vice President, Live Entertainment. In this newly created position, Ordower will direct the activities of MCA Concerts, FMI and Winterland Productions.

The Ticketmaster Corporation has named **John Ruscin** to the post of Executive Vice President. Ruscin, who was formerly with the Twentieth Century Fox Film Corporation, where he served as Senior VP of Acquisitions and Production, will oversee the corporation's overseas interests and further expansion into Europe and Asia.

Capitol Records has announced the appointment of **Rob Gordon** to the post of Director, Artist Development. Gordon joined Capitol in 1989 as West Coast Marketing Director. In his new position, he will develop marketing plans for the label's roster of artists, including Thelonus Monster, Duran Duran and the Smithereens.



Lou Robinson

Chaos Recordings, a subsidiary of Columbia Records, has announced the addition of **Lou Robinson** to the label's video and rock radio promotion staff. Robinson was previously with the Box (formerly Video Jukebox), where he served as Director of Promotion and Artist Relations.

In more Sony Music news, **Jeff Wasdon** has been named to the post of Marketing Manager, Northwest Branch; and **Andrew Collor** has been appointed Black Music Marketing Manager, West Coast.

WEA has announced two new branch appointments: **Dawn Mori** becomes the company's Sales Rep for the Phoenix area, and **Paul Cancilla** has been named Singles Specialist for the Los Angeles area.

Music video channel MTV has announced the promotion of **Joel**

Stillerman to the post of Vice President, Production. Stillerman, who will perform his duties out of MTV's New York headquarters, will oversee most regular series, events, weekends and specials.

Atlantic has announced several new promotions in the label's promotion department: **Jeff Appleton** has been advanced to the post of Senior Director of National Album Promotion, **Lea Pisacane** has been promoted to the post of Director of National Album Promotion and **Bryan Switzer** has been promoted to the post of Vice President of Promotion/Atlantic Nashville.

EMI Records Group North America has announced two new appointments: **Joel A. Cherry** has been named Vice President, Business Affairs; and **Deborah K. Dugan** becomes the label group's Senior Director, Business Affairs.



Maureen O'Connor

Veteran public relations company **Rogers & Cowan** has named **Maureen O'Connor** to the post of Senior Vice President, Entertainment. O'Connor, who has served stints with Solters/Roskin/Friedman and Capitol Records, will help oversee the company's continued expansion, with a primary focus on the contemporary music scene.

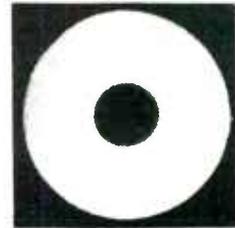
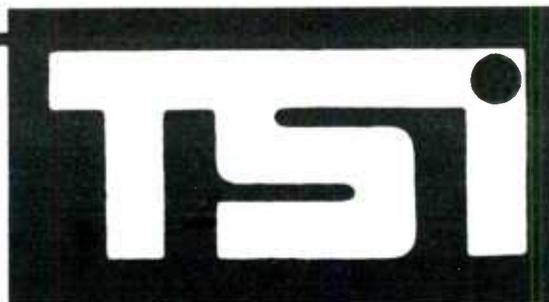
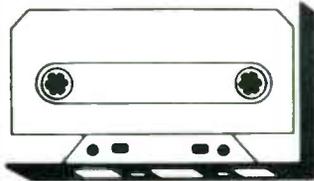
Relativity Records has promoted **Mark Klein** to the National Director of Video Promotion. Klein will shepherd all aspects of video promotion to both regional and national outlets.

Arista Records has announced the promotion of **Evan Jahn** to the post of National Sales and Marketing Coordinator. Jahn was previously an administrative assistant for the Sales Department.



Mark Pinkus

Rhino Records has named **Mark Pinkus** to the post of Director of Licensing. Pinkus, who, prior to his new appointment, was Manager of Special Products for Priority Records, will be responsible for contract administration and license material for all various artists (and most single artist) releases. **MC**



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NEW TOYS—BARRY RUDOLPH

Here are some quick gift ideas for your friends lucky enough to be on your shopping list. When available I'll give you some prices, but for now, here are Christmas New Toys 1992!

Ampex has the new **489DM Digital Master Audio Cassettes** especially designed for the new eight-track digital tape decks. It is the first S-VHS cassette made to meet the stringent quality requirements of digital audio. **Audio-Technica** has introduced the **MT830R** subminiature omnidirectional condenser microphone that is so small it can be concealed anywhere on your body. Actually made for theatre, broadcast and P.A. use, the frequency response is flat from 20Hz. to 20Khz. **Audio Logic's** new **266 Dual-Gate Compressor/Limiter** combines "soft knee" compression with natural sounding gating in a one rack-space size. This stereo unit is perfect for either a guitar rack or home studio. **Aphex Systems** keeps improving everything they make like the new **Aural Exciter Type c2 with Big Bottom**. This one enhances the low frequencies...another good gift for a friend with a home studio setup but if you have a guitar player to please, then try the **Digitech RP-1** foot-controlled effects processor. With 23 different effects and the ability to combine up to nine at the same time, the RP-1 is a simple-to-use, good sounding box. **Drum Workshop** has introduced a new patent-pending acoustic drum triggering system that features the **AT Series** internally mounted active trigger that provide the same clean, positive signal as a drum pad and without altering the natural acoustic sound of the drum. Also for drummers is the **Firchie Drum**, a tunable snare drum—tunable instantly by spinning the drum itself instead of cranking 16 lug screws. You can go from the tightness of a piccolo snare drum all the way down to a deep marching snare with a few spins. **Fender Musical Instruments** has a whole series of good, inexpensive guitars like the **Squier Stratocaster** at \$289.99. It comes in black, Christmas red, pacific blue and snowy white. The **Champ 25 S/Eb**, also from Fender is an example of a hybrid guitar amp with tubes in the power section and a solid-state pre-amp. Priced at \$479.99 retail, this amp has a built-in spring reverb and master loudness control. **Fostex Corp.** has the **MC-102**, a rack-mounted 12-channel mixer with stereo cassette recorder. The perfect "demo machine", this unit enables you to listen to the tape playback and mix your keyboards and vocals right in. **Leo Fender**, founder of **G&L Guitars** and designer of the **ASAT Bass Guitar**, invented the bass guitar 30 Yuletides ago. The new ASAT Bass features a maple neck with either a maple or rosewood fretboard, two humbucking pickups, active electronics, Schaller tuners and a hardshell molded case. G&L also makes a whole line of Leo Fender-designed guitars including the **Climax Series** which feature a Floyd Rose Licensed Locking Tremolo, black chrome hardware, and a choice of three pickup combos: one Humbucker with two single coils two Humbuckers; and one single coil and two Humbuckers. **Hughes & Kettner**, of Germany, have the new **Tubeman**. This is a four-channel

Stacking Stuffers



tube amp "expander" that is a basic tube guitar pre-amp that has four distinct starting tone contours that can be further modified with bass, mid and treble controls. So you can use headphones to practice or any type of power amp and speaker to fill the room with real tube amp sound. **Kinnett Corporation** has the **JING Cordsaver** which hooks on the strap hook of your guitar and provides a place to hang any excess guitar cordage. Pretty clean. **Kaman Music Corporation** has a new range of lower priced roundback guitars. The **Ovation Celebrity** has a whole new look with list prices starting at \$679.50. **Korg U.S.A.** comes with the **A4 Guitar Signal Processor** which has a total of 60 programs including combinations of: compressor, Dyna-Exciter, six-band EQ., wave shaping, delay, stereo chorus/flanger, reverb and noise reduction. For that "oldie but goodie" in your life, maybe a classic re-issue **VOX Wah-Wah** pedal from Korg. Made in Great

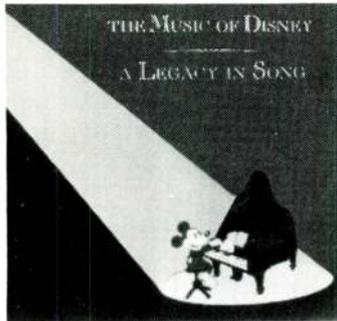
Britain from the original tools and castings, the **VOX V847** pedal creates the original throaty growl. **Latin Percussion** has the new **LP Jingle Sticks** which are played just like drum sticks and cost \$27.95. Also from LP is the **CP Series** of tambourines in ten-inch sizes at \$21.95 and eight-inchers at \$11. Another inexpensive idea is from **Lueken Innovations** and is called the **Rhythm Bandit**. This intriguing unit, when connected to your CD or cassette player, will either isolate or eliminate the rhythm guitar track from a mixed recording. This allows you to study and learn the guitar part or just play your own new rhythm guitar part. I would like to hear this work. List price is \$39.95. **Mel Bay Publications** has the **Bernard "Bunny" Brunel Complete Book of Bass Essentials**. This very comprehensive book sells for \$19.95 and covers right-hand fingerings, right and left fingering problems, different positions and all the modes. **Marshall** has the **JMPI** program-

mable tube guitar pre-amp. With 100 pre-sets, the player can control treble, mid, bass, presence, volume and gain and have a choice of two overdrive modes and two clean modes. If you would like a kinder, more gentler Christmas morning maybe the new **Martin SE-18/3B** acoustic/electric guitar at \$645 makes sense. These guitars come in black, tobacco sunburst, Santa red or au naturel. **Pearl Corp.** sells the five-piece **Export Pro Drum Kit** for \$1,190. You get either a 20" or 22" bass drum, three hanging power toms, snare and floor tom. **Pitch-A-Pak** makes presentation albums that will hold and organize your own cassette or CD, photos, paperwork or VHS tape for a clean presentation of yourself or your product. Prices start at \$13.95 with quantity discounts. **Peavey Electronics** makes a whole line of about 20 different wireless products in both non-diversity and full diversity versions. Input levels can be adjusted right at the transmitter giving the ultimate in performer control. Soothing sounds come from the **Remo Ocean Drum**. This is a two-headed hand drum with thousands of tiny steel balls trapped inside. Moving the drum about produces the "sound of the sea" or when struck with a mallet, produces a snare-like vibration. These are priced at \$45 to \$75. **Rico International** makes **Symmetric Reed** mouth pieces for B clarinet and alto sax. The mouth-pieces are made from Graftonite. Sounding good is what **Tone Tabs** from **Santangelo Sound** is all about. Tone Tabs are stick-on two-inch felt pads that work to damp over-ring on drums or cymbals. **Stick Enterprises** introduces the new **12-String Chapman Stick**. As with all the new Sticks, a universal bridge/tailpiece unit is now used that allows adjustment of both height and length of individual strings. **S&S Industries** announces the **Stinger PI Drum Trigger Pad**. A ten-inch drum head and rim is used that each have a separate trigger output. This multi-trigger pad sells for \$149.99. **Tech 21** now makes the single rack-space **SansAmp Rackmount**. If you know and love the SansAmp pedal then you just know that Santa will drop off the new SansAmp Rackmount under your tree this Yuletide. **Mike Soldano** introduces the **Soldano Hot Rod 50 Amplifier**. The 50 has two 5881 power tubes and two different pre-amp inputs. This guitar player's dream costs \$1,050. For the vocalists, there is the **BetaGreen** microphone line from **Shure Brothers**. The new line consists of three dynamic and two condenser mics to handle live performance or home recording. For recording at home, you'll want the **Studiomaster Diamond Pro Series** console. The Diamond is a 16-input by four buss desk with separate stereo and mono mixing busses. You get 48 volt phantom powering, inserts on all channels, +4dbm outputs, PFL, four subgroups and three band EQ. All this for \$1,495. Perhaps a more modest Christmas gift is some **TDK M T Tape**. There is a new 16 minute length called DA-R16. TDK also makes **Super EB Floppy Disks** which are multi-layer made. Finally, **Zoom Corp.** offers the **9001** at \$399. Guitarists already know the 9000 and the 9002 processors so they will love all the 16-bit wonders of the 9001.

Best Of The Box Sets

By Michael Amicone, Jonathan Widran and Keith Bearen

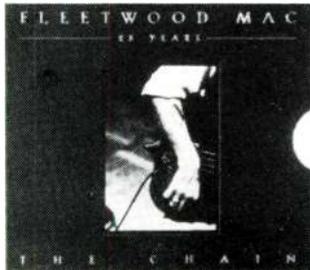
1992 was another year in which record companies reached back into their catalogs to mine CD gold. Listed below are eight of the best box sets of the year—most of them released to cash in on the holiday gift-buying season. Five highly recommended sets that we have already profiled in the magazine, but due to space limitations have not included here, are Rhino/Atlantic's Aretha Franklin set, *Queen Of Soul*, RCA's Jefferson Airplane *Loves You*, Capricorn's *The Spector Records Story*, Rhino's three-CD Jackie Wilson set, *Mr. Excitement*, and RCA's essential Elvis collection, *The King Of Rock 'N' Roll: The Complete Fifties Masters*.



Various Artists

The Music Of Disney: A Legacy In Song
Walt Disney Records

This magnificently packaged three-disc, 78-song celebration will touch everyone's heart—regardless of age. The songs—including tunes from Disney's stable of animated classics ("When You Wish Upon A Star" from *Pinocchio*), live action classics ("Chim Chim Cher-ee" from *Mary Poppins*), Disney's rich TV history ("Mickey Mouse Club Alma Mater") and Disneyland park music ("It's A Small World"), as well as music from such recent classics as *The Little Mermaid* and *Beauty And The Beast*—work as nostalgia, but on a deeper level, are part of Americana. *The Music Of Disney*, which includes a beautiful 60-page book, has "positive family values" written all over it. A great holiday gift for all ages.—**JW**



Fleetwood Mac

25 Years: The Chain
Warner Bros.

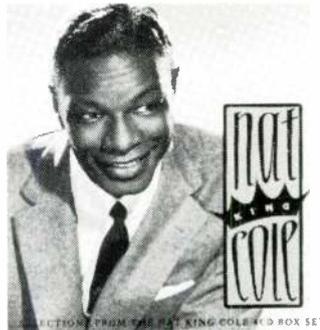
"This box set is the final chapter in the Fleetwood Mac legacy," band co-founder Mick Fleetwood recently told *MC*. And a fitting coda it is. With 72-tracks culled from the band's various phases—their early incarnation as a blues rock outfit (with guitarist Peter Green) through to the band's platinum bonanza years when they were a hit machine fueled by singer-songwriters Christine McVie, Stevie Nicks and Lindsey Buckingham (also responsible for some of the band's best soundscapes). There's not much in the way of unreleased material or biographical information, and Mick Fleetwood promises there will be a release more fully documenting the early years, still this set definitely delivers the musical goods. —**KB**



King Crimson

The Great Deceiver
Caroline

This four-CD collection of live tracks from 1973-74 is an excellent companion piece to last year's *The Essential King Crimson*. According to this set's fascinating booklet—which follows the same pattern of the previous set's scrapbook by including critics' notices, diary excerpts and detailed notes sparked by the insight, intelligence and ego of founder Robert Fripp—the most popular live period among Crimson heads is 1973-74. And judging from this set's wealth of inspired performances, this incarnation—David Cross, John Wetton, Bill Bruford and Fripp—was a formidable live unit, capable of deft mood shifts and incredible musical daring. Since this set concentrates on a specific period, there's repetition in the song list, still it's interesting to compare contrasting renditions. —**MA**



Nat King Cole

Nat King Cole
Capitol

Nat King Cole was a fine pianist (a talent sometimes overlooked) and one of the finest singers in the history of popular music. Capitol has given Cole the royal treatment with this handsome four-CD set collecting the choicest Cole cuts from his early years with the Nat King Cole Trio through to his solo years working with talented arrangers such as Sinatra cohort Nelson Riddle. It's all here—"Mona Lisa," "Nature Boy," "Unforgettable" and "The Christmas Song (Merry Christmas To You)," as well as rarities such as the previously unreleased 1960 live curiosity "Mr. Cole Won't Rock & Roll." Maybe Cole didn't rock & roll, but when it came to delivering pure pop music, he was unforgettable. —**KB**



JUNE 16-17-18, 1967

Various Artists

The Monterey International Pop Festival
Rhino

One of the highlights of 1967's Summer of Love, besides the release of *Sgt. Pepper's Lonely Hearts Club Band*, was undoubtedly the Monterey International Pop Festival. For three days in June, peace, love and great music filled the air, with an eclectic array of talent—including the Animals, Janis Joplin, the Who, the Byrds, the Jimi Hendrix Experience, Otis Redding, the Butterfield Blues Band and the Jefferson Airplane—performing impassioned sets; in the case of the Who, Joplin, Hendrix and Redding, performances which catapulted their careers. Tastefully packaged by designer Geoff Gans and co-producer Stephen Peeples (*The Lost Lennon Tapes*) and expertly remastered by Bob Fisher, this box set harkens back to a more innocent, idealistic time in pop music. —**MA**

HITVILLE
USA
MOTOWN SINGLES COLLECTION
1959
1971

Various Artists

*Hitsville U.S.A.—
The Motown
Singles Collection:
1959-1971*
Motown

Easily one of the best—and most essential—box sets of the year, *The Motown Singles Collection* is a treasure trove of Sixties soul (104 great hits), performed by the cream of Motown (the Supremes, the Four Tops, the Temptations, the Miracles, Marvin Gaye and Stevie Wonder, etc.), as originally released on Motown's family of labels (Motown, Tamla, Gordy, Soul, etc.). If you're a fan of Sixties soul, this set, including an informative booklet with rare photos, is a must. (A note about the sound: the original mono mixes are used throughout, and while the early tracks are wisely in mono, some of the latter-day singles, such as the great Norman Whitfield-produced Temptations cuts, sound better in their stereo incarnation.) —**MA**



B.B. King

King Of The Blues
MCA

As the title of this box set aptly puts it, B.B. King is the King of the Blues—and this four-CD, 77-track compilation proves that point over and over. A long-overdue overview containing tracks from all phases of his career (recordings made for the Bullet, RPM, Kent, ABC and MCA labels), *King Of The Blues* gathers together such B.B. King chestnuts as "Paying The Cost To Be The Boss," "Sweet Little Angel," "Why I Sing The Blues," "Sweet Sixteen" and "The Thrill Is Gone," as well as some interesting previously unreleased material. Featuring a booklet with knowledgeable liner notes by Colin Escott and remembrances from the man himself, *King Of The Blues* is a royal tribute befitting a blues master. —**KB**



Barry Manilow

*The Complete
Collection And Then
Some...*
Arista

A fitting tribute to one of Adult Contemporary's most dynamic artists (according to *Radio & Records*, he's the most successful AC artist of all time), *The Complete Collection* sets the new standard for box sets. Instead of just a padded rehashing of well-worn hits, it offers such enticing goodies as practice run-throughs ("Mandy," "Copacabana"), alternate takes ("Tryin' To Get The Feeling Again" with a bridge), previously unreleased live performances and even hilarious original versions of "Could It Be Magic" and "Mandy" (titled "Brandy"). Capped off by five new tracks, this handsome box set offers stunning proof that, love him or loathe him, there's no denying his impact on a generation. —**JW**



FACTS

- First issue: Nov., 1977 (weekly)
- First biweekly issue: Feb. 9, 1978
- First glossy paper: June 1, 1978
- First full-page artist cover: Oct. 1, 1981, Danny Elfman
- First full-color artist cover: April 14, 1983, Jeff "Skunk" Baxter. Before this, the cover of the magazine had a newspaper style format. Original cover price—75¢



STATISTICS

- Total number of issues: 378
- Total number of issues missed: 0
- Approximate number of free classifieds: 193,300
- Approximate number of record reviews: 1,950
- Letters to the editor printed: over 1,000
- Approximate number of printed pages: 18,000
- Demo tapes critiqued: over 300 (a positive review has usually resulted in a healthy response from the industry, often leading to a career boost for the artist).
- A&R execs interviewed: over 100

The following is a percentage breakdown of covers since 1983 when the feature photo format was introduced.

BY SEX

- Male: 84%
- Female: 16%

BY CATEGORY

- Rock: 56%
- Industry: 14%
- Pop: 12%
- Country: 4%
- Jazz: 5%
- Urban Contemporary: 9%



This is the premiere *MC* cover, published in November, 1977. The first logo was "designed" (Letraset rub-on lettering) by publisher J. Michael Dolan. It was twelve pages thick and much of the editorial was typed on a Smith-Corona typewriter.



The second logo, designed by Jane Kemp, appeared in July, 1980. At this point, *MC* was "The Alternative Music Trade Paper." Notice the newspaper style format which dominated the cover until 1982.



In April, 1982, the long-standing "signature" logo (designed by Maria Hollenbach) first topped the cover.

MUSIC CONNECTION

1977-1988

10 YEARS EXCELLENCE

By Mike

1988 was a pivotal year for *Music Connection* with the transition to Macintosh desktop publishing and the hiring of current staffers—Kenny Kerner as Senior Editor, Michael Amicone as Associate Editor, Billy Coane, who later became Advertising Manager, and Dave Snow as Art Director. The current "power box" logo was designed by Dave Snow and first graced our cover in January, 1989. Now we are "The West Coast Music Trade Magazine," a reflection of *MC's* expanding role in the music community.

SIC CTION 1992 5 S OF LENCE

akota



First issue of 1989

NATIONAL DEBUTS

These artists got their first-ever United States cover appearances here at *MC*:

- Madonna: March, 1985
- Guns N' Roses: April, 1986
- Poison: October, 1986
- Skid Row: March, 1989
- Nelson: August, 1990
- Nirvana: November, 1991
- Billy Ray Cyrus: July, 1992

CLUB REVIEWS

These are local bands we reviewed that later got signed:

- Mozart
- X
- Life, Sex & Death
- Pretty Boy Floyd
- Great White
- The Knack
- Mötley Crüe
- Quiet Riot
- The Plugz (Cruzados)
- The Motels
- Mary's Danish
- Oingo Boingo
- Untouchables
- Dream Syndicate
- Chris Isaak
- Red Hot Chili Peppers
- Lone Justice
- Ratt
- The Blasters
- Guns N' Roses
- Rickie Lee Jones
- The Havalinas
- Carla Olson
- The Go-Go's
- Faster Pussycat
- Hurricane
- The Minutemen
- The Unforgiven
- Jane's Addiction

GUIDES

Over the years, *MC* has developed a growing list of guides to music industry persons, places and things. Many of these guides have become an annual tradition. Your response tells us that they have been immeasurably helpful. We're pleased that *MC* can play a part in bringing music people together. Here are some examples of our guides:

- Publishers
- Managers and Agents
- Recording Studios
- Rehearsal Studios
- A&R Reps
- West Coast Band Directory
- L.A. Radio
- Reggae (nightclubs and record stores)
- Video Production Companies
- Coffee Houses
- Nightclubs (metal, jazz, underground, etc.)
- Producers
- Record Stores (major, independent, used, CD)
- Record Companies (majors, indies and by categories)
- Hip Clothing Stores
- Photographers
- Image Consultants
- Legal Services
- Schools (music, recording studio)
- Computers
- Music Stores
- Repair Shops
- Best Lunch Spots
- Guitar Instructors
- Keyboard Instructors
- Percussion Instructors
- Vocal Instructors
- Orange County Everything



Though some people will do anything for money, there are others who will do anything for the fun of it. Witness, if you will, Jesse James Dupree, of Geffen Records group Jackyl, who had a few moments during the shooting of the band's latest video to drop his pants in an attempt to impress the label's beautiful but bearded A&R Exec John Kalodner. Though Dupree does have a nice tush, it's hard to take your eyes off of Kalodner's firm breasts.

Grapevine

Personics is back with a brand new Fall/Winter catalog of songs. In case you forgot, the Personics Recording System allowed you to walk into a record store, select dozens of your favorite songs and for only a few dollars, leave moments later with an incredible sounding cassette. Now you can order from Personics in the comfort of your own home. Artists such as the B-52's, Elvis Costello, Depeche Mode, Little Feat, Sex Pistols and literally thousands of oldies, soul, rock, pop, country and jazz artists are part of the catalog. To get your current catalog and order form, write to The Personics System, 981 Bing Street, San Carlos, CA 94070. A specialized Personics cassette always makes for a great present any time of the year. They're relatively inexpensive, and they last a lifetime.

Here are some acts that are likely to make it big next year:

Big Bang Babies: Here's a band that has it miles above its nearest competitor. They've been headlining and selling out all of their Roxy shows. They've got a wild and exciting live show—similar in excitement to the one Poison put on before they were signed. They already have at least four radio ready CHR-type hits in their current set and they've aban-

doned their glam image for more of a pop/rock stance. Look for BBB to sign in '93, but only with a label that

has an imagination. These guys can be monsters on an international level.

Kyle Vincent: Kyle's got the image and the material on his Gasoline Alley/MCA debut coming next year. If the label does what's needed to break a pop star, Kyle could explode in a matter of months.

Gregg Alexander: I've been a big fan of Gregg Alexander since his *Michigan Rain* album was released on A&M several years ago. His follow-up, *Intoxifornication*, on Epic, was not quite as strong song-wise, but every bit as fresh and unique from a vocal standpoint. Gregg is a little ahead of his time so it's important that the label sticks with him. He's a star!

Vince Neil Band: Vince has assembled one of the most talented bands ever on the local scene. He already has a large international following, a great image and a major record company behind him. The question is whether or not Neil can come up with the hit material to go along with everything else!

New metal act **Pain Society**, featuring **Darek Thomas Cava**, **Ricky Stevens**, **Rory Cathey** & **Erik Gamans**, are currently finishing up their debut demo tape and preparing to hit the club circuit come January.

Billy Idol and **Blue Pearl's** lead singer, **Durga McBroom**, will sing a duet on Idol's forthcoming Chrysalis album, due in '93.

David Kershenbaum, who left his position with Morgan Creek to return to the recording studios, will be producing the next album by **KT Oslin**, the country star.

Actor **Vernon Wells** has added a record wing, **Kuma Records**, to his Santa Monica-based production company, **Bear Feet Productions**. The new label is seeking original

material in every genre that is suitable for release in movie soundtracks. Send your submissions to: Kuma Records, 2351 Kansas Ave, Suite #2, Santa Monica, CA 90404. Address your packages to either Jack Van Furche or Paul Sabu.

Word on the street is that Geffen recording act **Little Caesar** has called it quits. Lead singer Ron Young attributes the breakup to a "lack of label interest in breaking the band." I attribute it to a lack of hit material.

Chart Activity

Favorites of the Year: *Supercat*, Don Dada; *Brasileiro*, Sergio Mendes; *The Rembrandts*, the Rembrandts; *The Rascals Anthology*, the Rascals, Rhino/Atlantic. Honorable mention to **Little Village** and **Tori Amos**.

Worst of the year: *Shot Forth Self Living* by Medicine on Def American.

Favorite Singles: "Jump," Kris Kross; "Jump Around," House Of Pain; "End Of The Road," Boyz II Men; "Stay," Shakespeare's Sister; "Walking On Broken Glass," Annie Lennox and "Tennessee" by Arrested Development.

Bombs: Mary's Danish, Gerardo, Tone Loc.

Coming Soon: Be sure to check out the **Enuff Z' Nuff** debut on Arista called *Animals With Human Intelligence* (due in early January) and the debut from **Ten Inch Men**, which are both excellent.

Radio station **KKSF** in San Francisco just started playing the cut "Avinu" off the album called *RebbeSoul* and was amazed when the switchboard lit up! The album is also doing well on college radio. **MC**



Shown celebrating gold certification of their most recent Capitol album, *Countdown To Extinction*, are (L-R) Art Jaeger, Executive Vice President, Capitol; Megadeth's Dave Mustaine; Ron Laflitte, Laflitte Entertainment; Megadeth's Nick Menza; Hate Milgrim, Capitol President/CEO; and remaining Megadeth members Dave Ellefson and Marty Friedman.



A&R REPORT—KENNY KERNER

During the past year, A&R Report has spoken to over two dozen top A&R people—from Vice Presidents to street Talent Scouts—in an attempt to shed some light on the signings game. To provide you with a quick, easy-to-read overview, we've excerpted some of the major points from these A&R interviews.

Randy Gerston

Director West Coast A&R, Arista Records February, Issue #3

- ▶ At Arista, we're always looking for career acts.
- ▶ Alternative/college radio is so strong, it can launch careers.
- ▶ Rap has been very positive for the industry in general.
- ▶ I'm willing to develop & nurture an act.
- ▶ Bands that record albums inexpensively should be able to tour and do reasonably well saleswise.

Anna Statman

A&R, Interscope Records March, Issue #6

- ▶ Bands I sign must have good songs and be developed conceptually.
- ▶ I'm accessible and accept unsolicited tapes.
- ▶ You have to be very aggressive in this business.
- ▶ You can be both commercially and creatively successful.
- ▶ Bands really do get signed from all over the country.
- ▶ The local scene has gone underground.

Lori Nafshun

Director A&R, Scotti Bros. March, Issue #7

- ▶ Being a woman in the industry sometimes means you're type cast.
- ▶ I do accept unsolicited tapes.
- ▶ I try to sign bands that are a little bit different.
- ▶ We have one of the best promotion departments in the business.
- ▶ Artists should dare to be different.

Tim Devine

VP/A&R, Capitol Records April, Issue #9

- ▶ In the Nineties, we have a much broader, more interesting & diverse roster.
- ▶ I'm interested in the more highly regarded out of town bands that come to L.A. periodically.
- ▶ Los Angeles offers you many more ways to see and hear bands than just the local club scene. There are label demo deals, publishing demo deals, development deals, studio showcases, movie work, the musicians' network—all offer bands the opportunity that they don't get in other cities.
- ▶ It's important to play live and to be good live.
- ▶ The live show is where the rock experience is crystalized.
- ▶ I think that girl bands/bands fronted by women will be the Next Big Thing.
- ▶ Be patient. Take the necessary time to find your creative center.
- ▶ Don't get caught up in the L.A. 'gotta make it now' syndrome.
- ▶ Too many bands are just chasing a record deal.
- ▶ Make sure you're making music someone in the real world would want to buy.

Marc Geiger

A&R, Def American May, Issue #11

- ▶ I don't go out to clubs very much to see local bands. I find it a complete waste of time.
- ▶ I do not listen to unsolicited tapes.
- ▶ One thing that would turn me on about a new band is if they were creating an incredible buzz in their own market.
- ▶ Be very good live.
- ▶ If there's a buzz going on somewhere, it really perks up my ears.
- ▶ The real street people are the club owners and the club managers.
- ▶ Another way to get noticed is to put out an EP.
- ▶ I love listening to indie releases.

Kevin Moran

A&R Scout, Giant Records June, Issue #13

- ▶ I think the club scene is becoming a breeding grounds for bands from around the country.
- ▶ I always accept unsolicited tapes and listen to every one.
- ▶ Don't come here from another city to casually play a few shows; come to dominate the entire scene.

- ▶ Be yourself & form your own identities.
- ▶ Form a team of people who will focus on your career.

Jason Flom

VP/A&R, Atlantic Records, New York July, Issue #14

- ▶ You can't second guess yourself when you're about to sign an act.
- ▶ You have to sign stuff you love and believe in and hope the public agrees.
- ▶ When you love a band, you've got to go after them.
- ▶ Most of the bands that have been the objects of bidding wars have failed to live up to the hype.
- ▶ There aren't a lot of places for rock & roll bands to play in Manhattan.
- ▶ In new bands, I look for great songs and star quality.
- ▶ We don't encourage unsolicited tapes.
- ▶ Spend your time developing your material and building a local following.
- ▶ Always put your best song first on your demo tape.
- ▶ Bands have to play the kind of music they love.
- ▶ Getting a record deal is not the answer—building a career and selling records is.
- ▶ Don't follow trends.
- ▶ In order to make it, you've got to be the best.

Danny Goodwin

VP/A&R, Charisma Records August, Issue #16

- ▶ There are more bands working now than ever before.
- ▶ Very little has come out of Southern California that has excited me.
- ▶ True artistry doesn't exist in a vacuum.
- ▶ If you're great, we'll find you real quick.
- ▶ When I'm going to sign an act, the songs come first.
- ▶ I never do demo deals.
- ▶ If I think there is something of value and the band isn't capable financially, then I will help them out—no strings attached.
- ▶ If I see a band and feel the vibe, I just go for it.
- ▶ I don't accept unsolicited tapes.
- ▶ If you've got something that's great, you'll find a way to get it to me.

Darryl Williams

West Coast Dir A&R Black Music, Atco/EastWest/Atlantic August, Issue #17

- ▶ As an art form, rap will be around forever.
- ▶ For R&B to remain competitive with rap, it'll have to change.
- ▶ My major focus has been studio connections.
- ▶ There are lots of garage studios and bedroom studios in Los Angeles.
- ▶ To sign an act, there must first be a hit on the tape. The artist must also have a presence that makes people pay attention to him/her.
- ▶ I do not accept unsolicited tapes.
- ▶ Sampling is definitely taking someone else's creative property.
- ▶ Have others critique your music before bringing it to a label.
- ▶ Be aggressive; don't stop at anything.
- ▶ It's really easy to get a deal; everybody gets a deal.

Paul Atkinson

Executive VP/A&R, MCA Records September, Issue #19

- ▶ It's foolish to sign a band just because of what radio is playing.
- ▶ The single most difficult task I have is when I have to say "no."
- ▶ For new talent, I look more outside of Los Angeles.
- ▶ I pay little attention to a local band that packs a local club.
- ▶ Every artist on our roster now is one we truly want to have.

Randy Jackson

VP/A&R, Columbia Records September, Issue #20

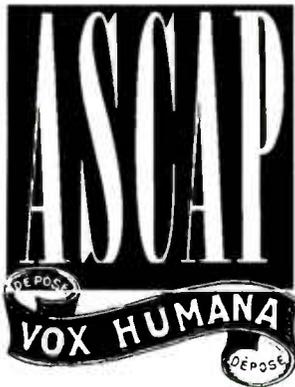
- ▶ The best part of the A&R gig is finding fresh, new talent that is both original and inspirational.
- ▶ The worst part is that A&R is a 24-hour a day job.
- ▶ Before getting signed a band must have songs, originality and talent.
- ▶ I prefer if I didn't get any unsolicited tapes.
- ▶ Too many bands cater to what they think the A&R community wants.
- ▶ The Seattle thing happened because bands here lacked originality.
- ▶ If you're coming in from out of town, keep your own identity & image.
- ▶ Stay with your heart & soul and be what you want to be.
- ▶ Don't change to become something more saleable.

Bennett Kaufman

VP A&R West Coast, RCA Records November, Issue #23

- ▶ Label does not accept unsolicited tapes.
- ▶ The local scene is not really focused, but that's good.
- ▶ To get signed, a band has to have great songs.
- ▶ Alternative radio is a place from which to build a base.
- ▶ Be true to yourself and your music and don't follow trends.
- ▶ Do what you can in your marketplace to climb the ladder.
- ▶ On the road today, you must provide more entertainment for the dollar.
- ▶ The marketplace is more receptive to new things.





WAX BUILD-UP



Caroline recording artists Wax are joined by ASCAP executives following the band's recent performance at ASCAP's annual CMJ showcase in New York. Pictured (l-r): ASCAP's Larry Willoughby; Jem Aswad, Caroline Records; ASCAP's Tom De Savia; Keith Bailey, Virgin Records; Soda and Dave Georgeff of Wax; ASCAP's Loretta Munoz and Mike Badami; Wax's Joe Sib and Loomis.

ASCAP SCORES BIG



This year's ASCAP/Fred Karlin Film Scoring Workshop recently concluded with a scoring session at 20th Century Fox. Pictured (l-r) are composer Fred Karlin, and ASCAP executives Jeanie Weems, Nancy Knutsen and Jamie Richardson.

VINCE NEIL GALA



ASCAP and Warner Bros. Records hosted a bash for Vince Neil at the recent Foundations Forum convention in L.A. Pictured (l-r): ASCAP's Julie Horton; Neil; ASCAP's Michael Badami; and Neil bandmate Phil Soussan. Look for Neil's debut solo album to be released in February on Warner Bros. Records.

ADVERTISEMENT

SONGWORKS—PAT LEWIS



MCA Music signed Denmark-based writer/producer team, *Solid Productions*. Pictured at MCA Music's New York offices are (L-R): Andy Tavel, Attorney; Nicholas Kvaren, *Solid*; Lisa Cortez, *PolyGram Records*; Jeff Kempler, Attorney; Dr. Jam, *Solid*; Willer Carsten, *Solid*; John McKellen, President, MCA Music; Merrill Wasserman, Vice President International Acquisitions, MCA Music; and James Jackson, Manager of Creative Services, MCA Music.

Songwriter Activities

Columbia recording artist Peabo Bryson and Emmy-nominated composer Earl Rose have co-written a new love theme, "I Found Love," for the ABC Television Network's popular long-running daytime soap opera, *All My Children*. Bryson, who is perhaps best-known for such hits as "Tonight, I Celebrate My Love" and the Oscar-winning "Beauty And The Beast," from the Disney film of the same name, is currently featured in the new Rodgers and Hammerstein's *The King And I* album.

Bug Music Songwriter Activities

Jeff Healey's new Arista album contains "House That Love Built," written by Bug writers Tito Larriva, Tony Marsico and Valerie Marsico. Marshall Crenshaw's "Whatever Way The Wind Blows" is on Kelly Willis' next CD, produced by Don Was.

Shake Russell's "You've Got A Lover" and John Barlow Jarvis' "Life's Too Short" are on *The Best Of Ricky Skaggs LP*.

Terry Garland's second *First Warning* album includes new songs written by Garland and Jon D. Gra-



Peabo Bryson (left) and Earl Rose (right) have written a song for the TV soap opera *All My Children*.

ham, and a John Hiatt-composed song entitled "Mercy."

John Prine's "Unwed Fathers" is on Tammy Wynette's 25th Anniversary album.

Steve Key's "33-45-78 (Record Time)" is on Kathy Mattea's *Lonesome Standard Time* album.

Tony Arata is currently working on a song for the new Paramount film *Thing Called Love*.

Songwriter Signings

Singer-songwriter Andy Prieboy (former member of Wall Of Voodoo) has signed a publishing contract with Maverick Publishing. Prieboy's twisted lyrics and odd sense of humor have garnered him a substantially large and devoted following in L.A. over the years. You may remember his recent KROQ-FM hit "Tomorrow Wendy" or his performances last year with Johnette Napolitano and her band, Concrete Blonde (who also recorded "Tomorrow Wendy"). Recently, Andy Prieboy performed for a standing-room-only crowd at Largo in Los Angeles.

MCA Music signed a worldwide co-publishing deal with songwriter/producer/re-mixer Larry "Muggs" Muggers. Muggs, a member of the recording group Cypress Hill, is co-writer and producer of House Of Pain's top charting debut album, which includes the platinum single "Jump Around." Muggs' credits also include songs on the *Juice* and *White Men Can't Jump* soundtracks.

Songwriter/producers Mark Rooney and Mark Morales have renewed their worldwide publishing deal with MCA Music. The team is currently working with Mariah Carey, Puff Johnson, Naomi Campbell and Christopher Williams on forthcoming projects.

MCA Music International has signed a worldwide deal with the songwriting and production team of *Solid Productions*. They have four cuts on Vanessa Williams' *Comfort Zone* album, including her new single, "Work To Do," and they also



Andy Prieboy (pictured) signed a publishing deal with Maverick Publishing.

have three cuts on the current Brian McKnight LP. Presently, they are working on upcoming projects for Eazy-E (Ruthless Attack), Cheryl "Pepsi" Riley (Warner Bros.), Tu-Luce (Arista) and Last Acoustic Remains (Hollywood).

Bug Music welcomed to its staff David Barbe, Dennis Eveland, Joseph Conlan, Terry Owen, Steve Key, Clarence Fountain, and Jimmy Carter.

Songwriter Demo Spotlight: Stikkitty



Los Angeles-based Stikkitty's material is primarily written by the band's eccentric lead singer Vincent K., whose live performances are so dramatic and intoxicating, it's no wonder the band is a top draw in L.A. Recently, the band recorded seven tunes and slapped them onto a CD entitled *...In This Age Without Heroes*. This impressive collection of dark, moody, hard-core songs showcases Vincent K.'s metal-tinged voice (which, at times seems influenced by early-David Bowie) and his introspective, intellectual, and mind-altering lyrics. Stikkitty's material does not fit snugly into any one particular musical genre, however, it should appeal to the same type of listeners who enjoy bands like Jane's Addiction or Mother Love Bone. Yes, Stikkitty (who is signed to Chrysalis Music) is a cult-type band with plenty of potential to break through into your more adventurous market places! For info, call Chrysalis Music at (310) 550-0171.





SONGWORKS—PAT LEWIS

Even in the midst of the worst recession that this country has seen in decades, the publishing community continued to prosper. In 1992, we saw several medium-sized publishing firms acquire expensive, high-profile catalogs, which in the coming years may help bring them closer to the top of the heap. We also saw several head honchos leave their high-paying, cushy positions and begin their own independent publishing firms. The following excerpts were taken from publisher interviews found in the Songworks pages during the year.

Gary Helsinger

Talent Acquisitions, Chrysalis Music January, Issue #1

- ▶ He signs unsigned bands and helps them secure record deals.
- ▶ Chrysalis has to come in early in terms of its unsigned band signings because it is a smaller publishing firm.
- ▶ He recently signed local faves, Stikkitty.
- ▶ Says, "Make sure you are ready to be seen by the industry. You don't get a second chance."

Kathy Spanberger

Vice President, Peermusic January, Issue #2

- ▶ Feels publishing is one of the least understood areas of the music business.
- ▶ Her primary function is managing the creative staff.
- ▶ Feels the advantage of signing with a smaller publishing firm is the hands-on contact that you get.
- ▶ Peermusic's deals are competitive with the large publishing firms. They just don't sign as many.
- ▶ Believes unproven songwriters must have perseverance, should join writer organizations and hook up with songwriters that are a step higher.

Billy Meshel

President, All Nations Music February, Issue #3

- ▶ Feels publishers who pay out-a-sight advances to acquire new acts are headed for disaster.
- ▶ Would rather spend his money on a little catalog and exploit it.
- ▶ Wants to buy catalogs by brilliantly talented people.
- ▶ Bought Michael O'Martian's catalog, which was like "buying a Van Gogh," and got instant hits.
- ▶ Says unproven songwriters need tenacity, patience and must know how to enjoy life.

Pat McMurry-Wilder

Creative Manager, Bluewater Music Corp. March, Issue #5

- ▶ Bluewater may be young, but they've had a tremendous amount of success.
- ▶ Her company maintains a high ratio of creative personnel to writers.
- ▶ Even though they are based in Nashville, they still get cuts in the pop market and all other genres of music.
- ▶ McMurry-Wilder pitches songs and works creatively with her songwriters.
- ▶ She accepts unsolicited tapes.
- ▶ Her advice to unproven writers is send her a tape!

Margaret Mittleman

Creative Manager, West Coast, BMG Music Publishing April, Issue #8

- ▶ Her primary focus is signing unsigned bands, developing them and getting them record deals, as well as the acquisition of signed artists and bands and song plugging.
- ▶ Is currently shopping Carnival of Souls from Washington, D.C.
- ▶ Looks for songwriting ability. Also likes to hear dynamics and interesting lyrics.

Lester Sill

President and COO, Jobete Music Co., Inc. May, Issue #10

- ▶ In his early days he worked with Phil Spector and developed such groups as the Ronettes, Bob B. Soxx and the Blue Jeans and the Crystals.
- ▶ As a publisher, he also helped the careers of the Monkees and the Partridge Family.
- ▶ Feels much of the music created today will not be the standards of tomorrow.

Nanci M. Walker

National Director Talent Acquisition, Peermusic July, Issue #14

- ▶ One of Walker's functions at her new post at Peermusic is signing unsigned bands and getting them top-notch management, attorneys, agents, etc. And then helping to secure them record deals.
- ▶ When considering a band, Walker looks for great melodies and lyrics that she can relate to. She's looking for something that she can develop and in six months have them off and running.
- ▶ She's looking for bands or artists that fall in the "new music" category. She considers rap in this category.
- ▶ While she doesn't accept unsolicited tapes, she encourages bands to send her flyers about upcoming shows.
- ▶ She also regularly attends the ASCAP-sponsored "L.A.'s Best Kept Secrets" showcase held bi-weekly at the Coconut Teaszer in West Hollywood.

Colin Cornish

President/CEO, PolyGram Music Publishing August, Issue #16

- ▶ Signed k.d. lang, the Beastie Boys, Jimmy Webb and U2, among others.
- ▶ He is looking to sign unsigned talent as well because the roster must have a balance.
- ▶ Sees the turnover at PolyGram doubling in the next two to three years and the staff doubling over the next two to five years.
- ▶ Accepts unsolicited material.

Michael Sandoval

Vice President Creative, PolyGram Music Publishing August, Issue #18

- ▶ Has been directly involved with hit songs by Whitney Houston, Madonna, Michael Jackson, Mr. Mister, Cyndi Lauper, the Pointer Sisters and more.
- ▶ Wants people to know that PolyGram pays great attention to detail and has a workbench atmosphere.
- ▶ He is a very hands-on publisher.
- ▶ Says aspiring songwriters should specifically write songs for certain genres of music.

Dale Kawashima

President, Giant Music Publishing September, Issue #20

- ▶ Was an independent publisher/song plugger for several years. Worked with catalogs by Prince, Bruce Springsteen, Bob Dylan, Burt Bacharach and Carol Bayer Sager and others.
- ▶ Main focus is to bring on board established R&B producer/writers and develop their careers further at Giant Music.
- ▶ Has already signed Chuckii Booker, Terry Coffey and Jon Neddlesbey, Alton "Wokie" Stewart, Tony Haynes and Terry Steele.
- ▶ Kawashima works closely with Cassandra Mills, President of Black Music at Giant Records.
- ▶ Is also looking to add established rock/pop producer/writers to the roster.

Jim Vellutato

Sr. Creative Director, Famous Music Corp. October, Issue #21

- ▶ Vellutato is involved with the catalogs of Martika, Puff Johnson, Graveyard Train, Warren Hill, Martin Page, Ovis, Laney Stewart, among others.
- ▶ Currently, he is looking to sign groups with record deals and records coming out.
- ▶ Is also looking to sign major league producers.
- ▶ Stresses the importance of having a good demo when shopping for a publishing deal.
- ▶ Advises young, unproven songwriters to know who is looking for outside material and do their homework.
- ▶ Advises young aspiring bands to be true to the music that they believe in.
- ▶ Accepts unsolicited tapes.

Dan and Fred Bourgoise

Owners, Bug Music October, Issue #22

- ▶ The Bourgoise brothers have owned one of the most lucrative independent music publishing companies in the world for 17 years and counting.
- ▶ Will not get involved in bidding wars.
- ▶ Are old-line publishers.
- ▶ Pride themselves on the fact that most of their new writers are brought to them by older Bug writers.
- ▶ Work one catalog at a time, one writer at a time.

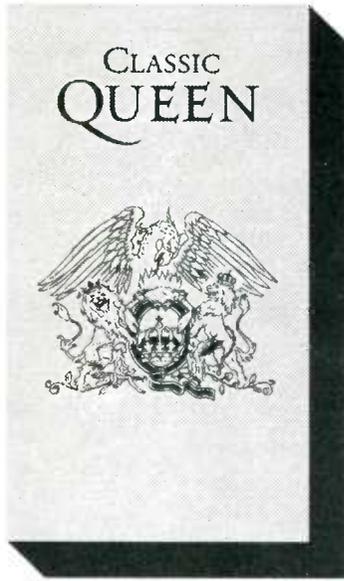
Dale Tedesco

President, Dale Tedesco Music Publishing Co. November, Issue #23

- ▶ Signs song-per-song deals with writers, which usually last 18 months and then, if he does not find the song a home, revert back to the writer.
- ▶ Accepts unsolicited material.
- ▶ Is looking for an R&B pop smash or pop Adult Contemporary hit.
- ▶ Also signs artist/writers and shops them record deals.



CLASSIC QUEEN



Two video compilations, *Classic Queen* and *Queen's Greatest Hits*, are the latest additions in Hollywood Records' ongoing reissue of Queen product. Combined there are 35 videos, an historical treasure trove showcasing the band's musical and visual evolution. Although renowned for their records and live performances, Queen was not entirely successful when it came to videos; the video for "We Will Rock You" is embarrassingly basic and low-budget, and the video for "Radio Ga-Ga" and a few others come off as dated and/or overblown, even by Queen standards. Guitarist Brian May once remarked that the band's videos could have kept their American popularity afloat during their decade of non-stateside touring, but the videos never clicked with stateside audiences. Notably absent are "Flash" and "Innuendo," the latter being Queen's greatest video achievement. Still a must-have for Queen fans, and a great stocking stuffer. —Tom Farrell

MASTER CONTROL: Slash artists the Chills and producer-engineer Gavin McKillop, working on tracks for the band's upcoming opus...Def American act Supreme Love Gods and producer-engineers Stoker/Gavin McKillop, mixing tracks for an upcoming opus...Black Francis of the Pixies and producers Charles Thompson and Eric Feldman, overdubbing and mixing tracks for 4AD/Warners...Metal Blade act Goo Goo Dolls and producer-engineer Gavin McKillop, mixing tracks for a new project...PolyGram recording artist Claudia Scott and producer Harold Vig, recording, overdubbing and mixing tracks for a new project, engineering expertise supplied by Matt Pakucko. **AIRE L.A. STUDIOS:** Capitol recording artist Tisha Campbell, remixing her new single, "Love Me Down," with David Williams and John Barnes III producing the session, engineering expertise supplied by Gregg Barrett and assistant Devin

Foutz...In Studio B, Black Dot Records artist CJ Anthony recording tracks for his new album, Chuckii Booker and Anthony Jeffries producing the sessions, Rob Chiarelli and Gregg Barrett engineering and Mike Scotella, Gregg Barrett and Devin Foutz assisting...Capitol world beat artist Johnny Clegg, mixing songs for his upcoming album with engineer Eric "ET" Thorngren and assistant Rob Seifert. **ENCORE STUDIOS:** Producer Trevor Horn, in Studio A, mixing tracks for the upcoming film release *Toys*, starring Robin Williams, with engineering expertise supplied by Tim Weidner, Robin Hancock and Steve MacMillan and assistant David Betancourt; artists contributing to the soundtrack include Tori Amos, Thomas Dolby, Enya, Seal, Wendy & Lisa and Pat Metheny...Producer Hilton Rosenthal and engineer Tom Lord-Alge, mixing tracks for Capitol recording artist Johnny Clegg, as-

GOOD SET



The B-52's are pictured on the set of the video for "Revolution Earth," which features gold-winning Unified Team gymnasts Svetlana Boguinskaia and Vitaly Sherbo. The video was filmed in Wilmington, North Carolina.

sisted by David Betancourt...Engineer Barney Perkins, mixing tracks for Eddie Murphy's upcoming album, assisted by Milton Chan...Louil Silas Jr., in Studio B, recording tracks and mixing for Chante Moore's debut release on Silas Records, engineer Milton Chan (handling the tracking) and Victor Flores (mixing) adding the sonic expertise, assisted by David Betancourt. **LARRABEE SOUND STUDIOS:** Virgin recording act After 7, remixing

the song "Baby I'm For Real" with producer Vince Herbert and engineer Ben Garrison...Producer Prince and mix master Keith Cohen, mixing Paisley Park artists Rosie Gaines and George Clinton...Producers Cut Father, Soul Shock and Karlin and mixer Dave Way, mixing Patti LaBelle's new single, "All Right Now," for MCA Records...Alan Meyerson, mixing tracks for Danni Minogue's new album on Mushroom Records... Thom Russo, mixing En Vogue's "Give It Up, Turn It Loose." **MC**

ROYAL SET



Barbara Orbison, actor Pierce Brosnan and actress Sean Young are pictured on the video set for "Heartbreak Radio," the first single from Roy Orbison's posthumous release, *King Of Hearts*. Jeff Lynne and producer Don Was make cameo appearances in the video.

PEACE SET



Delicious Vinyl rap act Tone Loc and label President Michael Ross are shown flanking two L.A. gang members. The picture was taken on the set of the video shoot for Tone Loc's song, "Funky Westside," held at Cheviot Hills Park in West Los Angeles. For the video shoot, Tone Loc brought together members of rival L.A. gangs the Crips and the Bloods. After filming was completed, a "peace" picnic was held.



During the past year we spoke to an eclectic array of top-notch producers, engineers and session players on the art of making records. Here are some highlights from those interviews.

Mike Campbell

Producer-songwriter (Tom Petty, Don Henley, Roy Orbison) February, Issue #3

- ▶ "I got tired of doing a demo on a four-track which sounded great, and then taking it to the studio and having them say, 'It's great, let's do it again.' It's really hard to re-create something. Now, when I cut it, I don't have to cut it again. The original inspiration is on the 24-track, so that becomes the record."
- ▶ "In an ideal world, I'd like to produce one or two songs with an artist. Doing a whole album is a lot to take on, because you take on the responsibility of the artist's whole life. To do one or two songs with someone, it's almost like you can have fun and get out before it gets too bad."

Bobby "Bobcat" Ervin

Producer (L.L. Cool J, Ice Cube) March, Issue #5

- ▶ "It's not really necessary for a rap producer to start as a DJ, but it helps because when you are a DJ, you know how to make people dance, and that leads to arranging. If you can rock a crowd, you can do production."
- ▶ "Sampling is a part of rap music. Rap has changed drastically over the years. Now you have only a few artists that do not use samples in some of their songs. Right now, songs that don't have samples are not hits."

Roger Bechirian

Producer-engineer (Elvis Costello, Squeeze) March, Issue #6

- ▶ "I like to use the phrase 'make it sound expensive' when working with bands. I don't care if we're using cheaper equipment, or if we're in an eight-track studio, there are always ways to make something sound better."
- ▶ "My overall philosophy is to have a good time in the studio and not dictate to the artist. A producer's job is to become a part of what's going on, without getting in the way."

Michael Omartian

Producer (Rod Stewart, Donna Summer) April, Issue #7

- ▶ I miss the spontaneity of the live session, but I like the ability to be able to hone and fine-tune something given an infinite amount of time. When you do a live track, you can't always alter something once you've walked out of the room; whereas with the computer, you have the ability to amend things, take them home, live with them and change them the next day."
- ▶ "My frustration with real string sections is that they consider the session just a gig and they're looking at the clock while they're playing their notes. There are samples, on the other hand, that are so close to sounding like a live string section, and I can play them with fire, in time and in tune."

Keith Thomas

Producer (Amy Grant, Vanessa Williams) April, Issue #8

- ▶ "I learned my production style from my theatre training. I was taught to focus on a character and maintain it. Likewise, an artist needs focus. A lot of guys can juggle ten projects at once, but I have to do things one album, one character, at a time."

Kevin Elson

Producer (Journey, Mr. Big) May, Issue #10

- ▶ "Samples aren't my cup of tea. I grew up with great players, things you just can't get from computer rhythms. I'm no stranger to multi-tracking and overdubs, but I refuse to learn how to play with a computer."
- ▶ "Some bands tend to clam up and not express themselves fully in the studio, because they're self-conscious. Once I see how they perceive themselves live, I tailor the production around that. My job is always to deliver what the band needs and wants for themselves."

Dallas Austin

Producer-songwriter (Boyz II Men, TLC, ABC) May, Issue #11

- ▶ "Modern technology is more convenient and more accurate. On some records, sometimes the computer stuff feels real stiff. Sometimes I

program my tracks in the computer and then play the bass line live because I feel the track needs the live vibe."

- ▶ "Each producer has his own recipe, whether it's the chord structures or the drum beats. Once you get a hit record, certain sounds become your trademark. My recipe is made up of certain guitar and snare sounds; there are a couple of drum sounds I use on every record. But first I try to come up with a great melody."

Mark Dodson

Producer (Ugly Kid Joe, Anthrax, Infectious Grooves) June, Issue #13

- ▶ "I can't stand electronics. Real drums form the basis of what you have to create in order for a certain sound to be effective. Using an artificial beat is like a great artist painting by the numbers: The job gets done, and maybe a little more accurately, but there's nothing too interesting about the final picture."
- ▶ "My job is simply to enhance the music and get the best sound by using the studio to my advantage and getting the best performance possible. Having worked in a million different studio situations, I've learned to adapt quite well."

Don Smith

Producer (Cracker, Dramarama) July, Issue #14

- ▶ "It's important to keep things as smooth as possible and to keep the machines out of the way of the music. It comes down to little things like having enough spare tape. It's all about capturing the moment. That's more important than worrying about picking up room noise. If the guy's ready to play, roll tape."
- ▶ "We've recorded by candlelight, in the parking lot, we've hung microphones from the rafters and spun them around the room to get a Leslie effect. It's all about the feel of it. I'll take a track with a good feel over a perfectly played track every time. There's some basic things that need to be done, like turning the tape machine on, but after that, no rules apply."

Bernard Belle

Producer-songwriter (Michael Jackson, Guy) July, Issue #15

- ▶ "What I've learned is that less is sometimes more; that simplicity in production helps get the point across. While it is tempting, I try not to crowd too many instruments into a song. Space is very important, as is taking my time to get just the right sound. A rushed project is a forced project."
- ▶ "I'm a firm believer in creating real music. I'd rather use the computer when I need it, than let it use me."

Denny Diante

Producer-VP of A&R (Barbra Streisand, Jodeci) August, Issue #16

- ▶ "Overall, my philosophy is simple: Get it right the first time. I don't like to do multiple takes. I try to go in with a prepared vision and adhere to it. I have found that the quality level goes down if something has to be done over and over."

Jon Nettlesbey & Terry Coffey

Producers (Keith Washington, Howard Hewitt) August, Issue #17

- ▶ "We approach the artist as who the artist is, as opposed to us producing ourselves first and then inserting the artist to fit our needs. We make albums that flatter the singer, instead of just letting it become an extension of ourselves."

Tony Visconti

Producer-arranger (David Bowie, U2) October, Issue #20

- ▶ "I don't record too densely. I try to concentrate on layers of sound that only manifest themselves after repeated listenings."
- ▶ "I love technology—that's part of what has helped to keep me going all of these years. The main thing we have to do as studio professionals is get music on tape. If one medium can do it better than another, then use it."

Barry Goldberg

Producer-keyboardist (Bob Dylan, Percy Sledge) November, Issue #22

- ▶ "I think you can sound classy and soulful without sounding dated. I'm not against technology, but I don't think synth pads and things like that should be so obtrusive as they are on most records today."

Matt Wallace

Producer-engineer (Faith No More, the Replacements) November, Issue #23

- ▶ "Someone said, 'There's nothing more boring than perfection,' and they were right. My favorite records are the ones that sound a little bent and a little off. Anyone can make a perfect record, and people do it all the time. That is so boring. I like things that feel human, where you can imagine the band sweating and spitting. If emotion comes across great—everything else is secondary."



and Terry Rossio, from the folk tale *Aladdin And The Enchanted Lamp*, the tale tells of a poor street youth who dreams of a better life, maybe even as a prince. The soundtrack, written by the late **Howard Ashman**, **Alan Menken** and **Tim Rice**, features a lovely duet called "A Whole New World (Aladdin's Theme)," sung by **Regina Belle** and **Peabo Bryson**. Show Biz will be really surprised if the single doesn't follow the footsteps of last year's chart-topping "Beauty And The Beast" single. If that doesn't seem a reason to buy the disc, we can also recommend "Friend Like Me." This cut is sung (surprisingly well) by **Robin Williams**, who also provides both voice and personality for the netherworld's hippest Genie. *Aladdin* should be playing just about everywhere right now.

Here it is December already and that can mean only one thing—it's time for the **Walt Disney Company** to release another animated soon-to-be-classic. The veteran writing/directing team of **John Musker** and **Ron Clements**, who were responsible for *The Little Mermaid* a few years ago, have delivered once again with *Aladdin*. Adapted by Musker and Clements, along with **Ted Elliott**

is donating a buck for every copy of his Christmas album sold before the holiday to the **Feed the Children** organization. The new collection is titled *Beyond The Season*.

Look for **Kenny Rogers** to hit the small screen a couple times before the new year. Last we heard, he was in the Ozarks shooting a Christmas special said to feature six inner-city youngsters experiencing their dream

holiday. Before that, Rogers was in Missouri shooting a TV movie called *Rio Diablo* with co-star and fellow country singer **Travis Tritt**. We note with some sadness that Rogers apparently does not have a new Christmas collection in the stores. No such problem with Tritt. His is called *Loving Time Of The Year*.

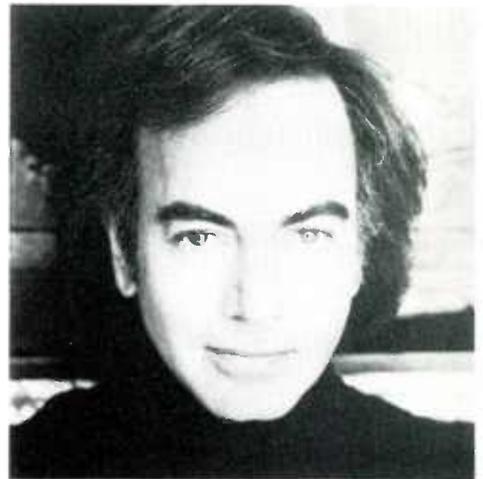
Neil Diamond's Christmas special on **HBO**, which premiered on November 28th, featured chorales from around the world and the Solitary Man performing the best-loved songs of Christmas.

Let's Celebrate Hanukkah. You can do so by purchasing *Hanukkah Homeboy*, a rollicking home video by Jewish rapper **Doc MoShé**. You'll recall that Mo Shé actually released the rap song of the same title last holiday season. The audience acceptance of the satire, we are told, led to the filming of the video. So that all his non-traditional Jewish friends can help him celebrate this Hanukkah season, Mo Shé has even priced the video to sell at just under ten bucks.

Those looking for a traditional Hanukkah remembrance should pick up *Let's Celebrate Hanukkah*, a cassette and book package from **Rincon Children's Entertainment**.

Emmy award-winning children's music team **Elissa Schreiner** and **Sunnie Miller** have included eight songs, which range from the traditional "My Dreydal" to the new "Latke Boogie." **Judith Weinstein** wrote the text for the accompanying sixteen-page illustrated book.

Athletes and Entertainers for Kids recently held a celebrity mini-golf classic for kids at **Malibu Castle Park**. Hundreds of under-privileged youngsters had a fun-filled day making friends with such stars as **Rappin' Granny** (Fox television's *Pump It Up*), **Howie Long** (Los Angeles Raiders), rapper **Eazy-E** and music video director **Tim Greene**.



Neil Diamond

Julie Andrews is reportedly returning to stages in New York. *Putting It Together*, a collection of **Stephen Sondheim** songs, will open off-Broadway next March. The show will co-star **James Naughton**, **Michael Rupert**, **Rachel York** and **Christopher Durang**. The 57-year-old actress/singer made her Broadway debut in 1954 in *The Boy Friend* and became a star in 1956 when she appeared opposite **Rex Harrison** in *My Fair Lady*. She played on a Broadway stage in *Camelot*, which opened in 1960.

Congrats to Bay Area radio station **KKSF** who have just released their third in a continuing series of AIDS fundraisers, *Sampler For AIDS Relief #3*. The artists featured on the disc represent a cross-section of the station's playlist and in-



Rappin' Granny, Howie Long, Eazy-E and Tim Greene



Doc Mo Shé



Ritt Henn

concert in Italy. The station assumed the concert was live and televised it as such, though a spokeswoman for BBC Radio 2 said the BBC actually learned of the lip-synching the day before the concert. Radio listeners were not told that the music was recorded.

The Who's rock opera *Tommy* is moving to Broadway after setting attendance records at the La Jolla Playhouse in San Diego, where it premiered. The show

opens in New York next April. A national tour is planned for fall 1993.

Eco-hipster Ritt Henn, who recently opened for *Soupy Sales* at the Palomino, wants you to know about his one-man tour de farce, *A Man, A Bass & A Box Of Stuff*. The show by this former performer on USA Network's *The Late Mr. Pete Show* features what the *L.A. Weekly* pegged "Social comment Romper Room style." We thought his ecological message was both funny and thought-provoking. It was so thought-provoking, in fact, that we felt darn guilty about driving home from the club. Check Henn out when he comes to a club within walking distance of your house.

Beginning December 11 and airing again on the 26th and 27th, look for the world television premiere of

An Evening With Herb Alpert on Bravo. The special follows the musician, producer and artist as he explores the world of jazz. Featured are selections from Alpert's newest CD, *Midnight Sun*, as performed in an intimate nightclub setting that nevertheless has room for the full symphonic orchestra backing the talented trumpet player. We also recommend you keep it to Bravo for an exclusive appearance by the *Pet Shop Boys* on New Year's Eve. The duo talks about the enthusiasm and creative synergy that have fueled their partnership, we are told. They may also play a few songs.

Those of you into really heavy

music will want to check out *Big Songs* by the cast of *Dinosaurs*.

There's a ton of fun here as Earl, Baby and the rest of the Sinclair family perform twelve originals, produced and (mostly) composed by Ray Colcord. Though we're especially taken with titles like "I'm A Dinosaur (I Can Do Whatever I Want)," "He's A Lizard" and "I'm The Baby (Gotta Love Me)," we're especially touched by lyrics to "Eon After Eon." "When your horns are droopy/And you're not yourself at all/And you're having such a bad day/You feel only 40 feet tall/Remember that our friendship shines/And it's brighter than neon/And I will be right by your side/For eon after eon." Poignant, yes?

Let's do the time-warp again. We told you before and we'll tell you once more to keep that dial tuned to CBS each Saturday at 11:30 p.m. That's when you can see classic performances by such legends as Elvis Presley, the Beatles and Topo Gigio culled from the original *Ed Sullivan Show*. You'll recall that the original *Ed Sullivan Show* premiered as *Toast Of The Town* in 1948. In 1955, the weekly variety program changed its

name to *The Ed Sullivan Show* and remained on the air until 1971. The program was the preeminent showcase for the world's greatest performers including everyone from the *Rolling Stones* to *Harry Belafonte*. If you have yet to discover this classic treat, do yourself a favor and check it out.



Herb Alpert

Jürgen Reisch



Ed Sullivan greets the Fab Four

Local Notes

By Michael Amicone

Contributors include Pat Lewis, Keith Bearen and Jan Mctish.

ART FOR ART'S SAKE: Friends of Music Connection, prominent talent agent Herb Tannen and artist J. Pasqual Bettio will hold an art exhibit at the Westin Bonaventure Hotel. Entitled LAVA: Los Angeles Visual Artists and presented by the Bonaventure in association with Sharing Friends Of The Arts and the Hollywood Arts Council, the show runs from December 4th through the end of January.



GRAND OPENING: New Orleans musical ambassadors the Neville Brothers are pictured during their performance at the November 8th grand opening festivities for the new Hard Rock Cafe in Newport Beach. An estimated crowd of 25,000 Orange Countians were on hand to hear the Brothers (who were introduced by Hard Rock founder Peter Morton) and Thelonious Monster perform, and to watch a half dozen parachuting Elvis impersonators.



OLÉ: Acid Jazz/Olé labelmates and execs pause for a family portrait at the recent celebration for the label's debut release, Acid Jazz 3: The LSD Album (Latin, Soul & Dance), held at the Atlas Bar & Grill. The compilation album, which recalls the platinum sound of the Miami Sound Machine, features an intoxicating mixture of R&B-styled vocals and percolating Latin percussion from a variety of promising new artists. It's the first release from Acid Jazz/Olé, a multifaceted entertainment company headed by entrepreneur Josef Bogdanovich (fourth from left, back row) and veteran music lawyer/producer Steven Machat (fifth from left, back row).



Pat Lewis

THEY WRITE THE SONGS: The National Academy of Songwriters (In conjunction with Music Connection) recently held its Second Annual Acoustic Artist of the Year showcase at Santa Monica's At My Place. The eleven competing songwriters (some fronting entire bands), who were selected from NAS' monthly Acoustic Underground series at the same venue, were judged by an industry panel that included Warner/Chappell CEO/Chairman Les Bider, Rondor Music President Lance Freed and Capitol President/CEO Hale Milgrim. The winners were Big Planet (Best Band), Pan Dwinell (Best Female) and Dan Bern (Best Male and Best Acoustic Artist of the Year; pictured above). —PL

ZOO SHOW: Bekka Bramlett, daughter of veteran blues rock vocalist Bonnie Bramlett, is pictured belting out one of the tunes from the Zoo's well-crafted debut album for Capricorn Records, Shakin' The Cage. The Zoo, anchored by Mick Fleetwood and also featuring co-vocalist Billy Thorpe (who combined with Bramlett for some scorching harmonies), recently played the new Upside Down Club, formerly the site of the now-defunct L.A. China Club. Judging from this performance, whether the Zoo is successful or not, Bramlett, who boasts a great blues rock voice and the looks to match, is a star waiting to happen.



BACKSTAGE BUDDIES: Nite Rock in Tujunga recently hosted a holiday bash featuring many of the musicians who have worked with booker Gina Barsamian over the years. Pictured above is Gina with ex-Judas Priest frontman Rob Halford, who jammed with Paul Gilbert and Jeff Martin, among others. —JM

SEASONAL OFFERING: Did you know that Christmas was once illegal in England, or that mistletoe is poisonous? You'll learn about these and other holiday trivia items when Mason Williams mixes storytelling, humor and music on December 10th at At My Place. Billed as "A Night Of Tales, Tunes and Christmas Cheer," the evening will feature Williams, who scored his biggest success in 1968 with the Top Five instrumental hit "Classical Gas," spinning tall yuletide tales, sharing his extensive knowledge of Christmas trivia and debuting songs from his new offering, *A Gift Of Song*. —KB

Jessica Altman

the BEAT GENERATION



A LITTLE TULL MUSIC: In town to perform at the Wiltern Theatre and promote their latest release, *A Little Light Music*, Dave Pegg, Ian Anderson and Martin Barre of Jethro Tull stopped by the Los Angeles Hard Rock Cafe for a special acoustic performance, broadcast live on KLOS radio station.



PRODUCT UNVEILING: Generalmusic's President Daniele Galanti and Product Specialist Chris Anthony, Joe Goodman of Goodman Music and Generalmusic's District Sales Manager Ed Cornett and Vice President Woody Moran are pictured at the company's recent event at the St. James's Club. More than 120 players, producers and press members attended the event which featured the debut of the company's new S2 and S3 MusicProcessors.



AND HERE'S TO YOU...: Screenwriter Buck Henry (*The Graduate*, *Heaven Can Wait*) and Evan Dando of Atlantic recording group Lemonheads are pictured at the recent screening/party for New Line Home Video's 25th Anniversary Special Limited Edition re-release of *The Graduate*. The party, held at the new shopping mall located on the corner of Sunset and Crescent Heights, included a special screening of the movie and a performance by the Lemonheads of "Mrs. Robinson," re-recorded by the group for the new video release.

COUNTRY CHIPMUNKS: Just when you thought you wouldn't have Billy Ray Cyrus' "Achy Breaky Heart" to kick around anymore, Epic Records, in association with Chipmunk Records and Sony Kids Music, has released a version that only Scrooge could sneer at. Recorded by those lovable Chipmunks, Alvin, Theodore and Simon, and with a guest vocal by Mr. Cyrus himself, the song is one of eleven new Chipmunk classics included on their new release, *Chipmunks In Low Places*. Featuring five original songs and six cover versions, with guest turns by Charlie Daniels, Alan Jackson, Waylon Jennings and Tammy Wynette, *Chipmunks In Low Places* is a country fan's delight. And whether it's a testament to the Chipmunks' enduring appeal, or just another example of country music's chart clout, the album is currently shooting up Billboard's pop and country album charts.



PLAY IT BY EAR AGAIN, RYKODISC: One of last holiday season's surprise retail hits was Rykodisc's *Play It By Ear* compact disc game. The game, similar in tone to *Trivial Pursuit*, contains 1,800 questions in various categories (tongue twisters, pop music, movies, TV, news and history and short-term memory) and over 350 corresponding sound clips; over 24 different

games in all. Now, just in time for the yuletide gift-buying frenzy, the folks at Rykodisc and *Play It By Ear* inventor Barry Levine have ironed out some of the first edition's bugs (adding three new categories and deleting a few too-technical questions) and have issued a second edition that is even more entertaining and fun than the first. A great gift and a sure crowd-pleaser for those holiday parties, *Play It By Ear, Volume 2* retails for around \$40.00. Highly recommended.

MUSIC CONNECTION Ten Years Ago... Tidbits from our tattered past

X MARKS THE SPOT: John Doe and Exene of critically lauded L.A. band X recently held an autograph signing session at the Hollywood Music Plus store, signing copies of their newly released Elektra album, *Under The Black Sun*.

NEW ADDITION: Styx has joined Dan Fogelberg, Stevie Nicks, Lindsey Buckingham, the Eagles and Chicago in manager Irving Azoff's stable. They'll soon begin working on a new album.

ENDORSEMENT DEAL: Edward Van Halen, who had never done endorsements for musical instruments, changed that policy recently to endorse Kramer guitars and their new tremolo system, which will be called the Edward Van Halen Tremolo.

MUSIC CONNECTION

REWIND '92

Vince Neil Sues Mötley Crüe, Seeks Share Of Future Earnings

NOVEMBER—Former Mötley Crüe lead singer Vince Neil has filed a five-million-dollar lawsuit for libel, slander and breach of contract against his former bandmates and related corporations. Neil is seeking to be reinstated as a director, employee, officer and shareholder, citing that his hard work over the past twelve years helped to make Mötley Crüe an extremely successful hard rock band and that he should be allowed to be involved in the future decision-making process of the band. Neil is not seeking to be reinstated as a performing or recording member of the band.

R&B Foundation Honors Franklin

FEBRUARY—Aretha Franklin will receive a special Lifetime Achievement Award at the Rhythm & Blues Foundation's Third Annual Pioneer Awards, to be held on February 26, 1992, in New York City. Approximately \$160,000 in grants will also be handed out that night to ten legendary R&B artists—Hank Ballard, Bobby "Blue" Bland, Chuck Jackson, Ella Johnson, Nellie Lutcher, Jesse Stone, Rufus Thomas, Paul "Hucklebuck" Williams, the Dells and the Staple Singers. The Rhythm and Blues Foundation provides financial assistance for pioneering R&B artists.

EMI Royalty Increase Helps Veteran Recording Artists

APRIL—In a welcome move to help veteran artists gain appropriate financial remuneration from the endless flow of CD reissues, EMI Music has announced a royalty rate increase to ten percent for those artists who recorded for EMI Music-owned labels (Imperial, Aladdin, Liberty, United Artists, Capitol and Blue Note) before 1970. In addition, any artist's royalty debt balance, which has prevented the payment of royalties to that artist will be forgiven and the artist will now get royalties without further recoupment.

Wilson, Browne, Zappa Honored At First Pro Set L.A. Music Awards

FEBRUARY—The first annual Pro Set L.A. Music Awards was a promising debut for the fledgling awards show. Beach Boys creator Brian Wilson received a Lifetime Achievement Award from *Music Connection*, and Jackson Browne received a Pro Set Image Award. *Music Connection* also honored Frank Zappa with a Lifetime Achievement Award, which Zappa's son, Ahmet, accepted for his father. The show—which featured such diverse musical acts as Jeffrey Osborne and Dramarama—recognized L.A.-based artists in 50 categories and was co-hosted by Nina Blackwood and Bobby Rivers.



Jessica Altman

JUNE: Pictured above is Tower Records' elaborate Capitol display currently catching the eye of many a Sunset Blvd. motorist. Capitol is in the midst of a year-long 50th anniversary celebration.



Heather Harris

JULY: On July 24th, Ice-T and his heavy metal band of cohorts, Body Count, embroiled in a battle over First Amendment rights unleashed by their controversial song, "Cop Killer," performed before an audience of piranha-like press and diehard fans at the fledgling Electric Ballroom in North Hollywood.



Anna "Flash"

FEBRUARY: Musical equipment designers/manufacturers Ted McCarty, C.W. Kaman II and Ernie Ball were recently inducted into Hollywood's Rock Walk. Pictured (L-R): Eddie Van Halen, Ernie Ball, Tracii Guns, C.W. Kaman II, Matthew Nelson and Ted McCarty.



David Klein

FEBRUARY: Brian Wilson is pictured performing at the First Annual Pro Set L.A. Music Awards.



Jessica Altman

JULY: Rave lovers gathered on July 3rd to protest MARS-FM's decision to drop Techno/Rave, the new dance music hybrid, from the radio station's playlist.



Jessica Altman

Proposed CD Longbox Ban Sparks Controversy

MARCH—The Recording Industry Association of America has brought years of speculation to a halt by declaring that the controversial CD longbox is not long for this world. RIAA President Jason Berman proclaimed that CDs will be packaged in the 5 1/2 x 5-inch jewel box-only format by April of 1993. For years, the 6 x 12-inch longbox has been the target of environmental groups who see the disposable packaging as a dangerous—and avoidable—waste problem. But, despite the declaration, the debate between retailers and the recording industry has only just begun. The problem stems from the fact that retailers have long opposed the jewel box solution, saying that the change will mean drastic and costly restructuring of retail outlets.

SEPTEMBER: One of the more memorable attractions at the Lollapalooza extravaganza was the Jim Rose Circus Sideshow. While the headliners performed their musical sets on the main stage, the Rose troupe gamely entertained the crowd with feats of physical daring on an alternate stage, including Rose lying face down in a bed of broken glass while someone stood on his head.

Music Industry Continues Riot Relief Efforts

MAY—In the wake of the devastating rioting that shook L.A., recording companies, artists and music industry personnel are making almost daily announcements regarding donations, concerts and fund-raising events. Among the benefit records are Tom Petty's "Peace In L.A." and "City Of Fallen Angels," featuring Kid Frost, Young MC, Arsenio Hall, the Boys, Rick James and Rev. Jesse Jackson. Several labels have also announced fund-raising efforts. BMG Distribution is donating \$25,000 to relief efforts, while Priority Records, a leading rap label, is compiling an album, with the proceeds earmarked for the relief effort.



MAY: Epic recording artist and superstar Michael Jackson was presented with a Lifetime Achievement Award by the National Association of Black-Owned Broadcasters. Pictured (L-R): Epic's Hank Caldwell, Jackson, Epic President Dave Glew and Sony Music's LeBaron Taylor.

Jackson Biographer Files Lawsuit Against Berry Gordy

AUGUST—In a press conference held on August 20th, music biographer J. Randy Taraborrelli announced that he will be filing a \$200 million lawsuit against Motown Records founder Berry Gordy for libel and slander, stemming from remarks made by the latter concerning passages from Taraborrelli's best-selling biography, *Michael Jackson: The Magic And The Madness*. Gordy filed a \$100 million lawsuit against the 36-year-old writer and his publisher, Carol Publishing, last summer for libel and false light invasion of privacy, citing that certain passages of the Michael Jackson biography were "lies unleashed like unguided scud missiles, not caring who or how much they hurt."



Lester Cohen

SEPTEMBER: Queen Productions/Hollywood Records recently presented Magic Johnson with a \$300,000 check to benefit the Magic Johnson Foundation for HIV/AIDS research, education and care. Pictured (L-R): Hollywood Executive VP Wesley Hein, Brian May of Queen, Magic Johnson, Roger Taylor of Queen, Queen manager Jim Beach and Hollywood Records President Peter Paterno.

Henley Brings

Walden Woods Fight To L.A.

MARCH—Singer-songwriter Don Henley brings his fight to save Walden Woods to the Universal Amphitheatre on March 31 and April 1, 1992, with two concerts to benefit the cause. Clint Black (with guest Don Henley), the Nitty Gritty Dirt Band and Trisha Yearwood will perform on the first night, while John Fogerty, Neil Young and Roger Waters will join Henley on April 1st. Founded by Henley in 1990, the Walden Woods Project has raised four million dollars to preserve the land Henry David Thoreau made famous. While most of the area was protected from developers before Henley joined the fight, several areas of Walden Woods were slated for a condominium project and office complex. The condominium site has since been saved thanks to Henley and the Walden Woods Project.

New AIDS Organization To Benefit Musicians

APRIL—LIFEbeat, a referral/information organization dedicated to helping people within the music industry who have AIDS or the HIV virus, has been established. LIFEbeat was organized by Daniel Glass, VP/GM of EMI Records Group North America, and Bob Caviaro, a former manager who was diagnosed with AIDS in 1990. While other music-related charities include AIDS in their programs, LIFEbeat will be devoted exclusively to AIDS and musicians and music industry personnel who are infected with the HIV virus.



Sue Gold

APRIL: Goodman Music's La Brea Ave. store after it was looted and burned during the recent L.A. riots.

REWIND '92

CD Shipments Overtake Cassettes

OCTOBER—Compact disc shipments overtook cassettes for the first time since they were introduced into the marketplace, according to the Recording Industry Association of America. The news was part of the midyear statistics released by the RIAA in which shipments for CDs and cassettes were both reported to be up over last year. A combined total of 402 million units were shipped between January and June, a 6.7 percent increase over the same period last year. CD shipments were up 18 percent, and dollar values increased 19.5 percent to \$2.3 billion. Cassettes shipments decreased 3.4 percent—but the number reflects an improvement over the 1991 mid-year drop of 23 percent. Overall, industry shipments totalled a dollar value of \$3.8 billion, a slight increase from 1991's mid-year figure of \$3.5 billion.

City of Hope Honors

BMG Head Michael Dornemann

SEPTEMBER—Michael Dornemann, Chairman and CEO of BMG, will receive the 1992 Spirit of Life award from the City of Hope. The award will be presented to Dornemann at the City of Hope's annual black-tie fundraising dinner on September 17, 1992, at the Century Plaza Hotel. Dornemann was chosen because of his outstanding leadership in the music industry.

Anheuser-Busch Sponsors Six Southland Bands

AUGUST—Six L.A. area bands—Highway 61, Slammin' Gladys, B.B. Chung King and the Screaming Buddah Heads, Food For Feat, Alma and Son Mayor—will receive sponsorships through Anheuser-Busch's In-Concert band support program. All of the bands will receive equipment, tour jackets, a variety of promotional materials and possible opportunities to appear in the Budweiser brands' advertising. The bands are selected on the basis of their musical ability, stage presence, style and originality, and must have a strong local following and play approximately 100 dates per year. For more information, call (312) 644-0600 (ext. 60).

Musicians Union Suffers \$800,000 In Damage

SEPTEMBER—On Sunday, September 13, a fire raked through the first floor of the American Federation of Musicians building in Hollywood, causing approximately \$800,000 in damage, according to union officials. The fire destroyed most of the first floor, which housed the national contracts, director's and membership offices. The second floor of the offices were unharmed. The cause of the fire is still unknown, but fire officials believe it was arson.

MCA Targets Chess Bootleggers

NOVEMBER—MCA has announced an aggressive legal crusade to protect its exclusive rights to reissue 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 worldwide rights to the Chess Masters from Sugarhill Records in 1985. Undaunted, enterprising bootleggers and a number of companies operating with fraudulent licensing agreements released unauthorized Chess compilations. A long legal hunt led MCA to Marshall Sehorn, the source of these bogus licensing agreements, and in a landmark court decision, MCA won its lawsuit against Sehorn. MCA's future plans include a worldwide advertising campaign to educate buyers as to which records are legitimate, MCA-sanctioned releases.



Jessica Altman

JULY: The First Annual Entertainment Media Softball Tournament was held on Saturday, July 18, at Granada Hills Park. *Radio & Records* won First Place honors, *Buzz* landed the runner up spot and *The Recording Industry Sourcebook* came in last. Pictured above: the MC team celebrating its victory over *Bam* in the first round of play; (L-R, back row) Eric Bettelli, John Lappen, J. Michael Dolan, Steven Wheeler, Billy Coane, Josh Geller, Jonathan Widran, Gordon Townsend, (front row) Dave Snow, Nick Paine, Trish Connery, Mike Dakota, Michael Amicone and Jeff Clark.



Lester Cohen

OCTOBER: Fledgling soul men Charles and Eddie serenade the MC staff with a special unplugged performance of several songs from their Capitol debut, *Duophonic*.



Lester Cohen

APRIL: Country superstar Garth Brooks is pictured receiving a platinum award commemorating the combined total sales of his three albums, *Garth Brooks*, *No Fences* and *Ropin' The Wind*, a phenomenal fifteen million-plus units. Pictured (L-R): CEMA President Russ Bach, CEMA VP Joe McFadden, Brooks, Capitol-EMI President/CEO Joe Smith and Liberty VP Joe Mansfield.



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City Cracks Down On Home Studio Zoning Violators

MAY—The stakes have been raised in the home studio controversy, with two home studios now being investigated by the city attorney's office for possible prosecution. If charges are filed, the two owners will be cited for criminal misdemeanors. Information on the studios was turned over to the Los Angeles City Attorney's office after the Department of Building and Safety completed several investigations of studio owners who are reportedly running home studios in residential zones. Five studios have been ordered closed (names were withheld) and several others have ceased operations due to the current zoning. Producer-songwriter Chas Sandford's home studio is one of the cases currently under review. Sandford, who claims he has been harassed by the Department of Building and Safety, says that he hasn't used his studio for any projects other than his own work in two years and is being singled out by the professional studio owners.

Geffen Donates \$1 Million To AIDS Fight

MARCH—David Geffen has donated \$1 million to AIDS Project Los Angeles, the largest individual donation ever made to the AIDS organization, according to the foundation. Geffen, one of the first record industry executives to take a public stand against AIDS, is a member of APLA's Board of Governors and has also been a strong supporter of other AIDS-related organizations. APLA is California's largest AIDS service organization and currently provides programs and services for more than 3,000 people with AIDS.

Thorn-EMI Acquires Virgin Music Group

APRIL—Thorn-EMI has announced the purchase of the Virgin Music Group, one of the last and largest independent record companies, for \$963 million. The acquisition makes EMI Music one of the largest music companies in the world. The sale of Virgin ended months of speculation and comes only a few months after EMI acquired SBK Records. Virgin's roster includes such superstars as Paula Abdul, Janet Jackson and the Rolling Stones.

Automatic Copyright Renewal Legislation Approved

JUNE—On Friday, June 26, President Bush ratified legislation which will prevent songs first copyrighted between 1964 and 1977 from falling into the public domain if a renewal form is not filed at the end of the first term of copyright (28 years). Prior to the Copyright Renewal Act of 1992, if the copyright holder failed to file for a 28-year extension before the first 28-year cycle had expired, the song would fall into public domain and royalties would no longer be due the songwriter, publisher or their beneficiaries. The new law provides for the automatic renewal of works copyrighted between January 1, 1964 and December 31, 1977, for an additional 47 years.

President Signs DAT Bill

NOVEMBER—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.



Jill Jarrett

JANUARY: Bonnie Raitt and Jackson Browne are pictured performing during the recent benefit for veteran keyboardist William "Smitty" Smith at the Palace.



JUNE: L.A. Mayor Tom Bradley and Capitol artists and executives past and present gather for a family portrait during the lavish 50th anniversary party thrown by Capitol Records at their Vine Street Tower.



Lester Cohen

OCTOBER: On October 5th, Capitol Records threw a party to celebrate the 30th anniversary of the Beatles' debut single, "Love Me Do." Pictured: Capitol head honcho Hale Milgrim cutting the special Fab Four cake.



SEPTEMBER: RCA and the RIAA presented the Elvis estate awards with 110 gold and platinum awards as part of the recent ceremonies in memory of the 15th anniversary of Presley's death. Pictured at Graceland are (L-R): RIAA President Jay Berman, RCA President Joe Galante and Jack Soden, CEO of Elvis Presley Enterprises.

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REWIND '92

NARAS Implements

Music Industry Health Care Plan

OCTOBER—The National Academy of Recording Arts and Sciences has achieved one of its major goals with the implementation of a national, self-paid insurance program for all music industry professionals. The program allows anyone within the music industry, everyone from recording engineers to record label staffers, roadies, radio station and retail employees, to apply for health insurance. The program accepts applicants in fifteen states and offers coverage through several different programs. In addition to California residents, residents of the following states can apply: Arizona, Florida, Illinois, Indiana, Louisiana, New Mexico, Nevada, North Carolina, South Carolina, Texas, Georgia, Michigan, Tennessee and Wisconsin.

Mechanic's Sinclair Sounds Off About MCA Split

MAY—Mechanic Records and MCA have terminated their four-year label deal, a relationship which resulted in the success of Trixter and Bang Tango. Trixter, Bang Tango and Voivod will remain signed to Mechanic and will release albums under the Mechanic logo, with MCA taking over all A&R and marketing functions. In a telephone interview, Steve Sinclair, founder of Mechanic Records, expressed mild annoyance at the notion that MCA terminated the agreement, as stated by MCA Records President Richard Palmese. "It's really stupid, and I'm really saddened by their reaction. I have a lot of good feelings toward the rank and file of MCA, and I don't think any of them believe that Mechanic's contribution was less than a great percent. Mechanic was doing the lion's share of marketing, which is something MCA wants to deny. MCA wants the world to believe that they did all the marketing on these acts."

State Of Radio Debated At 'R&R' Convention

JUNE—This year's *Radio & Records* Convention in Century City brought together a host of distinguished personalities, ranging from military field boss Norman Schwarzkopf, who served as Keynote Speaker, to country superstar Garth Brooks. Salient debates centered around what is being called Hot Adult Contemporary, the controversial new format blending material currently dominating both Top Forty and AC formats. The synthesis will target adults who like something more sprightly than elevator music. Also pertaining to upper demo formats was a discussion regarding "mix" programming—similar to Hot AC but even more sedate. Another hot topic was sexual harassment of women in the music business. American Women In Radio & Television's newly elected President Sally Forman pointed out that 88 percent of women have experienced some form of sexual harassment.

Sony Charged With Racketeering & Money Laundering

NOVEMBER—Eric Wright, formerly of hard-core rap group N.W.A. and Comptown Records (a.k.a. Ruthless Records) have filed a multi-million-dollar lawsuit charging Sony Music with conspiracy to engage in racketeering, intentional interference with contractual relationship, violation of fiduciary duty and infringement of copyright. The lawsuit stems from Sony and Solar Records' alleged involvement in obtaining the production services of Andre Young, under contract to Ruthless Records and a member of N.W.A. The suit claims that those named attempted to force cancellation of artists' contracts through the use of threats, violent intimidation and other acts of extortion. Sony Music would not comment.



Scott Downie

JUNE: The Godfather of Soul, James Brown, was inducted into Hollywood's Rock Walk in a ceremony held on June 5th in front of Guitar Center's Sunset Blvd. store.



SEPTEMBER: MCA threw a glitzy party in celebration of Bobby Brown's long-awaited new LP, *Bobby*. Pictured (L-R): Matsushita exec Andy Nelkin, MCA's David Weitzner, MCA Chairman Al Teller, Whitney Houston, Brown, MCA Inc. President Sid Sheinberg, MCA Records President Richard Palmese and MCA's Ernie Singleton and Louil Silas, Jr.



Eric Charbonneau

MAY: Almost a quarter of a million dollars was raised by KIIS-FM and Sega of America's recent "KIIS And Unite" Pediatric AIDS Foundation benefit. The all-star concert, held at the Irvine Meadows Amphitheatre, featured performances by Richard Marx, Color Me Badd, with special appearances by Tevin Campbell and Wilson Phillips.



Donna Santisi

OCTOBER: The recent Rock for Choice benefit, organized by the Feminist Majority Foundation and held at the Palladium, offered a concentrated bill of loud music and angry politics. Pictured: original bad girl Joan Jett, who joined local heroines L7 for some ripping versions of her tunes.



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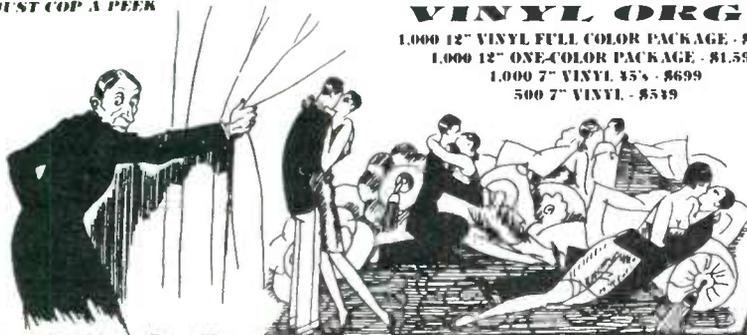


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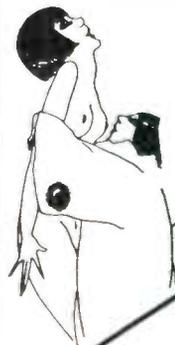


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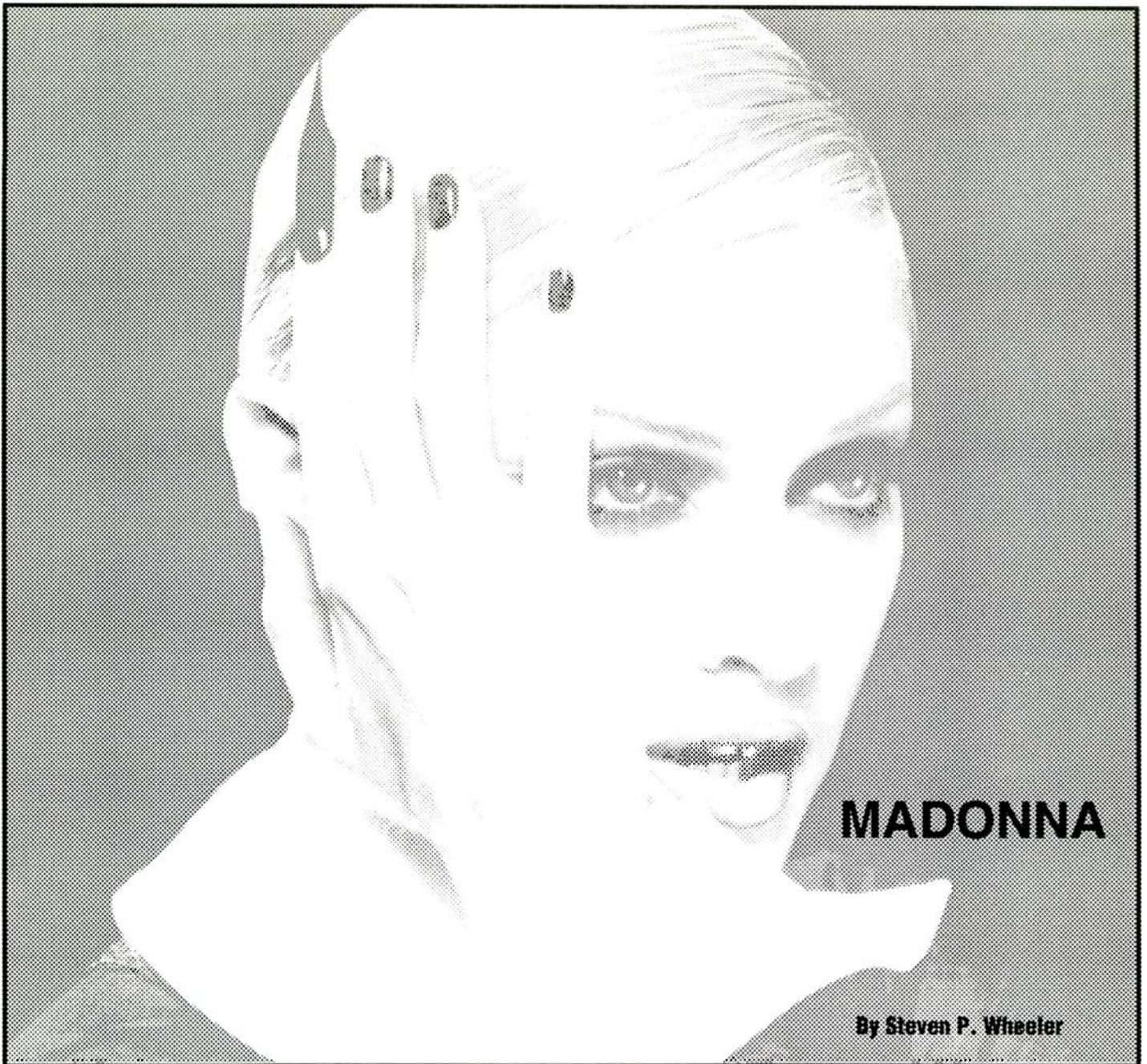
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MADONNA

By Steven P. Wheeler

"I am an Italian-American, and I am proud of it. Proud of being an American because it is the country I grew up in, the country that gave me the opportunities to be who I am today and a country that believes in freedom of speech and artistic expression. My show is not a conventional rock show but rather a theatrical presentation of my music, and like theatre, it asks questions, provokes thoughts and takes you on an emotional journey; portraying good and bad, light and dark, joy and sorrow, redemption and salvation. I do not endorse a way of life but rather describe one, and the audience is left to make its own decisions and judgements. This is what I consider freedom of speech, freedom of expression and freedom of thought. I pray every night that the audience will watch with an open heart, an open mind and see it as a celebration of love, life and humanity."

She is the Monarch of Mischief, the Queen of Smut, the Nun of Naughtiness, the Ruler of Repulsion and the Vixen of Vulgarity, but whatever the moniker, Madonna is, without doubt, the most talked about musical artist of the past decade. Her name alone brings smiles of recognition or sneers of hatred, and she has done more for opening the lines of sexual communication than anyone since Hugh Hefner.

Still, the rebellious 34-year-old Catholic girl from Bay City, Michigan, remains something of an enigma.

Madonna is perfect for the time: She's an outrageous celebrity who understands the power of today's tabloid armies and how to flip her finger at the conservative factions in America who give her more attention and dominance merely by fighting her no-holds-barred approach to art.

She has been described as "crass," "perverted" and much, much worse, but above all, Madonna is the most imaginative and explosive force to emerge from the popular music field in the past twenty years.

Madonna has come a long way since her MTV emergence in the early Eighties when the then-25-year-old singer was dubbed pop music's latest "boy toy." She was considered to be just another flash-in-the-pan, another "one-hit" wonder who would disappear off the charts as quickly as she had arrived.

However, since her first hit single, "Holiday," in 1983, Madonna has provoked, cajoled and scandalized her way up the charts, scoring more than twenty Top Ten hits, nearly half of them rising to Number One. She may be the greatest media manipulator the music industry has ever known—and unlike most media-hyped artists, this lady delivers the goods.

Even in her early days of stardom, Madonna possessed none of the vulnerability often associated with young female artists; she always seemed to know where to take her career and had an uncanny ability to attract the attention of the public.

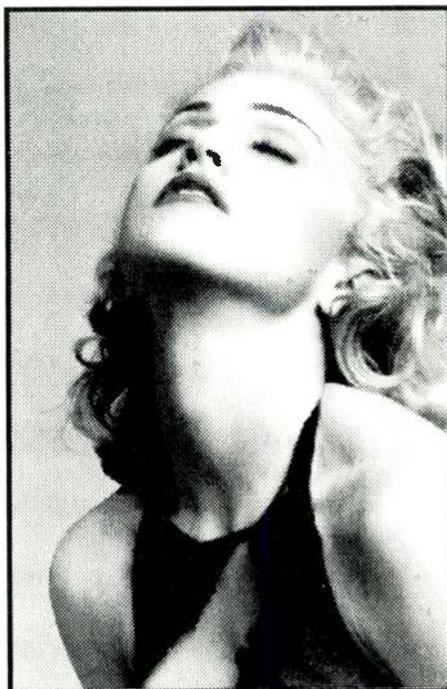
And like the artist she has always professed to be throughout her multi-faceted career, Madonna has refused to stand still, repelled at the thought of contentment. Instead, the flamboyant superstar has broadened her professional interests into film (*Desperately Seeking Susan*, *Dick Tracy*, *Who's That Girl*, *Shanghai Surprise*, *A League Of Their Own*, as well as her behind-the-scenes documentary, *Truth Or Dare*) and more recently into the literary sect with her hotly debated best-seller, simply entitled *Sex*.

After ten years in the public spotlight, Madonna remains the most charismatic and controversial woman in the world today. She has opened the doors of sexual discussion, things that have long been ignored; one only has to recall her infamous masturbation sequence during her most recent tour, or her soft-core videos "Justify My Love"

(which was banned by MTV and led to an unprecedented appearance on *Nightline* in which Madonna defended her artistic integrity) and her latest album, *Erotica*.

As much as we know about the Material Girl, there's still even more to find out. We know all about her marriage to Sean Penn, her alleged lesbian relationship with equally outspoken comedienne Sandra Bernhard, her romance with *Dick Tracy*-star Warren Beatty, her outrageous stage behavior and her sexually charged videos that depict—some say glorify—masochistic and homosexual behavior.

Yet, little has been uncovered concerning Madonna's meteoric rise to the top of the fickle entertainment industry. We have yet to understand the public's fascination and the media's compulsion to know about the blonde diva's every move.



Everything Madonna chooses to do becomes a media event, and while her critics say that she is running out of new ideas or ways to be more outrageous, one only has to look back to the beginning when those same predictions were made and ultimately disproved ten years later. For whatever reason, she has managed to capture the public's imagination, approval and disapproval, more effectively than any other contemporary entertainer.

Love her or loathe her, Madonna demands a response. She has carved herself a phenomenal career by confronting issues that have been classified as taboo by the conservative elements in American society. She has a purpose, and that purpose is to take down the walls of ignorance, of repression; to more fully understand the sexual animal and to debate the very issues which have led to a society filled with separatism and racism.

Madonna's world is one of freedom and deliverance. Freedom to experiment, freedom to question authority, freedom of expression and freedom of speech. Freedom for freedom's sake—a "follow your heart" philosophy that epitomizes all true artistry. Doors' leader Jim Morrison said, during his ill-fated Miami concert in 1969, "There are no limits, no laws"—and Madonna seems to best identify with that doctrine of primitive truth and personal liberation nearly a quarter of a century later. She does what she wants, and she does it her way.

As in politics, it takes an extremist to stand up and ruffle the feathers of the establishment in order for any forbidden subject to be debated and dealt with. Madonna is such a person; call her an "erotic politician" or "sexual spokesman." She has the clout and visibility to bring topics such as AIDS, homosexual rights and sexual freedom to the forefront of society.

"Hanky Panky" (from the *Dick Tracy* soundtrack) was not only a Top Ten single for Madonna in 1990, but it also best describes the playful sexual innuendo that has vaulted her to prominence. Yet, to stay at the top of the heap is another thing entirely, and it's Madonna's marketing strategies that have turned her into one of the most successful corporations pop music has ever known. Despite what any of her detractors say, the lady is a smart and savvy businesswoman—a woman with her finger on the pulse of her audience, who instinctively knows what will work and what won't. And judging by her incredible success, her artistic instincts have been on the money more often than not.

No one has learned and practiced media manipulation as effectively as Madonna since the age of video brought the music industry even more into the forefront of the mainstream. Dylan and the Beatles may have been the pioneers in affecting their followers in ways other than entertainment, but as you have seen, Madonna has taken those seeds of influence and taken them to new realms, dimensions that were never even imagined twenty years ago.

An artist who walks alone and answers to no one but herself, Madonna has managed to hoist her name onto the same recognizable plateau as Elvis, Elton and John, Paul, George and Ringo—not for her musical talent, but for her unbridled and controversial vision.

As you will see in the pages that follow, *Music Connection* has taken an in-depth look at the power and influence that pop music has had on society since the turbulent Sixties. With the advent and popularity of MTV, it is obvious that the media as well as the artist is now the message, and the listener or the viewer is left to his or her own devices to weed out the artists from the false prophets, the musicians from the posers and the talent from the hype. MC

Madonna

The Making Of A Pop Diva

Compiled by Steven P. Wheeler

(facts sourced from the biography *MADONNA: Blonde Ambition* by Mark Bego).

- 1958 ● Madonna Louise Ciccone is born in Bay City, Michigan; the third of six children.
- 1963 ● Madonna's mother dies after a long bout with breast cancer.
- 1969 ● An eleven-year-old Madonna is grounded by her father after performing a Go-Go dance while clad only in a bikini and psychedelic paint at a Catholic school talent contest.
- 1974 ● Madonna joins the Christopher Ballet Studio.
- 1975 ● By her senior year in high school, the former cheerleader has withdrawn from the social circle. She sees her first ever rock concert: David Bowie at Cobo Hall in Detroit.
- 1976 ● Madonna receives a dance scholarship from the University of Michigan.
- 1978 ● Madonna quits college, leaves her scholarship behind and flies to New York to become a professional dancer. She has her entire life savings of \$35 in her pocket upon her arrival in the Big Apple. ● Madonna auditions for the prestigious Alvin Ailey Dance Theater. She does not get a paid gig but does land a scholarship with the dance company. ● Madonna gets an audition with the Pearl Lang Company, which possesses a darker version of contemporary dance. She is soon disillusioned with this style as well. ● Madonna begins posing nude as a model for money; both for art classes as well as photographers.

- 1979 ● Madonna starts dating and living with a musician named Dan Gilroy, who is responsible for turning the budding dancer into a singer/musician.



"Like A Virgin"

- Answering an ad, Madonna auditions for a backup singer/dancer position with Columbia recording artist Patrick Hernandez ("Born To Be Alive"). At the audition, Madonna is discovered by two French producers who want to make her a star in her own right.
- French producers Jean Claude Pallerin and Jean Van Lieu take Madonna to Paris where she begins writing lyrics and learning more about the music business. Tired of France, she convinces the two producers to let her fly back to New York for a short visit. She leaves behind her belongings, knowing that she will never return.
- Madonna returns to Dan Gilroy, who begins teaching her how to play a variety of instruments. They form a rock band called Breakfast Club featuring Madonna, Gilroy, his brother Ed and a female bassist named Angie Smit. Madonna and Dan switch off between playing drums and singing.
- Madonna continues to work as a nude model on a weekly basis for \$7.00 an hour.
- Madonna lands a role in the low-budget film *A Certain Sacrifice*, which is an hour-long movie filled with orgies, rape and human sacrifice.
- Madonna quits Breakfast Club because she wants to sing all the material.

- 1980 ● Madonna puts together her own band with former Michigan boyfriend Steve Bray acting as her musical director. The Pretenders-like rock band would go through various name changes: the Millionaires,

Modern Dance and Emmy.

- 1981 ● Madonna signs a management contract with Camille Barbone, who immediately fires the band, hires top-flight studio musicians and encourages Madonna to write her own material. ● Madonna and Barbone split up. Madonna breaks up her band, re-hires Steve Bray and they begin writing songs in the urban contemporary genre. ● Madonna gets a few paying gigs doing background vocals on dance records. ● Madonna moves to New York's East Village and begins developing her first unique image, which includes "antique" clothing, rags knotted in her hair, layers of junk jewelry and a "Boy Toy" belt buckle. ● Madonna and Bray cut a three-song demo tape of songs they had written—"Burning Up," "Everybody" and "Ain't No Big Deal."



"Justify My Love"

Stephane Sednaoui

- Madonna gets a club DJ named Mark Kamins to play her song, "Everybody," at his club, and it becomes fairly popular among the club regulars. Kamins takes Madonna in a recording studio to make a more polished recording.
- 1982 ● Kamins takes the new tape to his friend, Mike Rosenblatt, the head of A&R at Sire Records. Sire President Seymour Stein is in the hospital at the time, but after Rosenblatt Brings Madonna to meet him, they sign a recording contract in the hospital that very same day. ● Madonna's first recording deal with Sire is merely to release two 12" dance singles; there is no album guarantee. "Everybody" is the first release, and it eventually rises to Number Three on the dance charts, although it would peak at Number 102 on the pop charts. ● "Everybody" is a fairly big hit, but the identity of the artist is kept hidden. The picture sleeve features a photo of black kids. As far as the public is concerned, "Madonna" could be a band, a studio group or a black woman. ● Madonna meets producer Jellybean Benitez and begins a romantic/professional relationship that will help Madonna break into the big time.

- 1983 ● Sire releases the second dance single, "Burning Up," with the B-side "Physical Attraction." The record shoots immediately to Number Three on the dance charts, but the obscure cover photo still doesn't answer many questions about who Madonna really is, or even what color she is. ● Realizing they have a potential star on



"Papa Don't Preach"

their hands, Sire makes a video for "Burning Up" and the initial Madonna-look begins to take hold around the country. In fact, the black rubber bracelets she wears up and down her arms are actually nothing more than typewriter drive belts.

- Madonna signs with high-profile manager Freddy DeMann.
- Madonna's self-titled debut album is released.
- Madonna films a performance spot in her first feature film, *Vision Quest*.
- 1984 ● Madonna performs "Holiday" on *American Bandstand*. When host Dick Clark asks her what she wants to do when she grows up, Madonna replies matter-of-factly, "Rule the world." ● The single "Holiday" peaks at Number Sixteen on the pop charts. ● The single "Borderline" and the video are released. The video single-handedly starts the "wannabe" craze that sweeps the country. "Borderline" becomes her first Top Ten hit on the pop charts. ● Madonna's performance of her yet-to-be-released song, "Like A Virgin," on the First Annual MTV Music Awards turns Madonna into a controversial star overnight. ● Filming begins on what will become her breakthrough film, *Desperately Seeking Susan*. ● Madonna's sixth single, "Lucky Star," from her debut album, peaks at Number Four on the pop charts. ● Madonna's second album, *Like A Virgin*, is released. The album contains four singles which will crack the Top Ten, including the title track, which becomes her first Number One.

- 1985 ● Madonna films her most popular video, "Material Girl," in which she duplicates Marilyn Monroe's most famous movie scene from *Gentlemen Prefer Blondes*. During the making of the video, she meets future husband Sean Penn.



"Material Girl"

- Madonna ties to a photo session in Hawaii for a "Madonna 1986 Calendar."
- Madonna's first date with Sean Penn ironically takes place at the house of her future love interest, Warren Beatty. She also meets her future girlfriend, comedienne Sandra Bernhard, at the same party.
- The *Like A Virgin* album is certified triple platinum.
- After months of delays, Madonna's first film, *Vision Quest*, is released. Although her role is nothing more than performance footage, her two songs from the movie, "Gambler" and "Crazy For You," are made into videos. "Crazy For You" becomes Madonna's second Number One single.
- Madonna's first real film, *Desperately Seeking Susan*, is released. The flourishing star receives critical acclaim for her acting ability in the highly successful box-office smash.
- Madonna kicks off her first concert tour. At this point in time, she had six hit songs on the charts, five separate video hits on MTV and two films being shown around the country.
- Both *Playboy* and *Penthouse* capitalize on

Madonna's stardom by printing nude layouts of her, shot during Madonna's modeling days more than five years before.

● Madonna performs at the Live Aid concert in Philadelphia. In the wake of the nude photo spreads,

Madonna walks onstage and exclaims, "I ain't taking shit off today, you might hold it against me in ten years."

● Madonna's first low-budget film, *A Certain Sacrifice*, is released on video, despite Madonna's unsuccessful legal fight to have her name removed from the advertising campaigns.

● Madonna weds actor Sean Penn.

● Madonna's first concert video, *The Virgin Tour*, is released.

● Madonna begins recording her third album, *True Blue*.

1986 ● Filming begins on *Shanghai Surprise* in Hong Kong. It is the first and only film that will star Madonna and Sean Penn.

● Madonna's third album, *True Blue*, is released and includes five Top Five singles including "Live To Tell," "Papa Don't Preach" and "Open Your Heart," which all hit the Number One slot. The album also tops the charts two months after its release.

● Universal approaches Madonna about starting her own film production company, which she entitles Siren.

● *Shanghai Surprise* is released and is an instant critical failure and commercial flop.

● Filming begins on Madonna's next film, entitled *Who's That Girl?*

1987 ● Madonna embarks on a massive concert tour and stars in the film *Who's That Girl?* The film soundtrack includes two more Top Five singles, including the title cut which goes to Number One.

● *You Can Dance*, a seven-song collection of dance-remixes is released.

● *Forbes* magazine lists Madonna as the top-earning female in the entertainment world.

● Madonna files for divorce from Sean Penn.

1988 ● Madonna lands a role in the Broadway play *Speed-the-Plow*.

● *Speed-the-Plow* opens and Madonna receives mixed critical praise, although her co-star Ron Silver wins the Tony Award for his performance. The play would run for the entire summer.

1989 ● Madonna files divorce papers a second time against Sean Penn. Penn only agrees to sign the divorce papers when Madonna agrees to drop assault charges that she had filed against him a few weeks previously.

● Madonna's album, *Like A Prayer*, her first full-fledged album in three years, is released. The album tops the charts in three weeks and contains four Top Ten singles, including the Number One title track.

● Pepsi drops their commercial which features Madonna doing a take-off of her own controversial "Like A Prayer"



Loiraine Day

"Vogue"



Herb Ritts

The Immaculate Collection

video. She is allowed to keep her five-million-dollar advance from Pepsi.

● Madonna and "gal pal" Sandra Bernhard perform a raunchy rendition of "I Got You Babe" at an AIDS Benefit, leading to speculation that they are more than just "friends."

● Madonna begins work on Beatty's film, *Dick Tracy*.

● Madonna is listed on *People's* "20 Who Defined The Decade," *Time's* "10 Faces Of The Decade" and *Musician* magazine called her the "Artist Of The Decade."

1990 ● Madonna's single, "Vogue," from her upcoming *I'm Breathless* album, is released and becomes her eighth Number One single, making Madonna the female singer with the most Number One singles in music history.

● Madonna kicks off her most ambitious and controversial concert stint to date, the *Blonde Ambition* Tour.

● Madonna releases her fifth album, *I'm Breathless*, which contains songs from and inspired by the *Dick Tracy* film. It rises to Number Two on the charts but is ultimately unable to end the summer-long reign of MC Hammer's blockbuster album, *Please Hammer Don't Hurt 'Em*.

● *Dick Tracy* is released and Madonna is critically praised for her role as the sexy and dangerous *Breathless* Mahoney.

● With a hit album, another string of hit singles, a hit movie and a sell-out concert tour, Madonna releases a "greatest hits" package entitled *The Immaculate Collection*. The project includes two new songs, "Justify My Love" and "Rescue Me."

● The erotic video of "Justify My Love" is surprisingly banned by MTV for its content of homosexuality, lesbianism, voyeurism and cross-dressing.

● After the MTV ban, Madonna begins a marketing

strategy which makes "Justify My Love," the first ever video single. Initial orders are for an unprecedented 250,000 copies.

● Madonna defends herself and the video on ABC's *Nightline*. The episode becomes the show's highest-rated program of the year.

1991 ● Madonna begins filming her role in Woody Allen's film, *Shadows And Fog*.

● *Truth Or Dare*—Madonna's no-holds-barred documentary shot during her recent *Blind Ambition* Tour—is released and is an immediate critical and commercial success.

● Madonna begins work on the baseball comedy film *A League Of Their Own*.

1992 ● Madonna signs a \$60 million deal with Time Warner Inc. and forms her own company, Maverick, which includes record company, music and book publishing wings and TV and film divisions.

● Madonna takes critical potshots for her role in Woody Allen's film, *Shadows And Fog*.

● Madonna gets critical praise for her role in the box office smash *A League Of Their Own*.

● Her single, "This Used To Be My Playground," reaches Number One.

● Madonna releases her sixth album of new material, *Erotica*, the title track from the album reaches Number Three.

● Madonna releases her controversial best-selling book entitled *Sex*.

1993 ● Steamy erotic thriller *Body Of Evidence*, co-starring Madonna, is released.

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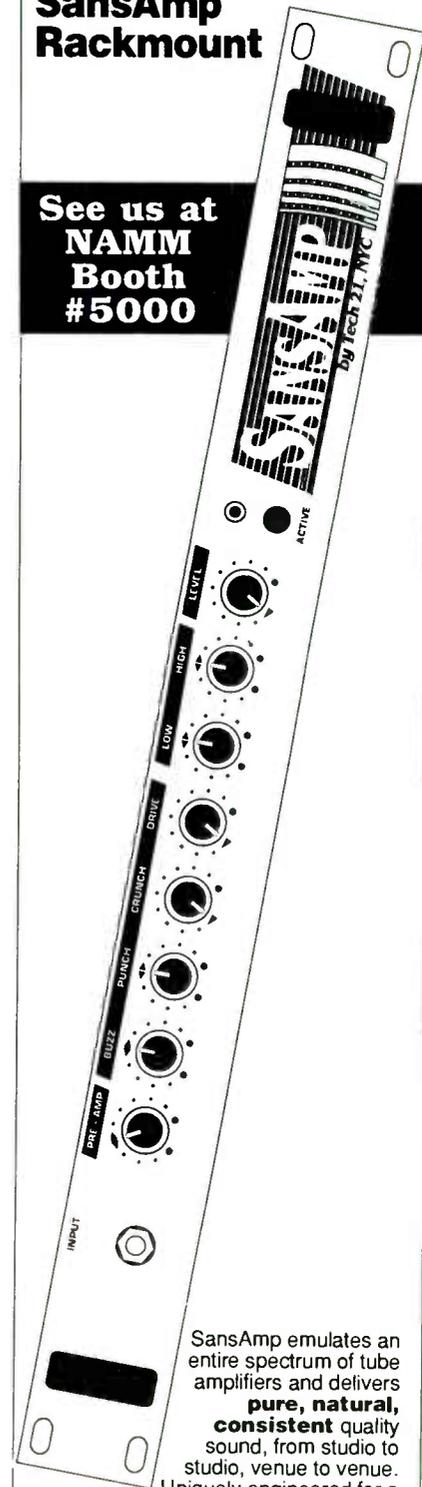


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THE POWER OF MUSIC

FIRST AMENDMENT RIGHTS OR A LICENSE TO KILL? WHO'S RESPONSIBLE FOR THE MESSAGE IN MUSIC?

By Steven P. Wheeler Side-bar quotes compiled by John Lappen

From the beginning, art has imitated life in one form or another. Society has always been reflected through creative, thought-provoking artistic achievement. Yet, despite the occasional sociopolitical controversies that would arise from certain artistic statements, art's purpose has always been to entertain.

Today, however, it seems that art not only entertains, but it also influences, provokes and often dictates a way of life for many people.

No artistic genre more reflects this power and influence than popular music. For it is music that swirls around us 24 hours a day, whether through the infiltrated MTV-minds of our youth or portable radios at the workplace. The communal bond of human emotions become intertwined, and we get in touch with these human qualities through music. We can feel hope or despair; we

can hear the music speak to us in our darkest moment or help us celebrate in our brightest days.

The recent Presidential election once again brought popular music into the forefront of the public eye. Bill Clinton's love of groups like Fleetwood Mac led to their hit, "Don't Stop," becoming his unofficial campaign slogan, and Ross Perot brought the late Patsy Cline back into the limelight with her trademark hit, "Crazy," a not too subtle slap at the media which had dubbed him and his supporters as "crazy people."

In this comprehensive look at the power and responsibility of musical artists and the music industry from which they garner such power, Music Connection examines not only the controversy of the artist's responsibility to society but also the media's changing role in manifesting the powerful influence of music.

44 ▶

THE MTV MENTALITY

By Steven P. Wheeler

When MTV went on the air on August 1, 1981, the music business was in desperate need of financial relief. To continue making profits, the sagging recording industry needed to reach a generation geared toward looking at the boob tube while getting their exercise with video games. The cable channel's originators realized this, and their brainchild soon lured the media-naïve music industry and big-name artists into producing promotional videos for their albums and current singles. The "product" cost nothing for MTV to produce, and cable was an easy, affordable system to deliver.

Despite their strong visual appeal, music videos convey only bits and pieces of data and no real information or content. The environment surrounding video is the message, yet the usual message is merely elaborate production values amidst a backdrop of giddy lyrics, defiant posturing, carefully staged choreography, quick edits and the empty language of fashion.

Ironically, MTV—the self-described bastion of originality—has encouraged a quality peculiarly at odds with the very foundation of artistic integrity: conformity. In a 1989 interview Sting said that the notion of rock music being rebellious is dead: "MTV has the semblance of rebellion, but all these bands with their long hair, wearing their sister's clothes and playing heavy metal music, strike me as being very close to Las Vegas bands. They're not rebellious at all; they're conforming to very obvious norms. I just don't think rock & roll is dangerous at all. It's everywhere, on all the airwaves, day and night."

The inherent limitation of video is that the medium decides for the viewer what they will experience while watching the song and fixes it permanently on the screen every time the song is played. In this limiting framework there is no room for multiple spontaneous interpretations of songs, neither for the listener nor the musician. Though Deborah Harry, founding member of Blondie and now a solo artist, was one of the first artists to capitalize on video, she told Music Connection that she has mixed feelings about the MTV revolution. "A lot of people complain that video limits your imagination," Harry explains, "and that's very true because there was a time when people would have their own visions with regard to a particular song." U2 leader Bono is even more direct: "The video shouldn't explain the song because I can't even explain it."

In this context, the power of music to evoke deep, wordless sensations is neutered, as performers are forced to provide single, literal interpretations of songs they might not want to explain, similar to writers who are coerced into explaining the meaning of their fiction and thus the members of the listening and viewing audience are told precisely how to feel. As outspoken rock icon Frank Zappa says, "MTV has caused a whole generation to grow up without the knowledge of music. They only know pictures."

Yet, the bigger and more important impact made by MTV has been not on the music industry but on society as a whole. This MTV mentality spurred

by advances in video technology and the widespread use of quick editing techniques now affects everything from local news and political campaigns to newspapers, advertising, movies and music. As a result, more and more information is crammed into a smaller and smaller space at an ever increasing pace.

American society is being inundated with information, but rarely, if ever, is it explained or placed in proper context. "We're getting news by the blip, by the byte," says sociologist Todd Gitlin. "The average bytes have sunk to ten seconds, and I do mean sunk. We're getting units that are strictly images. They're devoid of context, devoid of explanation...they cannot possibly explain things, they cannot possibly give us a sense of how things are connected to each other. And so these units, these chunks, pass through us like cosmic rays."

Studies have shown that a single issue of the New York Times in today's MTV-infested society contains more information than the average person in 17th Century France was exposed to in their entire lifetime. But despite this onslaught of information, absorption rates are decreasing, and rather than assimilating what we see, it instead gets deflected.

The human mind has effectively become a dumping ground for information that, if presented in some useful context, would be valuable. But in this day and age of wanting "everything, all the time," we receive little of anything or a lot of nothing.

Singer-songwriter David Baerwald, formerly of the duo David & David, gave his views to Music Connection in a 1990 interview: "We are being overwhelmed with information at a rate that is impossible to absorb, and because the information is so complex, I think we throw our hands up and turn to drugs, pop stars or religion. American culture wants simplicity, and everything is so complicated that we look for the common denominator, and the common denominator is usually the lowest common denominator. I think you see that in politics, and I certainly think you see it in popular music."

Despite these concerns, which can be directly linked to the rapid ascent of MTV, the cable channel itself has begun to realize and understand its importance and social responsibility to its largely youthful following. MTV's involvement in the recent presidential race was a milestone in terms of stirring up the youth movement to participate in the political process; the station went so far as to have Democratic candidate Bill Clinton and Al Gore field questions from a large cross-section of voting-age youths.

MTV has also been very involved in the "Rock The Vote" campaigns, environmental issues and other topics that are pretty much ignored by the mainstream media, bringing more credibility to the once much-maligned cable outlet. Even the national press and electronic media has admitted that MTV had a lot to do with the biggest youthful voter turnout since 1964. As veteran

New York Post columnist Pete Hamill recently pointed out, "We've gone from a Glenn Miller generation to a rock & roll generation with one single election."

In terms of the recording industry, MTV brought more financial stability to the music business when they most needed it. Yet, critics point out that the industry could have capitalized on their newfound wealth, instead they continued to pour more and more money into the video genre, thus harming the integrity of the true musical artists.

Only time will tell if the audio aspect of the music business will once again become the predominant and most important part of the music world. In the meantime, MTV is slowly beginning to spread its power into every avenue of American society, a realization that is scary to some, a blessing to others, and obvious to all.

VIDEO SPAWNED A MONSTER

THE POWER OF MUSIC

◀ 42 Power

Over the years, popular music has been able to galvanize diverse people behind unifying goals—whether it be in terms of humanitarian causes (Live Aid, Farm Aid, Bangla Desh), cultural phenomenon (Woodstock, Monterey Pop), political protests (Amnesty International and countless anti-war demonstrations in the Sixties and Seventies led by such pop icons as John Lennon and Bob Dylan) or even violent demonstrations within today's inner cities (Ice-T's controversial song, "Cop Killer," being a prime example). Throughout man's existence, music has been the heartbeat of contemporary culture.

Nonetheless, the questions remain. What is the power of music? Who has the power? Is the music industry being responsible with that power? Is the power merely an extension of a tabloid media-infested society? Has MTV corrupted the youth of today with portraits of lurid violence and steamy sex? And most importantly, how can the industry learn to mix social responsibility and still stay true to their First Amendment right of free expression?

The film industry recently took a look at the power of music with Tim Robbins' political parody, *Bob Roberts*, in which an ultra right-wing folk singer uses his popularity as a musician and the power of his songs to get elected to the United States Senate. The message of the film is clear: Popular music can be used to manipulate people.

Recent exploits by Sinead O'Connor and Madonna are perfect examples of such manipulative powers. O'Connor's infamous stunt on *Saturday Night Live*, in which she tore up a photo of the Pope in front of millions of viewers, planted a controversial seed that has caused one of the biggest religious uproars in America since John Lennon stated that the Beatles were more popular than Jesus Christ back in 1966.

Whereas O'Connor flexes her artistic muscles through her lyrics and music, video bombshell Madonna is without a doubt the most successful marketing personality in the world today. Her recent book, *Sex*, has garnered incredible media attention since its release in conjunction with the musical maven's recent album, *Erotica*, and her newest video of the same name in which she portrays a leather-clad, whip-wielding Nazi mistress. Unlike musical artists of the past, who made their mark with lyrical content and/or outrageous stage behavior, Madonna represents the power of contemporary music. She has single-handedly pushed the boundaries of video and censorship (see accompanying story dealing with MTV) beyond what could have been imagined merely ten years ago. Therein lies the question we can never escape: Does the music reflect life or influence behavior?

MASS HYSTERIA

A much more complex, yet equally fascinating aspect of popular music is the impact of music on crowd behavior. Who can ever forget the visions of innocent teenage girls crying and screaming for the four lads from Liverpool during the height of Beatlemania?

However, throughout the history of rock & roll and other rebellious forms of popular music like rap, there is also a dark underworld that is neither pretty nor innocent: the sometimes tragic side of live performance and the dark world of crowd manipulation.

Performers like Doors leader Jim Morrison actually studied the psychological aspects of crowd behavior and were thus able to effectively manipulate them in a way that often ended the evening's proceedings in riots.

Morrison and his many disciples (such as Guns N' Roses vocalist Axl Rose) explicitly understood that many members of an audience live vicariously through their idols and are therefore more easily prone to committing acts that they would have otherwise never participated in. One only has to look at the various tragedies revolving around rock concerts—like the Stones' infamous Altamont concert in which one member was murdered in front of the stage and two others died, or the 1980 Ohio concert featuring the Who in which eleven people were trampled to death



Gary Herbig
Former saxophonist
Elvis Presley's
touring band

"I did two incredible tours with Elvis that showed me just how much influence music—and performers—can have over people. I think when a musician has high caliber talents and is willing to work hard to hone and define his art and that talent, it gives him the ability to communicate emotions through music. The record company certainly comes into play when they begin to package and promote the music. Every artist has a right to have his or her music heard. To be honest, I don't pay that much attention to negativity. I see too much beauty in music in general."

in a mad scramble for the best seats in the venue.

Members of the Rolling Stones have always pleaded complete innocence and ignorance to what happened on that fateful day, December 6, 1969, at the Altamont Speedway, something verified in the film *Gimme Shelter*, which was recently made available on video cassette. Keith Richards described the chaos during a 1971 interview this way, "If I see any killing going on, I shout, 'Murder,' you dig. But when you're onstage, you can't see much, just the first four rows. Since all this went on ten or fifteen rows back, the only time we were aware of trouble was when sud- ➤



Brian Slagel
Chairman/CEO
Metal Blade Records

"A lot of people express their own specific emotions through music; a lot of the sentiments they express are not things that all people want to hear. Because it's a medium where people feel they're free to say things, they say things from their hearts. I feel that musicians do have an obligation to their fans because they're the ones who put them where they are. Abuse of the power comes when music is performed in a very calculated, corporate manner, instead of coming from the heart. Anybody who is involved at that level is to blame. There's always a fringe element who'll do anything because they're motivated by greed, but overall, I feel the industry uses its power responsibly. It's only wrong when money comes before the music."

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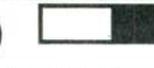


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ARTISTS IN HAIR REPLACEMENT

THE POWER OF MUSIC



MC Ren
Musician, N.W.A

"Music's power comes from its ability to get societal issues to the forefront of people's consciousness. I feel that music has been a positive forum for black rap artists to speak their thoughts and emotions about what life can be like in a segment of society that most of America never has or will experience. But I don't feel rap provokes violence. I'm real down on the media. I think they have the power to provoke a lot of negative feelings when it comes to rap. They'll write about an incident and blow it out of proportion just so they have a story. I think the industry is full of shit, too. The industry is just trying to make money. The only responsibility the industry seems to have is selling as many records as they can. Most artists are just treated like pawns in a game."

denly a hundred cats would leap in front of us and everybody would start yelling. How much responsibility for the gig are you going to lay on the cat who's playing and how much on the cat that organized it? The Rolling Stones' name will always be linked with Altamont, but it wasn't our production particularly. Our people were involved, but they were relying on local knowledge."

Still Rolling Stone insider Tony Sanchez related another incident that occurred during the premiere showing of the Stones' film *Gimme Shelter* in his book *Up And Down With The Rolling Stones*, in which he pointed out how the artist really has no control over what the public reads into their statements: "Mick turned to Keith and said, 'Flower power was a load of crap, wasn't it? There was nothing about love, peace and flowers in 'Jumping Jack Flash,' was there?'"

Whether the mantra of peace and love ever really existed was a moot point on that fateful day in the winter of '69. Altamont effectively signaled the end of flower power. The Age of Aquarius, as well as the music, died on that day. The dream of the Sixties was gone, and the hope disappeared as quickly as it had suddenly appeared a year and a half earlier.

Nevertheless, rock music somehow survived. However, the tragedies that are linked with popular music would continue. When the Who's leader Pete Townshend commented on the 1980 tragedy in Ohio, he blamed the crowd and security personnel, giving a glimpse into the artist's mind. "I watched Roger Daltrey cry his eyes out after that show. I didn't, but he did. The problem with Cincinnati was external control, external security. People in large numbers need controlling; they're like cattle. I suppose the responsibility lies in direct proportion to everybody who makes money out of it." While these are prime, horrifying examples of the potential negative impact of popular music gatherings, one can also note many more positive events fortified by a musical soundtrack.

THE BRIGHT SIDE OF THE ROCK & ROLL ROAD

True, popular music has had its share of tragedies but we would be remiss if we didn't point out the beauty and passion that only music has been able to bring. Woodstock and the 1967 Monterey Pop Festival literally showed the world that peace and love were true human expressions that could be demonstrated and could flourish, at least for a little while.

Two decades later, Live Aid unified the world behind the plight of world hunger and the various Amnesty International tours alerted the populace to the ongoing problem of political prisoners. Yet, critics point out that these events rarely do anything to change the tragedies that these musical artists effectively bring to the attention of the masses.

One industry insider was quoted backstage at the 1986 Live Aid concert in Philadelphia as saying, "Most of those kids in the crowd have no idea why these concerts were put on. They're just interested in seeing Led Zeppelin back together again."

However, no promoter, artist or any other entertainer has ever claimed that events such as these will have a direct impact on the issues in question. In the world of entertainment it is the message that is the overriding concern, and there can be no argument that benefit concerts, albums and video specials have brilliantly communicated the information they were intended to get across. Sometimes there is even a dramatic snowball effect.

First there was the English rock community singing about world hunger with "Do They Know It's Christmas (Feed The World)," which was followed by their Yankee counterparts who sold millions of records worldwide with the recording of "We Are The World," which eventually brought about Bob Geldof's plan for the Live Aid concerts in Wembley and Philadelphia.

Then it was Bob Dylan's off-the-cuff remark at Live Aid, in which he asked if some of the money could go to the American farmers to help in their plight. It was the next day that Willie ▶



Danny Goldberg
Senior VP
Atlantic Records

"I think artists have more power now than they have ever had. These days, many artists have tremendous autonomy about things like the content of their albums and videos; they control their music, the advertising and all aspects of creative control. I don't think musicians as a group are any better or worse than other groups of people. The predominant role of music is to entertain people, and I think it's a mistake to forget that. It's not a religion, it's not politics, it's not a parent, it's not a judge. It's simply entertainment. Artists have a moral obligation to their audience because their work interacts with so many people. But human beings as a whole have a moral obligation to one another. I can't stand violence in any way, but I don't think it's so easy to just ignore a problem; that can be immoral too. I think every artist, every executive, every journalist, every politician and every human being is morally accountable with what they do with their lives."

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the EXTINCT. Cool name. Cool music. The kind of music that seems to have become ext---oh, you know. How convenient that the EXTINCT and the Rock seem to go together that way.... both embody great concepts for enjoyment and entertainment that have been lost in the waves of the current L.A. club scene. Not that the band is out of style or "old", quite the contrary. Suffice it to say they've got a new angle on a classic music style.

Fronting this unique quintet are vocalists *Natalie Wattle* and *Jennifer DaRe*. Their contrasting sounds (Natalie's harsher, soulful alto vs. Jennifer's softer, fluid mid-range) create a pleasingly complex harmony. Add in guitarist *Dave Williams*, with his progressive stage antics and crush guitar(s). Bassist *Sean Foote* and drummer *Carol Es* complete the rhythm section with adeptness and purpose.

The result? Try to hear this: *R.E.M.* wrote some songs, *The Police* added some input, and *The Pretenders* recorded them.

Well, kind of. The actual mix is a little better, rough and raw, the way a good live band with real songs should come off. And the band is no stranger to a compelling stage show, though it's definitely one inspired by gut feeling, not the typical pressure on an alternative band to perform. You just can't help but watch them on stage, never mind the darts whizzing close by your head at dizzying speeds... It's a great effect, believe me.

And so they plunge, body and soul, into their set. My favorites are songs like "*Broken Heart Graveyard*" and "*Breakdown*", the faster-paced, energetic, twist-your-guts-out-and-stomp-lightly-on-'em tunes that leave you stomping your foot and shaking your head in wonder. Others, like "*You and Me*" and "*Quiet Desperation*" are slower, more introspective, yet still pretty killer. None of their songs seem to come off as "the ballad" or "the hook song"—each song makes a definite contribution to the big EXTINCT picture, giving the whole set a broad yet directed feel. the EXTINCT are a prime example of good, unique band in L.A. become better, unique band in L.A. The Hollywood and local valley clubs see the potential, as does *BAM Magazine*.

And you? Make it a point to see them at Castaic Lake Recreation Area for the Mega AIDS Benefit Concert/Festival/ Pow Wow, December 18th, 19th, and 20th for "ROCK THE WORLD." Then someday you can say, "I saw them when..."

Karen Sewak

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THE POWER OF MUSIC



Joey Molland
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"I personally experienced the greatness of the power of music at the Concert For Bangla Desh. It's great the way music can pull millions of people together. These days, the profit motive always seems to be the bottom line. I feel the power belongs to a handful of industry executives and the artist has very little control over how they're exploited by the industry. It's the record executives who decide which artists are going to be promoted. But the artist absolutely has an obligation to his audience. I don't really think that, in the past decade for example, artists in general have been responsible to their audiences in terms of setting an example for our children or for the future direction of society. There's been too much glorification of violence, sexism and in some cases, racism."

◀ Nelson called John Mellencamp and asked if he thought Dylan was serious. Thus was born the most successful and enduring series of rock benefits, more commonly known as Farm Aid.

THE REAL IMPACT OF MUSIC

Despite the obvious successes, the question remains: Does the power of music have a lasting impact? Many people think events such as Live Aid and Amnesty are short-lived, here today gone tomorrow. Yet, eloquent artists like John Lennon and Bob Dylan went a long way in bringing about the end of social injustices like the Vietnam War not more than twenty years ago. Is it any wonder that the Nixon White House kept tabs on Lennon and other "subversive" influences?

Therein lies the power of music. The ability of artists to raise the consciousness of people without alienating the populace like so many politicians and special interest groups do. No other art form has been able to come close to equalling the ability of music to galvanize and unite millions of people behind common-sense goals through nothing more than a love of music.

Yet, some recording stars don't believe that they or their fellow musicians are true artists. Billy Joel has been quoted as saying, "An artist is a guy with a beret who sits in a park and paints pictures and starves in a garret somewhere. He's only after art for art's sake. And art is his special, elitist, intellectual view of how life should be represented on canvas or in music. Now, when you do that consciously, I believe you're really shutting yourself off from what's going on." However, others like John Lennon take a different view, as the late Beatle explained in a 1971 interview, "The thing about rock & roll is that it's real, and realism gets through to you despite yourself. You recognize something in it which is true, like all true art. If it's real, it's simple and if it's simple, it's true."

FROM COMMODITY TO ART FORM

More than any other musical artist, Bob Dylan almost single-handedly changed the course of popular music by broadening its boundaries and infusing social significance into an art form whose previous purpose was solely to entertain. Dylan, intentionally or not, helped politicize a vast segment of rock culture, inspiring groups like the Beatles, the Rolling Stones and the Who to accept their popularity as an opportunity to define and speak to a vital youth constituency.

In spite of the notoriety, Dylan, like many artists, has never wished to be a leader, nor relished his unintentional role as spokesman, as he noted in his 1973 song, "The Wedding Song": It's never been my duty/To remake the world at large/Nor is it my intention/To sound a battle charge. Yet, during the Sixties there was a large feeling of disenchantment arising from the youth around the world, and the ideas that people like Dylan, Lennon and Morrison were espousing brought a groundswell of support, and thus were born the leaders of a new generation.

In the Sixties, society became a laboratory for social change. From college campuses to concert venues, student and cultural leaders were espousing new ideas and urging their followers to look at the world as if anything were possible. A youthful president took office at the outset of the decade, and perhaps for the first time in American history, attention was focused more on the possibilities of the future than on the comfort of the past. Change was in the air.

However, after the assassination of John F. Kennedy, the youth movement distanced itself from the establishment more than ever before and turned to the new leaders of hope: the musicians, poets and songwriters who sang of a better world while pointing out the injustices and hypocrisy of American society.

The youth counterculture in 1967 which comprised the Summer of Love was centered in San Francisco at the intersection of ▶



Charles Pavlosky
Managing Director
Priority Rocks

"Music is the only international language that we really have. I've always felt that music was the only hope that this planet had in order to unify. On the flip side, music has also been used throughout the centuries to drive men into battle—from the martial beats of the Roman legions to U.S. soldiers in Vietnam playing rock & roll as they prepared to do battle. Hence, music has been used as both a tool of destruction and unification. These days, the power is least controlled by aspects of the business like MTV, the media, industry executives, managers and agents. What proved that was the advent of rap. Rappers were coming out with \$100 records that were selling millions. There were a few brave souls out there who felt that they'd do what they want while saying 'fuck off' to the rest of the industry. Now, more than at any other time, does the artist have the power. We as a country are just a heartbeat away from revolution in the streets. That's evident in today's music. The artists have power to affect this change."

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THE POWER OF MUSIC



Joe Schermie
Former bassist
Three Dog Night

"To us, the power of music was in our ability to entertain the masses. These days, only the artists who are selling lots of records are really given the chance to say anything meaningful. The next Bob Dylan might be laboring in obscurity somewhere out there to only a handful of people. Record companies don't take chances anymore, thus they control the power. They're not using their power responsibly because all they want to do is sell records."

◀ Haight and Ashbury Streets. According to Grateful Dead leader Jerry Garcia, it was the nation's media which destroyed the Haight-Ashbury scene. "It was a very high, healthy kind of thing. But when the Time magazine guys came out and interviewed everybody and took photographs and made it news, the feedback from that killed the whole scene." As thousands of disillusioned teenagers arrived in the next few months, Garcia says that the Summer of Love was soon over as "it just became too unwieldy."

John Lennon best summarized the power of music in the Sixties during one of his final interviews, in which he said, "We were naive, like children. And just like babies, everyone went back to their rooms and sulked and said, 'We didn't get a wonderful world of flowers and peace.' The thing the Sixties did was to show us the possibilities and the responsibility we all had. It wasn't the answer, it just gave us a glimpse of the possibility."

THE SEVENTIES

The influence of music in the next decade would be vastly different than what came before. Unlike the counterculture movement of the Sixties, the musical trend of the mid-Seventies would revolve more around fashion than action. It was a time for platform shoes, hairy chests, hip-huggers and gaudy gold medallions. Disco music would have a sad and profound influence on society, millions despised it and yet every city seemingly had a dance hall with a strobe ball dangling over Saturday Night Fever patrons.

Disco was one of popular music's most influential periods in terms of dialogue and design, yet there were millions of dissatisfied youths who were glad to see the hip-huggers go the way of the hippie's tie-dye.

The punk music scene of the late Seventies was short-lived, but in terms of influence and societal impact, the punk scene rivals the Sixties counterculture. Perhaps the late Jim Morrison predicted the punk movement during a 1969 Rolling Stone interview, in which he said, "I think that for any generation to assert itself as an aware human entity, it has to break with the past, so obviously the kids that are coming along next are not going to have much in common with what we feel. They're going to create their own unique sound. Things like wars and monetary cycles get involved, too. After the Korean War was ended, there seemed to be a need for an underground explosion, like an eruption. So maybe after the Vietnam War is over—it'll probably take a couple of years—but it's possible that there will again be a need for a life force to express itself, to assert itself."

Not more than two years after America officially abandoned its doomed involvement in Vietnam, the youth around the world did erupt just as Morrison predicted but in a way that no one could have foreseen. Punk rock grew out of desperation, of artistic and social stagnation, and its leaders were intent on destroying the established order. There would be no compromise. The Sex Pistols perfectly captured this raw sense of insurgency in 1977—the same time the Bee Gees were carrying disco to its commercial ▶



Robin Wren
Senior VP/GM
Caliber Records

"The power to me has always been the song. If a song can stir an emotion in people, then that is power. I was witness to how a huge music festival like the US Festival was able to bring thousands of people together under peaceful circumstances and be uplifted by the emotional and spiritual aspects of music. The song influences what we do. If the song is great, then however the artist presents him- or herself, the public will follow. The power of song also has the ability to influence people in a negative way as well, but only when the artist abuses the power through his or her song to influence somebody to do something destructive."

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THE POWER OF MUSIC



Sir Mix-A-Lot
Recording artist

"I don't think music has the power that critics claim it has—especially in negative ways. Every kid in the world knew that Ice-T wasn't out killing cops when he wrote that song. I don't think anybody listened to that song and went out and shot a police officer. I think that people grossly underestimate the intelligence of fans. If the power actually exists, I feel the artist still has it. Today, I think the artists do almost what they want. I think it's wrong for critics to come down on the record companies for any reason. They should come down on the artist; it's the artist who wrote the songs. The record companies are just upholding the First Amendment. People need to understand that a song like 'Cop Killer' is a statement of anger from the black community, not a call to arms."

peak—when the aptly-named lead singer Johnny Rotten (Lydon) unequivocally declared, "I am the Anti-Christ!"

Probably the most influential and popular American punk band of that era was the Ramones. One of the band's founders Joey Ramone says now that the punk revolution is still being felt: "Punk changed everything—music, culture and philosophy. The world changed 360 degrees because of that movement."

EVERYTHING GETS CO-OPTED SOONER OR LATER

At any rate, the punk movement of the late Seventies was doomed to fail eventually. Ironically, the death knell was struck by the most unlikely of sources. It wasn't the media who helped destroy the Sixties' counterculture, rather it was the recording industry itself that helped bring down the walls of the punk movement. The raw abandon of the hard-core punks was soon co-opted by the music industry and dubbed "New Wave." New Wave shared the stage abandon of punk without the message of anarchy or rebellious behavior of punk stalwarts like the Sex Pistols or Dead Kennedys. Like the hippies a decade before, the music industry stepped in and destroyed the original concept behind the music, transforming a social uprising into a profit-making enterprise and in the process, compromised yet another socially important musical style. As poet Allen Ginsberg has said, "Everything gets co-opted sooner or later."

THE POLITICS OF MUSIC

Throughout the last three decades, artists like Neil Young, Don Henley, Jackson Browne and Sting have continued to point their musical pens at dirty politicians, educational breakdowns and environmental issues without turning away their more naive and apathetic fans. Yet, many musicians and songwriters like Bob Seger and Bruce Springsteen refuse to implement their personal beliefs, political choices and moral values in their music, preferring to separate church and state.

Seger believes that "politics and entertainment don't mix," yet others like U2's Bono have survived because of their passion for an idealistic world and their disenchantment with hypocrisy. However, as he noted in a recent Rolling Stone interview, Bono is finding the road to communal communication harder and harder to travel, "Comedians are the real rebels of the Nineties; they are the prophets. They can tell us where it's at and make us laugh at the same time. Our guard isn't up. Rock music now, if they see you coming with a placard, they duck. They close the doors and pull down the blinds and go back to watching a game show."

GETTING A BAD RAP

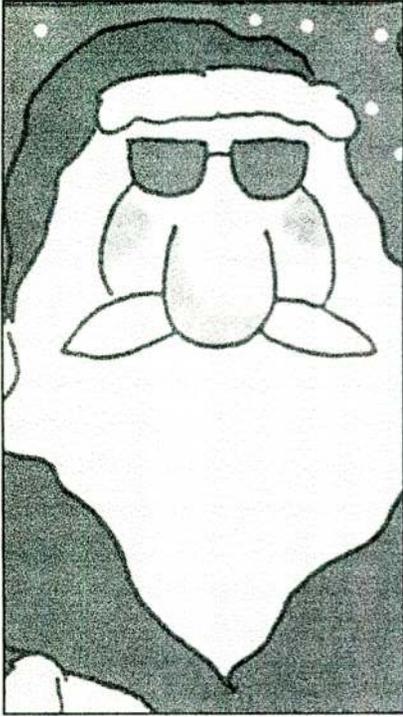
Out of this white middle-class apathy in the early Eighties, came a new musical style from the inner-cities of America. Rap would soon become one of the most powerful, influential and controversial musical styles to ever hit the mass market. A black musical style at first, rap now dominates every aspect of American society.

Not surprisingly, the conservative establishment has long been on the attack against black rap artists, who they firmly believe are more dangerous than the punks who punctured the musical landscape a mere fifteen years before. They have even turned away from their attack on heavy metal acts like Judas Priest and Ozzy Osbourne, both of whom have had to face judicial proceedings after a couple of suicides and suicide attempts by young fans.



Vince Neil
Former lead singer
Mötley Crüe

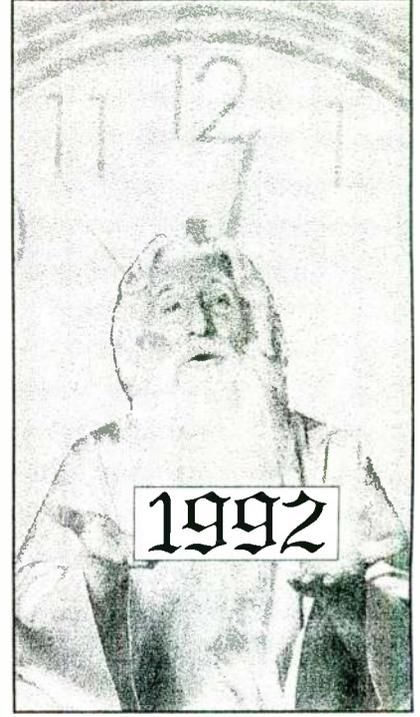
"I think the power of music lies with the fans. If they don't like you, you're out. If they don't want to be influenced by what you say and they don't give a shit then you're history. If the fans can relate to you, then they're the ones who make the artist who and what they are. The musician has the power to do what he wants to do, but sometimes the power is out of his hands once it gets to a certain corporate level. These days, artists, for example, aren't able to talk about subjects like killing cops without stirring up a furor. That power is taken away from anyone who wants to do it. But I think the industry is becoming more responsible with this power. I've never really had to deal with the record companies dictating to me about my music or image. Every musician has the right to say what he wants to say, but some of this stuff that is being said is really wrong. The record company's name is on the record, too. They're just trying to be more responsible with messages they want their acts to get across."



December 25th, 1992



January 8th, 1993



December 31st, 1992



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THE POWER OF MUSIC



Patrick Goldstein
Entertainment writer
Los Angeles Times

"The power is in the hands of four or five corporations that run the business and put out the product. The power has always been in the hands of the record companies. It used to be more fragmented because there were more labels. Now the power is concentrated in the hands of just a few corporations. I don't think they are any more or any less responsible with this power than other kinds of corporations. I think they see their primary responsibility as making money. But do they have a moral obligation to put out responsible music? The problem with that is when one starts getting specific about how they do it, it gets very difficult to pin down. If the industry had to acquiesce to what everyone thought was moral and responsible in music, all we would have left is Michael Bolton and old Carpenters albums."

2 Live Crew was brought to trial on charges of obscenity (they were acquitted), Ice-T—willingly but reluctantly—pulled his controversial song, "Cop Killer," from the shelves after an outcry from conservative figureheads like Vice President Dan Quayle, who maintained that the song promoted the killing of police officers in the wake of the Rodney King beating.

Nonetheless, things became more serious this past April after the senseless murder of Texas state trooper Bill Davidson by nineteen-year-old, eighth-grade dropout Ronald Ray Howard during a routine traffic stop. Howard has gone on the record as saying that he was listening to rapper Tupac Amaru Shakur's 2PACALYPSE NOW album at the time of the murder, and his attorneys are expected to cite the album's influence as a psychological factor during the penalty phase of the trial that is scheduled to begin next spring.

While many would look at this as another example of a last-chance criminal defense, there have been other examples of musical artists being blamed in association with murder. Charles Manson was supposedly influenced by the Beatles' White Album, the songs "Helter Skelter" "Revolution" and "Piggies" in particular being cited as some sort of proclamation for Manson to start a race war. Hard rock band AC/DC was also thrust into the spotlight by serial killer Richard Ramirez because of their song, "Night Prowler."

Lennon was once asked about the Manson murders and explained his feelings about his art being associated with something other than his intention: "A lot of the things he says are true; he is a child of the state, made by us, and he took their children in when nobody else would. Of course, he's cracked, like any other Beatle kind of fan who reads mysticism into it. I don't know what 'Helter Skelter' has to do with knifing somebody." In fact, the song is about nothing more sinister than an amusement park ride, something that Lennon testified to in court.

What differentiates the Davidson murder from the other examples is that Davidson's widow, Linda Sue, has filed a multi-million-dollar product liability suit against Shakur, his record company, Interscope Records, and its parent company, Time-Warner. "There isn't a doubt in my mind that my husband would still be alive today if Tupac hadn't written these violent, anti-police songs," Davidson recently told the Los Angeles Times, "and the companies involved hadn't published and put them on the street. Tupac obviously has a great anger toward law enforcement. All he cares about is singing his songs and making his money, no matter who he hurts."

Ironically, Shakur recently filed a ten-million-dollar lawsuit himself against the City of Oakland after he was allegedly beaten after being cited for jaywalking by two Oakland police officers. While industry representatives point to the First Amendment rights of all artists and the free speech guaranteed for all citizens to express themselves, Davidson is adamant in her rebuttal. "I get so angry when I hear all this talk about Tupac's free speech rights. Do you think those record company executives ever considered what might happen if somebody like Ronald Howard took Tupac's lyrics as gospel and followed through on what the songs say? At least Tupac is still alive. That's more than I can say for my husband. Where are Bill's First Amendment rights?"

Since the Ice-T controversy this summer, the recording industry and free speech advocates have challenged their critics to show a link between listening to a rap song and murder or rape. Those critics like Vice President Dan Quayle now feel as if they have finally proven and uncovered that link. Quayle recently pointed an angry finger at the recording industry by saying, "Corporations have a responsibility to society beyond merely making money. Publishing a record condoning cop killing is an irresponsible corporate act."

Experts around the country are convinced that this upcoming civil trial will test the limits of free speech and could very possibly hold Time-Warner criminally accountable for releasing and marketing music which contains lyrics inciting violence, that are arguably constitutionally unprotected. The question remains as to whether the power of music is beginning to lose control. It's ultimately in all of our hands.



Bob Geldof
Singer-songwriter

"Music is a powerful medium because an artist can put things in a song and have it interpreted by the listener. That's why radio is a far more cerebral medium than TV. Video has cauterized the imaginative process by defining the content of the song in a single image. From that point on, people only perceive the song as it was presented through video. When it came to Live Aid, I never felt it was the power of music that did anything. Live Aid never articulated our time because there was never any one song that articulated the idea of Live Aid. It was the popularity of a music form that was the hook. There was power in the fact that all of the assembled stars could bring together an international audience. Only music could have brought all of these people together. No fucking song ever changed anybody's life in Africa. If I went over there and sang them a song, they'd tell me to fuck off. I don't accept the idea that music has the power to change things. It can only be a mirror of what is happening anyway."



EVENTS SCHEDULE

D E C E M B E R

THURSDAY FRIDAY SATURDAY THURSDAY FRIDAY

10	11	12	17	18
SCOTTY WAD'S CLUB PSYCHO	MESHEEN	VIOLATION	SCOTTY WAD'S CLUB PSYCHO	MEGA BIRTHDAY BASH
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MUSIC CONNECTION 100 HOTTEST UNSIGNED BANDS IN L.A.

Music Connection recently conducted an anonymous industry poll to determine the Hottest 100 Unsigned Bands in Los Angeles. To guarantee a comprehensive and diverse listing, five *Music Connection* contributing writers polled industry movers & shakers as well as local promoters, managers, club owners, bookers and musicians. Each person was asked to list his/her five favorite unsigned bands. This request was made of rock, jazz and western beat mavens. The results of all three lists were combined, tabulated and listed below. The results of the poll revealed a tie for the Number One slot between Stikkitty and Sykotic Sinfoney. What makes this list both unique and valuable is that it is not limited to a single musical genre, but is open to include all of the great music being played locally and thereby is truly representative of the melting pot of talent that comprises the Los Angeles music scene. Special thanks to everyone who took the time to participate and to our talented musicians who will carry the torch into '93.

Compiled by *Music Connection* Contributors

#1 **TIE FOR FIRST PLACE**
Stikkitty



Gary Helsinger (310) 550-0171
Rock

#1 Sykotic Sinfoney



Bret Hartman (213) 960-1691
Rock

#2 Aristocratic Trash



Rick Bird (213) 464-5433
Rock

#3 Sweet Baby Jai



Barbara Collin (213) 660-1016
Jazz

#4 Swingin' Thing



Eddie Wenrick (310) 395-5994
Rock

#5 Yesterday's Tear



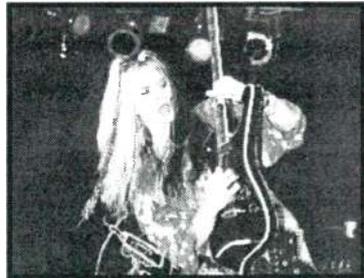
Lauren (818) 506-6906
Rock

#6 Johnny Crawford



Charlotte McKenna ... (213) 962-0804
Jazz

#7 Big Bang Babies



Keri Kelli (213) 960-7898
Rock

#8 Floyd & the Flyboys



Dave Grover (805) 948-1500
Jazz

#9 Ku De Tah



Mike Crowley (818) 791-3978
Rock

Listed below, in alphabetical order, are the remaining ninety bands and artists that comprise this year's Hottest 100 Unsigned Bands list. Due to some bands' hectic schedule, our attempts to obtain some information were unsuccessful. Therefore, some band data is incomplete.

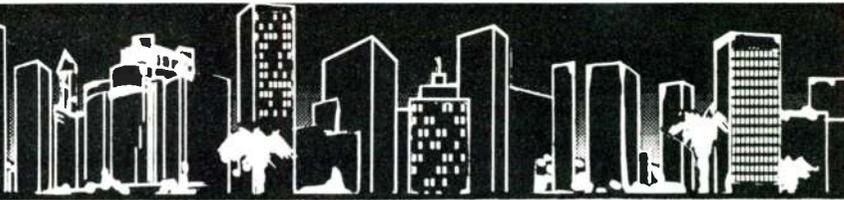
<input checked="" type="checkbox"/> BAND	PHONE	CONTACT	MUSIC
<input type="checkbox"/> Moses Armstrong	(213) 876-4510	Moses Armstrong	Blues
<input type="checkbox"/> B.B. Chung King	(818) 909-9663	Chris Fletcher	Blues rock World

<input checked="" type="checkbox"/> BAND	PHONE	CONTACT	MUSIC
<input type="checkbox"/> Mesheen	(714) 890-7551	Bobby Tait	Rock
<input type="checkbox"/> Buddy Miller	(818) 799-2818	Buddy Miller	Western Beat

□ Big Planet	(818) 500-7464	Karen Gilbert	Rock
□ Max Bennett's Maxx Band	(310) 829-9800	Lori Hehr	Jazz
□ Biloxi	(310) 378-3666	Steve Aristei	Rock
□ Blackboard Jungle	(213) 659-6386	Jenevieve	Rock
□ Bopsicle	(714) 496-0537	Stephanie Haynes	Jazz
□ Oscar Brashear	(213) 737-4564	David Keller	Jazz
□ Bum Steers	(818) 905-7584	Mark Fosson	Western Beat
□ Christy McCool	(310) 454-2555	Michele Gaustello	Rock
□ Civil Defiance	(213) 221-5366	Jerry Nestler	Rock
□ Benn Clatworthy	(213) 255-3767	Benn Clatworthy	Jazz
□ Cecilia Coleman	(213) 427-5402	Cecilia Coleman	Jazz
□ Coma-Tones	(818) 985-1762	Tom Donnelly	Alternative
□ Creature	(310) 474-1286	Wizzy	Rock
□ Randy Crenshaw	(805) 252-7020	Randy Crenshaw	Jazz
□ Eddie Cunningham	(310) 280-6880	Betty Rosen	Western Beat
□ Daisy Chain	(213) 876-1931	Steve Whitaker	Alternative
□ Day One	(213) 876-1931	Steve Whitaker	Pop
□ Discipline			
□ Dox Haus Mob	(213) 666-3317	Scotty Slam	Soul
□ Duchess De Sade	(213) 461-4882	Barbara	Rock
□ East Of Gideon			
□ Eleven	(310) 449-2100	Steffo	
□ Gene Estes	(213) 737-4564	David Keller	Jazz
□ Joanne Grauer	(213) 257-2843	Dan McKenna	Jazz
□ Kathy Fisher	(213) 883-0360	Kathy Fisher	CHR
□ Fizzy Bangers	(213) 957-4955	Charles Anthony	Alternative
□ For Love Not Lisa	(213) 852-6600	Brian Brinkerhoff	Alternative
□ Grinchfist	(818) 551-0878	Band Hotline	Metal
□ Groovestone	(213) 483-3778	Berkeley Green	Rock
□ Michael Hakes	(818) 780-4688	Michael Hakes	Jazz
□ Holy Water	(213) 874-8824	Debbie Patino	Rock
□ Hung Jury	(213) 878-6964	Band Hotline	
□ James Intveld	(213) 281-9519	James Intveld	Western Beat
□ Teresa James	(805) 251-7667	Terry Wilson	Pop
□ Toni Jannotta	(818) 506-2513	Toni Jannotta	Jazz
□ Jones St.	(818) 563-3906	Band Hotline	Rock
□ Kill Big Brother	(818) 791-3978	Mike Crowley	Alter. Rock
□ Live Urban Sex Tribe			
□ London After Midnight	(818) 985-3184		Gothic Glam
□ LTT	(213) 935-7610	Charlie Dragna	Rock
□ Maddhouse	(818) 784-5557	Susan Butler	Rock

□ Roberto Miranda	(213) 294-0163	Horace Tapscott	Jazz
□ Monkey Paw	(818) 776-1192	Fabian Rawmsley	Rock
□ Mourning Glories	(310) 475-8203	Max	Rock
□ Mozart	(818) 905-6699	Tim Heine	Rock
□ Murder Bay	(818) 980-0056	Deb Rosner	Rock
□ Muzza Chunka	(213) 469-2367	Nick	Alt. Metal
□ NC-17			
□ Neurotica	(818) 563-3965	Ron Jones	Rock
□ Pressurehead	(818) 991-4365	Kathy Johnston	Alternative
□ Ruth Price	(310) 271-9039	Jazz Bakery	Jazz
□ Pygmy Love Circus	(213) 876-1201	Shepard Stevenson	Rock
□ Queeny Blast Pop	(213) 878-5527	Pepper	Rock
□ Keli Raven	(213) 874-3649	Mark James	CHR
□ Rhinestone Homeboys	(818) 506-6331	Ronda Espy	Western Beat
□ Richard Halpern	(818) 787-5474	Brion Tajiri	Jazz
□ Stacy Robbins	(213) 934-6244	Stacy	
□ Rokzilla	(213) 463-5643	Rok	Rock
□ Rommelz Goggelz	(213) 626-4443	Steve	Gothic Metal
□ Rough Angel	(714) 740-3535	Bruce Callahan	Metal
□ Slam	(310) 275-3377	Michelle Ozbourn	Funk rock
□ Soul	(818) 772-7831	Joey Mead	Alternative
□ Tactics	(818) 285-9444	Steve Gaines	Metal
□ Moris Tepper	(818) 343-1704	Moris Tepper	Rock
□ Terror Train	(213) 850-6482	Tony Redhorse	Alternative
□ Karen Tobin	(818) 905-7584	Karen Tobin	Western Beat
□ The Tommyknockers	(213) 460-4859	Rich Coffee	Alternative
□ Art Troncozo	(213) 664-9910	Art Troncozo	Jazz
□ Tunnelmental	(714) 624-2419	Nigel Mitchell	Alternative
□ The Uninvited	(310) 841-2342	Steve Taylor	Alternative
□ Vocal Nation	(805) 252-7020	Randy Crenshaw	A/C
□ Allan Wachs	(310) 452-6123	Allan Wachs	Alternative
□ Wanted	(310) 657-2715	Kenny James	Rock
□ Chuck E. Weiss/Liars	(213) 469-6883	Chuck E. Weiss	Alt. Rock
□ Re Winkler	(615) 329-0777	Frank Liddell	Western Beat
□ Wood & Smoke	(310) 433-9631	James McFarlan	Rock
□ Wool	(213) 871-9430	Al Block	
□ Wylle & Wild West Show	(213) 393-3111	Mitch Cohen	Western Beat
□ X's For Eyes			
□ X-Piracy	(818) 377-5115	Band Hotline	
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□ Zydeco Party Band	(310) 549-4884	Lisa Haley	Western Beat

NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Siouxsie

Well, it's that time again—my Second Annual Local Music Awards, recapping the best, worst and most notable of 1992.

- **Best unsigned local live band:** Sykotik Sinfoney. If you haven't seen 'em, you haven't lived. Check out the madness on December 10th at the Roxy.
- **Best song by an unsigned local band:** "Ashley Falls," by the Young Dubliners.
- **Runner-up:** "Shine," by Keli Raven.
- **Best performance at a local nightspot:** the Information Society at the Strand. The Minneapolis-based techno-dance popster's forward-thinking stage show and tunes are unbeatable.
- **Best performance at a local venue:** Siouxsie & the Banshees at the Universal Amphitheater. For sixteen years, Siouxsie Sioux and her Banshees have kept one step ahead of the pack and in a class of her own by virtue of great songwriting, a cool, semi-gothic dance type vibe and a live performance that is miles ahead of the passe pop metallers and their generally trite concerts.
- **Best waitresses:** the Roxy.
- **Best hangout:** the Sunset Strip, outside of the nightclubs, not inside. For more years than any of us can remember, the Sunset Strip has been the stomping ground for Hollywood's rock & roll youth to hang out on the weekends. There's rarely a dull moment, and everyone who's anyone to come out of L.A. has been there, from Jim Morrison to Axl Rose.
- **Best band name:** Bitchcraft.
- **Cooliest rehearsal space:** Wuditz rehearses in the blacklight-ridden backroom of Captain Bob's

headshop in the Valley, where two of the band members work. The room looks like the Grateful Dead's playpen, and suitable for an acid trip or a psychedelic love-in.

- **Best local promoter:** Goldenvoice. Runner-up: M&M.
 - **Most noteworthy trend:** Crossdressing bands. When are we going to see one called Chicks With Dicks?
 - **Trend We'd Like To See:** A Partridge Family or Brady Bunch style musical vibe. Is the Cowsills' return to music close enough?
 - **Best local personalities:** the LaFabula Twins, dahling! Tipsy's my fave.
 - **Best local music fanzines:** Ben Is Dead and Real Life.
 - **Biggest gripe, biggest problem, biggest dilemma:** Pay-to-play. Is it really a necessary evil? Are bands just lazy and whining? Will the Sunset Strip really go bankrupt without it? Isn't it virtually musically bankrupt already? Who are the real villains, pre-sale promoters or club owners?
 - **Best pay system for bands:** FM Station, who hands out a huge stack of discount tickets to bands. The bands stamp the tickets with their logo or name and distribute them, and each time a person brings in a discount ticket to the club, it goes to the band's credit. So the band gets paid when the club gets paid, which is the way it should be.
- Well, that's all folks! I'm turning the club review bit and Nightlife rock column reins over to someone else and moving on to bigger and better things. But don't worry, you'll still see me in *Music Connection*. Let's hope things get better for the local scene and the world in general for 1993. Peace.



Tom Farrell

Information Society

WESTERN BEAT

By Billy Block



Billy Block

Ronnie Mack

It's been a big 'ol year for country music, and the L.A. country scene has enjoyed its share of local signings. Many of our West Coast songwriters have enjoyed cuts by platinum country artists such as Vince Gill, Travis Tritt and Wynonna Judd. Country nightclubs continue to present live country music for real country fans, and songwriter nights are in abundance.

As the popularity in country music and acoustic music continues to grow, it would make sense that the record industry in Los Angeles return its attention to their own backyard, as there is a wealth of amazing talent here. From the coffee houses to the honky-tonks, in Hollywood throughout the San Fernando Valley, acoustic guitars, well-crafted songs and brilliant singer-songwriters are emerging in great numbers to bring real music back in a big way. As pop music listeners and a large portion of the baby boomer demographic become disenfranchised with rap, grunge and heavy metal, the L.A. country and acoustic scene are there to capture the audience. Let the community

flourish.

The Ronnie Mack Barndance has been the center of the original country music scene for going on five years. Every Tuesday night Ronnie presents four or five of Southern California's most promising artists. There are always special theme events like Ricky Nelson's Birthday Party, the Clifflie Stone Tribute, Gram Parson's Birthday Tribute and the now legendary Elvis Night. Ronnie has decided to leave the Barndance after its fifth anniversary in January '93 and relocate to his native Baltimore. A big Ronnie Mack tribute is in order.

The Western Beat American Music Showcase has emerged as a center for the acoustic songwriting scene in the last year. Writers of every level from beginners to Grammy winners in the country, pop, folk and blues field gather to perform the first Thursday of every month at Highland Grounds. Sponsored by ASCAP, BMI, Curb Records, Windswept Pacific Publishing, LASS, NAS and NSAI, Western Beat has become a monthly event.

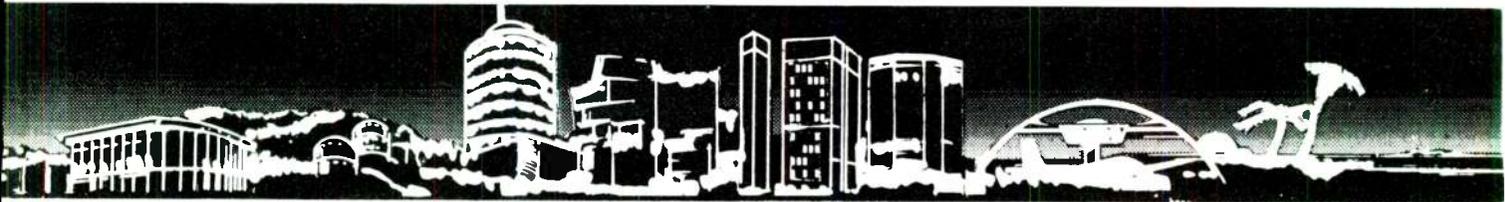
The California Country Music Association has been instrumental in developing the local scene. It currently sponsors several open mike and writer nights. Most notable are the Butcher's Arm's Open Mike every Wednesday night, hosted by Stan Hebert, and the Country Writer's Spotlight in Torrance, hosted by Ray Doyle on the first Sunday night of every month. The CCMA also presents an outstanding awards show to honor its own. New CCMA Los Angeles Chapter President Dave Saunders is committed to promoting live country music.

Some of the year's highlights include Boy Howdy's Top Forty single, "Our Love Was Meant To Be," and the benefit for steadily recovering Howdy drummer Hugh Wright, Jim Lauderdale's *Planet of Love*, Karen Tobin's *Carolina Smokey Moon*, Chris Gaffney's *Mi Vida Loca*, Lucinda Williams' *Sweet Old World* and *Town South of Bakersfield: Volume 3*.



Billy Block

Western Beat's Block, Vincent, Waldman and Parker



JAZZ

By Scott Yanow



Bobby McFerrin

Here are my 1992 jazz awards for these prestigious categories:

- **Best deal in town:** the Page Cavanaugh Trio three nights a week at JP's Money Tree. No cover charge, great music and the chance to "be in the know" about an often-overlooked group.
- **Most unusual success:** Modern clarinetist Eddie Daniels and vibraphonist Gary Burton somehow paying tribute to Benny Goodman and Lionel Hampton without altering their styles.
- **Best annual jazz festival:** the Playboy Jazz Festival
- **Best annual jazz festival, traditional category:** the L.A. Classic Jazz Festival
- **Best festival within driving distance:** the Monterey Jazz Festival (just six hours away by car) which in 1992 became a major event again.
- **Top national jazz group stopping by in L.A.:** Many choices but Elvin Jones' explosive Jazz Machine (with saxophonists Sonny Fortune and Ravi Coltrane) takes honors.
- **Major losses of the year:** Bassists Red Callender and Monty Budwig
- **Top L.A. big bands:** the Clayton-Hamilton Jazz Orchestra and Bob Florence's Limited Edition
- **Best new band:** Branford Marsalis' *Tonight Show* band
- **Funniest concert of the year:** Bobby McFerrin and Chick Corea's duo act at the Wiltern Theatre which emphasized performance art over music and was frequently hilarious.
- **Winner of the "Why Isn't She Famous Yet" award:** Sweet Baby J'ai

- **Top local living legend:** 79-year-old guitarist George Van Eps who, in the Thirties, invented the seven-string guitar. He's still in his prime and appearing in clubs!
- **Year's biggest jazz tragedy:** the cancellation of KLON's Hollywood Jazz Festival in the wake of the L.A. riots. Will it be rescheduled for 1993?
- **Best jazz club:** Catalina's Bar & Grill
- **Most promising new club:** the Moonlight Tango Cafe
- **Nosiest Jazz Club:** No competition, JAX!
- **Top L.A. Jazz Radio Station:** KLON, of course, but KPCC is starting to be competitive on a part-time basis. A major gap still exists for more electric and funkier varieties of jazz.
- **A Hall of Fame for jazz entrepreneurs would have to include:** Ruth Price, Dan McKenna and Diane Varga.
- **Everyone's favorite jazz publicist:** Lori Hehr of Bobbi Marcus Public Relations
- **Best locally based jazz label:** Audioquest Records
- **Most remarkable CD release:** The Complete Capitol Recordings of the Nat King Cole Trio, a sixteen-CD (!) set on Mosaic.
- **Biggest wish for 1993:** That jazz will become so much a part of American life that one can not go an hour without accidentally stumbling upon it.



Branford Marsalis

URBAN CONTEMPORARY

By Gary Jackson



Michael Jackson

The main thing I've noticed during my return stint at *Music Connection* is the lack of clubs where you can see high quality, up-and-coming urban, rap or black rock acts. Slowly but surely, the compass is pointing out where to nail down venues for these acts to ply their trade. So, the Roxy and Edna Simms-Porter's "ASCAP/Olde English Real Deal Showcase" becomes the hands-on winner in terms of exposing new record-ready talent. Another is Ray Jarreau's "Hollywood Showcase," which I'll highlight in a future issue. Coconut Teaszer, in the eyes and ears of a number of A&R execs, led the way in terms of exposing black acts, while Blak & Bloo held court for potential DJs to ply their trade.

Happenings of the year: Michael Jackson's mini-tour of Africa was marred with negative ink from the world media over gestures he made that were misinterpreted as insulting

to some...Ice-T and his hard rock band Body Count stepped into deep doo-doo over the controversial lyrics to their song, "Cop Killer," with public pressure becoming so enormous that Ice-T decided to pull the song from his album...Radio station KKBT-FM launched a new ad campaign utilizing the computer-generated system known as "morphing," made famous by Michael Jackson's "Black Or White" video—very stylish...The L.A. riots shut down the music industry, while on the radio side, KJLH-FM literally suspended all music to report on the rioting, some of which happened directly in front of the station's broadcast offices on Crenshaw Blvd...Motown announced the unveiling of its jazz arm, MoJazz...And finally, the passing of Cameo's manager Bruce Bird stunned the entire music community. His funeral, held on November 6 at St. Charles Church in North Hollywood, was attended by every important figure in the music industry. Bird was that kind of man; one who had very few enemies and not enough friends. Bird also managed supergroups Damn Yankees and Night Ranger, along with vocalist Sass Jordan. He'll be missed. MC



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CLUB REVIEWS



Daisy Chainsaw: Where's the material, guys?

Daisy Chainsaw

The Whisky

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Laura Swanson: 856-2695

□ **The Players:** Katie Jane Garside, vocals; Crispin Gray, guitar; Richard Adams, bass; Vince Johnson, drums.

□ **Material:** Fresh from the success of their British/KROQ hit, "Love Your Money," Daisy Chainsaw crossed the Atlantic to prove that punk is alive and well. And to the eager throngs who packed the Whisky, this could well have been a Soho club circa 1978, were it not for the abundance of long hair in the room. With throttling intensity, the group delivered a mind-blowing wave of noise that left little lasting impact other than a ringing in the ears. "Dog With Sharper Teeth" and "You Be My Friend" stand out among the pack, along with their aforementioned "hit," only because of their ability to incite moshing in the pit.

□ **Musicianship:** In keeping with tradition, lead singer Katie Jane Garside and guitarist/songwriter Crispin Gray demonstrated that you don't need musical talent to form a band. Just take a seriously skewed view of the world and combine it with a gimmick—in this case, psychosis—and some poor fool will pay to hear you play. But you have to credit Gray for inventively combining the same three chords with enough dissonant fuzz to give each tune a faint illusion of distinctiveness. As for Garside, her bizarre onstage persona and piercing caterwaul evoked the disturbing image of Kate Bush possessed by the demon spirit of Terry Bozzio.

□ **Performance:** The freak show began with Katie Jane taking stage in an ill-fitting dress and bright orange wig, clutching a baby doll in one hand, a power drill in the other, muttering gibberish all the while and intermittently stabbing the infant with sadistic pokes. When the Chainsaw buzzed into their opening number, "I Feel Insane," it became clearly evident that Stanley of local fave LSD has stiff competition in the Lunatic of the Year category—or a potential bride. But with the group's forgettable mix of guitar noise and tortured lyrics, Katie Jane's props and antics easily outstaged the music, which was for the better. Whether it was the teapot of glitter (and later, fake blood) she poured over her bald head, the mirror and lipstick with which she smeared her and Crispin's faces, or her sibling-like fighting with him throughout, the abundance of childhood images drew glaring attention to this band's need to grow up.

□ **Summary:** Whatever drug Daisy Chainsaw is on, I don't want to try it, because their performance was convincing proof that the wasted mind is a terrible thing. If only the material could have matched their startling presence, the group would show promise. But without the songs to back it up, their act is ultimately "full of sound and fury, signifying nothing."
—Sean Doles

Joshua Path

The Roxy

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Susan Butler, Esq.: (818) 784-5559

□ **The Players:** Joshua Path, vo-

cals, guitar; Gregg Montante, guitars; Mick Mahan, bass; Dave Salinas, drums; Leon Bisquera, keyboards; Dino Soldo, sax; Maureen Lovejoy, Deena Lynn, backing vocals.

□ **Material:** Best described as a cross between AOR and CHR, Joshua Path puts out multifaceted rock in a timbre slightly reminiscent of Elton John. Sure, John's shoes are a big lot to fill (watch the "Pinball Wizard" sequence of *Tommy* lest you forget!) but Path employs the same diversity in song writing while maintaining a common ground. His tunes are catchy and immediately intoxicating, but tend to live for the moment, and tend to not establish a long term foothold in your memory. Sure, radio airplay would breed the familiarity needed to establish a recognizable hit, and Path's material is indeed worthy of airplay.

□ **Musicianship:** Tending to use his guitar as accompaniment rather than solo virtuosity, Path sets the stage for a core of talented backing musicians who get the job done in a utilitarian fashion, rather than employing so much flash. While most of the musicians tend to teeter on the thin line between studio stoicism and live joyful abandon, backing vocalists Lynn and Lovejoy seemed most sincere and invigorated by their muse. I heard that this isn't his permanent band, though.

□ **Performance:** Judging by his slight case of nerves, you'd think that Joshua Path is a bit new to the stage, but then again, I've talked to stage veterans who claim they still get the jitters now and then. After the third or fourth song, Path began to relax a bit more and seemed quite at home. Still, I've seen him do better. At times Path seemed detached and overwhelmed by the energy of the

Michelle Schwartz

CLUB REVIEWS



Jeff Levitt

Ritt Henn: Identity crisis?

musicians behind him—perhaps his charisma took a little longer to kick in. When it did, Path came off as a sincere Pied Piper of sorts and closes the distance between performer and audience with the experience of a qualified frontman.

□ **Summary:** Joshua Path shows definite promise and the potential to rise to major league status. His live show presents a performer with all the right stuff for his current position in the music industry and one who is headed in the right direction. Path's songs are good, but could get better, and his live performance will only benefit from more experience. In the meantime, Joshua Path is an excellent choice for a night at the clubs, and given a year or two and some stronger material, our next Joshua Path review might be at Universal Amphitheatre or some other higher level venue. —Tom Farrell

Ritt Henn
The Palomino
North Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Phil Bently: (213) 225-8585

Ring" and morale boosting "I Feel Great" are a few in his vast repertoire that he calls "Tour De Farce, A Man, A Bass and a Box Of Stuff."

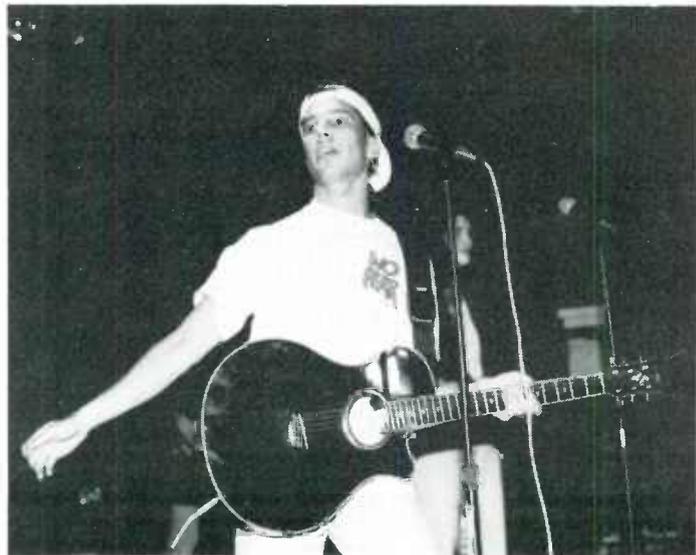
□ **Musicianship:** Henn performs all of his material on a standup bass. His style ranges from pop to rock to jazz. I got the feeling that he'd be a good bass player but I never got the opportunity to find out; he used the bass more as a prop than an instrument. Oh yes, Ritt Henn bowed the bass a few times and even did a "crawling bass solo" (as opposed to a walking bass solo), which was totally lost on the non-muso filled audience.

□ **Performance:** Henn worked hard to excite but his sing-a-longs and audience participation songs did not go over very well with the (as he called them) "intellectuals of North Hollywood." He opened his set with "Just wake up and say three little words, I feel great!" He managed to get some of the audience to chant with him but I don't think they shared his level of enthusiasm. Henn was very mobile onstage and he would always make sure the audience was listening. This constant concern with the attention span of the audience along with the delivery and context of some of the material ("you're never too old or too young to start...be safety smart") made me feel as if I were in grade school being lectured instead of a club being entertained. One member of the audience finally yelled, "Hey, do a dirty song!" and at this request, Henn broke into "That Just Fucked Look Becomes You," followed by "I Got A Boner In The Church Parking Lot."

□ **Summary:** If this kind of humor brings a smile to your face, then Ritt Henn is for you. But be forewarned—Dennis Miller, David Letterman or Stanley Clarke this guy ain't. Henn needs to decide if he wants to play the bass or tell jokes. I felt like I was watching a man with an identity crisis...musician...comedian...no, musician and comedian...no...well, whatever, only his ego knows for sure. —B. Shaughnessy

□ **The Players:** Ritt Henn-vocals, bass.

□ **Material:** Eco-comedy. Henn's tunes consist of environmentally and socially correct anthems that are designed to enlighten and entertain. Recycling song "Don't Throw Me Out", car-pooling reminder "My Baby Don't Bug Me 'Bout No Diamond



Tom Farrell

Joshua Path: Major league potential.

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CLUB REVIEWS

The Mutts

The Central
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** (213) 464-4366.
□ **The Players:** Billy Murrell, guitar, vocals; Eddy Sill, bass, vocals; Kevin Grover, guitar, vocals; Paul Lagaspi, drums.

□ **Material:** The Mutts are like thrift store teen idols...or maybe David Lynch's version of the Beatles. Their sound is pop driven by ugly guitars that are thankfully never too loud to hear the wickedly ironic lyrics. "I Live With A Cat," "Let's Play Cricket" and "Say You Wouldn't Care" are but a few of their many, many beauties that you find yourself singing (or mumbling) for days afterward. They have an uncanny ability to satirize modern life but still hedge it with a bit of sincerity. (Make you think of the Kinks, maybe?)

□ **Musicianship:** No amazing fret-work here; no particularly over-ambitious vocals. Just a solid four-man unit pounding out one number after another with fluid shifts and solid timing which pretty much fits the bill.

□ **Performance:** With the exception of Lagaspi, these mutts wear bad suits with kitsch ties and kind of look like the salesmen at Circuit City. Their credo is "Pop on a Stick!" But it works, it works! They don't take themselves seriously as rock & roll rebels and they also make it hard for you to take yourself seriously, either. They had the floor filled with every type imaginable, all bopping like they were at a sock-hop. It's the perfect vibe for an L.A. crowd.

□ **Summary:** Perhaps the best thing about the Mutts is that they don't posture; there is no one frontman and no ego to feed. They just deliver the musical goods. Already squarely placed for a college market, their horizons could expand if the moment is right.

—Sam Dunn



The Mutts: Pop on a stick!

The New Orleans Nightcrawlers

Coconut Teaszer
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** L.A. Visions: (310) 316-5760

□ **The Players:** Ric Kipker, lead vocals, bass; Joe Bennett, vocals, guitar; Tim Murphy, guitar, background vocals; Christopher Pellani, drums.

□ **Material:** Yes, the Nightcrawlers really are from New Orleans, and these four write and play the straightforward rock & roll songs which make those who sit in smokey bars across the country tap their boots and take another swig from their longnecks. The New Orleans Nightcrawlers are the Southwestern Airlines of the music world—no-frills songs by no-nonsense musicians who will take

you where you wanna go, and get you there in one piece.

□ **Musicianship:** The Nightcrawlers revolve around the efforts of lead singer/bassist Ric Kipker who fronts his band in a matter-of-fact sort of way, telling a few stories about life in a rock band—a few laughs, a couple tears and somewhere there's hope for better times ahead. Kipker remains comfortable within his vocal range, always playing it safe to concentrate on expressing his lyrics clearly. Guitarists Bennett and Murphy also play their roles well, trading competent riffs and deviating little from that straightforward feel that earmarks this band. Pellani follows the formula by keeping the beat without complicating his chops. The results are some solid rock tunes that are so clean that they almost squeak.

□ **Performance:** The Nightcrawlers' show was filled with friends who dug seeing the band perform onstage. In the comfort of friends, it might have been appropriate for the Nightcrawlers to loosen up a bit and get raw, but that didn't seem to be the band's agenda. Things really heated up when Bennett assumed vocal duties on the song "Gonna Start Something"; Bennett's voice is a little coarser than Kipker's and reeked with energy, and Kipker was able to show off more instrumentally once he was relieved of the burden of playing and singing. Maybe these two vocalists should work as a team in order to really wring every drop of potential from the Nightcrawlers.

□ **Summary:** The Nightcrawlers play some catchy, well-crafted rock songs that run little risk of offending anyone. The band members admit in their bio that they're "not breaking any new ground here" and focus on accommodating an audience that seeks traditional, formulaic rock. To that end, the band achieves its goals and is well worth experiencing.

—James Tuverson



Nightcrawlers: Well-crafted songs.

CLUB REVIEWS



John Gorka: Entertaining!

John Gorka

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Chris Kamatani, The Press Network: (213) 466-6277

□ **The Players:** John Gorka, guitars, vocals; Michael Manring, bass.

□ **Material:** The line of folks waiting to gain entry to the John Gorka concert is buzzing with the weighty anticipation that usually accompanies much larger, world-renowned acts. From the opening chords of his performance, Gorka is worthy of that anticipation and more as he uses his acoustic guitar and voice to enthrall his audience with musical storytelling about his world—one that contains love, New Jersey and broken glass. Gorka sings about being *alive*, and anyone who shares that condition can really relate to his words and music.

□ **Musicianship:** Gorka is a self-proclaimed folk singer, but his intensity and feeling belie that adjective and demand something more (maybe "folk singer plus"). His trusty acoustic is strummed with adept skill, yet the real treasure lies in Gorka's words and the fact that his facial expressions seek to reinforce his emotions and make the songs timeless. John elicited the help of bassist Michael Manring on some numbers, whose wispy tendrils of counter-melody were simple, fresh and beautiful.

□ **Performance:** Gorka's modest humor and unpretentious attitude make him the kind of guy you'd like to call your friend, and he made

many friends the night of his show. His boyish charm really comes out as he explains how some of his songs came about, and you can't help but like him. He included a "Question & Answer" period, and even a sing-a-long. So few artists could pull something like that off, yet John did it in style.

□ **Summary:** Quite simply, John Gorka provided a marvelous evening for those who sought to be captivated by his quirky, affable personality and emotive story/songs. Much of the audience was made up of couples who clung to each other during the show; the music of John Gorka, like love itself, was something they could freely share.

—James Tuverson



Low Angels: Accessible songs.

Low Angels

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Joel Gilbert, Happy Dog Management: (818) 865-1400

□ **The Players:** Cameron Lowe, vocals; Brett White, guitar; Steve Tillery, bass; John Issac Wolf, drums.

□ **Material:** Steeped deeply in the psychedelic traditions of late Seventies rock, this group features smooth harmonies and a laid-back, riff-driven attitude to their songs. They're what I'd call "organic"—motivated by grooves and using nothing artificial, save a little reverb on the guitar.

□ **Musicianship:** Lowe sets a mood with his rich intonations that are never off key. He walks the fine line of not being too overbearing in his style or, at the other extreme, nondescript and servile to the other players. White likewise is a tasteful if not overly driven guitarist who plays surprisingly gently and seems to favor character over speed or volume. He plays well off Tillery, if loosely—but then, automated cues are not their goal. Wolf fits into their deceptively cool vibe with the casual muscle of a Marlboro Man.

□ **Performance:** No shine, no glitter, no glamour. This band just plays and seems to take a macho kind of pride in not posing for the crowd. I've got to say, though, that despite their lack of obvious rock god trappings, Lowe exudes a comfort and commanding presence much the same way Morrison-types of old would.

□ **Summary:** There is no question that at the center of this band is a solid core of musical ideals. The songs are accessible, comfortable and attractive. Yet the question is: Do they have the vision to go over the top? With the Seventies era a pervasive influence in the current pop culture, it may be a moot point. But think about it, and while you're at it, enjoy the music.

—Sam Dunn

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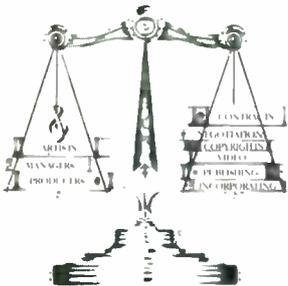
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GIG GUIDE

MUSICIANS

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

LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy, (213) 687-9703
Type of Music: Original, unique. Experimental only.
Club Capacity: 175
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

BOURBON SQUARE/THE CAVE
15322 Victory Blvd., Van Nuys, CA 91411.
Contact: DB Sound, (818) 996-1857 or (818) 997-8562
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937, (213) 503-5510
Type of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB 4222
4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (310) 821-5819
Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA. 90254
Contact: Billy (310) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 6:30.
Pay: Negotiable.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs-Fri 12-10pm.
Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes

Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.
Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NITE ROCK CLUB CAFE
7179 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6495.
Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes-house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable.

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Malcolm Falk, (619) 481-3030
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, CA 91302.
Contact: David Hewitt, (818) 222-1155
Type of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo. kit to David Hewitt at above address.

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

3RD STREET PUB AND GRILL
1240 3rd St. Santa Monica, Ca. 90401
Contact: John Stapleton
Type of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.
Club Capacity: 120
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Open mic Wednesday nights starting at 8:00, or send tape to club, Attn: John Stapleton.
Pay: Negotiable

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

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

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927

Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

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

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.

INTERNS NEEDED for 1993 Grammy Host Committee. Assist w/planning of events. No pay but great opportunity for reliable self-starter. Commitment through 2/93. Contact Gillian between 3pm-6pm Mon.-Fri., (310) 288-5379.

MAJOR CONCERT promoter seeks dependable interns. No pay but excellent entry into music business. Must have excellent writing skills and background in music business. Laurie or Yolanda, (213) 468-9625.

INTERNS WANTED for Restless Records. Positions open in radio promotion, publicity and marketing. No pay, but growth opportunity. Contact Keith Moran after 4pm, (213) 957-4357, X233.

INTERN WANTED for management company/recording studio. No pay; great experience. Call Wed-Fri, (818) 783-7758.

INTERNS WANTED for large, busy rehearsal & recording facility. Need receptionists, studio techs, engineers & janitors. Will train reliable & trustworthy people. Can trade studio time; some pay after 30 days. FT or PT, flexible hours. (818) 779-0014.

MUSIC, ART & dance teachers wanted: for newly forming non-profit music & art school. Some paid positions & many internships available. Clerical & management staff also needed. No certification necessary. FT/PT, flexible hours. (818) 779-0014.

INTERN REQUIRED: unique opportunity to gain skills in the music management and administrative field. Enthusiastic responsible person needed. Call Keith/Burt, (310) 838-0624.

PART-TIME interns needed for Artist Development/Touring Dept. @ EMI Records Group. Must be in school and taking for credit. Non-paying. Call Chris, (310) 659-1700, X323.

INTERN ASSISTANTS needed for TV special on lip syncing for music videos. No pay but great experience. Call Gareth, the executive producer, (310) 394-0957.

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 Protocols 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.

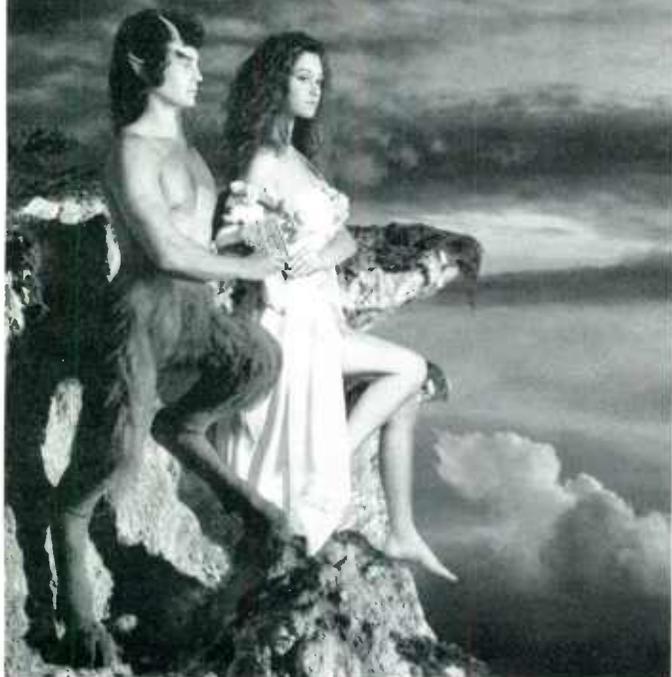
INTERNS WANTED for consulting firm. School credit and computer training as exchange. Contact Margaret, (310) 208-7822.

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.



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ACE BAKER - Keyboards/Producer (818) 780-6545 Keyboards, complete midi studio, drum machines and 1/2" 8 track for great demos & pre-production.		<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Theke, 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"/>
ALLAN "BLAZE" BLAZEK - Eng./Prod. (310) 285-8490 World Class Independent Professional Engineer/ Producer		<input checked="" type="checkbox"/>	Over 20 yrs experience. Album credits include: Eagles, J. Geils Band, Elvin Bishop Band, Joe Walsh, The Outlaws, Edgar Winter, Rick Derringer, Martin Briley, Glenn Frey, Mickey Thomas, The Who and Many. Many more. Platinum and Gold records, Grammy nominee.	Great ears, team player, pro recording projects, vocals, pre-production to final mixes, consultation. Resume and Discography on request.	<input checked="" type="checkbox"/>
STEVE BLOM - Guitarist/Vocalist (818) 246-3593 Custom Tom Smith Strat, modified Ibanez AI Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.		<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatloua, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rock programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>
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LYNNE DAVIS - Bassist (213) 462-7364 Spector NS-2, Kubicki 4 string, Fender fretless Jazz Bass, SWR SM-400 & Goliath cabinets.		<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"/>
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TONY FRANKLIN - Bassist (818) 761-6037 Jaydee Supernatural Fretless Bass, Fender Precision Fretted Bass.		<input checked="" type="checkbox"/>	25 yrs. exp. Formerly of The Firm, (Jimmy Page & Paul Rodgers). Formerly of Blue Murder, (Carmine Appice & John Skyles). Appeared with Dave Gilmour, Kate Bush, Roy Harper, etc. World Wide touring exp. Reads, writes, produces. Excellent vox.	Heavy, soulful, bluesy, groover. Signature sound. Melodic, inventive. Pocket player. Brings R&B to Rock.	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer (213) 936-7925 MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.		<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"/>
MAURICE GAINEN - Producer (213) 662-3642 Fostex16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mx dwn, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Atari comp.		<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"/>
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Music styles: Rock Pop R&B Jazz Country **Specialty** (4 words maximum) _____

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/RADIOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
CESAR GARCIA - Sax/Flute	(818) 891-2645	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
PAUL GOLDBERG - Drummer	(818) 902-0998	✓	✓	✓	✓	✓	Phila. Music Academy grad w/BM in Perc., transcribes for Modern Drummer, perf. w/ Bill Medley, Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woolfolk, Grant Geissman, Biff Hannon, Brian Bromberg, Lee Jackson. TV & film: Roseanne Barr, Wise Guys, Let's Talk, Good Morning America.	Gretsch/Vic Firth artist, "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist. Inspiring instruction, any pro situation!	✓	✓	✓	✓	✓
CHARLEY GREGORY - Bassist	(213) 957-2457	✓	✓	✓	✓	✓	13 yrs. exp. on both coasts with a wide range of top studio exp. (resume avail.). Have toured and/or recorded w/ many national acts and have plenty of "live" and concert exp. Excellent songwriting, arranging and vocal skills.	Big sound, big style, big vocals. Get studio quality without studio vibe.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums	(213) 874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internal 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 Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	✓	✓	✓	✓	✓
GARY HOLLAND - Vocalist	(310) 838-8766	✓	✓	✓	✓	✓	Vocals on numerous albums including: Great White, Don Dokken, Ozzy Osbourne, Britton, Twisted Sister and more plus numerous publishing demos.	Visual: a la Sebastian Bach w/o tattoos, union scale, passport. "...a singin' machine!" -Dito Godwin, "...I got exactly what I wanted!" -Michael Wagener.	✓	✓	✓	✓	✓
JIM HOYT - Producer	(213) 857-1898	✓	✓	✓	✓	✓	Singer/songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	✓	✓	✓	✓	✓
TYREE JUDIE - Guitarist	(213) 882-4181	✓	✓	✓	✓	✓	Been playing 23 years. Studio and live gigs. Recorded several albums. Have played with: Sly Stone, Tony Matthews, Rudy Love, Cornelius Grant.	Funk and blues, and heavy groove. Read charts. Player from the old school.	✓	✓	✓	✓	✓
ANTHONY KING - Bassist	(818) 782-9205	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
ANDY KOTZ - Funk Guitarist	(818) 981-0899	✓	✓	✓	✓	✓	10 years of album, soundtrack and live experience. Originality from Detroit. Play (ed) w/Gerardo (Inlerscope), 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.	✓	✓	✓	✓	✓
RICKY KRESAK - Bassist	(213) 351-1522	✓	✓	✓	✓	✓	Extensive touring experience. Worked w/ Don Dokken, Warner Brothers and V.M.I Records.	Great long hair image. Monster performer. Groove oriented.	✓	✓	✓	✓	✓
AL LOHMAN - Drums, Percussion	(818) 700-1348	✓	✓	✓	✓	✓	B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Canster, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others Live TV including: Evening Shade, Designing Women, Seinfeld	Gets it right the first time. Read music, tapes available upon request.	✓	✓	✓	✓	✓
JAMES LOWNES - Bassist	(818) 841-1041	✓	✓	✓	✓	✓	15 years exp. 8.A. in music. Studied w/ John Sciavo, Jim Lacey, 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 Peter Gabriel, Kate Bush, Wayne Shorter, Alan Broadbent, etc.	✓	✓	✓	✓	✓
DAVID C. NEFF - Engineer	(818) 609-2694	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
SHERI OZEKI - Bassist	(818) 509-1971	✓	✓	✓	✓	✓	Music degree from CSUN. Read or play by ear. Involved in pro band touring much of the U.S. and Europe. Studio experience for both electric and acoustic. Played in pro orchestras.	I play all styles from funk to middle eastern 6/8 to Bach. No drugs, no flakes.	✓	✓	✓	✓	✓
NICK PYZOW - Guitarist	(213) 660-7607	✓	✓	✓	✓	✓	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!	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	(818) 848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow trash, farm jazz, prairie metal, nuke-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.	✓	✓	✓	✓	✓
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.	✓	✓	✓	✓	✓
JOHNNY SABINO - Kybds/Arranger	(310) 376-4496	✓	✓	✓	✓	✓	I have composed, arranged, and performed music for motion pictures and television. Toured with Air Supply.	Very versatile and professional. Chops and feel.	✓	✓	✓	✓	✓
DALE SCHALOW - Keybd/Producer	(310) 652-0378	✓	✓	✓	✓	✓	Music prod/prog for David Bowie, Cypress Hill, Lighter Shade of Brown, ALT, Keith Boyd, X Factor, R.C. Vetri. Music Prod for ind/maj labels on east, west coasts. TV & film scoring for Universal, Mattel, Camel, Nickelodeon, Hewlett-Packard, Nabisco, B.M./Music Industry. Several years of prod.	Keyboard/Drum programming, arranging, engineering and mixing proficiency. Help you develop your ideas into magic and move on. Start to finish, flex rates, warm environment.	✓	✓	✓	✓	✓
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."	✓	✓	✓	✓	✓
LARRY SEYMOUR - Bassist	(818) 840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Marisella, ...Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards. <i>Arsenio Hall, Taxi</i> , various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improv, writing parts, sight reading, slap. Accepting lid students.	✓	✓	✓	✓	✓
HUGO SOTELO - Violinist, Fiddler	(818) 992-0834	✓	✓	✓	✓	✓	Played and toured with the Bob Duncan Band, Michael Murphy, and Randy van Warner.	Beautiful, melodic pop playing as well as wicked rock style. Sweetest country licks in L.A., or red hot bluegrass.	✓	✓	✓	✓	✓
"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. Record 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	✓	✓	✓	✓	✓	Written/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. Good transportation.	✓	✓	✓	✓	✓
BLAKE E. WINDAL - Drums/Vocals	(818) 784-9536	✓	✓	✓	✓	✓	Berklee College of Music-Graduate-Drum Performance, (scholarship to Berklee), Interlochen Ctr. for the Arts-scholarship. Governors Honors Winner. Studied w/ Casey Scheverell, Mark Craney, Ed Vrbe.	I specialize in tasteful, finesse playing w/ power, soul and a full sound!	✓	✓	✓	✓	✓

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TO PLACE FREE ADS

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

2. PA'S AND AMPS

- *'63 Fender Bassman head, pre CBS, blonde, white knob, presence knob, \$350. Brown Princeton, pre CBS, \$350, 818-902-1084
- *'73 Marshall, 4 input, completely rebuilt w/5 pre amp tubes, rewound transformers, etc. \$1750 obo. 310-652-6280
- *1 pair of Yamaha SM15HII monitor spkrs, each w/15" woofer & horn. 2 inputs & hi frequency roll offs. Xint cond. \$800/booth. Jack, 310-822-4258
- *1960 pre 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. 8 chnl KMD PM6-150 pwrdr mixer w/EQ. \$900 obo. Gino, 310-376-5028
- *Carver 1.5T 300 wts per chnl, into 8 ohms stereo amp, not rck mntbl, under warranty, \$375. Brian, 310-390-4348
- *Carvin PB400 bs head, bi amp, crossover, fx loop, line out, graphic EQ, mint cond. \$300 obo. 213-658-2642
- *Cebul 6 chnl system, mixer/ramp 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/ovardrive & bright switch. \$100 obo. 213-931-0119
- *Gallian Kruger 250RL stereo rck mnt gui 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, 799-9376
- *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, org Celestions, small gold logo & tweed grill. \$300 firm. 213-735-3726
- *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.



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- *Mesa Boogie Mark IIC Plus head, mint cond. Simulclass, reverb, EQ, fx send, 60-100wts. \$800. Richard, 213-258-6644
- *Mesa Boogie Quad pre amp w/FUII pedal, \$700 obo. Rip, 213-461-2076
- *Mesa Boogie Quad pre amp. 2 chnl, 4 mod unit w/linear ft switch & cable. Grit 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 switching, 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. 714-338-4840
- *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 7 213-874-2230
- *Trace Elliott 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 recrd. 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/RC71 remote, DBX NX40 & cables. \$1300. Richard, 213-258-6644
- *Tascam ATR60-2HS Pro 2 trk mix down deck, 1/2" tape, run 30 or 15 IPS. Brnd new w/warranty. \$1900. 805-492-5945
- *Teac A3340S 4 trk rl to rl w/remote control. Grit cond. \$700. 714-990-9634

4. MUSIC ACCESSORIES

- *ADA flanger w/even/odd harmonics switch. AC pwrdr. \$100. Craig, 805-251-0498
- *Alesis HR16 drm machine. Xint cond w/box & warranty. \$265. 310-312-1874
- *Alesis Quadrawer w/manrl & adaptor, \$300 obo. 310-652-6280
- *Anvil cs for Fender Jazz bs, xint cond. \$150. 818-506-4749
- *Anvil cs's 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
- *Bartellini Jazz bs pu's for front of bs. \$30. Mike, 213-483-4780
- *Cry Baby wah wah pedal by Dunlop, model GCB95, \$40 obo. 213-709-3726
- *DBX 365 stereo noise gate. \$175 obo. 818-980-6996
- *DDD pwr supply pedal brd FX105, 5 ft pedal spcs, xint cond. Cost is \$160, sell for \$100. Jack, 310-822-4258
- *George Lynch Scream'n' Demon hmbckr. \$50 obo. Rip, 213-461-2076
- *Hush IIC stereo noise reduction. Like new w/owners mnl, \$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, 310-823-0667
- *Power Soak by Tom Schultz, recreate vintage guil sounds, xint for solos. Lots of sustain. \$75 obo. 213-658-2642
- *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, 213-692-2447
- *Roland G707 Midi grt w/GM70 converter. New in box, \$2300 invested, sacrifice, \$550. Brian, 310-390-4348

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•Roland R8 drm mach w/cards, \$500 obo. Korg M1R rck mnt keyboard w/cards, \$750 obo. Roland OSO keyboard w/cards & cs, \$450 obo. David, 310-915-6422
•Shure SM57 mic, includes 20ft cable & 1/4" adaptor. \$75. 818-760-2774
•Tascam 6 chnt mixer, \$100. Michael, after 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, Gotoh bridge, Bartolini passive pu's. \$475 obo. 818-986-5549
•1973 Tele Thin Line, natl finish, new frets, new finish, white mother of pearl pickguard. Beautiful guit, \$700. Jack, 213-969-0205
•1979 Fender Strat, made in USA, mint cond, chocolate w/ maple neck, all orig w/Fender HSC, xint investmt, \$800. 818-988-8690
•Alembic 4 string bs, custom everything. Electrics, walnut body, inlays wired LED's. Includes pwr supply, 100 ft cord. List \$7000, sacrifice \$3500. Peter, 714-676-9530
•Alembic bs, custom, 24 frets w/light cs & direct box, \$500 obo. 213-654-1076
•'89 5000 bs guit, gold hrowr, 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 hrowr, Kaylor. Dbl hmbck, grt coil splitters, 24 frets. Very gd cond. \$300. Doc Jones, 818-980-4685
•ES335 copy guit, very gd cond, \$250. Greg, 310-823-0687
•ESP Mill Custom, neck thru body, reverse headstock, Duncan & ESP pu's, F.Rose, custom paint, incredible sound, perf cond w/ESP cs. List for \$1850, sell for \$795 obo. 818-832-9610
•Fender Strat, Squire II, cream color, never plyd, 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 mt, cs included. \$340 obo. 213-883-0119
•Jackson Flying V. \$800. Mke, 818-981-0745

•Jackson Strat, vintage orig, black & white w/incredtl 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 productn. \$600. Rick Taylor, 213-258-2462
•Music Man Stingray bs, classic 70's model, grt cond, \$800. Allen, 310-326-2129
•Taylor 12 string acou/elec guit. Custom finish & inlays, ebony fretbd, perfct cond. Paid \$2500, will sacrifice for \$1200. Rick, 818-884-0166
•Tobias 5 string. Model T, custom purple paint job, black hrowr, 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

•Akai S1000 16 bit digital sampler, w/mnls, perf cond, \$2000. 213-739-6750
•Fender Rhodes Mark I stage piano, 73 keys, w/stand & cs, \$300 obo. Gino, 310-376-5029
•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 Magic 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 progmmr, expanded manls, 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 keyboard, 5 oct, voice vector, multi timbral. Lots of features, grt purchase, includes stand. \$450 obo. Reese, 213-656-7141

7. HORNS

•Lablanc wood clarinet, 45 yrs old, orig owner, perfct cond, nds pads, 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 hrowr & cymbals. \$750 obo. 213-850-8512
•Phil Black drm cage/rck 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 hrowr included, 4 cymbals, compl kit for \$900. 714-642-7321
•Triggers, his 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 hl hat plyrs, \$60. All gd cond. Steve, 818-382-4540

9. GUITARISTS AVAILABLE

•'70's retro rock blues crooner/guit w/ait problem, integrity & nasty vox, 23, sks dedictd, outlaw band to travel & jam. Steve, 818-719-8297
•2 guit lkg for 70's funk, soul, alt/rmt proj. 818-842-4469; 818-846-8808
•20 y/o blues guit plyr lkg to J/F band. Lee Jackson, 213-957-5631
•22 y/o ld guit plyr w/killer chops, lks, pr gear & motivn. Sks melck, HR band. No lipstck or momma's boys. Rip, 213-461-2076
•23 y/o guit plyr, ld/rhythm, xint vocs, pro att, pro matrt. Give me a try. Have any doubts? Call me. Matt, 818-752-4140
•23 y/o guit plyr/singr avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stiones, clones, glam or metal. Steve, 818-752-4140
•Ambitious guit/voc sks studio wrk & pro band. Uniq style, very versitl, 90's sound, xint equip, pay negotiable, pros only. Pjs, Keith, 818-405-8933
•Avail to J/F HR band. Lks, equip, snrg, tone. Tommy, 310-374-8385
•Blues, hrd rocking guit plyr avail. Infl Clapton, Vaughn, Hendrx. Pis call Mike, 818-845-7133
•Creatv pop/rock guit avail for demos, projs & showcs's. Studio ready, versitl, gd chops & cool sounds. Perfct sideman for pro paying gigs. Joe, 213-655-2869
•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, pis. 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. Intl include Scorpz, 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, ld/rhythm/wrtr. Melck HR & ballads ala VH, Extreme, Winger, Giant, Firehouse. Pro gear & exp. Srs bands only. Eddie, 213-730-0447
•Guit avail, Intl O'Ryche, Megadeth, sks srs band. Pro, for demo. Frank, 818-762-4223
•Guit for studio projs. Paid only. Psychck, soul, gospel, folk, rock, etc. Jack, 213-869-0255
•Guit team avail to J/F crctd HR band w/K/A tunes. Intl Aero, AC/DC, Tesla. John, 818-719-9297; Joe, 818-362-3853
•Guit, 26, 6'3", internatl toung/rcrdng exp, pro gear, lightest grooves, feel & chops, sks pro band w/strong snc; awesome singr, balls & dedictn. 818-832-9610
•Guit, 28, skg alt/rmt proj, My Bloody Valentine, Ride, Lush, Pixies, U2, Labl instri & mgmt pref'd. Snrg, sns of humor & love also pref'd. Jeff, 213-255-1613
•Guit, fem, killer equip, att, sks no BS band. Pros only. Intl are Lynch Mob, Cris, Ozzy. 213-874-5129
•Guit/sngwrtr avail. Intl Alice/Chains, Pantera, Dream Theater, Megadeth, Floyd, etc. Gd gear, 10 years plus exp, easy to wrk with. Delectd. 818-752-9141
•Guit/sngwrtr lkg for estab act. Punk edge, aggrsv, streets, Marshall, Les Paul, bckng vocs. Into Stone Temple Pilots, GNR, Alice/Chains. 213-467-5689
•Guit/sngwrtr sks bs & drms for hvy, noisy band. Motorhead, Sonic Youth, Voi Dov, Pistols, Slayer. 213-876-6480
•Hello R&R. 23 y/o pro tomato avail for spunk load of life. Intl Stiones, Zep. Ask for Bleebs, 310-823-2333

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FREE CLASSIFIEDS

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

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

•Intense guit, ks, snrgs & att, sks band or musions w/the same. Infr Crus, Warrant, Poison, Skid & Pantera. Justin, 818-989-0170

•LD guit & dbl bs dmr avail for insane thrash band. Call Dan, 818-789-5827

•LD guit, 25, have snrgs muskship, dedicatn & no image problem. Skg pro voc abnd. Infr Xtreme, Mr Big, VH, Beatles, Mgo, 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 musions or band for orig rock proj. Midi studio, tmspo, own gear. 714-284-9712

•Melic cmrct HR ld guit avail for world class, pro compl bands only. Lynch, Rhodes, Schenker, classid. Killer wrtr, image, abtl. Neil, 818-980-2472

•New gun for hire from NYC. Rock. fusion guit avail for gigs, sessions. Appearnc in guit mags. Call for resume & tape. Brian, 818-827-2646

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

•Pedal steel guit avail. dbl on club, concert & recrdng exp. Jim, 818-568-6686

•Pedal steel guit, 213-258-5737

•Pro cntry rock ld guit avail for full time wrk. Pro & exp. David, 702-438-8798

•Pro dmr, in the pocket plyr, grt feel & meter, gd att, avail to join or fill in for wrkg prj. Sorry, can't afford to pay to plyr. Mark, 310-306-4899

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

•Pro guit, 28, relocating. Hvy groove, Zap to Metallica. 9 yrs stage, studio exp. Xint equip, chops, image. Focused, intellgnt musion only. Ron, 310-575-9429

•Pro ld guit from Brooklyn sks signed or heading LA band. Styles of Firehouse, TNT, Scorp. Pro acts only. Johnny, 818-762-8681

•R&R raw guit/voc/sngwrtr, Altman, Richards, Page, Taylor, Gibbons, for band/wrctns in southern soil. Ldsidc/runings. Vintage gear. 310-378-2081

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

•Rhythm guit, hrd, edgy, raw, angrly, grunge w/groove. Lng hr, equip, tmspo. 213-620-9776

•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 ld guit/sngwrtr avail for the ultimate band. Melic rppng ks & grt snrgs. Catchy, melic, hvy rock. Dedicn, lntd pros only. Randy, 818-753-7518

•Strong, stylistic ld/rhythm guit avail for studio wrk, all styles, EP's, LP's, demos, TV, movies. 10 yrs exp, reliable, reasonable & pro. Sid, 818-781-1635

•Textual, melic, agrvrs & dark guit avail for likewise band. No keybrds. Lv. msg, 818-753-401

•X-CBS recrdng artist. Blusey guit/sngwrtr, sks band or voc. Bad Co, Crowes, Pearl Jam, 26, image, feel, chops, vocs. Jason, 818-990-8831

9. GUITARISTS WANTED

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

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

•2nd ld/rhythm guit ndd for superstar, cmrct rock band. Must be hottid/rdc under 23, sing bkups. Have tmspo. Infr Kiss, C. Trick, Johnny, 818-367-8789

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

•2nd ld/rhythm guit wtd for HR band where the groove matters. Nd xint equip, bckng vocs & writing abil, not att. Infr Lynch, Cusick, Perry, Tim, 818-891-9657

•Accus ld guit wtd for accus duo. Must sing bkups. Paul, 818-865-8928

•Agrvrs guit ndd for melic rock band. Infr new Jovi, Firehouse. Must committ & srs. Vocs & rock image e must. EP in 1993. Marvin, 818-765-4905

•Audinc. 2nd guit ndd for rock/hrd edged altrm proj. Burbank rhrsl. No dnrgs, pro gear, ld quality plyr. Call for audinc. Suzanne, 818-562-1386; Jeri, 714-438-7540

•Band w/erie, hvy, altrm sound sks srs, creety guit & exp wrtr. We have intrst in mgmt. Vocs e plus. Infr iu you. 310-288-8009

•Band w/recrdng deal in maj studio sks guit w/bckng vocs. Infr by Leppard, U2, Journey, etc. Showcng snop. Matt, 213-960-1070

•BIG DEAL. we headline & sell out. Pro ld guit, team plyr, lng hr image, pro equip, handle footwrk, 110%, vocs. Infr Sean, Steve, 213-960-8054

•Blusey HR band w/groove sks ld guit w/pro image, pro att & pro equip. Srs Inquiries only. 310-923-6611; 213-722-6707

•Cmrct rock band w/recrdng deal in maj studio sks melic guit w/bckng vocs ala Journey, Jovi, Leppard. Showcng snop. Steve, 213-960-1070

•Estab melic altrm band sks cross between Mar & Gilmore. Call Mike, 714-968-7537

•Estab Phoenix HR band nds you. Maximum exposure, Phoenix, LA, surrounding city gigs. Be a big fish in a small pond. 802-280-9907

•Exp voc/lyricst skg dedicatd musions for collab & band proj. Perf/rnc & future recrd deal. Infr are Mellencamp, Elton John, U2, Michael, 213-656-2230

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

•Fem singr lkg for guit to perf/rnc cover snrgs. Hendrix, Beatles, & orig. Style pop/rock, on the edge punk. 310-281-8721

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

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

•Guit & dmr to form male or fem HR band. Have connex. No flaks. Lisa, 818-757-8628

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

•Guit ndd for 70's rock w/funk overtones. Able to ply ld rhythm & accus. Vocs a plus, PMA. Pro only. Mike, 310-868-7117

•Guit plyr wtd for orig proj. Own recrdng/recrdng studio in WLA. Infr P. Gabriel, U2. Grt matrw. Nick Phoenix, 310-301-9188

•Guit sks 2nd guit to form nucleus of core rock band. Infr Aero to Zep. Chris, 213-957-2537

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

•Guit to write, perf/rnc w/moe forming hrd lunk band. Infr Hendrix, Peppers, Funkadeic, Zep, Prince. 818-886-2476; 804-95-7021

•Guit wtd by fem singr/sngwrtr to form orig band. Must be dedicatd. Infr Henley, Genesis, B.Ratt. Noah, 310-476-8668

•Guit wtd by voc/guit plyr & dmr. Xint chops, vocs & no ego a must. Mgmt, 213-268-6792

•100% dedicn. Mitch, 213-726-6741

•Guit wtd for altrm band. Position is for 2nd guit/bckng vocs. Infr Pearl Jam, Alice, U2, Ride. Mgmt, labl intrst. Gigs. 818-778-1239

•Guit wtd for altrm, org band. Keybrd, vocs a plus. Srs. LD drugs. Tony, 310-472-5832

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

•Guit wtd for bizare, reggae, funk, punk, hip hop combo. Must be soul brother. This ain't Body Count. Greg, 818-709-8852

•Guit wtd for blusey, 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 rhrsl in Lng Bch. Rob, 310-594-6176

•Guit wtd for rock band into Hard Corps, Run DMC, Beastie Bys. Must have versitly & crunch. Pls iv msg. 310-402-2261

•Guit wtd immed. Must have drive, desire & very gd lng hr image. Styles in vein of Extreme, old Cooper, early Crue, Kiss, etc. Mrg, 213-333-4892

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

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

•Guit wtd. Skilled, open minded, feeling, altrm guit plyr. vocs a plus. Mrg, 213-333-4892

•Guit/sngwrtr wtd by pubshd male singr/sngwrtr for wrk on studio/live proj. Music lke Seal, Crowded Hs, Cocteau. Lv msg. 213-256-0340

•Guit/sngwrtr wtd to form band w/fem singr/sngwrtr. Style of music is danceable 90's punk w/pro melodies. Call Hope, 213-651-5869

•Guit/voc wtd to J/F sng orientd rockng pop band. Infr Beatles, Smithereens, Pursuit of Happiness, Del Amriti, Pretenders. Ron, 310-899-5007

•If you wrt to ply pr 1967 Stones, Who, Them w/world's coolest cover band, call Orie, 213-874-9118

•INTO THE BLACK sks melic, atmospirc guit. Paid gigs. Jeff, 818-766-0502

•LD guit for altrm/classic rock band. Age 25-35. Short hr. No dnrgs. Infr Belew, Frpp, Gilmore. Judy, 310-275-4133

•LD guit w/chops wtd for altrm, org band w/indc bckng & connex. Keybrds, vocs, desirable. Tony, 818-382-3303

•LD guit w/voccs, irashy lkg for band w/mgmt & maj labl intrst. Singr w/strong image lkg for his glimmer twin. 813-500-9291

•LD guit wtd for estab HR/HM band. Jane's, Metallica, Aero, CNR, Black H. Marshalls, Les Paul, 213-57-9072

•LD guit wtd for payng gigs by singr/sngwrtr/rhythm guit. Orig lolk/rock solo proj. 818-508-0307

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

•LD guit wtd to complete band. We have snrg, Hllywd lockout, Neil Young, Keith Richards, Soul Asylum. Steve, 213-460-2532

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

•LD plyr wtd for melic, sng orientd, altrm rock/pop proj. Singing a plus. Steve, 213-461-8787

•Lkg for ld/rhythm, melic guit, hvy progrsv metal & pwr ballads. O'Ryche, Priest, Dream Theater, Scorp. 818-908-1658; 818-988-0195

•Lng hr trash pop legend in the making sks punk guit star to form Lords, Generation X. Pretenders only ones infr pure rock combo. 212-462-3055

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

•Orig, intellgnt singr/sngwrtr sks liquid, pschdic guit for collab. Infr Morrisey, does Alice/Chains w/Jane's in coffeehouse. Dave, 213-845-9833

•Pald guit wtd for signed band. Infr Metallica & L'Amie Mr Me. 213-467-8977

•Pro band sks pro guit plyr. Must have xint image & equip for band that has everything. Rhrsl in Lng Bch. Rob, 310-594-8176

•Progrsv rock ensemble, inft by ELP. Yes & Kansas, sks guit, 28-40, who dbis on keybrds. Must recd. Michael, 213-258-5233

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., DECEMBER 16, 12 NOON

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

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

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

•Rock lunk guit plyr ndd for band forming now. Concrete Blonde, Mary S. Danish, early Pretender. Sharby, 310-399-6184

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

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

•Skg Christian dmr & ld guit, ages 18-28, w/energy to write music, ply out & get signed. No preaching. Blues/rock your int. Levi, 714-633-0908

•Srs, acoutl fem voc/lyricst sks blusey inft guit plyr to collab. Accus, este a must, slide a plus. Infr Rafti, Etheridge, Mellencamp. Ronnie, 213-656-2230

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

•Vnl, Page, Holdsworth, Howe, etc. 90's progrsv rock. Wrtr, guit/sngwrtr. Ed. Elec/accus, eclectic, wide range of sound. Pro. Steve, 310-657-7556

•Wtd, ld guit, ld vocst/pursue blusey inft ld guit to create all orig rock band. 818-578-7307; 818-286-6101

10. BASSISTS AVAILABLE

•14 yrs exp w/ks, chops, sks altrm, updated version of Poco, CSNY, Red Wing, w/grt vocs/mgmt, labl & direction. Joseph, 714-488-0705

•20 yrs. btl lkg to J/F the ultimate altrm pop band ala C. Trick, Cure, XTC, Beatles. Justin, 805-643-8203

•A melic bst. Writes, sings ld. Wnt to J/F altrm, pwr pop band. Pro only. Jeff, 310-312-1874

•All young bs plyr, lng hr, skiny, don't care what you've done or who is booking. What's the music like? What do you 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 perf/rnc, studio, rhrsl, sing my speciality. Very reasonable rates. Anthony, 818-782-9205

•Auditious bst/sngwrtr, altrm, progrsv, JP w/ing, 5-9 gear, BIT, avail for demos or to join estab band w/srs. lkg pr. 818-763-5318

•Bs & guit team lkg to J/F srs band. Infr include Scorpis, O'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. 310-834-1858; 714-754-6915

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

•Bs plyr w/pro gear, ks & abtl, lng hr image, avail for hvy groove, voc orientd, HM/HR grp w/out et. Larry, 818-980-1945

•Bs soloist w/hw LP has recrdng exp, maj touring exp. Lkg for over seas booking, 1 mltis, ill ins, recrdng sts, all styles. Dibs on keys. 213-662-6380

•Bs/voc for publishing, labl of very uniq, strong band. Agrvrs, versit, cooperative, ideas. Cure, U2, modern music, etc. Curtis, 213-464-0761

•Bst avail for cmrct metal w/strong vocs ie O'Ryche, Hard Line. Have grt equip, image, matrw. Pro only. Call Greg, 818-782-3007

•Bst avail to J/F pro HR and. 12 yrs exp. Pro equip, srs inquiries only. 310-834-1858

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

•Bst sks wrkg sts, clubs, csis, recrdng. Grt feel for blues, cntry or rockabilly. Pro only. Xint equip. Steve, 818-761-1168

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

•Bst, HM gear & image, lkg for guit w/same. Sabbath, Zep, Metallica. Lkg for concert sound only. 818-753-8384

•Bst, plys all styles, prefz jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pro only. 619-294-8723

•Bst engineer for HR proj. Xint bkup vocs & appearnc. 150% dedicn, sns of humor. No dnrgs or tirakes. Rob, 714-347-9737

•Bst wrtr, exp, playfr, agrvrs, moody, Gd slap, vox, alt. lk. Strong rock, lunk, punk, altrm bckng. Some metal jazz. No duce rock. Billy, 213-668-3670

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

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• **Fretless** bs plyr avail for rcdng & demos. R&B, funk, jazz, pop, rock & rap. Vic, 213-757-3637
• **Killer** bs avail for cmrcl rock band. Have image, chops & gear. Have references. Call Tracy, 818-994-7634
• **Pro rock/metal** bs avail for session & showcngr wrk. Maj rcdng credits & tall, young, lng hr image. Srs pros only, pls. 818-382-2805
• **World class** bs, state of the art gear, strong bckng vocs, rock image, sxs signed band or paid sids. Killer groove, chops, exp, team plyr. Tad, 310-391-0726

10. BASSISTS WANTED

• **1 funky**, no pick plyng shredder w/personality & dedcn for sng orientd, altrmtv, equal opportunity band. Clayton, 310-559-0594
• **100% commtmt**, bst wtd for rockin' blues trio ala SRV, Clapton. Have rcdngs, own rehrls spc. TV exposure & building industry intrst. Charles, 213-756-3134
• **22-26 y/o** bst nnd, HR image, Infi, Guns, Rcdng in DC, upcmg tour & showcn's. Srs only. 818-888-5544
• **Bs** w/ good wtd. Must have killer musicianship, image, bckgrnd vocs, dedcn, pro att. Catchy, melic, ultra trnt, hvy rock. Only the best. 818-753-7518
• **A bs** plyr of all styles nnd w/ fem sngwr/sngwrtr. 310-326-0793
• **A sng** of humor is what we're lkg for in a bs plyr. Our Infi Replacemnts, XTC, Crowded Hs, Jellyfish. Carf, 310-390-2010
• **A soufl** bst w/PMA for 70's rock w/funk overtones. Infi by Astronauts, Haram, Flea, Uniq sngs, all races welcome, pros only. Mike, 310-868-7117
• **A1 melic** bst/keybdst or jst bst wtd for light/hvy blues inrl rock band. Infi Zap, Floyd, Trower, Tull, 213-505-4851
• **Acous** & elec bs plyr Infi by Jamerson, Skilling, etc, wtd by forming, non cmrcl, 5 pc multi lineal band. Steve, 818-761-3820
• **Aggrv** 2 guit metal band, Priestst mts Pantera, sxs to replace bst. Srs only. No att. Must have gear, exp. We have studio. Dorl, 818-783-4362
• **Altrmtv** blues/rock band auditing bs plyr & dmr for estab NYC band. Equip, tmspo & avail nites necessary. 818-766-7978
• **Altrmtv** bst nnd, Infi Ministry, Screaming Trees, Peppers, Jesus Jones, Pearl Jam, 310-652-2929
• **Altrmtv** pwr pop band forming, sxs bst. Money sft. 310-312-1874
• **Altrmtv** rock band sxs bst. Gd chops, hrd wrk, easy going att. Infi Cream, Kravitz, Echo, Young, We have sngs, prodr, plan. Dean, 310-823-6786
• **Altrmtv**, creatv bst nnd to reform band. Writing, rifs, groove + must. Vocs a plus. Have intrst & mgmt. Be srs. 213-855-7948
• **Amazing** bst wtd for hrd R&R band w/grt sngs & viba. Hillywd lockout. Zep, Jane's, Flea, Nirvana, Who, 213-969-2445
• **Are** you rhythmic, into Levin, Sting, 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? Provsr rock grp, BIO, nds one now. Paul, 818-335-6520
• **ASYLUM** is lkg for K/A bst wgd meter, sound & personality. We're ready to go. Have lockout & hvy, uniq sound. Bob, 818-246-6346; Ron, 805-250-0421
• **Auditions**. Bst nnd for rock/hnd edgy altrmtv prj. Burbank rehrl. No drugs, no rock stars. Pro only. Call for audn. Suzanne, 818-562-1386; Jeff, 714-638-7540
• **Band** lkg to be plyr w/abl to plyr aggrv. Infi Alice/Chains, Zep, Pearl Jam. Band is together & has tour. Lkg for grt plyr. David, 310-271-8001
• **Bckng** vocs, sounds like Hard Line, MSG. Must be bs lng hr image, equip & tmspo. 213-850-1502; 818-567-4350
• **Brutal** but inventv bst sought by exp, altrmtv vocs to create new sound. No slap bs, jazz men, metal heads. 818-905-1514
• **Bs** plyr & sngwrtr wtd to form psychdc band. Demo avail. Infi Doors, Screaming Trees, early Cull. Sonny, 213-243-5366
• **Bs** plyr nnd for bizarre, reggae, funk, punk band. Must be soul brother. Greg, 818-769-8852
• **Bs** plyr nnd for orig HR band w/solid groove, musicianship & matfr. VH, Extreme, Zep, etc. Steve, 213-874-9950
• **Bs** plyr nnd to Campbell atmosphere, altrmtv pop band. Infi by Roxxy Music, P. Gibrati & Duran Duran. Must be mature & srs. Mark, 213-461-8240
• **Bs** plyr nnd, upright or elec, to walk thru jazz changes for lrd lckack band now forming. Ages 18-30. Call Steve, 818-888-6905
• **Bs** plyr w/classic Infi & 90's att wtd for HR band w/strong matfr. Pro vocs & image a must. Kevin, 818-972-9115
• **Bs** plyr wtd by a sngnsgwrtr to form orig band. Must be dedcn. Infi Henley, Genesis, B.Ratt, Noah, 310-476-8668

• **Bs** plyr wtd by reforming band w/mgmt. Previously signed to Christian labl. Infi U2, Mellencamp, Police. Bckgrnd vocs a plus. 714-247-0732
• **Bs** plyr wtd by vocguit plyr & dmr. Solid chops, vocs & ego a must. Mgmt & private studio in San Gabriel Val, 100% dedcn. Mitch, 213-726-6741
• **Bs** plyr wtd for hrd melic rock band. Bckup vocs a plus. Must know the Lord, Darryl, 310-422-2129
• **Bs** plyr wtd for image conscious, sng orientd, HR band. Not a proj, big contacts, possible pay. Att & personality are crucial. Jeff, 818-908-3313
• **Bs** plyr wtd for melic HR band. Radio hit sngs. Just about ready to go. Infi Journey, Rush, Whitesnake. 818-999-1853
• **Bs** plyr wtd for orig. Proj. Own rehrls/rdng studio in WLA. Infi P. Gabriel, U2, Gtr matfr. Nick Phoenix, 310-301-9186
• **Bs** plyr wtd for orig thrash band. Must have equip & tmspo. Have studio, ready to ply. Call Damien, 310-836-6431
• **Bs** plyr wtd for rock band. Infi Adams, Cars, Joy, Top prodr, engineer. Private rehrl. 27-32. No wfrts, no smoking or drugs. 818-557-0722
• **Bs** plyr wtd now for raunch & roll band. Infi Ramones, Dolls, 1000s, Iggy, Clash. No posers. Christians, metal, glam, smed fantasy sngs. 213-656-1536
• **Bs** plyr wtd to compl orig band. Sngs wrttn. Must be aggrv, tint & sensitive. Jack, 818-757-7309
• **Bs** plyr wtd to start w/guit plyr a very hvy, not speed metal, org stuf. Wed & Thurs, 310-445-1151; rest of week, 714-283-3819
• **Bs** plyr/sngnrd for Orange Co folk, cnty trio. Paid gigs. 714-830-4943
• **Bst** & dmr wtd to form 3 pc acous type band w/solo perform. Jazz chords, soul vocs. Infi Roxxy Music, Steely Dan, Thomas, 310-657-8606
• **Bst** for ambitious band w/dge. Non metal. Gtr sound & groove, grt opportunity for right person. Steve, 310-450-8992
• **Bst** for groove orientd, tribal, psychdc rock band w/uniq, modern sound, grt muscins, grt sngs, tons of exp. Call Dan, smed, 818-553-1171
• **Bst** nnd for altrmtv band. Creatv team plyr wtd. Pixies, U2, Doors, Curve. Chris, 213-938-8882
• **Bst** nnd for thrash band w/demo & gigs. Call for audn. John, 818-782-4221
• **Bst** wtd by a real HR, blues band. Must have equip, dedcn, soul & R&R att. Infi Stones, T-Rex, Hendrix, Sabbath, Zep, 818-980-2804
• **Bst** wtd by exp dmr & fem sngwrtr/rtr to J/F band. Styles include Slayed, Hunter, Ronson, Stones, Beatles. 818-785-5446
• **Bst** wtd by guit & dmr. Have sngs, lk & att. Into everything from Poison to Pantera. Lkg for team plyr. 818-989-0170
• **Bst** wtd by guit to grooving, emotionally moving band. Infi Aero, Zep, etc. Chris, 213-957-2537
• **Bst** wtd by touring rock band w/inrl dc. Sk create rock solid groove plyr. 21-29, for rcdng & tours. Vocs helpfl. Hair up to you. 818-545-1202
• **Bst** wtd for aggrv metal band w/abl intrst. Must be hrd wrk & team plyr. Troy, 818-985-2823
• **Bst** wtd for aggrv metal band w/abl intrst. Must be hrd wrk & team plyr. Troy, 818-985-2823
• **Bst** wtd for altrmtv band w/compl cassette album. Infi Murphy, Sisters, Gabriel, Cure, Nephilim. Must be dedcn & have pro equip. Steve, 818-784-2169
• **Bst** wtd for altrmtv band w/rag, aggrv, surreal yet simple sound. Dedcn musicians only. 213-874-0169
• **Bst** wtd for altrmtv, psychdc, rock/pop band. U2, REM, Floyd, Zep, etc. Phil, 310-375-3611
• **Bst** wtd for funk, soul, 70's prj. Infi L.Kravit. Pro only. Groovers only. 818-842-4469; 818-846-6808
• **Bst** wtd for melic ethereal sng orientd band. Sex & race unimportnt, muscality & zen karma. Most importnt. Steve, 714-497-7906
• **Bst** wtd for modern, progrv, rock fusion, 5 or 6 string, Chapman stick, fx, keybrds, vocs a plus. Slap funk, Ply all styles. Steve, 310-657-7556
• **Bst** wtd for orig rock band w/abl contacts. Infi Aero, Plant, Pearl Jam. Cover gigs pay band's bills. Lng hr, vocs a must. 310-378-6238
• **Bst** wtd for Pretenders style, blues/rock band ready to gig & recd. We are exp plyrs in our 20's w/wown rehrl spc at beach. 310-821-3949
• **Bst** wtd for R&R prj. Infi Chicago, Elton John, Gino or Dominick or Iv mg, 310-378-5028
• **Bn** wtd for rock band into Hard Corps, Run DMC, Beastie Boys, Must have versity. Pfs lv mg. 310-865-6404
• **Bst** wtd to help form grooving, blues/rock band, 18-27. Infi Hendrix, Big Brother & Holding Co. Must be motiwd & sngwrtrng skills a plus. 213-883-1870
• **Bst** wtd to join Martin & The Great Lakes. Jellyfish, Big Brother & Holding Co, The Grateful Dead, 818-41-2265
• **Bst** wtd, early 20's, for pwr metal band. Infi Ozzy, Megadeth, Metallica. Lv mg. 818-761-6684

• **Bst** wtd. Solid groove a must, feeling a priority. Bobby Logan, 310-204-4234
• **Bst**, 18-26, nnd for rock band. Infi Zep, Aero. Must groove in the pocket & be a drums best friend. No slap monkeys or egos, pls. 818-708-7009
• **Bst**, male, gd image, wtd to form metal band w/fem guit. Infi Skid, Extreme, Pearl Jam. I have sngs, endorsemnts. Jaye, 213-676-4481
• **Drug free** bst wtd for melic, altrmtv rock band. Must live in or near Burbank area. Pls 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 keybd artist sxs pro bst/wd voca Greg Lake, John Wetton, w/rock image, solid chops, for album proj, band sft. 818-776-9279
• **Exceptn**lly bst wtd by estab groove orientd rock band. We are tight, pro, orig & sk the same level. Call Rob, 213-462-6431; Larry, 714-994-3862
• **Exp** plyr wtd by very orig rock band. Between 22-29. Band has studio mgmt, soundman. Rcdng in near future. Michael, 818-999-5715
• **Fem** bst now being audntd by orig rock/funk band, SOLODANCE. Bckgrnd vocs are a must. Proficient musician. Call Mike, 818-831-5925
• **Fem** bst wtd for top pop/rock act. Prodr w/maj labl & movie studio connex. Successful media household now forming. 310-459-0359
• **Former** members of New Marines sxs bs plyr for altrmtv band. Ask for Andy, 213-467-6433
• **Forming** hvy groove plyr, Skg bst. 818-831-5925
• **Gigging** speed metal band sxs bst. Must have pro att & desire to succeed. Lv msg. Mark, 818-980-3394
• **Gigging** speed metal band sxs bst. Must have pro att & desire to succeed. Lv msg. Mark, 818-980-3394
• **Groove**, soul, bckng vocs. You got them? We wrt them. Org rock band has mgmt. Slappers welcome. Dedcn a must. Pros only. Billy, 818-783-1807
• **Grooving** fem bs plyr wtd by MISTRALS. Classic rock & blues inrl orig band w/newly released album. Gigs, possible snging tour. Call Mike, 818-980-3394
• **Guit** lkg for melic bs plyr. Infi Geddy Mts Adam Clayton, 25-30. Have sngs, ready to for innovatv band. Lv msg. Mike, 818-781-7925
• **Guit**/sngwrtr sxs bs & drms for hvly, noisy band. Moltrem, Sonic Youth, Vol Vod, Pistols, Slayer. 213-876-6480
• **Hrd** altrmtv rock band located in SFV lkg for bst. Style between U2 & Floyd. Pro att a must. Sngwrtr & bckng vox a plus. Myles, 818-580-7792
• **Hvy** & raw plyr. Must look w/dmr quickly. Infi Chris Bredon, Billy Sheehan. Showmanship qualifies importnt. 213-876-0618
• **INTO** THE BLACK sxs bst for altrmtv, gothic band. Lead plyr. 818-766-0502
• **JEEZ** LOUISE, altrmtv trio, sxs energic bst for acous/elec gigs. Image a must, vocs a plus. Infi Jellyfish, Live, Crowded House, 818-9661
• **Lkg** for bs plyr, Aggrv, HM & pwr ballads. O'Ryche, Priest, Dream Theater, Scorp. 818-906-1658; 818-988-0195
• **Lng** hr Dead Boy, Stooges inrl sngs sxs collabs to form Generation X, Manics, only ones type trash pop punk band. No drugges or dumb metal. 212-462-3055
• **Lkg** for bs plyr, Aggrv, HM & pwr ballads. O'Ryche, Priest, Dream Theater, Scorp. 818-906-1658; 818-988-0195
• **Lng** hr Dead Boy, Stooges inrl sngs sxs collabs to form Generation X, Manics, only ones type trash pop punk band. No drugges or dumb metal. 212-462-3055
• **Loud**, grooving bst nnd. Infi Stones, Hendrix, T-Rex, Sabbath, Zep. 818-881-6362
• **Melic** bst w/abl to improv in varied music styles. Acous folk to bs hvly altrmtv rock. REM, Jane's, Neil Young, Stimpkins, John, 818-761-1630
• **Pro** rock band for trio. We have free rehrl, rcdng studio & promo for right plyr. Image, chops a must. Michael, 818-994-8113
• **Psychdic**, altrmtv, HR groove band sxs bst. Cool persona, killer image & mint chops necessary. Call Rocci, 213-848-7301
• **Rhythm** section nnd to compl hvly, diverse, xperimnt, altrmtv band. Currently gigging as acous trio. Plyng Roxxy 11/13. Srs pros only. NOBLE ROT, 818-810-7432
• **SIMON** LEGREED sxs hvly, aggrv bst w/pro gear, stage, studio exp. Demo pref. Pro only. We have full time rehrl. Dave, 818-783-0559
• **Stand** up bs plyr sought for 50's Texas roadhouse style band. Western swing & juke joint blues. Linda, 310-578-5061
• **Stand** up bs wtd for folk/rock acous grp w/gigs. Roxxy, Highland Grounds, etc. Gtr sngs, strong vocs. Call Steve, 213-650-2851
• **Tired** of plyng w/loser bands? Are you focused, dedcn? We have grt sngs, private rehrl studio, gigs & direction. Altrmtv rock style. Call Steve, 818-784-6703
• **Voc** & gtr forming band. Lkg for bst. Infi Sabbath, Temple/Do, S. Garmend, Andre, 818-781-0288; Lawrence, 818-708-0393
• **Wtd**, aggrv, melic, solid, groove-alicious & sensiv bs plyr for creatv input, rcdng & gigging band. Call Jack, 818-757-7309; Alex, 818-360-0492

• **Wtd**, altrmtv rocking bs plyr w/abl, att, pro gear & tmspo. We have devastating tnts, studio & matfr. No flakes. Dedcn a must. Terry, 310-820-0172
• **Wtd**, bst for thrash band w/demo & gigs. Call for audn. John, 818-782-4223
• **Wtd**, drug free bst living in or near Burbank area for melic rock band. Call Mark, 818-595-8768
• **X-CBS** guit/sngwrtr sxs bst for forming blues/rock band. Pro plyr w/strong image. Bad Co, Crowes, Free, Aero. Jason, 818-990-6831

11. KEYBOARDISTS AVAILABLE

• **HR** keybdst avail to J/F pro sft. Infi Ozzy, Dio, John Lord, Elton John. Gtr equip, ready to ply. 714-754-6915
• **Keybdst** avail. Lkg for bs plyr to form Queen cover band. Srs muscins. Rehrl in San Fern Val. Call Jeffrey, 213-957-4843
• **Keybdst** sxs orig rock band. Gd att, gd stage presnc, exp plyr. Call Paul, 310-925-5901
• **Keybdst** w/abl to sng synth & seqncr sxs pro gigs. Specialty, creatv sound design for rock, pop, dance. Gd live image. Keith Sterling, 818-241-4435
• **Keybdst** w/new equip, pro gear, sxs pro proj. Midi, any styles. Has album credits, sampling capabilities, overseas exp. 213-662-6260
• **Keybd** plyr & bs plyr avail to J/F pro HR act. Srs inquiries only. 310-834-1658; 714-754-6915
• **Plant** lkg blues sft & individual plyrs to jam wth or join existing grp. Also avail for other sts, sessions, helping sngs train, rehrl, etc. Dave, 310-399-8554
• **Plant**/sngwrtr w/2 albums avail for band w/maj labl deal only. 818-789-9211
• **Real** B3 organ, synth, vocs for sessions or estab band w/ vocs as gd as Damn Yankees. Dan, 818-985-7363
• **Rock** keybdst avail for rcdng, touring. Many pro credits. Publishd sngwrtr, strong perform. Piano, organ, synth, samplers, Midi studio, 8 trk. Paid sids only. 818-778-9279
• **Xlnt** pro rock keybdst avail. Currently w/Sass Jordan. Avail for pro sts. Gregg, 818-359-8597

11. KEYBOARDISTS WANTED

• **Altrmtv** band sxs creatv, dark, dedcn keybdst w/wrting abil & bckup vocs. Gigs in December. Call Sam, 213-888-1531
• **Altrmtv** pwr pop band forming. Sks keybdst. Money sft. Arft, 310-312-1874
• **Artist** sxs keybdst to perform finished matfr. Must ply well, be dedcn. Infi include early 4AD. David, 818-367-8951
• **Band** w/prodctn deal in maj studio sxs keys w/bckng vocs. Infi by Leppard, Judy, Journey, etc. Showcng soon. Matt, 213-960-1070
• **Exp** voc/lyric/sk dedcn muscins for collab & band proj. Perform & future recd deal. Infi are Mellencamp, Elton John, U2, Michael, 213-656-2230
• **Fem** keybdst plyr nnd by new all girl southern rock band, SOUTHERN STAR. Call Nadine for more info, 213-957-1174
• **Fem** keybdst wtd for top pop/rock act. Prodr w/maj labl & movie studio connex. Successful media household now forming. 310-459-0359
• **Hammond**/pianist ala Bill Payne, Billy Preston, guit a huge plus. Skynryd, Eagles, Bad Co. Steve, 310-470-7167

Pro Bassist Wanted
for song-oriented, melodic rock band. We have powerful management, attorneys, label connections, a marketing & radio team & the drive for success.
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YOU MUST BE A TEAM PLAYER, 26 & UNDER, WITH A GOOD IMAGE, LONG HAIR & A SENSE TO PLAY FOR THE SONG. BACKING VOCALS A PLUS
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• INTO THE BLACK sxs textural, atmospkr keyboard. Paid gigs. Jeff, 818-766-0502
 • Keyboard for Latin, R&B, pop/AC crossover matrt w/ recd deal pending. Srs, bilingual pref'd. Ages 22-32. Rex, 818-504-1800
 • Keyboard w/B3 sound nodd by funk/hip hop band. Dan, 213-953-1171
 • Keyboard w/strong ldr vocs nodd for wrkg HR band. From nrm w/ld vocs ls maj emphasis. Marc, 818-342-8528
 • Keyboard wtd for off stage sit. Must have strong bckng vocs. Call for more info. 818-779-0917
 • Keyboard wtd for R&R proj. Infl Eton John, Chicago, Bryan Adams, Gino or Dominick or lv msg. 310-376-5028
 • Keyboard wtd for Twr of Pwr type hom band. D. 818-353-5948
 • Keyboard, ages 21-25, dedictn, gd att & image. Infl Japan, DeFache. Lv msg. 818-952-7239
 • Keyboard pvr or other music w/an Alesis ADAT wtd to collab w/sngwr. Call Eugene, 818-551-9850
 • Orig mainstream R&R band w/an edge, xint matrt & musicianship. lkg for exp, dedict keyboard/bckup vocs to compl pkg. Srs only. Hugh, 310-815-9462
 • Piano pthr/voc wtd for Euro tour. Very gd salary. Steve, 714-646-8539
 • Progrsv rock ensemble, infl by ELP. Yes & Kansas, sxs keyboard. 28-40, who obls on guit. Must read. Michael, 213-258-5233
 • Ultra hvy, very political, multi ethnic band sxs keyboard w/ guit approach. Soling abil a must. Styles from grunge to speed. Pro att, pls. Ron, 310-996-1961
 • Voc skg keyboard for rehrsl & demo proctn. Must ply Eton & Joel. Do niteclubs & weddings. Have contacts. Tim, eves, 310-788-9836

• 1st tenor falsetto lkg to join a grp. Lotawn, 714-847-5563
 • 23 y/o singer/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 groove band. Infl Tom Keller, Joe Walsh, Nugent & Fogerty. 213-739-3726
 • A take charge voc/sngwrtr sxs uniq, pro rock band open to grt ideas. Very org melody driven vox w/nd to succeed. Dave, 818-595-1617
 • Aggrv ldr voc, 4 oct voc, infl Love Bone, 1970's groovy & lurky matrt. Victor, 213-876-6780
 • Altrnrv fem voc from Seattle. Recrdng & stage exp. Avail. 213-655-7137
 • Bator, lggy infl punk singr/poet, nds trash guit genius to form poppish, Gen X type rock band. Call soon, no junkies. Dimtin, 212-462-3055
 • Brother & sister vocs sxs muscns, bckgrnd vocs, to form blues/rock band. Very srs. Style like Aretha, Cocker, Brown, Redding. No egos. Anna, 310-450-5630
 • Canadian cutie, fem, vocwrtr, w/album, TV, print & video exp, sxs tour. Keybrd abil. Style T40, funk. Call collect. 604-732-9285
 • Drowning in a sea of unimaginative flakes. HR soul child sxs band not afraid to be different. Kat, 213-296-4281
 • Estab Canadian singr sxs muscns for upcmg events. Call Rob, 213-661-7727
 • Exp fem gospel, jazz, R&B voc. Grt harmonizer. Bckgrnd & demo wrk. Dretta, 310-833-9925
 • Exp pthr avail. Phys killer guit, true soul, wtd perfrm, lots of snags, collab. Morrison, Pearl Jam, Nirvana, Lennon, Stones. 213-969-2445
 • Exp voc/lyric skg dedict muscns for collab & band pvr. Perfrmnc & future recrd deal. Infl are Mellencamp, Eton John, U2, Michael, 213-656-2230
 • Fem black cntry singr sxs band for gigs & collab. Larie, 818-985-0237

• Fem pop singr sxs sngwrtrs. Has demo deal. Pop, dance style. Send tapes & bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hilywd CA 90069
 • Fem singr/sngwrtr avail & lkg for guit & bs pthr to form danceable, 90's punk band w/ pop melodies. Call Hope, 213-651-5860
 • Fem voc avail for off nite gigs, demos & jingles. Paid only. Tape avail. Donna, 818-881-1659
 • Fem voc avail for recrdng, perfrmng & demos. Total pro. Ld & bckgrnd. Pro sits only. Michelle, 213-755-6942
 • Fem voc avail for sessions & demo wrk & showes's, lds & bckgrnd. Tape avail. Jennifer, 818-769-7198
 • Fem voc, ballys, blues, R&B, soufl, 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. Wrkd w/Eton John, George Benson, Al Jarreau. Avail for ldr bckng sessions, demos, live, TV, film, traveling. 818-683-1791
 • Hrd core singr w/funky rhythmic edge lkg for band of same nature. Infl Primus, 24-7 Spyz, Ministry, House of Pain. Jason, 213-663-1839
 • Killer J. Tate, R. Hattford style voc avail for killer metal rock band. Have image, chops & gear. Call Tracy, 818-994-7834
 • Ld voc/sngtr/sngwrtr w/PA, intrsd in fronting blues band. Srs, 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, timd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 • Male voc sxs to J/F hvy blues band. Infl Allman Bros, Hendrix, Clapton, Crows. Sean, 310-399-4608
 • Novice voc wrts to lrm grp, mid bartone range. Infl Tyril, Roger, Gd vocs, hrd wrkg, rock, blues & accous. Keith, 310-815-1041
 • Orig, intellignt singr/sngwrtr sxs liquid, psychdnt guit for collab in Morrisey does Alice/Chains w/Jane's in coffeehouse. Dave, 213-845-9833

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• Passionate? Idealistic? Intelligent? Call me, voc/sngwrtr singing collabs to create tribal, folk, metal sound. Neil Young, Killing Joke, Ned's Dustbin. 818-905-1514
 • Poet, singr/sngwrtr w/conscience & soul & anger, sxs diverse, altrnrv band w/groove or guit to form band. Have intrt & mgmt. 310-288-8009
 • Premiere voc lkg for signed or toumg act only. Styles Rogers, Marriot, Wait. You won't be disappointed. Demo. Jay, 510-889-9422
 • Pro male voc for hire. Many album credits, live & studio credits. Avail for sessions & live gigs, paid sits only. Gussie, 805-252-8734
 • R&R alnrg sxs successfl band. Chops, lks, balls, lyrics. Iggy, Rose, Marriot. Srs calls only. James, 213-469-3459
 • Raspy, soufl singr lkg to J/F band. Infl Zep, AC/DC, Love Bone. Hilywd 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 frontm avail, 3 1/2 oct range, 5 yrs road exp, album credits, killer image, team pthr. Lkg for pro sits. 310-421-8990
 • Singr w/nat'l recrdng toumg exp. Has mgmt & maj labl intrst. Lkg for image minded bluesy-rock band or individuals to form same. 813-530-9291
 • Singr, 2nd guit for aggrv, modern, anglo, angst type band ala Chameleons, Cure, Levitation, PIL. No lazes but drink OK. Career minded in Hilywd. 213-464-0761
 • Singr/sngwrtr, 3 1/2 oct trained, soufl/vox, exp, lks, wrts tight groove box band w/their business end together. Fischei, 310-392-8147
 • Startling fem rapper avail for paying demo sessions & vox overs. Call Diamond, 213-969-1339
 • Srs, soufl fem voc/lyric w/current demo avail for blues infl poprock collab. Infl Ratti, McKee, Etheridge, Mellencamp. Ronnie, 213-656-2230

12. VOCALISTS AVAILABLE

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•Tintd sngwr auditing male voc. Must have grt voc range & should ply instrmnt. Melcd rock, Steely Dan, Billy Joel, Elton John, Mark, 310-475-6979
 •Vrsfl voc/tronimn w/grt lks, range, pwr & style sks full band w/ing, hooky HR style ala Firehouse, Warrant, Skid, 213-462-5812; 213-969-0594
 •Voc avail for recrdng projs. 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, 213-957-4843
 •Voc avail. World class sngwr/sngwr. Melcd HR, pop & ballads. Have lks, dedicd & exp. Very pro sngs nd call only. Jerry, 818-884-9710
 •Voc to form band. No totalitarians. This is a new democracy. Allrtny, hvy groove. Love Bone, Soul Asylum, Soc D. Sly, 213-628-1770
 •Voc w/prodctn co & indie recrd co labl behind my name. Lkg for prodcs to produce hit recds, R&B, funk, dance. Shaka Love, 213-380-9485
 •Voc/grt plyr sks young, soufl, lng hr band Intl Zep, Alice/Chains, Danzig, 310-473-5752

•Voc/rapper sks muscians 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 quit AC/DC, Pussycat, drinking beer & Aero basement type band, 818-955-6598

12. VOCALISTS WANTED

•2 fem bckgrnd id singers, pros only, for rock opera w/wrkng band. No egos, must be open minded. Call Sue, 818-985-8060
 •A vocal god wtd. Must have killer vox, image, dedictn, pro att, range, originalty. Catchy, melcd, ultra tintd, hvy rock. Only the best. Randy, 818-753-7518
 •A1 male creatv voc wtd for light/hvy blues intl rock band. Intl Zep, Floyd, Trower, Tull, 213-652-4851
 •AAA 111 Tommy Dean, call 310-652-6280
 •All orig HM rock band: Intl Sabbath, Priest, Rush, Pantera, sks hrd core voce. Ready to KIA. Stan, 818-343-8045
 •All styles of singers wtd for showcs in Lng Bch area. Debra, 818-501-8708
 •Attrtnv band sks fem sngwr/wmany or no Intl. Any gender,

size, ethnicity. Doers & beginners welcome. Integrity comes first. 818-794-8143
 •Attrtnv pwrfl voc w/soul for psychdlc funk band w/hvy edge. 818-906-1191
 •Attrtnv rock band, THE GLORIA HOUSE, is lkg for a id sngwr/lyncst. Pref sngwr w/pro att & album exp. Nick, 818-373-9015
 •Are you ready? We are. Charismtc Ironmtn wtd for smokng HR band. You are motivtd pro w/lattering demo & sns of humor. 310-694-5237
 •Artistic, unlg, creatv voc ndd for xperimnt, modern band. Ages 18-26. 818-382-2813
 •Attractv fem id Intl by Benetar, Tori Amos, Chrissy Hynde, many more. 5' to 5'6", grt ears, sns of rthy/m. Instrmntl dbt a plus. Tintd, emohatic. Zada, 213-467-2646

•Basic elements sks fem voc. Must be team plyr, have pro att, sng lds & bckgrnds, dance & must wrk hrd. Srs only. 310-915-6663
 •Black fem sngs wtd upcmng gig. 60's-90's music, pop, jazz, R&B & ongs. Dedicd only. LV msg for appt. 213-874-5609
 •Blues pwr house voc ndd. Intl G. Allman, S. Marriot, P. Rogers, early F. Stewart, C. Robinson, for forming band w/srs possibilities. Send tape PO Box 56716, Sherm Oaks CA 91413. 310-276-8552
 •Blues sngwr, fem pref'd, wtd by pro band w/CD & airply. Ralph, 310-923-3871
 •Bluesy rock voc wtd by pro guit/sngwr/w/maj credits. I'm lkg for a pro w/soul & image. Rogers, Marriot, Stewart, Jason, 818-990-6831

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-Can you really sing? Male voc w/soull pipes for rock proj. Infil Beatles, Bryan Adams, Stones, U2, Maggie's Dream. No flakes. Call Kurt, 818-996-0927
-Control voc wld. Infil Brett Michaels & Vince Neil. Must have k & pro att. 818-989-0170
-DARK SKY sks hvy, melodic voc. Infil Danzig, Trouble. Oigs pending. Bruce, 463-1559
-DESTINY'S CHILD, an Ozzy vs Skid type band is holding auditions. So, if you got what it takes, give us a buzz. Bill, 818-899-2007
-Estab HR band sks voc. Hvy blues infl. Ramin, 310-271-6033
-F. Mercury mis S. Bach? Untamed sophistication? Norwegian HR act sks intense, charismtc frontmn. Meldc, positive, untrad'l, surprising music. Queen, TNT, Grieg. 818-752-9496
-Fem backup singr w/soul nodd for funk, R&B, rap grp. Xtnt harmonizing, meter, pitch, pwr, control & stage presnc nnd. Grooving? Maria, 213-368-4723
-Fem voc ndd for demo wrk. Jazz/rock, Brazilian style, very soull, pls. James, 818-355-6517
-Fem voc wld for slammin, funk band. Under 25. At least 5'4". lng hr & sexy, attractv image. Hendrix, Funkadelic, Prince. 310-372-3208

-Fem voc, dynamic entertainer, wld by sngrwrt to perfmr matrl. Will consider training novice if have right drive & ambition. 818-377-5013
-Frontmn wld to compl cutting edge, melcd HR band. Have 16 trk, grt plyrs, grt sngs tht nrd grt vocs. Doug, 213-466-6761
-Funky id voc wld by funky hip hop band to compl proj. Must be able to sing w/an ait. Infil Parliament, Teddy Reilly, Jodeci, Digital Undergrnd. 818-559-7778
-Glam, superstar image, skinny, clean, old, Neil valn vocs. FVC. lotal pkg req'd by compl pro financ'd band. 213-876-7448
-God flys a UFO & Jesus was a test tube baby, but we still nrd an all orig voc for our uniq, pounding monster act. Nate, 818-761-8179
-Guit & be team lkg for voc for srs band. Infil include Scorpz, O'Ryche, VH, Firehouse. Call Johnny, 213-851-5521; Dave, 213-874-3530
-HR band w/estab musicians nrd amazing, hvy rock/blues male singr w/very strong presnc. 818-753-0618
-Hvy & pwrfl, loud, hot screamer, w/showmnp qualities. Infil Jeff Tale, David Coverdale. 213-969-0640
-Hvy groove band sks uniq, soull voc w/strong presnc to compl HR outfit. 818-753-0266

-Hvy rock band, xperimnt groove orientd w/infl of blues, funk & altmvt nds strong male voc w/range, charisma & writing abil. Srs. 818-761-1635
-Hvy rock, xperimntl, groove orientd w/infl of blues, funk & altmvt nds strong male voc w/range, charisma & writing abil. Srs. 818-761-1635
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-Ld voc & poetic sngrwrt wld to lorm psychdlic band. Demo avail. Infil Doors, Screaming Trees, early Cult. Sonny, 213-243-5366
-Ld voc, keybdst or dmr, wld by sngrwrt w/studio for recrdng/prntpublshng deal. Pop, R&B, T40. 818-551-9850
-Ld voc/frontmn, uniq, creatv & pwrfl, ndd for rock band w/ mgmt & prodcn deal. Sngrwrt & recrdng. Marty, 213-483-5088
-Lkg for fem voc, style Tracy Chapman, Sinead O'Connor. 213-525-7240
-MAD VIBE, a srs, hvy rock, xperimntl, groove orientd blues, funk, altmvt sound band sks strong, stylistic male voc w/writing & creativity. 818-774-9034
-Male & fem sngs ndd by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-462-3491
-Male id voc w/hi pitched vox ndd to compl already wrkg HR band. Infil Scorpz, Hagar, Triumph. Marc, 818-342-8526
-Male voc/frontmn wld for versl rock proj from Lancaster. Rehrls in N Hlywd. Dedicd, personality, stage presnc & onglnhty a must. No flakes. George, 805-942-4908
-Norwegian HR has very different music w/huge cmrcl potential. Sks star singr w/4 oct range, charisma, individuality. Queen, VH, TNT. 818-752-9496
-Pro male voc/frontmn for top headlinng metal act. Lng hr, xtensv live/studio exp, grt melody/lyric writing abil. No screachers. 310-373-9254

-Pwrfl singr ndd by lrbal psychdlic band w/modern sound, grt sngs & exp. Dan, 213-953-1171
-R&B fem voc wld for recrdng proj. Artie, 310-559-5052
-Rapper wld for T40 band. Paid sfl. White or black. Fox, 818-786-1929
-Ray Gillan type voc wld. Have sngs, nd lyrics. Tommy, 310-374-8385
-Rock band, JECKYL & HYDE interviewing male vocs. Minimum requirements, strong wide voc range, lyricl abil, seasoned stage presnc. Doc Jones, after 4 pm, 818-980-4885
-Rock, blues band w/estab names nds pwrfl singr w/ blues, celtic, hvy rock, eastern infl. Huge future. 818-753-0618
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-Singr between ages 20-25 wld for metal band. Cd att, stage presnc & tmppo a must. Infil Maiden, Metallica, Sabbath. Alan, 818-508-4947
-Sngrwrt sks xtrl male & fem voc, solo & grps, for R&B, pop, dance & ballads. Demo wrk \$\$. You want to be artist! Garrett, 213-882-8917
-Soull male voc for creatv, R&B, funk infl rock band. Originlly, intellgrt lyrics. Ages 20-26. Extreme, L.Colour, Dan Reed. Very srs. Jim, 818-248-4383
-Teenage altmvt metal band w/own matrl, abl & rehrls spc sk sid voc under 25. Infil O'Ryche, Maiden, etc. Brian, 818-988-6205
-The Pablo Escobar Marimba Band sks bilingual voc. Exp in English as well as Spanish. Pls call Julio, 818-447-3743
-This ls a 3 girl pop R&B recrdng grp currently wrkg. Lkg for for acceptlly strong fem voc. She must dance & have gd ks. Hipp, 213-663-7741

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•Toss that doll sks deranged individual who can sing. Must have soul & balls. Srs only. Don't waste our time. Paul or Peter. 213-464-5849

•Uniq star quality spiritual/voc/lyricist w/for new age rock band. Intl 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. Lvmsg. Dan. 310-534-5725

•Voc/wid for 70's funk soul/proj Intl vary. Call if intrst. 818-842-4469; 818-846-6808

•Voc wid for estab band. Have connex. Srs inquiries only. No drugs or flakes. Srs. pls. 213-739-8741

•Voc wid for shows in Nov. Recrd deal pending. Exp & aft of a pro. Call immed. Todd. 818-883-1433

•Voc wid to compl all orig, highly inspiratnl rock band w/ 90's sounds of Boston & Kansas. Rehrs in LA area. Srs inquiries only. pls. Steve. 714-992-2066

•Voc wid to J/F rocking cmrcl band w/K/A tunes. Intl Aero, AC/DC, Tesla, John. 818-719-9297; Joe. 818-362-3853

•Voc wid, 18-28, for r/c band. Must have srs balls to sing highs & lows. Intl Z... Aero. No lipstick queens & sns of humor a plus. 818-708-7009

•Voc wid, ages 19-25, for pwr metal band. Intl Ozzy, Megadeth, Metal Church. Dan, lv msg. 818-769-5827

•Voc wid. Hi energy, aggrsv, gnrd core, funk, metal band sks intellnt, socially conscious frontmn. Cant! describe, must hear tape. Pros only. Roni. 818-981-8252

•Voc wid. Orig matrl, fast, hrd & hvy. Mike. 714-951-9248

•Voc wid. Srs HR band sks versfl voc/lyricist. Jeff. 310-539-7276

•Voc, male, gd image, wid to form metal band w/fem guit. Intl Skid, Extreme, Pearl Jam. I have snags, endorsement. Jays. 213-876-4481

•Voc/frmtn wid by mldc HR band. Gd range & dedictn a must. 310-541-2664

•Wind & rain sks fiery & passionate voc for majestic, driving, dark & tight musical adventure. 24 trk time, rehrst studio, live shows. Lance. 818-992-6251

•You can be the best singer in the world, but w/out the right

band, you're nothing. Unorig, tone deaf nd not apply. Keith. 818-780-2060

•Young band w/colld matrl sks voc. 25 & under. w/intrst of Priest, Maiden & O'Ryche. Brian. 818-330-3963

•Young cmrcl/HR band w/authentic maj labl/intrst sks voc w/no ego, no drugs. We have hits, you have vox. 818-781-8703

•Young ld voc, age 16-18, to join HR, funk, grunge band. Must abe srs, dedictd, Intl Alice/Chains, Pearl Jam, Metallica, Sammy. 818-918-6494

•Zep, ELP type rock grp w/moving, emotional music sks voc w/abil to write thoughtfl lyrics & memorabile melodies. 818-241-4435

13. DRUMMERS AVAILABLE

•Aggrsv dmr w/chops & meter. Big sound. Skg band w/ mgmt, labl intrst. Thomas. 818-799-8451

•All pro, pwr rock, dbl bs dmr sks pro proj w/industry endorsement, financl bckng & prolifent snwrlng. All inquiries srly evaluated. Dave Watson. 310-416-8770

•Creatv dmr avail for artistic endeavor. Intl Ministry, S'Garden, Cure, Primus. 818-753-9025

•Dmr & guit sk musicians to J/F orig HR band w/gd snags, notlarge egos. Intl Lynch Mob, Grt White, Aero. Mike. 818-752-4329

•Dmr avail for wrkg classic rock or classic soul cover band. Must be wrkg. 213-848-7025

•Dmr avail. 22 yrs exp. 37 yo. Into rock, R&B, jazz fusion. 415-456-0814

•Dmr avail, sks pop band or musicians to form band. Robert. 818-244-4944

•Dmr from MAD VIBE avail for sessions, demo wrk &/or rehrstwrk. Styles from rock to thrash to funk to punk. Chrs. 818-774-9034

•Dmr lkg for energetic, altmty punk/pop grp w/grt snags. Intl Pavement, X, T.J. Harvey, Pixies, Ramones. 310-452-3539

•Dmr/voc, solid, groove orientd, hrd hting, sks band. Pro studio & road exp. Midi exp. Ken. 818-905-8326

•Exp dmr avail for paying gigs, all styles. Studio or live. Acous & Midi. Grt vocs. Jeff. 310-398-2190

•Fem dmr w/rk recrd sks cmrcl rock band. Grt image, snwrlng, bckgrnd, equip & contacts. Pro, exp & dedictd only. 818-509-7914

•Flash & balls dmr w/lks & gear relocating to LA. Avail for pro s'ts only. Danny. 602-351-3169

•Former 3D Picnic dmr sks band, altmty style. Intl Flaming Lips, Sonic Youth, Breeders, Tom Waits, Cave Dogs. Brandon. 818-891-3920

•Groove School grad avail for sessions, gigs & troung. Pro gear, pro att, pro lks. Recrdng & loung exp. Craig Aschott. 818-342-9603

•Killer dmr avail for modern cmrcl rock band. Have image, chops & gear. Call Tracy. 818-994-7634

•Latn percussant avail. Plys congas, bongos, timbais, hand percussnt, all styles. Lalin, 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 lks. Style Alice/Chains, Crue, Metallica, Ryan. 818-566-8678

•Nd acous drms for your demo? Pro dmr avail for studio wrk. Negotiable, pro, flexible. 818-584-0192

•Percussant, congas, timbais, hand toys. Sks srs wrkg band. Very srs, pro w/grt att. Sks band w/vision, goals & purpose. 818-990-2708

•Pro dmr sks in your face, killer lng hr, image conscious HR band. Killer snags, stage presnc, compl, ready to go. 818-567-4350

•Pro dmr, over 20 yrs exp. Acoustically & electricly equip'd. Sks jazz, blues or funk sit. Band or recrdng. Craig. 310-543-1205

•Pro dmr, xtensv exp, all styles, acous/elec drms, sks studio w/demo, recrdng wrk. Will lay lks for copy of finished product. Craig. 310-543-1205

•Sledge hammer groove, dblkick pyr, xint lks, equip, att, w/hl vocs. Srs pros w/grt snags only. pls. T.C., 310-275-5979

•X-Berklee dmr, list of credits, into jazz, blues, rock, soul, pop. Skg xint wrkg band or orig proj w/maj labl intrst. 310-384-8732

•X-Berklee, jazz, rock, soul, blues, C&W. List of credits. Avail for studio or live perfrcnc. 22 yrs exp. Doug. 310-394-8732

13. DRUMMERS WANTED

•1 funky, bck beat shredder w/personality & dedictn for sng orientd, altmty, equal opportunity band. Clayton. 310-559-0594

•100% commtmt, dmr wid for rockin' blues trio ala SRV. Clapton. Have recrdngs, own rehrstl spc, TV exposure & building industry intrst. Charles. 213-756-3134

•Aggrsv dmr nrd to compl estab hrd core band. Intl Ministry, Sabbath, Slayer, Harlan. 213-665-2614

•Aggrsv dmr w/strong dblkick w/d for hvy, funky, industrial proj. We have 24 hr studio & 24 trk studio. Contact Steve. 213-461-6861; Jason. 213-663-4735

•Aggrsv post/punk grungy pop band sks th' dedictd dmr. Sonic youth, X, Pixies. 818-244-4961

•Aggrsv, wild pro dmr wid for hrd R&R band. Grt snags, radical intensity, unqk & soufl. Own studio. Bonham, Moon, Jane's. Tribal. 213-969-2445

•Agro dmr nrd for aggrsv HR, altmty type pwr pop, punkish, HM band. Chrs. 213-664-4987

•Altmtv dmr wid for post/punk band. Intl include Breeders, Babes/Toyland, Sonic Youth. 213-669-1420

•Altmtv 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, dedictd, tastefl, humorous dmr? Pavement, Beatles, Husker Du. 310-288-8213

•Altmtv rock band on indie labl sks dmr for smoking HR band. You are motivd pro w/latitring 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. 310-868-7117

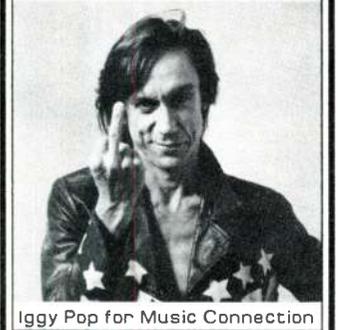
•Dark, hvy, post punk, industrial, grind core band sks dmr. Godlesh. Joy Div, Skin Chamber. 213-461-9592

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US Management: Greco & Assoc. Attorney: Robert Dorne Musical Style: Whitesnake, Lynch Mob, Tora Tora, Skid Row, Zeppelin, Ratt, Tesla, early Aerosmith Summary: We are located in L.A. & we have strong songs, financial backing & a willingness to succeed. We have an excellent image & we do the heavy & the commercial as well as the ballad (rock & acoustic).

YOU Musical Style: Tyler, Coverdale, Plant, Logan, Bach Image: Solid Rock image w/ no drugs or alcohol Summary: We want a world class vocalist with an excellent image & great voice & excellent pitch. Must be a great writer with the ability to write both lyrics & melodies. This is a professional world class project, no amatuers please

send tape & photo to:
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10492 Center Dr., Villa Park, CA 92667

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Send tape, photo and/or bio to: **D&D PRODUCTIONS P.O. Box 655 N. Hollywood, CA 91603**

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•Dedictd, HR dmr wtd for 3 pc band. Pls like Bad Brains, Selector, etc. Steven, 213-938-1778; Michael, 213-525-1207
 •Drm god ndd. Huge headlines nd Ing, straight hr, white col ba kit, grt att & deditcn & do high presale. Skid, Crue, 818-997-0349
 •Drmr ndd for band fronted by former Corrosion of Conformity voc. Orig matrl. Inl AC/DC & Ramones. Keith, 213-665-8227
 •Drmr ndd for estab trio. Inl Journey, D Yankes. Plyrs w/ exp. vocs & image, age 20-25, only pls. Alex, 818-994-0456
 •Drmr ndd for local act, mgmt & sngs. Blues, real R&R feel. Call Jim, 213-466-1826
 •Drmr ndd for orig HR band w/solid groove, muskship & matrl. VH, Extreme, Zep, etc. Steve, 213-874-9950

•Drmr sks compl atmtv band w/windie deal, gigs or mgmt. Damian, 310-836-1298
 •Drmr wtd by deditcd bst & gut for pwr trio w/reliability, originalty & meckd harmonies. No big drms or grandpas. Steve, 818-752-0213
 •Drmr wtd by lem snglr/sngwtr to form orig band. Must be deditcd. Inl Henley, Genesis, B.Raitt. Noah, 310-476-8668
 •Drmr wtd for bizarna, reggae, funk, punk craziness. Must be black, must have exp. This ain't Body Count. Greg, 818-789-8952
 •Drmr wtd for blues & funky, hvy edged HR band w/fem snglr. 213-851-4316
 •Drmr wtd for hi energy, atmtv rock band where sngs are priority. Randy, 818-786-8073
 •Drmr wtd for HR band w/many tabl intrs for showcnsg & permanent sit. Call R.C., 213-874-0674; Russ, 818-985-2612
 •Drmr wtd for hrd edged atmtv band. Inl Pearl Jam, S.Pumpkins, Jane's. Have gigs, place to ply. Wade, 818-441-8347
 •Drmr wtd for meckd sng orientd, atmtv rock/pop proj. Steve, 213-461-8787
 •Drmr wtd for non Seattle, non metal, eclectc orig band. Rock, avant garde, jazz. Latin Inl. Must be exp & open minded. Rehrs WLA, 310-396-9558
 •Drmr wtd for Pretenders style, blues/rock band ready to gig & recrd. We are exp plyrs in our 20's w/own rehrs spc at beach. 310-821-3949
 •Drmr wtd for rock band into Hard Corps. Run DMC, Beastie Boys. Must have versility. Pls lv msg. 310-402-2261
 •Drmr wtd to torm psychdnc band. Demo avail. Inl Doors, Screaming Trees, early Cult. Sonny, 213-243-5366
 •Drmr wtd to help compl solid, grooving, blues/rock band. 18-27. Inl Hendrix, Big Brother & Holding Co. Must be motlvtd. percsn a plus. 213-683-1870

•Drmr wtd. Solid groove & feeling a must. Bobby Logan, 310-204-4234
 •Drmr, male, gd lmgde, wtd to form metal band w/fem gut. Inl Skid, Extreme, Pearl Jam. I have sngs, endorsemnts. Jays, 213-876-4481
 •Drmr/percusnst wtd for folk/rock acous pr w/gigs. Roxy, Highland Grounds, etc. Grl sngs, strong vocs. Call Steve, 213-650-2851
 •Drmr/percusnst wtd for orig, cmrcd, pop/jazz band. Call Jay, 310-396-8803
 •Estab modern rock band sks thnd single bs dmr w/ bckng 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 grrl band. Inl L7, Danzig, AIC. 310-836-1296
 •Fem dmr/voc, pro sit, name band. 50's, 60's classic R&R & R&B. Jay, 818-357-7492
 •Fem prfd dmr, pros only, singing bckgrnds helpfl for rock opera w/wrkng band. No egos, open minded a must. Pls call Sup, 818-905-8060
 •Guit & bst leam sks dmr on the same wavelength. Must have all the essentials to be successfl. Inl Sabbath, Zep, Rush, Ozzy, 213-255-7562
 •Guit lkg for agrsv dmr. Inl Nail mts Larry Mullen. 25-30. Have sngs, ready to form innovatv band. Lv msg. Mike, 818-781-7326
 •Guit/sngwtr sks bs & drms for hvy, noisy band. Motorhead, Sonic Youth, Voi Vod, Pistols, Slayer. 213-876-6480
 •Hrd hting dmr w/classic inl & 90's att wtd for HR band w/strong matrl. 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
 •Inl Brutord, Boizzo, etc. Pro sit. Simmons kit, sampler a plus. Modern 1993 progrs rock. Oddtime signatures, also lunk grooves. Steve, 310-657-7556
 •Killer dmr wtd w/gd image & grt meter. Inl VH & Little Mr Me. 213-467-8903
 •Lating groove inl dmr/percusnst into early 20's wtd by gut & voc to form ethnc, American rock grp in Valley. Steve, 818-761-3820
 •Lkg for well educated, HR dmr for very tight, estab, atmtv rock trio ala Cult, VH. Grr chops necssry. No flakes. MI grads welcome. Audln, 310-854-0291
 •Loud, agrsv, dbl bs pounder wtd to compl HR band, Ala Skid, old Crue, Metallica, Skinny, Ing straight dark hr. 7 day/week deditcn. 818-985-0460
 •Magical pwr of rhythm & meter ndd for majestic, fiery, dark & light musicl creatlons. 24 trk time, rehrs studio, live shows. Lanca, 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/ some att. TNT. Queen. VH. Grieg. No druggies/party animals, 110% deditcn. 818-752-9496

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14. HORNS AVAILABLE

•Sax plyr avail. Plys tenor, alto & soprano sax. Gd att, plys gospel, R&B, jazz & pop. Does studio wrk, TV, jingles, etc. Chuckie, 310-604-0442
 •Sax plyr avail. Plys 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 plyr, flute & clarinet, sks wrkg band & rehrs band. Xint reader & soloist. Avail thru holidays. Craig, 213-294-6404
 •Sax plyr, soufl, blues, funk, R&B & R&R plyr, avail for sessions or live w/ Gd reader, grt stage presnc. Call Kevin, 818-377-3272
 •Sax plyr/EWI wind synth plyr 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 sits. 818-882-8354
 •Trumpet plyr avail for studio wrk, tours & other gigs. Exp all styles. 818-457-1848

14. HORNS WANTED

•Atmtv pwr pop band sks horns. \$ sit. Jeff, 310-312-1874
 •Horn plyrs wtd for lunk, 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 wtd by lem cntry rock perfmr for overseas sits. Currently chargin & recelving 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 tribe, from plyrs to sngs ndd to harmonize in the house of hope. Gamble, Matt, 213-913-0633
 •DJ wtd for rock band into Hard Corps. Run DMC, Beastie Boys. Must have versility. Pls lv msg. 714-994-1090
 •Electric violist avail for intrstng prf, melodious, erie, any style. Grl equip, 15 yrs exp. 213-655-7948
 •Free dmr lessons in exchange for guit lessons. Pro fem dmr wnts to trade lessons to learn enough guit for sngwtrng. 818-509-7914
 •Gregg Buchwalter, keybdst w/Sass Jordan, currently skg plyrs for HR grp. Grege, 818-359-8597
 •Hammered dulcimer plyr wtd for recrdng/tour America & Europe. Age 20-30, 819-669-1775
 •Incredibl fem blues/rock voc skg invstor for demo deal. Lisa, 310-815-9074; pager #213-707-1989

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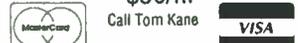
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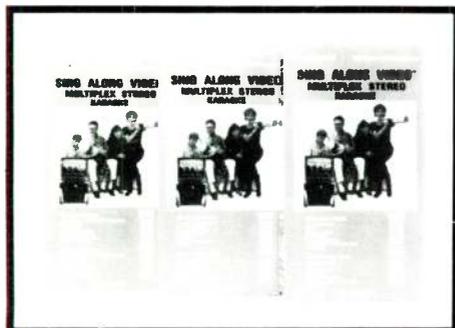


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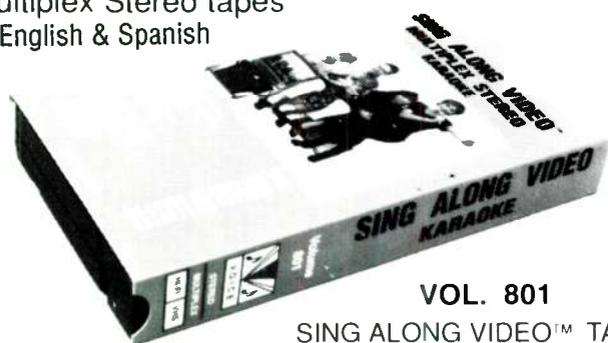


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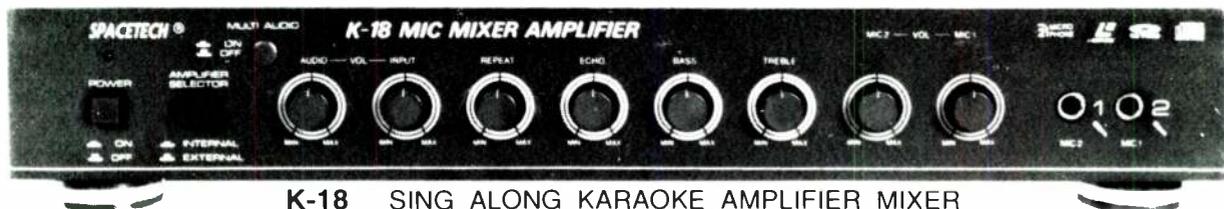
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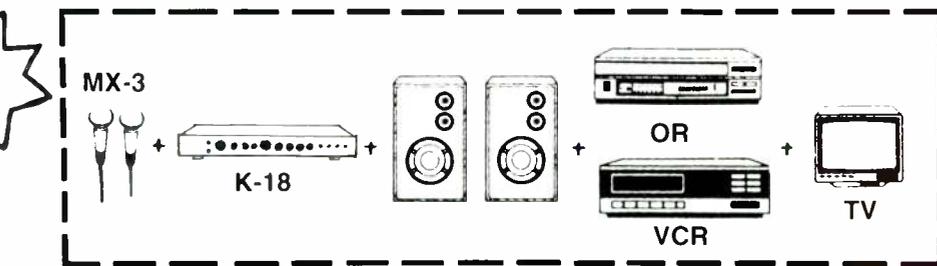


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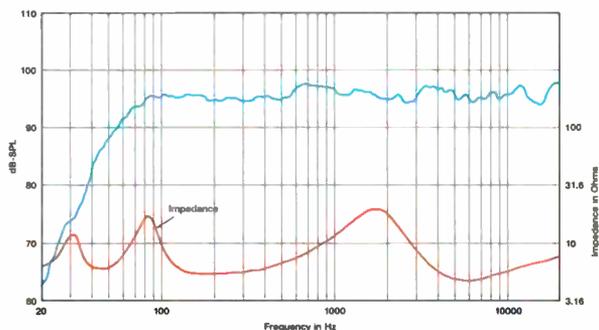
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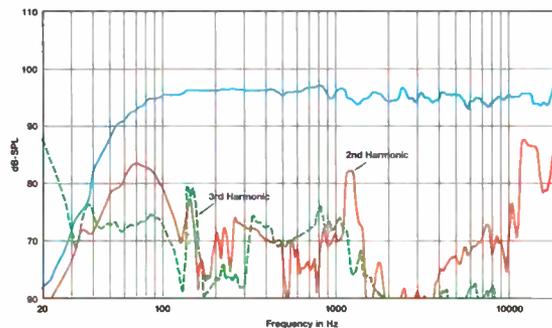
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