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THE WEST COAST MUSIC TRADE MAGAZINE™

8th Annual Band Directory

Ten Bands Reveal How They Were Signed

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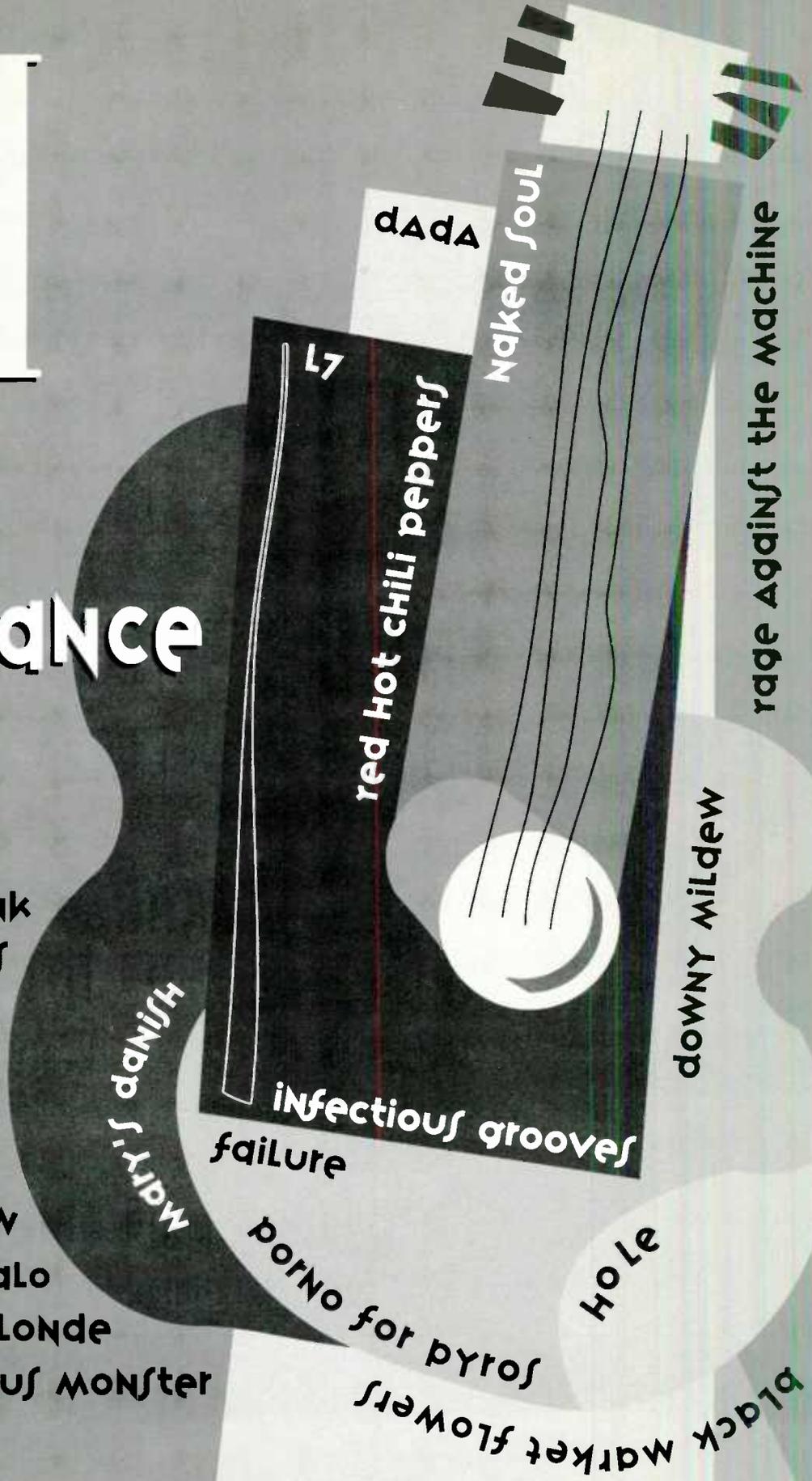


Looking To Sign New Bands: SKYDOOR RECORDS
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A&R Report: KEITH BAILEY (Virgin's A&R Director)

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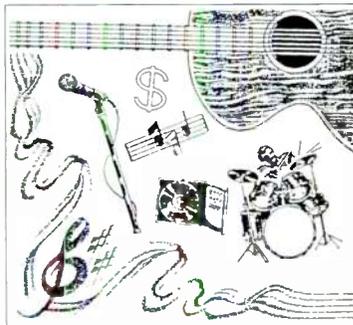


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C.C. DEVILLE

The former lead guitarist/songwriter for Poison tells it like it is in this controversial, no-holds-barred interview that covers his new band, his record deal with Hollywood Records, his rumored drug abuse and his reasons for leaving Poison.

By Kenny Kerner



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BAND LISTINGS

A valuable guide for months to come, this year's Band Directory will help managers, promoters, agents and others locate and book the hottest groups in the Southern California area. Contact names and numbers are included.

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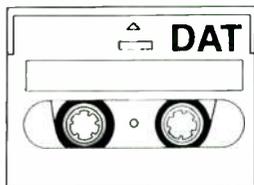


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CALENDAR

By Trish Connery

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

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Current

□ The California Country Music Association presents an Easter Country Benefit Showcase to benefit some very special organizations: Tuesday's Child, a non-profit home caring for 460 children who are HIV, and Caring For Babies With AIDS, a home facility housing babies under two years old, and Pediatric AIDS Foundation. The price of admission is simply an Easter toy or basket worth at least \$5. Admission without a toy is \$5. Toys will be distributed to Tuesday's Child and Caring For Babies With AIDS, while cash donations will go to the Pediatric AIDS Foundation. The Rick Tucker Band will act as host band with additional performances by Ronn Crowder, Sharonmarie Fisher, Ronnie Mack, Blakey St. John, Leo LeBlanc, DonMcNatt and many, many more. This special event takes place on April 4th, 8:30 p.m. at Cousins, 2381 Tapo St., Simi Valley. For further info, call (805) 523-9313.

□ California Lawyers For The Arts, a non-profit organization providing legal assistance and education to artists of all disciplines, will present a "Music Business Seminar" on Saturday, April 24th, from 9:00 a.m. to 4:00 p.m. Topics covered include getting a record contract, working with agents, attorneys and managers, copyrighting your work and negotiating record deals. Speakers will be experts in the field ranging from artists to attorneys. For location and reservations, call California Lawyers For The Arts at (310) 395-8893.

□ The annual "Doing Music And Nothing Else" music business seminar is gearing up for another season. This two-day workshop, taught by Peter C. Knickles, covers practically every topic concerning making and surviving a living in the music industry, such as promotion, gigging, merchandising, production, publicity, record deals, management and more, more, more. The seminar cost is \$195 for the whole weekend. The Los Angeles seminar is scheduled for April 3rd and 4th in Beverly Hills; the Long Beach seminar is April 10th and 11th; and San Francisco's seminar is April 17th and 18th. Call (800) 448-3621 for your reservation.

□ Guitarist Jennifer Batten, just back from touring Europe with Michael Jackson, will show off her original guitar technique as well as demonstrate the power of the Zoom 5000 Driver, the 9210 Reverb Processor, the 9002 Guitar Multi-effects Processor and the FP01 Expression Pedal. Sponsored by the Guitar Center and Zoom Corp. of America, these guitar effects workshops will take place at 7:00 p.m. on April 1st at Guitar Center Hollywood, 7425 Sunset Blvd., and on April 8th at Guitar Center Covina, 1101 N. Azusa Ave. Zoom T-shirts and a Zoom 5000 driver will be given away at each

clinic. For more information, call Guitar Center Hollywood at (213) 874-1060 or Guitar Center Covina, (818) 967-7911.

□ The Los Angeles County Museum of Art announces the continuation of its Friday night jazz concerts throughout the months of April and May. Every Friday the museum is open until 9:00 p.m., and from 5:30 to 8:30 p.m. there is a free jazz concert on the Museum's Times Mirror Central Court. For additional info, the public should call (213) 857-6010.

□ Recent *Billboard* song contest winner Paul Shapiro of Songwood Studio will be teaching his hands-on course, "Making The Professional Quality Demo At Home" at Glendale Community College starting April 26th and at Pasadena City College beginning April 14th. Most of the evening classes are actually held at Paul's Pasadena-based studio and students will participate in the making of a pro demo from start to finish and receive cassettes at the course conclusion. Call (818) 351-8744 for fee and enrollment information.

□ The next Western Beat American Music Showcase, hosted by *Music Connection's* own Billy Block, will be held on Thursday, April 1st, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Special guests this month include Harriet Schock, Leslie Knickrehm, Christopher Ward, Jo Anne Montana, Mandy Mercier, the Zydeco Party Band and others. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m. Western Beat is a regular showcase held on the first Thursday of every month, and there is no cover charge.

□ Every Monday night at In Cahoots, 223 N. Glendale Ave. in Glendale, the Ronnie Mack Barndance features an ever-changing lineup of some of the best talent Los Angeles has to offer in the way of country, blues and rockabilly. The Barndance starts at 8:00 p.m., and there is no cover charge.

□ One of L.A.'s top session singers, Raven Kane, will be repeating his popular workshop, The Session Singer Seminar, on Sunday, March 28th, 2:00-4:00 p.m. at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Admission is \$15. Call (213) 960-3100 for reservations or additional information.

□ The National Academy of Songwriters (NAS) and Nashville Songwriters Association International will be presenting a "Nashville Songwriters Weekend in L.A." April 3rd and 4th. Top Nashville songwriters Jon Ims, Pat Alger, Robert Byrne, Richard Leigh, Marc Beeson and J.D. Martin will conduct intimate songwriting workshops at Loews Santa Monica Beach Hotel, followed by a Nashville style "Songwriters In The Round" concert at the Troubadour in West Hollywood Sunday night, where they will perform their hits. The evening's performance will be topped off by a special "Country Edition" of NAS' "Acoustic Underground." Admission is \$100 for the workshops and concert, \$15 for the concert only. Contact the NAS for additional info at (213) 463-7178. 

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Copyright Abuses Through MIDI Song File Distribution

By Simon Higgs

With the advent of the home computer, music software and the MIDI interface, it's now possible to write music and store it electronically. Unfortunately, with every advance in technology, there are new obstacles to overcome.

A case in point is the "MIDI Song File," which is a computer file containing the instructions on how to play a particular piece of music, containing all the notes and the performance information (tempo, volume, etc.). Sequencers, such as Steinberg's Cubase, Opcode's Vision, Mark Of The Unicorn's Performer or Coda's Finale, all read and write MIDI Song Files created using different software, and even different computers. The files can be transferred using floppy discs, or over the telephone line via modem.

Artists today use modems and Electronic Mail to pass on information quickly and effectively. This involves using some sort of Electronic Bulletin Board Service (BBS) to store the message until the receiving party logs on to collect it. Many of these BBS's also make available certain types of software for you to download. Users of the BBS's can also upload software for other users to enjoy, including your copyrighted song.

Imagine this scenario: You're a songwriter that has spent years trying to carve out a career. You've just written a song that's in the *Billboard* Top Ten and every bar band from Anchorage to Key West is covering it. You are very pleased, indeed. Your first royalty check has arrived, and you're about to celebrate. You log on to your computer service (CompuServe, GENIE, Prodigy, America On Line, etc.), and you see that someone has made a MIDI Song File of your song and has uploaded it for all to download. You even download a copy out of curiosity. As they don't charge you any extra to download it, you assume that you'll get paid royalties out of the online flat-rate fee. Wrong!

The MIDI Song File of your song is being given away (published electronically for free), and no royalties are being collected or distributed on your behalf. To make matters worse, the BBS, by freely distributing the MIDI Song File, appears to have

placed this version of your song into the Public Domain.

The burning question: Is this legal? The answer: no.

First, you have to realize what exactly is copyrighted. The Copyright Law definitely applies to your song, and it has the full protection of the Copyright Law. There are five basic separate rights embodied in copyright protection. They are the Reproduction, Distribution, Adaptation, Display and Performance rights. If I sequence my version of your song and then upload it to a BBS, I've violated several of those rights, specifically:

- i) By recording the sequence, I've violated the reproduction right.
- ii) By reducing the fully-orchestrated song to a single piano part, I've violated the adaptation right (i.e. re-arrangement right).
- iii) By uploading my sequence to a BBS, I've violated the distribution right.
- iv) By giving a public performance of the work by playing back the sequence, I've violated the performance right.

But according to the Copyright Office, the musical composition has to be in a recognizable (fixed) form, i.e., sheet music, or audio cassette, phonograph or compact disc. Electronic music storage methods—this includes MIDI Song Files—cannot at this time be registered at the Copyright Office because they don't have the hardware to replay a MIDI Song File and because legislation has not been passed that covers specifically the registration of electronic music/MIDI Song Files.

What's this about legislation? The law covers my song, doesn't it? Yes, but the problems are:

- 1: The Copyright Office has not (by its own admission) kept up with technology and has no way of playing back MIDI Song Files.
- 2: The Copyright Office is a registration-only type of deal. They do not have the power to enforce copyright legislation. An injured party must initiate action in the courts.
- 3: The Federal Justice Dept. won't take independant action until proof that a federal crime has been committed. For the FBI to investigate, there have to be substantial provable losses.

The Copyright Office recognizes, in principle, that as the MIDI Song File contains all the notes and playback information, it should be treated in a similar manner to sheet music. Software like Cubase Score and Finale allow you to print out, in laser quality, the score of any MIDI Song File. Also the Copyright Office has only just begun to become aware of the possible abuses open to Multi-Media and digital audio and video recordings.

A question raised by this situation is, who is responsible for the collection of royalties? ASCAP & BMI only collect "performance" royalties. Copyright Management Inc., a full service copyright agency, and the Harry Fox Agency collect mechanical and synchronization royalties. With a multi-media presentation, consisting of video, digital audio and MIDI information, would the copyrighted music require a mechanical license, a synchronization license or a performance license if the use was for a commercial presentation? What about the existing publishers who have exclusive print rights to a song? If sheet music can be printed using the information contained in the MIDI Song File, then additional clearance from the owners of the exclusive print rights is needed.

Some people have also questioned how far the Copyright Law goes with regard to new arrangements made using existing MIDI Files, as it is possible to change the song beyond all recognition and derive an entirely new work.

As the definition of a MIDI Song File isn't all that clear it is quite possible that an entirely new licensing arrangement may have to be created in order to ensure that the royalties due end up in the writer's pocket.

Paul Tauger, System Operator of Los Angeles-based Midium, a music-oriented BBS that's part of the MIDI-link Network, has a typical reaction to this situation—"I am not yet convinced that the exchange of MIDI Song Files on BBS's violate's Copyright Law. I don't feel that MIDI Song File exchanges have any commercial impact on a composer's ability to exploit his/her work."

Perry Leopold, of the PAN Network, a dedicated music industry computer network, says: "The PAN Network has steadfastly refused to allow members to upload MIDI Song Files to the databases unless they were either works in the public domain, or else original compositions whose copyright owner was the person uploading the file. The inclusion of a MIDI Song File into a database by anyone other than the copyright owner, or without the legal license to do so, is a copyright infringement, and any network that permits it is engaging in the illegal distribution of those works. Tens of millions of dollars in royalties are being lost every year, and some people are getting very wealthy as a result".

So what are the solutions? Firstly, I believe that the long-term solution is not to rush out and ban the distribution of MIDI Song Files by BBS's. There are many MIDI Song Files available containing the great classical compositions that are rightfully in the public domain. There is scope in the fine print of the Digital Audio Recording Act 1992 to begin to address the situation, though there is a long way to go to define and implement the additional legislation needed. Secondly, each BBS or computer service distributing MIDI Song Files must be licensed to be able to legally distribute MIDI Song Files. Due to the fact that the MIDI Song File can be duplicated any number of times, it may be necessary to include copy protection that would limit the number of copies that could be made. The appropriate royalties can then be distributed fairly to the copyright holders. It seems inevitable that the "print rights" to enable the end-user to print out the score for his/her own personal use will have to be included in any MIDI Song File license granted. This will hopefully encourage publishers to sell "official" versions of songs that are professionally produced and these would become an additional source of income for songwriters & their publishers that is very badly needed.

Maybe if you have an active (\$\$\$) interest in all of this, then some action needs to be taken to awaken both the BBS's that have your songs available for download and the Federal Government to what is potentially as hot an issue to the Nineties as sampling was to the Eighties.

Simon Higgs is currently a freelance musician/composer/producer based in the L.A. area. Simon Higgs P.O. Box 3083, Van Nuys, CA 91407. Phone: (818) 989-5638

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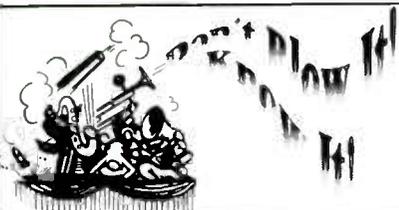
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NEWS

Suspect In Fountain Valley Raid Sentenced

RIAA Cracks Down On Piracy

By Sue Gold

WASHINGTON, DC—More than 2.5 million counterfeit cassettes were seized in 1992, an 80 percent increase over 1991, according to the Recording Industry Association of America. The Northeast led the country in anti-piracy activity, with nearly 40 percent of these tapes being seized in the New York area.

These figures were released in a recent report by the RIAA, which has several programs in place to crack down on illegal activity.

The RIAA recently conducted a major raid in Fountain Valley, California, resulting in the seizure of more than 462,000 counterfeit cassettes. The raid also dismantled a complete factory operation capable of producing 5.2 million counterfeit cassettes per year. Mohamad Issa Halli was sentenced on February 19, 1993, to two years in state prison and fined \$10,000.

"In 1990, the LAPD had a criminal investigation going, nothing to do with piracy, and came across the operation," explained Steven D'Onofrio, RIAA Executive VP and Director of Anti-Piracy. "We raided them in October of last year and again on January 29th."

The California raid was not the only one resulting from a tip from the police. The RIAA works with local law enforcement officials all over the country, as well as legitimate retailers and consumers, to find out about counterfeit merchandise. According to D'Onofrio, a re-

cent raid in El Paso, Texas, by the local police, looking for drugs, also resulted in seized tapes: "This often happens, where people involved in other crimes are caught by the police and then they call us with the information. We end up getting these people on a variety of charges."

An effort to establish regional anti-piracy coalitions between the RIAA and local record retailers, distributors and record company sales staffs is another reason there was such a dramatic increase in seizures, according to D'Onofrio.

While the emphasis on the anti-piracy unit is on manufacturers and distributors of illegal cassettes, street vendors are also a target. Sometimes a tip from a legitimate retailer will lead them to someone, or it could be a worker in an illegal factory who becomes an informant. The RIAA Street Vendor Alert Program instructs retailers on how to work with local law enforcement in battling piracy. In 1992, nearly 88 percent of all criminal seizure actions occurred at the retail level.

Bootleg cassette seizures were also up, more than four times the amount seized in 1991, as were music-related videos. However, bootleg LPs and CDs both declined. CD piracy seizures also decreased in 1992 by 56 percent, a result of ongoing efforts by the RIAA's CD Plant Education Program, as well as increased cooperation on the part of the U.S. Customs Service. **MC**

BROWN HONORED



James Brown is pictured backstage during the recent Rhythm & Blues Foundation's 1993 Pioneer Awards, held at the Palace Theatre. Brown received the foundation's Lifetime Achievement Award. Flanking the Godfather of Soul is BMI President/CEO Francis Preston, EMI Music President/CEO Jim Fifield, Foundation Executive Director Suzan Jenkins and Hammer.

The Art of Hit Songwriting

Four Spring Quarter Courses

▪ Writing Lyrics for Hit Songs: Advanced Workshop

For lyricists pursuing careers in songwriting, this advanced workshop brings to life the process of writing lyrics for songs that have lasting value, under the guidance of one of the most experienced writers in music today, **Pamela Phillips-Oland**, who has more than 170 songs recorded—from hard rock to R&B.

At each session, Ms. Phillips-Oland and a guest professional songwriter share the secrets of their craft and offer practical advice about entering their profession. Lyric writing assignments are given each time, and the new lyrics are evaluated at the following class.

Program

- The Development of Ideas
- Creating Song Plots
- Titles as "Hooks"
- Making Time to Write
- Understanding Song Structure
- The Art of Rewriting
- Overcoming Writer's Block
- Collaboration
- Writing to Tracks vs. Lyrics First
- Clever and Original Use of Language
- Good Lyrics vs. Great Lyrics

Tuesday, 7-10 pm,
April 13-June 22
UCLA: 1420 Schoenberg Hall
Fee: \$195 Reg# M8242J

▪ Principles of Professional Songwriting

Songwriters—enhance your skills to write hit songs for the '90s under the guidance of versatile songwriter/producer **Michael Jay**, whose credits include Martika's #1 hit *Soldier*, and Exposé's *I Wish the Phone Would Ring*.

From concept to words and music to recording and radio airplay, class discussions and projects illustrate how a songwriting career can successfully overlap and reinforce other music business careers in record production, publishing, audio engineering, and A&R at a record company.

Program

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- Lyric Rewrites
- Demo Production
- The Art of Collaboration
- Song Casting and Pitching
- Music Publishing Deals
- Issues About Sampling
- Collaborations and Various Methods of Working
- Writing Melodies to Tracks, Lyrics to Melodies
- Writing on Assignment
- Avoiding Copyright Infringement
- Professional Associations: LASS, NAS, BMI, ASCAP, and NARAS
- Packaging and Shopping a Record Deal
- Artist Development

Wednesday, 7-10 pm,
April 14-June 16
UCLA: 1439 Schoenberg Hall
Fee: \$325 Reg# M8203J

▪ Elements of Hit Songwriting

An introduction to the craft of songwriting for both composers and lyricists, this course provides a step-by-step method for writing songs of professional quality. The instructors are **Barry Kaye**, Grammy-nominated songwriter, producer, and performer and **Arlene Matza**, songwriter, A&R consultant, publisher, and music supervisor.

Monday, 7-10 pm,
April 12-June 21
UCLA: 1439 Schoenberg Hall
Fee: \$325 Reg# M8209J

▪ Writing Music for Hit Songs II

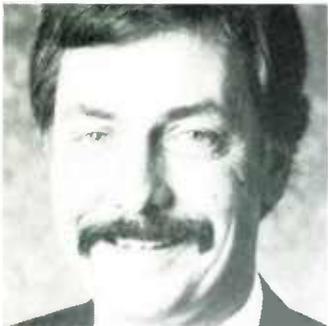
This course, the second in a series, continues the investigation of chord progression, melody, groove, and musical form in today's songwriting market. The instructor is **Jai Josefs**, a songwriter and producer who has worked with Jose Feliciano, Little Richard, and Bonnie Bramlet, among others.

Tuesday, 7-10 pm, April 6, 13 & 27; May 11 & 25; June 8 & 22
UCLA: 1421 Schoenberg Hall
Fee: \$225 Reg# M8212J

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For more information call
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By Michael Amicone



John Burns

John Burns has been promoted to the post of President of **UNI Distribution Corp.** Burns is a twenty-year veteran with the company, having joined in 1973 as the St. Louis Sales Representative for UNI, then known as MCA Distributing Corp.

In related news, **MCA Records** has named **Mark Rose** to the post of Northwest Regional Promotion Manager. Mark, who will be based in Seattle, was previously the Seattle-based Promotion Manager for now-defunct label Atco Records.

As part of a reorganization of its logistics operations, the **EMI Records Group North America** has appointed **Joe Kiener** to the post of Senior Vice President, Operations & Logistics. Kiener will supervise the company's U.S. manufacturing and distribution facilities. The company has also announced that all manufacturing and distribution functions will be integrated under the **GEMA** banner, the company's sales and distribution arm.



Stephanie Keating

Island Records has announced the appointment of **Stephanie Keating** to the post of Publicity Coordinator. Keating, who will be based at the label's New York headquarters, was an assistant in the marketing department.

Capitol Records has announced the appointment of **Neil McCarthy** to the post of Executive Vice President. McCarthy, who was formerly Executive Vice President of Capitol-EMI, will oversee the label's Business Affairs, Finance and Administration & Operations Departments from Capitol's Vine Street headquarters.

The label that Garth built, **Liberty Records**, has announced the promotion of **Hank Tovar** to the post of Regional Sales Manager for the Central Region. "Hammerin' Hank" was formerly a San Francisco-based CEMA sales representative covering the Northern California and Nevada territories, a post he held for three and a half years.

Veteran audio equipment manufacturer **Harman International** has announced an agreement to acquire **Lexicon, Inc.**, the Waltham, Massachusetts-based manufacturer of professional digital audio signal processing equipment and disk-based audio production systems. Pending final approval, the company will join the list of companies operating under the Harman Professional Group banner, which already includes JBL Professional, Soundcraft and DOD.



Steve Backer

Giant Records has named **Steve Backer** to the newly created post of Head of Marketing. Backer was formerly with Epic Records, where he exited as Vice President, Alternative Music & Video. Backer began his career in 1984 as CBS Records' Director of College Marketing.

Jim Henson Productions has announced the appointment of **Mary Ellen Holden** to the post of Director of Marketing for the Consumer Products Division Worldwide. Prior to his new appointment, Holden held various key management positions with such companies as Marketing Entertainment Group of America and Hanna-Barbera.

RCA Records has named **Mary Linda Moore** to the post of Director, Black Music Publicity. Based in New York, Moore was previously an Account Executive with New York-based public relations company the Terrie Williams Agency.



John Uppendahl

John Uppendahl has announced the launching of a new public relations company, **Uppendahl Entertainment**. The company's client roster includes Motown Records, Boyz II Men and Shanice. Uppendahl previously served a four-and-a-half-year stint with Roskin-Friedman Associates.

Alternative Band Coalition Celebrates Anniversary

By Sean Doles

LOS ANGELES—The Alternative Power Source, a local, grass-roots coalition of alternative rock bands, recently celebrated its one-year anniversary with a show at Club Lingerie and is preparing to release a compilation CD in late spring.

Born of the need to find compatible bill-mates for a wide range of not-easily-classifiable bands, the APS is comprised of thirteen acts, everything from the melodic aggression of the Leonards and the power pop of Let's Talk About Girls to the eclectic innovations of Samba Hell and Jigsaw Scene.

"APS started as a way to get exposure for bands that were being ignored because they didn't fit into the categories that industry people like to put them in," says writer and APS co-founder Rich Robinson.

To this end, APS has so far succeeded, thanks to their simple formula: similarly styled multiple act shows, short sets, quick setups and most importantly in these recessionary times, low cover charges (usually \$3-4). "It took a while to grasp the idea," Robinson says. "But the club owners realized that if they let us do what we wanted to do, they'd make money and we'd make a little money."

Regarding the upcoming CD, Jim Cushinery, lead singer for APS outfit the Braves, says, "Hopefully, we'll have enough credibility that we can take it to radio and get airplay. I'd like to see us challenge

some of these stations to put their money where their mouth is."

Equally important to APS members is the sense of community it has fostered. "When the guys from the Leonards and I first came out here from Detroit, we found a different attitude among bands," says Robinson. "Unlike so many other cities around the country, where the bands all know each other and hang out together, out here there's a me-first competitiveness that keeps bands alienated from one another."

For bassist Jeff Bossin of the APS band the Clowns, the support network has proven invaluable since they moved here from Austin, Texas. "More than a fan base, APS has given us a friend base," he says. "Being able to network with people in the other bands really helps."

And if a cohesive local music scene springs from these proletarian roots, the member groups increase their chances of getting signed. "The whole idea is, if one APS band gets signed, it can only benefit the others," says Cushinery. "Not that there would be a signing frenzy. But people might start to look at the APS as a springboard for bigger and better things."

Upcoming APS shows include an all-acoustic show at Molly Malone's on April 12 and a show at Bogart's on April 22.

For more information regarding APS and future APS shows, call (310) 289-4564. **MC**

LIFEBEAT MEETING



Lester Cohen

Music industry AIDS organization **LIFEbeat** recently held a meeting to map out West Coast strategies. Pictured at the Beverly Wilshire Hotel (L-R): LIFEbeat's Tim Rosta, LIFEbeat Co-Founder/EMIRG CEO Daniel Glass, Bill Jones of AIDS Project L.A., MTV executives Rick Krim and John Cannelli, Geffen A&R man Gary Gersh, Gail Kantor and *Hits* Managing Editor Dave Adelson.

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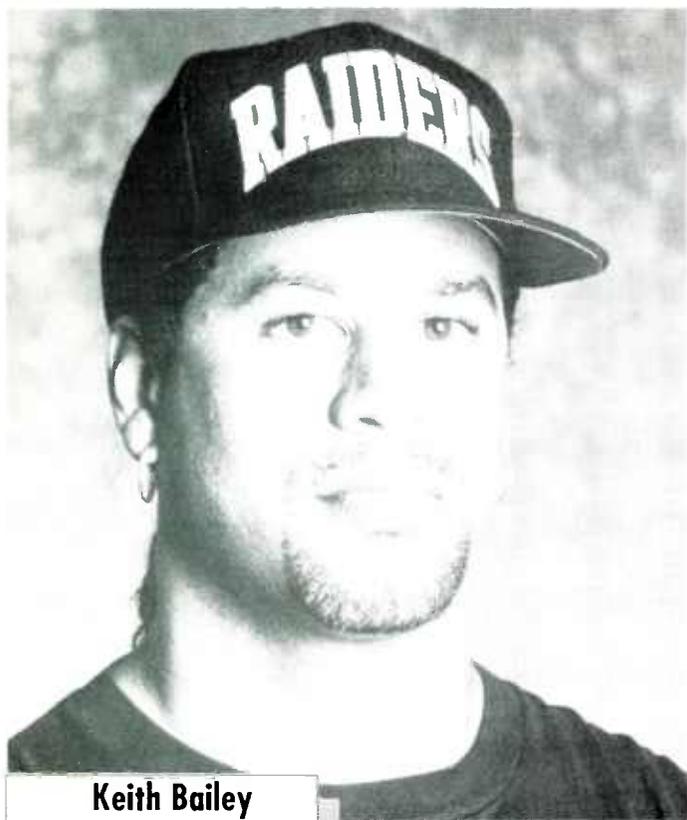
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Keith Bailey

Company: Virgin
Title: Director A&R
Duties: Talent Acquisition & Artist Development
Years with company: 2

Dialogue

Unity: "What happened was that Charisma and Virgin consolidated. The Charisma staff consolidated into Virgin Records. The A&R staff now consists of the original Virgin staff plus me and Danny Goodwin. There's no change in the A&R focus. We're still out there trying to find great bands. I'm still doing alternative rock and pop."

Clubbing: "There are some good bands out there. People are finally realizing that in L.A. they can now play the music they want and be themselves without being so contrived. I'm very pleased with what's happening. Most of the scene out there seems to be alternative. Aggressive music is real popular now, and bands don't have to be afraid to play it. The scene now is more real."

Virgin Signings: "Since I've been at Virgin, I've signed one band called Wax. They're a punk/pop band with great songs and a great live show. I first saw them at the Club With No Name in L.A. They signed to Caroline but we're gonna put their next record out. They're signed to Charisma. One of the great things about them is that they don't deliberately write songs to get them played on the radio. Their songs are melodic and catchy, but they were written be-

cause it's the style of the band."

Learning Process: "Over the last few years that I've been doing A&R, I've learned that you can't like everything. I've learned to be more patient and to trust my own instincts. I think I've also come to the realization that I'm very fortunate to be doing the job that I do. It's always fun and special, and not many people get to do this. The one constant love in my life has always been music."

Second Guessing: "I never second guess myself when I'm making a decision. If I like it, that's it. I judge from my brain, my heart and my nuts. That's how I judge a band. I can't rely on how many other A&R people are in the audience or what the buzz is on a certain band. Music is for the masses and my job is to find bands that I believe in and really care for. Then, to try and make the best records possible and bring them to the public."

A&R Ups: "The entire job itself is an up—being able to see bands and listening to music. Getting in a bunch of tapes and finding that one really good one in the box is always a surprise. I'm really positive about music right now so everything about this job is great."

A&R Downs: "Well, you certainly don't have much of a social life. Telling a band that you won't be able to work with them or sign them is always very difficult. I used to hurt inside every time I had to tell a band that I liked, that I wasn't going to be able to sign them. But you know

what? You can't sign every band you love!"

Talent: "It still comes down to the songs before anything else. The songs and an honesty about the music you're playing. Bands should just be what they wanna be and not look at what other bands are doing."

The Process: "When I find a band that I like, I'll usually circulate tapes around the office so everyone gets a chance to hear them. I'll always ask for the opinions of my peers and hopefully, invite them down to see a live show also. If I'm really into something, they'll know it."

Pressure: "Bands in L.A. aren't under any extra pressure even though there is a likelihood that A&R people might just walk in off the street. They should be playing for the music and the fans and if they're playing to the A&R community, then they're not the kind of band I want to see. If a band forms and their goal is to play for as many A&R people as possible, then they are doing both themselves and their fans a disservice."

Lost: "There was a Seattle band called Dr. Unknown that I wanted to sign but they got away. You know, you can't always get what you want. And just because I wanted to sign them didn't mean that my label wanted it, and that's all part of being an A&R person. I met with the band and told them that it just wasn't going to work. It was difficult for me because I was passionate about the band. I accepted that as part of the job and I just went on."

Seattle: "One thing I always liked about the bands up in Seattle is that they always made their own T-shirts and CDs and tapes. They always had things that the fans could buy at their shows. They're always doing things that allow the fans to be a part of the band instead of alienating them."

Getting Attention: "The best way for an act to get my attention is to

create some kind of fan base and some kind of buzz instead of having some industry person do it. If there is a really strong band out there, A&R people will find out about them because we know enough people around the country to pick up on happening groups. I think the ASCAP and BMI showcases are a really good outlet for bands who want to get noticed."

Meetings: "Managers and lawyers aren't necessary in the early stages of our meetings with a band. When the time comes to sign a recording contract, naturally they'll need an attorney and a manager. If a band shows up and doesn't have a manager or attorney, I'll usually give them a list of five to ten in each category."

Advice: "First of all, the concept of bands having to come to Los Angeles to get signed is a total myth. It's just not necessary. Stay where you are and create your own scene. It's the perfect chance to be a big fish in a little pond. Create your own buzz in your own environment. I've seen too many bands come to L.A., they don't get a deal and then they just break up. Additionally, bands have to be true to what they do and to what they play. They've got to be true to themselves as a band and they should enjoy themselves. Doing this just to go out and get a deal is gonna be a drag. Have fun with it—put out your own record. Get into a van and book a tour. There are so many things you can do for yourself."

Grapevine

Tony Franklin, former bassist with the Firm, has formed a new band called **Cry Freedom**. **Marco Moir** & **Ray Mehlbaum** round out the group.

For the first time ever, guitar god **Steve Vai** has formed his very own band, simply called **Vai**. Band consists of singer **Devin Townsend**, bassist **T.M. Stevens** and drummer **Terry Bozzio**. Vai's latest album is entitled *Light Without Heat*, and it should be in stores in late May.



Taking a break from their current tour to accept a gold record award for their second album, *Don't Tread*, are members of **Damn Yankees**, who are surrounded by a bevy of Warner Bros. well-wishers. The band's current single off the LP is "Silence Is Broken."



Animals With Human Intelligence, the Arista debut from Enuff 'Z' Nuff, is unquestionably the strongest rock album released in the label's history. It's filled with soaring melodies, powerful playing and heartfelt emotion. The band has finally found a way of capturing their Sixties-flavored vocals and combining them with a Nineties-sounding recording. This could easily wind up as one of the Top Ten best albums of the year. Pictured above (L-R) are group members Ricky Parent, Chip Znuff, Donnie Vie and Derek Frigo. This is one instance where Enuff is never enough.

Last month, we inadvertently omitted some statistics from our **Kyuss** First Artists piece. Here's the missing info: Band's label is Dali/Chameleon, their A&R Rep is Dave Resnik and they are booked by ICM.

Dave Overstreet, Greg Walker & Gary Whitman have put together a two-day Progressive Rock Festival to be held on May 29th & 30th at UCLA's Royce Hall. Each day's show will begin at approximately 4:30 and tickets are about \$30. Nine bands are scheduled to perform. For more information, call: (310)-329-7254.

Elton John recently became the artist with the most consecutive years on the Top 40 singles chart when his "Simple Life" record hit *Billboard*. John's first chart single was "Your Song," which hit in December, 1970.

Pretty Boy Floyd just completed two nights at the Roxy and they blew everyone away with their new image, their new semi-nude stage attire and their better than ever material. Don't be surprised if these guys land a second label deal in the near future.

Chart Activity

The Kinks debut on Columbia with *Phobia*, while L.L. Cool J re-

leases his fifth LP, *14 Shots To The Dome*, on Def Jam.

Notice a trend toward a capella/rap records on the charts lately? Looks like the **Boyz II Men / Shai** sound is here to stay.

The new **Enuff 'Z' Nuff** album on Arista will break the band in a big way. Check out "Right By Your Side" and "One Step Closer To You."

What ever happened to **Warrant's** third album, **Trixter's** second album and all of the hoopla surrounding the debut of **Life, Sex & Death?**

Deals

Eric A. & Dave Navarro (formerly of Jane's Addiction), have teamed-up with drummer **Michael Murphy** to form **Deconstruction**.

Word is that the **Wild Colonial**s have signed a three-LP, one-million dollar recording deal with Geffen.

On The Move

Simon Potts has been fired from his Senior VP/A&R slot at **Capitol Records**.

Kenny Ortiz has been named VP/A&R Black Music for **RCA Records**. 



Psycho Circus

Contact: Kaufman Hill Mgmt.
(708) 739-4577

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



Laura Lael Bartholomew

Contact: Laura Lael
(213) 851-8114

Purpose of Submission: Seeking a record producer

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



The Poetry Guild

Contact: Phil Morales
(414) 475-7761

Purpose of Submission: Seeking distribution for album

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Hailing from Columbus, Ohio, the guys in **Psycho Circus** (who, incidentally, range in age from 18-23), offer absolutely nothing new in songwriting. The three songs submitted on their demo, "Beggars Justice," "Out For Blood" and "Train" are as generic as you can get—though the opening number does have a rather nice guitar line flashing throughout. The problem here is two-fold: Firstly, the band members are very young and secondly, they've only been together for a year and a half. This is a clear case of someone trying to run before they learn how to walk. Why would a band with so little experience feel they have to rush in and try for a record deal at this time in their careers? Keep your demo tapes at home, get out there and play out for another year and then go in to record. You'll be amazed at how much better your material will be next year!

Having studied photography, dance and theatre, it's obvious that **Laura** is no newcomer to the Arts. Songwriting and singing, however, are totally different. And in those fields, Ms. Bartholomew needs plenty of work. Her songs are dance/rap tunes and are totally not believable. Apart from sounding incredibly amateurish, there is absolutely no emotion at all in any of the three originals. "Lonely Love," "Can't Tell You Why" and "My Love Stands Tough" are all shallow, trite and copies of other songs already out. Again, this is a case of someone rushing to go pro when they're not at all ready. My advice is for **Laura** to start writing with someone so that her material will get stronger over the months ahead. Please don't send this tape around to the industry. You're not ready yet.

Having recorded a full album's worth of original material, the **Poetry Guild** is asking Demo Critique to help find them a distributor based on the songs they submitted. Hailing from Wisconsin, these guys do have a knack for writing melodies. They blend a Sixties feeling with some bouncy melodies and interesting lyrics. The instrumentation seems sparse but it works nonetheless. "Your Suffering" is a standout on this tape and that alone is worth the price of admission. After listening to the four songs submitted, it's obvious that the **Poetry Guild** is talented and their album is radio ready. They are assured college and alternative airplay and perhaps a smaller label like **Chameleon** or **Morgan Creek** or **Zoo** might be wise to call for this demo tape. If the guys can perform live and don't want a barrel of money, they might sell some records. I would, however, get some additional songs in the can just to be sure.

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

BMI

THE SCOOP ON:

Mad About You star PAUL REISER co-wrote the show's theme song...CHEECH MARIN has a children's album out on Ode To Kids Records, called *Cheech the Bus Driver*...BLACK MARKET FLOWERS, recently signed a deal with World's End Publishing and they're currently recording their debut release on Relativity.

COMPOSER NOTES:

JERRY GOLDSMITH received The Society for the Preservation of Film Music's 9th Annual Career Achievement Award in recognition for his 30 year career that includes over 135 film scores...MICHAEL KAMEN is currently scoring *Last Action Hero*, starring Arnold Schwarzenegger.

CHART ACTION:

DIGABLE PLANETS is "Cool Like Dat" and making a mad dash for the top of the charts with their single "Rebirth of Slick (Cool Like Dat)"...JOEY LAWRENCE, of NBC's *Blossom*, just released an album on Impact/MCA Records. Watch the first single, "Nothin' My Love Can't Fix," climb the charts.

SHOWCASE HAPPENINGS:

Our next New Music Nights showcase will be at Club Lingerie on Thurs., April 8 at 9 pm. Check out THIS GREAT RELIGION, MOTHER LODGE, THE CHEAP ONES, PILLBOX and LEAF.

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SONGWORKS—STEVEN P. WHEELER



The electrifying Louisiana sister act Darling-Morris recently debuted in Los Angeles at the Troubadour for an industry-packed showcase that was sponsored by ASCAP, Tena Clark Productions and manager Jack Smith. Pictured belting out a tune from their impressive catalog of material are Helen Darling and Susan Morris.

Lester Cohen

Upcoming Songwriter Showcases

The National Academy Of Songwriters has two of their "Acoustic Underground" showcases coming up at the Troubadour (9081 Santa Monica Blvd.) on Monday, April 19th and Monday, May 10th. Doors open at 6:30 p.m. and showtime begins at 7:00 p.m.

Bug Music Activities

Bug Music recently welcomed new songwriters to their company: Jennifer Prince, Gary Meek, Phillip Walker, James Thomas, Ed Kelly, Sussana Clark and Bob Gibson. Two songs by veteran Bug

songwriter Jesse Winchester ("Just Like New" and "Let's Make A Baby King") have been recorded by Wynonna Judd for her second solo album.

Nanci Griffith has recorded songs by Bug writers Vince Bell ("Woman Of The Phoenix"), John Prine ("Speed Of The Sound Of Loneliness") and Townes Van Zandt ("Tecumseh Valley") for her next album.

Songs by Hank DeVito ("I Can't Understand," recorded by Trisha Yearwood) and Tony Arata ("Dreaming With My Eyes Open," performed by Gregg Waters) will be in the film *The Thing Called Love*.

Carla Olson has songs by George Callins, Michael Nold, Rick Hemmert and Jesse Sublett on her new album *Within An Ace*.

Los Lobos' Cesar Rosas' "Estoy Sentado Aqui" was covered on the hit album in Holland by Rowwen Heze.

Publishing Grapevine

Famous Music Publishing has appointed Margaret A. Johnson as the company's Vice President, Finance and Administration. Johnson will be responsible for all finance, copyright and royalty operations from her New York office.

Bob-A-Lew Music announced that Robin Kaye has been named Director of Creative Services. Prior to joining Bob-A-Lew, Kaye worked with Sound Management in Chicago and MTM Records in Nashville.

Singer-songwriters Simon Stokes and Tom Hensley placed their song, "Elegance," in the Moonstone film *Bad Channels*.



Chuck Pulin

Legendary composer Stephen Sondheim recently signed a long-term worldwide publishing agreement with Warner/Chappell Music. Sondheim's extensive credits include such hit musicals as *West Side Story*, *A Funny Thing Happened On The Way To The Forum* and many others that have resulted in five Tony Awards. Pictured at the signing celebration are (L-R): Paul McKibbins, Director of Publishing, Rilling Music; Jay Morgenstern, President, Warner Brothers Publications; Stephen Sondheim; Les Bider, Chairman and CEO, Warner/Chappell Music; Frank Military, Senior VP, Warner/Chappell Music, New York operations.



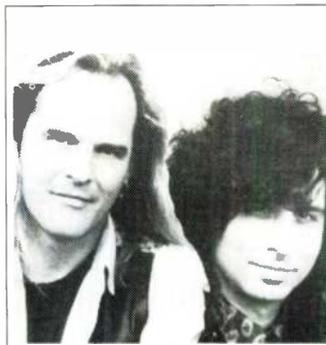
Margaret A. Johnson, recently appointed Vice President, Finance and Administration for Famous Music Publishing.

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SONGWRITER PROFILE

Eric Lowen & Dan Navarro

(213) 463-7178



You have to remain goal-oriented

in order to get through the pitfalls of this business," says Eric Lowen, the blond-half of the singer-songwriter duo Lowen & Navarro, before adding, "I'm always reminded of those blow-up clowns with the weighted-bottoms, where you punch them and they bounce right back up for more."

Since this musical odd couple first gained industry recognition back in 1984, when Pat Benatar sent their song "We Belong" to the Number Five spot on the *Billboard* charts, they have run the gamut of industry experiences but unlike others who might grow bitter, these two continue to tour the country and are very close to inking their second record deal.

Between 1985 and 1990, the year they released their debut album on Chameleon Records, this unlikely team from opposite coasts have had songs covered by such artists as the Bangles, Dionne Warwick, the Temptations and the Four Tops. After the release of their album *Walking On A Wire*, they also had songs covered by David Lee Roth and the Triplets, who had a Number Twelve hit with "You Don't Have To Go Home Tonight."

Over the years they have both lost publishing deals despite their successes, and they lost their record deal when Chameleon went through a complete overhaul, but they continue on because they believe in themselves.

"We're not in this for the quick kill," states Lowen. "We're looking for a career in the music business. It's not a matter of how big of a house we can buy, it's about being able to earn a living making music and writing songs."

In fact, these two sold their publishing of "We Belong" for a flat fee, so I wondered if they ever regret that decision. "Not at all," argues Navarro. "At the time that song came out in 1984, Eric was unemployed and I was working at an ad agency. With the money that we did make, he was able to quit worrying about finding a day job and I was able to quit mine, and devote ourselves full time to music, which eventually led to other covers, publishing deals and a record deal."

The duo's Chameleon debut was not a huge commercial success, selling somewhere between 45,000 and 55,000. While that figure may not get an album on the charts, it would seem like enough to interest other record companies. "They all say the same thing," says Navarro, the dark-haired California-half of the team. "They always say, 'Well, you guys won't have any problem getting another deal...not from me, but somebody will sign you.'"

Lowen jumps back in the conversation with a laugh and adds, "We've basically had two solid years of 'having no problem' getting another record deal. Fortunately, we've zeroed in on one now but I think the problem we've had is that the A&R people aren't really sure if they'd be investing in a platinum act, and we may very well not be a platinum act. We'd rather make five records that earn money and create an income than make one record that hits big on CHR and then never is heard from again."

According to these industry veterans who share a strong understanding of the music industry, an artist or a songwriter cannot rely on others to do everything for them. "A little phrase that got coined at our record company meeting earlier today was 'D.I.Y.,'" relates Lowen, "which merely means 'Do It Yourself,' and that's what we've always done. Dan and I had an agreement when we put out our record that we were going to go out and get fans one at a time, if we had to. We met people, shook hands and took our music to the streets by touring for two-and-a-half years with no tour support."

As members of the National Academy of Songwriters, I asked Lowen & Navarro about such industry organizations, and what they can do for their members. "If I met a struggling songwriter today," says Lowen, "I'd tell him or her to join NAS. These organizations are not a panacea because there are no guarantees in this business, but it is something that can help you if you make proper use of it."

Navarro agrees, although he has reservations. "A lot of times the young songwriters and artists are looking for rules to follow. The whole thing is not about following rules, it's about getting inside your heart and your soul, and communicating something. You can learn by doing but I think that many young songwriters are blindly looking around for 'how to' formulas."

Lowen picks up with one final analogy: "There is a belief among some people that if you connect all the dots, you're going to end up with a picture but you have to understand that the entertainment business is just not like that. What we've set out to prove to ourselves is that if things don't happen the way you hope they will, it doesn't mean that you're unsuccessful or that you don't have a future. You just keep on doing what you do best." **MC**



The National Academy of Songwriters' February "Acoustic Underground" showcase at the Troubadour featured the Sirens. Pictured after the performance are (L-R): Tracy McKnight, Bell Bottom Grooves Management; Dan Kirkpatrick, NAS Executive Director; Blythe Newlon, NAS, producer of the "Acoustic Underground" showcase; Sarah Symons and Greta Lauran of the Sirens.

Songwriter Signings

Leeds Entertainment has signed a worldwide publishing agreement with Grammy Award nominee ("Best Jazz Vocal Performance") Abbey Lincoln, who has a new album on Verve Records entitled *Devil's Got Your Tongue*.

Worlds End (America) Publishing has announced the signing of the L.A.-based band Black Market Flowers to a worldwide publishing deal. The band is set to record their *Relativity Records*

debut at Butch Vig's Smart Studios in Madison, Wisconsin.

Hot Tips

Every Tuesday night at the Women's Club of Hollywood (1749 N. La Brea), the Los Angeles Songwriters Showcase conducts its weekly "Pitch-A-Thon" session in which your songs are played for producers, A&R reps or managers, who are looking for songs to use with specific artists and/or projects. For detailed information call L.A.S.S. (213) 467-0533

Demo Spotlight



Elaine Summers

Unlike many of my journalistic colleagues who prey upon musicians in the City Of Angels, I've never gotten a perverse thrill out of tearing bands to pieces.

I had a pact with myself many moons ago, that I would bide my time and wait until I found something worthy of attention before sitting down at the old Macintosh. Which is exactly why it's been a couple of issues since the last Demo Spotlight appeared in this column.

While I've received fifty or so demo packages from a variety of sources (you can mail yours to the Music Connection offices) over the past month or so, it wasn't until I got near the end of the pile that I got past the "one-song" artists.

You'll be reading about a few oth-

ers in this space during the coming months but this issue spotlights a singer-songwriter named Elaine Summers.

Throughout this nicely recorded seven-song CD, Summers combines an ethereal soundscape ("We All Want") with a subtle, yet ferocious rock attack ("Times Two") that demonstrates her diversity without sacrificing her musical direction.

A direction that could be best described as a path forged between the fields inhabited by Melissa Etheridge and Suzanne Vega. Summers, who once worked for Chrysalis Records, has a well-honed writing style down to a science. Her songs revolve around searing lyrics—highlighted by clever wordplay—that describe the often painful world of self-discovery.

While this is a most impressive package, I think Summers should concentrate more on pushing her already proven vocal ability to its limits, something she does to great effect on her hippie anthem, "Is That Right," as well as the "ultra-cool" vibe she brings to "We All Want" and "Every Word."

Although this former California girl now resides in her chosen paradise of Portland, Oregon, I wouldn't be surprised if publishers and labels started luring her back for some showcase performances. Contact (818) 766-3123. **MC**

LET'S JUMP



Lester Cohen

Rock's resident chameleon, David Bowie, has shed another skin (*Tin Machine*, at least temporarily) to resurrect his moribund solo career. Enlisting the help of producer Nile Rodgers, who helped craft the *Thin White Duke's* commercial breakthrough, *Let's Dance*, Bowie has recorded a solo album, *Black Tie White Noise*, on *Savage Records*, that he hopes will right his commercial fortunes. Here, Bowie is pictured on the set of the video for the album's first single, "Jump They Say." Directed by Mark Romanek, the video depicts a fantasy urban hell which pushes Bowie's character to the ledge and beyond.

SWEETENING THE TRACKS



Annamaria DiSanto

Zoo Entertainment's Great Chart Hope, Matthew Sweet, is currently in the studio putting the finishing touches on the follow-up to his critically acclaimed LP, *Girlfriend*. The album, tentatively slated for late May, features such notable special friends as stickmen Mick Fleetwood and Pete Thomas (Elvis Costello) and keyboardist Nicky Hopkins (*Beatles*, *Rolling Stones*), as well as repeat appearances by the ace crew of instrumentalists Sweet assembled for the *Girlfriend* sessions, including Robert Quine and Television's Richard Lloyd. Noted Fleetwood Mac knob-turner Richard Dashut is co-producing the project. Pictured (L-R): Sweet, Dashut, Hopkins and Fleetwood.

MUSIC GRINDER STUDIOS: Veteran drummer and ex-Wings member Denny Siewell is currently guesting on the upcoming LP by RCA artist Danny Peck. Desmond Child is producing the sessions, with engineer Matt Guber and assistant Greg Grill turning the knobs.

ENCORE STUDIOS: Lionel Richie and producer James Carmichael, working on tracks for Richie's Mercury/PolyGram debut, with Barney Perkins adding the sonic expertise, assisted by Milton Chan...Engineer Tom Lord-Alge, mixing tracks for the Pointer Sisters and EMI Records, with ace producer Peter Wolf shepherding the sessions and David Betancourt assisting Lord-Alge...Elektra recording artist Teddy Pendergrass and producers Reggie and Vincent Calloway, working on tracks for Pendergrass' next opus, with Barney Perkins manning the console, assisted by Milton Chan...Bell Biv DeVoe, mixing tracks for their long-delayed, on-again-off-again album, with producer Rico Anderson, engineer Jean Marie Horvat and assistants David Betancourt and Kenny Ochoa.

TWO GUYS FROM THE VALLEY: Producer/songwriter Jorge Martin, working on the latest release from Street Level Productions. Special guests include Midi programmer/bassist Tony Newton, guitarist Rocky Rouse and vocalist Anita Sherman.

SKIP SAYLOR RECORDING: Producer Michael Lloyd, mixing tracks for Curb recording act Alley Cats, with engineer George Tutko manning the board, assisted by Ulrich Wild...PolyGram act Tony! Toni! Tone!, overdubbing and mixing tracks for their next release, sessions engineered by Ken Kessie and assistants Louie Teran and Dicken Berglund...Producers Tracy Kendrick and Courtney Branch, working on tracks for Total Trak Productions act Sylk Smoov, with Kendrick adding the sonic expertise, assisted by Aaron Miller...Warner Bros. act Sister Whiskey, mixing tracks for their debut release, with Dana Strum (Slaughter) producing, George Tutko engineering and Mats Blomberg and Dicken Berglund assisting.

SIOUXSIE SHOW



Geffen Home Video has released *Twice Upon A Time*, a video compilation chronicling the last ten years of single releases by British music veterans Siouxsie & the Banshees. The compilation—which includes lesser-known works like "Fireworks" and "Slowdive" as well as more familiar material such as "Cities In Dust" and "Peek-A-Boo"—omits any live or interview footage and demonstrates the group's penchant for all things dark and atmospheric, while infusing the occasional bit of humor along the way. A must for all Banshee fans and a good visual introduction for newcomers. —Tom Farrell

NRG RECORDING: This North Hollywood recording facility recently played host to producer Joe Chiccarelli and Slash recording act the Verlaines, making tracks in Studio 2 with engineer Brian Scheuble and assistant Wade Norton...In Studio 1, hip-hop producer Dr. Jam and Hollywood Records hard-core rap act Lifer's Group, making tracks for a new project, with veteran engineer/mixer/Music Connection Tech Editor Barry Rudolph manning the console.

AMPEX

WHERE THE HITS HAPPEN

If it happens in music, it happens here in *Music Connection*. And it usually happens on Ampex mastering tape.

That's why in every other issue of *Music Connection* you can watch this space for technical tips, inside information, and

late-breaking news about Ampex audio tape products, like our complete family of mastering tapes: the dynamic Ampex 499, the renowned Ampex 456, and the digital master, Ampex 467.

And you can read about the hottest artists and studios

who are making a difference in music — and making it happen on Ampex.

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PRODUCER CROSSTALK



Melanie Nissen

DON FLEMING

By Jonathan Widran

The commercial success in the Nineties of grunge and other alternative rock styles has given the bands creating that music the opportunity to move up from small independent labels to the major leagues with the stroke of a pen.

Don Fleming, a singer/guitarist who spent the late Seventies and Eighties ensembling with underground groups like Velvet Monkeys and Half Japanese, has been a true beneficiary of this movement, having signed a deal with Columbia (as leader of Gumball) and producing Seattle's Screaming Trees and the Posies, Sonic Youth and more recently, Alice Cooper.

"I was never into categorizing the music I did," says Fleming, who formed his first punk band in native Georgia in 1976. "I was heavily inspired by Mahavishnu Orchestra, and a lot of the sounds I was into in the Eighties were heavily improvisational, confusing to some. I never considered it commercial. I mostly made indie records, and there were few creative hassles."

Once the dynamics of the industry changed, Fleming found that many of the A&R folks from those little companies had landed at major labels and were giving deals to artists like himself—though, he insists, Columbia isn't dumping large sums of money on these groups. "One of the things they liked about my band, Gumball, is the fact that I only asked for the amount I felt I needed. Obviously, I'm used to working with smaller budgets."

Gumball, which evolved from a spiked grunge-pop project called B.A.L.L. and continues Fleming's longtime partnership with drummer Jay Spiegel, debuted with a five-song EP entitled *Wisconsin Hayride*, featuring all cover tunes and produced by Butch Vig (Nirvana,

Sonic Youth). Recorded in a barn, its raw, live energy perfectly defines both the band (whose first full-length, self-titled project is due shortly) and many of the outside productions Fleming squeezes in between Gumball shows and sessions.

Though he says working with the Posies required a raw sound he could only capture on the first take, his experience with the Screaming Trees pretty much summarizes his straight-ahead, fast approach to most of the producing he does. "I did three or four days of pre-production and one day of arranging, just so everything would sound solid once we got in there," he explains. "But that's not very long. I never want anything to sound too practiced. I always want to aim for that live, on the edge, kind of take that only comes from spontaneity. I've always enjoyed playing with people who can improvise."

"It's got to stay unpolished. I don't like click tracks, unless it's the beginning of the session, because the drummer is supposed to know when to speed up or slow down himself. My main job is getting the band energized, helping them follow through on their sound and vision."

Having some experience as an engineer and tape transcriber while living in Washington, DC, in the Eighties, Fleming also places a special emphasis on using the right equipment, a good engineer and a great-sounding room. "Like with this new Atlanta-based band Hollyfate, I'd take them one place to do the guitar work, layer the sounds somewhere else with old amps, another place for tube microphones and old keyboards, etc. You've got to find these resources to make a good record."

While it might seem that a producer would have better luck working with a novice band in need of new ideas than he would with an old pro who wants to call all the shots, Fleming says moving straight from the youthful Hollyfate to the enigmatic veteran Alice Cooper was a welcome transition.

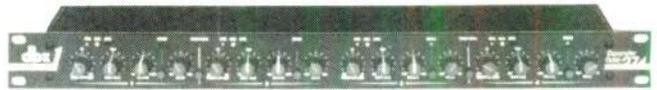
"It was funny going from guys asking me silly, obvious questions about the most basic things, to a guy like Alice, who needs no explanation and is on, what, album number 25?" Fleming laughs. "Alice liked Gumball when he saw us, so he knew I could do a good job for him. He was great in the studio, very relaxed, open and cooperative to new ideas and capturing the magic of those great first takes."

"He basically let me do it my way, and we got a lot of great sounds. Even when he wasn't the writer of the song, he was very creative in working with how they should sound. We spent hours editing everything together, and it was great fun."

While Fleming's career as a producer seems to be growing by leaps and bounds, with more projects than he can handle, he maintains that despite the juggling act, his main concern is having a band. "I generally won't take a project that'll take longer than six weeks," he explains.

Looking forward to an upcoming tour with Dinosaur Jr., he's happy to proclaim, "Gumball is here to rock and that's the master plan!" 

NEW TOYS—BARRY RUDOLPH



dbx Project 1 274 Quad Expander/Gate

Made in the U.S.A., the 274 is a four channel expander/gate that uses the same dbx VCAs (voltage-controlled amplifier) as used in the popular dbx 166 limiter/gate. Besides the dbx VCA, the 274 also utilizes the same RMS detection scheme that features extremely fast attack characteristics to retain the transient portions of a sound and a good working, smooth release algorithm that won't chop off reverb tails or other low level detail.

There is a three-LED threshold "stop light" that visually aids setup of the gate. This quad gate will accept and work well in both -10dbv systems as well as typical +4dbm studio environments. A true expander, the 274 allows you to reduce unwanted background noises that approach the same level of the wanted signal with expansion ratios from 1:1 to 4:1. Attack time specifications are listed at less than 100 microseconds and Hold

time (this is the time the gate stays open after the input signal has fallen below adjusted threshold) is adjustable from 0 to four seconds. Once the Hold time has expired, you can set the Release time anywhere from 10 milliseconds to three seconds.

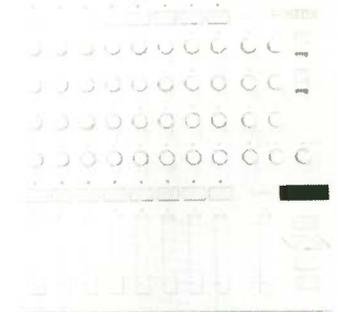
The 274 may be operated as two independent stereo coupled pairs or one stereo pair and two monos or four independent gates. Gates One and Three also have sidechain inserts for external keying of the gate from external sources. Priced at \$449 retail, the 274 is one of the new units in the Project 1 line from dbx. For more information, contact AKG Acoustics at 1525 Alvarado Street, San Leandro, CA. 94577. Phones are (510) 351-3500 FAX (510) 351-0500.



Cutaway Four and Five String Acoustic Bass Guitars from Martin

The BC-40 is the new four-string cutaway version of the Martin B-40 bass while the B-540 is the new five-string acoustic bass. First, the BC-40 uses a rounded "Venetian" form like the Jumbo model. There is a scalloped solid spruce top and a low profile fast action neck with a 34 inch scale ebony fretboard. The BC-40 sells for \$2,530 less electronic options but a hardcase is included. The B-540 is a five-string acoustic non-cutaway model and sells for \$2,400. Both models have Schaller tuners, mahogany necks, rosewood sides and backs, ebony bridges and adjustable truss rods.

For more about these basses, write or call C.F. Martin & Co. in Nazareth, Penn. 18064. The phones are: (215) 759-2837 FAX at (215) 759-5757. 



Fostex Digitally Controlled Mixer System

The DCM-100 and MIXTAB controller comprise a complete digitally controlled mixing system offered by Fostex. Fostex has sought flexibility in the whole design philosophy of this system since mixing can be carried out with the DCM-100 in three ways: you can use the MIXTAB as a conventional human interface with faders and mutes, a MIDI hardware sequencer capable of sending and recording MIDI Controller and Program Change Messages, or with an integrated software application like Steinberg's Cubase or C-Lab's Notator.

The DCM-100 is a single rack-space mixer that is controlled by MIDI Continuous Controller Messages only...there are no faders or knobs aside from input trim pots. The DCM has eight stereo/mono line inputs. There are also two effect sends, two stereo effect returns, basic high and low frequency equalizers, pan position, mute/solo and a master output. Each one of the eight faders on the MIXTAB control a pair of stereo inputs in the DCM-100. Up to three DCM-100's can be linked together to make a 48 channel mixer in three rack-spaces and all can be controlled by a single MIXTAB. Up to 100 "snapshots" of the settings can be accessed via MIDI Program Change Messages.

If this sounds right for you, contact Fostex at 15431 Blackburn Ave., Norwalk, CA. 90650. Phones are (310) 921-1112 and FAX is (310) 802-1964. 



Willie Nelson

Legendary country artist Willie Nelson has finally settled his debt with the Internal Revenue Service. Because, or maybe in spite of being on the road to recovery, Nelson is hitting the performing trail again in a big way. On March 28, the singer, known for such hits as "On The Road Again," visits his birthplace in Hillsboro, Texas. He will headline a benefit concert to help rebuild the Hill County Courthouse. Two-hundred-thousand dollars is needed to restore the 102-year-old building destroyed on New Year's Day. The concert will be staged in front of the gutted landmark. Nelson then performs in Ames, Iowa. He joins Waylon Jennings, Johnny Cash, Kris Kristofferson, Paul Simon, Travis Tritt, Tammy Wynette, Soundgarden, Ringo Starr and Alice In Chains at Farm Aid VI. *The Nashville Network* will televise the event live Saturday, April 24, as part of a series of events celebrating the network's tenth anniversary. Farm Aid is organized to raise public awareness about the plight of the American family farmer and to provide assistance to families who make their living in agriculture. Also on TNN,

Nelson taped a free solo acoustic show on the steps of the Texas State Capitol Building in Austin, Texas, as the fourth season premiere of *The Texas Connection*. Nelson's performance last November was held as a benefit for the restoration of the capitol building built in 1888. It was also his first solo performance in support of the retail release of his *IRS Tapes* recording. According to Nelson's lawyer, Larry Goldfein, after a year of negotiation, the IRS has accepted \$9 million from Nelson to settle his \$17 million tax debt.

Cher says she wouldn't mind hosting a talk show but only for a limited time. "I think I could probably make one great season," she said in the March 6 issue of *TV Guide*, "and that's all I have in me." Though both of her variety series with former husband Sonny Bono were on broadcast television, as was the short-lived variety show Cher hosted as a solo act, Cher says this time she'd prefer the freedom of cable. "There's no way I'm going to curb my language or things that I would want to talk about outright," she said.

We are told the *Blossom* episode featuring the Party drew the highest

rating of any Monday episode to date with 22 million households tuned in. Twenty-two million households watched the group premiere the Teddy Riley-written new single, "All About Love," the second taken from their current album, *Free*. In the picture, the Party guys—Chase Hampton, Damon Pampolina and Albert Fields—surround series starlet Mayim Bialik.

Ronny Cox, who you may recognize from his roles in *Beverly Hills Cop I & II*, *Robocop* or *Cop Rock*, has just released his Mercury Nashville debut. Musically, the self-titled country CD harkens back to a simpler time and place—post-Second World War Oklahoma. It is long on charm yet simple in instrumentation and thematic content. Cox calls this his "musical autobiography." Standout cuts include "The Night John Huston Died" and "Milkbone Underwear." You'll recall that the Cloudcroft, New Mexico native got his break as the doomed banjo-dueling businessman in *Deliverance*.

Grammy winning reggae artist Shabba Ranks lost two gigs because of one song. First, he was pulled from *The Tonight Show With Jay Leno*. Then, two days later, he was yanked from performing at a Rose Bowl benefit concert. Leno's people had reviewed a tape of Ranks on the British TV talk show *The Word* where he commented on "Boom Bye Bye," a song by reggae artist Buju Banton advocating violence against gays. Ranks said then that the song was "most definitely right...if you forfeit the laws of God Almighty, you deserve crucifixion." His cancellation from the show came despite Ranks' apology and the announcement that he had agreed to produce and distribute a public service announcement opposing violence against homosexuals. Officials with the Pasadena Fun-d Fest cancelled their invitation two days after it was issued and a day after Ranks



Ronny Cox

apologized for his comment. Organizers for the concert to benefit social service agencies said Ranks' comments conflict with the goal of the April 3 concert. Said organizer Jeanette Henderson, "We're about healing the community."

Doctor Mordrid is the latest soundtrack offering from Moonstone Records. Composer Richard Band provides a fiendishly captivating score, created by the matching of fourteen brass instruments and 21 violins with their synthesized counterparts. Though the composer is quite serious about the scoring, having 40 films and fourteen soundtrack albums to his credit, liner notes note that for Mordrid he attempted to echo a comic book's sense of mystery and adventure. Band's previous scores include *The Pit & The Pendulum* for which he received a nomination for *Fangoria* magazine's coveted Chainsaw Award. Other works include *Reanimator*, *Puppet Master*, *Ghoulies* and *Demonic Toys*. The last on that list, where Band was asked to accompany bloodthirsty teddy bears and pouncing jack-in-the-boxes, appears as a bonus on this amazing CD.



Chase Hampton, Damon Pampolina, Mayim Bialik and Albert Fields.





Louis Jordan

EMI Music Publishing Worldwide of New York announced they have signed a \$10 million deal with karaoke software manufacturer **Nikkodo U.S.A., Inc.** This will allow Top 40 tunes from the EMI music library to be made available on Karaoke laser disc, CDG and VHS formats. As a result of the agreement, said to be the first of its kind, music and lyrics by groups such as **Technotronic, Queen, Bon Jovi, Simply Red, Nirvana, Wilson Phillips** and **New Kids on the Block** will be available to karaoke fans worldwide. Product ships spring or summer 1993.

What do you get when you cross a goose step with a two-step? **Swing Kids**, the newest from **Hollywood Pictures!** In this period piece set in pre-World War II Germany, a group of teenagers disobey the Nazi political machine to fight for the freedom to express themselves through dance and music. **Robert Sean Leonard** and **Christian Bale** star as best friends trying to be part of the political machine without being part of it. As Nazi Youth by day and Swing Kids by night, the scene is set for a not-unexpected showdown and



Robert Sean Leonard (L) in a scene from *Swing Kids*.

resolution. Hollywood Records will release the soundtrack. The film includes plenty of period pieces such as "You Go To My Head," "Flat Foot Floogie" and "Bei Mir Bist Du Schoen (Means That You're Grand)."

April seems like a big month for jazz over at **Bravo**. On April 2 at 7:00 p.m. (PST), you'll want to turn in for **Tenor Titans**. In part of Bravo's exclusive "History of Jazz" series, **Branford Marsalis** hosts an historical look at the development of the saxophone over the last half century. Archival film footage of jazz giants **Coleman Hawkins, Lester Young, Gerry Mulligan, Zoot Sims, Stan Getz, John Coltrane, Dexter Gordon** and **Wayne Shorter** will be featured, in addition to performances by **David Murray** and, of course, Marsalis. On April 23 at 7:00 p.m. (PST), you'll want to return to Bravo for **Louis Jordan Broadway On Bravo**. Here, the man who influenced rock kings like **Chuck Berry** and **James Brown** and inspired the smash Broadway musical **Five Guys Named Moe** is saluted with a swinging retrospective. Look for songs such as "Caldonia," "Shine" and "Honey Chile," performed in archival footage by **Jordan and His Tympany Five**. Also promised are musical highlights by **Nat King Cole** and **Sammy Davis, Jr.**

Lena Horne returns to television in May for the first time in six years when she guests on **NBC's A Different World**. Later, she plans to return to movies in the third **That's Entertainment** compilation.

Imagine **Tom Jones** in performance with **EMF, Erasure** or **David Gilmore**. Imagine that Jones, though a bit Rubenesque, hasn't changed much since his glory days on the charts. Imagine that no matter who he sings with, the man called "Jones The Voice" in his native Wales, still sounds great. That's the scenario as Jones hosts his own VH-1 series, **The Right Time With Tom Jones**.



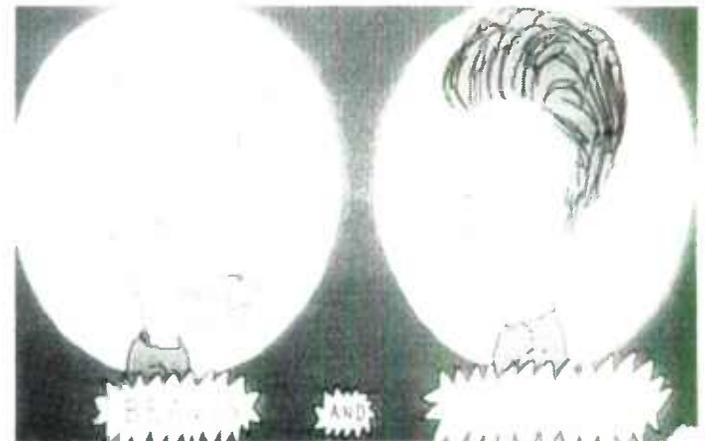
Tom Jones

This six-installment series—each is tied to a theme—was produced by the U.K. independent network **ITV**. In it, Jones is slated to sing with special guests such as **Shakespeare's Sister** or **Cyndi Lauper** in between informal discussion spots that are quite well done. "Making *The Right Time* was a great experience for everyone involved," said Jones. "For myself and the guest artists, the challenge was exhilarating and really satisfying." The exhilarating though limited series had its premiere February 21. Check your guide for show times.

Watch for **MTV's Beavis And Butt-Head Show**. In this, the first spin off from MTV's award-winning animated variety series, **Liquid Television**, follow the adventures of these unemployed metalheads as they watch bad TV shows, travel to Mexico to buy fireworks, go on a rampage at the mall with a neighbor's credit card and generally do all the swell stuff your parents never let you do. This wild half-hour series airs Monday through Friday at 6:30 a.m. and 7:00 p.m. and Monday through Thursday at 11:00 p.m. (PST).

Speed Racer, the legendary animated series from the Sixties has come to MTV. The series, originally produced for Japanese television by **Tatsunoko Production Company**, first came to American television in 1967. Despite production values that were primitive, at least when compared to the Disney and Warner Bros. cartoons being shown beside them, the action adventure series always had a strong following. Find out why as you see "Speed" compete in dangerous races in his dream machine, the Mach 5, to reach his goal of becoming the best driver in the world. Also on hand are his older brother Rex, the mysterious "Racer X," his girlfriend Trixie and Chim-Chim, a monkey who is the mascot for the Mach 5 Go Team. Campy and legendary.

On March 27 and 28, radio fans will want to hear **Countdown America** on **Magic 94.3 FM**. Starting at 6:00 a.m. Saturday and 9:00 a.m. Sunday, host **Dick Clark** will visit with **Billy Joel** through interview clips and classic cuts. Songs include "Just The Way You Are," "It's Still Rock 'N' Roll To Me" and "We Didn't Start The Fire." **MC**



Beavis and Butt-Head

Local Notes

By Michael Amicone

Contributors include Kenny Kerner, Tom Kidd and John Lappen.

LOCAL HEROES ROCK THE WHISKY: Proving that after fifteen years atop the rock pile, they can still sell out the Whisky, local heroes Van Halen, using this gig as a tour warm-up and as a great promotional gimmick for their just-released two-CD set, *Live: Right Here, Right Now*, tore into a set of rockers that had the overflow crowd screaming in appreciation. Just VH's way of saying thank you to the hometown fans lucky enough to nab a ticket. —KK



Jessica Altman



Jeffrey Mayer

NO CURE FOR LEARY: Hot new gonzo comedian Denis Leary recently performed his brand of chain-smoking, red-meat eating macho man humor for a packed house at the Henry Fonda Theatre. Leary's debut album, *No Cure For Cancer*, on A&M Records, is a collection of wickedly funny routines (his bit on preachy rock stars is a highlight) spiced with several tongue-in-cheek songs (sort of like "Weird Al" Yankovic meets Sam Kinison), including the controversial single "Asshole." In addition to the notoriety the album and single are garnering him, Leary is winning over cable TV audiences with his MTV Unplugged appearance and a very funny Showtime special.

Pictured backstage congratulating Leary (second from left) on his current success are A&M VP of Album Promotion J.B. Brenner, Extreme guitar wiz/fellow A&M act Nuno Bettencourt and A&M VP of Promotion Rick Stone.



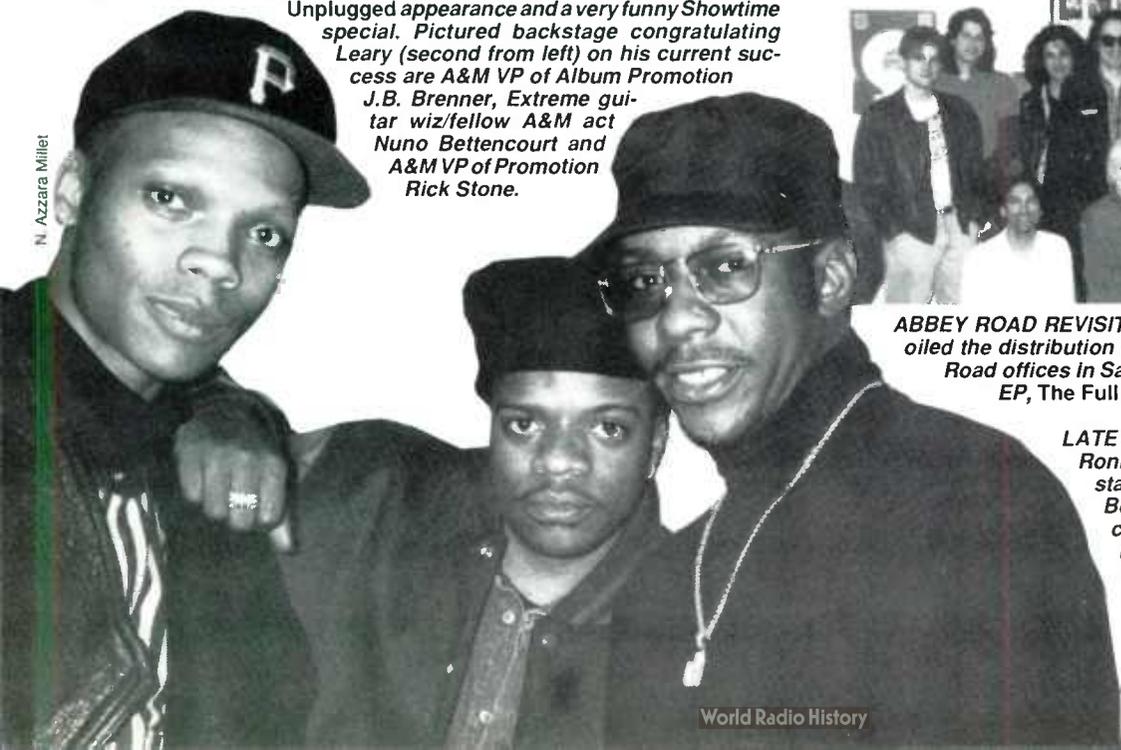
YANKEE CONFEDERATES: Tommy Shaw and veteran guitar-slinger Ted Nugent of Damn Yankees, currently promoting their new single, "Silence Is Broken," are pictured with Long Paul and Promotion Director Don Weiner during the duo's recent visit to the KNAC studios.

Abbey Road Record Dist.



ABBEY ROAD REVISITED: Radioactive act Lulabox recently oiled the distribution machinery during a visit to the Abbey Road offices in Santa Ana. The group is promoting their EP, *The Full Bleed*.

LATE EDITION: Two-thirds of Bell Biv DeVoe, Ronnie DeVoe and Ricky Bell, pose backstage with fellow New Edition alumnus Bobby Brown during one of Brown's recent performances at the Great Western Forum. DeVoe and Bell are busy readying BBD's long-delayed (will we ever see this record?) new album (they've added three new tracks), now scheduled for an early summer release.



N. Azzara Millet



THE 'OTHER' ELVIS STAMPS: Lost in the media blitz surrounding the release of the U.S. Postal Service's Young Elvis stamp has been the handsome set of nine collectible stamps issued last year by the tiny island nation of St. Vincent. Differing in size (the stamps are twice the size of their U.S. counterparts), face value and issue date (the St. Vincent stamps were released on the 15th anniversary of Elvis' death, while the U.S. release coincided with the King's birthday), these collectible stamps are available on these shores in numbered, limited edition sets, which also include an odd booklet entitled 99 Little Known Facts About Elvis Presley. (What was Elvis' Army serial number? What was his personal motto? How much did the belts for his jumpsuits weigh?) To grab a set, call 1-800-333-5116, or send \$9.00 (plus \$3.00 for postage and handling) to: International Collectors Society, 111 Water Street, Suite 300PD, Baltimore, MD 21202 —TK



COOL CAT: Picture Sinatra with a ducktail, a pierced ear and a raging guitar strapped around his midsection and you'll have some idea of what it's like to experience Stray Cat Brian Setzer fronting a big band. The Brian Setzer Orchestra—which includes a variety of horn players, a drummer and a keyboardist with some impressive career credentials (Woody Herman, Sinatra)—performed a well-paced, 75-minute gig at the Roxy, a mixture of big band favorites topped off with three Stray Cat classics, during which Setzer revealed an appealing new musical persona. It's rumored that Setzer may do more gigs in this format. If so, then he's one Stray Cat who may have found a home. —JL



THOMPSON TWINS: Guitarist/songwriter extraordinaire Richard Thompson recently debuted material from his next Capitol album (tentatively slated for an August release) during four acoustic performances at McCabe's guitar shop in West L.A. For die-hard fans, or for those unfamiliar with Thompson's illustrious career (he was a co-founder of the great English folk rock ensemble Fairport Convention), Rykodisc will be releasing (in early May) a Richard Thompson three-CD primer gathering together essential tracks from his career—an overdue retrospective profiling an artist who, though he is revered by critics, has never received his just commercial desserts. Thompson is pictured with Capitol head man Hale Milgrim.



DYNAMIC DUO: On March 10th, ace producing duo Jimmy Jam and Terry Lewis received a star on the Hollywood Walk of Fame. Jam and Lewis, who launched their own label, Perspective Records, in 1991 (in association with A&M), are currently wrapping up production on their third LP with Janet Jackson, the first for Virgin Records under her lucrative new contract.



IT'S A WONDERFUL GIG: Twin/Tone/Restless recording act Zuzu's Petals—Laurie Lindeen, Linda Pitmon and Coleen Elwood—are pictured backstage with Adam Ant during one of his recent sold-out performances at the Henry Fonda Theatre. The trio—whose moniker is a tribute to that perennial holiday favorite, It's A Wonderful Life (in a classic scene from that Frank Capra-directed movie, James Stewart's character pretends to glue fallen petals back on a flower for his daughter, Zuzu)—was the opening act for Adam's Henry Fonda shows. Zuzu's Petals' debut is entitled When No One's Looking.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

GONE BUT NOT FORGOTTEN: Michael Jackson's new LP, *Thriller*, will be the last new 8-track tape released by CBS Records.

GONE AND BETTER FORGOTTEN: Patti Davis, daughter of President Reagan and co-author of the Eagles' "I Wish You Peace," has been signed by Runaway Records. Filmmaker Blake Edwards was instrumental in her getting signed to the label.

PISTOLMANIA: The ever-irrepressible Malcolm McLaren may stage a production along the lines of *Beatlemania* based on the life and times of the Sex Pistols. A reunion of the original band was rumored, but PIL offices denied that Johnny Rotten/Lydon would participate.

THE SECOND COME

By Kenny Kerner

It was a business decision, plain and simple. After scoring ten Top 40 singles and selling over fifteen million albums, guitarist/songwriter C.C. DeVille handed Poison his walking papers and never looked back. "I left Poison because I wasn't happy," C.C. confessed, while searching for his plate of Chinese chicken salad. "I like Bret as a person but not as a business person. And I want everyone to know that I quit the band and they didn't kick me out."

Though he'll continue to earn royalties from the four previous Poison albums, for all intents and purposes, Mr. DeVille is unemployed. But rather than taking some time off to think things out and regain his composure, C.C. immediately jumped right back into the rock & roll wars and went about putting together a new band. "As soon as I quit the band," C.C. revealed, "I started looking for new players. And that was a mistake, because I went in a totally different direction. I grabbed drummer Carmine Appice immediately. I had to do that to learn how to play again. After seven years with Poison...Carmine was very instrumental in helping me to count. I just had to find out where the one-count was again. I had to decide about the music I wanted to play, and I wanted my new players to



Anna "Flash"

be human and civil and to respect each other."

Though C.C.'s powerful friends in high places made it possible for him to get signed immediately, DeVille turned down the offer until he was sure of his musical direction and new bandmates. "When I quit Poison, I called Peter Paterno [an attorney and also the head of Hollywood Records] and told him I needed a lawyer. He told me to call Lee Phillips and then to call him back if I wanted a record deal. He told me he'd give me a deal right now. I told him I needed some time to think and to

choose band members. Peter has been behind me since Day One. He trusts me."

And so, the arduous task of finding players with the right chops, the right chemistry and the right attitude began. C.C. might have been wise to install a turnstile at his front door, because the line of musicians that showed up for various auditions was virtually endless. To make a long story short, C.C. chose three of the finest musicians in the country: drummer James Kodak (Kingdom Come), bassist Tommy Hendrix (War & Peace) and former

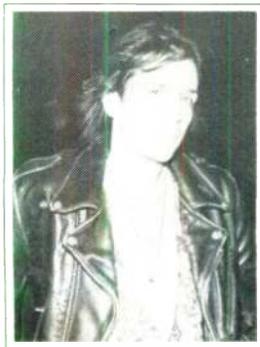
Hurricane singer Kelly Hansen, who possesses one of the strongest voices in rock.

Cognizant of the fact that the world will be viewing his every move under a microscope, C.C. is taking things one step at a time. "I've got one shot here," he admits, "if this fails, I'm done. They're not gonna blame Tommy or James or Kelly, they're gonna blame me for everything. And that's why we haven't rushed into the recording studio. Rehearsing is one thing, but dealing with an audience is another. That's why we'll probably play about a dozen club dates

before we ever go out on the road to tour. I'd love to open for Guns N' Roses. Right now, we're rehearsing at my house. We don't have to worry about the neighbors [Diana Ross and Ice-T], or playing too loud, or the studio being booked by another band. We rehearse in a very small room, and once we start playing, it all sounds like white noise. It's 1-2-3-4 and then white noise!"

These days, DeVille is playing things very low-key. Somewhat of a recluse, he despises having to explain what he's been doing this past year. "When I do go out,"

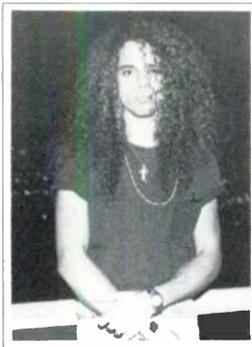
ING OF C.C. DEVILLE



Kelly Hansen
Vocals



James Kodak
Drums



Tommy Hendrix
Bass



C.C. DeVille
Guitars

Photos: Anna "Flash"

he said, "I want people to stop me and go, 'Hey, great album.' Right now, talk is cheap." Kelly Hansen agrees: "There are too many people in this town playing in their bedrooms and garages, putting down bands that are successful. These are people that have no idea about how to entertain or communicate with people, and I have no respect for them."

Wait a minute, now. Did I just say "C.C." and "low key" in the same breath? If that's the case, then who appeared at the

MTV Music Video Awards Show in 1991 with flaming pink hair? DeVille had a perfectly logical explanation for his eye-opening fashion statement: "What I wanted to do by coloring my hair pink was to give a kick in the ass to a band that got lazy. The other guys in Poison had no idea I was doing it. Bon Jovi commented about it. I was on *Hard Copy*, I was on *Two On The Town*...I got twice the amount of press I'd normally get for both me and the band. I have to compete with Cher and

Madonna. I happen to like make-up; I like the pagentry of rock & roll. I like the fact that I can be my own little Superman, but in reality, I know I'm really not. My shit stinks like everyone else's. But for that amount of time that I'm out there performing, I'm not gonna go out in a T-shirt. Rock & Roll has to be bigger than life."

Hansen feels the same about his leader: "If you know C.C., you know that you're never really done being who you are. There's always another day to be outrageous, so that's how he was."

While munching on a delicious piece of shrimp toast, it dawned on me that I hadn't yet discussed the two most controversial topics: the music and the rumors of drug abuse. C.C. was ready to talk about both: "The music sounds like Poison, only it's great. The lyrics are better, and there are real melodies. Poison was perfect for doing 'Unskinny Bop,' but I could never get Kelly to

sing a song like that. Right now I'm writing the majority of the music because I have at least a year's worth of back-logged songs. I never, ever write a song just to play a solo. I'm a songwriter. I'm a songwriter who also

"If I used as many drugs as people say I do, I'd be dead already."

—C.C. DeVille

happens to be a great guitar player. When we were on the road with Poison, only the fans and the promoters took us seriously. I got no respect at all as a guitarist."

The material C.C. played for me back at the

house was truly exceptional. He really has a knack for knowing how to structure a rock song and fill it with melodies. The rhythm section was powerful, DeVille's guitar work was flashy and hard-edged and Hansen's vocals were thundering. But through it all, I couldn't help but wonder if C.C. ever had second-thoughts about leaving Poison? "I liked the old Poison," he said, "I loved it. But I'm not Ghandi. I'm not a man with a vision. I write rock & roll. I'm just a musician. I don't go down to Compton every day and say, 'Gee, are we rebuilding?' Without having set out for it, all of a sudden, Poison wanted integrity. I never second-guess myself about leaving the band or the money. For the first time ever, I'm proud to say that I wasn't a fuckin' whore. You don't understand how good it felt. I was a whore, and I was denying it. Everyone else was getting the credit for the songs I wrote and all I was hearing in the press was that I was a drug addict. My real life exceeded my dreams, and I was unhappy. Then, I decided to look inside. And when I did that, I knew it was time to leave. There comes a time when you realize that if you waste your God-given talents, you'll lose them."

Now that the issue of music was cleared up, I jumped, head first, into



Anna "Flash"

A pile of C.C.'s guitars. DeVille owns almost 300 of 'em.

30 ►

Launching A Label



By Tom Kidd

There are two sides to any record industry success story. One is about the business, the other about the art. West Hollywood-based Skydoor Records, officially formed in February of this year and releasing their first product in April, hopes to court success by adding a new chapter to this saga.

This new independent label was formed by a group of music industry veterans who felt disillusioned with what they considered restraints imposed by the record industry giants. The founding partners are Jeff Benice and Lynda Kay. Benice is an international attorney specializing in complex litigation. Kay has a background in newspaper advertising sales. Joining them is Dennis White, a former president of CEMA Distribution who spent 27 years at Capitol Records. Chris Johnson, whose production credits include Tuff, C.C. DeVille and Chuck Berry, is label producer.

With this kind of collective track record, one might think that the business side of the story overrides the music. That is one as-



(Back row, L-R) Jeff Benice and Dennis White
(Front row, L-R) Chris Jonson and Lynda Kay

sumption all three principals interviewed go out of their way to deny. According to Johnson, the partners formed Skydoor as part of a creative vision. "We didn't get in the record industry and say, 'Boy, we're going to make a lot of money,'" he says. "It was based on a purely creative decision and a mutual respect for artists, songwriters and musicians.

"We sign only what we love and what we believe in," he continues in a sentiment echoed, once again, by all three subjects. "Commercial success will come as a result of the talent, not as a result of us being able to fill a niche in the marketplace."

While artistic niches do not interest this "gang that sells records," bends in the business world certainly do. Skydoor uses what is generally described by all personnel as "guerilla tactics" and which is particularly defined by White to include direct mail, direct marketing and infomercials. "We're trying to focus with a particular band where their strengths are and to try to make something happen," he says. "We're going to go in

whatever direction we feel we can sell records."

The marketing philosophy is based on the assumption that each of the label acts—currently the Chance, Slamhound and Black Tegu—has a natural base of 10 to 30,000 true fans. These are the people who respond to fan club mailings, or to 800 numbers on flyers, CDs and posters. In short, Skydoor wants to sell to the fan base directly, bypassing traditional record retailers.

Marketing moves are designed to keep label personnel as close as possible to the street. One such function is an in-house video production called *Rock Box*. That offshoot is "like MTV with hard music," according to Benice. He goes on to tell that a *Rock Box* pilot for Argentina has already been filmed. Skydoor has also completed negotiations with a company called Music Source. This data delivery service plans to put computer kiosks in music stores. Music Source primarily wants to sell sheet music through instantaneous computer orders. Since each kiosk comes with its own video display screen, there is the potential to also air music videos. Priority for this space has been promised to Skydoor. Other alternative marketing moves include a potential billboard, featuring Latino rock act Black Tegu, constructed in the band's home of East Los Angeles. The display would feature an 800 number for those wishing to order product as would, presumably, the *Rock Box* and Music Source scenarios.

These methods of doing business are not without their dangers. "The traditional way of thinking is that if you don't sell through the



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record stores, you're taking business away from your record accounts," says White. "That's not necessarily true. If you sell directly through a band's fan club, that will take X-amount of units away from the record retail stores. But in the long run, those fans have the records and they're playing them for other people. It all tends to come around through word of mouth and generate more activity."

The beauty of the plan, according to Benice, is that the label doesn't have to sell 500,000 records to break even. "If you sell 500,000 records, that's a success," says Benice.

Skydoor plans to get to those people in the most efficient manner possible. To these ends, the label has been designed around vertical integration, making use of its founders' backgrounds and connections and keeping functions such as music and video production under the same roof. One function left out in the cold—an odd one for smaller labels—is band management. All three label bands are self-managed. This is called, in Benice's words, "letting the artist take the gauntlet."

The trio of bands have in common that they are "cutting edge," according to White, though he insists that no recognizable "label sound" exists. More importantly, what they share is a strong commitment from their label. "We're not looking to build a six-month or a year career," says Johnson. "We'd really like to go the long haul with each of our bands and see their style and creativity mature. We've made fairly long-term commitment to each of our acts as far as continuing the relationship and recording multiple albums."

A long-term commitment to the bands



Tom Farrell

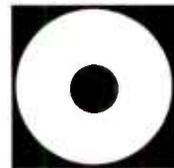
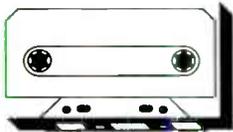
Slamhound

means a long-term commitment to the label, both on the business and especially on the artistic end. That's something that all three of the principals interviewed confirmed. "We're not in it for the short run," says White. "Jeff's philosophy and one of the reasons I got involved is that if you're going to work a project for three months and then drop it, why

get involved?

"We can stay with it as long as we think there's the proverbial pot at the end of the rainbow," he continues. "We'll continue to chase it. Why not?"

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Ten Bands & How They Got Signed

By Pat Lewis

Even though L.A. is the Music Mecca of the world, getting signed in the City of Angels is no easy task. For every potential record contract, there are literally thousands of would-be rock stars waiting in line. And while the A&R community is combing the clubs on a nightly basis, you've probably got a better chance at winning the lottery than you do at actually getting one of them to put his or her job on the line by making you an offer. Yet, every so often, a local band does manage to snag a record deal and get whisked off into the record company machinery.

Recently, Music Connection spoke with ten L.A.-based bands with newly released albums (or who will have albums out shortly) and asked them just how they went about getting signed. While no band revealed any earth-shattering secrets for guaranteed success, their stories can certainly serve as inspiration as well as incentive for those still waiting in line.



Wyatt Troll

Failure

Label: Slash
Date Signed: January, 1992
Signed by: Randy Kaye
A&R Rep: Randy Kaye

In 1989, San Diego natives Ken Andrew (vocals) and Robert Gauss (drums) moved to Los Angeles and soon thereafter hooked up with bassist Greg Andrews. In 1991, they recorded a low-budget demo, but instead of putting their material out in cassette format, the band pressed their own 7" single, "Pro-Catastrophe," which they sent to an extensive list of college radio DJs. At that time, they also began playing the local L.A. club scene as well.

Failure gives a lot of credit to the DJs at KXLU-FM (located on the campus of Loyola Marymount) for talking up the band both on and off the air. They also owe a lot to a friend who got a copy of "Pro-Catastrophe" to Barry Squire, an A&R rep at Warner Bros. Consequently, Squire became a regular attendee at Failure's shows. "Once you have one A&R person checking you out," says Ken Andrew, "the rest of them just seem to show up to check you out as well." And did they ever show up! While Warner Bros. initially

showed interest in the band, it was Slash (an affiliated label) that actually came in with a serious offer.



Lisa Johnson

Wool

Label: External/London/PLG
Date Signed: July, 1992
Signed By: Lorie Harbough
A&R Rep: Lorie Harbough

Peter (vocals) and Franz (guitar) Stahl were originally from Washington, where their biggest claim to fame was their stint in Scream, stalwarts of DC's Eighties punk scene (their drummer, David Grohl, went on to become a member of Nirvana). In 1990, the brothers moved to L.A., hooked up with bassist Al Bloch (formally of Concrete Blonde) and drummer Pete Moffett and began playing the underground club circuit.

Throwing around names like Scream, Nirvana and Concrete

Blonde made it easy for Wool to generate interest in their own band. And with so much past history, Wool was already well-connected with other established musicians who often attended their shows, which, in turn, created industry curiosity. And snagging an opening slot for Nirvana at the Roxy and a number of key shows with L7 certainly didn't hurt their credibility either! By the summer of 1992, they had quite an industry buzz. "In this town," says Peter Stahl, "all you need is one person to say something about you and all the other people...they don't want to miss out on anything and they'll just start calling you, whether they've heard of you or not."



Deano Mueller

Xtra Large

Label: Giant
Date Signed: June, 1992
Signed By: Kevin Moran
A&R Rep: Kevin Moran

Veterans of the Orange Co. music scene, bassist Robert Melrose Thomson IV, vocalist Darren McNamee, guitarist Warren Anthony Fitzgerald and drummer Josh Freese were anything but strangers to the music business. Over the years, the individual members of Xtra Large had played or recorded with Infectious Grooves, the Vandals, Big Drill Car, Gherkin

Raucous, School of Fish, the Damned's Rat Scabies and Suicidal Tendencies, among others. From the get-go, they had top-notch management already in place. So, it's not all that surprising that there was plenty of label interest as soon as they began working together a year and a half ago. They never once played a club date, but rather invited A&R reps to rehearsals. "It was a real backwards approach," admits guitarist Fitzgerald. "The thing is, we had the advantage of being involved in bands, particularly Orange Co. bands, that had been somewhat established as far as visibility and people knowing who we were. So, we used that to our advantage."



Michael Levine

Half Way Home

Label: DGC
Date Signed: January, 1990
Signed By: Vicky Hamilton
A&R Rep: Tom Zutaut

Half Way Home has been together since 1986. For three years, the band played the L.A. clubs, especially the Troubadour, and spent many painstaking hours promoting those shows. They'd pass



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out flyers along the boardwalk in Venice and in the parking lot at Grateful Dead shows. Several times they even brought a generator and played in the parking lot after Dead concerts. They also booked numerous small club tours outside of L.A., always adding names to their mailing list (presently at 5,000.) But the band never put any of their music on tape. "The concentration and focus was never on getting signed or shopping a deal," says vocalist Jennifer Barry. "It was just how many people we could get to come to a show and how big of a party can we make this. Everything was focused on the music."

In Oct. 1989, a friend of the band's asked if he could bring Vicky Hamilton (who, at the time, was an A&R rep at DGC) to a rehearsal. After hearing only three songs, Hamilton offered the band a demo deal, which became an offer for a full-fledged record contract in January of 1990 after a stellar performance at the Roxy for the higher-ups. "It is all about hard work and commitment to your music and not to replicate someone else's music," concludes guitarist Dean Zukerman. "And you can't forget to have fun!"



Alison Dyer

Rattlebone

Label: Hollywood
Date Signed: May, 1992
Signed By: Steve Jones
A&R Rep: Steve Jones

After their punk band, the Drills, broke up in 1990, vocalist/bassist Roger Derring and drummer Kerry Furlong (both natives of Miami, Florida) started jamming with

guitarist Brendon McNichol and organ player Jeffrey Muendel. As is typical for most unsigned bands, they started playing the clubs. "We played the underground circuit in L.A.—English Acid, Ragi's, the Shamrock and the Coconut Teaszer, all of the time," recalls Roger Derring.

Their lucky break came when Derring (who did construction work during the day) was hired by producer Dave Jerden (Jane's Addiction, Alice In Chains) to paint his house. When Jerden found out Derring was in a band, he asked if he had a demo. Lying through his teeth, Derring said, "Yeah, of course we have a demo." But the truth was, the band didn't. "This was on a Friday," recalls Derring, "so that weekend I got my girlfriend to go to Guitar Center with her credit card and we charged a Tascam portable eight-track cassette recorder. We recorded four songs over the weekend—we were still mixing by 4 a.m. Monday morning! But by the time I arrived at Dave's house Monday afternoon, I had a demo for him." Jerden was so impressed with Rattlebone's demo that he took it around to several labels and easily snagged a deal for the band. And, of course, Jerden produced the tracks!



Lindsay Brice

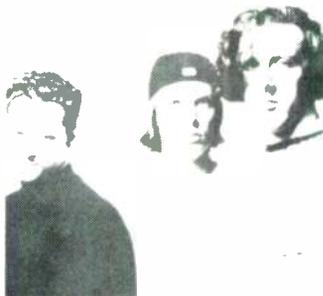
Black Market Flowers

Label: Relativity
Date Signed: December, 1992
Signed By: Cliff Cultreri
A&R Rep: Cliff Cultreri

In June of 1991, Black Market Flowers' bassist Bryan Ray and guitarist/vocalist Matt Neth (both originally from the San Francisco Bay Area) started working with drummer Heath Patterson. Within six months, they were gigging an average of once a week. They befriended a number of local bands along the way, including Wax, Wool and El

Magnifico, bands who had a big industry buzz at the time. Often these buzz bands invited BMF to play the warm-up slot on their shows, which only helped to increase BMF's own buzz. Also, indie label Piece Of Mind Records put out a 7" single.

During the day, Ray worked as a production manager at Slash Records in L.A. He had developed a friendship with a gal at Relativity in New York with a similar position, and the two would often send each other their record company's latest product. On a whim, Ray sent her a copy of BMF's demo. She liked it and began playing it at work. One day, Cliff Cultreri walked by her office and inquired about the music that was blaring from her speakers. He took the tape to his office, and in less than an hour, he was on the phone with Ray asking when their next gig was. Three months later, during a performance at the Club Lingerie in Hollywood, Black Market Flowers signed with Relativity.



Maria Chavez

dada

Label: I.R.S.
Date Signed: November, 1991
Signed By: Rob Woodruff
A&R Rep: Stevo Glendinning

Assist Joie Calio and guitarist Michael Gurley grew up in Northern California and always played in rival bands. After they moved to L.A., they finally wound up in the same band together—Louis and Clark—which recorded an EP for Chameleon. In 1989, that band broke up when Louis Gutierrez left to join Mary's Danish. Calio and Gurley continued working together. In early 1990, Mary's Danish (on the urging of Gutierrez, of course) invited dada to be their opening act for a West

Coast tour. Over the next year, they toured with Mary's Danish another five or six times. Initially, they performed as an acoustic duo. However, they eventually added a drummer, Phil Leavitt (formerly with Darius), to the lineup.

When dada wasn't touring with Mary's Danish, they were performing in the clubs around L.A. And at one such show in January, 1991, at Highland Grounds, veteran producer Ken Scott was in attendance. Impressed by the band's songs, Scott offered the band a production deal. The result was a good quality demo, which the band shipped to the labels themselves. Dada mustered up a bit of major label interest, but it was I.R.S. that came in with a solid offer. Anxious to make a record, dada did the deed with the indie label, the result of which (produced mostly by Scott) has already proven profitable for both parties.



Les Johnson

Rage Against The Machine

Label: Epic Associated
Date Signed: February, 1992
Signed By: Michael Goldstone
A&R Rep: Michael Goldstone

In August, 1991, guitarist Tom Morello (formerly with recording act Lock Up) put together Rage Against The Machine—which, in addition to Morello, includes bassist Timmy C., drummer Brad Wilk and vocalist Zack de la Rocha (who recorded an album with hard-core Orange Co. band Inside Out). Unlike most L.A. bands, however, Morello was adamant that they would circumvent record labels altogether and put out their own independent records. "I had an experience on my last record label that was not the most pleasant," says Morello, "and I wasn't in any hurry to get back into that." For the next couple of months,

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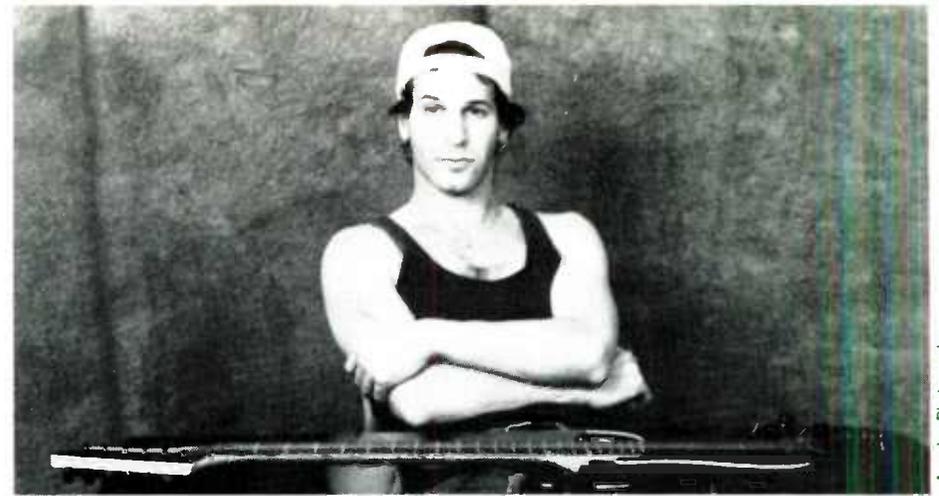
By Tom Kidd

Bruce Burger doesn't have a record deal. He recorded his debut, *Rebbe Soul*, without record company assistance and marketed it pretty much the same way. As such, the one-man operation has neither the time nor the resources to flood request lines. He hasn't yet hired a promoter or publicity firm. Until very recently, he didn't even have a distribution deal. So how did he get into the Top Twenty at Tower Records in San Francisco and the surrounding area?

Chalk a lot of it up to fate. Burger wasn't really planning to do an album in the first place. He composed and produced his own CD and most importantly, financed the \$10,000-15,000 cost through sessions. "I thought it would be nice for my folks," the self-effacing studio player explains. "They were back east, which is where I'm from, in upstate New York. I'm out here, this musician guy—what the hell's wrong with this guy? Why isn't he a doctor like his brother? I thought maybe if they heard this, it would be a way that they would understand—oh, this is okay. This really makes sense to us."

What made sense to Burger's parents and to enough other people to take *Rebbe Soul* to Number Eight on a recent Tower chart, is, in part, his recording of an ancient Jewish prayer called "Avinu." It is generally sung as a capella prayer on high holidays, but in Burger's version appears as a haunting guitar instrumental. "I thought it would be neat to do something cool with that," he explains. This track is getting the most Bay Area attention, thanks to commercial radio station KKSF. Other tracks, played on various college stations, are also helping to drive up the CDs sales rate.

Burger is thankful, but still a little awed, by the CD's success, and particularly by the success of "Avinu." "I would have thought that a different selection of tunes would have



Angelon Photography

been played," he says. "'Avinu' goes back 2000 years...the melody came later, but it's probably 700-800 years old. KKSF played it, and they received a phenomenal amount of response, and they have been consistently. It's broken all the records at the station, and it's in heavy rotation now. I've sold tons of copies because of that."

Chalk the initial interest of the radio stations and record retailers up to luck. Because he hadn't planned to do a CD for commercial release, Burger had no promotion plan. He initially entrusted a few copies—Tower Berkeley originally took three from the first pressing of 1,000 units on consignment—to a friend who happened to be moving to the Bay Area. Burger and his buddy thought visiting the local music outlets would be a good way for the friend to get acquainted with the area's music scene. For a good month, says Burger, he didn't even know which stations and stores had the CD.

Burger found out via a session-stopping telephone call to KKSF's music director that he had a hit on his hands. "Program directors usually don't come to the phone, at least not for me," says Burger. "But they dial me in, and I hear, 'Tell him to hold on. I've got to talk to him.' He says, 'Is this Bruce Burger? Are you pushing your own record?' And I said, kind of embarrassed, 'Yes. It's an independent project.' And he says, 'I didn't know that. Have you talked to anyone here yet?' I said, 'No.' 'So you don't know what's going on here?' 'No, what are you talking about?' He starts kind of joking with me. 'The art work's okay. The liner notes were fair. We thought you could have made some more intelligent comments.' I'm thinking, 'They hated it. He's just trying to be nice.' So I'm starting to get really depressed on the phone. Then he told me that they did play it—and received more calls than they had in the history of the station. I fell off my chair."

With the initial success at KKSF, the three units sitting in Tower Berkeley's bins didn't last long. First Burger had to send them a few more. Eventually, he shipped a box. Every unit from the first 1,000 not given as a promo item was sold on consignment. The second 1,000, which arrived at Burger's apartment during the interview, will go the more traditional route of a distribution deal through Bay Area-based City Hall Records. When those

units are sold, according to Burger, the CD will finally start paying for itself.

The conversations with City Hall were not Burger's first with a record company. Since the CD was released, he's had many offers, mostly from smaller labels, and a few turn-downs. Prior to the release, he had no label turn-downs because he approached no labels. He recorded *Rebbe Soul* because it was something he needed to do, according to Burger. "I think in today's world there's a lot of stuff that artists need to say," he says. "There are a lot of messages that need to be heard and a lot of statements we need to make." Burger sought to update and to bring the music of his Jewish heritage to today's listeners.

That's not something that Burger found easily explainable to A&R departments around town. "It's not the kind of thing that's geared to a market sector," says Burger. "It literally came right from my heart. I think people hear that but I don't know if record companies hear that. They're so caught up in the day-to-day thing of trying to get something in this category or that category that it turns into so much of a science for them. I think sometimes the intuitive part gets lost."

Burger's own intuition has proved quite good. Among the job offers brought by his success were calls about film scoring. Some of these came from Bay area filmmakers. One came from Israel. He is also talking with Alive Entertainment, managers of Luther Vandross. Burger wants to increase his reach. To do this he feels he must assign this recording and its sequel-in-progress to a major label, or do it himself through a partnership with a company like Alive. The former is the preferred option.

Talking to Burger is like seeing message triumph over the medium. He's sold enough units to be comfortable by applying very little effort. With a proper company behind him, one has to agree with Burger that the sky's the limit. "If I can sell this many units with the limited resources I have," he says, "if I had a promotion person or any of the other resources a record company has, there's no telling what would happen."

For more information concerning Bruce Burger or *Rebbe Soul*, write to Rebbe Soul Music, P.O. Box 66077, Los Angeles, CA 90066. Call him at (310) 397-7150. **MC**

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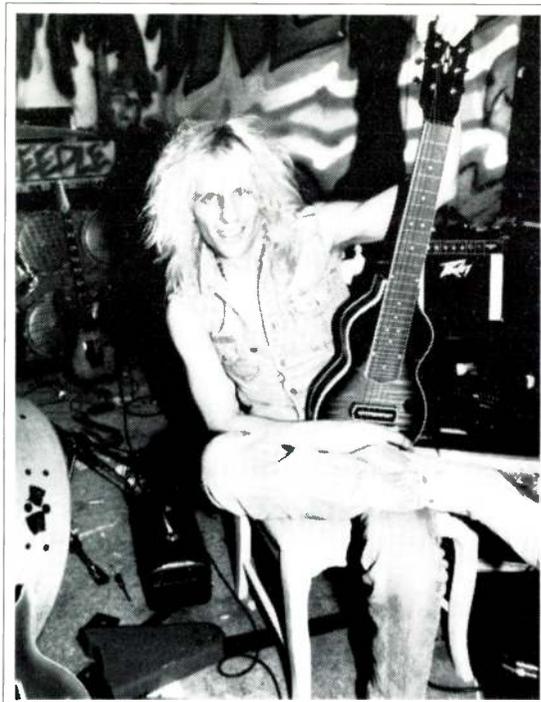


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◀ 23 C.C. DeVille

C.C.'s alleged drug problem. Was he, in fact, abusing drugs? Was he using cocaine...heroin...what? And if so, to what degree? And why would a record company sign him if they thought there was a problem? C.C. knew these questions were coming and he was prepared: "I'm not going to deny that I party, but if I used as many drugs as people say I do, I'd be dead already. Me and Richard Pryor should hold a joint press conference to say that we're still alive. How bad is my drug problem? I resent the fact that people call it a problem. I used to have a problem, but now I can afford them. I'm not condoning the use of any mind-altering drugs. But, when I was younger, I was a heavy-set kid, and because of that, I was inhibited and never went to the beach. The drugs



Anna "Flash"

and the alcohol would just open the doors. Anyway, pain is usually associated with great music."

Lest you believe that C.C. thinks he is bigger or better than life, understand that this singer/songwriter/performer knows exactly

how talented he is and just how far his tools will take him. In short, C.C.

DeVile really knows his limitations. "I'm a rock & roller," he boasts proudly, "I'm not a corporate guy. I don't get up at nine in the morning. The reason I

"At my worst, I was a superior player to any other member of Poison."

—C.C. DeVille

became a rock & roller is so that I could put a syringe in my arm. But you look at every video we ever made and you tell me if I fucked up. Tell me where I'm not leading the band. At my worst, I was a superior player to any other member of that band. I wanna be a rock & roll pig. I don't wanna contrive this shit. The reason I play rock & roll is because I can't play music. And you know what else? I drink, too, so if nothing else, buy my record out of pity."

C.C.'s wit and sense of humor were in fine form

throughout the entire interview. And he did make a special point of asking me to let his parents know that he is alive and well.

Rock history teaches us that most of the biggest stars of that genre lived life to the fullest and were looked upon as being heroes. Before the end of this year, when his debut album for Hollywood Records is released, C.C. DeVille will get the chance to take his flamboyant show on the road to let the people decide. However, this time around, the burden of success rests squarely on his shoulders alone: "This new band is not Poison. And Poison, without me, is not the old Poison. However, you should give both bands a chance. But please, if you don't like what I do, don't blame my bandmates, take it out on me. I'm the worst guy in the band—thank God I've got a name!"



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◀ 27 Band Signings

they recorded a master-quality, 12-song tape. Then they played their first show, which was an opening slot for Zoo recording act Tool, who had a huge buzz at the time (Morello grew up with one member of Tool and roomed with another).

Call it luck, call it fate or call it playing the style of music that just happened to be the flavor-of-the-month, but after that show with Tool and one more, Rage received two firm offers. Not all that surprising, a bidding war quickly ensued. Two months (and six shows) later, Rage signed with Epic Associated. "It was very helpful that we had an excellent attorney, and that there was some anticipation due to Lock Up and Inside Out, and that we got to play the Tool shows," admits Morello. "But the thing that made it happen right away was the band's chemistry. It was us playing live that really did it."



Dennis Keely

Inclined

Label: Chaos/Columbia
Date Signed: October, 1992
Signed By: Nick Terzo
A&R Rep: Nick Terzo

It was 1984 when guitarist Miles Tackett, bassist Gene Perry and drummer Steve Smart started jamming together. But they weren't in a big hurry to get signed at the time. After all, they were only in the 9th grade. After several years of making demos and playing parties and the local clubs in L.A., the band got a tape reviewed in *Music Connection* by Senior Editor Kenny Kerner, who not only said glorious things about the Inclined, but additionally introduced them to Nick Terzo, who, at the time, was doing management. Terzo managed the band up until he took an A&R position at Columbia.

In 1990, Tackett signed a co-publishing deal with Chrysalis Music, who showcased and shopped the band for the next year-and-a-half. Next, Chrysalis advanced the band a substantial amount of money, which was used to record a master-quality, nine-song CD. Even though the CD was initially intended to be used as a promotional tool, I.R.S. Records offered them a distribution deal, which the band was just about to sign, when, at the 11th hour, Terzo came in with a similar offer. With the addition of four new songs, Chaos/Co-

lumbia released the band's demo as their debut album. "I feel confident in saying this to any band," concludes Tackett, "if it's not going to kill you to try and fund it, you should put your songs out on CD. Because you can shop that, and you're on a totally different level. The A&R people look at you differently. You seem more together. And it's quite a confidence booster!"



Chris Cuffaro

Medicine

Label: Def American
Date Signed: March, 1992
Signed By: Marc Geiger
A&R Rep: Marc Geiger

It didn't start off as a band, but rather as a home recording project with absolutely no plan for getting signed whatsoever," confesses Medicine's guitarist and founder Brad Laner. But within two years of making this home recording, Laner was putting his John Hancock on a recording contract with a major label.

The concept for Medicine was born when Laner and musician friend Annette Zilinskas (an original member of the Bangles) made a demo of what Laner describes as "flat out noise." (Laner played all of the instruments and Zilinskas sang.) While Laner was off touring as a percussionist in someone else's band, Zilinskas was running around L.A. playing their demo for whomever would listen. She attracted the attention of the head of A&R at Radio Active Records, Jeff Jacquin, who became the band's manager. Thanks to Jacquin's long list of industry contacts, it was easy for him to get numerous A&R executives to listen to Laner's tape. During this shopping phase, Laner assembled a live band and played a whopping three shows in L.A. before Def American came in with a firm offer. "We didn't get signed from our gigs," says Laner. "There's no way that we could've because we were awful. It was the tapes. I mean, people just heard the tapes and knew that there was something there."

Other recent signings out of the Southland include: Greta (Mercury), Stone Temple Pilots (Atlantic), D.D. Wood (Hollywood) and Ten Inch Men (Vic-MC)

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Local Heroes	Matthew Child	213 690-1070	N/A	N/A	N/A	N/A															
Lockhart	Dave Tedder, Ego Trip Entertainment	213 969-2412	6546 Hollywood Blvd., Ste. 201-59	Hollywood	CA	90028															
Long John & his A.C.I.B	Okanise & Ogan Productions	213 484-0482	2251 W. Sunset Blvd.	Echo Park	CA	90026															
Robby Longley	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231															
Lords Of Love	Vicki Wicki Doll, R-N-R Rocks Mgmt.	818 752-1970	4720 Vineland Ave., #283	N. Hollywood	CA	91602															
Love In Exile	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231															
Lucia	Ms. Demasi	818 771-7733	P.O. Box 38642	Los Angeles	CA	90038															
Lucid Dreaming	Fernando	310 318-9844	2021 DuFour Ave., #E	Redondo Beach	CA	90278															
Lula	David Pachter, Foxboro Entertainment	213 966-4371	8222 Melrose	Los Angeles	CA	90046															
Tom MacLear	Tom MacLear	818 995-4450	N/A	N/A	N/A	N/A															
Man Alive	Paul Tavener	818 753-3959	N/A	N/A	N/A	N/A															
Maximum Force	Louis McCall, McCall & Associates	818 765-3699	13047 Blythe St.	N. Hollywood	CA	91605															

CALIFORNIA BAND DIRECTORY

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	ALTERNATIVE	DANCE ROCK	ACID ROCK	POP	FUNK	R&B	RAP	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER	
On The Edge	Rick Friedman	818 881-1814	20129 Lassen St.	Chatsworth	CA	91311	X															
Orphasm	Angel Torsen or Kofi Baker	310 859-2231	P.O. Box 442	Malibu	CA	90265	X														Fusion	
Out Of Order	Beaver McCoy	310 376-5265	2422 Ripley Dr.	Redondo Beach	CA	90278				X												Trail mix
Overture	Considerate Dunn Management	800 266-3268	421 N. Rodeo Dr., Ste. 15354	Beverly Hills	CA	90210	X															Active metal
Painted Horses	Brian Ciesiak	818 249-4809	2515 Montrose Ave.	Montrose	CA	91020																Acoustic rock & blues
Panic Underground	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231	X	X														
Paris Quadrifolia	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231	X	X														
Joel Peletier	N/A	213 464-1232	P.O. Box 1842	Hollywood	CA	90078						X										Acoustic
Percustra	Perry Kiefer	805 494-3227	1691 Stoddard Ave.	Thousand Oaks	CA	91360	X											X	X			
Permanent Rain	Robert Moore	818 350-3189	4010 Maple	El Monte	CA	91731	X	X														Progressive
Janet Phillips	N/A	619 449-1994	9251 Via Anita	Santee	CA	92071	X					X										
Phineas Gage	John Stapleton	310 839-9658	3615 Keystone Ave., #3	Los Angeles	CA	90034	X	X				X										
Pincushion Jones	Jess Wall	818 773-ROCK	7500 Topeka Dr.	Reseda	CA	91335	X															
Pla-Haus	David Shelton	213 682-1845	320 Orange Grove Ave.	S. Pasadena	CA	91030	X					X	X									
Point Blank	Raymond Young	818 284-8990	P.O. Box 6391	Altadena	CA	91003	X	X														
Poker Alice	Dannis Michaels	818 882-9115	N/A	N/A	N/A	N/A	X															Commercial rock w/an edge
Poor St. Christopher	Christopher B.	213 655-4051	P.O. Box 6391	Altadena	CA	91003	X	X														
Pounded Clown	Joey	310 402-6297	12350 Del Amo, #1301	Lakewood	CA	90715	X	X														
Psychosis	Kragen Lum	310 915-9915	P.O. Box 993	Pacific Palisades	CA	90272	X															
The Push	Brian T. Skinner, Manager	310 281-9603	N/A	N/A	N/A	N/A						X										
Rare Touch	Considerate Dunn Management	800 266-3268	421 N. Rodeo Dr., Ste. 15354	Beverly Hills	CA	90210	X															
India Ravel	Meredith Day	310 288-8087	P.O. Box 24D09	Westwood	CA	90024	X					X										
Razmataz	N/A	213 463-1674	1745 N. Wilcox, #263	Hollywood	CA	90028	X	X				X	X									Wild
Rebel Rebel	Teddy Heavens	909 875-9521	7510 Sunset Blvd., #174	Hollywood	CA	90046	X	X														
Red Rebel Devils	Mario Canido	213 368-4766	11333 Moorpark, Ste. #4	Toluca Lake	CA	91602	X															Southern rock
Barbara Reed Trio	Jeff Fish	310 633-6805	2739 Eckleson St.	Lakewood	CA	90712																
The David Reo Band	David Reo	818 772-1413	11684 Ventura Blvd., #5003	Studio City	CA	91604							X									Blues
Steve Richards	Steve Richards	619 941-2872	3515 Oak Cliff Dr.	Fallbrook	CA	92028						X										
Ring Of Myth	The Music Web	213 850-8015	7188 Sunset Blvd., #209	Hollywood	CA	90046						X										
Jamie Rio	Meredith Day Management	818 798-0336	700 N. Mentor Ave., Ste. 701	Pasadena	CA	91104	X								X							
Risky Business	Jon Chimborg	310 326-2814	25620 Reed Drive	Lomita	CA	90717										X						
Roq Cory	Cory Dixon	310 288-9662	1770 N. Highland Ave., #298	Hollywood	CA	90028	X	X	X	X	X	X	X	X	X							
R.U.1.2.?	Eric Grant	818 768-5242	P.O. Box 452	Sun Valley	CA	91352						X	X									
Rude Awakening	Statue Records/Arrey Management	213 461-7172	1973 Chereymoya Ave.	Hollywood	CA	90068		X														
Rumbleseat	Nacho/Rubin	310 494-8356	1722 Coronado, Ste.K	Long Beach	CA	90804	X															Blues
Rust	Rust Epique, RAW Talent Project	213 856-6292	7510 Sunset Blvd., #102	Hollywood	CA	90046	X															Raw rock & roll
Sacred Souls	Conrad Vizcarra	213 255-7562	5246 Eagledale Ave.	Los Angeles	CA	90041	X															Hard rock
Deanna Scott	Dave Tedder, Ego Trip Entertainment	213 969-2412	6546 Hollywood Blvd., Ste. 201-59	Hollywood	CA	90028							X									
SeaHorse	Julie Jeffries	619 456-2521	P.O. Box 304	La Jolla	CA	92038										X						
Shameless	Public Eye	310 376-6238	P.O. Box 901	Hermosa Beach	CA	90254	X															Imaginative
Rocky Share	N/A	213 462-1612	823 N. Mansfield Ave.	Los Angeles	CA	90038							X									
The Shriek	Eric De Trenqualye	310 208-3772	P.O. Box 654/1093 Broxton Ave.	Los Angeles	CA	90024				X	X											Modern rock
Sideways	Ronny Spence	805 724-0630	P.O. Box 36	Lake Highes	CA	93532	X						X			X						Casuals
Sidwell	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231	X															
Silhouette	Kristen McClintock, Eagle Entertainment	818 557-1300	8418 Dorrington Ave.	Panorama City	CA	91402	X															Progressive
Skin Deep	Pierre Leemann	310 425-8999	3142 Roxanne Ave.	Long Beach	CA	90808	X															
Smash Fashion	S.T.S. and Associates	310 288-5705	N/A	N/A	N/A	N/A	X															Hard rock
Soaking Wet Juliet	Rhonda Amber	310 869-0376	9167 Gallatin Dr.	Downey	CA	90240	X															
Craig Soderberg	Craig Soderberg	714 638-8282	P.O. Box 2811	Garden Grove	CA	92642																
Soko	Pitch Black Management	818 345-1817	17207 Keswick St.	Van Nuys	CA	91406	X															
Son Gun	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231	X															
Sound-N-Fury	The Music Web	213 850-8015	7188 W. Sunset Blvd., #209	Hollywood	CA	90046	X															
Southbound	Toni Dodd	818 845-2176	469 E. Palm Ave.	Burbank	CA	91501	X															Country rock
Southern Star	Nadine Aulry	213 957-1174	2071 Vista Del Mar Ave., #1	Hollywood	CA	90068																Country pop
Spank	Robert McGuigan	213 937-7367	8306 Wilshire Blvd., #554	Beverly Hills	CA	90211				X												
Sparklets Lounge	Shells / Campbell and Associates	818 767-6272	9772 Pavla	Burbank	CA	91504			X													Groove rock
Stage Fright	Nikki Neil	213 254-0467	6038 Hayes Ave.	Los Angeles	CA	90042	X															
State Of The Art	Pat Lachman	818 781-7377	6715 Orion Ave.	Van Nuys	CA	91406	X															
Stellar Reign	Ron Sachs	714 636-0528	11961 Gary St.	Garden Grove	CA	92640	X															
Strada	Al Estrada	818 964-2212	19307 E. Windrose Dr.	Rowland Heights	CA	91798																Instrumental rock
Straightjacket	Legend Entertainment	818 509-3890	10732 Riverside Dr.	N. Hollywood	CA	91602	X															
Sun Goddess	Debbie, Roxanne, Chris, Jennifer	310 288-9660	P.O. Box 6931	Burbank	CA	91510	X	X				X										Metal opera
Susan's Room	Susan Streiwieser	213 655-6669	743 N. Harper Ave.	Los Angeles	CA	90046	X			X												Urban acoustic
Jere Swaggerty	The Music Web	213 850-8015	7188 Sunset Blvd., #209	Hollywood	CA	90028																
Swiss Tack	Jeff Swisstack	818 842-0370	P.O. Box 3285	Burbank	CA	91508	X					X										
Synapse	Dave Tedder, Ego Trip Entertainment	213 969-2412	6546 Hollywood Blvd., Ste. 201-59	Hollywood	CA	90028	X															
Tainted Souls	Michael Glaser	818 287-4062	P.O. Box 2811	Garden Grove	CA	92642	X															Hard rock
Kathy Tally	The Music Web	213 850-8015	7188 Sunset Blvd., #209	Hollywood	CA	90046																
Brian Tarquin	Brian Tarquin Browne	818 887-0946	20562 Rhoda	Woodland Hills	CA	91367	X															Rock fusion guitar
Tattoo Theatre	Dave Tedder, Ego Trip Entertainment	213 969-2412	6546 Hollywood Blvd., Ste. 201-59	Hollywood	CA	90028						X										
tee-m & the noizemakers	tee-m	213 874-7841	P.O. Box 461285	Los Angeles	CA	90046	X															Rock & roll
Thom Teresi & The Earthtones	Rhombus Records	818 344-2174	P.O. Box 7938	Van Nuys	CA	91409																
They Eat Their Own	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231	X															

CALIFORNIA BAND DIRECTORY

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	ALTERNATIVE	DANCE ROCK	ACID ROCK	POP	R&B	FUNK	RAV	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER
Thick	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231															
Third Degree	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231															
Shane Thornton	Sheets Campbell and Associates	818 767-6272	9772 Pavia	Burbank	CA	91504															
Tiger Bay	Dave Tedder, Ego Trip Entertainment	213 969-2412	6546 Hollywood Blvd., Ste. 201-59	Hollywood	CA	90028															
Tipsy Fox	Stefani Savage	805 254-1604	25697 Estoril St	Valencia	CA	91355															
Tongue Dance!	Eddie Gomez	818 762-8834	11259 PeachGrove St	N. Hollywood	CA	91601															Hard rock
The Tooners	Brainstorm Studios	805 297-8561	24307 Magic Mountain Pkwy. #309	Valencia	CA	91355															
Torture Orchard	Tosha Smith	818 398-5675	2039 Pasadena Glen Rd	Pasadena	CA	91107															
Trae	Meredith Day	310 446-3029	10600 Wilshire, #406	Los Angeles	CA	90024															
Trailer Park Casanovas	Ravi Knypstra	818 784-5259	13351 Riverside Dr., #167	Sherman Oaks	CA	91423															
Trojan Souls	Yo-yo it's me Julio (Jules)	310 474-6360	N/A	N/A	N/A	N/A															House, soul
True Brits	Dave Tedder, Ego Trip Entertainment	213 969-2412	6546 Hollywood Blvd., Ste. 201-59	Hollywood	CA	90028															
Twist In Vain	N/A	310 288-7121	P.O. Box 2447	Hollywood	CA	90078															
Up	Kiki Whitman, (W.E.)	818 788-5242	P.O. Box 452	Sun Valley	CA	91352															
Upstream	Haile Blackman	714 662-2495	3640 Bear St., Apt. G	Santa Ana	CA	92704															
Cesar Valente and His Big Band Orchestra	Lionel Marquez	310 822-2385	12228 Venice Blvd., #175	Los Angeles	CA	90066															Reggae Big band
Vaudville	Jordan Entertainment	714 951-8308	26125 La Real 'C'	Mission Viejo	CA	92691															
Venetian Blindz	Marvin Gregory	918 971-1500	625 The City Drive, #250	Orange	CA	92668															All original
The Vestals	Don Fischer	310 277-7033	345 S. Rexford, #2	Beverly Hills	CA	90212															Texas rockin' blues
Dave Victorino Group	Jeff Fish	310 633-8805	2739 Eckleson St.	Lakewood	CA	90712															Blues, latin
Mike Vlatkovich Quartet	Lira Productions	213 267-1830	P.O. Box 3178	MTB Hills	CA	90640															Avant garde
Wally World	Benny Petrella	619 942-5568	375 Trailview Rd.	Encinitas	CA	92024															Rock & blues
Max Walton	Jason Colbert Productions	818 904-0992	1824 Westwood Blvd., Ste. 32	Los Angeles	CA	90025															
What Gives	Wonderland Entertainment	310 842-7522	P.O. Box 2280	Culver City	CA	90231															
Whisky Train	The Jensen Crew	714 534-8912	P.O. Box 9532	Anaheim	CA	92812															
Wikked Wench	Suzanne Supple	818 761-9756	P.O. Box 102	Canoga Park	CA	91305															
The Wild Blue Yonder	John Humphrey	213 662-3510	2816 Waverly Dr.	Los Angeles	CA	90039															
Wildflower	Ron, Judy Garland & Associates	310 376-1337	2205 Pacific Coast Hwy., #5	Hermosa Beach	CA	90254															
Womanizer	Greg Piper	818 343-1557	11684 Ventura Blvd., #717	Studio City	CA	91604															
Wonderboy	Racer Records	800 15 RACER 5	P.O. Box 867	Woodland Hills	CA	91365															
World Radio	Shari Padveen	818 341-8423	21901 Dupont St., #22	Chatsworth	CA	91311															
World Wise	Tracey Williams	310 348-9281	7361 W. 82nd St.	Los Angeles	CA	90045															
X's For Eyes	Mathew Harris	213 851-9687	N/A	N/A	N/A	N/A															
Young Art	Shana Alexander	213 851-4567	7270 W. Franklin, #217	Hollywood	CA	90046															CHR - AOR
Zion	John E. (W.E.)	818 788-5242	P.O. Box 452	Sun Valley	CA	91352															Christian
The Zippers	Skip Johnson	914 009-9666	14160 Cantlay	Van Nuys	CA	91405															Variety/show
Zookeepers	Patrick Vernon	213 665-8227	927 Maitman Ave.	Los Angeles	CA	90026															

OUT-OF-STATE LISTINGS

TO ACCOMMODATE THE MANY BANDS THAT CAME IN FROM AREAS OTHER THAN CALIFORNIA, WE'VE EXPANDED OUR DIRECTORY TO INCLUDE THESE NATIONAL LISTINGS.

Arch Riv	John F. Neal, JFN Management	513 438-0093	6551 McEwen Rd.	Dayton	OH	45459															
Black Bomber	John Reilly, Cycle of Fifths Mgmt.	516 467-183	31 Dante Court, Ste. H	Holbrook	NY	11744															
Boodalo	Frank Murgula	602 332-5204	135 S. 48th St., #3	Tempe	AZ	85283															Funky grunge
Bronx Zoo	Randy Forken, H.L.A. Music	618 236-1651	313 N. 36th St.	Belleville	IL	62223															Hard groove rock
Character	Chris Dunnett	513 321-0271	P.O. Box 11348	Cincinnati	OH	45211															
James Elmore Band	James Elmore	716 695-3042	1200 Doebler Dr.	N. Tonawanda	NY	14120															All original
False Oath	A.R.M.	612 483-8754	5060 E. 88th St.	Garfield	OH	44125															Original
The Guigui Band	Marlin Guigui	802 864-9871	435 Dorset St., #51	S. Burlington	VT	05403															
Hearline	Miguel A. Fernandez	305 486-5606	114 Lake Emerald Dr., #304	Oakland Park	FL	33309															All female R&B
Hippie Werewolves	Diana Strangfeld	303 831-6286	1071 Washington St.	Denver	CO	80203															
Innervision	Larry Crawford	206 783-0645	115 N.W. 105th	Seattle	WA	98277															
Jambo	John Simonton	702 832-0842	945 Harold Dr., #22	Incline Village	NV	89451															Calypto rock steady/reggae
Love Tribe	Brandon Hoffman	612 939-9384	9704 Minnetonka Blvd.	Minnetonka	MN	55305															Progressive alternative rock
Mosaic Kisses	Alter Ego Entertainment	914 478-2593	55 Tompkins Ave.	Hasting-on-Hudson	NY	10706															
Larry Neil	Pegasus Productions	914 693-8214	133 Beacon Hill Dr., F-29	Dobbs Ferry	NY	10522															
Nero	Al Paglia	315 422-0714	826 North Townsend St.	Syracuse	NY	13208															Classical
No Man's Land	Bob Yezeck, Eternal Talent	612 771-0107	1598 E. Shore Dr.	St. Paul	MN	55106															
Paper Dolls	Kirsten Plambeck	602 832-4959	5247 E. Greenway Circle	Mesa	AZ	85205															
Rat Race	Luke Darnell	201 538-3986	62 Western Ave	Morristown	NJ	07960															Hard rock
Linn Roll & Restless	Linn Roll, David Smith	702 438-8798	6012 Yellowstone	Las Vegas	NV	89115															Country/rock
The Ruffnecks	Rob Edwards	702 873-1519	3750 Lillo St	Las Vegas	NV	89103															
Secret Grey	George Schanck, Bad Bone Productions	708 520-4512	P.O. Box 272	Wheeling	IL	60090															
Sevenfold	Robert Carlton	516 474-3898	P.O. Box 681	Mt. Sinai	NY	11766															Christian rock
The Shadow	Vincent Scippa	713 270-6735	P.O. Box 741066	Houston	TX	77274															
Sick Em Fitt	Diana Strangfeld	303 831-6286	1071 Washington St.	Denver	CO	80203															
Silenced	Kelly Hogtend, Weedown Productions	406 248-1826	821 N. 27th, Ste. 282	Billings	MT	59101															Reggae
Sin City	Jack Fortunato	305 436-9519	320 S. Flamingo Rd., Suite 204	Pembroke Pines	FL	33027															
Sarah Steinberg	Sarah Steinberg	303 820-2744	3108 West 14th Ave.	Denver	CO	80204															Yiddish
Stone Cold	Peter Giordano	718 234-9238	1988 78th St.	Brooklyn	NY	11214															
Vandal	Enc	305 894-5438	170 E. 60th St.	Hialeah	FL	33013															
The Wet Spots	Gary Charley	612 754-8968	N/A	N/A	N/A	N/A															Comedy show
X-pict	Mike DeJaden	617 736-0300	145 Ipswich St.	Boston	MA	02215															

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SEX DRUGS ROCK & ROLL

Compiled by Lisa O'Neill

Hey, musicians, do you practice safe sex? Is talent more important to you than image? Do you care if your band does heavy drugs? And how many times per week do you rehearse? Music Connection recently conducted a telephone poll to find out the answers to questions that concern bands everywhere. What follows are the results of our exclusive musician survey.

Q: What is your all-time favorite club?

- Coconut Teaszer 13%
- The Roxy 13%
- The Whisky 13%
- FM Station 11%
- The Rainbow 7%
- Club Lingerie 7%

ANALYSIS: Every Los Angeles club was eligible in our reader survey. Others mentioned included English Acid, Club With No Name and the Palomino.

Q: Do you practice safe sex?

- Yes, all the time 87%
- Sometimes 8%
- Not usually 5%

ANALYSIS: The majority said, "Of course" or "Sure," but there are some musicians who know they should, but just don't. Most interesting response: "Yes, except with my girlfriend."

Q: What is the #1 cause of bands breaking up?

- Creative differences/
personality conflicts 25%
- Attitude/
ego problems 23%
- Frustration/
lack of success 18%

ANALYSIS: There were various answers to this question. Other top responses: bad communication, lack of dedication and drugs.

Q: What is the average age of your band members?

- 25 years old 12%
- 26 years old 13%
- 27 years old 8%
- 28 years old 9%
- 30 years old 10%

Q: How would you rate the L.A. music scene today?

- Exciting 11%
- Acceptable 31%
- Boring 27%
- Lame 31%

Q: How often do you rehearse?

- Every day 13%
- 5 times a week 12%
- 4 times a week 14%
- 3 times a week 29%
- 2 times a week 25%

ANALYSIS: How often musicians rehearse seems to depend on what gigs are coming up.

Q: Where do you rehearse?

- Rented lockouts or rehearsal studios 52%
- Private, in home studios 30%
- Living rooms and garages 18%

ANALYSIS: Over half of our respondents rent studios or lockouts to rehearse, but many musicians don't know the names of the studios. The three most popular studios are Yo Studios, Downtown Rehearsal and TK Productions.

Q: Guys, would you accept a woman as a member of your band?

- Yes 80%
- No 16%
- Depends 4%

Q: Are you self-taught or did you study music?

- Self-taught 48%
- Self-taught but studied music 28%
- Studied music 24%

Q: Given the choices of image, talent, industry connections, equipment, finances, being drug-free, having a good demo tape or where they live, what is the most important thing to consider when auditioning a new band member?

- Talent 93%
- Image 3.5%
- Industry Connections 3.5%

ANALYSIS: Talent. Talent. Talent. This was overwhelmingly the most popular answer, but a few thought that image and industry connections were more important than talent.



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Meredith Day

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Booking: N/A
Legal Rep: Trip Aldredge
Type of music: Adult alternative
Date signed: January, 1992
A&R Rep: Jim Mazza

By Oskar Scotti

If you detect a strange seminal rock & roll presence bubbling under the grooves of Chris Kowanko's self-titled debut disc, there's a lot more than your imagination at play. It may be a supernatural spirit at work—like, for instance, Rolling Stones guitarist Keith Richards.

Kowanko reveals that Richards, who was recording in the upstairs room at the Hit Factory in New York while Chris toiled away downstairs, borrowed his guitar during the sessions. Chris is convinced that some

of Richards' angst stayed on the frets long after Keith returned the guitar the next day.

"At first I was afraid to pick up the thing," says Kowanko of his treasured '57 Stratocaster. "But once I did, it seemed to play differently somehow. The strap didn't hang the same and the strings almost seemed to vibrate differently. I don't know," he shrugs, "I'm sure it was all in my mind. But a certain kind of nastiness took over that I think comes out in some of the tracks. If you don't like my guitar playing," he says with a low chuckle, "blame Keith. It's his fault!"

The New York-based singer-songwriter says the record, a collection of well-crafted adult alternative pop fare, reflects more of his Midwestern roots than any kind of Brooklyn-ese arrogance. And it seems to be true for the most part as Chris' album challenges you with its quiet, understated candor.

"I wrote some of the songs about the lady I live with now," says Chris, who, during our phone interview, has to be reminded to speak up

since his voice is so velvety soft, it barely makes the cassette recorder VU meter respond. "I'm not going to tell you which ones, though, because that would be cruel for her, like I opened up our private diary for the world to see. Songs should be like an ink blot test anyway. Like whatever you see is what's there, even though it might be different from one person to the next."

According to Kowanko's unique viewpoint, some of the record's breezy quality is a result of its being mixed in Southern California. "When I heard the master out in L.A., it was like a mirror image of how I remembered it sounding in New York," explains Chris. "All the instruments were reversed. Whatever was coming from the right channel in New York was now coming from the left. I attributed the phenomenon to the fact that we were near another huge body of water with a totally different polarity. There's no other logical explanation."

Kowanko's theory aside, the fact of the matter is, the record is definitely unique sounding. That may be due to the fact it manages to interject confidence and poise while remaining strangely understated. It figures: The artist is in many ways a walking paradox himself.

"I was born in Australia to parents of Lithuanian extraction and spent most of my formative years in the Midwest," says Kowanko. "I'm not saying that my gypsy upbringing gives me an international outlook, but it does keep me open-minded."

As for his linking up with Morgan Creek, that, too, was steeped in fate and intrigue. "One of my tapes found its way into the pockets of an industry vet, Don Rubin, through the director of the theatre group I was involved with," says Kowanko. "Rubin felt that my music would be received warmly at Morgan Creek, and I'm glad that he was right."

Kowanko said that the choice of Lenny Kaye as producer was "a burst of real inspiration" on Rubin's behalf and said Kaye's biggest influence came in sharpening up the rhythm section. "Most of my demos had a drum machine on them, and on some of the songs, I wanted to retain that simple mechanical feel. Lenny retained that quality to a greater degree, but there's a real human sweatiness in the backbeat that I like, too. It's the best of both possible worlds."

For now, Chris is keeping busy waiting for the record to break. He's aware that Morgan Creek is buying advertisements in trade magazines, but wishes openly that they'd fly him out to the West Coast for some promotional visits. "I've been doing carpentry in my home here to keep my mind off the business side of things, as I'm not involved in that end of the picture," he says. "I have a theatrical side that always seems to sweep me away when I write, and that element keeps me sane, too. I'm happy that the label believes in me, I just wish that I was a little more in control than I am."



Chris Kowanko

Kowanko
Morgan Creek

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Lenny Kaye

□ **Top Cuts:** "Wallflower," "Grey Crayon."

□ **Material:** *Kowanko* abounds in delicate little symphonies. In many ways, Chris Kowanko is more of a song painter than a writer in the traditional sense. Whether he tackles homelessness ("My House") or rebuffs the advances of a disabled member of the opposite sex ("Wallflower"), he's controversial. Sometimes music that is simple and threadbare can be the most challenging to unravel, and with nothing to hide behind, Chris Kowanko is refreshingly honest, even at the risk of sounding vulnerable.

□ **Musicianship:** Machine gun simple. It's obvious none of these sidekicks—guitarist Brian Zipin, bassist Tony Shanahan and drummer Graham Hawthorne—and Kowanko, who handles a variety of instruments, graduated from the Guitar Institute of Self-Indulgence. Kowanko deserves points for knowing what his strengths are and having the guts not to hide behind technique, which so many artists do these days.

□ **Production:** Honest is the word that comes to mind here. Kaye's production has an edge that almost undermines the sincerity in the vocalist's plaintive style. Kaye uses sweeping flourishes of guitar and acoustic piano to give the album a rich backdrop on which to ply his craft. The heavy artillery here is in Kowanko's lyrics, which always hit with numbing consistency. If the disc has any faults, it's that too many of the songs sound down in temperament. No one can ever accuse Kowanko of being a hollow-headed optimist, and Kaye wisely allows the artist to wear his cynicism on his sleeve.

□ **Summary:** *Kowanko* takes more than one listen to assimilate. At first, you'll find him maudlin and gray like the crayon he sings about. But take the time to let the pastel shades rise like cream to the surface. It's a treat that is a lot more substantial than most of the gooey pop confections currently clogging up today's airwaves. —Oskar Scotti

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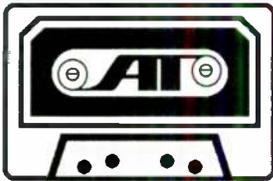
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"THE MUSICIAN'S FRIEND"



NIGHT LIFE



ROCK

By Barbara Shaughnessy



B. Shaughnessy

Pinhead

Hats off to **Bruce Haring** of *Daily Variety*! He and a few other music critics dispelled any myths that critics are only frustrated musicians. The **Imminent Disaster Blues Band** (Haring handling vocal duties and saxophone, **Johnny Angel** of *L.A. Weekly* and **Bob Bernstein** of *Capitol Records* on guitar, **Paul III** of *The Music Paper* on bass, **Rich Martini** of *Daily Variety* on keyboards, **Craig Cole** on sax and **Brock Avery** on drums) performed a fun and very impressive set of R&B cover tunes at the **Sunset Social Club**. Haring's gutsy vocals and soulful saxophone playing were a pleasant surprise to myself and others in attendance. The evening took a funny twist when **Motörhead's Lemmy** joined the band onstage for the Coasters' "Young Blood." All in all, I think that the musicians' combined years of critiquing bands has paid off... they played well, remembered to have fun and checked their attitudes at the door.

It seemed as though **Arcade's** debut at the **Troubadour** was affected by the strange, mysterious and sometimes hostile effects of the full moon. Vocalist **Stephen Percy**

performed the whole show with a chip on his shoulder and his occasional cruel banter with the audience lost the band quite a few fans. Having to wait for one and a half hours between sets made the party atmosphere of the audience slowly dissolve into tired (and sober) tolerance. The highlight of the evening for me (NOT!) was when one of the moonstruck VIPs (maybe he spent too much time in **Sunday School**) practically knocked me down the **Troub** stairs when I asked politely if I could take a photo of the band...it's always nice to see such camaraderie amongst people in this business! C'est la vie.

The rain and gloom have faded and the sunshine has returned once again. And if the heat and sunshine have you to the beaches and pools without a thing to wear, well fear not. Besides a new album in the works, **Vince Neil** now has a new line of "risque but tastefully revealing" swimwear called **X-Posure**! He and his wife, **Sharise**, design, distribute and manufacture the line. Enterprising young man, isn't he? Neil's debut solo album, **X-Posed**, produced by **Ron Nevison**, is due out sometime in April. The album will include a new version of "You're Invited But Your Friend Can't Come," a cover of **Sweet's** "Set Me Free," a song about Neil's favorite pastime, race car driving, called "The Edge" and the album's expected first single, "Sister Of Pain."

I wandered into the **Whisky** one Friday and found myself in the middle of a teenage mosh pit. Fueling the moshers was three piece band **Pinhead**. Fronted by a diminutive young lady, the band played fast, furious tunes that reminded me of **Patty Smith** in her *Horses* days.

One upcoming show that you don't want to miss out on—**Brian May**, April 6th at the **Palace**.

English Acid will now admit patrons of all ages, Wednesdays only. The club is at 7969 Santa Monica Blvd. For more information, call (213) 969-2503.

WESTERN BEAT

By Billy Block



Carla Olsen

The **NAS** is holding a **Nashville Songwriter's Weekend** featuring **Jon Ims**, **Pat Alger**, **Richard Leigh** and others, along with some interesting industry panels on April 3rd and 4th. The location is the **Loews Santa Monica Beach Hotel**. There is limited space for this exciting event, so call (213) 463-7178.

Mama Says, L.A.'s great girl vocal group, is having a send-off party for their Nashville excursion at the **Butcher's Arms** (281 E. Palm, Burbank) on April 12th. All seats are reserved so call (213) 883-1518.

The **Los Angeles Songwriters Showcase LIVE** will take place at **Highland Grounds** on April 8th and will feature **Mark Islam** and **Pete Luboff**. This is a relatively new showcase and is worthy of your support.

Singer-songwriter **Rick Shea** and his band have a busy schedule. April 1st-3rd, catch Rick at the **Cowboy Palace** in **Chatsworth**. April 8-11 he'll be at the **Swallows Inn** in **San Juan Capistrano**. Rick Shea is one of L.A.'s most prolific talents.

Kacey Jones and **Dorian Michael** have recently completed a

new demo produced by hitmaker **David Foster**. The tune, "Circle Of Fools," was co-written with **Sharyn Lane** and sounds incredible. **Kacey** and **Dorian** were also very impressive at **Ray Doyle's CCMA** sponsored **Country Writer's Spotlight**, which enjoyed a packed house last Sunday night.

Cary Park and **Jeffrey Steele** of the **Boy Howdy Band** couldn't rave enough about **Hugh Wright's** comeback performance at the **Country Radio Seminar** in **Nashville**. The **Westwood One** camera crew surrounded the band after their set and the buzz at the seminar was that **Boy Howdy** stole the show.

Carla Olsen celebrated her **Waternorm Records** release with a **Bardance Bash** hosted by **Ronnie Mack** at **In Cahoots**. Celebs in attendance included rockabilly sensation **Rocky Burnette** and **Dwight Twilley**. **Rosie Flores** played a burning set of new material with both **Duane Jarvis** and **Greg Leisz** on guitars, **Keith Rosier** on bass and **Donald Lindley** pounding the drums with abandon. **Carla** turned in a remarkably rockin' set that featured much of her fine new album.

Mr. Flanagan at **Club Largo** is booking some outstanding acts as he recently presented **Freebo** (**Bonnie Raitt**, **John Mayall**, **Bluesbusters**), **Greg Prestopino** with **Mark T. Jordan** and the incomparable **Debra Dobkin**, former **McCartney** guitarist **Laurence Juber** in a brilliant acoustic guitar instrumental setting and **Colin Hay** of **Men at Work** all in the same weekend. The sound was superb and the stir fry looked delicious.

The next **Western Beat American Music Showcase** at **Highland Grounds** (742 N. Highland, 213-466-1507) will present **Harriet Schock**, Grammy nominee **Christopher Ward** (**Alanna Myles**), **E.G. Daily**, **Christy Dannemiller**, **Leslie Knickrehm**, **The Zydeco Party Band**, **Austin's Mandy Mercier**, **JoAnne Montana**, "Ramblin'" **Dan** and some very special guests. It happens on April 1st, so don't fool around and miss it.



B. Shaughnessy

Imminent Disaster



Billy Block

Mgr. **Saul Davis**, **Rocky Burnette**, **George Callins** and **Dwight Twilley**

JAZZ

By Scott Yanow



Steve Coleman

In an era when young jazz musicians seem to have two choices (go the commercial pop/crossover route or recycle bebop), altoist **Steve Coleman** offers a third and more creative approach: avantfunk (which he calls M-Base). At **Catalina's** with his group (the **Five Elements**), Coleman improvised with a great deal of originality over a frequently dense rhythmic ensemble that included guitarist **David Gilmore**, keyboardist **Andy Milne**, the versatile electric bassist **Reggie Washington** and the colorful drumming of **Gene Lake**. The music was danceable but not simplistic, funky but constantly challenging and unpredictable. **Ornette Coleman with Prime Time** paved the way for Coleman but **Five Elements** has much greater control of dynamics and they they are not afraid to leave some space. Can funk be creative? Can jazz be accessible yet somewhat esoteric? Coleman's music answers in the affirmative and this could be one of the futures of jazz.

Today's jazz singers do not get the publicity of an Ella Fitzgerald or Sarah Vaughan unless they survive to become senior citizens or have a surprise pop hit. There are actually quite a few fine vocalists who appear locally on a regular basis and recently **Le Cafe** hosted one of the best from San Francisco, **Madeline Eastman**. Although she uses scat as an extra spice, Eastman usually

sticks to the original lyrics at first, stretching out words, getting purposely ahead or behind the beat, and then building from there to tell a story, swinging all the time. Joined by pianist **Tom Garvin** and bassist **Eric Von Essen**, Eastman did wonders with "Star Eyes," "Get Out Of Town," a minor-toned "You Are My Sunshine" (similar to Mose Allison's version), a humorous "I'm Old Fashioned" and a purposely warped "I Only Have Eyes For You." Matching wits successfully with a playful Garvin, Madeline Eastman was in top form for this happy session. Be sure to catch her whenever she comes to town.

Upcoming: **Catalina's** (213-466-2210) welcomes **Pharoah Sanders** (through Mar. 28) and **Bobby Watson** (Mar. 30-Apr. 4), guitarist **Doug MacDonald** appears at **Timmy Nolan's** (818-985-3359) each Saturday night, **Le Cafe** (818-986-2662) presents **Ernie Watts** (Mar. 27) and the **Rob Mullins All-Stars** (Apr. 2-3), **Benn Clatworthy** is at **Chadney's** in Burbank (Mar. 31), **Toni Jannotta** sings at **L'Express** (818-763-5518) Mar. 28, **Harold Land** (Mar. 26) and **Pete Jolly** (Mar. 27) are featured at the **Jazz Bakery** (310-271-9039) and noted guitarist **Jamie Tatro** gives a free noon-time concert at **Pedrin Music** (818-298-0241) on Mar. 27. Also, send away for tickets to the **Playboy Jazz Festival** (June 12-13) as soon as possible. The lineup is a killer and the tickets are going very fast.



Madeline Eastman

URBAN CONTEMPORARY

By Gary Jackson



Darvey Traylor

In Los Angeles, for most musical genres (country, jazz, rock and metal), there are numerous venues in which to ply one's trade, gain an audience and build momentum toward a recording contract. There is, however, a shocking paucity of clubs dedicated to exposing black acts of nearly every ilk. With the lack of any true long-term booking commitments, showcases are fast becoming the avenue of choice, some would call it desperation, for acts to be seen, heard and perhaps discovered by major labels.

Darvey Traylor, who heads **Urban Bookings & Promotions** at **Coconut Teaszer** in Hollywood, has worked since 1987 in battling the stigma that black bands, urban and rock can be a viable draw—with none of the "perceived" problems of security. "I was surprised to find that although urban music was Number One on music charts, such as *Billboard* at the time, it was not being exposed nor encouraged in the live band setting in Hollywood."

To that end, and contrary to the tacks of other promoters, Traylor booked up-and-coming bands, not just those black bands that had a built-in following. Traylor later observed that black rock bands, the

bottom of the totem pole of recognition on both the black and pop side, needed more support. "I discovered that urban rock bands were experiencing the same problems as urban funk and R&B bands, and were looking to me for support and the opportunity to cultivate and showcase their talents as well," Traylor says. He had immediate success, and the owner of **Coconut Teaszer**, **Al Philips**, encouraged Traylor to continue such bookings.

Traylor's bookings helped to bring industry attention to such bands as **Slapbak**, **Total Eclipse**, **Body Count**, **Bronxstyle Bob** and **Subject To Change**. His showcases are held the last Monday of each month, although there will be none this month due to Traylor's attending the annual **South By Southwest** music conference in Austin, TX. He also hinted at adding another day, but the logistics haven't been worked out yet, "possibly Monday and Tuesday," he says. Details are being worked out to have an all-rap showcase in the summer.

Traylor says that some of the hotter unsigned bands in Los Angeles include **Weapon Of Choice**, **Doxhaus Mob** and **PMS**, the only all-female black rock band in the city—if not America. For bands wishing to contact Traylor for bookings, call (213) 930-1676.

RETRACTION: In my last column, notes taken from an anonymous attendee at the recent **Black Rock Coalition** meeting, stated that featured speakers, black rockers **Tory Ruffin** and **Spooky X** of **Civil Rite** and **Subject To Change**, "lamented" about **Subject To Change** being signed to **Capitol Records** on the strength of actress **Creole Summers'** name. Ruffin points out that they were misquoted and wishes it to be known that "Subject To Change was signed principally on the strength of the band and especially its songs. The group is very talented with great songs, great musicians and great management." By the time you read this, I, myself, will have checked out **Subject To Change** at the **Troubadour**, March 18, and will give a *first hand* report on what many are calling the hottest new group in L.A. **MC**



Shown with **Coconut Teaszer's Darvey Traylor** (center, back row): **Civil Rite's Steve O**, **Tory Ruffin & Spooky X**, (front row) **Body Count's Ernie C**, **Total Eclipse's Bernie K**, **Weapon Of Choice's Lonnie Marshall & Body Count's D-Rock**.

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CLUB REVIEWS

Consolidated

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Jim Cardillo, Warner/Chappell: (310) 441-8711

□ **The Players:** Adam Sherburne, vocals, guitar; Phillip Steir, keyboards, programming, bass; Mark Pistel, drums.

□ **Material:** Consolidated utilizes non-stylized rap vocals backed by beat-heavy industrial music (music that employs machine-like rhythms enhanced by sound samples from machinery like cement mixers, drills and various other non-traditional sources) and generously flavors their music with samples from news broadcasts. Pistel locks into a tight, danceable rhythm that steers clear of current rave/dance music trends by virtue of its moderate pace and marriage of standard drums to industrially-charged sound bytes. Steir alternates between bass and keyboards, and plays most of the news broadcast style samples the group weaves into their music. Sherburne uses a direct, articulate rap style to get the group's social/political messages across, which are the mainframe of Consolidated's *raison d'etre*. The group's lyrical stance comes from what one journalist called "guilty white male liberal" thinking, and shows the three men (yes, they're white) confronting white male superiority and its associated sins of ignorance—homophobia, the degradation and suppression of blacks and women and a grab bag of other issues ranging from gun control, sexism, racism, vegetarianism, the pharmaceutical industry, pro-choice rights and even the stupidity and violence of slam-dancing. Song titles include "Tool And Die," "Accept Me For What I Am," "Typical White Male Thinks With His Dick" and "Infomodities '92."



Consolidated: Seeking to enlighten us.

□ **Musicianship:** While the record companies finish the musical strip-mining of Seattle, Consolidated are setting the stage for the Holy Grail of all A&R types—The Next Big Thing. Could it be industrial music? Ministry is up to its cerebral cortex in critical praise, having married speed metal to the industrial sounds pioneered by English bands like Throbbing Gristle and Eizensturze Neubaten around the early Eighties. Some critics and fans have already caught onto this in a big way, but how about the mainstream? Consolidated would seem ideal, with their semi-danceable, musically correct rap style. The group espouses a great beat sense, acceptable vocals and of greatest importance, an understanding of the industrial music vibe and its sampling techniques—the musicianship equivalent to dextrous fingers for Eddie Van Halen.

□ **Performance:** Backed by three television screens depicting graphic scenes relating to the lyrical matter, Consolidated dished out a wake-up call to those who have yet to begin their rise out of ignorance. Steir and Pistel remained tied down to their posts, while Sherburne remained microphone-bound and occasionally prowled the stage. Consolidated took the piss out of their critics by using video segues that showed fictional people steeped in bonehead mentality criticizing the band's policies. This also helped show a humorous vein in the group, steering them slightly clear of the repulsive smug, self-righteousness that plagues too many liberals. Not here. Consolidated takes their *mea culpas* like men (sorry, no sexism implied!)—at the end of their show, they passed the mic around and gave the audience the chance to state their case—sometimes against the band, often inane, but like Consolidated's show—always entertaining, thought-provoking and a welcome diversion from the overabundance of crotch-

grabbing, mentality weighing down popular music.

□ **Summary:** Many see Consolidated as one of the most significant bands currently on the scene. I'd have to agree. The band's musical stance is captivating, different, and you can even dance to it! Lyrically, the band redefines "politically correct." More important is the band's mode of delivery—no whining, crucified suffering a la the many pretentious filthy rich rock stars lamenting on a cross of spotlighted and marketable self-pity. No waving the finger of guilt like a loaded pistol while offering solutions based on violence and bloodshed while the performer gets rich on the shock value of negative publicity. No flaky espousals of astrology, crystals or other new age panaceas delivered by self-righteous gurus walled up behind a constantly smiling shield of rhetoric—"metaphors be with you always." Consolidated seek to enlighten everyone (and that's all of us) who have been born into ignorance, sans a punitive approach or holier-than-thou attitude. And when you deliver it in a musical vein that reaches their young (mostly twenties) audience, Consolidated may be the best thing to come around since books.

—Tom Farrell



Pure: Homogenized synth-rock.

Pure The Whisky West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Warner Bros.: (818) 953-3223

□ **The Players:** Jordy Birch, vocals; Todd Simko, guitar; Mark Henning, keyboards; Dave Hadley, bass; Leigh Grant, drums.

□ **Material:** Pure Velveeta—processed and homogenized synth-rock. It's alternative cheese spread thin on a Ritz and spiced with bite-size chunks of rebellion, thanks to

CLUB REVIEWS



Donna Samitis

B.O.S.S.: Ready to be signed.

frontman Jordy Birch, who gives voice to the malaise with the derisive smirk of a tube-fed proto-slacker. It's obvious he and his cronies have no use for defiant rage when they can just as easily kick back, spark a doobie and mock the "in" crowd. Though the tutelage of producer/Talking Head Jerry Harrison manifests itself in the opaque nuances of guitarist Todd Simko's playing, Pure also quote liberally from INXS and Jesus Jones, paying homage to these ancient masters without seeing fit to take off the training wheels. However, their keg-party craftsmanship shines through on "Blast" and "Zen," replete with rollicking beats, razor-sharp hooks and purely escapist rhetoric.

□ **Musicianship:** Pure's sound is not about notes, but rather shadings. And in this vein, Simko filled his palette with generous portions of echo, tremolo, steel slide and feedback. But his hue turned drab as soon as he stepped into solo territory. Keyboardist Mark Henning's blanket o' synths shrouded most deficiencies, but also obscured some of his cohorts' more noble flourishes. Bassist Dave Hadley and drummer Leigh Grant had no problem with volume, coming through strongest on "Pure." As for vocalist Birch, his paper-thin shout could barely surmount the wall of sound, leaving him sounding worn and one-dimensional by show's end.

□ **Performance:** Coming from Vancouver and playing to a big-city crowd generally unfamiliar with their music, the guys in Pure had plenty of motivation to go all out. So why didn't this happen? Birch was particularly laconic from his opening, "Hi, we're Pure," to his lone song intro, "This song's about oral sex," before "Blissful Kiss." His seeming indifference to the crowd negated whatever physical signs of enthusiasm he and his bandmates showed. This proved most unfortunate for the ebullient

Henning, who could easily moonlight as an aerobics instructor if he ever gets out from behind his keyboard stack.

□ **Summary:** Who'd've thought the soundtrack to American suburbia would come from Canada? Pure is just accessible enough to entice the radical wanna-bes who still think the Thompson Twins are alternative, and just offbeat enough to merit play on MTV's *120 Minutes*. To a marketing dude, this is a fabulous combination. Problem is, Pure still wavers between mindless dreck like "Blissful Kiss" and "Swoon To The Moon" and clichéd anthems like "Spiritual Pollution" and "Make A Connection." To garner a loyal college-alternative following and have any shot at crossing-over, they'll need to focus less on influences and more on the music. —Sean Doles

Brotherhood Of Sexual Survival

Coconut Teaser
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Contact:** B.O.S.S. info line: (213) 368-4994

□ **The Players:** Johnny Gunn, vocals; Stuart Casson, lead guitar, backing vocals; Andy Panik, bass, backing vocals; Joel Mitchell, guitar, backing vocals; Eric Fowler, drums.

□ **Material:** Best described as hard-hitting, aggressive, energetic, cutting hard rock coupled with in-your-face rap vocals; all topped off with one hell of a dose of attitude. If you're easily offended, don't come to see this band; they've got something to tell you, and if you don't want to listen, then you don't belong at their show! Sex and women come high on the list of song topics, and you better believe they're speaking from experience. "Punk Ya Mama" is about the delicate matter of sleeping

with someone's mother, whilst Gunn describes "Headshot" as being "about blow jobs and bitches!" As I said, not for the light-hearted!

□ **Musicianship:** B.O.S.S. is tight. So tight, you'd be forgiven for thinking they'd just completed a world tour. In fact, this was only their second show together! Music like this is played with feeling and power, and this band combines both with a vengeance. Dreadlocked Casson is like Slash on steroids, ripping his instrument to pieces, whilst the rhythm section of Panik, Fowler and Mitchell set out to destroy your hearing, attacking your senses like there's no tomorrow. As for Gunn? Mad man? White version of Ice-T? Axl Rose without the insecurities? Probably a bit of all three in there, but definitely someone you can't ignore, and a mesmerizing frontman.

□ **Performance:** Take the attitude of early Guns N' Roses when there were only five fame-hungry kids in the band, add the white rap aggression of the Beastie Boys and you'll start to get the idea of where B.O.S.S. is coming from. Five young men who just want to get up and make an impression on your mind. No room for shyness here, the stage is their playground and you get plenty of action. With three members of the band providing backing vocals, everyone is involved to the maximum, and these guys already have enough confidence and stage presence to last a career and a half.

□ **Summary:** Love 'em or hate 'em, you're not going to forget B.O.S.S. They're loud, they're rude, they're rough, they're cocky and they evoke extreme emotions. Those who hear them either love or detest them, and it appears they wouldn't have it any other way! If you can't stand the heat, get out of the kitchen! In short, the most dangerous new band to come along since the Sex Pistols. The future of rock & roll? Quite possibly. —Nick Douglas

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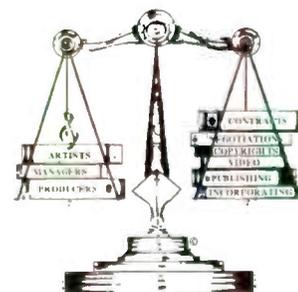
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Iggy Pop for Music Connection

CLUB REVIEWS



COP: Rude, crude and tattooed.

Circus of Power

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Columbia Records: (310) 449-2500

□ **The Players:** Alex Mitchell, vocals; Gary Sunshine, guitars; Ricky Beck Mahler, guitars; Marc Frappier, bass; Victor Indrizzo, drums.

□ **Material:** This highly versatile band mixes hard rockin' blues with spasms of alternative groove and grunge. Their third release, *Magic & Madness*, demonstrates raw energy and power not evident in previous attempts. "Shine" indicates that Circus of Power is brightest when set free to wail in improvisational chaos, while "Mama Tequila" provides pure head-pounding pleasure.

□ **Musicianship:** Gary Sunshine is the star of the band and its emotional core. He added nasty biting slide action as well as thick power chords. The tattooed Alex Mitchell is a true showman in the vein of Andrew Dice Clay. Although his voice was somewhat inconsistent, what he lacked in vocal quality, he made up with his ability to work the audience. With hints of Ian Astbury and Danzig, Mitchell chomped through the material with intensity and vigor. Indrizzo

is quite a drummer. Not only does he put his wrist into his action, he throws his entire arm and shoulder along with it (it was exhausting just to watch him). He had impeccable chops and great meter. Along with Frappier, they managed to pump out a monster rhythm section.

□ **Performance:** Rude, crude and tattooed is Mitchell's way of life. Although the set could use some backup vocals, Mitchell is a great showman who is extremely comfortable with his audience. The rest of the musicians were tight and slamming. Their hard-core, care-free attitude shines through in their music.

□ **Summary:** COP offers good product. They aren't visionaries, but they don't claim to be. With Columbia behind them, Circus of Power has a chance to acquire a greater following for their groove-grunge madness. I recommend you check the Circus out when they assault your town.

—Jeff Blue

Smile

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Jeff: (818) 985-5784

□ **The Players:** Jeff Wilde, vocals; Brian Manning, guitars, backing vo-

cal; Isaac Frederick, drums; Smiley, bass, backing vocals.

□ **Material:** Smile sweated, spat and strut out their rock-rooted potpourri, which has a touch of the Seattle sound, a dash of Seventies metal ala Led Zeppelin, and a pinch of funk metal. The tunes are promising, yet still need a bit of shoring up on their foundations to get to the big league radio level. Unlike many other local bands haunting the Strip, the musical Flying Dutchmen, Smile has the basis in their material to get it together quickly and get on to the next level.

□ **Musicianship:** Pretty good. Each member of the band seems to have a unique flavor that contributes to their musical big picture without really stepping on each others' toes. Vocalist Wilde is straight out of the Seventies metal-cum-psychedelia vibe; guitarist Manning jumps between funk metal punches and Led Zeppelin heaviness and blues-laced solo ramblings; bassist Smiley is all over the place with a Red Hot Chili Pepper playing style that resembles a runaway locomotive bearily staying on its tracks; and drummer Frederick holds down the beat while slipping into a John Bonham style now and then. Overall, competent and clever, yet they leave room for improvement.

□ **Performance:** Frontman Wilde maintains a rather introspective pose, coming out of his shell now and again to deliver a somewhat spontaneous if not clumsy rap. Wilde needs to speak to his audience with a bit more confidence—remember pal, we came to see and hear what you have to say—don't let us forget that. At least he's not shouting "Fuck yeah!" Smiley wins the award for stage detractor, though, with his extroverted playing style ably transmitted to his wild live visage.

□ **Summary:** Smile is a good band that could get better. Tighten up the tunes and live act a bit more, and these guys could have a chance at the brass ring.

—Tom Farrell



Smile: A promising future.

Tom Farrell

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CLUB REVIEWS



Big Picture: A well-paced set.

The Big Picture

Ice
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** James Vincent: (213) 469-3419

□ **The Players:** James Vincent, vocals, acoustic guitar; Pilot, lead guitar; Steve Felix, drums; Mark DeLosh, bass, backing vocals.

□ **Material:** Guitar band. Loud, brash, bold. Songs. Varied, soft & hard, firm & flimsy, riding a road to readiness. Philosophy. Gritty, wanton, coarse and young. Worth it? Maybe.

□ **Musicianship:** The Big Picture uses frontman James Vincent as its centerpiece; he rules his roost with a gougingly grungy vocal which chinders the tunes like a smoldering Chesterfield into the faces of his listeners. Sometimes tender, sometimes turbulent, he often pushes his vocal limits to end up emotive and stark one moment, somewhat flat and hoarse the next. Pilot's guitar work is also central to the band's sound, with fullbodied rhythms and thick, sensual slide guitar leads. Both bassist DeLosh (exBusboys) and drummer Felix keep the standard high, yet hopefully will grow into each other more to create the synergy which marks an irreplaceable rhythm section.

□ **Performance:** Vincent keeps the pace moving in a show that sometimes needs a smoother flow and better transition between songs. Aside from that, the Big Picture is to be lauded for creating an enticing mixture of varied tempos and cadence in their selection of a set list. This shows the band's confidence in both their hard and soft material. Particularly enjoyable was Pilot's lanky form swinging his low-slung Les Paul hither and yon during the livelier numbers; he slowed down a bit mid-show to concentrate on crafting some delicious slide guitar, but

I'd still like to see him give the audience his physical (as well as musical) all. Nail down the pragmatics of playing and performing, and TBP has a viable thing going.

□ **Summary:** I've seen better guitar bands, but the Big Picture has an intensity that still makes them a contender. The band needs more time, and if the motivation is there, the pieces will fall into place. I'll definitely check these guys out again.

—James Tuverson

Arcade Troubadour West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Epic Records: (310) 449-2100

□ **Players:** Stephen Percy, vocals; Donny Syracuse, guitar; Frankie Wilsex, guitar; Michael Andrews, bass; Fred Coury, drums.

□ **Material:** Arcade provides a quick fix for hard rock addicts. But after the initial high subsides, you feel the need for tunes with more substance. The snap-crackle-pop hooks, catchy choruses and power vocals make this music so accessible, yet so mundane.

□ **Musicianship:** Fred Coury is the highlight of Arcade. Boasting only a four-piece kit with a 26-inch kick, Coury slammed through the entire show. Solid is an understatement for this Cinderella veteran who has admittedly worked extremely hard on improving his trade. Percy tried to avoid cloning the Ratt sound, but his trademark voice will always remind us of "Round & Round," and the cowboy hat he wore backstage will always remind us that he is a "Wanted Man." Lead guitarist Syracuse smoked through the entire set, while Wilsex just smoked the Marlboros dangling from his lips.

□ **Performance:** Percy seems to have held on to his Ratt clan, who were armed and poised for fist-bang-

ing. (Where do they come from, and why don't they go away?) Kudos to the sound guy who brought this gig to life. Percy's vocals were flawless, and the background vocals were almost too perfect. However, this doesn't give Percy the right to insult the audience. Arcade began after an hour and a half break, and the fans were understandably restless. Whose decision this was I don't know, but Percy responded by telling the audience to "fuck off" and "if you think you can do better then suck my dick." Thanks Steve, but I'll pass!

□ **Summary:** Most people find it very easy to criticize formula rock because it has all been done before, but that doesn't mean it's bad music. Arcade has all the hooks and is great for what it is. But I believe the public wants to spend their hard-earned money on something new. Arcade should have some success from their debut. But just like an arcade game, you get the fever for a few minutes, and when it's over, there's a million other games you can play.

—Jeff Blue



Arcade: Long on formulas, short on substance.

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CONCERT REVIEWS

Lindsey Buckingham Wiltern Theatre Los Angeles

Understandably, Lindsey Buckingham appeared somewhat nervous as he bounded onstage before an adoring throng at the Wiltern. After all, it was his first Los Angeles solo appearance since leaving Fleetwood Mac six years ago.

Performing sans band for the first several songs of his 90-minute set, Buckingham seemed to revel in the spotlight, albeit a bit self-consciously. Stomping, twisting and shouting with joyous abandon, his powerful vocals echoed throughout the theatre over his amplified acoustic guitar as he tore through inspired versions of a trio of signature tunes, including the set opener "Big Love" and a stark, haunting version of "Go Insane," a wonderful tune that obviously has strong meaning for Buckingham.

With the arrival of his eleven-piece mini-orchestra, featuring a front line of five guitarists and three powerhouse percussionists, the Buckingham brigade launched into a variety of tunes encompassing both his own work, three solo albums of dreamy, eccentric, quality pop-rock, his newest being *Out Of The Cradle*, and his years with the Mac.

Curiously, however, the midsection of Buckingham's show was flat, as the accompanying guitarists weren't used to great effect and the thundering percussive foundation seemed to overwhelm the proceedings.

It was also odd that Buckingham, after speaking for several minutes about how "glad he was to be out of his old situation and in his own creative one," went on to perform many Fleetwood Mac tunes, including "The Chain" and "Go Your Own Way." Even though he wrote many of the Mac's hits, it seemed to be a matter of pandering to what he thought the audience had come for, instead of including more obscure gems from his solo catalog. —**John Lappen**



Suzanne Vega



Lindsey Buckingham, going his own way.

Suzanne Vega Wiltern Theatre Los Angeles

Suzanne Vega has had a face-lift—musically, that is.

In the past, the folksy image of a gloomy girl plucking an acoustic guitar kept most of the mainstream music scene at a distance. But, her raucous recent release, *99.9F*, has changed those perceptions, burning up the airwaves with heavy metal riffs and clanging industrial soundbytes. To paraphrase "Rock In This Pocket," one of the many excellent new songs she offered during her 90-minute set, Vega has now turned the attention of the alternative music community back her way.

Backed by a technically exemplary four-piece unit, Vega's ethereal vocals brushed the ornate walls of the Wiltern with the acerbic wit that has become her trademark. Only in a Vega song, "In Liverpool," could an afternoon love affair turn into a grotesque nightmare, as a hunch-backed character hurls himself from the bell tower, a victim of the same loneliness and frustration that characterizes the lovers.

While her cyanide storytelling remains in tact, fans can now dance to the despair. "Blood Makes Noise" and the new album's title track were both bouncy, rhythmic pieces that slapped mechanical sounds over a traditional folksy canvas. It was not surprising, in light of the new direction, that Vega performed only four songs from her first two albums, choosing instead to emphasize most of the material from 1990's *Days Of Open Hand* and all but one of the tracks from the new album. Yet, when she did dip into the past with "Marlene On The Wall," it also benefited from a heavier delivery, punctuated by the closing chorus, "I am changing."

Indeed, Vega is one artist unafraid of change, and in so doing, she has reaped enormous creative rewards. —**Scott Schalin**

Adam Ant Henry Ford Theatre Hollywood

I spent a wonderful evening with Adam Ant, but I didn't respect him in the morning.

The Billy Crystal lookalike put me and a few hundred of my closest friends in charge of the sold-out show, one of three shows at the Henry Fonda Theatre. We screamed for hits like "Room At The Top" and "Goody Two Shoes," and he delivered. We screamed for something new, and he played us songs from his upcoming summer release, *Per-suasion*. And after hearing songs like "Head Gear" and "Car Trouble," we knew the Ant Man is still good for a well-turned naughty hook.

But sometimes music is not enough, and Ant and his musically muscular five-piece band put on quite a show. The charisma man danced and pranced while we spent the night on our feet. We hadn't screamed enough, so he engaged the two sides of the auditorium in a dual to see which was loudest. Certain crowd members begged him to disrobe, and the skinny Englishman milked that request in a manner that would have made Gypsy Rose Lee proud, finally doffing his shirt and unbuttoning the top of his tight black-and-red pants during the encore.

This showman is as eager to please as a puppy. But sometimes, in his over-exuberance, he tears up his bed. Live, these aren't songs so much as set pieces to back up that old New Romantic persona. This can work against the man who dresses like an Elvis Presley cartoon, such as in the new song "Wonderful." A subdued guitar started the song, a soulful ballad that would have done Duran Duran or Simply Red proud. But then, just when we thought he was sincere, an over-blown middle section blew the illusion. He shot himself in the foot again during "The Killer In The Home," a darker piece than his usual

fare, and a lovely one at that.

How can you respect an artist who treats his art so lightly? That's a question I'll have for Elvis when I get to the other side. That's not a question I would ask anybody who saw Ant perform. They're probably trying too hard to get their voices back to contemplate what they were screaming about. —**Tom Kidd**

Bobby Brown Great Western Forum Inglewood

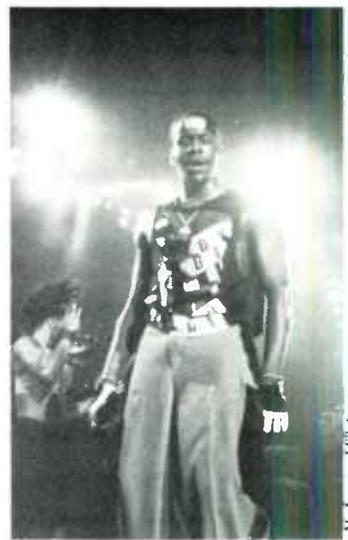
Married and nastier than ever, Bobby's back.

The creme de la creme of the rap, R&B and comic worlds turned out to check out Brown's long overdue concerts at the Great Western Forum.

Following strong sets from Mary J. Blige and TLC, Brown made a powerful entrance, warning his fans that he was "going to tear the fuckin' building down." A huge "Bobby" baseball cap (a replica of the one that graces the cover of his new album) lifted up to reveal the New Edition alumnus. As expected, within minutes of his appearance, the Boston native had taken his shirt off and was humpin' around the stage, much to the delight of the females in the audience.

Throughout the set's heady pace, Brown worked the young, racially mixed hip-hop/New Jack Swing crowd, covering every inch of the stage and its two checkered side podiums. The newly wed star entertained the audience with explosive versions of his biggest hits—"Every Little Step," "Don't Be Cruel" and, of course, "My Prerogative"—eventually capping off the show with a version of his most recent release, "Get Away."

As these Great Western Forum concerts proved, after a terrible faux pas at last year's MTV Awards, Brown has regained control over his career. Hats off to Bobby for an entertaining and lively show. —**Pascale Lanfranchi**



Bobby Brown

MUSICIANS

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LOS ANGELES COUNTY

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo package.
Pay: Negotiable.

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

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler, (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

COFFEE EMPORIUM
4125 Glencoe Ave, Marina Del Rey, Ca 90292.
Contact: Eric Hunt
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

DISCAFE BOHEM
4430 Fountain Ave., Hollywood, Ca. 90029
Contact: Mike after 6pm, (213) 662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club capacity: 140
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable.

FAIS DO-DO
5257 West Adam Blvd. Los Angeles, CA. 90016
Contact: Richard Lederer, (310) 842-6171
Type of Music: Blues, Jazz (Hip Hop & Straight Ahead), Funk, Reggae
Club Capacity: 170-200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.
Pay: Percentage of door.

FAME OF HOLLYWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Garner (213) 877-1937
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Garner, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type Of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable.

LA VE LEE RESTAURANT
12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (310) 652-6821.
Type Of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA. 91325
Contact: Alex, Las Hadas Booking, (818) 766-3006
Type of Music: R&B, Jazz, Blues, Reggae & various Latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
P.A., No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA. 91603
Pay: Negotiable

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful show casing.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

THE ROYAL OAK
5416 Whittsett Ave, North Hollywood, CA. 91607
Contact: Eddie (818) 753-9173
Type Of Music: All styles of original music, (electronic/ acoustic), except metal and glam.
Club capacity: 125
Stage Capacity: 5
PA: Yes/ no
Lighting: Yes
Piano: No
Audition: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA. 91603
Pay: Negotiable.

SIDEWALK CAFE
1401 Oceanfront Walk, Venice, Ca. 90291
Contact: Jay (310) 392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay
Pay: Negotiable

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

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WATERS CLUB
1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHT CLUB
14241 Euclid Street #C 101
Garden Grove, CA 90264
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
PA: Yes
Lighting: Yes
Piano: No
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808
Pay: Negotiable.

SUNSET BEACH CLUB
777 S. Main St. Orange County, CA 92668
Contact: Ma'Lady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.
Club Capacity: 350-400
Stage Capacity: 5-10
P.A. Yes
Lighting : Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

VENTURA COUNTY

CHEERS (THE MAIN EVENT)
1308 Los Angeles Ave., Simi, CA 93065
Contact: Bob or Mark (805) 581-2488
Type Of Music: Rock, alternative, blues, original & cover.
Club Capacity: 200
Stage Capacity: 6-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack.
Pay: Negotiable

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INTERNEEDED. Upcoming indie label. Computer literacy preferred. Promo, sales, demo listening. Part-time. College credit for students. (310) 450-0145

INTERNE...WANTED for professional 24 trk. recording studio in Los Feliz area. Must be a highly ambitious individual with great organizational skills. Hours are M-F, 10 a.m. to 1 p.m. plus. NO PAY but will train to be assistant engineer. Please do not call unless you meet these requirements. (213) 663-2500

RESTLESS RECORDS seeks interns for radio promotions, metal radio, marketing, publicity & retail. No pay but room for growth. Call Keith Moran at (213) 957-4357 X 233.

VIDEO DIRECTOR seeks non-record label bands for costs only (\$3.5K) music video on 16mm film. (213) 368-4746

PUBLIC RELATIONS department of nationwide music company seeking intern. Writing/telephone/computer skills a must. No pay but great experience. 5-8 hours/week. Call Craig (818) 772-2050.

INTERNE in the Promotion Department of Elektra Records. Very reliable person to handle variety of duties. General office and phone skills preferred. Please call Mary (310) 288-3830. Possible stipend.

PUBLICITY INTERN wanted for mid-sized record label. No pay, but excellent experience in a comfortable, casual setting. For info call Wendy at (818) 508-0451.

EARN WHAT you are worth! Production company with recording studio is expanding. Creative, aggressive personnel desired for marketing/sales. Commission to start. Contact Middlebrooks (213) 938-3220.

STARTING MUSIC production company, handling well-known artist seeking dependable intern for office duties including some typing. Organizational skills required. Must drive. Some pay. Hours flexible. (310) 288-6031

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Meredith Doy Photography



Filthy McNasty

—Filthy McNasty, Los Angeles Club Owner/Entertainer

ATTENTION: CLUB OWNERS, PROMOTERS & BANDS!

It Pays to Advertise in Music Connection

Call (213) 462-5772

 PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES			MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Mar. 31, 12 Noon		MUSIC STYLES ROCK POP R&B JAZZ COUNTRY				
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album. Platinum and gold records, orchestrator, arranger, producer ** (310) 203-6399-pager	Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ACE BAKER - Keyboards/Producer	(818) 780-6545	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours. TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Pomerantz, Ice T, Royalal, Gary Richrath of REO Speedwagon. Writing and prod w/many platinum grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE BLOM - Guitarist/Vocalist	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS. Jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlin, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlou, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL CARNEVALE - Producer	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOB EMMET - Keyboards/Producer	(310) 439-5391	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	M1 grad. 13 years experience. Studio work includes albums/demos for Tiffany (MCA), Reiko Takahashi (RCA), Bob Hardy (Word), jingles for Nickleodeon T.V., March of Dimes, Orange Coast Magazine. Club work includes Ritz-Carlton, Sheraton and Westin Hotels.	Excellent ear. Good reader. Pro attitude. I enjoy my work whether it's an established act or a totally unknown (yet) talent!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FLEMING - Bassist	(310) 543-1885	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 years experience with top-notch producers. Reno live show experience. 25 years old with excellent stage presence and image. The groovemaster!	Serious inquiries only. Tape available. Excellent sound with heavy, soulful, melodic groove.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUNGER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laclefield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CESAR GARCIA - Sax/Flute	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NIGEL GODDEN - Vocalist/Drummer	(310) 427-5952	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years pro live and studio experience. Tours of Europe and North America. Extensive album/demo tape work. Reads, writes and arranges. Rave press reviews for both recording and live performances. Busiest drum/vocal teacher in South Bay.	Creative and reliable asset to any project. Powerful, toe-tapping beat. Quickly creates tasteful harmony parts.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV. Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JULIE HOMI - Keyboardist	(310) 306-5029	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring experience with Yanni, Robert Palmer, Angela Bofill, Maria Makdour. Skills include background vocals, writing, arranging and musical direction.	Versatile, good attitude and image. Fast learner, soulful improviser, classically trained, gospel, jazz & blues influenced. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer	(213) 857-1898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TOMAS JANZON - Guitarist	(213) 467-1354	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia.	Tall, slim and expressive. Excellent reader. Good vocals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ANTHONY KING - Bassist	(805) 723-3618	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking, ALWAYS ON TIME.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

MUSICIANS & SINGERS: GET PAID FOR YOUR TALENT! ONLY \$25 PER AD.

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Name _____ Phone (____) _____

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

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Mar. 31, 12 Noon		MUSIC STYLES			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
ANDY KOTZ - Funk Guitarist Various electric guitars, Mesa Boogie powered 18 space rack.	(818) 981-0899	✓	✓	✓	✓	✓	10 years of album, soundtrack and live experience. Originally from Detroit. Recorded with Gerardo (Interscope), and Louie Louie, (Warner Brothers).	Read music. Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music, etc.	✓	✓	✓	✓	✓
LOVE - Electric Guitarist Two Roger Mayer custom Strats and custom pedals. Roger Mayer real-time, real-space 3-D effects unit. Fuzz Fuzz.	(213) 739-4413	✓	✓	✓	✓	✓	Play left or right-handed. Two-handed union runs. Arpeggio and lead simultaneously. Two guitars at once. Most wild and exotic lead lines ever. Sounds like: real surf, monkeys, freight trains. Play guitar forward but make it sound recorded backwards.	Have done everything from big-league sessions to block-square sound installations. Top of the line sounds, speed and imagination. Surround-sound film soundtracks welcome	✓	✓	✓	✓	✓
DINO MONOXELOS - Bassist 5 string Alembic. BSX Upright. Yamaha fretless 5 string.	(818) 761-5020	✓	✓	✓	✓	✓	Recorded for various local tv shows and independent CD projects. B.I.T. graduate. 14 years of experience.	Can read charts. Pro attitude in every situation.	✓	✓	✓	✓	✓
AL NASSAR - Tour Manager N/A	(714) 826-3026	✓	✓	✓	✓	✓	Eleven years experience on the road. Toured with several major acts including the Beach Boys. Became recently available.	Very eager, professional and easy to work with. Established acts only, please!	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybd. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓	✓	✓	✓	✓	27 years experience, 14 years national training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. UCLA film scoring program. Pager # (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
MICHAEL PARSHALL - Vocals/Sax Roland D-20, Roland D-50, Macintosh SE/30 w/performer 4.1, Selmer tenor sax, Selmer flute, Yamaha WX-11 MIDI wind-controller, Yamaha 16 ch. PA	(310) 433-6777	✓	✓	✓	✓	✓	Played sax from age of 7. Toured Europe, Canada, U.S. extensively. Have played with many artists from the late fifties/early sixties R&B era. Recorded theme for L.A. LateNight. Serious songwriter. Great lead vocalist. Reads music.	Also available for songwriting and arranging, MIDI sequencing, casuals and commercials.	✓	✓	✓	✓	✓
NICK PYZOW - Guitarist Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.	(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 Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall	(818) 848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16.24 32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, 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.	✓	✓	✓	✓	✓
RHYTHM SECTION Alexis Sklarevski - Electric bass (fretted & fretless), Washburn acoustic/electric. Gary Hess - Acoustic drums.	(818) 999-5999	✓	✓	✓	✓	✓	Insist on creating & playing simple, tasteful parts with dynamics. Willing to rehearse. Excellent readers. Comfortable playing with or without "click" track. We can help come up with arrangements and grooves.	We are looking for serious, dedicated singer/songwriters with original music who are interested in working with a live rhythm section. No image necessary.	✓	✓	✓	✓	✓
GARY SCHOTT - Guitarist/Vocalist Guitar, bass, drum programming, 3 octave rock vocals	(818) 894-3116	✓	✓	✓	✓	✓	Berklee graduate, Ex-Berklee faculty. Guitar Player magazine June '92, Guitar FTM magazine June '93.	Fast learner, great ear and knowledge for all styles. Available for lessons.	✓	✓	✓	✓	✓
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IVL Steelfrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	(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 Warwick, Wal, Tobias 4,5,6 strgs. fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drc box, Trace Elliot amps & spkrs, Mac IISI	(818) 840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K., Marisela, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, Arsenio Hall, Taxi, 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 ltd students	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(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.	✓	✓	✓	✓	✓
THEO SYSOEV - Drummer LUDWIG acoustic drums w/R I.M.S. on rack, variety of snares. DrumKAT MIDI controller, Daz pads, ROLAND R8M.	(310) 986-2750	✓	✓	✓	✓	✓	15 years pro, extensive club, concert, touring and studio experience. Have worked out of Nashville and Canada. Former member of RCA recording and touring act. Road ready. Big ears with vocal and arranging ability.	Attention country artists, I'm the drummer you need. Excellent groove, feel, stage appearance and attitude. I play what the songs require; no more, no less.	✓	✓	✓	✓	✓
"TAKA" TAKAYAHAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	✓	✓	✓	✓	Writer/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
"CECE" WORRALL - Horns Tenor, alto, soprano, baritone saxophones. Flute and piccolo. All female horn section: "FEMME FATALE". Minimum backup vocals.	(213) 257-1787	✓	✓	✓	✓	✓	Live performances, touring, videos (MTV), recordings: Guns 'N' Roses, Elton John, Lenny Kravitz, Steven Tyler, Natalie Cole, Morris Day, Randy Jackson, Phillip Bailey, Rickie Lee Jones, Alexander O'Neal, Sisters of Mercy, The Four Tops, The Temptations, T.V. producer: Fred Silverman, Giorgio Meroder.	Just completed world tour with Guns 'N' Roses 1991-1993. Pro attitude, pro exp. Complete resume available upon request. Also available: "Femme Fatale" (All female horn section).	✓	✓	✓	✓	✓

FREE CLASSIFIEDS

2. PA'S AND AMPS

- ADA MP1 w/lt swch, \$600. Randall 80 wt stereo pwr amp, \$400 818-785-9171
- Arpeg bs rg, 1975, SVT, mint, road ready, brnd new, \$1600 firm. Scott, 310-305-8101
- Art SGE Mach III multi trk procssr w/mnl, perfct cond, \$250, 310-546-7859
- Boogie 60 wt 112 Mark III w/EQ, gd cond, \$575 213-738-0858
- Carvin 1x18 cab, 400 wts, \$240 Carvin 4x10 cab, \$285 Pat, 818 405-9247
- Carvin PA system, 400 wt, 6 chnl stereo mixer w/2x15" horn loaded spkrs, all extras, brnd new, \$800 805-529-9135
- High watt, 100 wt custom amp head, \$350. Fender Twin reverb, \$350 Andy, 310-836-3176
- JBL 4662 Pro PA cab, \$350/ea. Altec 808 hi freqncy horns, \$150/ea. Linton, 818-704-8387
- KRK 9000 mixing spkrs, \$1400. Marshall 4x12 black grll, \$300 Taav, 818-760-0269

- Marshall 100 wt Super Lead 1969 1/2 stack, org Celestions, small gold logo & tweed grill, \$2000 obo 213-739-3726
- Marshall 1969 100 wt & 50 wt amp, xltl shape, \$1300 & \$1000 818-980-2472
- Marshall Anniversary mini stack, 2x12 cabs, clean, \$600 obo Jeff, 818 995-6206
- Marshall bs rig, 400 wt head w/crossover & lx loop, \$300, 4x10 cab, \$300, 2x15 cab, \$300. Roni, 818 981-8252
- Marshall JCM800 amp w/cab, \$695 for both. David, 818-543-1634
- Mesa Boogie 212 cab, grt cond w/wnil road cs, \$550. Alan, lv msg, 818-915-2343
- Mesa Boogie SC295 tube pwr amp, Simulcast pwr section, 95 wt stereo amp, Xltl cond, \$600 818-557-0722
- PA system, mint cond, 2 EV SH1502 spkrs, Sunn SX6350 mixer/amp w/6 chnl head, 9 band EQ, \$1000 obo 818-969-0392
- Peavey 5150 1/2 stack, mint cond, brnd new w/warranty cards, \$1000 firm 619-421-3730
- QSC MX1500 pwr amp, 360 wts per chnl at 8 ohms up to 750 wts per chnl, grt shape, \$650 909-394-9703

- Randall RBA 500ES Marshall style bs head, Solid State, 300 wt, 7 band EQ, lx loop, brnd new in black Tolex. Sells \$799, sacrifice, \$300 firm 213-461-8455
- Studio Master mix down console, 16x4x8, in mint cond, in box, \$1600 310-289-0637
- Toa keybrd amp, K02 model, loaded w/lra features, 4 individual outs, socket for headphones, etc. Very mint cond, asking only \$450 obo. Rick, 213-664-7035
- White 100 wt anniversary Laney head, crunch for days, just serviced, new tubes, \$400. Lv msg, Ronnie, 310-804-3871
- Wid. VHT 2150 pwr amp, will pay \$800. Or Mosvaive 80/80 stereo amp, will pay \$250 213-969-9067
- Wid: Fender Quad reverb or High Watt custom 100 head, gd cond & reasonable price only, 213-939-3025
- Yamaha PA system, EM4008, 12 chnl stereo mixer, EQ, amp console, 2 4115 spkrs & cs's. Xltl condition, \$1800. Days, Douglas, 213-466-3842, eves John, 310-455-4304

3. TAPE RECORDERS

- 1 360 Systems AM16B audio cross point switcher, first \$800 cash. Call Joe, 818-361-5030

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MARCH 31, 12 NOON

- 2 Nakamichi MR-1 studio pro cassette decks for \$300 ea. 310-289-3500
- Casio DA2 DAT recdr, xltl cond, paid \$1400, will sacrifice, \$700. Rick, 213-664-7035
- MX16 16 trk recdr, Tascam, \$3500 obo. 213-962-6683, pager 213-550-7869
- Sansul 6 trk rck mnt, \$425. Mint cond. Dean, 213-850-6205
- Start your own pro studio 8 trk 1" 3M tape machine, 24 trk soundtrk board, equipued by Mick Fleetwood. Sounds grt. Only \$2000. 818-991-7363
- Tascam 3811 2" 8 trk w/remote, wrks perfctly, \$1000 firm. Chris, 818-951-4400
- Tascam 488 4 trk studio, \$1050. 310-854-0340
- Tascam 688 8 trk, hrly ever used, grt cond, \$2000. Almost new. 310-220-3163
- Tascam A TR60 2HS pro 1/2" mastering 2 trk, runs 30 or 15 IPS, low, low hrs w/warranty. Paid \$4500. Sell \$1500 805-492-5845

4. MUSIC ACCESSORIES

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- *1 TC 1128 progrmmbl 28 band graphic EQ spectrum analyzer for \$1000 cash. Call Joe, 818-361-5030
- *6 spec rck, gd shape, \$40. 909-394-9703
- *A1 stuff. Huge shvl trunk, grt for drms, PA, lighting or gear, \$450. Audio Technica headset mic, \$125. Tama snare, 8x14 Mastercraft, \$160. Darren, 310-471-4933
- *Alesta Quadraverb Plus, like new, \$275. Valley Arts 7 spc shock mnt road cs, \$225. 213-969-9067
- *Beyer M88 voc mc, brand new in box, \$375. Beyer M500 voc mc, \$350. 310-474-1286

- *Equip cs's, custom made, wood, padded inside, 1 lrg, \$200. 1 medium small, \$100. 2 medium, \$125/ea. Days, Roy, 213-465-4524; eves, John, 310-455-4304
- *Hush IIC stereo noise reductn unit, \$150. 805-251-0498
- *Ibanez PS9 tube screamer, SRV tone, \$150. Old Maestro octave box, \$100. Or swap for Fuzzface or chrome wah, 818-780-4347
- *Kurzweil GX1000 gutt expander, \$325. Brian, 310-390-4348
- *Linn Drum, classic drm machine, JL Cooper Midi 5, like new, studio use only, hrd cs & manis included, \$495 obo. Brian, 818-705-3905
- *Roland GPA gutt fx procssr in mnt cond, \$500. Scott, 818-783-5536
- *Roland PR505 drm machine, Midi, perct cond, like new, in box w/all mnl. charts, AC adaptor, \$120 obo. 818-988-8860
- *TC Electronics 2290 dynamic digital delay & fx control processor w/32 second sampling & fast trigger. Studio use only, \$1850. 310-477-0397
- *TC Electronics 2290, xint cond, \$1200. 310-220-3163
- *Wid. TC Electronics chorus pedal Lou, 310-390-3752
- *Wid: case or gig bag for 12 string acoustic gutt, 213-738-0898
- *Yamaha MV1602 16 chnl mixer w/EO, 6 spc, like new, \$450. Man-ye, 213-482-8822
- *Yamaha SPX90 multi fx unit, incredbil sounds, grt shape, \$300. DOD FX50 overdrive pre amp, \$40. 213-667-0798

5. GUITARS

- *1954 Fender reissue Esquire Sounds & plys grt. \$450 w/ cs. 310-287-9599
- *5 string sunburst, Fender jazz boyd, Valley Arts neck. Grt puu's, new strings, a steal at \$400 obo. 818-843-3777
- *BC Rich Mockingbird sb gutt, purple, neck thru body, custom made, w/all vcs, paid \$1500, sacrifice \$800. 805-529-9135
- *Fender Squire, Japanese, locking trem, xint cond, w/ strap & hrd cs, \$195. Gibson style elec gutt, 2 hmbckngs, \$125. 818-902-1084
- *Fender Strat style elec gutt, Stinger model, made by Martin, black, xint cond, w/HSC, \$140. 818-780-4347
- *Gibson ES347 1980 cherry sunburst, \$900. ES335 1972 red, \$900. ES335 stereo, BB King type, 1968, walnut, gold parts, \$1050 obo. 213-667-0798
- *Hammer Special gutt, red flamed maple top, 2 DiMarzio hmbckrs, Kahler trem, HSC. Les Paul Jr shaped, \$325 or trade? 213-969-9067
- *Mid-60's Hofner elec 12 string, semi hollow w/F-holes & single cutaway, completely mint, \$550. 213-939-3025
- *Peavey Dynabase Unity series, nat'l woodgrain, neck thru, \$300 or will trade for Tele or Strat Fender. 310-860-1698
- *Steinberger X2 bs gutt w/all vntil flght cs, \$1000 firm. 619-421-3730
- *Wid, Martin acoustic guitars, any condition, Will pay cash. Call Andy, 310-769-1378
- *Yamaha Electric 1412 Pacifica model, roseburl finish, ebony fretboard, pearl inlays, \$650 obo. 818-567-2007
- *Yamaha FG350, inlaid, plys & sounds grt, grt cond, w/HSC, \$225 obo. Chad Cooper, 714-499-0478

6. KEYBOARDS

- *Baby grand piano, mint cond, \$3500. Musetta, 818-796-9208
- *Ensoniq DSK-8 Mirage keyboard/sampler w/seqncr & library, \$350 obo. Brian, 310-390-4348
- *Korg T2, 76 keys, 300 patches, 8 trk seqncr, disk/Midi capabls, pedals, mms, chair. Immaculate cond, \$1395. Garv, 818-784-1301

- *Kurzweil Pro 76. Best piano sample on market. Pro performc & studio advantages. Midi, Immaculate. Custom cs. \$1350. 310-436-6684
- *Roland D20synth, multi trk seqncr, multi timbral, like new w/cs & mnl. \$900 or vintage amp or gutt swap. 818-902-1084
- *Roland D50 xint cond, mnl. sound card & soft cs included, \$750. 213-460-4249
- *Sojlin baby grand piano, DG1, walnut color, 5 ft long, 1 yr old, like new, \$4500. Man-ye, 213-482-8822

8. PERCUSSION

- *Drm triggers, hi quality, durable & responsive. Must see. \$12/ea. 818-609-8312
- *Emu SP12 Turbo sampling drm machine, lots of sounds avail, \$500 firm. 805-527-7837
- *Ludwig drm set, \$125. Grt for starter kit or intermediate level. Free lesson & practice tips included. Bobby, 818-990-3767
- *RB drm module, brnd new, in box, w/warranty, \$400 firm. Glen, 805-498-1219
- *Spinal Tap's tour kit, 9 pc chrome, Yamaha, wrck & hrdwr, 2/djjan cymbals & custom cs's. Must sell, \$4000 obo. 310-399-8554
- *Tama, The Cage, mint cond, all access plus 3 arvil cs's included w/casters, foam lined \$900 obo. Call Andy, 4 v msc, 714-426-2773
- *Yamaha PTX8 electric drms, 7 pc, grt cond, cables, xtra sounds & bs pedals included. \$1000 Larry, 310-475-2982

9. GUITARISTS AVAILABLE

- *81 gutt avail for blues, pop, paid gigs, recrdngs. 818-785-1715
- *2 gutt to J/F band w/new sound. We are 23, srs, exp. Have equip, lmspo, etc. Inll Alice, VH, Peppers, Doors. Demin, 310-452-1827
- *23 y/o gutt plyr/wr the lk sks the heaviest, groove, chunkiest, grungiest, earnest, moodiest band around. Have pro equip. No ego. Joe, 818-780-3330
- *24 y/o male Scientist singr/sngwrtr/gutt lkg to J/F org rock band. Styles include Hendrix, Beatles to O'Ryke. 213-682-7095
- *26 y/o outlaw rock gutt/voc avail into hrd driving, down & dirty roots rock. Inll Zep, BTO & Foghat. 213-739-3726
- *70's image, vintage Strat, wah wah plyng rhythmic gutt sks raw sounding band &/or musics w/soul. Inll are Crowds, Blind Melon, Allman Bros, Kevin, 213-874-6121
- *A 2nd gutt is redundant. Get that big sound w/all ace keybds instead. Dark, agrsv, altrntv style. Consumeate pros only. Rick, 213-469-6748
- *A pro gutt/sngwrtr/w/bckup vocs lkg for HR band. Appears in Guitar Magazine. Petri, 818-752-0069
- *A swirling vortex of sound at the alter of psycho feedback gutt. Much grunge & atmospheric screaming. Make art, not product. Edward, 818-994-2596
- *Agrsv id gutt plyr lkg for estab rock band. Inll anywhere between hrd line, Journey & Jovi. Must have srs att, medic & ready to go. Lv msc, 818-342-8551
- *Altrntv gutt plyr, srs, smart, wnts to J/F band, 35 yrs exp. Inll Hendrix, Dylan, God. Derek, 213-669-9095
- *Altrntv gutt sks groovy, committd proj, 213-933-4391
- *Blues & roots gutt/voc/sngwrtr, Elmore, T Bone, King, Collins, Son. Ld/sldr/tunngs. Vintage gear. 310-376-9141
- *Blues, R & B gutt lkg to J/F org proj. Inll Beck, Vaughn, T. Birds, Arc Angels, ZZ Top. Hrd wrkg & decidid. John, 818-782-8504
- *Cntry id gutt/wrtr sks the right band. Logan, 213-738-0658

- *Cntry ldsldr gutt w/bkng voc avail for signed, modern cntry band. Team plyr, xint equip, dbl on keybds, also writes if ncd. 818-761-8193
- *Creatv gutt avail to J/F band. Xperimntl & verstl. Inll NIN, Prince, Jane's, DePeche, 818-382-2813
- *Crunch gutt, Motormead, A/Chains, Pantera, Ministry Pro equip, Austin, TX, 512-325-9021
- *Exp gutt plyr lkg for wrkg blues band. Eric Sircle, 310-542-6355
- *Exp gutt w/ceptnl singr lkg for estab HR band. Have grt malfr, top gear, pro att. Srs musicians only. No flakes or Strip wannabes. Mark, 310-376-1628
- *Fem accous, rock voc sks same, male or fem, for accous, classic rock duo. Pros only. Mary, 818-957-8386
- *Fem gutt, funky, lat sound, R & B, reggae, rap, funk, jazz & pop exp. Nd to work, love to travel, wnt to tour. Attractv 818-980-5747
- *Funky, altrntv hrd bluesy gutt lkg to do something new. Inll Colour, Zep, Parliament. Paulo, 213-933-6022
- *Gutt ala Aero, Roses, sks R & R band w/lab. 212-213-8172
- *Gutt avail for recrdng & demos only. All styles. Pro snts only. Victor, 213-757-3637
- *Gutt avail for T40, RB, funk ggs. Very exp, dependi, gd lmspo, hrd wrkg, will travel. 818-782-8504
- *Gutt avail to form band. Inll S Pumpkins, Cowboy Junkies, X, Neil Young, Will travel. Chris, 714-449-1354
- *Gutt avail, R & B, pop, blues, jazz, cntry. Xtiensv, pro recrdng & live exp. Xtrntly verstl, reads, compose, arrange. References avail. 310-399-8530
- *Gutt avail, Lkg for xceptnl singr, drmr, bst, to create raw, intense music. Into Peppers, A/Chains, STP, Rage/ Machine. Jason, 805-523-0228
- *Gutt avail. Lkg to J/F rock band. Into C. Trick, VH, Aero, Enuff. Pro plyr, att, lk, very melde. Mark, 818-752-8084
- *Gutt lkg for club wrk. Rock, jazz, R & B, blues. Some vocs. 310-338-0824
- *Gutt plyr, HR, avail for signed act or forming Strip bands. 213-876-6323
- *Gutt skg to J/F org, creatv, straight forward R & R band. Inll Extreme, Val, VH, Zep, etc. Srs only. Rich, 818-787-5489
- *Gutt sks dirty band. Evil rft, Monster Magnet, Danzig, White Zombie, Sabbath. No cheese metal, funk heroes or superstars. Just the evil groove. *Soull style, James Brown mls Steely Dan. Lkg for wrting partner, keyboard plyr/ gutt. Have studio, equip. James, 818-243-6376
- *Gutt sks mature, intellngt musics for melde, groove HR band. O'Ryche, Extreme, DRN. Rock stardom/voc lk is not priority! Gd music is. Tony, 310-426-3175
- *Gutt, 20, avail to J/F band. Old Kls, old Leppard, GNR, Les Paul, Marshall, Dylan. 805-583-4463
- *Gutt, 25, sks others to form band. Inll Who, Gene Vincent, Generation X, Wrkd w/members of X, Soc Dist, Cramps & Cult. Chns, 310-691-9954
- *Gutt, age 40, club or org proj. Southern rock, Texas blues, id, rhythm, slide, B String Full Tone, Fender Marshall amps. Frank, 818-992-8293
- *Gutt, verstl & tasty sk soul, funk, Latin style sit. Avail for live gigs, demos, covers & orig, anything. Equip & lmspo. Kenny, 213-665-3044
- *Gutt/voc, lkg for T40, cover or csts band. All styles, 2/3o fill ins, dbls on bs, keybds, also Midl seqncng, Mark, 213-653-8157
- *Gutt/sngwrtr sks estab or join HR band w/ing hr image, integrity & drive. Lv msc, 818-985-3076
- *2nd gutt & drmr ndl by forming band. Inll Feelies, Roaches, Danned, Hitchcock. No flakes, pls. 213-939-3025
- *70's mts 90's HR/altmvt band sks creatv gutt/voc w/ classic vibe. 818-508-6820
- *A#1 HR cmrd band lkg for rhythm gutt. Pls, no solo masters, w/3rd mtd deals under belt. Lkg for hot rhythm gutt. Joe, 310-791-0242

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WIKED WENCH sks bst w/vocs. We have gigs & tabl instr. Call Tommy. 818-992-0403
Wtd, altrntv funk grooving edge bs plr to complete a real band. Infr Screaming Trees, NIN, U2, Peppers, Jane's. Srs inquiries only. Ask for Jay. 818-997-8158
Wtd, black fem bs plr. Infr U2, Tears, Japan. Call Tara. 310-558-5427
Wtd, verstl upright bs plr sought by singer/sngwrtr for industry showcs's. Robbie. 213-664-9476
Young bs plr, under 25, wtd for classic rock, mldc infr band. 818-999-6744

uniqu HR. Will relocate from Springfield MO. Demo, photo, resume avail. Lance. 417-865-5917
Planiat/sing/sngwrtr w/2 albums avail for band w/maj labl deal only. 818-789-9211
Pro keybdst/voc avail. World tour exp w/various multi platinum artists. Call Buti. 818-889-2109
Pro sampling avail. Give your band that pro voc sound night after night. On & off stage keybdst also avail. Instant music. 818-752-6976
Single white male bst w/solid rhythm sks pop/R&B band w/multiste dichotomy of songs & ballads aft. E. John, Henley mts Pistols, Satellites. Kevin. 310-283-2588

11. KEYBOARDISTS WANTED

A keybrd plr wtd for orig music band. Lots of harmonies, vocs a plus. Cindy. 310-456-3277
A#1 HR cmrcl band w/3 albums under belt currently in studi lkg for keybrd w/grt voc abil. Call Joe. 310-791-0242
Ambitious pro keybdst wtd for mldc rock band. Gd backup voc abil. Team plrs only. Infr Hear, Giant & Yankees. 310-214-7276
Any keybdst out there infr by early 80's English pop? Dedicd plr wtd now for band. Srt. 213-655-6284
Att'n, pro rock keybdst nnd immed for wrkg T40/orig act. Image, vocs a must. Guit a plus. China, Hawaii, Japan, USA. Call for info. 619-295-5372
Big band forming, pianist wtd. Must be dedicd, exp, under 30 & hip to big band era. Ceasar. 310-822-2385
Blues keybrd plr wtd w/orgn, Hammond/Rhodes piano style, for progrsv blues prjct/sr souls only. 213-850-6205
Creatv, reliable keybdst wtd by orig band of 3 yrs. Infr Seal, U2, Toad. In Lrg Bch area. Brian. 310-541-5274
DOCTOR M lkg for keybrd, rhythm guit, voc, to complete sound & l of Texas Infr bluesy, progrsv band w/labl connx & top name mmt. 818-508-8461

Umrr, bst, keybdst & voc sk 2nd keybdst for all keybrd oriend progrsv rock band, ELP, Kansas style. 818-951-1442
Fem keybdst w/vocs wtd for wrkg all fem R&B cover/orig band. Record deal in progrs. Must relocate to Ft Lauderdale, FL. \$300-400 average/wk. Mike. 305-486-5606
Fem keybdst wtd for top pop/rock act. Prodcr w/maj labl & movie studio connx. Successfl media household now forming. 310-459-0359
Fem singer/sngtr/keybdst sks ltrtd keybdst to collab with. Altrmv, mldc pop style. Blondie, INXS, 10,000 Maniacs. Teresa. 213-935-0881
Grt singer/vrctst sks keybdst/pianist for wrting, collab on orig snps. Pop & eclectic rock. George Michael, Costello, Prince, Beatles. Dylan. 213-957-2947
JEEVE, mldc, Euro funk band sks gd keybrd plr. Sight reading, bckng vocs & dedicd a must. Gigs & deals ahead. Call Jean. 818-789-2926
Keybdst w/bckngmd vocs nnd to complete orig, altrmv pop band. Guit abil a plus. Have demo, ready to gig. Infr Smiths, U2, REM, Dave. 818-708-9171
Keybdst w/bckng vocs pref'd, wtd for rock band. Male or fem. 310-393-7913
Keybdst wtd by artist. English pop Infr music. Labl instr. Will be pro sit. Srs only. 213-257-1195
Keybdst wtd by singer/sngwrtr for pop/rock band. I have labl instr. Infr include REM, Jules Shear, Michael Penn. Dave. 818-848-7210
Keybdst wtd for 4 pc band. Ply all styles to ply csts & some clubs. Pls contact Jay. 569-5619
Keybdst wtd for solo act w/mgmt & prodcr. Must have lng hr, be attractv. 20-30 y/o. Right hand man types only. Rudy. 213-878-2533
Keybdst wtd. Prol Hammond sound for hi energy, agrsv, hv groove band. Infr Purple, Zep, Yes, UK. 818-343-5135
Keybdst/guit wtd by pro circuit orig band. Funky, groovy

pocket monster. Rock band ready to showcs, recrdng in May. 714-729-7511
Keybdst/voc wtd for orig heartland rock band. Infr rock, blues, southern rock. Organ & piano emphasis. Rehse in Lakewood/Lng Bch area. 310-804-3198
Keybrds wtd by dmr to help form band. Nnd to be cooperative, srs but have fun. Infr world beat, rock, spirit. Robert. 213-871-8055
LOCAL HEROES are skg keybdst w/strong bckng vocs. Must h ave pro equip, image, dedicd. Music is cmrcl rock. No metal. Steve. 213-962-1070
Ndd, keybdst for upcmg salsa band. Nds to be young or lk young. Emily. 818-244-6134
Orig pop/R&B/tunk band skg creatv sng oriend keybdst to recrd & join a dedicd grp. Lance Van Pear, 213-962-2471
Orig rock band lkg for keybrd plr. Infr Van Morrison, Clapton, Doors, Cocker, Guess Who. Jim. 818-753-1025
RUBY ROCKETS sks keybdst illing to wear makeup & dye hr black. Infr Jellyfish, Beatles, Jesus Jones. 21-25. 818-980-6524
Tastfl keybdst, multi instrmtnt w/gd vintage sounds nnd by sngwrtr for forming grp. Infr Beatles, Costello, Replacmnts, Sugar, Michael. 213-963-9612
Textural keybdst wtd. Very atmosp/rc rock ala Floyd, Jzebel, Idol. Call machine to hear samples. 818-786-4287
Xceptnl singer & exp guit lkg for srs keybdst w/gr, pro att, to J/F HR band. We have grt mmt, top gear, pro att. 818-994-1270

11. KEYBOARDISTS AVAILABLE

Accomplhd keybdst/sngwrtr avail for studio, rehsl, live shows. Many styles, bckng vocs. Complete band avail also as bckup band for solo artist. 310-838-0624
Dark & agrsv altrmv style. A/Chains, Stone Temple, Killing Joke. Top plr, top gear. Consumate pro only. Rick. 213-469-6748
Do you nd keybrds for your recrdng? Xceptnl texturalist w/4 trk Midi studio avail. Xmt rates. 213-876-4814
Gd plr, singer, plus gut, B3, pro rck, seqncng, sampling, all styles, live or studio. Pros only, pls. Steve. 818-786-1901
Keybdst avail for reggae, jazz & pop & R&B. Can read, have pro equip & is avail. 310-673-6365
Keybdst avail. Sks wrkg 140 band. Pro gear, pro image. Does vocs, has remote keybrd. 714-636-0528
Keybdst w/new equip, pro gear, sks pro proj. Midi, any style, has album credits, overseas exp. 310-677-7994
Keybdst/sngwrtr, male, sks fem band or fem musicians for

12. VOCALISTS AVAILABLE

23 y/o singer/guit avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve. 818-763-4450

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24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MARCH 31, 12 NOON

•26 y/o blues slngtr/guit/wrtr/roommate avail to form grooving band. Intl Tom Keller, Joe Walsh, Nugent & John Fogerty. 213-739-3725

•Airtmvt male voc, 25, in Santa Monica area, sensual, intense, soulful, poetic, no BS, Doors, Joplin, A/Chains, Otis Redding. Peter. 310-450-9791

•Attractiv 23 y/o slngtr sks band or prodrct to collab. Intl Lisa Stansfield, Kathy Dennis, Swing Out Sister. Jennifer. 818-766-4461

•Attractiv fem slngtr/sngwrtr/dancer, stage & studio exp, R&B & R&B. I want to pp. Valerie. 213-463-8320

•Attractiv fem voc lkg for wrk. Demos, sessions, album wrk, etc. Pop, R&B, gospel, soul, etc. \$65/sng bkup, \$75/sng ld. Tara Word. 213-756-8416

•Cntry fem voc would like to J/F C&W band. Srs only. 818-881-8081

•Do you want that real AC/DC voc sound or a voc like Kix? I'm the man. 28, pro, touring exp. Jay. 510-889-9422

•Dragonfly social poet host for ethnocentric merge for new revolution. Seacng & guit abil. No flags, all colors. 2 albums out, new proj. mgmt. 310-335-4985

•Dynamic frontm w/dynamic vocs, very creatv, very hi energy, from funk to lury, groove 'til it hurts. Srs projs only. 213-851-9687

•English slngtr/sngwrtr/guit w/maj labl instr lkg to wrk w/ quality musics for intellnt, moody pop. REM, Sting, Costello, Sundays, etc. Lou. 310-390-3752

•Exp fem airtmvt voc. Sks exp w/ band. Intl Grace Slick, Patsy Cline, Janis Joplin. 714-449-1015

•Exp fem voc lkg for wrk. Avail for demos, sessions & live gigs. Paid only. Pop, R&B, soul, T40 & jazz are specialties. Susan. 818-762-0583

•Exp slngtr/sngwrtr sks elec or acous band/musics. Instrnts include REM, Costello, Waits, U2, Prince, No HR or HM. Cail Phil. 213-368-4798

•Fem pop/rock voc sks T40 &/or orig band. Sngwrtrng,

some keys & guit. Rene. 818-764-2977

•Fem slngtr/lyrcst srchng for prodrct/sngwrtr. Srs only. Lauren. 213-655-9125

•Fem voc & keybdst w/album & tour credits, album & lks, sks airtmvt pop band. 310-840-5178

•Fem voc avail for recrdng, perfming & demos. Total pro. Ld & bckgrnd. Pro srs only. Michelle. 213-755-6942

•Fem voc avail for session wrk & srs bands only. Intl Regina Belle, Whitney Houston, Sharon. 818-509-0510

•Fem voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer. 818-769-7199

•Fem voc skg band. C&W, oldies, how bout a 50's beat? Call 310-398-4920

•Fem voc, garage punk airtmvt band forming. Jill. 818-762-1237

•George Michael lkg for Michael Jackson to complete pop, R&B, rock duo. Gd lks a must. Call Kent, lv mg. 310-393-2621

•I sing, write, ply & arrange. Sound like Staley, ply like Helmet, Pumpkins, S'Garden, Pavement, Grunge, thrash w/groove statement. Kyle. 310-822-2699

•Intellnt, organic tribal folk metal, airtmvt voc w/vision skg to J/F band w/like minded individuals. Have sngs, contacts & molvln. Adam. 818-905-1514

•Ld guit & keybdst ndd by ld voc/lyrcst for early 80's Euro rock style ala Gang of 4, XTC, INXS. 818-782-6641

•Ld voc/bst/guit sks wrkg stl. Duos, trios, show bands, etc. Daniel. 909-338-4640

•Male pop eclectic slngtr sks keybdst to write with, new band or demo stl. Intl George Michael, Boy George, Beatles, Costello. Dylan. 213-957-2947

•Male pop slngtr avail for demos, jingles & session wrk. Exp. ltrnd, most styles covered. When you nd a real slngtr, call me. Steven. 213-876-3703

•Male voc avail for cmrcd rock band or studio proj. Intl Steve Perry, Freddie Mercury, VH, Extreme. Pref mgmt, labl instrt. Joe. 310-947-1974

•Male voc w/inflmat1 credits lkg for srs band to wrk as soon as possible. Style Intl R&B, rock, pop & soul. 714-964-4243

•Novece slngtr wnts to form grp. Intl Paul Rogers & Tyler. R&R, blues & acous. No metal. Collab on lyrics. Mld baritone range. No alchies or drugs. Keith. 310-915-1041

•Poet, ld slngtr lkg for muscians to make history with. Xtremly srs, pro only. R&B, funk, rock. Trained studio cats & prodr/engineer also. Tony. 310-281-6837

•Poet/sngwrtr/sngtr w/fresh ideas sks band w/something elite, hvy, moody & impofrnl. Intl Jane's, Nymphs, Velvetes, Pumpkins. Have mgmt, etc. 310-288-6009

•Preanc, acous, sax att, moves, duos, 100% image, ply guit, bs, piano, drms. Intl Tylr, Plarf, Mercury, Bolan, Johnson. Skg Intl, vision, image, bckng. 310-652-8667

•Pro voc avail. Formerly w/various multi platinm bands & artists & world class grp. Burt. 818-889-2109

•Pro voc. 3 1/2 oct range, sks studio wrk. Can cover everything from screaming rock to gentle ballads. 818-879-5330

•Pro, exp, steel throated fem voc w/recrd avail for session wrk. Bckups of lead. Creatv w/harmonies & parts. Rock. pop, blues. 818-843-2727

•Slngtr & guit lkg for 2nd guit, bs & drms. Must be willing to tour. Into GNR, LA Guns, Pussycat, Skids. 818-893-0541

•Slngtr/sngwrtr lkg to J/F band. Intl REM, Pretenders, 10,000 Maniacs. Deana. 818-986-2174

•Sngwrtr, male tenor wll sing on demo in exchange of copy of cd. Very exp, trained, young, cool, verslt. Erik. 818-769-3356

•Soullfl girl slngtr sks HR band that's got its act together. Intl L. Colour, Aero, Pearl Jam. No drugs or flakes. Kat. 213-296-4281

•UK baby boomer, verslt voc/image & xtensv & perfming & recrdng exp, sks band or individuals into contmpry rock, R&B, jazz fusion. Roger. 213-888-9123

•Unlk fem voc/lyrcst skg to J/F band. Intl U2, Pearl Jam, Tool. Read to wrk & perfmr. Srs only. Ana. 213-850-0167

•Voc avail for demo recrdngs, high baritone. Pts call Bob. 818-843-8225

•Voc avail for recrdng projs. Range, baritone. Styles pop/rock, MOR, jazz, R&B ala Lionel Richie, Michael Bolton, Phil Collins, George Michael. Glen. 213-734-6322

•Voc has 5 oct range, lkg for band, pro. Has album credits, overseas exp. 310-677-7994

•Voc w/5 1/2 oct range sks rock band w/GNR heart. Aero style, for Malibu shows/performnc, newspaper, TV publicly. Gevin. 818-706-8859

•Voc/guit plyr avail. Intl Beatles, Clash, Soul Asylum. Lee. 818-766-7169

•Voc/lyrcst/sngwrtr to collab on direction already in progress. Hvy, atmospnc, dark, light, le Doors to DePeché. 310-207-2543

•Voc/sngwrtr/keys, 30's. Jane's, NIN, Lush, Frapp. Atmosphrc, hrd edged, in Whittier. 310-698-6451

•Vocs, keys, sngwrtr, sks progs metal grp. Intl Dream Theater, Fates, Kansas, Kate Bush. Paul. 818-787-6126

•Vox/guit/lyrcst sks band. Intl Pretenders, Crowded Hs, Beatles, Blondie, X, Meldc, edgcy, poprock. 310-397-1901

•Well seasoned pwrtl, dyanmc & verslt voc lkg for band w/ orig matrl & gigs. Srs pros only. Marvin. 310-993-4531

•White boy slngs black oct range, proct dncr. Lkg for next Jam/Lewis. R&B, funk only. No rock. Pts call Michael. 818-785-9764

•Xceptnl slngtr w/exp guit lkg for estab HR band. Have grt matrl, top gear, pro att. Srs musicians only. No flakes or Strip wannabes. Mark. 310-376-1628

12. VOCALISTS WANTED

•#1 pro voc ndd by bst, guit w/gd bckng voc to form verslt HR band w/rng catalog of solid matrl. Tm. 310-657-0635

•6 fema, ages 16-25, for socially aware grp & album. Dance, pop & R&B crossover style. 310-452-5037

•#A1 voc w/d rd rd cmrcd rock act w/3 albums. Currently in studio. Ask for Joe. 310-791-0242

•Abbey Road, Physical Graffiti, Exit on Main St, Draw the Line. Singr ndd for agrsv, passionate, diverse rock band w/labl deal. Steve. 310-470-7167

•Aggrsv 3 pc sks voc w/mssg, not a love story. Skid mts A/ Chains mis early Sabbath. 818-783-6103; 213-878-0476

•Airtmvt slngtr sought by guit/wrtr for collab. Exp, unpretentious, Sonic Youth, Big Star, Algan Wigs, Pretenders. Emotion, not imitation. Call Ted. 818-752-0885

•Artistic voc/sngwrtr w/d for spiritual, psychdc proj. Pro atts only. Intl are Doors, Jane's, Screaming Trees. Sonny. 818-571-7013

•Asian fem, 20-25, slngtr &/or rapper for hip hop/pop grp. Must dance, have lks & much att. Pkg to Chris Uyo. 31 18th Ave #B, Venice CA 90201

•Atn vocs. AXIOM nds meldc pwr for orgs. Pts call Axiom, 408-279-3769

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-Attractiv fem R&B styled voc. under 21, sought by singer w/studio. Photo & tape to IBC, PO Box 505, Marina Del Rey CA 90292. Mike Weiner, 213-851-6391

-AUGUST, estab progrs HM band w/labi instrl sks pro male voc ala O'Ryche, Dream Theater, Fates. Must have pwr, wide range, dedictn. Andy, 818-727-9532

-Band sks id voc w/pwr/vision of future. A/Chains mts L.Colour mts kitchen sink. Practice in Fullerton. Jake, 714-951-0797

-Band sks melc id voc/rhythm/guit, keys a plus. Former members of Eric Martin Band & Broken Ties. Send demo to Starkey, PO Box 4585, Santa Rosa CA 95402

-Band w/recd deal is now skg Thal fem singr. Call Joe, 818-761-8201

-Black male singr to complete pop, R&B, rock duo. Michael Jackson mts George Michael. CD lks a must. Kent, w msg, 310-393-2621

-Black male singr wtd for boy grp, COLOR BLIND. Have big mgmt. Nd tenor w/inst harmony, dance & some rap. Fred, 818-753-9887

-Black male voc for R&B, hip hop grp, age 21-29. Call Tyrone, 213-718-0407

-Black voc/frmtnn for super hrd funk grp. Rapping abil a plus. Intl Funkadelic, Isley Bros, Parliament. Roy, 818-705-4209, 805-374-9773

-Blues trio sks male voc. Styles BB King, Albert King, SRV. Call Ed, 818-752-8498

-Bst & dmr, formerly w/Dragon, sk singr & guit. Image, gd att & dedictn a must. Intl Maiden, Metallica, etc. Call Chns, 818-999-0882, Allen, 818-508-4947

-Christian pro singr wtd for cmrcl HR grp w/3 maj albums. Currently in studio w/maj prodcr & mgmt co. Must have grt range & grt att. Lozzy, 310-214-9233

-Classicl HM band, NERO, sks theatrc, operatic singr. Intl Halford, Graham Bonnet, Eric Adams. 315-422-0714

-Cool lkg voc/guit wtd by same to form incredl, acous/elec proj. Intl Michael Hutchins, Jovi, Toad, Stones & old Bryan Adams. John, 310-396-6707

-Core frmtnn wtd by rhythm section w/prodcr. Rollins Band, S'Garden, Pandra vein, 818-503-5119

-Creatv, unlg voc nd for modern, hvy band, 18-26. Intl NIN, Janis, Prince, De'Fache, 818-382-2813

-DEAD FRONT sks prog, prog, alt/rnmv metal band Intl A/Chains, S'Garden, Suicidal, Metallica, Megadeth. Pros only, 909-398-5479

-Do you like to sing hvy stuff? Can you sing? Do you like music loud, in your face, super agro, metal HR? If you can, belt it out, call Chr, 213-654-4867

-Estab alt/rnmv band sks singr who doesn't think he's Morrison. Sngwrtn, 2nd guit a plus Intl Smithereens, Smiths, Screaming Trees, Stones & Marlon Brando. Dean, 818-762-3686

-F.Mercury mts Tony Hamell? Love 1940's hooks? Unfractl HR act w/ruge cmrci potential sks hi range star singr. 818-752-9496

-Fem bkcup singrs wtd for 9 pc funk, soul, rap & roll band. Contact Zoe, 213-727-0246

-Fem singr ndd for 60's girl grp. Must be able to sing soprano harmony parts. Linda, 213-688-9295

-Fem singr wtd for alt/rnmv elec folk band. Intl Sundays,

Suzanne Vega, 10,000 Maniacs & Belly. Srs only. Ben, 310-597-2089

-Fem voc ndd by wrkg T40 classic rock band. Many gigs, very steady wrk. 805-723-3618

-Fem voc wtd for alt/rnmv band. 4 AD type sound, Cocteau, etc. Paul, 310-983-0023

-Fem voc wtd for groovy, driving, melc HR. Uniq sit. BMI. Must have pwrful voc & sexy, confident compelling stage presnc. Pros only. 818-382-4520

-Fem voc wtd for top pop/rock act. Prodcr w/maj labl & movie studio connex. Successfll alt/rnmv band now forming. 310-493-0359

-Fem voc wtd, over 27, creatv, for jazz, funk, R&B, rock proj. Origs & standards. Have studio. 213-735-6221

-Frmtnn w/grt range & poetic lyrics wtd for hrd, soul, funk band developed by Warner Bros. Intl R.Plant, Funkadelic, Perry Farrell, Sly Stone & Bono, 310-203-8837

-Frmtnn wtd to complete cutting edge melc rock band. Have grt plyrs, have grt sngs, nd grt vocs. Have 16 trk. Doug, 213-466-6761

-Hi enrgy, aggrsv, grind core, metal, funk band sks socially conscious frmtnn. Can't describe, must have tape. No rap. Pros only. Roni, 818-981-8252

-Ld voc ndd by estab LA HM/HR act. Intl Priest, Skid, Kix, Cru, Image a must. Mid 20's. 818-848-5519

-Ld voc wtd for estab LA band on circuit. Intl Skid, Roth, Dio, Ozzy. Pros only. 310-285-2239

-Ld voc wtd for hvy killer band. Nds gd att, tint, image. Call Kevin, 818-361-4121

-Maj labl act audtd over 600 singrs & all we got was a load of wimps. Come on LA, where are all the legends? Call to hear clips. Screamers only. 213-243-0507

-Male & fem singrs ndd by keybdst/rangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aarlon, 213-462-3491

-Male HR frnt singr wtd for guit, bs plyr team. Music writing styles like O'Ryche, Firehouse, Scoops, VH, Warrant. John or Dave, 213-851-5521

-Male voc for progsv rock band. Do you have range? Levon, Hutchins, Bono? We have the sngs, you have the vox. Under 26, 310-374-7825

-Male voc for R&B band. Soufl pipes, gd range. In style of Morrison, Levee, Bono, No egos. Rethrs in Valley. Under 26, 805-287-4529

-Male voc for soufl, creatv, funk, R&B intl rock band. Originality, intellignt lyrics. Ages 20-26. Extreme, L.Colour, Dan Reed, Very srs. Jim, 818-248-4383

-Male voc/mrnt wtd for org rock proj. Have prodcr. Intl from A.Cooper to A/Chains. Srs image. Lv att at home. Call Brooks, 818-782-7663

-Male voc wtd for wrkg rock cover band. We do everything from classic rock to Nirvana to O'Ryche, AC/DC. We have gigs in April & May, 805-583-3617

-Male voc wtd, newly forming soufl, wicked, moody, melc HR, Lynch Mob style. You, strong, full range, killer image, sngwrtr, team plyr. Pros only. 818-980-2472

-Male voc/wrtr wtd for org rock proj. Have prodcr. Intl Doors to Cult. Aggrsv creatvity. Lkg for strong image, no cardboard cutouts. Call Greg, 818-766-4601

-Mete wrtr/voc wtd for alt/rnmv HR proj. If you are unlg

creatv & abstractly bizarre w/strong perfrmnc abtl & image, call. Sean, 818-753-0987

-Money. Fem or male for weddings, blues & R&B wrk. Prior LA club or wedding exp a must. Pros, pls. Bobby, 818-990-3767

-Offbeat jazz, pop voc sought for NYC 50's, cool, jazz combo. Chel Baker mts David Lynch. Steven, in Brooklyn, 718-389-4874

-Orig vox, hi image sngwrtr to join hrd groove rock band. Intl A/Chains, O'Ryche, AC/DC, Fishbone. Srs inquiries only. 818-769-6301

-Passionate dynamic male voc wtd to complete creatv, alt/rnmv rock band ala U2, REM, Pearl. Pro att a must. 25-32, Miles, 818-580-7792

-Passionate dynamic male voc wtd to complete creatv, alt/rnmv rock band ala U2, REM, Pearl. Pro att a must. 25-32. Rethrs in Calabasas. Myles, 818-580-7792

-Paul Rogers, Lou Gramm, David Coverdale style wtd. We have pro sngs, pro att, pro recrdng now in progrs. Skg pro singr wtd att, srsly toward the blues & music. Mark, 213-957-2393

-Pro male voc/frntmtn for headinging act w/alt/rnmv edge. Lng hr, xtensv live/studio exp, grt melodies/lyric writing. No screamers. 310-373-9254

-Pwrfl, star quality fem frnt person wtd by estab, srs, all fem HR/HM band w/labi instrl. Hagar, Hatfield, Tate, Dio. Aggrsv pros only. 714-998-4856

-Rock band w/mgmt, prodcr, pending recrd deal. You are 20-30, male, sound like Pearl Jam mts Zep. Call Drac, 310-578-6730

-Rock chlr forming for show in 1993 to be recrded/ released. Gd exposure/benefits. No pay to start. Lv number on machine. 818-768-5242

-Sebastian's vocs, Roth's charisma, Tate's ego wtd by estab band w/sngs, image & team plyrs obsessed w/ success. Massive studio/stage exp. 213-913-4225

-Signed band w/name plyrs. X-Armoured Saint, Heillon, sks pro id voc. 818-509-3890

-Sng thrllng melodies! Creatv modern day sngwrtrs sk brilliant unlg stage vox for extraordinary new band. 310-640-9593

-Sngr/guit wtd for duo, trio wrk ssts. Money involved. Pls call Paul, 213-957-9094

-Sngr/sngwrtr/guit wtd by xperimtl rock band. Scott, 310-305-8101

-Skg Aethra of 90's to do hip hop hybrid. I got the sngs, you got the rest. Let's collab. Andy, 310-396-8411

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MARCH 31, 12 NOON

-Soufl, melc singr/lyricist wtd to front hvy funk, blues/rock band. Arc Angels, L.Colour, Trower. No csls & Strip geeks. Greg or Roger, 310-474-8909, 398-3646

-Srs male voc/wrtr wtd by srs MOR comp/srkeybdst for lng distance collab. Pro essential. Write to P.P., 36 Madley Rd, London, W5, England

-Star quality, unlg, male voc wtd. Intl Fix, Gabriel, Floyd, Yes, Seal, 213-876-4614

-Vrntl voc for pwr trio. Should have some form of demo. Call John, 213-460-6988

-Woc demanded by band. Into the likes of Firehouse, Warrant, TNT, Shogun Messiah. Sound is hvy & very melc. Band has grt image, grt musicianship. 213-466-6350

-Woc ndd for newly formed poppish, post punk band. Jesus/Mary Chain wtd of luzz, Beatley hooks, Valvet Undergrnd chic. 310-539-9004

-Woc ndd to complete truly org, hvy, funky, melc, southern chunk. No glam or screamers. Srs only. Buck, 818-761-3734

-Woc wtd by guit & dmr wrtons of matrl. Must be strong sngwrtr. Intl by Eric Martin, Steve Perry, Robert Plant. Jason, 818-996-1345

-Woc wtd for 70's type metal band. Into Zep, Sabbath, Crowes, Beatles. Must be thin w/ing hr. Srs only. Alex, 310-534-1184

-Woc wtd for hi energy, aggrsv, hvy groove band. Intl Zep, VH, Queen, No flakes. Arnt, 818-343-5135

-Woc wtd for hvy 90's alt/rnmv sound. Intl from Perry Farrell, etc. Lenny, 310-942-8616

-Woc wtd for hvy, melc band. Shows pending. Intl Danzig, Trouble, Metallica, Bruce, 213-483-1559

-Woc wtd for progsv metal band. Pro att, appearnc negotiable. Call Jeff or Bob, 310-827-9595

-Woc wtd to J/F wrkg cover band of 70's & 80's R&R. Call Dave, 213-851-5521

-Woc wtd wrange, pwr, writing, image, stage presnc, stable lifestyle, tempo. Our int'l wra new & old HR. 24 hr recrdng studio. James, 714-707-5245

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•Voc wtd. Auditing male voc w/range, pwr & image. Infl are new & old HR. We have 24 hr recrdng studio & more. 714-707-5245
 •Warner Bros instr. hrd groove act sks pwrfl, distinctive voc. 19-25. Call for apply. 818-995-8691; eves 818-579-4140
 •We've got the groove oriented funky, bluesy tunes. If you're not a flake & are pro oriented, call. Gurney, 818-548-8003
 •Wtd. 2 male bkgnd vocs w/dance exp for industry shows. 818-907-4908
 •Young black fem R&B singer wtd. Send cassette, pix, to Maurice, Dorothy's Boy, 11122 Morrison St #209, N Hollywood CA 91601
 •Young, black male id voc wtd for black, funky, street band. No egos. 310-289-4023

13. DRUMMERS AVAILABLE

•Hired gun avail for recrdng, showcnsg & video. Grt style, sound & tk. 213-968-7588
 •#1 dmr avail for session wrk, recrdng, stage wrk. Rock, funk, jazz, fusion, metal, any style. 818-508-7142
 •#1 rock dmr ready to recrd & tour. Relocate if necessary. If you're srs, send your promo & I'll send you mine. Starkey, P.O. Box 4585, Santa Rosa CA 95402
 •Aggrv fem rock monster new to LA. Blow most guys away. Sks God gifted together plyrs. Open minded NY drvr & originality. Franz, 310-322-0471
 •Aggrv hrd hitting dmr w/grt time, equip & att for HR, medc band. If you ply like Bonham & Bozzio, call for details. Srs only. 310-287-5959
 •Aggrv rock & boogie estab dmr/voc for srs sit only. Grt equip. 805-295-1626
 •All pro dmr kg for ballsy metal act. Call Michael, 818-752-7308
 •Are there any pro sits out there that have everything except for groove oriented dmr? If you have it all together & are a srs sit, call me. Rick, 213-664-7035
 •Atlantic recrdng artist, Berkie grad, avail for xtra wrk. Blues, R&B, weddings, formations or estab bands. Bobby, 818-990-3767
 •Avail fem dmr to join already formed band. Dedicat, hrd wrk & fun. Lkg for the same. No HR or HM, no all girl bands. Kristen, 213-876-5581
 •Contmpy dmr, over 20 yrs pro exp, toured the nation & Europe w/out artists, skg wrk band into contmpy jazz, T40, R&B & funk. Norman Perry, 213-225-6643
 •Dan Dodd avail for recrdng, showcnsg & video. Pay only. 213-958-2588
 •Dms & bs team, atmrv rock, pop & ska, sngwrng, vocs 24 lk, sks shows or estab pros. Craig, 818-716-0105
 •Drm progrmr avail for demos & related pros. All styles. Call Victor, 213-757-3637
 •Drmmng since '76. Own style. Timex timing. Loaded w/energy. Cool, teaky lk. Into HR, pop. 213-883-8348
 •Drmr avail for org band w/ok elements. Infl Indigo Girls, Richard Thompson. Pros only. Call Phil, 310-925-3446
 •Drmr avail, hrd hitting pro dmr w/chops, equip, lks, stage & studio exp. Skg Hlywd HR/HM rock band. Richie, 213-243-7765
 •Drmr avail. Lkg for org prp. Atmrv, org. 213-588-8387
 •Drmr lkg for cover band. I can ply T40, cntry or classic rock. I can sing & know about 500 snsgs. Got grt tempo. Imspo. 818-352-2365

•Drmr lkg for wrkng cover or orig band. All styles. Call Dave, 818-763-7608
 •Drmr skg prp, orig act. Intrsd in recrdng & touring. Xint vocs a must. No HM. John, 213-463-4505; Roger, 619-551-9748
 •Drmr, x Dread Zeppelin, all styles including HR, dbl bs, avail for studio wrk, gigs. 818-358-0806
 •Drmr, x-40 Thieves, XYZ, BB Chung King, much touring & recrdng exp, kg for band w/mgmt. Joe, 310-693-3136
 •European dmr, 3 albums, maj tours, avail for Zap, Pearl Jam style band w/int vocs. Play me a tape over the phone. 818-907-0960
 •Hrd hitting, solid meter, lng hr dmr lkg to complete image conscious, ballsy band ala Jane's, Love Bone, Skid, Jamie, 213-874-8945
 •Insanely pwrfl dmr hasn't found band that can hang w/ his energy or pwr. Infl Jano's to Sugarcubes to Helmet. Vrs only. Anthony, 310-840-4523
 •Jazz dmr sks gigs or jam sessions. Young & fiery plyr. Jeff, 818-986-8233
 •Pro dmr, 25 yrs exp, x-Berlie, lkg for band w/maj labl instr. Infl rock, blues, jazz, studio, live, demo pros. Doug, 310-394-8732
 •Pro dmr, 37, avail for sng oriented rock band. Bill, 213-874-7118
 •Pro dmr/percussnist avail for studio, club wrk, road wrk. Exp in all styles. John, 818-762-5211
 •Pwrhouse solid dmr lkg for raw, intense HR groove band w/deal or labl instr. Aero, Citi, A/Chains. Exp in studio & club circuit. Pro sit only. Wolf, 818-905-9653
 •Rock & boogie, pwr hrtg, grt vocs, many credits, lkg for the real kind. None better. Complete pros or grt sits only. Bobby, 805-254-5075
 •Solid dmr lkg for hrd wrk, motived, atmrv band to tour clubs & colleges. Jim, 805-527-7837
 •Solid dmr w/hvy hands sks band w/HR snsgs that rock, ballads that make you cry. No grunge, no drugs. Andy, 818-359-9635
 •Studio dmr intrsd in making a hit recrd, soundtrk, jingle or demo w/voc. R&B, pop/rock, jazz fusion, cntry. Jack Kurtz, 310-824-7021

13. DRUMMERS WANTED

•Forming mth, hvy mood, hvy chord, Floydish band w/4 part harmonies. Sks singing dmr w/gd wrng abil. Equip, att, mature plyr. Nick, 818-760-0819
 •#1 dmr wtd by dedicat bst & gut for pwr trio w/reliability, originality & harmonies. No big drms or grandpas. Steve, 818-763-4450
 •#1 rock band, MENAGERIE, sks dmr w/funk, appeal & capability to ply all beats. Mgmt, labls. Srs? Let's do this. Gordon, 818-367-8925; John Watts, 818-881-4425
 •2 gult, gitting, Aero style band urgently requires dynamic dmr w/positive att. Team plyr a must. Tom, 213-463-7537
 •A blues oriented w/some Latin in the back pocket dmr who is devoted but not necessarily srs for srs prp. 818-763-5827
 •A qult/sngwrng/voc w/completed snsgs & exp sks dmr & bst for atmrv, neo classic rock prp. Vocs & sngwrng a plus. 310-440-0305
 •Aggrv 2 gult metal band, Priest mts Pantera, sks to replace dmr. Srs only. No att. Must have gear, exp. We have studio. Contact Dave, 818-763-0553

•All fem band w/A&M demo deal sks male or fem dmr w/ studio & stage exp. Must have band & 100% dedicatn. 618-348-5772
 •Atmrv dmr wtd for psychdc punk band. Must be hrd hitting, dynamic, groove plyr. Pixies, U2, Doors, Curve. John, 310-836-8240
 •Atmrv rock, lsk, Faith, Pearl Jam, REM. Must spend a lot of time rehnsng, plyng, promoting. 2 sets already written. Free rehns. John, 818-549-9079
 •Atmrv voc w/sngs & vision is lkg for 2 drms to make inbal noise with. 818-905-1514
 •Anchor dmr lkg for band w/grt connex, melcd tunes, inspired introspective lyrics, lgt, dynamic range. Exp req'd. Acous/elec helpl. Michael, 310-575-4003
 •Black bootcd dmr undr 26 wtd for funkadelic mob. Hendrix, Poetsy, old Prince. No white boys. 310-372-3208
 •Blues/rock band w/maj connex sks dmr, Free, Cream, Jeff Beck Grp, Truth, Stones. 818-981-2171
 •Bonham, Pace, Ward, Bozzio style. Open musical sounding drms for moody, atmrv band. Infl Sabbath, S'Garden, Doors, Kevin, 818-503-7429
 •BOOMBBOX aka dmr, X-members of Liquid Jesus & Chain Gang forming psychdc atmrv pwr trio w/singer. Jane's, Raes, S'Garden. Audine end April 10. 213-468-3269, 213-938-5864
 •Christian metal band sks dbl bs dmr. Must have lgt kit & must shred. Must be on fire for the Lord. Infl Megadeth, Frank Zappa, 866-77 Frank, 818-503-7429
 •Cntry, muscl opionated dmr wtd for accou, folkadelic/rock grp. Dedicat & srs. No meatheads. We are recrdng 1st CD & touring. 213-962-1369
 •CROSSFIRE auding 21-29 y/o dmr for grooving R&B band. Infl Vaughn, Hendrix, INXS. Have mgmt. Richard, 818-585-2322
 •Drmr & lgt wtd to finish forming band. Infl Metallica mts S'Garden w/tittle punk. Have singer, bs & rhythm gult. Call for more info. Rick, 213-876-4762
 •Drmr ndd for 4 org HR band w/guality musicianship & solid groove. Infl VH, Extreme, Zap, Steve, 213-874-9950
 •Drmr ndd for full time T40 variety act. Vocs & some gult abil a must. We tour full time. Srs inquiries only. 800-942-9304 x 20784
 •Drmr or dmr, bs plyr team ndd. Achtung Baby mts Nothing's Shocking. Ready to commit, ready to perform. LA based. Steve, 714-840-2060
 •Drmr w/vocs wtd for Hawaii this summerfall. Atmrv rock cover band. Must be able to ply w/seqncr. Grt pay opportunity. Matthew Gillenbud, 619-465-8093
 •Drmr wtd between ages 16-24 to ply upbeat, hvy edged rock. Infl Bonham, Kramer, Anton Fig. 818-761-4677
 •Drmr wtd by gult/voc to form band into Pantera, Rollins, Helmet, Faith. Demo avail. 310-473-5752
 •Drmr wtd by straight ahead singer & rhythm gult plyr to form band inspired by AC/DC, Kix, Culi. 213-875-8484
 •Drmr wtd for atmrv band ala Pixies, Damned, early Floyd. Hvy hitting & solid tempo a must. Call Robert, 310-452-1003
 •Drmr wtd for atmrv band. Roots in LA punk but minds wide open. We nd a dmr who uses basebal bats for sticks. Call Rich, 213-222-3544
 •Drmr wtd for atmrv, qult oriented prp. Have snsgs, free 24 hr lockout rehns/recrdng studio in Whittier. Novice OK. Call Blake, 310-946-4942
 •Drmr wtd for groove prp. Infl vary from old Motown to INXS, Maggie's Dream. Must have grt meter, grt timing & have att. 818-842-4469
 •Drmr wtd for groove, melcd, funky HR. Modern sounds. Big prdctn. Vrsy, pop. BMI. No flakes. Have studio, etc. Call voice mail, 818-382-4520
 •Drmr wtd for HR, rap, groove band. Must be dependble & versitl. 310-865-6404

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 NEXT DEADLINE: WED., MARCH 31, 12 NOON

•Drmr wtd for hvy rock band. Must be open minded w/prp att & xint meter. Lots of matrv, ready to gig. Not image conscious. 818-780-4552
 •Drmr wtd for hvy rock band. Must be open minded w/prp att, xint meter. Ready to gig. Not image conscious, just music conscious. Dan, 818-780-4552
 •Drmr wtd for name HR act. Immed recrdng & road wrk. Chris, 2-8 pm, 213-935-8327
 •Drmr wtd for org groove rock band. Infl Police, Seal, Hendrix, others. Call Rob, 310-837-3768
 •Drmr wtd for org punk/rock band to ply local gigs & possible recrdng. Call for auditions. 213-739-8599
 •Drmr wtd for prp. Must groove. Infl Dennis Chambers, Steve Perkins, Clyde Stubblefield, Mack Cameron. 818-972-7949
 •Drmr wtd immed. Must have xint chops, dedicat, image. Infl Rush, Q'Ryche, Dream Theater. We have studio. Jarrod, 714-786-0625
 •Drmr wtd to complete progrs, all orig, xperimnt band. Infl in all forms & styles of music. Must have vivid imagination, open mind, dedicat. 818-359-9288
 •Drmr wtd to join HR band w/inew CD release. Must sng. Aggrv, stage & studio exp. Call Scott, 310-397-0589
 •Drmr wtd to start & form wrk cover band of 70's & 80's R&R. Call Dave, 213-851-5521
 •Drmr wtd, 23-30. Must be totally solid & dynamic. Only the best. Atmosphic rock ala Floyd, Iydel, Jebelzeb. Cull. 818-788-4287
 •Drmr wtd, success minded, versitl, driving rock for recrdng &/or live prp w/gt kit, exp, vocs a plus. 310-693-4940
 •Drmr wtd. Infl Floyd, Gabriel, Bauhaus. Call now. 213-651-2041
 •Drmr wtd. Infl Pantera, L&S&D, Metallica. Srs only. Anthony, 310-841-5577
 •Drmr wtd. Infl Pantera, L&S&D, Metallica. Srs only. Anthony, 310-841-5577
 •Drmr/percussnist wtd for S'Garden, all orig. Scott, 310-305-0101
 •Estab band lkg for pro dmr. Infl S'Garden, Albigh. Call Andre, 818-761-0288; Scott, 213-465-1402
 •Exp, natrlly tintd groove minded dmr. Dbl bs req'd. Sought by unfradtl HR act w/huge cmrci potential. Queen, TN, VH. No drugs. 818-752-9496
 •Fat dmr wtd. We don't care if you're ugly, fem or disgusting. 213-938-6957
 •Fem sngtr/gult lkg for 3 dependbl musicians undr 30, gult, bst & drms, to showcs HR matrv set & ready to go. 714-842-8083
 •Fem voc sks dmr w/prp att for newly formed hrd pop/rock on the edge punk grp. No flakes! 310-281-6721
 •Funky live Motown street jumper, hopies, hoods & dred join the family. Immed gigs & studio. Have maj labl & mgmt instrl. 213-957-5626
 •Gult plyr, bs plyr team lkg for HR dmr, dbl bs, to complete band. Music writing styles lke O'Ryche, Firehouse, Scorpis, VH, Warrant, John or Dave. 213-851-5521
 •Gult sks mature, intelligent muscians for melcd, groove HR band. O'Ryche, Extreme, DRN. Rock stardom/rock is not priority! Gonic music is. Tony, 310-426-3175
 •Hrd hitting dmr undr 40 wtd for dense, dissonant trio. Infl Jesus Lizard, Sonic Youth, Poster Children, MB Valentine. 818-995-8559
 •Hrd hitting versitl dmr w/lots of chops wtd for HR, blues, some funk band w/industry connex. 818-341-8601
 •HUNGARIAN WOODOO DOLLS snging for dmr. Infl J&M Chain, Bauhaus, Pixies. Lkg for fun loving, young blokes who like to jam. 310-338-0016
 •Hydrolic pop nds dmr. Rehns concave, showcs's b monthy. Gigs attended by impact, Radio Active. 28-35 y/o. Atmrv. Robert, 310-556-3841
 •Lkg for dmr, solid rock, able to ply various types of music. Pro att, lng hr. 213-969-8844

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•Maximum respect for reggae music to bk altmiv artist into folk, rock, cntry ala Henley, Gabriel, Costello. Scott, 310-575-3153

•Midl drmr wtd by altmiv dance pop artist. Must be willing to commit to one prj. 213-655-6284

•New age rock sngwrtr sks shy musicians. 60's, new wave, altmiv. Intl. No big deal. Call to hear demo. Jeff, 310-399-7897

•Ply & singr w/cool guys & do road shows for lousy money. Intl Wilson, Joe Jackson, gd vocs a must. Adam, 310-445-8975

•Pro drmr ndd for bluesy rock prj w/maj connex. Intl Keith Moon, Ginger Baker, Mitch Mitchell. 310-276-8652

•RAINSTORM'S LADDER sks young, insane drmr &/or bs plyr. Intl Jane's, Floyd, Zep, NIN, Beasties, etc. Call Chris, 818-780-1949

•Real rock drmr ndd now. Young, solid, dependbl & exp. We have real sngs, real exp & real deduct. Be Ong, 818-761-7604

•Retorming rock band auditing drms. Xint dynamics & meter essential. Abil, desire, equip, trnspo necssry. High profile, groove orientd rock. Chuck, 818-894-7663

•Rock solid drmr ala K Aronoff wtd for orig folk/rock recrdng prj w/labl intrst & gigs. Pis call Paul, 213-957-9094

•Sngned act w/rocking, moshing, tripping, ripping w/soull vision concept sks pr drmr. Intl Chad Smith, Nick Menza, Eric Singer. Call it intrst. 415-348-7441

•Spiritual, not born again, to ply music inspired by deep emotional feeling w/conviction towards overcoming inner conflicts. Dan or John, 213-342-0719

•Still lkg for a drmr. Into Zep, Sabbath, Ozzy, Rush, Metalica & into being a full time band member. 213-255-7562

•Tribal drmr w/hd edge, simple yet pwrl, must have a sns of dynamics & originality. Open minded people only call. 213-930-1435

•Undergrnd band sks drmr. Intl Surfers, Cows. 818-683-3442

•Wtd, dbl bs drmr for progrsv band w/connex. Must have pwrl stage presnc & be open minded. 310-450-0658

•Xint drmr for rock, pop, R&B orig grp. Multi llavor. Recrdng, performng. Girls welcome. Xint opportunity. Srs. Michael, 310-288-8091

14. HORNS AVAILABLE

•Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangemnts. Rick, 818-845-9318

•Sax/flute plyr avail for studio & pro wrk of any kind. All styles. Maurice, 213-662-3642

•The Angel City Horns are avail for all pro stl. 818-882-8354

•Trumpet plyr avail for studio wrk, tours & other gigs. Exp all styles. Bruce, 818-457-1848

14. HORNS WANTED

•Big band forming, trumpets, trombones & saxes wtd. Must be dedicd, exp, under 30 & hip to big band era. Ceasar, 310-822-2385

•Blues horn plyr or plyrs wtd. Sax, trumpet, etc. for progrsv blues prj ala Hendrix, SRV. Srs souls only. 213-876-5048

•NEW YORK IN JUNE, LA's 12 pc R&R big band sks horn plyrs. Harry Connick Jr miscore. James, 310-441-1508

•Saxophonist wtd by rock band for live shows. 714-638-8282

•Sk g trntd trumpet &/or trombone plyr to perform whom section iron rock band. Dave, 714-842-2144

15. SPECIALTIES

•A1 free exposure for rock bands w/music videos. We nd your live performc footage & music videos for public access cable show. 213-969-2448

•A1 rock voc, formerly w/various multi platinum bands has new grp & is skg mgmt, indie labl, prodr, financl bknng. RUKKUS, 818-889-2109

•Ace harp plyr wtd for progrsv blues/soul prj ala Hendrix, SRV, John Mayall. Srs souls only. 213-850-6205

•A1 rock voc, poets & performc artists wtd. Bruce, 805-493-2810

•Agent/mgr wtd for tem cntry rock perform for overseas stis. Currently charting & receiving steady rotation in Western Europe. Pro & exp Linn, 702-438-8798

•Alttriv rock band sks pro mgr & agent. We have orig style, name prodr & atty. Call Dean, 310-823-6786

•Attn mgrs. Metal band, LA LAW is currently skg representation. Seasoned pro w/intensv live & recrdng exp. For recent press kit, call Pete, 310-281-9995

•A1 rock voc, exp w/maj acts. Establ bands only, pls. Al, 714-826-3026

•DJ/scratcher wtd for rock band. Into groove & rap. 310-402-2261

•Grad student sks 12x8 empty room for rent. Sole purpose, store & practice drms. Willing to pay \$125/month. 213-876-0818

•Harp plyr wtd for progrsv blues prj ala Hendrix, John Mayall. Srs souls only. 850-6205

•Investor ndd for small recrdng co. Minimal investmnts ndd for big returns. Graphic Sound Arts, 213-739-6750

•Investor ndd immed for hot, modern, cntry band signed

to indie labl w/maj labl distribution. Very ht potential. mtrt. 818-781-8193

•Mgmt wtd by AXIOM, orig pwtrio. Intl Hendrx, S'Garden. We cool like that, we jam like that, we're over 30. Eric, 310-674-4007

•MYSTERY RHYTHM sks booking agent for club & csls. We are h energy, T40, classic rock band. Rene, 818-764-2977

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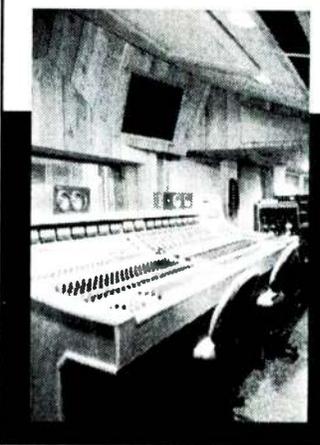
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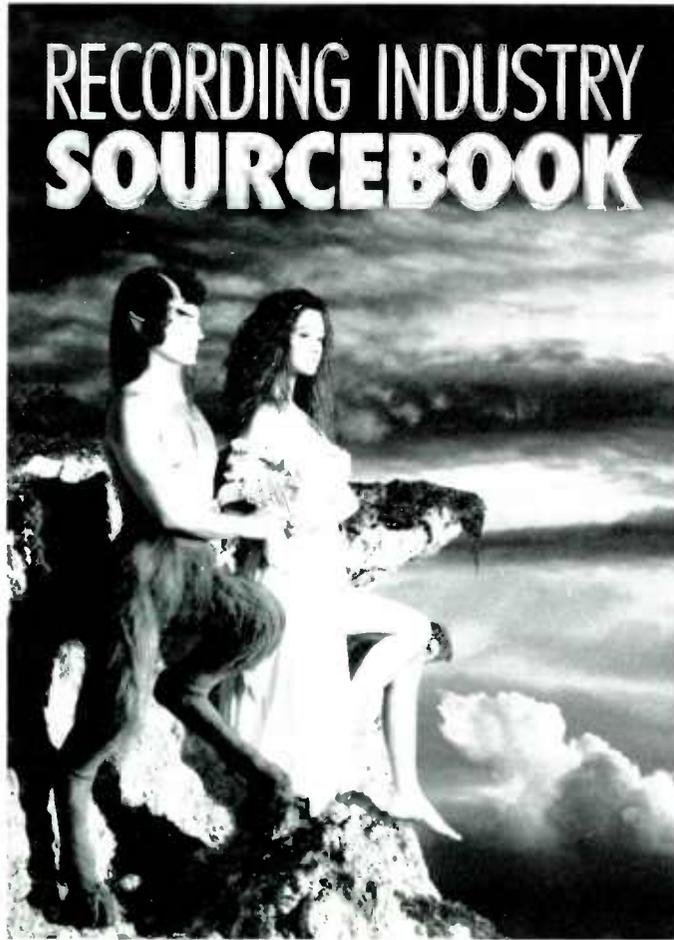
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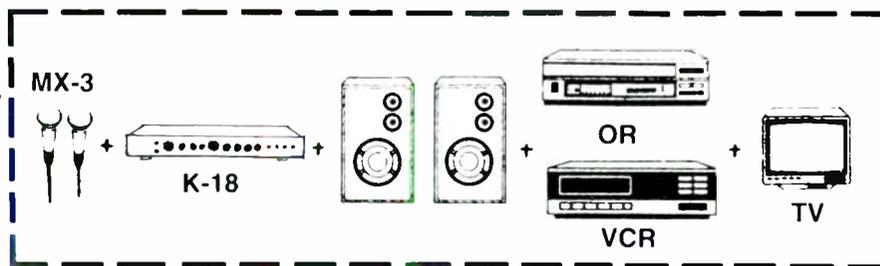
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You can use Spirit Folio anywhere - for PA mixing in small venues; home or location mixing to DAT, cassette or portastudio; as a submixer or keyboard mixer; or for AV or post-production work. To name just many.

Up to eight mono inputs with three-band mid-sweep EQ, High Pass Filter and two Auxiliary sends are included. Two Full Function Stereo Inputs are perfect for additional keyboard or effects inputs.

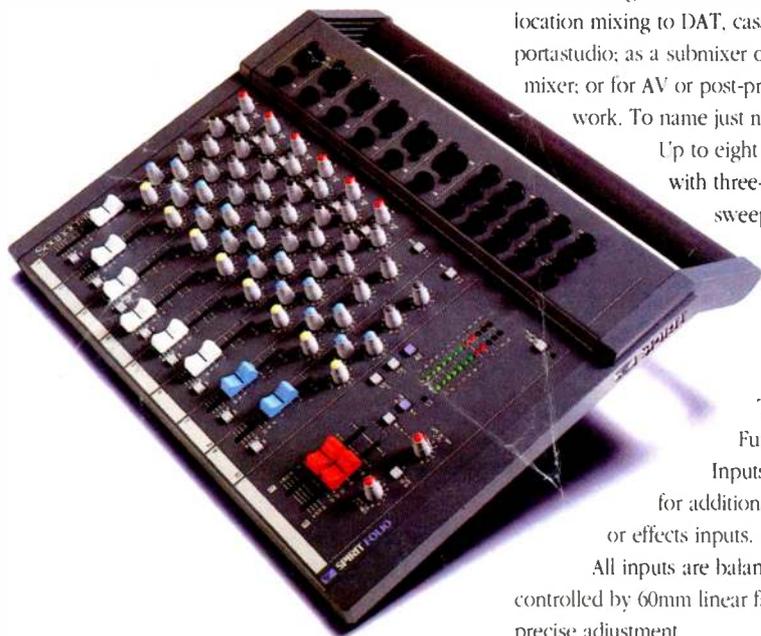
All inputs are balanced and are controlled by 60mm linear faders for precise adjustment.

A separate Stereo Effects Return doubles as a Two Track Return for monitoring in recording applications. Spirit Folio comes in 3 frame configurations: 10/2, 12/2 and 12/2 rackmount.

And here's the real beauty of Folio. It's totally affordable - starting at under \$500.

Folio will set your spirit free.

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