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FEATURES

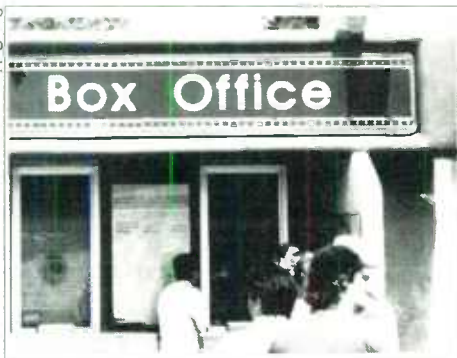


20 'BOB ROBERTS'

Paramount Pictures' *Bob Roberts* is the story of a folksinger (Tim Robbins) who uses his music and popularity to win a Senate seat. *MC*'s film review and sidebar with brother David Robbins reveal how powerful the movie's music really is.

By Tom Kidd and Kenny Kerner

Sue Gold



24 CONCERT TICKETS

Ever wait in line all night for tickets and wind up with a pair in the upper deck? *MC* investigates this controversy by talking with ticket brokers and concert promoters, trying to find out where the good tickets go.

By Sue Gold

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FEEDBACK

Demo Praise

Dear MC:

I want to thank Kenny Kerner and *Music Connection* for my Demo Critique Review which appeared in Vol. XVI, Issue #18 (August 31 to September 13, 1992), of *Music Connection*.

Since this review came out, I have been contacted by five record labels, six managers, three attorneys, eight publishing companies, one video production company and also signed two equipment endorsements.

Furthermore, I can't believe that Kenny Kerner hasn't been made the "Head of A&R" at one of the major labels!

J.G. Ortega
Saginaw, MI

The Right Track

Ken Lee
Tujunga, CA

"I am responding to Nikki Matsumoto's Feedback letter in Vol. XVI, Issue #20 as well as other letters concerning racism in music. I am an American of Chinese ancestry who was raised in suburban Illinois until I was fourteen. I was beaten regularly and taunted by other kids, and even had rocks thrown at my head. Out here was an improvement as I was merely taunted. Stereotyping of Asians has been prevalent in the work place and even at Cal State Northridge. Assumptions that I was a meek, computer science major, expressions of surprise that I spoke with no Chinese accent or statements insinuating that I'm not an American since I am of Chinese decent are indicative of someone's ignorance.

It is refreshing to note, however, that in what *MC* would call the alternative music scene, I've yet to encounter racism. Perhaps I've been lucky, but, in *Twist Of Fate*, *Holy Sisters of the GaGa DaDa* and other bands I've played in/auditioned for, I've been judged by my musical talents on keyboards, and not by my skin color.

Since I've been involved in music, I've met many intelligent, open-minded musicians who have not only been receptive to different skin color in their band, but different cultures of music as well. Led Zeppelin, Dead Can Dance, Brian Eno, the Beatles, the Creatures, John Coltrane and Peter Gabriel have produced vibrant music without letting racism impede their progress. It's obvious that more and more

cultures will continue to mix together and provide new music. Hopefully, this will erode racism and we'll all be judged simply on our musical quality. If the musicians I've played with are any indication, we're already on the right track."

Sad Scene

Dear MC:

Tonight I was shown that the L.A. music scene has not bottomed out, but is, incredibly, still falling to new lows.

Feeling in a bluesy mood, I visited the Village Saloon on Burbank for Tuesday Blues jam night. As I reached for the sign-up sheet, a voice intoned, "That's three dollars, please." When I questioned this, I was informed that, "That's how we pay the band." And who, I wondered, was going to pay me?

A cover charge might almost seem reasonable to pay the band, even if it applied to jammers. A tip jar is cool, maybe a formal donation, a small stipend from the owner (was I dreaming?) or whatever. But directly charging the other musicians? Bullshit!

When I informed members of the house band of my thoughts, they apparently thought I was kidding or crazy. I suppose I *am* crazy to stand up for *their* rights by walking out of the dump!

And I'm crazy to spend fifteen years pouring my heart and soul into smoky, hellhole gigs, carrot-on-a-stick record deals, endless hours of writing, rehearsing and risking of my financial health. Not to mention dealing with nasty clubowners, tone-deaf A&R rookies and drunken amateur critics. Far outweighed, of course, by the simple joy of making music.

Sadly, it seems my musician "brothers" now make my recent decision to leave the ranks all the more agreeable.

Good luck, guys.

John H. Cacianti
Altadena, CA

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CALENDAR

By Trish Connery

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

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

Current

Following is a list of scheduled performances for the on-going Live At The Galaxy, a free concert series held at the Hollywood Galaxy, part of the new Hollywood Redevelopment Plan, located at 7021 Hollywood Blvd. (one block west of Mann's Chinese Theater). On October 11, the performers of Quetzalcoatl perform the traditional pre-Columbian music of the people of Mexico, Central and South America. Saturday, October 17, the Ranga Dance Ensemble of Sri Lanka makes an appearance to share their country's dance and music. Sunday, October 18, La Familia Flores will present classical Spanish Flamenco guitar. The World Kulintang Institute, featuring Eleanor Academia-Magda, performs rare and indigenous music of the Philippines on Saturday, October 24. A wide variety of artists are also scheduled to appear at the Hollywood Galaxy throughout the rest of the year; look in this column for additional information or contact (310) 315-9444.

Singer-songwriter Lawrence Lebo whose independently release EP, *Don't Call Her Larry*, has won critical acclaim, tells all in this National Academy of Songwriters (NAS) sponsored four-week course: Grassroots Marketing For The Songwriter/Artist. Ms. Lebo shares what she has learned on how to get started from the ground up, with next to no money and get your career going. Special guests (subject to availability) include Erik Filkorn (A&R, Imago Records), Kathy Cook (Manager, Shankman, DeBlasio & Melina), Matt Kramer (Manager & Booking Agent, At My Place), Mike Giangreco (Promoter), Billy Block (Western Beat), Pate Lewis (*Music Connection*) and Tom Kidd (*Music Connection*). Classes begin October 22 at National Academy of Songwriters (NAS). The cost is \$40 for members, \$60 for non-members. Call NAS as (213) 463-7178 for additional information or to reserve your seat.

Also from the National Academy of Songwriters: R&B/Hip-hop Song Pitches on October 17 with Publisher Lynne Robin Greene and again on October 24 with producer Steve Barri Cohen. NAS Country Music Workshop on October 15 with guest John Bettis. The Acoustic Underground show is on October 19, at Santa Monica's At My Place; and, on November 9, NAS with *Music Connection* present Acoustic Artist Of The Year competition, held At My Place in Santa Monica. Winding up 1992 is the 7th annual Salute To The American Songwriter benefit on De-

ember 3, honoring Stevie Wonder. Contact the NAS for additional information on any of these events at (213) 463-7178.

Goodman Music continues to present product clinics throughout October. More specifically, on October 13, Goodman Music invites Kurzweil to the Universal City store to give a full demonstration of the new Kurzweil D2000R synthesizer. Also on October 13, but at the Goodman Music West L.A. location, Roland will demonstrate some of its latest musical instruments, the JV-880, DS-330 and the JW-50. Ensoniq will demonstrate its new ASR-10 Advanced Sampling Recorder at two Goodman Music locations: on October 20 at the West L.A. store, and on October 21 at the Universal City store. All clinics are free of charge and begin at 7:00 p.m. Goodman Music Universal City is located at 3501 Cahuenga Blvd. W., (213) 845-1145; Goodman Music West L.A. is located at 4204 S. Sepulveda Blvd., (310) 558-5550. Call to reserve your seat now.

Noted film composer Mark Isham (*Little Man Tate*, *Billy Bathgate*, *Reversal Of Fortune*) will be conducting a one-day seminar on film composing on Saturday, October 10, 1:00-4:00 p.m. at the Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Isham will discuss effective technical aspects of scoring along with how to have success as a film composer. Admission is \$40 and reservations can be made by calling (213) 960-3100.

On Monday, October 19, Nadine's Music will play host to Roland Product Specialist Steve Fisher at the Reseda location. Fisher will be demonstrating the new Compact Drum Systems from Roland. October 20, Nadine's Music, in conjunction with Fender, present a Performance Seminar featuring Stu Hamm at the Reseda store. Ensoniq's new ASR-10 Advanced Sampling Recorder gets put through its paces on October 27, 7:30 p.m. at the Reseda location; and again on October 28, 7:30 p.m. at the Hollywood store. Reservations are requested for all events. Nadine's Music Reseda is located at 18136 Sherman Way in Reseda, the phone number is (818) 881-1411; the Hollywood location is 6251 Santa Monica Blvd., and can be reached by calling (213) 464-7550.

UCLA Extension is offering a new eight-week course beginning Tuesdays, October 13, 7:00-10:00 p.m. This course, "Entertainment Public Relations," will discuss topics such as public relations employment options and necessary skills; job search techniques, ways to maximize career opportunities and employment suggestions and key publicity methods and techniques. Contact the Public Relations Program, UCLA Extension at (310) 825-0641.

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TourMiles[®]

By Karen Orsi

Gerry Landry is the quintessential idea man. Born in the Bay Area during the Sixties, Landry has eye-witnessed the beauty of what a good idea can do.

As a former tour manager, Landry has been involved in the music business since 1969, before some of his competitors were even born. His touring experience taught him to streamline and troubleshoot problems on the road—which came in handy while working on tours for the Who, Three Dog Night, ZZ Top, the Doobie Brothers, Chicago, Joe Walsh, Steve Miller and others. Remember the big screen TVs that played videos in Licorice Pizza in the early Eighties? That concept belonged to Gerry Landry and was a precursor to MTV. In conjunction with SIR studios, he also shot and/or co-produced several of the first music videos, including some for the Doobie Brothers, Black Sabbath and Boston.

He then connected with Aria Music of Japan as VP of Marketing and Artist Relations, and later with Seko Air Freight in a marketing capacity. Through him, both companies were able to enjoy a greatly increased sales volume, and Aria garnered a number of top level celebrity sponsorships that helped establish their name.

In 1985, Landry formed Heart Of Gold Tour Management, working with the Tom Tom Club, Junkyard, Marshall Crenshaw, Saxon, the Bullet Boys and others.

But, because of the nation's poor economy, a lot of bands are going without tour managers. This also means that the burden of what was formerly delegated as "tour management" is falling upon record company employees and the like who are not accustomed to the complexities of organizing a tour. As a result, there is currently a glut of out of work tour managers and tour companies, all of whom are sitting at home near their phones on a relaxing assortment of pins and needles. Except, of course, Gerry Landry, the quintessential idea man, who gets through these tough times by chanting over and over again, "Necessity is the mother of invention."

He has, by necessity, created a new company called TourTech, which has released a computer software program called "TourMiles." In this way, someone can have the expertise of Gerry Landry in his/her own home or office.

TourMiles is the first and only computerized mileage search software program of its kind. Mileage calculation of stop by stop travel distance was formerly a tedious, very time consuming task involving many maps and figures.

"The very first thing you do as a tour manager," Gerry Landry says, "is, you get a list of the cities and venues from the booking agent or manager, and you have to sit down with an atlas and figure out the mileage between these places. This gives you some idea of how many days versus overnight rooms to book. Then you also have to figure out fuel costs."

It is from this pertinent information that record companies set their budgets and schedules in stone. "After doing this every single time for so many years," Landry says, "I just got tired of it. I figured that through computer technology, there had to be a better way."

TourMiles contains a list of most major and secondary cities and provides accurate mileage distance to them from just about anywhere. It also calculates travel time of arrival in up to 74 cities at a time. The results can then be printed out, saved or exported to Lotus 1 2 3. All that is required is an IBM or compatible computer with a minimum of 512K of RAM memory. Landry says the long awaited Mac version will be available later this year.

Another offshoot of Landry's anti-recession activities is TourServices. This is a "gun for hire" concept wherein TourServices provides some of the tour management service to the managers, labels and promoters in instances where there will not be a tour manager used or that manager is new to the business.

TourServices is a fully computerized facility that can create budgets for approval, advance the tour venues, communicate with promoters and label reps, organize the travel and trucking companies and basically, for a fee, do, as Landry says, "the whole nine yards."

With TourServices, you are, in effect, renting a piece of a tour manager in place of a whole one in order to do some very precious groundwork. Landry sees these basic management aspects of touring as being of critical importance. The cost is from ten to twenty dollars per city, depending on the complexities involved, plus phone and printing costs.

Can't afford to buy a tour manager? Well, rent one!

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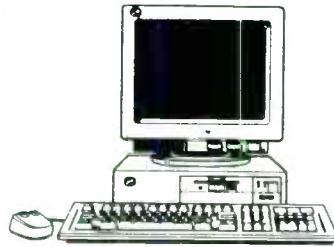
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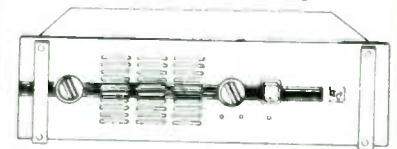


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(Corner of Lincoln
and Euclid)
(714) 520-4500

Indie Mammoth Hooks Up With Atlantic

By Sue Gold

NEW YORK—Mammoth Records has entered into a long-term, worldwide joint venture with Atlantic Records. Under the new deal, Mammoth will continue to market artists independently as well as through the Atlantic/WEA system. Once artists have established a solid sales base on Mammoth, they will move over to Mammoth/Atlantic.

Mammoth President Jay Faires and the rest of his staff will not be affected by the deal, which is expected to yield at least three albums in the next year through Mammoth/Atlantic. According to Senior Vice President of Atlantic, Danny Goldberg, "WEA will handle distribution the same way it does for Atlantic. The ones that stay independent will be handled through Relativity, so it depends on whether we mutually think it's right to involve the WEA system."

The first artists to release albums on Mammoth/Atlantic will be Machines of Loving Grace and Juliana Hatfield. Atlantic is already investing money in Hatfield's current release, according to Goldberg. "Even though it's being distributed by Relativity, I want to get her to sell as much as possible on this record so we can go into the next

record with the biggest possible base."

"We'll keep operating the way we operate," added Faires, "in the same grass roots atmosphere, but now we'll be able to develop real sales bases for these artists. We can do the grunt work of building a substantial initial following, which is the toughest part, then, when the time is right, the major label machinery can kick in.

"Our international distribution is in place, so we now have a system set up where we can break artists and then really start to move into the mainstream," Faires continued. "Danny [Goldberg] also has the

background and credits for something like this, and he'll help me grow in terms of management, so I'm really looking forward to working with him."

The venture is one of the first major projects Goldberg has put together since joining Atlantic earlier this year. "I've known Jay for a long time, and he has a unique ability to identify talented artists at very early stages of their musical lives," Goldberg said. "It's a mutually beneficial situation where Atlantic can tap into a great source of new music, while Mammoth can offer their artists the clout of a major label with powerful distribution."

Goldberg continued, "Atlantic is really making a commitment to have a lot of the alternative rock & roll part of the business, and this is a good chance to do it. Jay has a good label and some good artists, so it was a way of getting some artists I really wanted."



Pictured celebrating the new Mammoth/Atlantic joint venture (L-R): Atlantic VP of A&R Jason Flom, Atlantic Co-Chairman/Co-CEO Doug Morris, Mammoth President Jay Faires and Atlantic Senior VP Danny Goldberg.

Atlantic Co-Chairman/Co-CEO Doug Morris added, "The benefit of Mammoth's proven ability to work artists at the ground level, combined with the long-term potential offered by a major, offers an artist the best of both worlds. I am extremely excited about our new arrangement with Mammoth, which is one of the most innovative and dynamic young labels in the industry." **MC**

New Label Debuts With Charity Album

By S.E. Silverman

LOS ANGELES—More than a dozen artists including Little Richard, Hammer, Bette Midler, Atlantic Starr, Rita Coolidge and Vanilla Ice have recorded or donated tracks to the charity album *Raise The World—The Album Of Life*, the first release from fledgling label Eastern Way Records, Inc., formed by successful

film, television and music distributor J.S. Lee.

The album, which is designed to raise money for Love Is Feeding Everyone (L.I.F.E.), an organization founded by actors Dennis Weaver and Valerie Harper which feeds the hungry and homeless, will be released on October 15th.

The album's first single is "Raise The World," written by Mel Carter and Alex Gerber and featuring an all-star cast of musicians including Little Richard, Atlantic Starr and Rita Coolidge. The rest of the album consists of tracks donated by artists and two original songs by Stephanie Mills and Thelma Houston. "They really wanted to be part of the project, but they didn't have any tracks to give us, so we found songs for them to record," explained Rick Hansen, who, along with Gene Page, produced the project.

Artists who donated tracks include George Bensen ("Everything Must Change"), Ray Parker, Jr. ("A Hundred Kisses Ago"), Jose Feliciano ("Tell Me Love"), Dawayne Bailey & Jason Scheff of Chicago ("Julianna") and Lisa Lisa & the Cult Jam with Full Force ("Come And Get It"). Atlantic Starr's "Search Your Heart" will be the second single released.

Hansen said 80 percent of the funds raised will go to L.I.F.E. **MC**

House Of Representatives Passes DAT Bill

By Keith Bearn

WASHINGTON, DC—After years of debate and controversy regarding an imposed royalty rate on DAT tapes, the U.S. House of Representatives passed the Audio Home Recording Act with a provision requiring manufacturers of digital equipment and blank tapes to pay a royalty rate to songwriters, publishers and record companies. The royalty attempts to compensate musicians and their record companies for financial losses incurred from the use of digital audio tape.

"We feel incredibly justified in this battle," said George David Weiss, President of the Songwriters Guild, who has been at the forefront of the battle. "Songwriters have always been at the bottom of the royalty totem pole, yet they're the ones who create the songs."

The bill is now on its way to the Senate where it will surely meet with more opposition before it makes its way into U.S. law. If passed and signed into law, the bill (H.R. 3204), introduced by Democratic Congressman Jack Brooks, will require manufacturers to pay a royalty fee for each tape and recorder sold. In return, manufacturers will have immunity from copyright suits filed by music companies. **MC**

THE PLATINUM ONE



Elton John and lyrical cohort Bernie Taupin were presented with platinum plaques for their latest album, *The One*. Pictured at the celebration, held at Cicada Restaurant, are (L-R): Elton John manager John Reid, MCA President Richard Palmese, MCA Chairman Al Teller, Elton John, Bernie Taupin and MCA Inc. President Sid Sheinberg.

Geffen, Streisand To Be Honored by APLA

By Sue Gold

LOS ANGELES—Geffen Records President David Geffen and Barbra Streisand will be honored at AIDS Project Los Angeles' Commitment To Life show on November 18, 1992. The awards will be presented during APLA's sixth gala, which will be produced by Bernie Taupin at the Universal Amphitheatre.

Both Geffen and Streisand have donated many hours and dollars to the fight against AIDS in recent years. While Geffen is one of the most well-known record executives in music, he has kept his contribution to the AIDS fight very low-keyed. In fact, this is the first time Geffen has agreed to be honored by any organization. "The difference with this organization is, he's allowed this to be public to inspire others to give to AIDS causes," said Bryn Bridenthal, VP of Media/Artist Relations for Geffen Records.

In addition to making donations to AIDS organizations totaling more than two million dollars, Geffen has been on the Board of Governors for APLA since 1989. "He has encouraged others to take up the fight against this horrible disease and has been instrumental in helping APLA continue to provide the quality services we do for people with AIDS," said David Wexler, Chair of the APLA board of Directors.

AIDS is just one of many worthy causes Streisand has supported during the past 25 years. "Barbra

Streisand has continually shown energy, leadership and compassion in battling discrimination and disease throughout her life," Wexler explained. "We are proud to honor her for her work in raising funds and increasing public awareness for a variety of humanitarian causes, including AIDS."

Elton John's longtime writing partner, Bernie Taupin, will once again be on hand to put the show together, something he did in 1990 when Madonna was honored. "There's nothing to be said for not getting involved," Taupin claimed. "I'm committed mentally and from the heart to the cause. I've had four friends who have succumbed to the disease."

Past honorees include First Lady Betty Ford, Elizabeth Taylor, Whoopi Goldberg and Bette Midler.

APLA is the largest AIDS service organization in California and provides services to more than 3,400 clients with AIDS in Los Angeles County. Some of the myriad of important services that APLA provides are counseling, case management, transitional housing, food, transportation, dental care, legal services and medical referrals. APLA also promotes legislation regarding AIDS policy and funding and operates a toll-free hotline as well as several information programs designed to educate the general public. MC

Lester Cohen

By Michael Amicone



Michael Schwartz

Fender Musical Instruments has announced the appointment of **Michael Schwartz** to the post of Manager of Professional Sound Products. In this post, Schwartz, who was founder and CEO of professional audio accessories manufacturer Artefx/Tristech, will plan and develop the company's sound reinforcement and professional lighting products, including the Sunn line.

Phyllis Schwartz has been named National Director of Marketing for Tower Records' monthly music magazine *Pulse*. Schwartz was formerly with audiophile label Mobile Fidelity Sound Lab, where she worked as Director of Marketing and Public Relations.

Arista Records has named **Matthew Cesarano** to the post of Vice President of Strategic Planning. Cesarano, who moves over to Arista following a stint with Chrysalis Records, where he exited Vice President of Finance and Chief Financial Officer, will assist in controlling the label's marketing and other artist-related costs.



Lisa Lashley

Columbia Records has announced the appointment of **Lisa Lashley** to the post of Associate Director, Publicity, West Coast. Veteran publicist Lashley joins the label following stints with Virgin Records and PolyGram.

In more Sony Music news, **Ged Doherty** has been appointed to the post of Vice President, International Marketing, Epic Records; and **Marc Kordelos** has been promoted to the post of Associate Director, Alternative Music Promotion, West Coast.

Cema Distribution has announced the appointment of **Dan Rappoport** and **Bob Lyles** to the posts of East Coast and Midwest Account Managers, respectively, for Cema Special Products. Rappoport, who will be based in New York, and Lyles, who will be based in Dallas, will shepherd all sales and marketing activities for Cema Special Markets, which handles the creation of specialty music packages. MC

Def American Recordings has named **Mike Etchart** to the post of Product Manager. Formerly with Giant Records, Etchart will oversee the campaigns of such artists as Dan Baird, the Red Devils and Sir Mix-A-Lot.

Veteran music journalist **Sue Gold** and corporate publicist **Steve Gold** have announced the formation of **Gold Public Relations, Inc.** The new company, whose roster includes the T.J. Martell Foundation, Songwriter's Guild of America and singer Tamara Champlin, will focus on music publicity, artist development and special events.



Paul Williams

RCA Records has appointed **Paul Williams** to the post of Vice President, Strategic Marketing. Williams, who recently worked on the Elvis and new Jefferson Airplane CD retrospectives, will be responsible for mining the RCA vaults for reissue material and developing marketing plans for catalog releases.

Windham Hill Records has announced two new promotions: **Sally Albert** has been promoted to the post of Vice President of Human Resources, and **Pat Berry** has been advanced to the post of Vice President of Sales & Marketing.

NARAS has announced a plethora of employee assignments: **Diane Theriot** has been named to the post of Vice President of Awards, **Janet Halbert** becomes NARAS' Controller, **Paula Jeffries** has been appointed Director of MusiCares, **Sue Bergin** has been named Office Manager and **Heather Gifford** has been advanced to the post of Project Manager, Office of the President.

MCA Music Entertainment Group has announced the promotion of **Jon Urdan** to the post of Vice President, Financial Development. Urdan, who joined MCA in 1990, was previously with investment banking group Salomon Brothers.



Jay Hart

Capricorn Records has announced the appointment of **Jay Hart** to the post of National Album Promotion Director. Hart was previously a Chicago-based promo man for Giant Records. MC

DORNEMANN HONORED



Lester Cohen

The City of Hope recently awarded BMG Chairman/CEO Michael Dornemann with its Spirit of Life Award. Pictured at the ceremonies are (L-R): B.B. King, Lisa Hartman, Clint Black, Dornemann, Lisa Stansfield, Al Green, Rick Astley and David Hasselhoff.



Laura Ziffren

Company: Hollywood Records
Title: A&R Rep
Duties: Talent Acquisition
Years with company: Three

Dialogue

Background: "Before I came to Hollywood Records, I worked in the music department of Touchstone. I started out as a tape duplicator and worked up to the point where I could actually submit song ideas and musical suggestions for their films. I worked there for about a year."

Why A&R: "I wanted to do A&R because I always loved music and because I was always able to find great songs for all of my friends. I could make my friends like strange bands just by having them listen to the songs. When I was younger, I thought A&R meant you just go out and find bands. I never really knew what it entailed. Now, of course, I've learned that there's a lot more to it."

Getting Hired: "I was still working at the film company when the label was started. I had been introduced to Peter Paterno at a Rolling Stones concert and continued to call him just about every day for about a month until he agreed to meet with me. We had a great interview and he gave me a shot."

Hot Seat: "I knew that everybody really wanted an A&R job but I didn't know how badly. I think anybody that gets this job is lucky. I really love

music and now I get to search for it."

Signings: "I signed Mark Bell, a 23-year-old singer-songwriter/producer from England. He basically does everything to create his alternative dance-oriented sound. Also, I am working with Mitsuo, a French Canadian female singer, and RPLA, a flamboyant British rock band. I also put together the Party record by getting the producers and writers."

Good & Bad: "The best part of the A&R gig is getting to listen to music all the time. The worst part of the job is telling bands things they don't want to hear. I find that very hard to do because you're taking someone's life in your hands. It's hard to sit there and tell them you're not going to sign them. But at the same time, you have to be really honest. You first bring an act to the label and try to get everyone involved. At that time, you're already involved and committed but there's no guarantee the band will be signed. If they're not signed, you just have to let go."

Procedure: "When I find an act that I want to sign, I get Rachel Matthews, the head of A&R to come out and see the band live and listen to the tape. I also try to get Steve Jones involved. If I'm gonna sign a band to this label or to any label, I want everybody to like them. Or at least I'd want everybody to understand them. Once the A&R department is involved, Rachel takes the act to Peter. There are times when you bring in an act and you're the only person who likes and understands them. In those instances I just feel that maybe

this isn't really the right place for them. And then I move on."

Talent Ingredients: "First, and most importantly, the band has to have great songs. That's the most important thing to me. Then, they have to have a sense of who they are. They can't try to be someone else; they need to be unique. If they are slightly derivative they still must have a sense of themselves. The Black Crowes are like that—borrowing from the Sixties but adding their own originality to it. The Poorboys are like that as well. The trick is to have the songs to go with that uniqueness."

Local Scene: "I think the same thing is happening here that's happening across the country and even in England—very aggressive, active and angry music. I don't think it's punk, I just think it's the kids reacting to the fact that they have no money. Reacting to the fact that there are violent crimes right on the streets. Reacting to life as it is now. Whether it's rap or rock—even some pop music is talking about that stuff now. I don't know if I would consider that a scene, per se, but it is happening more and more."

Unsolicited Tapes: "I do accept unsolicited tapes but please don't call for an answer after you send them in. Mail tapes to Laura Ziffren c/o Hollywood Records, 500 South Buena Vista, Burbank, CA 91521. We send out answers for every single tape that comes in."

The Team: "We all support and learn from each other. If I like something that they don't, we bounce it off each other. We talk about it. We agree on the fact that we're all very song-oriented. There's no competition between us. We're very compatible but we all have different likes. I happen to love pop and alternative music. The heavier rock stuff is usually Steve's domain."

The L.A. Mentality: "If I were in a band in L.A. I would be intimidated by the fact that on almost any night every club is likely to be visited by A&R people. I think a lot of bands don't get a chance to grow in L.A. because they're just out to get signed. In other states, bands play around for a while and get a sense of who they are. Eventually they might come to L.A. to get signed. Here, it seems that everyone is out for that quick fix."

Advice: "My advice is to be yourself and don't try to be anything that you're not. Don't try to be another band. Don't try to please A&R people. Be what you think you are and stick to it. Eventually, if you're good at what you do, someone will notice. The bands that come out and copy Nirvana because Nirvana is happening now don't get signed because they're not honest with themselves."

Grapevine

Already confirmed to play live at the October 16th Madison Square Garden tribute to Bob Dylan honoring his 30 years with Columbia Records are George Harrison, Sinead O'Connor, Tom Petty, Eric Clapton, Neil Young, Booker T, Steve Cropper, Jim Keltner, Dennis Dunn, and *Saturday Night Live* bandleader G.E. Smith.

Keri Kelli, lead guitarist for popular local band Big Bang Babies is rumored to be appearing in an upcoming issue of a sexually oriented magazine. *Playboy*? *Hustler*? *Playgirl*? No word as to whether he'll be in the interview portion of the mag or the pictorial section. Will Keri take it all off? Will there be a ravishingly beautiful model with him? Is BBB picking up where Mötley Crüe left off? Stay tuned. Band headlines the Roxy on Halloween night, Oct. 31st.

If you haven't seen them yet, you can catch Black Bart (Brian O'Neal,



Why are we running another Ugly Kid Joe photo? Because we like them, that's why! Actually, this photo is hot off the presses and captures the zany quintet with their newest member, Dave Fortman. UKJ just released their first full-length LP, America's Least Wanted.



© Jim Henson Productions, Inc.

Surrounded by other famous names (Including record execs Statler and Waldorf), the one and only Kermit The Frog and Miss Piggy are shown signing on the dotted line for Jim Henson Productions' new record label, Jim Henson Records. The label will be distributed by BMG under the BMG Kidz umbrella.

Sean McNab, Steve Felix, Tom Nolan and Kurt James) at F.M. Station on October 12th. Band goes on at 10:30.

East L.A.'s **Hindu Stuntmen** were recently chosen as semi-finalists in the *Musician Magazine* Best Unsigned Band contest.

Cherry Street has completed its first self produced album which is available on cassette and CD. For copies, call (714) 894-4133. Band will be appearing at Gazzarri's on Oct. 24th.

Look for **Motörhead** to perform live on the *Tonight Show* on October 12th. This marks the first time ever that a metal band will have played on the show.

Imago recording artist **Ian Walker**, formerly of the band **Dr. Rain**, is looking for a new drummer, bassist and lead guitarist, male or female, in the style of the **Replacements**, the **Clash** and **Psychedelic Furs**. Call for audition: (310) 289-7799.

The **Electric Boys'** new video, "Dying To Be Loved," cost them a whopping \$18.95 to make.

Peter Criss and his new band, **Criss**, have added singer **Mike Stone** and are about to hit the road.

Vocalist **Paul Rodgers** (Bad Co. & Free) is recording a tribute album to **Muddy Waters**, slated for an early '93 release by **Victory Music**.

Chart Activity

Polygram has reissued **Elton John's** first 14 albums and will also release *Early Masters*, a two-CD set of EJ songs that were recorded between 1967-1975.

October 13th will mark the re-

lease of *King Of The Blues*, a four-CD box tribute to **B.B. King**. There are a total of 77 tracks in all including some never before heard.

We're a little disappointed with the **Roger Miller King Of The Road** release on **Columbia**. Though Miller had all of his pop hits on the **Smash** label, this collection of hits was re-recorded and is not as good. Songs such as "Kansas City Star," "Engine Engine #9" and "Do-Wacka-Do" were omitted and replaced by some country classics.

On The Move

Raoul Roach has been appointed to the position of Senior VP, A&R, **Black Music** for **MCA Records**.


Industry veteran **Steven Machat & Josef Bogdanovich** have formed a new label partnership called **Acid Jazz Records**. Plans call for the release of 24 albums over the next two years. The debut release is *Acid Jazz Collection 3: The LSD Album—Latin, Soul & Dance*.

Max Gousse has been named A&R Exec/**Black Music**, **East Coast** for **Giant Records**.

Jim Henson Productions has announced the formation of **Jim Henson Records** in association with **BMG**. The label is being licensed to **BMG** under the terms of a new, five-year world-wide distribution agreement.

Concrete Blonde has signed a recording deal with **Capitol**.

Capricorn has announced the signing of **Billy Burnette**.

Eileen Grobe has been appointed Director of A&R for **Worlds End (America)**. 



Mile One

Contact: Tim Bomba
(213) 461-3635

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Mile One is a Minneapolis-based rock quintet that very often plays the L.A. club circuit. Their demo tape includes five original songs—three flat-out rockers, one mid-tempo tune and a ballad. The uptempo rockers are strongest as Mile One's strength lies in its straightforward rock approach replete with buzzing, grinding guitars and a rhythm section that uses a sense of economy in its playing without sacrificing power. Lead singer Pat Schmid performs with authority on the rockers and moves to a more sensitive texture on the slower tunes. The two standout tracks are "Sunbird" with its infectious guitar riff and "Missing You," a melodic, uptempo number. The ballad is a bit too stark arrangement wise but it shows the band has potential. With an excellent live show, this could be the Next Big Thing out of the Twin Cities.



Ted Davantzis

Contact: Golden Greek Prod.
(805) 461-6337

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

Looking up to heroes **Ted Nugent** and **Michael Schenker**, young **Ted Davantzis**, who uses the band name **Maximum Force**, has put together a series of solidly produced and re-recorded demo tapes filled with rock gems. Ted recruited singer **Carey Kress** from **FaceDancer** to front the project and he turns in a wonderful job. The opener, "Without You" is a real barnburner and it's followed by a sensitive ballad "Missing You" which shows that the band can sing softly and carry a big guitar as well. "Burning In The Night" closes out Side One (there are another three songs on Side Two but we don't have the time), and it will rock your socks off as it borders on thrash speed but still doesn't abandon its clarity or form. This is a project that can go places if they can continue writing solid material. Right now, it's all album filler stuff.



Straight Jacket

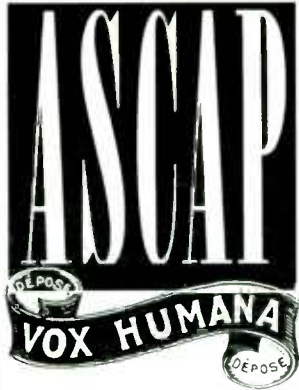
Contact: Straight Jacket
(818) 785-2520

Purpose of Submission: Seeking management and label deal

- ① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

Originally from Minnesota, singer **Buddy Hughes** and guitarist **Scott Nelson** made their way West until they united with **Fred Bown** and **Ramsay Bisharah** to form their current band. As the name implies, their music is frenzy-filled, loud, pulsating rock with only a few quiet breaths. "Anybody Home," the second song on the tape, is a nice change of pace and it allows you to hear clearly the band's true potential to write and perform together as a melodic unit. The surprise of the demo is a crunching rock rendition of the 1970 **Sugarloaf** classic, "Green-Eyed Lady" played true to its melodic predecessor. **Straight Jacket** is a tight rock band but they still have some way to go. Screeching vocals are a thing of the past, so they have to go. A bunch of stronger rock songs wouldn't hurt, either. Though the band is on the right track, it'll still be some time before they're ready.

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



As the year draws to a close... and whadda year it was... We would like to take this opportunity to thank the Los Angeles Music Community for its continued support of our various ongoing showcases. It is always refreshing to see people come out to boost local music. We'd also like to thank the Coconut Teaser (which hosts both the monthly "Best Kept Secrets" and "Hardest Kept Secrets" showcases). Largo (home of "Quiet On The Set"). The Roxy (which presents our monthly "R&B The Real Deal Showcase"), and the kind folks at "Rock The Vote" (Thank you for showing the world that people can make a difference.)

In addition, ASCAP is proud co-sponsor of "Western Beat", held at Highland Grounds on the first Thursday of each month.

Tonight: ASCAP celebrates composer/jazz trumpeter Terence Blanchard's score to Spike Lee's "Malcolm X" at a party (November 4) at Nucleus Nuance, attended by friends from Warner Bros., Sony and the film music community.

SHOWCASE/WORKSHOP ALERT:

Calendar: "ASCAP's R&B The Real Deal Showcase" at The Roxy, November 10... "Quiet On The Set" at Largo, November 10... "ASCAP's Hardest Kept Secrets" at the Coconut Teaser, November 17... The ASCAP/Fred Karlin Film Scoring Workshop, now in full swing, reaches its crescendo on the legendary 20th Century Fox scoring stage November 11... Meanwhile, back at the ranch, the ASCAP West Coast Pop Songwriters' Workshop kicked off this week and runs two nights a week for four weeks.

NEW RELEASES YOU JUST CAN'T LIVE WITHOUT:

Soul Asylum's "Grave Dancers Union"; The Rheostatics' "Whale Music"; Mark Curry's "It's Only Time"; Mudhoney's "Piece of Cake"; Alice In Chains' "Dirt"; Nine Inch Nails' "Broken"; Tom Waits' "Bone Machine"; Suzanne Vega's "99.9 F"; 10,000 Maniacs' "Out Time In Eden"; Animal Bag's self titled debut; Wax's "What Else Can We Do"; Neil Young's "Harvest Moon"; Talking Head's "Popular Favorites 1976-1992/Sand In The Vaseline"; Madonna's "Erotica"; and how 'bout that "Singles" soundtrack? There's lots more we can't get to right now - cause we're on a deadline.

ADVERTISEMENT

SONGWORKS—PAT LEWIS



ASCAP President Morton Gould (right) presented the first Leiber & Stoller Music Scholarships to Carlos A. Perez III (left) and Trevor Ira Lawrence (center). The two high school students were also presented with letters of recognition from U.S. Senator Alan Cranston.

Songwriter Activities

Two Hamilton High School students—Carlos A. Perez, III (trombonist) and Trevor Ira Lawrence (drummer)—were among the first recipients of the ASCAP Leiber & Stoller Music Scholarships. The students were honored at a reception at Santa Monica's At My Place. They both performed several compositions with the Ross Tompkins Trio, which garnered standing ovations from the crowd.

The BMI Foundation announced the opening of competition for the fifth annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The successful candidate will have the opportunity to work for a month on a day-to-day basis with distinguished theatrical film and television composers and will receive a \$2,000.00 award for travel and living expenses in Los Angeles for the period of the fellowship. Applications for the 1993 Fellowship can be obtained by writing to: The BMI Foundation, Inc., 320 West 57th Street, New York, NY 10019.

The seventh annual South by Southwest Music and Media Conference (SXSW) is accepting applications for the Music Fest portion of the conference. Applications must be received by November 16, 1992. The conference will take place at the Austin Convention Center in Texas from March 17 thru 21, 1993. The '93 Music Fest will feature over 300 up-

and-coming groups and solo artists who will perform for industry professionals and enthusiastic fans in more than 20 of Austin's prime venues over the four nights. To submit an act for consideration, you must obtain a showcase application. Call: (512) 467-7979, or FAX: (512) 451-0754 or write: SXSW, P.O. Box 4999, Austin, TX 78765.

Songwriter Signings

Sony Music Publishing has signed a worldwide co-publishing deal with Ricky Byrd. Byrd is the former guitarist of Joan Jett & the Blackhearts. He currently has two songs on the Roger Daltrey *Rocks In The Head* album, in addition to co-producing one of the tracks and adding his guitar sound to the project. Future plans for Byrd include a solo artist deal.

Giant Music has recently made a slew of important signings. To begin with, they've signed Atlantic recording artist Chuckii Booker. The first single from Booker's new LP is entitled "Games," and is racing up the R&B charts. Booker also produced and wrote a song on the new *Tales From The Crypt* soundtrack. The song is entitled "The Crypt Jam" and will be released as the first single. Booker is currently producing songs for Layla Hathaway's new album on Virgin. He's also readying himself to produce several tracks on the upcoming Barry White album.

Also signed is writing/producing



This month's installation of ASCAP's acoustic music showcase, "Quiet On The Set," featured singer/songwriter Tamara Champlin (pictured). Champlin, who performed with an entire electric rock band, has a bluesy quality to her voice that should go over well with the kinds of folks who enjoy the "sassiness" of Sass Jordan. Champlin has done plenty of session work and back up singing on major league tours in the past including Elton John, Peter Dinklage, the Tubes, Tom Scott and Richard Marx. She's also made a cameo appearance in *Urban Cowboy* as a club singer (what else?). For more info, call (213) 851-2561.

team Terry Coffey & Jon Nettlesbey, who are the primary musicians of Interscope act Truth Inc. The pair has written and/or produced albums by Keith Washington, Jody Watley, Howard Hewitt, Miki Howard, among others. They have a key song on the upcoming Miki Howard album on Giant. They are currently in the studio producing Keith Washington.

Writer/producer/artist Alton "Wokie" Stewart, who co-wrote and produced two songs on Keith Sweat's current platinum album is yet another new Giant signee. He also has songs on the Christopher Williams and Silk albums. Stewart is getting



The ASCAP-sponsored industry showcase held at the Coconut Teaser in Hollywood, "L.A.'s Best Kept Secrets," featured singer/songwriter Killian Ryan (pictured), who performed a rousing set of moody and somewhat foreboding original material. Ryan is an intense performer with so much emotion and passion in his voice that you should be warned: you may forget to breathe! For more info, give him a call at: (818) 760-6596.



BMI recently hosted its industry showcase series entitled the New Music Nights at the Club Lingerie in Hollywood. Pictured following their set are the Bay Area's Jackson Saints with BMI's Kelly Horde (left) and Julie Gordon (third from left).



Bug Music has entered into a co-venture deal with Restless Records. Pictured (L-R/top) are: David Gerber, Business Affairs/A&R rep and Dan Bourgoise, Chairman, Bug; (L-R/bottom) are Joe Regis, President, Restless and Fred Bourgoise, President, Bug.

ready to enter the studio with Bell Biv DeVoe, Jade, P.O.V and Naomi Campbell. And he is also busy writing material for his own upcoming album.

Giant has signed lyricist/artist **Tony Haynes**, who has a tune on the new Bobby Brown album that he co-wrote with **Teddy Riley**. He also co-wrote five songs on Karyn White's last album, several of which were collaborations with **Jimmy Jam & Terry Lewis**. Haynes recently co-wrote with **Kelth Tomas** for Johnny Gill's next album, and for the upcoming **Trey Lorenz** album. Haynes is also starting-up his own production company and record label.

Lastly, Giant Music signed artist/writer/producer **Terry Steele**, who co-wrote the Luther Vandross hit "Here And Now." He has a duet sung by **Dionne Warwick** and **Whitney Houston** entitled "Love Will Find A Way" coming out **Dionne Warwick's** next album.

Zomba Music has signed a worldwide exclusive deal with **Ben Mink**, co-writer/co-producer of **k.d. lang's** *Ingenue* album. Mink has been involved as a writer in **k.d.'s** past three gold-plus albums.

R.K. Jackson has also signed with Zomba. Jackson is co-writer of the international hit "Finally" by **CeCe Peniston** as well as the new single

"Inside That I Cried," which is climbing the charts.

Another Zomba Music signing is artist **Malaika**, who is soon to release her debut single "So Much Love" on **A&M Records**, which was co-written with **R.K. Jackson**.

Sony recording artist **Mad Cobra** and **GRP** sax artist **George Howard** have also signed deals with Zomba.

The Business Side

Restless Records has entered into a co-venture deal to share its co-publishing activities and income with **Bug Music**, the premiere independent publishing company which boasts such artists as **Los Lobos**, **Lemonheads**, **John Prine** and **Concrete Blonde**. The deal is unprecedented in that it represents the first time Bug Music has funded a publishing venture with a record company.

Peermusic is presently establishing a company in Budapest which the company's owner **Ralph Peer, II**, anticipates will be operational by year's end. **Michael Karnstedt**, President of Peermusic Europe will be responsible for the Budapest office.

Jeff Cohen has been promoted to Associate Director, **BMI** Writer/Publisher Relations, New York. **MC**

PUBLISHER PROFILE

Jim Vellutato

Sr. Creative Director,
Famous Music Corp.
3500 W. Olive Ave., 10th Floor
Burbank, CA 91505



By Pat Lewis

Publisher Jim Vellutato's introduction to the world of music came very early in his life. At an age when most youngsters are playing with Barbie dolls and **GI Joes**, Vellutato was busy learning the drum kit. And by the time he was six or seven years old, he was already "sitting in" with his parents, who played the "cocktail circuit" for some twenty years. Throughout his high school years, Vellutato continued his percussive studies and played in jazz and marching bands. But when he entered **UCLA**, he moved into sports—finding basketball and golf much more enjoyable than lugging his drums around. After graduating from college, however, Vellutato was once again bitten by the music bug. And so, he took a position in the mail/taperoom at **Chappell Music** and began working his way up the music publishing ladder. He eventually became a professional manager ("song plugger") with the publishing giant. After two years with **Chappell**, Vellutato moved over to **Famous Music**, where he has held the position of Sr. Creative Director for the past six years. Other **Famous** staffers include: **Roanna Gillestie** (Creative Director), **Ellie Schwimmer** (Creative Coordinator), **Bob Knight** (Film & Television), and **Bob Fead** (President).

Currently, the **Famous** roster includes: **Martika**, **Puff Johnson**, **Graveyard Train**, **Warren Hill**, **Matin Page**, **Ovis**, **Laney Stewart**, **Jason Hess**, **Melissa Ritter**, **Dee Harvey**, **Phillip Gordy & Derek Graham**, **Marvin Etizoni**, and the **Belly Achers**.

Recently, **Famous Music** gained a new CEO, **Erwin Robinson**, who has brought with him "a whole new acquisition-minded direction for **Famous Music**" says Vellutato, "where we're going after the groups that may be a little more expensive—who may have record deals and records coming out, or the producers who are producing a lot of major singles and who are involved with artists with albums coming out. **Robinson**, along with **Bob Fead**, got an acquisition budget from **Paramount Pictures**, which is **Famous Music's** parent company, so, it should make us more of a player like **Warner Chappell**, **BMG**, **PolyGram** and **EMI**. And that makes it a little more fun, being able to go after those bands that we weren't really able to go after before."

Vellutato believes that a publisher's roster has to have balance between developing/new songwriters and your more established "hit" makers. "You must go after the big artists that may be big money deals," he says, "and you also should develop artists because if you don't do that, you'll end up getting stuck in the acquisition mode and everything will cost you a fortune. And if things don't hit, then you've got a big problem. I really think that you have to do both in order to be a real strong publisher."

But what exactly is Vellutato looking for in a potential development situation? "I'm looking for something that probably would be ready to shop a record deal in four to five months," he answers. "Before, we would sign something real early and maybe take a year or two years to develop it. Now, it needs to be done a lot more quickly."

While Vellutato may frequently be spotted in the showcase clubs around town, he stresses the importance of having a good demo tape that favorably represents the band's songwriting skills. "When I go out to look at a band," he says, "I'll go out and see 'the vibe'—just see how they work on stage, whether they are exciting on stage, whether I like the music on stage. A lot of times, however, I can't really hear what the songs are about because the sound systems aren't good or for whatever reason. And so, I like to have some type of tape to take back and really get into what the artist is trying to say. I think a live show can be developed a lot easier than the writing-side of the band."

Since Vellutato has worked with his share of young and aspiring songwriters, he offers an invaluable piece of advice: "A lot of times, songwriters don't know which artists will actually do outside material and I think they need to do a little bit of homework. There are quite a few major artists that will do outside songs and if you know who those artists are, you can gage your material toward those artists and in that way, it will give you a greater chance at getting your songs placed."

He also offers a pointer for unsigned bands and up-and-coming artists. "I think there are so many different styles of music out there and what you have to do is just try to be true to what you feel—to the music that you believe in. Because if you try and do something that's not what you feel or believe in, then it's not going to come out right."

And yes, Vellutato does accept unsolicited tapes, provided the songwriter or band sends an inquiry letter prior to sending the tape. Included with this letter, the songwriter must provide an **S.A.S.E.** so Vellutato can write back and tell them specifically what it is that he is looking for. **MC**



Timeless rockers Crosby, Stills & Nash provided solid entertainment for three straight nights at L.A.'s Universal Amphitheatre. Pictured after the show are (L-R): Richard Lewis, film producer; David Crosby; and Rick Riccobono, Vice President, BMI.

BRUCE PLUGGED-IN: On Tuesday, September 22, Bruce Springsteen, in the City of Angels for a series of soldout shows at the Sports Arena, taped what was supposed to be a special edition of MTV's popular (and prestigious) acoustic music showcase, *Unplugged*, at an L.A. studio soundstage. But instead of playing stripped-down versions of songs from his formidable catalog, Bruce put his acoustic guitar down after only one solo number and was joined by his full band. Declaring "we lied" to the small (and lucky) crowd of industry movers and shakers and MTV contest winners, Bruce and company proceeded to perform most of the material from his two solid new albums (more than half of *Human Touch* and virtually all of *Lucky Town*). For over two hours, the Boss, who was joined on several numbers by wife Patti Scialfi and veteran background vocalist Bobby King, treated the appreciative crowd to great performances of the new songs, while sprinkling a few catalog chestnuts into the mix, including the title track from his 1978 album, *Darkness On The Edge Of Town*, and a great acoustic performance of his *Born To Run* classic, "Thunder Road." Even though the line has blurred as to what constitutes an "unplugged show" (Mariah Carey featured virtually a whole band on her edition), MTV would have a hard time billing this as an unplugged show, so they've dubbed it "Bruce Springsteen Unplugged" (with the "un" crossed out). Be sure to tune in to this 90-minute special, one of Bruce's best performances, when it airs on November 11. When, during the marathon taping, someone yelled, "Welcome back, Bruce," the veteran rocker shot back, "I've been back—it's just that nobody's noticed," a thinly veiled reference to the industry pundits who have been counting the Boss out after the sluggish chart performance of his new albums. But this performance, coupled with his series of artistically reaffirming shows

A ROYAL SHOW



Dennis O'Regan / Neal Preston

In another effort to capitalize on the Queen resurgence goldmine, Hollywood Records Music Video has announced the release of Queen—Live At Wembley '86, a 75-minute concert film culled from the band's two appearances at London's Wembley Stadium on July 11 and 12, 1986. This video, which captures one of the best performing bands of all time on their final world tour, includes great material, great performances and rock showmanship of the highest order. Queen—Live At Wembley '86 retails for \$19.98.

at the Sports Arena, which relied on the quality of his new material, shows that Bruce Springsteen is, indeed, back.

VISIONS OF U.S.: Kevin Adams' "Can't Take That Away From Me" recently won the grand prize in the Eighth Annual "Visions of U.S." home video competition, sponsored by Sony and administered by the American Film Institute. His 30-minute tape was one of over 700 entries and was judged the best by director Ron Underwood (*City Slickers*), actor/director Mario Van Peebles (*New Jack City*) and producer/director Francis Coppola, among others. Rounding out the list of winners are fourteen-year-old Seattle residents Gabriel Judet-Weinshel and Aidan Fraser, who won first place honors in the fiction category for "Limbo"; California State University student Mary

Starks, first place winner in the non-fiction category for her "Through The Eyes Of A Child"; Siraj Jhaveri, first place winner in the experimental category for "Untitled"; and Christopher Shank, who won top prize in the music category for "Blood Is Thicker Than Water."

SON OF SPINAL TAP: The cult movie *This Is Spinal Tap*, which humorously profiles a fictional hard rock/metal band, has garnered a healthy cult following. Those who were waiting for a sequel can rejoice at the release of *The Return Of Spinal Tap*, a feature length video celebrating their recent reunion tour and album. Unlike its predecessor, the video, filmed at their Albert Hall concert and available sometime in October, will bypass the theatres and go directly to home video outlets.

BANDWEST PRODUCTIONS INC.: This Anaheim rehearsal facility recently made several additions: a 24-track digital recording studio (featuring the first Sony PCM 3324S on the West Coast and a Soundcraft Sapphyre 36-input console), a 35'x50' soundstage, real-time tape duplication services (by Kaba Systems) and musical instrument rentals (including equipment by Yamaha, Marshall and Peavey). For more info, call (714) 634-9016.

WESTLAKE AUDIO: Producer/engineer Chris Kimsey and British artist Wendy James, cutting tracks for MCA/London, with second engineers Steve Harrison and Chris Fogel assisting on the sessions...Luther Vandross and Tevin Campbell, tracking, overdubbing and mixing for the Special Olympics Christmas Album, with producer Quincy Jones shepherding the Vandross session, and Jerry Hey handling the production chores for Campbell's; Paul Brown engineered both sessions, assisted by Bryan Carrigan.

RECORD PLANT RECORDING STUDIOS: Sony Music artist Michael Bolton and producer Walter Afanasieff, tracking and mixing in Studio 2, with Dana Chappelle engineering the sessions...David Foster, producing a track for the upcoming Barry Manilow box set, with Dave Reitzas supplying the sonic magic...In Studio 1, Ray Charles and producer Richard Perry, putting the finishing touches on Charles' new album release.

SOUND CITY: Chameleon act Black Cat Bone, in Studio B, completing their next release, with producer Chris Goss producing and engineer Brian Jenkins and assistant Jeff Sheehan manning the console...Veteran Michael Schenker (Scorpions, MSG), recording tracks for a project with engineer Bruce Barris and assistant Joe Barresi. **MC**

ON THE SET



Mercury Records act Shomari is pictured on the set of the video shoot for the song "Let It Be Me (Say You Love Me)," from their debut LP, Every Day Has A Sun. The video was directed by Rich Murray.

LABELMATES



Capitol artist Freddie Jackson is pictured with labelmates D'atra Hicks and Richard Marx during sessions for Jackson's new album, Time For Love. Jackson and Hicks recorded a sultry duet, "I Don't Want To Live My Life Without You," under the guidance of guest producer Richard Marx.

VIDEO DIRECTOR CROSSTALK



MARCUS NISPEL

By Jonathan Widran

In an industry where radio formats keep musical styles well-segregated, conformity is king and artistic diversity only serves to confuse both corporations and consumers, Marcus Nispel stands out by bucking all popular creative trends and daring to run with his unique visions. Believing that "typecasting is the biggest hindrance that creative people can experience," the German-born video director has made it a point "to make a different statement" each time out, and as a result, has become one of the most sought-after young talents in the ever-expanding field, with the likes of Mariah Carey, Chic, Color Me Badd, Faith No More, Suzanne Vega, B-52's, Divinyls and L.L. Cool J knocking down the doors of his Manhattan-based company, Portfolio Artists Network. He has also won two MTV awards for C+C Music Factory's mega-popular dance track, "Gonna Make You Sweat."

Aside from his dedication to uniqueness, there is no real magical force in the way he approaches his projects. Like any good director, he aims to express the band's point of view, rather than his own.

Drawing on his extensive backgrounds in both art direction and advertising, he looks at video as a marketing tool which simply accentuates the visual aspects of an acoustic industry. He treats everyone the same, feeling their ideas out and engaging in compromise if the visions differ.

"If you're dealing with a real rock band like the Stones or Nirvana, for instance, it's a good bet the video won't come out very fluffy," Nispel explains. "Most of these acts aren't design-oriented, so I cater to showing performance."

Sometimes, however, certain bands grow tired of "those typical lip-synch performances" and ask Nispel

for something a little off the beaten path. Faith No More, he claims, wanted their song "Small Victories" intercut in the style of a World War I documentary. "They didn't want to hide behind their guitars anymore," Nispel laughs.

While his reputation is fast growing in the dance realm, Nispel enjoys slowing down the rhythmic pace every so often to do a strong, emotional ballad. One labor of musical love which comes to mind is the work he did with jazz/soul singer Randy Crawford on a cool cover version of Journey's "Who's Crying Now." Instead of focusing on two distraught lovers, the director tried a "family ties" kind of storyline.

"Instead of two lovers on the beach, which is what you might expect, I made the love between a mother, daughter and grandmother, giving more of a message than a typical romantic clip might provide," he says. "A fast song is filled with many graphic images and visual fireworks, whereas a ballad presents a different set of problems. I become more of a storyteller and must think narratively while also concentrating on the passion of the performer."

Since, as Nispel feels, the music videos look like commercials these days, and vice-versa, it's no surprise that Portfolio Artists Network, headed by Nispel and three other directors, divides its time between commercials, videos and industrials, not to mention television promos.

Nispel, whose first major job in New York, designing posters, trailers and logos for Spielberg and Coppola films, has thus far directed commercials for Coca Cola, Diet Coke, Hershey's, Gap Jeans and Renault. The balance between music and TV seems to suit him just fine.

Explaining the differences between the two, Nispel muses, "Videos are more creative, and commercials are more lucrative, so both fulfill a need. "But, whereas, after a video is made the band maybe requests a few changes, making a commercial is an ongoing, interactive process. With a video, the director—me!—is in control, and the turnaround is much quicker, maybe three weeks from concept to finished product. In commercials, it's hard to tell exactly who made it, since there's so much corporate input.

"But commercials keep me fresh, definitely on my toes. On the other hand, whereas a few years ago commercials were considered visual trendsetters, now videos are thought of in the same way. So it's the best of both worlds."

While certain trends prove stifling to Nispel, he is encouraged about the future of music videos and the industry's ability to do just that—redefine itself.

"With the emergence of the Seattle sound," he says, "we're going from flash back to more organic images. Some artists, like Faith No More, are mixing rap with rock. There is a lot of crossover going on. I think, for variety, heavy metal groups should go with a dance director, and vice-versa. It's all about keeping things fresh." **MC**

NEW TOYS—BARRY RUDOLPH



Tascam Line Converters

Tascam has addressed a common studio problem that gets rare attention even in some of the so-called "world class" recording studios I have worked. The new LA-80 matches line level outputs from consumer electronics up to professional audio line levels. And conversely, the LA-81 will convert professional equipment output line levels down to consumer operating line levels.

The LA-80 handles up to eight, (four stereo pairs) unbalanced -10dbu outputs from cassette decks, consumer DAT decks, CD players etc., and converts them

to standard professional balanced line levels. So there are eight RCA input jacks for the consumer stuff and then eight XLR male outputs that connect to the pro gear. (Your mixer inputs, speaker monitor amp or pro tape deck) The LA-81 handles eight balanced outputs from pro gear (your mixing console outputs, pro tape decks or effects units) and converts it to unbalanced -10dbu levels. This time there are eight XLR female input connectors and then eight RCA output jacks that connect to the consumer gear.

Obviously, you would need to buy both of these units as a team to interface properly all consumer equipment to the professional studio environment but usually the main problem is with the low output level of say a consumer DAT deck as compare to the full line level outputs of other pro tape decks as well as the mixing console's output itself. (which are all at +4db levels) When you play back the mix you have just recorded on to the DAT machine, you always have to crank up the master volume on the console to achieve the same speaker loudness you mixed at....I real pain because you may not get that volume difference (about 15 db) precisely right every time and worst yet when you switch back to the mixer monitor without first lowering the volume, you'll be in for a loud, surprise wake up call. Anyway, each of these units are housed in a single rack space box and have both a master ground lift and individual ground lift switches for each channel. Some technical data: Model 5532 op amps are used for a signal-to-noise ratio of better than 90db and a total harmonic distortion figure of .005% .

Both the LA-80 and LA-81 sell for \$525 retail each. For more information, contact Tascam at 7733 Telegraph Rd., Montebello, CA 90640. The phone is (213) 726-0303.



Strum Rose Mult-Pick from Plectron Sounds

The Strum Rose is a pick sandwich of seven discrete picks molded together in a tough, plastic pyramid shape. So much of the sound and style of a guitar player counts on the actual moment and way the strings are plucked or picked so the Strum Rose will make you and your guitar sound totally different from the very first time you use it. I found the pick to give the guitar more brilliance and attack with a broader tone much like a twelve string. For rhythm playing and chording, the patented Strum Rose makes a big difference.

The Strum Rose will available October 1st and is sold directly from Plectron Sounds Inc. For further information, contact Plectron Sounds at 6131 Rancho Mission Road, Suite 108, San Deigo, CA 92108 or call (619) 521-0507.



CR-100 Cymbal Rack from Pearl

The CR-100 is the new geometric cymbal rack made to go with both the DR-100 and DR-200 drum racks. Since the CR-100 is supported on four black anodized steel legs, this rack will probably work with any other drum kit rack really. The rack comes with twelve PC-10 pipe

clamps. You'll need eight to attach the cymbal rack to the drum rack and the other four for attaching cymbal arms. For more information, contact Pearl Corporation, 549 Metroplex Drive, Nashville, TN 37211. Phone (615) 833-4477 or FAX (615) 833-6242. **MC**



Whoopi Goldberg and Leleti Khumalo star in Sarafina!

Quincy Jones' Qwest label has the soundtrack to the Hollywood/Miramax picture *Sarafina!* The plotline concerns a young student (Leleti Khumalo reprises her Tony Award-nominated Broadway role) who is inspired by her teacher Mary (Whoopi Goldberg) to take pride in herself and her South African heritage. Hugh Masekela, who performed with Paul Simon during his *Graceland* tour, composed the score for both stage and screen in association with playwright/director/composer/musician Mbongeni Ngema. Ngema wrote *Sarafina!* after discovering during a discussion with his close friend Winnie Mandela, wife of then-incarcerated leader of the African National Congress Nelson Mandela, that "with all the political leaders in jail...the children were left in the forefront of the struggle."

We haven't checked in with *Sirens of Satire* for a while. We thought you'd like to know that the monthly

all-female comedy show is still going on at the Melrose Improvisation. The September show featured the Southern sarcasm of Tish Ward, the blonde-with-an-attitude Andrea Walker and the production talents of Penny Wiggins. For information about upcoming shows, call (213) 243-7770.

If you hurry, you can catch an animated movie called *Freddle* as *F.R.O.7*. We say hurry, because this would-be children's fable starring a green secret agent has received the worst reviews we've seen in quite a while. Not even the music has escaped reviewers' wrath. The opening track, "Keep Your Dreams Alive," by George Benson and Patti Austin, is said to be "a pallid, flower-power imitation of James Ingram and Linda Ronstadt's 'Somewhere Out There' from *An American Tail*." Also on the soundtrack are "Evilmania" by Grace Jones and cuts from both Boy George and



Mary's Danish

former Frankie Goes to Hollywood lead man Holly Johnson.

Set your timers now for Wednesday, October 28. That's when Morgan Creek recording artists Mary's Danish are set to appear on *The Tonight Show With Jay Leno*. The group will most likely perform a few cuts from their just-released Peter Asher-produced CD, *American Standard*. This is the band's third CD and second for the label.

Look for new product soon from Angelique Kidjo. The Paris-based World Beat artist celebrated her signing with American-based L.A. Personal Development with a September 28 appearance on *The Tonight Show With Jay Leno*. The Mango recording artist followed the show with five dates in the Northeast and six weeks after that touring Europe. Her next album is slated for Spring release.

Club Dance is the Nashville Network's answer to the *American Bandstand* of the Fifties. Each show, host Shelley Mangrum, welcomes couples from as far away as Alaska to dance at the fictitious WhiteHorse Cafe. Many of the dancing couples have since become regulars on the Knoxville, TN, set. The only country music dance show on television is also known for guest appearances from the likes of country superstars

Billy Ray Cyrus and Linda Davis. According to series host Mangrum, country dancing is reaching epidemic proportions. If the country two-step is like a dance fever to you, you can catch *Club Dance* Mondays thru Fridays at 8:00 p.m. PST.

Dolly Parton has no regrets. She told *Celebrities Offstage* host Lorianne Crook during a recent Nashville Network interview that, as far as she's concerned, her climb to stardom has been virtually mistake-free. "I try to look at my life as a series of events, and what other people call a mistake, I wouldn't," she says. "I don't go back, because I've never done anything that I didn't feel that I should have done exactly that way." Parton doesn't even regret the downside of superstardom. She says she can "take some pride that I'm the tabloid queen, 'cause I always wanted to be a queen—or a fairy princess at least."

Nitro Productions has announced a new rock show, *The Arena*, which will debut this fall on KDOC-TV in Orange County. This weekly variety show is said to feature live performances by local bands and national stars; interviews and videos; spokesmodels and comedians; political satire and ecological spots. *The Arena*, which is filmed before a live studio audience, will air



The Sirens of Satire



Club Dance on TNN



Shankar and Caroline

Allan Antimuss

Saturday nights at 8:00 p.m. **Barking Pumpkin Records** just reissued the 1979 Shankar release, *Touch Me There*, produced by Frank Zappa and featuring the marvelous track "Dead Girls Of London." You may recall the Indian classical artist as creator of the ten-string double-violin or for his appearance on the retrospective Zappa Rykodisc, *You Can't Do That On Stage Anymore*. If none of that sounds familiar, you may want to check out Shankar first hand. He's currently touring with his partner in Indian classical music, Caroline.

Fun, fun, fun is fine, fine, fine but sometimes it's food, food, food you really need. That's when you should head to the **Original Beach Boys Cafe** in Hermosa Beach. The menu is packed with delicacies such as "Surfer Girl Sandwiches" and "Help Me Rhonda Entrees." Though a local review made fun of the jalapeno



turkey loaf ("The menu says, 'This is truly one of a kind.' I hope this is true. I'd hate to see this sort of thing spread.") our sources say the food isn't bad, but they prefer the "Great Libations for Good Vibrations." Don't think the Beach Boys have given up on music. Their first album in seven years, *Summer In Paradise*, and single, a cover of Sly Stone's "Hot Fun In The Summertime," has just been released. The Original Beach Boys Cafe is located at 2701 Pacific Coast Hwy., Hermosa Beach. Or call (310) 3779-3395.

Nostalgia Television has announced plans for Saturday night programming that will highlight music and performers from the Fifties, Sixties and Seventies. Set to premiere are a program hosted by veteran East Coast DJ **Jerry Blavat**; *Harmony Street*, a half-hour musical-variety/situation comedy; and *Dancin' To The Oldies*, hosted by former MTV VJ **Nina Blackwood**. Nostalgia Television is a 24-hour, basic-cable television service.

Catch great sounds and wise words from jazz's hottest musicians when a new series called *Birdland* airs on **Bravo**. Each episode, concentrating on talents from different generations, features a studio set interspersed with the artist's comments on their style and influences.



Stephen Baldwin, Josh Charles and Jason Gedrick star in *Crossing The Bridge*

In this installment, saxophonists **Steve Coleman** and **Steve Williamson** discuss the influence of Charlie Parker on their art and perform Coleman's "Composition Circle C." The first installment airs at various times beginning October 30. Check your guide for listings.

Peter Himmelman has the score for **Touchstone Pictures'** new coming-of-age story, *Crossing The Bridge*. The picture follows the adventures of three teenage buddies—(L-R) **Danny (Stephen Baldwin)**, **Mort (Josh Charles)** and **Tim (Jason Gedrick)**—as they make a fateful decision while traveling with a carload of heroin during the late Seventies. Himmelman has packed the flick with such period pieces as "Fortunate Son" by **Creedence Clearwater Revival**, "Love Song" by **Elton John** and "Locomotive Breath" by **Jethro Tull**. Himmelman, who sings a version of that Seventies staple "Smoke On The Water"

on the soundtrack, has released his next **Epic** solo album, *Flown This Acid World*.

Our favorite cable access music program has a new look! The Pasadena-based producer/host **Tracy Carrera** invites you to check out her show's slick and sexy new look. While you're looking, be sure not to miss big-name guest stars such as **Dramarama**. While you're in Pasadena, you should keep that dial to the community channel. You'll want to catch a special once-in-a-lifetime acoustic performance from the **B-52's** when they visit cross-dressing hostess **Summer Caprice** on the *Decoupage!* set later this month. And in the small favors department, we recently intercepted a call for help from **Tom Sunderland**. He has a bunch of musical tidbits and cut-aways orphaned with the death of yet another cable TV program. If you have a good home for them, call Sunderland at (818) 364-1441. **MC**



The Beach Boys



Tracy Carrera

Local Notes

By Michael Amicone

Contributors include Chuck Crisafulli.

FAB FOUR ANNIVERSARY: To celebrate the 30th anniversary of the Beatles' recording debut, Capitol Records has released a special limited edition "Love Me Do" CD single. The CD will contain both versions of the song, the more familiar version featuring a session player on drums and Ringo on tambourine and the rarer version with Ringo on drums (Beatles producer George Martin was unsure of Ringo's drumming abilities at the time) and the singles' B-side, "P.S. I Love You." In addition, Capitol will give away a special edition seven-inch vinyl picture sleeve single of "Love Me Do" to the first 5,000 people who respond to a special 30th anniversary sticker on the CD single, or you can send a postcard with your name and address to Beatles 30th Anniversary, c/o Capitol Records T-7, 1750 N. Vine St., Hollywood, CA 90028.



Donna Santisi



Donna Santisi

ROCK FOR CHOICE: For those who missed the Lollapalooza shows, the recent Rock for Choice benefit, organized by the Feminist Majority Foundation and held at the Palladium, offered a concentrated bill of loud music and angry politics. Strong sets from rockers Hammerbox and the Fluid were interspersed with a short acoustic appearance by Exene Cervenka and a remarkably intense solo electric bit from Courtney Love of Hole. Also on the bill were Seattle grunge artists Mudhoney and local heroines L7. During L7's set, the crowd was treated to a satisfying spectacle when original bad girl Joan Jett (above, left) joined L7 for some ripping versions of her tunes. To end the evening, the Red Hot Chili Peppers (above, right) took the stage and funk'd through an explosive set. By the time they finished a cover of "Higher Ground," the crowd had broken down the barriers to the stage and one foolish soul had taken a header off the PA system. But the band made it through a final blast of "Crosstown Traffic" before anyone could swing from the chandeliers. —CC



Lester Cohen

BEAUTIES & THE BEASTS: Gasoline Alley/MCA recording artists the Beauties headlined a benefit for Last Chance For Animals (LCA) recently. The show, which was held at Club Lingerie, featured a guest performance by ex-Bangle Susanna Hoffs and her band. Pictured (L-R, sitting): Jason Nesmith of the Beauties, drummer Matthew Steer, Hoffs, Steven McNeil of the Beauties, bassist Ralf Jacob, (standing) Beauty Ronik Ital and Randy Phillips and Lorne Saifer of Gasoline Alley.



Lester Cohen

SOUL MEN: Fledgling retro soul men, Charles (Pettigrew) and Eddie (Chacon), are pictured serenading the Music Connection staff with a special unplugged performance of several songs from their Capitol Records debut effort, Duophonic, including up-close-and-personal versions of "House Is Not A Home," "NYC" and their current hit single, "Would I Lie To You?"



Lester Cohen

VEGA VISIT: A&M recording artist Suzanne Vega and label head honcho Al Cafaro are all smiles during Vega's recent visit to the A&M lot. Vega was in town to shoot a video for her second single, "99.9F," the title track from her new LP.



STRANGE BEDFELLOWS: In this "how's this for a silly publicity shot" photo, RCA Records execs hop into bed during a break from recent label promotion meetings in Santa Barbara. Pictured (L-R): RCA President Joe Galante, RCA Promo Manager Deanna Kaminski, Promo Coordinator Lori Rischer, Promo Manager Jeanne Warsaw, Kim Whipkey of RCA act PC Quest and RCA VP of Promo Skip Bishop.



Harold Sherman

SOPHIE'S SHOW: Charismatic Sony Music recording artist Sophie B. Hawkins is pictured during one of her two recent sold-out shows at the Roxy in West Hollywood. The *New Yorker's* show, her first in the City of Angels, was a mixed bag of songs from her intriguing debut, including the hit single "Damn I Wish I Was Your Lover" and "California Here I Come," and improbable cover choices such as Dylan's "I Want You" (which also appears on the album), the Rolling Stones' "Gimme Shelter," Jimi Hendrix's "Fire" and Bowie's/Mott the Hoople's "All The Young Dudes." Hawkins, demonstrating a command of the stage that belied her newcomer status, proved that though she sometimes overreaches vocally, she is an artist to keep an eye on.



GREASING THE STARMARKING MACHINERY: MCA/Mechanic act Trixter recently stopped by the Uni Distribution offices to pump up the staff's enthusiasm for their sophomore opus, *Hear*, the follow-up to their platinum debut effort.



DRUMMING IS HIS MADNESS: Music Connection Western Beat editor Billy Block was honored recently as Drummer of the Year by the California County Music Association—for the fourth year in a row. Billy, who is one of the Southland's finest stickmen and one of country music's most tireless and avid supporters, hosts the Western Beat acoustic music showcase, held the first Thursday of every month at Highland Grounds.



DRILLING FOR PLATINUM: One half of Atlantic recording act Mr. Big, bassist Billy Sheehan and fretman Paul Gilbert, visited KABC radio recently to talk with reporter Jerry Cobb. Cobb, who, the press release contends, "is a longtime power tool aficionado" (hmmm?), was interested in Sheehan and Gilbert's use of power drills onstage, the Makita cordless power drill to be exact, sponsor of the first leg of the band's U.S. tour.



Dawn Lauren

BEING FOR THE BENEFIT OF...: Tin man Tony Sales, New York Doll Sylvain Sylvain, Dramarama's Chris Carter and Blondie's Frank Infante are pictured at the recent benefit for New York Dolls bassist Arthur Kane at the Troubadour. Performing at the benefit, which raised over \$4,000 to help Kane recover from injuries he suffered during an attack and beating several months ago, were Paul Rodgers, Ten Inch Men, Shotgun Messiah, Motorcycle Boy, Dramarama, fellow Doll Sylvain Sylvain and Jason Bonham.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

PEACEFUL SUNDAY: There was a good deal of nostalgia and quite a bit of good music as dozens of name musicians gathered to spark Peace Sunday at the Rose Bowl recently, but the bottom line, of course, was raising money for organizations dedicated to stopping the nuclear arms race. According to the latest figures from the sponsors, the Alliance For Survival, organizations should see in the neighborhood of \$300,000. The Alliance says it's proud of the figure, despite *Herald-Examiner* questions about where the money had gone, although a spokesman did question the paid attendance figure reported by the Rose Bowl ticket-takers, saying it seemed low. Artists attending included Graham Nash, Donovan, Bonnie Raitt and Timothy Schmidt.

COPELAND TOME: Miles Copeland, manager of the Police, is seeking the aid of rock group roadies with information such as where to buy a fuse at 11:00 p.m. in Cedar Rapids or Sioux Falls, or where to find a good hotel in San Francisco. He's compiling a rock band touring handbook and is seeking details of hotels around the world.

VOTE FOR BOB



By Tom Kidd

I once had a supervisor who would chastise me every time he passed my paper-covered, dust-encrusted desk. "Appearance is everything," he always said. "If something looks good, it is good."

Bob Roberts, the folksinging celebrity running for the Senate in the Paramount Pictures film of the same name, not only looks good, he sounds good, too.

Bob Roberts satirizes American culture in general, and American politics in particular. The title character, as created by actor, writer and first-time director Tim Robbins, combines elements of the devils we know and the devils we don't. Like President George Bush, he calls for a return to family values and blames the policies of Lyndon Johnson's Great Society for much of the country's problems. Like Bill Clinton, he's good looking and uses popular culture, especially music, as part of his appeal. And like Ross Perot, he's a financial genius and self-made millionaire who tells the people exactly what they want to hear.

This is not to say that Robbins created his character in response to current events. In fact, Roberts was originally conceived in 1987 as a short for *Saturday*

Night Live. Since then, Robbins points out in *Movieline*, life has unintentionally followed art. "It's kind of strange the things that have been happening that mirror Bob Roberts," Robbins says. "I guess some of it is predictable, but some of it defies imagination. Like Clinton playing the saxophone on *Arsenio Hall* and Quayle with all his family values stuff. And then to have Bush play into it so heavily, blaming the Sixties and social programming. It's like a paranoid's dream."

In a nutshell, Bob Roberts is an ultra right-wing folk singer who takes Sixties-style folk songs and converts them into religious and intolerance songs for the Nineties. Peace, love and understanding are transmuted into avarice, greed and pride. These despicably deceptive ditties lead to a strong backbone of popular support. Everyone from the military industrial complex to a core of kids that calls to mind both skinheads and the Manson family likes to listen to Roberts, but no one really hears him.

The song "Drugs Stink" points out the danger lurking beneath the surface of all of Roberts' material. On the face of it, the title is one with which no one would

disagree. Even Tipper Gore, who complained about the Talking Heads' "Burning Down The House" because of its title (she said, falsely, that the group gleefully burned a house to the ground in the accompanying video), would likely give this one a G rating. A closer inspection, though, shows the song's sinister side. Roberts calls for a lynch mob. Drugs stink, but Roberts' solution stinks more.

"Those that sell 'em
And those that do 'em
Hang 'em from the highest tree
Without a trace of sympathy

Drugs stink, drugs stink
Be a clean-livin' man with a rope in your hand
Drugs stink, drugs stink
Hang 'em high for a clean-livin' land

It's time to leave the face of this earth
Drug smokin' morons, dirty hippie freaks."

30 ►

DAVID ROBBINS

THE MUSIC BEHIND 'BOB ROBERTS'

By Kenny Kerner

The craft of songwriting is a difficult one to master; the art of satire, almost impossible. Imagine then, trying to combine the two so that they can be used in a major motion picture where the very plot revolves around the music. Actor/director Tim Robbins and his musician brother David Robbins did just that for Paramount Pictures' current release, Bob Roberts, the story of a successful folksinger who uses his popularity as a star and the power of his music to get elected to the Senate.

It took Tim five painstaking years to fine-tune and eventually complete the screenplay for the film, all along working closely with brother David on the lyrics and music. The music is so right-on, that the first thing you want to do after leaving the theatre is to buy the soundtrack. But wait just a minute—there isn't any soundtrack! No soundtrack to a movie that is filled with songs? That's unheard of!

To find out why a decision was made to not release a soundtrack and to dig deeper into the writing of some brilliantly satirical music, we spoke with David Robbins. What follows is the edited text of that interview:

MC: The movie is so right-on it's scary.

DR: We had a lot of fun making it. It was something that kinda scared us, too.

MC: Did you and Tim work on the screenplay and the music?

DR: No. Tim basically wrote the screenplay. As far as the songs go, Tim would come up with the rough lyrics and I would put the music to it. Then we'd both whittle it down to its final form.

MC: So by writing the screenplay by himself, Tim was able to decide what kind of irony and satire should be in the musical end of it.

DR: We've been working on it for almost the past six years and as he wrote the script he would jot down the kind of lyrics he wanted. That also helped me follow the pace of the movie. If you notice, the songs start out really up and light and goofy and they get a little darker as the movie goes on.

MC: One of the things I noticed was that in the film, during the concert scenes, the audiences would sit there bobbing their heads, tapping their feet and getting completely caught up in the sing-songy melodies without a clue as to the lyrics they were singing.

DR: That was one of the things I hoped people would notice [laughing]. It shows how powerful a tool music can be. A lot of times, in history, its power has been used very constructively. But it can also be used destructively just as easily. You look at some of the things that people like Woody Guthrie and Phil Ochs accomplished compared, let's say, to this guy named Johnny Reb who was a Sixties southerner and KKK member who was also a big musical star. His songs were just filled with vile and hate and prejudice and racism. But he was very popular and that allowed him to speak to others like him. So there are uses and misuses.

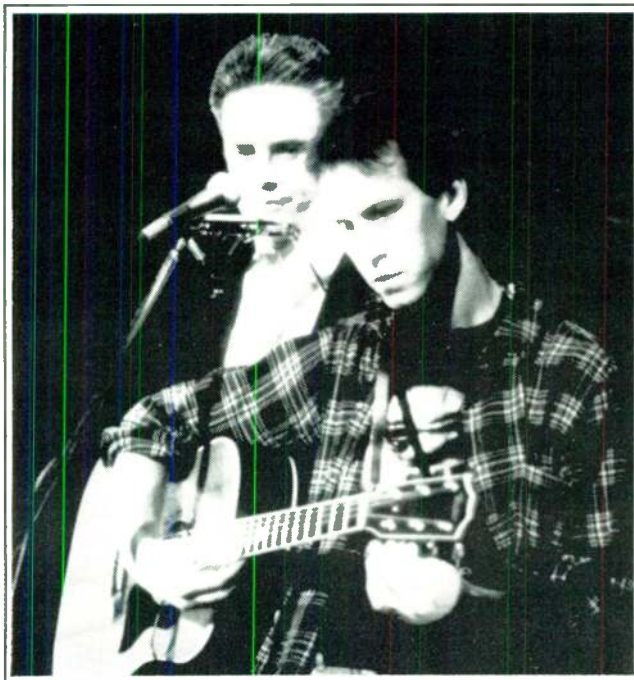
MC: Did you choose to parody Dylan because his music also used to get people to react?

DR: Yeah. Dylan was probably the most obvious. The character in the film is using music and still mocking Dylan, but he's getting a totally different point across. That Wall Street rap song, for example, was a take-off of "Subterranean Homesick Blues." This just helped to further the point about how powerful music is. Because we used Dylan the audience was able to remember how

powerful the music was in the past.

MC: The entire movie is a deception. It's the story of how Bob Roberts the folksinger uses his popularity and music to get Bob Roberts the politician elected to the Senate.

DR: That's exactly right. One of the reasons this movie is so timely is that image is used over substance quite a bit. When you think about it, music is probably one of the most effective ways to avoid an issue while addressing it at the same time. He's addressing it gener-



Tim and David Robbins

ally in the songs, but it's deceptive because it's wrapped up in cheery music. The more you listen to the lyrics, the more you hear the narrowness and the hate that's in there. And that's one of the reasons we're not putting out the soundtrack album.

MC: Your father was also a folksinger. Was he your inspiration?

DR: For me, he was. When I was at my most impressionable age, he was playing with the Highwaymen. He didn't record their first hit, "Michael," but he did do "Cotton Fields" and he did perform with them live. He

recorded the last five albums with them. Both of our parents were very supportive. We'd sing together and we were in choir. It was always very much encouraged, although I probably put them to the test when I got into very loud music. I cut my teeth on rock & roll, and I can remember having my Marshall stack in my small, New York apartment and turning it up to about ten. I remember my dad coming home and telling me he heard me from the subway stop which was about half a mile away.

MC: Let's talk about that missing soundtrack. The songs are great. A soundtrack would help to promote the film. A hit soundtrack can catapult your career as a songwriter and musician. Yet, given all this, you and Tim decided not to release one.

DR: We wrestled with this for a long time. What we basically came up with was, if the soundtrack was out, it could be picked up and played over the airwaves by a lot of people who did not see the film, may have no intention of seeing the film, but may like the songs for their own reasons—like maybe to support an idea that we don't agree with, or to give some momentum to an idea we don't agree with. We'd rather not take the chance and forsake any kind of monetary gains and popularity.

MC: Isn't that kinda like punishing the majority of the country for the few that may do something stupid?

DR: Maybe. It's just that when you listen to the songs in the film, they're funny. When you take them out of context, then they're not so funny anymore. If I sat you down and played you a cassette of those twelve songs, you'd hear them in a different way. There's just a

chance that it would become a hit for the wrong reasons. We talked about it and also discussed various alternatives like doing an instrumental version or rewriting some of the lyrics. But we both made this decision together. This is a contractual thing—it's written down in a contract. I'm patient. I've been the starving artist for a long time. I can wait a little longer.

MC: Are you actively trying to get a record deal for yourself?

DR: No, not actively. I've got a couple of projects I'm working on. I have a movie idea that I'm developing and right now I'm co-writing some songs for that. I'm also producing a band called Freeway Philharmonic, an instrumental jazz/pop band from Los Angeles. I got myself settled with a good agent so I'm out seeking more movie work. Either somebody is gonna come knocking down my door with a record contract or I'll just wait until I'm ready to make one and then try to get a record contract. I've got a lot of material that is sitting here doing nothing, that I'm anxious to do something with. And, of course, I'll entertain any offers.

MC: Do you perform live?

DR: No, nothing recent. I haven't performed live since '84 in a band format.

MC: Would you consider performing some of the songs from Bob Roberts live?

DR: Possibly. I've been talking with Jackson Browne and he's been threatening to get me and Tim up onstage at one of his concerts to do a Bob number. But I don't know if that can work out. I went to see him perform in Santa Barbara a few weeks ago and just got that burning itch to get something together and get out there.

MC: But no aspirations to act?

DR: No, none. At least not until I'm older.

CHARLEY LAKE

President of Pop Promotion



By Oskar Scotti



It takes a lot of savvy, skill and resourcefulness to make it in the music business, be it on the recording side of the ledger or charting the course of the airwaves. For every man or woman who rises to the top in either of these highly competitive fields, hundreds fall by the wayside. In exceptional instances, titanic personalities will rise to the top, not only in one category, but in both. Suffice it to say they are as rare as hens' teeth.

Charley Lake, however—Motown's newly appointed President of Pop Promotion—is such a unique breed. Lake is a congenial, albeit complex man who, after finally grabbing the brass ring as a radio programmer, after a five-year stint threw his prize to the winds in 1977 to embark on a new journey. The catalyst to this flip flop in careers came in the form of a call from Warner Bros.' Russ Thyret, who recognized Lake's broad knowledge of the nation's promotion men. Surely, thought Thyret, Charley Lake could turn him on to a top record hawker to supplement the

WB staff. But instead of recommending someone else, Lake snatched the bait himself. He had belatedly realized that he wanted to taste the same success in records as he had in radio.

"I didn't really have that much more in radio I felt I could accomplish anyway," said the affable Mr. Lake from his office in New York, "and the world of the record industry suddenly seemed exciting. I realized I might never have another chance to indulge myself in my secret fantasy." That fantasy dictated he sit on the opposite side of the desk as the radio man; to sell and not be sold. Lake explained with a wistful undercurrent that he knew immediately he had made the right decision in switching camps. "Despite the fact that radio had been good to me and that I had met a lot of really great people in the field, I knew that this was where I should have been all along. My only regret was that it took so long to make the transition."

I mentioned that the experience must have

made him a more qualified promo man as he had a chance to really feel empathy for the programmer's situation, and Charley hesitantly agreed, albeit with a disclaimer. "I feel I'm a better promotion man having had all that prior experience, but not necessarily a better record man. Let's say I can relate to radio people's problems better than most pop music people." He went on to explain that knowing the way a label works and how all the various departments interact is a key element in taking an artist to the top. "It's not just a promoter's doing, though," he added, "hit records are a result of team work."

Lake spent a very productive period of about two years at Warner Bros., learning things from his primary tutor Thyret. But somewhere along the line, cutbacks had to be made, and in Charley's words, "it just seemed like it was time to move on and venture out into the new world again." Lake certainly started his career properly as the Warner Bros. modus operandi is generally considered around the industry to be first-rate. "I was doing what Greg Lee [the current national WB secondaries man] is doing at the label now; not so much overseeing the whole department but forging relationships with a lot of the mid-sized markets in the country. My job was to make sure they were abreast of our record's progress on a multi-tiered level.

Having learned the important stuff, that he loved promotion and felt no remorse for leaving the land of liner cards and temperamental jocks, Charley Lake wasted little time pining over his somewhat abrupt dismissal. He knew there were bigger worlds beyond Burbank. Within months, one of his contacts at Warner Bros. Records, Larry Graham—he of Graham Central Station fame—called and asked the idle Mr. Lake if he would like to help direct his career moves. Always one to take a flying leap into the unknown and loving R&B as he did, Lake instantly consented. On paper, the Graham/Lake union seemed a perfect marriage. After all, Lake had purchased so many R&B platters back home that his friends actually renamed him, "Motown Charley."

"I'd always been into R&B music and soul music from my time in D.C.," he added, "having spent my early years there in the Sixties. Larry Graham kind of came from that school, I think. Getting that kind of rhythm and blues back under my belt again was a



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turn-on and made me realize something: I had to get back into this urban sound more. Unfortunately, I just wasn't sure when or how to do it."

Meanwhile, Lake, Graham and Graham's manager became tighter and tighter. Even though Graham never went on to achieve the kind of success Lake felt he warranted, he had garnered a lot of insight into the world of high stakes rock management. From there, Charley signed on to help promote and market Men At Work, even though he quietly laments that he was "left out in the cold when all the money was divided up." After all, the Aussie quintet's debut LP had gone platinum and Lake's tireless labor and creative marketing plans had helped pave the way for the group.

During the M.A.W. period, Lake continued to sharpen his skills in the negotiating process, closing deals with a plethora of booking agents, radio people and press agents. Where most promotion veterans bristle like enraged porcupines when referred to as salesmen, Charley Lake relishes the association. "We're trench people really," he says, shedding the glitter and glamour image like a lizard sheds his skin. "There is nothing that impresses a program or music director more than knowing his station like the back of your hand. The trick then is to convince him that your record is just what he needs to generate a great response. Give him winning singles and great service and he'll be much more likely to take a chance with you on an up-and-coming act."

Lake cautions that exerting pressure too quickly may destroy the delicate balance that

comprises the foundation of the promoter/programmer relationship. "Part of being a great closer comes with the element of timing," he says, sounding like an ace used car salesman. "It makes me feel confident knowing that I work for a label with the track record of Motown. It's almost like I have an ace up

**"I can relate to radio people's problems better than most pop music people."
—Charley Lake**


my sleeve the other guys don't." He quickly smiles when asked if it's been worth the wait to come home to roost some 25 years after the "Motown Charley" phase of his life. "I can't believe that I'm finally here and that, God willing, I can stick around for a few years," says the veteran of four labels and a dozen

radio stations. "Motown is not a label that is solely dependent upon Top 40 radio and younger audiences to succeed, despite what some people think. A lot of people my age really like Boyz II Men, for instance, because they have great harmonies and great songs. We're a label that doesn't need CHR radio to survive, even though we've been very successful there."

If there was one thing I suggested that could frustrate Lake, it is the fact that, in a way, Motown is a one-dimensional flagship. For instance, the L.A.-based label does not deal in rock or post modern music at all and is almost as barren in the adult contemporary ledger. "No matter," says Charley Lake, a self-proclaimed dance/pop enthusiast. "I come from a strong pop music background, and that's the area in which we shine. I'm happy 'cause hits is where it's at!"

In the robust Easterner's mind, that translates to Top Ten hits, and if they happen to emerge from one genre, he states he can live with it. "We don't want to try and be everything to everyone, although there are some record labels who do that successfully."

In reflecting on Motown's stature, Lake related an anecdote concerning the label's CEO Jheryl Busby. Lake related how Busby—who has kept founder Berry Gordy's star afloat during his first half decade at the helm—conveyed in an interview with *Us* magazine: "We're not trying to reinvent the wheel. We're just trying to keep the one we have rolling along." Thanks to the creativity and drive of people like Charley Lake, the Motown machine is doing just that. **MC**



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**—Jim Burress
Manager
Murray's Tickets**

CONCERT TICKETS

ARE YOU BEING RIPPED-OFF?

By Sue Gold

If you want a good ticket for a concert in Los Angeles, become a season ticket holder or make a friend in the music industry real quick. Tickets for concerts in Los Angeles have become almost impossible for the average fan to get unless they "know someone" or go to their friendly neighborhood broker. When they go to brokers, fans can pay anywhere from \$30 to \$1,200 for a ticket, depending on the show. Tickets for the U2 concerts at the Sports Arena last spring were rumored to be selling for \$1,200 each by local ticket brokers.

So how do these brokers get all the good seats anyway? Well, the answer to that depends on the person you talk to. Brokers claim they get the bulk of their tickets from season ticket holders and the general public. Managers claim brokers send people to stand in line for tickets and promoters say they can get them from almost anywhere. No matter where the tickets come from, one thing is certain: few of them get into the hands of the average fan who wants to pay face value for the ticket.

"By the time tickets go on sale to the general

public, you have served the season ticket holders and people who have bought through mail order campaigns. You have blocked out seats for the band, the press, the management, the record company, the booking agency, political officials, seats for wheelchair patrons, radio promotion give-aways and if a band has a tour sponsor, you've held seats for the tour sponsor as well. A show theoretically could sell out on that," explains Alex Hodges, Vice President of Nederlander Productions, which handles the Greek Theatre, Pantages and Pacific Amphitheater. While he admits concerts don't normally sell out this way, Hodges does concede, "In a 6,000 seat venue, 800-1,200 tickets could be held. When you take the whole list of all the people that need tickets, it's going to add up to a substantial number."

The term "held" is misleading, although commonly used in the touring industry. Promoters don't actually hold the tickets, but rather block them out on the computer system so they can't be

sold by Ticketmaster or the box office.

It is usually up to the artist's manager, the arena and the promoter to decide which tickets are held. "After that is decided, they figure out when tickets will be made available to the public and the switch is turned on so everything is made available at the outlets, the box office and the telephones at the same time," explains Fred Rosen, CEO of Ticketmaster.

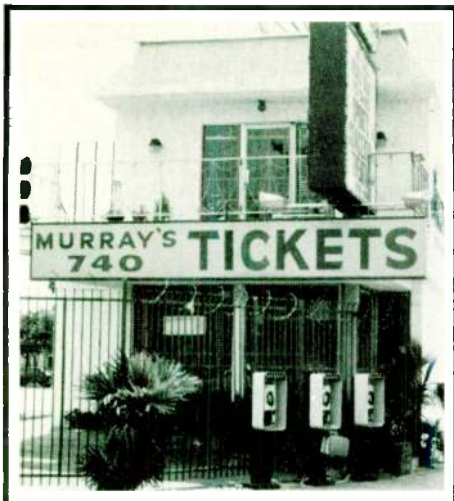
While many of the good seats get blocked out, season ticket holders usually get the first choice of seats after that is done. The Greek Theatre, the Forum and Universal Amphitheater all have programs where fans can get a first chance at buying tickets. At Universal, season ticket holders get priority seating if they buy tickets to eight shows or more; at the Greek, it's six shows.

And while this system seems to help the venues sell more tickets, it is also adding to the scalping problem. "It's a very tricky matter. If I was a season ticket holder and I paid a lot of money for all these seats and if I don't want to go, I should be able to get rid of it, but they should be able to sell it back to the box office only for regular sale," says a vice president of touring at a major management firm who refused to let his name be used.

Gold Mountain President Ron Stone, whose clients include Bonnie Raitt and Nirvana, adds, "From our perspective, they're bad. Unfortunately, I think in order for promoters to survive, the subscription method is really a safety net for them. We try to stay away from situations where there is a big subscription audience, but you can't. Those are usually the best places to play. You can't eliminate them from your schedule just because they have subscriptions, but when you get somebody who is a season ticket holder at the Greek Theatre and they're buying because of the symphony or whatever and are not particularly interested in the rock acts, those tickets find their way to the scalpers, and there's nothing you can do about it. Even if it were totally illegal, I think



Good Time Tickets on Sunset



Sue Gold

it would still happen."

Season tickets are becoming more important in the vicious cycle of ticket brokers. Almost all of the people in the first few rows at venues that have a season ticket program are either subscribers or people who bought their tickets through scalpers—who got their tickets from subscribers. And while people are constantly blaming the system, the artist, Ticketmaster and whoever else they can think of, the reality is that the fans who buy the tickets are making a huge profit on tickets they sell to ticket brokers.

"We have some clientele at some of the venues we buy for that have season seats. Basically we get tickets from the public who buys them and sells them to us," says Jim Burruss, Manager of Murray's Tickets. "The Forum has a Senate program where we buy from the Senate seat holders because they get tickets for every event that comes to the Forum and a lot of times these people are usually upscale business people who can't go to every event."

Burruss clears up another myth involving local brokers. "There are some guys out there that get a bunch of kids together and buy seats and just take them to the different brokers and sell them at a premium, but I think the brokers have gotten a bad rap on that. That's almost like a separate business because most of the brokers don't really have anything to do with it, they just buy tickets from the people who are selling them. We want to buy from people who are able to get the good seats and we will pay the premium, whether that's Mr. Smith down the street or a guy who gets a bunch of kids together," he explains.

Star Tickets also gets tickets from season ticket holders and the general public, but admits they sometimes get tickets from people within the industry. "Sometimes we get tickets from entertainment lawyers," Annie, the Sales Manager at Star Tickets, claims. "It just depends, they come from different people. We get season ticket holders and also if people have good ones, they call us up and we buy from them."

Murray's Tickets gets tickets from people within the music industry, too, although Burruss says it doesn't happen very often. "I'm sure some of them originate with the record labels or promoters and they trickle down into various people's hands and end up in our hands. As a general practice though, we don't make it a habit to try and undermine anybody."

Burruss says there is no set price for tickets they sell. "It's a supply and demand market and we pretty much base the price on what the market will bear," he says. "For U2, we sold second row tickets for \$1,100, but we paid close to \$800 just to get them, so it's kind of a bad rap for the brokers. We don't hold a gun to anybody's head to buy the tickets, it's the American way." Annie adds, "It depends on the location of the seat and how much they cost. It can go anywhere from \$25 and up. It also depends on what event it is."

The music industry has been trying to get a

handle on ticket brokers and scalpers for decades. In the past few years, venues have tried a variety of things to try and get tickets into the hands of fans, including vouchers and last minute ticket sales. "No matter what you do, they seem to know," says Mark Curto, General Manager of Irvine Meadows Amphitheater. Jeff Constan, Box Office Manager at Universal, adds, "We have a limit of six tickets per person, which helps, and we put the box office in a separate location from the theater itself, so we do everything we can."

Last summer, tickets for Bruce Springsteen concerts went on sale at Tower Records and Ticketmaster outlets throughout California. A Music Plus store in Tarzana was accused by fans of not stamping the hands of people who were in line, which would have prevented them from coming back and buying more than the allotted six tickets per customer. According to Kevin Sutlick, operations administrator for the Music Plus chain, "We police our ticket sales very closely and this was the first incident of that kind in a long time. We investigated it very thoroughly and we couldn't discover any foul play in that situation. From what we understand, there were some ticket brokers that did not get a favorable wrist band number and then sort of organized a mud-slinging operation at that location," Sutlick explains.

Hodges offers, "I'm not sure you can control it all the way down unless you start giving tickets with photographs or social security numbers.

I've seen smaller shows where they sell vouchers that allow you to get a ticket the day before the show and then they come at 6:00 p.m., stand in line and retrieve the voucher. It has a name and you have to show ID, then they issue you two tickets but you cannot leave. You must go from the box office window directly into the building. If you did that in a 22,000 seat arena, you'd have a lot of mad people."

Stone describes a different method of trying to prevent scalping: "Some of the most sought after tickets are sold by mail order only, like the Guns N' Roses show, where you had to mail in a check and you were allowed four tickets. They sponsored the whole thing by mail and that eliminated any chance of scalping. However, you have to be tremendously sure you're going to sell out."

While ticket brokering is legal in California, scalping tickets is illegal in many states around the country, including New York, which has been in the news several times in the past year with different stories concerning concert tickets. One of the biggest stories was published by the New York Daily News last January, which accused Rod Stewart's manager, Randy Phillips, of letting hundreds of tickets get into the hands of scalpers. While the story quoted several fans who bought tickets from scalpers, none of them admitted to buying them from Phillips.

The story says Phillips held approximately 2,500 tickets and most of those ended up in the hands of scalpers. After talking with Heidi Evans, ▶

Concert Tickets And The Law

By Sue Gold

The following is a partial list of California laws relating to the sale and resale of tickets. Keep in mind, these laws are only applicable in California and each state has its own set of regulations. Following the laws is a breakdown of charges that are added to tickets. Information was provided by Ticketmaster and venues.

California Penal Code

Ticket scalping on property on which entertainment event is to be, or is being held: "Any person who, without the written permission of the owner or operator of the property on which an entertainment event is to be held or is being held, sells a ticket of admission to the entertainment event, which was obtained for the purpose of resale, at any price which is in excess of the price that is printed or endorsed upon the ticket, while on the grounds of or in the stadium, arena, theater, or the place where an event for which admission tickets are sold is to be held or is being held, is guilty of a misdemeanor."

California Business and Professions Code

Permanent Business Address; Local License: "A ticket seller shall have a permanent business address from which tickets may only be sold and that address shall be included in any advertisement or solicitation, and shall be duly licensed as may be required by any local jurisdiction."

Location of Seat or Seats; Description: "A ticket seller shall, prior to sale, disclose to the purchaser by means of description or a map the location of the seat or seats represented by the ticket or tickets."

Refund; Bond; Events Cancelled, Postponed, or Rescheduled: "The ticket price of any event which is canceled, postponed, or rescheduled shall be fully refunded to the purchaser by the ticket seller upon request."

Service charge; disclosure: "A ticket seller shall disclose that a service charge is imposed by the ticket seller and is added to the actual ticket price by the seller in any advertisement or promotion for any event by the ticket seller."

Ticket charges

- Tickets are always more expensive when ordered over the phone through Ticketmaster. Besides the actual price of the ticket, the venue can add a facility charge of \$1.00 to \$3.00 to each ticket. Ticketmaster adds a service charge ranging from \$3.00 to \$6.00 per ticket and a processing fee of \$1.00 to \$2.50 for postage, credit card and mailing expenses.
- If tickets are bought at a Ticketmaster outlet (Music Plus, Tower, etc.), the processing fee is dropped and the service charge is lower since no credit cards are accepted there (cash only).
- If tickets are bought at the box office, the only additional charges that must be paid are facility charges.
- Universal Amphitheater, the Greek Theatre and the Wiltern Theatre all have facility charges (the Greek, however, incorporates it into the basic ticket charge). The Pacific Amphitheater has none. Facility charges are charged by the venue itself. (According to representatives at the Greek Theatre, their facility charge goes to maintaining and upgrading the theater.) Service charges range from 20% to 60% in some cases. Fees vary from event to event.
- Facility charges at the Greek Theatre and Universal are \$2.00, while Pacific Amphitheater is ten percent of the ticket price.
- All Ticketmaster outlets get a small percentage of the surcharge which is decided by Ticketmaster.

Some examples of ticket prices:

Moody Blues at the Greek:

Basic ticket (includes facility charge): ..\$31.50
 Service charge at outlets:\$3.75
 Service charge for phone orders:\$5.25
 Processing fee for phone orders:\$2.00

Erasure at the Wiltern:

Basic ticket:\$25.00
 Wiltern. facility charge:\$2.50
 Service charge at outlets:\$3.00
 Service charge for phone orders:\$4.00
 Process fee for phone orders:\$1.50

the writer of the story, and the promoter involved in the concert, *Music Connection* discovered the whole story wasn't told, even though Evans knew the facts. According to Ron Delsner, who promoted Rod Stewart's concert in New York, Phillips did pull 2,500 tickets, but most of them were later released. Phillips kept 700 tickets, which is a normal amount, says Delsner. Those tickets were then distributed to MTV, band members and promoters. Furthermore, Evans claims Phillips is being investigated by the Nassau County District Attorney, but phone calls to the D.A.'s office show no record of it.

While Phillips appears to be clear of any wrongdoing, some managers claim that it's not an unusual situation for a manager to sell tickets to a scalper. The vice president at one management

"If a show is sold out, we'll start a cancellation line on the day of the show and they go on sale at the last minute."

—Henry Duran
Box Office Manager
The Greek Theatre

firm claims, "It's not an everyday thing, but it's not unusual either."

Another case in New York involving tickets surfaced last summer when two major rock concert promoters and a nightclub were charged with running deceptive ads. The promoters, Delsner and Metropolitan Entertainment, were cited for advertising specific ticket prices without the service fees. New York City consumer affairs commissioner Mark Green claimed the ads included a "phony, false and misleading price," since fans could not buy the tickets without paying the additional service charge imposed by Ticketmaster.

Once again, it appeared that someone in the music business was being blamed for problems with tickets, and again, the facts presented were not quite accurate. According to a press release issued by Green, the promoters agreed to change the advertising (which they did).

In addition, he claimed there was an agreement made with Ticketmaster to start refunding its service charge when a concert is cancelled or postponed. The release said Ticketmaster made this decision following the Department of Consumer Affairs' subpoena, which is incorrect. Ticketmaster has been refunding service charges on concerts throughout the summer, including Guns N' Roses and the Grateful Dead, according to Rosen, and a new policy of refunding service charges on all cancelled and postponed shows that went on sale after September 1st had nothing to do with Green's investigation, but rather the amount of shows that were involved.

"There is no signed agreement with Green. None. Ticketmaster does not make national policies based upon politicians who hold press conferences every time the refrigerator door opens and the light goes on to further their careers," Rosen says.

In the past few years, Ticketmaster has also come under constant attack for escalating service fees. One of the reasons the New York case Green investigated garnered so much attention is because he claimed there was no way to buy tickets without paying Ticketmaster's service charges, a statement that Rosen also disputes. "In 99 per-

cent of the cases, that's not true. We don't stop the box office from opening, it's the prerogative of the building," Rosen explains.

"For a recent concert in Los Angeles, less than three percent of the tickets sold on the first day were at the box office. That's extraordinary," he continues. "There are a number of places that don't have a box office on the first day of ticket sales. But that's not of our making. It's because the only person that ever showed up was the broker. We were set up in lieu of the box office not instead of it."

As Ticketmaster continues to try and make the distribution fair, managers are trying to give fans a shot at some of the better seats. Stone requests that the promoters release tickets in the first ten to twenty rows for most of his clients. "We want our clients to hear and see their most adamant fans and to make contact with their real audience," he explains. "We don't want the industry people sitting there on their hands in the first twenty rows. We do [hold] seats [for the industry], but they are not the best seats."

While it seems that artists holding tickets are helping to create the scalping problem, they are trying to find a way to fight back, although they still hold tickets. In the past few years, several artists including Yes, Dire Straits and Rod Stewart have all held top seats to be sold as Golden Circle Tickets. These tickets are sold for a higher price at the box office, not through scalpers.

Most of the people interviewed felt that there should be stronger laws when it comes to ticket brokers. "What happens is, the artist gets a reputation for selling tickets for \$100.00," Stone says. "People don't equate the price they are paying to the process, they equate it to the artist they're going to see, so the artist is looked at as charging exorbitant prices, and I think that's a really bad rap. We have no control over what happens, and no matter what, it's the artist's name on the marquee."

"I think the system needs to be changed. Tickets should be handed out at random, not first come/first served where you have kids on the

releases," Hodges says. "Production people for the band, the venue and the artist will release tickets so suddenly, somebody can walk into an outlet or the box office and a great seat is available that was not available 24 hours before that. It happens all the time and a lot of the fans know this. They come and they walk up and ask if any good seats have been released and they could say, 'No, but hang around another 30 minutes and maybe...'"

Unfortunately, there is no way to tell if there will be tickets available the day of the show. "If a show is sold out, we'll start a cancellation line on the day of the show and they go on sale at the last minute," says Henry Duran, Box Office manager for the Greek Theatre. "You never know though. You're welcome to start a cancellation line, and if we get a pair of tickets back, we'll sell them. It depends on how hot the show is. It varies from show to show."

Curto adds, "There are occasions where you have 300 seats held aside for the artist's guests and the guest list is only 200 people, so we now have 100 tickets to put on sale. Usually, we get the artist's guest list around 4:00-5:00 p.m., so sometime around 6:00, those seats will become available for sale. We do 40 or 50 shows a year and about a dozen times we won't use all the tickets."

While the days of standing in line at the box office for the best seats seem to be history, many within the industry feel the convenience of Ticketmaster is better all around. "I think people want the convenience," Curto says. "With Ticketmaster having hundreds of ticket outlets, they don't have to come down here and stand on line."

Servicing tickets by phone or outlet has become a giant business during the last decade, in spite of constant criticism by the media. In the early Eighties, Ticketron had 35 outlets in Southern California; today, Ticketmaster has 180.

"We've brought the convenience of selling tickets to more communities than ever before. Everyone has forgotten what the world was like



Will-call at the Universal

streets for two days. They should do sections at a time. If the first section has 100 seats and you're within the first 100 in line, you should get within that area. I think this would decrease scalping because it won't guarantee the good seats. They'll never know which seats they will get. Rosen, however, disagrees. "You ultimately can't control the public, which is why you can't regulate scalping. If the public wants the scalpers to go away, they'll stop buying from them and they don't, which is a clear indication that they don't want them to go away."

While the opportunity to get a good seat looks grim, there is a way to get a good seat—even if you don't want to go to a broker—but you have to take a risk. When tickets that are held by the promoter are not used, they will go on sale the day of the show, usually an hour or so before. "Generally, on almost every show there are

before we were here. So, now this service has become an obsession and no one wants to pay for it," Rosen says. "The public has made this successful and say it's great that it's near them but they don't want to pay for it. And when they ask what the price of convenience is, they're admitting it's a convenience. It's not that they don't like the service, they don't like the cost that goes with it."

Stone adds, "We're trying to sell tickets to fans and the more convenient you make the ticket sale, the better. We want them to be able to pick up the phone or go down to Tower and buy tickets."

While Ticketmaster and managers try to get tickets to the fans the easiest and fairest way possible, one thing is clear: Until the fans themselves stop selling tickets to brokers, very little will change. MC

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East Of Gideon

By Richard Rosenthal

Although it doesn't happen often, it is not unheard of for a band to part ways with their record label before their debut album is even released. When it does happen, one always wonders what went on behind the scenes to cause a label that had signed, recorded and publicized a band to suddenly cast them adrift.

In the case of East Of Gideon, who were signed to JRS Records, it was the band that dropped the label, so to speak, and the band members and their management aren't shy about explaining the reasons why. "We were out of town recording in Madison, Wisconsin, and when we came back things had changed a little bit. Our A&R person came up to us and said, 'Look, you've got to get off the label,' says lead vocalist Randy Christopher, who was joined by guitarist Peter Higney, keyboardist Todd Martin, bassist David Feeney and manager Carl Stubner for our interview, which took place in the band's large, Thirties Spanish style house in a quiet neighborhood just south of Wilshire Boulevard. "We asked him why, and he said, 'I've done some background research, and it seems like the label's going to go under. You'd best get off it before it does.' That's what happened to us initially."

"They fired half their staff, and the secretaries became the heads of their own departments," continues Peter Higney. "We had a lot of knowledge about what we wanted to do with the album. Randy and myself and everybody had done a lot of research on marketing and promotions and CMJ and all that kind of stuff, and we went in and had a meeting with the label. We discussed a lot of different possibilities for distributing the album, and everybody was really positive, everybody in the promotion staff and the sales department, and after the meeting they fired ten of the nineteen field promoters, which was another indication that things were not going good financially for the company."

There were other warning signs, too. "They had a check cut to the mastering lab to receive our masters, but were going to refuse to pay the studio and [producer] Butch Vig," says Todd Martin. "And that was a major point for us. If these guys are only concerned

to possess our music, but they're not concerned to pay their own debts, we don't want to be a part of this label. And I think the whole industry, as fast as things go around, understood that they weren't playing straight.

"The decision that we had to make was, are we going to let them put out the album and take the chance of it bombing because they're not capable of backing it up, or just get off the label now? And we chose to get off the label as soon as possible. The artwork was done, the album was done, it was ready to go into the stores."

One item the band had to consider was how would the rest of the industry view their actions? Would another label be hesitant to sign East Of Gideon for fear that if the band didn't like that label, they'd ask to be released again?

Carl Stubner explains that it was not a major concern. "Most of the people out there know the band and know that they're straight-up guys. It's not a situation that they're flakes. What we did was to eliminate a problem before it happened. There's problems at every label, of course, but we didn't knowingly want to go into a situation where it was going to be a disaster."

Currently, the band is shopping for a new deal. Their experience with JRS couldn't be called extremely positive, but neither was it all negative. "I think it's a little of both," says David Feeney. "We don't regret entirely being on JRS, because we did get something that we needed. We got to play with Nirvana, and we got to record our album. We have an album now, and we own the masters. We got equipment. We've got a traveling vehicle and a trailer out of the record deal, so we don't regret that part of it. We do regret that the album's not out right now."

If another label does sign the band, that

label may choose to simply release the finished product as it stands, or they may want to change things. "It depends on what they want to do," says Stubner. "Ideally, it would be nice to sell the album, have it licensed as is. Certainly we're reasonable. We're soliciting the album in its entirety and hoping that will go, but that doesn't mean that we would turn down a deal with a label requesting some creative changes."

Although Stubner would understandably not name names, he did say that several major labels are interested. If that doesn't pan out, there's the independents, and as a last resort, the band could release the record themselves. "That's a tough route to go. It's easier to go to a major and have that support, and your chances are better to get the coverage you want across the country or abroad. It's a matter of opportunities and offers. Certainly the band won't be destined for nothing. They have a complete album, which we thank JRS for, so we have product; we're a step above everyone else. They've been through the signing, so they know the pitfalls and upside, and they're going to be realistic. They also have a lot of supporters out there." After a short pause at the end of his pep talk, he says, "Like me," in a tiny voice, which breaks everyone up.

As the tension is released, Higney speaks of the band's mood. "We've been together for a long time. We've had a lot of things happen over the years. We been together six years as we are now, before that, Randy and David and Paul [Sinacore, drums] were together for four years before Todd and I came into the picture. Part of keeping our spirits up is the fact that we live together, that we rehearse right here at home. If we ever have problems, we can solve it together here. It's a frustrating time, but not a depressing time." MC



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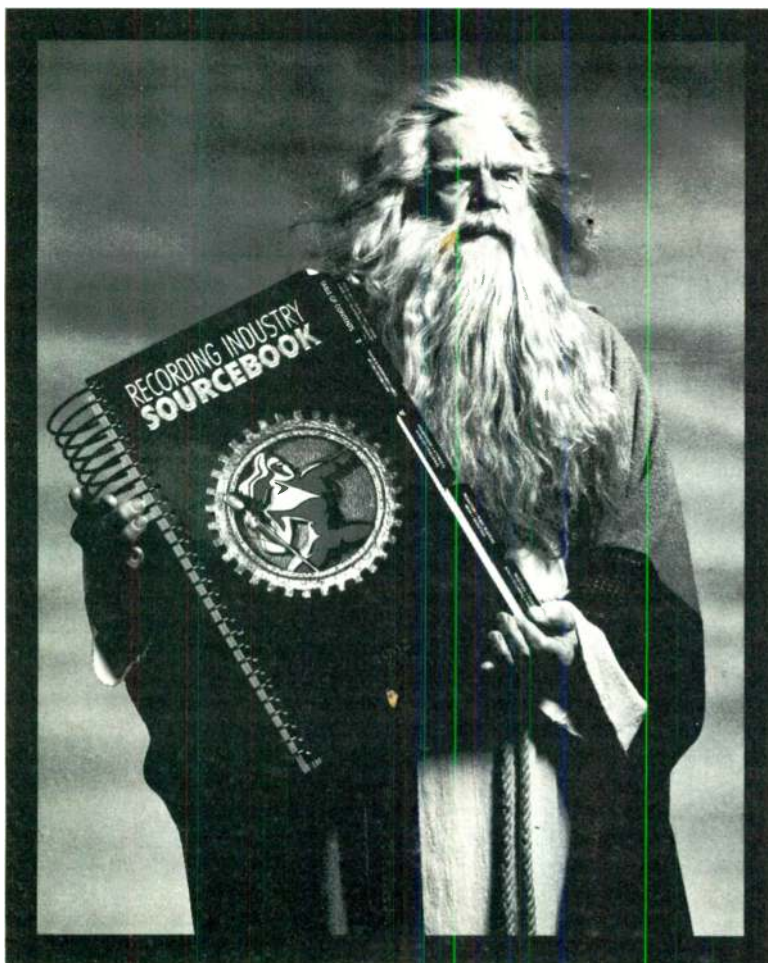
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Red Devils

Label: Def American
Manager/Contact: Greg Lewerke, Vault Management
Address: 9157 Sunset Blvd., Suite 310, Los Angeles, CA 90069
Phone: (310) 278-3815
Booking: William Morris Agency
Legal Rep: Erik Greenspan
Band members: Lester Butler, Jonny Ray Bartel, Bill Bateman, Paul "The Kid" Size, David Lee Bartel
Type of music: Blues
Date Signed: June, 1991
A&R Rep: Rick Rubin

By Steven P. Wheeler

Whoever said blues is dead in L.A. has obviously never been to the tiny King King Club on the corner of La Brea and 6th Street on Monday Nights. For a band called the Red Devils has made this once-a-week gig a hot spot in the City of Angels since December 19, 1988.

Over the past couple of years, the usually jaded L.A. music community has taken notice. The five-man band was named "Best Blues Artist" at the first annual L.A. Music Awards earlier this year, and the group's Def American debut, *King King*, is currently bringing more converts to their unique slant on the blues.

According to the Red Devils' lead singer and brilliant harp player, Lester Butler, the group acknowledges its debt to legendary blues artists, but it's also not afraid to explore new realms. "Our shit is contemporary, and that's why we've never had a problem finding people who like us. A lot of the reason the blues doesn't go over in L.A. is because you've got these guys playing the blues with a jazz or swing edge, which ends up sounding like something your mom or dad would listen to."

Because their debut sizzles with

some hard-core blues rock, it's surprising to find out that none of the group's members grew up in the swamps of Mississippi. "I think that if you're from an urban background," says Butler, "you'll play the blues a little bit different than someone who is around nature more."

The seeds of the band originated more than ten years ago when Butler was roaming the beaches of Southern California. "When I was a kid, I was a surfing, harp-playing hippie playing John Mayall tunes on the beach." Soon after, Butler met the immortal blues guitarist Hollywood Fats, and the budding vocalist's career began to change.

"I really got into the blues when I met Hollywood Fats because he turned me on to all the hard-core Chess recordings, and that's when I became hooked." Butler adds that his early harp playing was tailor-made for his chosen musical direction.

It was in the late Eighties that Butler hooked up with future band mates Bill Bateman (drummer, best known for his work with the Blasters) and bassist Jonny Ray Bartel, who, along with his guitarist brother Dave Lee, had been fixtures in the L.A. rock scene after coming from Minnesota a few years earlier.

The Red Devils had somewhat of a revolving door policy for many years, as Butler explains. "We started out with a guy named Greg Hormel, Bill, Jonny and myself, and then we added Jonny's brother, Dave Lee. Over the years, we've had numerous guitarists play through the band; guys like Dave Alvin and Junior Watson. It wasn't until I found 'The Kid' in Texas that things became solidified."

"The Kid" is actually 20-year-old Paul Size, who was recommended by guitar great Junior Watson who

was a substitute player for the Devils for many years and remains a loyal friend to the band.


As the band became more and more notorious among the recording industry, the band began to field offers, but it would take time before the right one came along. "We turned down deals from a couple of wimpy labels," explains Butler. "You've got to understand that the guys in this band aren't exactly 'green' guys. We're not the type of musicians who will go out on the road and bust our ass for some little bullshit label that can't help us. We make good money playing gigs at home, so it was like 'Why go out and kill ourselves.'"

Their patience eventually paid off when Def American mogul Rick Rubin walked into the King King one Monday night in 1990. "Rick came into the joint, liked it and asked for a tape. We gave him one, and about a week later we went out to dinner, shook hands and Rick said, 'Let's make a record.'"

According to Butler it was also Rubin's idea to record the band's debut album live at the King King, where the industry mover had first fallen in love with the group. "It sounded like a good idea to me, and there are some things that definitely came out well." However, Butler says he would be remiss if he didn't have some regrets about the recording process. "Sure there are. Every musician is a perfectionist but there's a lot of stuff on the album that cancel out that perfectionism. I would have changed some of the harp tones, just minor things that most people wouldn't even notice, but I notice it."

As for the future, Butler insists that the band's follow-up will be a proper studio album and will include more original material. "We're writing new material for the next album right now. Of course, in another six months or a year when it comes time to make the next album things could have changed and we may have a whole new batch of material."

The fact that the band seems prolific in the songwriting department makes one question the reason that there are so many covers on their debut effort. "They're not so much covers as they are interpretations," maintains Butler. "I mean 'She's Dangerous' is my lyric with Willie Dixon's 'Hoochie Coochie Man,' the difference is that we give these guys credit. It's like it should be, instead of these guys who take credit for what black men did 40 years ago."

Currently on tour with the Allman Brothers, the Red Devils are prepping up for their first trip overseas early next year. Europe has long been a favorite locale for blues musicians, and Butler gives his impression on why that is. "In America, you get people dissecting the blues so much that it's not even a part of our culture anymore, especially this roots/rock/blues music. While over in Europe, they see these white guys playing the blues and it's authentic to them. I'd say that's the difference in the appreciation of the blues." 



The Red Devils *King King* Def American

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Rick Rubin
 □ **Top Cuts:** "She's Dangerous," "Cross Your Heart."

□ **Material:** The material on *King King* includes some lesser known selections from blues greats like Willie Dixon and Junior Wells as well as three Red Devils originals. Very much leaning toward a Fabulous Thunderbirds sound, there isn't much in the way of diversity on the record. But these guys know exactly who they are and who they represent. No easy feat in today's music world.

□ **Musicianship:** This is without a doubt a band, first and foremost. No real ringleader, other than Lester Butler's constant harp and vocal interplay. The rest of the band is tight and raw, the way a blues band is supposed to be. The slow groove of "Cross Your Heart" best represents the fact that these guys have blues blood in their veins. A great cut.

□ **Production:** This is Rick Rubin's big folly with the Red Devils. The decision to record the band live at the King King was a major mistake. The band is muddled, and the vocals sound as if they're coming through a tin can. Rubin may have saved some money by recording the band in a concert setting, but the "in your face" sound is more abrasive than anything else. It was probably great in the club seeing the band heat up the stage, but none of that visual excitement can cross over on the album, and that's what producer Rick Rubin seems to have forgotten.

□ **Summary:** Being a major blues fan and also a disciple of live recordings, the Red Devils' Def American debut, *King King*, is a big disappointment. You can make a raw recording (obviously Rick Rubin's intention) and you can keep the roughness without forsaking a little bit of sonic clarity. The Fabulous Thunderbirds and Rubin's Black Crowes both pulled it off with excellent results. But you'll have a hard time convincing me that this album has a chance in hell of getting any radio airplay sounding like this. Unfortunately for the Red Devils, it has become obvious that record maverick Rick Rubin is fallible.

—Steven P. Wheeler



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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Tortelvis is out!

Periel Marr and her **Romance Rodeo** are looking for a new rhythm section. If you're interested, call her at (818) 763-4983.

The **Los Angeles Songwriters Showcase** will be hosting **Songs On Stage** on October 30th and 31st as a sidebar to their 16th Annual Songwriters Expo. The event will showcase the top five unsigned local songwriting artists in eight different musical categories. The artists will be selected by a secret ballot that has been sent out to nearly 500 music industry executives, including A&R reps, press, etc. We'll keep you updated.

Heere's Johnny! **Natural Fudge Cafe** proprietor **Johnny Roberts** is enjoying success with his own self-titled TV show which has been airing on various local cable stations. Roberts, who has been showcasing local talent for the last twenty years, airs the show live from his cafe. Roberts may be contacted at (818) 765-3219.

Congratulations to **Tall Walls** who placed second out of over 2,500 entrants in the fourth annual **Musician** magazine Best Unsigned Band contest which was judged by an industry and celebrity panel that included **Chrissie Hynde**, **Bootsy Collins** and **Don Was**. Tall Walls and fourteen other finalists will appear on a special compilation CD to be issued next month. You can contact Tall Walls at (818) 990-3096.

Dread Zeppelin has got the "led" out, indeed. Their soon-to-be-released album (their third for **I.R.S. Records**) entitled **It's Not Unusual** is just that. First up, charismatic Elvis-impersonating frontman **Tortelvis** (pictured left) is no longer with the group! Bass player **Butt-Mon** is now handling the vocal chores. If that isn't bad enough, the group's sonic trademark, "Zeppelin tunes in a reggae style," is gone, replaced by (now get this) covers of Seventies disco tunes! The band covers "Jive Talkin'," "Disco Inferno," "More Than A Woman" and others. While this could have been interesting, I thought the songs and their re-worked beats and slowed-down tempos came off as utterly lifeless. The Led Zep feel isn't totally gone, though. The band covers "Ramble On" and works a few Zep guitar riffs into the stew, but it's not going to be enough to stop their fans from feeling like they've been left out in the cold.

Local flower-power popsters the **Fizzy Bangers** have released a new demo which was produced by **Rick Parker** of **Lions and Ghosts** fame. You can contact the Fizzies at (213) 9574955.

John Kricfalusi, known as the creator of the **Ren & Stimpy Show** (he's also the voice of Ren), has been gigging a lot with his band, the **Screamin' Lederhosen**. Kricfalusi might have a lot more time to dedicate to his band and the local scene: He was fired from his **Ren & Stimpy** post last week for a variety of reasons, mainly for failing to meet deadlines. I guess you can't rush the artistic process.



Tom Farrell

Fizzy Bangers

WESTERN BEAT

By Billy Block



Billy Block

John Hobbs at the Pal

It was another big night at the **Ronnie Mack Barndance**, with a plethora of local musicians turning out to hang at the legendary honky tonk affectionately referred to as "**The Pal**." **Kathy Talley**, always an outstanding entertainer, played an impressive set with longtime sideman bassist **Chuck Haelig**. **Southbound** showed off some new original material as **Hal** and **Tony Dodd** rocked the house. **Mary Whitely** was ably backed by **Dorian Micheal**, **Lynn Coulter** and **Uncle Dave Pearlman** and played material from her great new demo. **Tammy Hyler**, poised for success, displayed a fine voice and exceptional stage presence. Producer **John Hobbs** joined the Barndance house band on piano and told MC he's currently working on the new country sitcom **Delta** starring **Delta Burke**. Hobbs was in attendance, with none other than **Michael Nesmith**. Nesmith is recording a new project which Hobbs describes as having a country/world beat vibe. Sounds interesting. Watch for them performing live on an upcoming segment of **Austin City Limits**.

Bob Gothar is back in town after a stint overseas. Gothar is a fine guitar player and talented producer, having worked with **Collin Cameron** on several projects. Bob is working with the **Dean Dobbins Band** again.

Telecaster guitar virtuoso **Jerry Donahue** has a new CD out called **Neck Of The Wood**. Jerry is regarded worldwide as one of the finest guitar stylists around. His blend of country, rock and Celtic folk provides unparalleled listening pleasure. No guitarist should be without this one.

Paul Jefferson and **Craig Collie** were hangin' out together and comparing notes on their recent trips to Music City, USA. Jefferson is an up-and-coming singer-songwriter from the Bay Area who is produced by **Steve McClintock**. Collie splits his time writing and performing in L.A. and Nashville.

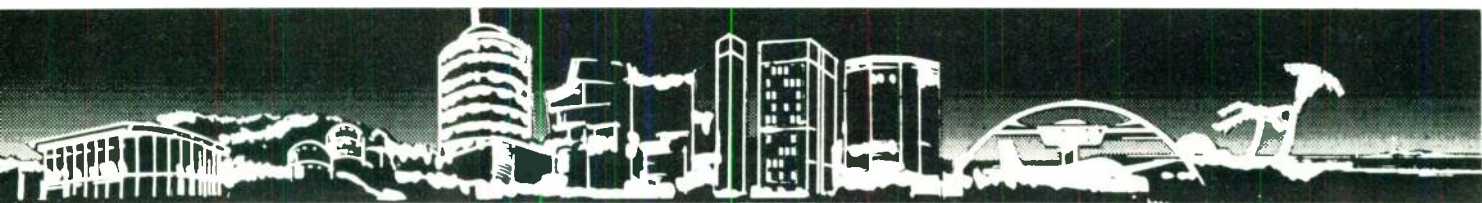
Candy Kane has released a sassy, saucy collection of delightfully suggestive sonatas entitled **Burlesque Swing**. Recorded mostly live at the **Belly Up Tavern** in Solano Beach, Candy is singing sweeter than ever. Highly recommended. Candy encourages your correspondence: 103 North Highway 101, #247, Encinitas, CA, 92024.

Congrats to the winners of this year's **CCMA Awards** held at the **Riot House** on Sunset. Hosted by **Janice Guerrero** and **KZLA's Shawn Parr**, it was the smoothest run and most entertaining show in years. Winners included **Marty Rifkin** for steel guitar; **Will Ray** for guitar; **Chad Watson** for bass; **Candy Lerman** for fiddle; **Billy Block** for drums; **Skip Edwards** for keys; **Howard Yearwood** for banjo; **Blakey St. John** for female vocalist and female entertainer; **Ronnie Mack** for male vocalist and male entertainer and vocal group; **Doo-Wah Riders** for band; **Ronn Crowder** for instrumentalist; **Jill Rocklitz** and **Ely Rome** share new female vocalist honors as **Kyle Waites** and **T. Cane Honey** share the new male vocalists awards. Kudos to **Beth Bleiberg**, **Dave Saunders**, **Linda Cauthen**, **Nick Dragon** and all the **CCMA** officers.



Billy Block

Janice Guerrero and Shawn Parr host the CCMA Awards



JAZZ

By Scott Yanow



Roy Hargrove

The 35th annual **Monterey Jazz Festival** uplifted this tradition back into the ranks of major festivals. During the past decade, the lineup had become somewhat stale and predictable. But now, with **Tim Jackson** succeeding Jimmy Lyons as General Manager, Monterey is back! Featuring 30 hours of music on two (and briefly three) stages over a three-day weekend, Monterey is once again California's top jazz festival.

There were many highlights this year. Trumpeter **Roy Hargrove** with his quintet (which co-starred altoist **Antonio Hart**) was better organized and more inspired than he had been at Catalina's. Although **Arturo Sandoval** missed his plane (it was rumored that he caught a different flight, to Monterey, Mexico!), the **Yellowjackets** and the **Miles Davis Tribute Band** were happy to get the extra playing time. The Jackets stuck to their hotter material while the Miles tribute band could not help but play at their best with **Tony Williams'**

fiery drumming constantly kicking everyone; **Wayne Shorter** really benefits from this association. The Saturday afternoon blues show had three main stars: Harmonica great **Charles Musselwhite**, the colorful pianist-vocalist **Katie Webster** and guitarist **Buddy Guy** whose career is now having a complete renaissance. Saturday night featured an outstanding performance from **Kitty Margolis** (one of the up-and-coming jazz singers around) whose style is becoming more original and adventurous every year; she really dug into "I Concentrate On You." **Billy Childs** with his quintet proved that he is not only one of the most interesting L.A.-based pianists around but also a top-notch composer. But no one could top the **Lincoln Center Jazz Orchestra's** tribute to Duke Ellington. This all-star unit (which included **Wynton Marsalis**, pianist **Roland Hanna** and suitable musicians in each position) was at its best on a brilliant recreation of Duke's "Daybreak Express" (a musical depiction of a train trip) and "Diminuendo And Crescendo In Blue" which found tenorman **Todd Williams** tearing up the place with a 38-chorus solo.

Sunday took a little while to get going (fine local groups alternated with mediocre high school bands) but the night show would be difficult to top: **Gerry Mulligan's** quartet, **Dave Brubeck** (whose polyrhythmic explosion on "Yesterdays" showed where **Cecil Taylor** might have come from), the **Modern Jazz Quartet** and a brilliant jam session featuring **Jon Faddis**, **John Handy**, **Red Holloway** and, on a beautiful ballad version of "For All We Know," the trombones of **Slide Hampton** and **George Bohanon**. Faddis' rendition of "West End Blues" (this is how Louis Armstrong might have sounded if he had had the range of Maynard Ferguson!) wrapped up this outstanding festival. For information about next year, call (408) 373-3366.

URBAN CONTEMPORARY

By Gary Jackson



Juvenile Committee

In 1983, one of the seminal leaders of black rock in Los Angeles, **Sound Barrier**, released their first album, **Total Control**. It was a blistering, slash and burn effort, one that should have been cause for much industry hype and revelation. Led by vocalist **Bernie K**, **Sound Barrier** was heavy on the speed of guitarist **Spacey T** and the thunderous bottom layerings of bassist **Stanley E.** and drummer **Dave Brown** (was the name Dave B. taken already?). As you may have heard (not!), **Sound Barrier** slipped away from the annals of rock, victims of a label that either didn't know how to market a black rock group, or ran up against resistance from rock radio.

Flash forward to 1992 and **Total Eclipse**, a hybrid of the aforementioned **Sound Barrier** and another, slightly more successful Los Angeles band, the **Bus Boys**. **David Brown** and **Bernie K** are the remnants of **Sound Barrier**, and added bassist **Dre Baby** and guitarist **Victor Johnson** to form **Total Eclipse**. The band

signed with **Tabu Records** earlier this year, based on the strength of a demo tape and a hunch of **Tabu** honcho **Clarence Avant**. It's an odd marriage of band and label simply because **Avant** is considered one of the power brokers in black music, and **Tabu** houses such urban staples as **Alexander O'Neal** and **Guy Abrahams**.

Total Eclipse, in the meantime, gained a reputation around L.A., slipped into the studio with producer **Michael McDonald** and now has a superb self-titled CD that truly packs a punch. Guitarist **Victor Johnson** is a mutha with his breathtaking solos and staunch rhythmic approach. **Fire In The Rain** offers ample proof of their solid songwriting and ultra-tight musicianship. As a tribute to their R&B roots, **Total Eclipse** recorded one of the **Commodores'** first hits, "Slippery When Wet," the only non-TE written cut. **Total Eclipse** is a powerful entity worthy of far-reaching exposure. They can hang. For how long depends on **Tabu's** reach—and commitment.

Recent conversations with **Chrysalis Records'** A&R wunderkind **Duff Marlowe** didn't bring any enlightenment as to any new signings, principally because of country insurgency actions by other labels. Seems **Marlowe** had a local rap pair, **Urban Prop**, ready to sign when **Capitol Records** found out about his near-signing and swooped in and offered ridiculous duckets. So **Marlowe** simply says, "I've got a few big surprises coming out of Los Angeles. They're real bands—not rock & roll, not R&B..." Hmmm. **Urban Prop**, incidentally, is a street hard female rap group, "unbelievably skilled and talented," **Marlowe** offered.

Look for a new local rap group called **Juvenile Committee**. Ranging in age from 14 years old to 17 years old, the band is being produced by **D.J. Quick**, **Hank Shocklee**, **Dr. Dre** and **Pee Wee** of **Digital Underground**. MC



Jon Faddis



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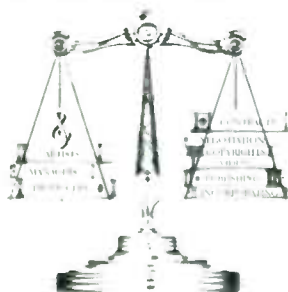
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CLUB REVIEWS



Devout: They need to develop.

The Devout The Whisky West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Sean Jordan: (805) 296-7101

□ **The Players:** Jason Elliott, lead vocals; Ed Maple, guitar; Ray Maple, Jon Craig, Eric Ruge and Sean Jordan, keyboards.

□ **Material:** Remember New Order? You know the wispy, petulant way Morrissey delivers lyrics? Have you noticed that EMF looks like a schoolyard gang of accountants' sons? Imagine these elements, to one degree or another, rolled up into one hardworking but nevertheless uninspiring band from Santa Clarita. The creative potential of sampling and sequencing is explosive—witness Ministry, Skinny Puppy, Eon, Skrew—but at this stage in the game, midi magic must be integrated. To be a "synth band" today is to be hopelessly dated. The Devout do have a few samples that are humdingers, and slices of moody,

absorbing vibes, but overall seem still to be just surfing the edge of the hypnotic stuff they probably hope to hit.

□ **Musicianship:** There's just one live element, and that's a smattering of proto-punk guitar for intros and other odd moments. Most of the music was sequenced ahead of time, and for the show required a finger here and a finger there, except for the times they were triggering drum pads. Again, technology can be a tool to take stellar musicians to even higher heights, but I didn't hear any real ripeness or musical maturity from the Devout. Elliott is good at the androgenous, dispassionate vocals but had a problem with pitch at this gig. They introduced a friend, Wendy Harris, to sing backup and even a lead on one number. That, friends, was a mistake, because while she projects enthusiastically, she is often flat and lacks a vocal character that is consistent with the music.

□ **Performance:** The Devout rolled out with a bang, like a cork coming out of a champagne bottle. But, accordingly, after the first few effervescent moments, tiny bubbles were all

that was left. Unfortunately a problem with the drum pads didn't help the show. Near the end of the set they pulled dancers out of the audience and onto the stage, again infusing excitement and energy into their efforts. Next time they should keep the dancers onstage as permanent fixtures—this music is best, after all, when it's physically intense and visually stimulating. And wrap them in wax paper or something, just for a bit of that post-industrial feel.

□ **Summary:** Close, but no cigar. The Devout needs more time to develop a particular flavor they can label their own, as well as conquer the potential of the medium they've chosen to work within. Lots of gear can make the creative process seem deceptively simple, but, as many would-have-beens know, that's a trap. Nothing is a substitute for musicianship. The bright hope of this band is their eagerness and earnestness at doing something fun, and that comes across loud and clear.
—Sam Dunn

Poi Dog Pondering

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Mike Stewart: (512) 476-8067

□ **The Players:** Dave Crawford, keyboards, accordion, trumpet; Adam Sultan, guitar; Ted Cho, guitar; Susan Mary Voelz, violin; John Nelson, percussion, vocals; Dren Hess, drums; Frank Quimby Orrall, vocals, guitar; Bruce "Shoofly" Hughes, vocals.

□ **Material:** Poi Dog Pondering has certainly come a long way since its modest beginnings in 1985 as an "acoustic street band" in Hawaii that eventually migrated to Austin, Texas, where the record industry (and plenty of fans) discovered it. Now, with three full-fledged albums (as well as several EPs and singles) under its col-



Poi Dog Pondering: A unique, distinctive sound.

CLUB REVIEWS



Toni C. Holiday

Young Dubliners: Fresh and energetic.

lective belt, this global/pop/Polynesian/folk/rock/soul/African/Caribbean dance hall band is gaining notoriety as a serious contender for more mainstream acceptance. There's heavy emphasis on both horn and percussive arrangements here, which gives the songs so much drive and punch, you can hardly stand still. The use of violins gives the songs sort of an exotic Arabic feel, which is quite intoxicating. The lyrics are used to color the songs and conjure up interesting images rather than deliver a particular message or tell a specific story. It's hard to put a finger on exactly what genre of music their material falls under, so, suffice it to say, if you like to dance and enjoy "island" sounding music, then Poi Dog will probably be right up your musical alley.

□ **Musicianship:** There is absolutely no lack of talent amongst this motley crew. Each member contributes an arsenal of textures, rhythms and flavors to Poi Dog's exhilarating material. Even though there are eight musicians playing simultaneously, the arrangements never get bogged down with too much to take in at one time. And the songs are enriched further by the band's diverse musical influences.

□ **Performance:** Usually, the sound in the Palace leaves much to be desired; however, for this particular show, the sound wasn't all that both-

ersome (or, more to the point, "boomy"-some). Of course, there was so much visual stimuli happening on stage that the sound almost became secondary. Vocalist Frank Quimby Orrall danced around like a kid on his first pogo-stick. And since he seemed to be having such a great time performing, it really got the audience "into" the music and consumed in the moment. Even though their set was well over an hour in length, it felt like less than ten minutes and I was left craving a second set!

□ **Summary:** Poi Dog Pondering (a "poi dog," according to their bio, is a "multi-breed or Heinz 57 mutt") encompass so many different styles, sounds and influences that they could easily have fallen into such a deep, convoluted hole that they would've been completely lost in it. However, they have managed to come up with a unique, distinctive sound that is anything but lost or convoluted.

—Pat Lewis

The Young Dubliners At My Place Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** (818) 509-2900

□ **The Players:** Keith Roberts, lead vocals. acoustic guitar; Paul

O'Toole, lead vocals, harmonica, acoustic guitar, mandolin; Bren Holmes, bass; Jeff Dellisanti, soprano, tenor, sax, flute; Randy Woolford, electric guitar, vocals; Robert "Jake" Jacobs, drums; Lovely Previn, violin.

□ **Material:** Somewhere in the spectrum between Tommy Makem & the Clancy Brothers and U2 is the traditional Irish/pop/rock of the Young Dubliners. It's good stuff. Characterized by strong harmonies, flowing melodies and a sad tale or two, the Dubs' songs are irresistibly appealing to the contemporary/adult market. Although their straight pop numbers like "Something About You" and "Enough Is Enough" are accomplished and professional, they're really in their element when they meld traditional Irish rhythms, bluegrass-touched violin and jazzy sax with thoroughly modern guitar riffs and rich vocals (and you won't find a better version of "The Rocky Road To Dublin" outside of County Cork).

□ **Musicianship:** Roberts and O'Toole are the support from which the rest of the band is hung, and they hold up well to the task. Roberts sports the most distinctive vocal style of the two, but both blend together smoothly on harmonies. Previn is, by far, the most confident and talented violinist I can remember seeing (I don't see many, but that's beside the point). She adds flavor and richness to any number she plays on, never missing a moment to take every note to the maximum. Too many cooks can ruin the sauce, they say, and too many musicians can make god-awful noise, but thankfully the Dubs' set is well orchestrated and never falls off the cliff to excess.

□ **Performance:** Grab a Guinness, make yourself comfortable and before you know it, you'll be dancing the jig with someone you've just met. Such is the beauty of the Dubs, who themselves put forth a comfortable, familiar energy, interspersed with wry comments from Roberts. They never drop the ball, but do pace their set to give you time to breathe—you need it for all the yelling and footstomping you're libel to do, whether you want to or not.

□ **Summary:** Maybe I should have said this at the beginning, but putting an Irish-American on the Dubs assignment is chancy. There's this maudlin sentimentality we're prone to having to do with the fact that our mothers still listen to Gaelic folk songs even though they don't understand a damn word. Luckily, my journalistic instincts have allowed me to objectively judge the Dubs as a group of artists who bring a fresh and energetic approach to fundamentally conservative pop offerings. But in this I believe they have a solid, broad-based appeal, even to those who couldn't tell a shillelagh from a big black stick. Doesn't everybody want to be Irish?

—Sam Dunn

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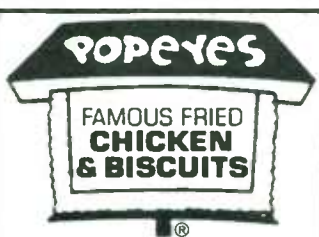
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CLUB REVIEWS

Meisner, Rich and Swan

The Strand
Redondo Beach

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** N/A

□ **The Players:** Randy Meisner, bass, vocals; Allan Rich, keys, vocals; Billy Swan, acoustic guitar and vocals; Vern Monett, electric guitar, pedal steel guitar, vocals; David Kemper, drums.

□ **Material:** Meisner and Swan are both proven and prolific songwriters. Of course, Meisner's book includes Eagles classics like "Midnight Flyer" and "Take It To The Limit" and Swan is legendary for penning "I Can Help," "Drivin' Wheel" and "Lover Please," but it's the new material contributed by Allan Rich (son of the "Silver Fox" Charlie Rich) that gives this fine trio its wings. Not to say Meisner and Swan's new material doesn't hold up; it does. However, the addition of Rich and his material gives the whole equation a larger grand total.

□ **Musicianship:** All members of Meisner, Rich and Swan are thoroughly professional and extremely proficient. Rich's keyboard solos were always inspired; although, an upgrade from DX7 to a more sophisticated piece of hardware is recommended. Meisner was solid as ever on bass, even stretching out a little on "Midnight Flyer" and Swan kept perfect rhythm on his acoustic guitar. Vern Monett handles both electric guitar and peddle steel guitar (arguably the hardest instrument in the world to play) with equal amounts of taste and dexterity. Drummer David Kemper is a studio ace with a fluid style and dynamic sensibility.

□ **Performance:** Easy going, loose, warm and friendly. The three guys up front traded the spotlight gracefully, each introducing the other with



Meisner, Rich & Swan: A talented trio.

obvious admiration and respect. The key element here is the group's superb vocal blend. Allan Rich has a unique vocal quality with a lovely timbre and sincere delivery. Listening to Meisner is like hearing from a dear old friend, while Swan adds his own special vocal magic. The three sing together effortlessly, with convincing effect. A little tightening up of a couple arrangements and it's all there.

□ **Summary:** Meisner, Rich and Swan are poised for recording and touring success. Great material, excellent vocals and a solid band spell money in the bank. With the right label and management/marketing team, these guys are on their way.

—Billy Block

Vaudville

The Roxy
West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Martine Jordan: (714) 951-8308

□ **The Players:** Doug Savage, vocals; Dave LeChance, guitars; Kelly Ryan, drums; Blaine Kristi, bass.

□ **Material:** Your basic rock standards backed by some over zealous egos. Nothing new, nothing different and nothing real.

□ **Musicianship:** I got the impression that this band has not been together very long. Their playing was loose and unorganized; their songs lackluster and uninspired.

□ **Performance:** Screamer Savage did just that for most of the set. Some vocalists can get away with it; he can not. He spent too much time strutting his long, "too" blonde hair and buffed body instead of concentrating on his singing. One tune, the ballad "Goodbye," was the best song of the evening. His voice almost sounded good! The background vocals floundered on most of the songs, but finally pulled together on a Krokus sounding number "You're So Hot." "What I Want," "Heart Attack" and "Shake" (from their demo) were all executed with vigor, but unfortunately, not enough to capture any new fans from the audience.

□ **Summary:** Vaudeville as an entertainment genre originated in the 17th century and was an old form of variety entertainment where tomatoes were thrown at the performers that the audience didn't like. If this band doesn't get their act together, there may be a revival of this age old ritual on the Sunset Strip.

—B. Shaughnessy



Vaudville: Nothing new.

Jeff Levitt

CLUB REVIEWS



Toni C. Holiday

Motorcycle Boy: An off night.

Motorcycle Boy English Acid West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

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

□ **The Players:** Kenny Toye, drums; Eden, guitar; John Blazing, guitar; Francois, bass and vocals.

□ **Material:** Let's see. There's these four guys, right, who dress real hip and who all just happen to have jet black coifs. Their songs concern babes, drugs and the fact that they're cooler than you are. Their repertoire borrows Bo Diddley rhythms, Chuck Berry riffs and Elvis inflections and marries them to a Nineties attitude and beat. Not exactly groundbreaking, sure, but that isn't even the point. Motorcycle Boy's pristine look and spate of hummable tunes like "Get Around" and "Feel It" separate them from Hollywood's trenches full of pretenders. Something clicks here.

□ **Musicianship:** Professional, if unspectacular, which pretty much fits the bill. Singer Francois surprises with his bass facility; he and drummer Toye provide enough nifty retro grooves for the guitarists to have a Keith/Ron field day. Besides, they look cool.

□ **Performance:** I got the impression this was an off-night. Maybe the set was a bit too full of short, mid-tempo numbers that all blended into each other. Maybe it was just hard to get it up for a tired, disinterested, "hip" English Acid audience. Head Boy Francois seemed distracted, his mind elsewhere. His attempts to wake the audience with some between-song attitude were needlessly harsh. First he took the obligatory slam at the entire Sunset Strip (which, considering the band's less-than-original bent and silly stage names,

is a bit ironic), then he snidely apologized to the audience for playing a Tom Petty song. The customized Motorcycle version of "I Need to Know" that followed couldn't come close to the original. Only when the band switched things up and slowed the momentum did things really get electric. A slow, sexy bass riff that reeked of dark nightclubs ushered in "Supersonic," seemingly about a recovering addict teasing himself with his own addiction: "Oh yeah, man, if you felt it you would understand/It's wild and a way/It makes everything okay/Thinking like I'd like to try a little bit more...." Francois seemed to come out of his trance and really bite into the lyrics, and when the whole band crashed in on the choruses, Motorcycle Boy transcended what had been a listless set.

□ **Summary:** They've got the songs, the hip indie record deal and the look. "Got a rat's nest in my hair/I'm gonna get some," sang Francois. And he probably was, too, though sometimes you wonder how ambitious a goal that really is.

—Keith Niles



Roxy Blue: Well-seasoned.

Roxy Blue The Troubadour West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Gladfelter, Geffen Records: (310) 285-2723.

□ **The Players:** Todd Poole, lead vocals and acoustic guitar; Sid "Boogie" Fletcher, lead guitar; Josh Well, bass; Scotty T, drums.

□ **Material:** It's a dirty rumor that RB sounds exactly like Van Halen. Actually, they sound exactly like the Bullet Boys, who sound exactly like Van Halen (pre-Sammy, of course). Then there's Warrant, and there's Skid Row, and...you get the picture. "Nobody Knows" is the requisite emotion-choking ballad; "Luv On Me" and "Sister Sister" are just two of the petal-to-the-metal, guitar-driven, soda-pop kind of numbers RB builds its menu around. They know the recipes by heart.

□ **Musicianship:** They're a well-seasoned brew, no question. Poole probably has the most distinctive character. His voice, always pitched beautifully (shades of Sebastian Bach?), has true depth and clearly expresses the material's (few) ranges of emotions. You have the sense he could handle whatever material he wanted to tackle. Fletcher is very fast and technically proficient, but lacks that distinctive personality which sets great metal guitarists apart. Well has the required Aerosmith touch, and Scott T will put your woofers to the test.

□ **Performance:** Saucy, sincere, good humored, turbo-powered—everything you'd expect from a band that makes you feel like slamming a few Budweisers. Nice to see Poole sporting a rag-sleeved flannel shirt, just for that Seattle tribute.

□ **Summary:** Roxy Blue's boys have done their homework, played hard by the rules, and three or four years ago they would have sold over the top. Luckily, RB is endowed with solid musicianship and a tangibly fresh sense of love for the stage. With that going for them, they'll no doubt live long to create and grow. In the meantime, what's the matter with a little fun?

—Sam Dunn

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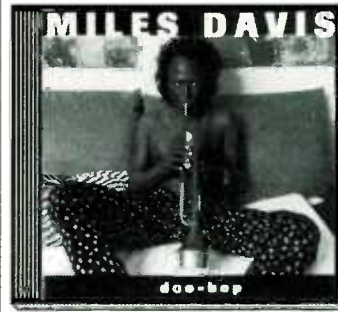


Joe Cocker
Night Calls
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Love Is Alive," "Feels Like Forever."
 □ **Summary:** How does this Woodstock survivor do it? How after 25 years, can he still sound more soulful than any of the top R&B vocalists around today? Yet his ongoing, gritty brilliance is only part of the story here. His choice of bluesy rock arrangements and material is impeccable, and well-known tunes by Elton John, Gary Wright and the Beatles receive crowning treatment. Others by Steve Winwood and Jeff Lynne are equally supercharged by that trademark growl, gospelly backing vocals and the Hammond organ. One of this year's best rock platters!

—Wanda Edenetti



Miles Davis
Doo-bop
Warner Bros.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Easy Mo Bee
 □ **Top Cuts:** "Sonya," "Chocolate Chip," "Blow."
 □ **Summary:** To the end, this legendary jazz innovator reacted to the musical trends of the time, and applied his muted trumpet charisma. Jazz purists will probably cringe at this final foray into the world of cool and soulful hip-hop, but both the horn and the grooves here are smooth and funky, even if the emphasis is on fun and spirit rather than depth and artfulness. If this makes jazz more palatable to the narrowminded rap audience, great. But the collection would do just as well without the three gratuitous "vocal" tunes. Going out with style.

—Chas Whackington

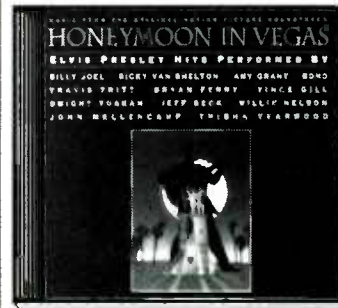


Freddie Jackson
Time For Love
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Chivalry," "Live My Life Without You," "Me and Mrs. Jones."
 □ **Summary:** Someone must've told Freddy that his last album was just a little top heavy in the ballad department. The seduction tunes are still Jackson's strength, but there's also plenty of groove and semi-danceable soul this time out to keep the pace from sagging. Vocally, he's never been sharper or more expressive, and producers like Barry Eastmond infuse even the mellow pieces with cool energy, while the touches of Najee, singer D'Atra Hicks and the Billy Paul classic make this a perfectly charming, well-balanced listen.

—Nicole DeYoung



Various Artists
Honeymoon in Vegas Soundtrack
Epic

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Burning Love," "Hound Dog," "Can't Help Falling In Love."
 □ **Summary:** This is a can't-miss soundtrack idea—some of pop, rock and country's brightest stars covering Elvis classics. It should be fantastic, but it's hit-and-miss all the way. Tender readings by Amy Grant and Bono are complemented by more edgy arrangements from Jeff Beck and Bryan Ferry. Billy Joel tries twice to do the perfect Presley imitation, with mixed results. Travis Tritt's "Burning Love" is the only one approaching hit status. If Elvis isn't dead, Willie Nelson's egg-laying "Blue Hawaii" and John Mellencamp's tepid "Jailhouse Rock" might do the trick.

—Jonathan Widran



Stan Becker
Silhouette
Mayflower Media

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Charles Bouis and Stan Becker
 □ **Top Cuts:** "17th Century," "Tanks On The Highway."
 □ **Summary:** Stan Becker's brand of guitar rock is a little like finding a flat Pepsi in the fridge on a hot summer day—sure, it'll do the job of quenching your thirst, but it'd be a lot better with a little fizz. Becker's arrangements are clean enough (with some tasty backup singers), but just a bit too smooth to raise the hair on the back of my neck. Becker's music might fare better if he'd leave some jagged musical edges intact. While this record is enjoyable and well worth a listen, there is no doubt that Stan Becker's best work is yet to come.

—James Tuverson



My Sister's Machine
Diva
Caroline

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ronnie S. Champagne and My Sister's Machine
 □ **Top Cuts:** "I Hate You," "Walk All Over You."
 □ **Summary:** This band's been getting some press as new contenders for the grunge-crown in the wake of Nirvana's success. The disc is a potent piece of riff-metal, but the band needs some more work to develop their own sound. There are not really any clunker tunes here, but the ones that kick are also the ones that sound most like Guns N' Roses, Soundgarden or even the Infectious Grooves. The players are capable of pulling off the metal funk, Sons-of-Sabbath sound they shoot for, and the energy stays high, but all in all, it doesn't quite grab.

—C. Crisafulli



Whycliffe
RoughSide
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Whatever It Is," "Magic Garden," "Speak Up," "Confusion."
 □ **Summary:** With the accent on rhythm and syncopation, artist Whycliff turns in a Prince/Marvin Gaye-like performance on most of this album's tracks. There are plenty of unique vocals and original song arrangements—especially on the opening track "Whatever It Is." Whycliff is at his vocal best on "Speak Up," where the artist is accompanied by piano and strings only. This is a very solid first showing from a singer-songwriter with a future. There's plenty of funk & soul & heart & room for dancin' on this auspicious debut, so give it a good listen and enjoy!

—Ray Wolf



Rebbe
Rebbe Soul
RebbeSoul Music

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bruce Berger
 □ **Top Cuts:** "Junkman's Son," "Avinu."
 □ **Summary:** Well-ventilated, soft folk rock with careful, articulate arrangements and crystal-clear lead vocals by Cici Porter. Bordertown's pretty sound lies somewhere in the midst of Adult Contemporary, with an occasional breath of thoughtful lyrics to keep you listening. Their lyrical images are natural, unaffected and sublime, with just a touch of turbulence to prevent unconsciousness on the part of the listener. Bordertown's music might be too sedate for some, but pull away the soft veil and you'll find some stimulating acoustic guitar work and nice vocal interplay.

—James Tuverson

GIG GUIDE

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MUSICIANS

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LOS ANGELES COUNTY

AL'S BAR
3005 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: DB Sound, (818) 996-1857 or (818) 997-8562
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937, (213) 503-1085
Type of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

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

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA 93065
Contact: Kevin Navis
Type of Music: Anything but speed metal.
Club Capacity: 400
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape or VHS to 1539 Sutter Ave. Simi Valley, CA 93065.

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: Open mic. on Sundays btw. 3-5pm.
Pay: Tips and drinks.

FREDDY JETT'S PIED PIPER
4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
Type of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

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

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

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

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

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

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

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

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

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes

Plano: No
Audition: Send Promo to above address.
Pay: Negotiable

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

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

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

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ACE BAKER - Keyboards/Producer	(818) 780-6545	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Writing and prod w/many platinum, grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Keyboards, complete midi studio, drum machines and 1/2" 8 track for great demos & pre-production.													like from your favorite station
STEVE BLOM - Guitarist/Vocalist	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomeroy, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faurt, Gloria Rusch, Nicky Hopkins, Gen Zafolia, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Custom Tom Smith Strat, modified Ibanez Al Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.													Whatever you want!
MUGS CAIN - Drums/Percussion	(818) 907-3184	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring and recording experience. Numerous T.V. and video appearances. Performed and/or recorded w/ Jonathan Cain, Eric Martin, The Divinyls, David Foster, and 5 years with Michael Bolton.	Pro drumming for the singer and the song. Hard-hitting, great groove, meter and click playing. Pro situations only please.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Two acoustic kits. Seven snare drums. AKAI S-100 Sampler, Alesis D-4, SPX-90, DrumKat, Acupads, L.P. Spikes and Boss 550.													Have done it all.
STAN COTEY - Guitarist/Producer	(818) 988-9246	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Guitarist with Grapple, guitarist/keyboards with Fiona (Geffen), session player with major label credits, producer/engineer for ten years.	Long hair image, pro attitude, in tune, on time, very creative, great sounds, easy to work with, TV/Video experience, references	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Acoustic and electric, six and twelve string guitars, PPG Wave, Wave Station, D50, full guitar and keyboard racks.													gtrs, kybds, vocals, prod.
CHRIS DEL FARO - Vocalist	(310) 393-6606	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Currently involved in several recording projects. 3 years study with Vocal Arts Studio, presently studying at Pelayo Arts Studio (last 1 1/2 years).	Distinctive sound, pro attitude, drug-free, friendly demeanor.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Male vocalist. Powerful lyric baritone.													Soulful power pop.
KYLE DEVORROH - Vocalist	(310) 822-9497	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over seven years experience doing session work and live performances. Extensive Gospel training. Album credits. Pro and demo situations. Very versatile experience: Gospel, Country, Latin, etc.	I specialize in adding a sultry powerful Gospel/Blues sound to Country, Rock, Pop, Latin, Jazz.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Lead and/or backups. 3 octave range.													Country, Gospel, Blues, Rock.
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.													Old Instruments, modern sound
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.													Dance music
GUIDO DE GAETANO - Keyboardist	(310) 390-6954	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Italian piano and composition degree. A session for soundtracks w/ Ennio Morricone in Siena. He's looking for work of collaboration in T.V./movie scoring. Available for orchestration or songwriting. He worked for CBS in a library for a movie.	Arranging, composing. Experienced in music for theatre and dance. Personal MIDI studio available. Looking for collaboration w/ recording studios.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Piano - keyboards - MIDI.													Orchestral scoring.
MAURICE GAINE - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Postex 16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mxdwn, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Atari comp.													New-Jack Swing
NANCY GAIAN - Vocalist	(310) 390-8725	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	4 yrs. studio work. 6 yrs. lead singer live bands, solo performances nationwide, Indonesia (Royal command), Egypt & Cuba. 2 solo albums. Rock opera lead. Music video, T.V. and improv. credits. Session work in NY, CA, IL. Keyboards, percussion. Lyricist, dancer, actor. Strong harmonies and improv. melodies.	"Nancy Gaian...stands out as a gifted singer..." Eric Roth, Village View. Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
3 1/2 octave vocal range. Lead or back-up. Sight read. Powerful, versatile, e.g. A.Wilson, Sinead, Raitt, Enya, Madonna, M. Carey, P. Cline, etc.													Blues, New Age, Jingles, Gospel.
PAUL GOLDBERG - Drummer	(818) 902-0998	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Phila. Music Academy grad w/BM in Perc., transcribes for Modern Drummer, perf w/ Bill Medley, Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woolfolk, Grant Geissman, Biff Hannon, Brian Bromberg, Lee Jackson. TV & film: Roseanne Barr, Wise Guys, Let's Talk, Good Morning America.	Gretsch/Vic Firth artist, "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist. Inspiring instruction, any pro situation!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Recording qual Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).													Reggae, Third World
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Percussion and drum-set. Acoustic Drums, Shakers, Belis, Whistles. Full MIDI gear.													Dance music, Latin styles
GARY HOLLAND - Vocalist	(310) 838-8766	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Vocals on numerous albums including: Great White, Don Dokken, Ozzy Osbourne, Britton, Twisted Sister and more plus numerous publishing demos.	Visual: a la Sebastian Bach w/o tattoos, union scale, passport "...a singin' machine!" -Dito Godwin "...I got exactly what I wanted" -Michael Wagener.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Distinctive lead and backup vocals. Strong tenor with 4-octave range.													Specialties: Ballads.
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac. Performer. Tascam 8-Trk.													
ANTHONY KING - Bassist	(818) 782-9205	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Custom Music Man Stingray basses, 4 string with d-tuner, 5 string, SWR amplification, tenor vocal range.													Client Satisfaction
DINO MONOXELOS - Bassist	(213) 969-8110	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded and toured New England in various original projects, studied w/Tim Bogert, Jim Laceyfield and Gary Willis.	Wide range of styles, easy to work with.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
5 string Amelbic, BSX Upright, 2 BC Rich Eagles, 2 Ampeg SVT stacks													Funk, dedicated to the groove
ERNIE PAREDES - Guitarist	(714) 882-2239	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive touring/recording experience, (Ronstadt, Crosby Stills, etc). 10 years studio musician/20 years playing; own studio; writer/arranger/teacher, MTV video credits; NARAS member..	Great look, sound and stage presence (long hair); backup vocals; pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Charvel, Westone & Ibanez guitars. Marshall and Mesa Boogie Amps; fully equipped recording/rehearsal studio with portable equipment/effects.													Versatile; prefer blues rock

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Name _____ Phone (____) _____

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

PRO PLAYERS

EXPERT TALENT FOR HIRE

NAME	PHONE	AVAILABLE FOR				QUALIFICATIONS	COMMENT	MUSIC STYLES					
		SESSIONS	TOURING	CLUB WORK	PRODUCTION			ROCK	POP	R&B	JAZZ	COUNTRY	
NICK PYZOW - Guitarist Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.	(213) 660-7607	✓	✓	✓	✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓	✓	✓	✓	✓	Blues and folk
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands. make my guitar sound like WWIII thru a Marshall	(818) 848-2576	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16.24.32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuk-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓	western beat, range rock.
EDDIE ROGERS - Drummer Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff). Lead and background vocals also.	(818) 985-8078	✓	✓	✓	✓	Degree in Music Performance (Berklee College of Music). Demos for Steve Val, Mark Wood (B.M.G. Records) & also for Randy Cowen (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓	✓	✓	✓	✓	Stupid, Stammer, Crunch, Groovel
DALE SCHALOW - Keybd/Producer Keyboards, samplers, drum machines (huge sound library). Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio	(310) 652-0378	✓	✓	✓	✓	Music prod/prog for DavidBowie, Cypress Hill, Lighter Shade of Brown, ALT, Keith Boyd, X Factor, R.C. Vetri. Music Prod for ind/maj labels on east, west coasts. TV & film scoring for Universal, Mattel, Carnel, Nickelodeon, Hewlett-Packard, Nabisco, B.M./Music Industry. Several years of prod.	Keyboard/Drum programming, arranging, engineering and mixing proficiency. Help you develop your ideas into magic and move on. Start to finish, flex rates, warm environment.	✓	✓	✓	✓	✓	Dance, KILLER GROOVES
NED SELFE - Guitarist Sierra S-12 Universal, ZB Cust D-10 strg pedal steel guitars, ZB Cust db10 string pedal steel, I/VL Steeldrider MIDI converter, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓	✓	✓	✓	✓	
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Fast going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	A rocker at heart.
JIM STUBBLEFIELD - Guitarist Electric and acoustic guitars, Mesa Boogie amplification, MIDI effects rack, wah-wah, E-bow, modern and vintage sounds.	(818) 445-3747	✓	✓	✓	✓	Guitarist with Killian Ryan, GIT grad, extensive club/touring/studio work, demo tape and CD available. very affordable, pro/perfectionist. Have access to variety of musicians for demos.	Styles: Dominic Miller/Lukather/Landau... a player who knows exactly the right licks to play to fit the moods of each song... Music Connection.	✓	✓	✓	✓	✓	Playing for the song!
GORDY TOWNSEND - Drummer Yamaha Recording Custom drums with R.I.M.S. system; piccolo and bronze snare drums; Sabian cymbals. Beautiful kit.	(213) 462-7364	✓	✓	✓	✓	Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	Hard-hitting, i.e. Kenny Aronoff, Bun E. Carlos. Clean and drug-free. Give me a pocket, I'll fill it.	✓	✓	✓	✓	✓	Rock solid groove with finesse.

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- Fender Dual Showman w/2 cabs, 412's, for \$1200. 818-506-1470
- Fender Princeton, brown, pre CBS, early 60's, retubed & gone thru, cool tone, has vibrato, newer Oxford 10" spkr, \$375 or message swap. 818-988-8860
- Fender Tremolux cream head & cab, nice shape, sounds gd, \$425 obo. Phil, 310-375-3611
- Fostex Master mixdown play back monitors, xint cond, \$275 obo. 310-640-2171
- GK 212 spkr cab for \$200. 213-850-5813
- Heathkit Model TA-27, solid state amp from late 60's, 1x12, reverb & trem, 30 wts, \$50. Small tube practice amp by Melody, \$40. 818-902-1084
- Ibanez GX100 chrt switching gut amp, \$100. 805-296-5168; 213-465-7885
- Kittyhawk 4x12 cab w/Celestions, perf cond, \$300. Also, Kittyhawk preamp, Quatro, \$399 or Testorosa, \$425. Mike, 213-651-3849
- Laney Pro bs 150 wtt head, 11 band EQ, paramtrc EQ, fx loop, master volumes, \$175 or trade for rock mt fxt unit. Steve, 310-439-5274
- Marshall 4x12 slant, 70 wtt Celestions, 1 straight 75 wtt Celestions, \$325/ea. Dan, 213-957-1411
- Marshall 50wtt head w/2 Celestion 4x12 cabs, \$775 obo. 818-972-2767
- Marshall 100wtt Super Lead, 1969 stock, Orig Celestions, small gold logo & tweed grill, \$3000 firm. 213-739-3726
- Marshall full stick, 100 wtt head, solid state, \$750. Fran, 818-753-2077
- Marshall Jubilee 100 wtt head, perf cond, new output & preamp tubes, \$550 firm, w/out tubes, \$450. Napoleon, 818-344-7977
- Mesa Boogie Mark III gut amp, 60 wts, no Simulclass, no reverb, w/tt pedals. \$575 firm. 213-738-0858
- Modified Marshall 50 wtt head, has xtra preamp for xtra distortion, grt sound, \$600 obo, 212 custom cab w/Marshall speakers, \$275 obo. Scott, 818-760-2774
- Peavey 400B bs amp, 800 wtt & Peavey 215 spkr, \$500 obo. 818-763-5318
- Randall 200 ES gut head, new in box, used 2 times, w/tt switch & warranty. Grt crunch, \$375 obo. Must sell. Oscar, 310-679-4183

3. TAPE RECORDERS

- API mic pre modules, 5150's, brnd new, \$450/ea, 4 a box, \$1215. \$350/ea. Mark, 818-772-7726
- DANGEROUS PLAY slip hot wtt dmr into Pert, Powell, Aldridge, W/rmspo, desire, equip & image. Labl intrst, gigs pending. Have So Bay studio. Mike, 310-370-9835
- Otari 1/2" MX5050 Mark III 8 trk recrd, xint cond. Must sell. \$2500. 213-935-4089
- Otari MX5050 1/2" 8 trk pro recrd w/all cabling, \$3000 obo. Wally, 818-785-1590
- Tascam 38 1/2" 8 trk w/DBX modules & remote, xint cond, \$1250 firm. 818-763-3742
- Tascam 488 trk cassette w/sync code machine, \$1200. David, 818-772-1413
- Tascam 488 trk master cassette Porta Studio. New in box, \$1500 obo. 310-640-2171
- Teac A6100 1/4" 2 trk, 7 1/2 & 15 IPS, 19" rck mnt, \$295. Brent, 714-990-9634
- Wtd, 24 trk rto fr in very gd wrkg cond. No antiques, must be reasonably priced. Will pay cash. Dan, 213-957-1411

4. MUSIC ACCESSORIES

- 2 ADA 2 FX digital delays, have flange & chorus, \$150/ea obo, 1 remote ft switch for same, \$75 obo. Scott, 818-760-2774
- 2X, 128 spc side by side, 1 1/4 spc, 1-1/2 deep w/rails front & bck, casterbd, \$100/ea obo. Wally, 818-785-1590
- 8 spc xtra deep rack by Hillywd Enclosures for \$120. Stu, 714-957-1248
- Alesis HR16, gd cond w/mnl, \$140. 310-375-3611
- Alesis Microgate, \$50. Alesis Micro-enhancer, \$60. Roland MT32 sound module, \$175. TB32 patch bay, \$70. Sonus MT70 MIDI patch bay, \$50. Crybaby wah, \$75. David, 818-772-1413
- Alesis MMT8 sequencer & Alesis HR dr mach, in grt cond, \$200/ea. Pls call Pierre, 213-878-0620
- Anvil ca's, 3 cs for 9 pc dmt kit or ? \$200-300/ea obo. E.J., 310-763-4206

- Anvil hvy duty road cs w/casters, foam lining, Very lrg & very versil. Fits grt dmt kits, etc. Xint cond, \$750 obo. Randy, 213-962-0802
- Boss DD2 digital delay, \$100; DF2 flanger, \$50 obo; DOD FX10 preamp & FX50 overdrive, \$30/ea obo. 213-667-0798
- Compl rck & Midi swtchng system including pwr amp, preamps, fx, contrlr, etc. \$4199 or will consider selling separately. Michael, 213-651-3849
- DBX comprsr/limiter, new in box, \$260 obo. 310-640-2171
- Digital DFP128 multi fx unit, grt variety of sounds, perf cond, \$175. 818-382-7925
- Fender Bullet plu harness, white pick guard, 2 Fenders hmbuck pu's w/coil tap swtchs, all wiring, knobs, swtchs, compl, \$50. 818-988-8860
- Grt deal. Carvin PA cabs, 15" spkrs, \$180 obo. Dee, 213-650-7047
- Jen AI air travel cs for Strat or Tele. Gd cond, \$100. 213-738-0858
- Nady 201 wireless mic w/SMS58 element, true diversity, brnd new, in box w/mnl \$300. Mike, 818-563-5365
- Rock Steady keyboard stand w/lrg table top, \$100. Yamaha SPX500 gut fx proccsr, \$250. Jeff, 818-566-9646
- Roland 707 Midi dmt mach, separate outs for each dmt. Xint cond w/Roland AC adaptor, \$95 firm. 818-902-1084
- Roland Cube 60 dual input keyboard amp, \$300. 818-763-3742
- Shure headset mic, model SM10A for sale. \$100. El, 310-523-4300
- SPX 90, \$320. Quadraverb, \$320. 805-296-5166; 213-465-7885
- Used 2" tape for sale. Scotch 228, 1 pass, \$40/roll obo. 310-655-4458
- Vintage '60's Mustang/Duosonic cs, \$50. 1965 Fender neck plate, \$65. Brnd new hr shell bs cs, \$60. Brown Sirat/Tele cs, \$225. 818-780-4347

5. GUITARS

- '62 Gibson ES-125PCD, thin arched top, xint cond, cherry sunburst, 2 P-90's, grt tone w/wrg HSC, \$785 cash or vintage swap. 818-988-8860
- '67 Fender P-bis, all orig w/HSC, \$850. '69 Fender P-bis, all orig w/HSC, \$675. 2 Harmony arch tops, 40's/50's, plyrs, \$100 & \$120. 818-902-1084
- 1990 Carvin L870 bs. Dark blue, hrd cs, stnds, cords, strap & string. Plus, Fender Sidelick 50 amp, barely used. All for \$600. Denise, 213-463-2674
- '36 Fret Washburn Challenger gut. Neck thru, scalloped ebony fretbd, custom coils, plus trem & EMG 89. \$400 obo. Steve, 818-781-3820
- BB5000 Yamaha bs, black w/gold hrdwr, grt cond, HSC. \$650. Mike, 213-463-4780
- '60s Rich bst's, USA built, neck thru's, BMG pu's, totally custom, Warwick, Reverse Ironbird, Widow. Paid \$2000/ea, sell \$600/ea obo. E.J., 310-763-4206
- Beautiful Ovation 6 string elec/acous gut w/cutaway, only \$450. Call Pierre, 213-878-0620
- Brand new Steinberger 4 string bs, perf cond, \$1100 obo. 818-788-3231
- Bs w/EMG pu's, Lks grt, sounds grt, pr, \$220 w/cs. Call, lv msg, 310-823-2588
- ESP/MI acous gut, 6 string steel, \$150. Fran, 818-753-2077
- ESP MII Custom, neck thru' body, reverse headstock, Duncan & ESP pu's, F. Rose, custom paint, incredbil sound, perf cond w/ESP cs, list for \$1850, sell for \$900 obo. 818-760-6690

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•Fender fretless P-bes, maple neck & body, \$275 even. Terry, 818-506-4749
•Fender Strat, Eric Clapton signature model, green metal flake, maple neck, incedi sounds w/active electrics. Totally stock, perf cond w/HSC, \$750 obo. 310-289-4532
•Fender US Strat Ultra, ebony fretboard, 22 frets, Wilkinson nut, locking keys, brnd new, won in Guitar Player mag guitar competition, \$795. Al, 818-984-2212
•G&L \$500 Leo Fender signature series guitar for sale. \$450 obo. Todd, 213-653-8731
•Gibson Explorer copy, 2 hmbckngs w/HSC, xint cond, \$125 firm. Aria Les Paul copy w/locking trem, repainted white, \$110 firm. 818-780-4347
•Gibson L4 VSB arch top gold hrdwr, 1989, dead mint, \$2499 list, sacrifice \$1275 w/Gibson hrd cs. 1955 Fender P-bes, all orig, \$2175. 818-762-8622
•Gibson Les Pauls, several avail, standrd & custom, different finishes. All orig, xint cond w/cs. \$650 to \$1000. 213-667-0798
•Guild F50 Super Jumbo, top of the line, gold parts, hvy inlay, flame maple. 1975 orig HSC, xint cond, \$1100 obo. 818-382-7925
•Jackson Explorer bs w/DeMarzio p/u's, mint cond, custom paint, strap w/locks & cs. Paid \$800, will sacrifice \$550. John, 310-548-7872
•Les Paul Deluxe, 1973, sunburst, beautif, awesome sounding! \$800. Mike, 213-651-3849
•Pedulla 4 string bs, xint cond, active Bartolini p/u's, B/A bs bridge. New, \$2000, will sell \$950. John, 310-568-9735
•Performance guitar, custom paint job, F. Rose, S. Duncan w/cs, \$700 obo. 818-786-7169
•Rickenbacker 3000 bs, late '70's model, short scale, \$225 obo. Eddie, 818-848-4278
•Schon 8 string, white, A1 cond, ebony fretboard, Jumbo frets. 12th fret inlay only. Silver bar tailpc. Low number custom by N. Schon. \$950 or trade. Steve, 213-223-5217

6. KEYBOARDS

•Alesis MMT8 MIDI sequencer, 8 trks, brnd new in box w/mnl. \$225. Mike, 818-563-5365
•Erma Emax SE rock sampler, huge library avail. \$899 obo. 714-957-1246

•Ensoniq EPS16+ w/2 megabyte expander. Xint cond, includes extensive sound disc collection. \$1800. Don, 818-762-9589
•Ensoniq Mirage digital sampling keyboard, \$375. 213-878-4814
•Ensoniq Mirage rock mnt sampler. \$325. Yamaha KX5 MIDI keyboard contrlr, \$275. Jeff, 818-566-9646
•Roland D10 multi timbral synth, 256 sounds w/tra card. 2 ltr keyboard snd & soft cs. \$575 obo. 818-994-0335
•Roland D110 multi timbral sound module, xint cond, \$280 obo. Call Tom, 818-799-8451
•Roland D20 synth, multi trk seqncr, multi timbral including Roland PG10 program, cs, expanded mnls, like new, barely used. \$935. 818-762-8622
•Roland Juno 60 analog synth. Xint cond, mnls & soft cs included. \$250. 213-460-2449
•Yamaha DX7 synth, grt cond, tp pedals & mnls & cartridges, accessories. Asking \$400. Gary, 213-466-7613; 310-649-6663
•Yamaha SY55, xint cond, used only in studio, \$700 obo. Don, 818-761-7173
•Yamaha TX16W sampler, \$700 only. Extensive library. 818-703-6733; 213-464-5792
•Yamaha TX7 module, perf cond, \$350. 818-763-3742

8. PERCUSSION

•'68 set of Camco drms, wood, 24" bs, 13 & 14" toms, 16" floor w/Tama 8" deep snare plus all hrdwr & cymbals for sale. \$700. Don Fisher, 310-277-7033
•7 pc Pearl Export, burgundy wine, sizes 8, 10, 12, 13, 16, 22". Like new, drms, only, \$500. Paul, 213-962-8234
•Alesis HR16 drm mach, mint cond, a timeless classic. \$175. Mike, 818-563-5365
•Assorted Sabian & Zildjian cymbals for sale. 12-18", all cracked, grt for industrial bands. \$10 ea obo. Paul, 310-444-9717
•Drm triggerrs, durable & responsive. For use w/all contrlrs. Must see. 3 for \$45. 818-787-1018
•Gretch/Ludwig mix. 4 pc Ringo/Watts set. Yamaha stands, yellow w/chrome snare. Xint cond, \$600. Art, 310-832-2477

•Sabian BB 20" ride cymbal, \$50; Zildjian rock hi hats, \$100 obo. Tim, 310-838-6468
•Snare drm, Valley Drm Shop custom made, grt cond w/lnl drm bag, \$144. \$200 obo. Alan, 818-243-6040
•Zildjian ride cymbals, 22", xint cond. \$90 obo. Rick, 213-388-5285

9. GUITARISTS AVAILABLE

•#1 guit & drmr avail to form big rock band. Infl VH, AC/DC, Ozzy & Zep. 310-306-3980
•#2 y/o self taught blues/rock w/ image, but more important, can ply, sks to J/F band. Srs only. Lee Jackson, 213-957-5631
•#3 y/o straight ahead ld guit/voc avail to form band into early 70's crtry blues/rock like Creedence, Doobies, Eagles & Free. 213-871-6801
•#4 y/o ld guit, gd lgk & lntid, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#5 y/o outlarr rock guit avail. Into hrd driving, down & dirty, roots rock. Infl Zep, Pte, BTO & Foghat. 213-739-3728
•#6 y/o elec 6 & 12 string guit, substance over speed, avail for sessions, toung, demos, etc. 213-462-2954
•#7 y/o elec 6 & 12 string/gnwrt avail to harmonize & ply in most sies. Call John, 213-380-3202
•#8 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#9 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#10 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#11 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#12 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#13 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#14 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#15 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#16 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#17 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#18 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#19 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544
•#20 y/o elec 6 & 12 string, sks HR or metal band. Infl by Randy Rhodes & Vinnie Vincent. Brad, 310-672-4544

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•R&B plyr, soull, can ply anything w/taste & style. Lkg for soul sit. Team plyr, no ego, road & studio exp. Bo. 818-710-1292
•R&R raw gut/voc/sngwrtr, Allman, Richards, Taylor, Page, Gibbons, for band w/roots in southern soil. Ld, slide, ltrngs. Vintage gear. 310-376-2081
•R&B/jazz, rock, funk, 33, very exp, flowing improvs, eloquent chord vocs. X-Rosa Michaels, Specs, Sopadilla, Dominators, etc. Dale Hauskins, 310-695-4089
•Tall, skinny, lng black hr gut w/Hollywood rehrsl studio, sks pwr voc or dmr. Infl Love Bone, Alice/Chains. 213-654-6928
•Tasteit! gut ssk soul, funk, Latin band. Covers Ok. Lots of live & studio exp. Equip & trmpo. Kenny, 213-665-3044
•Tasty, blues based HR gut w/rmpo, equip & image avail to J/F band. Lv msq. Coda, 818-509-0392
•Texas blues/rock boogie gut, 23, w/lw skung Les Paul & bckups, avail for HR/HM sound. 213-871-5801
•Tired HR gut w/ing away while skg Westside/Valley based band. Tons of ideas, some sngs comp. Style of UFO mts old Leppard. Call Bob, 310-557-4458
•Verset! gut plyr avail for studio wrk. Elec &/or acoustic. Mike, 213-851-9058
•Voc's type gut for paid sks. Appearces in Guitar World & Guitar Player mags. All styles. 818-705-4729
•Xtraordinary gut, 70's rock, humble Pie, Frase, Soul Kitchen, pr, well connected only, pls. Young Keith k. Demo, Jay, 510-689-9422
•Young gut avail to J/F band. 310-490-0909
•Young, skiny, rock into bump & grind, sound like Travers, Frampton & Thorogood, greasy denim & leather image w/70's style. Pager 8310-319-9027

9. GUITARISTS WANTED

•#1 Hendrix Strat, slide, southern rocker, early 20's, w/ conscience, chops & bad att wtd by id singr/guitwrtr. 213-871-9801
•60's type gut, early 20's, into Clapton & Beck, bt harmonies & dueling lks. No gimmicks wtd. To J/F Hilywd band. Steve, 818-761-3820
•100% deditd gut wtd to form band. Infl Stones, Aero, Faces. No egomaniac gut heroes. Must have young, skiny, white boy image. 213-895-8140
•70's style rock band w/legendary prodcr sks rhythm gut w/late 60's, early 70's sound & k. 310-281-5697
•80's rock band ssk id gut, 2 gut bluesy rock. Mgmt, labl intrst. Voces nrd. Rhythm improrit as id. Groove is the key. 818-503-5750
•A giggling HR band w/lockout studio sks rhythm gut, lzyz Stralind, Brad Whitford, Malcolm Young sng. Bckup vocs a plus. 818-955-5349
•Acous gut/sng/sngwrtr wtd by same to harmonize in any sit. Pls call John, 213-380-3202
•Advanced, seasoned plyr wtd for pop/rock band now forming. Lukather/Paul Jackson jr rhythms, Michael Landau swells, Dan Huff & Carlos Rios lds. 818-509-3961
•Aggrv, verset gut wtd. Pre heat 50 degrees, than add Aero, U2, Zep, Concrete, early C. Trick & str. 818-508-6820
•Atrmtv band lkg for id gut. Age 25-35. Infl Jeff Beck, Adrian Belew. Call Judy, 310-275-4133
•Atrmtv gut wtd by innovatv sng/sngwrtr, currently on CD, labl intrst, upcmg shows s. Infl Gabriel, Echo, U2. Jeff, 818-934-0335
•Atrmtv rock id gut to join estab LA band. Charlatan, Katherine Wheel, P.Furs, Cure. Luke, 310-306-6839
•Attn, REACTOR sks 2nd id gut. Infl Dokken, Cui, Skid, Crue, O'Ryche. Xint image, equip, abil, sngwrtr, vocs nrd. Qualified new callers only, pls. Greg, 818-980-6669
•Awesome world class gut/bckng vpc, exp, lng hr, rock image mandatory for soundtrck, recrdng pr. San Diego based. Studio in Escondido. Chris, 619-295-5372
•Band ssk gut from Ohio. That's right, Ohio. No drugs or att's. VH, Crowes, Cougar, Leppard. Call now. Ben, 310-821-4992
•Bible believing Christian, metal ministry band, sks 2nd gut. Infl Q'Ryche, Metallica, Recon. We have 24 hr lockout rehrsl, tunes. Believers only, pls. Jayme, 818-567-6438
•Bluesy voc lkg for 2 ballsey gut plyrs near Hilywd or N Hilywd in vein of GNR, Tesla, Aero, Crowes, Zep. Pro only. No Orange Co. 213-960-2010
•Brilliant young punk sng/prdcr sks trash pop gut str. Infl Dead Boys, Generation X, Stooges, Spiders, Dramatics. No Crue babies. Dimitri, 213-462-3055
•Can you write? Voc w/prodcr sks gut/sngwrtr w/try sound to collab on demo in fully equip'd studio. Sheres, 213-655-7137
•Chop hvy/rock gut w/strong rhythms nrd for foot stomping rock band. 818-882-0753
•Creatv, melcd gut wtd for demo, shows, atm, tour. Do you relate to the Edges gut wrk? This pr sit wrts you. Evan, 818-796-2842

•Deadly ars band sks unig gut w/moody, vision & total commitmt. No BS. Fem fronted. It's do or die. Love Bone, Jane's, Zep. 310-478-0543
•Dyed, straight black hr, hairspray, makeup, skinny, vicious gut nrd. Les Pauls, Bk Richards. Steve, 213-874-8719
•Fem gut for T10 pop/rock ad/media household. Maj labl, maj motion pic industry conn & prodcr. 310-459-0359
•Fem gut plyr, gd kss, gd att. Must be deditd. Ballys but feminine. Infl in vein of early Aero to Vain. Absolutely no flakes. 818-503-7571
•Fem id gut plyr nrd for all fem crtry band, SOUTHERN STAR. Nadine, 310-858-1674
•Fem id gut wtd for new band. Infl Concrete, Pretenders. Go Go's. Must be tall, creatv wgd att. Carol, 818-985-2268
•Free rehrsl sprt, gtc acoustics, some pay. Kevin, 818-762-8211
•Funky, rocking, nasty gut who can get the groove done. Brian, 818-762-0524
•Guit desired. Fresh expression, creation, aggrv, love. Our sound is rhythmic, dissonant, melcd, meaningful. 310-359-1768
•Guit nrd for cruise ship gig. Have all connx. Must be srs plyr. 818-943-3777
•Guit plyr wtd for multi style band. Everything from Slayer to Smiths, from Megadeth to Cure. Creatv wrt as well. Chris, 213-664-4987
•Guit wtd for aggrv, hvy rock ala Jane's, S'Garden, Fugaz, Chris, 805-296-1524
•Guit wtd for band w/maj labl intrst. Moody, altrmtv rock. Pros only. 818-569-5627
•Guit wtd for Euro & Japanese tour. Will pay \$2000/week. 818-762-5738
•Guit wtd into Aero, Beasties, Run DMC, Body Court. Versatily, crunch req'd. Pls lv msq. 310-402-2261
•Guit wtd to bck sng on 24hr recrd, labl deal to tour. Keith Richards style. Shane, 714-544-4188
•Guit wtd to form Queen cover band. We have entire band. We just need a gut plyr. Must know how to play Queen sngs. Jeffrey, 213-557-4643
•Guit wtd. Band forming. Guit, are you marketable? Lng, lng hr? 70's infl R&R att? Able to understand the whole picture & listen? Lv msq. 213-850-7114
•Guit wtd, John Bogghessian, where are you? I lost your #. 818-981-6638
•Guit, 2nd, wtd by textural, dynamic, emotional pr sit. Infl include Ride, Chameleons, Smiths, Cocteau. 213-656-7925
•Guit/keys for band. Infl Cure, P.Furs, U2, Pimssouls, etc. Call Eddie, 818-245-3853
•Guit/voc sks same for neo 60's acous duo sngwrtr w/ing collab. Infl CSNY, J.T., Paul Simon, Beatles, etc. 40 plus OK. Paul, 213-658-5421
•Image unimportant, male/fem, fun, flexible, pr att. Stones, Pretenders, L.Couleur, rap, blues, R&R. Drama queens/kings nrd call. 818-581-6669
•INKS. Soul Dragons, Jesus Jones. Singr sks the ultimate un-gut to JF 90's sng band w/grt kss. Call Vince, 213-874-5655
•Ld gut wtd for altrmtv, orig rock band. Keith Richards mts Clarence White style for gigs & recrdngs. Call Paul, 213-957-9094; Sam, 213-655-2419
•Ld gut wtd for orig heartland rock band. Sngwrtr & vocs & plus. 818-508-1127
•Ld gut, 18-22, wtd by Tesla, Crowes style band. Must be open minded, able to speak your piece. Pls, no flakes or att's. 985-3655
•Ld gut, creatv & cooperatv, nrd by voc. Have pr plyrs. Image, pr att, no hangups. Love Bone to Mission & Damned. Ricky, 714-588-5973
•Lkg for acous gut/sngwrtr for fem voc w/maj connx. Infl include M.Ethendge, M.McKee, Candace, 213-653-0860
•Lkg for true gut. Not frustrated superstar relegated to gut. We have 2 sets of matrl. Pearl Jan, Zep, Temple/Dog, Tony, 310-559-0456
•Maj headlining LA band nds gut & bs. Must lkg & ply grt. Have money & trmpo. We have connx, rehrsl sprt, gigs. 213-878-0724; 213-876-3489
•Melcd dance/rock band, infl by pop radio music, late 60's, early 70's, light, upbeat lyrics, strong harmonies, xint tunes. More info, call J.R., 310-452-3948

•New band sks gut, 18-28, w/clear R&B pop sound. Must be deditd to team plyr. Infl INXS, Level 42, P. Gabriel. Craig, 818-968-8388
•Orig rock band w/soul, funk infl lkg for ld gut, bst. Must be pro. Infl include Sly Stone, Clapton & Stones. Contact David, 310-271-8001
•Pro gut plyr wtd to compl band. Mgmt, atty, EP, currently in Rip msq. Infl Skids, Crue, Love/Hate. Young, punk att. 818-587-2990
•Pro HR/HM band sks 2nd gut plyr. Lng hr image. Pro att. Trmpo a must. Pro rehrsl in Hawthorne. Pls reach Johnny, 213-963-8102; 310-679-4022
•Red hot R&B band lkg for 2nd gut/voc ala Whitford, Org, Steve Clark, Leppard, for local shows. 213-658-5227
•Rhythm gut for cool, new, altrmtv rock band, blues & grunge infl. GNR, Nirvana, Jane's. We make an impression. Artist sought. 818-788-5936
•Rhythm plyr, 25 & over, team plyr w/pro tube equip. Strat or Tele pref'd. 90's rock w/Neil Young ltrng. No metal. 310-652-1391
•Rhythm, infl universe, art, emotion. Aggrv, dynamics, versat, tastf. Tx a must. Keyboards & percuss a plus. Zep, Jane's, Beatles, U2. 213-461-5544
•Soull gut style. SRV, Neil Schon, Jake Parris for soul band w/labl intrst. Infl Earth, Wind & Fire, Kravitz, etc. Barry, 310-318-3719
•Soull male voc sks gut for acous writing collab like B.Raitt, Eagles, REM, George Michael, Oleta Adams. Joel, 213-931-4751
•Srs, soull fem voc/lyricst sks blues infl gut plyr to collab. Acous/elec a must. Slide a plus. Infl Raitt, McKee, Mellenkamp, Ronnie. 213-656-2230
•TEMPLE OF LOVE sks young, hrd edged, psychld gut w/vintage gear. Infl from Beatles to GNR. Srs only. 818-766-7169
•THE MIRRORS lkg for gut plyr w/KROQ & KNAC infl. 213-957-2582
•Well estab w/rock & roll 3 prcds new gut fast. Nugent mts Pistols. For promo, call Bruce, 310-822-1390
•World class gut/voc wtd. Tint, exp, equip, lng hr, rock image mandatory, for recrdng, soundtrck & touring. Peter, 714-676-9530

10. BASSISTS AVAILABLE

•#1 att, lks, vocs, presnc, chops, bs dude w/ultimate voc & dmr sks axe gods w/big enough feet to fit the shoes we've got w/attf! Sean, 213-876-0865
•Aggrv, obnoxious bst avail for estab HR band. Recrdng & touring exp. Killer image. Infl Zep & Aero. Call Mike, 818-841-2373
•Atrmtv bst avail. Into X-Ray Specs, Daisychain, X, Ramones, Bauhaus, Sammy. 213-850-7301
•Are you lkg for a bs plyr in a hurry? Live perf, studio, rehrsl sfts my specialty. Reasonable rates. Contact Anthony, 818-782-9205
•Avail bst for HR, groove band. Maj touring & recrdng exp. Xint chops, gear, kss, stage presnc. Only intense muscians & srs pros nrd to apply. Joseph, 818-753-7712

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•Awesome bst/sngwrtr. altrmtv, progrv, HR. Les, Sling, kss, gear, BIT, pr. avail for demos or to join estab band w/mgmt or deal. 5-10 pm. 818-763-5318
•Bs plyr avail for pr sits. Gigs, sessions. Xint reader. Mike, 818-761-8721
•Bs plyr avail. Infl everything & anything from BB King to Genesis, Kansas, Yes, but I ply my own style. 213-389-7971
•Bs plyr lkg for band. Infl Johnny Thunders, Pistols, NY Dolls. Keith, 310-453-7855
•Bs plyr lkg for gut & dmr to form HR, non cmrcd pwr trio only. Mike, 818-508-6978
•Bs plyr sks R&B or funk band w/quality sngs. No rock or crtry, pls. Willing to contribute matrl. Tony, 805-497-9052
•Bs plyr sks the groove, be it funky or rocking, pref both. Moving in positive direction. Brian, 818-762-0524
•Bs plyr, fem, sks band for writing, shows, etc. Infl Curve, Swerve Driver, Sonic Youth, Leslie, 213-654-2482
•Bs plyr, reader, avail for touring & recrdng. Grt k, techng & stage presnc. Top notch returns. Paid wrk only. 213-851-0608
•Bs plyr/sng lkg to form hrd edged, altrmtv trio. Karen, 818-789-9609
•Bs soloist, new LP w/recrdng co. Maj touring exp. Lkg for overseas sfts, 1 litera, infl, recrdng sits, all styles. Dols on keys. 213-662-6380
•Bst & dmr team avail for studio, rehrsl, live perf, mnc, fill ins. Very reasonable rates. 818-782-9205
•Bst & gut team avail to J/F band. Infl include Scorp, VH, Firehouse, Q'Ryche. Dave or John, 213-874-3930 or 213-851-5521
•Bst avail for hrd funking, psychld, punk band. Pref w/labl deal. Infl Primus, Flea, Mr/Bungle, Jocko, Sty, Daniel, 818-760-8752
•Bst ssk metal band in vein of Love/Hate, Skid, AC/DC. Have pro equip, chops & att, sks no BS band w/humor. Responsbl, deditd, solid & melcd. Infl Bowle, Hendrix, S.Pumpkins. 310-306-9433
•Bst, plys all styles, pref jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723
•Bst/gut, contrapuntal, melcd, mult cultural music. Ry Cooder, Crusaders, Paul Simon, Neville Bros. Sks similar skilled muscians. Bernie, 818-761-8683

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•Creativ bst in Venice area avail for band w/uniq & strange style. 11 yrs exp. Intl Primus, Nirvana, Jane's, Mike, 310-399-1758
•Exp ba plyr avail for estab, altmrv band. Must have majr & labl intrst. Intl include Cure, Smifhs, Sugarcrabs & myself. Mike, 310-452-2663
•Fem ba plyr kg to join all fem band. Fun but srs, no metal, no flakes. Sue, 310-540-1107
•Fem bst skl srs HR/HM prj. Intl O'Ryche, Megadeth, Lynch Mob. Have chops, exp & dedictn. 818-907-6741
•Many yrs exp. Intl Rush, UK, Johnny Winter. Skg wrkg, org HR band w/dmrv who knows. Bluesy vox. I'm also an audio engineer. Phil, 818-759-0803
•Pro bst kg for wrkg sit. Plys all styles. Will travel. 714-734-8926
•Pro Christian bst avail for estab blues rock band. Years of live & studio exp. Pro equip. Intl Entwistle, Hamilton, Shannon & Redding, Tommy, 310-498-9589
•Pro rhythm section skg estab cmrcl rock band. Music #1. Motivn, dedictn a must. Where's the real music at? Journey, Bad English, Hard Line, 818-998-7755
•Rhythm doctors rhythm section, bs & drms, avail for sessions & gigs. Very pro, very tight, grt sounds. Robert, 818-792-8954
•Session plyr, slap daddy, many styles, lots of energy. 818-843-3777
•World class bst avail for meidc, HR band. Have image, equip, vocs, writing. Pls, pros only. No kids. Greg, 818-692-3007
•World class bst, gear, strong bckng vocs, rock image, sks signed band or paid site. Killer groove, chops, creatv, lots of exp, team plyr. Tad, 310-391-0728

10. BASSISTS WANTED

•#1 AAA ba plyr ndd for rock band SHAKE. Intl Zep, Walsh. Nd a plyr who can plyt light, in the pocket. Pro only. 818-345-1958
•100% dedictd guit wtd to form band. Must have simple, solid style. Intl Stones, Aero, Facas. Must have young, skinny, white boy image. 213-896-8100
•100% dedictn. I know you're out there. Sick of your band? Join me & make a difference. 23 yrs guit/voc. Pager #310-319-9027
•A1 meidc bst/keyboards or bst wtd for light/hvy blues Intl rock band. Intl Zep, Floyd, Trower. 213-855-4851
•AAA unit forming. Nd bst. Intl, exp, equip, image, brains, dynamics, drive, dedictn & dependability a must. Vocs a plus. Cmrcd meidc HR. SLA8M, 818-753-8623

•Aggrv bst wtd, hrd edge, altmrv style rock band. John, 810-841-6445
•Alttrmv bs plyr wtd for Peace & VEGEtable Rights. Intl REM, James, Echo, Hitchcock, Jazz Bulchoer. Dave, 213-938-7924
•Alttrmv, hrd edged band w/7 sng EP & intrst sks burning. Inteligt bs plyr. Samli, 818-957-8521
•Awesome ba plyr ndd to compl aggrv, altmrv rock band. Intl anything & everything. Billy, 818-377-5288
•Band sks bst from Ohio. That's right, Ohio. No drugs or att's. VH, Crowes, Cougar, Leppard. Call now. Ben, 310-821-4992
•Bay area band w/pro mgmt. LA's top entertaimeint atty, Dean Markley endorsemt, sks aggrv, groove orientd plyr w/yrage, exp, vocs & equip. Mark, 408-295-4084
•BIRTH sks hvy, groove orientd bst w/strong vocs. Elements of Kings X, Sabbath & Pantera. Jeff or A.J., 818-795-6325
•Ba plyr w/strong bckng vocs wtd for rock band w/progrsv edge. No drugs. Intl Journey, Triumph, Boston, Yes, Zep. Rob, 818-249-0736
•Ba plyr wtd ala Michael Sabolefsky, Nathan East, Neil Stubenhaus, John Pierce, Leland Sklar. Dave, 818-985-5391
•Ba plyr wtd by band Intl by Iggy, X, Elvis. Pearl Jam. Mgmt. Srs only. Immed gigs, toung southwest, labl intrst. Mgmt. Srs only. 818-991-7363
•Ba plyr wtd by folk/pop band w/very strong sngs. Must have taste. Must be dedictd team plyr. Vocs a plus. Bob, 310-827-3439
•Ba plyr wtd for band. Intl Who, Kinx, Big Star & Wire. Dennis, 310-390-8838
•Ba plyr wtd for funky rock band w/aggrsv dualguit & souflr singer. Jeff, 213-962-7075
•Ba plyr wtd for hvy, haitell band w/rehrst spl. Metal madmen nd not apply. Drugies OK. 818-558-1956
•Ba plyr wtd for live, gigging, org band w/industry intrst. Nd a team plyr, exp, responsbl. All Intl, mainly Gabriel to Pearl Jam. John, 310-546-2432
•Ba plyr wtd for meidc, aggrv, HR/HM band. Wide range of Intl. Slayer to Smifhs. Megadeth to Cure. Chris, 213-664-4987
•Ba plyr wtd for one of a kind HR band. Mgmt, connex & showcs's pending. Must have grt rock image. 213-876-0893
•Ba plyr wtd for org heartland rock band. Sngwrting & vocs a plus. 818-508-1127
•Ba plyr wtd for sng orientd, altmrv R&R band. U2, REM, Roger. 213-937-1714
•Ba plyr wtd for solo guit instrmntl prj. Progrsv groove rock. Santana, Beck style. Pro, exp & responsbl only. Call for audctn. 818-781-5639
•Ba plyr wtd for 20's groove orientd, vocs a plus. Team prj. No egos. Intl Aero, Tesla, Zep. Lng hr image. 818-708-7009
•Ba plyr wtd. Intl Sonic Youth, Rollins Band, Dead Kennedys. Must be hrd cord, dedictd. Tom, 213-861-8695

•Ba plyr wtd. We ply R&R, blues, straight ahead, no tricks. Stones, Crowes, Satellites. Bckng vocs. Stones image. 818-785-0471
•Ba plyr. Rock, straight ahead, standrd equip, inspired by AC/DC, Kixx & Cult. ASAP. 213-871-0453
•Ba bst & dmrv wtd by guit to form ultimate hvy duty prj. Image, presnc & att. Intl Love Borne, Sabbath, Circus of Pwr. 213-874-7135
•Ba bst desired. Fresh expression, creation, aggrv, love. Our sound is rhythmic, dissonant, melc, meaningful. 310-399-1766
•Ba bst for ambitious band w/edge. Non metal. Grt sound & groove. Grt opportunity for right person. Steve, 310-450-8992
•Ba bst ndd by altmrv band. Creatv team plyr wtd. Pixles, U2, Doors, Curve. For artists only. Chris, 213-938-8662
•Ba bst ndd for gigging speed metal band. Intl Metallica, Slayer, Anthrax. Pro att a must. Mark, 818-980-3394; Troy, 818-985-2823
•Ba bst ndd for Larry Graham Intl bs style for aggrsv rock & soul band. Gigging now. Call Knight, 213-876-8087
•Ba bst ndd for the band, SHELTER. Must have pro set up. Alttrmv pop/rock. 213-935-4089
•Ba bst ndd to compl band ready to ply out. Orig music. Intl Wire, Pinks Iggy, Talking Heads. John, 213-467-8412
•Ba bst ndd to recrd dem to recrd excs & film prodcrs. Must know funk, metal, blues & jazz. Pro only. 818-727-9707
•Ba bst ndd. Lng, lng hr. Very marketable. 70's style R&R att. Able to understand the whole picture. Lv msg. 213-850-7114
•Ba bst wtd by Estab Hlywtd band w/hi energy matrl & lots of gigs. Pro gear, att a must. Intl Pistols, Ramones, Stooges. 818-848-5336
•Ba bst wtd by R&R band. Intl Petty, Strahls, etc. No metal, no rock. Bkng vocs. Roxanna, 818-706-2370
•Ba bst wtd by rock band into Beaties, Run DMC. Pls w/msg. 310-402-2261
•Ba bst wtd for altmrv pop/rock trio w/labl intrst & demo deal. Dave, 310-208-4516
•Ba bst wtd for band w/diverse sound. Rock w/blues, folk & world Intl. Last gig At My Place. Currently recrdng in 24 hr. 818-547-5763
•Ba bst wtd for cover band. No T40. Call Tom, 310-394-2840
•Ba bst wtd for environmtl, socially conscious new age rock band. Frtless a plus. Intl Sade, Yes, Gabriel, Floyd. 213-876-4814
•Ba bst wtd for HM grp. 310-925-5894
•Ba bst wtd for org rock band. Mike, 310-320-7470
•Ba bst wtd for wrkg T40 band. Musng. Must plyr all styles proficently. Pro only. 714-993-2159
•Ba bst wtd for Yes, Genesis, Madillon type band. CBS/Epic recrdng artist. Call Chris, 818-783-0057
•Ba bst wtd to J/F cmrcl rock band in early 20's. Collab on strong, solid, hooky tunes w/groove ala Aero, AC/DC, Tesla. John, 818-719-9297; Joe, 818-362-3853
•Ba bst wtd w/clear understanding of dynamics wtd to bck srs rock/blues/guit. Some, minimal, brosd. Pat, 213-464-8846
•Ba bst wtd. Monster rock band of all time. Intl AC/DC, VH, Ozzy & Zep. 310-306-3980
•Ba bst, 18-22, wtd by Tesla, Crowes style band. Must be open minded, able to speak your piece, Pls, no flakes or att's. Jeff, 955-3655; Paul, 818-366-3904
•Ba bst. Intl Zep, James Brown, Alice/Chains, Sly & Family Stone, etc. Must be srs. Rehrls held in Claremont. Greg, 714-625-4300; 818-560-7882
•Cmrcd HR/HM band currently recrdng CD in 24 hr studio w/platinum order sks pro bs plyr. Hi tenor vocs a must. Brian, 213-665-3535; Greg, 818-769-9754
•Confident, dynamic, dedictd blues based bst wtd for strong blues based grp. Intl John Lee, Willie Dixon, Little Walter, SRV, Santana. Pat, 213-629-9206

•CRANIUM LOUNGE, a rock altmrv estab band kg for new, aggrv, dedictd bs plyr. Intl strtd, pls call Scott, 310-815-0818
•DANGEROUS PLAY sks bst to compl 4 pc w/equip, tmspo, desire & image. Band age is 23-26. Harris, Lee, Butler. Labl intrst, gigs pending. Mike, 310-370-8835
•Elec & stand up wtd for cmrcl w/labl grooving band. Have following & gg. 1160 213-450-4522
•Fem bst for 110 pop/rock act/media household. Maj labl, maj motion pic industry connex & prodcr. 310-459-0359
•Fem bst wtd for altmrv band. Must be creatv & skillful. Cindy, 818-784-8239
•Fem bst wtd for new band. Intl Concrete, Pretenders. Go's. Must be tall, creatv wtd att. Carol, 818-985-2268
•Free rehrl sp, grt acoustics, some pay. Kevin, 818-762-8211
•Gd ba plyr wtd for altmrv band. 310-289-0108
•Gigging band kg for bs plyr to ply locally. 5 pc band including lmsng. Aero, Leppard sound. Must have type, tmspo, bckng vocs. 213-656-5227
•Groove orientd ba plyr ndd for Aero, Tesla, Zep type band. We are hungry & have killer tunes. Lng hr lks, early 20's. Bg head exp man. Don't call. 818-708-7009
•Gigging funk bst for soul band in vein of Earth, Wind & Fire, Kravitz, L. Colour. Labl intrst, demo avail. Berry, 310-318-3719
•Hey! Are you ready for the 21st century? Vox a plus for this prj, rd or harmony. Valtzer, Glendale area. Top quality, pls. Ben, 818-246-9871
•Hvy driving, souflr plyr, pro rig, lks & att. Geezer, Harris, Clarke, Jamerson. Lv msg. 213-21-8314
•Hvy groove and kg for aggrv, creatv bst. Into Sabbath, S'Garden, Stooges, Blue Cheer, etc. Joel, 213-469-8281; Jeff, 213-878-0550
•Image unimprnt, male/fem, fun, flexible, pro att. Stones, Pretenders, L. Colour, rap, blues, R&R. Drama queens/ kings nd not call. 818-881-6669
•NIXS, Soup Dragons, Jesus Jones. Singr sks bs plyr to J/F 90's sng band w/grt lks, sngwrting. Call Vince, 213-874-5655
•Lkg for bs plyr &/or drbl bs dmrv. Meidc, progrsv style. Intl O'Ryche, neo Priest, Scorp, Dream Theater. 908-1658 or 988-0195
•Lkg for gd sit. Exp bs plyr wtd for grooving HR band. We have sngs, studt mgmt, drive. Call Mike, 818-999-5715
•Lkg for true bst, not frustrated superstar relegated to bs. We have 2 sets of matrl. Pearl Jam, Zep, Temple/Dog. Tony, 310-559-0456
•Meidc dance/rock band, Intl by pop radio music, late 60's, early 70's, light, upbeat lyrics, strong harmonies, xint tunes. More info, call J.R., 310-452-3948
•Monster showm'n, hr god, ld voc, bs maniac ndd for new I Napoleon prj. No drugs, no egos, just hrd wrk. Michael, 818-787-7969
•Orig band kg for bst who's versit styles range from Pantera, Rush, Dream Theater & O'Ryche. No weak, spineless, cowardly prj. Based, 818-884-6281; Bobby, 852-9304
•Pro bst wtd for blues/rock based boogie band. Vocs pref'd. Call Mike after 6, 818-892-4016
•Red headed fem who sings wtd for J/F Holloway. Plc resume, tape to 118 Agua Vista #15, Studio City CA 91602. 818-509-8680
•SIMON LE GREED bs plyr, aggrv bst w/pro gear, stage, studio exp. Demo pref'd. Pro only. We have FT rehrl. Call Dave, 818-763-0553
•THE HELL HOUNDS sks bs plyr. Hrd driving blues R&R. Team plyr, groove & dynamics. Stones, Crowes, Satellites. Bckng vocs, blues image. 310-215-0349
•THE SONIC LORDS sks bst w/cool black hr image. Intl Stones, Aero, Cult. 874-5555

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*WINK ska melc, aggrsv & creatv bst into noisy, hry pop ala Pixies, Big Star, Swerve Driver. Absolutely must sing. Brian, 213-876-3634
*Wrd to form dark, progrsv edged HM band. Srs only. Rich, 818-990-9225
*Wrd, bst for rock band. Must be into plying & gigging. Kevin, 818-886-0312

11. KEYBOARDISTS AVAILABLE

*Fem keybdst/voc forming orig R&B/funk band, semi pro, srs & dedicd only. 213-739-2857
*Fem keybdst, R&B, jazz, T40, pop, standrds & other styles. Pro, exp plyr. Bckgrnd vocs, some id vocs, reads, studio exp. Sks paid, wrkg shts. 818-784-2740
*In your face keybdst. Emphasis on retro-grexx rock ska band. No shts requiring invisibility. Leon, 818-509-1971
*Keybdst avail for signed proj. Brian, 310-372-9671
*Keybdst avail for studio wrk, sessions, live gigs, tours anywhere, recding. Own gear & trnspo. Internatl exp, bckng vocs. Call Bert, 213-957-2778
*Keybdst avail to form Queen cover band. Lkg for guit plyr. We have the rest of band. Must know how to ply Queen sngs. Jeffrey, 213-957-4843
*Keybdst w/new equip, sampling capabilities, has maj album credits, overseas exp. Lkg for bands, recding shts, all styles. 213-662-6380
*Keybdst wnts to join altrntv or T40 band w/gd sngs. Have gd equip & trnspo. Billy, 818-956-7837
*Phillip Wolf, keybdst, on tour in Europe w/Wasp. Returns late fall. Strong sngwrtr, perform, soloist. Killer energy, rock image. Make me an offer 818-776-9279
*Skg band into textures, space, dynamics, groove & melody. Infl Gabriel, Eno, Blue Nile, 4 AD, Ken, 818-352-9728
*Totally pro keybdst, fluent in all styles of music. Currently sng pro recding & showcng acts only. Have xprt gear, lrg Midl gr, bckgrnd vocs. 818-773-0551

11. KEYBOARDISTS WANTED

*90's rock band sks keybdst w/grt sounds, bckng vocs. Mgmt, labl infrst, lockout. You must bring something to the party. 818-503-5750
*Adventurous, creatv, xperimntl rock grp skg down to earth keybdst to compl the totd. Danny, 818-359-9288
*Altrntv band sks creatv keybdst plyr. Dbl on guit a plus. Call Sam, 714-474-7900; after 6, 213-721-6025
*Artist w/killer band & studio sks keybdst/prodcr type ata David Foster, Keith Thomas, Robby Buchanan. Spec wrk, grt sngs. Michael, 818-509-3961
*Audins being held to bck SBK recding doc, melcd pop w/funky edge. Image importnt. Pros only. 213-878-6940
*Blues band sks keybdst. Red hot blues that rock ala Gary Moore & SRV. Rehrs in Van Nuys. J.R., 805-251-8057
*Christian keybdst/sngwrtr wld for leading worship Sundays in Protestant church. Must be creatv & teachable. Norm, 310-923-1215
*Christian R&B band lkg for fem keybdst & singing a plus. Infl Wonder, Carey, Houston, Marie, Gilbert, 310-864-4854
*Fem keybdst for T10 pop/rock act/media household. Maj labl, maj motion pic industry connex & prodcr. 310-459-0359

*Fem sngtr baka by very creatv, tintd muscns/wrtrs sks keybdst w/sams. Altrntv, melcd w/twist of funk. KROQ style. Teresa, 213-935-0891
*GLASSHOUSE sks exp studio caliber keybdst/progrmmr. Intelgnit progrsv pop/rock ala Mr Mr, Toy Matinee, etc. Wrtrs welcome. Vocs a big plus. 818-998-7106
*Hey! Are you ready for the 21st century? Vox a plus for this proj. Sampler! Awatler, Glendale area. Top quality, pls. Bern, 818-246-9671
*INXS, Soup Dragons, Jesus Jones. Sngtr sks keybdst/sngwrtr to J/F 90's sng band w/grt shts. Call Vince, 213-874-5655
*Keybdst nnd, male or fem, southern rock band. San Fem Val area. Mike, 805-254-9311
*Keybdst nnd for orig, aggrsv rock & soul band. Infl Bernie Worrall, Edgar Winter mts Gabriel, Seal. Gigging now. Knight, 213-976-8087
*Keybdst nnd, male or fem, for cruise ship gig. Gd money, gd opportunity, vocs a plus. 818-843-3777
*Keybdst w/chops, gd gear & pro att wtd for wtd for wrkg rock/pop band. Infl Toy Matinee, Mr Mr, Genesis. Srs only, pls. Eric, 818-988-7527
*Keybdst w/sampling abll wtd for rock band into Beatles, Run DMC. Pls l v msg. 310-865-6404
*Keybdst wtd for Christian contmpt R&B lkg for fem sngtr & keybdst plyr ASAP. Infl Wonder, Luther, Baker, Carey, Steve, 310-826-7077
*Keybdst wtd for HRV/HM cover gigs. Cult. Crue, Skid, Zep, AC/DC. Origs also. Joseph, 213-969-8337
*Keybdst wtd for trio sht. Must ply left hands & sing some. Ken, 310-470-8795
*Keybdst wtd for Yes, Genesis, Marillion type band. CBS/Epic recding artist. Call Chris, 818-783-9057
*Keybdst/guit for band. Infl Cure, P.Furs, U2, Pilsouls, etc. Eddie, 818-246-3853
*Keybdst/piano/organ nnd for all orig proj. Infl Steely Dan, Doobie Bros, Sling, Paul Simon. Srs only. Mitch, 310-455-7224
*Male xtremely pwrfl voc sks keybdst/progrmmr for psychc dance, movng, etheral upmng CD proj. Infl Yellow, Nina Hagen, Erasure, Nino, 4AD, you, me, Robbie, 310-285-5559
*New band sks keybdst, 18-28, w/creatv, atmospkr sounds. Must have pro gear, pro att, team plyr. Infl Duran, Seal, Gabriel. Call Matt, 818-848-2747
*Plano plyr/keybdst plyr nnd to compl notch R&R band. We have xprt matrl & grt rhythm section. See you at the top. 818-782-5738
*Plano, Hammond B3 plyr wtd for HR, soul band. Maj mgmt, tour exp & tour being booked for November. Infl James Brown, Otis Redding, Aero, Stones, Babies, Scott, 818-768-9255
*Rhythm & blues piano plyr wtd for gigs & recding. Authentic, exp only. Jay, 310-396-5553
*Soull male voc sks pianist for acous writing collab like B.Ratt, Eagles, REM, George Michael, Oleta Adams. Joel, 213-931-4751

12. VOCALISTS AVAILABLE

*1 ace vox, wrtr, showm n xtraordnare w/absolutely vucous bs/dm team. Sks wld, Zen, fun image fountain wtrng brother! Tim, 213-464-5594

*10 yrs alter Buffalo Springfield, James Gang & Crazyhorse Infl rollers wtd by 23 y/o id sngtr/guit plyr. Pager #310-319-9029
*23 y/o straight ahead id voc/guit avail to form band into early 70's cnty blues/rock like Creedence, Dooles, Eagles & Free. 213-871-6801
*25 y/o id voc avail. Infl are Robbie Neville, Beatles, L. Colouir, Peppers, Boyz II Men. Skg altrntv grp. Ira, 213-969-1311
*26 y/o blues sngtr/guit/wrtr, roommate, avail to form grooving band. Infl Tom Kelfer, Joe Walsh, Nugent & John Fogerty. 213-739-3726
*30 y/o fem rock/blues voc, 4 oct, pro touring, maj shows, pro dancer. Pros only, pls. Lax, 818-980-8079
*Are you tired of the same old crap? Does anybody know anything different? Morrison, U2, Jane's, Mozart. Must be passionate. 818-996-5542
*Aaretha style lyric style wrtr avail for demos & bckgrnd sessions. Very simple. 310-828-3518
*Awesome A.A.A fem voc avail. Sks altrntv band. Punk, funk, blues, R&R, Infl King Crimson, L7, Hendrix, Coitane, Very versatl. Yvette, 310-396-1648
*Bckup sngtr/voc avail for srs projs. 213-739-2857
*Bluesy voc lkg for ballys, 2 guit band near Hilywd, N Hilywd in vein of GNR, Tesla, Crowes. Pros only. Lks, att, Infl importnt. 213-960-2010
*Bluesy voc lkg for ballys, 2 guit band near N Hilywd in vein of GNR, Tesla, Aero, Crowes. Pros only. Lks, att, Infl importnt. 213-960-2010
*Brilliant young punk sngtr/poet sks trash pop guit star. Infl Dead Boys, Generation X, Stooges, Spiders, Dramarama. No Crue babies, Dimitri, 213-462-3055
*Dynamic fem voc, cntry blues & rock, skg band w/orig matrl. 310-823-1883
*Exp blues/jazz voc skg pro sit in So Orange Co area. 714-249-3027
*Exp male bckgrnd voc avail, 1st tenor. Pro shts only, paid shts. 805-581-4861
*Exp male voc avail for demo & session wrk. Pwrfl 3 oct range, gd lks & pro att. Infl Sling, Gabriel, Wonder, Lou Gramm, Eric, 818-988-7527
*Exp voc pro avail for session wrk. Maj labl credits, grt range, control & edge le Michael Bolton, Bryan Adams, Phil Collins. I'm real gd. Scott, 805-297-2468
*Exp voc pro w/album credits avail for session wrk, cas, demos, jingles. Grt control, grt range, grt edge. Ask for Scott, 805-297-2468
*Exp, charismc male voc frontmtn. Can move, KROQ infl w/contacts. Lkg for estab, pro, hi energy, altrntv rock band. Ted, 213-664-5678
*Fem id pop/rock voc sks hi energy orig band w/gd att to J/F. Rene, lv msg. 818-764-2977
*Fem pop R&B id voc w/pwrfl range, lks & exp sks orig R&B band to recrd & gnt w/plyr. Pros only. Jentry, 818-558-1610
*Fem pop sngtr sks sngwrtrs. Has demo del. Pop, dance style. Send tapes & bio to Melanie, 8424A Santa Monica Bl, Box 572, W Hilywd CA 90069
*Fem rapper avail for demo sessions & also skg slamming, hip hop lks. 213-969-1339
*Fem sngtr/sngwrtr w/mage & dedicdn lkg to J/F all fem HR & groove band. 818-786-9247
*Fem voc avail for demos, jingles & off nite pating gigs. Rock, dance, R&B styles. Tape avail. Donna, 818-881-1659

*Fem voc avail for recding, performng & demos. Total pro, id & bckgrnds. Pro shts only. Michelle, 213-755-8942
*Fem voc skg already estab cntry blues band, Pro, responsbl, srs sngtr/wrtr to start doing orig matrl. Elaine, 213-285-5593
*Fem voc sks band. If you're lkg for a soull, passionate, image orientd front person w/killer chops, call me, 213-938-5482
*Fem voc, duet, harmonizing angels, avail for bckgrnd wrk. Live & studio. R&B, pop, house, hip hop. Call if you're srs. 213-856-6119
*Femvoc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Jennifer, 818-769-7198
*Industry pro lkg for signed, touring act only. Style Rogers, Tyler, Wall. You won't be disappointed. Demo, Jay, 510-689-9422
*Jamming male voc/sngwrtr sks balls to the floor psychc blues band into orig. Let's shake it up. Art is nice, money feeds. Matt, 213-913-8633
*Ld sngtr lkg for band. Strong id sngtr, grt lk, 27 y/o. Lkg for light band ala Pearl Jam, Cult. Don't even call unless you think you're grt. 213-876-5376
*Ld sngtr w/grt Euro lk sngtr w/Soc Dist. Bad Boy Image & grt sngs. Infl U2, INXS, Public Enemy, Andrew, 213-876-8469
*Ld voc w/lnk range, control & image skg LA's best HRV/HM band. Tom, 714-829-8330
*Low to mid range sngtr/perfrm w/ J/F hrd edged band w/myncl, moody feet. Show & studio exp. Vision? Matthew, 310-373-9020
*Male bckgrnd voc, tenor. Lois-o-exp. Lewis, 213-969-9228
*Male pop sngtr avail for demos, jingles & session wrk. Exp. lntd, most styles covered. When you nd a real sngtr, call me. Steven, 714-829-3703
*Male pop voc, 27, soull pipes, CD credits, infl by brooding English pop, U2, Sundays, sks collab. Kelly, 714-770-8858
*Male voc sks R&B adult contmptv rock band. Infl many. Call David, 818-908-9082
*Novice voc wrts to form grp. Mid bartone range. Infl Tyler & Rogers. Gd voc, hrd wrkr, open to HR, blues & acous. Keith, 310-815-1041
*Post/alt/sngtr/wrtr lkg for srs muscns to form musicl phenomenon. Styles R&B, Doors. Must be srs. Tony, 310-281-6837
*Rock visionary sngtr sks the open minded for heartelt procldn. Do what you love & success will follow. Craig, 818-753-4341
*Sngtr avail to form Queen cover band. Lkg for guit plyr. Must know how to ply Queen sngs. Jeffrey, 213-957-4843
*Sngtr from England in 20's w/lots of exp ska band for unqi, exhilarating, UK dance/pop ala EMF, Blur, Farm, Mondays, Gangway, Sean, 310-450-9379
*Sngtr/lyricst/visionary pod lkg for funk, blues, rhythm & roll & everything else under the sun. Joe, 213-469-9838
*Sngtr/sngwrtr respects Morrison, Morrissey, Stipe, Sling, Bono. Sks 18-22 y/o muscns for guit based band. Brian, 818-886-6320
*Sngtr/sngwrtr sks dedicdn, open minded band/muscns to collab. Altrntv rock, pop, blues, funk. Too many infl. Hilywd. Ron, Pager #818-410-4673
*Smokey tenor/harp plyr avail for gigs, sessions. Blues, funk, rock, T40. 10 yrs exp, paid shts only. John, 818-787-4626

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- Soul singer/guitarist w/abl instr ktg for plyrs. Lots of matrl in vein of Earth, Wind & Fire, Kravitz, L. Colours. Demo avail. Berry. 310-318-3719
- Soulful male voc sks pianist/guitar for acoustic writng collab like B.Raitt, Eagles, REM, George Michael, Oleta Adams. Joel, 213-931-4751
- Srs, soullful fem voc/lyricst w/current demo avail for blues infl poprock collab. Infl B.Raitt, M.McKee, Melencamp. Ronnie, 213-656-2230
- SRV & B.Raitt mt Rundgren & Crowded Hs. Fem voc/lyricst sks compsr, band to write, recrd, perfom with. 310-247-3313
- Vedder & Aretha knew each other & brought forth an untamed child w/vox beyond the noise. Kat, 213-296-4281
- Voc & drmr both ktg for guit to reform band. Journey, Rush vein. Ages between 25-30. No personal problems. John, 213-463-4505
- Voc avail ala Alice/Chains, Electric Boys, etc. Pro att. Call for details. No BS. 818-727-9261
- Voc avail for Journey, Rush, Petty type proj. No hvy egos or personal problems. Abil to create & wrk together essential. John St James, 213-463-4505
- Voc avail to wrk w/musicians w/4 or 8 trk to collab on songwrtng. Have mgmt & contacts. Heather Lawrence, 818-508-7881
- Voc avail. Infl R.Stewart, Genesis, Journey. Pts call Paul, 310-395-0298
- Voc fem, R&B, jazz, gospel. Paid gigs only. Casey, 213-461-3731
- Voc skg estab band or ktg to form. Exp, altmv sounds of Soul Asylum, Sonic Youth, Soc Dist, Love Bone. Sly, 213-628-1770
- Voc, exp male. Morrison, U2, Jane's, street poet for the 90's. Give me a call if you're for real. 818-996-5542
- Voc/lyricst ktg to start eclectic proj. 310-207-2543

- 21st century voc wld for pro recrdng. No songwrt. Atf. Humor. Choice. The future is avail. Crash, 310-374-0413
- 70's style rock band/wegendary prodr sks singr w/late 60's, early 70's sound & lk. 310-281-5697
- A&I pwrfl, exp id voc wld for HR grp w/maj mgmt & currtly in studio recrdng. Must have positive att & gr range. 310-375-3577
- A1 voc w/creatv melody abil & range wld for light/hvy blues infl rock band. Infl Zep, Floyd, Trower, Tul. 213-655-4851
- Aggrv, pwrfl, versl id singr for HR funky proj. Must have gd range. Infl Zep, Peppers, Sabbath, Yes, Love Bone. Mike, 818-506-1183
- All orig band ktg for Johnny Gill type voc. Musicl styles include world beat, funk, jazz & reggae. Gigs & recrdng in future. KIKI, 310-450-7399
- Are you ready? We are. Charismic frenlm wld for smoking HR band. You are multivd pro w/flattering demo & srs of humor. 310-694-5237
- Artistic, unliq, creatv voc ndd for xperimntl, modern band. Ages 18-26. 818-382-2813
- Awe-so-me world class voc/frontrmn, exp, range, lng hr rock image mandatory for soundtrk, recrdng & touring proj. San Diego based. Rehrs in Escondido. Chris, 819-293-5372
- Band w/gigs on the Westside sks exp fem rock voc. John, 310-390-5081
- Basic element sks fem voc. Must be team plyr, have pro att, sing lds & bckgrnds, dance & must wrk hrd. Srs only. 310-915-6683
- Bay area band w/pro mgmt, LA's top entertainment atty, Dean Markley endorsemt, sks frontrmn w/image, exp, range & dedictn. Mark, 408-295-4064
- Bckup voc wld for altmv HR act, PYRAMID MOON. Must have hl soprano range. Previous studio exp req'd. In process of recrdng album. Anthony, 818-782-9205
- Big singr wld for male voc grp. Must be able to sing ld & baritone & have falsetto. Michael, M-F, 6-9:30 p.m., 213-733-1283
- Blues band sks versl voc. Red hot blues that rock ala Gary Moore & SRV. Rehrs in Van Nuys. J.R., 805-251-8057
- Bluesy HR band ktg for someone infl by Tyler, Jagger, Stewart. Phil Lewis, Must have unliq lk. 213-874-8269

- Bono, Vedder, Morrison. Monster rhythm section, altmv guit, sk killer frontrmn to wall over our complex sngs. No posers or flakes. Pros. 5-10 pm. 818-763-5318
- Charismic voc ndd for estab rock band. Infl Aero, Crowes, Stones, Tesla. If you're intrsd, call 310-674-4850
- Crushing, tribal act sks unliq, 90's vox. Hvy grooving, creativity only. Pro gear, pro att, pro anger. Nate, 818-761-8179
- Estab HR/HM band sks pro id voc/lyricst. Hilywd 24 hr lockout. PA. Shows booked & industry connex. Stage presnc. Pete or Mark, 213-957-2641
- Fem Koréan or other oriental singrs into dance music wld by band w/Pacific Rim recrdng contacts. Tour thru Asia & Europe a possibility w/ recrdng contract. 310-521-6500
- Fem id voc wld by keyblst w/studio & musics for rock recrdng proj. Exp, dependbl, charisma & very pwrfl, soullf voc req'd. Kurt, 818-780-1846
- Fem singr wld into Madonna, Marika, Exposé, Cover Girls, En Vogue, dance music, etc. Wld by band w/ possible recrdng contract in negotations. Now accepting auditions. 714-647-2469
- Fem voc who dbls on any instrmt ndd for F/T, nat'l traveling band. T40 variety matrl. Srs inquiries only. No headbangers. 800-942-9304 x 20784
- Fem voc wld for cmrcl rock recrdng proj. Jeff, 213-874-4249
- Fem voc wld for funk/rock proj. Under 26, at least 5'2" & lng hr. Hendrix, Prince. Sexy image a must. Christopher, 310-372-3208
- Fem voc wld. Must have xtreme tint & sax appeal for gigger and w/contacts. Srs only. Rich, 818-442-3119; Gil, 818-969-0843
- Fem voc, must be xint music, for collab, commtdt partnership like Bernie Taupin, Elton John. I'm superto lyricst but not musician. Folk rock, soft rock, etc. Sean, 213-653-8782
- Funk, rock, hip hop, metal band nds soull, fem bckgrnd singr ala Aretha, Tina. We have 8 trk rehrsl studio, demo, gigs, tnt. Sam, 818-457-8447
- Groovy go go dance wld woman wld for bckup & persn. Gospel type vocs. Trip, 213-650-4522
- Guit & bs team sk pwrfl, strong voc to J/F HR/HM band. Infl include VH, Scorpis, Firehouse, O'Ryche. Dave or John, 213-874-3930 or 213-851-5521
- Guit sks intellngt, literary male voc w/unliq style to form core of new band. Infl REM, Zep, Jane's, Howard Stern. Jym, 714-592-1173
- Guit, 25, sks visionry voc w/abl, presnc & charisma a must. No glam, no thrash. Guit pwr. Pearl Jam, Temple, U2, Doors. Glen, 310-473-4803
- Guit/songwrt sks male voc for collab on progrsv HR proj. Pro att, drive, lng hr image. 818-985-3076

- Hey! Are you ready for the 21st century? Instrmt plus for this proj. Atwater, Glendale area. Top quality, pls. Bern, 818-246-9671
- Hvy rock band, xperimntl grp orientd w/rfl of blues, funk & altmv. Nd strong voc w/range, charisma & writng abil. Ex. 818-761-1835
- Ld voc for southern rock/cntry rock band. San Fern Val area. Mike, 805-254-9311
- Ld voc wld for orig R&B band. Have sngs. Nd lyrics. Infl Coverdale, Gillan, Dio. So Bay. No flakes. 374-8385; 798-9068
- Lkig for attractv black or Hispanic young fem voc to sing R&B. Possible recrd deal. Darryl, 213-757-2053
- Male & fem voc ndd by keybds/arrangr for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Call Aaron, 213-462-3491
- Male singr wld for estab rock band. Have connex. Total commtmt ndd. No drugs, egos, flakes or fakes. Srs muscians only. Victor, after 4 pm, 213-739-5829
- Male voc wld for open minded, socially conscious, hi energy band. Ages 20-26. Infl Extreme, Dan Reed Network. Vary srs only. Jim, 818-248-4393
- MEAN BUSINESS sks singr/frontrmn w/what it takes to do places. Melde HR w/dge. Srs inquiries only, pls. Andy, 818-359-9635
- New band sks strong, innovatv voc, 18-28. Must be dedictd, pro att. Infl George Michael, INXS, Gabriel. Matt, 818-948-2747
- NIGHT RIOT sks id voc ala Chris Cornell, Ian Gillan, R.Plant. Must have top notch lk & voc abil. Srs callers only. Jamie, 818-945-2877
- Orig band ktg for voc who's versl styles range from Pantera, Rush, Dream Theater & O'Ryche. No weak, spineless, cowardly pud. Greg, 818-884-6281; Bobby, 832-9304
- Pro male voc/frontrmn for top headlining metal act. Lng hr, xtensv live/studio exp, gd melody/lync writng abil. No screachers. 310-378-6434
- Punk, jazz, altmv, groove legends, SHOEHORN, nd a creatv, lnd singr, 20-25, to make music history. James Brown, Beatles & Firehouse. Jeff, 818-773-0979
- Singr wld for hrd edged, psychdc proj. Must have style & presnc. Dave, 213-874-1896
- Singr/frontrmn ndd for HR band w/maj mgmt & maj recrd instrt. Will be recrdng in NYC in Nov. Srs only. Promo pkg a must. 714-304-0214; 619-944-0275
- Singr/songwrt wld. 25-35 prfd, to join gigger band. Must have stage presnc & be org & have tmspo. Pasadena based. No bleeding diodes. 818-442-3119
- SISTER MORPHINE sks creatv, open minded voc for bluesy, groove conscious rock band. Tnt & dedictn. Arriving LA via Minneapolis Oct 12. Jasper, 812-785-1605
- Star singr wld by guit to collab/form srs proj. Image, att, strong lyric abil. Love Bone, Sabbath, Circus of Pwr. No Firehouse. 213-874-7135

12. VOCALISTS WANTED

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*T40 R&B blues, funk band s/s male voc. 23-30, dedicid w/pro att. Ple in msg. 714-261-1338
 *TEMPLE OF LOVE s/s fem bckng voc for hvy edged, pschdic grp. 818-866-7169
 *The band s/s the frontm. Must have strong vox, charisma, stage presnc for mass appeal. Ready to travel anytime. Ala Crowes, Aero, Tesla, etc. 310-545-9815
 *They mated & forth came a son. A singer of the mockingbirds & a screamer of the vultures. Joe, 818-901-1368
 *To sling sexy, jazzy or R&B ballads for music video collab. Call Mark, 213-467-2403 x 2
 *TSS THAT DOLL s/s deranged individual who can sing. Must have soul & balls. Srs only. Don't waste our tme. Paul or Pete, 213-464-5849
 *Voc desired, fresh expression, creation, aggrsv, love. Our sound is rhythmic, dissonant, meidc, meaningful. 310-399-1766
 *Voc rdd to front driving, rootsy, altmrv Atlant a band, THE BRAMBLES. Attractv, 18-28, fire! We have record cd intrst. Trent, 404-252-8882
 *Voc wtd by unig klq, featured in Guitar For The Practicing Musician, Feb '90, May '90. Infl O'tyche, Dregs. 213-874-1782
 *Voc wtd for progrsv HR band. Must be dedicid & have tmpo. Mark, 818-994-4563; Kay, 213-874-8277
 *Voc wtd to compl all org, highly inspirt' rock band w/ 90's sounds of Boston & Kansas. Rehrs in LA area. Srs inquiries only, pls. Steve, 714-992-2066
 *Voc wtd to form the monster big rock band of century. Roth mta Von Scott, 310-206-3690
 *Voc wtd. Gd kg, young kg, dbl on keys & other instrmnts for wrkg agncr trio. All styles from 40's to 90's. Call Steve, 818-246-3593
 *Wtd, screaming male ld voc/lyricst ala Thomas, Sweet, Coverdale. Tall, thin w/mage. No drugs, alcohol or smokers. For recrdng proj w/prodcr. 310-474-1288
 *Young, aggrsv voc, 18-25, wtd for hrd groove band, must have image, orig voc style & writing capabilities. Career oriented inquiries only. Tony Jr, 818-967-4258

13. DRUMMERS AVAILABLE

*1 pro dmr, 24, lks, dbl bc, Tama kit, tmpo, lot of studio, stage exp, for estab band. Zappa to Ministry, anything gd. Will relocate. 714-778-8640
 *A pro dmr avail for recrdng & toung. Paid s/s only. Maj credits. Compl acs & elec gear. No metal. Not a singer. Tom, 818-980-4862

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*Alt mrv, creatv, rock solid dmr skg band w/mgmt, labi or financil bckng. Call Tom, 818-799-6451
 *Dmr avail for jazz, blues & rock jams for fun & money. Pro w/recrdng & toung. Ple call Dan, 213-665-4052
 *Dmr avail for wrkg T40 skt or any other skt as well. Very groove orientd. Exp in R&B, rock, pop, funk. Acous & elec percussn. Rick, 213-886-5285
 *Dmr avail skg estab, orig rock band. Xint vocs a must. No HM. Have tint, equip, exp. Roger, 619-551-9748
 *Dmr avail w/own rehrl studio & PA in LAX area. Xint gear & att. Lkg for altmrv pop/rock slt. Infl Dramarama, Love Bone, Cull, 310-670-7154
 *Dmr from Mad Vibe avail for session, demo work &/or rehrl wrk. Styles from rock to thrash to funk to punk. Chris, 818-774-9034
 *Dmr lkg to J/F band who hasn't forgotten what the word image, showmanship, intensity or desire mean. Pts, pls, call. 213-850-7114
 *Dmr s/s aggrsv, altmrv, dance/pop band. Boyney Rocks, 310-372-7118
 *Dmr w/pro equip & pro att avail for clubs, toung, recrdng. Paid gigs pref'd. Mike, 605-563-3362
 *Dmr w/stage & studio exp in all styles, strong groove & chops, top of line equip. Pro slt only. Ron, 818-999-2945
 *Dmr, 16 yrs exp, s/s estab, cmrd rock band. Must be tasty. I have rehrl spc. PA. Pro slt only. Infl Triumph, Badlands, Rush, VH, 310-875-3713
 *Dmr, 19, avail to J/F cmrd pop/rock band ala Poison & WARRANT. Have image, equip & dedicid. No drugs. Burbank area. Chris, 818-566-7332
 *Dmr, 20 yrs exp, lkg for cs/s, jazz or lke club wrk or proj. Bob, 818-342-3766
 *Dmr, versatl, exp & educated, w/pro att, s/s. Very dependi. James, 213-871-5136
 *Dmr/percussnsl/programr avail or proj. Larry, 310-943-6225
 *Emotional fem rock monster w/the sound to turn your band around & facing up. R&R, metal, HR. Bulli & pwrfl. France, 310-291-7990
 *Exp dmr lkg for hrd rockng, hrd drinking band. Stones, Dead Boys, Aero. I'm no stlck twirler. Resa, 213-862-8478
 *Dmr, 19, avail to J/F cmrd pop/rock band ala Poison & WARRANT. Have image, equip & dedicid. No drugs. Burbank area. Chris, 818-566-7332
 *Exp dmr lkg for hrd rockng, hrd drinking band. Stones, Dead Boys, Aero. I'm no stlck twirler. Resa, 213-862-8478
 *Dmr, 19, avail to J/F cmrd pop/rock band ala Poison & WARRANT. Have image, equip & dedicid. No drugs. Burbank area. Chris, 818-566-7332
 *Groove orientd, hrd htng rock, R&B dmr w/vocs, grt gear, tmpo, clean cut, athletic lke team plyr, srs of humor. Sks srs proj. Jonathan, 310-477-4314

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*Latin percussnsl: 1 ply congas, bongos, timbals, hand percussn. All styles. Latin, Afro, pop, jazz, salsa, etc. Also do studio wrk. 17 yrs exp. 714-371-7238
 *Percussnsl. Congas, timbals, hand toms, w/groove, sks very srs wrkg band. Gd att & very exp. 818-890-2708
 *Pro blues dmr sks wrkg blues or stacks type R&B band. 818-881-4273
 *Pro dmr avail for recrdng, stage & session wrk. Acous/elec gear. Send me your demos. 6475 Longridge Ave, Van Nuy CA 91401. 818-508-7142
 *Pro dmr skg rock, altmrv, world beat band w/ideal, mgmt or financil bckng. Some bckng vocs & lyrics. Into collab. Craig, 310-837-0556
 *Pro dmr, 22 yrs exp, v-Berklee, lkg for wrkg or orig band. Rock, blues, jazz, cntry. Doug, 310-394-8732
 *Pro E Cst dmr w/rk recrd avail for demos, cs/s, showcs's, T40, etc. I sing ld & bckngcd & ply all styles. Call Paul Goldberg, 818-902-0398
 *Pro rhythm section skg estab cmrd rock band. Music #1. Motivn, dedicid a must. Where's the real music at? Journey, Bad English, Hard Line. 818-998-7755
 *Pwrhouse solid dmr lkg for raw, intense, HR groove band w/ideal or labi intrst. Aero, S'Garden, Alice/Chains. Exp in studio & club circult. Pro s/s only. Wolf, 818-905-9633
 *Rhythm doctors rhythm section, bs & drms, avail for sessions & gigs. Very pro, very tight, grt sounds. Robert, 818-792-8954
 *Single kick, young, lng hr, image conscious, 70's infl, Kies, Alice Cooper, C. Trick, etc, style dmr, lkg to J/F band. Brian, 213-850-7114
 *Solid rock & punk dbl bc dmr w/album & Euro tour credits avail for solid & wrkg band. Pro & reliable. Pts call Dan, 213-665-4052
 *Solid, exp dmr w/album credits avail for recrdng demo. Will share expenses. Ala Whitesnake, Pearl, Tesla. Quality only nd call. Vick, 213-256-5898
 *Soufl dmr w/balls sks estab bluesy rock band w/goals. Dan, 818-841-4944
 *Spiritual multi percussnsl w/jazzy, bluesy, world beat rhythm I'm not, but Paul Russel knows I rock. Hugen, 818-352-9728
 *Time keeper avail for misc styles, cs/s, T40 gigs & demos. Midi percussn avail. Don, 818-761-7173
 *Versatl dmr avail for paid subs & wrkg gigs. 10 yrs diverse exp, all styles. Bckng vocs, too. Bob Carr, 310-791-0756

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 *Dmr & voc both lkg for qutt to reform band. Journey, Rush vein. Ages between 25-30. No personal problems. John, 213-463-4505

13. DRUMMERS WANTED

*100% dedicid guit wtd to form band. Must have simple, solid style. Infl Stones, Aero, Faces. Must have young, skinny, white boy image. 213-896-8100
 *4 pc HR g/w/24 hr rehrl studio sks tall, skinny, hrd htng dmr. Infl Love Bone, Alice/Chains, 213-654-6928
 *4 pc HR grp w/24 hr rehrl studio sks tall, skinny, hrd htng dmr. Infl Love Bone, Alice/Chains, 213-481-9149
 *AAA unit forming. Nd dmr. Tint. exp, equip, image, brains, dynamics, drive, dedicid & dependibly a must. Vocs a plus. Cmrd meidc HR. SLAM, 818-753-8823
 *Advanced, seasoned plyr w/elec triggers wtd by artist w/ full 16 trk+ Midi studio. Infl John Robinson, John Keane, Call Michael, 818-509-3981
 *Aggrv dmr wtd for HR, jazzy, bluesy funk band to compl guit & be plyr team. Infl Bonham, VH, Pert. Must be dependi. Amil, 818-343-5135
 *Aggrv dmr wtd for HR, jazzy, bluesy, funky band to compl guit, be plyr team. Infl Bonham, VH, Pert. Must be dependi. Amil, 818-343-5135
 *All right. If you've ever wondered what happens to real band w/rasl sngs & style, you're invited to check one out. Aggrv, versatl, classic. 818-508-6820
 *Alt mrv dmr wtd by college appealing rock band w/ mgmt. Lots of gigs. Infl Echo, Velvet, Ride. Call James, 310-289-4561

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•Airtmrv rock dmr to join estab LA band. All grooves, from danceable to slamming. Luke, 310-306-8839
•Are there any gd, deditd dms left? Sonic Youth rts Beatles rlt X. Think of this as a career move! 310-288-8213
•Arena rock dmr w/strong vocs wid for successfl, cmrcl rock band. San Gab Val. 818-917-5870
•Artistic dmr wid w/worded infl. Personality, equip & tmspo. Vox a plus. Minority encouraged. Clayton, 310-559-0594

•Awesome dmr ndd to compl aggrv. airtmrv rock band. Infl anything & everything. Billy, 818-377-5288
•Cmrcd rock band w/infl voc skg dmr for gigs & recrdng. 310-973-7212
•Confident, dynamic, deditd blues based dmr wid for strong blues based grp. Infl John Lee, Willie Dixon, Little Walter, SRV, Santana. Pat, 213-629-9208
•Cool lkg, skiny, deditd dmr ndd to compl HR pwr house ala Love Bone, Alice/Chains. 213-461-9149
•DAUGHTER JUDY lkg for dmr. Vick, 213-655-1741
•Deditd, artil, post punk/pop/whatever labl you writ to

give li band sks dmr. Conviction & gd sngs are what it's all about. Mark, 213-561-7517
•DINAH CANCER sks dmr. Infl Skiny Puppy, Dead Can Dance, Specimen. 213-461-1805
•Do you love Journey, Toto? Age 20-25 only, pls. Must sing, must have lng hr, must be real gd. Alex, 818-994-0456
•Dmr ndd by all orig, very srs & deditd R&R band. Gary or Bud, 818-878-1907; 818-249-7139
•Dmr ndd for HR band. Infl from Floyd to Metallica. Rehrs in Reseda. Conrad, 213-255-7562
•Dmr ndd for HR road & studio proj. Ndd right away to compl band proj to go into studio. Call George, 714-748-9542
•Dmr w/clear understanding of dynamics wid to bok srs rock/blues guit. Some, minimal, bread. Pat, 213-464-8848
•Dmr wid ala Scott Travis & Dean Castranovo for progrsv HR band. Must be deditd, have tmspo. Kay, 213-874-8277; before 10 pm. Mark, 818-804-4563
•Dmr wid by all orig, aggrsv, 4 pc. Killer meter, total groove. Lockout, srs sil, deditd bros. Tool, Helmet, S'Garden, Bad Brains, Primus, Jamie, 213-342-0030; Eric, 213-620-7027
•Dmr wid by airtmrv rock band, 25 & under. Infl by truth, anger & energy. Drwn to satisfaction thru success. Srs & fun. 818-993-1836
•Dmr wid by band w/mgmt. Infl Sonic Youth. L7. 818-981-0509
•Dmr wid by estab Hlywd band w/hi energy matr & lots of gigs. Pro gear, att a must. Infl Pistols, Ramones, Stoges. 818-848-5338
•Dmr wid by guit band. Infl Replacements, Ride & the Jam. Kent, 818-716-8678
•Dmr wid by orig, very unlk, recently formed, "new" band w/mny infl. Must be deditd to career in music. Steven or Jake, 310-828-5818
•Dmr wid for airtmrv pop/rock trio w/labl intrst & demo deal. Dave, 310-208-4518
•Dmr wid for airtmrv rock band on indie labl. Gd meter, sng

orient, able to handle small doses of estrogen. 213-934-9803
•Dmr wid for angry, hvy, intense rock band ala Jane's, S'Garden, Fugazi. Rehrs in Hlywd. 805-296-1524; 213-960-3942
•Dmr wid for blues R&R cover band. Pro att & musicianship a must. John, 310-473-6042
•Dmr wid for funky rock band w/aggrsv dual guit & soullf singr. Jeff, 213-962-7075
•Dmr wid for gigng local band. Infl Neil Young & Crazyhorse, Replacements, mid period Stones. Must be easy going. Neal, 213-962-9415
•Dmr wid for gigng, airtmrv rock band. Infl Soul Asylum to Fugazi to Replacements. Must be able to smile. Jay, 213-653-4260
•Dmr wid for hvy, hatefl band w/rehrs spc. Metal madmen nd not apply. Druggies OK. Ask for Nick, 818-558-1956
•Dmr wid for neo pwr pop combo. Infl Hollies, Razberries, XTC. No dbl kicks. Darian, 213-256-0336
•Dmr wid for one of a kind HR band. Mgmt, connx & shows's pending. Must have grt rock image. 213-876-0893
•Dmr wid for orig band w/unlk, melcd new sound. We are currently showng but are lkg for that deditd, charismat pkr. No HR or HM. Lori, 818-559-7879
•Dmr wid for orig R&R band. Pro gear & att. No flakes. 310-374-8385; 310-798-9066
•Dmr wid for pro proj. Infl C.Trick, Leppard, Mr. Big. Must be hrd htr w/pro gear, lng hr, gd lks, age 20-28, deditd. 818-957-0748
•Dmr wid for unusual pop/rock band in 30's. Must be exp, solid, creaty & willing to shows. Rehrs WLA. 310-396-9558
•Dmr wid in vein of Police, U2 & Prince, for orig rock act that doesn't sound like anyone else. Connx you wouldnt believe. 310-823-2333
•Dmr wid into Aero, Beasties, Run DMC for rock band. Versatily req'd. Pls lv msg. 310-402-2281
•Dmr wid, pwrfl, solid, dynamic & intellgnt. Crowes mt Cure. Focused proj w/definite future. Srs only. Michael, 213-851-8258
•Dmr wid. Pro sil. Hrd htr. Must ply w/clicl trk. Kim, 310-323-2523; Joel, 310-548-7329
•Dmr wid. Pwr, perf meter. Very hvy, orig, unlk music. Lockout. Infl Bad Brains, Tad, Jane's. 213-342-0030

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•Etab, alt/rmv, looney pop band sks hrd htng dmr. Call Bill, 213-464-4366
 •Fem dmr nrd for all fem cntry band. SOUTHERN STAR. Nadine, 310-856-1671
 •Fem dmr wtd for all fem funk band. Nid a lot of exp. Have labl. 310-207-0207
 •Fem dmr wtd for male fronted HR/HM band. No drugs. Heather, 818-905-6733

•Fem percussn wtd w/strong bking vocs for R&B rock band. Will pay cash pr gig. Billy, 818-503-1157
 •Free rehrls spc, grt acoustics, some pay. Kevin, 818-762-8211

•Gigging HR band w/lockout studio sks hrd htng, agrv dmr. Gear, att & meter req'd. Init unimpornt. 818-955-5349
 •Guit & bst sk dmr who remembers when VH was cool & Zep wrote killer tunes. Pros only. Joe, 213-874-7363

•Hrd edged, xperimntl band w/industrial flavor sks pwrfl, hrd htng dmr. Call Jason, 213-663-1839; Steve, 461-6661

•Imagrs unimpornt, male/fem, fun, flexible, pro, att. Stones, Preagers, L.Colour, rap, blues, R&R. Drama queens/kings nd not call. 818-881-6669

•Male voc/guit & fem voc lgt for Charlie Watts guy, Patridge Family guy, anthy. Likes Rde, The La's, Rush, Stones, Pixies. Jeff, 213-525-1613; Robin, 213-954-9685

•Medic dance/rock band, infl by pop radio music, late 60's, early 70's, light, upbeat lyrics, strong harmonies, xint tunes. More info, call J.R., 310-452-3948

•MONKEY PAW sks dmr. Creatv, open minded, no metal heads. Infl various & underground. Call Fabian, 213-851-7882

•Percussnat wtd for org band w/mgmt & industry intrst. From Gabriel to Peppers. 310-432-0255

•Pro etab band sks pro etab dmr, infl Cutt, U2, Jane's, Purple. Must have solid chops, sns of humor, be dependbl & ready to commit. LA based. Steve, 714-642-9269

•Southern rock band w/labl intrst & mgmt sks verstl pwr w/gd feel & instincts. Smokers, drinkers welcome. Pros & quick learners only. 310-379-8578

•STOWAWAY sks hrd htng pwr driving dmr w/gd klt & grt att. Must have trmpo. Studio in Burbank. 818-352-1511

•THE MUTTS sk skiny, short hr dmr. Into Chris Mars, Clem Burke. Eddie, 818-848-4278

•THE SONIC LORDS sk dmr w/cool black hr image. Infl Stones, Aero, Cutt, Kiss. 874-5655

•Unlt LA based commid, relentless, impervious, employed, educated, sarcastic. Are you? 714-371-8286

•Veratl, hrd htng, big beat dmr wtd for org band w/ various infl. Hippo 60's music, James Brown to Pearl Jam. Michael, 213-864-9632

•Sax plyr/EWI synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
 •Sax plyr/kybrd plyr avail for studio band, 2-5 nites/week. All styles. Can read music. Brandon, 213-871-1480
 •The Angel City Horns are avail for all pro sts. 818-882-8354

14. HORNS WANTED

•All orig band lgt for trumpet plyr. Styles include jazz, reggae, hip hop & world beat. Weekly gig in Venice. Call Kirk, 310-450-7399
 •Horn plyrs wtd to join jazzy, funky, electrc pop band. No pay. Lv msg. 818-508-7972

15. SPECIALTIES

•A+ pop prodcr wtd for cmrcd pop/rock band ala G.Michael, Richard Marx, Bobby Brown, Duran. Spec wrk, have own recording studio. 810-925-5381
 •Accomplshd straight acting voc/guit/sngwr wtd like to hear from other non hetero muscians into classic rock, KROQ, etc. 310-375-3611

•Agrv, pro mgmt wtd for lntid, motlrd, husband/wife duo ssk ggs & recrd deal. Accus pop/folk style music w/ emphasis on harmonies. 310-378-1699

•Alt/rmv yet cmrcd sngtr/sngwr w/compl innovatv pkg, grt snags, lks, CD, sks mgmt, labl, publishing intrst. Well connected only. pls. Jeff, 818-994-0335

•Band sks flute or guit plyr to compl vision of music. We have already plyd out. Abraham, 818-981-7340

•Band sks lute, liddle, clarinet or guit plyr for recrdng, shows & the creation of a new style of music. Dutch, 818-981-7340

•Black music/varietly show lgt for video segments to use & show. All kinds accepted. 213-874-9445

•Booking agent or lntid individual nrd. We nd gips in LA area. We are 3 pc HR band. Pierre, 310-425-8999

•Booking agent wtd for blues band that wnts more gips. Jay, 818-781-1881

•Cellist wtd for acous folk/rock grp w/gips. Roxy, Highland Grounds, etc. Vocs a plus. Pls call Steve, 213-650-2851

•Compar/kybrd/sngwr currently skg other muscians who have contacts in the music, film scoring, TV industry. 818-773-0551

•DJ nrd by rapping crew w/labl pending. Must have srs scratching & samplng abilt. Infl Beastie Boys, ourselves, Cypress Hill, House of Pain. 818-549-0974; 818-246-9981

•Energic T40 & classic rock band sks mgmt to book clubs & csts. Rene, 818-764-2977

•Guit tech wtd by band. BACKSTREETS. Yes, you will get paid. Exp necessary. 818-281-5107

•Hrd core, psychotic DJ wtd by rap artist. Pls lv msg. 213-665-4717

•Last investor nrd to compl CD for contmpy, jazz, finger style guit. Licensing already secured. Cameos by Richard Elliot, Leona Boyd, Lee Dymant, 313-776-9844
 •NOMAD RAILWAY lgt for mgmt. 818-566-7245
 •Position wtd in music or any related industry. Wrkg motlrd w/music, sales, computer exp. Nrd more for advancemnt. Entry level OK. Faul, 310-444-9717
 •Pro representation sought by cmrcd pop alt/rmv act ala Beatles mts Costello. David, 818-982-8708

•Recrdng, perfmgng proj building netwrk of artistically, sensitive muscians, all instrmnts welcome. 213-876-4814

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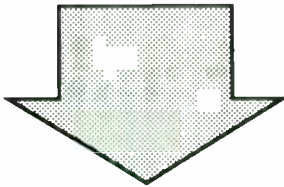
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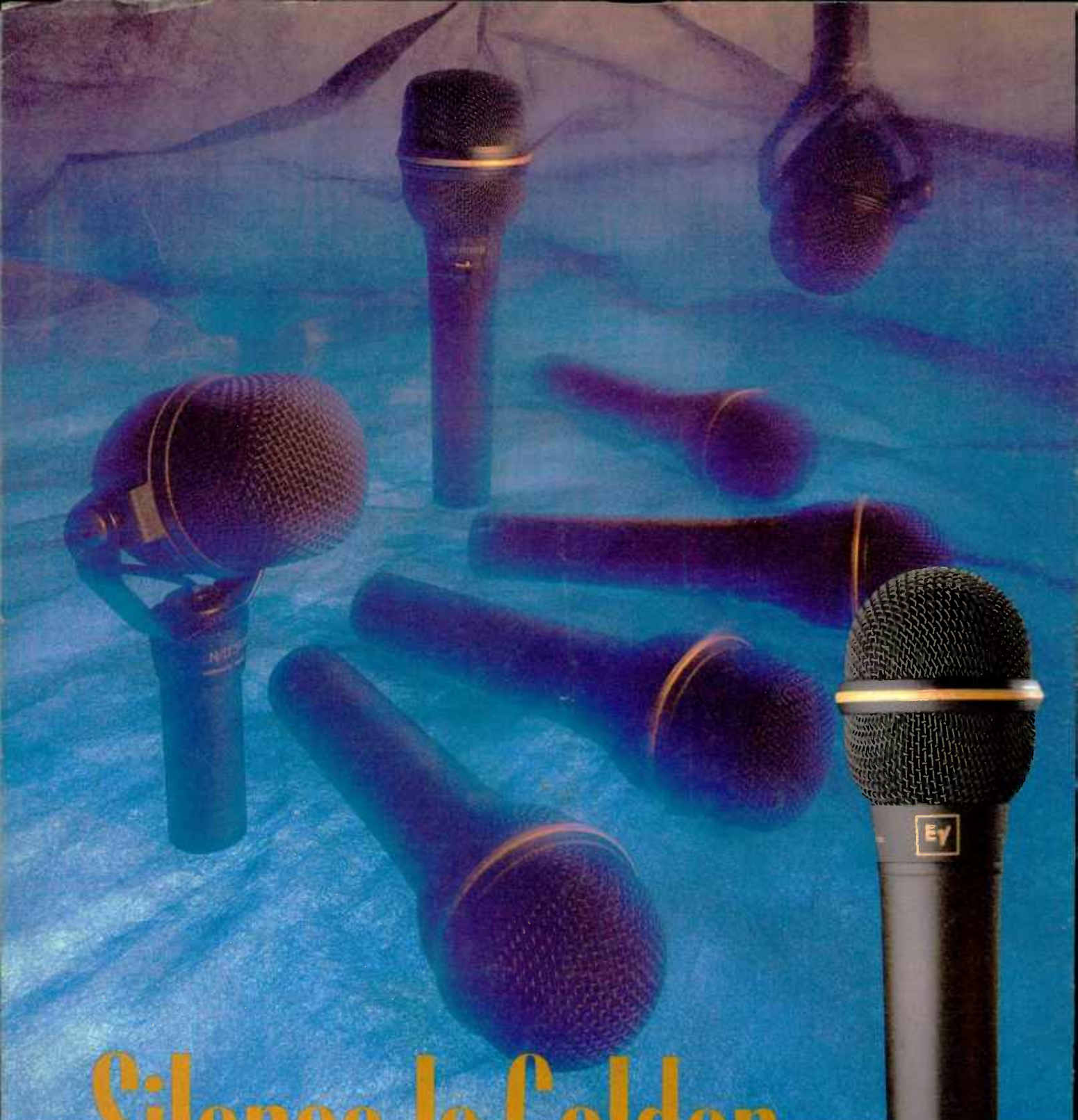
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