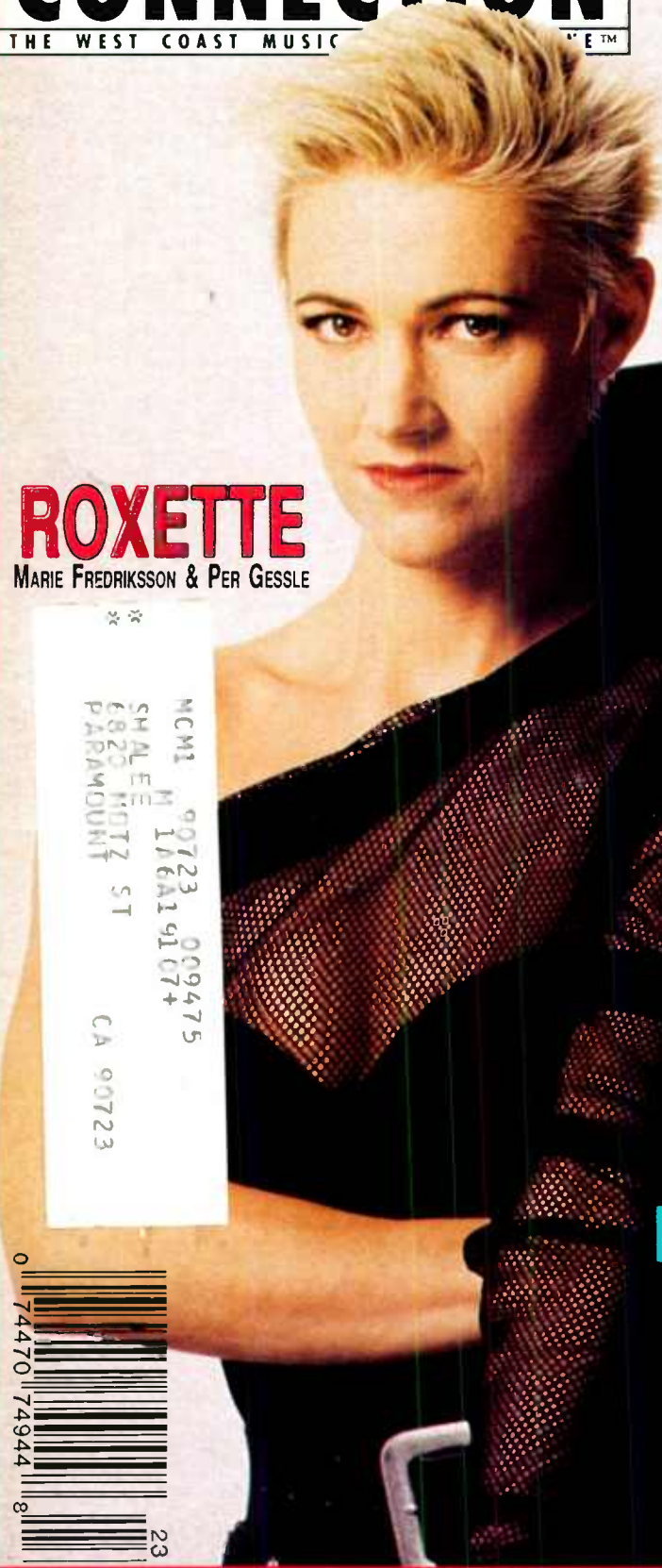


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FEATURES



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Topping the success of their *Look Sharp* album is no easy task, yet this Swedish duo's latest, *Joyride*, has already yielded a Number One single and it's still cookin'. Roxette is pure pop/rock & ready for radio.

By Pat Lewis

William Hames



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Having established quite a fan following with their debut, Bang Tango returns with *Dancin' On Coals*, a hard rocking effort that should quickly turn platinum for Mechanic Records.

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Cover photo: Timothy White

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FEEDBACK

Choosing To Play

Dear MC:

I am writing you about your story, "Top 40 Clubs—Getting Paid To Play" by Stu Simone (Vol. XV, No. 7, April 1-14, 1991).

I have been a performing musician for a long time. I began playing professionally at eleven and have made my living at it ever since. I play clubs as a soloist or with a three or four piece band. I play songs I like & fortunately so does a large audience that follows me regularly. I also am a songwriter and have an original band that plays shows in Los Angeles and Orange County. Our crowd is largely made up of the people that got to know me playing cover material.

I hope the article opens up the eyes of those players who have looked down on the musicians that play bars and clubs. The people that say, "I'd never play other people's music, it's a waste of time, I only play my own music." That's all fine but face it, music is music and I'd rather be playing four to six nights a week than working in a Circle K. The time in clubs develops your chops, stage presence and helps you learn how to handle any situations, good or bad, anytime.

So next time you do an original show at, say, the Roxy or the Whisky, and the only person that shows up is your neighbor who heard you practicing in your garage and you have to pay the promoter \$1,000 out of your pocket, think of the exposure [you'll gain while performing cover material] and all those kids in the club scene who'll end up wanting to hear *your* music. It just helps to make you and your band better performers.

Mark Wood
Anaheim, CA

Alternative Support

Dear MC:

I have read MC for over eight years and just received my issue of your magazine (Vol. XV, Issue #11). I am extremely pleased that for the first time in months, maybe years, you have interviewed an A&R rep that isn't so hard on the local music scene and has actually encouraged myself, my band and many of my colleagues in the music world to continue to play alternative music!

I'm talking about your interview with Tom Carolan of Atlantic Records. Even though he has only been at that A&R post for six months, he's the first A&R rep that

I have heard of who actually supports alternative music and states. I quote, "I get out to the clubs about four or five nights a week and *the music scene is good.*"

I have read many articles on A&R reps and they always harp about the local music scene, how dead and saturated it is with clone bands. These are the same reps that are doing all the signings of these bands in the first place. They totally overlook the alternative acts out there. Come on now, you don't have to have long hair and play through a wall of Marshalls to be a good musician, do you?

The local music scene is far from dead! There are too many rock and metal clones out there, anyone would be a fool to argue with that. The real problem is that talented and "different" or "alternative" bands are simply being overlooked at the few clubs there are to play in.

The local scene can be improved by boycotting the "pay-to-play" clubs. The record companies need to become more involved on a local street level and should look into opening their own clubs as well. They have the money, the need and the responsibility to be able to attract better bands that otherwise do not have the opportunity to perform live. If Virgin Records can create an airline, why can't they open a local club that would not be "pay-to-play?"

I rest my case. Thanks for the great article and your continuing help in providing all struggling musicians with the opportunity to have their names in lights!

George Zero
San Pedro, CA

Hook Me Up

Dear MC:

I recently bought a Macintosh computer and a modem. I would like to find some on-line services associated with the music industry. Is there a bulletin board system? How about product manufacturers? Is there a way I can hook up with managers, A&R Reps and other important people via modem lines?

Steve Veloudos
Tempe, AZ

Dear Steve:

A couple of leads for you include Compuserve (1-800-848-8980), which has some industry-oriented info available, and PAN (Performing Arts Network), which can be reached at (215) 584-0300, P.O. Box 162, Skippack, PA 19474.

CALENDAR

By Christy Brand

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

Calendar, C/O Music Connection,
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Current

□ Grammy Award winners Lionel Richie and Michael Masser as well as ASCAP, BMI, National Academy of Songwriters, Society of Composers and Lyricists and the Los Angeles Chapter of the National Academy of Recording Arts and Sciences are sponsoring scholarships for UCLA Extension's certificate programs in music and film scoring. The newest scholarship is named for Michael Masser, who has written several Number One hit songs and produced music for such artists as Diana Ross, Whitney Houston, Barbra Streisand, Roberta Flack and Dionne Warwick. Masser has established an annual fund to give partial support to qualified individuals in their study of songwriting and music composition. Awards will be granted quarterly on the basis of talent and financial need. Applications are now available. Lionel Richie has established a scholarship award for the certificate program in songwriting, a career training sequence that is presented in cooperation with the NAS and the Society of Composers and Lyricists. The award covers the candidacy fee and full tuition for all courses in the program and membership fee in NAS. One recipient is selected each year. Applications are now being accepted through December 1. For more information on scholarships, free catalogs or to submit applications, contact Performing Arts Program, UCLA Extension, 10995 Le Conte Ave., room 437, L.A., CA 90024, or call (213) 825-9064.

□ Dawn Star and One Paw Productions will present the Second Annual "Earth Beat 1991." Entertainment for the day will include music from Last Resort, Fantuzzi, and Cubensie. Access to the latest environmental update will also be available. The fair will also feature exotic dancers and acts from around the world. The event will start on Saturday, June 15th, 12:00-5:00 p.m., at the Theatricum Botanicum, 1419 Topanga Canyon Blvd. Admission is \$10-\$12 in advance. For more information, contact Dawn Star at (818) 346-BOOM, or (213) 455-2757.

□ Noted film archivist Mark Cantor will present a program of classic jazz-related documentary films, "Jazz On Film With Mark Cantor." The films will showcase Dizzy Gillespie, Gene Ammons, Jack Teagarden, Shorty Rogers, Thelonious Monk, Cab Calloway, Benny Carter and the International Sweethearts of Rhythm. The event will start Friday, June 14, 1991, at 8 p.m., at the Pacific Design Center's green theatre complex, 8687 Melrose Ave. in West Hollywood. Admission is free. For more information, call Regina Davis at (213) 659-4080.

Re-Caps

□ "Lollapalooza," an all-day arts/entertainment/information festival, will present one of the most impressive alternative music line-ups on any stage. Guests include Jane's Addiction, Siouxsie and the Banshees, Living

Colour, Nine Inch Nails, Ice-T and the Butthole Surfers. The festival, starting in Phoenix, Arizona, on July 19th, is scheduled to hit twenty North American cities between July 19th-August 22. This will be much more than just a concert. In addition to exotic food tents and tie-die exhibits, each venue will have tents set up with general information, organizations and environmental information. Government and human rights booths will make available information pamphlets and figures to illustrate to people how their tax money is being spent. Look for local dates in the newspaper.

□ Wayne Edwards, black music editor, *Music Connection* magazine, who formerly held senior executive positions at Capitol Records and CBS Records, will show persons how to land good jobs in the highly competitive music industry at a UCLA Extension seminar entitled "The Anatomy Of A Record Company." Mr. Edwards will discuss job opportunities and the skills needed to fill those positions. Some of the industry veterans that will be joining Mr. Edwards include Oscar Fields, Senior Vice President, Motown Records; Paula Batson, Vice President, Public Relations, MCA Records; Ron Ellison, Vice President, Promotion, Black Music, PolyGram Records, and a host of others. The six-session course will take place Wednesday nights, 7-10 p.m., June 26-July 31, at UCLA. Fee is \$175 and students can earn two units of credit in music. For more information call UCLA Extension at (213) 825-9064.

□ Former Associate Publisher of *Billboard* magazine Thomas Noonan, will serve as instructor for a UCLA extension course, "First Steps: Entry-Level Opportunities in the Music Industry." The program includes a practical guide to applying for a job in music; how to prepare your resume; and a survey of entry-level positions in record companies, music publishing companies, artist management firms, concert promotion companies, make-up and photography studios, the merchandising industry, touring, studios, publicity and promotion companies. Mr. Noonan will also discuss the keys to a successful career in music, making a realistic self analysis of what it takes. This course meets Thursday nights, 7-10 p.m., August 1-September 12, at UCLA. Fee is \$175 and students can earn two units of credit in music. Call UCLA Extension at (213) 825-9064.

□ Ned Shankman will be teaching a UCLA Extension course, "Personal Management in the Music Industry: Specialties And Styles Of Approach," for persons who want to manage. In this course, top managers known for their expertise in handling the careers of artists in rock, country, jazz, rap and new age, discuss techniques for developing and marketing these artists that reach audiences in the U.S. and abroad. Among the issues they will discuss are how to sustain stardom once the hits stop coming and music trends change; business planning for artists who tour constantly, with or without hit records, or tour rarely but record hit after hit and perform on radio, television and video; building crossover talent to perform in motion pictures and television; and taking advantage of underground marketing that can still produce a superstar. The class meets Tuesday nights, 7-10 p.m., July 2-August 6, at UCLA. Fee is \$175 and the course qualifies for two units of credit in music. For more information about the management course, call UCLA Extension at (213) 825-9064.

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**PAUL
'CHICO'
FERNANDEZ**

Santa Monica
Music Center

By Maxine Hillary J.

From the age of three, Paul "Chico" Fernandez knew he wanted to be a musician. At nine he set up his first darkroom. Today he co-owns the Santa Monica Music Center with his brother Victor, captures musicians, actors and instruments on film, teaches drums, plays professionally both in the studio and onstage and serves on the board of the Santa Monica Chamber of Commerce. Maintaining a schedule that would drive even the most well adjusted person insane, Fernandez is as innovative in scheduling his talents as he is in exploiting them. "I've applied all the arts that I've been doing since I was a kid and I make it work so I don't have to work a nine-to-five



job," says Fernandez. "Everything I do is connected with music.

I started the school by teaching


drums at what used to be Cunninham's music store in January of 1972 at the same address. I expanded into teaching guitar and other instruments then I moved downstairs and operated the place as a recording studio and music school for several years up until 1979—at that time we turned the place back into what it originally was in the beginning, a full service music store and music school. I also had my recording studio and photography equipment there at that time. I eventually stopped operating the recording gig all together and moved the photography studio to other locations. I was the only drum teacher for a long time. I used to teach about 50 students a week, now I teach about three or four key students and I have two or three other drum teachers. Altogether we have sixteen instructors and we teach about 175 students on various instruments. Plus, it's a full-line music store... drums, keyboards, guitars, amplifiers, P.A. systems, sheet music and so on. I'm in partnership with my brother Victor who is the general manager and he's there almost every day of the week, which allows me time to pursue my photography. I specialize in head shots, band shots and in product photography for the music industry...the Remo drum company and so on.

A member of the music community for 35 years, Fernandez's drum career took him on the road with the famed Sandpipers as well as the Jade Set, a band that frequently opened for Diana Ross and the Supremes. Touring with Chet Baker's Mariachi Brass, Fernandez esti-

mates that he appeared in nearly every casino along the Las Vegas strip during the late Sixties and early Seventies. Currently he's been drumming for film. His most recent credits include work for *For The Boys*, a to-be-released film starring Bette Midler and James Caan, and *The Butcher's Wife* starring Demi Moore. He's also looking forward to a film he worked on with Desi Arnaz, Jr. on Paramount. Not to get too out of touch with the live experience, Fernandez performs weekly with jazzman Johnny Oliver in Santa Monica. Oliver's trio attracts the highest caliber of local jazz artists, all ready and waiting to sit in.

But then there's the photography. A musician himself, Fernandez connects with his clients needs and attitudes. He's well aware of how important the visual is to the audio and while he doesn't necessarily agree with the marketing ploys of the Nineties, his understanding of it, along with his firm grasp on the importance of lighting in the studio, contribute to his photo sessions. "I think the visual part of marketing pop music is definitely here to stay because of the advent of video," he attests. "People are used to the three-minute time constraint and the attention span people are willing to invest is getting shorter. Pop music has always been full of sexual messages and the visual is the perfect way to present that. Especially in rock, everything is T and A all the time, both male and female!" He's right, sex sells. People want to be presented as suave, sexy, on the edge. And so do instruments. When Fernandez shoots for the Remo drum company, the ads that result exhibit their wares almost glistening in the light. Who else but a drummer could portray a drumset (or a drummer) so aptly? Published nationally and internationally, his photos have no problem grabbing the eye.

If there's one important message Fernandez wants to get across it's that utilizing more than one talent not only offers avenues to multiple creative expressions, it guarantees a steady income as well. Fernandez emphasizes, "What I tell all my students individually is don't just plan on studying to be a player, you've got to hone your skills. And first of all, what every musician should do is take some kind of a course in business, because ultimately, you have to be your own personal manager and your own agent in the beginning stages of your career. You should learn what it's all about, so when your career gets to the level where you start looking for a manager, you'll know what to look for and you'll know who the B.S. artists are. And if you've got anything else that you do [and most musicians do have other talents] pursue that, too."

Words well worth listening to. The Santa Monica Music Center is located at 1247 Lincoln Blvd. in Santa Monica. Paul "Chico" Fernandez and Paul Norman Photography can be reached at (213) 393-0346. 

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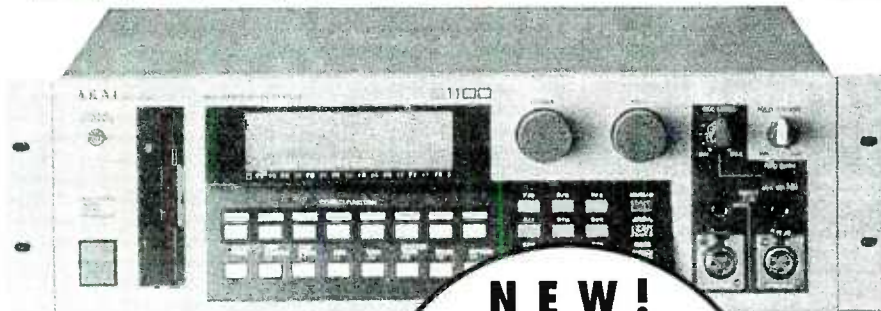
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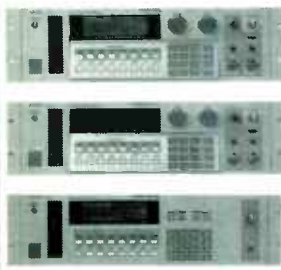
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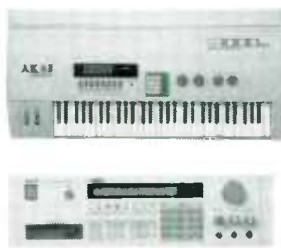
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New Location

MCA & Motown Wage Legal Battle

By Sue Gold

UNIVERSAL CITY—In the latest round of legal battles between the companies, MCA Records has filed a \$25 million lawsuit against Boston Ventures and Motown. This new legal salvo is in reaction to a lawsuit filed by Motown several weeks ago which claims that MCA Records breached a distribution and service agreement with the legendary soul label.

The MCA lawsuit alleges that Boston Ventures acquired Motown with the intent of selling or "flipping" the asset in as short a time as possible. When Boston Ventures realized they couldn't sell the in-

vestment as quickly as they hoped, MCA says: "They engaged in a systematic scheme to change its contractual arrangements relating to Motown in order to improve its financial position."

MCA also claims that, as part of this scheme, Boston Ventures blocked MCA from participating in the management of Motown, causing Motown improperly to withhold millions of dollars owed to MCA and preventing Motown from realizing profitable business opportunities.

According to MCA, it was agreed when Boston Ventures pur-

chased Motown Records that MCA would oversee the day-to-day affairs of Motown. The suit claims that Boston Ventures, with the assistance of Motown management, consistently violated this by holding secret meetings with Motown officers without MCA present, entered into secret negotiations with GRP Records (an MCA-distributed label) to purchase the company, withheld partnership information about Motown from MCA, excluded MCA from participating in the selection of key executives of the partnership and granted equity interest in Motown to Motown executives without the knowledge or consent of MCA.

In a prepared statement, Jherly Busby, President and CEO of Motown Records, said, "MCA continues to say this is a dispute between MCA and Boston Ventures. It is not. This dispute is between

Motown and MCA over MCA's failure to live up to its contractual obligations to distribute and promote Motown records."

Motown's suit alleges that MCA did not provide proper services and neglected their responsibilities to Motown. Busby commented, "MCA appears incapable of accepting Motown as a real company with real management. MCA's vision of Motown—as its lawsuit shows—is that of a Third World country rather than the dynamic American company that it is. The problem has never been that MCA was prevented from performing its obligations to Motown, the problem has been MCA's own disregard of its obligations."

Boston Ventures is prohibited from selling its partnership interest in Motown to a record company until three years after the purchase date, which will be June 30, 1991. According to Zach Horowitz, Executive Vice President, MCA Music Entertainment Group, "Unlike MCA, Boston Ventures does not have a long-term commitment to Motown. We believe it is not coincidental that the Boston Ventures-engineered lawsuit was filed by Motown only days before that three-year period expires."

Horowitz adds, "The lawsuit continues frantic attempts by Boston Ventures to improperly appropriate MCA's valuable rights for itself, with the goal of then using those rights to enhance the resale value of its interest in Motown Records."

According to MCA, Boston Ventures has made several short-term investments, purchasing companies at what it believes to be a low price and then flipping the companies at a substantially higher price. It held Billboard Publications for three years before selling it in 1987, flipped its investment in USA Cinemas in two years and owned Panavision for six months before flipping that investment. Boston Ventures is a venture capital firm formed in 1983 by a group of former Bank of Boston investment officials and currently owns the *National Enquirer*.

MCA has been distributing Motown since 1983. In June of 1988, Boston Ventures and MCA formed a partnership to acquire and operate Motown. Boston Ventures owns approximately 70 percent of Motown, while MCA has approximately 18 percent. The remaining percentage is owned by limited partners.

Diane Warren, EMI Music Win Top ASCAP Pop Honors

By S. E. Silverman

BEVERLY HILLS—Songwriter Diane Warren and EMI Music Publishing won top honors at ASCAP's Eighth Annual Pop Awards dinner, held on May 15 at the Beverly Hilton Hotel and hosted by comedian Harry Shearer. Warren was named Songwriter of the Year on the strength of her eight award-winning compositions, "If I Could Turn Back Time," "Love Will Lead You Back," "Blame It On The Rain," "When I'm Back On My Feet Again," "I'll Be Your Shelter," "When I See You Smile," "When The Night Comes" and "How Can We Be Lovers." EMI Music Publishing was named Publisher of the Year, having published the greatest number of award-winning songs: "Back To Life (However Do You Want Me)," "How Am I Supposed To Live Without You," "How Can We Be Lovers," "Pump Up The Jam," "She Ain't Worth It" and "Shower Me With Your Love."

Other multiple-winners included Phil Collins for "I Wish It Would Rain Down," "Something Happened On The Way To Heaven" and "Another Day In Paradise" (named Most Performed Song of the Year); Don Henley for "The End Of The Innocence," "The Last Worthless Evening" and "Heart Of The Matter"; Jimmy Jam and Terry



ASCAP's Loretta Munoz, Prince and producer Don Was are pictured at the Eighth Annual ASCAP Pop Awards. Prince received awards for "Nothing Compares 2 U" and "Kiss."

Lewis for "Alright," "Come Back To Me," "Escapade," "Miss You Much" and "Rhythm Nation"; Oliver Leiber for "Opposites Attract" and "The Way That You Love Me"; Madonna for "Cherish" and "Vogue"; Richard Marx for "Angelia" and "Right Here Waiting"; Prince for "Kiss" and "Nothing Compares 2 U"; and Elliot Wolff for "Cold Hearted" and "Straight Up."

On the publishing side, the winners included Bleu Disque Music; Chrysalis Music; Controversy Music; Oliver Leiber Music; Flyte

Tyme Tunes; Hit & Run Music Publishing, Inc.; MCA, Inc.; Realsongs; Virgin Music, Inc.; Warner/Chappell Music, Inc.; Webo Girl Publishing, Inc.; Elliot Wolff Music; and Zomba Enterprises, Inc.

Celebrity presenters included David Cassidy, Mark and Brian, Johnny Gill, Alannah Myles, Martha Quinn, Don Was and Diana Ross, who made a surprise appearance, presenting fellow Motown veteran Smokey Robinson with awards for his songs, "My Girl" and "My Guy," two of ASCAP's Most Performed Standards of the Year.

'Sober Sunday' Focuses Attention On Drug Problem

by Jonathan Widran

Los Angeles—"Sober Sunday," a day-long international celebration of life intended to draw worldwide attention to the problems of drug addiction and alcoholism, has been scheduled for August 18 by the non-profit organization of the same name. The event, which Sober Sunday chairman and founder Larry Handelman insists "is not only for addicts, but also for those who have problems but don't acknowledge them," will culminate in a nationally televised extravaganza at the Universal Amphitheatre featuring appearances by stars in music, comedy, film, television and sports.

According to Handelman, over 1,500 luminaries will participate. Explaining the proposed rundown of the show—which he hopes will be comparable to Live Aid in terms of exposure and societal impact—Handelman said, "We'll open with a three-minute short on lives lost by those in the entertainment field throughout the years, which we're hoping will be produced by Steven Spielberg's Amblin Entertainment. We will address the problem and then the many solutions the average person is not even aware of. Rounding out the show will be public service announcements by many of the celebrities involved and eight musical

slots to be filled with everything from country and hip hop to Sixties and Seventies rock."

Artists approached thus far include M.C. Hammer, Janet Jackson, Paula Abdul, Liza Minelli, Harry Connick Jr., Kentucky Headhunters, Bonnie Raitt and Crosby, Stills & Nash. Handelman also mentioned that they have planned a number to be played on eight grand pianos by the likes of Steve Winwood, Jerry Lee Lewis, Elton John and Billy Preston. "We're hoping we can get Quincy Jones to lead the star-studded finale," he added. In addition to the musical performances, Carol Burnett and her daughter, Carrie Hamilton, will receive Lifetime Achievement Awards.

The Board of Directors, led by Handelman and Joseph Bongiovi, cousin of rock star Jon Bon Jovi, in association with the National Federation of Chemical Dependency Programs, will administrate the disbursement of all monies raised to various Drug and Alcohol recovery programs. It is also the intent of the board to establish a Stevie Ray Vaughan Memorial Fund to raise additional funds for those people in the entertainment industry who cannot afford recovery.

"Just saying no is never enough," Handelman emphasized. "We hope to have one of these events each year to show Washington that we're a viable voice to begin providing answers. We all know that the entertainment industry can effect change in public policy and this is our vehicle to inspire lawmakers to change the existing policies for the better." **MC**

SIXTH SONGWRITER SALUTE



More than \$550,000 was raised at the Sixth Annual Salute to the Songwriter for the Betty Clooney Foundation For Persons With Brain Injury. The sold-out show, held at the Dorothy Chandler Pavilion on April 29, honored Cole Porter, Matt Dennis, Jerry Herman, Jerry Leiber and Mike Stoller and Marty Paich. Among those who performed were Little Richard, Debbie Gibson, Ray Charles and Al Jarreau. Pictured (L-R): Ray Charles and Rosemary Clooney.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Burt Baumgartner

Columbia Records has announced the promotion of Burt Baumgartner to the post of Senior Vice President, Promotion. Baumgartner will oversee all phases of Top 40, AOR, Adult/Contemporary and Secondary Market Promotion.

In more Sony Music news, Richard Checchio has been named to the post of Vice President, Operations and Customer Service at Sony Music Special Products. Checchio is a fourteen-year CBS veteran.

Geffen Records has appointed Susan Naramore to the post of Los Angeles-area promotion representative. Her duties will also include promotion in the Phoenix, Tucson, Las Vegas and San Diego markets.

Virgin Records has bolstered its alternative promotion department, naming Allan Wilson to the post of Director, National Alternative Promotion, and Jennifer Matthews to the post of National Alternative Marketing Coordinator. Wilson and Matthews will perform their duties out of the label's Los Angeles headquarters.

Atlantic Records has promoted Mary Timmons to the post of Associate Director of Press & Publicity. She will be based at Atlantic's New York headquarters.



Doug Haverly

Scotti Bros. Records has announced the appointment of Doug Haverly to the post of Director of Marketing. Haverly will work out of the label's Santa Monica offices.

Lisa Barbaris has been named Director of National Publicity for East West Records America. She will perform her public relations duties out of the label's New York headquarters.

MCA Records has named David Bassin to the post of Product Manager. His responsibilities will include shepherding artist projects and creating excitement on a retail level.



Tosh Acoyya

Delicious Vinyl has announced the appointments of Tosh Acoyya to the post of National Director, CHR Promotion, and Tony Bennett to the post of National Director, Club and CHR Promotion.

Fledgling public relations/artist management company Great Scott Productions, founded by former McMullen/Dozoretz account executive Rick Scott, has added Hollywood Records recording act Vanity Kills to its list of clients. The company handles publicity for another Hollywood Records act, the Party, and West Hollywood nightclub Bar One.

SBK Records has promoted Ken Lane to the position of Vice President, Top Forty Promotion. Lane will perform his duties out of the label's New York headquarters.

Capitol Records has announced two new promotions: Tommy Steele becomes the label's Vice President, Art & Design; and Raphael Tisdale advances to the post of Senior Director, Business Affairs.



Ivette Rodriguez

Arista Records has made several changes in its sales department: Ivette Rodriguez has been promoted to the post of Manager of Video Sales & Merchandising; Roberta Rotberg has been advanced to the post of Director of Sales & Advertising Administration; and Jordan Katz has been upgraded to Regional Director Northeast Region. **MC**



Randy Nicklaus

Company: Impact Records
Title: Senior VP/A&R
Duties: Talent acquisition & production
Years with company: One

Dialogue

Background: "My background is pretty varied, actually. I'm a guitar player, a songwriter and an engineer. Before Impact Records, I was doing A&R for Left Bank Management for about two years. I worked with Poco and Alias and lots of other things. When Alan started the label, he asked me if I wanted to come over and head up the A&R department there and I said yes."

The Guys: "The other guys in the A&R department are Steve Barri, Bobby Harris and Art Ford. All of them work out of the Hollywood offices."

The Scene: "I do get out to the clubs quite often, but I'm not at all convinced that the local club scene is our only source of untapped talent. We signed a band from Denmark and two from Canada and one from New York. So we're not at all limited to the groups that can sell tickets, headline and hand out flyers on the Strip. There are other avenues of talent out there. We're looking everywhere trying to find the best unsigned acts. In fact, we're in the process of signing a local band right now, so there's a great scene out there, but it's not the only scene."

Talent: "Most bands today have enough knowledge to be able to

make great sounding tapes, either in their homes or in the studios around town. So we're looking for that extra special spark that makes the artist different and unique. The great songs and the great artists always come through—despite current trends. Our job as an A&R team is to nurture these acts that have something to say; that have something special."

Early Signings: "This is all very subjective. What's early for me might not be early for another label. The

real proof of whether an act is being signed too early is in the record. Now we've done development deals with artists before letting them go in to record. I did that with a Canadian artist called Kerri Anderson; we developed her for a year before the actual signing. In fact, the record deal itself was based on the tapes we were making during the development deal. If we had signed her directly to the label a year ago, we wouldn't be making the record we're making today."

A&R Meetings: "We have a varied A&R staff at Impact, so when we meet, we talk about a lot of different things. We discuss songs and producer selection for our acts that are about to record. Also, we talk about whether our original vision of the artist is still in tact and whether it will remain in tact through the recording process. That is very important. There was a reason you signed a particular act and you don't want the recording process to change that reason. When that record is done and someone pushes the "play" button, the song has to sound like it did when the artist first played it sitting cross-legged on his bed one afternoon. We also play each other new tapes, discuss the status of each act on the label and talk about the promotion aspect of the records. A&R is much more than just going out to clubs and signing bands."

Signing Power: "Regardless of whether or not you have the power to sign, it's always best if the entire A&R staff is on your side before you bring a band to the label. If I sit down with my staff and play them a band that I really like and everyone looks at me like I'm crazy, then I have one

of two options: I can try to translate the band's music to a tape so that everyone sees and hears the vision that I see and hear; then, there's the possibility that I'm the only one who likes the tape. In that case, if I'm positive about the band, I'll make the deal, but I'll be extra careful making the record, so that when it's finished and the staff hears it, they all get it immediately."

Getting Noticed: "I've signed one act through a casual friend who told me about the band. I signed another act through a publisher, and one through a manager and a record producer. Most recently, I signed an act that was playing the set after the act I came to see at a club. I do listen to the tapes that are sent to me, but I can't answer every one of them. Bands still send me flyers announcing their show dates. Somehow, they manage to get noticed."

Tough Part: "For me, the toughest part of the A&R job is when there's a song you really believe in and it somehow just doesn't connect with radio or MTV. Sometimes, it's nobody's fault at all. Sometimes, the song just doesn't go as far as you'd like. And it's frustrating to have to go back to that band and tell them to get the next single or album ready."

Gratifying: "Obviously, the most gratifying feeling is when everything works. To find a song, have the band dislike it but they record it anyway, the song becomes a hit and then at interviews you hear the guys telling everyone that it's one of their favorite songs. That has happened to me."

Advice: "Here's my professional



CBS recording act Alice In Chains proudly pose for the cameras moments before taking the stage at the recent KNAC Children Of The Night benefit. AIC are now part of the mammoth Clash Of The Titans Tour. Pictured (L-R): Alice members Michael Starr, Layne Staley, Jerry Cantrell and Sean Kinney with Columbia A&R Rep Nick Terzo, Bridget Roy from Columbia Metal Marketing and KNAC air personality Bryan Shock.

Tom Farrell



Just a few months ago, we told you about the buzz on Mozart and how they were packing fans into the clubs at an alarming rate. Well, before the ink was dry on Mozart's lucrative SBK deal, another local outfit, Life, Sex & Death (LSD) came from nowhere to steal the local thunder. This band features lead singer Stanley, the friendly hobo who, according to many fans, is homeless and doesn't bother to ever bathe. Many attending a show are actually offended by the gnarly smell. Others, however, claim that our shy Stanley is very wealthy and is doing this entirely as a gimmick to get signed. Whatever the reason, LSD shows are filled to capacity by curious onlookers and even more curious A&R Reps. Let the bidding begin.

advice: If you're trying to do something you hear on the radio today, by the time you get signed, go through pre-production, record and then release an album, your material will be outdated. You've gotta play and record the music you believe in. I've always found that bands that are honest about the kind of music they play go farther than those who play what's happening on the radio at the moment."

Why Play: "Local bands in town certainly don't have to play their music to please me or other A&R people. We are just regular people that bring a few acts to a few labels. That doesn't make us all-knowing or all-seeing. It doesn't even make us very smart! But we can immediately feel the difference between someone playing his music honestly and someone playing merely to try and impress us and get signed."

Grapevine

Peter Criss (the original drummer with **Kiss**) is looking for a singer/rhythm guitarist to complete his new rock group. You can reach Peter at (213) 471-7442.

Recent **Nick Terzo** signings to **Columbia** include **Supreme Love Gods** and **War Babies**. Terzo is enjoying current success with his first signing, **Alice In Chains**.

Look for **LSD (Life, Sex & Death)** to be at the center of a fierce record industry bidding war.

Expect a new album release from **Procol Harum** to emerge on the **Zoo** label in mid-August. Band includes original members **Gary Brooker**, **Matthew Fisher**, **Robin Trower** and **Keith Reid** and has added bassist **Dave Bronze** and drummer **Mark Brzezicki**.

Interscope Records' Tom

Whalley, Executive Producer of the soundtrack for the forthcoming **Bill & Ted's Bogus Journey**, had this to say about the record: "My intention from the inception of this soundtrack was to bring together a diverse collection of rock bands as well as have an album that was musically strong from beginning to end." The new soundtrack will feature contributions from **Megadeth**, **Faith No More**, **Kiss**, **Slaughter**, **Steve Vai**, **Winger** and **Kings X**. Also on the soundtrack are several Interscope acts—**Primus**, **Neverland**, **Richie Kotzen** and **Love On Ice**. Record is expected to be released July 9th.

After many internal problems, **I, Napoleon** is no longer recording for **Geffen Records**.

Chart Activity

The second album from **Skid Row** will be called **Slave To The Grind** and it features material co-written by **Sebastian** and the boys. Look for it to top the charts almost immediately. "Monkey Business" is the first single.

"Don't Cry" will be the first single release from one of the two new **Guns N' Roses** albums. My personal pick for a single is "Bad Obsession," which sounded killer at the band's **Pantages** show.

In mid-June, **Van Halen** will release **For Unlawful Carnal Knowledge** (F.U.C.K.—get it?), their ninth album for **Warner Bros**. The LP is preceded by the just-released single "Poundcake."

Big Audio Dynamite's new album, **The Globe**, will be in the stores on July 11th.

On The Move

Bret Hartman is no longer doing A&R for **MCA Records**. He can be reached at (213) 850-7673. 



Tom Gordon

Contact: Tom Gordon
(703) 562-0493

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

If you like your music soft and poppy with a decidedly British feel circa 1965, then you'll love this guy's demo tape. Unfortunately, only two songs were included: "Keep In Touch" and "Brother's Thanks." Gordon's vocals are quiet and clear and sound very sincere. Clearly he has a penchant for the short, hook-filled songs that filled the airwaves some twenty-five years ago. Though both songs were recorded on a home four-track machine, the melodies pop right through. Gordon should learn to put some more strength behind his vocals. They almost sound too polite. A new mix on the second song would help make those vocals more audible. In short, this is pure pop but I need to hear four or five more selections. A two-song demo is kinda brief, don'tcha think? So let's get writing, shall we?



Razor Red

Contact: Terry Lowe
(817) 338-9444

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Here's another in a never-ending series of South Florida bands contemplating the migration West in search of that elusive recording contract. This time it's **Razor Red**, a five-piece hard rock outfit. RR's three-song demo contains "See No Evil," "Without You" and "Halfway To Hell," with only the opening number being a solid standout. The middle cut is mushy (though it does have a neat guitar solo) and focuses the attention on the lead singer—and that's a mistake. Because the frontman's voice is nasal and sounds like you do after sucking in some helium, it becomes an acquired taste rather than the selling point. The final song on the demo, "Halfway To Hell," though derivative, still has lots of balls and a strong chorus that is perfect for AOR audiences. This band should pull "Without You" from the tape and replace it with two other songs—a ballad and another rocker.



If Tomorrow

Contact: Tim Hall
(619) 695-3373

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

In the short span of two-and-a-half years, **If Tomorrow** has gone on to become one of the most successful club bands in the San Diego area. Musically, these guys sound like they've been influenced by **R.E.M.**, **the Cure** and a pinch of **U2** for good measure. Their songs are eerie, eclectic tapestries of alternative music set to pop arrangements. Down home, they've opened for the likes of **Lions & Ghosts**, **Caterwaul** and **Human Drama**, to name but a few. The band's third song, "Fuck Book," is a clear page out of **Michael Stipe's** song catalog. There is, however, an original sounding musical breakdown during the solo section that serves to redeem the track. Though the tape shows promise, this one isn't going to get them the deal. Keep writing, guys. You're closer than you think. Remember, the more hits, the better the deal.

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



Steven Seagal is pictured with BMI's Doreen Ringer and well-known film composer David Michael Frank. Seagal recently signed with BMI as a songwriter after his collaboration with David Michael Frank on songs from *Out For Justice*, one of this year's top-grossing films starring Seagal.

PolyGram/Island Writer Activities

The Tom Waits song "Hand On St. Christopher" appears on the recently released *Bullet Boys* (Warner Bros.) album, *Freakshow*. It will be the group's next single.

Mott The Hoople's classic, "All The Way To Memphis," is the first single from *Contraband* (Impact Records). This all-star lineup features members from such acts as Vixen, Ratt, Shark Island, MSG and L.A. Guns.

Rod Stewart's smash single, "Rhythm Of My Heart," which peaked



Liquid Jesus vocalist Buck Murphy (pictured) contemplates what he will do with all the loot that he and his fellow bandmates received after signing a healthy co-publishing deal with MCA Music. The Jesus boys' debut LP on MCA, *Pour In The Sky*, showcases Murphy's powerful vocals, Johnny Lonely's revolving bass lines, John Molo's driving drum work and songwriter Scott Tracy's Hendrix-influenced fiery guitar work. This signing should prove a healthy one for MCA Music.

in the Top Ten and was an exclusive pick on MTV, was written by writer Jon Capek.

Van Morrison's "Brown Eyed Girl" is on the Columbia soundtrack album for *Sleeping With The Enemy*. Morrison has also been writing with Tom Jones (Chrysalis).

Lush, Drivin-N-Cryin and Happy Mondays (published by PolyGram/Island) all recently played critically acclaimed shows here in L.A. in the past month. The buzz is still on.

Tony Haynes currently has two songs on the new Warner Bros. debut by Keith Washington and the single "Work It Like A 9 To 5" by Altitude (RCA/Bahia).

Jeff Paris is currently collaborating with XYZ (Capitol) and Babylon A.D. (Arista) for their upcoming releases. Jeff also wrote the recent single for Alias (EMI) "Waiting For Love."

Sly Stone, George Clinton and Living Colour all performed on the upcoming BOO-YAA T.R.I.B.E. album which is complete and in the mixing stages.

Bug International Writer Activities

John Lee Hooker and Keith Richards went into the studio and recorded a new track for John's next album.

Marshall Crenshaw's debut album on Paradox/MCA, *Life's Too Short*, contains co-writes with Bug's Jules Shear ("Everything's The Truth") and Leroy Preston ("Delilah").

Legendary bluesman Muddy Waters' "I Can't Be Satisfied" is on George Thorogood's new Capitol/EMI release, *Boogie People*.

Fred Koller and Sy Kahn's "New Day" is on Laurie Lewis' latest release on Flying Fish Records.

"Where Is The Next One Comin' From" by John Hiatt appears on Buddy Guy's new release on Silvertone and features Mark Knopfler on guitar. Also by Hiatt, "Feels Like Rain," will be on Aaron Neville's new A&M release.



ASCAP President Morton Gould (right) hosted a special luncheon in honor of ASCAP songwriter members Desmond Child (left) and Diane Warren (middle) on the occasion of their appearance at New York's *Bottom Line*.

The Austin City Awards honored Butch Hancock as Songwriter Of The Year.

Dave Alvin's new song, "Rich Man's Town," will be on Katy Moffatt's new LP. The Texas Tornados have cut Dave's "So Long Baby Good-bye" and "Haley's Comet" (D. Alvin/Tom Russell) for their next LP. Dave has been busy touring acoustically with Roger McGuinn and playing guitar on Belinda Carlisle's newest LP, with Richard Feldman producing. He also co-wrote "Hitchcock" with folk singer Phranc for her new LP.

New Signings

Thomas Guzman-Sanchez, vocalist and guitarist for Rhythm Tribe, has entered into an exclusive worldwide administration deal with BMG Music Publishing, it was announced by Danny Strick, Vice President and General Manager, BMG. Among other things, the agreement ensures that all royalties are reported and

accounted for and paves the way for the band's music to be placed in television and film outlets. Rhythm Tribe is the exciting new band on the BMG-distributed Zoo Entertainment label whose debut album, *So/Moderno*, was recently released both nationally and internationally. Rhythm Tribe's "Gotta See Your Eyes" is featured as background music in the hit movie *Backdraft*.

Material Issue signed with PolyGram/Island Music Group. This three-piece band is currently ripping up the alternative charts with loads of crossover potential.

Phil Galdston has signed a co-publishing agreement with PolyGram/Island. He has a song on Celine Dion's (CBS) album, as well as a forthcoming single from Vanessa Williams' next release on Mercury, to name only a few.

Bug Music International welcomed on board Ted Hawkins, Chris Cacavas, David Goldblatt, the Brothers Figaro and Deems Tsutakawa. **MC**



Seattle-based My Sister's Machine stopped by the BMI office to celebrate their NAMA Award for Best New Group/1991. The band recently signed a co-publishing deal with Virgin Songs and has been meeting with several labels who have expressed interest. Pictured from left are: band members Chris Ivanovich and Nick Pollock; Julie Gordon, BMI; Owen Wright, band member; and Soozy Bridges, manager. Not pictured is band member Chris Gohde.



NEM Entertainment has just concluded an exclusive sub-publishing agreement with BMG Music Publishing for the world outside U.S., Canada, and Japan. The year-old Los Angeles-based NEM is one of the most successful and dynamic new publishing companies in the industry. Owned by NEM Chairman Kuni Murai, formally one of the leading writers and independent producers in Japan and prior owner of Alpha Music and Records, the company has grown rapidly through such major acquisitions as the Fleetwood Mac, Powerforce, Wishbone and Larry Butler catalogs as well as the signing of established and developing writers and bands. Pictured from left are: Nick Firth, President, BMG; and Ira Jaffe, President of NEM.



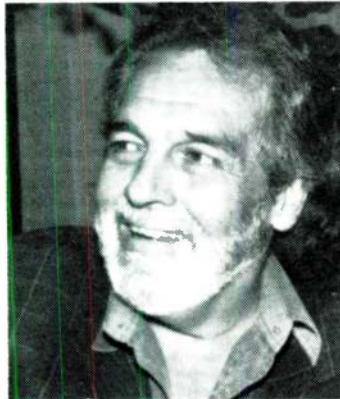
SONGWRITER
Essra Mohawk
PUBLISHER
Monica Benson
BOK Music

By Pat Lewis

As the dollar figures paid for staff writing positions continue on an upward spiral while demand for outside songs seems on the decline, it has become increasingly difficult for songwriters to land staff writing positions. Publishers bitterly complain about the difficulties they have recouping advances paid to their writers (most especially, their developing writers), and even when they do start seeing returns on their investments, often times, as soon as the songwriter's contract is up for renegotiation, they jump ship to the highest bidder. What's more, today most publishers tend to hire hyphenated talent (i.e. the songwriter-producer or songwriter-artist), thus giving them more areas to generate income from. All this, combined with a sluggish economy, has made it close to impossible for the not-yet-proven songwriter to ever get a foot in the proverbial publishing door.

Songwriter Pointers

Simon Stokes has written songs for such luminaries as Lonnie Mack, Leon Redbone, Richie Havens and the Bellamy Brothers. His songwriting partners have included Academy Award winner Joe Renzetti, Chris Pennock and P.J. Proby. Over the last several years, Stokes has had great success writing songs for more than fifteen feature films, including *A Kiss Before Dying* ("Dangerous Love"), *The Hard Way* ("This Neighborhood"), *The Punisher* ("Planet Of Love"), *Tracers II* ("Elegance").



MC: What advice would you give a new writer who wants to get songs into films?

SS: You have to get out and just keep pushing. I think there's a lot of talent that never leaves the living room. Also, I don't think you should look at a proven formula. Proven formulas don't work a lot of times because they're really not proven. And if you think you can't, you won't. I'll give you an example. When I first got here, I was working in a parking lot and I read this article about this guy at Elektra records who said, 'I'll see anybody.' So I called him up and I said, 'I'd like to come down because I read this article in *Circus* magazine'—this was many years ago—it took me forever to get through to him, but I finally got through and he said, 'I can't just see anybody off the street.' I said, 'What do you mean, I just read in this magazine that you'll talk to anybody.' Finally, he said, 'Okay you can come down and I'm giving you ten minutes and that's it.' So I brought my guitar and I got in there and I played a song and I got the deal. That's how I got into the recording business. You just never know where your career's going to start or end. I don't know that movie songs do all that much for an artist's

career. I guess they do, if you get the right movie, but I think albums are still where it's at. I mean, I've done a lot of movies and I haven't had that one hit yet.

MC: Do you work with a publisher?
SS: No. I'm sure that a lot of songwriters work well with publishers, but I don't think publishers are always the answer. I was with two different publishers years ago. But I realized that I didn't fit in with the publishing aspect. You read these interviews with these publishers and what they're always looking for is formula. No matter what they say or how they try to shade it, it's all formula and they're all looking for a hit. But if you sit down to write a hit, how can you write anything from the heart? I'd rather write a good song and get a hit that you didn't try for. I wrote a song for the Olympics when they were here in Los Angeles in '84 and every word had to be checked. They made all these changes to it and when it was finished, I didn't even recognize it. I mean, it was a good song, but it was different. You've got to care about what you do. I guess, if you're not looking for a Number One record, you're better off because that way, you just might get one.

But for songwriter Essra Mohawk (who is also working on her artist career) and several other songwriters who work with independent publisher Monica Benson of BOC Music, they have found a creative way to "beat" the publishing game.

Monica Benson, a renaissance publisher of sorts, signs one-off deals with her songwriters (who, by the way, do not have to work exclusively with her) and then pitches those individual songs to A&R reps and artists. She also sets up collaborations between her songwriters and other publishing company staff writers as well as co-writing situations with artists, who are willing to work with outside writers. And Ms. Benson, who has been an independent publisher for under two years, has been quite successful at getting her songs covered. She has cuts on the new Jevetta Steele and Diane Shore albums and also has a cut on the soon-to-be-released Temptations album. She recently set up a collaboration between Essra Mohawk and Al Stewart and is responsible for setting up a collaboration between songwriter Mark Tanner and the Choir Boys, which resulted in seven tracks on their new LP.

According to Benson, signing with a publisher on a "song by song" basis (the "one-off" song deal) can be quite a benefit for the songwriter. "It just makes sense to give [the publishers] only the songs that they want," she explains. "If you're signed as a staff writer and you have a publisher who has twelve of your songs a year or whatever and if they don't like ten of them, those ten songs will just sit there. And on my side as a publisher, if I'm a publisher and I gave a writer an advance and I don't like ten of the twelve, it puts me in a funny position because I have to recoup my money. I don't want to go to people with songs that I don't believe in 100%. It can ruin a reputation. That's why, for me, to be independent and take songs one by one makes more sense.

"On the other side of it, the songwriters want the staff writing deal with the bigger publishers because they want the money to live on and that's a whole other game. It's a bank loan."

Songwriter Essra Mohawk, who is probably most noted for her Cyndi Lauper hit "Change Of Heart," feels that some songwriters who sign staff writing deals sign them for completely different reasons. "The way I see it," she says, "is maybe those songwriters aren't very prolific and maybe they only have a couple of good songs and they're afraid to let go of them. It's the same reason that a lot of artists who are also songwriters, don't want to let other artists do their songs and they hold them for themselves because they don't have much faith, apparently in themselves, to be able to keep coming up with material. I never have that fear. I've been writing all of my life, and the well hasn't run dry yet and I don't expect that it ever will. When I stop breathing, I'll stop writing. So, because of that, like a tree bears fruit, I can give it all forever. I can make individual song deals forever and always be able to come up with, hopefully, better songs than I've written. I expect more of myself each time I write—not that it always happens."

Monica Benson, who began her publishing career at Famous Music after taking UCLA's extension program in recording arts and sciences, accepts unsolicited tapes sent to her at P.O. Box 17838, Encino, CA 91416-7838. She would like a tape with no more than three songs and accompanying lyric sheets. If the tape is to be returned, an SASE needs to be included.

THEY WANT THE FUNK



Interscope rapper Gerardo and Parliament/Funkadelic mastermind George Clinton are shown on the video set for Gerardo's latest single, "We Want The Funk," which borrows its chorus from the classic 1976 Parliament song "Tear The Roof Off The Sucker (Give Up The Funk)."

IN THE STUDIO



Veteran Atlantic recording group Foreigner recently wrapped up mixing chores on their new album, *Unusual Heat*. Pictured at the Hit Factory in New York City are Foreigner's new lead singer, Johnny Edwards, and head Foreigner Mick Jones.

CONWAY: Veteran recording act Little Feat, in working on tracks for their first Morgan Creek release, tentatively set for August; sessions produced by George Massenburg and Bill Payne.

TRAX RECORDING: This Hollywood facility recently played host to singer-songwriter Lenny McDaniel; producer John Wonderling shepherding the project, engineer Vinny Cirilli manning the console, with support provided by Little Feat's Ritchie Hayward on drums, Jimmy Earle on bass, Brian Auger on keyboards and Stephen Stills on guitar.

ROYAL SOUND STUDIOS: PolyGram act L.A. Guns, in putting

the finishing touches on their new release, with producer Michael James Jackson helming the project, assisted by engineer Macajh Ryan.

HIT CITY WEST: Warner Bros. recording act 4 PM and producers Richard Perry and Farley Williams, in working on tracks with engineer Kevin O'Connor and assistant Marney Hansen...Recording act Funky Town Pros, in working on songs for an upcoming debut album on Peace Posse/Island, engineer David Tobocman providing the sonic magic with assistance supplied by Jeff Sudakin...Dread Flimstone, in working on tracks for the Scotti Bros./Acid Jazz label with co-producer

David Rubble, engineer David Tobocman and assistant engineer Jeff Sudakin.

LION SHARE RECORDING STUDIOS: Peter Cetera, in working on a song for the upcoming Morgan Creek film *Robin Hood*, engineered by Rick Holbrook and assistant engineer Rick Norman...MCA country artist Reba McEntire, in working on songs with producer Tony Brown, engineer Scott McPherson and assistant engineer Dave Knight...Eric Carmen, in working on tracks with producer-engineer David Cole and assistant Greg Hinnen.

SCREAM STUDIOS: Atlantic hard rock act Skid Row and producer-

engineer Michael Wagener, in doing overdubs and mixing for their new release, engineering assistance provided by Craig Doubet.

IGNITED: Producer Oliver Leiber and songwriter Ellen Shipley, in working on songs for an upcoming Virgin Music project, engineering expertise supplied by Paul Klingberg and assistant Jeff Welch.

SOUNDCASTLE/POST MODERN: This Los Angeles facility has recently purchased its second Solid State Logic ScreenSound digital audio-for-video system and its first SoundNet digital audio network. Monterey Post Production will avail themselves of the facility's new equipment. **MC**

IN THE STUDIO



EMI recording artist Robbie Nevil is pictured at Larrabee North Studios putting the finishing touches on his new release, *Day 1*. Pictured (L-R, standing) EMI's Senior A&R man Ron Fair, Nevil manager Gary Stamler and assistant engineer Donnell Sullivan; (sitting) engineer Jon Gass and Robbie Nevil.

ON THE SET



Members of Atco recording act Pantera and Columbia's Alice In Chains stop for a photo opportunity during a break on the set of MTV's *Headbanger's Ball*. Both bands were taping segments for the Riki Rachtman-hosted show. Pictured (L-R): Diamond Darrell of Pantera, Jerry Cantrell of Alice In Chains, Philip Anselmo of Pantera, Riki Rachtman and Layne Staley of Alice In Chains.

PRODUCER CROSSTALK



BRYAN LOREN

By Jonathan Widran

For any other young record producer, it would be the thrill of a lifetime to list two of American pop culture's most endearing icons on his ever-expanding resume. But, for the multi-talented, 24-year-old Bryan Loren, who wrote, produced and performed cartoon hero Bart Simpson's fun-loving single, "Do The Bartman," on the double platinum *The Simpsons Sing The Blues*, and is writing and producing tracks with the enigmatic legend Michael Jackson for the Moonwalker's upcoming album, all he really wants to do is... be an artist?

Despite successes working with the likes of Jackson, Bart, Sting (he co-produced the single "We'll Be Together") and R&B artists Vesta Williams, Shanice Wilson and even Whitney Houston (he wrote "Feels So Good," the B-side of "I'm Your Baby Tonight"), Loren points out, somewhat surprisingly, that the industry has the wrong idea about his real talents.

"A lot of people think Bryan Loren is a record producer, and I'm not. I just happened to start doing that after signing on with A&M as an artist in '85. Others think I'm a producer about to do an artist's album. But the fact is, I've lived to be an artist all my life, and that comes more naturally to me than producing does."

Loren is currently putting the finishing touches on his debut for Arista, due out this summer. A self-proclaimed meshing of the standard R&B/pop along with jazz and classical touches and even some avant-garde, this project fulfills for Loren a six-year-old dream which the demand for his vast array of behind-the-board abilities allowed him to stray from—albeit into a very lucrative and prestigious side career.

Upon signing Loren, A&M was so impressed with this young prodigy

that while waiting for his first solo project to take wing, Loren was assigned a never-ending bevy of projects for other artists. But, though Loren believed the projects he did for Williams, Wilson, the Brothers Johnson and even Michael's brother, Randy Jackson, were all strong, high-caliber efforts, he was disappointed that "A&M didn't go after them" and they were left unappreciated by the masses (Jackson's went unreleased). This prompted Loren to back out of his artist deal with the label and seek the greener pastures of Clive Davis and Arista for his upcoming solo effort.

"Clive was puzzled in the beginning, too, about this artist vs. producer issue," Loren recalls. "But once we talked concept and image, he became more comfortable. After the Whitney song, I played him my other material, and he was excited from the get-go. If he can make superstars out of Milli Vanilli, then he's certainly got a right to be gung-ho about an artist who has the knowledge to do everything himself."


"I intend over the next couple of years to concentrate on being an artist more than anything else, since I've spent so long being a producer," adds Loren. "Still, outside projects such as Michael—which is a can't miss situation as well as being a lot of fun—I'll always leave myself open if they really interest me."

Although Shanice Wilson's album failed to make waves, it was Loren's touch on the dance tracks of that release which inspired Jackson to give Loren that initial call. Because of the vast amount of material Jackson will be choosing from for his follow-up to the 20-million-selling *Bad*—some dating from as far back as the *Thriller* period, Bryan says—Loren acknowledges the possibility that many of the tracks he's worked on won't make the final cut. But working with the industry's biggest artist has been an experience he won't soon forget.

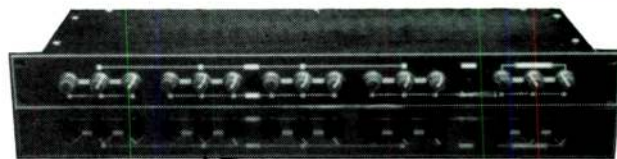
"Michael's the consummate professional. He comes into the studio, and he works hard," Loren insists. "If we're working on his music, we do it the way he wants. If there's anything I can contribute, I throw it in there. And he's very open to my ideas. It's the same creative process as with any artist who knows what he wants."

"All I can add to any track is a different perspective. It's all about personality," he continues, "and your personal musical identity which you bring into the studio. It's just a culmination of all you've learned from your other experiences."

With an already burgeoning list of writing and production credits behind him, as well as the upcoming *5010* album, it seems this multi-instrumentalist from Philly, who first gained national recognition for his R&B chart hit, "Lollipop Luv," in 1984, is clearly on his way to becoming a major musical force in the 20th century's final decade.

Whether he's having a cow doing "The Bartman," producing something "Bad" with Michael Jackson or singing and playing as an artist in his own right, Loren is, to coin a Bart-ism, "one happening dude, man." 

NEW TOYS—BARRY RUDOLPH



Extra Effect/Cue Sends from Sendit Electronics

Sendit Electronics has a great way to add extra effect or headphone cue sends to an existing console mixer. Called Sendit, the

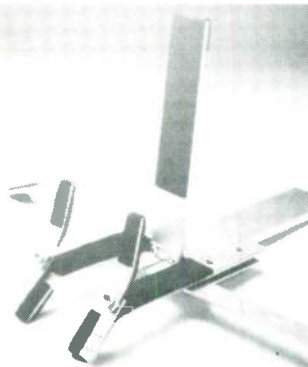
unit is divided into four groups named A, B, C and D each of which has three sends. These groups represent tracks or microphone inputs (in the case of a live sound mixer). So if you use a "portastudio" four track, Sendit could give you three additional sends for each of the four tracks. These sends can be used for a separate headphone mix or for sending to additional outboard effects.

The inputs to the four groups of the Sendit can be stacked for even more sends from the same four tracks. Conversely, Sendit outputs can be stacked so more than four groups or tracks can have additional sends. In short, any desired configuration can be handled to meet your requirements by buying enough Sendits and properly interconnecting them.

Interfacing Sendits is no problem because the patch point at your mixer is duplicated on the back panel so you do not sacrifice any of your existing capabilities when you add Sendit. Furthermore, since the input circuitry in Sendit is high impedance, there are no worries when it comes to matching any piece of gear to Sendit.

Some technical stuff: maximum input level is +10dbv, maximum output level is +21dbv with harmonic distortion better than .05% and noise is down 95db at normal settings. Output impedance is less than 30 ohms. No special cables or connectors are needed to interface Sendit.

Sendit sells for \$399 retail. For more information, call Sendit Electronics at (818) 841-1078 or write to 544 East Tujunga, Suite 103, Burbank, CA 91501.



Guitar Stand from MTC Music

I like to think that good ideas will always have a place in New Toys. The One Night Stand guitar stand from MTC Music is no exception because it will fit right in your guitar case. This lightweight, all aluminum, one piece stand folds up and requires no assembly. Furthermore, the stand will not scratch or damage your guitar.

So you get a secure place to park your axe and it only costs \$39.95. For more about it call M.H. Fenton at (800) 336-8662. Fenton is the distributor of the One Night Stand as well as custom guitar and brief cases. His address is 168 E. Main St., El Cajon, CA 92020.




Pocket Rock-It from CB Labs

CB Labs has three Pocket Rock-It headphone guitar and bass amps called the STD, PRO and BASS models. Priced at \$74.95, \$99.95 and \$99.95 respectively, they all have the new PRX circuitry which is said to have more of a "tube style" overdrive sound. Another unique feature is the two-piece case with an input jack that pivots up to 90 degrees. This feature allows you to plug in the unit anywhere the output jack happens to be on your guitar or bass.

The STD model has three effects: compression, distortion (actually, there are three different settings here: Clean, Distort and PRX) and EQ. The PRO model has all of this

plus stereo chorus. The BASS model has Fat, Bright, and Overdrive presets and also stereo chorus.

All the Pocket Rock-Its have an auxiliary stereo input to allow you to mix and play along with another sound source—like your favorite record. There is also a stereo line out jack for using the unit as preamp in the studio. CB Labs also includes a set of stereo headphones and a complete accessory pack of interconnecting cables and adapters.

If you would like more information about these American-made little wonders, write CB Labs at 990 Housatonic Ave., Bridgeport, CT 06606. 



Lene Lovich



Pat Lewis

People for the Ethical Treatment of Animals (PETA) is the recipient of proceeds from a new CD called *Tame Yourself*. Of special note to all you movie buffs, **Belinda Carlisle** turns in a new version of the Carpenters hit, "Bless The Beasts And The Chil-

dren," which you all remember was originally the title track for a movie of the same name. Actor **River Phoenix** gets mention here as co-writer of a fine track by a band called **Aleka's Attic**. The disc also has nifty cuts from the B-52's, **Jane Wiedlin** and **Exene Cervenka**. Perhaps best of all, *Tame Yourself* features two tracks by the lovely **Lene Lovich**. One is a remake (with **Nina Hagen**) of a song they did for a like-minded charity CD a couple of years ago. The other is a new version of "Rage" recorded with **Erasure** (the original of that track appears on her Pathfinder Records release, *March*, from last year). What has Lovich been



Heather Harris

New York Dolls David Johansen and Johnny Thunders

doing all these years? She's been extremely active in the animal liberation movement, she says, and "I'm becoming more aware of our environment and all that's going on. I believe that anything that improves the quality of life is worthwhile and valid to promote."

There's a new mini-movie out that Show Biz wants you to see. Called *Dick*, this first release from Bananas Video is a fifteen-minute short film that "humorously looks at man's greatest asset...and liability." In a style harkening back to Yoko Ono's legendary *Bottoms* flick of years gone by, acclaimed British documentary-maker **Jo Menell** assembled quick shots of 1,000 naked male appendages and has underlaid the voices of 100 women being humorous about them (sounds like every man's worst nightmare, but perhaps we're taking it a bit too personally). Since some video retailers perceive the film as pornographic, one can only get a copy by calling (800) 866-7866. The "Dick Kits" include a video, T-shirt and poster. Former **Velvet Underground** member **John Cale** composed the title score "The Waltz Of The Dicks."

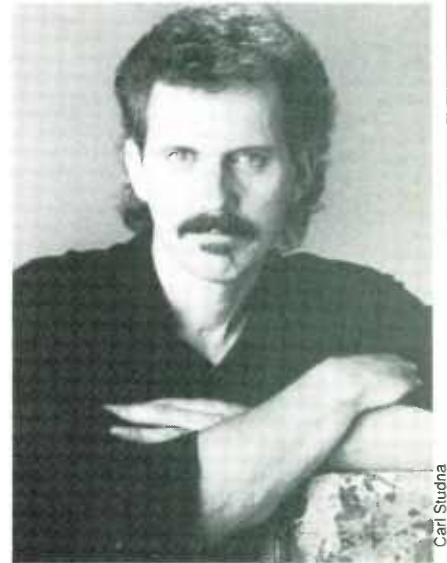
We were very much saddened to hear of the death of **Johnny Thunders**. The legendary **New York Dolls** guitarist's untimely death was attributed to his lifetime addiction to drugs and booze; quite ironic, given the title of the second Dolls' album, *Too Much Too Soon*. We couldn't find any celluloid representations to recommend, so you'll just have to settle for this still shot of Thunders with **David Johanson**, taken circa 1973.

The **Ramones** have sold their "Blitzkrieg Bop" to Anheuser-Busch for a Bud Light television commercial. According to the *Los Angeles Times*, when asked why the company chose the aging punks for this commercial honor, DDB Needham exec **Fred Smith** said that the veteran group was "representative of

today's generation."

Michael Franks' "Woman In The Waves" single is the first bit of preview material from the artist's forthcoming musical based on the life of French impressionist painter **Paul Gauguin**. Entitled *Noa Noa* ("fragrance" in English), the ambitious 30-song, fourteen-character musical, which has no spoken dialogue, centers on Gauguin's years in the South Pacific. The play was conceived for the Broadway stage and is now in the early stages of pre-production. Franks wrote both score and libretto. The single appears on Franks' Number One jazz album, *Blue Pacific*, which is his tenth for Reprise/Warner Bros.

It has been announced that **Quincy Jones** will once again coproduce the **Montreux Jazz Festi-**



Carl Studna

Michael Franks

val, a nineteen-day celebration of international musical diversity scheduled to begin July 2 in Switzerland. The event is planned as a dual celebration of the 700th anniversary of the Swiss Confederation and France's Bastille Day on July 14. The entire event, which is slated to welcome **Sting**, **Charlie Rich**, **Toto**, **Ruben Blades**, **Miles Davis**, **James Brown** and **Elvis Costello**, will be videotaped utilizing high definition television (HDTV) technology for replay at a later date.

Brain Cookies is back on the air! Coming up on June 16, there are readings and word from performers off **HollyWood**, the upcoming **Black & Tan Club** and **JazzSpeak**. Confirmed at deadline are **Linda Albertano**, **Louis Lista**, **Danny Weizmann**, **Scott Richardson** and **Harvey Kubernik**. On June 23, be sure to listen for the rocking sounds of **Constant Llama**. *Brain Cookies* airs every Sunday evening at 7:00 p.m. over KXLU FM 88.9.

Ice-T has just completed work on the upcoming **Joel Silver** (*Die Hard*, *Lethal Weapon*) film, *Ricochet*. The rapper will co-star with **Denzel Washington** in this early 1992 release.



Ice-T

Aaron Rapoport

with longtime collaborator **Jeff Townes (DJ Jazzy Jeff)**, says he's going to take some acting lessons before the next season of *Fresh Prince Of Bel Air* begins filming. He says his acting was so bad in the early episodes that he can't bear to watch them. "Oh man, I was horrible," he is quoted. "I lipiped everybody else's lines. If you watch real close you can see whenever someone else is talking, I'm moving my lips with 'em. And I was missing marks all over the place." Despite the actor/singer's misgivings about his talent and in spite of the show being up against a killer lineup of Monday

Ice-T's previous work has included the role of an undercover cop in the controversial *New Jack City* and a supporting role in 1984's *Breakin'*. He also composed the title track to the gang war drama *Colors*. We are told the artist is currently fronting a metal band called **Body Count**, which he plans to take with him on a tour with *Jane's Addiction*, *Living Colour*, *Nine Inch Nails*, *Butthole Surfers* and *Siouxsie and the Banshees*. The tour is expected to begin July 19 in Phoenix, AZ.

Will Smith (Fresh Prince), who has just finished up his fourth album

night sitcoms from CBS, Smith's NBC show finished a respectable 38th in the season's Nielsen ratings. It was the highest-rated new comedy of the year and, according to NBC, the top-rated show among teens.

In the religious field, guitarist **Jay Leach** has sent in his beautiful new CD, *Unto Him*. For the record, the guitarist has film and television credits galore. Most notable are *Urban Cowboy*, *Smokey And The Bandit III*, *Tough Enough*, *Down & Out In Beverly Hills*, *Ferris Bueller's Day Off* and (ironically) *Best Little Whorehouse In Texas*.

Country songstress **Patti Austin** just appeared on the long-running soap, *As the World Turns*, to help celebrate the program's 35th anniversary June 1.

Blues legend **Willie Dixon** has a featured role in the current Studio Three Films release *Rich Girl*. In a reversal of the Cinderella tale, a rich girl, Courtney Wells (**Jill Schoelen**), runs away from her parents' mansion to seek fun in the world of rock & roll. There, she meets Don Michael Paul, singer for a rock band, with whom she falls in love. Just like real life.

Blues harmonica player **Jim Hoke** wrote in to

tell us that he has just signed an endorsement deal with Hohner Harmonicas. Hoke is probably best known for his work on NRBQ's two live CD's, *God Bless Us All* and *Diggin' Uncle Q*, although he has also worked with **Emmylou Harris**, **Bonnie Raitt**, **Todd Rundgren**, **Joe Cocker** and **Duane Eddy**.

Walt Disney Pictures will be re-releasing their animated classic, *101 Dalmations*, on July 12. In case you've forgotten, it's not only a marvelous picture, but the soundtrack isn't half bad either. Best cut is the villainess' theme song, "Cruella De Ville," which the Replacements covered so well on the *Stay Awake* compilation a few years ago. Coming up later in the summer are *True Identity* with British comedian **Lenny Henry** and a new **William Hurt** vehicle called *The Doctor*. Both of the latter films will show up as Touchstone pictures.

Coming up on Showtime this month, there's **Herbie Hancock** on *Showtime Coast To Coast: American Music Exclusive* (June 10), *An All-Star Tribute To Woody Guthrie And Leadbelly* (June 17) and *The Glenn Miller Story* (June 18). All three also air at various other times throughout the month, so check your guide.

Over at the Movie Channel, there's a whole bunch of good stuff. There are two **Judy Garland** musicals, *Ziegfeld Follies* and *Ziegfeld Girl*, back-to-back on June 10, plus **Nell Carter** in the original Broadway cast production of *Ain't Misbehavin'* featuring the music of **Fats Waller** on June 11. *Dirty Dancing* (great soundtrack) shows up on June 12, *St. Elmo's Fire* (okay soundtrack) on June 15 and *Without You I'm Nothing* (great theme song that isn't in the film) on June 18. Once again, these show up at lots of different times, so



Willie Dixon

check your listings.

New in the stores is *Club MTV: Party To Go*, a compilation release featuring all your favorite dance artists. Tommy Boy Music, who produced the disc, said they will donate a portion of the proceeds from the offering to the AMC Cancer Research Center with the goal of raising \$250,000. Feature artists include **M.C. Hammer**, **Vanilla Ice**, **Paula Abdul** and the hard-to-find **DNA** featuring **Suzanne Vega** single "Tom's Diner." *Club MTV* is taped live at the Palladium in Manhattan and is hosted by "Downtown" **Julie Brown**. **MC**



Jim Hoke



"Downtown" **Julie Brown**

Local Notes

By Michael Amicone

Contributors include Heather Harris and Jonathan Widran.



JAZZ ROCK RELICS: Veteran jazz rock ensemble Blood, Sweat & Tears, known for their 1969 hits, "You've Made Me So Very Happy," "Spinning Wheel" and "And When I Die," has finally gotten around to releasing their 1975 Live And Improvised album stateside. The two-CD collection (Columbia/Legacy), captured that year from five late summer/early autumn shows, features lengthy and energetic versions of the aforementioned three hits, lesser known singles like "Lucretia Mac Evil" and "Hi-De-Ho" and fusion standards such as Chick Corea's "(I Can Recall) Spain." Lead singer David Clayton-Thomas is, as always, in fine soulful form. Since this double set met with overseas success sixteen years ago in LP form, why has it never been issued in the U.S.? "By 1975, we had pretty much peaked," explains BS&T drummer/Epic A&R exec Bobby Colomby. "And there wasn't much interest in the U.S., since we'd already done a greatest hits LP. We had lost much of our fan base by then." —JW



Heather Harris

SQUEAL APPEAL: Singer Danny Vaughn of DGC recording act Tyketto is pictured onstage during the first of two SRO shows at the Whisky. This New York band, known for its top-flight pop-metal songwriting, delivered onstage confidence and energy to spare. —HH



STAX/VOLT PARTY: The Atlantic Group threw a party at the Lonestar Roadhouse in New York City to celebrate the release of the mammoth box set The Complete Stax/Volt Singles: 1959-1968, a nine-CD collection containing every single released by sister soul labels Stax/Volt during their first nine years of existence. Pictured (L-R): Duck Dunn and Booker T. Jones of Stax/Volt house band the MG's, comedian Richard Lewis, Atlantic Co-Chairman/Co-CEO Ahmet Ertegun, Phil Collins, Sam Moore of Stax/Volt duo Sam & Dave and Steve Cropper of the MG's.



ON THE TOWN: Charisma President Phil Quartararo is pictured with new label signee 38 Special. The band, whose last big A&M hit was "Second Chance" and whose new Charisma album is scheduled for a late June release, was in L.A. for the T.J. Martell Foundation's recent Rock N' Charity Weekend. Pictured (L-R): Max Carl of 38 Special, Quartararo, Jeff Carlisi and Danny Chauncey of 38 Special and band manager Mark Spector.

ON THE PUBLICITY TRAIL: Talking Head David Byrne and Capitol artist Richard Thompson are pictured backstage at a recent New York preview performance, one of a month-long series of acoustic shows staged by Thompson to preview his new album, Rumor And Sigh. Thompson, who distinguished himself in the late Sixties as a founding member of British folk rock outfit Fairport Convention, has released a steady flow of critically acclaimed solo LPs (including some duet efforts with former mate Linda Thompson)—a solid body of work which rivals the output of many more well-known artists. Thompson and special guest David Byrne performed several songs, including Talking Heads' "The Big Country" and Thompson's new single, "I Feel So Good."





CHILDREN OF THE NIGHT BENEFIT: The Playboy mansion recently hosted a "thank you" luncheon for representatives of KNAC radio, Avalon Attractions and Tasco to salute their involvement in KNAC's Fifth Anniversary Concert to benefit Children of the Night, a non-profit organization addressing the problem of adolescent prostitutes. Dr. Lois Lee, founder and director of Children of the Night, received a check for \$113,000. Pictured at the Playboy mansion are (L-R): Avalon's Jennifer Perry, Ozzy Osbourne, Dr. Lois Lee, former KNAC Program Director Pam Edwards, Sharon Osbourne and KNAC's Tom Maher (hiding in back, Tasco's Paul Newman and Terry Price).



MARK & BRIAN GET READY: Zany KLOS radio team Mark and Brian recently filmed a segment for their new NBC-TV comedy series, *The Adventures Of Mark And Brian*, at the Palace. The duo is shown fulfilling a "weekly fantasy," which for this particular show was performing with the current members of Motown's legendary vocal group the Temptations.

P. Drinkwater



HOT LEGS: That incorrigible rock frontman, David Lee Roth, is currently making worldwide concert rounds in support of his latest LP, *A Little Ain't Enough*. Stage props include an inflatable microphone (which Roth is shown riding cowboy style) and an inflatable pair of fishnet-attired female legs straddling the drum kit.

Jim Hagopian

BEING FOR THE BENEFIT OF: A benefit concert for ailing ex-Capophony leader Jason Becker will be held on June 19th at Club Excess, 223 N. Glendale Ave. Guitarist Becker, who suffers from Lou Gehrig disease (ALS), was featured on David Lee Roth's latest release, *A Little Ain't Enough*. Musicians scheduled to play include Bad English, Steve Lukather, Steve Hunter, Vivian Campbell, bassist Stuart Hamm drummer Jonathan Mover. Admission is \$15.

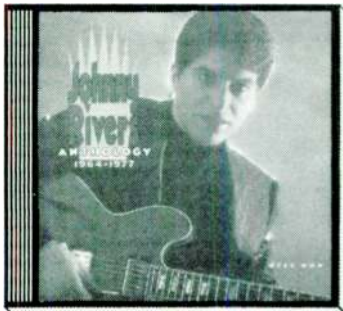
MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THE GREAT IMPOSTER: A Nicky Hopkins impersonator has been making things tough on a number of studios and equipment rental businesses, ordering session time and equipment, often stating that his "friends" the Stones may be dropping by and then disappearing. You can tell the imposter by the fact that his British accent slips frequently into a Mid-Western twang.

PRODUCTION X: New Way Productions, the Ray Manzarek and Danny Sugerman organization that played a big role in X's development, is set to work on the group's second album, with Manzarek producing. They're also working with the Zippers, recording a five-song EP at El Dorado Studio, with Rhino Records in mind.

EXECUTIVE TASTE: President Ronald Reagan recently gave Korean President Chun Doo Hwan several albums to take back with him, including albums by Earth, Wind & Fire, Billy Joel, Queen, Blondie, Chicago and the Bee Gees.



ON THE REISSUE TRAIL: Rhino Records, in its constant quest for worthy reissue projects, has released comprehensive compilations profiling Johnny Rivers and quirky pop rock duo Sparks. Rivers racked up an impressive string of party/dance hits in the Sixties and early Seventies, including "Mountain Of Love," covers of Chuck Berry's "Memphis" and "Maybelline," live-in-the-studio hits "Seventh Son" and "Secret Agent Man" and the great New Orleans rocker "Rockin' Pneumonia-Boogie Woogie Flu."

Sparks, who consisted of the brothers Mael, keyboardist Ron (who sported a Hitler-styled moustache and a stoic onstage demeanor) and singer Russell, amassed a strange body of art pop, which, though it only garnered the brothers a small U.S. following, scored big in England during the early Seventies (they briefly moved to England for career-sake after their music fell on deaf ears in the U.S.), scoring big with such albums as *Kimono My House* and *Propaganda*.





Joyriding With Roxette

By Pat Lewis

Unless you've been in a catatonic state for the past two years, you've undoubtedly heard the remarkable story of how unknown Swedish sensation Roxette became an overnight success in the United States before they even had an American record deal. The story goes something like this—an American exchange student takes his Swedish version of *Look Sharp!* to a Minneapolis radio station where "The Look" is played on cassette tape to airwaves across the country and becomes a massive radio hit before the record is released here.

The story of Roxette—Per Gessle and Marie Fredriksson, that is—certainly didn't stop there. After its American release, *Look Sharp!* (which was actually Roxette's second album) yielded four Top Five singles—"The Look" and "Listen To Your Heart" reached Number One, while "Dangerous" peaked at Number Two and "Dressed For Success" stalled three positions short of the top. The album reached platinum-plus status here and sold over five million albums worldwide, making Roxette EMI's

top-grossing acts of the year.

The American public just couldn't get enough of Roxette. It seemed like almost every time you turned on MTV, you'd see Per Gessle and Marie Fredriksson, a striking woman with Madonna-inspired bleached blonde hair, on the tube, making you swear your next vacation would be in Sweden. The band went on to nab yet another Number One hit with "It Must Have Been Love" from the *Pretty Woman* soundtrack, providing Roxette with their biggest worldwide hit to date. Not too shabby for a band once told by their record label that they would never break here because they didn't sound "American enough!"

After an extensive European tour and eleven months in the studio, Per and Marie are once again making Swedish history with their third album, *Joyride*. Shipped at the beginning of April, the album (which, by the way, was certified gold before even one album hit a record store bin) climbed steadily into the Top Fifteen. And as usual, "Joyride"—the first single—made it all the way to the Number One position on the Hot 100

chart.

My interview with Roxette took place at the Sunset Marquis, a West Hollywood hotel noted for its semi-secluded location and rock star trappings. As I entered their room, Per and Marie were in the process of finishing up yet another interview with yet another American publication. But, despite the lateness of the hour, the duo appeared fresh and in good spirits. The only evidence that they had been through a battery of interviews that day was Marie's horse voice—a small price to pay, she explained, for rock & roll. Neither band member remembered me from a previous interview that had taken place a year and a half earlier at that very same hotel. But it really wasn't all that surprising, considering, as Per explained, they'd done an additional 1,300 interviews since the last time we had spoken.

One important history lesson that all 1,300 of my fellow rock journalists and I learned in our first encounters with this singing-songwriting duo was that, as individual artists, Per Gessle and Marie Fredriksson were anything

but overnight successes. In Sweden, Per was the lead singer, songwriter and guitarist of Gyllene Tider, an extremely popular band that sold more than one million records in Scandinavia alone. Marie began her career as part of a duo called MaMa's Barn before becoming one of her country's most popular singers, recording three solo albums that generated over 300,000 copies in sales. The duo joined forces in 1986 and recorded their first album, *Pearls Of Passion*, which went platinum and garnered two gold singles.

To say the least, the band is flattered by the press' continued fascination with them. "One good thing with the release of the new album is that people are asking different questions nowadays," says Per. "They want to know a little bit more about the music that we're writing, the recordings, our ambitions, our ideas and our influences. Suddenly, they realized that we've been around for like twelve years. We're not an overnight success, which is the school of Paula Abdul. It's nothing like that at all—which was a little bit of a problem in the beginning, but is totally gone now."

Joyride is by far their strongest and their most adventurous disc to date. The new album, while remaining true to the band's pop roots, shows a grungier, heavier side to Roxette. "Before we started to record *Joyride*," says Marie, "we said, 'Hey, we want to go on a world tour.' So we wanted to do the songs more live-oriented—you know, much more guitar and tougher sounding. But they're still

what's Number One in America? But we want to do music that we like. We love the music from the Sixties and the Seventies, and so we're very influenced by music from that time."

On a professional level, Roxette's worldwide popularity has placed them in a carte blanche position with their record label. And the duo put that position to the test when they went against EMI's wishes and demanded that "Joyride," an uptempo rocker, be released as the first single instead of the label's first choice, the power ballad "Spending My Time." Considering Roxette's last and biggest hit was also with a ballad, the label certainly had a valid point.

"It's a conservative thing," complains Per. "Everyone says, 'Why don't you release 'Spending My Time' as the first single? You'll go platinum in three seconds! But it's stupid. How can we follow-up 'It Must Have Been Love' with 'Spending My Time' and expect to sell tickets to a rock show? We're not going to have all these Granny Smiths coming to the show. That's why we chose 'Joyride,' even though it's not the obvious choice, because it's not what people expect from Roxette. They have come to expect those big ballads." As evidenced by the chart-topping success of "Joyride," it's certainly obvious Per and Marie have a good handle on what the American public wants to hear.

"We're not an overnight success."
—Per Gessle

On a personal level, their popularity has also given them a hefty boost in the self-confidence department, helping them make the bold moves necessary with their new album to move away from being a pop band and emerge as a rock & roll band. "Even with the mixes," confesses Per, "we were more self-confident. We dared to put up the guitars in the mixes. We said, 'Hey, let's rock.' You know? Especially when you mix things in the States here, you tend to say, 'We can't be too rough,' because it really has to be customized for radio. But we're not used to working within the radio formats. I mean, we had never worked in radio formats before, why should we do it now?"

But radio has found ways to make Roxette's non-formatted songs fit

their stringent formats by going in and simply re-mixing them. "When we released 'Joyride,'" says Per, "that's the ultimate, original version of 'Joyride.' Of course, now there's a dance mix of 'Joyride' and an AC mix, which is how the music business is here in the States. In Europe, we don't use those formats. On KOST radio, for example, they don't play songs with guitars. So, in addition to the original version of 'The Look,' there were also like three or four versions without guitars. How can you make 'The Look' without guitar? It's like 'Joyride,' the whole song is based on the guitar line. You take

that away and all you have is bass and keyboards playing the melody. It doesn't make sense to me at all. But, on the other hand, 'Dangerous' was probably bigger as a dance version than it was as the original version. And if that's the case, how can you say to a fan of our music who loves the dance version, 'You're wrong?' There's a lot of mixed emotions about it. Some stations are playing our music and it's not the versions that we prefer, but they're still playing our music. It's a stupid thing, but it's the way that it is."

Eleven months would seem like quite an extensive amount of time to spend recording an album. However, as Roxette explained, they wanted to record close to twenty songs this time around, and they wanted to do it right. Also, because they originally signed a Swedish recording contract, they do not pay for studio time. Per explains: "You see, we're signed to EMI-Sweden and not EMI here. We don't have a recoupable deal. We have a royalty deal and EMI pays for all of the recording. We have a budget, but we don't pay for it. To be honest, they would've probably allowed us to be in the studio for another six months. Other bands are always paying for their own recording costs and they get higher unrecoupable deals. The same thing goes with videos, we don't pay for our videos—EMI pays for 100 percent of the videos. In return, we have lower royalty rates than American artists—but we get paid from the first record sold. Which is good for us, because we live in Sweden, and if we take an advance from the record company, we have to pay quite high taxes

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"We've always tried to write music that we would go out and buy ourselves."
—Marie Fredriksson

very basic three-chord songs. Also, we've learned so much since we recorded the *Look Sharp!* album, and this time around, we knew exactly what we wanted to do. It just takes a long time to really do what you want."

Even though *Joyride* has met with tremendous commercial success thus far, Per and Marie didn't intentionally set out to write a commercial album. "We just try to write and perform good music and follow our hearts," confesses Marie. "We have always tried to write music that we would go out and buy ourselves. I mean, we can sit down and say, 'Hey,

David Fishof Productions

By Maria Armoudian



I love to think, create, formulate, laugh and put teams together," explains manager/entrepreneur David Fishof, "but most of all, I love to help people. Also, when I get an idea or concept in my head, I can't stop until it's accomplished."

Fishof's success is not in one exclusive field. Although he is known in the music business for his extremely lucrative tours (Ringo Starr and the All-Starr Band, the Monkees and the Happy Together and Dirty Dancing tours), he also manages twenty-five top professional athletes, including Phil Simms, Mark Bavaro, Lou Piniella and Randy Myers, and two music acts, Joe Walsh and the

Band. And when he manages, he stops at nothing, milking every ounce of possibility for his clients. For example, when he inquired about Joe Walsh's career needs, Walsh replied that he wanted not only a record deal, but also a publishing deal so he would be able to write a book and have his own radio show. Fishof delivered them all.

David Fishof began representing athletes at age twenty when he negotiated a contract for Lou Piniella with the New York Yankees which doubled Piniella's salary. Shortly thereafter, he began his touring business when the Association was offered to him. But the music business at that time was unfamiliar territory

for Fishof. His first reaction was "the Association of what?" And contrary to everyone's advice that the Association was a "has-been" band, Fishof took them on because he "wanted a challenge." "I liked the idea of managing an act that no one else would touch and come up with a way to make them a huge success," says Fishof.

Fishof landed the group a record deal on Elektra and after a great deal of analysis, put them on tour with the Turtles, Gary Puckett and the Union Gap Band and Spanky and Our Gang. He called it the Happy Together Tour. His theory was that for the same fifteen dollars, instead of seeing one band, the audience can see four; and the rule for the bands was they could only play their hits.

Once he experienced the adventure of one tour, More ideas followed, and he materialized each of them, creating shocking revenues. A Monkees rerun spurred the idea for the Monkees reunion tour. The following day, he bought the name from Columbia Pictures and contacted the band members to reform. After flying to England for a meeting with them, he made them an offer on the spot.

Still, he was faced with a major obstacle: Promoters wouldn't buy the show. That's when he became a little nervous, but he only fretted long enough to discover that MTV was airing the Monkees old TV shows. For Fishof, it only seemed logical now to collaborate



Ringo Starr with Fishof

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with MTV. The end result: a tour which was predicted to earn ten-to-fifteen thousand per night, earned \$150,000 per night.

It was a similar situation that spawned the Dirty Dancing tour. Once Fishof decided to do it, he hired the original singers and dancers and tested the public's interest with an advertisement in *The New York Times*. The show sold out eight consecutive nights at Radio City Music Hall and earned fifteen million dollars in ticket sales alone. This was also the tour where every cent was maximized. Fishof explains: "I know the touring business inside and out. What I do best is put people in seats. And I know where every dime is buried on a tour, starting with packaging, sponsorship, records and marketing."

Until the success of the Dirty Dancing Tour, Fishof arranged his sports and music businesses in such a way that they complemented each other. He borrowed experience and contacts from one and applied them to the other. For the Happy Together Tour, for instance, he wanted sponsorship from Members Only. So he called on athlete Lou Piniella, who was endorsing the product. Piniella, of course, happily invited the president of the company to a dinner with Fishof where the tour sponsorship deal was finalized. A year later, he found himself doing the same with the Vice President of Nestles and pro quarterback Phil Simms when discussing the next tour. "When a client wants a commercial or sponsorship, I can do that because I've done so many before. When I told Joe Walsh that there was a book deal for him, it's because I've made a million book deals for athletes."



Joe Walsh and Fishof

Larry Busacca

However, by the time the Dirty Dancing Tour was ending, Fishof no longer had to pursue sponsorships, now the corporations were pursuing him. The Vice President of Pepsi called Fishof telling him that regardless of the next project, Pepsi wanted to be involved with it in support of the twenty-fifth anniversary of the Pepsi Generation. "He asked me what I wanted, and I told him a million dollars. Then when he said, 'You got it,' I was pissed, because I could have asked

him for two million dollars," laughs Fishof.

His next project (sponsored by Diet Pepsi) was the Ringo Starr and the All-Starr Band Tour, where Fishof coordinated the whole thing, including the musicians that backed Ringo. Some of the All-Starr Band members included Clarence Clemmons, Joe Walsh, Levon Helms, Billy Preston, Dr. John, Nils Lofgren, Rick Danko and Jim Keltner.

This tour brought out other parts of Fishof's personality, namely his need for good humor. Whereas Fishof is usually the prankster, playing practical jokes on his athletes (telling them they will be on the cover of a magazine only to get them excited and then telling them it's a joke), this time the joke was on Fishof. At eight o'clock, the show was supposed to go on. But Clarence Clemmons nonchalantly informed Fishof of a pertinent problem. Nils Lofgren was quitting because Levon Helms and Joe Walsh were killing each other over the song list. Panic-stricken, Fishof charged into the room, screaming for them to break it up and found Walsh with blood on his mouth and Helms with a knife in his hand. They stopped, stuck their tongues out at Fishof, pointed to the video camera and laughed at him. It took him a moment to realize that the whole thing was staged.

Fishof's philosophy is that anything can be done if one really wants to do it. "Everything I've learned has been by doing and researching," he explains. "You can do anything you want in this world just by being aware and unafraid. I have no fears, but of course, my father survived the holocaust. What should I be afraid of?"

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RADIO CONSULTANTS

RATINGS • MARKETING • DEMOGRAPHICS • PROGRAMMING

By Sue Gold

Using consultants has become one of the hottest trends in radio in the past few years. Both radio networks and local stations across the country are now relying on radio consultants to help them strengthen formats, improve ratings, do evaluations and offer suggestions.

Most radio consultants have strong radio backgrounds and have been general managers or program directors of stations. Based on their experience, they offer advice and guidance in all areas to clients on how to strengthen their ratings.

"Radio consultants get involved in any aspect of station operation that clients feel are most important," explains Tom Hedges, President of Pollack Media Group, the biggest radio consulting firm in the country. "For the most part, that evolves around, but is not always limited to, the music the station is playing, the personalities on the air, especially the morning show, and whatever promotional and marketing activities the station is using to make itself unique in its market."

Jerry King, program consultant with McVay Media, adds, "The local data base in local radio stations rarely has a real good handle on what's going on, and we are brought in to enhance the local data base and provide a national viewpoint on things. We're an extension of the client. Our job is to provide additional services from the management viewpoint that often times local clients need."

According to Jerry King, consultants do more than just make recommendations. "We go in to monitor the marketplace. The client puts together a scenario where he or she wants to go with ratings and specific demographics and then we provide a base in which stations can achieve that certain demographic."

Hedges adds, "It's a matter of critiquing

the station, whether that be in terms of the music that is being played, the way the station's format has been set out, individual announcers, their advertising and making

suggestions on how to improve in all those areas."

Consultants help the stations with as many areas as they see necessary. "We help them hire staff—especially program directors and air talent. We also help with marketing and advertising, on-air promotion and outside advertising," says Alan Burns, President of Alan Burns & Associates. Burns' company also gives advice about on-air advertising. "Sometimes we make recommendations as to what kind of ads they should or should not take and how to schedule commercials on the air so it works for the advertisers but also doesn't harm the radio station."

The Pollack Media Group stays away from advertising bought on the radio station. "That's the only area we do not get involved in. Our primary concern is the sound of the station and the way it is marketed," Hedges says.

Consultants are hired for different amounts of time, but usually the minimum is one year. "Normally, it's a long-term relationship," Hedges explains. "It's not a situation where we go in, do our job and leave. We're in it for the long haul."

Burns adds, "You normally cannot come in and do a quick fix on a radio station. Most of our clients are with us for several years."

Consultants get as involved with the stations as the stations will allow. "It all depends on how involved local management wants us to get. We are program consultants, not program directors," King says.

Consultants usually won't get involved with competing radio stations. "Most of the time, we are on an exclusive basis to a radio station in a marketplace," Kings says.

Hedges explains, "If we're working with a particular station in a market, we will not take another station that is competitive to it



Pollack Media Group



Tommy Hedges

"Our primary concern is the sound of the station and the way it is marketed."

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in the same format. We might work with more than one station in the same market though, if the format is different. There are certain separation requirements we have established into our contracts to maintain that in terms of miles from one city to another."

Hedges sees a trend away from this. "I think we're going to see more situations where one company is able to organize more than one station in a market. In New Zealand, it's legal for one company to own more than one station. In the U.S., it's beginning to be done where one station might be taking over the sales of another station. We're involved in some stations like that."

One project that Burns recently got in-

volved with was a radio station in Chicago which went from thirteenth to third in the market with Burns' help. "We did some pretty dramatic improvements in what they were doing, but didn't do a complete facelift on it. They got a new program director, which played a major role in it. We worked on improving the music, the on-air image of the radio station, the morning show and a couple of the talent positions. We then marketed the radio station."

All three of these consultants feel the market for radio consultants is growing. "The interest in getting a consultant is out there. I think we have raised the expectation of what a consultant is expected to do," Hedges says. "The need for consultants is very important to survive. You need to be a top run station these days, especially with the economy a little off."

Burns says the best way to get into radio consulting is to have a successful career as a radio program director, or to come out of radio research and have a strong research background. King adds, "It helps to have done all the different jobs in a radio station. For example, several of our consultants here have been general managers at radio stations. All of us have been program directors and have been in sales, so we have done the essential things at radio stations."

While most people in the music business are quick to claim specialties, radio consultants aren't. "We don't have a single format that we execute the same way all over the country," Burns says. "We do most of our work in contemporary music, but we don't have a specialty with regard to radio formats. We're doing a lot of work on two fairly new formats. One is sort of adult hit radio, which is kind of a grown up version of Top 40, and the other is mellow rock, which is softer rock than the focus of the Seventies."

"I think the success of this company is, we've strived to be as broadly based as possible," Hedges says. "We have not attempted to be specialty oriented. We know promotion is important, so we have an active promotion department, and we know morning shows are important. We tend to address all the areas of interest to the stations and be as broadly based as we can. We work with classical, rock, adult contemporary and country. Good ideas work in radio regardless of what music you are playing."

While consultants are called upon to do what can be a difficult task, they rarely take credit. "Our job is to be part of a team and to work in the background," Hedges adds. "The ultimate decisions are made by the general managers and the program directors. We work behind the scenes. The fact that our stations generally do very well has helped us become the largest consultants in the world. But we are not dictators. We make suggestions based on logic and experience and what we've seen work in other markets."

Hedges sums up a consultant's job: "The bottom line is to insure that radio stations are able to maintain good ratings and to try and help them get better ratings. That really is what it's all about." MC

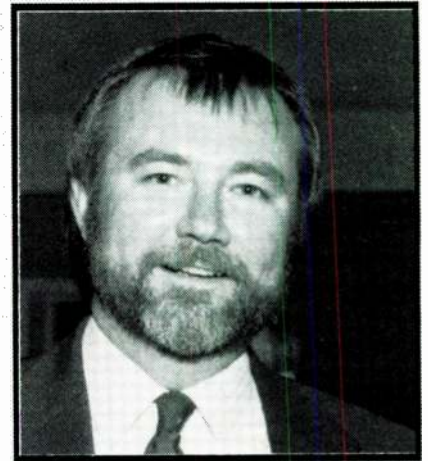
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BANG TANGO

By Richard Rosenthal



Mark Knight

Kyle Kyle

Joe LeSté

Tigg Ketler

Kyle Stevens

Bands are used to receiving accolades from their fans, ranging from simple fan letters to elaborate gifts. Although bands receive songs all the time from hopeful songwriters, not too many bands have fans write songs about them. Recently, however, the members of Bang Tango received just that.

Guitarist Mark Knight explains: "We got this cassette in the mail, and the song went something like 'Well, it's Bang, [simulates guitar sound] chunka-chunka-chunka BANG TANGO!'" he laughs.

That a fan was so inspired by the music of Bang Tango that he chose to write a song to express his admiration is not terribly surprising. Bang Tango is one of those bands that cause certain people to raise their eyebrows

and nod in agreement when you say that you like them, almost like club members exchanging secret handshakes. They're the kind of band that is so hip they're almost underground.

And just as Bang Tango clones are emerging, the original has left them in the dust with their progressive second album, *Dancin' On Coals*. "*Dancin' On Coals* is about what we do; it's about being trend-setters, not trend followers," says lead vocalist Joe LeSté. "That's exactly what we are. There are a lot of bands that people will look at ten years from now and say, 'That's who I was influenced by and that's what I'm doing now.'"

"Our album doesn't sound like anything on the street right now, which is cool, because we get respect from other musicians. They

look at us and say, 'There's those guys that are doing that Bang Tango shit; that different stuff.'"

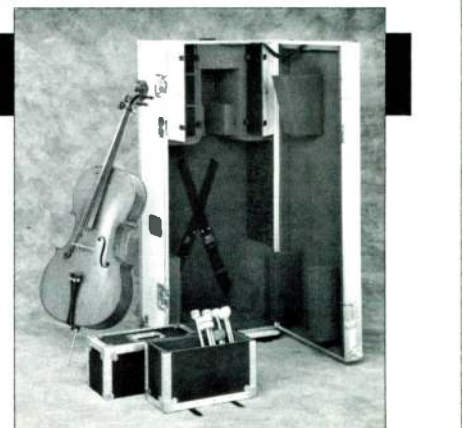
Their debut album, *Psycho Cafe*, not only garnered them a cult following among loyal fans and respect from other musicians, it also sold a very respectable 400,000 copies, which gave them considerable leverage when it came to recording the follow-up record. While *Psycho Cafe* was recorded on a bare-bones budget, *Dancin' On Coals* cost "lots" to record, as Mechanic Records chief Steve Sinclair said with a chuckle. The band also escaped L.A. for the quiet town of Verona, New Jersey, a suburb of Newark and about a half-hour from New York City. They stayed together in a house that was rented for them, which contributed to the positive feeling they have

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about the record. "We got away from L.A. because the five of us wanted to create something and look at each other and talk to each other and get into a really controlled environment, not like a party atmosphere," says LeSté. Knight adds, "I would just go home and work on things that we might be recording the following day, and the whole band would talk a lot more. When you're together, there are no distractions from home life."

"We spent a lot more time making this album, making sure that we got what we wanted in order to get our music and lyrics across. It was like a way of life making this album. It's like we never saw the ending point. We knew it was going to end, but it just went on for so long, from the recording to the final mastering."

The lyrics on the record are as emotional as the man that penned them. When LeSté talks about his music, there is a smoldering intensity in his eyes. He has little use for the trappings of rock stardom and wants more than anything to have people understand what he is writing and singing about.

"I didn't get into this business to be a rock star. The attention's great, but the biggest high for me is actually singing my lyrics and being onstage with my band and having the crowd like it. That's incredible. When you mean what you're saying and you believe in what you're saying, people can look at you and say it's the real thing. So that's the biggest high, definitely."

"We put a lot into this. The feeling that I wanted to get after the album is there, but even more than I imagined. The other day, I

was thinking to myself about this real intense feeling we got after we finished our first album, like we just had a kid! I remember coming home a different person, and I was thinking, 'Can we capture that live on the second album, can we get that intensity?' We did it—and even more so."

As any fan of the band can tell you, the music of Bang Tango is not ear candy. It's not the kind of record you play once and "get" each song right away. You could listen to the

"I didn't get into this business to be a rock star."

—Joe LeSté

album twenty times and still find something new with each listening. "Anything with a lot of depth takes a lot of understanding, and you have to sink into the music more to know what it's all about," says Knight.

"The people that did 'get it' are the hardcore fans, and those are the kind that make a band last longer. There's a lot to absorb. It's not like you can just put on our album and go 'I get every song, cool!' There's so much to digest, especially on this one. People that

have heard it tell me that they have to listen to it for a week to learn what it's all about. There's more life to an album when you have an album like this. People can live with the album for awhile."

LeSté gets visibly excited when talking about *Dancin' On Coals*. It's as if he had the most important, most highly classified secret in the world and was unable to talk about it, but at the same time was dying to.

"I almost want to get a tattoo of an ace, because we've got an ace up our sleeves. Kyle Kyle [Bang Tango's bass player] told me one time that people look at our faces and they see *Psycho Cafe*. And the whole time we're thinking, 'You don't know what's coming your way!' This album right here is a big thing. We took a lot of time, put a lot into it. And it's pretty funny to look at people and think, 'You know me for *Psycho Cafe* and 'Attack Of Life'—which is really cool—but they're going to know us next year for 'Untied And True,' 'Soul To Soul' and 'Midnight Struck.'"

"Last time, we weren't known as an L.A. band because we got signed really quick and nobody in the L.A. street scene knew who we were, because we weren't a Warrant or a Guns N' Roses; we were this band that came from the underground. So they never looked at us like 'Bang Tango, that's our band.' Two years later now, they're calling us a Hollywood band. They've accepted us as their band."

"People will still be trying to figure us out ten years from now. They'll be saying, 'I like 'em. I don't know what it is about them, but I like 'em.'" **MC**

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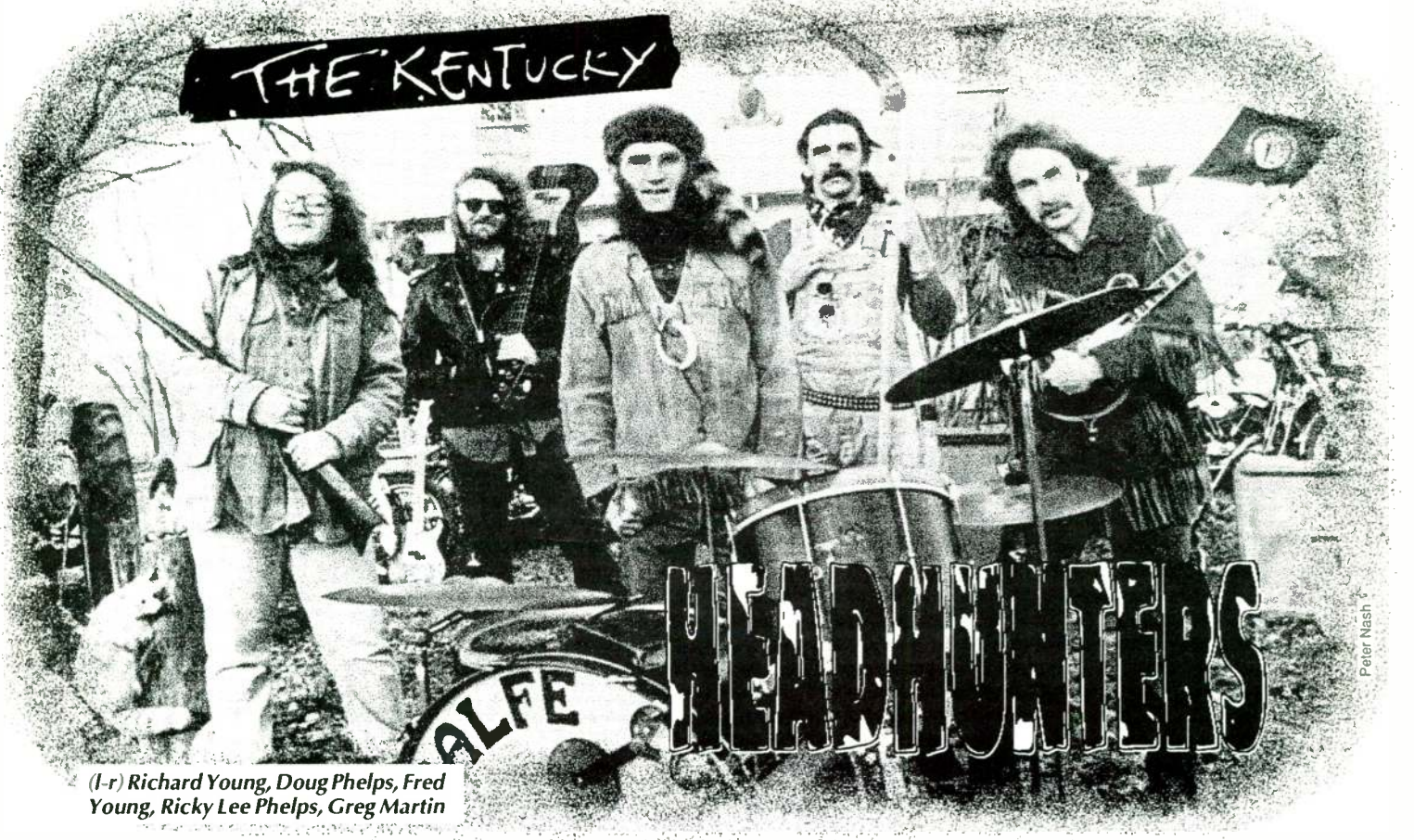


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THE KENTUCKY



(l-r) Richard Young, Doug Phelps, Fred Young, Ricky Lee Phelps, Greg Martin

By Sharyn Lane

The Kentucky Headhunters have redefined country music. They have kicked aside the clean, traditional cowboy image and replaced it with a bunch of fun-loving, rugged-looking mountain men who are doing a lot more rockin' than twangin'. Their sound, the band explains, falls somewhere "between Bill Monroe meets Cream and Psyche-Billy Blues." They are a combination of good ol' mountain music with the drive of heavy metal.

They call their music "country" because they are country—which they humorously describe as "someone who has been to an outhouse and chased by a black snake." They can count among their fans traditionalists like George Jones and the Judds as well as country outlaws like Waylon Jennings and Willie Nelson. At the recent Academy of Country Music Awards, Johnny Cash paid homage to their originality as he accepted his prestigious Pioneer Award. Elton John certainly had them in mind when he recently stated "the best rock & roll is now being played on country radio."

Although they were a striking contrast to their elegant surroundings, the Headhunters seemed totally at home in the sprawling lobby of the Universal Hilton Hotel. Fans surrounded them and they happily accommodated each and every request for autographs, pictures or just a small chat. They are not taking their success for granted; rather, they are reveling in every second of it.

It was less than two years ago when the Kentucky Headhunters burst on the scene

with their precedent-setting album, aptly titled *Pickin' On Nashville*. The double meaning was appropriate as the group figured this would probably be their one chance to see what they could get away with and how far they could go. They wound up achieving more than they ever imagined: The album went platinum in both the U.S. and Canada.

In 1989, the Academy of Country Music voted them the Best New Group of the Year. In 1990, the Country Music Association awarded them Group of the Year, Album of the Year and Producers of the Year. In addition, there have been kudos from *Billboard*/ *Music Video Awards*, AMDA Jukebox Awards and *Entertainment Weekly* magazine. In 1991, they won Best New Country Artist at the American Music Awards as well as a Grammy for Best Country Vocal Group. And all of these honors were based on their debut LP.

Their recently released second album, *Electric Barnyard*, features more of the same kind of get-down-and-boogie music, replete with the rowdiness and energy which has now become the musical trademark of the Headhunters. The fun is immediately apparent as they have called Side One "Steppin' In It" and Side Two "Walkin' Through It." Their first release is a wild, untamed version of "The Ballad Of Davey Crockett," an obvious tribute to drummer Fred Young's frequently worn coonskin cap. In addition to both albums being in the Top Ten on the country charts, *Electric Barnyard* has followed the tradition of *Pickin' On Nashville* and has already crossed over to the pop charts.

The Kentucky Headhunters are a five-piece

band that consists of two sets of brothers and a cousin. Lead guitarist Greg Martin is the cousin of rhythm guitar player Richard Young and drummer Fred Young. In 1968, the Youngs and Martin, along with another cousin, formed a band called the Itchy Brother. They came close to getting a record deal several times, but in the end were repeatedly told "they were too rock for country and too country for rock."

The band eventually broke up and they pursued individual careers in music. Richard became a staff writer for Acuff-Rose, and Fred and Greg became band members for various Nashville stars. It was during Greg's gig with Ronnie McDowell that he met bass player Doug Phelps. Doug and his brother Ricky Lee, who is now the Headhunter's lead singer, also grew up deeply involved in music.

Every now and then, Greg Martin would go out and jam with the Youngs at their old practice house. In April of '86, he brought along his fellow band member Doug, and the four musicians decided to form a band to play the blues in local clubs. Shortly afterward, Doug recommended his brother Ricky, and thus the Kentucky Headhunters were officially hatched. Contrary to popular belief, they had not been a band that played together for twenty years; the individual members had played music, but it wasn't until 1986 that they joined forces and began their attack on Nashville.

In their native Kentucky, they began building a huge cult following. They also hosted a live two-hour radio show called *The Chitlin Show*. It was unrehearsed and featured the Headhunters as well as other local bands. Ricky Phelps claims, "it was the most impor-

tant thing" in their professional growth since "we were able to write songs and record them on the show immediately after they were written."

Word of the Kentucky Headhunters began leaking into Nashville, and rather innocently, they started creating their own buzz. Fred Young recalls: "The first time we played up there we never told anyone we were coming. We played at some little place at 1:30 in the morning and there were about 30 people there. Then we turned around and went back home. The second time there were more people and by the third time we played, record company people wondered who we were. We were in and out of town fast, and we stirred up a lot of curiosity."

In 1988, an East Coast benefactor loaned the group \$4,500 to go into the studio and record eight songs. Ricky Phelps states, "We wouldn't have done it any other way if we had \$45,000. The original eight songs plus two additional cuts became *Pickin' On Nashville*, and Harold Shedd of Mercury/PolyGram gave them their shot.

It has been an extraordinary eighteen months for the Headhunters. They have gone from playing 300-seat clubs to 20,000-seat arenas, from opening for Hank Williams, Jr., to headlining their own shows. Their appearance, their attitude and their attire are refreshingly still unchanged. When the group was recently asked how they felt about earning those gold and platinum albums, Doug Phelps answered for the bunch of them in typical humble Headhunter fashion, "Heck, we were thrilled just to have a black one." **MC**

◀ 21 Roxette

on it. But since we're selling records all of the time, the taxes are lower if you get your royalties over a four- or five-year period. Of course, when you get successful like this, videos can cost upwards of \$300,000, and it's really good if they're footing the bill.



Timothy White

But on the other hand, nobody complains because we sell like six million albums."

"Fading Like A Flower," a poignant ballad about love gone awry, will be the second single released from *Joyride*. Roxette is especially proud of the accompanying video, which was

shot on location in and around their homeland. "We shot the video in Stockholm in January because we wanted all the winter lights," explains Per. "We did bright blue sunsets that you can only find in the northern parts of the world. Marie was standing up in the City Hall tower, which is the tallest building there, and she was singing and her hair was flying—like *The French Lieutenant's Woman*. It's a sensational video, and it's so beautiful." "And it was so nice to shoot a video in Stockholm, Sweden," adds Marie, "because it's nice to show where we come from. That was important to us."

In June, Roxette will embark on a worldwide tour that kicks off in Canada, continuing south to the United States. Tentative plans suggest the tour will take them all the way through to the end of the year and possibly, depending on the strength of *Joyride* and their stamina on the road, they may do a second American/European leg of the tour. A lifelong dream of the pair's has always been to perform live in America. So, as would be expected, they are elated about their tour plans. "It's going to be very colorful and warm," concludes Marie. "Maybe we'll do 'It Must Have Been Love' acoustically. We'll try to experiment as much as we can onstage. It's going to be really nice to play the new songs live." **MC**

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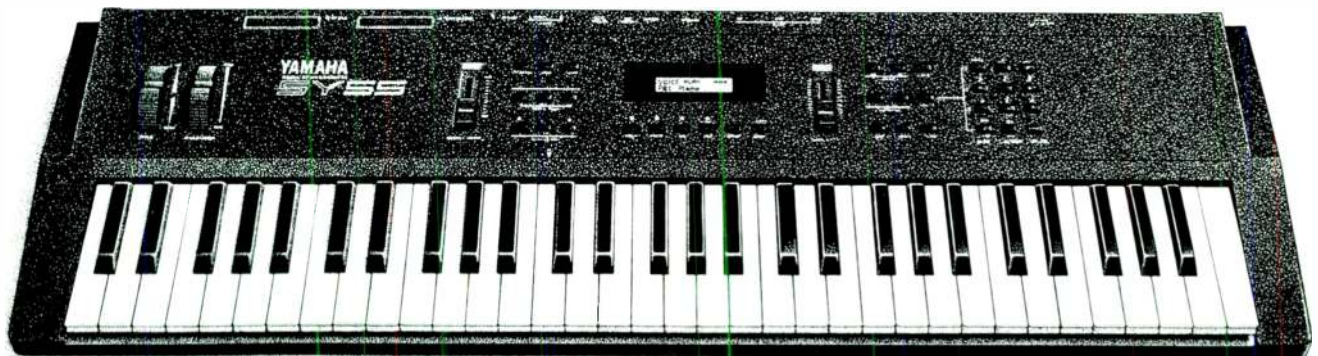
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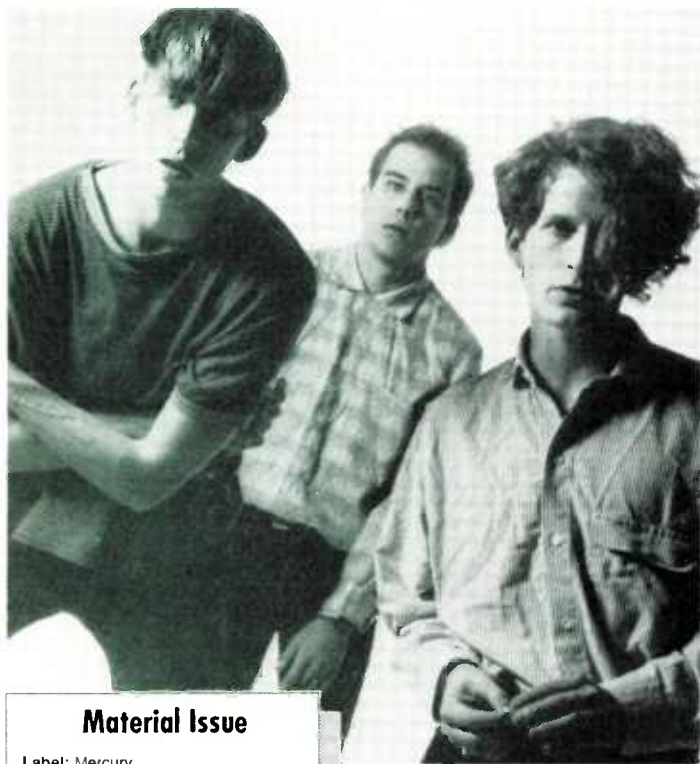
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Material Issue

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Booking: William Morris Agency
Legal Rep: John Balaularb of Blum, Deken, Hergott
Band members: Jim Ellison, Mike Zelenko, Ted Ansani.
Type of music: Pop
Date Signed: October, 1990
A&R Rep: Bob Skoro

By Pat Lewis

Mercury Records' latest pop sensation, Material Issue, doesn't write songs about the luxuries money can buy. Nor do they sing songs about life in the garment district. Actually, the name materialized about five or six years ago when the band's vocalist/guitarist, Jim Ellison, worked part-time in a factory as an auto alarm installer in Illinois (the other "part" of his time, he spent at the University of Chicago). The story goes something like this: When parts or materials needed reordering, the workers filled out what were called "material issues" and then called them over the P.A. system. "It had a certain ring to it," recalls Ellison, "and I remember thinking at the time, if I ever get a band, I'm definitely going to use the name." Well, a year later, Jim did put together the band of his dreams, and as he had earlier planned, named it (you guessed it) Material Issue.

Not only did Ellison develop a catchy name for his soon-to-be band during his days as a blue collar laborer, but he also wrote some pretty darn impressive pop tunes. Once he actually assembled the band (he met

bassist Ted Ansani during college and found drummer Mike Zelenko through a classified ad), he immediately starting booking them into the clubs around the Chicago area.

During the next nine months, the band independently released a five-song, self-titled EP and hit the road, eventually touring the entire country. The EP, which received rave reviews from numerous national music publications, was picked up by college radio stations all over the country. It sold approximately 10,000 units, "which isn't a lot," admits Ellison, "but the thing is, when you put our records in the college circuits, it could really be considered like sales of 20 or 30,000 units, because kids are constantly taping them off each other. [The record and EP] were promotional tools. But you can still make a little bit of money. We certainly never walked away with a big chunk of profit, but we were always able to put the next record out or keep ourselves going."

Right from the get-go, Material Issue took itself seriously and had a definite vision in mind. "From day one," comments Ellison, "we considered ourselves musicians and recording artists. We didn't, like most other bands, think that a band isn't legitimate until it gets a record deal. So we went into the studio and recorded an album, then found out how to press a record, set up our own record company and distributed our own records. We even did our own touring. We basically did what [the people at Mercury] do, but on a much smaller level."

The trio continued playing the club circuit in and around Chicago with intermittent tours outside of Illinois through the end of 1989 and into the beginning of the next year. They

also self-released another bit of vinyl, this time a nine-inch single of "Renee Remains The Same." While other local bands scratched their heads in wonder at Material Issue's escalating success, the band kept right on working and attracting attention. "It was really pretty simple," says Ellison. "I think a lot of bands spend more time trying to figure out how to do it than they would just getting out and doing it. We learned a lot and made a lot of mistakes on the way. But we learned from our mistakes."

Interestingly, Material Issue never measured its success or failure on how close it was to achieving a record deal—something coveted by the average unsigned band. But rather, its purpose was to simply communicate its songs to live audiences, as well as put out its own vinyl when money and time allowed. "We wanted to be a band, play in clubs and make records," says Ellison. "And that kept escalating—the harder we worked, the more successful we became, and eventually it led to a record deal. I think a lot of other bands simply form just to get a record deal, but that wasn't our goal."

In between gigs and tours, the band went back into the studio and laid down another fourteen tracks, which were originally slated to become their third independent release. "We did all of our recording at Shoes' studio in Zion, Illinois," says Ellison. "It's kind of like our home. We can go there, and it's laid-back. I mean, you go to a lot of studios in Chicago, and they act like they're stars, dropping names left and right and talking big and then saying, 'Don't touch this and that.' At Shoes' studio, it's almost like our own place. We sleep on the couch if we want to." (Shoes member Jeff Murphy also co-produced the tracks with the band.)

But before they were able to press the discs, Mercury (among several other labels) made them an offer they couldn't refuse—the coveted record deal! But instead of putting the band back into the studio and basically starting from scratch, the label decided to put out the fourteen songs that the band had recorded prior to their deal. Those songs became Material Issue's debut album, *International Pop Overthrow*. "Mercury had a lot of confidence in us and they saw that we knew what we were doing," says bassist Ted Ansani. "And they had enough confidence in the material to just press it the way that it was."

"Actually," pipes in Ellison, "we touched it up a bit. We went in and re-mixed and did a few over-dubs. We just fixed the things that we didn't really have the money to fix before the deal. The best thing is, we made a hell of a lot of money because we got paid an advance for a record that we had already recorded. I'm not going to tell you how much we recorded this record for. But when you think about it, it's really not a question of what it costs, it's a question of what it's worth."



Material Issue

International Pop Overthrow
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Material Issue and Jeff Murphy

□ **Top Cuts:** "This Letter," "Crazy," "Very First Lie."

□ **Material:** Material Issue writes songs that are reminiscent of the sound that once prevailed on radio and especially in the clubs some ten or eleven years ago. And considering the cyclic nature of the pop culture, it isn't surprising that this band has been received with open arms. These charming, three-and-a-half minute snippets are packed with hooks and concise lyrics. They're the kinds of tunes you can sing along with after just one listening and have the tendency to lodge in the brain for hours after you've put the disc away. Lyrics deal primarily with girls, girls and more girls (the first three songs, for example, are "Valerie Loves Me," "Diane" and "Renee Remains The Same"). And the remainder of the time, they deal with longing for love, being in love or losing at love. What these songs may lack in depth, they make up for with clever use of language.

□ **Musicianship:** The playing here is straight ahead and simple—which is, after all, what the songs call for. What gives them so much character, however, is vocalist Jim Ellison's way of sounding so off-the-cuff.

□ **Production:** These songs may have been recorded at Shoes' studio with Shoes' member Jeff Murphy in the co-production seat and they most certainly are pop songs in the same vein as the Shoes. However, there's a raw and open feel to them, which is quite different from the Shoes' rich, full-bodied recordings. While Material Issues' songs could've been a little less demo-ish, there is so much charm and innocence here, not to mention, some pretty darn impressive songwriting, that the production, or lack thereof, isn't all that much of a detriment.

□ **Summary:** This trio is dedicated to making music that they enjoy and believe in, which really comes through in their delivery. They're a refreshing band and one that should have some staying power in this fickle business of ours. Material Issue writes catchy pop tunes that bring the fun back to music.

—Pat Lewis

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Reverend Bud Green

He's called the **Reverend Bud Green**, and while most of you may know him as the guy who lit up a joint on the **Joan Rivers Show**, others have caught his revolutionary live act around town, mainly at **Rajis** or various college campuses. The Reverend brings back the whole Sixties protest vibe with a theatrical performance and lyrical content ranging from pro-marijuana to anti-police and government stances. What is raising the ire and eyebrows of a few club owners is Green's policy of throwing joints to his audience, which he states is as much of a religious stance as it is an aspect of his live performance. "I have the right to administer the sacrament to my followers," states Green.

Local grossout **Haunted Garage** is mixing their debut album for **Metal Blade Records**. I can hardly wait to see the merchandising line!

Recently dubbed "The Best Rock

& Roll Band In The World" by England's **NME**, Brit rockers **Birdland** will be making their West Coast debut on June 25th at the **Roxy**.

New club on the block **Sunday School** is happening on (you guessed it!) Sundays at Valley hotspot **FM Station**.

Bang Gang has parted ways with **Sinclair Records**, a mere month after their debut disc, **Love Sells**, hit the record stores.

Motorcycle Boy has passed the halfway mark in production of their debut album, with ex-New York Doll, **Syl Sylvain** handling the production chores.

Metal stalwarts **World War III** packed the **Florentine Gardens** for a combination live performance/video shoot for "The Cage," the second single off their eponymously titled debut disc on **Hollywood Records**. The fiasco featured a contest to select which metal chick would live up to the lofty aspiration of dancing in the cage for the band's video. Sorry guys, but for those of us who remember what L.A. gore-metal pioneers **W.A.S.P.** did with a cage and a couple of bimbos, this was pretty tame.

Guitar For The Practicing Musician will be sponsoring a June 19th benefit at Glendale's **Club Excess** for **Jason Becker** who was recently diagnosed as having Lou Gehrig's Disease. In addition to his own band, **Cacophony**, Becker is best known for his performance on the **David Lee Roth LP A Little Ain't Enough**. Some of the name talent who will be performing that evening will include **Warren DeMartini**, **Vivian Campbell**, **Steve Lukather** and **Zakk Wyld**.

Risque has inked with **Priority Records**, making them the first rock/metal band on the primarily rap-oriented label. **Warrant** frontman **Jani Lane** will be co-handling the production chores.



Tom Farrell

World War III

C&W

By Billy Block



Billy Block

Bill Truitt

A great big howdy to ya'll and congrats to **Bill Truitt** and the **Barnstormers** on the release of their new record. **Ronnie Mack's Barndance** was the location for Bill Truitt's release party and it was a mighty big wing-ding. Truitt who has been packing them in at his steady gig in Bakersfield had a lot of his fans drive down for the big event. The Barnstormers, Bill's fine band, includes harmonica great **Dave McKelvey**, and the first single is a Paul Marshall tune called "Drinkers Hall Of Fame." Their set on the Barndance was burning as Truitt is a hot keyboard player and great honky tonk singer. Truitt was joined by another Bakersfield sensation, **Rick Stevens**, who is definitely an up-and-comer to keep an eye on.

Reeva Hunter and the **Wild Strings** helped in the celebration as she was joined onstage by **Melba Toast**, **Leslee Anderson** and **Patti Thornton** to sing a ditty about the opposite sex that brought the house down. Could this be the beginning of the return of the girl groups?

Looking for a cool place to hang out other than a two-step parlor? Well, check out **Highland Grounds** on Highland and Melrose. Highland Grounds is a funky little coffee house that has live acoustic and electric music that runs the gamut from folk to blues, cajun to country music (**Chuck E. Weiss**, the **Zydeco Party Band** and the **Bros. Figaro** are regulars here) and a little theatre and spoken word thrown in for good measure. Proprietor **Rich Brenner** serves up a wide variety of libations and culinary delights and the waitresses are the sweetest around.

In the "what could possibly go wrong next" dept., Dale Watson ran his truck into a police car after his gig at the **Blue Bayou**. A benefit is planned in his behalf at the **Palomino** Sunday, June 30, from noon to 6 p.m., to help offset medical expenses. Dale busted up his hand and knocked out a tooth, but is recovering nicely. Maybe a chart single would cheer him up?

Roy Heinrich and the **Sunset Cowboys** have a great new demo tape that is outstanding. Roy enlisted the help of **Mandy Mercier**, who harmonizes beautifully with him. **Sunset Cowboy Dan Earhart's** accordion playing is also noteworthy. The songs are well-written and very commercial.

Got a note from my buddy **Ray Doyle** who is tearing up Nashville's premier writer's showcase) and the **Commodore Lounge**. Ray reports seeing **John Prine** and **Jon Bon Jovi** at a writers night at the **Third Coast** (interesting bill). Ray also ran into **Karen Tobin** who is recording her first record for **Atlantic**. That's all for now. Remember, keep it country.



Billy Block

Patti Thornton, Leslee Anderson, Melba Toast and Reeva Hunter



JAZZ

By Scott Yanow



Eddie Daniels

Jazz concert of the month: **Guitar Night at the Musician's Union Hall.** The latest of the legendary **Jazz Central** sessions organized by **Dan McKenna**, this affair featured the two contrasting but equally unique styles of **Joe Diorio** and **George Van Eps**. Diorio started the concert at a very high level with some stunning duets with bassist **Putter Smith**. "I Thought About You" evolved from free interplay to burning bop that avoided predictability. "Concierto De Aranjuez," "Nardis" and a rapid blues were also exciting. The pair was joined by drummer **Gordon Peeke** and **Bill Perkins** (whose very cool tone on tenor recalled **Warne Marsh** and **Perk's** own records from the Fifties) on "Blue Bossa" and "There Is No Greater Love."

George Van Eps, who invented the seven-string guitar back in 1938,

builds solos out of exquisite chords. Upon casual listening, it is easy to think that his subtle style is simple, until one tries to figure out his voicings! His set of sophisticated standards also featured quiet support from drummer **Peeke** and bassist **Dave Stone**. After a short jam session on which the trio was joined by **Diorio**, **Perkins** and trumpeter **John Rinaldo** (who was in top form), the two guitarists concluded the three hours of music with wonderful duets on "Body And Soul" and "S' Wonderful." A memorable evening. For more information about **Jazz Central**, call 213-257-2843.

Eddie Daniels, who is a close competitor to **Buddy DeFranco** as the world's top jazz clarinetist, celebrated his new GRP album, *This Is New At Vine Street*, with a typically brilliant set. Joined by a top-notch trio (pianist **Billy Childs**, bassist **Tony Dumas** and drummer **Peter Donald**), Daniels made his fiendishly difficult instrument sound easy to master on such tunes as "In Your Own Sweet Way," "Soft Shoe For Thad," an emotional "In A Sentimental Mood" and "34 Skidoo."

The well-publicized if derivative **Harper Brothers** were in good form for their week at **Catalina's**. The colorful drummer **Winard Harper**, tenorman **Javon Jackson** and altoist **Justin Robinson** were most impressive; but trumpeter **Philip Harper** tries too hard to sound like **Lee Morgan** and their originals are surprisingly unadventurous for such a young group. They need more time to grow and to develop originality.

Upcoming: The **Playboy Jazz Festival** at the **Hollywood Bowl** (June 15-16), the **Toshiko Akiyoshi Big Band** (June 17) and **Benny Carter** (June 18-23) at **Catalina's** and **Patrice Rushen** (playing "Acoustic Jazz Classics") at **Le Cafe** June 14.

BLACK MUSIC

By Wayne Edwards



Ziggy Marley

pay-per-view television, so you can count on some special treats); and **Ray Charles**, **Spyro Gyra**, **Elvin Jones**, the **Duke Ellington Orchestra** with **Ellington Mercer**, **Dianne Reeves**, the **Harper Brothers** with **Jimmy McGriff** and **Bill Cosby & Friends** kick off the Thirteen Annual **Playboy Jazz Festival** at the **Hollywood Bowl** on June 15.

The **Playboy Jazz Festival** concludes on June 16 with such notables as **Dizzy Gillespie's United Nation Orchestra**, **Wynton Marsalis**, the **Neville Brothers**, the **Toshiko Akiyoshi Jazz Orchestra** with **LeW Tabackin** and the **Jazz Futures** (with **Carl Allen**, **Benny Green**, **Roy Hargrove** and **Tim Warfield**); guitar virtuoso **Carlos Santana** performs at the **Greek** for three consecutive nights beginning June 20; and the South African musical **Sarafina** opens July 18 at the **Doolittle Theatre** in Hollywood and runs through September 29.

Gloria Estefan returns with her **Miami Sound Machine** on July 19 at the **Pacific Amphitheatre** and July 26 at the **Forum**. It's her first L.A. appearance since suffering a severe back injury in a 1990 highway accident; diva **Diana**, a.k.a. **Ms. Ross**, hits the stage at the **Universal Amphitheatre** for four consecutive nights beginning July 25; the **GRP All-Stars** featuring **Lee Ritenour** bring their jazz/pop sounds to the **Greek** on July 26; and saxophonist **David Sanborn** appears at the **Wiltern** on July 30.

Let's not forget the First Lady of Jazz, **Ella Fitzgerald**, at the **Hollywood Bowl** on August 7; in a very rare L.A. appearance the First Lady of Soul, **Aretha Franklin**, sings at the **Greek** on August 23; and in a major scheduling conflict, **Natalie Cole** presents a tribute to her dad, **Nat "King" Cole**, on the same night at the **Universal Amphitheatre**.

Coming to the **Strand**: **Jon Lucien**, **Jennifer Holiday**, **Dave Koz** and **Phil Perry** and **Flora Purim & Airta**, among others. MC



George Van Eps



101 North



Steve Winwood

Steve Winwood Robert Cray Band Great Western Forum Inglewood

If his meandering, palsied performance at the Great Western Forum served as anything approaching an accurate litmus test, the once formidable Steve Winwood has pulled up lame to the gates of destiny, his creative gland running on fumes and his resolve faltering as he tried to trump up passion for old songs that sizzled twenty-five years ago and now gasp for breath beneath synth banks and schmaltzy saxophones.

For the most part, Winwood's performance juxtaposed a smattering of watered down soul with some puerile jazz-rock excursions—and the results were hardly laudable. As is so often the case with solo acts today, Winwood choose to clutter the stage with a plethora of multi-instrumentalist sidemen (saxophone, two keyboard players, guitarist, percussionist, etc.) who diluted what little passion he had left.

It seemed almost cruel that Winwood reduced himself to a fringe player while his generic gang of session hacks took on the more substantial role. Still, what Winwood lacked in passion he made up for in versatility, blasting out a series of technically accomplished riffs on everything from electric guitar to Hammond organ that, despite their expert execution, sounded lusterless and perfunctory.

Approximately halfway through the set, two mega-watt spotlights sliced through the darkness to reveal six partitions, three on each side of the stage, which functioned as movie screens for a "This Is Your Life, Steve Winwood" film montage. In what served as the night's most poignant moment, the paunchy, long-haired rocker plucked out the still vital riffs of "Medicated Goo," an old standard from Winwood's Traffic years that sounds just as relevant and riveting as ever.

The crowd, responding to the pris-

tine moment, roared to life—but their enthusiasm quickly waned. The momentum stalled on the starting block as the gaggle of sidemen once again wrestled away the initiative from our venerable British frontman, all but obliterating the delicate chemistry that had evaded the troupe all night.

But, of all the blunders committed—and there were many—the most glaring was Winwood's refusal to really touch the crowd. A timely dash of intimacy at a key moment would have salvaged this otherwise disposable display.

In marked contrast to the headliner, opening act the Robert Cray Band displayed originality and verve. Cray's version of the blues has just a touch of smokey backwoods authenticity, and on standbys like "Strong Persuader," he meshed that old rustic quality with a modern pop sensibility. Cray has slipped a notch in the popularity scale since his peak year of 1988, but his sincerity and love for the blues idiom has never been more acute.

As for the headliner, Winwood is definitely one of rock's fundamental pioneers, and he's delivered a lot of pure-bred pop product during the last two decades. Nevertheless, it's sad that he has nothing more genuine to offer these days than nostalgia.

—Oskar Scotti

Joe Sample Gerald Albright Lalah Hathaway

The Pantages
Hollywood

Over the past few years, the Quiet Storm radio format has narrowed the gap between jazz and R&B significantly, and the second of KACE's all-star spring concerts joyously demonstrated just how fuzzy the line keeps getting. The two-hour-plus "souled out" extravaganza proved a seamless blend of old meeting new, blues meeting funk, and proved to anyone still afraid of jazz that its new incarnation is simply exciting pop

music sans lyrics, with a bit more improvisation.

The young Hathaway opened the show and proved to be the least remarkable aspect; her deep husky voice and material (mostly from her Virgin debut) were quite peppy, but her performance skills are still in the embryonic stage and she doesn't yet seem comfortable catering to large crowds of people. Not that the set list gave her much opportunity to warm up—she was only on for 20 or so minutes.

Saxman Albright followed, heating up the proceedings with generously extended samplings from his three Atlantic projects which have established him as the Quiet Storm sax force of the moment. Brightest among the tunes that his tenacious tenor brought to life was the lightly funky "Bermuda Nights." But once again, just when he was reaching a fever pitch, an artist change shifted the show's gears.

This time the shift was more logical, with legendary jazz/fusion pianist Sample joining his younger counterpart on a steamy blues number which ended too soon. Sample's set featured some wonderfully challenging upper register ivory tickling on such recent thoughtful yet grooving material as "Spellbound" (which broke for some trademark jamming improvisations) and "Ashes To Ashes," as well as earlier solo material like "Carmel" and "Rainbow Seeker." The caped Jazz Crusader saved the most stirring moment for last when he brought back Hathaway and Albright for the Brazilian-tinged ecstasy of "Burning Up The Carnival."

—Jonathan Widran

BoDeans Cavedogs

The Troubadour
West Hollywood

It's on nights like this that I'm glad that a majority of Los Angelenos wouldn't know a great rock & roll band if it bit them on the ass; otherwise, I wouldn't have been fortunate enough to see one of the best rock & roll shows of this young year in such an intimate setting.

This band from Wisconsin plays in larger theaters throughout the East Coast, Midwest and the South, but they get lost in the shuffle when they hit the golden coast. However, don't go thinking that the pacific coast rock audiences know something that the heartland doesn't. In fact, after seeing this blistering evening of true blue American rock & roll, it becomes apparent that the heartland also possesses the brains.

The BoDeans sent the sold-out crowd into hysterics with a diverse show that covered the gamut of roots rock, bluesy grooves and acoustic beauty. From the moment that powerhouse vocalist Sammy Llanas belted out the band's newest anticracism tirade entitled "Black White &

Blood Red" to start the night's proceedings, the BoDeans had captured their audience, and they only tightened their hold as the evening progressed.

While they mixed gems from their spectacular 1985 debut album ("Fadeaway," "She's A Runaway") with a slew of material from their last album, *Home* ("Good Work," "Sylvia"), the five-piece outfit decided to showcase the songs from their fourth album and newest release *Black And White*. Of particular note is the powerful lyrical and vocal approach on "Naked" and the groovy vibe of the good-timey "Do I Do," which featured an obscure rendition of the Billy Preston classic "Will It Go Round In Circles" as the intro.

There isn't a tighter band anywhere. But the magical ingredients are the songs and the vocals supplied by Llanas and his partner, Kurt Neumann, whose vocal style is vastly different than his compadre but just as effective. Neumann also handles all the lead guitar duties; nothing spectacular, but this understated approach helps make the BoDeans what they are.

Of particular note was the melancholy sing-along "Don't Be Lonely" from their second album and the inclusion of "The Wanderer" as the prelude to "She's A Runaway," their own twist on the Dion classic. However, there were some notable misses in regards to the song selection. How the band could not have performed their Stax-Motown tribute "When Love Is Good" or "Misery," the hilarious romp from their debut, is beyond me. Well maybe the BoDeans aren't perfect after all...but they're damn close!

Opening the show were the Cavedogs whose stage show was terrific and exciting. This three-piece band has a very bright future ahead of it with their alternative rock approach—although the material could use some sprucing up. Capitol Records has given these guys new life, and it's quite possible that they will yet reach the promise that so many people predicted for them over a year ago. —Steven P. Wheeler



Sammy Llanas of the BoDeans

Toni C. Holiday

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CLUB REVIEWS

The Throbs

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Lisa Gladfelter at DGC, (213) 285-2702

□ **The Players:** Sweetheart, vocals; Roger Ericson, guitar; Danny Nordahl, bass; Ronnie Magri, drums.

□ **Material:** A musical conglomeration of Seventies vintage raw raunchiness and tinges of goth wielded with a Nineties upbeat sophistication. But wait, let's not forget their ever-present frayed blues and R&B undertones. Somehow they've managed to incorporate an incredible mishmash of just about every great rock influence under the sun, (Hanoi Rocks, Faces, Alice Cooper) without being blatant rip-offs. Perhaps they're equal parts magician as well as musicians because they've still managed to carve their own distinctive musical niche. Often evoking an eerie, other-worldly feel on songs like "Come Down Sister" and "Underground" which opens with a Mid-Eastern feel, they quite easily catapult you to the other side of the musical spectrum with songs like "Honeychild" with a euphoric sentimentality that soothes the soul. Another stand-out that definitely deserves mention is "Ocean Of Love." Its time changes and the lull of the chorus leave you with a feeling of riding the flotsam and jetsam. These are great riffs that commanded attention throughout the set.

□ **Musicianship:** Usually, this brand of music sounds great even if it's a bit sloppy. But the Throbs add a dimension by polishing their trashy garage roots with top-notch musicianship and vocal harmonies that give them a full-bodied sound. Instrumentally, they were clear, concise and all was enhanced by a great mix. There seemed to be an intuitiveness and camaraderie among members that earmarks a great band. The members didn't try to overshadow one another, but when focusing on a particular member, you realize that each member is thoroughly adept—real pros. The rhythm section clashed and complements with a ritualistic intensity while Ericson's ignitive guitar work fuels Sweetheart's throaty growl. The Throbs restore one's faith that sometimes you've just got to believe the hype.

□ **Performance:** You've gotta be pretty damn impressive to hold an audience's attention for more than five minutes—in L.A. anyway. From my vantage point, Sweetheart's opening primal yowl riveted every head stageward for the duration of the set. His natural charisma and ability to enamor the sweet young things clustered at the foot of the stage spells essential rock star charisma—with a little extra effort on Sweetheart's part; it didn't hurt when he indicated he thought one girl looked lip-smacking good. It's quite



The Throbs: A mesmerizing show.

apparent that Sweetheart finds the flaunt n' taunt game thoroughly enjoyable. At one point when Sweetheart was rolling and writhing on the stage floor, I couldn't help but think he was trying to recreate *The Doors* movie's Whisky scene by being the intriguing esoteric artiste. Image-wise, it's nothing we haven't seen before—thin, gaunt rockers clad in leather pants, boots and billowy shirts—but it does suit them. Ericson's ever-present cigarette which dangled from his mouth seemed like mandatory stage garb, subliminally indicating "coolness."

□ **Summary:** The Throbs have all the elements indicative of greatness. This was the closest I've come to being mesmerized by a show in quite some time. The Throbs have made a true believer out of this skeptic, promising something fresh and exciting on the musical horizon.

—Rossi Dudrick

Life, Sex & Death

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Greg Koch: (213) 622-2511

□ **The Players:** Stanley, vocals; Alexander Kayne, guitar; Bill E. Gar, bass; Brian Michael Horak, drums.

□ **Material:** Less than six months ago, this Chicago-born, hard-core

rock troupe packed up their belongings and dreams, moved to Tinsel Town and unleashed their tight, melodic material on an unsuspecting L.A. club scene. At the moment, they are the most talked about local band around. They've attracted a fanatic and rapidly growing fan base and the A&R community has been courting them like nobody's business. Although their material falls more or less in the hard rock genre, it shows strong signs of metal and punk influences, making it distinctively LS&D music. With so much to chose from, it's hard to pick standout tunes here, but I'd say that the driving, metal-infused "Wet Your Lips" (which, by the way, will never make it onto the radio with its explicit lyrics) would have to be my favorite from this particular set.

□ **Musicianship:** LS&D was as tight as a whistle and each member seemed to enjoy every moment spent thrashing around onstage. Even though their staging probably wasn't choreographed, they played off each other and maneuvered around the stage so well together, they came off looking like a band that had performed together for six years, rather than a mere six months. Guitarist Kayne offered up some fiery, inspired metal solos, as well as your more classic rock solos, perhaps inspired by the likes of Cheap Trick's Rick Nielsen. Of course, vocalist Stanley was the standout performer here, with his strong, intriguing set of

Lisa Moore



Jackie Tallow

Jai Utall: Universal music man.

pipes. The guy sang a compelling ballad, "Rise Above," at the opening of the set that showed off his expressive and well-developed vocal capacity, not to mention his virtuosity on piano. But once the piano was removed from the stage, Stanley spent the rest of the evening growling through the tunes like a rabid animal.

Performance: This is a band you've got to see to believe (although be warned, Stanley, God love him, doesn't bathe, so bring a clothes pin for your nose). Each member was a charismatic performer, adding a touch of visuals to the show. But it was Stanley who stole the show. The guy looks like a mumbling street bum (and rumor has it, he is!), yet he has all the agility and outrageous stage charisma of a David Lee Roth. He told humorous (and many times X-rated) stories in between songs and had the audience literally eating out of his filthy hands.

Summary: There's something so compelling, fresh and exciting about Life, Sex & Death that you can't help but get caught up in the frenzy. I, like probably 99% of the audience members, went away in awe of this band and a converted LS&D fan. There is no doubt in my mind that LS&D will be the next band (like Mozart) to create a huge label-bidding war. But heaven help the folks who have to smell Stanley when he comes into their office to sign the record contracts!

—Pat Lewis

Jai Utall Group

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

Contact: Triloka Records, 213-467-1467

The Players: Jai Utall, dotar, harmonium, kartals, chimta, bells, shakers, ektar, gopichand, gubgubbi, swaramandala, electric & synth guitar, vocals; Rob Vlack, keyboards; Will Vernand, guitar; Bruce Linde, bass guitar; Peck Almond, cornet, soprano sax; Peter Apfelbaum, drums; Kanjira Arshad, tablas, dholak, syed.

Material: All the tunes played by Jai Utall are his own compositions, with the exception of two traditional Indian works, which he had updated with new arrangements. The majority of material heard this night was based on Utall's studies of Indian music; however, right in the middle of his quite long set he inserted the charming, folksy "Heaven," on which he accompanied himself on unamplified dotar. Several of the offerings, too, were from his first album (on Triloka Records) entitled *Footprints*, notably the title cut, "Caravan" and "Madzoub."

Musicianship: Utall has mastered a dizzying range of traditional Indian instruments, as well as having studied classical Indian singing while living in India. Surrounded on

all sides by his arsenal, he moves from one to another during the course of one piece, with grace and ease, now at the harmonium, turning then to his dotar, and for another song hoisting the gubgubbi onto his shoulder. He is equally adept at synthesized guitar, and at one point, laid his acoustic guitar on his lap for a longish slide solo. His cohorts, all westerners with the exception of Arshad, also have good command of the eastern instruments as well as their native western ones. Almond, who also plays trumpet, occasionally sounding Miles-ish, has an unusual double and seemed totally at home with this situation. Vlack, fairly new to this group, has faithfully reproduced the sounds that Utall himself initiated on his album, moving beautifully in synch with the leader. All participants were marvelously empathetic with each other.

Performance: The first thing one became aware of was this incredible plethora of instruments onstage. Every one was picked up and blown, shaken, stroked, banged, tapped or brushed at some point or other. The blending of eastern and western worked like a charm, and even on "Raghupati," the Indian prayer, there was a sense of crossing time-and-space lines, underscored by Utall's haunting chanting of the sacred lyrics.

Summary: Jai Utall could well be described as the quintessential example of the term "universal music," with his use of ancient Indian instruments artfully blended with synthesizers and state-of-the-art MIDI equipment. The sum total of this produced a colorful, mind-stretching and fully absorbing experience.

—Frankie Nemko



Pat Lewis


LS&D: Bidding war in the making.



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CLUB REVIEWS

Bombs Away

Coconut Teaszer
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Eric Hall: (818) 760-4328

□ **The Players:** Jimmy "Twitch" O'Neil, guitars, lead vocals, table slide guitar; Norm O'Neil, bass; Tony Matteucci, drums; Apache, guitar, table slide guitar.

□ **Material:** The strength of this band lies in their ability to entertain without the need to jump up and down. By virtue of the "sound" alone, this band's raw power is more than evident. The songs are dotted with tastes of passionate blues intertwined with raw intensity. The dominating sound of the open tuning helped Apache, formerly of Little Caesar fame, fuse the cohesive fire of their songs. There were some real jems, some of which included vocals. Harmonies were mostly in unison. More than evident is their knowledge of short, sweet arrangements—ingredients necessary for hit songs.

□ **Musicianship:** Lead vocalist Twitch has a voice that is unique for the material they play. He has the power and professional control to allow him to tread vocally where wimps fear to. Apache is an integral part of the open chord wave that pounds from the stage. He is very good at what he does and he seems to be able to squeeze in a little movement now and then while manning his chores at slide. Bassist and brother Norm O'Neil forms an air tight pocket with drummer Matteucci, a foundation to the urgency of the set.

□ **Performance:** The songs that stuck also involved the most stage activity. "She's Hot" definitely sounded like the hit, although more concentration on three part harmonies as opposed to unison singing may be the final icing on the cake for the vocal portion of the set. The most energy seemed to come during "You Can Bet Your Life," a rowdy open chord song that placed both Apache



Bombs Away: Ready for local dominance?

and vocalist Twitch in a dueling table slide battle. It's unusual to hear the power chords and at the same time to see guys walk around stage with no guitar.

□ **Summary:** Because every band in town seems to be playing for a record deal, the cream of the crop should stand out from the pack by virtue of their uniqueness. Bombs Away has those special things. In this town of a million bands, directing their energies toward improving their harmonies and working out a stage show, should be the final rung on their climb to local dominance. This band is a real band and not a mish-mash of misfits. Don't be surprised if they begin to attract label attention relatively soon. —*Nicholas Paine*

Bud E. Luv

Cafe Largo
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Gail Roberts Public Relations: (213) 934-7765

□ **The Players:** Bud E. Love, vocals; Markey Luv, guitar, saxophone; Mikey Luv, keyboards.



Bud E. Luv: Seeing is believing!

□ **Material:** Bud Euripides Luvalopolis, Jr.—Bud E. Luv (a.k.a. San Francisco's master parodist Robert Vickers)—is the epitome of a Las Vegas lounge singer extraordinaire. Vickers is a musical comedian whose character, Bud E. Luv, entertains by spoofing the genre of such Vegas icons Sammy Davis Jr., Tom Jones and Frank Sinatra. Bud E. Luv is a master showman and he's proud of it...evident in his keynote song "Talent." "The Fabulous Bud E. Luv" is an original and his songs, style and manner have, according to him, been stolen by such buddies as Sinatra, Jones, as well as such rock classics "Whole Lotta Love" and more appropriately, David Lee Roth's "Just A Gigolo." What a cool cat!

□ **Musicianship:** Accompanied by Markey Luv on guitar and saxophone and Mikey Luv on keyboards, the incandescent Bud E. Luv goes through a set of well-known songs and off-the-wall tales, like when he was discovered by Milton Berle at age six while dancing on the steam tables in the kitchen at the Riviera, entertaining the dishwashers. His vocal style is, not surprisingly, in the same vein as Sammy Davis Jr. and Frank Sinatra. His slick croons and schtick stage antics add up to two hours of being transported to a Vegas lounge.

□ **Performance:** Wearing a red jacket decorated with embroidered playing cards and donning a sparkling ring on each finger, Luv regurgitates all the flashy sentiment of mainroom cabarets. He cavorts with the audience for their participation in his performance, as with one woman when he sang to her, "She's Having My Baby." During his rendition of "Jump"—from none other than *Van Buren*, a song which he ostensibly co-wrote—Mr. Luv appeals to the audience to jump out of their seats when he calls "jump" because he promised his sick nephew...what a guy.

□ **Summary:** To quote "The Greatest Entertainer In The World"...you have to love some Bud E."

—*Paola Palazzo*

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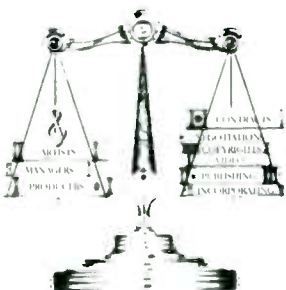
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CLUB REVIEWS



Toni C. Holiday

Hall Aflame: Plenty of image problems.

Hall Aflame

Florentine Gardens
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Dave Millman, I.R.S. Records: (818) 508-3130

□ **The Players:** Ron Lowd, vocals; Kurdt Vanderhoof, guitar; Brian Smith, bass; Tom Weber, drums.

□ **Material:** Although it's usually refreshing to hear a band whose music is relatively hard to categorize, Hall Aflame leaves one more bewildered than anything else. There are distinct southern rock influences that manage to come off sounding like thrash, and the intense volume makes the instrumentation hard to distinguish a lot of the time. The one song that does somehow stand out is "There Ain't No How, There Ain't No Way," a lyrically memorable song that makes you want to sing along whether you know the words or not.

□ **Musicianship:** Guitarist Kurdt Vanderhoof does a nice job of desperately trying to add some finesse to music that's pretty mediocre. His licks (when they're not drowned in the mix) are well-executed and not without originality. Adding to the flavor is the extremely powerful rhythm section performed by Weber and Smith. Regardless of the volume, the bass and drums always manage to hold their own. However, Lowd's vocals grind to the point of oblivion most of the time, and he offers absolutely no versatility in his style. The addition of instruments such as the harmonica adds some originality, but they certainly don't help in giving these guys a genre to fall into.

□ **Performance:** Visually, Hall Aflame is at its worst. It would be easiest to say that this is a band that basically doesn't have an image (unless you're into the pot-bellied lumberjack look). Although Lowd does his best to keep the crowd interested, the excitement is just not there. The saddest part is that the band actually seems to be enjoying what they do, despite the fact that it's obvious that no one really understands it. The flannel shirts and battered jeans don't even come off like rock & roll, but rather like down and out ranch hands playing a Saturday night barn dance.

□ **Summary:** Ironically enough, nothing about this band is terrible. It's just that nothing about it is good

enough to overcome image problems, sound problems and songwriting problems. The few moments that fall into place are almost immediately replaced by bits and pieces borrowed from every category imaginable that spoil the moment. The best thing these guys could do is take one aspect of their show and play it to the hilt. Maybe then it will all come together.
—Kathy Pellizzi

Kat Chase

8121 Club
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ruthless Management: (213) 689-0364

□ **The Players:** Kat Chase, acoustic guitar, vocals.

□ **Material:** Straightforward, melodic rock in the style of the Indigo Girls or Edie Brickell (without the junior college artiness). In a genre glutted with the oblique archetypal symbolism of a vague, asexual milieu, Kat Chase's songs are unabashedly heterosexual and concise. Although the emotional issues were always clearly expressed lyrically, the songs often had melancholy underpinnings due to the major sevenths and the suspended fourths in her chord progressions.

□ **Musicianship:** Folk music doesn't require instrumental virtuosity, but Ms. Chase's variations of simple folk strumming kept the songs from running together. Her expressive alto voice went from clear to bluesy with ease. Near the end though, her throaty intensity started to undermine her well-varied set. On a couple of uncharacteristic songs, the melodies let her voice soar and swoop, and this is an area of her talent that could be employed more frequently.

□ **Performance:** Kat Chase was comfortable, attractive and charismatic on stage. She worked the audience well and would probably be just as comfortable playing larger venues.

□ **Summary:** In a time where so much is being said about the importance of good, strong songs and performance abilities, Kat Chase has all this under control. If she can work her soaring vocal range into more of her songs, it could be her ticket out of coffee bar bohemia.

—J. Charroux



Carol Ritchey

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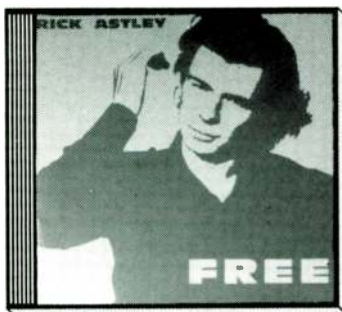
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DISC REVIEWS



Rick Astley

Free
BMG

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producers:** Bary Stevenson & Rick Astley
 □ **Top Cuts:** "Cry For Help," "Is This Really Love?," "The Bottom Line."
 □ **Summary:** Astley's cool and crisp blue-eyed soul voice is more infectious and mature than ever before, and he finally lives up to the promise of "Never Gonna Give You Up." Melodically, stylistically and production-wise, this is a perfect pop album, but Astley once again resorts to lyrical clichés we've heard thousands of times before to make his point. The gospel and jazz touches here, as well as a few cameos by Elton John, make for some happy soft rock listening. Now if only Astley would work on the words....
 —Nicole DeYoung



Luther Vandross

Power Of Love
Epic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Luther Vandross & Marcus Miller
 □ **Top Cuts:** "I'm Gonna Start Today," "The Rush," "I Want The Night To Stay."
 □ **Summary:** The formula here is beginning to drag just the slightest bit. To his credit, Luther Vandross doesn't repeat old themes and the song "The Rush" actually offers a new side. Vandross' quandary, however, is that, although his core listening audience may be tiring a bit, his new found pop audience, which didn't discover him until last year's "Here And Now" from his *Best Of* CD, doesn't know there's seven other albums like this one sitting in the bins. Yup, it's a tough call.
 —Wayne Edwards



Tracie Spencer

Make The Difference
Capitol

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Matt Sherrrod & Paul Sherrrod
 □ **Top Cuts:** "Tender Kisses," "This Time Make It Funky," "Love Me."
 □ **Summary:** Here's a can't miss idea—spend a fortune on production that comes across so hip that it'll light up dance floors everywhere. Extend the tunes to five minutes to keep the groove going. Throw in some self-serving, pretentious touches by the artist...who, by the way, has only a few chances to shine because of the attention paid to said production. Spencer is a cute teenager with an above average young voice. But her proficient producers obviously don't believe it can sell an album on its own merit. And that's a shame.
 —Nicole DeYoung



Tyketto

Don't Come Easy
DGC

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Richie Zito
 □ **Top Cuts:** "Seasons."
 □ **Summary:** I had this nightmare that I was trapped on the set of *Star Search* watching Tyketto perform their whining little hearts out when Ed McMahon revealed himself to be an alien sent to sample Earth's culture. Upon hearing Tyketto, he reports to Planet Zog that Earth beings are all made of sap. Fortunately, I awoke and with a flick of a switch turned off this somnambulist walk through the land of treacle metal. With an anthem as obvious as its title ("Forever Young") and far too many keyboard-laden odes to love, this album is simple, unexciting and uninspired.
 —Scott Schalin

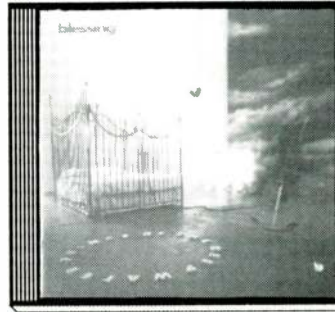


Various Artists

Garfield—"Am I Cool Or What?"
GRP

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Andre Fischer
 □ **Top Cuts:** "Spare Time," "Blues For Mr. G."
 □ **Summary:** Hot on the heels of 1989's *Happy Anniversary*, *Charlie Brown*, the marketing folks at GRP try another musical cartoon tie-in, a thematic tribute to America's favorite fat cat. Most of the felinque performances by R&B and jazz superstars like Diane Schuur, David Benoit, Carl Anderson, B.B. King, the Temptations; Patti Labelle, the Pointer Sisters, Lou Rawls and Natalie Cole are light and infectious fun, but the mix seems a bit scattered and Garfield, unlike Snoopy, was never jazz-oriented. So what exactly is the point here?
 —Nicole DeYoung



The Blessing

Prince Of The Deep Water
MCA

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Neil Dorfsman
 □ **Top Cuts:** "Flames," "Delta Rain," "Denial."
 □ **Summary:** This interesting but uneven debut stirs up some amazing lyrical images of highways, hurricanes, riverboats and war-torn countries, but some of the musical events are too overblown for their own good. Hooks are sparse, some of the tunes take too long to build steam, and William Topley's talking becomes slightly grating. On the other hand, the arrangements are superb and the backing vocals (mostly by Perri) are well-placed and add spark. The real blessing is the band's ambition—misguided though it sometimes is.
 —Chas Whackington

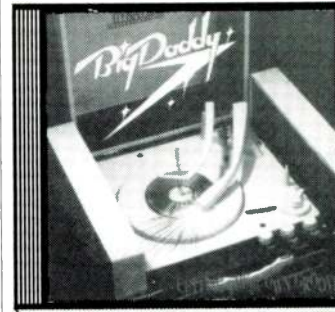


Circle of Soul

Hands Of Faith
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Waddy Wachtel
 □ **Top Cuts:** "Shattered Faith," "Rusted Love," "One Kiss."
 □ **Summary:** In between the guitar-crunching-for-guitar-crunching's sake, there are actually some decent melodies and above average lyrics here, but they often get lost in the metal shuffle. Vocalists Joseph Mastrokalos and Granny Cleveland sound pretty much like every other singer in the screaming rock genre, but the music gets kind of hard on the ears after a while. While this'll be every rock shitkicker's delight, what I want to know is, just where is the soul the group's name promises? Album represents one of the first original band signings for Hollywood Records.
 —Chas Whackington



Big Daddy

Cutting Their Own Groove
Rhino

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Big Daddy
 □ **Top Cuts:** "The Living Years," "Welcome To The Jungle."
 □ **Summary:** If Sha Na Na had lived into the sardonic Nineties, they'd sound just like Big Daddy. Instead of a reverent reading of Fifties classics, Big Daddy takes all your favorite Top Ten hits and shoves them into a ducktailed timewarp. The reading of Mike Rutherford's heartfelt dedication to his late father, "The Living Years," as a modernization of the Shangri-Las' "Leader Of The Pack" is sheer genius. The rest of the CD, designed to look like a worn-out vinyl pressing, is neither that inspired nor that mean-minded. It should make either great party music or a perfect way to clear the room.
 —Tom Kidd

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AL'S BAR

305 S. Hewitt St., Downtown Los Angeles, CA 90013
 Contact: Lizzy, (213) 687-3558.
 Type of Music: Original, unique. Experimental only.
 Club Capacity: 176
 Stage Capacity: 8-10
 PA: Yes
 Piano: No
 Lighting: Yes
 Audition: "No Talent Night" every Thursday and/or send cassette, etc.
 Pay: Percent of door. No guarantees.

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411.
 Contact: Mona McElroy, (818) 996-1857 or (818) 997-8562.
 Type of Music: Top 40/All original rock.
 Club Capacity: 200
 Stage Capacity: 5
 PA: No/Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo pack to club c/o Mona and/or call.
 Pay: Negotiable.

CHIMNEYSWEEP LOUNGE

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

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
 Contact: Jimmy D (818) 893-6915
 Type of Music: Original rock, all styles.
 Club Capacity: 300
 Stage Capacity: 12
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send demo to Jimmy D 9141 Aqueduct St., Sepulveda, Ca. 91343
 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.

COFFEE JUNCTION

19221 Ventura Blvd. Tarzana, Ca. 91356
 Contact: Sharon (818) 342-3405
 Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
 Club Capacity: 40
 Stage Capacity: 3
 PA: Yes
 Piano: Yes
 Audition: Send tape to above address.
 Pay: Tips and drinks.

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
 Contact: Scott Hurowitz, G.M., (818) 881-5601.
 Type of Music: All types R&R, originals only
 Club Capacity: 910
 Stage Capacity: 20
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335
 Pay: Negotiable.

FOUR STAR THEATRE

18415 Sherman Way, 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.

GENGHIS (COHEN) CANTINA

740 N. Fairfax Ave., Hollywood, CA 90046.
 Contact: Jay Tinsky (213) 392-1966.
 Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
 Club Capacity: 75
 Stage Capacity: 5
 PA: Yes
 Lighting: Partial
 Audition: Send promo package to Jay care of club.
 Pay: Percent of door, no guarantees.

LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, CA 91604.
 Contact: Susan, (213) 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.

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

RADIO NIGHTCLUB AND LOUNGE

11784 W. Pico Blvd. W. Los Angeles, Ca 90064
 Contact: Ray Jarvis & Danny Z (213) 444-9694
 Type of Music: All types
 Club Capacity: 350
 Stage Capacity: 15
 PA: Yes
 Lighting: Yes

Piano: No
 Audition: Send demo, Att: Ray J.
 Pay: Negotiable

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2100 N. Glenoaks, Burbank, CA 91506
 Contact: Stan Scott & Associates, (818) 398-1294.
 Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
 Club Capacity: 165
 Stage Capacity: 5
 PA: Yes
 Lighting: Yes
 Piano: No
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5610 W. Sunset Blvd., Hollywood, CA 90028
 Contact: Dayle or Billy, (213) 859-5800.
 Type of Music: Best of alternative rock & roll.
 Club Capacity: 1000
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 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
 Pay: Negotiable.

TRANCAS ROADHOUSE

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

ORANGE COUNTY

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
 Contact: Dave or Sharon, (714) 524-8778
 Type of Music: Original, all styles.
 Club Capacity: 367
 Stage Capacity: 8
 PA: Yes
 Lighting: Yes
 Piano: No

MARQUEE

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

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INTERN WANTED management office of major rock bands, seeks intern/general office assistant. Hours flexible. Great opportunity. Contact Steve at (213) 851-8800.

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MUSIC MANAGEMENT publishing company is seeking enthusiastic interns for tape duplication, computer knowledge required, good learning opportunity. Call (213) 399-7744.

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Read Music: Yes
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 Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide airplay including KTWW, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

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 Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
 Styles: Melodic rock, hip hop, dance pop, industrial pop.
 Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, f/iseeb.
 Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keatner, & Ross Vanelli.
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 Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
 Styles: R&B, hip-hop, rap, gospel, pop, house music, dance.
 Qualifications: Top-20 singles, Top 40 album, video scoring, B.E.T., Soul Train, VH-1, radio jingles, RCA.
 Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

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 Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland



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Phone: (818) 794-5992
Instruments: Hammond B-3 w/modifications, beeeled up Leslies, memory Moog plus w/MIDI, two Roland D-50's, Daion 12 string acoustic, various harps, piano.
Read Music: Charts.
Styles: hard rock, metal, blues, R&B.
Qualifications: Performed/recorded/wrote/for with: Peter Wolf (J. Geils Band), Charlie Farnen (Joe Perry Project, Warner Bros., Farenheit), Dave Dicenzo (Cromags), Rich Spillburg (profile wargasm), various East coast/Boston club dates, tours with Crystal Ship, Stun Ler, Southern Comfort, etc.... Fast, easy to work with, total pro with look.
Technical Skills: Rock keyboardist, back-up vocals, writing, arranging, co-producing.
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Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes.
Styles: All.
Qualifications: Bill Medley, New Gretsch artist, Phila. Music Academy graduate w/BM in Percussion, transcriber for Modern Drummer, performed w/Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & film; Roseanne Barr, *Wide Guys*, "Let's Talk," Asian Media Awards, video w/Kim Paul Friedman, "Good Morning America."
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX7IIIFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002-sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
Available for: Master & demo production, sessions, scoring.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.
Read Music: Yes.
Styles: Pop, rock, funk, latin, swing.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".
Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent with arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/: Richie Sambora, Tico

Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

DAVID LEWIS
Phone: (213) 394-3373
Instruments: Kawai K4, Roland U-220, E-Max, Ensoniq VFX, Memory Moog Plus, DX7E1, TX7's, Roland Axis. Sound library.
Read Music: Yes
Qualifications: Grammy Award Winner: 1988 with Shadowfax, Ambrosia: 1977-1981, Shadowfax: 1984-1990. (4 albums, major contributor in songwriting.), extensive touring, BFA in music from Cal Arts, other: Jane Fonda's videos, Tonyo K., Demos.
Technical Skill: Rock, new age, jazz, funk, pop. Player, composer, arranger, scoring, transcribing, pre-production with midi sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music. Parts/Scoring. Transcribe from tape.
Available For: Sessions (professional/demos), touring, casuals, local gigs, transcribing, consulting, teaching (synths, piano, macintosh-midi-music.) Film/Video scoring

ROGER MIELKE
Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Linn LN4.
Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteus, Roland D550, MKS-80.
Qualifications: Many film & record credits.
Read Music: Yes
Technical Skills: Keyboardist, composing, arranging, orchestration, musical direction, MIDI.
Available for: Composing, arranging, producing, recording, tours, TV and film scores.

CRAIG NEWTON
Phone: (805) 582-1677
Instruments: Acoustic guitars (6 and 12 string), mandolin, lead guitars, digital piano, trombone, voice.
Read Music: Yes.
Technical Skills: Adept at acoustic-rock, country-rock, blues, pop...whatever. Finger or flat picking; slide in variety of tuning. Lead or background vocals w/excellent ear for harmonies. Composing, arranging, and producing.
Vocal Range: Tenor.
Qualifications: 20 years of performing experience. Studied music at USC, plus 3 years private voice training. Have made 3 solo tours of college campuses. Album projects from acoustic-rock to Christmas music.
Available For: Interesting acoustic-rock projects, sessions, live dates, or lessons.

BILL QUINN
Phone: (213) 658-6549
Instruments: Acoustic/electric drums, acoustic/electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/huge sound library), Roland R8-M, rack w/mixer & outboard gear.
Read Music: Yes
Styles: All.
Qualifications: BM from The New England Conservatory of Music. Album work for Angela Bofill, Vesta Williams, Pretty In Pink, Patti LaBelle & Demitrius. Radio/TV commercials for Macdonalds, SEGA, Pizza Hut, Colt 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geissman, Gerald Albright & Brandon Fields.
Available For: Jingles, albums, TV, motion pictures, touring, live performances.

STAN SCATES
Phone: (213) 754-3327
Instruments: Roland D50, Roland U110, E-mu Proteus, Linn 9000 w/SMPTE, Roland R8, Akai S950 sampler, Mirage sampler, MC12 inch 16 trk w/autolocator, Soundcraft 1600 console Lexicon PCM70, 2 SPX90, Vally People & DBX compressors, Studer 1/4 inch mixdown, JBL 4435 & Yamaha NS10m monitors.
Read Music: Charts.
Styles: R&B, dance, hip hop, rap, pop.
Technical Skills: Writing, producing, arranging, engineering, drum programming, midi expert.
Qualifications: Top Ten singles, Top 40 albums, radio jingles, films, TV.
Available For: Master & demo production, producing & writing.

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeltreader MIDI converter, Mirage sampler, DX-7, dobro, lap steel,

acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: 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. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

LARRY SEYMOUR
Phone: (818) 985-2315
Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..
Qualifications: Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Mansella, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc., 1991 grammy's, MTV, etc. Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc..
Available For: All types of recording sessions, touring, & private instruction.

PETER VIOLAS
Phone: (818) 780-7869
Instrument: Customized Ibanez fretted and fretless, Steinberger and Rickenbacker basses, Moog Tauus pedals, Roland D-50, Emax sampler, midi step pedals, rack system with wireless, Harke 4x10, EV 1x15 cabinets, Tascam MSR 16 track recording studio with outboard gear.
Vocal Range: 2 1/2 octaves, strong high backgrounds and lead vocal ability.
Read Music: Yes
Styles: All, but I specialize in commercial rock and pop with a progressive edge.
Technical Skills: Groove master, dynamic stage presence. I play for the song and sing the right parts. Studio production and engineering.
Qualifications: BFA Music University of Buffalo, several "Solid Gold" performances with Samantha Fox. Toured with Vinnie Moore, many appearances on "Days of our Lives", member of AFTRA. Ashly and Roto Sound endorsee.
Available For: Showcases, demo's, albums and tour.

BILL WHITE ACRE- Acoustic Guitar Specialist
Phone: (818) 500-7464
Instruments: Custom Laskin and Friesen steel string, classical guitars, 12 string/Nashville string guitar. ElectroAcoustic statocaster with Duncan Iwewire, Baggs pick-up, 5 string banjo. Tascam 8-track midi studio, Korg DW 8000. +Processing.
Vocals: 31/2 octaves.
Skills: Rock, blues, delta blues, heavywood pyrotechnics, new age, funk, country, bottleneck, ect. Songwriting production.
Qualifications: *BAM'S* "Southern California Guitarist of the Year." *Westword's* "Best Solo Performer." Winner of "Don Kirshner's Tanqueray Rock's National Talent Contest." Extensive professional recording, performing. Have supported/

played with Robben Ford, Suzanne Vega, Bobby McFerrin, Al DiMeola, David Bromberg, John Prine, Roy Buchanan.
Available For: Sessions, consultations, film scoring, private instruction, pre-production & studio preparation.

VOCALISTS

COSMOTION
Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 /Ramona (818) 368-4162.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Finera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doozie Brothers), Dick Dale & the Deltones, David Foster, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/concert dates, etc.

LONNIE KUZALIWA
Phone: (818) 783-0453
Technical Skills: Tenor, falsetto, lead, background, harmony arrangements. In the style of Delphonics, Dramatics, Temptations, Smokee, Take 6, Maze, do-wop, funk, and pop.
Qualifications: Singer from New York experienced in studio work and live performances. Good attitude, energetic, good stage presence.
Available For: All professional situations including: sessions, demos, voice overs, live performances and jingles.

MARQUITA WATERS ZEVI
Phone: (818) 890-0644
Styles: Rock, funk, r&b, jazz, pop.
Sight Read: Yes.
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

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- 2 Randall cabs, 412 Celestions, \$400/ea obo, Brian, 213-836-3003
- 1954 tweed Fender Champ, very gd cond, \$375 firm, 818-788-0610
- Accous 2x15 bs enclosure w/ev spkrs, \$300; Fender Sidekick 15 chorus amp, \$60, Skip, 818-353-9354
- ADA MP1 Midi tube preamp, \$475, Jim, 213-372-5906
- Carwin Vega cabs, 2 PA spkrs, 12" & tweeter, \$300 obo, Debbie, 818-753-0131
- Dean Markley 80 watt guit amp, \$50, 818-247-7134
- Fender Bassman 70 head, \$225; Roland 50 bs combo, \$140, Both gd cond, Jeff, 818-564-9138
- Fender Bassman combo amp, 1970's model w/4 10" spkrs, \$275, Lv msg, 818-509-9559
- Fender Concert amp w/chnl switching, gd cond, \$425, James, 213-969-8765
- Hatter T2 preamp, modified, incredbl tone, very quiet, \$200; SCS Mostel stereo pwr amp, 150 wts per chnl, \$400; Furman pwr conditioner, \$100, Pat, 818-907-6411
- Ibanez GH100, \$90, 805-296-5166
- K&K bs cab w/15" EV, brnd new, very deep, \$375, Mike, 818-753-8015
- Marshall 4x12 cab, Celestion G12 8 ohm vintage spkrs, straight model, grt snd, \$425, 213-850-7564
- Marshall cab, \$50, 213-851-6395
- Marshall head & cab, both for \$300, Scott, 213-469-9569
- Marshall JCM800 100 watt head, mint cond, \$400, Mike, 818-981-0745
- Marshall JCM800 1960 series, bmd new, \$500 obo, 213-398-2856
- Marshall JCM800 head, 50 watt, mint cond, \$425, 213-395-1319
- Marshall JPM45, Blues Breaker amp, new, xint cond, Groove Tubes, \$600, Ron, 213-455-3936
- Marshall straight cab, \$500, 213-851-1481
- Marshall straight cab, Celestion 612 spkrs, \$499, 213-851-1224
- Marshall style 4x12 straight cab, wheels, black, \$200 firm, 818-783-6782
- Peavey 18x210 bs cab, \$350 obo, Sean, 213-876-3957
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- Studio Master 12 chnl mixing console, 3 aux sends, grt EQ, grt English sound, \$475, 213-969-9140
- Sun Concert bs head, 200 wts, gd cond, \$200 obo, Jeff, 213-693-0581
- Trace Elliott bs cab, model 1818X w/11 18" & 1 10" spkr, xint cond, \$350, Robert, 818-344-3917
- W/D, bs cabs, 2 ohm, 410's & 1 15", \$100/ea, 213-871-6801
- W/D, red Marshall cabs, will pay cash, Tony, 714-396-1173
- Yamaha NS10M studio reference monitors, in box w/ clean warranty in your name & mnlis too, \$300, Nagila, 213-656-8653

3. TAPE RECORDERS

- 8 Trk + console, Tascam 388, Studio 8, DBX, 3 band paramtrc, 16-8x8x82, accessories, pristine, modified for extended band width, \$2599, Richard, 206-364-7881
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- Sansul MR6 6 Trk cassette recdr, rck mntbl, mint cond, \$425, Pal, 818-507-6532
- Tascam 388 Trk, xint cond, nds 1 brake, must sell, \$1500, David, 818-906-2809
- Tascam 388 Studio 8, less than 5 hrs use, xint cond, \$2199, 213-850-7564
- Tascam 388, gd cond, \$2500, 213-850-2322
- Tascam 688 8 Trk/mixer, Midl studio, \$2000, Peter, 213-393-3694
- Tascam MS16 16 Trk rl to rl, \$8000 obo, Hal, 213-462-2131

4. MUSIC ACCESSORIES

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- Anvil 8 Trk rck, \$150; Rocktron Hush 2B, \$100; Peterson 420 tuner, \$200, Kevin, 619-482-7472
- Blamp 27 band 1/3 oct graphic EQ, 1/4" & XLR ins & outs, rck mntbl, \$175, Peter, 818-577-8732
- Boss DD-2 digital delay, \$100; DM-3 analog delay, \$65; American Metal by DOD, \$35 obo; Ibanez comprsr sustainer, \$30, All gd cond, wrkg well, 213-667-0798
- Boss Dr Rhythm DR220A drm mach, grt shape, w/cs & owners mnl, wrks perfct, \$150 obo, 213-878-5560
- Boss RV-2 digital reverb pd, brnd new in box w/AC adaptor, \$115, 818-788-0610

- Carver 1.5 amp, \$500; Roland M-160 16 chnl line mixer, xint cond, \$349, Scott, 818-788-3128
- DBX 166X comprsr/limiter, in box w/clean warranty in your name & mnlis too, \$445; Nagila, 213-656-8653
- Drm set cs, custom made, wood padded inside, size 5 1/2 ft x 3 ft x 2 ft, \$250, Roy, 213-465-4524
- Equalizer, Furman paramtrc, \$250, 213-851-4744
- Equalizer, paramtrc, Furman sound, xint cond, \$189, 213-850-7564
- Guit volume pd, SV 100, \$40, 213-969-8765
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- Roland TR505 drm mach w/mnl, \$125 Skip, 818-353-9354
- Roland TR505 drm mach, xint like new cond w/mnl & AC adaptor, \$115 firm, 818-783-6782
- Roland TR808 drm mach, punchy, funny, hot, hip hop, mint cond, \$750, Franklin, 213-665-5328
- Tascam M520 20 Trk mixer, \$8000 obo, Hal, 213-462-2131
- Yamaha Diversly wireless unit for guit or bs, could be used in rck, in mint cond, \$425 firm, Anthony, 213-960-7625

5. GUITARS

- '57 Strat reissue, tobacco burst, immac cond, all orig w/cs, separate to sell, \$500 obo, Daniel, 213-937-0332
- Alembic bs guit, will trade for Ampeg SVT bs rig or \$900 cash, 213-257-5313
- Carvin DC200 koa, 1 yr old, mint cond w/guit cs, must sell, \$395, 818-584-0380
- Fender Bullet, perf new cond, made in USA w/Fender HSC, \$185; Yamaha Strat style, xint cond w/cs & strnd, \$165, 818-783-6782
- Fender HR Strat, 1991 model, brnd new, tmsrl warranty, includes autolich, DelMarzio PU's, HSC & accessories, \$450, Pat, 818-907-6411
- Fender Jazz bs, 1975, black winblad rosewood finger brd, grt shape, all orig w/cs, \$550, 213-878-5560
- Fender Tele '52 reissue, USA, made from 1982, maple neck, blonde body, black pickguard, mint cond, beautifl plyng w/whcen cs & vintage booklet, \$610 obo, 213-677-0798
- Gibson Les Paul custom, 71, \$650, 213-204-2510
- Gibson SG custom, 1968, black, orig custom color, triple PU, gold hrdr, w/rtrem, gd orig cond w/cs, \$1000 obo, 213-841-6914
- Guit body, xtra thick mahogany Strat style, EMG 85, hmbckng PU's & SA 1 single coil, electrics installed, everything, \$300 firm, 213-256-0090

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FREE CLASSIFIEDS

•Ibanez Blazer bs w/8 P.DeMarzio, woodgrain, nice, \$200. Jeff, 818-564-9138
 •Ibanez Roadstar bs, plys xint, sounds grt, w/HSC, \$300. 805-583-1862
 •Jackson maple neck on Chandler Soloist body w/Black F. Rose & cs, \$500. Kevin, 619-482-7472
 •Kramer quilt, F. Rose trem, S Duncan super distortion, \$225. 005-296-5607
 •Late 50's Gretsch Salvador. F holes, head stock repair, single DeArmand, \$700; '67 Gretsch thin hollow body, F holes, single, hi/lo ton, \$575. 818-788-0810
 •Mid-70's Les Paul Deluxe, gd cond, \$400. 818-247-7134
 •White Washburn woodstock, acous/elec, w/built in PU's & actv EQ, HSC, mint cond, \$350. Scott, 213-392-2524
 •Yamaha Pacifica, Strat style body, bolt on neck, 2 hmbckns, 1 single coil PU, locking trem. Brnd new, won in contest, \$400. Darryl, 213-466-3807

6. KEYBOARDS

•88 keys weighted keybrd, Midi control brd, \$950 obo. 818-994-6202
 •Emax 2 sampler keybrd, 16 bit sound system, home studio use only. Perf cond, \$1850. Michael, 213-484-1886
 •EMU Proteus 1, in box w/clean warranty in your name & mnis too, \$720. Nagla, 213-659-8653
 •E-MO rock synth w/Opcode editor/librarian, 1200 sounds, \$500. Jim, 213-372-5806
 •Korg CX-3 organ, sounds like B3. fits under your arm, mint cond, \$750. Franklin, 213-665-5328
 •Korg DS51 sampling keybrd w/anvil light cs, xint cond, \$750. 213-395-1319
 •Korg M1 keybrd, brnd new, xint cond, \$1575 firm. John, 818-507-9285
 •Proteus 1 sound module, \$675. Peter, 213-393-3694
 •Rotand 705M, semi acous keybrd, 1 string per note, real piano action, Midi control, xint cond, includes cover, must sell, \$600 obo. 818-355-9631
 •Roland D50, grt cond, includes 2 RAM & 1 ROM memory card, \$800 obo. 805-296-5607
 •Roland S50 digital sampler, like new, \$895. Tim, 818-764-9262
 •Upright piano, \$400 obo, gd tone. Krystyna, 818-791-3822
 •Yamaha C850 keybrd for sale, 70's style synth, \$135. 714-827-8095

8. PERCUSSION

•Electric drm kit, Pearl/Tama hybrid, xint cond w/cymbal pads, \$2100 new, will sell for \$900. 818-709-0665
 •8 pc R.O.C. drmsel, African Babinga finish w/xint cymbals, \$1400. Scott, 818-788-3129
 •Drms by Drum Workshop, dbl bs, 6 tom toms, snare, hrdwr & cs's, \$2750. Call anytime. 213-370-1662
 •Giant 14 pc drm set, dbl bs, 8 rde toms, 2 floor toms, 2 snares, compl cage, all hrdwr, sell for \$1500. 818-883-9952
 •Noble & Cooley piccolo snare drm, black w/cs, xint cond, \$450. Glenn, 213-372-0746
 •Pearl drm rck w/6 clamps for sale, in grt cond, \$200 obo. Abe, 818-964-3720
 •Yamaha jet black Power V series, recrdng, 13" snare, 12" tom, 18" floor tom, 24" kick, Zidjan & Paiste cymbals, hrdwr, brnd new, anvil cs's, \$2650 firm. Steve, 213-882-6232

9. GUITARISTS AVAILABLE

•#1 pro guit, 24, sks pro signed & touring cmrd HR band. Image, alt & bckups a +. 213-871-6801
 •2nd guit avail for compl HR band. Badlands, AC/DC, must be pro w/seasoned vocs. Kevin, 213-661-7858
 •22 y/o L/R guit sks young agrsv 2 guit cmrd band of musics. No glam. Intl Dokken, Testa, S.Flow. Angel, 818-764-9322
 •24 y/o GIT grad sks pro plyrs for cmrc rock band. Intl Eric Johnson, Mr Big, VH, Extrême. Keith, 818-782-1509
 •A lot of guys say they ply it all, but do they really? I do. Vocs, keys & I'm cool, too. Hire me. Jaybo, 213-399-1074
 •AAA rated burning versitl guit avail for pro sits. Check out my pro plyrs ad. Steve Blom, 818-246-3593
 •Altrmv creatv guit, L/R, 28, sks pro band w/intensity & sweetness. Intl Sonic Youth, Ride, Dinosaur Jr, Spaceman 3, Chits, 818-365-6720
 •Ambitious guit/voc sks studio wrk & happening pro act. No pay to ply. Uniq style, grt90's tone. Pros only. pls. Keith, 818-405-8933
 •Baltay HR guit avail. I am creatv & open minded w/17 yrs exp. Nick, 818-753-8689
 •Berklee grad, guit avail for paid sits, any & all styles. 818-705-4729
 •Blazing Intense guit w/kill sound & bckup vocs sks hi energy, hi pwrld melc band w/rotrnmn of 90's. Tony, 714-396-1173
 •Blues guit sks rocking blues, cntry blues sit. Outstanding Vpr, xint equip. Ply slide, Tele, Strat. Pref orig pro. 213-656-4992
 •Bst sks HR/HM pro all around band w/goals toward recrd deal. 818-505-1385
 •Burning guit avail, very dynam orig style, grt vocs, sngs, wrk, pro exp. Jane's, Beck, Kings X, Richards, 818-242-1260
 •Christan guit forming xtremly orig all ferm metal act. Srs Christians, srs plyrs. Christine, 602-947-4416
 •Cmrc rock guit avail studio, demo, proj or possbl band sit. Gd sngs, music knowledge & engineering exp. Joe, 213-655-2969
 •Craig Beck sks HR band/sngr of 90's. Have album credits, internat'l press, top endorsemnts. 213-460-7080
 •Crunching L/R guit, Marshall, Raney, Les Paul guitars. Zodiac, Cull, Skynyrd. Stage exp, sngs, Hilywd to NY. Chip, 804-295-6986
 •Exceptional HR guit sks xceptnl singr, 4 1/2 oct, intense, sophisticated, metaphysl, unig, limitless. Collab, liREWks, the world. Take a change. Toppo, 213-652-0781
 •Exp pro guit avail for paid sits, any & all styles. Always music & always reliable. 818-705-4729
 •Fem guit/voc/dancer, xceptnl lks, chops, album, movie credits, sks pro funky rock band w/future. Intl Pretenders, Vaughn, Rulus, Bad Co, Kathryn, 213-851-9396
 •Go!hc multi styled & dimension. Skg band to find the key & provoke a new movemnt. Feel like taking on the world? Killjoie, 818-980-4346
 •Guit avail for dynam groove orientd HR/HM band. I have xtreme lig hr image, stage presnc & pro att. 818-882-5852
 •Guit avail, 24, L/R w/image, tmspo, equip, total pro. I sing too. 213-871-6801
 •Guit avail, into old Kiss, C.Trick, Thin Lizzy, Ramones. Also ply bs. Ricky, 213-734-1716
 •Guit formerly w/Dickies & Pops skg grp, recrdng or live shows. 818-848-7481
 •Guit lkg to JF Srs K/A band. Straight ahead raw sound w/ groove, grt image. Intl from Kix to early Leppard. Chris, 818-994-4782

•Guit sks estab melc metal band. Xceptnl plyr, writr, showmn w/vocs, exp, very lig hr image, killer gear & pro att. 213-323-3687
 •Guit sks rock band w/ideal or pending. Have over 10 yrs exp, stage & studio, grt chops, creatv writr, ing hr, David, 213-664-4354
 •Guit w/chops, tunes, att, image, avail for bluesy HR band ala Aero, VH, Whitesnake, 213-851-4670
 •Guit, 41, skg musics to form C&W & southern rock band. John, 818-772-8866
 •Guit, bckups, stage exp, just out of gigging outfit. Pigmy, Celebrity, Jane's, Page, Les Paul, Marshall. Got tape, tmspo. Billy, 213-487-6933
 •Guit, elec, classicl & acous, very versitl, avail for sessions, demos & pro performing sits. Jeff, 818-982-5254
 •Guit, pro, pro gear, tmspo, studio & image, sks pro band or forming one. Michael West, 714-962-1452
 •Guit/sngwrtr, age 20, sks to form 2 guit sinistcr, theatrcal metal band. Intl Cooper, Kiss, Crue, Wasp, etc. David Lucarelli, 213-465-6419
 •Hot id guit lkg for pro band. Have studio, stage, equip, recrdng exp. Top equip, lks. Pro only. Billy, 818-501-0470
 •HR guit avail, gd equip, gd vocs. Mark, 818-705-8407
 •I'm down, I'd R&R music, so let it be & don't let me down & let me hear your blues. 213-259-6554
 •Killer HR guit, 25, 6'3", chops, recrdng, touring exp, top endorsemnts, sngs, grt lks, lkg for real band w/pro tint, chemistry & awesome singr. 818-750-6690
 •L/R guit/sngwrtr w/strong bckgrnd vocs, image & exp, sks estab HR/HM band w/balls. Ken, 818-785-5095
 •LA's baddest blues guit skg wrkg blues band. Plys id & slide guit, also sings id & plys blues harp. Darryl, 213-466-3807
 •Ld guit avail for 5 pc progrsv metal band. Xint image, exp & equip, over an album of matrl written. Intl Maiden, Rhodes, Sean, 818-891-5577
 •Ld guit avail w/lots of equip & lot of hr. Progrsv metal to speed metal. Voc abtl. 818-715-2636
 •Ld guit sks pro sit, T40 or classic style rock. Will consider possbl origis, 15 yrs exp, grt equip & image. 714-827-8095
 •Ld guit/ld voc lkg for estab rock act. Top notch pwrtr plyr, lks, gear & touring exp. PIs, pros only rd cal. Jeff, 818-347-4117

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

9. GUITARISTS WANTED

•2nd guit w/grt bckups wtd for cmrc rock band. Image, dedictn & personality a must. Vance, 213-969-8854
 •2nd guit wtd w/grt bckups for cmrc rock band w/looks. Lng hr, dedictn, equip & open minded a must. Intl Kiss, C Trick, Poison, Alex, 818-885-1572
 •2nd guit wtd rdd to compl guit duo from hell in estab cmrc HR grp. Lk, att, chops, equip, tmspo a must. Frank, 818-341-2164
 •A guit wtd to compl band. Must be creatv, have vision, integrity & desire to ply live. INXS, Cure, Bowie. 818-222-2705, 818-577-1826
 •A1 guit plyr w/catchy melc groove orientd style wtd. If you've got feel, we want you. Blues/rock plyrs encourage. 818-507-6532

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- Acous creaty guit for orig new age rock band. Must solo & have knowledge of unusual chord voings. 213-668-1823
- Aggrsv guit w/infl of G.Lynch & Reb Beach nnd for cmrcd medic rock band. Must be commitd, w/vocs & rock image a must. Doug, 818-883-1169
- Aggrsv id guit nnd for orig band. Many infl including Soul Asylum, Husker Du, Byrds, Dylan. Ndd immed, shows in 6/91. 213-463-1439
- Attrmvt edged yet melodic gothic inspired band sks creaty commitd nnd conforming 2nd guit. Infl Slouicue, early Bowie, Dramarama. 818-767-6728
- Any guit into Laughing Hyenas, Helmut, Olive Long, wtd by 2 volcanic white trash muskns forming band. T.C. or Jason. 818-352-8460
- BAD XAMPLE sks 2nd guit w/HR blues infl. Bruce, 213-289-0952
- Band sks guit for groovy psydnc punk rock band. Into Ramones, early Cult, Pistols, Sonic Youth, Gabby. 818-280-0465; Eric, 818-358-4330
- BELIEF wrnts guit for melodic, speed, atmrv & acous w/ gothic infl all black image. We are directed, dead srs & ready. 18-25 pref'd. Dave, 818-957-2475
- DIE MY DARLING sks low slung, groovin w/punk edge 2nd guitar. We have lookout, demo & ambition. If your ready & have a good look/altitude call Rich 213-654-4134
- CAPTAIN BLACK sks 2nd id guit. Into Randy Rhodes & Yngwie. You must shred, Captain. 213-920-2475
- Captivating voic/guit/sngwrtr w/grt lks, sound & exp sks guit/voc for forming hi energy Euro act. Infl Jazabel, Furs, Trick, EMS, Dave, 714-644-5227
- Chuck Berry, Mick Taylor, Woods, Richards guit. Band has development deal. Frank, 818-982-3867
- Cmrc rock band sks versl id guit to compl band. Ready to start on all new matl. No flakes. Infl Extreme, Joe, 818-242-2825; Matt, 818-241-1983
- CYLONE SOUND desires rthm guit plyr, audins held between 5-7 pm. 818-885-7264; 818-954-8498
- DIAL M FOR MURDER sks orig atmrv guit. Style of Joy Div, Slouicue, Nick Cave, Bauhaus, etc. 213-959-9140
- Ectec/acous guit wtd intrnsng rthms, melodic lks, clean sound. Infl Krieger, Vaughn, INXS. For fun ectecic retro modern rock. 818-789-1553; 818-567-0889
- Estab pwr folk band w/much instr sks guit/multi instrmntst, mandolin, violin, steel guit? Must sing. Grt opportunity. 213-466-0686
- FORBIDDEN CITY sks R&R guit plyr. Att & image a must. 818-548-8003
- Fun loving guit for estab pop rock band. Infl Beatles, Joe Jackson, Elton, Kinks, Harmony vocs essential. Adam, 818-763-0988
- Funk hip hop band w/publishng & lbl infltr. Be sober, be srs & be ready. Resume & tape req'd. Ace Michaels, 213-856-2266
- Guit nnd to compl self styled orig HR band. Infl L. Colour, Warrant. Have gigs. Blaze, 213-957-4605
- Guit plyr wtd for 1 or 2 nite gig. Blues, rock, funk, pop style. Only doing irrace coov tunes. Adena, 818-993-1392

- Guit wtd by singr & bst into Dali, Thoreau, Doors, blues & satire. Vocs a +. Recrd 1st, then gigs, then anarchy. John, 213-384-9107
- Guit wtd by violinist/voc/guit/sngwrtr to form folk rock duo, orig & copies. Infl Dylan, Beatles, Petty. Many. 818-980-8598
- Guit wtd by voc for cover/orig band. Infl Zep, Tango, Dave, 213-630-2934
- Guit wtd for 2 guit rock band. 818-767-8145
- Guit wtd for cmrcd R&R band. Infl Dylan, Beatles, Petty. 213-392-2890
- Guit wtd for orig rock, folk, bluesband. Infl Janis, Concrete Blonde, Cowboy Junkies. Ern, 213-661-3468
- Guit wtd for pop rock band, Christian members. Must sing, have image, att & big sound. Infl Echo, Beatles, Furs, Jellyfish. Ages 21-27. Ray, 818-982-5120
- Guit wtd to JF atmrv band w/rhcky edge. Must love the music, not the money. Infl Replacements, Camper, Peppers, Stone Roses. Dan, 213-824-4537
- Guit wtd w/magic to form uniq band. Infl should include Love Bone, Temple of the Dog. Scott, 213-696-2382
- Guit wtd, 18-28, willing to travel, wtd to form insanely xperimntl theatrl HM/HR band. Spandex Vampires, other infl VH, Rush, ELP, Jeff, 404-564-9614
- Guit wtd, bs & kd, read music a + for R&B pop sound. Robert, 818-888-7039
- Guit, L/R, wtd for wrkg cover band w/steady gigs. Beatles, Stones, REM, Elvis Costello, Srs only. Jeff, 213-287-1456
- Guit, young & xtremly thnd wtd by rthm voc to write & form hyv groove oriented aggrsv metal band. No posers or egos, pls. Kirsten, 818-761-5145
- Guit/sngwrtr w/vocs, 18-27, wtd for rthm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creaty, energetic & open to anything. Jason, 818-995-1630
- Guit/sngwrtr wtd for orig creaty band. Must have hr, dedictn, 213-275-8007
- Guit/sngwrtr wtd for orig rock band. Must have creaty, dedictn, exp, equip, car & image. Call for details. 818-377-5841
- Guit/voc/wrtr ala Kevin Gilbert, Trevor Raybin, sought by bst/keybd/wrtr for possbl collab towards eclectic progrsv pop rock proj. 818-998-7106
- GYPSY OUTLAW sks 2nd guit, bluesy gutsy HR. Guns, Crue, Crowes, etc. Tony, 213-377-4687
- L/R guit/voc wtd for THE DEZIREs, cmrcd R&R recrdng act. Infl 60's rock, blues, R&B. Robert, 213-281-6138
- Ld guit wtd for R&R band. Infl Hanoi, Ramones, Generation X, old C.Trick. Pls be thin, image very import. No HM. David, 212-536-5065
- Les Paul, Marshall type of guit plyr nnd for orig hyv rock grp. Pros only. Al, 818-882-3305
- Maj idl act w/million dollar deal sks guit/sngwrtr, HR. Infl S.Row, old VH, Lynch Mob. Must have strong rthms. Pro only. Send tape & bio to 13535 Belario St #234. Van Nuyes CA 91405
- Mike Campbell style id plyr nnd for estab gigging band. Acous & elec. Tim or Bobby, 213-460-4188
- Pro guit plyr wtd for very cmrcd HR band. Must have grst image ever & equip for band w/hrs infl in Lng Bch. 213-437-6996

- Pro guit wtd by fiery fem voc to collab on hyv rock sngwrth then form killer band later. Kathy, 714-761-1035
- Psydnc HR dark crystal music, words w/meaning, plys w/teeling, lkg for guit. Jet, 213-850-8809
- REACTOR skg 2nd guit god w/total rock star lrk & abil. Dokken, S.Row, Whitesnake, Crue infl. Lng term plyrs only. Greg, 818-980-6669
- Sngvr/sngwrtr w/matrl sks creaty Christian guit forcollab, arrangemnt. Band later. My strengths, melody & lyrics. Cntry blues. Melony, 818-882-2299
- SIRREAL auding pro image guit w/ing hr for cmrcd progrsv band. Rush, Genesis. Pro equip. Rehrsl San Dimas. Scott or Brian, 818-339-8911
- Skq guit for poppy funk rock proj. Solid plyr w/image, att & style. Have proctn deal & gd connx. 213-745-2732
- Tall 6 ft. 2nd guit for estab cmrcd HR band w/abl instr & mngt & lockout studio. Must have image, att & killer chops. Pros only. 213-464-4710
- TECHNO PRIMAL sks pro guit spirit. Noise, spartan, groove, melcld. Infl Gershwin to Gang of 4. Pro connx. 818-997-2828
- The next fem superstar is forming the bckup band. Must have lks, abil, dedictn. Infl Joan Jett, Aero, GNR, Jovi. 818-753-7788
- TRIBAL SEX CULT srching for funky choppy guit plyr. Must have genitals & desire. Kevin, 818-981-2968; 213-851-7889
- Uniq guit wtd w/rig style for atmrv groove funk band. Must have pro gear. 213-969-8139
- Very orig atmrv band w/gigs & mngt. Infl Dylan, N. Young to Stone Roses & Jellyfish. Bckng vocs helpfl. 213-654-2782
- Very orig band nds 2nd guit into Alice/Chains, Love Bone, Janis X, but not limited to anything. Style, creaty, vision crucial. Scott, 213-465-7525
- Very srs guit nnd immed. Infl Smiths, Echo & Spear of Destiny, 213-851-5971
- Visionary id or rthm blues guit who writes. If you just jumped on the blues bandwagon, don't call. Infl Zep, Joplin & psydnc blues. Christy, 213-676-7228
- Voc & bst skg mltivld responsbl guit to form innovtv HR band. Terry, 213-285-3128
- Voc & dmrr skg sngwrng guit for 4pc band. Must have lks, vocs, 1000% dedictn. Sambora mis old DeMartini. Old Kiss, Warren, 213-652-2272
- VON SKLETOR sks L/R guit. Must sing some lkd. Pretty vocs not necessary. Srs att necessary. Very hyv pwr metal. John, 818-509-6797
- Wtd, guit for pwr lno. Must ply acout, must sing harmonies, write ballads. Rock image, ages 24-30. Rush, Kings X, 818-780-7869
- You're Perry to my Tyler. Ld voc/trmtrn/sngwrtr sks guit/sngwrtr to collab & ultimately form sincere bluesy bar room HR band. Jay, 818-909-0412
- 2nd guit wtd for cmrcd rock band. Lng hr, lks, tmspo, dedictn, grt bckups & equip a must. No flakes or wannabes. Vic, 213-969-8854

10. BASSISTS AVAILABLE

- #1 pro bst, 24, sks pro signed & toumg cmrcd HR band. Image, att & bckups a +. 213-871-6801
- Bs plyr avail, dedict team plyr, have exp, image, equip, bckng vocs. Skg ideal cmrcd rock proj. Frank, 818-905-8039; 213-397-3212
- Bs plyr avail, very groove orientd, solid, in the pocket. Groove rock to slap funk, recrdng & tour exp. Estab programs only. Mark, 818-789-4059
- Bs plyr avail. Infl Dogs, Electric Angles, Tyler, 213-469-9569
- Bs plyr formerly of the Goons sks glam punk band. Infl Ramones, Zeros, teen anthems a must. John, 213-462-0448
- Bs plyr lkg for wrkg club band into classic rock, cntry rock, soft rock or oldies. Ld & bckngm vocs. Not young, thin or flashy, just gd. George, 818-764-6063
- Bs soloist, new LP w/recrdng co, pro gear, maj toumg exp. Lkg for overseas srs, 1 niters, ill ins, recrdng sits, all styles. Dbs on keys. 213-682-6380
- Bst & dmrv avail. LA's bad boy rthm section lkg for K/A band ala Kix, Crue, Cinderella, Poison. Jeff or Nick, 213-693-0581
- Bst avail for cmrcd HR act. I have grt lks, rig, demo, studio & road exp. Exp pros only. No tape, don't call. 818-981-9928
- Bst avail for HR proj, ages 18-24. No posers, no bozos. Aaron, 213-851-5572
- Bst avail for pro qual metal band. Promo pkg ready. Lkg for sensible team plys w/strong 90's image w/rndng groovinng tunes. 818-440-0238
- Bst avail, 24 w/groove, HM image, equip, bckups & gd alt for pro band. 213-871-6801
- Bst avail, infl Beatles w/funk edge, srs only. Lv msg. Mike, 213-467-5653
- Bst avail, into old Kiss, C.Trick, Thin Lizzy, Ramones. 1 guit band pref'd. Ricky, 213-734-1716
- Bst avail, young aggrsv, cool image, tattoos but I'm no poser. Infl Life, alcohol, N.Sixx. Hilywd based, no funk or Gazzari types. Jay, 213-469-4982
- Bst in early 30's sks 2 guit orig HR or semi metal band. Pros only, pls. No start up projis. Brian, 818-882-1857
- Bst sks metal band, Pro, pro, pro. Promo pkg ready. No ugly buggers, ego strutters or simple minds. 818-440-0238
- Bst sks R&B funk dance band. Infl Level 42, Kevin Paige. Angelo, 818-762-8300
- Bst w/vocs skg wrt. All styles, specialize in soul/Motown. Exp, trained, nice groove, I really listen. Also gd keybdst. Marc, 213-482-1316
- Bst/guit lkg for 3 pc sit, pref keybd orientd. Infl Chris Squire, Entwistle, J.P.Jones, progrsv rock. Call Mark, eyes. 818-349-7455
- Bst/sngvr combo lkg for the rest to compl wall of sound type band. Infl Roxy Music, Fugazi, Bowie, Cure, Steve, 213-667-3117; Arturo, 213-953-1238

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•Bst/voc avail, new in town, maj lbl exp includes albums, soundtrks, touring & is avail for tours, sessions & pro sbs FT. Lee, 818-980-0018
 •HI tech bst & keybdst team sk mldc rock prf. Have chops, image & gear. 818-785-8069
 •Pro bst avail w/equip, lks, vocals. Sks estab band ala Mr Big, Malmsteen, O'Ryche, etc. 602-969-3095
 •Pro bst lkg for pro wrkg band. Have procdn, touring & recding exp on albums, etc. 213-933-5061
 •Pro bst sks estab prf, lng black hr image, pro gear, exp. AC/DC, Love/Hate, LA Guns. Pros only, pls. Tommy, 213-952-0849
 •Pro bst w/strong groove. (treated/fretless, key bbs & vocs/grt presnc w/touring exp. lkg to tour again. Michael Vigilante, 818-503-0048
 •Pro fem bst, bod like Cindy Crawford, chops like J.P. Jones. Guys, what more could you ask for? Hire me & get signed. Nick, 213-839-3360
 •Real bst sks real band. Xlnt... xpressv, exp. Pro prgr. Lkg for the next big thing. 213-960-5655
 •Rhyth section w/stage & studio exp, backup vocals, grt gear. Sieva & Voodoo, 213-471-0745

10. BASSISTS WANTED

•STRANGE BEHAVIOUR is a must if you're to enter the groove of our sexual Rock of Gábraltar. B's plying a +. 213-399-0733
 •Bst lkl vlc sks tasty bs to join mldc mainstream radio friendly HR grp showwng & recding. Hr color & texture unimpotr. Aero, VH, Crowes, Zep. Tommy, 213-836-3713
 •2 guit hi energy guit rock band sks bst w/kl, dedictn & equip. Bckgnd vocs a +. 213-859-3298
 •A bst wtd by orig HR band w/kl & groove. See picture ad in Music Connection w/Ovinyls on covr, pg. 47, 213-969-9221
 •Able bodied bst wtd for bluesy rock thing w/blonde singr. Orchs & covers. Westside. Call now. Spider, 213-827-5564; Eve, 213-399-8428
 •Ace rock/blues bs plyr wtd for newly forming prf. Infr Crowes, Stones, Cult. Exp & image a must. Terry, 818-789-8933
 •Accus &/or elec bs plyr wtd for accus rock shows grp ala Michael Penn, Rembrandts, no HR. Scott, 213-472-8851
 •Accus upright bs plyr nwd for new age rock band. No groove plyr w/so. 213-668-1828
 •Altrmv band, THIS FASCINATION, sks agrsv mldc bst. Caterwaul mts Jane's. 818-506-6518
 •Altrmv bs plyr nwd for band w/demo circulating & upcmng shows's. Infr optional, lint & att req'd. Ron, 213-656-3057
 •Altrmv rock estab w/nt, prodr, gigs, skg bs plyr. Dave, 213-930-2490
 •Any bst into Rollins Band, Laughing Hyenas, Helmut, Olive Long, wtd by 2 volcainc white trash musics forming band. T.C., 818-352-8460
 •Are there any metal bst worth a darn out there? I'm tired of lkg. Will have recrd deal by end of year. 818-506-6423
 •Are you lkg for the best sngs, plyrs, singrs, image, att w/ 100% dedictn, all under 27? Infr. Journey, Yankees. Alex, 818-994-0456; Jeff, 213-398-2190
 •Band in the making nds solid bst w/vison & drive. Into Replacemnts, old Cult, Damned, melody & energy. Mark, 213-489-9363
 •Band nds dedictd fem bs plyr to compl demo for lbl intrst. 213-397-3991
 •Band w/maj prodr lkg for bs plyr. Infr Stones, Free, Bad Co, Beatles. No metal. David or Johnny, 818-766-6293
 •Beach Boys style band plying orig sks bs plyr w/voc abil. This is maj prf w/nt possibilities. Bruce, 818-376-0356
 •BELIEF wnts bst for modc, speed, altrmv & accus w/ gothic inrl all black image. We are directed, dead srs & ready. 18-25 pref'd. Dave, 818-957-2475
 •Black or white prf bst. Infr Gillings, J.P. Jones. Bckng vocs a must. Band has grt sngs, grt connx. 213-463-9722
 •Bs plyr nwd by guit & drmr. Marketbl malfr w/sound & style. Mngt intrst & connx waiting for exposure. Musicians Contact Serv tape #3345. 213-934-3782
 •Bs plyr nwd for funk rock band. 5 yrs exp min, srs only. Infr Jane's, Peppers, Primus. 805-495-9594

•Bs plyr nwd for hl energy rock band. Infr Warrant, Poison. Must have gd att, must be able to travel. Mark, 818-908-0578
 •Bs plyr nwd to compl rock band. Grt sngs. Infr Sisters, Cult, Zodiac, Mind Warp, Mikey, 818-846-5969
 •Bs plyr wtd by plis. Bhs has sngs of humor. 213-462-2954
 •Bs plyr wtd by HR altrmv K/A band. Infr Jane's, Soundgarden. Paul, 213-392-3073
 •Bs plyr wtd by orig band in So Bay area. Infr Cure, INXS, Duran, No egos, srs only. George, 213-832-0078
 •Bs plyr wtd for cmrd HR band ala Giant, VH, Bad Co. Must have voc abil, image, stage & studio exp. Jeff, 818-765-9698
 •Bs plyr wtd for esoteric hrd driving psycho grunge band. Infr Mud Honey, Nirvana, Fugazi. 818-577-3985
 •Bs plyr wtd for estab orig rock band. If you're lkg for a change of scenery & gd music, call John, 602-835-0364
 •Bs plyr wtd for grt cmrc pop band. Gd opportunity, live shows, recding. Exp necessary. 213-934-4322
 •Bs plyr wtd for HR band. No inrl, straight forward mat, xltnt tunes. Mark, 213-328-3867
 •Bs plyr wtd for hrd driving R&R band. 213-371-8141
 •Bs plyr wtd for orig altrmv band in So Bay. George, 213-832-0078
 •Bs plyr wtd for orig folk rock band. Must be sng orientd, srs & dedictd. Bckng vocs pref'd. Steve, 818-781-5806
 •Bs plyr wtd for prf w/tem voc. Lbl intrst. Dylan, Hendrix, Stranglers. 213-939-1207
 •Bs plyr wtd that can ply progrsv groovy old meter metal style. Must have imsp & equip. Infr Metalica, early Fates, Vol Vod, Darren, 818-782-7202
 •Bs plyr wtd wgd equip, must have imsp. Infr Include Fixx, Cure, Idol. We have rehrl spc. Chris, 213-257-9778
 •Bs plyr wtd for upcmng tour w/name 60's band. Ron, 805-251-4049
 •Bs plyr ntd into the LA scene but quality muscians who have lks & style, not afraid to do something different than everyone else. Jack, 213-969-0126
 •Bs plyr wtd for rockng cmry band. Orig & cover gots. We have inrl tunes, singing, guit. Your origs welcome too. Laurent, 213-306-2478
 •Bst nwd for rock band. We have connx, lbl intrst, 24 trk access. 818-783-8625
 •Bst nwd w/nt of Steve Harris, Gaddy Lee, Cliff Burton, G.Buller. Pro att & image a must. Progrsv prf metal, semi speed. Ron, 213-674-4028
 •Bst wtd by progrsv metal band. Infr Megadeth, old O'Ryche, Nikki. 213-627-0924
 •Bst wtd for grooving cmrd HR band, all pro team plyrs. Vocs a must, image, John, 818-990-3124
 •Bst wtd for hrd driving esoteric psycho grunge band. Infr Nirvana, Mud Honey & Fugazi. 818-990-5373
 •Bst wtd for multi dimensional prf HR band w/own studio & uniq energy. Jane's, Lesh, Kings X, Zep. 818-242-1260
 •Bst wtd for orig band w/albums & contacts. Must be versl, muscl, intuitive, happy, electric, dcl, fretless potential. Xlntv inrl. James Cairo, 818-282-6289
 •Bst wtd inrl by U2, Love Rockets, Beatles. We have demo

& possibl deal. Giovanni, 213-653-6025
 •Bst wtd to compl new band inrl by Crue, Warrant, Winger. Image, imsp, no drugs. We have studio. Scott, 818-762-9242
 •Bst wtd to compl orig R&R band, gigging weekly w/ recding studio, laser show, rehrl studio. Infr xtremly vary, Floyd style. Sean, 714-599-4685
 •Bst, lehor bckgnd vocs, short hr, mid-20's, ala Bryan Adams, Steve Winwood, Jeff Beck, Bad English. HI pressure note for note audin immed. 213-854-0752
 •Captivating voc/guit/sngwr/wgrt lks, sound & exp sks bst/voc for forming hl energy Euro act. Infr Jezebel, Furs, Trick, EMS, David, 714-844-5227
 •Creatly bs plyr wtd w/waking grooving lines for fun eclectic retro modern rock. 818-789-1553; 818-567-0889
 •Fem bst wtd to join fem band w/mngt. Private rehrl spc, grt sngs, live, recding & video. 213-876-3176; 818-348-9375
 •FORBIDDEN CITY sks bs plyr. Att & image a must. 818-548-8003
 •Funky pwr bs wtd for xceptnl artistic progrsv rock band. Music comes 1st. Have gbs, lbl intrst. Infr Gabriel, Bush, O'Ryche, Flux. 213-876-4814
 •Groove orientd bs plyr wtd. Gd chops, lk & att. Infr AC/DC, Kiss, MSG, Jeff, 213-462-9229
 •Guit duo sks bst. Infr must include Harris, Butler & Bain, Melody & techng req'd. Image a must, age 20-25 pref'd. Sean, 818-891-5577
 •Guit sks bs plyr for collab on recding & publishing sngs. Have own rehrl studio. 213-827-7137
 •Guit trio band, inrl by Anthrax, Megadeth, Metallica. Pro plyrs only. Rich, 213-874-4229
 •GUIT, 23, sk bs & drms to torm orig open minded HR band. Infr Miles to Megadeth. Jymm, 714-592-1173
 •GYPSY OUTLAW sks bst. Bluesy gutsy HR. LA Guns, Crue, Crowes, etc. Tony, 213-377-0487
 •Hot Midl band sks bs plyr. Grt srt for right person. Infr Sinead, Gabriel, R.Plant, Rock w/synth base. Tina, 818-760-2660
 •Hrd core, hvy HM band sk bs plyr. Must be monster w/ equip. Pete, 213-851-1490
 •Hrd edged altrmv band, KILLING FLOOR, is lkg for bs plyr to compl their punkadelic gothic sound. Sarti, 818-957-8521
 •Is there a srly pro bst w/real commtmnt anywhere? We've plyd w/Stills, Scorpis, C.Trnk & Eddie Money April 27th. Infrst? 818-940-8781
 •Jerry Weir is lkg for his Bobby Garcia for mostly orig music. Lance, 213-280-0638
 •Lkg for bs plyr in tradl blues mold. Must have steady drive, be well versed, & b shuffle swing. Robert, 213-656-5946
 •Lkg for John Taylor type. Shawn, 213-464-8586
 •Lkg for vsang agrsv & open minded bst into hrd R&R. Lv msg. John, 213-521-9809
 •Loud agrsv bst wtd for uniq outrageous band. Infr Love/Rockets, Idol, Sisters, Mary Chain. Equip, image, dedictn a must. 818-831-9129
 •Motivd bst nwd for upcmng gigs & recding, old rock

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style. Crowes, R.Stewart. Voc abil prer a. Lee, 213-478-9756; Jeff, 213-477-5016
 •NY bst wtd. Authentic agrsv blues rock funk. Qual matfr, lbl & mngt intrst. Tired of Hillyud BS? Call me. Pros only. Rick, 213-653-0907
 •Orig footay rock band sks consistnt groove orientd bst. Must be dedictd & srs. Jeff, 818-363-3364
 •Pro guit w/mega live & recding exp skg bst for new prf w/killer malfr. Pro image a must. Early VH, Lynch. 818-718-8716
 •Pwrfl crunchy pop rock band sks dedictd bst. Pls have sngs of humor & like Beatles, C.Trnk, TPOH, Redd Kross. Kurt, 714-997-5670
 •REACTOR skg swosom bs plyr. Must have image, lint & equip. No flakes. Greg, 818-980-6689
 •ROCK sks bs plyr for up & cmng shows ala Love/Hate, Dice Clay, 818-765-4580
 •Sexy sleazy gutter glam grp w/HR edge sks bst. Must be ready to tour. No uglies, browns or curls. 213-851-2825
 •Simple yet competent young bst wtd for HR band. Leppard, VH, Crue, Skids. Have rehrl spc, sngs, vocs, pro equip. att. No drugs. Zen, 818-341-2584
 •Sngtr & guit lks for bs plyr & drmr to finish line up. HR only. Kiki, 818-304-9002
 •Sngwrtr skg bs plyr for recrd co shows. Possibl term gr. 714-964-4709
 •Solid creatv bst for cmrd rock prf. Top level plyrs w/ emphasis on sngs. Infr Mr Big, Roth, Extreme, Keith, 818-782-1509
 •Solid groove rock bst wtd. Pretenders, Blondie, no Peppers, jazz clones, Grt sngs, no drugs, if you want to do something different, call. Rachel, 213-392-8147
 •Solid grooving altrmv bst wtd w/classic rock roots for gigging & recding band. Bckng vocs a maj +. Kevin, 818-762-1925
 •SUDDEN IMPACT nds bst for self styled orig HR band. Infr L.C. Colour, Warrant, Poison, Blaze, 213-957-4605

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•SUN GODDESS skg HR melc bs plyr. 213-288-9660
•Super rock grp. IN COMMAND, sks solid bst w/image exp & vocs. Have maj bckng, ready to be signed. Ron, 714-636-0528
•The next tern superstar is forming the bckup band. Must have ks, abil, dedicatn. Infi Joan Jeff, Aero, GNR, Jovi. 818-753-7788
•Thin Lizzy type bs plyr wtd tht can funk & sing ld. Equip & dedicatn a must. 818-366-4851
•This is not your typical ad "cause this is not your typical band. Lkg for srs bs plyr who is funky but not crazy. Goliath, 213-563-9686
•Tired of lame bands? Bst wtd for estab rock band. You know the rest. This is the last call you'll have to make. 818-787-2069
•Tmtd bst sought for progrvs metal ad. 213-964-3649
•TRIBAL SEX CULT srching for funky slapping bst who is not in the acting business. Kevin, 818-981-2968; 213-851-7889
•Triple A class voc & guit team lkg for pro bst & dmr team. Black Rock Coalition members. Pros only. Mike, 213-459-7661
•TUNA SHAKE sks cool bs plyr. no HM. Pending gigs, private studio. Barrett, 213-441-9190
•Uniq band forming. Inspired by the art of making music, skg age 21-25, srs only. El, 818-986-3941
•Voc & dmr forming 4 pc. Bst must have ks, moves & 1000% dedicatn. Skids, old Kiss, Warrant. 4 stars, no leader. 213-652-2272
•Voc nds bst for cover/orig band. Infi Zep, Tango. Dave, 213-630-2934

•We've got tunes, studio, lks, tnt, pro gear & brains. You have tnt, lks, pro gear, trnspo into S.Row, Lynch Mob, Whitesnake. 818-763-3894
•X-Jaded Lady voc & guit sk male bs plyr to compl new proj. Infi Lynch Mob, MSG. 818-508-6230; 213-538-5816
•Young aggrvs bst nodd to compl 90's cmrcl metal. Wicked groove, killersngs. Image & bckups a must. Under 26 only. Nikki, 213-327-2507
•Bst wtd for Pwr Station type funk, sex, rock band. Feel & groove the priority. STRANGE BEHAVIOUR req'd. 818-709-0665

11. KEYBOARDISTS AVAILABLE

•Exp pr HR multi keybdst avail for pro projs. Gregg, 818-794-5922
•HI keybdst & bst team sk melc rock proj. Have chops, image & gear. 818-785-8069
•I ply the piano like Jerry Lee Lewis. intrstd in 1 shot gigs or recrdng proj. Joe, 213-839-4379
•Intrstd in reggae, hip hop, R&B, jazz. Pager #213-963-2609
•Keybdst w/EPS & Proteus sks wrkg band. Some vocs, left hand bs, sequncng abil, reads music. Cntry, 50's & 60's, standards, etc. Much exp. Dennis, 213-258-5283
•Keybdst w/evil techo groove sks srs industrial dance band. Infi Skinny Puppy, Thrill Kill Cut, KMSDM. 818-584-0350
•Keybdst w/new equip, pro gear, sks pro projs. Midi, any styles, multi sampling abil. Lkg for overseas sits, 1 niters, fill ins. 213-662-6380
•Keybdst w/sequncng & sampling equip avail for wrkg sit. Ryan, 714-337-7655

•Keybdst/voc/sngwrtr skg the rest of the band. Infi Prefenders, Blondie, Christine McVie. 818-781-8057
•Recrdng, multi keybdst, recent Euro tour w/maj Euro artist, xint equip, compl Midi expertise, grt image. Avail for pro sits. Jim, 818-781-8236
•Pro HR metal. R&R keybdst avail. Recently perfrm'd/recrded w/Peter Wolf, J. Geils Band, Charlie Faren from Farenheit, Joe Perry Proj, avail for writing, recrdng, pro sits only. Greg, 818-794-5992

11. KEYBOARDISTS WANTED

•Beautifl SWF sks equally beautifl & generous SW M/F to ply keybrds, sing & indulge in some very STRANGE BEHAVIOUR. 213-399-0733
•Attn, skg keybdst to ply arrangemnts note for note, short hr, tenor bckgmd vocs, mid-20's ala Bad English, Richard Marx, David Foster, immed. 213-854-0752
•FIT keybdst wtd by band into Hoopie, Bad Finger, Squeeze. Must have piano, B3 & string sounds. Maj ibl connex. 213-288-7828
•Fem voc sks male keybrd plyr for club wrk, blues, ballads & 140 ala Fabulous Baker Boys. Janel, 818-879-0904
•Fun loving keybdst for estab pop rock band. Infi Beatles, Joe Jackson, Elton, Kinks. Harmony vocs essential, other projs OK. Adam, 818-763-0988
•Hrd drivng keybdst, R&R inlf, hr, image & vocs. Greg, 213-371-8141
•Keybdst nodd by guit & dmr. Marketbl matrl w/sound & style. Mngt intrst & connex waiting for exposure. 213-934-3762
•Keybdst wtd ala Fixx, Cure, Idol. Trnspo a must. We have retrsl spc. Chris, 213-257-9778
•Keybdst wtd by HR band. Infi Stones, C. Trick, Bad Co.

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•Keybdst wtd by pop rock grp w/roots. Have maj ibl intrst & legal rep. April, 818-506-3938
•Keybdst wtd for all org rock band. Grt cmrcl tunes, ASCAP sngwrtr, regularly gigng in LA clubs. Bckgrnd vocs pref'd. 818-985-4314
•Keybdst wtd for dance proj. 714-897-2807
•Keybdst wtd for funk dance rock band w/maj mngt. Infi INXS, Prince, R. Palmer for ibl showcs's & tour. Must be pro. Mark, 213-850-7284
•Keybdst wtd for in house band. Must read music. Robert, 818-888-7039
•Keybdst wtd for jazz band w/live gigs. Also for studio recrdng. Roger, 818-361-2224
•Keybdst wtd for melc HR band. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472
•Keybdst wtd for pop rock band. Industry connex, mngt intrst, ready to showcs when you are. 818-752-9335
•Keybdst wtd, inlf Lennon, Velvet Undergrnd, Dylan. Dave, 213-469-3614
•Keybdst/bckgrnd voc wtd by band. Must have sns of humor & pulse. 213-462-2954
•Keybdst/sngwrtr w/vocs, 18-27, wtd for rthm orientd jazz rock proj ala Steely Dan & Doobie Bros. Must be creatv, energic & open to anything. Jason, 818-995-1630
•Keybrd bs plyr wtd for wrkg sit. Rock, blues, pop styles. Only the best copy matrl for 1 & 2 nite gig. Adrena, 818-993-1392
•Keybrd plyr wtd for band, MIRROR. Must be gd, gd image, pro. 818-841-5160
•Keybrd plyr wtd org rock, folk, blues band. Infi Janis, Concrete Blonde, Cowboy Juniors. Erin, 213-661-3468
•Latin band sks pro keybdst, \$800/month, 4 nites/week. Must be able to ply everything from salsa to Steely Dan. Tony, 213-217-7564
•Male R&B jazz pop singer lkg for keybrd plyr, M/F, for collab, shows, possbl recrd deal. Orig matrl. Sedonia, 213-385-9191
•Pianist nodd to compose orig music for pop ballad lyrics w/melodies. Only the best w/top notch cmrcl exp & references should respond. 818-994-9809
•R&B rock band, gigng. Infi Nicky Hopkins, Brent Midland, Billy Preston, Greg Allman. Bking vocs. Art Dog, 818-909-9705
•Sngwrtr skg keybdst for recrd co shows. 714-964-4709
•Verstl keybdst wtd for hip late nite comedy show, 1 nite/week. There is pay + chance to showcs org music. Carolyn, 213-464-9282
•Keybdst wtd for Pwr Station, Idol, sex rock/dance rock band, STRANGE BEHAVIOUR. 818-709-0665

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NEXT DEADLINE: WED., JUNE 12, 12 NOON

12. VOCALISTS AVAILABLE

- #1 Id voc & guit team lkg for dnm & bs team. Black Rock Coalition members. Pros only. Mike, 213-459-7861
- 2 Hispanic singers/dancers, girls, avail for demos or for deal. Infl funk, rap. Patty or Stacy, 818-420-0063
- Aggrav singer avail. Josie, 213-466-2035
- Are U2 infl? Singr skg real innovatv muscns for uniq blend of styles, psychic, bluesy HR, etc. Mystical, spiritual quality. Jeff, 818-441-5402
- Astronomical Id voc to J/F melodic cmrcl mainstream radio friendly HR prj. Showings, recording, hr color & texture unimport. Aero, VH, Crowes, Zep. Tommy, 213-836-3713
- Attractv world class male voc/sngwr/28. sks estab prj HR sit. Infl Whitesnake, Bad Co, Bad English, Sexy image, team plyr. 213-445-5052
- Blues rock singer avail for orig sit. Infl Humble Pie, Joplin, Crowes, Vermette, 818-712-9861
- Captivating voc/sngwr w/grt lks, sound & exp sks to J/F hi energy Euro pop act. Infl Jazebel, Furs, Trick, EMS. Dave, 714-644-5227
- Fem rapper lkg to form rap grp w/any people/person intrsd. Srs only, pls. Lee, 213-289-0779
- Fem voc avail for sessions & live gigs. Lds & bckgrnds. Tape avail upon req. Jennifer, 818-789-7198
- Fem voc sks session wrk & steady gig. Has grt voc & definite style. Robyn, 818-986-6007
- Fem voc w/jazzy blues sound skg srs band w/similar tastes. Will only accept srs call, pls. Kathy, 818-886-4046
- Fem voc/guit/dancer, xceptnl lks, chops, album, movie credits, sks pr funky rock band w/future. Infl Pretenders, Vaughn, Rufus, Bad Co, Kathryn, 213-851-9396
- Fem vox, infl ball comics, Numero Uno pizza, nightmares, astrology. 213-953-1238
- Fiery fem voc w/lks, hooks, pwr & passion sks HR band w/same. Kathy, 714-761-1035
- Glam alt/rntr singer avail for uniq sit. Infl Gene/Jazebel, Catfish, 818-982-5966
- Have definite lks, vox & stage presnce. Lkg for bluesy HR band w/cmrcd edge. Located in So Bay. Alter 5. Eric, 213-542-2703
- Impresv fem voc will make your prj a hit. Avail for jingles, demos, prjs. Specialize in cntry, rock, ballads. Reliable, reasonable, pro & exp. Dana, 213-455-1841
- Intuition, focus, insight, connection, perception, skill, impact, progress & persistence. Alt/rntr singer/sngwr sks in qual muscns. Michael, 805-521-1194
- Ld singr lkg for HR band w/mage & sngs. Ready to wrk, no flakes. Infl Extreme, Joe, 818-242-2825
- Ld throat sks dynam alt/rntr HR band. 9" Nails mts Temple of the Dog. Dana, 213-656-3127
- LOUD rude cocky arrogant sleazy singr into Crue, Pussycat, Poison. Must have extreme att. 818-765-6448
- Male voc sks to J/F pr band. Rocking image only. Infl early AC/DC, Crowes, GNR, etc. Brook, 714-599-8301
- Male R&B voc avail for grp & recrdng prjs for ballads, top dance, etc. Michael, 213-659-7246
- Male singr/sngwr/arranr. finished R&B contract, sks

- only estab R&B band in Ftlywd area. Infl Babyface & S. Wonder. Jim, 213-851-5062
- Male voc sks bluesy/funky jazzy R&B fusion band or prj. Infl Bolton, Jarreau, Vaughn Bros, Twr of Pwr. John, 213-675-5440
- Male voc sks pr band. Infl early AC/DC, Crowes, GNR, etc. David Ellis, 714-599-8301
- Male voc/lyricst skg srs orig pop music prj to collab on. Infl Rick Asley, ABC, Spandau Ballet. Michael Briggs, 213-656-3638
- Pro blues singr, white w/black soul, sks pr blues plyrs. Srs & ready to bring blues back on 90's charts. Kimberly Platso, 213-461-3461
- Pro fem black id & bckgrnd voc stylist. R&B, jazz, blues, pop & gospel. Sks studio & demos. Union affil. Page K.C., 213-704-1426
- Pro fem id singr avail for signed act, toumg pref'd. Will also consider bckups singing & any prj w/mngt. Lks, tint, lots of exp & pipes. Pros only. Lee, 602-623-1270
- Pro fem voc sks pr mngt. 213-939-1795
- Pro id voc ala Micky Thomas, Gramm, Perry, w/maj album & tour credits, sks classic rock act, deal & mngt. No glam wanners, pls. 213-323-4787
- Pro male voc avail to J/F band. Album & touring credits, very 70's infl, Thin Lizzy, UFO, etc. 818-768-9208
- Pro male voc/sngwr w/pwrful proj, jazz, soul style & lbt intrst avail for pr band or any prj sit. Wayne, 213-655-7781
- Sexy voc sks prodcr for R&B, hip hop, house, rap prj. Also avail for rap/trk vocs. Srs only, pls. Vicky Allison, 818-787-9153
- Sight singing male tenor avail for srs sit. David, 818-982-8703
- Singr lkg for dedicd Lng Bch rock band. Infl Stones, J.Cougar, Crowes style. Must have gd voc orientd sngs, enjoy xtensv live perfmc, have sns of humor. 213-434-5993
- Singr/sngwr/rhythm guit sks to J/F band. Infl Clash, Jam, REM, Oylan, Steve, 818-377-4761
- Southfl singr sks band or muscns w/70's roots & 90's sensibility. My infl Bad Co, Humble Pie, Free, Foreigner. 818-377-4491
- South Bay area fem sks C&W band to sing with. Pref older C&W sngs. Peg, 213-863-2763
- Srs minded male voc. Infl Gabriel, Simple Minds, Brian Ferry, sks band. 818-769-8315
- Strong dynam versl voc sks seasoned muscns, 26 & older, for innovatv creatv new band. Have studio in Pomona. Infl O'Rycho, Priest, Bullet Boys, Queen. 818-912-2378
- Strong dynam versl voc sks seasoned muscns, 26 & older, for innovatv creatv new band. Have studio in Pomona. Infl O'Rycho, Priest, Bullet Boys, Queen. 818-912-2378
- Voc avail to J/F hv groove orientd aggrv metal band. No posers of egos. Dedicd & att a must. Kirsten, 818-761-5145
- Voc avail w/ing hr image, aggrv metal to speed metal. Guit abil. 818-716-2836

- Voc avail, early Crue, Poison, Warrant. Lkg for srs HR prj, no posers, no boozes. Scooty, 213-851-5572
- Voc avail. Elevator, Stones, GG Allin, 818-997-9584
- Voc sks band now. Call me. 714-871-2530
- Voc sks band. Infl REM, Ride, Wet Sprocket, Clay Idots. Jimmy, 213-837-2551
- Voc/bk plyr sks HR/HM muscns, guit plyr, dnmr, etc, to form HR band. Rick, 818-349-5651
- Well trained. lkg for the hottest ballad sngwrts for rock, metal or pop. Pros only, no drugs. Terry Kaiser, 818-988-7868
- Welsh voc w/tunes lkg for guit, keybdst collab. Steven, 818-985-6272
- World class voc/guit avail for signed or financed act w/ mngt. K/A lng hr star qual image, xntf range, hit writing sks. Gary Stevens, 714-283-3292

12. VOCALISTS WANTED

- 1 hvly band lkg for 1 real singr. Infl ala Danzig, Alice/Chains, Soundgarden. Layne, 213-876-6511
- 4 attractv fem vocs wtd, ages 18-25. Pop, R&B sound, all ethnic types. Must harmonize. This is hot! Danni, 213-578-5584
- Absolutely outstanding singr nrd to compl cmrcl rock prj. Meldng sngwrng is emphasis of band. Infl Mr Big, VH, Extreme. Keith, 818-782-1509
- Acce voc wtd by sngwr for demo, etc. Some pay. Pop, R&B, C&W. Lv insgr for Deo, 213-960-8888
- Aggrv & tmld M/F ld front person/voc &/or rapper w/ dancing abil & hot style for new grp ala CMC Music Factory, Snap, James, 213-960-8960
- Auditing fem singrs, fem rappers & fem dnmr. No exp nrd but I nd you to have a pro att. Ndd immed. Chris, 213-837-9709
- Auditing singr for recrdng. Dorian, 213-467-3833
- Band sks voc. Send demo & 8x10 glossy & SASE to Band, PO Box 314, San Gabriel CA 91778
- Bcking voc wtd by orig hvly rock band. Infl Hendrix, L. Colour. LA area. Eric, 213-674-4007
- Bckup voc wtd for R&B orig band. Nds strong ht tenor range & some instrumntn a -. So Bay area. Infl Hear!, Giant, Berlin & Yes, 213-973-2867
- Beach Boys style band plyng orig sks id voc. This is maj prj w/lni possibilities. Bruce, 818-376-0866
- Black & Oriental vocs wtd. 818-888-7039
- Black male id voc, black fem bckup vocs, age 20-26. If you want a free ride, don't call. If you're still w/mme, call. Sean, 818-997-7071
- Black or white pr male. Infl Cory Glover, R.Plant, Otis Redding. Band has grt sngs, art connex. 213-463-9722

- BLIND AMBITION currently skg male voc into HR/HM. Must be melodic, lng hr image, responsbl & reliable. Call for more info. Craig, 818-887-0526
- Blues rock band nds voc immed for xtensv tour. Infl Aero, D. Purple. Kevin, 602-439-9489
- Burning rock trio w/uniq matrl sks frontmtn w/lnf & range. We're ready to roll. Infl L. Colour, Winger, Utopia. Call for more info. Michael, 818-377-5189
- Call machine, hear matrl. U2, Idot, Cult vein. Sngs of space, mood, echo. You must have killer chops, emotion, conviction. 818-994-9486
- CASSONE YOUTH sk M/F voc. Send 8x10 glossy, demo & SASE to PO Box 314, San Gabriel CA 91778
- Classic rock band has bookngs but no singr. Lots of road wrk. Infl Clapton & S.R. Vaughn. Russ, 602-788-0857
- Cmrcd HR band nds to replace male frontmtn/lyricst. Lks alone must be worth a million dollars w/rw infl to boot. 818-761-7882
- COCKNEY MEXICANS sks male voc. Ron, 818-338-7284
- Estab headlinng HR/HM band currently skg melodic male voc w/mage. lng hr. Must be respbl & reliable. 818-785-2785
- Exceptional HR guit sks xceptnl singr, 4 1/2 oct, intense, sophisticated, metaphycd, tmng, limitless. Collab. firewrks, the world. Take a change. Toggio, 213-652-0781
- Exp dnmr, bs plyr & guit skg voc/sngwr to collab w/ & form HR band. Keith, 818-509-1471
- Fem bckgrnd voc for hd rocking funk band. Infl Zep, Jane's. Chris, 818-905-1020
- Fem bckgrnd voc wtd. 3 fem voc wtd by hvly melodic rock band for org gigs. Exp a must. Pay negotiable. 213-389-7971
- Fem voc ndd for rap sit. We have indie deal. We nd someone w/strovg vox for R&B & rap. Blade, 213-461-2061

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Nial (818) 705-0875
Bill (213) 462-7465

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NEXT DEADLINE: WED., JUNE 12, 12 NOON

-Fem voc wtd for lem cmrci HR band. Must have equip & image. Must write strong melodies & harmonies. Srs & career minded only. 818-841-4761

-Feminine bckgrnd voc. must dance, costume req'd, lots of sun. Infl B52's, must have southern accent. 213-821-6209

-Frontmn for aggrsv rock proj. Oni, Bach, Stanley, Shane, 714-582-8143

-Frontmn for HR band, bluesy type sit. Troy, 213-862-3650

-HARD HABIT lkg for new singer. Roxy gig 6/8/91. Aero, Tesla infl. Tony, 818-340-7565

-Harmonically pure vox ic John Anderson, Rick Emmett. Semi prograss rock w/intrinsc melodic changes. Currently playing Whisky & Roxy, 818-846-5751

-Hi energy frontmn for VH, AC/DC cover/orig band. Get more out than you put in for once. Pal, 818-907-6411

-HR band sks grt frontmn w/ grt range & image. If you think you got what it takes, pls call John, 213-925-4916; Dan, 213-560-5553

-Hvy pop band into C. Trick, Hoopie, Bad Finger. nds passionate gd lkg intelgrnt singr. Maj lbi connex. 213-288-7828

-Hvy Seattle Sound band lkg for singr. New Edition type singr. 215-2915

-I wnt a singr. Must be New Kids. New Style type singr. Sing w/ falsetto, be able to rap, dance, lk gd. Anne, 818-769-4487

-L male voc for KLSX type bar band. Keys &/or guit a -. Casual but no flakes, pls Mark or Sean, 818-705-8407

-Ld singr wtd for R&R band. Infl Hanoi, Ramones, Generation X, old C. Trick. Pls be thin, image very import. No HM, David, 212-536-5065

-Ld voc wtd for all male orig estab pop HR act. Must have pro att, fronting abil & 3 oct range. Jeff, 818-980-8307

-Ld voc wtd for HR band w/uniq cmrci matf. 818-843-8225

-Lkg for 2 grt bckup vocs for lbi shows & possibl tour. Mldc HR band wtd take soul singrs, grt vox's only. 213-288-9660

-Lkg for young attractv sexy fem voc, black or Hispanic, grt grp or solo. Sing R&B, possibl deal. Darryl, 213-757-2053

-LYPSWITCH sks phenomni ld singr, ages 20-24, w/grt range ala Astbury, Halford, Tale, Morrison. No glam or ego trips. Srs inquires only. 818-377-5114

-MADAREUS, a mldc metal band, sks warrior voc in style of Soto, Tale, Dio, 213-467-6876

-Male bckup voc & percussnst wtd for pro orig proj w/maj mngt, infl REM, Simple Minds, 213-823-1508

-Male ld voc ndd for exp pro HR proj, hrd wrkg & deditcd. Infl Dokken, Badlands, Testa. Rehrrs in Lng Bch area. Lv msg, Glen, 714-236-2242

-Male ld voc/lyrcst ndd by cmrci HR band to replace singr. We have infl recd deal out of NY, prodcn deal, shopping for mngt, 818-503-5561

-Male singrs ndd for demos. Pay is \$50-\$100. All styles. Must have tape of yourself. Jeff, 213-312-1874

-Male voc for early 80's infl orig grp. Nat'l srch for man to recd & tour. Demo to PO Box 83311, Phoenix AZ 85071. John, 602-978-3344

-Male voc ndd immed for prograss mldc HR band w/bckng & mngt. Image, att & abil a must. Craig, 818-787-7885; Rob or Johnny, 213-417-8519

-Male voc wtd for hrd mldc rock band, Hagar, Gramm, Perry style. Must love the Lord. Darryl, 213-422-2129

-Pro grunge band w/ld intrst. sks voc/lyrcst, serious poet to form musical cult. Infl Zep, Jane's, Love Bone. Exp only. Page 24 hrs. 213-658-0218

-Pro guit w/mega live & recrdng exp skg voc for new proj w/killer matf. Pro image a must. Tyler, Coverdale, Bach, Monroe, 818-718-8716

-Pro male singr wtd, Infl Zep, Beatles, L. Colour, for band w/grt snrg, abundant connex, grt image. Must have range & stage presnc. 213-463-9722

-Pro voc wtd for cmrci metal band. Must have image, range, team plyr, showmnn. No drugs. J.R., 213-864-7567

-RAGE IN EDEN sks male voc w/passionate delivery & (text) range. Intense desire for success & pro att a must. Lance or Phil, 818-992-6251; 818-831-9389

-Rapper or voc, M/F, for proj, rap R&B style. Fritz, 213-519-3020

-Rappers ndd immed for grp ready to recrd. Personality & srs of humor a must. Steve, 213-285-5057

-Rappers ndd immed for grp, ready to recrd. Personality & srs of humor amust. Tape & photo to Box 2768, Bev Hills CA 90213

-RARE TOUCH skg deditcd energic male voc w/grd range, image, stage presnc. We have mngt & industry intrst. 818-348-2362

-Recrd deal close at hand. have mngt, prodcn deal. Cmrci HR band nds to replace male frontmn/voc. Tape & pic to PO Box 7401-705, Studio City CA 91604

-Singers ndd for cabie show. Must have VHS tape & video cassette. Send to Wally Eapeler, 1801 E Tropicana #9, Las Vegas NV 89119. 702-387-3892

-Srs hip hop dancing pop R&B voc wtd for all girl grp. Going straight to the top, must be very srs. Dancing a +. 818-984-6202

-The band DACAPO sks lntnd bckng fem voc between ages 18-27. Jamie, 213-393-7913

-Voc ala Zander, Roth, Tyler, wtd for hrd edged lng hr pop rock w/amazing snrgs. Rags, 213-837-6519

-Voc wtd ASAP for top notch HR/HM rock band. Mldc w/ lng hr image. Must be responsibl w/strong desire. 213-687-0526

-Voc wtd by band w/mngt & private studio. Must be pro & have wrkg att. Srs only. No flakes. Duane, 818-957-7842; Kirk, 818-248-8013

-Voc wtd for cmrci rock proj w/arena sound. Lynch Mob, Mr Big, Winger, Jess, 818-905-8039

-Voc wtd for funk hip hop band. Young band w/publishng & lbi intrst. Be sober, be srs & be ready. Resume & tape req'd. Ace Michaels, 213-856-2266

-Voc wtd for mldc HR band ala Tale, Soto, Hannell. Must have lng hr & pro demo. Neil, 818-980-2472

-Voc wtd for mngd band w/ld intrst, upcmng video & recrdng. Pro att for permnc orientd hvy mldc rock style. 714-832-8706

-Voc wtd for recrdng proj. Roger, 818-361-2224

-Voc wtd to compl aggrsv thrash death metal band. Should have dark vox. Fred Has, 818-883-4035

-Voc wtd to compl cmrci HR band, Style Badlands, early Aero. Rehrrs in Whittier. Pete, 213-692-8656

-Voc wtd to compl pwrfl HR proj, Maiden, O'Ryche, Metallica, Megadeth. Are you ready? We are. Srs pros only. No flakes, idiots, druggies. Mike, 818-505-1346

-Voc wtd to compl trio, M/F, under 21, hi energy, pop to R&B. Srs only. No drugs. Call between 4-8 pm. Byron, 818-969-1003

-Voc wtd, must be verstl, into aggrsv odd meter metal style. Darren, 818-782-7202

-Voc/frontmn w/temply pwrfl emotonal bluesy style, awesome sngrwrtng abil, grt lks & stage presnc to form band w/real chemistry. Totally pro only. 818-760-6690

-Voc/frontmn wtd for cmrci HR band ala Kixx, Crue, LA Guns. Poison. Image a must. Pro K/A frontmn only. Jeff, 213-693-0581

-Voc/lyrcst wtd w/pwr & soul, imagination, uniq & competent stage persona by hvy groove xperimntl band. 9' Nails, Tyler, Motown. Lv msg. 213-960-4459

-Voc/wrttr/frontmn wtd for eclectic prograss pop rock grp somewhere between Yes & Toy Malinee. Exp only, no egos. 818-998-7106

-Vocs ndd for neo funk speed metal band. Infl Floisam & Jetson, Peppers, Suicidal Tendancies. Trnsps a +, no drugged outs. Darren, 213-439-1360

-We have all pro rock band, RAKHA, sks hi permnc frontmn/lyrcst. We have PA, private rehrrs spc, killer demo, lots of complngs. Must have demo. 818-997-4440

13. DRUMMERS AVAILABLE

-Advanced solid dmr sks wrkg band, groove orientd. Grt att, equip, tmspo, demo avail. Will do what it takes. Mike, 213-964-3374

-Aronoff, Bozzlo, X-Pat Travers dmr avail. Paid sits only. Keith, 818-769-7501

-Christian dmr w/pro att & equip skg estab org mldc HR band. Grand Funk, Kansas, Journey. Barry, 805-499-9452

-Creatv dbi bs showmnn, maj lbi releases, world tour exp, fully endorsed, sks band w/ld & financl support. Randy, 213-467-8224

-Dmr avail to J/F others for pop infl proj. Got the att, kit, goals. You must too. Dwayne, 818-982-3074

-Dmr avail to join already formed band. Deditcd, hrd wrkg person, lkg for same. Willing to hear any type of music. Prel T40, no HM, 213-820-7279

-Dmr avail, jazz fusion, R&B, jack swing. Cheron Moore, 213-974-2251

-Dmr avail, Infl Zep, Hogs, Alice/Chains, early Sabbath. Gene, 213-876-1369

-Dmr sks band or muscns into world beat. Must be srs, dependbl & have some spirituality in their lives. Robert Carrillo, 213-465-1035

-Dmr sks band or muscns. Infl Poison, Crue, Cinderella, Jovi. No flakes, pls. Paul, 818-753-1631

-Dmr sks estab lunk rock band. Infl Primus, Mark Craney, Thin Lizzy, Craig, 805-495-9594

-Dmr sks modern rock band. Infl by Jane's, Faith, PIL, etc. Gd equip & tmspo, recrdng & toumg exp. 213-857-5830

-Dmr sks T40, jazz, blues, oldies or pop band. Local paid gigs, LA area. Terrence, 213-755-6910

-Dmr, 28 y/o, hrd hitting, solid, stage/studio exp, sngrwrt, lng hr, grt lks, sks cmrci rock or HR. Chris, 818-769-1671

-Dmr, hrd hitting, team plyr, exp in studio & club circuits, grt rock image. Infl Aldridge, Bonham. Pro sits only. Tom, 818-766-5714

-Dmr/prog mnr w/stage & studio exp in all style, strong groove & chops, top of line acous & elec equip. Pro sits only. Ron, 818-999-2845

-Exp pro dmr avail for funky sit. Latin, lunk rock, fusion, R&B. Infl Omar Hakim, Dennis Chambers. Hank, 818-507-8545

-K/A fem dmr avail for studio, shows's, tours, etc. Killer sound. 818-880-4839

-Ld voc/dmr, 38, sks steady 2-4 nite oldies, classic or oldies R&B band w/roth section. Srs pls. Jay, 818-994-5002

-Overly aggrsv dmr sks undergrnd type band in vein of Helmut, Rollins Band, Mudhoney, Metallica. Not thrash, but hvy. T.C., 818-352-8460

-Pro dmr avail w/image, equip, stage & studio exp. Sks pro HR gigging sit ala Cinderella, Grt White. Brad, 818-894-4479

-Pro dmr sks pro band. Jon Bonham mts Robert Sweet. Lng hr image, pro equip. Band must be compl & ready to go. Kevin, 818-774-0019

-Pro dmr, 15 yrs exp. I have the lk, kit & infl. Moved from Virginia Bch 6 months ago, ready to wrk. Ron, 619-591-9662

-Pro dmr, verstl, solid, edge to dance. exp wrkg muscn. Voccs, acous/elec. Image, studio, live. No pay to ply projs. Harry, 213-585-7114

-Pro E cst dmr avail w/maj recrdng & toumg exp. Skg cmrci band w/mgt ala Extreme, TNT, Tesla, Charlie, 818-247-9117

-Prograss metal dmr, odd meter, dbl bs, MI grad. Infl Zonder, Craney, Pert, Rockenfield. Image, equip, no drugs. Alex, 213-408-6482

-Pwrfl exp young dmr sks socially music mach. Police, U2, Oil, Henrik. Vry srs only, pls, no posers, no spandex. Tony, 818-904-0518

-Pwrhouse solid dmr lkg for raw intense HR groove band. Infl Aero, Cult. Exp in studio & club circuit. Rock image. Pro sits only. Wolf, 818-905-9653

-R&B lunk pop sits, have acous & electric. Bret, 818-994-8941

-Rhyth callmng w/stage & studio exp, bckup voccs, grt gear. Section if you dare. Steva & Woodoo, 213-471-0745

-Solid dmr, top of line equip & tmspo, reliable, always on time, plyr many styles + click & reading abil. Mike, 813-964-3374

-Straight ahead, deditcd, vry srs dmr sks wrkg org HR band. Infl Grt White, Aero, Scorp, Crowes. Willing to travel. Srs calls only. Jeff, 818-670-0848

-Straight ahead, hrd hitting exp rock dmr lkg for right gig. 29, equip, att, tmspo. Infl Raving Stab, Alice/Chains, Sabotage, Zebra. 818-987-4920

-Verstl VCIPTI grad, grt equip, avail for pro sits. Studio, club dates, etc. Abe Bonacci, 213-648-8308

13. DRUMMERS WANTED

-#1 exp ld voc sks tasty dmr to join mldc mainstream radio friendly HR grp showcsgng & recrdng. Hr color & texture unimport. Aero, VH, Crowes, Zep. Tommy, 213-838-3713

-Ace dmr wtd for newly forming rock/blues proj. Infl Crowes, Stones, Cult. Exp & image a must. Terry, 818-789-8933

-All org lnd lkg for verstl dmr w/solid meter. Funk, jazz & world beat is our style. Srs only. Nicky, 213-392-3472

-Allmrv edged yet mldc gothic inspired band sks creatv commntd non conformng dmr. No lunk, no rock. Infl Siouxiex, early Bowie, Divynts, 818-767-6728

-Attn dmr who love to rehrrs, recrd & gig & maybe dance. We are wrkahoics. Max, 213-208-5039

-Attn, cmrci HR band w/best snrgs anywhere sks dmr. No drugs, att or handouts. Bckup voccs as a must. Peter, 818-990-2724

-Attn, creatv dmr wtd for new band. Infl Bonham, Copeland, Perkins. Must be deditcd, uniq w/gd meter. 25 & under. Spooky, 213-874-2007

-Band in the making nds solid dmr w/drive. Into Replacements, old Cult, Damned, melody & energy. Mark, 213-469-9363

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•Band w/maj prodr lkg for dmr. Intl Stones. Free. Bad Co. Beatles. No metal. David or Johnny. 818-766-9293
•Beach Boys style band playing orgs sks dmr. This is maj proj w/lnk possiblities. Bruce. 818-376-0356
•BLIND AMBITION currently skg dbi klck dmr. Hrd hting into HR/HM. Responsibl, reliable. Have shows lined up. mgnt, etc. Call for more info 818-887-0526
•CAPTAIN BLACK sks pro dbi bs dmr. Into Q'Ryche & Ozzy. You must shred. Captain. 213-920-2475
•Crazy dmr wid w/pro grooves & chops for very unq HR band. Intense sngs & drama. lockout studio. Kings X. Aldridge, Zep, Kreutzman. 818-242-1260
•Creatv rhytm mach wid to compi groove orientd band w/ hrd edge. Be creatv member in this band & not just a beat keeper. Srs only. pls. Mike. 818-567-4274
•Dmr ndd to help form band. Xtrmely creatv, hrd & textural. Must play more than 4/4 & have a lot of time. 213-969-1597
•Dmr who can play melodly & into Indian rhythms. No drug addicts. Image import. Jack. 213-969-0126
•Dmr wid by DECEMBER'S CHILDREN. Intl Dogs. Stones, Sisters, Material Issue. 818-761-7175
•Dmr wid by voc for cover/orig band. Intl Zep, Tango. Dave. 213-630-2934
•Dmr wid for cmrcl HR band ala Giant, VH, Bad Co. Vocs a +. Solid groove, image, stage & studio exp. Jeff. 818-766-8698
•Dmr wid for cmrcl rock proj w/arena sound. Lynch Mob, Mr Big, Winger, Jess. 818-905-8039
•Dmr wid for estab HR/HM headlining LA band. Must be hrd hting dmr w/lnk, responsibl & reliable. drug free. Call for more info. 818-785-2785
•Dmr wid for estonic hrd driving driving psychu grunge band. Intl Mud Honey, Nirvana, Fugazi. 818-577-3985
•Dmr wid for funk hip hop band w/publishing & lbl intrst. Be sober, be srs & be ready. Resume & tape req'd. Ace Michaels. 213-856-2265
•Dmr wid for hit tech keybrd orientd band. Must have lrg clean kit. Intl Yes, ELP, Rush, Kansas. 818-785-8069
•Dmr wid for HR melc band. ARISE, Windsor. 213-222-8660
•Dmr wid for hrd driving esoteric psycho grunge band. Intl Nirvana, Mud Honey & Fugazi. 818-990-5373
•Dmr wid for in house band. Read music a + for R&B & pop. Robert. 818-888-7039
•Dmr wid for org HR band. Intl AC/DC, C.Trick. No beginners or glam. John. 818-343-9625
•Dmr wid for pro org prof w/maj mgnt. Intl REM. Simple Minds. 213-829-1508
•Dmr wid for R&B org band. Must have feel for music & dedican, att & image. So Bay area. Intl Heart, Giant, Berlin & Yes. 213-973-2867
•Dmr wid for rock band w/maj lbl deal. Lkg for young aggrv rock solid plyrs. Steve. 213-821-3413
•Dmr wid for THE DEZIREs. cmrcl R&R recding act. Intl 60's rock, blues, R&B. 213-281-6138
•Dmr wid in permanent position in mgnt band w/lnk intrst & upcmg video & recding. We're performc orientd, hvy melc rock style grp. Pro att a must. 714-832-8706

•Dmr wid intl by U2, Love, Hockels, Beatles. We have demo & possbl deal. Giovanni. 213-653-6025
•Dmr wid into pro rhytm & live dms for reggae, hip hop, R&B. Mira. Pager #213-963-2609
•Dmr wid to J/F alt rhytm band w/wacky edge. Love the music, not the money. Intl Replacemnts, Camper, Peppers, Stone Roses. Dan. 213-824-4537
•Dmr wid, blues, rock, pop, funk style. only doing trace copy luses for 1 or 2 nite ggs. Adrena. 818-993-1392
•Dmr wid, hrd hting. Intl Siogoes, Lords. Srs only. 213-466-4763
•Estab fun loving pop band sks skinny short hr dmr ala Mars, Watts. William. 213-464-4366
•Explosive dynam for aggrv rock proj. Intl Tommy Lee, Blas Elias, Ken Merry, Shane. 714-582-8143
•Fem dmr wid for fem band w/mngt. Private rehsl spc w/ dms, gnt sngs, live, recding & video. 213-876-3176. 818-348-9375
•Fem dmr wid for fem melc rock band. Must be srs. 818-841-4761
•FORBIDDEN CITY sks R&R dmr. Must have exp & image. 818-548-8003
•Gd vibe early VH band w/lnk & mgnt intrst. atly, sks Tommy Lee re madman for headlining grooving Strip band. 818-989-7452
•Grp proj sks steady hrd plyng dmr who will wrk hrd to compi line up. Randy. 213-428-6058; Richard. 213-422-1959
•Guit duo sks dmr w/N. Per tom fills & Clve Burr beats. Image, clck exp & pro att a must. Sean. 818-991-5577
•Guit, 23, sks dms & bs to form org open minded HR band. Intl Miles to Megadeth. San Gabriel Valley pref. Jymm. 714-592-1173
•Guit/voc & bst/voc srching for dmr w/wide variety of styles to complemt band w/progrsv hrd rocking edge. Mike. 818-288-6779
•GYPSY OUTLAW sks bluesy gutsy HR dmr. LA Guns, Crue, Crowes, etc. Tony. 213-377-0487
•Hot & solid dmr wid. Intl Dolls, Badboys, Stooges, Clash. Image not import. Mike. 213-828-3186
•HR band ala old Kiss, AC/DC, Zodiac w/lnk history & real lbl intrst sks grooving hvy htr ala Rudd, Boniam, Calhoun, Aldridge. Brian. 213-836-9023
•HR band from NY w/gnt sngs, mgnt & lbl intrst nds dmr to replace bozo we have now. Don. 714-974-6598
•HR band whty edge sks dmr w/pro att, pro gear & no ego problems. We have rep & some linand bkng. 818-569-3022
•HR dmr/guit team wid. Mike. 213-882-6917
•HR melc band sks dmr. Must be gd time keeper. Randy. 818-842-3448
•Hrd edged lng hr pop rock band ala C.Trick, VH, Rasberries, Enuff, sks verstil dmr w/vocs. Rags. 213-837-6519
•Hrd grooving dmr wid into old lggy. X, Alice/Chains, Jane's but limited to. Style, creativity, vision crucial. Scott. 213-465-7525
•Hrd hting grooving dmr wid w/lnk, att & desire. AC/DC, VH & Kiss. Jeff. 213-462-0929
•Hrd hting in the pocket dmr wid by pop rock band w/

connex & gigs. I am plyr. Intl Sminereens, Pretenders, Crowded House, Karen. 213-397-4990
•Hrd hting single kick dmr wid for hi energy R&R pop band. Style ala Tommy Price, Kenny Aronoff. Ready to gg. Lindsay. 213-379-9577
•Human metronome wid to create happening beat for fun eclectic retro modern rock. 818-789-1553; 818-567-0889
•Innovativ HR band sks responsibl moitvid dmr. Terry. 213-285-3128
•MF dmr wid for signed indie lbl band. Guit based, surr, sn, party rock. Not HR. Intl B52's, Hoodoo Gurus, Pimpssoul. Brian Buick. 213-832-1962
•MADAREUS sks dbi bs dmr for melc metal proj. 213-467-6876
•MOULIN ROUGE lkg for dmr for cmrcl HR proj. Tony. 213-322-5421
•Orig rootsy rock band skg consistent groove orientd dmr. Must be dedicted & srs. Jeff. 818-363-3364
•Percussnst wid for estab pop rock band. Intl Beatles, Joe Jackson, Elton, Klnke, Harmony vocs essential, have Occipad. Adam. 818-763-0988
•Percussnst wid for org grp. Trad'l African infl. Chris. 714-848-8197
•Percussnst wid, knowledge of Latin rhyths for HR band. Love Bone mts Santana, Steve. 213-828-9309
•Pro dmr wid for cmrcl metal band. Image import, lint a must. Team plyr, showm. No drugs. J.R. 213-864-7567
•Pro dmr wid for rock grp w/blues intl. LV msg. 818-509-9659; 213-874-0260
•REACTOR skg dbi bs dmr w/total rock star lk & abil. Dokken, S Row, Whiesnake, Crue infl. Lng term plyrs only. Gray. 818-980-6669
•SEVENTH RAY sks altmiv artistic bohemian hrd hting dmr w/bg dms for passionate modern melc psychd rock band Intl Jane's, U2, Zep, Siouxi. 213-455-1647
•Sngwr skg dmr for recrd co shows. Possbl lng term ggr. 714-964-4709
•Solid flashy youthfl dmr wid for HR band. VH, Skids, Leppard, Crue Have rehsl spc, vocs, sngs, pro equip, att. No drugs. Zen. 818-341-2584

•Solid rock dmr, harmonies a +, rock image, team plyr for OPAL RAIN. Tintd band, unq sound. Eddie. 818-246-3853
•SUDDEN IMPACT nds dmr for sell styld orig HR band. Intl L Colour, Warrant, Poison, Blaze. 213-957-4605
•SUN GODDESS skg hrd melc rock dmr. No session plyrs wid. Local rehsl, possbl tour. No into drugs or alcohol but into gd music. 213-288-9660
•The next lem superstar is forming the bckup band. Must have lks, abil, dedican Intl Joan Jett, Aero, GNR, Jovi. 818-753-7788
•Tintd dbi bs dmr sought for progrsv metal act. 213-964-3649
•Today's cutting edge, tomorrow's music. Wld beaultf intellgt psychd band sks dmr w/lnk. Abil, att, hippie image. We have rehsl spc, gigs. Scott. 213-392-2424
•TRIBAL SEX CULT srching for hrd hting animal dmr master. No NY atts or bong hitrs. Kevin. 818-981-2968; 213-851-7889
•Triple A class voc & gutt team lkg for pro dmr & bst team. Black Rock Coalition members. Pro only. Mike. 213-459-7661
•Uniq band forming, inspired by the art of making music, skg age 21-25, srs only. El. 818-986-3941
•We have 40 gnt sngs, we like Lou Reed, X, Mick & Keith & Who. We're dmr. We are equal opportunity band. 213-

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 •Wtd, sold grooving dmr to compli HR band. Srs plyrs only. Image, stage & studio exp. John. 818-980-3124
 •X-Jaded Lady voc & guit sk male dbl bs dmr to compli new proj. Intl Lynch Mob, MSG. 818-508-6230; 213-538-5816
 •Srs oversea dmr wtd by band w/Intl instr & agenda. Intl Siser, Bauhaus, 9" Nails, Deditcn & trnsps a must. No flakes. 213-223-2279
 •Srs dmr, gd dynams & different time feels. Bonham, Copeland, Smith, Omar. For band w/grt sngs. REM, Stones, Jane's, Dire City, 818-908-1333
 •Tintd dmr wtd for atmrv rock band. Intl Suite, Redd Kross, Bay City Rollers, Beatles. David, 213-876-2572
 •Tommy Lee madman for headlining Strip grooving blues rock band. Gd vibe, early VH to late VH. Lbl & mngt instr. Pros wtd image req'd. 818-783-6103
 •TRUTH PROJECT, people of divine righteousness as a bright shining light to uphold the word of God nrd. Intl U2, Jefferson Starship. Mark, 213-730-0591
 •Versitl rock dmr wtd. Voccs +. Trnsps, deditcn a must. Aero, Stones, Zep, Petty. Males under 30 only. We have mngt, ggs, demos. 818-506-5193
 •Wtd, dbl bs dmr for prog/v metal proj. Tempo changes, click exp & image a must. No backbeat, no audtin. Sean, 818-505-6164
 •X-Jaded Lady voc & guit sk male dbl bs dmr to compli new proj. Intl Lynch Mob, MSG. 818-508-6230; 213-538-5816
 •Young thin dmr wtd. Intl Stones, Aero, Fuzzycat, Dolls, etc. We're ready to ply out, we nd you now. Matf, 213-969-4750

14. HORNS AVAILABLE

•Sax plyr, tenor, alto, flute, clarinet, sks wrkg band, recording sessions & rehrsl band. Intl reader & soloist. Craig, 213-294-6404; 818-570-8929
 •Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318

•Sax plyr/kybd plyr avail for tour & studio wrk. All styles, all sngs, much exp. Call for pkg. Michael, 213-256-5924
 •Trombone plyr avail for studio wrk, demos. Strong reader, will ply all styles. Howard, 714-776-1026

14. HORNS AVAILABLE

•Sax plyr wtd for jazz & various projs. 818-361-2224
 •Sax plyr wtd to compli orig R&R band, gigging weekly w/ recrdng studio, rehrsl studio, laser show, promising sit. Intl vry. Floyd style. Sean, 714-599-4685

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 •ACES & EIGHTS sxs exp gnt tech. Joe, 818-564-8076
 •Ambitious sngwrtr/guit/voc sks pro personal agent/ mngt for tours & studio wrk. Will pay percentage. Have maj credits, vry pro. Keith, 818-405-8933
 •Attn industry, investor nrd for MIDNIGHT PARADISE. We're ready, are you? Promo pkg avail. 213-461-3461
 •Attn music industry, TWC & Hook Up Unlimited is ready. Call now, don't be left out. Rap & R&B styles. Fritz, 213-519-3020
 •Driven accomplishd fem sngwrtr, promo pkg ready, sng rec, mngt, indies to shop recd or development deal & provide career guidance. Dana, 213-455-1841
 •Drm progmmr dmr w/well equip d digital studio avail to collab w/prodr/engineer w/proj. Tracy, 213-839-9523
 •Drm roadie w/trnsps nrd to assist pro dmr for local gigs. Pay involved. 213-969-4808
 •Drm tech sng (tour or studio wrk). Current w/Mick Fleetwood. Wrkg pros only. 213-876-8471
 •Estab pwrflk band w/much instr sks guit/multi instrmntl, mandolin, violin, steel guit? Must sing. Grt opportunity. 213-466-0666
 •Fem voc/guit/dancer/sngwrtr, xceptnl lks, Intl, album, movie credits, ASCAP, uniq rock style. Have qual video, guarent d star. Sks deditcn mng. Kathryn, 213-851-9396
 •George Christopher avail to do your music video for free, no cost to you. 213-756-7144
 •LA LAW sks pro mngt. Grt sngs, gd lks, killer stage presnc, vry pro, ready to tour. 24TRK demo & video upon req. 213-281-9995
 •Lkg for financ/bckrs for internat'l recrdng artist w/internat'l credits & airplay. 818-846-8124
 •Midi progmmr w/new equip, has album credits, lkg for wrkg band or overseas sts. 213-662-6380
 •Mngr nrd for late 70's 3 chord punk band. Habier, 213-957-0256
 •MUSHI MUSHI, world beat reggae band, sks agent &/or booker for summer concerts. Teg, 818-904-3499
 •Muscn sks paying job in music or entertainment fld. Have sales, marketing & computer bckgrnd. Intellignt, motivid & entrepreneurial. Howard, 714-776-1026
 •Nd someone w/4trk recrdtr to recrd 2 sngs. Pay negotiable. Terry, 213-285-3128
 •POST CIVILIZATION sks mngt. Hrd but accessible rock. We have demo, pics, gys, everything but you. Ed, 818-353-4653
 •Pro fem voc sks pro mngt. 213-939-1795
 •Pro recrdng engineer lkg for gnt tech job. Must be signed act. Have reg des-gngs & building exp. Lkg at relocating from Chicago. Dean, 708-934-7151
 •Prodr nrd for fem sng/sngwrtr to collab & recrd 3 sngs. Matr ai ala Janis Joplin mks lke & Tina. 213-659-4331
 •Psychic loik rock band sks, kybd plyr & fem voc. Intl Dead, Nevilles, Buffalo Springfield. 818-896-1281; 213-826-6995
 •RAGE IN EDEN sks roadies in xchg for music lessons &/or pay for right person. Local shows every 2-4 weeks. Lance or Phil, 818-831-9389
 •Road/back line man avail for tour. Previously w/Fates, Andy Lauper, Altman Bros, Lou Reed. Wrkg pro sonly. Robert, 818-980-0018
 •Solo artist lkg for bckup band & sngwrtr. Crystal Joseph, 818-208-1086
 •Sound man wtd by estab Latin band. Must be dependbl & have gd ear. Tony, 213-217-7564
 •Soundman/roadie: 1 person, wtd for upcmg tours w/ name's band. Ron, 805-251-4049
 •Summer Poetry jam invites muscn. LACA Music, 818-753-3319
 •Top muscn nrd for poppy funk rock proj w/top prodrctn deal. 213-745-2732
 •Violinist, acoustic/elec. for new age rock band. Must be groove plyr w/solo ablt. 213-668-1823
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 •Cntry sngwrtr/guit lkg for instrng projs. Contmptry to twang Chery, 818-506-7408
 •Compr, ASCAP, avail for collab w/lyrict, pop, rock, ballads, etc. I am creatv, melcd, pro, publsd, exp. 213-827-2230
 •Desmond Child, M. Bolton type future hitmaker avail for collab. Steve, 213-871-6801
 •Fem lyrict sks young thnd hungry comps/muscn for collab. Cntry, rock, ballads or pop. Sherry, 818-907-1722
 •Fem voc/lyrict sks rock guit/sngwrtr for collab. Intl Joan Jett, Jovi, Aero, GNR. 818-753-7788
 •Fiery fem voc w/pwrfl passionate soul vox sks keybozd or guit to collab on sngwng then form HR band. Kathy, 714-761-1035
 •HRHMSNGWRTR avail. Plenty of ballads. Gregg, 818-794-5992
 •Lyrict nds strong compr, rock, R&B styles. Mark, 213-207-4748
 •Male sngwrtr/arrngr, finished R&B contract, sks only estab R&B band in Hlywd area. Intl Babyface & S.Wonder Jim. 213-851-5062
 •Male voc/lyrict sks prodr/compr to collab on srs flk pop rock. Richard, 213-656-1245
 •Planist nrd to compose org music for pop ballad lyrics w/melodies. Only the best w/top notch cmrl exp & references should respond. 818-994-9809
 •Poet sks classic compr for collab. LACA Music/ASCAP. 818-753-3319
 •Pro compr avail to film & video projs. Have resume. 818-996-5855
 •Pro fem ld sng lkg for hi energy, R&R for maj recrdng proj. Send tape. 1647 N Santa Rita #C, Tucson AZ 85719. Lee, 602-623-1270
 •Pro fem voc/sngwrtr sks pro mngt. 213-939-1795
 •Pro lyrict avail to compli your trks. Maj publishing for grt sngs. All styles. Michael, 818-881-2380
 •Pro male voc/sngwrtr w/pwrfl pop, jazz, soul style & matr avail for collab, pro fem or any pro sit. Wayne, 213-655-7781
 •Prodr nrd for fem sng/sngwrtr to collab & recrd 3 sngs. Matr ai ala Janis Joplin mks lke & Tina. 213-659-4331
 •Publsd sngwrtr lkg to collab w/other publsd sngwrtrs, pros only. Jack, 818-905-4796
 •Sngwrtr avail for collab on demos for pop, R&B, rap & house styles. Have 8 trk studio, Johnny, 213-469-7871
 •Sngwrtr has finished sngs, avail for estab act or artist. Intl Foreigner, Scorp, Winger. Also some dance matr, R&B, dance, gd ballads too. Mark, 213-653-8157
 •Tintd multi instrmntl, skilled in composition, arrngmnts, studio recrdng, Midi progmmng, sks voc/sngwrtrs. Access to studio facilities, avail for demo. Doug, 213-453-8418
 •Versitl & exp compr sks lyrict for collab. David, 818-982-8708
 •Wtd, C&W muscn to put ly lyrics to music. I have already comp'd quite a few sngs. Elaine, 213-236-3313
 •Sng wrtr lkg for agent or pubsh. Have over 100 sngs on tape. Have own recrdng studio. Ready to go. 213-827-7137
 •Tintd multi instrmntl, skilled in composition, arrngmnts, studio recrdng, Midi progmmr, sks voc/sngwrtr. Access to studio facilities. Avail for demos, masters. Doug, 213-453-8418
 •Young thnd image consciois guit/sngwrtr lkg for existng sit or others to collab wtr big groove oriend HR thing. Have att, equip, desire. Daniel, 213-957-0332

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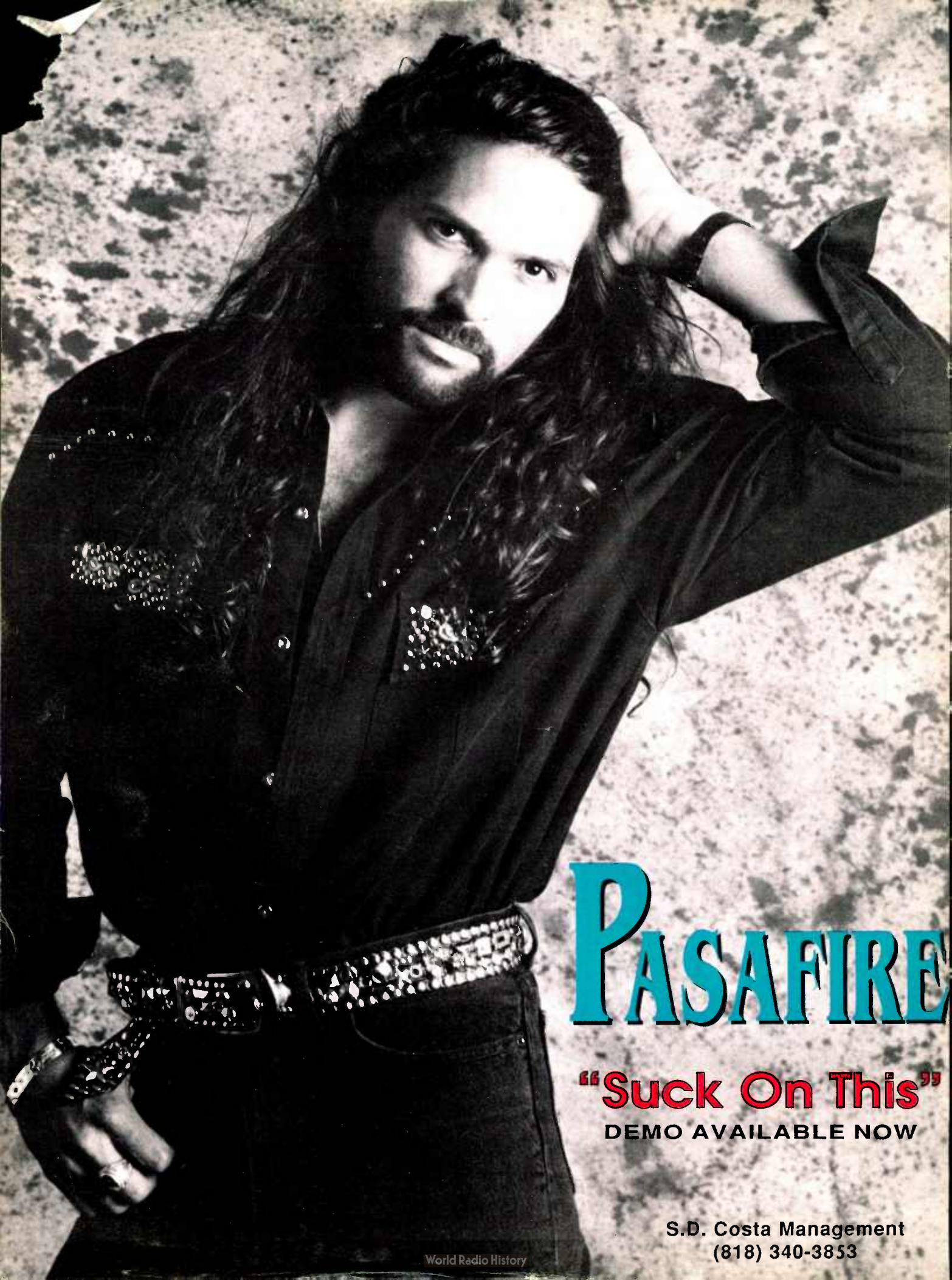
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